SOMETHING OLD, SOMETHING NUDE
EXECUTIVE PRODUCER: PATRICIA GREEN
EXECUTIVE PRODUCER: RICK WALLACE
SUPERVISING PRODUCER: ALAN BRENNERT
SUPERVISING PRODUCER: CAROL FLINT
SUPERVISING PRODUCER: ELODIE KEENE
SENIOR PRODUCER: JAMES C. HART
PRODUCER: ROBERT M. BREECH
COORDINATING PRODUCER: DON BEHRNS
DIRECTOR: RICK WALLACE

L.A. LAW

"Something Old, Something Nude"

Written by
Patricia Green

Story #3761
July 29, 1991
July 29, 1991 BLUE
July 29, 1991 PINK
July 29, 1991 GREEN
July 29, 1991 YELLOW
July 29, 1991 GOLDENROD
August 5, 1991 SALMON
L.A. LAW
"Something Old, Something Nude"

CAST LIST

ARNOLD BECKER
LELAND MCKENZIE
ANN KELSEY
DOUGLAS BRACKMAN, JR.
GRACE VAN OWEN
STUART MARKOWITZ
ROXANNE MELMAN
JONATHAN ROLLINS
BENNY STULWICZ
CARA JEAN LAMB (C.J.)
TOMMY MULLANEY
ZOEY CLEMMONS
GWEN TAYLOR

Susan Bloom
Billy Castroverti
Frank Kittredge
Larry Diamond (non-speaking)
D.D.A. Linda Roth
Judge Walter Swanson
Elsa Chandler
Reporters #1-6
Judge Walter Green
D.D.A. Bill Graphia
Jury Foreperson (Green)
Ned Barron
Matthew Markowitz (non-speaking)
Detective Tom Blomquist
Police Sergeant Jeffrey Myrow
Kumar
Marta Erikson
Sandra Vosburgh
Steven Waering
Clerk (Swanson Court)
Wyles
Zinsmeister
L.A. LAW
"Something Old, Something Nude"

SET LIST

INTERIORS

LAW FIRM:
MCKENZIE'S OFFICE
BRACKMAN'S OFFICE
CONFERENCE ROOM
OFFICE COMPLEX
VAN OWEN'S OFFICE
MARKOWITZ' OFFICE
RECEPTION
ELEVATOR AREA

CRIMINAL COURT - JUDGE WALTER SWANSON
COURTROOM
JUDGE'S CHAMBERS
CORRIDOR
ELEVATOR
ANOTHER CORRIDOR

CRIMINAL COURT - JUDGE WALTER GREEN
WITNESS ROOM
CORRIDOR
COURTROOM

KELSEY/MARKOWITZ HOUSE
DEN
ENTRY
KITCHEN

VAN OWEN'S APARTMENT
LIVING ROOM

EXTERIORS

VAN OWEN'S APARTMENT BUILDING
FADE IN

1 INT. MCKENZIE'S OFFICE - NIGHT

McKenzie and Brackman.

BRACKMAN
Leland, we have to face reality. When Victor and Michael left, litigation fell off. When Jack Sollers went, it nose-dived. Now Abby's leaving and taking more business with her.

MCKENZIE
All right. The situation is serious, but not critical.

BRACKMAN
I disagree. In three months, we've lost four major corporate clients including Tammon Group. The bank is so nervous they're reviewing our line of credit.

MCKENZIE
Ridiculous. They're overreacting.

BRACKMAN
It gets worse. I got a letter today from Perry Littlefield. Because of the Shays claim, Ballantine is doubling our liability premium. Because of Ann Kelsey's suspension, malpractice is going up to half a million.

MCKENZIE
Over my dead body. We'll take our business elsewhere. I'll make a loan if I have to.

BRACKMAN
You can't keep propping up the firm with Rosalind's money. We have to consider alternatives.

MCKENZIE
I will not consider renting space to Susan Bloom.

(CONTINUED)
CONTINUED:

BRACKMAN

(quietly)
Her practice is phenomenal. She represents half of Hollywood and she’s willing to pay top dollar.

MCKENZIE
They call her "Jaws", Douglas.

BRACKMAN

(almost whispering)
A rumor. Printed in the same rag that called me a bald bore.

MCKENZIE
Susan Bloom is everything I hate about entertainment law -- cheap, phony and utterly devoid of ethics.

BRACKMAN

(really whispering)
Shhh. You don’t even know her. She’s dynamic, she’s cutting edge, she’s a litigator anyone would be proud to share space with.

MCKENZIE
Why are you whispering, Douglas?

BRACKMAN
She’s in my office. She’s taken the trouble to stop by on her way to a very important screening.

MCKENZIE
Bloom is here? Now?

BRACKMAN
Just meet her. That’s all I ask.

Off McKenzie, we:

CUT TO:

INT. BRACKMAN’S OFFICE - NIGHT

McKenzie and Brackman come in to see -- SUSAN BLOOM with her feet up on Brackman’s desk, calmly reading one of his files. She wears a neon caftan and puffs a cigarette. McKenzie shoots Brackman a look. Brackman pastes on a smile.

(Continued)
CONTINUED:

BRACKMAN
Susan Bloom, Leland McKenzie.

BLOOM
Hiya, Leland. I hear you need someone to save your ass.

Off McKenzie, we:

SMASH CUT TO:

MAIN TITLES

INT. CONFERENCE ROOM - DAY

All filing in or getting coffee, including CASTROVERTI minus Becker and Markowitz. C.J. passes Kelsey.

C.J.
Great hair.

KELSEY
Thanks.

MCKENZIE
Before we start, I have an announcement. For those of you who don’t know, Abigail Perkins is no longer with the firm.

KELSEY
What?!

ROLLINS
You’re kidding.

MULLANEY
Is she okay?

BRACKMAN
She got a huge offer from McCann Jones, we couldn’t match it, she resigned her partnership last night. And I have to say, she couldn’t have picked a worse time.

C.J.
Her father had a stroke, Douglas. She’s putting him in a nursing home which costs God knows what. She needs some kind of security--

KELSEY
You knew about this?

BRACKMAN
Since there’s nothing we can do, I suggest we move on.

(MORE)

(CONTINUED)
CONTINUED:

BRACKMAN (Cont'd)
I'd like to introduce our new associate, Bill Castroverti. Some of you are familiar with his talents as a litigator.

MULLANEY
Familiar? He killed me. ROLLINS
Welcome to our side.

CASTROVERTI
Thanks. It's weird to be here.

BRACKMAN
He'll be moving into Victor's old office. Second, a heartfelt welcome back to Ann Kelsey. Believe me, you were missed.

KELSEY
It's good to be back.

BRACKMAN
Too bad Stuart can't say the same.

KELSEY
He's with Matthew. Amalia quit two days ago and we've been going crazy trying to replace her.

She's interrupted by Becker steaming in.

BECKER
Douglas, what is this crap? I come in, I'm running late, my messages aren't picked up, my mail isn't opened and there's a bimbo outside my office telling me Gwen has jury duty. I thought you were getting her excused.

BRACKMAN
She didn't want me to. You'll just have to survive with a temp.

BECKER
I have special needs, Douglas.

BRACKMAN
Personnel is Roxanne's department. Use your influence.
(MORE)
CONTINUED: (2)

BRACKMAN (Cont’d)
(to group)
Jonathan has the Lunsford deposition
today, C.J. starts People versus
Manheim, I meet on the Powell trust.
Anything else?
(off no answer)
One more note. We may be renting
out our extra office space--

MCKENZIE
That isn’t settled yet.

BRACKMAN
Then we’re adjourned.

And they all disperse.

INT. OFFICE COMPLEX – CONTINUOUS ACTION

C.J. catches up with Kelsey near the coffee area.

C.J.
I’m sure Abby meant to tell you.

KELSEY
If she had, she would’ve called.
(then, softer)
Look. I don’t mean to take it out
on you. It was a shock, that’s all.
I can’t believe she didn’t tell me.

C.J.
I think she felt guilty.
(then)
It would probably mean a lot if you
called her.

KELSEY
I wouldn’t know what to say.

C.J.
How about good luck?

Off Kelsey, we:

CUT TO:
INT. MCKENZIE'S OFFICE — DAY

McKenzie comes in -- to find Van Owen waiting.

MCKENZIE
Grace. It’s good to see you.

VAN OWEN
You, too. I know I should’ve made an appointment.

MCKENZIE
Don’t be silly. Sit down.
(as they do)
I’m so sorry about the baby.

VAN OWEN
I got your note, thanks.

MCKENZIE
How is Victor?

VAN OWEN
Victor and I... Victor and I are separated. I’m not practicing with him and Michael any more.

MCKENZIE
(after a beat)
I don’t know what to say.

VAN OWEN
I’d rather not talk about it. I’m here because I took the Chandler case with me. We empanel today and I can’t conduct an effective defense out of my house. I’d like to move in here temporarily and pay you a percentage.

MCKENZIE
(gently)
Grace, this has all happened pretty quickly. You’ve had a lot to deal with. Maybe you should move for a continuance.

VAN OWEN
I’ve had two. Elsa Chandler’s being tried in the press, the "Ice Queen" who killed her husband. The judge won’t agree to another delay.

MCKENZIE
But surely a couple of weeks--

(CONTINUED)
CONTINUED:

VAN OWEN
(with an edge)
The D.A. would fight it, too. I'm up against a wall, Leland.

MCKENZIE

Yes. I see.

McKenzie sees more, that Van Owen really needs support.

MCKENZIE
You know, we could use your name on our letterhead just now. Why not come back to the firm, of counsel?

VAN OWEN
After the way I left... that's very generous.

MCKENZIE
Not at all. It benefits both of us. You're bringing in something high profile, we can supply a second chair.

VAN OWEN
I'm not sure it's necessary.

MCKENZIE
I insist. This is a capital case, you'll need someone. It's the least we can do.

Off Van Owen, we:

CUT TO:

INT. CRIMINAL COURT (SWANSON) - DAY

FRANK KITTREDGE defends LARRY DIAMOND, forties, flashy, sleazy. D.D.A. LINDA ROTH prosecutes, JUDGE WALTER SWANSON presides. Voir dire, with Gwen Taylor alone in the jury box.

ROTH
Have you read, seen or heard any publicity surrounding this case?

GWEN
I saw one news report on TV.

(Continued)
"Something Old, Something Nude" Rev. 7/26/91

5 CONTINUED:

ROTH
Did it cause you to form an opinion
about the guilt or innocence of Mr.
Diamond?

GWEN
No.

ROTH
Juror is acceptable to the people,
Your Honor.

Roth sits and Kittredge gets up.

KITTREDGE
How do you feel about sex, Ms.
Taylor?

ROTH
Objection. What on earth does this
have to do with anything?

KITTREDGE
Your Honor, some people consider
my client a pornographer--

JUDGE SWANSON
He is one. He admits it.

KITTREDGE
But he's not on trial for it.
Weapons and assault charges have
nothing to do with pornography.
I want to know if Mr. Diamond's
occupation damns him in the eyes
of this juror.

JUDGE SWANSON
(after a beat)
All right, I'll allow it. But watch
yourself, Mr. Kittredge.

KITTREDGE
(to Gwen)
I repeat, Ms. Taylor, how do you
feel about sex?

GWEN
(cool)
Safe sex, between consenting adults
-- I'm for it.

(continues)
CONTINUED: (2)

KITTREDGE
What about explicit sex in movies?

GWEN
I don’t go to see it. But I don’t think it should be censored.

KITTREDGE
Should they censor magazines like Mr. Diamond publishes? Ones that show, for example, oral sex?

GWEN
I’ve never read one of Mr. Diamond’s magazines.

Kittredge takes one from the podium and hands it to her.

KITTREDGE
Here. Does that disgust you?

ROTH
Objection!

JUDGE SWANSON
(furious)
You’re out of line, sir. Put that away.

KITTREDGE
I was simply trying to get this juror’s reaction.

JUDGE SWANSON
I know exactly what you’re doing and it won’t work in my courtroom. Go on to something else. And apologize to the young lady.

KITTREDGE
Your Honor, your feelings about pornography are well known. They’re obviously coloring what you see here.

JUDGE SWANSON
If you’re accusing me of bias, Mr. Kittredge -- be careful. Be very careful. I can bury you in sanctions.

Standoff. After a beat, Kittredge turns to Gwen.

(CONTINUED)
KITTREDGE
I didn’t mean to offend you, Mam.

GWEN
You didn’t. I wouldn’t buy Mr. Diamond’s magazines — but I believe in the First Amendment. He has every right to publish them.

Kittredge studies her for a beat, then turns to Judge Swanson.

KITTREDGE
Defense accepts this juror.

Off Gwen, we:

CUT TO:

INT. WITNESS ROOM — DAY

Van Owen and Mullaney are with their client, ELSA CHANDLER, elegant, forties, about to brave the press outside. Van Owen’s focus is on the folder containing her opening statement. Mullaney’s is on Chandler.

MULLANEY
If they get in your way, just stop. We’ll do the talking.

CHANDLER
I can stand everything but the cameras.

MULLANEY
I know but they got a right to be here. Look pleasant but don’t smile too big. We’ll get you in court as fast as we can.

He looks to Van Owen for similar reassurance, doesn’t get it.

CHANDLER
I’m sorry to be a pain, Mr. Mullaney. You’ve been very kind.

VAN OWEN
(closes folder; to Chandler)
Are you ready?

(CONTINUED)
CONTINUED:

CHANDLER

No. But let's go.

And they walk out into:

INT. COURTHOUSE CORRIDOR - CONTINUOUS ACTION

It's packed with PRESS, shouting questions. Among them:

REPORTER #1
Mrs. Chandler, how did it feel to shoot your husband?

REPORTER #2
The prosecution seems very confident. Is there a reason?

REPORTER #3
Did he beg for mercy?

REPORTER #4
Does being an ex-D.A. give you an edge?

The relentless cameras make Chandler freeze for a beat. Mullaney shields her as much as he can.

REPORTER #5
Is it true your husband's business is worth over ten million dollars?

REPORTER #6
Given the facts, how optimistic can your client be?

VAN OWEN
(on the move)
This is a burning bed case, one of long-term abuse. We're confident Mrs. Chandler will be found not guilty.

They enter the courtroom, REPORTERS nipping at their heels.

TIME CUT TO:

INT. CRIMINAL COURT (GREEN) - DAY

Press packs the room, JUDGE WALTER GREEN presides. D.D.A. BILL GRAPHIA makes his opening statement.

GRAPHIA
Elsa Chandler is a murderer. She put a gun in her purse, she took it to her husband's office and she killed him with it. It was not self-defense. It was not the desperate act of an abused wife.

(MORE)

(CONTINUED)
GRAPHIA (Cont'd)
The evidence will show that it was a well-planned, cold-blooded execution, carried out so that Elsa Chandler could inherit her husband's multi-million dollar estate. It was murder for financial gain, murder committed solely for the purpose of making Mrs. Chandler a rich woman. When you hear the facts, when you weigh the evidence, you'll reach the only possible conclusion: that Elsa Chandler is guilty of murder with special circumstances, beyond a reasonable doubt. Thank you.

Graphia sits and Van Owen gets up.

VAN OWEN
Ralph Chandler battered his wife for twelve years. A number of times, including the morning of his death, he forcibly raped her. I'm not talking about a wife reluctant to make love and an insistent husband. I'm talking about violent, forced sex. I'm talking about a husband who had to control his wife's every move, a husband who enjoyed his wife's pain, a husband who was aroused by humiliating her. This was the man Elsa Chandler shot in self-defense. A man who tortured her for twelve years, whose abuse she couldn't survive any longer. Ralph Chandler swore he would kill his wife that night, Ladies and Gentlemen. She took the gun with him because she believed him.
INT. KELSEY/MARKOWITZ DEN - NIGHT

Kelsey and Markowitz are with a charming hunk in his twenties, NED BARRON.

NED
I worked my way through Cal taking care of my advisor's kids. The first day I didn't think I'd make it. They locked me in the bathroom and had a food fight. Beefaroni, wall to wall.

MARKOWITZ
I gotta warn you. Matthew is deeply into Beefaroni.

NED
(half-rising)
I'm out of here.

Kelsey looks at her watch. It's not lost on Ned.

NED
Anyway, my advisor moved to Berkeley. I got a fellowship in Clinical Psych but it doesn't pay for much more than my rent.

Markowitz wants to hire Ned but Kelsey's clearly not with him.

MARKOWITZ
Well. We've got your number. We'll be in touch.

NED
Thanks for your time.
(to Markowitz)
Don't get up. I can find my way out.

Ned exits.

MARKOWITZ
He could be my first choice.

KELSEY
You're not serious.

MARKOWITZ
What? A man can't be a good nanny?

(CONTINUED)
KELSEY
Of course he can. But Marta has more experience.

MARKOWITZ
Which one was Marta?

KELSEY
The Greenblatts' au pair. You've met her a hundred times.

MARKOWITZ
Maybe twice. She always seemed a little flaky to me.

KELSEY
Jennifer says she's a free spirit, but very responsible. If they weren't moving, they'd never give her up. Their kids love her.

MARKOWITZ
Matt liked him, his references were terrific. Maybe we should see them both again.

KELSEY
Honey, we know the Greenblatts, it's a personal recommendation, and we need to hire someone now.

MARKOWITZ
I guess a male nanny is a little strange.

KELSEY
Would you stop? It has nothing to do with that. Marta's a better choice, that's all.

MARKOWITZ
Okay. We go with the girl.

KELSEY
Good. If you call her now, maybe she can start tomorrow.

Kelsey exits. Off Markowitz, we:
INT. VAN OWEN'S OFFICE - NIGHT

Van Owen is unpacking. McKenzie comes in.

MCKENZIE
Got a minute?

VAN OWEN
For you, I have five.

MCKENZIE
(closing door)
I wanted to tell you how happy I am to have you back.

VAN OWEN
It's mutual.

MCKENZIE
Grace, I know you and Victor are none of my business, but if there's anything I can do...

VAN OWEN
I'm fine. Really.

MCKENZIE
(after a beat)
When Rosalind... when I lost her, I thought I was fine. Went about my business, in control, no problem. Except there was no joy. I was just going through the motions.

A beat. Van Owen wants to talk about it but she can't.

VAN OWEN
I'm sorry, Leland. It's been kind of a long day.

MCKENZIE
Of course. I should let you get back to work.

(then)
I'm here if you need me. Good night.

(CONTINUED)
10 CONTINUED:

VAN OWEN

Good night.

McKenzie exits. Van Owen fights a wave of emotion, then gets back to work.

FADE OUT

END ACT ONE
ACT TWO

FADE IN

INT. CRIMINAL COURT (GREEN) - DAY

Graphia has DETECTIVE TOM BLOMQVIST, fifties, on direct.

GRAPHIA
So Mrs. Chandler called and asked you to come to Ralph Chandler’s office. What did you find when you got there, Detective?

BLOMQVIST
Mr. Chandler’s body was face down on the floor, by the desk. There was a gunshot wound in his chest. Mrs. Chandler was sitting in a chair beside the body. She was holding a thirty-eight caliber handgun.

GRAPHIA
Did she tell you whose it was?

BLOMQVIST
She said it was hers, she’d brought it from home. The gun was registered to her husband.

GRAPHIA
When you first saw her, did Mrs. Chandler seem upset? Was she crying?

BLOMQVIST
No. She was real calm, real quiet.

GRAPHIA
What did Mrs. Chandler say, when you found her beside her husband’s body?

BLOMQVIST
She said Ralph Chandler deserved to die -- and she killed him.

GRAPHIA
I have no more questions.

Graphia sits and Van Owen gets up.

VAN OWEN
Did it appear to you that Mrs. Chandler was in shock?

(CONTINUED)
GRAPHIA
Objection. Witness isn't qualified to make that judgment.

VAN OWEN
He's been a police officer for twenty-five years. He's seen people react to severe trauma.

JUDGE GREEN
Overruled.

VAN OWEN
You have seen shock look like extreme composure, haven't you, Detective? The same composure Mrs. Chandler showed the night of her husband's death?

BLOMQUIST
Yes.

VAN OWEN
And she had good reason to be in shock, didn't she?

BLOMQUIST
I have no idea.

VAN OWEN
You took a statement from Mrs. Chandler. Didn't she tell you her marriage was a nightmare? Didn't she say her husband forced her to come to his office that night? And didn't she tell you exactly why she killed him?

BLOMQUIST
She said he raped her, but not that night.

VAN OWEN
But didn't she tell you he had raped her, as recently as that morning, and physically abused her for twelve years? That he'd burned her with cigarettes, he'd held her head under water——

GRAPHIA
Objection!

(CONTINUED)
Overruled.

JUDGE GREEN

VAN OWEN

Didn't she say those things, Detective?

BLOMQUIST

Yes, but...

VAN OWEN

(to Blomquist)
And didn't Mrs. Chandler tell you how terrified she was of her husband? How, when he ordered her to his office, she became frantic? That she was afraid if she went, he'd kill her -- and if she didn't, he'd come home and do it?

BLOMQUIST

That was her story--

VAN OWEN

Didn't she say that if she ran, if she hid, he'd find her? That that was why she found her husband's gun and took it to his office? To protect herself? Because she didn't know what else to do? Wasn't that also part of Mrs. Chandler's statement to you?

BLOMQUIST

Yes.

VAN OWEN

Thank you, Detective.

Van Owen sits and Graphia gets up again.

GRAPHIA

Did you see any evidence of abuse that night? Was Mrs. Chandler's clothing torn? Did she have any bruises or broken bones? Were there any signs of a struggle in her husband's office?

BLOMQUIST

No. Nothing like that. Just the body on the floor.
CONTINUED: (3)

Off Van Owen and Mullaney, we:

CUT TO:
INT. MCKENZIE'S OFFICE - DAY

Brackman, McKenzie, Roxanne.

MCKENZIE
That can't be right.

BRACKMAN
She's been calling insurance companies for two days.

ROXANNE
Only one would even consider us. Their quote was over a million.

MCKENZIE
You're telling me Ballantine is a bargain.

ROXANNE
Not exactly. Today they dropped the other shoe. They want a lump sum premium, up front.

MCKENZIE
I can't believe that. I've known Perry Littlefield for ten years.

BRACKMAN
Times are hard. The insurance business isn't what it used to be.

MCKENZIE
Neither is the law business.

McKenzie rubs his tired eyes. Brackman glances at Roxanne.

ROXANNE
(takes the hint)
Don't worry. We'll find somebody.

Roxanne exits. Brackman takes the bull by the horns.

BRACKMAN
Susan Bloom called this morning.

MCKENZIE
I don't want to hear it. She was worse than I imagined.

BRACKMAN
You spent five minutes with her.

(CONTINUED)
CONTINUED:

MCKENZIE
And in that time she managed to be vulgar, crass and insulting.

BRACKMAN
Leland, she's negotiating with a top litigator, a killer. If he's her associate, we'd have access--

MCKENZIE
Smoke and mirrors, Douglas. Hollywood hype. I doubt there is a litigator. She's probably made him up to pressure us, but it won't work. We've got Grace back. We'll get insurance. Or we'll go bare. Other firms have done it.

BRACKMAN
As a last resort. The exposure is monumental. My father would spin in his grave.

MCKENZIE
Then we'll find another way. But I won't be moved on this. Susan Bloom is not an option.

Off Brackman, we:

CUT TO:

INT. CRIMINAL COURT (SWANSON) - DAY

The jury is seated, including Gwen. Roth has POLICE SERGEANT JEFFREY MYROW, thirties, on direct.

ROTH
Sergeant, when you were dispatched to Mr. Diamond's mansion in Bel Air on June ninth, what was the complaint?

MYROW
Mr. Diamond's neighbor called us, a Mr. Seldes. He was scared out of his mind. He'd complained about party noise. Mr. Diamond responded by strafing his yard with an assault rifle--

(CONTINUED)
KITTREDGE
Objection, hearsay. Sergeant Myrow did not see the shots fired.

JUDGE SWANSON (he has no choice)
Sustained.

ROTH
What happened when you got to the mansion, Sergeant?

MYROW
Mr. Seldes said the shots came from the back yard. I got there in time to see Mr. Diamond throw the assault weapon into the pool.

ROTH
What else was Mr. Diamond doing?

MYROW
Screaming at Mr. Seldes over the fence.

ROTH
You saw Mr. Diamond throw the gun into the pool. He was verbally abusing Mr. Seldes. And "someone" sprayed Mr. Seldes' yard with bullets--

KITTREDGE
Objection, she's going for pure speculation. Sergeant Myrow did not see the weapon fired.

JUDGE SWANSON Sustained.

ROTH (to Blomquist)
But you did see the weapon in Mr. Diamond's hands?

BLOMQUIST
Yes.

ROTH
Your witness, Counsel.

Roth sits and Kittredge gets up.

(CONTINUED)
KITTREDGE
Mr. Diamond was giving a party. There were upwards of forty people around that pool, weren't there?

MYROW
I had some nut firing shots. I wasn't counting heads.

KITTREDGE
You were at the shallow end of the pool, right? And the gun was retrieved from the deep end.

MYROW
Yes.

KITTREDGE
So the entire length of the pool and most of the guests were between you and the gun. How could you possibly have seen Mr. Diamond throw it in the pool?

MYROW
I have twenty-twenty vision.

KITTREDGE
(over laughter)
Then you must've noticed most of the party guests were women. Very attractive women, a number of whom were topless. And you still say you clearly saw Mr. Diamond throw the gun in the pool?

MYROW
Yes.

KITTREDGE
Really, Sergeant. Through all those breasts.

ROTH
(over laughter)
Objection! Asked and answered, he's being totally argumentative.

KITTREDGE
I'm legitimately questioning the witness' perception. He claims not to have noticed thirty beautiful women, dressed like this.

(CONTINUED)
CONTINUED:  (3)

He gestures toward the gallery, where three gorgeous women wearing raincoats stand up. They shed them to reveal tiny bathing suits on awesome bodies. The room goes wild.

JUDGE SWANSON
What is going on here?

KITTREDGE
I’m proving my point, Your Honor. A bailiff has been standing by the door for most of Sergeant Myrow’s testimony. I’m willing to bet that, right now, he can’t tell me if it’s a man or a woman.

JUDGE SWANSON
Don’t answer, Sergeant.  (to women)
Put those coats back on now.  (to Bailiff)
I want those women removed.

KITTREDGE
Your Honor, this is interference with the defense. Perception is fair game in any trial, except, apparently this one.

JUDGE SWANSON
You’re in contempt, Kittredge.

KITTREDGE
I move for a mistrial.

JUDGE SWANSON
Denied. You’re getting a hearing when this is over, and probably a jail cell. You’re a grandstander, with no respect for the law.

KITTREDGE
You have no respect for my client, Your Honor. You disapprove of sex and you disapprove of him because he sells it.

JUDGE SWANSON
If you don’t sit down, I’ll have you hauled out, too.

KITTREDGE
I continue this trial under protest.

(CONTINUED)
CONTINUED: (4)

JUDGE SWANSON
So noted. Now shut up.
(to jury)
The jury will disregard Mr.
Kittredge's outburst and his bad
manners. We're adjourned till two
o'clock tomorrow.

Off Gwen and the other jurors, we:

CUT TO:

14 INT. KELSEY/MARKOWITZ ENTRY - DAY
Kelsey comes in from work.

KELSEY
Marta?

She picks up the mail, goes through it as she moves toward:

15 INT. KELSEY/MARKOWITZ KITCHEN - CONTINUOUS ACTION
Kelsey walks in -- and sees a naked stranger, KUMAR.

KELSEY
Oh, my god.

KUMAR
Oh, please.

Kumar jumps behind the island but not before Kelsey sees
his state of arousal (which of course is just below frame).

KELSEY
Oh, my god.

KUMAR
Oh, please.

KELSEY
Where's my son? Where's Marta?
(tries to shout)

Marta?

Kelsey edges back out into:
INT. KELSEY/MARKOWITZ ENTRY – CONTINUOUS ACTION

As Kelsey comes out of the kitchen, MARTA ERIKSON, Swedish, twenties, rushes downstairs wearing only Kumar’s shirt.

MARTA
It’s all right, everything is fine--

KELSEY
It’s not fine. Where’s Matthew?

MARTA
He’s fine. He’s upstairs taking his nap.

Kumar peers out from around the kitchen door.

MARTA
This is Kumar.

KELSEY
Kumar?

KUMAR
(exends hand)
Please?

MARTA
He’s teaching me Hindustani.
(weakly)
You came home early.

KELSEY
(processes, then)
Get dressed and get him out of here.
You’re fired.

MARTA
It was a mistake...

KELSEY
You bet it was. If you’re not gone in five minutes, I’m calling the police.

Kelsey grabs a roam phone and dials as she heads up to Matthew.

KELSEY
Hi, Pam. It’s me.
(then)
Stuart? We’ve got a problem.

CUT TO:
INT. CRIMINAL COURT (GREEN) - DAY

Graphia has SANDRA VOSBURGH, fifties, on direct.

GRAPHIA
You were the Chandlers' accountant. What happened when you went to their home a week before Mr. Chandler was killed?

VAN OWEN
Your Honor, I renew my objection to this witness--

GRAPHIA
Once again, Your Honor, she goes to motive. Behavior of the defendant with respect to her husband's money.

JUDGE GREEN
Overruled. Witness will answer.

VOSBURGH
We had to go over a tax problem. When I got there, Ralph and Elsa were arguing.

GRAPHIA
Violently?

VOSBURGH
Oh, no. Ralph never raised his voice, but he was pretty upset. Elsa had written twenty thousand dollars' worth of checks on their joint account.

GRAPHIA
Who were the checks made out to?

VOSBURGH
Some were for cash. The rest were made out to Waering Antiques.

GRAPHIA
Ms. Vosburgh, did Mrs. Chandler tell her husband what the money was for?

VOSBURGH
She said she bought things with it. A Chinese vase and some paintings. But Ralph didn't believe her.

(CONTINUED)
GRAPHIA
Thank you. Nothing further.

Graphia returns and Van Owen rises.

VAN OWEN
It was a joint account, wasn't it? Technically, the money belonged to both of them?

VOSBURGH
Yes, but Ralph never liked Elsa to write checks unless he approved--

VAN OWEN
In other words, he wanted total control.

VOSBURGH
(retractently)
Yes.

VAN OWEN
When Mrs. Chandler told her husband about the Chinese vase, what did he do?

(off no answer)
He took a hammer and what did he do, Ms. Vosburgh?

VOSBURGH
He destroyed the vase.

VAN OWEN
Thank you. Nothing further.

JUDGE GREEN
Witness may step down. Who's next, Mr. Graphia?

GRAPHIA
People call Mr. Steven Waering.

VAN OWEN
Objection. Witness is not on their list. What possible relevance could--

GRAPHIA
His testimony also goes to motive, Your Honor.

(CONTINUED)
VAN OWEN

How? He was her antique dealer.

GRAPHIA

In the last twenty-four hours, we've uncovered an intimate relationship between Mr. Waering and the defendant--

VAN OWEN

Objection! Your Honor, this is a blatant attempt to blindside the defense. I move to exclude--

JUDGE GREEN

Take it easy, Ms. Van Owen. If he didn't know about the witness, he didn't know. Mr. Graphia will provide you his investigative reports. To be fair to your client, I'll give you till tomorrow afternoon.

VAN OWEN

It's not enough.

JUDGE GREEN

In my opinion, it is.

VAN OWEN

Then I move for a stay, Your Honor. I want time to get a writ on that ruling from the Court of Appeals--

MULANEY

(sotto)

Don't do this...

JUDGE GREEN

(to Van Owen)

You've got to be kidding. They'd throw you out on your ear. Stay is denied.

VAN OWEN

Your Honor--

JUDGE GREEN

(pissed)

I've ruled, Ms. Van Owen. We're adjourned.

(CONTINUED)
"Something Old, Something Nude"  Rev. 7/26/91

CONTINUED: (3)

MULLANEY
(to Van Owen)
Let's take a deep breath, okay?

But Van Owen is focused on Chandler. Off Mullaney, we:

TIME CUT TO:

INT. WITNESS ROOM - DAY

Chandler, Van Owen and Mullaney.

CHANDLER
I met him at a charity auction.
Ralph would sometimes let me go to
those without him. Steven and I
had lunch. We got to be friends.

VAN OWEN
But that wasn't all.

CHANDLER
No. I fell in love with him. But
we never... were involved.

VAN OWEN
Then why didn't you tell us about
him?

CHANDLER
There was nothing to tell.

MULLANEY
(re file)
The D.A. says you spent the night
with Waering. They got a security
video from his garage. You came
in at one-oh-four a.m. and you left
at six-fifteen. Three months before
your husband was killed.

CHANDLER
(with difficulty)
Ralph got drunk that night. When
he drank, he liked to play a game.
He called it... How Should I Kill
Elsa? Should I beat her to death?
Should I cut her throat? Maybe I
should strangle her. It went on
for hours, until he passed out.
I had to talk to somebody. Steven
said I could call him any time.
(MORE)

(CONTINUED)
CHANDLER (Cont’d)
He persuaded me to come to his apartment.

VAN OWEN
Where you slept with him.

CHANDLER
No! We only talked. He tried to get me to leave my husband, but I couldn’t. After a few hours, I got scared that Ralph would wake up and find me gone, so I went home. That’s the truth.

MULLANEY
It’s still gonna be hard for a jury to swallow.

CHANDLER
It’s none of their business—
(then)
Steven is the only good thing in my life. Ralph made me think I could never love anyone. Steven changed that. I was beginning to... want him. I hadn’t felt that for so long.

VAN OWEN
(hard)
If the jury sees it, you’ll probably go to the gas chamber.

MULLANEY
Grace--

VAN OWEN
(to Chandler)
If they see a woman in love, they’re going to believe the prosecution. You won’t be an abused wife who defended herself against a habitual rapist. You’ll be a cheating bitch who killed her husband for money.

MULLANEY
(quietly)
I think you made your point.

(CONTINUED)
CONTINUED: (2)

VAN OWEN
(to Chandler)
Not telling us about Waering was a lie. If you lie to us again, we drop the case.

Van Owen leaves. Off Mullaney, we:

FADE OUT

END ACT TWO
ACT THREE

INT. KELSEY/MARKOWITZ KITCHEN - DAY

Markowitz feeds MATTHEW, Kelsey goes over a list with Ned. *

KELSEY
He has play group at nine and
Gymboree at one. If Laura next door
is taking Chelsea, you can carpool,
they love each other. Am I going
too fast?

NED
Play group at nine, Gymboree at one.
Try to get a date with the girl next
door.

(to Markowitz)
I can do that.

MARKOWITZ
Great. We have to
pick up my car.

KELSEY
Junk food is out, but
yogurt is okay if it’s
lowfat.

Ned takes over Matthew while Markowitz puts on his jacket.

KELSEY
And I hate to be a dictator, but
we really can’t allow visitors.
I hope you understand.

NED
No problem.

MARKOWITZ
(to Kelsey)
Are you ready?

KELSEY
(to Ned)
Sometimes when he’s
been out in the sun
he gets a rash.
There’s cream for
it in the diaper
bag...

MARKOWITZ
You already told him that.

KELSEY
(to Ned)
If you read him The Little Pony he
goes right to sleep. And he won’t
get in the bathtub without Kelsey.

(CONTINUED)
CONTINUED:

Markowitz hands Kelsey her briefcase, steers her to the door.

MARKOWITZ
I have to go.

KELSEY
All the emergency numbers are by the phone and you have both of ours and the cars...

MARKOWITZ
(herds Kelsey out)
See you tonight.

NED
Bye.

KELSEY
(sticks head back in)
Don’t hesitate to call, even if you think it’s stupid. We’d rather you bother us...

MARKOWITZ (O.S.)
Ann, I could’ve walked by now.

Kelsey exits. Off Ned and Matthew, getting along famously, we:

CUT TO:

INT. VAN OWEN’S OFFICE - DAY

Van Owen and Mullaney.

MULLANEY
I talked to a friend and two guys he works with. Waering is okay. He’s divorced, loves his kids, doesn’t fool around.

VAN OWEN
His child support is always late, his ex-wife isn’t a fan and his business is in deep trouble.

MULLANEY
Okay, it’s not gonna be a picnic. Maybe I should take it.
(off her look)
The Judge could still be mad...

(CONTINUED)
VAN OWEN
Come on. I had to hit back.

MULLANEY
Not with a writ. You lost your temper.

VAN OWEN
I had every right. They were walking all over us.

MULLANEY
Chandler wasn't. She made a mistake but you didn't have to slap her around.

VAN OWEN
I told her the truth.

MULLANEY
You scared the hell out of her. That's what her husband did and it made her shut down. She does that on the stand, and we're dead.

VAN OWEN
I don't have time for this. I have to be ready for Waering in two hours.

MULLANEY
(soften)
Grace, this isn't like you. Give yourself a break. Let me cross Waering. Let Green have a chance to cool off.

VAN OWEN
It's my call, I can handle it. Just be there to back me up.

Off Mullaney, we:

CUT TO:

20 INT. OFFICE COMPLEX - DAY

Gwen is by a bookshelf, scanning a law book. Castroverti, loaded with files, motors down the hall and collides with her.

CASTROVERTI
Sorry, all my fault.

(CONTINUED)
GWEN
(cheerfully)
You're right.

But she starts helping him retrieve things anyway.

CASTROVERTI
I thought I knew all the lawyers here. I'm Bill Castroverti.

GWEN
Gwen Taylor. I'm not a lawyer, I work for Arnie Becker.

CASTROVERTI
The one with jury duty.
(off her look)
Arnie was pretty vocal about it.

GWEN
He'll live.

Castroverti hands Gwen back her large law book.

CASTROVERTI
A little light reading?

GWEN
This trial is bizarre. I was trying to find some kind of guide for jurors.

Susan Bloom passes by in the b.g.

CASTROVERTI
Let's see. I'd start with the Code of Civil Procedure, section two three two.

Gwen shows him the book he just handed back to her.

CASTROVERTI
C.C.P., section two three two.
Well, I feel like a jerk.

GWEN
I won't hold it against you.

Gwen returns to her book. Castroverti's impressed.

CUT TO:
INT. MCKENZIE'S OFFICE - DAY

McKenzie's at his desk when Bloom barges in without knocking.

BLOOM
You're a stubborn old fart.

MCKENZIE
Of all the... get out of here.

BLOOM
Don't sputter at me, this is too important. We can do each other a lot of good.

MCKENZIE
I'd rather swim in nuclear waste.

BLOOM
Get over it, honey. You can't afford pride. This place is in deep financial doody and everybody knows it.

(off his look)
Just listen to my proposal. If you don't like it, then you can throw me out.

MCKENZIE
(long beat)
You have two minutes.

BLOOM
I only need one. I'm a cash cow. I've got more money than God. I'll pay whatever you want for office space and refer you my litigation overflow plus anything my clients need outside the industry. I'll even get you a deal with my insurance company.

MCKENZIE
In return for what?

(CONTINUED)
CONTINUED:

BLOOM
Your downtown connections. Your sterling reputation. You need a shot in the arm, I want to branch out. Together, we're Fred Astaire and Ginger Rogers.

(off his look)
She had the sex, he had the class.

(Continued)
MCKENZIE
If you mean a merger, it's out of the question.

BLOOM
I like to cohabit before I get married. We share space and see what happens.

MCKENZIE
Trust me, nothing will.

BLOOM
But you like my offer.

MCKENZIE
(after a beat)
We'd have the right to terminate at any time, on a month's notice. You pay for office services and the use of the library. Any joint clients are fifty-fifty.

BLOOM
My name goes on the door, we put out a press release and agree to talk closer ties in six months.

MCKENZIE
A year. And this will all have to be approved by the partners. It isn't final...

BLOOM
Small strokes, baby. Paperwork. (big smile) We've got a done deal.

Off McKenzie, thinking about Faust, we:

CUT TO:

INT. CRIMINAL COURT (GREEN) - DAY

Graphia has STEVEN WAERING, forties, attractive, on direct.

GRAPHIA
Once more, Mr. Waering. Mrs. Chandler visited your apartment regularly...

WAERING
Three times, over eight months.

(CONTINUED)
GRAPHIA
And at least one of those times, she spent the night with you.

WAERING
Not the way you mean, no.

GRAPHIA
An attractive woman, who loves you, comes to your apartment at one a.m., stays till dawn and you don’t sleep with her.

VAN OWEN
Objection, he’s badgering.

GRAPHIA
Witness is hostile, Your Honor.

JUDGE GREEN
Overruled.

GRAPHIA
(to Waering)
Are you denying you had a sexual relationship with Elsa Chandler before her husband was killed?

WAERING
Yes! We were friends. I was trying to help her...

GRAPHIA
Help her leave her marriage. Help her funnel Ralph Chandler’s money into your failing business—

VAN OWEN
Objection!

JUDGE GREEN
Sustained.

WAERING
He was beating her for God’s sake. He was raping her—

GRAPHIA
According to her. But the truth was, Elsa Chandler desperately wanted to get rid of her husband, so she could be with you.

(Continued)
"Something Old, Something Nude"  Rev. 7/26/91

22 CONTINUED:  (2)

VAN OWEN
Objection.

WAERING
No! She had to get out--

GRAPHIA
She wanted out because of you. And you needed cash.

WAERING
We weren’t the criminals, he was--

GRAPHIA
No further questions.

WAERING
The way he treated her was psychotic. What happened to Ralph Chandler was his own fault!

JUDGE GREEN
That’ll do, Mr. Waering.

As Graphia sits, Mullaney leans over to Van Owen.

MULLANEY
They’re not sure about him. We gotta build up sympathy fast.

Van Owen rises.

VAN OWEN
(to Waering)
You knew Elsa Chandler was married, didn’t you?

WAERING
She told me when we met. But she didn’t tell me the kind of monster she was married to--

GRAPHIA
Objection, nonresponsive. Move to strike.

JUDGE GREEN
Jury will disregard the answer.

VAN OWEN
(to Waering)
When did you realize Elsa Chandler was being abused by her husband?

(CONTINUED)
GRAPHIA
Objection! No foundation, he didn’t see any abuse---

VAN OWEN
He was with the defendant right after she was brutalized. This man is an eyewitness.

GRAPHIA
After the fact.

JUDGE GREEN
(to Van Owen)
I’ll allow you some latitude. But don’t push it.

GRAPHIA
I still object---

JUDGE GREEN
Don’t you push it, either. You’ll get your re-direct.

VAN OWEN
I repeat, Mr. Waering, when did you realize Elsa Chandler was being abused by her husband?

WAERING
The night she came to my apartment at one a.m. She was white and shaking. Under her raincoat, her blouse was torn. Her cheek was bruised and she had blood all over her. There were cuts on her neck and her breasts.

VAN OWEN
Who did she say inflicted those cuts?

WAERING
Ralph Chandler. With a butcher knife. He did that sometimes before he raped her---

GRAPHIA
Objection!

Sustained.

JUDGE GREEN
(Continued)
VAN OWEN
Did Mrs. Chandler tell you these things easily?

WAERING
No. At first she couldn't talk at all. It took hours before she'd tell me what he'd done. When it finally came out, I wanted to kill him myself.

VAN OWEN
Had she ever said anything about her husband before?

WAERING
(emotionally)
She tried so hard not to. I knew something was wrong but I could never get her to say what. After all the sick things he did to her, she was still loyal--

GRAPHIA
Your Honor, please.

JUDGE GREEN
Confine yourself to the question, Mr. Waering.

VAN OWEN
(to Waering)
From what you witnessed that night, from the physical evidence, do you have any doubt that Elsa Chandler was severely abused?

WAERING
She was bleeding. She was terrified. You can't fake that. Of course she was abused.

VAN OWEN
Thank you, Mr. Waering.

Van Owen sits and Graphia gets up.

GRAPHIA
You don't know that Mrs. Chandler was abused by her husband? In fact, Mr. Waering, you don't know she was abused by anybody. The truth is, she could have faked it.

(Continued)
CONTINUED: (5)

VAN OWEN

Objection.

GRAPHIA

I'll rephrase. Couldn't Elsa Chandler have inflicted what were really minor injuries on herself, in order to gain your sympathy?

WAERING

It's possible. But she didn't.

GRAPHIA

The two of you are close. Maybe you agreed to back up Mrs. Chandler's story. To help her fabricate an excuse for murdering her husband--

VAN OWEN

Objection!

JUDGE GREEN

Sustained.

GRAPHIA

You're in love with Elsa Chandler, aren't you, Mr. Waering?

WAERING

I don't see what that has to do with--

GRAPHIA

Answer the question, please. Are you in love with Elsa Chandler, yes or no?

WAERING

Yes.

GRAPHIA

Would you lie to save her life?

WAERING

No.

GRAPHIA

Objection.

JUDGE GREEN

Overruled.

VAN OWEN

Objection.

JUDGE GREEN

Overruled.
Continued: (6)

GRAPHIA
(to Waering)
According to phone company records, Ralph Chandler called your store from his office on July tenth, nineteen-ninety. He asked if his wife was there, didn't he?

WAERING

Yes.

GRAPHIA
And Elsa Chandler was there, wasn't she, Mr. Waering?

WAERING

Yes.

GRAPHIA
Did you tell that to her husband?

WAERING
He would've gone crazy, he would've beaten her again--

GRAPHIA
(insistent)
Did you tell Ralph Chandler his wife was there?

WAERING

No.

GRAPHIA
So you lied. To protect Mrs. Chandler.

WAERING
(long beat)
Yes.

GRAPHIA
No further questions.

He doesn't need any. The damage is done. Off Van Owen and Mullaney, we:

FADE OUT

END ACT THREE
"Something Old, Something Nude"  Rev. 7/26/91

ACT FOUR

FADE IN

23 INT. CRIMINAL COURT (SWANSON) - DAY

Judge Swanson enters on the cut.

JUDGE SWANSON
Come here, Mr. Kittredge.

Kittredge approaches the bench.

JUDGE SWANSON
(quietly)
I'm putting you on notice. Any breach of decorum, even the slightest, will land you in front of the State Bar.

KITTREDGE
(full volume)
Your Honor, it's clear that you hate my guts and my client's--

JUDGE SWANSON
Keep your voice down. That's exactly what I'm talking about.

KITTREDGE
You're hamstringing me, Judge. You're blocking any effective defense--

JUDGE SWANSON
I've reached my limit with you, Counsel! I will not let you demean my courtroom.

GWEN
(stands up)
Your Honor, I'd like to say something.

That stops everybody cold.

JUDGE SWANSON
You can't. You're a member of the jury.

GWEN
I have to talk to you.

KITTREDGE
Objection!

ROTH
Objection!

(CONTINUED)
JUDGE SWANSON
Miss, the jury doesn't address the court.

GWEN
You have the discretion to let me, Your Honor. People versus Gates. Upheld on appeal, ninety-seven Cal. App. Third, one twenty-nine.

Kittredge and Roth stare at Gwen. Off Judge Swanson, we:

TIME CUT TO:

INT. JUDGE SWANSON'S CHAMBERS - DAY

Judge Swanson consults a law book while Roth, Gwen and Kittredge wait. He snaps the book shut and looks at Gwen.

JUDGE SWANSON
All right. What's your problem?

GWEN
Mr. Diamond isn't getting a fair trial.

Judge Swanson glances at Kittredge, who's loving this.

GWEN
We're supposed to concentrate on the facts and we can't. All we can hear is you two yelling at each other.

JUDGE SWANSON
I instructed you to ignore Mr. Kittredge. And if you have complaints about me, you can take them to the Judicial Performance Commission after we're finished.

ROTH
Judge, this juror has obviously formed an opinion.

KITTREDGE
Wrong. She's trying not to.

ROTH
Put a sock in it, Frank. (to Judge Swanson) She should be excused.

(CONTINUED)
GWEN
Then you'll have to excuse the whole jury. We all feel the same.

JUDGE SWANSON
You discussed the case among yourselves?

GWEN
Not testimony, not anything we might deliberate. But when you're watching World War Three, you can't just ignore it.

JUDGE SWANSON
Do you know what you're saying?

GWEN
We took an oath, Your Honor. To give you a verdict based only on the evidence. I'm telling you that right now -- we can't do it.

Off Judge Swanson, we:

CUT TO:

24A INT. MARKOWITZ' OFFICE - DAY
Markowitz is working. Kelsey walks in.

KELSEY
I have a confession, Stuart.

MARKOWITZ
Now?

KELSEY
You were right about Ned. He's wonderful with Matthew. I was being a chauvinist. I had a knee-jerk reaction to a male nanny.

MARKOWITZ
You got over it, Matthew loves him, it turned out fine.

KELSEY
Except for the Marta fiasco. That was all my fault. I took her at face value, I rushed into hiring her.

(CONTINUED)
MARKOWITZ
Don't be so hard on yourself. She
was the one with the naked man.
(off her small smile)
Come on. What's really going on?

KELSEY
(after a beat)
I love being back at work. Maybe
it's not exactly the kind of law
I'd like to be practicing but I get
up every morning and I can't wait
to get to the office.

MARKOWITZ
And this is bad.

KELSEY
Maybe it's not fair to Matthew.
After three months, he's used to
having me home.

MARKOWITZ
So he'll get used to Ned.
(then)
You hated going to Gymboree. Ned
likes it.

KELSEY
And Matthew knows the difference.

MARKOWITZ
Absolutely. You can discuss it with
him, but I'd bet that the happier
you are, the happier he is. If
being here is what you want, Matthew
would say go for it. If he could
talk better.

KELSEY
(suddenly)
I love you, Stuart.

Off Kelsey kissing Markowitz, we:

CUT TO:
INT. VAN OWEN'S OFFICE - DAY
Van Owen and Mullaney.

MULLANEY
You were great. But the boyfriend hurt us.

VAN OWEN
They rest tomorrow, we put Elsa on no later than Thursday.

MULLANEY
She worries me. She could get up there and check out. Protect herself so much she sounds like the phone book.

VAN OWEN
You have another choice?

MULLANEY
(after a beat)
No. She's the only way we prove abuse. But we gotta hit hard on temporary insanity. She wasn't herself. He made her do things she'd never have done.

VAN OWEN
(flutly)
No. I'm going with self-defense.

MULLANEY
And insanity. You filed both.

VAN OWEN
I'm not using both. I want a clean acquittal.

MULLANEY
The odds are against you. She took the gun with her, we can't prove immediate threat. We gotta have insanity to fall back on. It's still not guilty.

VAN OWEN
There's been too much publicity, the Judge will have to commit her. She ends up victimized again.

MULLANEY
Grace, you don't wanna go for broke here.

(CONTINUED)
"Something Old, Something Nude" Rev. 7/26/91

CONTINUED:

VAN OWEN
I don't want Elsa Chandler in a mental ward, possibly for the rest of her life.

MULLANEY
At least she'll have a life. With straight self-defense you're taking too much of a gamble.

VAN OWEN
(flaring)
Don't second guess me, Tommy. I know what I'm doing.

MULLANEY
Yeah, so do I. You're acting out. You got a lot of anger over the baby and you're letting it cloud your judgment. As your friend, I know it's gotta be killing you and I'm sorry. But on behalf of our client, I think it stinks.

VAN OWEN
This was a mistake. You're not comfortable with second chair, I'll ask Jonathan.

MULLANEY
Great. Dump me, railroad the client. Do your best to screw things up. What's hurting you is still gonna be there.

Off Van Owen, we:

CUT TO:

25 thru 26

OMITTED:

27 INT. CRIMINAL COURT (SWANSON) - DAY

Judge Swanson finishes polling the jury.

CLERK

Wyles.

JUDGE SWANSON

Are you able to render a verdict in this case based solely on the evidence?

(CONTINUED)
"Something Old, Something Nude" Rev. 7/29/91

CONTINUED:

WYLES
No, Your Honor.

CLERK
Zinsmeister.

JUDGE SWANSON
Are you able to render a verdict in this case based solely on the evidence?

ZINSMEISTER
No, Your Honor.

They were the last two. After a beat:

JUDGE SWANSON
I've never seen anything like this in twenty years on the bench. Since the jury considers itself incapable of an impartial verdict, I have no choice but to declare a mistrial.

(to jury)
Ladies and Gentlemen, you're excused. I hope I never have the pleasure again.

Roth is pissed, Kittredge delighted. Off Gwen, we:

TIME CUT TO:

INT. COURTHOUSE CORRIDOR - DAY

Gwen waits for an elevator. It arrives -- to reveal Kittredge. Gwen has no choice but to get on with him. The doors close.

INT. ELEVATOR - CONTINUOUS ACTION

KITTREDGE
Thanks. You're the reason I won.

GWEN
It was a mistrial.

KITTREDGE
Which I'll claim resulted from judicial misconduct. In this state, I can argue double jeopardy. I win and Mr. Diamond walks.

GWEN
He should be tried again.

(CONTINUED)
"Something Old, Something Nude" Rev. 7/26/91

CONTINUED:

KITTREDGE
Absolutely. But he has a very good lawyer -- and he had you.

The elevator doors open. Kittredge walks out. After a beat, so does Gwen.

INT. ANOTHER CORRIDOR - CONTINUOUS ACTION

KITTREDGE
Roth would’ve eventually persuaded a party girl to testify. She’d have convicted on assault with an automatic weapon and our friendly judge would’ve slapped Mr. Diamond with the six-year max. We made it all go away.

GWEN
You had no case. The fights were deliberate. You used us.

KITTREDGE
I couldn’t get the Judge to bite, but you were a dream come true.

GWEN
You slimy son of a bitch.
(off his smile)
I’ll go to the Judge. I’ll tell him exactly what you did.

KITTREDGE
He already declared the mistrial. And you have no proof.
(them)
You’re out of your league, Ms. Taylor.

Kittredge moves on. Off Gwen, we:

CUT TO:

INT. VAN OWEN’S OFFICE - DAY
Van Owen is working. Kelsey, briefcase in hand, comes in.

KELSEY
Hi.

(CONTINUED)
CONTINUED:

VAN OWEN

Hi.

KELSEY
I know it’s short notice, but
Stuart and I would love you to come
home with us for dinner. He’s
making his killer pasta and I have
all the stuff for a caesar salad--

VAN OWEN
I’d love to, but not tonight.

KELSEY
(after a beat)
You don’t have to see Matthew.
He’ll probably be asleep--

VAN OWEN
I can’t. Okay?

KELSEY
Okay. When you’re ready.
(then)
We miss you.

Off Van Owen, we:

CUT TO:

INT. MCKENZIE’S OFFICE — NIGHT

Gwen and McKenzie.

GWEN
I was accepted at Loyola, but I
never went. I’ve always talked
myself out of going back.

MCKENZIE
Do you want to be a lawyer?

GWEN
I must. I can’t seem to get away
from them. I’ve covered for enough
to think I’d be good. In spite of
what happened today.

MCKENZIE
Then do it.

GWEN
It’s not that easy.

(Continued)
CONTINUED:

MCKENZIE
Law school at night and a full time
job? It'll be hell. You might not
make it. But if you don't try,
you'll never know.

Off Gwen, we

TIME CUT TO:

INT. RECEPTION - NIGHT

McKenzie and Gwen are on their way out.

GWEN
I'll need more flexible hours, but
I'll make sure Arnie is covered.

MCKENZIE
If you want help convincing him,
let me know.

GWEN
Thanks. You've been great.

He opens the glass doors for her -- and both stop short.

INT. ELEVATOR AREA - CONTINUOUS ACTION

Movers get off an elevator wrestling a huge abstract
painting. Following are Bloom and Kittredge. The painting
grazes a door.

BLOOM
Hey, watch that, it's worth more
than your company.

[sees McKenzie]
Leland, I'm glad we caught you.
This is Frank Kittredge, my new
associate. I promise a hired gun,
I deliver.

[to Kittredge]
The eminent Leland McKenzie.

KITTREDGE
Pleased to meet you.

BLOOM
Damn.

Bloom goes back into the elevator to retrieve her purse.

(CONTINUED)
CONTINUED:

MCKENZIE
This is Gwen Taylor.

KITTREDGE
We've met.

Gwen just stares at him. Two movers stagger past Bloom with an enormous desk, the last furniture. One stumbles.

BLOOM
(exiting elevator)
Can you believe it? I'm paying these putzes golden overtime. See you tomorrow.
(moves off with Kittredge)
Now the offices are tacky, but they have huge possibilities.

Gwen, trying to comprehend, moves into the elevator with McKenzie, who releases the "hold" button.

GWEN
They're moving in?

MCKENZIE
Regrettably, yes.

McKenzie looks at the elevator, sighs.

MCKENZIE
Where are you when I need you?

The elevator doors close, and we:

CUT TO:

35 EXT. VAN OWEN'S APARTMENT - ESTABLISHING - NIGHT

36 INT. VAN OWEN'S LIVING ROOM - NIGHT

Van Owen is by a window, sitting alone in the dark.

FADE OUT

THE END