

THE DEVIL'S ADVOCATE

screenplay by
Jonathan Lemkin and Tony Gilroy

based on the novel by
Andrew Neiderman

REVISED SHOOTING DRAFT

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FOR EDUCATIONAL PURPOSES ONLY

FADE IN:

1 INT. FLORIDA COURTROOM - DAY

1

Northern Florida in the midst of a heat wave. Air conditioners fighting a losing battle. The gallery is full. The JUDGE a stern, old hand. The PROSECUTOR, an efficient man with a good case.

The witness is BARBARA. She is maybe 13. She is a witness in a criminal trial. Her testimony has been carefully rehearsed.

BARBARA

... we go back to our homeroom for dismissal, unless you have a pass for sports or something.

PROSECUTOR (O.S.)

And is that what you did on the day in question?

BARBARA

No. Mr. Gettys asked me to stay after class.

PROSECUTOR

What happened next, Barbara?

BARBARA

Mr. Gettys closed the door.

PROSECUTOR

Everyone else had gone?

BARBARA

Yes. He told me to sit in the chair beside his desk.

MR. GETTYS, the defendant, is 50. The very picture of respectability. His perfect wife and son staunchly enduring this testimony.

(CONTINUED)

PROSECUTOR

In your own words, Barbara, can you tell us exactly what happened during the next few minutes?

KEVIN LOMAX. Defense counsel. Taking it all in.

BARBARA (O.S.)

I told him I was afraid I would miss my bus. He promised I would get to the bus on time if I would help him to do something...

Kevin -- his eyes -- drifting around the courtroom -- taking inventory -- assessing damage --

BARBARA (O.S.)

... Then he put -- before I could say anything -- he placed his hand inside my blouse...

Kevin -- checking the jury and --

BARBARA (O.S.)

... I was so frightened I didn't move. I thought if I was just quiet it would be okay...

Kevin -- checking Gettys -- seeing something that stops him cold --

BARBARA (O.S.)

... Then his other hand went up under -- inside my skirt...

Gettys' hand -- down below the table -- down where no one but Kevin could possibly see it -- Getty's fingers subtly feeling their way along the leg of his chair --

BARBARA (O.S.)

... his hand then, it started, he started, moving back and forth -- farther and farther inside my skirt...

Kevin -- glancing around -- nobody else can see it --

BARBARA (O.S.)

... he said he was testing to see if I had any special feelings, that he wanted to find out what kind of feelings I had...

(CONTINUED)

1 CONTINUED: (2)

1

Gettys' hand -- excited now -- stroking the chair leg --
absently -- involuntarily -- unmistakably sexual --

BARBARA (O.S.)

... I didn't know what to say, I
was trying to think of something
to say but I was confused and he
just kept on -- with his hand --
moving it -- under my dress --
higher and higher...

Kevin is rocked. Trying not to show it.

BARBARA (O.S.)

... then I, I was asking him to
stop but it was like he couldn't
hear me -- he just kept on --

Suddenly, Gettys' hand stops moving --

BARBARA (O.S.)

-- and then I screamed...

Kevin looks up to find Gettys' eyes waiting for him.
Gettys quickly returns his hand into his lap. He's been
caught -- watching, as Kevin turns away and --

BARBARA

... then he, he got mad and said
we would have to try again
sometime.

PROSECUTOR

And did he try again?

BARBARA

Not with me.

PROSECUTOR

With friends of yours?

BARBARA

Yes.

PROSECUTOR

And when you told them what he had
done to you, they told you what he
had done to them, isn't that true?

BARBARA

Yes.

PROSECUTOR

I have nothing further.

(CONTINUED)

1 CONTINUED: (3)

1

JUDGE
(finding Kevin)
Your witness, Mr. Lomax.

KEVIN
Any chance, Your Honor, for a
short recess?

CUT TO:

2 INT. FLORIDA COURTHOUSE HALL - DAY

2

Kevin heading quickly away from the courtroom. Gettys
right on his heels.

KEVIN
Lloyd, as your attorney, I'm
advising you to get the fuck away
from me.

GETTYS
Why? What are you talking about?

KEVIN
The wife. The kid. The outrage.
You definitely had me fooled.

GETTYS
You're my lawyer! You're here to
defend me!

KEVIN
You know what I'm thinking? Why
don't we put you on the stand and
you can jerk off for the judge.

GETTYS
You know she's lying.

KEVIN
Get the hell out of my way.

Gettys standing aside, as we --

CUT TO:

3 INT. FLORIDA COURTHOUSE MEN'S ROOM - DAY

3

An ancient upstairs facility. Kevin standing at the
mirror. Frozen there. Identity crisis. Morality
crisis. He takes off his wedding ring. Letting cold
water run in the sink. His eyes never leaving the
mirror.

(CONTINUED)

3 CONTINUED:

3

Behind him, the door opens. A local REPORTER enters, moves to the urinal.

REPORTER

Well, hell, there you are. Rumor was you were out wandering in traffic.

KEVIN

Not now, Larry.

REPORTER

What's the game plan, Kevin? I got a four-thirty deadline. I need a quote. Gimme a quote.

KEVIN

Fuck off.

REPORTER

'Mr. Lomax had no comment on today's events. Speculation, however, was widespread that the young lawyer's unblemished string of victories would come to an end in this courtroom.'

Kevin pulls some cold water to his face. Startled, as THUNDER EXPLODES overhead -- then just as suddenly, becomes nothing more than the urinal flushing...

REPORTER

It was a nice run, Kev. Had to close out someday. Nobody wins 'em all.

The Reporter exits. Kevin alone with the mirror.

And then it's over.

He's made his decision. Replacing his wedding ring. Reaching for his jacket, as we --

CUT TO:

4 INT. FLORIDA COURTHOUSE HALLWAY - DAY

4

Kevin walking through. His game face. A court officer opening the doors and --

CUT TO:

5

INT. FLORIDA COURTROOM - DAY

5

Barbara on the stand. Everyone in place.

KEVIN

Math hasn't exactly been your subject this year, has it?

BARBARA

No.

KEVIN

Any theories on why you've done so poorly in math this year?

BARBARA

It's not my fault.

KEVIN

Would you say Mr. Gettys is the problem?

(as she shrugs)

You're not sure. Have you had any discipline problems in math class this year?

BARBARA

No.

KEVIN

No? Isn't it true Mr. Gettys has had to talk to you repeatedly about your behavior? Isn't that why he asked you to stay after class?

BARBARA

No.

KEVIN

Have other teachers ever asked you to stay after class?

BARBARA

Once or twice.

KEVIN

Did they want to talk about your behavior?

PROSECUTOR

Objection. Immaterial.

KEVIN

Goes to motive.

(CONTINUED)

5

CONTINUED:

5

JUDGE

Overruled. You may answer the question.

BARBARA

I don't know what the other teachers wanted. You'd have to talk to them.

KEVIN

You ever pass notes in class, Barbara? Maybe a note that made fun of Mr. Gettys?

BARBARA

No.

KEVIN

No? Never called him a 'disgusting pig monster'?

BARBARA

No.

Kevin handing out paperwork.

KEVIN

Your Honor, I've pre-marked this Defense Exhibit A...

PROSECUTOR

Objection, Your Honor, we've had plenty of time for discovery here.

The Judge quickly studying his copy of the note.

JUDGE

I'm gonna let this in, Mr. Lomax, I'm also gonna suggest that if you have any other exhibits you present in a timely fashion or not at all.

KEVIN

(right to
the note)

I'm sorry, Barbara, I was wrong, it's 'huge hog beast'. This is your handwriting, isn't it?

BARBARA

Yes, but --

(CONTINUED)

5

CONTINUED: (2)

5

KEVIN

You wrote this in his class.

BARBARA

It's a joke.

KEVIN

'He's a huge hog beast. He probably eats a thousand pancakes for breakfast.' You're writing here about Mr. Gettys, aren't you?

BARBARA

It was meant to be a joke.

KEVIN

Have you ever had a party at your house when your parents were away?

(waiting)

Yes or no?

PROSECUTOR

Objection. This is way out of...

KEVIN

Credibility and bias.

JUDGE

Overruled. Answer the question.

BARBARA

(rattled)

Yes.

KEVIN

The word special came up in your testimony earlier. You claimed that Mr. Gettys asked you whether you had special feelings, if you felt special.

(beat)

Have you ever heard of a game called 'Special Places?'

(waiting)

You're under oath, Barbara. A man's career -- his reputation -- his life is on the line. This is not a joke. Have you ever played the game Special Places?

BARBARA

Yes.

(CONTINUED)

5

CONTINUED: (3)

5

KEVIN

Is this game sexual in nature?
(waiting)

Is this game sexual in nature?

BARBARA

We only played it once.

KEVIN

This special party, Barbara, this was the first time you told the story about Mr. Gettys.

BARBARA

Yes.

KEVIN

I've spoken to the other children who were there that day. Can you think of anything else, Barbara, they might have told me about that party?

PROSECUTOR

Objection. Your Honor, if he has other witnesses let him call them.

KEVIN

(right at Barbara)

If I need to call those other children, I will.

JUDGE

I'm gonna sustain that, Mr. Lomax. Rephrase your question.

KEVIN

You threatened those children, didn't you?

BARBARA

That's not the way it happened --

KEVIN

You told them to falsely claim that Mr. Gettys had hurt them, didn't you?

BARBARA

These things did happen!

(CONTINUED)

5

CONTINUED: (3A)

5

KEVIN

Because if they didn't go along
you were going to tell everyone
about this special party.

BARBARA

They happened to me.

KEVIN

So you made up a story. A
special story, about a math
teacher -- a disgusting pig
monster -- you didn't like.
That's what really happened,
isn't it?

BARBARA

I didn't want to be the only one!

BARBARA'S FATHER can take it no longer -- suddenly on his
feet -- charging --

BARBARA'S FATHER

You son of a bitch!

The bailiff making a diving grab --

KEVIN

I have no further questions, Your
Honor.

Chaos -- court officers struggling with Barbara's Father
and people yelling and Gettys hugging his wife and son
and the gavel banging like mad and Kevin just sitting
there, staring at the floor, completely drained,
emotionally, morally, physically and --

In the back of the room, a man. He's black. Elegant.
Amused by the scene. His name is LEAMON HEATH.

MARY ANN LOMAX leans in behind her husband. She is a
doll. We love her.

(CONTINUED)

5 CONTINUED: (4)

5

MARY ANN
Pack it up, baby. You need a
drink.

CUT TO:

6 INT. FLORIDA NIGHTCLUB - NIGHT

6

It's a rock and roll joint. Florida style. But it's
early and empty. Kevin at the bar with Mary Ann, two
LAWYER friends, the Reporter and someone's girl friend.
12 shot glasses, two rows of six. A perfect tequila pour
and --

LAWYER #1 (O.S.)
In the event we all get drunk and
forget, I suggest we frontload the
ceremonial bullshit...
(a toast)
To the best damn trial lawyer in
Alachua County.

Kevin, subdued, watches the rest of them drink.

REPORTER
So, Kev, off the record, how's it
feel to squeeze a man like Gettys
through the door of reasonable
doubt?

MARY ANN
No.
(waving him off)
I told you already, we're not
gonna discuss that damn case
anymore. Done.
(to Kevin)
Am I right?

KEVIN
I'll drink to that.
(as he does)
No shop talk.

CUT TO:

7 MONTAGE

7

Tequila pours. As the night goes on.

CUT TO:

Drunk frat boys laughing as they exit. A BAR BAND in the distance. Kevin done pissing. Moving for the sink, when he suddenly stops. Freezes. A mirror above the sink. There he is. The guy that set Gettys free.

HEATH (O.S.)

Mr. Lomax?

Kevin turns -- Leamon Heath standing beside him.

HEATH

Helluva job today.

(quickly presenting
his card)

I didn't want to disturb your party.

KEVIN

Milton, Chadwick, Waters. Never heard of it.

(looking up)

What're you gonna do? Sue me?

HEATH

Actually, we were hoping to retain your services. We've been following your progress.

KEVIN

From New York.

HEATH

You've never lost a case.

KEVIN

I've had some sympathetic juries.

HEATH

That's exactly what we're looking for. We want you to come to New York. Help us pick a jury.

KEVIN

Really.

(amused now)

I'll tell you, man. You're pretty damn good. And the card is great. And the black thing -- you being black -- whose idea was that? Paul's? 'Cause that's just brilliant.

(as he's walking)

I'm just not drunk enough yet to fall for it.

(CONTINUED)

8 CONTINUED:

8

HEATH

You'd have to start next week.

(waiting as Kevin
stops there)All expenses. First class travel
and lodging. You and your wife.A lump sum payment, regardless of
verdict in the amount of, well...

(in his hand)

Here. Take a look.

Kevin takes the check. Still looking at it, as we --

CUT TO:

9 EXT. FLORIDA CINDERBLOCK CHURCH - DAY

9

Two dozen cars parked. MUSIC and SINGING from inside. A
sign reads:

"SEMINOLE CALVARY CHURCH OF THE REDEEMER"

10 INT. FLORIDA CINDERBLOCK CHURCH - DAY

10

Inside the church. Plain and functional. Poor but
faithful. A trio -- electric guitar, accordion,
tambourine -- playing a hymn. Forty-five voices raised
in song. The tempo is ragged and the pitch shaky, but
the feeling is strong. They mean it.The CAMERA FINDS -- MRS. LOMAX. Kevin's mother. Forty- six.
Singing her heart out. A woman with faith, in the
presence of her Lord.The CAMERA FINDS -- Kevin. In the very back. Standing
in the doorway. Halfway in. Halfway out. Shadow.
Light. Waiting.

CUT TO:

11 EXT. FLORIDA CHURCH PARKING LOT - DAY

11

Post-service. Mrs. Lomax and Kevin walking to her car.

KEVIN

It's two weeks at most.

MRS. LOMAX

You've never been to New York.

(CONTINUED)

KEVIN

Every dog gets a day.

MRS. LOMAX

Pick a jury...

(ridiculous)

I feel the hand of Mary Ann on
this adventure.

KEVIN

Mom.

MRS. LOMAX

New York is not a good idea.

KEVIN

Look, how you fixed for cash?

MRS. LOMAX

I have my bad feeling.

KEVIN

(an envelope)

I put a couple hundred in here...

MRS. LOMAX

Sounds like more than two weeks.

KEVIN

Mary Ann typed out the numbers for
you -- phone, the flights -- it's
all in there.

MRS. LOMAX

Let me tell you about New York.

KEVIN

(with a smile)

Babylon.

MRS. LOMAX

Forewarned is forearmed.

(half-serious)

'Fallen, fallen is Babylon the
great. It has become a dwelling
place of demons.' Revelation
Eighteen. Wouldn't hurt you to
look it over.

KEVIN

(rolls with it)

Couldn't forget it if I tried.

(CONTINUED)

11 CONTINUED: (2)

11

MRS. LOMAX
And what happened to Babylon?

KEVIN
'Thou mighty city. In one hour
hast thou mighty judgement come.'

MRS. LOMAX
'And the light of a single lamp
shall shine in thee no more.'

Kevin gathers her in. Kissing her good-bye, as we --

CUT TO:

12 INT. HOTEL SUITE - NIGHT

12

Darkness. Where are we? A door opens in another room --
VOICES -- KEVIN and MARY ANN. They're LAUGHING. Coming
in from a big night out. For an instant -- light -- we
glimpse a great hotel suite -- and then --

KEVIN (O.S.)
-- wait -- leave 'em off --

MARY ANN (O.S.)
-- what are you... I can't --

KEVIN (O.S.)
-- close your eyes -- do it --

More LAUGHTER. Stumbling shadows moving PAST us and --

KEVIN (O.S.)
Okay. Stop.

13 EXT. HOTEL SUITE - BALCONY - NIGHT

13

Kevin behind Mary Ann with his hands over her eyes. He
takes his hands away, but her eyes stay closed...

KEVIN
Okay. Open your eyes.

MARY ANN
(as she does)
Wow.

14 EXT. HOTEL SUITE - BALCONY - NIGHT

14

The view. Wham. The definitive New York skyline.

15 EXT. HOTEL SUITE - BALCONY - NIGHT

15

KEVIN

'Go ahead...'

(in her ear)

'... bite the Big Apple.'

MARY ANN

(she's dancing)

'... Rats on the West Side, bed bugs uptown, I can't give it away on Seventh Avenue. This town don't look good in tatters...'

KEVIN

I don't know... looks to me like that dress is in your way.

MARY ANN

(shocked, stops)

Why, counselor...

(her best drawl)

Surely you don't think a small-town girl changes overnight just because a man buys her dinner in the big city.

KEVIN

No, ma'am. In fact, I hardly ever think at all.

MARY ANN

Well, that's different, then. You're my kind of guy.

Kevin smiles. She's taking off the dress. Babylon.

CUT TO:

16 EXT. FOLEY SQUARE - ESTABLISHING - DAY

16

Six huge courthouses. All those courtrooms.

CUT TO:

17 INT. JURY COURTROOM - DAY

17

Criminal court. Voire dire. Potential jurors fill the benches. A bored judge. MEISEL, defense counsel, is a sour, New York veteran. The juror being questioned, a PIE-FACED MAN with bad vision.

(CONTINUED)

17

CONTINUED:

17

MEISEL

Do you think as a juror you'd be able to set aside any prior opinions you might hold about the savings and loan industry?

(long pause)

That was a question, sir.

PIE-FACE

What? Do I like bankers?

Heath catches Meisel's eye. Waves him over.

MEISEL

Your Honor, may I have a minute to speak with my colleagues.

ANGLE ON DEFENSE TABLE

Kevin and Heath. And the defendant -- a well-tailored reptilian banker. Meisel joins them. Sotto voce.

KEVIN

Dump him. While you're at it let's get rid of number six, eight, and I'd say lose number twelve, except the prosecutor's gonna fuck up and do it for us.

MEISEL

Number six? You're kidding, right? She's my first choice.

KEVIN

She's my first pass.

MEISEL

And eight? With the dreadlocks? That's crazy. He's a defendant juror if I ever saw one.

KEVIN

You see his shoes?

MEISEL

Look, kid, maybe down in Florida you're the next big thing, but this is New York. Manhattan. We're not squeezing oranges here.

(CONTINUED)

KEVIN

He polishes those shoes every night. He makes his own clothes. He may look like a brother-with-an-attitude to you, but I see a man who's got a shotgun under his bed and woe betide the creature who steps into his garden.

(beat)

And number six? Your favorite? She's damaged goods.

MEISEL

She's a Catholic schoolteacher.

(to Heath)

She believes in human frailty.

KEVIN

No. There's something missing from her. She's wrong.

(eyes to the pool)

She wants on this jury. Somebody hurt her and she wants revenge.

MEISEL

How the hell do you know that?

KEVIN

(honestly)

I don't know.

MEISEL

(to Heath)

Look, either you put a stop to this happy horseshit or I walk.

HEATH

Walk.

MEISEL

(a pause)

All right. Here's the deal.

(to Kevin)

I lose with your jury? You do the explaining.

The defendant staring a hole into Kevin, as we --

CUT TO:

Kevin leaving court. In no hurry to get home. He likes it here.

(CONTINUED)

18 CONTINUED:

18

Across the street, a man, one of many passing on the sidewalk. Except this man turns as Kevin passes. Watching him. Seeing something that pleases him.

This is JOHN MILTON. And now, as Kevin disappears, Milton joins the flow of people heading down into a subway station -- down -- and gone, as we PULL BACK TO --

19 EXT. FOLEY SQUARE - DAY/NIGHT (TIME LAPSE)

19

As day becomes night.

19A NIGHT BECOMES DAY

19A

19B AND AGAIN

19B

19C AND THIS TIME LIGHTNING SIZZLES THROUGH THE SKY

19C

CUT TO:

20 INT. HOTEL SUITE - NIGHT

20

Mary Ann watching TV alone. Remnants of a room service dinner. They've been living here for weeks now. The maids have started to give up.

Kevin enters looking beat. Grabs a cold french fry.

MARY ANN

(into her show)

Your mother called. She has her bad feeling.

KEVIN

Every now and then she gets one right.

MARY ANN

What's up?

(looks over)

You okay? Something's up.

KEVIN

They deliberated for thirty-eight minutes.

MARY ANN

Oh shit...

(MORE)

(CONTINUED)

20

CONTINUED:

20

MARY ANN (CONT'D)
(turns off the TV,
comforting him)
Oh, Kevin... I'm sorry, honey. What
the hell did they expect? The man
is guilty as can be. Wasn't a jury
anywhere gonna let him off.

KEVIN
Yeah. Except one.

MARY ANN
Kev....

KEVIN
(a big ole smile)
Not fucking guilty.

MARY ANN
Omigod...

KEVIN
Thirty-eight minutes. My jury.

MARY ANN
You did it! Omigod, Kevin...

KEVIN
Put on something that's gonna be
easy to take off later. We are
going out, girl!

CUT TO:

21

INT. LAW FIRM LOBBY - DAY

21

Milton, Chadwick, Waters. Those words written in stone
on the wall. The decor is stark, dramatic, awesome. The
receptionist is simply stunning. Kevin, wearing his best
suit, walking with Heath.

HEATH
Sorry to keep you waiting, but Mr.
Milton got pinned down in Indonesia
a little longer than expected.
(quietly as they
hit the view)
Not bad, huh? You can play it cool
if you want, but the first time I
walked in here, my jaw was on the floor.

22

INT. LAW FIRM HALL - DAY

22

The firm offices. A large central atrium. Offices rim
this space.

(CONTINUED)

22 CONTINUED:

22

Lawyers come in all shapes and sizes. Assistants -- male and female -- are uniformly attractive. The HUM of serious BUSINESS in the background.

HEATH

(as they walk)

We've got forty partners vested at the moment. Close to six hundred associates. This is the home office, but we've got quite a few international arrangements, so Mr. Milton spends a good deal of his time in the air. In addition to our corporate clients, we're currently representing about twenty-five foreign countries. Mid-East, Balkans, Central America, West Africa. Interesting work, but travel intensive.

Kevin slowing as they pass an open doorway --

HEATH (O.S.)

He's got you scheduled for fifteen minutes, which is a good sign, so make the most of it...

23 INT. LAW FIRM - CHRISTABELLA'S OFFICE - DAY

23

THROUGH a large window we see a woman pacing her office. She's wearing a headset and arguing in machine-gun Italian. She is a goddess. Her name is CHRISTABELLA. She is beautiful beyond propriety. She will also turn out to be a brilliant EUC lawyer. She turns. Sees us staring -- like that -- Venetian blinds close tightly.

24 INT. LAW FIRM HALL - DAY

24

Heath is now far ahead. Kevin rushing to catch up --

25 INT. LAW FIRM - ARCHED CORRIDOR - DAY

25

Kevin about six steps into it when suddenly, he looks down. Stops. Completely spooked.

HEATH

Gotcha.

(smiles)

Man, I just love that...

(CONTINUED)

25 CONTINUED:

25

The floor is nothing but glass. Sixty stories above the world. A bridge between two skyscrapers.

HEATH

I watched a Senator piss his pants
right where you're standing.

KEVIN

(nonplussed)

Great.

HEATH

He's waiting for you. Good luck.

Kevin sucks it up. Starts walking. Up ahead, nothing
but an open door.

CUT TO:

26 INT. MILTON'S OFFICE - DAY

26

First of all it's round. And large. The walls are made
of stone. No windows. There are dramatic shafts of
natural light from above. Stark and clean to the
extreme. No paper anywhere.

Kevin standing there. Taking in the space.

MILTON (O.S.)

Behind you.

Kevin turns. There he is.

MILTON

Sorry. Didn't mean to...

KEVIN

No. Please.

(his hand)

Kevin Lomax.

MILTON

(they shake)

John Milton.

KEVIN

Nice to meet you.

MILTON

Have we been treating you well?

KEVIN

Very well. Thank you.

(CONTINUED)

MILTON

Your wife, she's had a good time?

KEVIN

She sure has. It's been great.
The whole thing's been great.

MILTON

Good. That's our secret. We kill
you with kindness.

(walking the room,
circling)

What's your secret?

KEVIN

I couldn't say.

MILTON

You were a prosecutor.

KEVIN

Out of law school. Five years in
the Jacksonville D.A.'s office.

MILTON

Sixty-four straight convictions.
What a number.

KEVIN

I like to be in court. I didn't
plea out a lot.

MILTON

What's that like? One day you're
putting them away and the next
you're setting them free?

KEVIN

Takes a little getting used to.

MILTON

Pays better though, doesn't it?

KEVIN

Yes it does.

MILTON

The math teacher. The Gettys
case. I hear you were brilliant.

KEVIN

Prosecutor dropped the ball.

(CONTINUED)

26

CONTINUED: (2)

26

MILTON

Really. So you think your guy was guilty.

KEVIN

I didn't say that.

MILTON

What did you say?

KEVIN

How's this? I began the case with a clear conscience.

MILTON

(quiet a moment)

I was sure you had a secret.

KEVIN

The men's room.

(beat)

Upstairs men's room in the Duval County courthouse. There's a hole in the wall. Straight through to the next room.

(smiles)

I spent five years listening to juries deliberate.

MILTON

I love it.

KEVIN

Love it all you want, just don't repeat it. I'm not sure the Florida Bar Association would appreciate it.

MILTON

You don't really want to go back to Florida, do you? Walk with me.

27

INT. MILTON'S OFFICE - PANEL - DAY

27

With that, Milton pushes a button. Huge panel screens open out to:

28

EXT. MILTON'S TERRACE - DAY

28

A reflecting pool. Water right to the edge. A narrow walkway straight through the middle. And we're fifty stories above the city. The effect is staggering.

(CONTINUED)

28

CONTINUED:

28

MILTON

What do you think? Some people
can't handle it.

KEVIN

It's peaceful.

MILTON

Exactly.

(pleased)

Fill in the resume. Tell me about
your family. What does your
father do?

KEVIN

I never got to know my father. He
passed away before I was born. My
mom raised me. Just the two of
us.

MILTON

She never remarried?

KEVIN

She wasn't married the first time.

MILTON

That can't be easy in Gainesville.

KEVIN

I don't think it's easy anywhere.

(re the view)

Holy shit...

MILTON

Little different when you're
looking down, isn't it?

(beat)

Tell me about her. Your mother.
What's she like?

KEVIN

She's a preacher's daughter.
She's tough. She's worked in the
same poultry plant for as long as
I can remember. I think she's up
to eight-fifty an hour. She's got
a church she really likes, so
she's usually either there or they
go out, they do a lot of volunteer
work.

(CONTINUED)

28

CONTINUED: (2)

28

MILTON

'Many are in high places, and of great renown: but mysteries are revealed unto the meek.'

KEVIN

So they say.

MILTON

Didn't rub off on you? The book? The church?

KEVIN

I'm on parole. Early release for time served.

Suddenly they're quiet. Silenced by the view.

MILTON

Lotta potential clients down there. (Sooner or later it all flows through the streets.)

KEVIN

You don't have to sell me on New York.

MILTON

You like it here, don't you?

KEVIN

Are we negotiating?

MILTON

Always.

KEVIN

Why do you need a criminal department?

MILTON

Because our clients break the law just like everyone else and I'm tired of sending their business across the street.

KEVIN

Are you offering me a job?

MILTON

I'm thinking about it. You have the talent. I knew that before you got here. It's the other thing I wonder about.

(CONTINUED)

28

CONTINUED: (3)

28

KEVIN

What thing is that?

MILTON

Pressure. Changes everything.
Some people, you squeeze them,
they focus. Some people fold.
Can you summon your talent at
will? Can you deliver on
deadline? Can you sleep at night?

KEVIN

When do we talk about money?

MILTON

Money's the easy part.

CUT TO:

29

EXT. LOMAX BUILDING AND STREET - DAY

29

Carnegie Hall. High off Central Park. A Mercedes
stretch pulls to the curb.

HEATH (V.O.)

Mt. Sinai Hospital right up the
street. Some excellent schools.

(CONTINUED)

29 CONTINUED:

29

The driver rushing to open the door. Heath, Kevin and Mary Ann getting out of the car just as a group of uniformed school children come charging out of the building to meet their bus.

HEATH

I doubt it was at the top of his list when Mr. Milton bought the building, but it's a great neighborhood for children.

30 LOOKING UP - BUILDING

30

A stately, pre-war apartment house. One unique touch; the penthouse rises in a sort of wedding cake design.

CUT TO:

31 INT. LOMAX APARTMENT LANDING - DAY

31

Turn of the Century. Elegant. Two apartments per floor. JACKIE HEATH waiting here. She is black, early thirties, and very, very attractive.

The elevator doors open. Mary Ann steps out, followed by Kevin and Heath.

JACKIE

You must be Mary Ann -- Welcome.
I'm Jackie Heath...

MARY ANN

It's so sweet of you to come by.

JACKIE

Please. We live across the hall.

MARY ANN

You're kidding?

HEATH

Right here.

KEVIN

So it's just two apartments per floor?

JACKIE

(to her husband)
You didn't tell them about the apartment?

(CONTINUED)

31 CONTINUED:

31

HEATH
I thought I'd let it speak for
itself.

Opening the door, and we enter --

32 INT. LOMAX APARTMENT - DAY

32

A dream. Twelve-foot ceilings. Huge, oversized rooms.
Crown moldings. A huge central hallway. And light.
Kevin and Mary Ann walking through. Blown away.

HEATH
It's what they call a classic
eight.

JACKIE
We had them paint everything
white. Let you see it naked
before you pick your palette.

MARY ANN
What am I picking?

JACKIE
Palette. Your colors.

HEATH
I need to warn you about one
thing.
(as they turn back)
There are going to be some very
envious people at the firm. These
apartments, there aren't many of
them, it's really a partner's
perk. You must've made quite an
impression.

JACKIE
Took us six years to get in here.

CUT TO:

33 EXT. LOMAX APARTMENT BALCONY - DAY

33

French doors opening. Kevin walks out. Mary Ann just
behind him. They stand there, staring at the park.

MARY ANN
Are you really this good?

(CONTINUED)

33

CONTINUED:

33

KEVIN

I sure as hell hope so.

MARY ANN

They must want you pretty bad.

KEVIN

Look, Mare, I'm only getting behind this if you're on board. You want to go home, I'm with you.

MARY ANN

Sure. Let's go back to Gainesville. You can keep scrounging for clients and pumping out the basement and I'll keep repossessing cars for Akamian. Maybe, if we kill ourselves, in about five years we can afford a baby and a weekend shack at Gulf Shores.

(beat)

Are you shitting me?

She smiles first. Kevin pulling her toward him, as we --

CUT TO:

34

INT. FIRM CONFERENCE ROOM - DAY

34

Incredible and extreme. Forty people -- SENIOR PARTNERS and department heads -- seated at the table. They've been going around the table introducing themselves to Kevin. Nearing the end now --

LAWYER #1

Krasna. Maritime Law.

LAWYER #2

Parvathi Resh. Energy law. I run the Islamic sub-group.

LAWYER #3

Joyce Rensaleer. Mergers and acquisitions.

LAWYER #4

Chan Sanyou. Intellectual property.

BARZOOK

Eddie Barzook. Managing Director.

Christabella and another woman running in. Taking seats quickly. Christabella beside Kevin.

(CONTINUED)

34

CONTINUED:

34

CHRISTABELLA

Christabella Adrioli. Economics.
Primarily G-7 and E.C.

MILTON

There you go, Kevin. The whole team. I'm trying to think how long it's been since we were all together. All of us. Too long. I'm looking around, I know some of you came from very far away to be with us here today. It's appreciated.

(pacing the window)

This room we're in was built -- architecturally designed -- to promote healthy group dynamics. A psychic centrifuge. Makes you want to reach out, doesn't it? Inclusion. Commonality. Synergy. All that good shit. That's what I'm looking for today. Because when I hear stories -- the kind of stories I've been hearing -- about backbiting, about partners not working together, departments cutting each other's throats over clients, or worse... I feel drained. It drains me. I feel empty. I feel as though I've let you all down.

(off dead silence)

We need something. A gesture.

(across the table)

What do I need, Eddie?

BARZOOK

How about a public flogging?

MILTON

Wait a minute. I got it. It's perfect. It's intimate. It's quick. Doesn't cost a thing. There's a power to it. What is it?

(beat)

Let's hold hands. All of us.
Together.

Milton is first. Reluctance begins to fold.

(CONTINUED)

34

CONTINUED: (2)

34

MILTON

Right now. Every person at this
table -- take the hand of the
person on either side...

Kevin finds Christabella's hand at his side.

MILTON

You want out of this, Eddie?

BARZOON

You've made your point, John.

MILTON

You won't hold hands?
(stare-down)
It's important to me, Eddie.

Kevin watching Barzoon fold. Watching the circle form.

MILTON

See. See, I feel better already.

CUT TO:

35

INT. KEVIN'S OFFICE HALL - DAY

35

Very nice. Major windows. Stripped down at the moment,
but there's a desk and phone.

HEATH

What do you think?

KEVIN

(kidding)
I guess it'll do.

PAM (O.S.)

Until something better comes
along...

In the doorway, PAM GARRETY. Never married. Two-pack-a-
day habit. Tough as dirt.

HEATH

Kevin Lomax. Pam Garrety.
(MORE)

(CONTINUED)

35 CONTINUED:

35

HEATH (CONT'D)

(as they shake)

Pam was with the Brooklyn D.A.'s office for fourteen years, so she knows her way around the local scene. She'll be your guide.

(to Pam)

You're gonna be expediting his New York Bar application, right?

PAM

In the pipeline. For now, we'll just have you work pro hac vice. We've petitioned Florida for a letter of good conduct. And...

(a folder)

... I prepared, at Mr. Milton's request, an overview of the Moyez case.

KEVIN

The Moyez case?

CUT TO:

36 EXT. EAST HARLEM STREET - DAY

36

Deep ghetto side street. One of those blocks that have been completely lost. One whole side of the street has nothing but boarded-up row houses.

A black Town Car pulling through. Slowing now --

36A INT. CAR (EAST HARLEM) - DAY

36A

Kevin and his DRIVER peering across the street.

DRIVER

I gotta stick with the vehicle.

CUT TO:

37 EXT. DAHOUMEY BAKA - DAY

37

A storefront botanica. Insane colors. Rusted iron grates covering two tiny cataract windows. A steel door is open. There's a sick-looking DOG tied to the doorknob; he begins BARKING wildly, as he sees --

Kevin walking from the car. Suit and tie. Briefcase. Turning, as he hears --

(CONTINUED)

37

CONTINUED:

37

JUNKIE (O.S.)

You get 'em! Go get 'em, man!

Three JUNKIES camped on the stoop of a burned-out brownstone across the street. Dull, wasted faces aroused by the DOG'S BARKING --

JUNKIE

Tell her turn that shit down! I know what she's doin'! That's right! Tell 'em take that noise back t'Africa 'fore I --

Stopping instantly because -- a WOMAN is standing in the botanica doorway. Her skin is jet black. Her eyes are pale blue. Her hair is white. She holds a live chicken by its feet. The DOG is still BARKING so she slaps it. Hard. Now there is silence.

KEVIN

I'm looking for Phillipe Moyez.

She moves aside. Kevin enters --

38

INT. DAHOUMEY BAKA - DAY

38

It's dark. Oil lamps and candles for light. The air thick with incense. Jars and bags and boxes are stacked on shelves everywhere. Powders. Oils. Bones. Skins. Potions. Dried herbs.

KEVIN

I called this morning, I'm not sure who I spoke with.

(awkward silence)

I'm his lawyer. I have a card...

(finding it)

They said he would meet me here.

Phillipe Moyez.

WOMAN

(into the back)

Bhalla! Bhalla!

Kevin taking a very deep breath, as we --

CUT TO:

39

INT. DAHOUMEY BAKA - STAIRS - DAY

39

Darkness. A door opening above us. A BOY -- maybe ten -- standing there. Kevin behind him.

(CONTINUED)

39 CONTINUED:

39

KEVIN

Look, I'm not sure I'm making
myself clear here.

BOY

Moyez.

(a French accent)

You need him. Speak wid him.

40 INT. DAHOUMEY BAKA - STAIRS - DAY

40

The Boy hits the lights. A naked bulb on the landing
below. Beyond that, darkness.

KEVIN

You're saying he's down here?

(incredulous)

In the basement? In the dark?

BOY

(laughing)

Where? Where you think -- ?

Where you think me taking you?

41 INT. DAHOUMEY BAKA - BASEMENT HALL - DAY

41

The Boy, still laughing, starts down the stairs -- into
the darkness. Kevin hesitates. Sucks it up. Crouching
not to hit his head as he goes down into --

42 INT. DAHOUMEY BAKA - BASEMENT - DAY

42

Around the landing -- the Boy still in front of him and
-- down -- as another light comes up and the boy moves
quickly through the space, turning on lamps here and
there. No furniture. Mounds of bones. The walls
painted a deep, black red.

43 INT. DAHOUMEY BAKA - MOYEZ'S BASEMENT - DAY

43

Kevin waiting as the last light goes on --

MOYEZ (O.S.)

I thought I would recognize you,
but I do not.

Kevin, spooked, wheels around --

(CONTINUED)

PHILLIPE MOYEZ squatting in the corner. Skinny and intense. His eyes opaque and piercing at the same time. At once unassuming and terrifying. A plastic bag of fresh green roots in his lap. Ghat. Miraa. African cocaine. His teeth black from chewing it.

KEVIN

Mr. Moyez?

(as he nods)

We've never met. I'm a lawyer.
I'm here about the animals.

MOYEZ

As you wish.

KEVIN

I'll be arguing your case with the city. I need to ask you some questions.

(gets folder)

I've done a little preliminary research -- precedent -- cases in the past that dealt with Santeria and Vou--

MOYEZ

No. This is not Santeria. We are not Voodoo. Candomble. Obeayisne. None of that. We are much older. Before. Before all of it.

KEVIN

Okay. Is there a name? Or...

MOYEZ

We have papers. At your firm. We have the tax exemption.

KEVIN

Okay. I'll get right into that.

(scribbling away)

The animals. Let's start with that, then.

MOYEZ

We have an investment in blood.
Think of it as spiritual currency.

Moyez stands. Starts slowly across the room.

KEVIN

Look, Mr. Moyez, I'm going to need your help with this.

(CONTINUED)

43 CONTINUED: (2)

43

MOYEZ

Yes. That's very clear.

KEVIN

Perhaps we could start at the beginning?

Moyez, ignoring him, moves to an old refrigerator beside the stairs. For an instant, the door is open -- just a glimpse. Meat. Bags of entrails. Jars of blood. Moyez goes to a workbench near the wall --

KEVIN

Mr. Moyez?

MOYEZ

What is the name of the man who will prosecute us?

KEVIN

(scanning file)

Merto. Assistant District Attorney Arnold Merto.

MOYEZ

Bhalla. La chemise noire. Vite!

The Boy already running up the stairs. The sound of NAILS FALLING onto the workbench --

KEVIN

What are you doing, Mr. Moyez?

Moyez stands aside, wiping his hands on his trousers. A huge beef tongue sits on the bench. The nails are scattered around it.

MOYEZ

You can go now. You will have all the help I can give you.

Moyez now with a hammer. And the nail. Driving it into the tongue. Kevin backing away, as we --

CUT TO:

44 INT. KEVIN'S OFFICE AND HALL - DAY

44

Video monitor -- FULL FRAME.

45 INT. DAHOUMEY BAKA BASEMENT - DAY

45

Hand-held footage of a police raid. We're running -- through a building -- New York cops -- an animal control officer -- through a door -- voices yelling -- down some steps -- into a back yard -- people standing --

Here -- a scuffle starting -- voices rising -- the camera shaking -- we see Bhalla -- and the Woman -- and --

There -- in the middle, is a goat -- on its knees -- its throat has just been cut -- blood pouring into a pan and Moyez holding its head with one hand -- a knife in the other and this positively orgiastic expression on his face, and on that image, we freeze frame.

46 OMITTED

46

&

&

47

47

REVERSE TO:

48 INT. KEVIN'S OFFICE AND HALL - KEVIN - DAY

48

with the remote control. Pam there with him. A long, sour silence.

PAM

What do you think?

KEVIN

It's a health code case. And it's a loser. So what's the point?

(watching her)

It's a test, right?

PAM

Isn't everything?

KEVIN

The smart thing to do is make a deal. Plea him out and suppress the tape.

PAM

I'm sure the D.A.'s waiting for your call.

KEVIN

Yeah, well, let him wait.

(beat)

And you can tell Milton too.

(beat)

I didn't come to New York to plea bargain.

CUT TO:

49

INT. LOMAX APARTMENT - DAY

49

Jackie rejecting Mary Ann's color choices.

CUT TO:

50

INT. KEVIN'S OFFICE AND HALL - NIGHT

50

Law books stacked around. An associate wheels in a trolley with more books.

CUT TO:

50A

INT. LOMAX APARTMENT - NIGHT

50A

Mary Ann eating fried chicken. She doesn't like the wallpaper. She's tearing it off, as we --

CUT TO:

50B

INT. KEVIN'S OFFICE AND HALL - NIGHT

50B

Kevin working late. Across the hall Pam is going home.

PAM

It's only a health code case.

CUT TO:

51

INT. MANHATTAN COURTROOM #2 (MOYEZ COURTROOM) - DAY

51

Bench trial. No jury. JUDGE THEO SKLAR and staff. A.D.A. MERTO at his seat. Pam sits with Moyez. Other than that, it's empty.

A rump roast slaps down onto a table.

KEVIN (O.S.)

That's a veal roast, Your Honor.
U.S.D.A. approved and stamped.
Eight days ago, in Kansas City,
two men pushed a calf into a steel
frame as a third man fired a high-
voltage staple-gun into the
animal's skull. Men kill animals
and eat their flesh. Phillipe Moyez
killed a goat. He killed a goat.
And he did it at home, in a manner
consistent with his religious
beliefs. Now some people may find
it bizarre.

(MORE)

(CONTINUED)

51

CONTINUED:

51

KEVIN (O.S.CONT'D)

It's certainly not a religious practice performed by everyone. It's not as common as, say, circumcision. It's certainly not as common as the belief that wine is transformed into blood. It's not even as common as the handling of poisonous snakes to prove one's faith. But Phillipe Moyez isn't two thousand miles away in a stockyard. He doesn't use electricity to kill. And worst of all...

(holding up
the roast)

Phillipe Moyez is not shrink-wrapped.

Merto begins to cough. Quietly at first, but...

KEVIN

Your Honor, the city timed this police action to catch my client exercising his constitutionally-protected right to religious freedom.

Merto's coughing getting worse as he tries to stop...

JUDGE SKLAR

This is a law protecting Kosher butchering.

KEVIN

Exactly, Your Honor. And I'd like to move at this time for an immediate directed verdict for dismissal.

Moyez staring a hole in Merto, and the man cannot stop coughing...

JUDGE SKLAR

I happen to know a little bit about Kashrut law, Mr. Lomax.

(CONTINUED)

51 CONTINUED: (2)

51

KEVIN

I'm aware of that, Your Honor,
which is why I feel confident in
requesting a dismissal.

JUDGE SKLAR

Mr. Merto?

Merto can't speak -- wheezing and coughing, as we --

CUT TO:

52 INT. MOYEZ COURTHOUSE HALLWAY - DAY (TEN MINUTES LATER)

52

Empty and dark. Kevin, Moyez and Pam leaving the
courtroom. All smiles. Moyez shaking his hand and
thanking him, and then, from behind them, the sound of
one person CLAPPING --

MILTON

(coming toward them)

Bravo, Kevin. Bravo.

(as he arrives)

Pamela, you're looking lovely.

(to Moyez)

Satisfied, Phillipe?

MOYEZ

Always.

MILTON

Kevin, what can I say?

(smiles)

Outstanding.

Kevin, trying to look modest and failing, as we --

CUT TO:

53 EXT. CANAL STREET (CHINATOWN) - DAY (LITTLE LATER)

53

A street-food stall. Milton paying for Kevin's eggroll.
And they're walking...

MILTON

Best street food in the world.

Try that. Tell me it isn't great.

(as Kevin eats)

New York. What a scene, right?

(MORE)

(CONTINUED)

53

CONTINUED:

53

MILTON (CONT'D)

Guy like Moyez living in that subterranean shithole all the time he's running around with fifteen million dollars in the bank.

KEVIN

You gotta be kidding.

MILTON

What do you think? We're giving you away? He's paying us in goat's blood? I'm billing you out at four-hundred an hour, my friend. I don't see a whole lot of pro bono work in your immediate future.

(buzzing here)

Seriously, what I like, you got in there with him. Inside the cage. That's instinct. Can't be taught. You gotta hear that on your own. It's gotta be in your blood. It's molecular. I bet I've got five thousand lawyers working around the planet. I couldn't name ten -- couldn't name three -- I'd trust with Moyez.

KEVIN

So what the hell are they doing?

MILTON

What are they doing? They're corporate lawyers, what do you think they're doing? They're busy reducing life and death to the proper position of a semi-colon. They're doing needlepoint. Push button battles. Push button wars. Armies that get so fucking far away from each other they need satellites to tell them who won. No pain. No sound. No smell. One big, multinational circle jerk. You, on the other hand, you're on the slaughterhouse floor. You can't help but smell your clients.

KEVIN

I figure you came to court to make sure I didn't fuck this up.

(CONTINUED)

53

CONTINUED: (2)

53

MILTON

Maybe I did. But don't get too cocky. No matter how good you are. Don't let them see you coming. That's the gaff, my friend -- make yourself small. Be the hick. The cripple. The nerd. The leper. The shit-kicking surfer. Look at me -- I've been underestimated from day one. Do I look like a master of the universe? That's your only weakness as far as I can tell.

KEVIN

What's that?

MILTON

The look. The Florida stud thing. 'Scuse me, ma'am, did I leave my boots under your bed?'

KEVIN

Never worked a jury didn't have a woman.

MILTON

You know what you're missing? What I have? This beautiful girl she's just fucked me every way she knows how -- we're done -- she's walking to the bathroom -- she turns back -- and there I am. It's me. And she smiles -- it's like a veil coming down across her face -- and that smile, that's a question mark, because she's looking at me, she's wondering, how did that happen? And see, right there, from that moment on, she's got a secret. I'm the hand up Mona Lisa's skirt. I'm the whisper in Nefertitti's ear. I'm a surprise. They never see me coming. That's what you're missing.

Milton escaping across the street.

KEVIN

So why did you come down today?

(CONTINUED)

53

CONTINUED: (3)

53

MILTON

Because I knew it was gonna be good. Because I knew I was gonna like it. That you would shine -- that we would take this walk -- that we'd really talk. Why I came down? You want the truth? I'm an aging, hipster plutocrat. I came up from nothing. From dirt. I'm warming my hands on your talent --

(distracted then --)

Where's the chicken?

KEVIN

What?

A CHINESE MAN sits in a doorway --

MILTON

(perfect Cantonese)

Where's the chicken? The chicken that plays tic-tac-toe. He used to be right here.

CHINESE MAN

(Cantonese)

No, you passed it. Back that way.

MILTON

(back to Kevin, as they walk)

There's a chicken, he's famous, he plays tic-tac-toe. He never loses.

(suddenly)

Hey. Like you. Right?

(catching himself)

Look, I'm rambling because I'm excited. You're in the part of the game I like best. The realm of the True Believers. You are a believer, aren't you?

KEVIN

I believe in the presumption of innocence.

MILTON

Better a hundred guilty men go free than a single innocent be executed.

(CONTINUED)

53

CONTINUED: (4)

53

KEVIN
Something like that.

MILTON
No. Exactly like that. It's
faith. You're either in or out.
You can't believe a little bit.

KEVIN
I was kidding.

MILTON
You're not here to amuse me.
See, that's why people hate lawyers.
So many of us have lost our faith.
Don't let that happen to you.
Token?

KEVIN
Excuse me?

Milton offering a token. Behind him, the entrance to the
Canal Street station --

MILTON
Learn the subways, Kevin. Use
them. Stay in the trenches.

Kevin taking the token, as we --

CUT TO:

54 OMITTED
&
55

54
&
55

56 INT. LOMAX APARTMENT - NIGHT

56

Kevin just coming in from work. The apartment is
starting to come together. Still not enough furniture,
but the sparseness reads as elegance.

KEVIN
(walking through)
Mare... Mare...?

MARY ANN (O.S.)
(from the bedroom)
You're late...

(CONTINUED)

56

CONTINUED:

56

He stops. In the hallway -- a wall is missing -- sheetrock stacked on the floor -- tools piled around -- a renovation project halted for the night.

KEVIN

What's all this?

MARY ANN (O.S.)

All what?

Mary Ann up the hall in the bedroom door. Finishing her makeup for a night out.

MARY ANN

Oh, that...

(smiles)

It was gonna be a nursery, but then I remembered you'd have to be home long enough to knock me up, so now I'm thinking of building a law library.

Kevin smiles. Drops his briefcase. Drops his pants.

MARY ANN

Save the thought. We were due up there fifteen minutes ago.

She blows him a kiss. Ducking back into bedroom.

CUT TO:

57

INT. LOMAX APARTMENT BUILDING - ELEVATOR - NIGHT

57

Kevin and Mary Ann in their go-to-meeting clothes. Going up. Nervous.

MARY ANN

Tell me I can handle this.

KEVIN

You can handle this.

MARY ANN

Say something nice.

KEVIN

Something nice.

MARY ANN

Promise me you won't leave me alone in there.

(CONTINUED)

57 CONTINUED:

57

KEVIN

Promise.

MARY ANN

How the hell did we get here?

KEVIN

Instinct.

58 INT. BARZOON APARTMENT - NIGHT

58

The door opens. DIANA BARZOON, tonight's hostess, standing there.

DIANA

There you are!

(to Kevin)

Diana Barzoon, Eddie's wife.

(an air kiss for

Mary Ann)

Come on, you two. Everyone can't wait to meet you.

59 INT. BARZOON APARTMENT - NIGHT

59

Twice the size of Kevin's place. Decorated and furnished to the max. Seventy-five guests and ten in staff. The crowd is very smart, sleek, and experienced at these sort of things. Mary Ann's hand squeezing Kevin's just a bit more tightly as Diana leads them into the throng, and we begin --

60 INT. BARZOON APARTMENT - NIGHT

60

SERIES OF SHOTS - PARTY

Faces -- some of them strangers. Some of them familiar from the conference room scene.

61 KEVIN

61

huddled with Jackie and Mary Ann as Heath brings them drinks from the bar.

62 PAM

62

and two lawyers near the terrace doors -- the smoking section -- talking with nicotine-driven intensity.

63 OMITTED

63

64 CHRISTABELLA 64

simply walking through the room.

65 EDDIE AND DIANA BARZOON 65

They've found Kevin and Mary Ann.

DIANA

I love the eights. The entire 'A'
line -- such a great shell.

(manic and perhaps
a bit insane)

I do. I envy you. Starting from
scratch. Do you have your fabrics
yet? Tell me you don't.

MARY ANN

Not yet. I don't think so.

DIANA

Come with me. Instantly.

(to Kevin)

I'm borrowing your wife...

BARZOON

Be gentle, honey. These are
normal people.

Mary Ann giving Kevin a "help me" look as she's dragged
into the party --

BARZOON

Your first?

KEVIN

Excuse me?

BARZOON

Is this your first marriage?

DISSOLVE TO:

66 OMITTED 66

67 INT. BARZOON APARTMENT - SAME SCENE (PARTY) - NIGHT 67
(LATER)

Front door -- abuzz -- Milton has just arrived.

68 INT. BARZOOK APARTMENT - NIGHT

68

Across the room, Mary Ann with Jackie and Diana and another wife --

MARY ANN

Who is that?

JACKIE

(looking over)

My God, girl...

DIANA

You haven't met him yet?

MARY ANN

Who is he?

69 INT. BARZOOK APARTMENT - NIGHT

69

Milton -- across the room -- looks over -- he's found them -- already coming toward them -- smiling --

DIANA

I swear he can hear us.

JACKIE

Hell, he can smell us.

MILTON

Mary Ann? John Milton...

(his hand and eyes)

I was hoping we'd meet tonight.

And here you are, already swimming with the sharks.

Even as he says this, he's kissing their smiling cheeks. Mary Ann looking a little lost, as we --

CUT TO:

70 INT. BARZOOK APARTMENT - NIGHT (SAME TIME)

70

Kevin talking with another lawyer. Looking over as Christabella glides through the room.

CUT TO:

71 INT. BARZOOK APARTMENT - SOFA - DUSK (SAME TIME)

71

Milton and Mary Ann sitting together. Alone.

(CONTINUED)

71

CONTINUED:

71

MARY ANN

Deadbeats. I mean, that's what it comes down to. You can call yourself a finance trainee, or a financial resources adviser, or whatever, you're still spending most of your day trying to hammer car payments out of deadbeats.

(looking around)

No deadbeats here tonight.

MILTON

You'd be surprised. There's a lot more fear in this room than you'd think.

MARY ANN

What do these people have to be afraid of?

MILTON

Each other. Themselves. Why? What scares you?

MARY ANN

Not knowing who the deadbeats are.

MILTON

You'll figure that out. There's only one thing worth being frightened of anyway, and that's being alone. Truly and finally alone.

MARY ANN

Yes. I think you're right.

MILTON

You know what terrifies me? Responsibility.

MARY ANN

For what?

MILTON

For what. For you. Let's be honest, I've changed your life. Changed it forever. There's been a seismic shift in your existence and I'm responsible. And you've never even met me. We're talking for the very first time. How insane is that?

(CONTINUED)

71

CONTINUED: (2)

71

MARY ANN

It's a wonderful opportunity for Kevin.

MILTON

Kevin. Please. I'm not worried about Kevin. He buys a few new suits. Learns a few new tricks. He's there. I don't worry about Kevin. What about you?

MARY ANN

I'm not leaving a lot behind.

MILTON

You must have family.

MARY ANN

Bad subject. I haven't spoken to my folks in a long time. My sister ran all the way to Germany.

MILTON

Whoaa... I gotta think about that. I had you down as daddy's little girl, you know? The princess. Sugar plum snapshots. Pastel bedspreads. Cinnamon cookies.

MARY ANN

I tell Kevin the only thing worse than not having a father was having mine.

MILTON

So you've got a lot at stake here. You've made a real commitment.

MARY ANN

I guess I have.

MILTON

It's not gonna be like Gainesville, but then you know that already.

MARY ANN

We're gonna be fine. It's gonna be great.

(CONTINUED)

71

CONTINUED: (3)

71

MILTON

If it isn't, will you come to me?
Let me help? I'd feel a lot less
responsible. Will you do that
for me?

MARY ANN

Sure.

MILTON

The worst vice is advice, right?
But can I make a suggestion?
It's about your hair, some people
are sensitive, that's why I ask.

MARY ANN

No. I mean, go ahead. You don't
like it?

MILTON

You have shoulders nobody can see.
Pull it back.

MARY ANN

You mean, you want me to pull my
hair back?

MILTON

If I do it, everyone in this room
that's pretending not to watch us
will assume we're fucking or
something. Pull back your hair.
(there's the mirror)
Take a look. See. That's it.
Isn't that incredible? You need
to cut your hair.

MARY ANN

You're kidding.

MILTON

A woman's shoulders are the
frontlines of her mystique.
And her neck, if she's alive,
has the very mystery of a
border town. It's the no
man's land in the battle
between mind and body.
(beat)
You know, your natural color
would really bring out your eyes...

Mary Ann frozen there, as we --

CUT TO:

72

EXT. BARZOON APARTMENT - TERRACE (PARK VIEW) - NIGHT
(MAGIC HOUR)

72

Kevin standing at the rail. He looks over. Christabella not ten feet away.

CHRISTABELLA

Do you have this view?

KEVIN

Sorry?

CHRISTABELLA

From your terrace, is this your view?

KEVIN

Sort of. Not exactly. I'm about twelve floors down. What about you?

CHRISTABELLA

No, I live downtown. This is the family building.

KEVIN

Sounds like fun. Downtown, I mean. I'm just getting to know the city.

CHRISTABELLA

Is it everything you expected?

KEVIN

More.

CHRISTABELLA

(raising her glass)

May we always have more than we expect. Salute.

KEVIN

Amen.

CHRISTABELLA

Are you alone?

KEVIN

You mean, tonight?

CHRISTABELLA

Is your wife a jealous woman?

(beat)

Silly question. We're all jealous, aren't we?

(MORE)

(CONTINUED)

72

CONTINUED:

72

CHRISTABELLA (CONT'D)

(laughing)

Oh, dear, I'm going to scare you
away.

KEVIN

I doubt it.

CHRISTABELLA

You like to be on top, don't you?

KEVIN

Excuse me?

CHRISTABELLA

Of the situation. You prefer to
be on top.

KEVIN

Depends on the view.

MILTON (O.S.)

You know what I see?

Milton in the doorway. He's been watching them.

MILTON

I see the future of this law firm.

(perfect Italian)

Christabella, cara, prestamelo per
favore, pe lo riporto piu tardi.

CHRISTABELLA

It's a boring party, anyway.

(to Kevin)

Ciao.

Kevin can't help watching her walk away.

MILTON

Look, we gotta talk. You grab
Heath and Eddie Barzoon and get
up to my place right away. And
let's be quiet about it.

CUT TO:

73
thru
76

OMITTED

73
thru
76

77 INT. BARZOOK APARTMENT (PARTY) - NIGHT 77

Getting louder and wilder. Mary Ann looking lost.
Searching for Kevin... He's not here... not there...

MARY ANN
Have you seen Kevin?

Jackie Heath shaking her head no, as Mary Ann continues
on through the party.

CUT TO:

78 INT. LOMAX APARTMENT - ELEVATOR - NIGHT 78

Silence. Going up. Kevin, Heath, and Barzook.

CUT TO:

79 INT. BARZOOK APARTMENT - STUDY - HALLWAY - NIGHT 79

Mary Ann still looking for Kevin. Scanning faces.
Stopping as she reaches a door. Opening it and --

80 INT. BARZOOK APARTMENT - STUDY - NIGHT 80

Just enough light to make out two MEN standing across the
room. Silhouettes against the window.

MARY ANN
Sorry...
(in doorway)
I'm looking for my husband.

The Men -- two vaguely familiar faces from the firm.

MAN #1
Don't think he's here.

Suddenly, a WOMAN's head rises INTO FRAME --

WOMAN
It's just us...

MAN #2
But feel free to join in...

And suddenly it's clear, she's walked in on an impromptu
menage a trois. The Woman is kneeling on a table, dress
hiked up, ass in the air. Man #1 fucking her from behind.
Man #2 is getting blown and --

Mary Ann IN SHOT as the woman begins to laugh and the door
WIPES the FRAME.

81 OMITTED

81

82 INT. MILTON'S APARTMENT - NIGHT

82

The penthouse. One enormous room. Grand scale everything. Otherworldly. Staggering. Of special, special interest: a huge Bas Relief dominates an entire wall. Carved into the marble are human forms -- young, naked bodies swimming in a hypnotic chaos of clouds.

Milton is on the phone. Two lines going. The dialogue is unimportant, we'll not understand it anyway -- he's going back and forth between Korean and Russian -- brokering some emergency deal.

Heath is at the bar, mixing drinks. Barzoon has a cigar. Kevin just standing there gaping at the space.

KEVIN

Is there more to it?

BARZOON

Just this room.

KEVIN

And a bedroom?

BARZOON

No bedroom.

KEVIN

Where does he sleep?

HEATH

Who said he sleeps?

KEVIN

Where does he fuck?

MILTON (O.S.)

(behind them)

Everywhere.

BARZOON

What's up, John?

MILTON

How many hours did we bill Alex
Cullen last year?

HEATH

Sixteen thousand, two hundred and
forty-two.

(CONTINUED)

82

CONTINUED:

82

BARZOON

What the fuck did he do now?

MILTON

Alex Cullen has just been
charged with murdering his ex-
wife, her stepson, and a maid.

BARZOON

When did this happen?

MILTON

Just now. Tonight. I already
sent Pam downtown to make bail
arrangements.

(CONTINUED)

BARZOON

They'll fucking crucify him.
They'll get in line. I gotta call
Meisel...

MILTON

No. I want Kevin on this case.

BARZOON

I hope you're kidding.

(beat)

Alexander Cullen in a Manhattan
triple murder? With Kevin?
You're dreaming.

MILTON

I've shaken hands with every
marquee defense attorney in town.
I take Kevin and I don't look
back.

BARZOON

You're a great judge of talent,
John. You're the master. I just
don't see it coming together.

MILTON

I want you on board, Eddie.

KEVIN

Look, I appreciate the vote of
confidence, but maybe Eddie's got
a point here.

MILTON

We can get this case. The man's
our client.

BARZOON

He's a business client.

MILTON

We know him better than he knows
himself. We have the inside
track. We have the best damn
trial lawyer in the city. It's
ours to lose.

BARZOON

Tell it to Cullen.

MILTON

No. That's up to Kevin.

(CONTINUED)

82 CONTINUED: (3)

82

With that, the PHONE starts RINGING --

MILTON

That's Pam calling...

(to Kevin)

Are we fighting for this, or not?

CUT TO:

83 INT. LOMAX APARTMENT - NIGHT

83

It's late. Dark. Kevin tiptoeing through the apartment
-- turning the corner and --

MARY ANN

You left me there. I had a
fucking panic attack until Jackie
told me where you were.

(raw)

Three hours? You don't even call?

KEVIN

Stop. Reset. I'm upstairs, I'm
with Milton and Barzoon and there
is a very good possibility that
I'm about to catch a triple
homicide defendant who also
happens to be the largest real
estate developer in the city. I
had to bail on the party!

MARY ANN

You bailed on me!

KEVIN

Mare... did you hear me?

MARY ANN

I was all by myself!

KEVIN

For three whole hours...

(as she's walking)

You gotta be kidding, right?

No, she's leaving. Kevin left there, alone --

CUT TO:

84 EXT. STREET - CONSTRUCTION SITE - DAY (MORNING) 84

A news van whipping up the block. TIRES SCREECHING as it pulls up beside a construction site where two other news vans are already unloading. The smell of headlines and --

85 EXT. STREET - CONSTRUCTION SITE - DAY 85

Two photographers sprinting toward the shell of a high-rise building. A sign blankets the scaffolding. Huge, ego-size lettering reads...

CULLEN TOWERS
"The Next Great Address"

CUT TO:

86 EXT. CONSTRUCTION HIGH-RISE - DAY 86

Looking DOWN FROM fifty stories high, as the media vehicles converge like toys below.

CULLEN (V.O.)
... Look at this, I'm not out
twenty minutes, we're running from
the goddamn press. Look at those
insects down there...

87 INT. CONSTRUCTION HIGH-RISE - DAY 87

ALEXANDER CULLEN turns back from the edge. Forty-five. Tan, grief-stricken, and sleep deprived. The space is huge and bare. Unfinished concrete. Wide, open views. Kevin, Milton, and Barzoon standing there.

CULLEN
... You may be right, but look at
it from my point of view. I'm
sure he's a whiz kid. I believe
you. But this is my ass we're
talking.
(to Barzoon)
Jesus, Eddie...

MILTON
Alex, you know how this town works.
You've got enemies you never heard
of. And now? Now you're down?
I'd prepare for a class-A, New York
pig-fuck. You're going to have to
ask yourself who you really trust.
Who do you trust, Alex?

(CONTINUED)

CULLEN

I don't know... I gotta look around.

KEVIN

You don't have time to shop, Mr. Cullen.

(the newspaper)

Jury selection started this morning at every breakfast table in the city. You lost round one. This is what people know. They know you and your wife were living separately. They see this maid -- Elucinda -- a sixty-eight-year-old grandmother supporting seven children. And then there's your stepson, a ten-year-old with a bullet in his brain. Those are already powerful images in the mind of the public.

CULLEN

I didn't kill anybody.

KEVIN

I'm telling you how it looks. You discover the crime. You call it in. You've got blood on your person and clothes, and --

(before Cullen can
cut him off)

-- and -- your prints are on the murder weapon.

CULLEN

How do you know that?

KEVIN

There's a second print in blood -- it's a partial of a hand -- on the wall next to th--

CULLEN

I have keys! I called the cops from the house! I touched the goddamn wall!

(to Barzoon)

I was panicked! I panicked!

KEVIN

We need twelve people who can see past all that. I'd get out in front of this fast.

(CONTINUED)

87

CONTINUED: (2)

87

CULLEN

I panicked! Is that a crime? I touched the wall!

BARZOOK

He's right, Alex. People need to hear these things.

KEVIN

You're not happy tomorrow? The next day? We'll move over. But right now -- this moment -- you need immediate representation.

CULLEN

I've got a fourteen-year-old stepdaughter who I care more about than anything in the world. They won't let me call her from downtown. They won't let me talk to her after I'm out. I gotta go deal with that first.

KEVIN

We need to issue a statement.

Cullen looks to Milton. Waiting. Help me.

MILTON

He's a winner, Alex. And they'll never see him coming.

CULLEN

I'm gonna make some very tough phone calls. Then I'm gonna take a pill and try to get some sleep. My place. Eight A.M. tomorrow. Alone.
(beat)

And you better be every fucking inch as good as you think you are.

CUT TO:

88

OMITTED

88

89

EXT. SOHO BOUTIQUE STREET - DAY

89

A woman with short dark hair -- her back to us -- looking in a shop window. Her reflection in the glass, it's Mary Ann. She's cut and colored her hair.

Jackie and Diana already going in and --

CUT TO:

90

INT. SOHO BOUTIQUE AND DRESSING ROOM - DAY

90

White wine and couture. Mary Ann holding a blouse.

MARY ANN

(whispering)

This is three thousand dollars.

JACKIE

Know what you need to do? Buy it.
Wear it once. And then throw it
away. That'll loosen you up.

DIANA

I say spend it all. If you're
never gonna see your husband, you
might as well have a relationship
with his money.

(as she strips)

I swear, if he wasn't afraid of me
shooting my mouth off, Eddie
would've put a cellulite clause in
the pre-nup.

JACKIE

Dr. Robert, I'm telling you, he's
the miracle man. You've seen my
new tits, I mean who does it
better than that?

DIANA

It's not my tits I'm worried
about.

Mary Ann turns. Jackie beside her. Topless. Smiling.

JACKIE

Real or not?

(her breasts)

They look real...

(she shimmies)

They move real...

MARY ANN

(trapped there)

Must be real.

JACKIE

Feel them. Go ahead. That's the
ultimate test.

Before Mary Ann can stop her, Jackie is taking her hand,
guiding it to her breast, and holding it there.

(CONTINUED)

90

CONTINUED:

90

JACKIE
(smiling)
Feel real?

MARY ANN
Yes.
(pulling away)
Absolutely. Real.

JACKIE
(backing away)
Dr. Robert. When you're ready.

Mary Ann looking away as Jackie walks off. Everything is as it was, and yet different.

And then, she turns and sees --

91

OMITTED

91

92

INT. SOHO BOUTIQUE - DRESSING ROOM (FX) - DAY

92

(EFX) Jackie pulling a dress down over her head.

She's taking her time because it's a delicate, clingy...

93

INT. SOHO BOUTIQUE - DRESSING ROOM (FX) - DAY

93

... complicated outfit -- turning -- and for one brief moment we see a serpent's head -- disappearing now into the dress as she struggles inside the material -- her body -- the body inside the dress -- transforming -- ribs and spikes and huge moving muscles strain the limits of the material, and then, suddenly, it's over.

94

INT. SOHO BOUTIQUE - DRESSING ROOM - DAY

94

Jackie's face appears. She straightens the seams.
Turning now --

JACKIE
What do you think?

But Mary Ann is gone.

CUT TO:

95
thru
102

OMITTED

95
thru
102

103 INT. LAW FIRM - STAIRCASE/OFFICE - DAY

103

Kevin, coming out a door with Heath and an associate.

KEVIN

... first thing -- I need this
ASAP -- I want articles, clippings,
TV interviews, I want everything
you can get on Alex Cullen.

HEATH

(walking off)

You better get a semi truck.

104 INT. LAW FIRM - STAIRCASE/OFFICE - DAY

104

Christabella climbing the stairs. Short skirt. Great
angle. Halfway up, she stops to fix her stockings.

(CONTINUED)

CHRISTABELLA
Enjoying yourself?

KEVIN
(caught)
Sorry. I'm just...

CHRISTABELLA
Just what? Looking?

KEVIN
Guilty.

CHRISTABELLA
Congratulations on Cullen.

KEVIN
Thank you.

CHRISTABELLA
What an incredible situation, even
if you lose you become a star.

KEVIN
What if I win?

CHRISTABELLA
If you win...
(smiles)
If you win it's everything.

KEVIN
Any advice?

CHRISTABELLA
Cullen is a pig. He's a pig
beyond reasonable doubt. I
suggest you keep him as far away
from the jury as possible.

KEVIN
I'll keep it in mind.

CHRISTABELLA
(leans in,
whispering)
You can look all you want, but I
don't fuck married men.

KEVIN
What a relief. I was starting to
think you were perfect.

(CONTINUED)

104 CONTINUED: (2)

104

PAM (O.S.)

Kevin...

He turns instantly -- Pamela standing behind him.

PAM

Your wife is on the phone. She sounds upset...

Christabella smiling as Kevin rushes off.

CUT TO:

105 INT. LOMAX APARTMENT - DAY

105

Mary Ann very upset. Kevin has just come home.

MARY ANN

I don't care if they can hear me!
I don't care! I don't like it here.
And these women, my God... I mean,
I'm seeing things for crissake!

KEVIN

You just left them in the store?

MARY ANN

Yes!

KEVIN

Look, calm down, all right?
Listen to me... Mare? First,
you do this radical thing with
your hair...

MARY ANN

You hate it.

KEVIN

Stop. I think it's fine. But I
also think it's traumatic.
You've got the pressure of
fitting in with new friends,
a new place... add three bottles
of wine and --

MARY ANN

No! It wasn't the wine. It
wasn't the wine or my hair or
talking to Kathy, because I know
that's what you're gonna say --

(CONTINUED)

105 CONTINUED:

105

KEVIN

What about Kathy?

MARY ANN

What about her? She's pregnant again.

KEVIN

Oh, and that's got nothing to do with it...

MARY ANN

Kevin, I never see you anymore. Now that you've got this big case, it's just only gonna get worse. I don't know anybody here. These women scare the living shit out of me. If you can believe it, I'm actually looking forward to having your mother come and visit.

KEVIN

What about the apartment?

MARY ANN

Exactly! You just go out -- you buy a few new suits and you're fine. I've got this whole place to fill up and I know we have all this money and it's supposed to be fun, but it isn't! It's like a test! The whole thing is like one big test! I'm lonely.

KEVIN

Let's make a baby.

MARY ANN

Don't tease me.

KEVIN

I wouldn't do that. Unless you asked.

MARY ANN

You hate my hair, don't you?

106 INT. LOMAX APARTMENT - DAY

106

His hand moves against her cheek, and then down the back of her neck. She moves into his body and --

107 INT. LOMAX APARTMENT - DAY 107

(EFX) Suddenly -- She's Christabella -- right there --
in his arms -- before he can react -- before he can speak
-- she finds his mouth and they are kissing and --

108 INT. LOMAX APARTMENT - DAY 108

Suddenly -- She's Mary Ann -- and he's pulling up her
dress and she's helping him and his hand is moving over
bare thigh and --

109 INT. LOMAX APARTMENT - DAY 109

(EFX) Suddenly -- She's Christabella unbuttoning her blouse -- and she can't do it fast enough -- still with her mouth on his and his hand between her legs and --

110 INT. LOMAX APARTMENT - DAY 110

Suddenly -- She's Mary Ann -- flattening against the wall and her blouse is open and --

111 INT. LOMAX APARTMENT - DAY 111

(EFX) Suddenly -- She's Christabella -- pulling off her bra as his mouth moves over her breasts and his hands are everywhere and the bra is gone and she's tearing at his shirt and he's helping her and her dress is on the floor and there's no rug or anything, but this is where they will fuck because they can't stop themselves and she's on her back on the bare floor and he's kicking away his shoes and she's feeling herself and staring into his eyes and suddenly --

112 INT. LOMAX APARTMENT - DAY 112

MARY ANN

Stop.

Kevin looks like he's been shot. In the balls.

MARY ANN

Where are you?

KEVIN

Right here.

Mary Ann doesn't look so sure.

CUT TO:

113 INT. CULLEN'S APARTMENT - DAY 113

Huge. Opulent. Kevin and Pamela have been taking notes. Cullen is exhausted, frustrated.

KEVIN

... because it needs to be clear,
Mr. Cullen, because I need to
understand exactly what happened --
you're standing there -- you look
down -- there's the gun --

(CONTINUED)

113 CONTINUED:

113

CULLEN

I don't know why I picked it up --
it was before I saw Elucinda's
body and then, I mean we've been
over this...

KEVIN

You kneeled down to pick it up?

CULLEN

You work late. You come home.
You walk in. Everybody's dead.
It's not something you plan for.

KEVIN

Back up. Two prints by the gun.
Right knee. Right hand. It's a
strange move you must've made to
pick it up.

CULLEN

The blood, I don't know, maybe I
was trying to avoid the blood.

KEVIN

I'm trying to picture it...
(contorting)
Your hand came from inside and
underneath.

Cullen reaches into his jacket and pulls out a gun.

CULLEN

You want to see? Here...
(dropping to his
knees)
I'll fucking show you.

Kevin watching Cullen quickly retrieve the gun from the
floor with this weird little motion.

CULLEN

(standing)
Okay? Clear? Got it?

KEVIN

Whose gun is that, Alex?

CULLEN

It's mine.

(CONTINUED)

113 CONTINUED: (2)

113

KEVIN

Are you out of your mind?
(incredulous)
You're charged in a triple
homicide, you're walking around
with a forty-five?

CULLEN

I've had nine death threats.

KEVIN

Give it over. Now. Gimme the
gun.

CULLEN

I gotta protect myself.

KEVIN

That's my job. When the case is
over you can have it back.
(strong)
This is a dealbreaker, Alex.

Cullen hands him the gun.

KEVIN

Okay. Let's wrap it up.

CULLEN

So what's next?

KEVIN

We need to talk to your assistant.

CULLEN

Call her.

KEVIN

You feel confident she'll back you
on the time.

CULLEN

Melissa, yeah. She's okay. She's
a real straight arrow.

KEVIN

So we're going to talk to her and
you're not going to talk to
anybody. Okay?

CULLEN

(with a smile)
No comment.

CUT TO:

114 INT. D.A. MERTO'S OFFICE - DAY

114

A large, ugly cube. Daylight through dirty windows.
Kevin alone. On the table, a large, grey envelope.
Printed on it:

PROPERTY OF THE MANHATTAN DISTRICT ATTORNEY
FORENSIC LOG - #546D - STATE VS. ALEX CULLEN

Kevin going through a stack of crime scene photographs.

Tough stuff. One after another. Three victims. Many
angles. We can see their horror in his face.

CUT TO:

115 OMITTED

115

116 EXT. LAW FIRM HELICOPTER - DUSK

116

PANNING ALONG Wall Street. The whole downtown skyline.
SETTLING finally ON the 60th floor of the law firm
building. Hovering at a distance. Lights on here and
there and --

One window. Kevin's office. He and Pamela are talking
to a young woman. This is MELISSA BLOCK, Cullen's
assistant and alibi. We can't hear what they're saying,
but it looks to be a collegial meeting.

CUT TO:

117 OMITTED

117

118 INT. KEVIN'S OFFICE AND HALL - NIGHT

118

Kevin and Pam walking Melissa out through the empty
reception area.

MELISSA

Would my babysitter have to
testify?

KEVIN

We need her to establish the time
you returned home.

MELISSA

She doesn't have her green card is
why I ask. I don't want her to
get in trouble.

(CONTINUED)

118 CONTINUED:

118

KEVIN

Tell you what, Melissa, let's talk to her first. See where she stands and take it from there.

PAM

I'll make sure Melissa gets down to the car.

MELISSA

Mr. Cullen didn't kill those people.

KEVIN

That's why we're all working so hard.

As Melissa exits with Pam, Kevin notices two associates carrying boxes far up the hall and we --

CUT TO:

119 INT. LAW FIRM LIBRARY AND HALL - NIGHT (SAME TIME)

119

Paper shredders. Half a dozen of them cranking full tilt. Stacks of files left to go. Barzoon and six associates working late. Shirtsleeves and coffee.

BARZOON

(directing traffic)

Okay, Excelsior Insurance, who's handling that?

(a hand goes up)

All this has to go. Guatemala, Sudan, Cyprus...

(cheerleading)

Let's stay organized here.

(across the room)

Martin, no. Devada Holdings. That's all you're doing. Believe me, it'll take all night.

Barzoon stops as he sees Kevin in the doorway.

KEVIN

I thought I was the only one working late.

BARZOON

So did we.

(CONTINUED)

119 CONTINUED:

119

KEVIN

Good news. We just wrapped up
with Cullen's assistant. She
looks like a great alibi.

BARZOON

What a pleasant surprise.

KEVIN

But it looks like you have your
hands full.

BARZOON

Just a little housekeeping.
(beat)
If they ask, you never saw this.

KEVIN

Who would ask?

BARZOON

Weaver.

KEVIN

Who's that?

BARZOON

Justice Department. Weaver
Commission.
(staring at him)
You don't know about Weaver?

KEVIN

Sorry.

BARZOON

How nice for you.

MILTON (O.S.)

Grab your coat, Mr. Lomax...

Milton in the hall behind Kevin. Tickets in hand.

MILTON

The night is young.
(re: tickets)
Title fight. Ringside.

KEVIN

I'd have to call Mary Ann...

MILTON

Do it on the way.

(CONTINUED)

119 CONTINUED: (2)

119

BARZOON
(am I here?)
You get my message?

MILTON
You write beautifully, Eddie.

BARZOON
We need to talk.

MILTON
Soon.

BARZOON
I hope so.

CUT TO:

120 OMITTED
&
121

120
&
121

122 INT. SUBWAY TO FIGHTS TRAIN - NIGHT

122

The car half full. Kevin and Milton standing near the door. Right behind them, three guys in the midst of an intense conversation in Spanish.

KEVIN
So what's this Weaver Commission?

MILTON
I don't micro-manage. You find the talent and then you delegate. Who knows what the hell Eddie's up to. He's got a lotta fingers in a lotta pies.

Suddenly, one of the guys behind them, the biggest of the three, we'll call him BIG GUY, turns back --

BIG GUY
What the fuck you looking at?
(it's Milton he's
talking to)
You fucking deaf or something?

MILTON
No. I can hear you just fine.

BIG GUY
Good, 'cause I want you should get your skinny little ass somewhere down the fucking car away from me.

(CONTINUED)

122 CONTINUED:

122

MILTON
(stare-down)
I'm not going anywhere.

Big Guy pulls open his jacket -- a knife in his belt.

KEVIN
Oh, shit.
(stepping back)
John...

But Milton doesn't move. He smiles.

MILTON
(perfect Spanish)
Maricela, the moment you left the
apartment she was upstairs with
Carlos. They're on the pipe right
now, my friend. They're in the
kitchen splitting a jumbo and then
he's going to fuck her in the ass,
right on your bed, and she's going
to like it.

Big Guy backing away -- into his friends --

BIG GUY
Como...? How do you...?

The SUBWAY RATTLING into the Fourteenth Street station.

MILTON
(still Spanish)
Do yourself a favor and put that
knife where it belongs.

The doors open. Big Guy stumbling back -- his friends
catching him -- helping him off the train -- looking
back, as the doors close and...

It's like it never happened. Milton straightening his
cuffs as the train pulls away.

KEVIN
What did you say to him?

MILTON
I told him if he didn't leave us
alone, you were going to kick all
three of their asses.

CUT TO:

123 INT. MADISON SQUARE GARDEN - BOXING RING - NIGHT 123

Right INTO it. Red trunks with a huge right hand and blue trunks drops and the Garden goes wild -- five thousand people yelling for blood.

124 INT. MADISON SQUARE GARDEN - NIGHT 124

And Milton at ringside, breathing deeply of the vibe and --

KEVIN
(on his feet)
Get up! Get up, dammit! C'mon!

125 INT. MADISON SQUARE GARDEN - NIGHT 125

Blue trunks rises on shaky legs as the BELL RINGS, the round over and the crowd groans back into its seats.

126 INT. MADISON SQUARE GARDEN - NIGHT 126

Milton turning as DON KING collars him.

DON KING
Look at this sorry shit, you got better seats than me.

MILTON
You need a better lawyer.

DON KING
Nobody better than you, Johnny.

MILTON
Hang on a second...
(presenting Kevin)
Meet my new heavyweight. Kevin Lomax.

Kevin shaking hands with Don King, as we --

CUT TO:

127 INT. SPANISH RESTAURANT (DOWNTOWN) - NIGHT (LATE) 127

Serious flamenco. Music is loud. The dancer is fantastic. Deep reds. Deep blacks. Skin. Duende.

Milton, sitting beside some blonde he's discovered, he's got his jacket off, clapping perfectly to the beat. Behind him, a large table of ten/fifteen people. Food and wine to excess. Laughter and music and...

128 INT. SPANISH RESTAURANT - PHONE AND ROOM - NIGHT

128

Kevin on a pay phone near the kitchen.

KEVIN

And say what? He's the senior partner at the --

(pause)

Mare, you're really starting to piss me off --

(pause)

Yes. I'm having one cigarette. You want me to lie? One cigarette after seven months is not --

(pause)

That's exactly what I'm saying. Go to bed. I have no idea.

(pause)

I told you, he never sleeps.

(pause)

Mare. Stop. The guy pays our bills. The food, the heat, the rent on that enormous fucking apartment we live in.

(beat)

I live there, too!

CLICK. The LINE is dead. He looks at the cigarette. Takes a hit. Fuck it. And then his eyes find --

The dressing room across the hall. An open door. Inside, a woman, one of the dancers, all but nude, stepping into her dress. A simply perfect body.

And then she turns TOWARD us and it's Christabella -- clearly -- for a single moment -- before she slams shut the door.

Kevin crosses to the door. Knocks. And again.

The door opens. A DANCER standing there. It's not Christabella.

DANCER

Can I help you?

Kevin already backing toward --

128A INT. SPANISH RESTAURANT - NIGHT

128

Kevin moving toward the Milton table. Sitting down and just realizing that --

Cullen has joined the party. He's wasted. He waves.

(CONTINUED)

128A CONTINUED:

128A

Milton catching Kevin's eye, smiling as the Blonde slips below the table. As if nothing were going on.

CUT TO:

129 OMITTED
thru
132129
thru
132

133 INT. LOMAX APARTMENT - NIGHT (LATE)

133

Dark. Mary Ann asleep in a chair. A breeze through the open terrace windows. Suddenly she wakes.

MARY ANN

Kevin?

Silence. And then, the sound of a BABY CRYING...

CUT TO:

134 INT. LOMAX NURSERY HALLWAY - NIGHT

134

Mary Ann rushing through the dark, toward the nursery and the sound of the CRYING -- stopping suddenly at the nursery door --

MARY ANN

How...? What are you...?

135 INT. LOMAX NURSERY AND HALL - NIGHT

135

A one-year-old child sits naked on the floor amidst the tools and material.

MARY ANN

You poor thing...

Mary Ann easing slowly forward.

MARY ANN

How did you... how did you get here?

(bbling and cooing)

Are you okay? Look at you... hello... hello...

(kneeling there)

Where's your mommy?

The baby turns to her voice. Smiling now.

(CONTINUED)

135 CONTINUED:

135

MARY ANN

What are you playing with? What
do you have there?

The baby offers his open hands --

Viscera. Entrails and blood and slime. The child's
hands full of someone's insides...

MARY ANN

... Oh, God, no...

The baby raising his hands toward her --

MARY ANN

... no... please, God, no --

Stopping suddenly as she looks down at her body. Her
nightgown is covered with blood. Just starting to scream,
as we --

HARD CUT TO:

136 OMITTED
thru
142

136
thru
142

143 INT. HEATH GUEST ROOM AND HALL - DAY

143

Motion -- Kevin rushing down a hallway -- Heath behind
him -- heading for an open door and into --

144 INT. HEATH GUEST ROOM AND HALL - DAY

144

Mary Ann in bed. Dead asleep. Jackie Heath, bedside
nurse.

JACKIE

Took two seconals to get her out.

KEVIN

(hung-over and guilty)
Milton got his hooks into me.

HEATH

Relax. We've all been there.

JACKIE

Leave her with me. Let her sleep.
She'll be out another five, six
hours at least.

(CONTINUED)

144 CONTINUED:

144

KEVIN

This transition, it's been really
tough on her...

HEATH

We're gonna find some names for
you. Doctors. Good people.

Kevin nods. Jackie ushering them out, as we --

CUT TO:

144A EXT. NY - DAY/NIGHT

144A

New York time transition -- MOS.

145 EXT. LAW FIRM STREET - DAY

145

Pamela and three other women smoking. Looking up, as
Kevin comes flying out of the building.

PAM

Caught me.

KEVIN

I've gotta find Cullen.
(as he passes)
We just got the prosecution
discovery package.

PAM

That bad?

Kevin just keeps going into --

146 EXT. LAW FIRM STREET - DAY

146

Kevin needs a taxi -- bingo -- a cab -- dropping off
right here -- he's got it -- opening the door and --

CHRISTABELLA

Careful...
(stepping out)
You'll spoil me for other men.

KEVIN

That's what they all say.

(CONTINUED)

146 CONTINUED:

146

CHRISTABELLA

Heard he finally dragged you out
the other night...

(as she walks)

Can't believe I missed it.

Kevin watching her go, looking up, seeing the glass bridge
high above.

CUT TO:

147 INT. NEW YORK SIDE STREET - DAY

147

A limousine double-parked outside a brownstone. Kevin
standing there as Cullen comes storming out of the
building.

CULLEN

I get one supervised hour a week
with my stepdaughter. This is it.
You better have a great reason to
call me out.

KEVIN

Your wife, the day she was killed,
had lunch with a friend. She says
and I quote: 'Alex is fucking
around and I can prove it.'

CULLEN

Hearsay. Never gets in.

KEVIN

Wrong answer.

(listen to me)

Your prenuptial agreement is on
file at the firm. The contract is
null and void in the event of
marital infidelity.

(beat)

You fuck around, she gets rich.

(you asshole)

That's a motive, Alex.

(long pause)

What do I need to know?

CULLEN

Melissa. My assistant.

(such a headache)

She's not even that good a fuck.

(CONTINUED)

147 CONTINUED:

147

KEVIN

And, on the night in question?

CULLEN

I was boning my assistant while my wife was getting shot.

KEVIN

I've got to re-interview Melissa.

CULLEN

Forget it. We're not telling that story.

KEVIN

Juries want honesty. Fuck with that at your peril.

Cullen turns -- something more important --

CULLEN

Allesandra. Wait...

Allesandra emerging from the building looking teary and distraught. Her THERAPIST helping her toward the limo.

KEVIN

Arthur...

CULLEN

Not now.

THERAPIST

Time's up, Mr. Cullen.

CULLEN

Allesandra. Please...

Kevin watching Cullen rush away, as we --

CUT TO:

148 OMITTED
thru
151148
thru
151151A EXT. NY - DAY/NIGHT

New York time transition -- MOS.

151A

152 OMITTED
thru
155152
thru
155

155A EXT. LOMAX APARTMENT BUILDING - SIDEWALK - NIGHT

155A

A Towncar pulls up. Mary Ann, Kevin and Mrs. Lomax emerge. Just back from dinner. Two steps and --

A PAPARAZZI photographer nearby --

PAPARAZZI

Kevin, hey, how's it going? Can we get a couple shots here? How about a thumbs-up here? What do you say?

Kevin reluctantly smiles. Get it over with.

MRS. LOMAX

What's he doing?

MARY ANN

Kevin's had his picture in the paper.

FEENEY, the doorman, at the ready. Mary Ann first inside. Mrs. Lomax lingers a moment watching Kevin have his picture taken.

KEVIN

Welcome to Babylon, Ma.

FEENEY

Sorry, Mr. Lomax, I thought we'd scared 'em all away...

MRS. LOMAX

Always did like to stick his nose in a camera.

156 INT. LOMAX LOBBY - ENTRANCE - NIGHT

156

FEENEY

(as they enter)

And how are you, Mrs. Lomax? Did you have a fine dinner?

MRS. LOMAX

I surely did.

(she's got a
doggie bag)

Are you hungry?

FEENEY

No, I'm fine. Thank you.

MILTON (O.S.)

Speak of the devil...

(CONTINUED)

156

CONTINUED:

156

There he is, waiting for the elevator. With him are Christabella and an Asian woman who is so sexy it hurts. Kevin off balance from this moment on.

Mary Ann smells the danger. Everything is awkward.

MILTON

I was just telling the Moyez story.

KEVIN

Really.

MILTON

And is this your mother?

KEVIN

Yes. Mom, this is...

MILTON

John Milton. Nice to meet you.

MRS. LOMAX

Alice Lomax. How do you do?

MILTON

Mary Ann...

(a kiss for her)

I think you've met Christabella, and this is Giselle who's just in from Paris.

A moment of bullshit superficial greetings and then -- the elevator doors opening and the whole uncomfortable clot of them moving into --

157

INT. LOMAX APARTMENT ELEVATOR - NIGHT

157

Just enough room. They ascend.

KEVIN

Thanks for the champagne.

MILTON

You've very welcome.

(to Mrs. Lomax)

This isn't really your first visit to New York, is it?

KEVIN

(after a moment)

Yes.

(CONTINUED)

157 CONTINUED:

157

GISELLE

Cette femme, elle est la mere de
l'homme dont vous m'avez parle?

MILTON

She can't believe you're his
mother. You've done one helluva
job bringing him up, Mrs. Lomax.
I'm sure it wasn't easy.

MRS. LOMAX

No.

Mrs. Lomax has been staring, and now Milton meets her
eyes as the elevator stops and the doors open.

MARY ANN

Nice to see you...

CHRISTABELLA

Have a lovely evening.

Kevin next out, holding the door, waiting --

KEVIN

Mom, we're here...

MRS. LOMAX

Yes. Good night to you.

Mrs. Lomax takes one last look at Milton as she exits.

MILTON

Kevin, hang on...
(holding the door)
How's Cullen. Everything on beam?

KEVIN

That's a long conversation.

In the b.g., Mary Ann opening the apartment door and
going inside. Mrs. Lomax right behind her.

MILTON

(hush hush)
Why don't you come on up?

KEVIN

Now?

Milton smiles. Christabella smiles. Giselle smiles.

KEVIN

Let's talk tomorrow.

(CONTINUED)

157 CONTINUED: (2)

157

Milton shrugs. Your loss. Christabella has her hand on Giselle's ass, working up her skirt --

MILTON

You sure?

Kevin left standing there as the doors close.

CUT TO:

158 OMITTED
thru
161158
thru
161

162 INT. LOMAX KITCHEN - NIGHT (ONE MINUTE LATER)

162

Mrs. Lomax, subdued, listening to Kevin and Mary Ann bickering.

MARY ANN

That what you're doing when you're working late?

KEVIN

What are we talking about?

MARY ANN

You know exactly what I'm talking about.

KEVIN

That's ridiculous.

MARY ANN

I'm going to bed.

(walking off)

'Night, Alice...

MRS. LOMAX

'Night.

Mary Ann exits.

(CONTINUED)

162 CONTINUED:

162

MRS. LOMAX

I'm worried about her. You
shouldn't fight like that.

KEVIN

That's not a fight, Ma, it's
marriage. Not exactly your area
of expertise.

MRS. LOMAX

Are you happy here?

KEVIN

What?

MRS. LOMAX

Are you happy here?

KEVIN

You're kidding, right? Am I happy?
Every now and then I look around
and I think my mama must be praying
awful hard for me, 'cause I died
and went to heaven. Am I happy?

MRS. LOMAX

You were always running somewhere.

KEVIN

I guess I finally got there.
(sensing something
wrong)

Look, I'm sorry about being so
busy this week. Maybe Saturday I
can get some time off and...

MRS. LOMAX

Don't worry on it.
(touching his face)
I love you more than anything in
the whole world. You know that,
don't you?

KEVIN

I love you too, Ma.

Kevin turning out the lights, as we --

CUT TO:

163 INT. LOMAX APARTMENT - FOYER/HALL - DAY

163

Newspapers. Laying on the doorstep. Headline reads:

(CONTINUED)

163 CONTINUED:

163

CULLEN PRE-NUP SHOCKER!

Kevin, dressed for work, briefcase in hand, rushing down a cup of coffee, reading the headline and --

KEVIN

Shit!

The door to the guest room is open. He looks in --

164 OMITTED

164

165 INT. LOMAX GUEST ROOM - DAY

165

Mrs. Lomax fully dressed. The bed is made. Her bag is packed.

KEVIN

Mom? Ma, what are you doing?

MRS. LOMAX

I'm going home, Kevin.

KEVIN

What? What are you talking about?

MRS. LOMAX

I don't feel right.

KEVIN

You just got here.

(his watch)

Look, I'm late and I just got my teeth kicked in on the front page, so I gotta run. We'll talk later.

MRS. LOMAX

I have to go, Kevin. I miss my church.

KEVIN

Ma, this is New York, there must be twenty-thousand goddamn churches. Take your pick.

MRS. LOMAX

You need to do a better job with Mary Ann. She's not well. This place isn't good for her.

(CONTINUED)

165 CONTINUED:

165

KEVIN

So stay. Take care of her if
you're so concerned! Help me out.

MRS. LOMAX

I'll take her home if you let me.

KEVIN

This is home. You understand?
This is where we live! I'm not
going back to Gainesville.
Unbelievable.

MRS. LOMAX

'Wide is the gate, and broad is
the way that leadeth to
temptation.'

KEVIN

It's a little early for scripture.
I'm going to work.
(as he walks)
You can do whatever you want.

Mrs. Lomax watching him go, as we --

CUT TO:

166 EXT. CENTRAL PARK PLAYGROUND - DAY

166

Melissa and Kevin on a bench. Kids playing. One of them
is hers, but she's not paying much attention at the
moment --

MELISSA

I can't do it. It's one thing to
have an affair with your boss,
it's another to have to tell the
world in a murder case.

KEVIN

We have to bring it out, Melissa.

MELISSA

My ex-husband would have a field
day with this.

KEVIN

A man's life is at stake. You're
our whole case.

Melissa looking away, as we --

CUT TO:

167 INT. WEAVER FEDERAL COURTROOM - DAY

167

Modern. Empty. The JUDGE is a WOMAN. No bullshit. Barzoon sitting alone at the defense table. Federal prosecutor MITCHELL WEAVER on his feet.

WEAVER

... there is nothing vague or exploratory about this subpoena request, Your Honor. We're specifically asking for any and all documents relating to Devada Holdings. It's taken six months and seventeen separate motions and we still don't know who's responsible here. We've got a paper trail here that seems to stretch into eternity!

WOMAN JUDGE

Mr. Barzoon?

BARZOOK

Can't turn over what you don't have, Your Honor. We've been conducting a comprehensive search of our records and I'm sorry to say it's a great deal less than Mr. Weaver would suggest.

WEAVER

Your Honor, this is outrageous. We need to get in there and seize these documents before there's nothing left!

BARZOOK

Your Honor, it's exactly these types of insulting accusations --

WOMAN JUDGE

Enough. Both of you. Put it on paper. I'll read it.

WEAVER

Your Honor...

(CONTINUED)

167 CONTINUED:

167

But the gavel comes down. Done. Barzoon packing up,
looks to the back of the room.

Kevin sitting there. Waiting.

CUT TO:

168 INT. WEAVER FEDERAL COURT - HALL - DAY (MINUTES LATER)

168

Busy. Lots of traffic. Barzoon and Kevin walking.

BARZOON

Forget about lunch. This guy
Weaver is running me ragged.

A REPORTER pulls up alongside -- excited --

REPORTER

Kevin. Nancy Osborne, Metro News.
How are you?

KEVIN

Busy.

REPORTER

We had a report of a private plane
at Teterboro airport ready to take
Alexander Cullen out of the coun --

KEVIN

(cutting her off)

Mr. Cullen is innocent. He's not
going anywhere. He's been
released on a two million dollar
bond. He looks forward to having
his day in court. Thank you.

REPORTER

Kevin, is there any truth to --

KEVIN

I'm in the middle of a meeting.
Call my office. Schedule an
interview. Or else forget it.

Barzoon is getting away. Kevin hustling to catch up.

KEVIN

I'm picking a jury tomorrow.

BARZOON

You're good at that.

(CONTINUED)

168 CONTINUED:

168

KEVIN

You're not gonna have time to help
me on Cullen, are you?

BARZOON

No.

Just then, Weaver comes rumbling past --

WEAVER

Devada Holdings, Eddie. Look in
your rearview window, I'm right
behind you.

Before he can answer -- ANOTHER REPORTER swoops in --

REPORTER #2

Kevin, Chuck Higgery, Action News.
Have you spoken with Alex Cullen
concerning the D.A.'s report...

Kevin turns to see two more REPORTERS jogging over.

REPORTER #3

Kevin, just a statement --

And a photographer -- Kevin under siege and --

BARZOON

(backing away)

Gotta go.

Barzoon escaping as reporters begin to materialize from
all sides, and we --

CUT TO:

169 INT. LOMAX LIVING ROOM - NIGHT

169

Dark. Quiet. Mary Ann in her chair. She looks like
hell. Eyes red from crying. Kevin has just come home
and found her like this.

MARY ANN

I dreamt about this.

(beat)

Right here.

(beat)

It's not a dream if it's true.

KEVIN

Tell me this is the medication.

(CONTINUED)

MARY ANN

You won't stay with me now.

KEVIN

Look, let's get you undressed and
in the tub. Okay?

MARY ANN

You won't stay. I know you.
You'll leave me now for sure.

(as he moves to
comfort her --)

Get-away-from-me!

KEVIN

Okay. I'm confused.

(furious)

Why? What is it now? What the
fuck is it today, Mare? I swear
to God, I'm calling this doctor,
I'm gonna find out what the hell
they're giving you.

MARY ANN

They took my ovaries. I told you!

(tears now)

My sisters have seven children
between them. My mother had Derek
when she was forty-five. You
could set a clock by my periods.

KEVIN

What are you talking about?

MARY ANN

I can't have children!

KEVIN

Says who?

MARY ANN

The doctor! The other doctor. I
was there today.

(beat)

Non-specific ovarian failure.

KEVIN

That's ridiculous.

The PHONE begins to RING across the room.

MARY ANN

(grabbing his arm)

I know you. You'll leave me.

(CONTINUED)

169 CONTINUED: (2)

169

KEVIN

Mary Ann...

MARY ANN

It's these monsters, Kevin.

(losing it)

I dreamt this...

The PHONE keeps RINGING. Kevin will finally pull away. Answering the phone O.S., quietly conducting business as Mary Ann falls apart.

CUT TO:

170 EXT. FOLEY SQUARE - DAY

170

Kevin on a cell phone walking with Milton.

KEVIN

Uh huh. For sleep. And she can take that during the day?

(beat)

No, she won't be driving.

(beat)

I'm gonna have the pharmacy call you right back. Thanks.

(hangs up, sags
against the car)

He thinks, he's not sure, he thinks it could be some kind of hormonal imbalance.

MILTON

I'm taking you off the case.

KEVIN

What?

MILTON

I want you to drop this case.

KEVIN

This case? Cullen?

(incredulous)

John, I've got a jury showing up this morning.

MILTON

Do you love this woman?

KEVIN

Yes. Of course I do.

(CONTINUED)

170

CONTINUED:

170

MILTON

Kevin, she's sick. Everyone will understand. I'll understand.

KEVIN

(stunned)

What about Cullen?

MILTON

We'll find someone new. You consult. You live to fight another day.

KEVIN

I put together a great jury.

MILTON

It's a disappointment. We all have them. Embrace it. Use it. You move on.

KEVIN

Hang on, we gotta talk about this.

MILTON

What's to talk? It's your wife, man. And she's very sick. And that's gotta come first.

(beat)

Are you telling me the possibility of leaving the case has never crossed your mind?

KEVIN

You know what scares me? I quit the case. She gets better. And I hate her for it.

(silence)

I don't want to resent her, John. I've got a winner here. I gotta nail this fucker down, do it fast, and put it behind me. Just get it done. Then put all my energy into her.

MILTON

I guess you have thought about it. I stand corrected.

CUT TO:

171 INT. CULLEN COURTROOM - DAY

171

Packed. JUDGE ARMAND POE presiding. Cullen seated with Kevin and Pam. The jury in their box. And prosecutor FRANK BROYGO on his feet, just wrapping up his opening statement --

BROYGO

... And when all that evidence is laid before you, when all these pieces weave together, you will conclude -- you will know -- that Alexander Cullen is guilty of murdering three people in cold blood with malice aforethought.

Done. The courtroom is silent. The jury liked him.

JUDGE POE

Mr. Lomax...

(checking his watch)

We can break for lunch now, or you can do a stop and start...

KEVIN

If it's a choice, I'll go now. I won't be as long as Mr. Broygo.

JUDGE POE

Proceed.

KEVIN

We just spent our morning listening to Mr. Broygo talk about his 'evidence'. What he neglected to tell you is what this case is really about. He left out the most important fact of all: Alex Cullen was somewhere else when these murders took place. Now, Alex Cullen has done a lot of things I don't like. He's been a terrible husband to all three of his wives. He's been a destructive force in the lives of his step-children. He's cheated the city. His partners. His employees. He's paid hundreds of thousands of dollars in penalties and fines over the years. I don't like those things. I don't expect you to like them. There will be other things during the course of this trial that you will hear about and like even less. But this isn't a popularity contest. It's a murder trial and Alex Cullen hasn't killed anybody.

(MORE)

(CONTINUED)

171 CONTINUED:

171

KEVIN (CONT'D)

The state is going all out here.
They've got a whole team over
there. They're throwing
everything but the kitchen sink
at this case. I need one thing
from you. That's it. One thing.
I need you to ask yourself, 'Is
not liking this man reason
enough to convict him of
murder?'

(beat)

Enjoy your lunch. We'll talk
again.

Stunned silence, and then --

HARD CUT TO:

172 INT. COURTHOUSE - SMALL CONFERENCE ROOM - DAY

172

Kevin thrown back against a wall --

CULLEN

What the fuck was that? Are you
out of your fucking mind?

(murderous)

They fucking hate me!

Kevin -- one push -- Cullen sent flying.

KEVIN

Listen to me like you've never
listened to anybody before. I'm
going to bust my ass to make sure
they hate you. Because as long as
you're out boning Melissa, you're
not home killing your wife.

CULLEN

(pause, as he warms
to the idea)

Why didn't you tell me before?

KEVIN

Then it doesn't look spontaneous.

CUT TO:

173 INT. CULLEN COURTROOM - DAY

173

A Forensic TECHNICIAN on the stand. A display chart beside him.

Blowups of the bloody hand-prints.

KEVIN

Let me put it this way, then: can you tell from a blood sample if the person were alive or dead?

TECHNICIAN

The victim? Of course not.

KEVIN

And there's a two hour window in which to place these murders.

TECHNICIAN

Yes.

KEVIN

So, you've got absolutely no way to determine the condition of the victims when Alexander Cullen put his hand on that wall.

CUT TO:

174 OMITTED

174

&

&

175

175

176 EXT. CARNEGIE HILL GROCERY - LATE AFTERNOON

176

Kevin into the evening air, carrying a bag of stuff. Barzoon standing there in a jogging suit. Furious.

KEVIN

Eddie...

BARZOON

Saw you go in.

KEVIN

What's up?

BARZOON

(cold)
Congratulations.

(CONTINUED)

176

CONTINUED:

176

KEVIN

It's not over yet.

BARZOOK

I'm not talking about the trial.

KEVIN

What are you talking about?

BARZOOK

How the fuck does your name get on the firm's charter?

KEVIN

What?

BARZOOK

Looks like it's been there for years. Now you're a partner? When did that happen? I am still the managing director of this firm. You want my job? Take me head on. Backdoor me one more time and I'll take your partnership papers and stuff 'em down your throat.

KEVIN

I don't know what you're talking about, but I sure as hell don't like your tone of voice.

BARZOOK

Bullshit.

KEVIN

You got a problem with documents, I suggest you put together one of your late-night shredding sessions.

BARZOOK

You think you're tough enough to run this firm? Fine.

(backing away)

You tell Milton next time Weaver calls maybe I pick up the phone.

(CONTINUED)

176 CONTINUED: (2)

176

Kevin standing there, watching him jog away, as we --

CUT TO:

177 INT. MILTON'S APARTMENT - DUSK

177

Kevin sitting there with his bag of groceries. Milton looking sadly perplexed --

MILTON

Was he drunk?

KEVIN

I doubt it. He was going running.
What the hell was he talking
about?

MILTON

Eddie's gotten himself into
trouble again. And he wants me to
save him. And I can't.

KEVIN

Why does he think I'm after his
job?

MILTON

Do you have any experience with
manic-depression?

KEVIN

Not directly, no.

MILTON

You do now.

Milton already on the phone. Punching a number.

MILTON

Yes, it's me.

(beat)

Get Eddie Barzoon. Right away.
He may be out running, so page him
if you have to. It's an
emergency.

(hangs up, turns
back to Kevin)

Looks like you could use a drink.

CUT TO:

178 INT. LOMAX APARTMENT - DUSK 178

Mary Ann coming through the living room. She looks stoned. But moving with purpose. As if she were hearing something. Opening the terrace doors and staring out over the park, as we --

CUT TO:

179 EXT. CENTRAL PARK RESERVOIR - DUSK 179

The reservoir entrance. It's a nice night and busy with runners and bikes and --

Barzoon comes jogging past.

CUT TO:

180 INT. MILTON'S APARTMENT - DUSK 180

Kevin has a vodka in his hand.

MARY ANN

Eddie Barzoon.

(wearily)

I've nursed him through two divorces, a cocaine rehab, and a pregnant receptionist.

(beat)

God's creature, right?

CUT TO:

181 EXT. CENTRAL PARK - RESERVOIR - DUSK 181

No leaves on the trees. Barzoon running. Breaking a sweat now. Leaving the heavy traffic behind.

CUT TO:

182 INT. MILTON'S APARTMENT - DUSK 182

MILTON

I'll tell you, Kevin, because I know you're into theology. When you've seen -- when you've represented -- when you've dealt with as many people as I have over the years, finally you say to yourself, 'God must've been awfully bored.'

(MORE)

(CONTINUED)

182 CONTINUED:

182

MILTON (CONT'D)

(beat)

Choice. The opportunity to fuck
up. Talk about entertainment
value.

CUT TO:

183 EXT. CENTRAL PARK - RESERVOIR - DUSK

183

Barzoon running. Into his pace.

Glancing down and on the horsepath below.

184 EXT. CENTRAL PARK - RESERVOIR - DUSK

184

Three running shadows. Side-by-side. Just passing
beneath an iron bridge.

MILTON (V.O.)

You take a look at Eddie Barzoon
you gotta wonder if maybe God
overplayed his hand. Maybe he
made the game a little too
interesting...

184A EXT. CENTRAL PARK - RESERVOIR - DUSK

184A

Barzoon turns back -- stumbles -- catches himself --
sprinting now to the Pump House. He pulls up here.
Resting as several other runners pass by. Glancing back,
almost an afterthought and --

184B EXT. CENTRAL PARK - RESERVOIR - DUSK

184B

Those three running shadows are now crossing the bridge
which is completely impossible considering where they
just were a moment ago and --

184C EXT. CENTRAL PARK - RESERVOIR - DUSK

184C

Barzoon starts running again -- instinctively -- faster
than before -- glancing back and --

184D EXT. CENTRAL PARK - RESERVOIR (FX) - DUSK

184D

(EFX) The three shadows. The sun setting behind them.
Transforming as they run -- animal shapes mixing with the
harsh silhouettes of bare trees and --

185 EXT. CENTRAL PARK - RESERVOIR - DUSK 185

Barzoon freaked -- What the fuck was that? -- The park suddenly looking very empty -- and dark --

186 EXT. CENTRAL PARK - RESERVOIR - DUSK 186

The three shadows and they're closer and weirder and --

186A EXT. CENTRAL PARK TREE - DUSK 186A

Barzoon -- suddenly turning -- changing course -- leaving the path -- into the woods -- quickly ducking down beside a huge sycamore tree. Hiding. Sweating. Scared. Staring back out at the path --

186B EXT. CENTRAL PARK - RESERVOIR - DUSK 186B

Three women runners -- clear as day -- pass beneath a streetlight. Team clothes. Machine-like strides. Flat-out. And then gone.

187 EXT. CENTRAL PARK TREE - DUSK 187

Barzoon stands from behind the sycamore tree. Relief. Smiling at his own stupidity. What a jerk. Dusting off. Heading back toward the path, when --

188 EXT. CENTRAL PARK TREE - DUSK 188

Suddenly, there's an arm around his neck -- throwing him to the ground --

189 EXT. CENTRAL PARK TREE - DUSK 189

Standing there above him, a crazed-looking homeless MAN -- he's white and old and hungry --

OLD MAN
Gimme your watch.

BARZOON
(standing now)
You want the watch, old man? Come
and get it.

190 EXT. CENTRAL PARK TREE - DUSK 190

Barzoon moving toward the old guy when -- Crack! -- A tree branch swings out of nowhere -- catching his elbow -- snapping it back and --

A second homeless man. He's black and older than the first guy but just as wild and dangerous and he's winding up to swing the branch again and --

Barzoon on his knees -- dazed -- blood pouring from his head -- uncomprehending eyes watching these park creatures tear at his clothes --

191 EXT. CENTRAL PARK TREE - DUSK 191

(EFX) Watching them grow more feral and less human by the moment and --

CUT TO:

192 EXT. LOMAX TERRACE - DUSK 192

Mary Ann staring out at the park. Covering her ears against some horrible sound that she alone can hear.

CUT TO:

193 EXT. CENTRAL PARK TREE - DUSK 193

Barzoon -- on his belly -- in the dirt -- trying to move -- crawl -- anything --

194 EXT. CENTRAL PARK TREE - DUSK 194

The two men beating Barzoon to death with stones --

195 EXT. CENTRAL PARK TREE (FX) - DUSK 195

-- transforming with every blow -- (EFX) as their hands descend they become terrifying, demonic creatures, and as they rise we see them as men and over and over, as we hear --

CUT TO:

196 INT. MILTON'S APARTMENT - DUSK

196

MILTON (V.O.)

You take a look at Eddie Barzoon
you gotta wonder if maybe God
overplayed his hand. Maybe he
made the game a little too
interesting.

Milton turns to find Kevin staring at him.

KEVIN

I'm gonna, I'm gonna go downstairs
now. Put this stuff away.
(backing away
with his bag
of groceries)
Ice cream's already melting.

Milton watching him walk away, as we --

CUT TO:

197 INT. LAW FIRM - PAM'S OFFICE AND HALL - DAY

197

Pam exits the room. Melissa sitting at the head of the
table. Kevin pacing around her. They are alone.
Practicing her testimony over early morning coffee.

KEVIN

You testified that the defendant
called you at four-thirty to ask
you to come to his office gym for
the purposes of sex.

MELISSA

Yes.

KEVIN

Mr. Cullen, though, he's not just
your lover, is he? He's the boss.

MELISSA

Yes.

KEVIN

So two hours go by before you act
on his request?

(CONTINUED)

MELISSA

Yes, I went up at six-ten. I knew it was six-ten, they had weather coming on the news. I remember --

Cut off by --

KEVIN

Okay. Stop.

(breaking character)

This prosecutor is no fool. He's gonna change tempo, attitude, tone of voice -- he's gonna come out with questions you never thought of, just to screw you up.

(coaching)

So what do we do?

MELISSA

Yes and no answers. Stay calm.

KEVIN

Exactly.

(back into it)

Is it your testimony, Ms. Block, that between the hours of six-ten and nine-forty you were engaged in sexual congress with the defendant?

MELISSA

Yes.

KEVIN

At any point during this three hour marathon, Ms. Block, did you lose sight of the defendant?

MELISSA

No.

KEVIN

Did he use the bathroom?

MELISSA

Yes.

KEVIN

Is he circumcised?

(silence)

You understand the question?

MELISSA

Yes.

(CONTINUED)

197 CONTINUED: (2)

197

KEVIN
So is he cut or not?

MELISSA
Yes.

KEVIN
Which is it?

Silence. Melissa looks away.

KEVIN
You've been polishing his knob
three times a week for six months
and you don't know whether or not
he's got foreskin?

MELISSA
(total transformation)
I've had it up to here with this
fucking game. Why don't you take
your questions and shove 'em up
your ass.

Kevin staring at her. Looking away. Moving quickly for
the door, and into:

198 INT. LAW FIRM LIBRARY HALL - DAY

198

Three steps out and he stops. Something's wrong. Very
wrong. People are out of their offices, standing in the
doorways. Some of them crying.

Christabella rushes toward him, into his arms --

CHRISTABELLA
Oh, Kevin --

KEVIN
What's happened?

CHRISTABELLA
Eddie Barzoon...

KEVIN
What about him?

CHRISTABELLA
He's dead. He was killed.

KEVIN
When?

(CONTINUED)

198 CONTINUED:

198

Heath nearby has more answers --

HEATH

Last night in the park. He was
running if you can believe it.

Kevin standing there, holding Christabella. Feeling heat
on the back of his neck and turning to find Milton at the
far end of the hall. Their eyes lock --

CHRISTABELLA (O.S.)

What is wrong with people?

HEATH (O.S.)

At least they got the scumbags who
did it.

KEVIN

(turning on this)

Who?

LAWYER #1

Two old, homeless crazies.

Pam coming through the hallway like steel --

PAM

Kevin... Kevin, I'm sorry, but
you're due in court in thirty
minutes.

As Melissa appears in the conference room door --

MELISSA

Are we through here, or what?

PAM

I'll bring Melissa down in the
car, but you better get going.

CUT TO:

199 INT. SUBWAY TO COURT - DAY

199

SCREAMING uptown. Kevin looking very rattled. Milton,
beside him. Talking him down.

MILTON

I want you to put Eddie aside.
Let me worry about it. You gotta
deal with Cullen now. Marshal
your strength. Prioritize.
Conserve your energy.

(CONTINUED)

199 CONTINUED:

199

KEVIN

I can't put her on the stand.

MILTON

What choice do we have?

KEVIN

I know she's lying.

MILTON

Because she didn't answer you fast enough? Did she lie to you? No. She said nothing. The fact is, you'll never know.

KEVIN

He killed those people.

MILTON

You really believe that?

KEVIN

Cullen set me up. Melissa, the whole thing, I know it.

MILTON

Look, you gotta go with your gut.

KEVIN

That's your advice?

MILTON

I'll back you either way. Hey, you think I haven't lost before?

(pause)

We talked about this, Kevin. Pressure. Take a big whiff.

Kevin unreadable. The SUBWAY CAR RATTLING away.

CUT TO:

200 INT. CULLEN COURTROOM - DAY

200

Packed and ready.

JUDGE POE

Mr. Lomax, you may call your next witness.

(CONTINUED)

200 CONTINUED:

200

A long, awful pause. Kevin in agony. Milton behind him.
Cullen and Pamela and everyone waiting...

JUDGE POE

Counselor...

KEVIN

I call Melissa Block.

CUT TO:

201 INT. COURT - HALL - DAY

201

Chaos! -- media madness -- Kevin pushing past dozens of
reporters and camera crews -- court officers trying to
clear the way -- fifteen voices screaming at once --
questions flying like shrapnel -- Cullen, all smiles,
alongside Milton as they're pushed along -- Pam, waving a
cell phone, fighting her way to Kevin and --

PAM

Kevin!

(re the phone)

Kevin, it's for you --

Kevin takes the phone, trying to hear above the noise.

CUT TO:

202 EXT. LOMAX BUILDING AND STREET - DAY

202

A cab speeds to a stop. Kevin jumps out. Feeney, the
doorman, standing there with Felix, his partner.

FEENEY

She didn't look well, sir. Felix
tried to talk to her, but she --

KEVIN

Where is she?

CUT TO:

203 EXT. MADISON AVENUE AND CHURCH - DAY

203

Kevin running down the sidewalk and --

CUT TO:

204 INT. CHURCH - DAY

204

Kevin enters. It's empty and dark. Two old ladies up front. Mary Ann in back, wrapped in a comforter.

KEVIN

Honey...
(sitting
beside her)
Mare. It's me.

MARY ANN

He let himself in. You need to know that. The bath running, or something, I didn't hear him. I swear to you.

KEVIN

Who?

MARY ANN

Then we talked. We talked for hours.

(coming apart
for good)

I haven't talked to anyone, really talked to anyone in such a long time. You have this whole life and all I have is me and he was so clear about it all.

KEVIN

Who let himself in?

MARY ANN

I came down here. I've just been sitting. I'm afraid to pray. I let him stay. I'm sorry. I'm sorry. I'm sorry, Kevin.

KEVIN

Did somebody hurt you?

MARY ANN

Milton. He fucked me, Kevin. I let him fuck me. I couldn't stop him.

KEVIN

What? When?

MARY ANN

Today. This afternoon. All afternoon. God, I'm so ashamed...

(CONTINUED)

204 CONTINUED:

204

KEVIN

Today? Today? Today. He was in court, Mare. He was in court, in my presence all afternoon!

MARY ANN

(sobbing)

I'm not crazy. I'm not. I swear.

KEVIN

I don't know, Mare. I don't know how much more of this I can take.

She stands. Throws open the comforter. She is naked. There are scratch marks all over her body.

CUT TO:

205 INT. HOSPITAL CUBICLE - NIGHT

205

Kevin with a NURSE and paperwork.

NURSE

Sign there... And there... And one more...

(as he's done)

She's calm now so this might be a good time to say good night.

Kevin nods. Stands, moving now -- into --

206 INT. HOSPITAL HALLWAY - NIGHT

206

Mary Ann on a moving gurney. Calm now, in the sway of some very strong drugs. Kevin kneels beside her.

MARY ANN

I know why this is happening.

KEVIN

They want you to go to sleep.

MARY ANN

It's the money, Kevin. Blood money. We just drank it down. Both of us. We knew it. Winning those cases, taking the money. We knew they were guilty. But you kept winning. Every time.

(MORE)

(CONTINUED)

206 CONTINUED:

206

MARY ANN (CONT'D)

(fading)

I can't look at myself in the
mirror, Kevin.

CUT TO:

207 EXT. CATHOLIC CHURCH - DAY

207

A big one. A funereal morning. Hearse and cortege
parked on the street outside.

CUT TO:

208 INT. CATHOLIC CHURCH - DAY

208

Barzoon's funeral. Big deal. Big crowd. An excess of
flowers. ORGAN MUSIC as foreplay. Milton, up front,
seating Diana and children.

Kevin seated on the aisle. Beside him, Jack Heath.

JACKIE

What do they say?

KEVIN

They don't know. It's bad. She's
falling apart.

CHRISTABELLA (O.S.)

Do you have room for one more?

Kevin turns to see Christabella standing beside him.
Jackie's concerned expression blossoms into a private,
knowing smile now that Kevin has turned away.
Christabella squeezes in, as the MUSIC SWELLS and THE
PRIEST walks solemnly to the altar. Kevin caught in a
high-intensity sexual cross-fire between Jackie and
Christabella. He's tense. He's flipping out.

209 INT. CATHOLIC CHURCH - DAY

209

Milton passes on his way to the back. Smiles.

210

INT. CATHOLIC CHURCH - DAY

210

On one side the Therapist, on the other Allesandra, except she looks different than last we saw her. Hair down. Makeup. She could be all of seventeen.

THE PRIEST

We are here today, to remember and
pray and exalt in the spirit of
Edward Barzoon...

Kevin staring at Cullen and the girl.

THE PRIEST

... Father, husband, partner,
friend, colleague...

211

INT. CATHOLIC CHURCH - DAY

211

(EFX) Cullen's hand stroking at the back of the pew --
nothing outrageous, except it does call to mind the hand
of Mr. Gettys back in Florida --

THE PRIEST

... taken from us so suddenly...

Cullen's hand moving with purpose -- stopping --
waiting -- as Allesandra sits back and now his fingers
find her skin -- stroking ever so subtly --

THE PRIEST

... to contemplate evil. How it
robs -- how it steals everything
of value from us...

Cullen turns -- except it's not Cullen, it's Gettys --
yes, Gettys -- whispering in Allesandra's ear and --

THE PRIEST

... farther from God's purpose...

212

INT. CATHOLIC CHURCH - DAY

212

Kevin out of his seat. Pushing past Christabella --
rushing up the aisle --

THE PRIEST

... and the greater that distance,
the greater evil's pleasure...

213 INT. CATHOLIC CHURCH - DAY 213

Milton watching Kevin flee the church.

CUT TO:

214 EXT. CATHOLIC CHURCH - DAY 214

Moments later. Kevin hustling away --

WEAVER (O.S.)
(behind him)
Mr. Lomax?

KEVIN
No comment. I'll have something
for you later.

WEAVER (O.S.)
I'm a friend of Eddie Barzoon.

Kevin turns. Weaver walking beside him.

WEAVER
Remember me? Mitch Weaver.
Justice Department.

KEVIN
Staking out the funeral?

WEAVER
Looking for you actually.

KEVIN
I'm in a bit of a hurry right now.
I need to talk to my wife.

WEAVER
Just wanted to ask you -- off the
record -- I had a few questions
about Eddie.

CUT TO:

215 INT. CATHOLIC CHURCH - DAY 215

The funeral. In progress. CHOIR and ORGAN getting
LOUDER. We're watching Milton move in the back of the
church.

CUT TO:

216 EXT. STREET - DAY

216

Kevin walking faster. Weaver right beside him.

WEAVER

Milton, Chadwick, Waters is a little more than a law firm, but then I assume you knew that.

(working him)

Devada Holdings? I'm sure you've heard of it. London, Kinshasa, Karachi -- Arms brokering mostly. You've got Munzer-Dietch, they're in Berlin and Djakarta -- chemical weapons, toxic waste. Ivanaco Limited -- Moscow -- money laundering for the Eastern Bloc.

(at his ear)

It goes on and on, Kevin.

CUT TO:

217 INT. CATHOLIC CHURCH - DAY

217

Stained glass. Angels. The Stations of the Cross.

218 INT. CATHOLIC CHURCH - DAY

218

Milton standing in the shadows at the back. Taking it all in. Prodigal angel.

219 INT. CATHOLIC CHURCH - DAY

219

(EFX) And then, the stained-glass angels begin to move. Wings begin to beat. Expressions come alive. Expressions of panic and fear and --

CUT TO:

220 EXT. STREET - WEAVER - DAY

220

Kevin really striding. Weaver right there.

WEAVER

Milton is into everything.

(listen to me)

Barzoon was coming in, Kevin. He was gonna testify.

(MORE)

(CONTINUED)

220 CONTINUED:

220

WEAVER (CONT'D)

Desoto and Dibalista, in Panama,
that's a firm that specializes in
opening bank accounts for judges
all over South America. Huge drug
cases. Murder. Everything.

KEVIN

He's a lawyer! What the fuck do
you want?

(stopping there)

Stay off my back.

Weaver left standing there, as Kevin rushes away --
through traffic -- across the street --

WEAVER

This is a first time, last time
offer!

(calling
after him)

I'm learning about you, Kevin. I
talked to some old friends down in
Florida this morning...

(louder now)

The Gettys case. The eighth grade
teacher?

(did Kevin just
slow down)

Found him this morning. He had
the body of a ten-year-old girl in
the trunk of his car.

Kevin, across the street, stops.

CUT TO:

221 INT. CATHOLIC CHURCH - DAY

221

(EFX) Stained-glass angels going nuts now -- wings
flapping like mad -- danger everywhere, as the MUSIC
STARTS to CLIMAX and --

222 INT. CATHOLIC CHURCH - DAY

222

Milton down below. Lowering a single finger into the
holy water. Instantly -- it's boiling, and we --

HARD CUT TO:

223

EXT. STREET - DAY

223

Kevin standing there, across the street -- Weaver smiles, thinking he'll talk now for sure -- stepping off the curb and --

TIRES SCREECHING and Weaver turning and --

A car trying to stop and --

Kevin watching as --

WHAMM! -- Weaver ploughed onto the hood and --

A mother at the wheel -- her daughter beside her -- both screaming and --

The car's WINDSHIELD as it CRUMPLES and --

Kevin watching as the car stops and --

Weaver is dazed but alive -- his face buried in the windshield -- pulling himself up and --

Weaver's face THROUGH the shattered glass as he looks down to see --

Mother and child (EFX) -- transforming -- for an instant -- into monsters and --

Weaver more terrified than hurt -- scrambling off the hood of the car -- staring back in horror and --

Mother and child -- completely freaked out -- both of them hysterical and --

Weaver holding his arm -- nose bloodied -- but moving -- backing away -- turning to find Kevin still across the street and --

It's gonna be okay.

And then, a big flat-nose truck -- out of nowhere -- air BRAKES BLASTING as it just wipes Weaver OFF the SCREEN and --

Kevin falling back, flat against a wall -- STAYING ON Kevin -- as the street comes alive with the SOUNDS of EMERGENCY and he starts moving away and we --

CUT TO:

224

OMITTED

224

&

&

225

225

226 INT. HOSPITAL HALLWAY - DAY 226

Kevin walking through -- stopping finally at an open door --

227 INT. HOSPITAL ROOM - DAY 227

Mary Ann in a chair. Heavily sedated. Pam standing beside her, brushing her hair. Mrs. Lomax, on her knees, standing now --

MRS. LOMAX

Kevin... honey...

KEVIN

What are you doing here?

MRS. LOMAX

I came this morning. I been calling the house and getting no answer and then I spoke to Pam and... I need to talk to you.

PAM

We got her on the first flight up this morning.

MRS. LOMAX

Are you all right?

KEVIN

I just... I don't know.

MRS. LOMAX

Will you excuse us a moment?

Mrs. Lomax guides Kevin out. Mary Ann's vacant eyes watching them exit --

CUT TO:

228 INT. HOSPITAL HALLWAY - DAY 228

Just outside the room.

MRS. LOMAX

I never should've left. I knew it. I'll never forgive myself.

KEVIN

I was gonna call you, I just...

(CONTINUED)

228

CONTINUED:

228

MRS. LOMAX

What I did, Kevin, I thought it was for the best. Loving you was always first for me.

KEVIN

There's nothing you could've done.

MRS. LOMAX

I could've told you the truth.

KEVIN

About what?

MRS. LOMAX

I've lied to you, Kevin.

KEVIN

When?

MRS. LOMAX

Always.

(pause)

Baptist Endeavor Youth Crusade, ninety-sixty-four. I was here. In New York. That night in the elevator, you never let me answer.

KEVIN

What are you talking about?

MRS. LOMAX

We stayed a week. The Tremont Hotel, it's not there anymore, I went by and it's gone -- they had a restaurant downstairs and we ate there almost every meal --

KEVIN

Wait. Stop.

MRS. LOMAX

Your father was a waiter in that restaurant.

KEVIN

Oh, this is great, Ma... this is just perfect --

MRS. LOMAX

-- honey, listen to me --

(CONTINUED)

228 CONTINUED: (2)

228

KEVIN
(total incredulity)
-- Now? You do this now? --
Because, I mean, your timing --
it's superb -- you wait thirty
years? -- you fly up here -- you
pick today? --

MRS. LOMAX
-- Kevin, honey, wait --

KEVIN
-- obviously I'm not under enough
pressure -- I don't have enough on
my mind, I need this little --

MRS. LOMAX
Listen to me.

KEVIN
Why are you doing this now?

MRS. LOMAX
Because I'm afraid!

Kevin overwhelmed -- walking away -- down the hall --
completely fritzed -- leaving her standing there --

MRS. LOMAX
Kevin. Kevin!
(calling
after him)
'Behold I send you out as sheep
amidst the wolves.'

Kevin just stopped walking.

CUT TO:

229 INT. HOSPITAL ROOM - DAY

229

Mary Ann quiet as Pam finishes brushing her hair.

PAM
Don't you look beautiful now.
(re something
in her bag)
Here. Have a look and see.

A hand mirror. Mary Ann turns away instantly --

MARY ANN
No.

(CONTINUED)

229 CONTINUED:

229

PAM

It's all right, dear. Look...

MARY ANN

No. Please...

PAM

Go on. Take a look. See how
beautiful you are?

Mary Ann opens her eyes. There's her reflection. She is beautiful. It's okay. She smiles. What was she afraid of? And then, the mirror shifts to find --

230 OMITTED

230

231 INT. HOSPITAL ROOM - DAY

231

Pam -- A monster (EFX) -- her features horribly transformed in the glass and --

232 INT. HOSPITAL ROOM - DAY

232

Mary Ann rears back -- her head smashing into Pam's face so hard that the MIRROR SHATTERS -- Pam, blind for a moment, staggering back -- Mary Ann on her feet and fighting and Pam suddenly pushed and --

CUT TO:

233 INT. HOSPITAL HALLWAY - DAY

233

Pam standing there, holding her face in pain, as the glass door slams shut and --

MRS. LOMAX

What's going on?

Mary Ann THROUGH the glass, jamming a chair up under the doorknob --

MRS. LOMAX

Kevin!

Kevin jogging down the hall -- trying the door --

(CONTINUED)

233 CONTINUED: 233

KEVIN
(it won't open)
Mary Ann. Hey. Hey!
(still no luck)
Omigod... Get somebody! Go!

Pam doesn't move.

234 OMITTED 234
& 234
235 235

236 INT. HOSPITAL ROOM - DAY 236

Mary Ann, kneeling on the floor, picking up a broken
shard of mirror and --

CUT TO:

237 INT. HOSPITAL HALLWAY - DAY 237

KEVIN
Mare! -- Look at me! -- Stop! --
right now -- Mare! --

CUT TO:

238 INT. HOSPITAL ROOM - DAY 238

Mary Ann raising the glass/blade to her throat.

KEVIN
(through
the glass)
Mary Ann, no! No! No!

CUT TO:

239 OMITTED 239

240 INT. HOSPITAL HALLWAY - DAY 240

MRS. LOMAX
-- Help! -- Help! -- Somebody! We
need help --

CUT TO:

241 INT. HOSPITAL GLASS DOOR/HALLWAY - DAY 241

Kevin banging like mad on the glass but --

KEVIN

-- Mare! -- No! -- Look at me! --

Mary Ann raising the blade to her throat and --

KEVIN

-- Stop! -- No! -- Mare! --

Kevin grabbing a folding chair -- swinging it --

CUT TO:

241A OMITTED 241A
thru thru
243 243

243A INT. HOSPITAL ROOM - DAY 243A

SMASH! -- GLASS SHATTERING over the floor, but Kevin still
can't get in -- wire mesh embedded in the window is bent
but unbroken and he's tearing at it and --

KEVIN

-- Mare! -- Hang on! -- I'm almost
there! -- Look at me!

And she does. Watching him claw at the wire --

MARY ANN

I loved you.

Pulling the blade across her neck --

KEVIN

Nooooooooooooo!

CUT TO:

243B OMITTED 243B
thru thru
243D 243D

244 INT. HOSPITAL HALLWAY - DAY 244

Kevin kicking full force against the door and --

CUT TO:

244A INT. HOSPITAL ROOM - DAY

244A

The door buckles -- the chair wedged in there sent flying -- Kevin stumbling over broken glass --

KEVIN

Oh, God, Mare, what've you done? --
no...

Mary Ann falling to the floor -- her bloody hand still holding the blade deep in her neck --

ORDERLY #1

-- why? -- Oh God, Mare, why?
(over his shoulder)
We need a doctor in here!

CUT TO:

244B INT. HOSPITAL HALLWAY - DAY

244B

Patients out of their rooms -- standing at their doorways -- sedated, bovine expressions watching --

MRS. LOMAX

(running through)

-- please -- somebody -- help
her! -- What are you all doing?
Somebody! --

ORDERLY #1 turning the corner up ahead --

ORDERLY #1

What's the hell's going on down
here?

CUT TO:

244C INT. HOSPITAL ROOM - DAY

244C

Kevin cradling Mary Ann -- his hand trying to staunch the wound in her neck -- blood flowing -- she isn't moving -- her eyes are starting to fix and --

KEVIN

-- no, Mare -- hang on -- please,
Mare, I'm right here, it's gonna
be okay, baby -- oh, God, Mare,
why did you do this? --
(screaming now)
Where's the fucking doctor?!

ORDERLY #1 (O.S.)

Oh shit, man...

(CONTINUED)

244C CONTINUED:

244C

Kevin turns -- Orderly #1 in the doorway --

KEVIN

What are you doing? Help her!

ORDERLY #1

Hey, look, I ain't no doctor...

(backing away)

Hang on -- lemme --

YELLING in the hall now, and faces in the doorway. Mrs. Lomax crying and two weird patients from the next staring and...

Pam. And only we can see it, but she's smiling...

KEVIN

-- please, baby, stay with me...
it'll be okay -- it's gonna be fine
just, just stay with me -- Oh God,
Mare... please, baby...

Kevin holding her, but she's gone, as we --

DISSOLVE TO:

245 OMITTED
thru
246

245
thru
246

247 INT. HOSPITAL - BACK STAIRWELL - DAY

247

But someplace completely different. Older. Dark. Empty. Echoey. A fluorescent bulb sputtering out.

FOOTSTEPS approaching...

It's Kevin. And we know instantly that Mary Ann is dead. There's blood on his shirt. His eyes are raw. At his side, a small suitcase containing her personal effects. More than grief, more than shock, what we notice most is his frighteningly grim determination.

Up ahead, a bench. Mrs. Lomax huddled here. Cried out. Empty. Holding herself more tightly as he sets down the suitcase.

MRS. LOMAX

I could've packed that up for you.

Kevin sits. If he loses his steel he'll drown.

(CONTINUED)

247

CONTINUED:

247

MRS. LOMAX

I wish you'da let me help you.

KEVIN

Finish the story.

(off silence)

Nineteen-sixty-four. You're in New York. There's a waiter in a restaurant.

(waiting)

Finish the story.

MRS. LOMAX

He talked to me. Nobody'd ever really talked to me before. Sixteen years old, a thousand miles away from home, somebody takes an interest... Working so hard, putting himself through school, I'd never met anybody like that. Knew the Bible, every word, just knew it by heart. Every meal, there he was, at my ear and I just... I didn't want that week to ever end. But it did. He came to say goodbye, it was late, and I started to cry and he said not to worry, 'Behold, I send you out as sheep amidst the wolves.' And that just stopped me cold because we'd spent that whole day at Bible study reading Matthew Ten and there was just no way for him to know about that, so I was... I took it as a sign. I let him in. And then everything was different. He was cruel. He was so cruel and I was so ashamed, I thought I'd die...

Kevin's eyes settle on the suitcase. Mary Ann...

MRS. LOMAX

I promised right there if God would let me back into His grace I would never leave again. I prayed there was a reason this terrible thing had happened. There had to be a reason. And there was. It was you. You were my blessing. You were reason enough to endure anything. How much I love you.

KEVIN

I want to hear you say it.

(CONTINUED)

247 CONTINUED: (2)

247

MRS. LOMAX

His face -- that night -- I knew
it was him and the same time I was
confused -- and you were so proud
you'd come to New York and done all
this on your own, I didn't have the
heart to tell you --

KEVIN

Say it.

MRS. LOMAX

(desperate
to finish)

-- you wondered yourself -- the
apartment, the money, all this
attention, everything out of
nowhere...

(pause)

Milton. He's your father.

(there it is,
out loud)

Somehow he found us. Tracked you
down.

KEVIN

No.

MRS. LOMAX

What do you mean?

KEVIN

He's always been there. I know
that now. Watching. Waiting.
He's been playing us like a game.
Jerking us around. Destroying Mary
Ann...

Kevin stands. Quiet fury. A machine.

MRS. LOMAX

What are you doing?

KEVIN

I gotta go.

MRS. LOMAX

No... let it alone! Stay with me.
(panicked)
Forget about him! We can leave
here. We can go home! We don't
ever have to see him again!

(CONTINUED)

247 CONTINUED: (3)

247

KEVIN
I can't do that. You go home.
(backing away)
Pray for Mary Ann.

MRS. LOMAX
Kevin, please... Honey!
(calling
after him)
I love you!

Kevin disappearing down the stairs. Mrs. Lomax dropping
to her knees as his FOOTSTEPS ECHO away, and we --

CUT TO:

248 EXT. HOSPITAL EXIT AND STREET - DAY

248

As Kevin explodes through a fire door. Pam standing
there, having a smoke.

PAM
There you are...
(all smiles)
Look at you... you're terrified.
Not to worry. He'll take that fear
away. You don't ever have to be
frightened again. Go on, he's
waiting...

Kevin turning and something is very wrong --

249 EXT. HOSPITAL EXIT AND STREET - DAY

249

Fifty-seventh Street is empty. No cars. No people.
Just the building and the silence. Turning back and
Pam is gone, and then --

And then a WIDER ANGLE -- it goes on and on... He's alone.
Just now realizing the scale of Milton's power. Starting
to walk, as we --

CUT TO:

250 INT. MILTON'S APARTMENT - NIGHT

250

The room's only light coming from the huge bas relief.
Kevin steps off the elevator, into the room.

(CONTINUED)

250

CONTINUED:

250

MILTON (O.S.)

You're right about one thing... I
have been watching. Couldn't help
myself. Watching, waiting, holding
my breath. But I'm no puppeteer,
Kevin...

Milton appears out of nowhere. Walking past Kevin.

MILTON

... I don't make things happen.
Doesn't work like that. Free
will -- it's like butterfly wings --
one touch and it never gets off the
ground. I only set the stage. You
pull your own strings.

Kevin has a gun -- Cullen's gun, in his hand --

KEVIN

What did you do to Mary Ann?

MILTON

A gun? In here?

KEVIN

What did you do to my wife?

MILTON

On a scale of one to ten, ten
being the most depraved acts of
sexual theater, one being an
average Friday night run-through
at the Lomax household, I'd say...

(beat)

Six.

Kevin FIRES the GUN -- BANG! BANG! BANG! -- bullets pass
right through him -- into the wall --

MILTON

Whoa... Got me! Damn!

(laughing)

That's my boy. Step on up! Stay
angry! Keep hold to that great
fury! Hang on tight, Kevin, because
it's the final fig leaf.

Kevin lowers the gun to his side.

KEVIN

Who are you?

(CONTINUED)

250

CONTINUED: (2)

250

MILTON

Never lost a case. Why? Why?
Because you're so fucking good?
Yes. But why?

KEVIN

Because you're my father.

MILTON

Well, I'm a little more than that.
Awful hot in that courtroom, wasn't
it? 'What's the game plan, Kevin?'
(reporter's voice)
'It was a nice run, Kevin. Had to
close out someday.'

KEVIN

Who are you?

MILTON

I have so many names.

KEVIN

Satan.

MILTON

Call me Dad.

KEVIN

Mary Ann, Barzoon, Weaver...

MILTON

Come on. You're not listening.
Blaming me for Mary Ann? I hope
you're kidding. You could've saved
her any time you liked. She only
wanted love. But you knew it
wouldn't really work out, didn't
you? Mary Ann in New York? Face
it, you started looking to better-
deal her the minute you got here.

KEVIN

That's a lie.

MILTON

Hey, it's not that you didn't care
for her, it's just you were a
little bit more involved with
someone else. Yourself.

KEVIN

What the hell do you know about
love?

(CONTINUED)

250

CONTINUED: (3)

250

MILTON

Bio-chemically no different than eating large quantities of chocolate.

(sharply now)

Don't be such a fucking chump. There's only one real sickness in all of creation and that is self-delusion. I told you to take care of your wife -- that the world would understand. And you made a choice. 'You know what scares me, John? I leave the case, she gets better and I hate her for it...' Remember?

KEVIN

You set me up. It's entrapment.

MILTON

Who told you to pull out the stops for Mr. Gettys? And Moyez -- the direction you took -- Snake handlers, Popes and swamis all feeding at the same trough -- whose ideas were those? And then Cullen -- knowing he's guilty -- seeing those pictures -- putting that lying bitch on the stand... What did I say, Kevin? Maybe it was time to lose, right? You didn't think so.

KEVIN

That's my job. That's what I do!

MILTON

Exactly!

(gotcha)

Vanity is definitely my favorite sin. Self love. It's so basic. What a drug. Cheap, all-natural, and right at your fingertips. Pride. That's where you're strongest. And believe me, I understand. Work for someone else? -- Hey, I couldn't hack it. 'Better to reign in Hell than serve in Heaven.'

KEVIN

What do you want from me?

MILTON

What do I want? I want you to be yourself!

251 OMITTED 251
& &
252 252

253 INT. MILTON'S APARTMENT - NIGHT 253

(EFX) The Bas Relief -- that wall of bodies swirling in
marble clouds -- it's going to come to life --

254 INT. MILTON'S APARTMENT - NIGHT 254

MILTON

I've had many children, Kevin. So
many disappointments. Neurotic,
indecisive wannabes. Over-eager,
ham-handed butchers. Strung-out,
priapic losers. And then there's
you. Your mother, I'll tell you,
she outstripped my wildest fantasy.
That church she dragged you to?
Every day? What training. What
a challenge! It's awesome what
you've done. How far you've come.
Both of you... You and your sister.

Christabella emerges from behind the bar --

MILTON

Half-sister to be exact.

CHRISTABELLA

Surprise.

MILTON

What do you think, Kevin? What a
scene, huh?

CHRISTABELLA

(passing Kevin)

Don't let him scare you.

MILTON

Wait till you meet her mother.

KEVIN

It is a test, isn't it? The whole
game, you sitting there, keeping
score.

MILTON

No. That's the other guy. I
don't judge anybody. As far as
I'm concerned, everyone's a winner.
(MORE)

(CONTINUED)

254 CONTINUED:

254

MILTON (CONT'D)

God's your prankster, my boy.
Think of it. He gives man
instincts. He gives you this
extraordinary gift and then, I
swear to you -- for his own
amusement -- his own private,
cosmic gag reel -- he sets the
rules in opposition. It's the
goof of all time. Look but don't
touch. Touch but don't taste.
Taste but don't swallow. And
while you're jumping from one foot
to the other he's laughing his
sick fucking ass off! He's a
tight-ass. He's a sadist. He's
an absentee landlord!

(incredulous)

Worship that? Never.

255 INT. MILTON'S APARTMENT - NIGHT

255

(EFX) The Bas Relief getting stranger and more seductive
by the moment -- bodies spinning and spawning --

256 INT. MILTON'S APARTMENT - NIGHT

256

MILTON

I'm here, on the ground, my nose
in it since the whole damn thing
began. Why? Because I worship
man himself. And it's my time
now. Our time.

CHRISTABELLA

Anybody want a drink? I'm having
a drink.

KEVIN

This is some pitch. You must need
me pretty bad. What do you want?

MILTON

Eddie was right. Your name is on
the partnership charter. I want
you to take over the firm. You
and your sister.

KEVIN

Is that it?

(CONTINUED)

256

CONTINUED:

256

MILTON

No.

(letting his hand
brush her cheek)
She's ovulating. Right now.

KEVIN

What?

MILTON

Your vanity is justified, Kevin,
you're the seed to a new future.
Your son will sit at the head of
all tables. You hold a special
place in the history of all things.

KEVIN

You want a child.

MILTON

I want a family.

KEVIN

The Antichrist.

MILTON

Whatever...

KEVIN

But I have to volunteer.

Christabella begins to strip.

MILTON

Free will. It's a bitch.

(beat)

I need a family. I command an ever
larger presence on the board. I'm
busy and I need some help. There's
a plan here. I've been conserving
my energy. Synergy. Prioritize.
It's the millennium, Kevin. Title
fight. Round twenty. I'm ready
to work.

KEVIN

So what are you offering?

MILTON

Are we negotiating?

KEVIN

Always.

(CONTINUED)

256 CONTINUED: (2)

256

MILTON

Yes!

KEVIN

What are you offering?

MILTON

Everything. Anything. All of it!

(he's got him)

What am I offering? I'm offering
bliss. Instant bliss. Bliss by
remote control. Bliss on tap.
That first line of cocaine. That
walk into a strange girl's bedroom.
The jury coming back in thirty-
eight minutes. Freedom.
Revolution! Viva la causa!

257 OMITTED
thru
259257
thru
259

260 INT. MILTON'S APARTMENT - NIGHT

260

(EFX) The Bas Relief transforming into real clouds and
bodies and the frame of it disappearing and --

261 INT. MILTON'S APARTMENT - NIGHT

261

KEVIN

You're right, aren't you? About
me. I mean, I made all the
choices, didn't I? Gettys.
Cullen. Mary Ann. I did kill her,
didn't I?

MILTON

Don't be too hard on yourself.

Christabella passing Kevin, handing him her bra.

CHRISTABELLA

It's done. Forget it. It's all
for us now.

MILTON

God, she's just fucking stunning,
isn't she?

Christabella lingering and Kevin leaning in... kissing
her... just a moment before she pulls away --

(CONTINUED)

261 CONTINUED:

261

KEVIN

You're right. I wanted to fuck
her from the minute we met.

MILTON

Like that's wrong. Like there's
anything wrong with that. That
there could be laws preventing
something so natural. That's
our ticket in.

(excited now)

Did you know there were more
students in law school right now
than lawyers walking the Earth?

262 INT. MILTON'S APARTMENT - NIGHT

262

(EFX) The Bas Relief has become an orgy, bodies coming to
life in a swirling, narcotic haze and --

263 INT. MILTON'S APARTMENT - NIGHT

263

MILTON

We're coming out, guns blazing.
The two of you -- all of us --
acquittal after acquittal until
the stench of it reaches so high
into heaven it chokes the whole
fucking lot of them! What we
cannot legislate we will buy. What
we cannot buy we will degrade. We
will blow every fuse of enlightenment
until it looks like a vandalized,
neon sign! And while God is busy
at his peephole -- as he deigns us
with his disapproval -- as he
lumbers around his empty kingdom
like some overfed colonial governor --
as God sleeps late, we will win.
We've got a winner here, kids!

KEVIN

In the Bible you lose. You're
destined to lose.

MILTON

Consider the source.

Christabella -- her hands -- moving over her body --

CHRISTABELLA

Stop talking. Both of you.
(reaching out)
Kevin, please...

264 INT. MILTON'S APARTMENT - NIGHT 264

(EFX) The bodies craning to watch as they roll by.

265 INT. MILTON'S APARTMENT - NIGHT 265

CHRISTABELLA

(urgently now)

Kevin, really, please...

MILTON

She's right, my son. It's time to
step up and take what's yours.

KEVIN

You're right. It's time.

Kevin raises the GUN to his temple -- quick and simple --
SNAP! -- he's blown his brains out --

Milton stunned -- disbelieving for a moment and then an
aura of fire and heat explodes around him --

MILTON

Nooooooooo...!

CUT TO:

266 OMITTED 266
& &
267 267

268 INT. MILTON'S APARTMENT - NIGHT 268
(EFX) Kevin starting to fall in SUPER SLOW MOTION and --
CUT TO:

269 INT. MILTON'S APARTMENT - NIGHT 269
(EFX) The room consumed with fire as the heat explodes
around Milton's body and --
CUT TO:

270 INT. MILTON'S APARTMENT - NIGHT 270
(EFX) Kevin still falling and --
CUT TO:

271 INT. MILTON'S APARTMENT - NIGHT 271
(EFX) Christabella beating at the flames that now cover
her body and --
CUT TO:

272 INT. MILTON'S APARTMENT - NIGHT 272
(EFX) Kevin still falling and --
CUT TO:

273 INT. MILTON'S APARTMENT - NIGHT 273
(EFX) The Bas Relief. The clouds are now fire -- the
bodies now burning and --
CUT TO:

274 INT. MILTON'S APARTMENT - NIGHT 274
(EFX) Kevin still falling and --
CUT TO:

275 INT. MILTON'S APARTMENT - NIGHT 275
(EFX) Milton as his clothes burn away -- as the heat eats
away his features --

276 INT. MILTON'S APARTMENT - NIGHT 276
(EFX) as he becomes younger and younger and younger,
until suddenly --

277 INT. MILTON'S APARTMENT - NIGHT 277
(EFX) For a moment. He is an angel. An instant of
exquisite perfection amidst the flames. And then, just
as --

278 INT. MILTON'S APARTMENT - NIGHT 278
(EFX) suddenly -- HE EXPLODES! -- and we --

CUT TO:

279 INT. MILTON'S APARTMENT - NIGHT 279
(EFX) The Bas Relief freezing instantly back into stone
-- trapped in tortured, agonizing finality.

280 INT. MILTON'S APARTMENT - NIGHT 280
(EFX) And then, the whole thing just crumbling. Stone
raining down in tiny pieces and --

CUT TO:

281 INT. MILTON'S APARTMENT - NIGHT 281
(EFX) Kevin in SUPER SLOW MOTION as he falls the final
few inches to the floor and at the moment of impact we
hear the sound of THUNDER and we --

CUT TO:

282 INT. FLORIDA COURTHOUSE - MEN'S ROOM - DAY 282
The mirror. And Kevin's face. As THUNDER ECHOES AWAY
and becomes nothing more than a FLUSHING URINAL.

We're back in Florida. Where we started. Kevin touches
his face. His body. His head. He's alive. He touches
the mirror. He's insane. He's here. It's now. WATER
RUNNING in the sink.

(CONTINUED)

282 CONTINUED:

282

REPORTER (O.S.)
(behind him)
It was a nice run. Kev. Had to
close out someday. Nobody wins
'em all.

The Reporter exits. Kevin alone with the mirror and his reflection.

And then it's over. He's made his decision. Replacing his wedding ring. Reaching for his jacket, as we --

CUT TO:

283 INT. FLORIDA COURTHOUSE - HALLWAY - DAY

283

Kevin walking through. His game face. A court officer opening the doors and --

CUT TO:

284 INT. FLORIDA COURTROOM - DAY

284

Kevin entering. Standing there a moment. Searching for Heath in the back of the courtroom. He's not there. A single empty seat.

Kevin moving quickly down the aisle.

Mary Ann standing there, completely unprepared as Kevin comes in behind her. Embracing her. Holding her tightly to him with a fervor that we alone will understand.

MARY ANN
Honey, what are you doing?
(quietly)
Are you okay?

Kevin nods. Smiles. Backs away. Into his seat. Gettys there beside him. Kevin will not look at him.

BAILIFF
All rise for the honorable Justice
Garson Deeds.

The Judge enters. Takes his seat.

JUDGE
(to Barbara)
You're still under oath, young
lady.
(MORE)

(CONTINUED)

284 CONTINUED:

284

JUDGE (CONT'D)
(to Kevin)
Your witness, Mr. Lomax.

KEVIN
Your Honor, I'm terribly sorry,
but I can no longer represent my
client. I need to be replaced as
counsel.

Another silence. But this one isn't very long. There
will be chaos in the courtroom. Gettys will freak out
and the press will start running for the phones and the
Judge will be banging that gavel, as we --

CUT TO:

285 INT. FLORIDA COURTHOUSE - HALLWAY - DAY

285

As the doors open and the chaos begins to spill into the
hallway. Kevin trying to rush away with Mary Ann but
right behind them --

REPORTER
Kevin! -- Hey!
(catching up)
Listen, this story -- this is the
one, pal -- this is the one you
dream about --

KEVIN
There is no story.

REPORTER
Bullshit. A lawyer with a crisis
of conscience? You gotta be
kidding. It's huge!

KEVIN
They're gonna disbar me, Larry.
You can cover that.

MARY ANN
Can they do that?

REPORTER
Not when I get through with the
story.
(still walking)
You gotta talk, Kevin. You gotta
gimme an exclusive.
(MORE)

(CONTINUED)

285 CONTINUED:

285

REPORTER (CONT'D)
This is wire service. This is
'Sixty Minutes'. This is a story
that needs to be told. It's you!
You're a star!

KEVIN
Call me tomorrow.

REPORTER
You got it. First thing.

Kevin nods. Holding Mary Ann's hand as they escape.

286 INT. FLORIDA COURTHOUSE - HALLWAY - DAY

286

The Reporter watching them go for a moment. Then turning
back.

287 INT. FLORIDA COURTHOUSE - HALLWAY - DAY

287

(EFX) And as he does, his features change, transforming -- like
that -- into Milton.

288 INT. FLORIDA COURTHOUSE - HALLWAY - DAY

288

It's Milton.

Always there.

And he smiles. And we FREEZE FRAME.

FADE OUT.

THE END