Facing Kate

Written by

Michael Sardo

November 13, 2009
FADE IN:

EXT. SAN FRANCISCO YACHT CLUB -- DAWN

The Marin County side of the Bay. The view of San Francisco – 30 minutes away by ferry – is spectacular.

There are rows and rows of beautiful boats.

EXT. SAILBOAT -- DAWN

This is not one of them.

INT. SAILBOAT -- DAWN

KATE REED, 30, is asleep in the v-berth (the small sleeping compartment). She’s a bit of a mess, like the boat. But it suits her.

A cell phone rings: "WIZARD OF OZ" WICKED WITCH/MISS GULCH

ringtone.

CLOSE ON THE PHONE

The WICKED WITCH flashes on the screen.

BACK TO SCENE

Kate reaches for it -- and falls out of the berth, making the boat rock. This does not agree with Kate’s hangover.

She grabs the phone. Sees the WICKED WITCH. GROANS.

A MAN GROANS LOUDER. He’s also in the v-berth. Handsome. Not at all a mess.

HANDBSOME MAN

What time is it?

Kate yanks him out of the berth. He’s naked.
KATE
(turning her back)
You’re not supposed to be here!
That’s not the deal!

HANDSOME MAN
(getting dressed)
We don’t have a deal.

KATE
We have a deal. We most definitely have a deal. No sex. EVER. And when we have sex, no spending the night.

He grabs his jacket and shoes.

HANDSOME MAN
Gotta go. Early meeting. I hope your first day back goes well.

He kisses her.

KATE
I hate you.

He heads up the ladder.

HANDSOME MAN
I’ll call you.

KATE
You are SUCH a lawyer.

DISSOLVE TO:

EXT. BOAT -- MORNING

Kate, in a business suit, climbs off. A HORN BLOWS, and she jumps, almost falling in the water.

MAN (O.S.)
Sorry!

ANDREW MCKINNON, 36, strapping, no shirt, tattooed up and down both arms, is at the wheel of a boat flying a giant Australian flag. It swings into the empty slip next to Kate.

ANDREW
Didn’t want to sneak in unnoticed.

He jumps onto the dock and ties his lines.
KATE
I can’t imagine that happening.

She walks away. An OLD COUPLE stands at the end of the slip, pointing at Kate’s boat and whispering.

KATE (CONT’D)
Can I help you with something?

OLD WOMAN
Is this your boat?

KATE
It is now. It was my dad’s. Jack Reed. Did you know him?

OLD MAN
We’re new here.

KATE
Yeah. Well, even if you weren’t, he didn’t sail it very often.

OLD WOMAN
If you don’t want people to get the wrong impression, you really should change the name.

Kate’s cellphone rings: WICKED WITCH ringtone. *

KATE
(to phone)
Bitch!
(to Woman)
It’s bad luck to change a boat’s name.

OLD MAN
Did you just call my --

KATE
And I like it. It was my idea. He was lonely. Then he met someone. Then the boat was lonely.

Andrew watches Kate walk away. The OLD COUPLE stare at the boat.

We see the name: WELCOME A BROAD

CUT TO:
EXT. BLUE AND GOLD FLEET FERRY -- MORNING

Kate's at the rail. The ferry passes by the Golden Gate Bridge, on its way to the Financial District.

Her phone is ringing the WICKED WITCH ringtone. She looks in her purse. Doesn't pick up.

CUT TO:

EXT. LUCCA'S DELI / ESTABLISHING -- MORNING

Kate's phone rings the WICKED WITCH ringtone as she enters.

INT. LUCCA'S DELI -- MORNING

Kate's in line, eating a black and white cookie. The WICKED WITCH ring tone rings and rings. She ignores it. The WOMAN in front of her turns and glares, wishing Kate would pick up the damn phone.

KATE
(re: cookie)
A billion calories. But so good.

Her phone rings again. "IF I ONLY HAD A BRAIN" ringtone.

CLOSE ON THE PHONE

A picture of THE SCARECROW.

BACK TO SCENE

KATE (CONT'D)
(into phone)
Hey, Stevie.

CUT TO:

INT. PACIFIC HEIGHTS TOWNHOUSE -- MORNING

Kate's brother, STEVE REED, 35, heats up a bottle for his daughter LILA, 7 months old, squirming on his shoulder. Only in his dreams can Steve remember being a feared litigator.

STEVE
(into phone)
Lauren's been calling you all morning.

KATE (O.S.)
Really? I just turned my phone on.
STEVE
(into phone)
Kate. If she called me, she’s probably called you ten times. Maybe there’s an emergency.

KATE (O.S.)
I’m a mediator. We don’t have emergencies. At least not professionally.

STEVE
(re: phone)
Lauren’s calling on my other line.

CUT TO:

INT. LUCCA’S DELI -- MORNING

Kate sighs.

KATE
(into phone)
She’s a bit obsessive, our stepmother, don’t you think?

STEVE (O.S.)
That’s what dad loved.

KATE
(into phone)
I thought it was her ass.

STEVE (O.S.)
Well, there is that. Hey, what’s happening with dad’s ashes? Are we gonna have some kind of ceremony?

Kate’s at the front of the line. The CASHIER, 20, buff, is at the register.

KATE
(to Cashier)
Coffee. Black.
(into phone)
Lauren’s got ‘em. Ask her.

STEVE (O.S.)
It’s only been a week. Let’s give her some time.
(then)
You sure about going back to work?
KATE
(onto phone)
I kind of owe it to dad.

STEVE (O.S.)
It’s his firm. But it’s your life.

KATE
(onto phone)
Is that what you told him when you quit?

STEVE (O.S.)
Hey! I’ve got the hardest job in the world.

KATE
(onto phone)
Says who?

STEVE (O.S.)
Every woman who does it.

A MAN IN A HOODIE walks in, the outline of a gun under his sweatshirt. He leans over the counter.

HOODIE
Give me the money! C’mon!

KATE
(to herself)
Oh no.

The Cashier pulls a BOBBY BONDS SOUVENIR BASEBALL BAT from under the counter.

KATE (CONT’D)
(to herself)
Bad idea.

CASHIER
Screw you.

HOODIE
Screw me? Screw YOU!

He pulls the gun out and points it at the Cashier.

KATE
(to Hoodie)
Whoah!

He turns the gun on Kate. Then the Cashier. Then Kate.
KATE (CONT’D)
Okay. Okay. Take it easy.

STEVE (O.S.)
Kate?

KATE
(into phone)
Hold on.
(to Hoodie)
Put the gun down. You don’t want
to hurt anybody.

HOODIE
Hang up.

KATE
I can’t. It’s my brother.

STEVE (O.S.)
Kate? Everything alright?

KATE
(into phone)
Fine.
(to Hoodie)
Steve’s a stay at home dad. He
gets really lonely. And his wife’s
always reminding him she’s the
breadwinner so his self-esteem’s
shot. He can’t handle more
rejection.
(into phone)
Be right there.

HOODIE
(re: phone)
Hang up NOW.

KATE
I can do that. But Steve’s a
lawyer. He’s naturally suspicious.
I hang up, he’ll think crazy things
and call the police. You don’t
want that, do you?

Hoodie shakes his head “No.”

KATE (CONT’D)
(to Cashier)
Can I get that coffee?
(to Hoodie)
(MORE)
KATE (CONT’D)
Anyway, you look like a guy who knows what he’s doing, so I’m sure we’re not gonna have any problems here, right?

HOODIE
Um...yeah. No.

KATE
Great. Why don’t you put the gun back under your shirt? You don’t want someone to walk by and see you.

Hoodie looks out at the street, then at the Cashier, and slowly puts the gun back under his shirt.

KATE (CONT’D)
Thank you.

The Cashier puts Kate’s coffee on the counter.

KATE (CONT’D)
(to Hoodie)
Educate me. What do you get when you rob a store?

HOODIE
Uh...y’know...money?

KATE
How much? Give me a number.

HOODIE
Five hundred bucks.

KATE
Let’s say a hundred.

He nods, barely.

KATE (CONT’D)
(to Cashier)
You get shot, the emergency room’ll cost you a grand. Give him a hundred bucks.

CASHIER
(reaching for bat)
I’ll give him something!

Hoodie tenses.
KATE
Hold on!

STEVE (O.S.)
I'm holding!

KATE
(to Hoodie)
What are you gonna buy with the money?

HOODIE
Beer. And, and... some beef jerky.

KATE
Nice. Breakfast of Champions.
(To Cashier)
How much does fifty bucks of beer and beef jerky cost you?

CASHIER
Seventeen fifty.

KATE
Seventeen fifty -- wow. Who's robbing who?
(to Hoodie)
How would you feel about fifty bucks of beer and jerky? That's as much as you could carry. 'Cause, you'll be running, right?

HOODIE
That's, that's -- yeah. Okay.

KATE
(to Cashier)
Seventeen fifty, wholesale, and we go on with our day.

The Cashier nods. Kate runs to the fridge aisle.

KATE (CONT'D)
(into phone)
What kind of beer you like?

STEVE (O.S.)
Flying Bison. It's microbrewed. You can only get it in Buffalo.

KATE
(into phone)
Thanks, that's a big help.
Kate grabs a suitcase of Budweiser from a display.

    STEVE (O.S.)
    It pairs really well with soft cheeses.

Kate plops the beer into Hoodie’s arms.

    KATE
    (into phone)
    Good to know.

She grabs two fistfuls of Beef Jerky and stuffs them into Hoodie’s pockets.

    KATE (CONT’D)
    (to Cashier)
    Okay?

He nods.

    KATE (CONT’D)
    (to Hoodie)
    Okay?

He nods and runs out.

    KATE (CONT’D)
    (calling after)
    You’re welcome!
    (to Cashier)
    You too.

Kate heads out. The Cashier stops her.

    CASHIER
    Five seventy-five.

    KATE
    For coffee and a cookie?

EXT. LUCCA’S -- DAY

Kate walks out, counting her change.

    STEVE (O.S.)
    Just promise me you’ll call Lauren, okay?

    KATE
    (into phone)
    Soon as I hang up. Kiss the baby for me.
Kate hangs up. The phone rings. WICKED WITCH ringtone. She puts the phone in her purse and walks off.

CUT TO:

EXT. REED & REED -- ESTABLISHING -- MORNING

A four story building sandwiched between two skyscrapers. Kate runs in, her unanswered phone ringing and ringing.

INT. ELEVATOR -- MORNING

Crowded. Kate’s in the middle. Her phone stops. The doors open.

An ANGRY WOMAN, sharply dressed, waits there. This is LAUREN REED, 29, Jack’s second wife. Beautiful at an early age, she’s used to women not liking her, and men liking her too much.

KATE
Good morning, stepmother.

INT. REED & REED -- CONTINUOUS

Kate steps off the elevator.

LAUREN
Where the hell have you been? Something’s come up. We’ve got clients waiting. I’ve been calling you.

KATE
Really? I’m gonna tear Verizon a new one. I’ve had so much trouble with this phone.

Kate walks down the hall. The WICKED WITCH ringtone plays from her purse. She looks back. Lauren’s holding up her phone. Kate takes hers out.

KATE (CONT’D)
Oh, good. It’s working again.

Kate smiles and continues on, Lauren staring at her all the way down the hallway.

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

INT. REED & REED -- MORNING

Kate turns the corner to her office. LEONARDO PRINCE, 25, her meticulously well-dressed, 300 pound assistant, rises from his chair. He is, and always will be, madly in love with Kate.

LEONARDO
Welcome back. You look great.
Fantastic.

KATE
Thanks. Grief suits me.

He holds a cup out to Kate.

LEONARDO
Something different. Apple chai tea infusion. It's new.

KATE
I can't stand those girly drinks.

LEONARDO
Me either. They were giving 'em out free.

Leonardo hides his.

LEONARDO (CONT'D)
Judge Nicastro's office called. You're expected in his court at 11:30. He has a case for you.

KATE
Does he know I'm not a practicing attorney anymore?

LEONARDO
It's a mediation. You were specifically requested.

KATE
By Judge Nicastro? That's weird. He hates me.

LEONARDO
He sure does.
KATE
You’re supposed to say, “No he
doesn’t, he loves you.” Do I have
any other calls?

LEONARDO
Lauren.

KATE
That bitch just can’t stop herself.

Leonardo spots Lauren heading towards them.

LEONARDO
Kate.

KATE
It’s my first day back --

LEONARDO
Kate.

KATE
My father’s not even cold in the
ground --

LEONARDO
Kate.

KATE
We can’t all be obsessive-
compulsive anal-retentive --

Lauren’s in the doorway. Desperate to protect Kate, LEONARDO
THROWS THE TEA ON HIMSELF.

KATE (CONT’D)
Is she right behind me?

He nods “Yes” through the pain.

LAUREN
Kate. I need you. Now.

KATE
Oh. Sure. I was just going over
my schedule with Leonardo.
(to Leonardo)
You need me back here ASAP, right?

Leonardo groans in assent.
KATE (CONT'D)
(to Lauren)
You have a tendency to panic.

LAUREN
You have a tendency not to. Let's go.

Kate follows Lauren out.

LEONARDO
(re: tea)
Ow.

INT. REED & REED / HALLWAY -- MORNING

Kate and Lauren pass a portrait of JACK REED, a distinguished man with oversize black glasses. Kate stops.

KATE
Now that dad's gone, are you still my evil stepmother? Or just the evil managing partner?

Lauren turns on her.

LAUREN
Have you been to Masa's lately?

KATE
What?

LAUREN
Boulevard? Aqua? Gary Danko?

KATE
No. I haven't done much dining out. I was mourning the death of my father. You?

LAUREN
I miss my husband. Every minute. But instead of sulking, I'm trying to protect the firm he loved.

KATE
By running up your expense account?

LAUREN
Grow up. Every law firm in San Francisco is wining and dining our clients, telling them to jump ship. And it's working.

(MORE)
LAUREN (CONT'D)
Ortho West left for Morrison
Foerster, The Loeb Group for Wilson
Sonsini and Tinker Connelly, third
pallbearer, right side, dropped us
the day of the funeral.

This lands.

LAUREN (CONT'D)
I called his son from the limo.
Over drinks at the Clift tonight, I
will get that business back. Jack
Reed’s dead. Reed & Reed’s on life
support. I’ll do whatever it takes
to keep it alive.

Beat.

KATE
What can I do?

LAUREN
You know Charles and Douglas Pease.

KATE
Sure. Pease Inc. Women’s
clothing. Big clients.

LAUREN
As you know, they’ve agreed to be
bought out by a Canadian company.
Douglas will be in charge. His
father retires with a generous
severance.

KATE
What’s the problem?

Lauren hands Kate a file.

LAUREN
They came in to sign the contracts
this morning. Doug’s good to go.
Suddenly the old man’s gotten cold
feet. No deal for them, no fees
for us. We need those contracts
signed. Get them on the same page.

KATE
That’s what I do.

Kate follows Lauren into:
INT. REED & REED / CONFERENCE ROOM -- MORNING

DOUGLAS PEASE, 35, soft and round, sits slumped in his chair. His father, CHARLES PEASE, 60, thin, taut, paces.

CHARLES
Pastels? Primaries? Stripes?
Solids? You have no idea, do you?

DOUGLAS
That’s not the point.

Lauren and Kate enter.

LAUREN
Gentlemen --

CHARLES
You don’t know WHAT to think unless somebody graphs it for you!

LAUREN
Gentlemen --

CHARLES
Are you gonna run the company? No. You’ll let the bean counters --

Kate WHISTLES. LOUD. Lauren grimaces.

LAUREN
Gentlemen, you know Kate Reed.

KATE
Hey Charlie. Doug.

CHARLES
Your father was a good man. I’ll miss him.

KATE
Thank you.

DOUGLAS
(shaking her hand)
I’ll miss him, too.

CHARLES
That’s my boy. Never an original thought.
LAUREN
Since we’re at a bit of an impasse,
I thought it might be helpful if
Kate got involved.

CHARLES
We don’t need a mediator. Thanks
anyway, Kate. I’ve made my
decision.

KATE
Right. I heard.

DOUGLAS
It took fourteen months to put this
deal together. He was involved
every step of the way. It’s his
deal. And he won’t sign it.

KATE
Well, he doesn’t have to if he
doesn’t want to.
(to Charles)
But do you mind just telling me,
because this is so not like you,
what’s the story? Where’s your
head at?

CHARLES
Spring, 1993. I ordered Capri
pants when everyone else -- The
Gap, The Limited, EVERYONE -- was
thinking bells. I cleaned their
clocks. All of them.

DOUGLAS
What does that have to do --

CHARLES
This business is not in your blood.
You don’t feel it. I built this
company on intuition and instinct.

KATE
That’s your strength, Charlie. I’m
sure Doug has his own.

DOUGLAS
I have an MBA from Stanford. I’m
analytical. I like crunching
numbers. Trend-spotting. The
correlation between economic growth
and hemline length.
CHARLES
(grunts)
Pie charts.

DOUGLAS
We’ve had ten consecutive losing quarters. We blame the economy, and so far everyone believes us. It’s been a long time since you cleaned anyone’s clock, dad.

KATE
Clearly you two approach things differently. But here’s the part I don’t understand. That was true fourteen months ago when you started negotiating this buyout. And it was true a week ago. And yesterday. So what changed?

CHARLES
(to Douglas)
Tell her about last night.

DOUGLAS
That has nothing to do --

CHARLES
It’s about judgement Douglas.

DOUGLAS
Oh, please!

KATE
Hold on.
(to Douglas)
What happened?

DOUGLAS
I was on the 280, heading south.

And as he tells the story, we see it.

DISSOLVE TO:

EXT. 280 ON-RAMP -- NIGHT (FLASHBACK)

A black BMW 7-series with tinted windows flies up the ramp. *

DOUGLAS (O.S.)
I just wanted to get home.
INT. BMW -- NIGHT

Douglas, jacket and tie, staring straight ahead.

DOUGLAS (O.S.)

I didn’t see them at all.

EXT. 280 -- NIGHT

A WHITE HONDA CIVIC, souped up, bumps the driver’s side of the BMW.

DOUGLAS (O.S.)

It all happened so fast.

The Civic bumps the BMW again.

INT. BMW -- NIGHT


EXT. 280 -- NIGHT

The BMW veers right and BOOM! -- SMASHES into a cement divider.

The Civic speeds off.

INT. BMW -- NIGHT

Douglas lies on his airbag, unconscious.

DISSOLVE TO:

INT. REED & REED / CONFERENCE ROOM -- MORNING

KATE

Anyone ID the Civic?

LAUREN

A Good Samaritan called it in. And there’s a second witness. The driver and gunman are in custody.

CHARLES

If we go through with this buyout we have to disclose the details of any pending legal action.
KATE
Someone pointed a gun at him. He’s blameless.

CHARLES
He was drunk!

LAUREN
Douglas had a blood alcohol level that was elevated: .09.

KATE
Just over the limit. But, over.

DOUGLAS
I had two glasses of wine. That’s not why I crashed.

KATE
The court may not see it that way.

CHARLES
Of course they won’t.

KATE
And that’s why you don’t want this to go to court.

CHARLES
Then how do we put those boys in jail? How do we clean up Doug’s mess?

KATE
Charlie, I was an attorney for five years and I quit to become a mediator. You know why? In court, somebody wins, but there’s always a loser, and it doesn’t necessarily have to do with who’s right and who’s wrong. We go to court, this will limp through the system for eighteen months, and all the while, Doug’s DUI will be public record, which is exactly what you don’t want.

CHARLES
So we do what? Nothing?

KATE
The kids in the car, that’s an open and shut case.

(MORE)
KATE (CONT'D)
The system will take care of them. They’ll probably be offered a plea bargain. Our only concern is Doug’s DUI. We handle that, the deal can move forward, right?

DOUGLAS
Absolutely.

Charles just nods.

DOUGLAS (CONT’D)
(to Kate)
So, how do we handle the DUI?

KATE
Well, I don’t see why the D.A. would prosecute. There are extenuating circumstances. You weren’t stopped for drunk driving, you were stopped by a guardrail after someone pointed a gun at you.

DOUGLAS
That’s true.

LAUREN
Great. Everyone’s back on the same page. Win-win! And hey, you know what? Kate has a unique connection to the D.A.’s office. I’m sure she’d be happy to use it. Especially for such important clients like you.

KATE
Lauren, may I have a word?

CUT TO:

INT. REED & REED / LAUREN’S OFFICE -- MORNING

KATE
My father would NEVER ask me to do this.

LAUREN
No, he wouldn’t. He’d ask me to ask you.
(then)
It’s business, Kate. We use what we have. Our clients can go anywhere for legal services.
(MORE)
LAUREN (CONT'D)
Hell, they can get half of what
they need off the internet. They
come to us for our connections.
You have one. We're using it.

Kate points to the URN on Lauren's desk.

KATE
Do something with those damn ashes!

Kate leaves.

CUT TO:

INT. REED & REED / KATE'S OFFICE -- MORNING

She walks in, slams the door. Leonardo opens it.

LEONARDO
(holding it out)

KATE
You're forgiven.

She takes it, grabs her purse and walks out.

LEONARDO
Where you going?

KATE (O.S.)
Hell.

SMASH CUT TO:

EXT. SAN FRANCISCO DISTRICT ATTORNEY'S OFFICE -- DAY

KATE (O.S.)
He wasn't driving erratically.

INT. SAN FRANCISCO DISTRICT ATTORNEY'S OFFICE -- DAY
Cubicles in the center. Offices by the windows.

KATE (O.S.)
Or over the speed limit.

INT. ASSISTANT DISTRICT ATTORNEY'S OFFICE -- DAY
The nameplate on the desk says "JUSTIN PATRICK - ADA".

KATE (O.S.)
There's no reason he would've been
pulled over.
ON KATE

KATE (CONT'D)
In fact, the legality of a sobriety test given the circumstances is...

The MAN she’s talking to moves closer, making her nervous.

KATE (CONT'D)
...is questionable at best.

Kate fidgets. The Man leans in. REVEAL JUSTIN PATRICK, the Handsome Man from the boat. Kate’s ex-husband. He’s 34, an inch from her face, and loving this.

JUSTIN
You missed me.

KATE
That’s not why I’m here.

JUSTIN
You could’ve called.

KATE
Lauren asked me to --

JUSTIN
(backing away)
Yeah, yeah. But you could’ve called. Instead you came over --

KATE
Because it’s important.

JUSTIN
And you feel guilty about last night.

KATE
Why should I feel guilty?

JUSTIN
You’re saying you’re not here because you feel guilty.

KATE
Yes, that’s what I’m saying.

JUSTIN
So you miss me.
KATE
(getting up)
You are such a dick.

JUSTIN

Kate!

Justin holds up a CASE FILE, the SEAL OF THE DISTRICT ATTORNEY'S OFFICE on the front.

JUSTIN (CONT'D)
The gunman's got an extensive record. Pointing a firearm at another driver from a moving vehicle is a Class A Felony. He'll do ten years.

Kate reaches for the file. Justin pulls it back.

JUSTIN (CONT'D)
Sorry. Attorneys only. The driver's looking at ten reducible to five.

KATE
My client will be happy. Those are stiff sentences.

JUSTIN
Pretty standard, actually. There's a possibility of catastrophic loss of life. The vehicle itself is a weapon. The gun compounds the threat. The law's designed to keep gangbangers from taking their beefs on the road.

Justin tosses the file onto the desk.

KATE
What about my guy's DUI?

JUSTIN
He's got no priors. Given the circumstances, a good lawyer would get it thrown out. Let's assume he would have a good lawyer.

KATE
Okay, then. We're done.

Kate sets her briefcase on the desk and puts on her jacket.
JUSTIN
This wasn’t just business, was it?
Be honest. This was about us.

KATE
I’m always honest. It’s my
greatest flaw.

JUSTIN
Well, it’s one of them.

KATE
Remind me again why our marriage
didn’t work. Oh, that’s right, you
just did.

JUSTIN
Kate, I was kidding. It’s a joke.

She grabs her briefcase -- SURREPTITIOUSLY SLIDING THE CASE
FILE INSIDE -- and walks out.

INT. SAN FRANCISCO DISTRICT ATTORNEY’S OFFICE -- DAY

Kate’s halfway across the floor. Justin steps out. TWO
SECRETARIES are at their desks.

JUSTIN
You’re angry. I got it. I’m
sorry. I apologize. Kate!

SECRETARY
(to Secretary 2)
This looks familiar.

Without turning, Kate gives Justin the finger.

SECRETARY 2
Really familiar.

Justin, bemused, goes back into his office.

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

EXT. REED & REED -- DAY

Kate’s two feet from the entrance. Her phone rings: "IF I WERE KING OF THE FOREST" ringtone.

CLOSE ON THE SCREEN

The COWARDLY LION

KATE
(into phone)
Hey, Leonardo.

LEONARDO (O.S.)
Don’t be late for Judge Nicastro. He hates to be kept waiting.

She turns and runs to the curb.

KATE
(into phone)
Give me a little credit. I’m right outside his courtroom.

She hangs up. A CABLE CAR rolls by. Kate runs after it.

KATE (CONT’D)
Hey! Wait!

From the window upstairs, Leonardo watches.

CUT TO:

EXT. HALL OF JUSTICE -- DAY

Kate races up the stairs. Her phone rings. TIN MAN. She ignores it.

INT. HALL OF JUSTICE / COURTROOM -- DAY

JUDGE DAVID NICASTRO, 55, presiding. He LOVES being a judge. Because he gets to talk and no one can talk back.

BRIAN MICHAELS, 26, and his girlfriend JESSICA NORD, 24, are at the plaintiff’s table. Brian glares at the three defendants, CARL ROTH, LOU POMPILIO and SUSAN WILLIAMS.

Kate runs in.
KATE
(out of breath)
Sorry. I’m so sorry.

JUDGE NICASTRO
No you’re not. You’re Kate Reed. You have nothing but disdain for the law.

KATE
That’s not entirely --

JUDGE NICASTRO
Please. You stopped practicing.

KATE
But I’m still in the system. Just a different part.

The Judge eyes Kate. He really does hate her.

JUDGE NICASTRO
Mr. Brian Michaels is suing the three parties involved in his meticulously planned marriage proposal. The proposal went awry and his grandmother’s wedding ring, appraised at eleven thousand five hundred dollars, was lost. So Mr. Michaels requests from one unemployed actor, one singing waiter and one cupcake maker, damages totalling ten million dollars.

(to Brian)
Really, Mr. Michaels?

BRIAN
I just want what’s fair.

CARL/LOU/SUSAN
So do we! Right! We’re broke!

JUDGE NICASTRO
(banging gavel)
As much as I would love to have this case in my court, I thought it might be better served elsewhere. So we’re going to try something different. Alternative dispute resolution. Also known as mediation. Bailiff.
The Judge hands the Bailiff a file, which he hands to Kate.

**JUDGE NICASTRO (CONT’D)**
Kate Reed is not a lawyer. She’s a mediator. A mediator is like a referee in a game with no rules, except the ones agreed to by the parties involved. Ms. Reed handles all kinds of disputes, some even bigger than yours. Earlier this year she was called in by the United Nations to resolve a border dispute between Colombia and Paraguay.

**KATE**
Colombia and Nicaragua. And it was their Embassies here in San Francisco. They border each other on Market Street, and they share a common wall. But the U.N. did call.

Judge Nicastro stares her cold.

**JUDGE NICASTRO**
Ms. Reed, find a way to keep this case out of my court. You’ve got two days.

**KATE**
Two days? There are three defendants. And this guy’s asking for ten million dollars.

**JUDGE NICASTRO**
You’ve got till nine o’clock tomorrow morning.

Kate starts to speak. Thinks better of it.

**JUDGE NICASTRO (CONT’D)**
Find a solution, or you’ll be sent to prison for contempt.

She looks up.

**JUDGE NICASTRO (CONT’D)**
Yes, I can do that. I’ll find a reason. Or you’ll give me one. See you tomorrow.
(then)
Bailiff. Call the next case.
Kate looks to Brian, who's glaring at the defendants. It doesn't look good.

CUT TO:

INT. REED & REED / KATE'S OFFICE -- DAY

Leonardo's straightening photos on the bookshelf. There's one of Kate with Justin. He turns it so it faces the wall. The phone rings. Leonardo picks it up on his headset.

LEONARDO
(into phone)
Kate Reed's office.

KATE (O.S.)
Judge Nicastro really does hate me.

LEONARDO
(into phone)
No he doesn't, he loves you.

KATE (O.S.)
That's right, I forgot.

CUT TO:

INT. LUCCA'S DELI -- DAY

Kate's in a long line, phone to her ear.

KATE
(into phone)
So, why does he hate me?

LEONARDO (O.S.)
Well, the Fineman debacle.

KATE
(into phone)
Oh. Right.

LEONARDO (O.S.)
And that Examiner interview.

KATE
(into phone)
That was bad.

LEONARDO (O.S.)
And the joke about his wife and the horse. That his wife overheard.
KATE  
(into phone)  
So you're saying it's not random?

LEONARDO (O.S.)  
I never said that.

KATE  
(into phone)  
I like you more every day. The complainants Nicastro dumped on me will be there at two. Set them up in the conference room.  

LEONARDO (O.S.)  
Done. What about the Pease case?

KATE  
(into phone)  
Solved. I'm amazing. I'll be back in twenty.

Kate hangs up. She pulls the stolen case file with the SEAL OF THE DA’S OFFICE from her briefcase. Reads.

The line moves. She doesn't. She's riveted by what she's reading. The Cashier motions for her to move.

CASHIER  
Next!

Engrossed by the file, she doesn't hear him.

CASHIER (CONT'D)  
Hey! Wake up!

She runs out.

CUT TO:

INT. ASSISTANT DISTRICT ATTORNEY’S OFFICE -- DAY

Kate storms out of Justin's office. The Secretaries pretend not to be watching.

KATE  
Where is he?

SECRETARY  
Out?

SECRETARY 2  
Lunch?
KATE
Son of a bitch. Son of a BITCH.

She runs out. The Secretaries look at each other and smile.

CUT TO:

EXT. SAN FRANCISCO DISTRICT ATTORNEY’S OFFICE -- DAY

Kate runs down the stairs, dialing.

CLOSE ON HER PHONE

The TIN MAN

BACK TO SCENE

KATE
(into phone)
Did you even read the file?

JUSTIN (O.S.)
Which file? The one you couldn’t possibly have read because I didn’t give it to you? The one it would be illegal to have in your possession?

KATE
(into phone)
The driver! The DRIVER!

Kate’s walking quickly toward a HOT DOG cart where Justin waits in line.

JUSTIN
(into phone)
I’m in a meeting right now. I’ll call you back.

Justin’s about to order. Kate steps in front of him.

JUSTIN (CONT’D)
(surprised)
How’d you know where I was?

KATE
It’s Monday.
(to Vendor)
He’ll have a Polish with onions and a tangerine Izze.
(to Justin)
The kid’s going to Yale!
The Vendor hands Justin his lunch.

JUSTIN
(to Vendor)
Thank you.
(to Kate)
Didn’t you just ask me to put that
same kid in jail?

KATE
I didn’t know the full story.
Justin, don’t do this.

He takes a bite of the hot dog. Kate makes a face.

JUSTIN
(re: dog)
It’s my heart.

She smacks the hot dog out of his hands.

KATE
You don’t have a heart.

Kate steps into the street.

KATE (CONT’D)
Read the damn file.

JUSTIN
I WROTE the file. And if you read
it, that’s a crime.

KATE
Taxi!
(to Justin)
I’m gonna talk to those kids.

Kate hops in a cab.

JUSTIN
Go ahead. What do you think
they’re gonna say? What they
always say: “I’m innocent.”

CUT TO:

EXT. COUNTY JAIL #9 -- ESTABLISHING -- DAY

New. Award-winning architecture. Still forbidding. Kate
sprints from a cab to the jail.
MAN (O.S.)
I’m guilty.

INT. COUNTY JAIL #9 / INTERVIEW ROOM -- DAY

Kate sits across a table from D’SEAN HENRY, 17, street hard.

KATE
You realize that means --

D’SEAN
I’ll do the time.

KATE
D’Sean, this is a Class A felony.

D’SEAN
Nah, the gun wasn’t even loaded.

KATE
It doesn’t matter if the gun was chocolate. You were in a moving vehicle. You threatened another driver. The D.A.’s going to offer you ten years.

D’SEAN
(laughing)
Damn! I woulda’ pulled the trigger if I knew that.

KATE
And ten years for Nathan.

D’Sean goes still.

D’SEAN
No.

KATE
He might only have to do five.

D’SEAN
For what?

KATE
He was driving. He’s an accessory.

D’SEAN
(distraught)
But he didn’t do nothin’! My cousin, he’s -- he’s clean.
KATE
I know, but --

D’SEAN
Just let my cousin go. I’ll do his
time. Give it to ME! Nate didn’t
do nothin’! He didn’t do nothin’!

D’Sean knocks the table over. A GUARD RUNS IN.

D’SEAN (CONT’D)
(tearing up)
Nate didn’t do nothin’!

The Guard drags D’Sean out. Kate sets the table upright. *

DISSOLVE TO:

INT. COUNTY JAIL #9 / INTERVIEW ROOM -- DAY

Kate’s in her chair.

KATE
(off file)
National Honor Society. Big
Brother. President of “Art With A
Heart.” All-State Marching Band.
You’re an impressive kid, Nathan.

She looks up. NATHAN HENRY, 18, sits on his fear. *

KATE (CONT’D)
Tell me what happened.

NATHAN
We’d been bowling at Yerba Buena.
We were heading home.

DISSOLVE TO:

EXT. 280 ON-RAMP -- NIGHT (FLASHBACK)

The white Honda Civic heads up the ramp.

NATHAN (O.S.)
I didn’t see the car.

EXT. 280 -- NIGHT

The Civic slips into the flow. Douglas’ BMW flies up the *
ramp and onto the drive -- and bounces off the passenger side of the Civic,
INT. CIVIC -- NIGHT

Nathan looks over at D'Sean, who laughs. They get bumped again.

D'SEAN

It's on.

EXT. 280 -- NIGHT

D'Sean powers down his window. The gun pokes out.

INT. CIVIC -- NIGHT

Nathan reaches for D'Sean's arm.

EVERYTHING SLOWS

NATHAN

Noooooc!

The tinted window on the driver's side of the BMW slides down a few inches. There's a WOMAN driving.

EXT. CIVIC -- NIGHT

Sliding toward the BMW. BOOM! The BMW crashes.

DISSOLVE TO:

INT. COUNTY JAIL #9 / INTERVIEW ROOM -- DAY

KATE

Wait, you said there was a woman driving?

NATHAN

Yes.

KATE

Did you see a man? In the passenger seat, or in the back?

NATHAN

I barely saw her.

Kate looks through the file.

KATE

Why did D'Sean have a gun?
NATHAN
Everyone I know's got a gun.  
Except me.  
   (bitter) 
I'm the good boy.  
   (then)  
What kind of time am I facing?

KATE  
Ten years.  Five if you plea it out.  
   (off Nathan's desolation) 
Or you could insist you go to trial.  You've got no priors.

NATHAN  
Roll the dice.  Take my chances.

KATE  
Well...yeah.

Beat.

NATHAN  
From the ghetto to Yale.  Just that right there, getting in...I think I used up all my luck.

KATE  
I don't believe that.  And you shouldn't either.

NATHAN  
Why not?

KATE  
There was definitely a woman in the car?

NATHAN  
Definitely.

KATE  
Alright, then.  
   (closing file)  
You've still got some luck left.

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

EXT. PACIFIC HEIGHTS TOWNHOUSE -- DAY

STEVE (O.S.)
It's black and white, Kate.

INT. STEVE'S APARTMENT -- DAY

Kate's in the living room. Steve brings her coffee and
cookies. Lila sleeps nearby in her stroller.

KATE
Nothing is ever black and white.

STEVE
The guy had a woman in the car.
That's not a crime. The kids
pulled a gun. That is.

KATE
ONE kid pulled a gun.

STEVE
There's no legal distinction.

KATE
There should be!

STEVE
What does any of this have to do
with your mediation?

KATE
Why would Doug lie? Why would he
cop to a DUI when he wasn't even
driving?

STEVE
Look if a guy's going to lie about
anything, he's going to lie about a
woman. Your Doug, he'd rather face
a judge than his wife.

KATE
Speaking of... when's yours coming
back?
STEVE
Tonight. Terry’s in Seattle,
pitching a new account. But flying
back for our date night.

KATE
I thought you hated it when dad
worked all the time.

STEVE
I did. Which is why I left the
firm. I want Lila to know her dad.

KATE
Well, at least she’ll know one
parent.

STEVE
Did you come here to tell me my
marriage sucks?

KATE
No.

STEVE
But you think it does.

KATE
I think it’s different than what
you said you wanted.

STEVE
I thought mediators solved
problems.

KATE
Sometimes. Sometimes I just point
them out. No charge.

Kate’s phone rings. COWARDLY LION. “IF I WERE KING OF THE
FOREST” ringtone.

KATE (CONT’D)
(into phone)
Talk to me Leo.

LEONARDO (O.S.)
The people from Judge Nicastro’s
court are waiting for you in the
conference room.
KATE
(into phone)
Damn it!

Lila wakes up, crying.

STEVE
Great. Thanks, Aunt Kate.

Steve picks the baby up and comforts her.

KATE
I didn’t mean to upset her. Or you.

Kate runs out.

STEVE
You never do.

EXT. PACIFIC HEIGHTS TOWNHOUSE -- DAY
Kate sprints through the door.

KATE
(into phone)
Leonardo! Something’s not right with this Pease thing. I need to head over there first.

LEONARDO (O.S.)
What about the people in the conference room?

KATE
(into phone)
Tell them I’m running late.

She hails a cab. It doesn’t stop. She runs in the opposite direction.

CUT TO:

INT. REED & REED / CONFERENCE ROOM -- DAY
Pandemonium. Leonardo walks in.

CARL
You’re completely obsessive!

LEONARDO
Ms. Reed’s running late.
BRIAN
Screw up! Drunk!

LEONARDO
Can I get anyone anything?

LOU
(to Jessica)
Why would you marry him?

LEONARDO
So everyone’s good?

SUSAN
(to Brian)
You make me sick!

LEONARDO
Okay, then.

Leonardo backs out.

CUT TO:

INT. PEASE BUILDING / LOBBY -- DAY
Kate runs through the lobby, phone to her ear.

KATE
(into phone)
I’ve got some good news and some better news. I’m coming up.

INT. PEASE BUILDING / DOUGLAS’ OFFICE -- DAY

KATE
I talked to the D.A. The gunman’s looking at ten years. And there’s no interest in pursuing charges on Douglas’ DUI.

DOUGLAS
Terrific. That’s everything.

KATE
I believe it is. Charlie?

Beat.
CHARLES
What about the other punk? The driver.

KATE
Well, here's the thing. There are two versions of the accident.

CHARLES
Wrong. There was one accident. Two parties involved. One party of criminals. The other my son. There's one version.

KATE
Do you know who was in the car?

CHARLES
Scumbag one and scumbag two.

KATE
D'Sean has a record. Nathan, the driver, doesn't. In fact he's quite the model citizen. Full scholarship to Yale. He starts in the fall.

CHARLES
Not anymore.

KATE
Nathan Henry's a good kid. Smart.

CHARLES
Smart kids choose smart friends. Not gun carrying gangsters.

KATE
Maybe in the suburbs. If Doug grew up in Hunter's Point, he'd have friends with guns.

CHARLES
Oh, please.

KATE
It's easy to be judgemental when you grow up with wealth.

(MORE)
KATE (CONT'D)
To think that the reason you got into Princeton or Harvard was your laser focus and determination, not ten thousand dollars of SAT prep classes and an alumni father who made a big fat donation. The children of privilege aren't allowed to fail.

CHARLES
That's not their fault.

KATE
No, it's not. And whose fault is it that when you grow up in a lousy neighborhood, study your ass off, and get straight A's, you get the crap kicked out of you for not being in a gang? You play the bassoon? Try carrying that past the boys on the corner.

CHARLES
I grew up poor. I'm not a criminal.

KATE
Neither is Nathan Henry. He not only survived and stayed clean, he earned a full scholarship -- to Yale. The gunman, he'll do his time. He knows it's coming. But you gotta let Nathan off the hook.

CHARLES
You lack your father's clarity. That troubles me.

KATE
It troubled him, too, sir.

DOUGLAS
Dad, maybe we're pushing too hard on this. Does it is really matter that this Nathan goes to jail?

CHARLES
Yes! Again, Douglas -- judgement. Let's not lose sight of --

KATE
When I asked if you knew who was in the car, I was talking about Doug's.
Charles looks at Douglas. Douglas looks at Kate.

KATE (CONT'D)
There was a woman driving his car.
Both boys saw her. And in the
police report, there was a woman's
purse on the floor.
(to Douglas)
I don't suppose your wife ran from
the scene of an accident?

CHARLES
Carol-Anne was in LA.

KATE
I'm sure she was.
(to Douglas)
No ID in the purse. Cheap makeup.
Was she a rental?

Douglas nods.

DISSOLVE TO:

INT. BMW -- NIGHT (FLASHBACK)

A WOMAN, street-tough, drives. Doug's in the passenger seat.
She laughs. Douglas laughs harder.

The car's hit. Then hit again.

She powers down the window. Sees the gun. Veers right.

EXT. 280 -- NIGHT

BOOM! The BMW hits the divider. The driver's door opens.
The Woman jumps out and runs, losing her wig. Douglas crawls
out, tosses the wig over the railing, and climbs in the
driver's seat.

DISSOLVE TO:

INT. PEASE BUILDING -- DAY

KATE
What was her name?

DOUGLAS
I don't know.

CHARLES
You don't even know her name and
you let her drive the beemer?
KATE
That's the part that bothers you?
(to Douglas)
You pick up hookers a lot?

DOUGLAS
What's a lot?

CHARLES
Jesus, Douglas. So this is what
you've been hiding. Does Carol-
Anne have any idea?

Douglas, shell-shocked, shakes his head, "No."

CHARLES (CONT'D)
What's the point of all this?

KATE
Facts change, positions should,
too. Today the guilty man is
innocent and...
(re: Douglas)
...the innocent man a little less
so. Everything's not so black and
white.
(getting up)
I have another appointment. I'll
let you two talk. Call me later
and we'll wrap this whole thing up.

CUT TO:

EXT. SAN FRANCISCO STREET -- DAY

Kate walks slowly across the street. A wave of people moves
past her. She looks at her phone. Dials.

CLOSE ON THE PHONE

The WIZARD

BACK TO SCENE

It rings once. She hangs up.

CUT TO:

EXT. REED & REED -- DAY

Kate runs in.
INT. REED & REED / HALLWAY -- DAY

Leonardo’s got his ear to the door of the conference room. Lauren approaches.

LAUREN
I need Kate.

LEONARDO
Yeah.
(indicating door)
She’s busy. Court-ordered mediation.

LAUREN
Tell her I’m looking for her.

LEONARDO
You know I will.

Lauren goes left. Kate appears from the right.

KATE
Leonardo!

LEONARDO
Hey!

KATE
You know I would never ask you to do anything that even comes close to the border of illegality.

LEONARDO
I know.

KATE
And I’m not asking now. Especially from your Dungeons & Dragons buddies in the Police Department or the DMV.

LEONARDO
You’ve not asked many times before.

KATE
Exactly. It’s just like those times.

She hands him a paper.
KATE (CONT'D)
The license plate number for Doug
Pease’s car. Find out what you
can. About him. The car. The
night of the accident.

LEONARDO
What are you looking for?

KATE
I don’t know. Something still
doesn’t feel right.

LEONARDO
Okay then.

KATE
(re: conference room)
I read their file. What do you
think, an hour?

LEONARDO
Dinner and a pillow.

INT. REED & REED / CONFERENCE ROOM -- DAY

Brian’s at the window. Jessica’s staring at the table.
Carl, Lou and Susan wait around unhappily.

KATE
Hello, everyone, I’m Kate Reed, and
I’ll be your mediator today.

CARL                     BRIAN
Talk to that idiot!        These morons --

LOU                          SUSAN
I gotta get out of here.    This is nuts!

Kate WHISTLES. LOUD. They stop.

KATE (CONT’D)
Better.

Kate opens a file.

KATE (CONT’D)
(reading)
So, Brian, you wanted to make a
memorable wedding proposal to your
girlfriend.
(to Jessica)
Hello.
JESSICA

Hi.

KATE

It looks like you succeeded. Quite a complicated plan.

BRIAN

Actually, it was very simple.

CARL/LOU/SUSAN

Oh please./Like D-Day./Psycho.

KATE

Don’t make me whistle again.

BRIAN

Jessica and I got on a cable car, which is where we met three years ago. I hired three people, each representing one year in our dating history, to board the car at three consecutive stops, one reading my first love letter to Jessica, one singing “Time of My Life,” one presenting cupcakes with our faces in icing.

KATE

Sweet.

BRIAN

I know.

KATE

So what happened?

BRIAN

The actor was drunk, the singer was terrible, and the cupcakes looked nothing like us.

CARL/LOU/SUSAN

I had vertigo!/Bull!/They did too! *

BRIAN

I proposed anyway. I presented Jessica with my grandmother’s engagement ring.  

(displaying it)

She had given me her father’s watch.
JESSICA
He passed away last year. He loved Brian.

BRIAN
I wanted her to have something just as special. But their incompetence made us lose the ring!

CARL
We didn’t lose anything! SUSAN
You were going crazy!

LOU
(to Kate)
He attacked me.

BRIAN
You murdered our song!

LOU
She dropped the ring. It’s not my fault.

JESSICA
Then who’s fault is it?

CARL
Yours! I may have been technically drunk, but you lost that ring!

KATE
Hold on! Jessica, Brian proposed. He gave you the ring. Then what happened?

JESSICA
I was just about to put it on and then everyone started yelling and someone was trying to get past me, and the cupcake with Brian’s face landed on this woman’s lap and she screamed...and the ring was gone. It was just gone.

KATE
It happened. There was nothing you could do.

JESSICA
No.
BRIAN
Well, you could've held on to it.
(off her look)
I'm not saying it's your fault.

KATE
What are you saying?

BRIAN
Nothing. It could've happened to anybody. Like you said.

JESSICA
Exactly.

KATE
(to Brian)
Could it have happened to you?

BRIAN
Well, no. I would've held on.

JESSICA
Oh. My. God. You really do think it's my fault.

BRIAN
I didn't say that.

KATE
Actually you did.

BRIAN
But it's not what I meant.

KATE
What did you mean?

BRIAN
Nothing. Forget it.
(off Kate's look)
It's a little hard for me to understand, that's all.
(to Jessica)
I would never lose your father's watch. Because it's important to me.

JESSICA
You think I lost the ring because I don't care about it?
KATE
Hold that thought. Let me send these folks home.

Kate escorts Carl, Lou and Susan to the door.

KATE (CONT’D)
Be in court tomorrow morning at nine.

SUSAN
You know I’d kind of like to stay and see this.

Kate pushes them out. She turns to Brian and Jessica.

KATE
Alright, let’s just get it all out. Right now.

CUT TO:

EXT. “SOMA” PRECINCT POLICE STATION -- DAY

DISPATCHER (O.S.)
I’ll put you through to the Sergeant.

INT. “SOMA” PRECINCT POLICE STATION / SERGEANT’S DESK -- DAY

DANNY HARRINGTON, 41, buff, green-eyed, right off the recruiting poster, is at his desk. His phone rings.

HARRINGTON
(into phone)
Harrington.

CUT TO:

INT. REED & REED / KATE’S OFFICE -- DAY

Leonardo’s at Kate’s desk.

LEONARDO
(into phone)
Beware the one who whispers in the night. He stokes the fire that never dies. And walks the endless circle.

CUT TO:
INT. "SOMA" PRECINCT POLICE STATION / SERGEANTS'S DESK -- DAY

An OFFICER walks past Harrington, who smiles and nods, then spins round in his chair.

HARRINGTON
(into phone; whispers)
What filthy creature of the night
dares call by day?

LEONARDO (O.S.)
Leonardo. I need information.

CUT TO:

INT. REED & REED / CONFERENCE ROOM -- EVENING

Empty coffee cups. Candy wrappers. And an argument going around in circles.

BRIAN
I mean, really, how hard is it? (demonstrating)
You just close your hand.

JESSICA
It's easy now, in here, without my maniac fiancé screaming and --

BRIAN
One hand for the rail, one for the ring. (demonstrating)
See. Easy.

Jessica tries to talk. Can't find the words. Looks like she's about to explode.

KATE
Why don't we take a little break?

Brian and Jessica walk to opposite ends of the room. Kate walks out.

CUT TO:

INT. REED & REED / HALLWAY -- EVENING

Kate walks past her father's portrait. Stops. Tries to imagine what he would say.
LAUREN (O.S.)

Kate.

Kate sighs. Lauren’s in her office. She motions for Kate.

INT. REED & REED / LAUREN’S OFFICE -- EVENING

Lauren’s freshening up her makeup.

KATE

Hot date?

LAUREN

Tim Connelly.

KATE

Yikes. Once again I’m glad I’m not you.

LAUREN

I just got off a call with Charles Pease. I thought you had everything handled. He’s calling off the deal.

KATE

No! That’s...that’s absurd. When I left their office--

LAUREN

You met with Charles and Douglas? Without me?

KATE

Well, I got some new information about the accident. The boy driving the other car --

LAUREN

What? He’s not our client.

KATE

But he’s innocent and --

LAUREN

He’s not our client! I called you in to help, and now I’ve got to clean up your mess.

KATE

Sorry. I should never let an innocent kid’s life stand in the way of our fees.
Kate shakes her head in disgust and starts out.

LAUREN
Is it me you hate? Or lawyers in general? Maybe it's the fact that I married your beloved father. Well you know what? He was beloved to me, too.

Lauren walks past her, and turns out the light.

INT. REED & REED / HALLWAY -- CONTINUOUS

Kate follows Lauren out.

KATE
My father was a lawyer, my brother's a lawyer, my ex-husband's a lawyer, and I was a lawyer. Even though I carry around more than a small amount of self-hatred, if I hated lawyers, I wouldn't work at a law firm. And as for marrying my father, yes, I hate you for that.

This stings even Lauren.

KATE (CONT'D)
I thought my mother made him happy. Till I saw him with you. I don't know what to think about that. So I hate you. It's simpler that way.

Kate walks away.

FADE OUT.

END OF ACT FOUR
ACT FIVE

FADE IN:

INT. REED & REED / KATE’S OFFICE -- EVENING

Leonardo’s on the computer. Things are exploding. Kate leans in.

    KATE
    Destroy the tower.

    LEONARDO
    Not important.

    KATE
    It looks important.

Leonardo laughs.

    LEONARDO
    Everyone gets distracted by that.
    It’s just symbolic of power. You focus on that, you’re dead.

    KATE
    Interesting.

    LEONARDO
    I am the master.

    KATE
    And you’ve taught me well.
    (then)
    Anything on Doug’s car?

    LEONARDO
    Not yet.

    KATE
    Alright. Go home.

    LEONARDO
    How’s it going with the loving couple?

    KATE
    I feel a breakthrough coming.

    LEONARDO
    I’ll stick around, then. I’ve got some more work to do.
Kate smiles and walks away.

EXT. CLIFT HOTEL -- EVENING

Elegant. Glittering. We hear a MAN laughing, a little crazily.

INT. CLIFT HOTEL / REDWOOD ROOM -- EVENING

The laughing man, TIM CONNELLY, 38, a college athlete who’s drinking is just starting to catch up to him, sits opposite Lauren, who’s smiling politely.

TIM
You didn’t see that coming, that it was his sister?

LAUREN
I did not. No.

Tim signals for the WAITRESS to bring another round.

LAUREN (CONT’D)
Tim, I’m done. I’ve got another meeting.

Lauren signals for the check. Tim leans in very close.

TIM
(suddenly serious)
Oh, I don’t think so.

Lauren freezes. TIM POINTS AT HER AND LAUGHS.

TIM (CONT’D)
You are so funny!

LAUREN
I got that a lot.

The WAITRESS APPROACHES. Lauren hands her a credit card.

LAUREN (CONT’D)
It’s gratifying to know I can count on your company’s support. Reed & Reed will continue to provide the service which you ---

TIM
Blah, blah, blah, blah, blah. Lauren, look, I’m easy.

(MORE)
TIM (CONT'D)
You guys always do good work. I've
got no complaints. The old man was
just trying to shake you down. Get
a better rate. The prick. I won't
let him pull our business.

LAUREN
Thank you. I appreciate the
loyalty. And you can be sure I'll
go the extra mile to make sure
you're happy.

Lauren smiles. Tim smiles back. And tosses an envelope on
the table.

LAUREN (CONT'D)
What's that?

TIM
The extra mile.

Lauren opens the envelope. Inside is a card key for a room
at the Clift.

TIM (CONT'D)
(leaning)
Actually it's just an extra two
floors. Told you I was easy.

He puts his hand over hers. The Waitress drops the check.

WAITRESS
Thank you both.

TIM
(staring at Lauren)
Our pleasure.

LAUREN
(signing check)
I think we overindulged.
(getting up)
Good night, Tim.

Lauren walks away. Tim stands, calling after her.

TIM
What's the matter? Am I too young?
You want to have drinks with my
dad?
(then)
I want my extra mile!

CUT TO:
INT. REED & REED / CONFERENCE ROOM -- NIGHT

Brian and Jessica are each in their chairs, looking like they've gone fifteen rounds. Kate walks in.

KATE
You know what, Brian? I don't believe you're ever going to forgive Jessica for letting go of your grandmother's ring.

BRIAN
It is kind of hard to understand.

Jessica groans.

BRIAN (CONT'D)
I'm just saying.

KATE
Can I see your watch?

Kate takes off her scarf and places it on her lap.

BRIAN
My watch?

KATE
The one Jessica gave you. Her father's watch.

Brian hands it to her. Kate drops it in her lap, wraps it up, and places the bundle on the table.

KATE (CONT'D)
The only way for you to get past this is to destroy something important to Jessica.

Kate slips off one of her high heels and hands it to Brian.

KATE (CONT'D)
Smash the watch.

JESSICA
What?

BRIAN
No.

KATE
It's the only way. Then you'll be even.
BRIAN
You’re crazy.

KATE
It’s the only way.

JESSICA BRIAN
Brian. No. I won’t do it.

KATE (CONT’D)
Do it.

BRIAN
No.

KATE
Smash it.

JESSICA
What’s wrong with you?

KATE
Smash the watch.

BRIAN
I’m not going to do it.

KATE
Smash it.

BRIAN
NO!

Kate takes the heel and SMASHES THE WATCH. Brian and Jessica gasp. Broken glass sticks through the scarf.

JESSICA
I can’t believe she --

BRIAN
I’m...I’m so sorry.

JESSICA
(to Kate)
What kind of mediator are you?

BRIAN
I loved that watch. I loved how special it was to you and that you wanted me to have it.
JESSICA
That’s how I felt about the ring.
Brian, I was devastated.

BRIAN
I know...I’m sorry I made you feel
worse on top of that. I’m sorry I
made you feel like I do now. I
feel, I feel...oh my god...

Brian starts to tear up.

JESSICA
(crying)
Brian, it’s just a watch.

BRIAN
And it was just a ring.

Jessica and Brian hug.

JESSICA
They’re symbols. We have the real
thing.

BRIAN
I love you Jessica.
(to Kate)
You, I hate.

JESSICA
Ditto.

Kate unfolds the handkerchief and holds up a piece of the
broken watch.

KATE
"Buffy the Vampire Slayer." Oops.
Wrong watch.

She takes Brian’s watch from her lap and hands it to him.

KATE (CONT’D)
Sleight of hand. It’s easy to lose
sight of what’s important. Focus
on the wrong thing, you get killed.

Kate gets up.

KATE (CONT’D)
So, you’re dropping the charges and
moving on, right?
Jessica looks pointedly at Brian. He’s staring at the watch and doesn’t notice right away.

JESSICA
Brian?

BRIAN
Yep. Moving on. Learned my lesson.

KATE
Excellent. See you in court tomorrow.

She walks out.

INT. REED & REED / KATE’S OFFICE -- NIGHT

Leonardo’s at her desk, asleep. Kate knocks on the door and walks in.

LEONARDO
(jumping up)
I’m awake.

KATE
Go home.

LEONARDO
I haven’t heard anything about the car.

KATE
Maybe tomorrow.

LEONARDO
Definitely. Alright. I’m going.

Leonardo starts out slowly as Kate packs up her briefcase.

KATE
Leonardo.

LEONARDO
Yeah?

KATE
You know that Buffy the Vampire Slayer watch you have? I want to buy one for a friend. Where’d you get it? Toys R Us?
LEONARDO
Oh, no. That's one of only three
inscribed by Sarah Michelle Gellar
herself to commemorate the
hundredth episode. That's why I
keep it locked in my desk.

KATE
Oh. Okay. I...uh...I guess I'll
have to track down one of the other
ones.

LEONARDO
(laughing)
Good luck with that. It's gonna
cost you a fortune.

KATE
He's worth it.

Leonardo exits.

DISSOLVE TO:

INT. REED & REED / HALLWAY -- EVENING

Kate straggles past her father's portrait. She turns to
Lauren's office and sees the urn on her desk.

KATE
Goodnight, dad.

Her phone rings. The TIN MAN. "IF I ONLY HAD A HEART." *

KATE (CONT'D)
(into phone)
It's late.

JUSTIN (O.S.)
Yes.

KATE
(into phone)
You home?

INTERCUT

INT. ASSISTANT DISTRICT ATTORNEY'S OFFICE -- EVENING

JUSTIN
No. You?
KATE
What do you think?

JUSTIN
Tomorrow morning, Nathan’s Public Defender is going to recommend that he cop a plea.

KATE
Why? He didn’t do anything.

JUSTIN
I’ll offer five years. And he’ll take it. It’s a good deal.

KATE
It’s a death sentence.

JUSTIN
I did what you asked, Kate. He’s not going to trial. You’re welcome by the way.

KATE
For what? He’s going to jail.

JUSTIN
But it could’ve been worse. If he gets in front of a judge, the law says --

KATE
The law! The law! The law! What about the boy whose life will be ruined? Does he even matter? You’re just like my dad. You make laws. And then you hold those laws up as sacred, like they came from God. Like there’s nothing higher. Well, guess what, there is. There’s justice. There’s truth.

JUSTIN
And who gets to decide what’s true - you?

(then)

Five years, Kate. It’s a good deal.

KATE
For who?
Devastated, Kate closes the phone and slides down the wall. Around the corner, Brian and Jessica are getting on the elevator.

   BRIAN
   You know what would be a perfect wedding?

   JESSICA
   Yeah. To elope.

Brian laughs. Jessica gets on the elevator.

   BRIAN
   You’re kidding, right?

He gets on.

   BRIAN (CONT’D)
   ’Cause I’ve already done the seating chart.

Jessica rolls her eyes. The elevator doors close.

CUT TO:

CLOSE ON THE FRONT DOOR OF A HOME

Which swings open, revealing DOUGLAS, in his striped robe.

   DOUGLAS
   It’s very late.

Kate steps into frame.

   KATE
   Tomorrow Nathan Henry’s going to accept a deal that sends him to prison for five years.

Douglas looks over his shoulder nervously, then steps out, pulling the door closed.

   DOUGLAS
   I’m sorry to hear that.

   KATE
   Sorry is meaningless. Call the D.A. He has discretion with this sentence. Tell him you don’t want Nathan charged.
DOUGLAS
My father --

KATE
Your father doesn’t make any sense! C’mon, you know that. You were in the car. This is your decision.

DOUGLAS
I...I can’t.

KATE
Why not? C’mon. Tell me. Because I really, truly don’t understand.

DOUGLAS
I’ve already lost the job I wanted. If I go against him on this, I’ll lose him. And if I lose him, I’ll lose the job I have now, I’ll lose my house, I’ll lose everything.

KATE
Doug, please, this is bigger than you. Stand up for Nathan. Save his life. Do the right thing.

DOUGLAS
I envy you. You always seem to know what that is.

Douglas backs away and gently closes the door on Kate.

EXT. PEASE HOUSE -- NIGHT

It’s enormous, and the path Kate walks to the curb is long and winding.

CUT TO:

EXT. BLUE AND GOLD FERRY -- NIGHT

Kate’s at the rail, staring at the water, San Francisco receding behind her.

She takes out her phone. Dials. SCARECROW.

CUT TO:

INT. STEVE’S APARTMENT / LIVING ROOM -- NIGHT

A cell phone rings and vibrates on the coffee table. Steve wanders in from the bedroom and grabs it.
STEVE
Oh god.
   (into phone; whispers)
Kate.

KATE (O.S.)
Nathan Henry's life is ruined.

STEVE
(into phone)
I was sleep--

KATE (O.S.)
And Douglas freaking Pease could care less.

STEVE
(into phone)
Kate.

EXT. BLUE AND GOLD FERRY -- NIGHT

KATE
   (into phone)
And I don't know what I'm doing.
What am I doing?

Beat.

STEVE (O.S.)
You never used to call me like this when dad was alive.

KATE
   (into phone)
Yeah. I know.

She hangs up.

CUT TO:

EXT. WELCOME A BROAD -- NIGHT

Kate's sitting in the dark cockpit of her boat, lost, oblivious to the light and music spilling from the hatches of Australian Andrew's boat next door.

She flips her phone open, dials.

The WIZARD picture appears. She hangs up.

Dials. The WIZARD. Hangs up.
Dials. The WIZARD.

She closes her eyes, tight.

JACK REED (O.S.)
You’ve reached the cell phone of
Jack Reed. I’m not available.
Leave a message and I’ll return
your call promptly.

The phone beeps, awaiting her message. Kate starts to cry.

FADE OUT.

END OF ACT FIVE
ACT SIX

FADE IN:

EXT. SAN FRANCISCO YACHT CLUB -- MORNING

The OLD WOMAN’s at the end of the dock, by the locked metal gate. A MESSENGER runs over with a manila envelope, which he passes to her over the gate.

EXT. WELCOME A BROAD -- MORNING

Kate climbs off the boat, dressed for work. A wrench suddenly crashes to the dock, just missing her, and she jumps.

ANDREW (O.S.)
That’s mine.

She looks up. Andrew’s in a Bosun’s Chair, shirtless, making adjustments at the top of his mast, 50 feet up.

ANDREW (CONT’D)
(smiling)
Sorry!

Kate picks up the wrench.

KATE
You want me to toss it back?

ANDREW
(laughing)
Hold on to it. I’ll come by tonight and pick it up.

Kate smiles, but places the wrench on Andrew’s boat.

ANDREW (CONT’D)
I’m Andrew, by the way.

KATE
Kate.

The Old Woman drops the envelope on Kate’s dock box and scurries away. Kate grabs the envelope and opens it.

KATE (CONT’D)
Oh my god.
(to Woman)
Wait!
Kate runs toward the Old Woman, who starts moving as fast as she can -- away from Kate. The Old Man comes from the other direction.

KATE (CONT'D)
Wait!

OLD WOMAN
A messenger came. He said it was important. I was trying to be nice.

Kate catches up and throws her arms around her. The Woman SCREAMS. The Old Man hurries over.

KATE
No, no -- please. Thank you. It's a ticket. A photo ticket. It's great. Thank you so much. Thank you. Oh, my god. This is just what I needed. It's better than I could have imagined. Thank you. I've got to go. I can't be late.

She kisses the Woman, shakes the Man's hand...

KATE (CONT'D)
You have a FANTASTIC day.

...and runs off, dialing her phone.

KATE (CONT'D)
(into phone; loud)
Leo! I got the picture. Oh my God! Nathan's supposed to make his plea today. Tell Doug Pease I'm coming over right after court.

Andrew watches Kate sprint off the dock.

OLD WOMAN
(to Old Man)
I think we should move back to land.

CUT TO:

EXT. HALL OF JUSTICE -- ESTABLISHING-- MORNING
Kate sprints past the morning parade of dark suits. *
INT. HALL OF JUSTICE -- DAY

Judge Nicastro’s on the bench. Brian and Jessica at one table. Carl, Lou and Susan at the other.

Kate runs in, out of breath.

KATE
Judge Nicastro. Good news. Mr. Michaels is dropping the lawsuit. And, further, he agrees to drop all future lawsuits regarding the failed engagement plans and the loss of his grandmother’s ring.

JUDGE NICASTRO
Is that true, Mr. Michaels?

BRIAN
Yes.
(beat)
As long as I can still sue if something goes wrong with the wedding. We’re gonna have hot air balloons dropping rose petals --

Jessica jumps up and kisses him. Hard.

JESSICA
You gotta stop. You’re making yourself crazy. You’re making me crazy.

BRIAN
I just want our wedding to be everything the proposal wasn’t -- unexpected and surprising.

JESSICA
Me too. So marry me. Right now.

BRIAN
Here?

JESSICA
You’re surprised.

KATE
I didn’t expect it. It’s unexpected.

JESSICA
Now or never.
He kisses her.

BRIAN

Now.

JESSICA

Judge?

Judge Nicastro sighs.

JUDGE NICASTRO

By the power vested in me by the state of California, I declare you man and wife.

BRIAN

That’s it?

JUDGE NICASTRO

There’s some paperwork.

Brian and Jessica kiss. Kate applauds and whistles. Nicastro bangs his gavel.

JUDGE NICASTRO (CONT’D)

Fifteen minute recess. Newlyweds, meet me in my chambers. I need some signatures. Then you can begin your lifetime of happiness.

With her phone, Kate takes a picture of Brian and Jessica, still kissing.

KATE

Yeah! Congratulations!

JUDGE NICASTRO

(to Carl/Lou/Susan)

You’re free to go.

(them)

Bailiff, remand Ms. Reed into custody.

The BAILIFF heads for Kate.

KATE

Because I took a picture?

JUDGE NICASTRO

You were four minutes late.
KATE
Everything's a technicality. I hate courts!

JUDGE NICASTRO
I know.*

KATE
You're not serious.*
The Bailiff handcuffs Kate.*

DISSOLVE TO:

INT. HALL OF JUSTICE / HALLWAY -- DAY

Brian and Jessica, wedding license in hand, hug Kate.*

JESSICA
Thank you. For everything.

BRIAN
Yeah. Thanks.

They walk away. Brian looks back and points to his watch.

BRIAN (CONT'D)
mouthing)
I really love this watch.

Kate waves. And we see that her other hand is handcuffed to
the bench. The hallway's empty. She sits.

Her phone rings. COWARDLY LION: "IF I WERE KING OF THE
FOREST." She picks it up with her free hand.*

KATE
(into phone)
Hey, Leo. Are the new contracts ready?

LEONARDO (O.S.)
They're being messengered to the
Pease building. Lauren's on her
way to see Charles. Douglas is
expecting you. Are you almost
there?

KATE
(into phone)
I'm walking into the lobby.

She hangs up and looks down the hall -- she's all alone.
KATE (CONT’D)
Bailiff! Hello! Hello!

Nothing.

KATE (CONT’D)
Somebody! Anybody?

Justin passes by, at the end of the hall. He’s on the phone.

KATE (CONT’D)
Justin! Hey! Did you get my message?

JUSTIN
.covering phone
I pushed Nathan’s plea to the end of the day.

KATE
Thankyouthankyouthankyou.

JUSTIN
.re: phone
I gotta run.

He starts off.

KATE
Wait! So do I.

She gets up and starts dragging the bench with her handcuffed hand.

KATE (CONT’D)
But I need a teeny tiny favor.

CUT TO:

EXT. PEASE BUILDING -- DAY

LAUREN (O.S.)
Is there something specific that’s bothering you?

INT. PEASE BUILDING / CHARLES’ OFFICE -- DAY

Charles is at his desk, looking over the contracts. Lauren’s across from him, with another copy.
LAUREN
Is there a deal point that can be improved on? Maybe the share valuation?

Charles lays down the contracts.

CHARLES
It’s just not going to happen, Lauren.

LAUREN
Why?

CHARLES
Because I said so.

CUT TO:

INT. PEASE BUILDING / DOUGLAS’ OFFICE -- DAY

Douglas is at his computer. Kate knocks and enters.

KATE
May I come in?

Kate sits down and crosses her legs, revealing an ELECTRONIC MONITORING BRACELET on her ankle.

DOUGLAS
There’s nothing more to talk about.

She drops a manila envelope on the desk. Douglas opens it and pulls out an 8x10 BLOWUP OF A PHOTO TICKET of Douglas’ car. There’s a Post-It note over the driver’s face.

KATE
It’s amazing technology, these photo cameras. Crystal-clear picture, don’t you think?

Douglas peels away the corner of the Post-It. We don’t see what he sees. The blood leaves his face.

DOUGLAS
What do you want?

KATE
I want you to do the right thing. For Nathan. And for yourself. I’ll be in your father’s office.
She grabs the manila envelope and photo and leaves. Douglas tries to catch his breath.

CUT TO:

INT. PEASE BUILDING / CHARLES' OFFICE -- DAY

Charles at his desk. Lauren on the couch.

CHARLES
Lauren, my mind's made up.

LAUREN
Please. I just have a couple more thoughts.

CHARLES
Put them in an e-mail.

Charles turns to his computer. Lauren reluctantly starts out, almost running into Kate, who's on her way in.

LAUREN
Kate?

CHARLES
What do you want?

KATE

CHARLES
That boy is none of my concern.

DOUGLAS (O.S.)
Nc, he's mine.

Douglas is in the doorway. He walks in.

DOUGLAS (CONT'D)
I was driving. It's my decision.
(to Kate)
I'm going to ask to have his charges dropped.

KATE
I'll let the D.A. know he'll be hearing from you this morning.
CHARLES
(to Kate)
What are you doing? Why are you here? Our business is done.

KATE
No, no. It’s not. I always start what I finish. My father taught me that. He taught me a lot of things. Unfortunately I wasn’t always a good student. I’m trying to be better. Because that’s his legacy. The lessons he passed down to me. Because he’s gone. He died Charlie, he died, and he was younger than you, but through me, he lives on. What will be your legacy, Charlie? That’s really what’s on the table, isn’t it? Because this was never about Nathan. Or Capri pants. Or the car accident. Those were all excuses. You’ll always find a reason to back out of this deal. Or the next one.

CHARLES
So now I’m a flake?

KATE
No, no, no. No. You’re human. You’re just like my dad. You don’t want to retire because you’re afraid that you’re going to disappear. But you keep trying to hold on so tightly, that’s exactly what will happen, because when you die everything you know will die with you. But it doesn’t have to. It can live on.

CHARLES
(to Douglas)
Is this your way of pushing me out?
Is this all your idea?

KATE
No. His idea is that you stay on as Chairman.

She shoots the startled Douglas a look. Lauren catches it. Charles doesn’t.
KATE (CONT'D)
Douglas runs the company as President. You keep an eye on the big picture. And mentor him. Pass down what you know. Then you’ll have a legacy. It’ll be around. Even when you’re not.

CHARLES
Douglas has his own ideas. He doesn’t want to listen to mine anymore.

Kate looks to Douglas.

DOUGLAS
I can do better, dad.
(beat)
I’d like to try.

CHARLES
You’re going to make me read those damn pie charts, aren’t you?

DOUGLAS
No. I promise.

CHARLES
Liar.

Douglas smiles.

KATE
Charlie, you and Doug on the same page now?

Charles nods.

KATE (CONT’D)
Excellent.

LAUREN
We’ll need to amend the deal. Our contract attorneys will --

KATE
Hold on.

Kate pulls out a manila envelope. Doug’s eyes go wide.

KATE (CONT’D)
I took the liberty.
(then; taking them out)
(MORE)
KATE (CONT’D)
New contracts. Just initial at the X’s.

Douglas initials the contracts and hands them to his dad. While Charles initials, Douglas looks at Kate and smiles.

KATE (CONT’D)
(to Lauren)
You’ll need to clear this with the investors.

LAUREN
They’ll be thrilled.

Kate takes the contracts.

KATE
(walking out)
Nice work gentlemen.

LAUREN
Win-win.

She runs after Kate.

CUT TO:

INT. PEASE BUILDING / HALLWAY -- DAY
Kate’s waiting for the elevator. Lauren runs over.

LAUREN
You blind-sided me.

KATE
I got the job done.

The elevator doors open. Kate steps inside.

LAUREN
How?

KATE
Trade secret.

The doors start to close. Lauren stops them.

LAUREN
I don’t think so.

Lauren steps inside and the doors close.
INT. PEASE BUILDING / ELEVATOR -- DAY

Kate hands Lauren an envelope.

KATE
There was no woman in the car.

The elevator doors close. Lauren slides a photo from the envelope.

CLOSE ON THE PHOTO

It’s a blowup of a photo ticket. A perfectly clear shot through the windshield of Douglas’ BMW.

Douglas Pease is the only person in the car. He’s behind the wheel. And he’s dressed as a WOMAN.

KATE (O.S.) (CONT’D)
This is what Doug didn’t want his father to see.

DISSOLVE TO:

EXT. SAN FRANCISCO STREET / INTERSECTION -- NIGHT (FLASHBACK)

The light turns YELLOW. Then RED.

The BMW whizzes through.

THE RED LIGHT CAMERAS FLASH -- revealing Douglas, in drag.

INT. BMW -- NIGHT

Douglas sees the flash. Frantically rubs off his makeup.

EXT. 280 ON-RAMP -- NIGHT

The BMW flies up the on-ramp.

EXT. 280 -- NIGHT

The BMW bumps the Civic.

And bumps it again.

The Civic window rolls down. The gun pokes out.

The BMW window rolls down revealing Douglas in drag.
INT. BMW -- NIGHT

Douglas sees the gun. And realizes he's been seen. He closes the window. Pulls the dress over his head.

EXT. 280 -- NIGHT

The BMW swerves, then SLAMS into the divider.

INT. BMW -- NIGHT

Douglas throws the dress and wig through the passenger side window, and collapses on the airbag.

DISSOLVE TO:

INT. PEASE BUILDING / LOBBY -- DAY

The elevator doors open. Lauren's still staring at the photo, in shock. Kate grabs it from her and walks off.

DISSOLVE TO:

EXT. REED & REED -- DUSK

We hear rumbling. Then an explosion.

INT. REED & REED / KATE'S OFFICE -- DUSK

Leonardo's at Kate's desk again. Things are exploding on the computer. Kate walks in.

KATE
What's wrong with your desk?

Leonardo quits the game.

LEONARDO
No privacy.

Leonardo grabs his stuff.

LEONARDO (CONT'D)
I didn't think you were coming in.

KATE
Me neither.

He heads out.

KATE (CONT'D)
Leonardo, did you lose weight?
LEONARDO
Let’s not do that charade today.

KATE
What?

LEONARDO
I gave up my Planeswalkers to get that picture.

KATE
Dungeons & Dragons?

LEONARDO
Magic Cards. Planeswalkers travel across planes of existence. They’re very hard to get.

KATE
Interesting.

LEONARDO
Just say thank you.

KATE
Is that a new suit?

LEONARDO
You never ever say thank you.

KATE
That’s not true.

Leonardo walks out.

INT. REED & REED -- DUSK

Leonardo’s at his desk. Kate comes up behind him and kisses him on the head. His smile is as big as his waist.

INT. REED & REED / HALLWAY -- DUSK

Kate walks past the portrait of her father.

LAUREN (O.S.)
Kate.

Kate sighs. Lauren comes out of her office.

KATE
Hey, Lauren.

Lauren just stands there.
KATE (CONT'D)
What? You want to give me a raise?
You're willing to admit that
lawyers burn bridges and mediators
build them? You want to
congratulate me for turning the
Pease situation into a win-win?

LAUREN
Your father's ashes are missing.

KATE
Really? So you lost the Connelly
account and my father's ashes?
(rubbing it in)
Lose-lose.

Kate walks off.

CUT TO:

EXT. COUNTY JAIL #9 -- NIGHT

The gate swings open. FOUR MEN step out, each with a clear
plastic bag of their possessions in hand.

Kate's across the street. She checks her watch. The gate
starts to close. Then it stops.

Nathan steps out. His MOTHER and TWO SISTERS run over and
throw their arms around him, sobbing. Through their embrace,
Nathan spots Kate.

NATHAN
Hey!

She waves. He runs over.

NATHAN (CONT'D)
Thank you.

KATE
I didn't do anything. The truth
set you free.

NATHAN
But you found the truth.

KATE
It was always there. I helped
people see it.

Nathan smiles. So does Kate.
NATHAN
What about D'Sean?

KATE
Five years.

He shakes his head.

KATE (CONT'D)
You better go. Yale's waiting.

NATHAN
Yeah.

KATE
Any idea what you're going to major in?

NATHAN
I signed up for English Lit. Now I'm thinking pre-Law.

KATE
That's a good thought.

Nathan runs back to his family. Kate steps into the street.

KATE (CONT'D)
Taxi!

A Cab pulls over. Kate hops in and gets lost in the maze of traffic.

FADE OUT.

END OF ACT SIX
FADE IN:

EXT. WELCOME A BROAD -- NIGHT

Andrew’s boat is now dark. Kate’s is candlelit, with music playing inside.

Justin approaches and bangs on the hull.

JUSTIN
Kate?

Kate pops into the cockpit, wearing a tank top, no bra.

KATE
It’s late.

JUSTIN
Did I wake you?

Suddenly self-conscious, she crosses her arms over her chest.

KATE
Uh, no. Hold on. Just a sec.

Kate goes back down, closing the hatch behind her. Justin stands there awkwardly.

The music stops. Kate pops back up, pulling an old sweatshirt on.

JUSTIN
You must have really put the screws to Douglas Pease. He pushed me hard to let that kid go. What did you have on him?

KATE
 Sometimes people just do the right thing.

Justin laughs.

JUSTIN
No they don’t. Not till you make them.

Silence descends on them. The Old Man and Woman are walking down the dock.
JUSTIN (CONT'D)
You know, you don't have to live here, Kate. You took a bad settlement.

KATE
I don't like conflict.

Justin smiles.

JUSTIN
I'm just saying, I can spot you a year's rent. You can move back to our neighborhood.

KATE
I like it here. I have friends.

She sees the Old Couple.

KATE (CONT'D)
(waving)
Hey! How you doing tonight?

They move off quickly, without looking over.

KATE (CONT'D)
They're shy.

Justin steps on to the boat.

JUSTIN
Kate, can I come onboard and...talk?

She pushes him back onto the dock and nods to the cabin.

KATE
I'm...uh...I've got company.

JUSTIN
Oh, yeah, well. A new Tin Man?

Kate's impossible to read.

JUSTIN (CONT'D)
I'm sorry I shouldn't --

KATE
Maybe another --

JUSTIN
Yeah, yeah. Or coffee.
KATE
Coffee.

JUSTIN
We'll do that.

KATE
Good night.

Justin walks away.

KATE (CONT'D)
Justin.

JUSTIN
Yeah?

KATE
Dad thought you were great. Maybe even too good for me.

JUSTIN
(smiling)
He was half right.

DISSOLVE TO:

EXT. WELCOME A BROAD -- LATER

Candlelight flickers through the portholes.

KATE (O.S.)
Let's focus on what we have in common. We have the same sense of humor. And no one has my sense of humor.

INT. WELCOME A BROAD -- NIGHT

Kate's at the galley table. There's an open bottle of wine. Two glasses. Kate's is empty.

KATE
And we agree on the important stuff, and that's...important.

She's talking to the urn containing her father ashes, which is sitting on the table across from her. Around the neck of the urn, just above the inscription - JACK REED - Kate's placed a pair of oversize black glasses.

KATE (CONT'D)
We both have strong beliefs.
She tries to pour some more wine for herself. The bottle's empty. She grabs the full glass in front of the urn and switches it with her empty one.

KATE (CONT'D)  
You believe in the letter of the law. It's absolute. It's always right. And I believe laws are made by people, and people are often wrong.  
(beat)  
You know what I wish I'd told you? That the world needs both of us, you and me.

Kate sips her wine.

KATE (CONT'D)  
Because really, everything worked out, didn't it, dad? I mean, it's not the way you would have done it, with motions and arguments and briefs, but look at the results. The guilty paid a price. The innocent went free. All is right with the world.

She swings her leg up on to the table, SMASHING THE ELECTRONIC BRACELET on the wine opener. It starts to beep.

KATE (CONT'D)  
Uh-oh.

FADE TO BLACK.

END OF SHOW
User Name:

206036077

File Name: Microsoft Word - Prod 11-13.doc

Start Page
Zane/Pillsbury Casting
FACING KATE
Pilot
November 13, 2009
Producer Session
3pm

Role of “Leonardo”

ARJAY SMITH global

AVERY KIDD WADDELL imp.7

COLTON DUNN p/y

EFREN RAMIREZ ksr

ERIC ANDRE generate

GRIFFIN MATTHEWS einfeld

J. ANTHONY PENA maverick

JIM TITUS savage

JUSTIN CHON aa

LORENZO EDUARDO hecht

LUIS CHAVEZ aba