

WGA-W 1973115

The Ecstasy

FADE IN:

INT. STRIP CLUB-NIGHT

An assortment of gang types and losers lay claim to the club. From a dark corner RON COLES(45)an out of place blue collar white guy, watches RAMONE SANTIAGO(35) a surly hoodlum punk by the stage.

Ramone slips a twenty into a Dancer's G-string then slaps her ass hard. The Dancer pivots and struts off. Ramone laughs and staggers away.

Ron pulls the hood of his sweat shirt over his salt and peppered head and slides off the bar stool.

A DANCER cruises the lounge. She smiles as Ramone passes.

DANCER

Hey Baby.

Ramone's depraved eyes stab the Dancer.

RAMONE

Fuck off bitch.

Ramone continues toward the door. Ron slips off the stool and follows. As the strobe light hits him the Dancer sees his face.

DANCER

Hey Ron!

EXT. STRIP CLUB PARKING LOT-NIGHT

Ramone staggers into the mild drizzle of the dark lot. Ron steps outside. He pulls a switch blade from his sweatshirt.

Ron closes the gap.

RON

Hey!

Ramone turns. Ron plunges the knife into his gut. Ramone's eyes widen as he crumbles to the asphalt.

CUT TO:

INT. COLES HOUSE GUEST BEDROOM-DAY

ANGELA (16) pretty Latina, sleeps in a single bed. Her head whips as her voice screams out in a whisper. She fights in sleep.

Angela gasps. She bolts upright holding onto a scream. She shakes off the nightmare and slides out of bed.

INT. COLES HOUSE HALLWAY-SAME

Angela pads up the hall. Ron steps into the hall. He has a towel around his waist, the smooth skin of his chest glistens.

Angela's eyes widen as she shrinks back against the wall. She looks away and holds herself.

FLASHBACK

Angela face down on a bed her arms pulled back by her unseen attacker. She cries and struggles under his weight. We see the smooth skin of his chest as he forces himself into her from behind.

RETURN TO SCENE

Ron touches Angela's shoulder.

RON
Hey. You okay?

She pulls away and darts back to her room.

ANNA COLES (37) attractive Latina, rushes up the hall. She glares at Ron as she rushes by.

ANNA
What happened?

RON
Nothing.

Anna gently taps on the door.

ANNA
Angela? Honey are you all right?

INT. COLES HOUSE KITCHEN-DAY

Ron sits at the island and watches Anna as she dices a tomato.

ANNA

I just don't know what to do.

RON

Maybe there's nothing to do.

Anna quickly opens the fridge and removes an avocado, she cuts it open.

RON (CONT'D)

Maybe she just needs a little space.

Anna guts the avocado and slices it into wedges .

ANNA

What do you mean?

Ron reaches over and takes Anna's hands in his. Anna looks at Ron.

RON

I mean maybe we're hovering.

She lets out a sigh her posture slackens.

ANNA

What are you thinking?

RON

Dinner, just you and me. Maybe stop by the club on the way home? We haven't seen Jenny and Luis in awhile.

Ron winks. Anna smiles.

ANNA

Maybe you're right. It might do us all some good.

EXT. ECSTASY CLUB-PARKING LOT-NIGHT

Blurred heat rises from the blacktop. Three Miami News vans are parked haphazard. A crowd of reporters circle like sharks behind yellow tape just outside the club entrance.

The door opens. Ron Coles is muscled out in cuffs by LIEUTENANT VASQUEZ (40) a crew cut with muscles.

REPORTER 1

Lieutenant Vasquez, what are the charges?

Anna Coles is hauled out behind her husband. Miami Metro police officer shove her toward a waiting cruiser.

REPORTER 2

Did you find illegal drug activity?

REPORTER 3

What about prostitution?

Vasquez ignores the reporters as he hustles Ron into the back of the police cruiser.

EXT. COLES HOUSE- EARLY MORNING

A sedan pulls into the driveway. Anna gets out and runs into the house.

INT. COLES HOUSE GUEST BEDROOM-CONTINUOUS

Anna rushes into the room. The bed is neatly made, the morning newspaper lays on the bed. Ron enters. Anna anxiously opens the closet.

Empty.

ANNA

She's gone.

Ron picks up the paper. A picture of himself and Anna in the back of a police cruiser on the front page.

LOCAL TEACHER ARRESTED AT SEX CLUB

DISSOLVE TO:

EXT. MIAMI SKYLINE-DAY

Moving toward the city from the ocean over Biscayne Bay. Focus on a mirrored glass office building.

INT. OFFICE BUILDING LOBBY COFFEE SHOP-DAY

JACK PERLMAN(36)glares impatiently at the BARRISTA as he resets the espresso machine for the third time. He brushes the sleeve of his tailored suit and glances at his watch.

A TV News report filters in from the corner of the shop.

REPORTER (O.S.)
I'm standing with one of the
parents that have come out in
protest to a teacher's suspension
at North Miami High...

Jack turns to the Television.

A REPORTER stands with a HISPANIC WOMAN. In the back ground a group of PARENTS picket with signs and chant.

PARENTS (FILTERED)
FIRE! HER! FIRE! HER!

REPORTER(FILTERED) (CONT'D)
...after her arrest at a
local swingers club. You're
obviously not satisfied with
the schools suspension.

PARENTS (FILTERED)
FIRE! HER! FIRE! HER!

HISPANIC WOMAN (FILTERED)
She was arrested at sex club
her husband had drugs, there
was prostitution and god
knows what else. Kids
shouldn't be taught by that
kind of trash. She should be
fired!

BARRISTA (O.S.)
May I help you?

JACK
Mocha latte.

INT. OFFICE BUILDING- ELEVATOR- DAY

Jack holds the latte in one hand and a briefcase in the other. The doors open. He steps out into the main lobby. On the wall behind the reception desk in raised gold letters.

LAW FIRM OF WYATT, LEVINSON AND ASSOCIATES.

A young RECEPTIONIST talks on a headset.

RECEPTIONIST

One moment I'll direct your call.

She perks up with a flirtatious smile as Jack passes by.

RECEPTIONIST (CONT'D)

Good morning Mr. Perlman.

JACK

Good morning Lucia.

INT. JACKS OFFICE-RECEPTION AREA-CONTINUOUS

ESTELLE(45) types vigorously. Jack stops at her desk and hands her the latte.

Estelle glances over her glasses, smiles and pops the lid jonesing for a hit.

ESTELLE

Ahhh. Mocha Latte in the morning,
smells like...

She closes her eyes and savors the aroma.

ESTELLE (CONT'D)

Victory.

JACK

Very cute. What's cooking?

Estelle peeks at the note on her desk.

ESTELLE

Judge Cooper at nine, a sit down
with the City attorney at two and
Nathan wants to see you before you
leave for court.

JACK

My summary notes?

ESTELLE

On your desk.

JACK

Correctly cited?

Estelle raises an eyebrow, feisty.

ESTELLE

Double or nothing on the latte?

JACK
Anything but that.

ESTELLE
Can't play in the big league?

JACK
The kid's slower than traffic on
the three-ninety-five.

He turns.

ESTELLE
Elizabeth called.

Jack stops.

ESTELLE (CONT'D)
She said, "She doesn't have time to
pick up the Tux."

JACK
(to himself)
Great.

INT. SENIOR PARTNERS OFFICE-DAY

NATHAN WYATT(65) portly and gray hair, stands behind a mahogany desk and stares out at Biscayne Bay. Jack sits in the high back leather chair in front.

IRA LEVINSON(69) sits on the couch. A folder lays open on the coffee table. Levinson puts on his bifocals and picks up the folder.

LEVINSON
You're numbers look good Jack.
Your work on the Ramirez case.

He looks at Jack over his Bifocals.

LEVINSON (CONT'D)
Outstanding.

JACK
Thank you.

WYATT
Why are you holding back on
Rodriguez?

JACK
Sir?

WYATT

Nancy Rodriguez was your mentor when you joined the firm. Is there a problem?

JACK

I can win the case on merit.

Wyatt turns, his face is pulled back in a dog-like snarl.

WYATT

This isn't the boy scouts. Rodriguez took clients from this firm. You have leverage use it.

Wyatt turns back to the window.

WYATT (CONT'D)

I want a settlement on the table by the end of business today. Do that and you'll have our recommendation for partner.

JACK

Yes sir.

Levinson crosses the room. He extends his hand.

LEVINSON

Congratulations son.

JACK

Thank you.

LEVINSON

We'll see you and Elizabeth tonight at the Benefit?

JACK

Of course.

INT. MIAMI DADE COUNTY COURTHOUSE-HALLWAY-DAY

NANCY RODRIGUEZ (39) sexy as hell, stands with her client, an attractive middle-aged Woman. Jack walks up the hall, a preppy Playboy at his side. He makes eye contact with Nancy.

NANCY

(to her client)
Give me a minute.

The Middle-aged Woman and the Playboy glare at each other with contempt.

Jack and Nancy move away from their clients.

NANCY (CONT'D)

What's up?

Jack hands a document to Nancy.

JACK

Your client had a seventeen year old in front of the camera. Her production company isn't the only thing on the line here. If this gets out she's facing criminal charges.

Nancy scans the document.

NANCY

The second she turned eighteen she changed her name and went to work for another production company and he knows it.

JACK

Sex with a minor is still illegal in this state.

Nancy looks at Jack with disappointment.

NANCY

What does he want?

JACK

He wants the production company, she keeps the house.

Nancy sizes up Jack's poker face.

NANCY

I'll advise my client.

JACK

I need an answer by the end of business today.

Jack returns to his client.

INT. JACK'S OFFICE-RECEPTION AREA-DAY

A disheveled Ron Coles absently sits on the couch. Jack walks in. Estelle looks up. Jack raises an eyebrow to Estelle.

ESTELLE
(in a whisper)
Ron Coles. He walked in about ten
minutes ago. He asked to speak to
you.

JACK
To me?

ESTELLE
Yes.

Jack holds open his office door.

JACK
Mr. Coles? Please come in.

INT. JACK'S OFFICE-CONTINUOUS

Jack offers Ron the chair in front of his desk. He stops at
the wet bar and pours a glass of water from a pitcher.

JACK
How can I help you?

RON
There was a police raid at a club
in Miami a few weeks ago.

JACK
The Ecstasy club, It's been on the
News.

RON
I was arrested on drug charges.
You've seen what the media has done
to my wife. She committed suicide a
week ago.

Jack turns.

RON (CONT'D)
I don't used drugs. The police
planted that evidence. I want to
file a claim against the city.

Jack offers a glass in Ron's direction.

RON (CONT'D)
No. Thank you.

Jack sits down.

JACK

The kind of claim you're asking for
is difficult to prove.

Jack takes a sip.

RON

I have a witness willing to come
forward? My wife is dead Mr.
Perlman. I want the people
responsible in jail.

JACK

Even with a credible witness I
doubt that would happen.

RON

Why?

JACK

It goes to cause, the question
being, was it your sexual activity
that brought on your wife's suicide
or the backlash of the arrest? The
odds of a jury finding in your
favor, I just don't see it.

Ron glares at Jack with contained rage.

JACK (CONT'D)

I'm sorry Mr. Coles.

Ron gets to his feet. Jack begins to get up.

RON

Don't bother. I can find my way.

INT. JACK'S OFFICE RECEPTION-DAY

Nathan Wyatt enters. Estelle looks up.

WYATT

Is he in?

ESTELLE

He's with a client.

The office door opens. Ron bustles past Nathan Wyatt. Wyatt
does a double take as Ron goes by. Jack stands in his office
doorway.

JACK
Something I can help you with
Nathan?

Wyatt turns. Confused.

WYATT
What? Oh yes, I just got off the
phone with Nancy Rodriguez, good
job today.

INT. JACK'S HOUSE- BEDROOM-NIGHT

ELIZABETH PERLMAN (34) sits in a robe at her vanity. She
stares at the home pregnancy test stick in her hand then
looks at herself in the mirror.

She pops a birth control pill from the packet on the vanity.
She hears footsteps on tile.

JACK (O.S.)
Liz?

Elizabeth hides the birth control pills in her purse.

Jack hurries into the bedroom with a tuxedo on a hanger.

ELIZABETH
Sorry, I had a late showing in
Kendall.

He tosses it on the bed and begins to unbutton his shirt.

JACK
It's not like I don't have enough
to do in one day.

ELIZABETH
I work for a living too. Why are we
going to this anyway?

Jack goes into the bathroom.

JACK (O.S.)
The firm's been Project Counsel
from inception.

The shower water runs. She does her make up.

ELIZABETH
But a baseball stadium sounds like
a waste of money.

JACK (O.S.)
The firm doesn't think so and
they're buying dinner.

Angry whisper.

ELIZABETH
Of course they are.

Jack comes back into the bedroom.

JACK
We have no choice.

ELIZABETH
We always have a choice.

He slips off his shoes.

JACK
Not if I'm going to make partner.
I'm up for review.

Elizabeth focuses on her make up.

JACK (CONT'D)
Tom will be there. We haven't seen
him since the wedding. What's the
problem?

Jack sees the test kit on the vanity. They make eye contact
in the mirror. She looks away.

JACK (CONT'D)
I'm sorry.

He kisses her cheek.

JACK (CONT'D)
I shouldn't have snapped at you.

ELIZABETH
You better get showered. We don't
want to be late.

INT.FONTAINEBLEAU HOTEL- BALLROOM-NIGHT

TOM LANGLEY(35) wears black tie and stands at the podium,
tables flank both sides. A banner behind reads.

BUSINESSES FOR A BETTER MIAMI

Tom taps the microphone. The din of the crowd dies down.

TOM

Good evening. Thank you all for coming out tonight. I'm sure you're all wondering what's for dinner. At five hundred dollars a plate I'm kind of anxious too, so without further adieu.

Tom looks to his left.

TOM (CONT'D)

I give you the Mayor of Miami, Robert Garcia.

Crowd applause.

Mayor ROBERTO GARCIA(48) slick black hair, stands up and moves to the podium. He pats Nathan Wyatt and Ira Levinson on the back on his way by.

He shakes hands with Tom.

As Tom exits the podium. Garcia gestures toward him.

GARCIA

My Deputy Mayor.

More applause. Tom gives a quick wave. Garcia leans toward the microphone.

GARCIA (CONT'D)

I thought you were going to tell a joke before the my intro?

Tom smiles shrugs his shoulders.

GARCIA (CONT'D)

Maybe I'm the joke?

Garcia flashes a big smile. The room chuckles.

GARCIA (CONT'D)

Well not anymore! We got approval from the house. Miami Stadium is about to become a reality...

Loud applause.

INTERCUT WITH BALLROOM-TABLE-CONT.

Jack and Elizabeth applaud.

GARCIA (O.S.)
Now let's start building our
dreams.

INT. FONTAINEBLEAU LOUNGE-LATER

Wyatt, Levinson and Langley stand in line with Garcia. Garcia holds a cigar as he greets guests.

Jack and Elizabeth make their way. Nathan Wyatt shakes hands with Jack.

Wyatt leans in.

WYATT
Was that a new client leaving your
office this afternoon?

JACK
A personal case, nothing
substantial. I had to turn it down.

WYATT
That's too bad.

Wyatt guides Jack to Garcia.

WYATT (CONT'D)
Mr. Mayor, I'd like to introduce
you to a future member of the firm.
Say hello to Jack Perlman.

Garcia takes a pull from the cigar, smoke quaffs. Garcia sizes up Jack.

Garcia extends his hand.

GARCIA
Jack, it's good to have you on
board. There's no way that we could
keep up.

JACK
Your city attorney doesn't miss
much.

GARCIA

John Waterston's a good man but there's going to be a lot more coming his way.

JACK

You know you could cut the legal in half if you were to offer some of the bids to local contractors. Keep some of the money in house?

GARCIA

Free markets keep the bids competitive you know that Jack.

JACK

But jobs equal votes. This is an election year.

Garcia sideways glares Jack, a predator ready to strike. Jack holds his ground.

Garcia finally turns out a smile. He throws an arm around Jack's shoulder with a laugh.

GARCIA

I like this kid Nate! He's got...

Garcia looks at Wyatt for the word.

WYATT

Moxie?

GARCIA

Moxie! That's it.

Garcia releases Jack and finagles him toward the bar.

GARCIA (CONT'D)

Go on, go enjoy yourselves.

Wyatt takes Elizabeth's hand.

WYATT

Elizabeth. Lovely to see you.

Elizabeth with a cynical half smile.

ELIZABETH

Nathan.

Jack and Liz move down to Tom. They hug like the college friends they are. Wyatt whispers to Garcia. Garcia and Wyatt watch Jack and Tom.

INT. FONTAINEBLEAU HOTEL-LOUNGE DANCE FLOOR-CONT.

Nancy and ANTONIO RODRIGUEZ (42) Latin handsome, dance a tango. The heat of their movements is captivating. Jack and Elizabeth applaud with the crowd. Nancy and Antonio make their way over.

JACK
That was amazing.

NANCY
Thank you.

JACK
Nancy, this is my wife...

Nancy extends her hand.

NANCY
Elizabeth of course. So nice to meet you. Jack told me you were beautiful but that's definitely an understatement.

ELIZABETH
Thank you. That was quite an amazing performance. I wish I could dance like that.

Nancy smiles.

NANCY
All you need is a strong partner.

She looks at Antonio.

NANCY (CONT'D)
Antonio this is Jack and Elizabeth. I counseled Jack at the firm when he started.

Elizabeth extends her hand. Antonio cradles it, their eyes flash for an instant.

ANTONIO
Very nice to meet you Elizabeth.

JACK
(To Nancy)
About this morning.

NANCY
Don't worry Jack, you'll get used to it.

JACK

Is that why you left the firm?

NANCY

I have no problem getting my hands dirty. I just have to be on the right side.

JACK

Right or wrong, we don't get paid for losing.

NANCY

The truth is always right, Jack.

JACK

Words to live by?

Nancy places her arm around Antonio's waist and pulls him close.

NANCY

Absolutely, win or lose.

ANTONIO

It was a pleasure to meet you Elizabeth.

There is a glimmer in Elizabeth's eye as she smiles her good evening to Antonio.

ELIZABETH

As it was you Antonio.

Antonio guides Nancy away. Elizabeth hands Jack her wine glass.

ELIZABETH (CONT'D)

Would you mind? I need some air.

EXT. FONTAINEBLEU BALCONY-NIGHT

Elizabeth stands by the railing and gazes at the city.

TOM

It's beautiful isn't it?

Elizabeth turns. Tom holds two glasses of champagne.

ELIZABETH

Yes it is.

TOM
I hope you don't hate me.

ELIZABETH
Why would I hate you?

He hands her a glass.

TOM
Because I am an inconsiderate ass
and I spoiled your wedding day.

ELIZABETH
Don't be ridiculous, you didn't
spoil anything.

She takes a quick sip of champagne. He knows her.

TOM
It still hurts doesn't it?

She turns to the city.

TOM (CONT'D)
You never told Jack about our
conversation did you?

ELIZABETH
Who Jack slept with the day before
we got married is his business. Why
even bring it up?

TOM
It wasn't obvious?

She turns.

TOM (CONT'D)
I was in love with you.

A sad smile.

TOM (CONT'D)
I still am.

Tom walks away.

INT. JACK'S CAR-NIGHT

Jack drives. Elizabeth stares out the window. It's silent for too long.

JACK
There's a reproduction specialist
in West Palm.

ELIZABETH
It's not that.

JACK
What is it?

ELIZABETH
Something Tom said.

He glances at her.

ELIZABETH (CONT'D)
He said he was in love with me.

With a chuckle.

JACK
He said that?

ELIZABETH
You find that amusing?

JACK
I just don't see it that's all.

ELIZABETH
Really? Then why did he say it?

Jack looks at Elizabeth.

JACK
Tom told you he was in love with
you tonight?

ELIZABETH
Yes.

JACK
How did that come up?

ELIZABETH
What difference does it make he
said it.

JACK
So are you in love with him?

ELIZABETH
Of course not.

JACK

Then why were you thinking about
it?

ELIZABETH

Forget it Jack. It's not important.

Elizabeth stares out the window.

INT. MAYOR GARCIA'S LIMO-DAY

Garcia has a cell phone pressed to his ear. He appears
aggravated. The voice on the phone sounds New York gangster.

VOICE ON PHONE

He's gonna shut it down. You said
it was under control.

GARCIA

It is under control.

VOICE ON PHONE

Not from where I'm standing. You
better get your shit straighten out
Bobby, I got a lot riding on this
deal.

Garcia angry.

GARCIA

You think I don't! It's my ass on
the line!

VOICE ON PHONE

You better watch that spic temper
of yours or one day it's gonna get
in you trouble.

The line goes dead. Garcia snaps the phone shut and tosses it
on the seat.

INT. TOM'S CONDO-LIVING ROOM-DAY

Tom paces, a cell-phone is pressed to his ear, a rock glass
in his hand. He takes a long pull from the glass.

INT. JACK'S OFFICE-DAY

Jack sits behind his desk. He reads construction bids. City attorney JOHN WATERSTON (45) sits on the opposite side doing the same.

Waterston glances at Jack over his readers.

WATERSTON
FTG has the lowest bid so far.

Jack flips a page of the file.

JACK
Everything looks to be in order.

WATERSTON
FTG gets it then.

Waterston marks the file with a sharpie. The intercom buzzes.

ESTELLE (FILTERED)
You have a call on line one.

Jack picks up the phone.

JACK
Jack Perlman.

He listens for a second then glances at Waterston. He puts his hand over the phone.

JACK (CONT'D)
I've got to take this John. Can we finish this later?

WATERSTON
Sure. I'll leave these with you.

Waterston leaves.

JACK
Okay, what's up?

INTERCUT WITH. TOM'S CONDO-SAME

TOM
Did Ron Coles come to see you?

Another long pull from the rock glass.

JACK (V.O.)
He was in my office two days ago.

TOM
Take his case.

JACK(V.O.)
You're his witness?

Tom looks at the mini recording device on the coffee table.

TOM
Yes.

INTERCUT WITH JACK'S OFFICE

JACK
Why didn't you say something at the benefit?

TOM (V.O.)
Too many people watching.

JACK
You should be talking to the Federal prosecutor not me.

TOM(V.O.)
It's on my to do list but first I need to meet with you, someplace outside you're office.

JACK
My house tomorrow morning before I go in.

TOM (V.O.)
I'll see you then.

INT. JACK'S HOUSE KITCHEN-EARLY MORNING

Jack is dressed for work. He pours coffee. Elizabeth enters in a robe. She slides onto a seat at the island counter.

ELIZABETH
You're up earlier than normal?

He grabs another mug.

JACK
Tom's coming by this morning.

ELIZABETH
Why?

Jack pours coffee.

JACK
Something to do with a police raid
in Miami.

Jack places the mug in front her.

ELIZABETH
You'll be home early right?

Jack searches.

ELIZABETH (CONT'D)
My mother's 60th?

Nothing.

ELIZABETH (CONT'D)
For god sake. Do I really ask that
much?

JACK
It's not a problem. I'll meet you
at the restaurant.

Elizabeth snatches the mug and slides off the stool.

ELIZABETH
I'm tired of making excuses.

JACK
I'm trying to make partner.

ELIZABETH
And I'm trying to get pregnant!

Jack's cell phone rings.

JACK
Jack Perlman.
(A beat)
What?

He listens for a few seconds then ends the call.

ELIZABETH
What is it?

JACK
Tom's dead, some kind of car
accident.

INT. JACK'S OFFICE RECEPTION-DAY

Jack walks absently past Estelle's desk.

ESTELLE
Are you all right?

He stops at his office door and turns.

JACK
Yeah. Get a hold of Hector for me.

EXT. GRAVE YARD- DAY

A priest gives the final prayer as the coffin is slowly lowered. Mayor Garcia stands behind ROSE LANGLEY (61) and DAN LANGLEY (67). Rose and Dan hold hands. The City's Bravest and Finest stand in the background.

Jack and Elizabeth stand among the crowd. A tear rolls down from behind Elizabeth's sunglasses. Jack reaches for Elizabeth's hand. She moves it away.

EXT. GRAVE YARD ROAD-DAY

Dan Langley helps his wife into the car. He sees Jack and Elizabeth approach.

DAN LANGLEY
Jack! Do you have a minute?

Jack walks over.

DAN LANGLEY (CONT'D)
Tom's condo; if you could just get his personal belongings.

Dan looks toward his wife.

DAN LANGLEY (CONT'D)
There's no rush, I just don't think Rose is ready for that.

JACK
I'll take care of it.

DAN LANGLEY
Thank you.

INT. JACK'S HOUSE KITCHEN-LATER SAME

Still dressed from the funeral. Elizabeth is visibly upset. She rinses a dish at the sink. Jack flips through mail at the counter.

JACK

I can take the rest of the day.

She places it in the dishwasher.

JACK (CONT'D)

We could do something; get out of here for a while.

She picks up a glass. Jack goes to her.

ELIZABETH

I'm fine.

He gently touches her shoulders, she tenses.

ELIZABETH (CONT'D)

I said I'm fine!

The glass falls and shatters. She kneels to collect pieces. Jack kneels to help.

ELIZABETH (CONT'D)

Just go!

He touches her arm. Her eyes fill with tears her voice cracks.

ELIZABETH (CONT'D)

I don't need you hovering over me!

Jack pulls her toward him. She breaks down in his arms.

INT. JACK'S OFFICE-DAY

Jack has the phone to his ear. HECTOR MENEZ(57) slight paunch, looks like an ex-homicide detective, stands in the doorway.

JACK

I haven't had a chance to speak to them yet.

Jack points to the chair in front of his desk.

JACK (CONT'D)

I'll call you as soon as I do.

Jack hangs up.

JACK (CONT'D)

What did you find?

HECTOR

Not a thing. I talked to my guy in vice, he wouldn't say shit. Something's going on that's for sure.

JACK

What about Coles?

HECTOR

He's legit, has a construction license, builds high end homes around Dade and Boward county.

JACK

Illegal activity?

HECTOR

Nothing, but he was questioned about a homicide at a strip club in North Miami a few months ago. A dealer named Ramone Santiago got stabbed in the parking lot. One of the dancer saw Coles follow Santiago out the door.

JACK

Anything?

HECTOR

All they could do was place him at the scene. Santiago was a mid level player but he was pretty ambitious, they figured he stepped on the wrong toes.

Hector leans back.

HECTOR (CONT'D)

You want me to keep digging?

JACK

I'll let you know. Thanks Hector.

HECTOR

Any time Jack.

EXT. COLES HOUSE FRONT DOOR-DAY

Loose sheets of paper litter the overgrown front yard. Jack walks to the front door and knocks. He steps into the yard and picks up a sheet of paper.

CHILD MOLESTERS NOT WELCOME! LEAVE NOW!

Jack takes out his cell-phone and punches numbers.

JACK
Yeah, Estelle it's me...

An ELDERLY WOMAN walks a mini poodle up the side walk.

JACK (CONT'D)
...he's not at the house. I need
his work number.

The poodle sniffs around Jack's car. The Elderly Woman looks in Jack's direction.

JACK (CONT'D)
Okay thanks.

Jack snaps the cell shut.

ELDERLY WOMAN
Good morning.

The poodle pees on a tire. She gives Jack a guilty smirk.

ELDERLY WOMAN (CONT'D)
Sorry, Abner has a thing for tires.
Are you looking for Mr. Coles?

JACK
Yes, do you know him?

ELDERLY WOMAN
I live next door.

He hands her his card.

JACK
Mr. Coles came to see me about
retaining my service. How long have
you lived next door?

ELDERLY WOMAN
Since they bought the house. It
must be twelve years now. It's a
funny thing though.

JACK
What's that?

ELDERLY WOMAN
You never really know you're neighbors do you? You turn on the TV one morning and there they are being arrested. They did seem like a nice couple up until the young girl showed up.

JACK
Young girl?

She glances at the card indecisively.

ELDERLY WOMAN
I believe her name was Angela.

JACK
A relative?

ELDERLY WOMAN
Oh goodness no, she was Mrs. Coles student.

She places her hand on her chest.

ELDERLY WOMAN (CONT'D)
Lord knows what they were doing to that poor girl.

INT. RESTAURANT TABLE-NIGHT

Desert plates half finished, wine glasses all but empty. Jack and Elizabeth face each other in the midst of conversation.

JACK
He was going to the Federal prosecutor; then this freak car accident?

ELIZABETH
There has to be another way?

JACK
Hector couldn't get any answers. This might be the only way.

INT. JACK'S CAR-NIGHT

Parked. Jack and Elizabeth look at the Blue and white neon sign on the side of the building.

ECSTASY CLUB

They look around. The parking lot is full. She looks at Jack.

ELIZABETH

Are you sure about this?

JACK

We'll make it fast.

Jack opens the door and steps out.

INT. ECSTASY CLUB-NIGHT

Jack and Elizabeth enter and are greeted by a host couple JENNIFER and LUIS (Forties) Jennifer extends her hand to Jack.

JENNIFER

Welcome to Ecstasy.

INT. ECSTASY CLUB-BAR-NIGHT

Elizabeth observes the dance floor. Couples grind. Women kiss and tease both sexes. There is a heightened state of lasciviousness.

A handful of couples laugh and touch each other as they leave the dance floor and head through the doors to the back of the club.

Jack wraps his arm around Elizabeth's waist. She turns her attention back to the conversation.

LUIS

We have a "no drugs" policy here. There's no second chances. You get caught with anything illegal, you're out.

JACK

What about security? I read that the club was raided a while back.

Jennifer's eyes well up.

ELIZABETH
Are you all right?

JACK
I'm sorry I didn't mean to upset
you.

Jennifer nervously chuckles at herself as she wipes her eyes.

JENNIFER
Just another election year.

LUIS
Honey don't.

JENNIFER
(to Luis)
I'm fine!
(to Jack and Elizabeth)
Really, it's fine.

LUIS
We don't like to talk about that
night.

Jennifer and Luis have heated words in Spanish.

JENNIFER
They treated us like second class
citizens!

LUIS
Okay, just calm down.

JENNIFER
This couple has a right to know
what happened.

Jack and Elizabeth look on with concern. Jennifer defiantly
turns to Jack.

JENNIFER (CONT'D)
We think the raid was set-up to
expose a member running for public
office.

LUIS
That's enough.

JENNIFER
It's not enough!

WOMAN'S VOICE (O.S.)
Jack?

Jack turns to see Nancy and Antonio make their way over.

NANCY
I thought that was you.

JACK
Nancy?

LUIS
(to Nancy)
You know this couple?

NANCY
Yes.

LUIS
Would you and Antonio mind
finishing up for us?

NANCY
We'd love to.

Luis and Jennifer shake hands with Jack and Elizabeth.

LUIS
Don't worry you're in good hands.

They leave. Antonio points to their drinks.

ANTONIO
Would you care for another?

ELIZABETH
Yes, Thank you.

Antonio waves to the Bartender.

NANCY
We've been talking about you two.
(whispers to Elizabeth)
Antonio couldn't take his eyes off
you all night.

Elizabeth eyes brighten as she smiles at Antonio.

MONTAGE

The four raise their glasses in a toast.

Elizabeth leans toward Antonio as they engaged in
conversation.

Jack and Nancy laughing as the Bartender pours another round.

Nancy gently rubs Elizabeth's back in a friendly gesture.

Elizabeth smiles at Nancy. Nancy brushes Elizabeth's hair off her shoulder.

Elizabeth holds Jack's hand and pets his arm. Jack smiles at Elizabeth. She smiles at Jack.

END MONTAGE

Nancy leans toward Elizabeth and Jack.

NANCY

Would you like to see the rest of
the club?

Elizabeth offers Jack a positive smile. Nancy takes Elizabeth's hand. The four head through the double doors at the back of the club into

LARGE LIVING ROOM

The room is instantly quieter and more intimate. A fully stocked bar along the far wall. Couch sets are arranged intimately around the room.

Couples chat and relax with other couples in a touch and feel fashion.

NANCY

This is another social area.
The private rooms are down the
hall.

Nancy leads the group past a thirty something FOURSOME on couch set. a sexy female, MONICA, catches Nancy's attention.

MONICA

Nancy, introduce us to your sexy
friends?

Nancy leans in and cheek kisses her. The foursome offer inviting smiles.

NANCY

This is Jack and Elizabeth. Antonio
and I showing them the club.

Monica offers a flirtacious smiles.

MONICA

You're more than welcome to join us
when you're done.

NANCY

Thank you, perhaps we will, enjoy.

Nancy leads the group on to the

HALLWAY

They approach the first room. The door is open.

NANCY

An open door is an invitation to
watch.

All four peek in.

THREE MEN sit on the edge of a jacuzzi. A BRUNETTE skillfully
performs oral on the men. Two lengthy BLONDES kiss and play
with each other.

Jack leans into Elizabeth from behind.

JACK

You like this?

Elizabeth presses her buttock against Jack.

ELIZABETH

What's down there?

NANCY

Just more play rooms. Would you
like to see?

Elizabeth looks at Jack.

ANTONIO

Perhaps another time?

Impulsive.

ELIZABETH

No. We'd like to.

NANCY

Come.

Nancy takes Elizabeth's hand and leads the group down the
hallway to a

PRIVATE PLAYROOM

A king-sized bed takes up the center of the room. A couch along one wall. Nancy takes Jack to the bed. Antonio leads Elizabeth to the couch.

Nancy and Jack stand beside the bed, they kiss. They remove articles of clothing. Nancy and Jack move onto the bed. She slides on top.

Nancy's hips move rhythmically,

ELIZABETH
Mmmm. Yes like that!

Jack looks at Elizabeth and Antonio on the couch. Elizabeth's heated murmurs of pleasure rise as her hips grind into Antonio.

ELIZABETH (CONT'D)
I Like that.

In a whisper.

NANCY
You like watching them?

Elizabeth looks at the bed. Her eye meet Jack's with total abandon. A satisfied smile edges her face as she turns her attention back to Antonio.

Jack's body tenses and rises as Nancy Rides him to completion.

INT. JACK'S CAR-NIGHT

The tension in the air is thick, the silence is deafening.

INT. JACKS HOUSE ENTRANCE FOYER-NIGHT

Jack flips the light switch. Elizabeth moves to Jack, she tries to kiss him. He turns away. She tries again. He pushes her back.

ELIZABETH
What's wrong?

Jack stares at the floor.

JACK
I can't do this.

ELIZABETH
Can't do what?

He looks up.

JACK
I don't know you anymore.

Elizabeth slaps him across the face. She turns and walks up the hall.

INT. JACK'S OFFICE-NIGHT

Jack stands in front of his office window, moonlight streaks his tortured expression. He raises a full rock glass to his lips and drains it.

FLASH BACK TO PRIVATE ROOM

Elizabeth in the moment of total abandon. A satisfied smile edges her face as she turns her attention back to Antonio.

BACK TO SCENE

Jack turns away from the window and hurls the rock glass across the room, the glass shatters against a wall.

INT. JACK'S HOUSE BEDROOM-NIGHT

Elizabeth cries on the bed.

INT. OFFICE- RECEPTION AREA

Estelle types at her word processor. Jack's office door slowly opens. Estelle looks up.

ESTELLE
Good lord Jack, you gave me a jolt!

Estelle studies Jack's clothing.

ESTELLE (CONT'D)
Did you sleep here last night?

JACK
Long story. See if you can set up a meeting with Warren Jacobson ASAP, and get a hold of Hector for me.

ESTELLE

What should I reference the meeting to?

JACK

His run for office.

INT. JACK'S CAR-DAY

Jack drives Hector sits in the passenger seat.

JACK

It has to be Jacobson.

HECTOR

It makes sense. He's killing Garcia in the early polls. If Garcia wanted to derail his run that's one way to do it.

INT. JACOBSON STATEROOM-DAY

Jack and Hector stand in the center of an enormous library surrounded by bookshelves three stories high.

VOICE OF A MAN

Good afternoon gentlemen.

They look up.

WARREN JACOBSON (55) stands above them on the balcony. He moves smoothly down the staircase. He extends his hand to Jack.

JACOBSON

You must be Jack Perlman.

JACK

Yes and this is...

JACOBSON

Hector Menez private investigator.

JACK

We'd like to ask you some questions concerning...

JACOBSON

The Ecstasy Club. I'm aware of what you're here for gentlemen. Let's just clear the air right now.

Jacobson moves toward the bar.

JACOBSON (CONT'D)
This is off the record, otherwise I
have nothing to say.

He reaches for a bottle of scotch. He turns to Jack and Hector.

JACOBSON (CONT'D)
Are we clear?

He raises the bottle.

JACOBSON (CONT'D)
Care to join me?

Jack and Hector are silent. Jacobson turns his attention to the rock glass.

JACOBSON (CONT'D)
In answer to your first question,
yes, I was at the Ecstasy Club the
night of the police raid, I left
before the police arrived.

JACK
Did you know the police were going
to raid the club?

JACOBSON
Yes.

He drops a few ice cubes into the glass and pours the scotch.

JACK
Do you know who was behind it?

JACOBSON
No, only that the police would be
there but I'm sure the order came
from up the chain of command.

Jacobson sips the scotch.

JACOBSON (CONT'D)
If I win the election I intend to
shut down the Miami Stadium
proposal.

Off Jack's confused expression.

JACOBSON (CONT'D)
 It's a 525 million dollar proposal.
 I could rebuild Joe Robbie for the
 money they'll skim.

HECTOR
 Can you prove Garcia's dirty?

JACOBSON
 I wouldn't waste my time. The way
 to stop him is get him out of
 office.

JACK
 Who told you about the raid?

JACOBSON
 Garcia's campaign manager.

JACK
 We need a name.

JACOBSON
 Randall Prescott.

INT. REAL ESTATE OFFICE- DAY

The office is silent. Elizabeth files paperwork. She looks up
 when the SUPERVISOR enters from her office.

SUPERVISOR
 I've got get out to Margate. Be
 sure to lock up when you leave.

She walks out. The phone RINGS.

ELIZABETH
 Gold Coast Realty, how may I help
 you?
 Yes it's my listing.

She glances at her watch.

ELIZABETH (CONT'D)
 I was just on my way out but I have
 to go right by there. I could meet
 you in say, fifteen minutes?
 (beat)
 Great, I'll see you there.

EXT. RANCH HOUSE-DAY

Elizabeth stands by her car in the driveway of a well manicured ranch house. A black sedan pulls in. FRANK GERARDI(48) a thick fireplug like man gets out.

ELIZABETH
Mr. Gerardi?

He peels off his sun glasses and extends his hand.

GERARDI
Please, call me Frank. You must be Elizabeth? Thanks for showing it on short notice.

ELIZABETH
Not at all, Frank.
Shall we?

INT. RANCH HOUSE-DAY

They enter a large open foyer with polished tile floor. Their voices reverberate inside the vacant house.

ELIZABETH
The family moved to North Carolina so they are anxious to sell.

GERARDI
We'll I'm pretty anxious to buy.

Elizabeth smiles

ELIZABETH
I think you're going to like what you see.

GERARDI
I already do!

Their footsteps echo as they move to the

KITCHEN

Elizabeth stands with her back against the granite island counter like a model showcasing the grand prize.

ELIZABETH
How do you like it?

Gerardi moves uncomfortably close to her.

GERARDI

It's just what I'm looking for.

She tries to sidestep.

ELIZABETH

Perhaps you'd like to see the rest
of the house.

Gerardi blocks her way.

GERARDI

I don't think that will be
necessary.

ELIZABETH

I think you should leave.

Gerardi turns and pins Elizabeth against the island. He flips
open a switch blade and holds it under Elizabeth's throat.

GERARDI

I'm not going anywhere.

He forces her face down to the counter top. The sound of
fabric being torn.

Elizabeth's eyes fill with panic. Gerardi leans over her, his
mouth close to her cheek.

GERARDI (CONT'D)

Tell you're husband to stop poking
his nose where it don't belong
before someone else gets hurt.

Gerardi kisses her on the cheek then backs away. Elizabeth
doesn't move. Gerardi turns and walks out.

INT. JACK'S HOUSE LIVING ROOM-NIGHT

The room is dark. Elizabeth is balled up on the couch, her
blouse is torn, her mascara runs. She hears footsteps and
balls up tighter.

Jack turns on a the light, he sees her torn blouse.

JACK

Liz? What happened?

Her voice shakes.

ELIZABETH

I don't know? He... he just
attacked me.

He goes to her.

JACK

Who? Who attacked you?

ELIZABETH

He said his name was Frank Gerardi.
I was showing him a listing. The
next thing I knew he was on me.

JACK

We need to get you to a hospital.

ELIZABETH

No. That didn't happen. He just
scared me that's all.

JACK

You didn't...

He catches himself.

ELIZABETH

I didn't what, Jack?
You think this was my fault?

JACK

I didn't say that!

Jack runs his hand through his hair.

ELIZABETH

He had a message for you.

Jack looks at her.

ELIZABETH (CONT'D)

Tell you're husband to stop poking
his nose where it doesn't belong
before somebody else gets hurt.

JACK

I went to see Warren Jacobson
today. He was at the Ecstasy the
night of the raid. The police were
looking for him.

ELIZABETH

Just let it go!

JACK

Tom was going to come forward! Tom was murdered! Doesn't that mean anything?

Elizabeth gets off the couch.

ELIZABETH

Don't I ?

She walks out of the room.

INT. JACK'S HOUSE KITCHEN-NEXT DAY

Elizabeth sits at the island counter. She sips a glass of wine. Jack enters. He picks up the pile of mail next to Elizabeth's purse.

ELIZABETH

We need to talk.

Jack flips through mail.

ELIZABETH (CONT'D)

We should never have gone to that club.

Off Jack's silence.

ELIZABETH (CONT'D)

You were in that room too.

Jack explodes. He slaps Elizabeth's purse off the counter.

JACK

Not like you!

Purse stuff spills across the floor. Jack sees a birth control packet on the floor. He goes over to it. He picks it up.

JACK (CONT'D)

When did you get these?

ELIZABETH

(Calmly)
A while ago.

JACK

How long?

Silence.

JACK (CONT'D)

How long!

She sips her wine then casually places the glass back on the counter.

ELIZABETH

The day I stopped trusting you Jack. You want to know why Tom told me he was in love with me? He was apologizing for ruining my wedding. For telling me he saw you with your ex the night before.

Off Jack's expression.

ELIZABETH (CONT'D)

That's right, he told me he saw you get into the elevator with her and go up to her room.

Jack's eyes fall to the floor.

ELIZABETH (CONT'D)

You remember don't you? It was easy for me to remember because it was the night before my wedding.

Elizabeth voice trembles.

ELIZABETH (CONT'D)

My wedding Jack! You just had to go and fuck your ex-slut one last time isn't that right?

A whisper.

JACK

It didn't mean anything.

She slides off the stool. She picks up her wine glass .

ELIZABETH

Then why keep it a secret?

She walks out.

EXT. JACK'S CAR-DAY

On the over seas highway, nothing but blue/green ocean views for miles.

EXT. JACK'S CAR-CONT.

The car glides into a Key West condo complex overlooking the Gulf.

INT. TOM'S CONDO LIVING ROOM-DAY

Jack removes pictures from the walls and packs them in boxes. He removes a picture of Elizabeth. He stares at the picture for a few seconds then places it in a box.

INT. TOM'S CONDO BEDROOM-DAY

Jack removes clothes from a dresser. He sees a large envelope with his name on it. He pour the contents out onto the bed. A mini disk and a recording device.

Jack picks up the disk. He slides it into the player.

GARCIA (V.O.)
He's not going anywhere!

WYATT (V.O.)
What about New York?

GARCIA (V.O.)
I can handle New York.

WYATT (V.O.)
Anthony Giovanelli is not a man to
cross.

A loud slamming sound.

GARCIA (V.O.)
Fuck New York! Okay? And fuck that
Fat prick Giovanelli! It's my ass
on the line, not his!

A silent beat.

GARCIA (V.O.)
(calmly)
Handle it Manny. Make sure it
doesn't get back to us.

WYATT (V.O.)
What about Perlman?

GARCIA (V.O.)
He's got nothing without Langley.

WYATT (V.O.)
He could get ideas.

GARCIA (V.O.)
Manny will explain what happens to
people with ideas.

CORTEZ (V.O.)
I hear he's got a pretty wife.

INT. JACK'S CAR-DAY

Jack drives, silent, pensive on the Overseas Highway. Jack's cell phone rings.

JACK
Jack Perlman.

GERARDI (V.O.)
Did you get my message Jack?

JACK
Who is this?

GERARDI (V.O.)
Your wife didn't tell you about our
little liaison the other day?
That's too bad. We had a really
good time.

JACK
You stay away from her!

GERARDI (V.O.)
Or what?

The sound of an engine roars. Jack looks in the rearview mirror just as the large cast iron bumper slams into the rear of his car.

Jack is thrown back into the seat. The phone flies from his hand. The car swerves violently to the left. He corrects the car.

The truck motor roars again and rams the car. The car swerves to the right. Jack over corrects and the car rolls several times in front of the truck.

The truck slams into the side of the upside down car. The car spins into the concrete guard rail. The truck roars by.

Jack hangs from the safety belt, shatter glass litters the roof.

GERARDI (V.O.)
 Don't worry Jack, I'll be sure and
 say hello to the wife for you.

Jack bleeds from above his left eye. He winces as he struggles to unbuckle the belt. He drops into the shattered glass. Jack finds his cell phone and crawls out the window.

EXT. JACK'S CAR-DAY

Jack stands beside the upside down vehicle. He punches numbers on his cell. We hear the sound of the phone ringing.

JACK
 Please pick up.

ELIZABETH (V.O.)
 You've reach Elizabeth Perlman
 Leave a message and I'll get back
 to you.

JACK
 Liz if you're there get out of the
 house. Gerardi may be on his way.
 I'm calling Hector. He'll come get
 you.

Jack ends the call and punches more numbers.

EXT. JACK'S HOUSE-NIGHT

Hector stands at the front door. He presses the door bell. He looks in the side light. He presses the bell again. He waits a few seconds. Hector pound the door.

HECTOR
 Liz! It's Hector open up!

He pounds more. The door opens.

HECTOR (CONT'D)
 (in Spanish)
 Thank God.

ELIZABETH
 Hector?

Hector enters the foyer. Elizabeth shuts the door.

HECTOR
 Don't you check your phone?

ELIZABETH
I was asleep.

HECTOR
We have to get out of here.

ELIZABETH
Why?

HECTOR
Gerardi is on his way here.

ELIZABETH
Where's Jack?

HECTOR
He's on his way.

Elizabeth heads for the bedroom. Hector stays by the door and watches the street.

INT. BLACK TRUCK-NIGHT

In front of Jack's house. Gerardi assesses Hector's car parked on the street. He looks at the house, no lights are on inside.

INT. JACK'S HOUSE-NIGHT

Hector watches a black truck slowly pulls away and turn left at the corner. Elizabeth stands in the darkness behind Hector.

ELIZABETH
What is it?

HECTOR
Not sure. I'm going to check
outside. Take this.

He hands Elizabeth his revolver.

HECTOR (CONT'D)
The safety is off, you just point
and pull the trigger. Got it?

Elizabeth nervously nods her head. Hector reaches behind his back and pulls a second revolver. He opens the door and goes out.

EXT. JACK'S HOUSE-NIGHT

Hector checks around the front yard and the street. He heads to the side of the house. He moves along the path to the back yard. He sees nothing. He returns to the front of the house.

Hector is hit from behind. He crumbles to the ground. Gerardi takes Hector's gun.

INT. JACK'S HOUSE-NIGHT

Gerardi quietly closes the front door. He moves cautiously down the hall. He opens the door to the

BEDROOM

He flicks on the light. Elizabeth stands with the gun pointed at Gerardi. Her hands quiver. Gerardi smiles. Elizabeth's voice trembles.

ELIZABETH
Don't come any closer.

Gerardi eases into the room.

ELIZABETH (CONT'D)
Stay where you are!

GERARDI
Oh come on Lizzy, don't be like that.

Gerardi slowly reaches into his back pocket, he flaunts a switchblade.

GERARDI (CONT'D)
Remember what a nice time we had?

The blade springs open with a crisp snap. Elizabeth's body flinches.

INTERCUT WITH. FRONT LAWN

Jack crouches down by Hector's side. Hector in a fog rubs the back of his head.

HECTOR
I'm OK. He's in there.

INTERCUT WITH. BEDROOM

GERARDI

What's the matter? Don't you want
to finish what we started?

Gerardi moves a step closer.

ELIZABETH

I'm warning you.

Another step closer.

ELIZABETH (CONT'D)

Stay away from me or you're going
to get hurt.

GERARDI

Oh yeah? Who's gonna hurt me, you?

JACK

No I am.

Before he can turn, We hear a whoosh sound and the sweet spot
making contact with Gerardi's skull.

Gerardi caves to the floor. Jack holds a five iron. He has
dried blood above his eye, his clothes disheveled. He goes to
Elizabeth's side.

She is frozen with the gun still pointed.

JACK (CONT'D)

Liz?

Her body trembles. Jack slowly reaches for the gun.

JACK (CONT'D)

It's okay.

He gently removes it from her grip.

JACK (CONT'D)

Your okay now.

Her eyes finally make contact with Jack's. She breaks down in
Jack's arms.

INT. JACK'S HOUSE KITCHEN-MORNING

Jack is dressed for work, he has butterfly tape above his
eye. Elizabeth enters.

ELIZABETH
Your going in?

JACK
I have to.

ELIZABETH
You don't have to. You can just
walk away.

JACK
You heard the tape. You know what
they did.

Elizabeth gets a mug out of the cabinet.

JACK (CONT'D)
They killed Tom. They did this to
us. I can't let them get away with
that.

She puts the mug down and turns to Jack.

JACK (CONT'D)
I need to know you're going to be
safe. Can you stay with your mother
for awhile?

She looks at Jack.

JACK (CONT'D)
I have to do this.

Elizabeth closes her eyes and nods her head.

EXT. RESIDENTIAL CONSTRUCTION SITE-DAY

COLES CONSTRUCTION in black letters on the side of the office
trailer. A bulldozer pushes earth, behind it the ocean view
is breathtaking. Ron stands with one of his WORKMAN over a
blueprint near the site.

RON
We're too close to the water. Move
the footings back fifty yards.

Jack approaches the two men.

JACK
Mr. Coles!

Ron turns.

JACK (CONT'D)
Jack Perlman. Do you remember me?

RON
Yeah.

JACK
Is there someplace we can talk?

INT. CONSTRUCTION TRAILER-DAY

Ron grabs the bottle of scotch as he walks by the coffee pot then plops down behind his desk. Jack takes the chair in front. A picture of Anna sits on the desk.

JACK
I tried you at the house several times.

Ron rummages through the desk draws.

RON
I haven't been home very much. What can I do for you Mr. Perlman?

Ron puts a shot glass on the desk and pours. Jack glances at the clock, eleven AM. Ron holds up the bottle to Jack.

JACK
No, thank you.

Ron downs the shot.

JACK (CONT'D)
You were right. The Ecstasy raid was a set up.

Ron pours another shot.

JACK (CONT'D)
I have the name of a witness. If I can get him to come forward, would you still be interested in pursuing a claim?

RON
Why?

Ron throws back the second shot.

JACK
If I can convince a judge to give me a trial date...

RON

What difference does it make?

JACK

The police wrongfully raided that club. That's illegal entry, false arrest even false imprisonment. They violated your fourth amendment rights.

RON

You told me I had no case. Nothing's changed, I'm still the same guy who walked into your office three months ago.

JACK

Ron, Listen to me.

RON

No, you listen! You didn't give a shit three months ago, nobody did! You looked at me like some kind of an animal! Now you come here wanting something from me? Why the fuck should I help you?

JACK

This isn't just about you, it's bigger than that.

Ron rubs his temples.

JACK (CONT'D)

I'm not saying I understand it all but if I can at least convince a judge that the police entered that club illegally then what happen to your wife....

Beat.

JACK (CONT'D)

Maybe we can do something about it.

Ron looks at the picture of Anna on his desk.

JACK (CONT'D)

What would she want you to do?

INT. JACK'S RECEPTION AREA-DAY

Estelle files documents in the cabinet behind her desk. Jack walks in. Estelle looks up. Jack in a low voice.

JACK

Cancel everything for today. Get a hold of administration at North Miami High.

Estelle jots notes.

JACK (CONT'D)

I want a copy of Anna Coles employment records. Then contact the District and get a copy of her file. I want all pre and post tenure reviews. I need everything on the record.

Estelle looks up.

JACK (CONT'D)

One more thing. I need number for Randall Prescott.

ESTELLE

Garcia's campaign manager?

JACK

This doesn't leave this office.

INT. PRESCOTT HOUSE-DAY

RANDALL PRESCOTT(35) tall and thin framed, cleans the lenses of his glasses methodically and precisely.

PRESCOTT

I know Tom was you're friend and I believe what you're saying is true.

He holds them up to the light.

PRESCOTT (CONT'D)

I wouldn't put anything past Garcia.

He puts the glasses on and turns.

PRESCOTT (CONT'D)

But it's like I told you over the phone, it's not enough to get an indictment.

JACK
Let me decide if it's enough. Tell
me what happened.

INT. JACK'S OFFICE-ANOTHER DAY

Jack collects files and puts them in his briefcase. Nathan Wyatt enters full-steam, a legal file in hand.

WYATT
Are you out of your mind!

Jack ignores Wyatt.

WYATT (CONT'D)
You are not going through with
this!

JACK
I've got a viable claim and a
client that wants to pursue it.

WYATT
You've got nothing until I say so!

Wyatt holds up the file.

WYATT (CONT'D)
This is conflict of interest. This
firm is working in conjunction with
the city. Do you have any idea
what's at stake ?

Jack spins into Wyatt's face.

JACK
I know my wife was attacked and
my friend is dead! I know the raid
was set up and that you had a hand
in all of it!

WYATT
You better get yourself under
control, boy!

JACK
Garcia's not getting away with
this.

He shoves past Wyatt. Wyatt staggers back.

WYATT

Your finished Perlman! You walk out
of this office and your finished!

Jack heads out the door.

WYATT (CONT'D)

You hear me! You're office is on
the street!

Jack dashes past Estelle and rumbles toward the elevators
like a man possessed.

EXT. OFFICE BUILDING REVOLVING DOOR-CONT.

Jack pushes through the door to the side walk, he walks to
the corner and across the street to

BICENTENNIAL PARK

Jack walk/runs until he comes to the water of the bay. He
glares at the water. He breaths heavy, his brow beads up.
He catches his breath and turns to the office building.

Jack takes out his cell phone and punches numbers.

EXT. DAVIS HOUSE BACK DECK-DAY

Elizabeth sits in a lounge chair and reflectively looks out
at the Bay. A sail boat glides slowly by, the occupants wave.
Her Mother's southern accent floats out to the deck.

JUDY(O.S.)

You said it was before the wedding?

ELIZABETH

The night before.

JUDY(O.S.)

Men do what they do. It didn't have
to mean anything.

INT. DAVIS HOUSE KITCHEN-DAY

JUDY DAVIS(60's) youthful, attractive, no doubt Elizabeth's
mother, prepares sandwiches. Elizabeth enters the kitchen.

ELIZABETH

But it meant something to me.

Judy turns. Elizabeth stands in the doorway.

JUDY
Southern women don't question
honey, you know that.

ELIZABETH
Why, don't we have feelings? Didn't
Daddy's indiscretions hurt?

Judy looks at her daughter with a fidgety expression.

JUDY
I suppose they did but that didn't
mean he didn't love me.

ELIZABETH
That's a hell of a way to show it.

The telephone RINGS. Judy picks it up.

JUDY
Davis residence.

INTERCUT WITH. BICENTENNIAL PARK

JACK
Judy it's Jack, is Liz there?

INTERCUT WITH. DAVIS HOUSE

Judy looks at her daughter.

JUDY
Oh, hi Jack.

Elizabeth waves her mother off.

JUDY (CONT'D)
Actually she's out right now. I can
give her a message if you'd like.

JACK(FILTERED)
I just need to speak to her.

JUDY
I'm sorry. Are you sure I can't
give her a message?

JACK (FILTERED)
No, I'll try again later.

Judy's expression pleads to her daughter's sympathy.

JUDY
I'll tell her you called.

INT. CITY ATTORNEY'S OFFICE-DAY

John Waterston sits at a generic conference table with Mayor Garcia and Chief Cortez. Jack sits on the opposite side of the table.

WATERSTON
Eighty-five thousand if he
withdraws right now.

JACK
False arrest, false imprisonment,
malicious prosecution, abuse of
process, libel, slander, shall I go
on?

WATERSTON
You're gambling on the testimony of
one witness.

Jack turns to Garcia.

JACK
Here's a deal for you. We'll take
the eighty-five if they come
forward, admit what they did and
resign from office.

GARCIA
You're crazy if you think that's
going to happen!

CORTEZ
I got thirty years invested. I'm
not losing my pension over this!

WATERSTON
Nobody's asking you to do that.
Let's all just calm down.

Waterston looks at Jack.

WATERSTON (CONT'D)
I think this is a pretty sweet
offer considering you don't have a
case. Believe me Jack, I am fully
prepared to go to court with this.
Don't be unreasonable.

JACK
Your boss ran over the fourth
amendment!

Jack looks at Garcia.

JACK (CONT'D)
When I'm done the Feds get their
turn.

GARCIA
If you had anything you wouldn't be
standing here. You're a joke
Perlman.

Jack stands up. He puts papers in his briefcase.

JACK
That's it John. That's what I want!

WATERSTON
What about what your client wants?

Garcia slowly stands and leans in over the conference table.

GARCIA
You take me on with this concoction
of yours and you'll be chasing
ambulances until you can't run
anymore.

Jack and Garcia face off like gunslingers.

JACK
Tell Nathan Wyatt I want an answer
by the end of business today.

GARCIA
How's the wife Jack?

Jack leaps at Garcia. Garcia steps back just out of reach. He smirks as he straightens his tie.

GARCIA (CONT'D)
We're done here.

Cortez and Garcia leave. As the door shuts behind them.

WATERSTON
Eighty five thousand is a gift.
What the hell is wrong with you?

Jack shuffles papers into his briefcase.

WATERSTON (CONT'D)
Have you taken a good look at
you're client? Did you even ask why
they had a student living there?

Jack closes the briefcase.

WATERSTON (CONT'D)
Did you know his wife was in
therapy?

Jack looks at Waterston.

WATERSTON (CONT'D)
That's right. She had been to a
psychologist.

Jack picks up his briefcase. Waterston grabs him by the arm.

WATERSTON (CONT'D)
At least take the offer to him.

Jack glares at Waterston.

JACK
Five o'clock John, or I'll see you
in court.

Jack walks out.

INT. COLES HOUSE KITCHEN-NIGHT

The sound of rain pelts the roof. Ron sits at the table a
half empty bottle of Jack Daniels at arms reach. He stares at
pictures of Anna.

He hears pounding on the front door. Ron gets up. He goes to
the

FRONT DOOR

Jack stands on the stoop and shakes the rain off.

JACK
We need to talk.

Ron heads back into the house. Jack follows.

INT. COLES HOUSE KITCHEN-NIGHT

Ron drops heavily back into the chair. He stares at the photos. Jack looks down at Ron.

JACK
Why didn't you tell me about your
wife's therapy?

Ron looks up at Jack.

JACK (CONT'D)
I had to hear that from City
counsel.

RON
It had nothing to do with any of
this.

JACK
What about Maria La Cava?

Ron is silent. Jack paces the kitchen. He runs a hand over his wet hair.

JACK (CONT'D)
She's a defense witness. I have to
know how to question her.

Gruff.

RON
I want her kept out of this.

JACK
You can't keep her out of this! You
had her daughter living here! The
defense is going to have a fucking
field day!

Anger.

RON
You're not to question her.

JACK
Why?

Jack turns to the table.

JACK (CONT'D)
Why did your wife see a
psychologist? Why was Angela here?

Ron stares at the pictures.

JACK (CONT'D)
I can't help you if you don't tell
me the truth!

More silence. Jack grabs Ron.

JACK (CONT'D)
Answer me!

Ron explodes to his feet. He grapples Jack by his rain coat
and throws him down on the kitchen table.

RON
What do **you** want from me? Why are
you here? You want the truth? Start
telling the truth!

Ron pushes himself away from Jack and walks out of the
kitchen.

INT. CITY ATTORNEY'S OFFICE CONFERENCE ROOM-DAY

A stenotype clacks as John Waterston questions MARIA LA CAVA
(37) broken and spiritless, a fleshy scar on her left cheek,
clearly a hard life lived.

Jack and Ron sit opposite the table in silence.

WATERSTON
Ms. La Cava according to Miami
General admission, your injuries
were due to a domestic dispute, you
were unconscious when you arrived.
Can you tell me what you remember
after you woke up in the emergency
room?

MARIA
Mrs. Coles was there. She said she
had made arrangements for me to go
into rehab when I was released from
the hospital. She told me not to
worry Angela was with her.

WATERSTON
Did she tell you Angela would be
living with she and her husband
until your release from rehab?

MARIA

No.

WATERSTON

Did she inform child protective services?

MARIA

I don't know?

WATERSTON

Were you aware that North Miami High had investigated a claim of misconduct against Mrs. Coles involving Angela?

JACK

The claim was found unsupported and dropped, it's inadmissible. You can't ask the question.

Ron leans toward Jack and whispers.

WATERSTON

Off the record then.

The stenotype stops. Jack has hushed words with Ron. Ron looks defiantly at Waterston.

RON

You're suggesting my wife and I had some type of inappropriate relationship with this student?

JACK

This is off the record.

RON

No! I want this on the record!

Waterston smiles invitingly at Ron.

WATERSTON

Please, feel free.

RON

The cops set me up! They planted that evidence and caused a shit storm that destroyed our lives! If you ever suggest my wife did anything inappropriate with a student again, it will be the last thing...

Jack springs to his feet.

JACK
That's enough. Were done here.

Jack gets up. Ron looks at Jack.

JACK (CONT'D)
Let's go.

Ron slowly rises. Jack shepherds him toward the door.

WATERSTON
Jack! A word before you go.

INT. WATERSTON'S OFFICE-MINUTES LATER

Waterston leans back in his chair. Jack stands in front of Waterston's desk.

WATERSTON
The eighty five is still on the table but you have to take it before you walk out that door.

Jack looks at the floor.

WATERSTON (CONT'D)
I'm doing you a favor here. Prescott left the meeting, a jury isn't going to award anything on hearsay and your client may have had relations with a sixteen year old student. When I get done painting that picture, how do you think the jury's going to see him? He's a loose cannon. You put him on the stand and there's no telling what's going to come out.

Jack looks up.

WATERSTON (CONT'D)
Take the offer.

INT. NANCY'S OFFICE-DAY

Nancy reads a case file. Her intercom BUZZES.

NANCY'S SECRETARY(FILTERED)
Mr. Perlman is here to see you.

Nancy pushes the intercom button.

NANCY
Send him in.

Jack enters. Nancy looks up and smiles.

NANCY (CONT'D)
Aren't you on the wrong side of the
tracks?

JACK
I need your help.

NANCY'S OFFICE- LATER

Jack watches Nancy as she reads through the case file. She stops reading and glances at him over her glasses.

NANCY
How much?

JACK
Eighty-five thousand.

She tosses the file on the desk.

NANCY
I take it you said no?

Nancy gets up and walks to the window.

NANCY (CONT'D)
The night at the club?

Silence.

NANCY (CONT'D)
You should have considered the
offer.

JACK
I have something I want you to
hear.

Nancy turns to face Jack. Jack puts the mini-recorder on her desk and pushes play.

MINUTES LATER

Nancy has her arms folded across her chest.

GARCIA(FILTERED)
Manny will explain what happens to
people with ideas.

CORTEZ (FILTERED)
I hear he's got a pretty wife.

Jack wears a pained expression. He pushes stop.

JACK
I could really use your help.

A beat.

NANCY
You have to be honest with me right
now. What happened after you left
the club?

Jack's eyes fall to the floor.

INT. JACK'S HOUSE OFFICE-NIGHT

The desk lamp is the only light illuminating the room. Jack
leans over the desk and writes.

INSERT

Federal Express envelope address. FBI-ORGANIZED CRIME UNIT.
MIAMI OFFICE, MIAMI FLORIDA. Jack finishes writing. Another
Fed Ex envelope lays on the desk addressed to ANTHONY
GIOVANELLI NEW YORK CITY, NEW YORK. Jack slips a mini disk
into each envelope.

INT. NANCY'S OFFICE-DAY

The desk is covered in legal files. Nancy reads a deposition.
Jack reads a deposition as he paces the floor.

Nancy looks up.

NANCY
Maria La Cava's a defense witness,
why didn't you question her?

JACK
Our client made it clear to me he
didn't want her questioned.

Perplexed.

NANCY

A teacher had a student living in her home; she doesn't notify Child Protective Service and you don't ask why?

JACK

It won't matter, if I can show malicious intent we'll get a settlement.

NANCY

We won't get anything if the jury thinks our client was having sex with a minor.

INT. COLES HOUSE KITCHEN-DAY

Ron leans against the kitchen counter. Nancy sits at the table.

NANCY

You told him not to question Maria La Cava. Why?

Ron stares out the window.

RON

I don't trust him. He doesn't understand.

NANCY

I understand. If you don't trust him, trust me.

He watches the couple across the street work in the yard. He closes his eyes and pinches his brow.

NANCY (CONT'D)

Tell me about Maria La Cava.

He turns to Nancy. He sits down.

RON

Maria had a boyfriend, Ramone Santiago...

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM-DAY

The room is in a low hum. Nancy sits between Jack and Ron at the plaintiffs bench. John Waterston and CO-COUNSEL sit at the defense bench.

Judge ARLEN HASKINS (67) enters from chambers and ambles to his bench. The room becomes silent.

BALIFF

All rise! The United States
Eleventh District court is now in
session. The honorable Judge Arlen
Haskins presiding.

Haskins glares down at the benches over his bifocals.

JUDGE HASKINS

We'll here opening statements.

Jack gets up and moves to the center of the Jury box.

JACK

What you have before you is a
malicious act of false arrest. The
fourth Amendment rights of my
clients Ron and Anna Coles were
violated.

He paces.

JACK (CONT'D)

The evidence we present will show
that the Mayor of Miami, and the
Miami Metro Chief of police,
maliciously and illegally
orchestrated the raid of The
Ecstasy Social Club on April 27th
of last year

He stops and faces the jury.

JACK (CONT'D)

We will also show that due to the
backlash from the arrest, Anna
Coles, a teacher at North Miami
High, endured an excessive amount
of stress, public humiliation and
community degradation, causing her
to become deeply depressed, which
in turn resulted in her ending her
own life.

Jack takes his seat.

JUDGE HASKINS

Mr. Waterston, you have the floor.

WATERSTON

Thank you Your Honor.

Waterston swaggers to the jury box. He addresses Jack's opening in a dismissive tone.

WATERSTON (CONT'D)

The defense will show that none of these charges are true. We will also show that Mrs. Coles suicide was a result of her particular lifestyle choice, to which the arrest had no bearing.

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM- MINUTES LATER

Randall Prescott sits on the witness stand. Jack stands in the center of the bench.

JACK

Mr. Prescott, would you please tell the court who attended the meeting in the Mayor's office, dated April 14th of last year.

PRESCOTT

Myself, Mayor Garcia, Police chief Cortez and Tom Langley were present.

JACK

Tell us what transpired.

PRESCOTT

Early polling showed a general dissatisfaction in the Mayor's performance. I suggested he take a more open approach to the public and their concerns, that he go out and talk to the people of Miami.

JACK

And what was his response to your suggestion?

PRESCOTT

He said he needed a more immediate solution to the problem.

JACK

What happened next?

PRESCOTT

Police Chief Cortez commented that he had information concerning the Mayor's adversary that might help.

JACK

What did Chief Cortez's comment mean to you?

WATERSTON

Objection. Speculation.

JUDGE HASKINS

Sustained.

JACK

Who is Mayor Garcia's strongest political adversary?

PRESCOTT

Warren Jacobson. He's the Mayor's only political adversary.

JACK

How did the Mayor respond to Chief Cortez's suggestion?

PRESCOTT

He wanted to hear what information Chief Cortez had.

JACK

What did Chief Cortez say then?

PRESCOTT

That he had something of an intimate nature that could be of help. I advised the Mayor not to take that approach.

JACK

What did Mayor Garcia say to you?

PRESCOTT

He said, "come see me when you grow a set."

JACK

What did you think that meant?

WATERSTON

Objection!

JACK

The statement was directed to the witness by the Mayor. The witness is expected to understand the meaning.

WATERSTON

I think we all understand the meaning.

JUDGE HASKINS

I'm warning both of you from here on. These antics won't stand in my court. Over ruled. The witness may answer.

PRESCOTT

He meant when I grow a set of balls.

The room laughs.

JACK

What happened next?

PRESCOTT

I resigned.

JACK

Thank you.
(to Haskins)
Nothing further.

Haskins looks toward Waterston's bench.

JUDGE HASKINS

Your witness.

WATERSTON

After the Mayor made that comment, where did you go?

PRESCOTT

I left the office.

WATERSTON

Did you hear what Chief Cortez told the Mayor?

PRESCOTT

No.

WATERSTON

So you have no idea what Chief Cortez said?

A beat.

WATERSTON (CONT'D)

A simple yes or no will do.

PRESCOTT

No, I do not.

WATERSTON

So when Chief Cortez said he had something of an intimate nature, that could have meant both the Mayor and Mr. Jacobson were, let's say, dog lovers?

PRESCOTT

I suppose anything is possible.

WATERSTON

Nothing further your honor.

JUDGE HASKINS

Re-direct counsel.

JACK

None Your honor.

JUDGE HASKINS

Call your next witness.

JACK

The Plaintiff calls Lieutenant Marcus Vasquez.

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM- MINUTES LATER.

Lt. Vasquez sits on the witness stand. Jack stands in the center of the bench.

JACK

Lieutenant Vasquez, what was the probable cause for obtaining a search warrant for the Ecstasy club?

LIEUTENANT VASQUEZ

We gained information of drug activity and prostitution at the club.

JACK

How did you come upon that information.

LIEUTENANT VASQUEZ

We got an anonymous tip.

JACK

Do you follow up on all anonymous tips Lieutenant?

LIEUTENANT VASQUEZ

No.

JACK

Why follow up on this one?

LIEUTENANT VASQUEZ

If the lead is considered solid we follow up.

JACK

Who decides what tips are solid?

LIEUTENANT VASQUEZ

The Chief of police.

JACK

Chief Cortez.

LIEUTENANT VASQUEZ

Yes.

JACK

Upon completion of your search did you find prostitution taking place?

LIEUTENANT VASQUEZ

No.

JACK

What about drug activity?

LIEUTENANT VASQUEZ

We found the plaintiff, Ron Coles, in possession of 1/2 an ounce of cocaine.

JACK

And how many people in the club did you search that night?

Vasquez shifts uncomfortably in his chair.

LIEUTENANT VASQUEZ
Just Mr. Coles.

JACK
That is pretty amazing. The one
person you searched that night just
happened to be in possession of an
illegal substance.

WATERSTON
Objection!

JUDGE HASKINS
Move it along.

JACK
Nothing further your Honor.

JUDGE HASKINS
Cross, counsel?

WATERSTON
None your Honor.

Haskins looks at the clock on the wall.

JUDGE HASKINS
We are adjourned until nine a m
Monday morning.

He slams his gavel.

INT. GARCIA'S OFFICE-NIGHT

Garcia puffs on a Cuban, a half empty rock glass in his hand.
He watches the local News. A Reporter stands in front of the
Federal courthouse.

REPORTER
Deliberations for the day have
ended in the trial that has rocked
City Hall.

He takes a sip.

REPORTER (CONT'D)
Mayor Garcia could not be reached
for comment. The trial reconvenes
on Monday. From the Miami Dade
Federal courthouse steps...

Garcia pops off the set and tosses the remote on his desk. He
presses the intercom.

GARCIA

Get my car.

SECRETARY(FILTERED)

Right away.

INT. PARKING GARAGE-NIGHT

Garcia steps out of the elevator and hustles to the waiting limo. He climbs into.

BACK SEAT OF LIMO

And closes the door. The doors lock instantly.

GARCIA

Home.

The LIMO DRIVER's arm comes over the seat. A gun points directly at Garcia's head.

LIMO DRIVER

You got a big mouth Bobby.

His hands go up. He coils against the seat.

An ear-shattering explosion rings inside the limo. Garcia convulses from the sound.

The limo driver's head hangs to the side, blood flows from the bullet hole in his skull.

The back door opens. FBI AGENT WYCHECK (40) bald with a blockhouse build, looks in at Garcia. He holds up his I D.

AGENT WYCHECK

Mayor Garcia, Agent Wycheck FBI.
Your going to want to come with us.

INT. NANCY'S OFFICE- LATE NIGHT

Nancy stands next to her desk and reads trial transcripts. Jack sits doing the same. Nancy rubs the back of her neck and stretches.

NANCY

I can't decide which is worse.

Jack looks up.

NANCY (CONT'D)
This trial or the kink in my neck.

JACK
Let me help you with that.

Jack moves behind Nancy and massages her neck.

NANCY
God that feels good.

He kisses Nancy's shoulder. She turns.

NANCY (CONT'D)
What are you doing?

JACK
I thought...

NANCY
You thought what? That you had an open invitation because of what we did at the club?

JACK
Nancy, I'm sorry, I...

NANCY
Is that what you think of me? That I would go behind my partner's back?

He looks away.

NANCY (CONT'D)
No. Look at me Jack.

He does.

NANCY (CONT'D)
Antonio is my best friend, I would never do anything to hurt him. What you have with your partner is built on trust, that's the only way it works. You break that and you have nothing.

INT. JACKS HOUSE FOYER-NIGHT

Jack closes the front door and walks to the

KITCHEN

Other than the echo of his footsteps there is no sound. Jack surveys the room. Everything is in it's place. The feeling in the room is lonely and sad. Jack places his briefcase on the counter.

He takes out his cell and presses a number.

ELIZABETH (V.O.)

You've reached Elizabeth Perlman
please leave a message.

JACK

Liz, it's me. I just...

(a beat)

I knew we hadn't been right a long
time...

INTERCUT WITH DAVIS RESIDENCE-NIGHT

Elizabeth sits up in bed. She listens.

JACK (V.O. FILTERED)

...and I knew why. I went around
it, I avoided it, that was wrong of
me. It was cowardly. You deserve
better and I failed you.

I never meant to hurt you Liz. The
day we got married was the happiest
day of my life, and it should have
been the happiest day of yours. I'm
sorry. I want you to know that
whatever you decide to do, I
understand, I blame myself for
where we are. I love you, I always
have.

EXT. MIAMI DADE FEDERAL DISTRICT COURTHOUSE -MORNING

The crowd has tripled in size. Two more News vans are parked near the courthouse. Three Reporters take up different positions on the courthouse steps.

REPORTER 1

Day two of deliberation is set to
begin shortly. Lots of speculation
as to whether Mayor Garcia will
testify today. So far no sign of
the Mayor.

A sedan pulls up to the courthouse steps. Jack, Nancy and Ron get out. Jack blazes a path through the crowd to the onslaught of REPORTERS.

REPORTER 2

Mr. Coles, were you forcing your wife to participate in your sexual activities?

REPORTER 3

Was she obsessed with one of her students?

Ron looks away.

NANCY

Please let us through. We have no comment.

REPORTER 3

Did your wife kill herself to avoid child molestation charges?

Ron turns. He grabs Reporter 3. Jack turns around in time to restrain him. He hauls Ron away from the crowd and reporters.

EXT. MIAMI DADE FEDERAL DISTRICT COURTHOUSE- ALCOVE-CONT.

Jack attacks Ron in a low voice.

JACK

Are you out of your mind! You just handed them their next headline!
Your destroying any chance we have!

NANCY

All right that's enough!

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM-MORNING

Nancy, Ron and Jack wait for court to begin. Across the aisle Waterston wears a smug grin. Cortez sits by himself in the gallery behind Waterston.

Hector Menez breezes in and rushes over to Jack. He whispers. Jack and Hector exit the court room to the

HALLWAY

They are greeted by

AGENT WYCHECK
Jack Perlman?

Off Jack confused.

AGENT WYCHECK (CONT'D)
Agent Wycheck FBI. That was a big
gamble you took sending that tape
to Anthony Giovanelli.

Jack sees Garcia flanked by Men in suits.

AGENT WYCHECK (CONT'D)
New York O C U's been monitoring
Giovanelli. They picked up on the
hit when they heard the tape and
informed us. We got there just in
time.

He glances at Hector. Hector smiles.

AGENT WYCHECK (CONT'D)
He's been very cooperative since
joining witness protection. We'll
be issuing subpoenas for Wyatt,
Levinson and Cortez shortly.

Wycheck extends his hand. They shake.

AGENT WYCHECK (CONT'D)
Good luck in there.

Jack smiles.

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM-DAY

Jack bustles in and takes his seat. Nancy, Ron and Waterston
look at Jack. He has a shit eating grin. Waterston frowns.

BALIFF
All rise! Court is now in session.

Haskins ambles to the bench.

JUDGE HASKINS
Be seated. Are we ready to proceed
counsel?

JACK
We are your honor.

JUDGE HASKINS
You may call your next witness.

JACK

We call Mayor Robert Garcia.

Two FBI agents escort Garcia into the room. Wycheck stands by the door. Garcia walks to the stand. Cortez tries to make eye contact as he passes.

THE WITNESS STAND-MINUTES LATER

Garcia sits composed. Jack stands in front of the jury box.

JACK

The meeting in your office on April 14th, would you please tell us the turn of the conversation after Randall Prescott left the meeting.

GARCIA

After Mr. Prescott left the room, Police Chief Cortez told me that Warren Jacobson was a member of the Ecstasy club.

Cortez springs from his seat.

CORTEZ

That's a lie!

The room buzzes. Haskins bangs the gavel.

JUDGE HASKINS

Order!

CORTEZ

He's lying!

JUDGE HASKINS

I said order! Sit down or remove yourself from the court!

The courtroom settles.

JUDGE HASKINS (CONT'D)

You may continue counsel.

JACK

Thank you, your honor.

(to Garcia)

Police Chief Cortez told you that your political opponent, Warren Jacobson, was a member of the Ecstasy Club?

GARCIA

Yes.

JACK

What else did Chief Cortez say?

GARCIA

He said his source would inform him when Jacobson's next visit to the club would be. He said it would be very unfortunate for Mr. Jacobson's campaign if the police happened to raid the club while he was in attendance.

JACK

How did you reply?

GARCIA

I was appalled. I felt it was completely out of the question.

Cortez springs to his feet.

CORTEZ

You bastard! It was your idea!

Haskins pounds his gavel

JUDGE HASKINS

Order!

CORTEZ

You son of a bitch!

JUDGE HASKINS

I said order! Baliff get him out of here!

Two COURT OFFICERS drag Cortez from the room.

JUDGE HASKINS (CONT'D)

Order! I said order in this court!

BANG! BANG! BANG!

The courtroom becomes frenzied.

JUDGE HASKINS (CONT'D)

Fifteen minute recess! Baliff!
Clear the room!

Haskins gets up and goes to chambers.

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM-LATER

Ron sits on the stand. Jack stands in the center of the room. The room is pin drop silent.

JACK

When you returned home the morning of you're arrest what did you find?

RON

We found the newspaper with our picture on front page. It was on Angela's bed. All her clothes were gone. We tried to find her. We called everywhere.

FLASHBACK

INT.COLES HOUSE LIVING ROOM-DAY

Anna on the couch, she has a phone to her ear. The television News report can be heard in the background.

ANNA

She's been missing for over twenty four hours!

Ron paces the room, cell phone to his ear.

REPORTER(O.S.)

And last night in South Beach...

RON

She could be with her boyfriend. He drives a red 1970 GTO.

ANNA

Yes, I checked all the hospitals!

REPORTER (O.S.)

... a tragic shooting that took the lives of two teenagers...

Anna and Ron turn to the TV. A picture of a red 1970 Pontiac GTO comes onto the screen, bullet holes riddle the drivers door.

REPORTER (CONT'D)

...in what appears to be gang related violence.

INT. COLES HOUSE FOYER-ANOTHER DAY

The front door opens. Ron carries grocery bags in his arm as he enters the house. He kicks the door closed with his foot.

RON
Anna!

He goes to the.

KITCHEN

Ron places the bags on the counter. He looks around. Everything is in perfect order.

RON
Anna?

Silence. Ron goes down the hall to the

BEDROOM

Anna lies in bed.

RON
Anna?

He sits next to his wife. He gently rubs her side.

RON (CONT'D)
Come on baby, lets get going, time
to get up.

Ron topples something with his foot. A liquor bottle rolls across the floor. He sees a prescription bottle on the night stand.

RON (CONT'D)
Anna?

He jostles Anna's body.

RON (CONT'D)
Anna wake up! Anna!

Ron raises her lifeless body.

RON (CONT'D)
Come on Anna wake up! Anna!

BACK TO SCENE

Ron's head is down his voice low.

RON
She wasn't breathing. I called 911.

JACK
Nothing further.

JUDGE HASKINS
Cross, Mr. Waterston?

Waterston gets up and approaches the stand.

WATERSTON
Why did you have a sixteen year old student living with you?

RON
We took Angela into our home because of the unstable environment she was living in.

WATERSTON
Did you have parent consent to do so?

RON
The only parent other parent was an absentee drug dealing father.

WATERSTON
Did your wife inform child protective services that she was taking in Angela.

He glares at Waterston.

RON
My wife didn't take Angela she came of her own free will!

WATERSTON
Did you and you're wife ever host couples at home while Angela was present?

JACK
Objection.

JUDGE HASKINS
Overruled. The witness will answer.

Suppressed anger.

RON
No we did not.

WATERSTON
Did you compel Angela to
participate in your sexual
activities?

Ron grips on the chair arms.

JACK
Objection!

JUDGE HASKINS
Sustained. Strike one Mr.
Waterston.

Waterston smirks.

WATERSTON
Did your wife?

JACK
Objection!

Ron shoots to his feet.

RON
You bastard!

JUDGE HASKINS
Order!

Bang!

JUDGE HASKINS (CONT'D)
Sit down Mr. Coles!

Ron turns to Haskins

JUDGE HASKINS (CONT'D)
Sit down!

He sits.

JUDGE HASKINS (CONT'D)
I'm warning you counsel, use those tactics again and I'm holding you in contempt. Now Proceed.

WATERSTON
Mr. Coles, isn't it true that your wife had been to see a psychologist before her arrest?

RON
Yes.

WATERSTON
And isn't it also true that her therapy was for depression?

RON
No.

Waterston moves to his bench. His Assistant hands him a document.

WATERSTON
Permission to approach?

Haskins waves him over. Waterston hands Haskins the document. Haskins scans it and hands it back.

WATERSTON (CONT'D)
These are the notes from your wife's session with Dr. Karen Levine, dated January 4th of last year.

Waterston hands the document to Ron.

WATERSTON (CONT'D)
Would you please read the notes.

RON
Patient Anna Coles shows anxiety and confusion concerning her marital proclivities. Patient feels a sense of loss, suggest she discontinue activity for a period of time.

WATERSTON
And did she discontinue activity?

RON
We took a break for a few months.

WATERSTON
Did you return to your sexual
activities?

RON
Yes.

Waterston uses an accusatory tone.

WATERSTON
And did your wife return willingly,
Mr. Coles?

JACK
Objection!

WATERSTON
Nothing further.

JUDGE HASKINS
You may call your next witness
counsel.

Jack stands up.

JACK
Counsel rests your honor.

Haskins turns up a brow.

JUDGE HASKINS
Very well. Mr. Waterston, you may
call your first witness.

WATERSTON
The Defense calls Doctor Karen
Levine.

DOCTOR KAREN LEVINE (50's) youthful, professionally dressed,
steps confidently to the stand.

BALIFF
Do you swear the testimony you are
about to give be the truth?

DR.LEVINE
I do.

WATERSTON
Good afternoon Doctor. Would you
please tell the court your
professional credentials.

DR.LEVINE

I am a board certified doctor of psychology with a degree from Columbia University. I've been in private practice for fifteen years.

WATERSTON

The court has heard the notes from your session with Mrs. Coles. Will you please elaborate on their relationship for us?

DR.LEVINE

Mrs. Coles relationship was of a non-monogamous nature. She was experiencing anxiety about an encounter she and her husband had with another couple.

WATERSTON

A sexual encounter?

DR.LEVINE

Yes, A full-swap encounter where the couples exchange partners and have sexual intercourse.

WATERSTON

Did Mrs. Coles describe her feelings?

DR.LEVINE

Yes.

Jack listens closely to Levine's testimony.

DR.LEVINE (CONT'D)

Mrs. Coles was experiencing feelings of grief and regret. She said the encounter had become all she could think about and at times the range of emotions it caused was overwhelming.

JACK FLASHES BACK TO PRIVATE ROOM

Elizabeth is in that moment of total abandon. A satisfied smile edges her face.

BACK TO SCENE

WATERSTON

In your opinion, what effect might continued participation have on Mrs. Coles?

DR.LEVINE

Without coming to terms with her emotional state, she could feel isolated even depressed.

WATERSTON

Did Mrs. Coles continue seeing you after her initial visit?

DR.LEVINE

No.

WATERSTON

Do you think that Mrs. Coles had come to terms with her emotional state at that time.

DR.LEVINE

No.

WATERSTON

Thank you Doctor Levine. Nothing further your honor.

JUDGE HASKINS

Your witness counsel.

Jack stares blankly. Nancy nudges Jack. He turns to her.

JUDGE HASKINS (CONT'D)

Your witness counsel!

Jack looks at Haskins. Nancy bolts to her feet.

NANCY

Yes. Thank you your honor.

She moves to the stand.

NANCY (CONT'D)

How long had Mr. And Mrs. Coles been in a non monogamous relationship?

DR.LEVINE

Several years.

NANCY

Had they encounter couples before she came to see you?

DR.LEVINE

Yes, but not in the nature of full swap.

NANCY

So this full swap encounter was something new to them?

DR.LEVINE

Yes.

NANCY

Having never had that kind of experienced before, wouldn't you expect it to have a different effect then what they were familiar with?

DR.LEVINE

Different yes, but the effect of the experience caused Mrs. Coles to question her relationship and seek help.

Nancy turns to Haskins.

NANCY

Your Honor I request you strike all the witness testimony on the grounds of professional bias.

JUDGE HASKINS

Counsels approach the bench.

Nancy and Waterston move to the bench.

NANCY

There's no evidence that Mrs. Coles questioned her relationship or that it was in danger because of the encounter, yet the witness presumes it to be the reason for her seeking help.

WATERSTON

Mrs. Coles chose to seek professional help after the encounter. What other evidence do you need?

NANCY

It's common for a couple to explore sexual desires this way. The outcome and the discussion of the exploration is how a couple becomes stronger. If Mrs. Coles wanted to discuss her feelings with someone outside her marriage, seeking a psychologist does not conclude a relationship problem.

JUDGE HASKINS

All right enough, I'm going to rule. Step back.

Nancy and Waterston return to their bench.

JUDGE HASKINS (CONT'D)

I am going to allow the witness testimony but I am advising the jury that the Plaintiff's relationship was not of traditional standard.

(To Nancy)

You may continue counsel.

NANCY

You said Mrs. Coles had feelings of grief and regret over the encounter, is that correct?

DR.LEVINE

Yes.

NANCY

Did she point those feelings toward Mr. Coles?

DR.LEVINE

No.

NANCY

Did Mrs. Coles tell you she didn't love her husband?

DR.LEVINE

No.

NANCY

Did she say she didn't trust him or indicate in any way that she felt her marriage was in jeopardy?

DR.LEVINE

No.

NANCY

Have you ever given counsel to someone in a non-monogamous relationship?

DR.LEVINE

Not that I am aware of.

NANCY

Fifteen years of practice yet you're unaware of seeing one non-monogamous person?

DR.LEVINE

Yes.

NANCY

Did you even feel qualified to help Mrs. Coles?

WATERSTON

Objection!

NANCY

Nothing further at this time your honor.

INT. RESTAURANT-DAY

Ron sits across the booth from Nancy. The dining room buzzes with the courthouse lunch rush. Jack comes over to the booth. Ron looks up.

RON

Excuse me.

Ron slides out. Jack slides in.

NANCY

Where the hell were you in there?

Off Jack's guilt.

NANCY (CONT'D)

If you can't find a way to get on board then just stay seated. I'll finish it myself.

JACK

You don't understand.

NANCY

Yes I do. Ron told me what happened at the house. You got what you wanted when Garcia took the stand, case closed, right?

Nancy slides out of the booth.

JACK

I just wanted the truth.

She turns.

NANCY

If you want the truth go find it. I'll be in court defending our client.

She walks away.

EXT. JACK'S CAR-DUSK

Jack's car moves slowly through a rough Miami neighborhood. Young Gang members dead stare at the car as it turns into the broken asphalt driveway of a worn down shot gun ranch.

Jack gets out. He looks at the house for an instant.

INT. MARIA LA CAVA'S LIVING ROOM-DUSK

The furnishings are shabby third hand and out dated yet the room is neat and clean. Maria sits in the chair opposite Jack on the couch, her voice just above a whisper.

MARIA

How can I help you Mr. Perlman?

JACK

At the deposition you said you were unconscious when you got to the hospital. How did Mrs. Coles know you were there?

He looks around the room.

MARIA

Angela must have called her.

JACK

Your daughter called Mrs. Coles?

MARIA
Angela is not my daughter?

a picture catches Jack's attention.

JACK
I'm sorry?

MARIA
Adrianna Duran is Angela's
biological mother.

He gets up and goes to the picture.

MARIA (CONT'D)
That's a picture of us in high
school

CLOSE UP ON PICTURE

Maria young and pretty sit on a bleacher next to an Hispanic girl with loose curls. A young Hispanic male stands behind them with tattooed arms draped over their shoulders.

JACK
That's Adrianna Duran?

MARIA
Yes.

JACK
Who is the fellow with the tattoos?

MARIA
That's Ramone.

He turns.

JACK
Ramone?

MARIA
Ramone Santiago, Angela's father.

INT. NANCY'S OFFICE- NIGHT

Nancy reads trial transcripts. Jack enters the doorway and stops. Nancy looks up.

NANCY
I thought you went home?

JACK
I met Adrianna Duran.

Nancy looks over her readers at Jack.

NANCY
Welcome to the case.

JACK
Ramone Santiago nearly beat Maria
La Cava to death.

NANCY
That's right. Then he raped his
daughter.

JACK
Ron killed Ramone. That's why he
didn't want me questioning Maria.

NANCY
There's no record of Angela's rape
and Maria didn't press charges so
there's no connection for the
police to follow.

A beat.

MARIA
They can't see what's right in
front of them either Jack. That
works in our favor.

JACK
They'll come after Ron when they
put the pieces together.

NANCY
By that time they'll be more than
happy to make a deal.

JACK
Why didn't you tell me?

NANCY
You needed to find the truth on
your own.

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM-DAY

Judge Haskins sits on high. The room is silent. Haskins turns
an eye to John Waterston.

JUDGE HASKINS

The Defense may call it's next witness.

WATERSTON

The Defense calls Maria La Cava.

The courtroom doors open. Maria enters and walks to the witness stand. Her eyes are down. The Baliff moves in front of Maria.

BALIFF

Do you swear the testimony you are about to give be the truth?

MARIA

Yes.

Waterston approaches the stand in a gentle manner.

WATERSTON

Would you tell the court what happened to you on the evening of March 28th of last year?

MARIA

My boyfriend beat me until I was unconscious.

WATERSTON

Where did you regain consciousness?

MARIA

Miami General?

WATERSTON

What injuries did you have?

MARIA

I had a concussion, a broken jaw and four cracked ribs.

WATERSTON

Who was at the hospital when you woke up?

MARIA

Mrs. Coles.

WATERSTON

What did she say to you?

MARIA

She told me she had arranged for me to go into rehab. She said she would take care of Angela.

WATERSTON

Did Mrs. Coles tell you she had contacted Child Protective Services or the police?

MARIA

No.

WATERSTON

In fact, she did not.
(To Haskins)
Permission to approach?

Haskins nods. Waterston picks up a document and carries it to the bench. He hands Haskins the document.

WATERSTON (CONT'D)

This is the Child Protective Service records for March of last year. It shows no entry of Mrs. Coles request for placement.

Waterston moves to the center of the floor and faces the jury.

WATERSTON (CONT'D)

When Mrs. Coles told you she would take care of Angela, did she tell you Angela would be living with she and Mr. Coles?

MARIA

No.

WATERSTON

Were you aware of Mrs. Coles sexual activities?

MARIA

No.

WATERSTON

How long were you in the County rehab program?

MARIA

Sixty days.

WATERSTON

At the time Mrs. Coles spoke to you in the hospital were you sedated?

MARIA

Yes.

WATERSTON

And addicted to crack cocaine?

MARIA

Yes.

WATERSTON

Did you feel capable of making a coherent decision at that time?

MARIA

I didn't feel capable of anything at that time.

WATERSTON

When did you find out that Angela had been killed?

MARIA

The day I was released from rehab.

WATERSTON

Thank you Ms. La Cava. Nothing further at this time.

JUDGE HASKINS

Mr. Perlman?

Jack gets to his feet and walks to the witness stand.

JACK

Ms. La Cava how did you become addicted to crack cocaine?

MARIA

My boyfriend was a drug dealer. He kept stuff around the house. He got me started.

JACK

Why did your boyfriend beat you?

WATERSTON

Objection! Relevance.

JACK

The witness testified that her boyfriend beat her. I would like to examine that.

JUDGE HASKINS

The witness may answer.

MARIA

He beat me because Angela had flushed all his drugs down the toilet.

JACK

Why did she do that?

MARIA

She was trying to help me get clean.

JACK

What happened to Angela?

Maria looks down, tears fall into her lap.

FLASH BACK TO SHOT GUN RANCH LIVING ROOM

Maria lies on the kitchen floor curled in ball. A girl cries out from another room. Maria gasps for air. Her face badly beaten, one eye swollen shut. Voice barely a whisper.

MARIA

Angela.

INT. SHOTGUN RANCH BEDROOM-SAME

Angela shrieks and cries face down on the bed, her arms pinned behind her exposed backside by Ramone Santiago. We can see Ramone's smooth chest and naked hips thrust savagely into her from behind.

RAMONE

Teach you to fuck with my shit
Put a!

RETURN TO SCENE

Maria looks up at Jack. She touches the scar on her cheek.

MARIA

My boyfriend raped her.

JACK
Your boyfriend, Ramone?

MARIA
Yes, Ramone Santiago, Angela's
father.

JACK
Do you know if Angela's mother was
an addict?

MARIA
Yes. Ramone got her started too. He
said I was a worthless crack whore
just like her.

WATERSTON
Objection. Is this necessary?

JACK
I only have a few more questions,
your honor.

JUDGE HASKINS
Over ruled. Will you please get to
the point counsel.

JACK
Did he say anything else about
Angela's mother?

Maria's voice begins to crack.

MARIA
He said he paid off a judge so that
she would never be able to see
Angela again.

JACK
Do you know who Angela's mother
was?

Maria eyes shoot to Ron. Waterston sees it and snaps to his
feet.

WATERSTON
Objection! I fail to see the
relevance in this line of
questioning.

JUDGE HASKINS
Over ruled. The witness will
answer.

Waterston slowly sinks to his seat. Maria's eyes are down. Jack asks again very gently.

JACK

Maria, can you please tell the court who Angela's mother was?

Maria looks up in tears.

MARIA

She was my best friend through high school. Her name was Adrianna Duran. After Ramone took Angela away from her she changed her name to Anna Hernandez, her mother's maiden name. When she married she took her husbands name.

JACK

Who did she marry?

A beat.

MARIA

She married Ron Coles.

The room hums. Haskins bangs his gavel.

JUDGE HASKINS

Settle down.

JACK

Nothing further your Honor.

Waterston struggles to his feet.

WATERSTON

Your honor the witness did not present this testimony in discovery.

JUDGE HASKINS

That's your business. She's a defense witness. You may Re-direct counsel.

Waterston looks at Maria.

JUDGE HASKINS (CONT'D)

Mr. Waterston?

WATERSTON

None.

JUDGE HASKINS
Call your next witness.

WATERSTON
The defense rests your Honor.

JUDGE HASKINS
Very well. We'll hear closing
statements tomorrow morning at nine
AM.

INT. COLES HOUSE-NIGHT

Ron sits at the kitchen table. He takes a long pull from a
bottle of Bourbon. He looks down at the letter in his hand.

ANNA(V.O.)
My Dearest Ron, It is with a heavy
heart that I write this. I want you
to know that having Angela in my
life, even for that short time, has
given me more joy then I could have
ever imagined and I have you to
thank for that. Even with all the
years Ramone had stolen from me, I
felt my life's dream fulfilled. My
heart is so heavy now I can no
longer bare it. Please forgive me
for what I've done. I love you more
then you could ever know. Tell
Maria, I hope she will find peace
and healing. I love you both and I
know we shall all be together again
some day. Anna

A revolver lays next to the photo album on the table.

INT. NANCY'S OFFICE-MORNING

Jack enters the office. Nancy turns her worried expression to
Jack.

NANCY
Have you heard from Ron?

JACK
He's not here?

NANCY
I've been trying to reach him all
morning.

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM-DAY

Nancy watches the courtroom clock inch closer to nine am.
Jack hustles into the room and takes his seat next to Nancy.

JACK

He wasn't at the house.

The court room doors open. Jack and Nancy turn. Ron aimlessly walks to the bench. Jack and Nancy watch him approach.

NANCY

Are you all right?

RON

Yeah.

BALIFF(O.S.)

All rise!

The room shuffles to it's feet. Haskins enters.

INT. MIAMI DADE FEDERAL DISTRICT COURTROOM-MINUTES LATER

The room is silent. Judge Haskins sits on high. He looks at the Plaintiff bench.

JUDGE HASKINS

Mr. Perlman, you may proceed with
your closing statement.

Jack gets up and walks to the jury box.

JACK

You've heard the testimony given in
this court room by my client.

Jack paces.

JACK (CONT'D)

Ron and Anna came home after the
arrest and found Angela missing,
the morning newspaper, with their
picture on the front page, on
Angela's bed. The public outcry of
the arrest resulted in Mrs. Coles
suspension from her teaching
position at North Miami High
School, and in the end Anna Coles
lost her only daughter forever.

Jack stops in front of the jury.

JACK (CONT'D)

You have heard the testimony of Mayor Garcia and there is no doubt that Ron and Anna Coles fourth amendment rights were maliciously violated in the April 27th police raid of the Ecstasy Club. The only thing left to decide now is, what message do you want to send to the people governing our city?

JACK (CONT'D)

The Defense would like you believe that the Coles' relationship was dysfunctional and that Anna Coles was a broken woman choosing to end her pain. That suggestion may have you questioning the role their lifestyle had on Anna's emotional state. If so I would ask you to consider the kind of person Anna was.

Jack paces.

JACK (CONT'D)

A High school drop out, a mother at eighteen, addicted to drugs, no doubt a rough way to start a life, but to have the one good thing in her life, her child, taken from her, well that's just a recipe for disaster, but rather than let those conditions disable her future, Anna Hernandez went back and finished High school, got her diploma and then went onto college to earned a degree and become a teacher. She fell in love and married Ron Coles and lived a productive life teaching at North Miami High for twelve years.

Jack stops in front of the jury.

JACK (CONT'D)

I ask you, does that sound like a broken person to you?

Jack looks at the gallery. He sees Elizabeth. He holds her gaze.

JACK (CONT'D)

A marriage consists of two people and belongs solely to those two people. There is no standard of what is good, normal or acceptable, and what is not. No one can tell you what to do with or about your marriage, it is entirely the responsibility of two people to manage and care for it and each other.

He turns to Ron.

JACK (CONT'D)

I know without a doubt that Ron Coles loved his wife. I think that's the best anyone of us can hope for.

Jack looks at the jury.

JACK (CONT'D)

Thank you.

INT. MIAMI DADE COUNTY COURTROOM-DAY

The room is in complete silence as the jury files in.

JUDGE HASKINS

Has the jury reach it's verdict?

The JURY FOREMAN stands.

JURY FOREMAN

We have your honor.

JUDGE HASKINS

What say you?

JURY FOREMAN

In the case of Coles versus The city of Miami. In the matter of compensation. We the jury find in favor of the plaintiff and award the requested amount of seven hundred and fifty thousand dollars.

JUDGE HASKINS

Very well and in the matter of
punitive damages?

JURY FOREMAN

We award the plaintiff the
requested amount of twenty million
dollars.

EXT. MIAMI DADE COUNTY COURTHOUSE STEPS-DAY

Jack, Nancy and Ron step out into the daylight and are
stormed by media. Jack pushes through the mayhem.

Nancy stops to answer questions with Ron. Jack clears the
crowd and sees Elizabeth as she makes it to the sidewalk.
Jack whisks down the steps two at a time.

EXT. SIDEWALK-CONT.

Jack walks beside her for a few seconds.

ELIZABETH

I liked the closing.

JACK

Thanks.

He watches her for a few more seconds.

JACK (CONT'D)

Where are you going?

She reaches for his hand.

ELIZABETH

Home. We're going home.

FADE OUT.