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# “HARRY’S LAW”

-Pilot-

#2j5941

Written By

David E. Kelley

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SEVENTH DRAFT

June 17, 2010

## **"Harry's Law"**

### CAST LIST

HARRIET (HARRY) KORN  
ADAM STORM  
JENNA BACKSTROM  
MALCOLM DAVIES  
TIFFANY QUINN

Judge Ronald Winston  
D.A. Josh Peyton  
Officer Byron Tate  
Forewoman

Judge Virginia Eden  
A.D.A. Dana Stevens  
Damien Winslow  
Officer Mitchell  
Officer Evans

Cassie Davies  
Robert Fineman  
Dr. Max Richards

Hyun Kim  
Della  
Man #1

### SONG LIST:

"THE HOME FIRE" (LOUIS ARMSTRONG)  
"HEY, BROTHER" (LOUIS ARMSTRONG)  
"HIGH HOPES" (JENNA)

**"HARRY'S LAW"**

SET LIST

INTERIORS:

SHOE STORE/LAW OFFICE - MORNING, DAY & NIGHT

HARRY'S OFFICE - DAY

ADAM'S OFFICE - EVENING

JUDGE WINSTON'S COURTROOM - MORNING & DAY

ARRAIGNMENT COURT - DAY

COURT CORRIDOR - DAY

PRISON - DAY

SHOE STORE, CINCINNATI - DAY

LAUNDROMAT - DAY

E.R. - DAY

HOSPITAL ROOM - DAY

BAR - NIGHT

EXTERIORS:

CINCINNATI - DAY

STREET - DAY

"HARRY'S LAW"

-Pilot-

ACT I

FADE IN:

1 INT. HARRIET'S OFFICE - DAY - **NEW SCENE**

1

HARRIET KORN, sixtyish, sits in her well-appointed office, riveted by the CARTOON SHE WATCHES ON TELEVISION. She's also smoking a joint.

HARRY (V.O.)

In theory, the moral of the story comes at the end. But sometimes... it comes at the top, in the middle... and you just don't get it 'til the end.

As ROBERT FINEMAN, sixties, enters. JENNA BACKSTROM, thirties, stands at the doorway, we get the sense she tried to stop him from charging in. He walks to the TELEVISION, TURNS IT OFF.

HARRY (CONT'D)

I was watching that, Robert.

FINEMAN

In less than a month, you've gone from being one of the best patent lawyers in all of Cincinnati to a pot-head who sits in her office watching... What the hell has happened?

HARRY

Well... what's happened is, after thirty-two years of rather dedicated practice, I've come to the unfortunate if not altogether-surprising conclusion that patent law is as boring as a big bowl of steaming dog -- shut the door, Jenna.

JENNA does.

HARRY (CONT'D)

It's dull, Robert.

(MORE)

(CONTINUED)

1 CONTINUED:

1

HARRY (CONT'D)  
 I lead a dull life with dull  
 partners, I consider you foremost  
 among them, I would sooner look  
 into a mirror and watch my teeth  
 rot than do one more case involving  
 patent law. As always, I value  
 your feedback.

FINEMAN  
 I'm afraid this is the end, Harry.

HARRY  
 The end of what?

FINEMAN  
 The end of your relationship with  
 this firm. You're fired.

UP MUSIC: LOUIS ARMSTRONG - "THE HOME FIRE."

OFF Harry, we:

CUT TO:

2 EXT. STREET - DAY (COMBO NEW AND FORMER SCENE 5)

2

THE MUSIC CONTINUES, As Harry walks, a look of stunned  
 disillusionment on her face.

LOUIS ARMSTRONG  
 (singing)  
 Pardon the smile on my face, my  
 friend/ Dreamin' of reachin' my  
 journey's end/...

HARRY (O.S.)  
 It's certainly been said that every  
 knock is a boost.

Suddenly-- WOMP. A BLACK MAN, age nineteen, lands on  
 top of Harry.

HARRY (O.S.) (CONT'D)  
 Not sure who said it.

She's flat on her back, unconscious, as MALCOLM DAVIES,  
 nineteen, the falling assailant, a little shockey, rises.  
 There's SOME IMMEDIATE AND ESCALATING PANIC FROM BYSTANDERS  
 during--

(CONTINUED)

2 CONTINUED:

2

MALCOLM

Oh my God! Are you alright? Oh my  
God.

But Harry doesn't move.

MALCOLM (CONT'D)

(screaming)

Somebody call an ambulance! Help!  
Somebody call nine-one-one!

(then)

Help! Please don't die. Please  
don't die.

TIME CUT TO:

3 EXT. STREET - LATER (**FORMERLY SCENE 6**)

3

Harry, strapped onto a gurney, head immobilized, is being  
loaded into an ambulance.

CUT TO:

4 INT. E.R. HOSPITAL ROOM - DAY (**FORMERLY SCENE 6A**)

4

Jenna is there as Harry gets dressed.

JENNA

Are you sure you're really okay?

HARRY

Doctor says I am. Nothing broken,  
no concussion,  
(noticing)  
I'm missing a sock.

JENNA

You weren't wearing socks. You  
don't feel lightheaded even, or  
maybe delusional?

HARRY

I'm telling you, one second I'm  
walking down the street, the next--

She stops upon seeing Malcolm at the door--

MALCOLM

I'm so sorry.

(CONTINUED)

4 CONTINUED:

4

HARRY

Where exactly did you come from?

MALCOLM

I'd jumped off the building. It's...  
you leap onto awnings and roll off...  
it's kind of an urban sport thing.

(then)

I never saw you.

A beat.

HARRY

What's your name, son?

MALCOLM

Malcolm.

HARRY

You're not being truthful with me,  
Malcolm. Are you?

MALCOLM

What do you mean?

HARRY

That building is six stories high.  
The sport you were playing is called  
extreme suicide. You were trying  
to kill yourself, weren't you,  
Malcolm?

Malcolm stares back, busted. Silence. Then--

HARRY (CONT'D)

Why?

A beat. The boy looks visibly undone. As if about to  
dissolve into tears. He flees. OFF Harry:

UP MUSIC: LOUIS ARMSTRONG - "HEY, BROTHER."

CUT TO:

5 EXT. CINCINNATI - DAY - **NEW SCENE**

5

Harry walks, somewhat purposelessly, THROUGH AN UNLOVED  
NEIGHBORHOOD, AS WE HEAR THE MUSIC. A PEDESTRIAN BUMPS  
HER SLIGHTLY, innocently, it startles her perhaps more  
than it should. She gives a quick glance to the sky,  
makes sure nobody's coming from that direction... then,  
as she continues on... she stops... SPIES A SHOE STORE.

(CONTINUED)

5 CONTINUED:

5

BIG SIGN "FOR RENT" IN THE WINDOW.

CLOSE ON HARRY. For whatever reason, she's utterly captivated by the place. A beat.

RESUME

HARRY steps off the curb to cross the street. WOMP. SHE'S SUDDENLY KNOCKED OUT OF FRAME BY A CAR; WE HEAR THE SCREECH OF BRAKES AS WE:

ANGLE: A BMW SIX SERIES CAR

FISH-TAILING, SCREECHING TO A STOP. THE DRIVER, ADAM STORM, late twenties, LEAPS OUT.

RESUME

ADAM

Oh my God. Oh my God.

He runs to A GROUP OF MEN, movers from a moving company, CLUSTERED AROUND THE FALLEN HARRY.

ADAM (CONT'D)

(to the Men)

Is she dead? Oh my God, is she dead?

TIME CUT TO:

6 EXT. STREET - MOMENTS LATER (**NEW SCENE**)

6

HARRY, on a stretcher, is being taken away again.

CUT TO:

7 INT. E.R. - LATER

7

Harry with DR. MAX RICHARDS, thirties. Jenna is present again.

DR. RICHARDS

(to Harry)

I don't understand. How can you not be dead? Or at least have broken bones.

HARRY

I told you. I landed on a mattress these movers were unloading...

(CONTINUED)

7 CONTINUED:

7

DR. RICHARDS

But the car struck you.

HARRY

Mostly soft tissue.

JENNA

(to the Doctor)

She's like a big stuffy.

HARRY

There you go, a diagnosis: Big stuffy, can I go now?

DR. RICHARDS

Let me first check the X-rays one more time.

As Dr. Richards exits, he crosses Adam, entering.

ADAM

(to Harry)

Are you okay?

HARRY

I'm fine.

(to Jenna)

This is the man who hit me. Man-who-hit-me meet Jenna, where's my other shoe?

ADAM

(to Harry)

Wait a second. I know you. You're Harriet Korn. I did a big patent case against you, I was one of the associates on the Firestone case, I argued the class consolidation, remember, you called me an--

HARRY

--arrogant little snot.

ADAM (CONT'D)

--arrogant little snot.

HARRY (CONT'D)

I remember.

(then)

Were you aiming for me with your car?

ADAM

What? We ended up friendly, remember, you said I grew on you.

(CONTINUED)

7 CONTINUED: (2)

7

HARRY

Like a wart, you hit me on purpose,  
didn't you?

ADAM

Of course I didn't... you stepped  
off the curb, and... what were you  
even doing there?

HARRY

I was going to work.

ADAM

In that neighborhood?

HARRY

Yes. I work in that neighborhood.

ADAM

Excuse me?

JENNA

Excuse me?

HARRY

You heard me. I work in that  
neighborhood.

Adam looks to Jenna.

JENNA

She's not herself. Before you hit  
her, a black man fell on her head.

Dr. Richards re-enters--

DR. RICHARDS

(to Harry)

I doesn't make any medical sense to  
me. But there's nothing broken.  
You can go.

UP MUSIC: LOUIS ARMSTRONG, as we:

CUT TO:

8 EXT. STREET - DAY

8

Harry walks down the street. Headed for her new life.

CUT TO:

9 INT. SHOE STORE, CINCINNATI - DAY (**FORMERLY SCENE 14**)

9

As Harry unpacks her law books, Jenna enters, observes. The place is unloved, dingy, and there are shoes all over. It's a shoe store.

JENNA

Okay. Okay. We can make it work.  
Needs a little love.

HARRY

Jenna, I can't afford to pay you--

JENNA

What's with all the shoes, though?

HARRY

Previous tenant. Got evicted, left  
all this stuff behind.

JENNA

(checking out the  
shoes)

Prada. Jimmy Choo,--

Suddenly, the air nearly goes out of Jenna as she picks up a particular shoe.

HARRY

What's wrong?

JENNA

(like it's the holy  
grail)

A white satin stiletto sandal with  
horsehair and crystal straps.

HARRY

Is that good?

JENNA

Is it good, it's--

She suddenly grabs a different shoe; she's gobsmacked.

JENNA (CONT'D)

Gold leather, five-inch woven wicker-  
covered wedge heel.

MALCOLM (O.S.)

Ms. Korn?

Harry looks up to see Malcolm.

(CONTINUED)

9 CONTINUED:

9

MALCOLM (CONT'D)

(contrite)

I was trying to kill myself.

HARRY

Okay. Why?

MALCOLM

I'm facing prison. I got arrested  
on a drug charge. Third offense.  
I uh... I got a cocaine problem.  
I'm working on it but...

(a beat)

Anyway, I was thinking... everything  
happens for a reason. And I figure  
I landed splat on you 'cause I wasn't  
meant to die.

(then)

Will you represent me? Please?

HARRY

Son. I'm not a criminal lawyer.

MALCOLM

I Googled you. You're s'posed to  
be really good.

HARRY

At patent law.

JENNA

(sotto)

Harry, you need clients, it's not  
as if you have any and this...

(she's suddenly  
arrested by another  
shoe)

this is a deep blue leather with a  
peep-toe.

MALCOLM

Ms. Korn. I know it sounds crazy.  
But I really do think I fell on you  
for a reason. I mean... I suddenly  
don't wanna die anymore.

HARRY

Because you gained perspective,  
near-death experiences can do that.

MALCOLM

Maybe. Or maybe it's something  
about you.

(CONTINUED)

9 CONTINUED: (2)

9

OFF Harry, we:

CUT TO:

10 INT. ADAM'S OFFICE - EVENING - **NEW SCENE**

10

Adam is in his high-end shiny office, with his assistant, TIFFANY QUINN, twenties, sweet.

TIFFANY

Evidently she got fired for smoking marijuana.

ADAM

Marijuana? Medicinal?

TIFFANY

I don't know. Then, evidently, as she was walking down the street, a black man did in fact fall on her head. She was released from the hospital, that's when you hit her. What are the odds, being hit by both a black man and a car?

ADAM

You know the irony? When I was on that case against her... I loved watching her work, I remember saying to myself, "please let me run into this lady again." But not with a car. She's really working in that neighborhood?

TIFFANY

That's the rumor.

(then)

There's a lot of pot in that neighborhood.

OFF Adam, we:

CUT TO:

11 INT. SHOE STORE/LAW OFFICE - DAY (**COMB FORMER SC 20 & NEW**)

11

The place is already notably neater. Jenna, in the b.g., wears a little apron, like a French maid. Harry screws a light-bulb into her new lamp, as Malcolm implores her.

(CONTINUED)

11 CONTINUED:

11

HARRY

(to Malcolm)

There's nothing I can do. I don't know how many times I have to say it.

MALCOLM

There's always something a lawyer can do.

HARRY

Oh, those would be the lawyers on TV. There's always something they can do. That's why they're on TV.

MALCOLM

You think this is funny?

HARRY

(turning from the lamp to him)

Malcolm. You were caught buying from an undercover agent. This is your third offense. You're going to have to do some time.

And Malcolm wells up.

HARRY (CONT'D)

(re: the tears)

Oh. Here we go.

Jenna shoots a look at Harry: "You have to help him."  
Harry fires back a look: "What do you expect me to do?"

MALCOLM

I'm a freshman in college. I'm the first one in my family who ever made it...

(struggling)

You have no idea how many people I'm gonna be letting down.

HARRY

Let me talk to the D.A., see if he's willing to consider a plea.

MALCOLM

Thank you.

**Note: REMAINDER OF SCENE IS NEW MATERIAL**

(CONTINUED)

11 CONTINUED: (2)

11

HARRY

Check in with me tomorrow, I'll let  
you know what I find out.

MALCOLM

Thank you. Thank you.

As Adam enters, carrying a box, he's a whirlwind. Tiffany  
is with him, she also carries a box.

ADAM

(motor-mouth)

Okay, okay, okay, how we doin',  
I'll take that desk, Tiff, why don't  
you sit there.

(to Jenna)

little coffee, Jen, no sugar please,

(to Malcolm)

hey, don't tell me, falling black  
man, how you doin', I hear you like  
drugs, are we on them now, track my  
finger, left, right, left, right,  
little tip for the future, you want  
to jump, okay, but not on lawyers,

(to Jenna)

coffee, coffee, coffee, coffee.

HARRY

What are you doing?

ADAM

What does it look like I'm doing,  
I'm unloading my stuff, surely you've  
seen stuff before. My assistant,  
Tiffany, this is Harriet.

HARRY

What the hell are you doing?

As Malcolm exits--

ADAM

I'm temping. I took a little leave  
until you land on your feet, least  
I could do after knocking you off  
them, I figure two weeks--

HARRY

You're not working here.

(CONTINUED)

11 CONTINUED: (3)

11

ADAM

Why not, we can be a team, me and  
you, you and me, happy together, or  
however that stupid song went,  
(to Jenna)  
I'm not getting coffee, am I?

HARRY

Get out.

ADAM

Harriet, come on. We did click  
before.

HARRY

We did not click. I didn't like  
you then, I'm liking you less now.

ADAM

You think you can do this alone,  
maybe you can, but I'd like to help  
you just the same, the chance--  
(to Tiffany)  
maybe you can get Jenna to tell you  
where the coffee is,  
(back to Harry)  
I won't lie, I look at this as an  
opportunity, the chance to pick  
your nose for two weeks -- meant to  
say 'brain' there -- it would be a  
dream. I mean, of all the people I  
could've mowed down with my  
performance vehicle,... it was you.

A beat, as DAMIEN WINSLOW, African-American, twenties,  
enters. A little dangerous, but something delicious about  
him, a contagious charmer of sorts.

DAMIEN

(oozing charm)  
Hey, ladies, how we doin',  
(to Adam)  
how ya doin', Slick,  
(to Harry)  
may I speak to the manager?

HARRY

Who are you?

(CONTINUED)

11 CONTINUED: (4)

11

DAMIEN

My name is Damien Winslow, I'm CEO  
of Winslow Security, Inc., we provide  
privatized security to the local  
merchants in the neighborhood, which  
is necessary 'cos Cincinnati's Finest  
aren't too quick to respond  
sometimes, know what I'm sayin',

(to Jenna)

'Sup, Sweet,

(to Adam)

'Sup, Slick,

(to Harry)

I think you'll find two hundred  
dollars a month to be very  
reasonable, are you the manager?

HARRY

I am. And I pass.

DAMIEN

Well, I don't think you mean to do  
that.

ADAM

Look, Bub, can I call you Bub, 'cos  
I sense a connection. She passed.

Damien glares at Adam. Then--

DAMIEN

(to Harry)

It's just the merchants who do not  
engage the services of Winslow  
Security, Inc., tend to be  
burglarized, vandalized, plagiarized,  
etc. etc., know what I'm sayin'?

HARRY

Yes, thank you again, but I've  
already got protection, so I won't  
be needing Winslow Security, Inc.

DAMIEN

Oh, you got protection, do you, and  
who that be?

She opens a drawer, pulls out a Magnum, puts it on the desk.

HARRY

It be this.

A beat. Adam's eyes bulge a bit.

(CONTINUED)

11 CONTINUED: (5)

11

DAMIEN

Lady. I can tell I'm gonna like you.

HARRY

Isn't that funny, 'cos I don't much like you at all.

Damien's face goes slightly colder.

HARRY (CONT'D)

Tell you what, Damien. You can smash my windows, beat me up and, God forbid, plagiarize my loved ones, but I'm a lawyer who's used to working with P.I.s, D.A.s, and police, some of 'em honest, others not so much. I have the means to find out all about you, your mother, your sister, and your wife, should you have them, say hello to my iphone, by the way, it just took your picture, you got a family, Mr. Winslow? 'Cos if anything should happen to me, my people will seek out and destroy yours.

(a beat)

So... Damien. How should we play this?

Damien stares back. Then starts to head off, until--

HARRY (CONT'D)

Now here's a deal I will make. You protect me and my place. And as long as I stay safe, if and when you get arrested -- I'm figuring when -- my law firm will defend you for free. Isn't that funny? You walked in here offering to save me. Turns out, I could be saving you. Don't you just love how life can take unexpected turns?

OFF Damien, then Adam, then Harry, we:

SMASH CUT TO BLACK.

END OF ACT I

ACT II

FADE IN:

12 INT. JUDGE WINSTON'S COURTROOM - MORNING (**FORMERLY SC. 23**) 12

Not yet in session; LOTS OF LAWYERS, CLIENTS, PEOPLE MILLING ABOUT. WE FIND HARRY, with D.A. JOSH PEYTON, forties, leaning over the prosecutor's table, rushing through some last-second paperwork. He speaks quickly.

PEYTON

(not looking at her)

What do you mean, let him go, you kidding me, you kidding me?

HARRY

I'm not saying let him go without consequences--

PEYTON

Yeah, just without jail, lemme tell you, counsel, jail is the only consequence these people understand.

HARRY

These people?

PEYTON

Oh, please, gonna make it a black thing now, gonna make it a black thing, gimme a break, gimme a break, third offense, I'll give you a year, best I can do, best I can do.

HARRY

Yeah, the thing is if he gets any time he'll get expelled from college...

PEYTON

Wish I could help you.

HARRY

It doesn't really sound like you wish you could help me, Mr. Peyton. In fact, it sounds more like you wish I'd bugger off. Is that what you really wish?

(CONTINUED)

12 CONTINUED:

12

PEYTON

What, you wanna make sport of me now, that it? That it? 'Cause I gotta tell you, you're a slightly bigger target at the moment, you think I don't know the book on you? Hot-shot corporate lawyer suddenly goes cartoon-happy, now you're in here defending drug addicts? What's that? What's that,  
 (to a PASSING COLLEAGUE)  
 how you doin', Sal,  
 (back to Harry)  
 what's that?

HARRY

Mr. Peyton. This boy needs a break.

PEYTON

Yeah, well, don't we all, lemme tell you, if you think you're gonna get no time for a three-time loser -- not gonna happen, not gonna happen.

HARRY

(almost avuncular)

Look. I'm no expert on criminal law. But more times than not, trials come down to which lawyer a jury likes more and my feeling is they'll look at me and they'll look at you. And they'll tumble to something you know all too well and which I'm beginning to suspect.

PEYTON

Which is?

HARRY

You're an asshole.

A beat, as he stares. And breaks into a thin, sickly smile. Like a cat who's about to swallow a canary.

CUT TO:

13 INT. SHOE STORE/LAW OFFICE - MORNING - (COMBO NEW &amp; SC 28)

13

Jenna deals with DELLA; Adam is half-under his desk, plugging in lamps, computers, etc. Tiffany works at her desk.

(CONTINUED)

13 CONTINUED:

13

DELLA

(to Jenna; re: a shoe)

I love it, I do. But... it's a bit pricey. And this one I also like. And it's half the cost.

JENNA

May I be honest?

DELLA

Of course.

As Harry enters, freezes, observes the following.

JENNA

(to Della)

You say you're in sales. You want a shoe that projects success.

(then)

Prada. Not Prada. Prada. Not Prada. There's no real choice here.

TIFFANY

(re: phone; calling to Harry)

Harry, it's that Damien person, he said something about a shooting, he sounds a little hysterical, he needs you right away.

HARRY

That didn't take long.

TIFFANY

He's at the Korean Laundromat just two blocks over, the corner of Beacon and Middlesex.

As Malcolm enters--

HARRY

Okay, Adam, Damien's all yours.

ADAM

What?

HARRY

You want to work here, you need a case. Go. Malcolm, sit.

JENNA (O.S.)

(to Della)

I can ring you up.

(CONTINUED)

13 CONTINUED: (2)

13

And Malcolm sits, as Adam heads out.

**REMAINDER ALREADY SHOT AS PART OF FORMER SCENE 28**

HARRY

I got nowhere with the D.A. Which means you got two choices: Take the deal for one year, or go for jury nullification, which basically is we know he did it, but "wink, wink," we let him go anyway."

MALCOLM

Does that work?

HARRY

Almost never. Take the deal.

MALCOLM

No. I want to go for it.

HARRY

In which case you could get three years.

MALCOLM

(to Harry; weakly)

Please. Look, I know it's a long-shot but... One year is as bad as three years as far as college... I fell on you for a reason.

HARRY

You want some advice? I'm not sure it's technically legal, but... things rarely happen for a reason. Most things in life make absolutely no sense.

(then)

And what makes the least sense of all is for you to roll the dice with some slam-dunk loser--

MALCOLM

I'm trying this case. You bailin,' or you still with me?

She death-glares him for a beat.

MALCOLM (CONT'D)

Thank you.

CUT TO:

14 EXT. STREET - DAY - **NEW SCENE** 14

Adam walks briskly toward the Laundromat, realizes there's TOTAL CHAOS GOING ON INSIDE; HE CAN EVEN HEAR WAILING.

15 INT. LAUNDROMAT - CONTINUOUS - **NEW SCENE** 15

HYUN KIM, a smallish Korean man, is on the phone, SPEAKING hysterical KOREAN AS PANIC ENSUES EVERYWHERE; Damien is on his knees, tending to the leg of A WOUNDED MAN, white, thirties - BLOOD IS SPURTING EVERYWHERE. IN THE CORNER, A MOTHER SITS HOLDING A TERRIFIED CHILD. A FEW HYSTERICAL WITNESSES ARE SCREAMING WITH PANIC, blood is everywhere.

ADAM  
(to Damien)  
What the...

DAMIEN  
I musta hit a vein or something!

ADAM  
Get a tourniquet on!  
(to Hyun)  
Call 911!!  
(to Damien)  
He needs a tourniquet!!

DAMIEN  
(to Adam)  
Give me your tie!!

The Wounded Man wails as Adam rips off his tie.

DAMIEN (CONT'D)	ADAM
Hurry up, man, give it to me!	(to Hyun) Are you calling...?

As Adam hands Damien his tie--

DAMIEN  
(re: the wound)  
Okay, stick your finger in here!!

ADAM  
What?!

DAMIEN  
Do it, man!!

As Damien takes his finger out to get hold of the tie, BLOOD SPURTS LIKE A GEYSER.

(CONTINUED)

15 CONTINUED:

15

ADAM  
Jesus Christ!!

DAMIEN  
Stick it in there!!

Adam gets his finger in the wound as Damien fastens the tie, using it as a tourniquet. BLOOD SHOOTS UP, SPURTS ADAM IN THE FACE.

ADAM  
Jesus!!

DAMIEN  
Just push down, hard as you can!

ADAM  
I am!!

DAMIEN  
I think I got it! I think I got it.

ADAM  
(screaming at Hyun)  
Did you call 911?!

And HYUN SCREAMS BACK AT ADAM IN KOREAN.

DAMIEN  
(re: the wound)  
Okay, it's stopped.  
(to the Wounded Man)  
Hang on, bro. We cool. We cool.

ADAM  
(to Damien)  
You shot this man?

DAMIEN  
Allegedly, okay? Allegedly.

SMASH CUT TO BLACK.

END OF ACT II

ACT III

FADE IN:

16 INT. LAUNDROMAT - TWENTY MINUTES LATER - **NEW SCENE**

16

PARAMEDICS are carrying the Wounded Man out on a stretcher; Damien is handcuffed. WE FIND A COUPLE OF OFFICERS with Adam, who's still soaked with blood.

ADAM

I'm telling you, I was not a witness, I got here after the fact, the only thing I saw was the one in handcuffs saving the life of the wounded guy.

OFFICER MITCHELL

And what's your relationship to Mr. Winslow?

ADAM

I'm his lawyer, which means I need to be talking to him, not you, excuse me.

And Adam moves to Damien.

DAMIEN

(not pleased)  
I asked for the old lady.

ADAM

Well, you didn't get her.  
(to the Officer)  
Excuse me, I'm his attorney, gimme a second.

OFFICER EVANS

Forget it.

DAMIEN

(to the Officer)  
Self-defense, Columbo.

ADAM

Damien.

DAMIEN

(adding)  
Allegedly.

(CONTINUED)

16 CONTINUED:

16

ADAM

(to Damien)

Don't be saying a word to them, you hear me, Damien, not a word. I will see you at the police station, in the meantime, shut up. You hear me? Shut. Up.

CUT TO:

17 INT. SHOE STORE/LAW OFFICE - DAY - **NEW SCENE**

17

Jenna, Tiffany, and Harry.

JENNA

(re: the place)

Isn't it looking great?

HARRY

For a shoe store, maybe. But this is a law firm.

JENNA

There's no reason it can't be both. Harry's Law and Fine Shoes, it'll be a gold mine, I can feel it. Are you all set for court?

HARRY

Am I all set? I'm about to try a case with no defense, does that sound all set to you?

JENNA

Harriet. Listen. Whenever I faced failure as a kid, either in school, or gymnastics, or whatever, my mom had a saying, I'll never forget it. She'd say to me: "Jenna. When there's a will, there's a way."

Harry just holds a look.

HARRY

Mom just came up with that, huh?

And then Adam enters, still a bit blood-soaked. Tiffany throws her hands over her mouth and freezes in horror.

HARRY (CONT'D)

Adam!! What the...

(CONTINUED)

17 CONTINUED:

17

ADAM

I'm okay, this is somebody else's blood, do we have running water?

HARRY

My God. What happened?

ADAM

I just had a meeting with the new client.

Jenna bends over to retch. Harry simply looks down at her left foot.

ADAM (CONT'D)

Okay.

JENNA

(mortified)

I am so sorry. Harriet, I'm sorry.

HARRY

I'll be needing something in a six if you've got it, Jenna.

JENNA

Right.

Jenna goes to look for shoes, Harry looks back at Adam.

ADAM

Damien shot a guy. He evidently came to the aid of a laundromat-owner he "protects."

HARRY

Was anybody killed?

ADAM

No.

Adam then sees Tiffany is still frozen in horror.

ADAM (CONT'D)

Tiff, I'm fine.

HARRY

You better make sure that the victim is tested, you've got blood all over you.

ADAM

Right.

(CONTINUED)

17 CONTINUED: (2)

17

HARRY

You okay?

ADAM

I'm a little shaky, but...

HARRY

And where's Damien?

ADAM

Police took him. Once I get cleaned up, I'll go down there.

Adam sees Tiffany still frozen in horror.

ADAM (CONT'D)

Tiff, I'm fine.

HARRY

Okay, guys. Obviously, this neighborhood isn't entirely safe. We all have to take a few extra security precautions.

(to Adam)

Are you sure you're not hurt?

ADAM

I'm sure.

He looks to see Tiffany is facing the wall, hands covering her face, cowering. He goes to her.

ADAM (CONT'D)

Look at me.

TIFFANY

I can't.

ADAM

Tiffany. Turn around.

She does; she's trembling with horror.

ADAM (CONT'D)

I don't have a scratch on me.

TIFFANY

Do you promise?

ADAM

I'm just a mess with somebody's...  
I am not hurt.

(CONTINUED)

17 CONTINUED: (3) 17

OFF Tiffany, we:

CUT TO:

18 INT. JUDGE WINSTON'S COURTROOM - DAY - **NEW SCENE** 18

JUDGE RONALD WINSTON, sixties, presides as Peyton questions OFFICER BYRON TATE. CASSIE DAVIES, forties, sits with Jenna.

OFFICER TATE

I was working undercover, presenting myself as a drug dealer, I was approached by the defendant, he expressed his interest in purchasing cocaine, a transaction ensued, we then placed the suspect under arrest.

PEYTON

He gave you money?

OFFICER TATE

He did?

PEYTON

And, Officer, you're certain that the man who purchased the cocaine, the man who gave you money for the cocaine, is the man seated right there, that man, this man, that man.

OFFICER TATE

Positive.

PEYTON

Thank you. I have nothing further, nothing further.

He sits. A beat. Harry rises.

HARRY

Okay. I guess we're all clear then that this is the man who purchased the cocaine, the man seated right there, that man, this man, that man.

PEYTON

Objection, mocking, no call for that, no call.

(CONTINUED)

18 CONTINUED:

18

JUDGE WINSTON

I'll sustain it.

HARRY

Sorry. This is my very first criminal trial, so I'm bound to get a few things wrong.

(then)

Officer, speaking as a citizen, I should start by saying thank you for all the good work you do. I remember once I got a flat tire in a very bad neighborhood and I thought I might even get killed. A policeman came along, changed my tire, and I remain convinced he could've possibly saved my life.

Peyton knows what she's doing, and he won't have it.

PEYTON

(rising)

I'd like to echo defense counsel's gratitude and point out that police officers in this city and nationwide save thousands of innocent lives, you all face an endless tide, especially when it comes to the evil toll drugs take on this country, thank you, Officer, I too salute your efforts in fighting that scourge, well done, well done, bravo.

And he sits. The Judge smiles, rolls his eyes. Harriet just deadpans at Peyton. Then--

HARRY

Tell me, Officer, I read a lot in the papers these days -- how the police budgets have been cut and there have been layoffs and how the department is undermanned. Is that true?

OFFICER TATE

It is.

HARRY

Well, I'm a little curious... with everything on your plate, are you really targeting non-violent drug users? I can understand dealers maybe, but...

(CONTINUED)

18 CONTINUED: (2)

18

OFFICER TATE

We actually are targeting the dealers, I was doing so that night, we arrest users in the hope they'll flip their suppliers.

HARRY

Aah. So Malcolm... he's not really the guy you're after then?

PEYTON

Objection. The only question before the court is, did the defendant commit the crime with which he is charged, this is not about departmental policy. Not about that, not about that.

JUDGE WINSTON

I'll sustain it.

HARRY

Well, I'm just saying... isn't it a little silly... these jurors all have to be here, away from their jobs, their families, you're here at the taxpayer's expense, as is the judge, all for a trial, where this isn't even the guy you all are really after.

PEYTON

Move to strike, move to strike.

HARRY

You're not at all troubled -- this kid is being used like a pawn to get somebody else?

HARRY (CONT'D)

He's not the one you're really after, he was even told he'd be let go if he'd fork over somebody else, this is a nineteen-year-old kid--

PEYTON

He's on trial because he broke a law, he's on trial because he bought drugs, he's on trial because he committed a crime, objection, objection, objection, ob--

(CONTINUED)

18 CONTINUED: (3)

18

HARRY (CONT'D)

And please stop with all the objections, I'm finding you to be a very rude man.

The judge chokes back another smile, as we:

CUT TO:

19 INT. SHOE STORE/LAW OFFICE - DAY - **NEW SCENE**

19

Jenna, Tiffany, and Harry, at her desk.

HARRY

I've got no real choice but to put the boy on the stand. And pray the jury...

A beat.

TIFFANY

Isn't that risky to let the defendant testify? They never do that on 'Law and Order.'

Harry stares at Tiffany.

JENNA

Harry, you've taken impossible cases before. And you usually win them.

HARRY

Well, there's no way of winning this one, trust me. And by having him testify, his priors will come in, which...

JENNA

(singing softly)

Just what makes that silly ol' ant/  
Think he can move that rubber-tree  
plant/ Everyone knows an ant  
can't/...

HARRY

(almost sweetly)

Jenna. Singing makes me psychotic.  
You put yourself in physical danger.

As Jenna looks back, cowed, Cassie Davies enters.

(CONTINUED)

19 CONTINUED:

19

CASSIE

(to Harry)

So it's true. You're a shoe-store lawyer.

JENNA

(to Harry; whispering)

Malcolm's mother.

CASSIE

Did it go well today?

HARRY

Well... it went as well as we could... expect. But the reality...

JENNA

(singing softly)

High hopes/...

Harry shoots a psychotic glare at Jenna. Jenna stops.

CASSIE

(to Harry)

Do you think maybe I should testify?

HARRY

Well, you could, but the testimony of a loving mother rarely...

A long beat.

CASSIE

Is he going to prison, Ms. Korn?

HARRY

I don't know. I'm going to try my best to prevent that. But the likelihood...

CASSIE

This is a good boy. His failings are more my... this uh... you need to win this.

OFF Harriet, we:

CUT TO:

20 INT. PRISON - DAY - **NEW SCENE**

20

Adam, now cleaned up, sits with Damien, in prison orange.

(CONTINUED)

20 CONTINUED:

20

DAMIEN

No, man. If I plead, I go to jail.

ADAM

Why are all you criminals so jail-averse, isn't that like a cost of doing business, you pick a career, it's jail-here-I-come, isn't that how--

DAMIEN

Hey!

ADAM

You shot a guy.

DAMIEN

In self-defense! In defense of a client,--

ADAM

Even if I could sell that, your gun wasn't registered, you didn't have a carry permit, not to mention your enterprise itself is--

DAMIEN

What kind of lawyer are you, man?

ADAM

A pragmatic one.  
(signing sign-language)  
You. Shot. A. Guy.

DAMIEN

(impassioned)

And if I hadn't, that guy woulda robbed that store, he mighta killed innocent people, are you telling me that don't count for something?

ADAM

Look--

DAMIEN

(impassioned)

No, you look. Your problem is you see me as a criminal and only a criminal. You see my business as like some terrible extortion thing, can't you make room for the possibility I do good?

(MORE)

(CONTINUED)

20 CONTINUED: (2)

20

DAMIEN (CONT'D)

I help people, dammit! I got in this to protect, not to steal, the people I serve are grateful, ask them! I help all of them. And right now... I need you to help me.

Adam stares back, startled by Damien's emotion. Touched by his passion, even persuaded by it. A long beat. Finally...

ADAM

(quietly)

Okay, Damien. I hear you. And I get it. I'll fight the fight.

DAMIEN

You will?

ADAM

I will.

DAMIEN

Thank you. Thank you.

(then; fishing)

No chance the old lady can...?

ADAM

No, she's in trial.

SMASH CUT TO BLACK.

END OF ACT III

ACT IV

FADE IN:

21 INT. SHOE STORE/LAW OFFICE - NIGHT - **NEW SCENE**

21

Harry is with Malcolm; Adam is hovered over a computer.

HARRY

(to Malcolm; one last  
time)

So I'll walk you through your  
life,... talk about how your brothers  
were into drugs, your father,...  
We'll talk about how you were in  
the drug clinic. Anything and  
everything I can do to get the jury  
to feel for you, sympathize with  
you.

MALCOLM

Okay.

HARRY

And then, brace yourself for the  
cross. As I said, I'll protect you  
as best I can. But... you've seen  
this D.A., you can count on him to  
be aggressive. Just keep your poise.  
Stay humble, respectful... well,  
we've been over it, you know the  
drill. Go home, get a good night's  
rest... jacket and tie, eleven  
o'clock, don't be late.

MALCOLM

Okay.

As Malcolm exits--

ADAM

(excitedly)

"Necessity," there it is -- "may be  
raised when the defendant is  
compelled to commit a criminal act" --  
like when somebody breaks the speed  
limit to get a person to a hospital,  
the question is, did the defendant  
choose the lesser of two evils --  
which here, Damien did, right, right?

(MORE)

(CONTINUED)

21 CONTINUED:

21

ADAM (CONT'D)

(then)

But how do I explain him having the gun?

HARRY

(to Adam)

You could argue "necessity" for that, too.

(off Adam's look)

Your client was providing a service in a bad neighborhood where the police either wouldn't or couldn't.

ADAM

You think that could actually fly?

HARRY

No. But look. I've met quite a few D.A.s over the years and they all seem to have one thing in common. Unmanageable caseloads. My early impression of you is that you're a tremendous pain in the ass. Let the D.A. see right off at arraignment that this is going to be a knock-down drag-out fight.

ADAM

Really?

HARRY

Just go off like a cannon.

ADAM

At arraignment?

HARRY

Why not? You can't really win this case. Your best strategy would be to make the D.A. want to get rid of you as much as I do. Maybe you'll snag a plea bargain.

ADAM

But won't I be tipping my hand if I launch into a defense at arraignment?

HARRY

What hand? You haven't got a hand.

(MORE)

(CONTINUED)

21 CONTINUED: (2)

21

HARRY (CONT'D)  
You want to show the D.A. and the  
judge that you'll be a living  
nightmare. Can you do that? I  
think you can.

Off Adam:

CUT TO:

22 INT. BAR - NIGHT - **NEW SCENE**

22

Jenna and Tiffany sit at the bar, getting a drink.

JENNA  
I have a friend in real estate and  
he says the neighborhood is getting  
much better. Some nice shops are  
beginning to make it, it's not all  
laundromats and take-out.

A beat. Then--

TIFFANY  
I'm in love with Adam.

JENNA  
Oh. Okay.

TIFFANY  
Don't tell.

JENNA  
You don't think he knows?

TIFFANY  
I don't think so.

JENNA  
Doesn't he have like a lot of  
girlfriends?

TIFFANY  
Well, yes, but nothing serious.  
They're all wrong for him. I'm  
right.

JENNA  
Okay.

A beat.

(CONTINUED)

22 CONTINUED:

22

JENNA (CONT'D)

Do you have a plan?

TIFFANY

A plan?

JENNA

Yes. Girls make plans for these sorts of things. How do you plan to eventually get together?

TIFFANY

Well. Mainly by working with him, being side-by-side day-by-day 'til he finally realizes I'm the one.

A beat.

JENNA

That's a horrible plan.

CUT TO:

23 INT. JUDGE WINSTON'S COURTROOM - A NEW DAY (**FORMERLY SC 34**)

23

Judge Winston presides.

PEYTON

I gotta say, Malcolm, as drug addicts go, you seem like such a swell kid, swell kid, and you're the victim, you had no choice but to buy the cocaine, am I right, am I right?

MALCOLM

I'm not the victim. I know that, sir.

PEYTON

(speaking quickly)

But there are victims here, aren't there, Malcolm? See, here's the thing about being a junkie, it's expensive, it costs thousands of dollars a week to get the fix, and the only way most addicts can swing that is by stealing, and whose houses do you think they break into, whose cars get hijacked, whose innocent children get killed in the cross-fire of their turf wars?

(MORE)

(CONTINUED)

23 CONTINUED:

23

PEYTON (CONT'D)

Did it ever occur to you, Malcolm, that every time you buy cocaine you help fund a billion-dollar illegal drug trade that is bringing this country to its knees, a drug trade that is killing innocent people?

HARRY

(still seated)

It's a billion-dollar trade because it's illegal.

PEYTON

Objection.

HARRY

Maybe we should decriminalize if your goal--

PEYTON

Wait, did you actually just say that, did you actually just say that?

HARRY

I believe I did, I believe I did.

PEYTON

(with a chortle)

You want to just pass the drugs out on the street, is that--

HARRY

(rising)

That's where they're passed out now, at a thousand times the pharmaceutical cost.

PEYTON

(under)

Move to strike.

HARRY (CONT'D)

(over)

Now if we legalized drugs, addicts would need less than two cents on the dollar to support their habits, they'd hardly need to break into homes or cars, or...

PEYTON (CONT'D)

We have something called "values" in this country--

(CONTINUED)

23 CONTINUED: (2)

23

HARRY

And I should think they would coincide with saving the innocent lives you were carrying on about.

PEYTON

(with a half-laugh)

You're seriously saying we should legalize drugs--

HARRY

Everybody commissioned to study the problem has said it,--

HARRY (CONT'D)

(escalating)  
--if we legalize them, we can treat the disease instead of punishing it away.

PEYTON

Who, everybody who?

PEYTON (CONT'D)

Great, then, you want to pass out needles, too?

HARRY

Perhaps, if you're against the spread of AIDS, are you?

PEYTON

If we were to legalize drugs--

HARRY

We could neutralize the gangs, take the drug business out of the shadows.

PEYTON

And do what, celebrate it?

HARRY

How 'bout regulate it, tax it--

By now, they're face-to-face and the judge lets it go, perhaps privately enjoying it.

PEYTON

Yes, and then every Liberal in America could then light up and say "Hallelujah," -- legalize drugs--

(CONTINUED)

23 CONTINUED: (3)

23

HARRY

The idea was first raised by  
Conservative Republicans.

PEYTON

Oh, please, when?

HARRY

When the Party had thinkers,--

PEYTON

Here we go, ancient  
history.

HARRY (CONT'D)

--before it was  
hijacked by the likes  
of Rush Limbaugh, a  
drug addict himself  
who somehow fared  
much better in our  
justice system, I  
wonder why.

PEYTON (CONT'D)

The race card, there it is,--

HARRY

If I wanted to play the race card,  
I'd talk about the disparity in  
sentencing,--

PEYTON

Objection, move  
to strike that,  
Your Honor, come  
on.

HARRY (CONT'D)

--I'd quote Steven  
Duke, another  
Conservative, who  
said the war against  
drugs has failed unless  
its purpose was to  
jail one out of every  
three black men,--

PEYTON (CONT'D)

Objection.

HARRY

--but I'm not doing that, I'm keeping  
it about one kid only, he's sitting  
right there, and he's getting  
screwed!!

PEYTON

Objection!!

JUDGE WINSTON

Alright, that's enough.

(MORE)

(CONTINUED)

23 CONTINUED: (4)

23

JUDGE WINSTON (CONT'D)

(then)

Are we done with this witness?  
'Cause if so, we can proceed to  
closing arguments, which it seems  
we've begun anyway.

Peyton knows he can't just walk back to his table with  
his head in his hands. A beat.

JUDGE WINSTON (CONT'D)

(to Malcolm)

You can step down, son.

As Malcolm does so--

JUDGE WINSTON (CONT'D)

Mr. Peyton. You're up.

Peyton takes a breath, gathers himself.

PEYTON

(to the jury)

I can make this quick. This isn't  
about the color of the defendant's  
skin. And it isn't about whether  
drugs should be decriminalized,  
what laws we should or should not  
have. We have to deal with the  
laws that are on the books today.  
It is illegal to buy and use cocaine.  
That's the law, the defendant broke  
it. He's admitted doing so. He's  
offered no defense. He did it. No  
dispute. Did it. The only question  
is, do you abide by your oath to  
uphold the law, or not? It's that  
simple. It really is.

And he returns and sits. Harriet waits... finally rises.

HARRY

(quietly)

To be honest, I'm not sure about  
decriminalizing drugs, it sounds  
kind of radical.

(MORE)

(CONTINUED)

23 CONTINUED: (5)

23

HARRY (CONT'D)

But I do know that study after study after study shows that when you take kids like Malcolm and you stick them in jail, you increase the likelihood that they'll remain addicts, wind up homeless or, worst of all, become more-hardened and career criminals. When it comes to drug abuse, treatment is seven times more cost-effective than incarceration. Seven times. That's an indisputable fact.

A beat.

HARRY (CONT'D)

Malcolm broke a law, yes. He should be held accountable. But this young man never harmed anybody.

(softly imploring)

He's in college, he was in a clinic, it closed.

(a beat)

Somebody said to me the other day... there's no justice in the law. Well... the dirty little secret is we're not in the justice business, not really. Judges and politicians are mainly in the re-election business. Lawyers, like Mr. Peyton and myself... we're in the "win" business. If there's anyone, I suppose, truly and purely in it for the justice... it would be the jury. You. I've always felt that intrinsic to justice... is humanity.

(a beat)

Humanity couldn't call for this young man to be locked up.

(a beat)

I've sat with this kid. He's a good kid. He's...

She's suddenly, surprisingly, choked slightly with some emotion. A beat. She gathers herself.

HARRY (CONT'D)

(a beat, then, quietly,  
even a hint of emotion)

Malcolm Davies is a bright young man with a future.

(MORE)

(CONTINUED)

23 CONTINUED: (6)

23

HARRY (CONT'D)

He also has a drug problem. He needs help. He can get it... and go on to do wonderful things. That won't happen if you find him guilty. 'Cause he'll go to a place that neither treats nor trains nor rehabilitates. By the time he gets out...

(a beat)

These are the kids we're losing. We throw them away.

(a beat)

One not-guilty vote buys me a hung jury. Which in turn might net a plea of a suspended sentence. And Malcolm gets to stay in college. All I need is one vote to save his life. One.

(a beat)

They say it takes a village, we're always hearing that. Time for the village to step up.

A beat. Harry returns and sits. OFF this, we:

SMASH CUT TO BLACK.

END OF ACT IV

ACT V

FADE IN:

24 INT. ARRAIGNMENT COURT - DAY - **NEW SCENE**

24

The room is packed; arraignment session in progress.  
FIND TIFFANY in the gallery WITH ADAM, who looks a little  
ashen.

TIFFANY

Are you okay?

ADAM

Fine.

TIFFANY

You don't look okay.

ADAM

(anxious)

Tiff, it doesn't help when you say  
that, it's like when somebody says  
you look tired, it makes you wanna  
lie down and take a nap, you tell  
me I don't look okay and I won't  
feel okay, and I need to feel good  
about whatever it is that's going  
to come out of my mouth, alright,  
which I don't even know what that  
will be.

TIFFANY

I'm sorry.

(then)

You look fabulous.

As the CLERK CALLS THE CASE, Damien is led in from custody.  
JUDGE VIRGINIA EDEN presides, A.D.A. DANA STEVENS is there  
for the prosecution. As Adam pops up, charges--

ADAM

(rapid-fire)

Morning, Your Honor, defense waives  
reading, asks that all charges be  
dismissed in that my client was  
acting out of necessity, he was  
coming to the aid of Mr. Hyun Kim,  
whose laundromat was in the process  
of being robbed at gunpoint--

(CONTINUED)

24 CONTINUED:

24

JUDGE EDEN

Whoa, whoa, whoa. Guilty or not guilty, those are your two choices.

ADAM

Not guilty, Judge.

JUDGE EDEN

Okay. Question of--

ADAM

And I'd ask that all charges be dismissed in that my client was acting as a Good Samaritan, in fact, attempting to rescue--

JUDGE EDEN

Whoa, whoa, whoa, whoa. First case, counsel?

ADAM

No, Your Honor.

JUDGE EDEN

Well, the way this works is we go through a little fact-finding process, the police investigate, you investigate, we do discovery, and then if you want to bring a motion to dismiss--

ADAM

I understand that, Your Honor, I do, but the facts aren't in dispute, my client walked in on an attempted armed robbery, subdued the assailant, the legal defense of "necessity"--

JUDGE EDEN

Whoa, whoa, whoa.

ADAM

(to himself)

What is this, a dude ranch?

JUDGE EDEN

Excuse me?

ADAM

Your Honor, sometimes in the interest of judicial economy and convenience to the witnesses, cases and dispositions thereof can be expedited--

(CONTINUED)

24 CONTINUED: (2)

24

JUDGE EDEN

Counsel.

ADAM

(rapid-fire)

Trials are expensive, they can bankrupt rich people, as for the poor, forget it, this could cost Damien Winslow his house, if only he had a house, which of course he never will, why, 'cos he's poor and the poor don't get houses, maybe they did briefly when the banks were into mortgage fraud, but--

JUDGE EDEN

Counsel.

ADAM

(pointing to the packed gallery)

--as for the witnesses, they're here today, we can get this thing over with, why put them through the inconvenience,

(to the gallery)

how many here for this case?

The entire room weakly raises their hands.

ADAM (CONT'D)

What's that, you're not sure, if you're here for Damien, stick 'em up high.

They all shoot their hands up high.

ADAM (CONT'D)

You see?

A beat.

JUDGE EDEN

Am I to understand... all these people...

ADAM

Every last one of them, all clients of Damien Winslow, people he protects daily with--

(CONTINUED)

24 CONTINUED: (3)

24

STEVENS

They're not witnesses to the crime,  
they have no--

ADAM

They certainly bear witness to the  
need for the services being rendered  
by my client, without him their  
places of business get robbed--

STEVENS  
Are you kidding  
me?

JUDGE EDEN  
Mr. Storm. This is  
not the forum to be  
making this argument.

ADAM

Not the forum, isn't this where  
justice gets meted out?

JUDGE EDEN  
This is an  
arraignment  
hearing.

STEVENS  
(to herself)  
Oh, for God's sake.

ADAM

Understood, but trials take time,  
they're protracted, often riddled  
with continuances, delays, they go  
on and on, like the song, "On and  
on," you know, the song  
(re: the Steno)  
I can see she does, hey, hi,  
(back to the judge)  
these people are here now, judge--

JUDGE EDEN

Counsel--

STEVENS

They're not relevant to--

ADAM

They're not relevant, is that what  
you said?

STEVENS

Oh, come on--

ADAM

'Cos that's the real issue, judge,  
poor people are not relevant--

(CONTINUED)

24 CONTINUED: (4)

24

STEVENS

Give me a--

ADAM

Break? How 'bout we give the disenfranchised a break, private security is a billion-dollar business in this country, in the suburbs, in the upscale urban neighborhoods, certainly every apartment building has a guard, well, guess what, the residents of this neighborhood can't afford that, and the poor, all they get is the police which they don't get quickly, maybe 'cos they don't seem to be relevant, well, they are to Damien Winslow, you want to lock him up, then what, who's going to protect

(pointing to the gallery)

Hyun Kim and Melissa Gove, Martina Sanchez, Willie Abrams, look at them all, Judge, they've come crawling out like ants at a picnic, who knew these people even existed, Damien did, add to that, he cared, we should lock him up for that, come on--

JUDGE EDEN

Counsel--

STEVENS

Jesus...

ADAM

--my God, we're talking about basic human services, they don't get health care, they don't get education, they can't even get adequate police protection, and when someone tries to help them, watch out--

JUDGE EDEN

Counsel--

ADAM

You can take a gun to Starbucks but God forbid into a low-rent laundromat, what's going on here,  
(to the D.A.)  
don't roll your eyes, there's plenty more from wherever this is coming from,

(MORE)

(CONTINUED)

24 CONTINUED: (5)

24

ADAM (CONT'D)  
(back to the judge)  
what happened to equal protection  
under the law, will somebody please  
tell me what the hell is going on,  
these people are Americans, they  
were born in the United States of  
America, and in the United States  
of America--

JUDGE EDEN  
Counsel!!

And the motor-mouth finally stops. A beat.

JUDGE EDEN (CONT'D)  
(quietly exasperated)  
This is an arraignment.

CUT TO:

25 INT. COURT CORRIDOR - MOMENTS LATER - **NEW SCENE**

25

Adam and Tiffany emerge, walk in silence, until she stops  
him.

TIFFANY  
Adam. I thought you were brilliant.  
(admitting)  
I didn't understand much of what  
you were saying, but...

ADAM  
The judge hated me. Did you see  
the look on her face?

TIFFANY  
You got bail. That's good, right?

ADAM  
Tiffany. You don't always have to  
cheer me up when I suck.

TIFFANY  
But you didn't suck. You were really  
really good.

STEVENS  
(approaching)  
Adam?  
(then)  
Got a second?

(CONTINUED)

25 CONTINUED: 25

OFF Adam, we:

CUT TO:

26 INT. JUDGE WINSTON'S COURTROOM - DAY (**FORMERLY SCENE 46**) 26

All parties present as the FOREWOMAN reads the verdict.

FOREWOMAN

In the matter of the State of Ohio  
vs. Malcolm Davies, on the charge  
of possession of an illegal  
controlled substance... we the jury  
find the defendant Malcolm Davies...

MALCOLM

(softly)  
Please, please, please...

FOREWOMAN

Guilty.

Malcolm looks numb... almost wobbly. Cassie drops her head.

HARRY

I'm sorry, Malcolm. We knew this was a long-shot.

JUDGE WINSTON

Malcolm Davies, you have been found guilty by a jury of your peers of a Class Two felony. It is the order of this court--

HARRY

Wait, wait, wait. Judge, if you're about to sentence my client, I certainly wish to be heard.

JUDGE WINSTON

The defendant is sentenced to two years in State prison,--

HARRY

Your Honor--

JUDGE WINSTON

--said sentence to be suspended in its entirety, pending Mr. Davies's successful completion of a drug rehabilitation program.

(CONTINUED)

26 CONTINUED:

26

As Harry stares back, stunned.

PEYTON

Your Honor, this is his third offense. You kidding me? You kidding me?

The judge shoots a glare at Peyton. Then--

JUDGE WINSTON

(continuing)

Ms. Korn, check with probation, then your client is free to go.

(to Malcolm)

Son. Do not let me down. We're adjourned.

MALCOLM

(to Harry)

What... what does it mean?

HARRY

(fighting some emotion)

No jail. It means no jail.

MALCOLM

(weakly)

Really?

HARRY

You can't mess up, Malcolm. He's giving you another chance. You need to make this work.

MALCOLM

(emotional)

I will. I will.

And Malcolm embraces Harry.

HARRY

Alright. I'm not a hugger.

And no sooner does Harry break free of Malcolm than Cassie engulfs her.

HARRY (CONT'D)

Okay. Okay.

CUT TO:

27 INT. SHOE STORE/LAW OFFICE - DAY - **NEW SCENE**

27

Harry sits at her desk, pouring herself a jigger of scotch. Adam, Malcolm, Jenna, and Tiffany are present.

ADAM

(to Harry)

Explain to me how that could happen, no jail at all.

HARRY

Well... as I said to the jury, all I needed was one. The one I got was the judge.

MALCOLM

(to Harry)

I still don't know how to thank you.

HARRY

I told you how. You can work your ass off in this office, doing whatever I tell you to do.

(to Adam)

How'd you do, by the way?

ADAM

Well... we entered a plea of not guilty, judge released him O.R., D.A. wants to at least talk about a plea, so... who knows.

HARRY

Were you any good?

WE HEAR THE DOOR CLOSE. There stands Damien.

DAMIEN

He was unbelievable.

(to Adam; from his depths)

Thank you, man.

ADAM

Not out of the woods, Damien. Not by a long shot.

DAMIEN

I know.

(MORE)

(CONTINUED)

27 CONTINUED:

27

DAMIEN (CONT'D)

But I just wanted... look, I've been arrested before, had my share of lawyers who... how was it you put it... "fight the fight." But I ain't never had nobody who ever fought for me like that. Ever. I had to come look you in the eye and say that.

(then)

Thank you.

And Damien exits. A long, silent beat. Adam is again touched by Damien, but he stays stoic.

HARRY

(to Adam)

Sounds like you did okay.

(then)

I think I can take it from here.

ADAM

What do you mean?

HARRY

I mean I've officially landed on my feet, you can go back to your cushy shiny firm and--

ADAM

Are you kidding me? This is the most fun I've ever had. Yesterday, I stuck my finger in a guy's leg, how great is that?

(off her look)

I want to stay. Permanently.

HARRY

Adam. Don't be an idiot. You have a brilliant future at any firm you want, don't squander it in a shoe store.

ADAM

I want to be here.

HARRY

The answer is no.

ADAM

Look.

(MORE)

(CONTINUED)

27 CONTINUED: (2)

27

ADAM (CONT'D)

(humbly)

I'm gonna just say this. I never had a mother. She died during childbirth when she had my older brother, I never... I... I suppose I look at you as my dead mother.

HARRY

She died during childbirth when she had your older brother.

ADAM

(realizing the mistake)

Let's go with younger brother on that. Yeah, better.

A beat.

HARRY

Your mother's still alive, isn't she?

ADAM

But she doesn't love life.

(a beat)

Okay, I'm going to take this honesty thing for a test-drive and see how it goes. Every day, I go to work in that big firm. I sit at my desk and I say to myself, "This ain't it." "It can't be it." From the moment I walked into this stupid, run-down... I just knew: This is it. I really want to stay.

HARRY

(tenderly)

The thing is, Adam... you really bug me.

JENNA

Harry.

HARRY

(a death-threat)

Sing one note.

JENNA

You said things don't happen for a reason. But they do.

**FLASHBACK** WE SEE MALCOLM JUMP IN SLO-MO.

(CONTINUED)

27 CONTINUED: (3)

27

JENNA (V.O.) (CONT'D)  
When Malcolm jumped off that  
building... bounced off that awning,  
and landed on you... when Adam hit  
you with his BMW...

RESUME

JENNA (CONT'D)  
It was to bring the five of us  
together. Like you said, life,  
it...  
(a beat)  
When I was sixteen, I had the most-  
important date of my life, and the  
night before, I got a huge pimple.  
I thought I would die, I mean... it  
was so big. And later that night,  
as I slept... a mosquito somehow  
got into my room, and it bit me  
right on my pimple... and sucked it  
dry. When I woke up, the pimple  
was gone. It was like... a mosquito  
from God.

They look at her with disbelief, until--

TIFFANY  
That was really beautiful.

Upon which, THREE GUYS, twenties, enter; we can see they're up to no good.

HARRY  
Help you gentlemen?

MAN #1  
Yeah we looking for some shoes.  
That okay with you?

It looks more like they're casing the joint. Upon which, Harry pulls out her Magnum, plops it on her desk. Adam then pulls out his Glock, does the same. Tiffany pulls out her small sub-compact Glock. Jenna pulls out her mini-revolver. A beat.

MAN #1 (CONT'D)  
(humbly)  
Actually... we're looking for a  
lawyer. Damien Winslow told us  
'bout you. We invented... I dunno,  
kind of a do-hickey.

(CONTINUED)

27 CONTINUED: (4)

27

HARRY

A do-hickey?

MAN #1

Yeah, it can open like any car.  
Originally for criminal purposes,  
but Damien said if we got a patent  
we wouldn't need to be robbin' cars.  
It's a door-opener do-hickey.

A beat.

HARRY

Tiffany will take down your  
information.

TIFFANY

Can I get anybody coffee, or tea?

As Tiffany deals with the men, we CLOSE ON HARRY AND ADAM.

ADAM

(big smile)

Look at that, three more clients.  
You'll have a full caseload by the  
end of the week. This is home,  
Harry. We're home.

As LOUIS ARMSTRONG'S "THE HOME FIRE" BEGINS TO DROWN OUT  
THE BANTER, and as the CAMERA PULLS BACK.

TIFFANY

(to the Men)

One Social Security number per will  
do. Actually, you should each only  
have one.

HARRY

(to Adam)

You'll need to fill out your time-  
sheets every day. And--

ADAM

Time-sheets, what, whoa, I never said  
I'd be working for you. With you, we'll  
be partners.

HARRY

Like hell we will. You'll be a  
junior associate.

ADAM

No, no, no, no,--

(CONTINUED)

27 CONTINUED: (5)

27

HARRY

Yeah, yeah, yeah, yeah,--

ADAM

Harriet, life is  
richer with a  
partner who can  
truly share your  
successes and  
tribulations--

HARRY (CONT'D)

--or there's the door.

HARRY (CONT'D)

I don't want a rich life, and I  
don't want a partner.

As they bicker, THE CAMERA PULLS BACK.

HARRY (V.O.) (CONT'D)

I guess the moral of this story did  
come in the middle, as Jenna and  
Malcolm said, sometimes things do  
happen for a reason. You could say  
that I didn't just get it 'til the  
end... except this really wasn't  
the end at all. For the five of  
us, this new and ridiculous firm,  
perhaps even my life... I have a  
feeling we're only at the beginning.

As they bicker away, we are OUTSIDE, LOOKING IN THROUGH  
THE GLASS WINDOW. STENCILED ON IT IS "HARRIET'S LAW AND  
FINE SHOES." OFF the banter, the MUSIC, THE WINDOW, we  
finally:

FADE OUT.

The End