

ally mcbeal

one

**the real world
they eat horses don't they
fool's night out**

THE REAL WORLD

ALLY'S ROOM. ALLY IS TALKING TO RENÉE ABOUT A DREAM SHE HAD.

ALLY: I had a dream. It was **vivid**. It **felt like** it was more than **make-believe**, Renee.

RENÉE: Anything in **diapers**? **Bald**, little...

ALLY: No, this seemed real. It wasn't just a dream, it was more.

RENÉE: **Here we go again...**

ALLY: Oh God! I **hope not!**

CAGE & FISH'S OFFICE. A WOMAN ENTERS.

BILLY: Is that **her**?

RICHARD: Yeah. **To me** there's something extra sexy **about** a woman who **breaks the law** to have sex.

BILLY: I think **that makes her** a sexual predator. If women were predatory...

RICHARD: I bet she totally directs.

BILLY: You like **to be directed** in bed?

RICHARD: Please. I **had this thing for Cheryl Lewis growing up**, that little puppeteer **act...**

GEORGIA: You wanted to see me?

RICHARD: Both of you, **actually**. Wrongful termination. New case. Lawyer **ditched** her right before summary judgment. I'd do it myself if I knew the law. Bygones.

JOHN CAGE'S OFFICE

LAURA: I won't say that it's right for a woman my age to be with... **Does it matter** that I **may have loved** him?

ALLY: **Not when** he's 16.

LAURA: I have no defense **is what** you're saying.

JOHN: Well. Did you love him?

LAURA: I **may have**. I don't know...

JOHN: Could you tell me exactly how you happened to love him?

ALLY: John, the crime is statutory. If she did it, she did it.

JOHN: An element of the crime is intent, Ally.

ALLY: And what, we're gonna say it happened **by accident**, she **went out for some fresh air**, **stretched** a little and his penis fell in?

JOHN: A 39-year old woman with a 16-year old boy, **one** could **suggest she'd have to be** crazy. Wouldn't she?

COURT OFFICES. RENEE AND ALLY ARE WALKING THROUGH CORRIDORS

RENÉE: **Insanity?** It is sexual battery..

ALLY: **Misdemeanor!**

RENÉE: **Not a chance!**

ALLY: Can you stop walking? You're doing this **on purpose** because you know I'm wearing new shoes and you think I'll just plead guilty to avoid a **blister**.

RENÉE: Felony battery, that's **as good as it gets**.

CAGE & FISH OFFICE

JOHN: *(on the phone)* Yeah, **I'm on my way down**. *(to Richard)* Well we can't **settle**. We go to trial.

RICHARD: **Good one!**

JOHN: Is everything **OK** with you?

RICHARD: Me? **Fine**, why?

JOHN: You seem a little lugubrious.

RICHARD: Really? **I make a great living**, good friends, my own firm **by the age of 30**, but **LIFE!** I want more, John. More money. I know it's a **weakness** and **I've been trying** to think less about **wealth** and **instead focus on** things I can buy **with it**, but **still...**

JOHN: **Everybody** wants more money, Richard.

RICHARD: **Does** everybody.... Sometimes when I look at my stock portfolio, I **get aroused**. Does everybody **do** that?

JOHN: The **percentage** will be less **there, yep**. **Ever heard of** Nelle Porter?

RICHARD: Sub-zero Nelle?

JOHN: She's **looking to leave** Goodman-Dale. She's got some **serious** portables..

RICHARD: Will she meet?

JOHN: **I'm told** she's **asked about** us.

INSIDE THE COURT ROOM. JASON IS TESTIFYING.

JASON: She **would let** me **use** her sailboat and ... **one time** she decided to go with me. We **kind of got to know each other then**. **I guess** we **became friends**.

RENÉE: **At some point** you became more than just friends, **right?** You became lovers? I know these questions are **embarrassing** but... before Miss Jewell, were you a virgin?

JASON: Yes.

RENÉE: And you remember how long the **affair** with her **lasted?**

JASON: I think about 2 weeks.

RENÉE: And how old were you when this was going on?

JASON: 16.

ALLY: Jason, when you **first** met Miss Jewell, you said that you were a waiter **where** she **frequently had lunch**?

JASON: **That's right.**

ALLY: **Other than** taking food orders, or talking about the weather, maybe even the Red Sox, do you remember the first conversation you had with her **that** was at all more personal?

JASON: Yes. I asked her **why** she always **seemed** so sad.

ALLY: How did she **respond**?

JASON: She just smiled a little. Said she **was fine.**

ALLY: Did you know that she **had recently split up with** her husband?

JASON: **Not at the time.**

ALLY: And did you interpret the sadness as loneliness?

JASON: Well, umm, no. **Actually** it seemed a little worse.

ALLY: What can be worse than **being alone**? I mean, how, how **did it seem** worse?

JASON: I saw lots of lonely people. In some restaurants by the Cape **the place would be** full of them! They always have a look...

ALLY: **What kind of** look?

JASON: Look that it could change **any second.** Maybe with the next person who **enters** the room. Lonely people... they have hope. She **didn't seem to.** She was just... sad. You know, **like** she knew too much.

ALLY: Knew too much? What did she know?

JASON: Some people **find** love **permanent** and some are just **meant to be** alone. She knew what she **was.**

ALLY: Nothing **further.** Nothing further.

TRACY'S OFFICE

ALLY: **It's as if** he **was talking** about me.

TRACY: Ally, **with** you everything is about you, but that's **OK,** narcissism is a wonderful thing.

ALLY: **It is?**

TRACY: Yeah, for me. **Nuts** like you **heat my pool.**

ALLY: Tracy, but this boy, he **could** be 15 **as well as** 18, and I looked at him up at the stand and I had un-**pure** thoughts... sexual thoughts.

TRACY: Oh, **as opposed to** philosophical un-purity. **Gee,** thanks **for clearing that up.**

ALLY: It's not **against nature** to...

TRACY: If it **were** against nature then **they wouldn't have to pass laws would they?** **Half the men** in this world, **while making** love to their wives, are thinking about the baby-sitter. The **guy** who's stooping the sitter while thinking about his wife, he's got the nature problems!

ALLY: I'm not finding this helpful.

TRACY: Look. **The most in-love time** of your life was probably around the age of 18, with ... **What's his name?**

ALLY: Billy!

TRACY: **Whatever.** This boy **could be triggering** old feelings or.. How are his gluts? Did he have really amazing gluts, because **that can do it.**

ALLY: I **shouldn't be looking** at an 18-year old kid!

TRACY: Ally, I don't want to tell you how to spend your money, but **for a woman to think** about an 18-year old boy **once in a while** is not **something to get therapy for!** Maybe it **IS** Billy. You found the love of your life **as** a teenager. **You've been waiting for another love like that to come along,** you're now thinking that it **might not,** you'll never know love again. **That's what's eating you.** Don't **beat yourself up for thinking** these things, you could be **100% right!**

THE UNISEX AT CAGE & FISH. ALLY AND GEORGIA ENTER.

ALLY: She **sort of has a point!** I mean 18 is legal.

GEORGIA: But he's a witness in your trial!

ALLY: I'm not talking about him **specifically.** I am talking **in general.** Now **a woman my age** and.. **Have you ever fantasized about...**

GEORGIA: A boy? (*Georgia looks under the stalls and she sees shoes. She mouths "Billy"*) Maybe **a long time ago,** before I met Billy but **since him...** I can't **even imagine being** with anybody else, **In fact, between you and me...** I can't even **enjoy going to the movies anymore** because the love scenes, the leading men, they don't do anything for me, I can't **only** think about Billy...

ALLY: Well now you know why it was so hard for me to **get over** him, because he's just so... you know!

GEORGIA: Big... **Be honest.** Have you ever been with a man who could... like Billy?

ALLY: Oh God no, he's, he's the best!

JOHN: That **kind of frank** dialogue **troubles** me.

IN THE OFFICE, RICHARD AND A BLONDE WOMAN

ALLY: **Who is she?**

ELAINE: Nelle Porter. **They call her** Sub-zero Nelle.

ALLY: You know her?

ELAINE: I **know of** her. She was profiled in Boston Magazine. **Hot women lawyers.** Richard's looking for a **rainmaker.**

ALLY: She looks like she makes sleep.

ELAINE: I hear that when she **shakes hands**, she won't **stick hers** out very far, because she **wants the other person to meet her more than half-way**.

ALLY: Excuse me?

JOHN: (*arriving with Laura*): All set?

ALLY: John, are we **hiring** a new lawyer?

ELAINE: Ssh, **here they come** (*Richard and Nelle arrive towards them*)

RICHARD: I'd like you to meet **some** people, Ally McBeal, Nelle Porter. And this is John Cage.

NELLE: I've heard a lot about you. The bunion, **right**?

JOHN: Oh well... Biscuit.

NELLE: Oh biscuit. **In my mind** biscuit probably became bun, bun became bunion... I'm sorry.

JOHN: **Quite** all right.

RICHARD: I know you're **off to trial**. Nelle has expressed some **interest in joining** the firm. We do **fabulous** cases. Laura here is a statutory rape client, slept with a 16-year old. It's **rich**, it's fresh, it's... delicious. **Let me show you** the unisex.

COURT ROOM. LAURA IS TAKING THE STAND.

LAURA: The first time I surprised him at the boat house it wasn't a day we had planned to go sailing. I walked in, he had a **sweater of mine**, he was holding it up to his face. I asked him where he got it and he told me **he'd taken it off** my clothes line one day. I just looked at him, and he remarkably **volunteered** the truth that I can only imagine **must have been** very difficult to volunteer. He told me that he **would** sometimes take the sweater to bed with him.

JOHN: Did he tell you why?

LAURA: He **didn't have to**.

JOHN: What happened then?

LAURA: I walked **over to** him. He seemed a little scared and... **exhilarated**, and **so was I**. Maybe I was **intoxicated at the thought of being a young man's** fantasy, maybe I was just lonely. All I can say **for sure**... I needed to make love to him **every bit as much as** he wanted to make love to me.

JOHN: What happened then?

LAURA: I **unbuttoned** my shirt, I **reached** behind his head and... How much detail is necessary for this?

JOHN: You made love again after that, correct? Miss Jewell, it's one thing to say it was something that just happened, but when it happens several times...

IN CAGE & FISH, RICHARD AND NELLE WALK AND TALK

NELLE: If I **make** a lot, will I get equity?

RICHARD: You can't **make** partner too soon, but you'll get there sooner here than any other firm. What about your clients? Will they come with you?

NELLE: You know I can't legally ask them **until after** I leave. They've all said they'll come.

RICHARD: Excellent. I told you salary, **benefits**, what else do you need to know?

NELLE: You've said nothing about the firm's ideology.

RICHARD: Selfishism. Everyone's **looking to get ahead**, everybody gets ahead. I've tried to **set the example** here.

NELLE: What about the other lawyers? How would they **feel about me joining in?**

RICHARD: Nelle? **Do you care?**

GEORGIA AND ELAINE LOOKING AT RICHARD AND NELLE.

GEORGIA: Are they really gonna **hire** her?

ELAINE: How could they **possibly?** She's **such a bitch!**

GEORGIA: You've talked to her? Sometimes **it makes it easier to backstab** if **you've had** at least one conversation.

ELAINE: She's smart and she's pretty, what else do I need to know?

NELLE: Georgia? I'm Nelle Porter. I'm actually **thinking of coming** here to work. I've talked to the men. I **was hoping to pick the brain** of one of the women.

ELAINE: **If you don't mind my suggesting**, you should speak to Ally McBeal. **It's no offence to you** Georgia, because you are married to one of the men here in the office. But Ally, she'll **give you the straight dirt, if you know what I mean.** (*to Georgia*) End of problem. She'll hate Ally.

COURT ROOM, LAURA TESTIFYING.

RENÉE: **You make it sound** so romantic. Rational **even, yet** you plead insanity? You had sex with a boy!

LAURA: We're **dealing with** legal **distinctions.**

RENÉE: 16. He wasn't a boy **to** you?

LAURA: Yes he was.

RENÉE: And you had sex with him **anyway.**

LAURA: **To be honest**, I probably made love to him **in part** because he was a boy... Don't **misunderstand.** Physically, sexually, he was a man. If I close my eyes, I can still feel his strength. But as he moved himself, I also felt... Inside me I felt his willingness to just surrender, to me, to love, to the moment, and a young man's moment can last a while.

RENÉE: So you just **prefer** boys **to** men?

LAURA: In some ways maybe I do. Emotionally, I think **things** die in men **as they get older**. They lose the essence of **the very** thing a woman most wants.

RENÉE: Such as?

LAURA: Simple intimacy. He cried sometimes when we made love. Tears of joy. How many men do you know willing to do that, how many men who are able? He **made me feel as if** I were flying and falling **all at once**. I was flying. There are things in him that I'm sure will **go dead** as he grows older. Perhaps I was celebrating the boy inside him. I was celebrating the boy inside me.

ALLY'S OFFICE. SHE'S SITTING ON THE FLOOR, DRINKING BEER. BILLY WALKS IN.

BILLY: **Must be** serious.

ALLY: I think **I'm meant for** a boy. When this kid sat on the stand, he said that some people are meant to be alone. It just shot to my center. And then she said that boys have this **accessible** side that men... before their shells **get hard**, they... Tracy thinks that **might have something to do with me not being over** you, but that isn't it. The truth is if I close my eyes and think of you I can't even rem... but **whenever** I think of you **at 17**, I still... **Don't get me wrong**, you're a great guy, maybe the best guy I know. But part of the you that I fell in love with is kind of **atrophied** over... A little.

BILLY: Ally? We were kids. Do you think that kind of love **lasts forever**?

ALLY: Maybe I'm meant for a boy. And that's why I'm, of course, meant to be alone.

BILLY: **There's** another possibility. Maybe you're meant for this boy. Well, **it's been known to happen**.

COURTROOM, SUMMARY ARGUMENTS.

JOHN: If Jason Tresham **had picked up** a gun and shot a few classmates, we'd **have no trouble saying** he was an adult. But to fall in love, to **achieve** an emotional intimacy with a 39-year old woman, he must be a child. To be able to see into her loneliness and offer **companionship** that could actually **leave** her more enlightened, he must be a child. To be able to **reach out** on a lazy afternoon and sexually gratify this woman **over and over and over...**

JUDGE: All right counsel!

JOHN: When I was 15 years old, I went to see **this** movie. It was called "Summer of 42". It was about a 15-year-old boy and a thirtyish woman played by Jennifer O'Neill. And this boy loved her. **As did we all**, Jennifer O'Neill! I put a padlock on my bedroom door that summer... But for the whole movie, audiences **throughout** the country silently **groaned**, "Just go!"

Go to her!". And we all **willed her to** go to him. And in the end she did. She took him into her bed. And it was beautiful! And it was the **ending** we all wanted, wasn't it? And we don't need to feel **ashamed for wishing** that result. The law **aside**, nature **actually favors** it. A man achieves his sexual **prime** as a **teenager**, a woman **in her thirties**. The District Attorney will no doubt **beat that drum** "The law is the law is the law", **that's what** District Attorneys do. But **when it comes to** love, there really is no law is there?

JURY: No.

JUDGE: Members of the jury, this is a closing argument. Now I'm gonna ask you **not to talk back to** the litigants.

JOHN: Laura Jewell **fell victim to** her love. Yes. She **embraced** it **beyond** the bounds of the law. But I tell you, as I went home from that movie that night, as I still go home **after watching** love stories today, I pray "Just once let me know this kind of passion. Let me know a love **that** deeply". Laura Jewell **did**. Caused her to commit an insane act. But if her feelings were **even a fraction of what** they've been described in this room, a fraction of what I felt and still **do feel for** Jennifer, insanity **would have been she not going** to him.

RENEE'S ARGUMENT

RENÉE: **Give me a break.** If this was an adult man and a 16-year-old girl you wouldn't **even hesitate**. **With** men it's sex, women it must be love. Well, as a woman I thank you for the compliment, but who's kidding who? We have **sex drives**. The young lifeguards? Look good. We want it just like men want it, but 16 is 16. When a man cheats he's a **bum**, a woman? She's just bridging hello to Madison County. It's not only **crap**, it's a form of gender discrimination. And 16 is 16.

OUTSIDE THE COURTROOM, ALLY, JC AND LAURA ARE SITTING.

LAURA: So... Now we wait?

JOHN: Shouldn't **take** too long.

ALLY: How did it finally end... with you and Jason? I mean, **it's over**, right, you and he... I **was just wondering**...

NELLE: Listen Ally, I'm really **considering joining up**, but I would like to talk to a woman first. Do you have any at your firm? ... I'm kidding, I would like to talk to you.

ALLY: Oh, sure, **I'd be happy to**.

NELLE: Great. Maybe we can get a drink at the end of the day. I'll call (*she leaves*)

ALLY: And maybe we couldn't! She didn't **wait for me to confirm**, she just **assumed** that I'd **make myself available**.

JOHN: I'm **drawn to** her.

COURTROOM BUILDING, ALLY GETS INTO AN ELEVATOR.

ALLY: Oh! Hi! I bet you're glad. This **is almost over**. Why are you staring at me?

JASON: I'm sorry. I just had a strange dream last night. You were **in it**.

ALLY: Me? Oh... well, what... **Never mind!**

JASON: It wasn't **inappropriate**, just... strange, you know. We weren't talking, we were just... Our hands were like this, and our fingertips were touching. That was all.

IN TRACY'S OFFICE

ALLY: What the hell do you **call** that? He dreamed the same dream!

TRACY: **Take a breath** and...

ALLY: Oh no, I didn't **rush all the way** over her to breathe!

TRACY: Ally, do you realize that **the average** person uses about one tenth of their brain power, **with** you it could be less...

ALLY: What **does brain power have to do with...?** He dreamed the same dream!

TRACY: I **charge by the hour regardless**. The opinions don't **come cheaper** when they're yours!

ALLY: All right. Give me your opinion.

TRACY: Fingertips only. That **suggests** the need to touch, but the recognition that it's **forbidden**. You are both **reluctant to give in**.

ALLY: Tracy! How could he and I **possibly work out**, he's young enough to...

TRACY: If you want some advice, here it is. It can't last forever, of course not. But who **made up** the rule that best loves **do?**

DOWNSTAIRS, BAR

NELLE: My only **concern...** Well, **there's been** some sexual harassment suits at your firm... I bet their arguments were "you deserve it... **wearing** those **skimpy** little skirts!" Pigs!

ALLY: I've never sued them, Nelle.

NELLE: You like it here?

ALLY: I do. **Even though** it's a place that would never let a woman become partner. They don't say that but **between you and me**, they hire women who want families. **That way** she'll **end up going** for **maternity leave** before **she's up for** partnership and they **figure**, you know, **once** women have children, they **tend to** prioritize the little limbs. I want children, **though**, so this is a good firm for me.

COURTROOM

LAURA: What does this mean, they're coming back quickly?

JOHN: They have **weekend plans**.

FOREMAN: On the matter of 32664, sex with a **minor**, we find the defendant Laura Jewell, not guilty by reason of temporary insanity.

JOHN: Never **underestimate** a jury.

COURTROOM BUILDING. ALLY & RENEE ARE OUTSIDE THE ELEVATOR.

RENÉE: **I've got to hand it to** the Biscuit. On basics nullification was pretty good.

ALLY: You're **coming** home?

RENÉE: No, I've got **paper work to finish first**. I'll see you there.

JASON: Hi! Congratulations. I'm so **relieved**, you know, I never wanted...

ALLY: I know. Well everything **turned out**. (*makes a shrieking noise*) **Tickle** in my throat.

JASON: I know I'm gonna sound like a... this **might seem** ridiculous. But I feel **you and I** have some kind of strange connection.

ALLY: **You do?**

JASON: The reason I came in here was to **ask you out**. As I said, I feel this kind of... I'm sorry, I don't want to be **inappropriate**, if your answer's no...

ALLY: It's yes.

CAGE & FISH OFFICES. RICHARD & NELLE ARE GOING DOWN THE STAIRS.

RICHARD: Can I have your attention please? Everybody? Over here! Attention! **Put your work down!**

ALLY: Elaine, what's going on?

ELAINE: **You don't want to know!**

RICHARD: I really have **splendid** news, I would like to introduce to you all Nelle Porter. **As of** today **she'll be joining** as a new attorney. She is going to be an **outstanding addition** and **I trust** you'll all help **make her feel** as welcome as I know she is. Nelle Porter.

ELAINE: **Just so we're clear:** we hate her, right?

NELLE : Thank you. It's a **tough** decision to **change jobs** but.. I'm **excited**. I'm **grateful** to Richard for the offer, and also Ally. My **brief** chat with her... well, I knew coming here, it would be fun.

ALLY ENTERS JOHN'S OFFICE

ALLY: I know why Richard hired her. But you! Was it because you're drawn to her?

JOHN: In part.

ALLY: And what, you **expect to get a date out of this?**

JOHN: Ally, I have **no such** illusions, trust me! A woman like her... She **makes my heart go... boom.**

ALLY: Well, won't that torture you if... John, the last thing you want is to be in love with someone you can't have. That is something I know.

JOHN: What Laura Jewell said, about men, their insides going dead as they grow older? True. Nelle **may be** the kind of girl I can only dream about, but **there's something to be said for** the dream **itself...** and she's a fine attorney.

RESTAURANT, ALLY AND JASON

JASON: You know it's the journals that caused all the problems. My parents found it. It wasn't **graphic**, I just **wrote down** feelings. It was mainly because I wanted to read it 20 years **later...** I don't know.

ALLY: And **wonder** if you'll **be capable of having** those feelings again?

JASON: It's still early? Wanna go for a walk?

ALLY: Well, you know the game **is about to** get out... The Red Sox! I saw the lights!

JASON: The Red Sox **are away**, Ally. They are in Baltimore, they're just working on the lights. My uncle's the **groundskeeper, that's how** I know.

ALLY: The groundskeeper of Fenway Park? **Have you been** in Fenway Park, **I mean actually** on the field?

JASON: Yes. Why, is this important?

ALLY: **Are you kidding? My father and I used to** listen to every game on the radio together every summer. I **would** close my eyes and I would pretend that I was right out there, in the field.

JASON: Wanna go?

ALLY: Now? Now, to Fenway Park?

JASON: It's 2 blocks **away.**

THE UNISEX. NELLE IS PUTTING A SWEATER ON WHILE BILLY ENTERS.

NELLE: I **keep forgetting** these bathrooms are **open to the public.**

BILLY: Should I leave?

GEORGIA: What's this?

NELLE: Listen, I know my **nickname** is sub-zero, and people find me cold...

GEORGIA: Nelle, this can be a **tough** group, but we'll **warm up**.

FENWAY PARK. ALLY AND JASON ARE REPLAYING A FAMOUS HOME RUN.

ALLY: Hey, I will never forget that night. Of course they **went on to** lose the 7th game, but still... Do you remember when Carlton Fisk kicked that home run?

JASON: I **wasn't born yet. This is where** I live. Do you want to come in or...

ALLY: No, thanks. I **had a really great time**.

JASON: I'd like to see you again.

ALLY: Jason, I think **I'm gonna have to say no to** that. **Even though** parts of me want... Can you understand?

JASON: Yeah. I already knew. You **were having too much fun**. Like it was some kind of **reunion** with fun you had before.

ALLY: I **might be** too young for you.

JASON: Got you to first base **anyway**.

ALLY: Yeah, now you did.

THEY EAT HORSES DON'T THEY

THE UNISEX. NELLE IS LOOKING AT HERSELF IN THE MIRROR. SHE HEARS A TOILET FLUSH. JOHN ENTERS THE UNISEX.

JOHN: I like a fresh bowl. You're **enjoying yourself so far?**

NELLE: Oh yeah! I am **actually**, it's a nice group. Can I ask you something?

JOHN: **Sure.**

NELLE: **Are you drawn** to me?

JOHN: What? **Why would you ask that?**

NELLE: **Sometimes** women **have intuitions about** these things... **Plus Richard told me.**

ALLY ENTERS THE UNISEX.

NELLE: I have certain **rules about dating men I work with.** But I **make them up as I go along.**

ALLY: It's official. I hate her.

JOHN ENTERS RICHARD'S OFFICE AND SLAMS THE DOOR.

JOHN: Did you tell Nelle Porter I **was drawn** to her? What I tell you I have an expectation of **privacy!**

RICHARD: **Which is why** I'm **apologizing.** John, you know who Harold Wick **is.**

JOHN: He's vulgar.

RICHARD: We're also **suing** him, we have an **excellent** chance to **boost** our profile and erode the first amendment **in the process. It's not often we get a case** where principle **coincides** with **profits, I'm not about to** take timeout **just because I breached** some little **trust thing** you and **I've got going. We're late for** staff meeting. **Off we go!**

STAFF MEETING IN THE CONFERENCE ROOM.

BILLY: **Wait just a second,** this woman...

NELLE: Her name is Ling. She's the plant manager.

BILLY: She's suing Harold Wick, **the guy** on the radio? **Does** Harold Wick **have anything to do** with this manufacturing plant?

RICHARD: No.

BILLY: Then how? **What am I missing?**

NELLE: He **broadcasts** a sexually charged program, contributing to sexually charged working **environments all over,** especially places like manufacturing plants, dominated by **male workers with the IQ of meat.**

GEORGIA: We're suing a radio **personality for contributing** to sexual harassment **at** a steel plant?

BILLY: I'm sorry, I'm sure you're a good attorney, but as a cause of action that is **laugh out loud ridiculous!**

NELLE: Great! It's always **more fun** when I **give a cute guy a giggle as I go about my business**. I **could actually use** another body on this, could you jump in?

RICHARD: Ally will do it. John's on trial, Georgia's second chair, **I'm in charge**, that **leaves** you. We all have work. **Let's move!**

NELLE: I'll **get** you the file.

ALLY: **Fine.**

CAGE & FISH, LING IS WALKING BEHIND ELAINE.

LING: I'm looking for Nelle Porter, could you help me please?

ELAINE: Well, her office is...

LING: **I've tried** her office she wasn't there, hence my **need for** help. **Have I come to the wrong** person?

ELAINE: You **would be** her... closest friend?

LING: I'm a client. Oh Nelle! I am **extremely anxious**.

NELLE: We'll **get through!**

LING: And now we're **facing** him, and why **have** you **switched firms**, you know **how I am with** change!

NELLE: **Everything will be fine**. Ling, it's just a deposition. **Relax.**

LING: Maybe it's just too much newness...

COURT ROOM. MAN TESTIFYING.

DALEY: It was our anniversary so I wanted everything special **that's why I took her to** a French restaurant. We ordered the Chef's menu thing. It's a **set thing**, fishy cold soup, foil grass, **stuff you** wouldn't order **in a million years**.

ATTORNEY: Did they tell you what you're eating, when they served it?

DALEY: Well it's more **tasty in French**, so **we didn't really ask**. French fries is good, but pommes frites? We didn't really **press them on** the translation.

ATTORNEY: But **eventually** you **did**, press them?

DALEY: **On** the meat, yes. It was so good, I said I **gotta** know what kind of cut **this is**. **That's when** they **told me**. Horse.

ATTORNEY: **What happened** when they told you what **you'd just eaten?**

DALEY: I **became nauseous, as did** my wife.

ATTORNEY: **Were there** any other **consequences** for you and your wife, **besides** nausea?

DALEY: We suffered **sleeplessness, even** depression. We're both **animal lovers**, horse lovers **in particular**. The **idea** that we ate **one...**that **repulsed** us. Still **does**.

CAGE & FISH ENTRANCE. HAROLD WICK BUMPS INTO ELAINE.

WICK: I am so sorry!

ELAINE: That's **all right**. Oh, you're Harold Wick! I'm Elaine Vassal, **I'm a huge fan!** **Although** I should say it **quietly since** my office is suing you.

WALDEN: We're here **for** the deposition.

ELAINE: Yeah, it'll be in the conference room. **May I just say**, on your show, you talk about women **as if they're all cheap**. **You see, my entire life, I've been** cheap, and **it wasn't until** I listened to your **show that I realized I wasn't** alone in the world.

WICK: Oh, well, **I'm happy to have helped**.

COURTROOM, SAME MAN TESTIFYING, JOHN IS CROSS-EXAMINING

JOHN: Do you like horses?

DALEY: Very much.

JOHN: **Found the meat to be delicious, even?**

DALEY: I don't **like eating** it, it's **perverse**.

JOHN: You eat cows?

DALEY: That's **different**.

JOHN: Pigs? Hand roasted Cornish game hens?

DALEY: Look, I'm not a vegetarian and I'm not **against eating** meat, but a horse, it's a **noble** beast!

JOHN: D'you ever go to the track?

DALEY: **I've been**.

JOHN: **Ever screamed at** a jockey to **whip** the noble beast you've bet to show?

ATTORNEY: **Objection!**

DALEY: I'm not gonna **get into a cruelty debate**. I'm sure we can all **treat** cats and dogs **better** than we **do**, but we'd never eat them. That should be the same **for** horses.

JOHN: Some people **might** like horse meat. **Shouldn't it be the individual's choice?** Couldn't you just say "Ne"?

DALEY: That's **real funny**. **The point is**, they didn't **tell me**. **If they'd told** me...

JOHN: You **would have ordered** the cow.

DEPOSITION. CONFERENCE ROOM AT CAGE & FISH

NELLE: And you would **be aware of** the male demographic **make-up** of your **audience?**

WICK: I really don't think in graphic terms. Well, sometimes...

NELLE: I **suggest** you'd **answer the questions**, Mr. Wick.

WICK: I thought **I did**. **By the way** you didn't tell me your name?

NELLE: I think I did.

WICK: Oh **that's right**, you're Nelle. I like that, Nelle, sounds good and **naughty**. And you're Ling, and who's the spinner?

ALLY: **Hey!**

NELLE: Do you think this is a game?

WICK: Of course it's a game! **Just because** you're **this hot** little foreign number and you hired these two little nubile lawyers you think I'm gonna pop a chubby and give you my money? Well, OK. **What are you**, Chinese? **Lucky** I took **some** Viagra with the Ibuprofen!

NELLE: **You're not going to intimidate** us, Mr. Wick.

WICK: *(to Nelle)* Don't think that I don't know that! I can't **even** look at you **without seeing** a whip! *(to Ally)* And you, I can't **get a beat on**. I just know that I'd like to take you home and make you my **nasty** little whore.

ALLY AND NELLE ENTER THE UNISEX.

ALLY: Don't you think **by suing** him that we're giving him exactly **what** he wants? **I mean**, this guy loves the **publicity!**

NELLE: **Even so**, we're doing **what** Ling wants.

ALLY: **Come on** Nelle, we're not gonna win this!

NELLE: Don't be so sure.

ALLY: Nelle, **what is a** spinner?

NELLE: I think it means... **perky personality**.

DOWNSTAIRS BAR. RICHARD AND LING AT A TABLE.

LING: Where is she? I'm very **uncomfortable around** new people.

RICHARD: She'll be here. Tell me, Ling, when you **resort to** these sexual harassment **lawsuits**, do you **worry about coming** on, say.. **weak, vindictive, powerless**, little ant who needs the special help? It **runs so contrary to** your personality which seems .. **vicious**. I'm just **making conversation until** **Nelle gets here**.

LING: **If you only knew the things** that **are said** about me.

RICHARD: **I bet I could guess**.

NELLE: Hey! Sorry **I'm late**. **What did I miss?**

RICHARD: Oh, nothing we're just **chewing the baby fat**.

LING: I don't like your new firm. The lawyers here are crazy and the singer **bugs** me.

NELLE: Come on, let's **go back up to** the office.

JOHN CAGE'S OFFICE. HE TAKES OUT A STUFFED HORSE AND STARTS PLAYING WITH IT. ALLY ENTERS AND SEES HIM.

ALLY: What was that?

JOHN: What? Oh that, it's the monster debate for my trial. His name is Frowley, I **used to** make cut out dolls of the **bullies** at school, Frowley **would** kick them. He's a good horse.

ALLY: This case is **upsetting** you.

JOHN: Well, I think, **I've always thought**, we enjoy a special agreement with the horse. Carry us high as we ride into battle, and they won't eat you...

ALLY: Do you think Georgia should first chair?

JOHN: No, **actually**, I **would have been fine**, but the plaintiff **brought up** Mr. Ed. **Frowley and I** used to watch that show together and... **Why am I telling you this?**

ALLY: Because you can. Remember when you're with me, it's **the only time that** you're not the strangest person in the room, so **go ahead, get weird on me.**

JOHN: I'm **cross-examining this** guy, and **in my head**, I'm thinking, **what if** Wilburn went into the barn one Thanksgiving and said "We have no turkey Ed, I'm sorry". Today it could happen. November, sweeps.

ALLY: You remember the song?

JOHN: Excuse me?

ALLY: A horse is a horse, of course, of course, And no one can talk to a horse, of course, that is of course, **unless** the horse is the famous Mister Ed. Go right to the source, and ask the horse, He'll give you the answer that you endorse, he always takes the steady course, Talk to Mister Ed.

ALLY AT HOME, THE WICK SHOW IS ON TV.

CALLER: But Harold, why does she sue you?

WICK: Why does she sue me, **what's up** America? She sues me because anyone today with enough money **to afford** a lawyer can buy some fame. And you know what? She'll get it. **Especially since** she **got** that **slutty** little **Asian thing going**, American men love that, don't we guys? Listen, no **nuts, listen up** America...

RENÉE: I **hate saying** this, he's a little bit right. He's **right about her probably ending up** on the cover of Time. It will **sell** better than some doctor **curing** cancer.

ALLY: You should see **the way** she dresses. Ling. **It's like** „Look at my body now“!

RENÉE: „But just don't talk about it!“ You know the men at the court house, clerks, and lawyers, and some of the judges **even**, they talk about your short skirts.

ALLY: **They do?**

RENÉE: **Isn't that why** you wear them?

ALLY: No. I **want them to talk** about my legs! They do, don't they?

RENÉE: Oh yeah...

COURT ROOM. RESTAURANT'S OWNER TESTIFYING.

HANDY: It's very low-fat, it's high protein, it's probably better for you than Angus beef. You know what, in Hindu, they probably **have something to say about us eating** cows.

JOHN: This is the United States of America.

HANDY: In which **there** are many slaughter houses which produce horse meat. In Japan, they eat 'em raw, like sashimi.

JOHN: **You don't think** our equestrian friends **deserve better than to be offered** up on a plate with Caesar's...

HANDY: Of course they deserve better. **So does** the pig.

JOHN: You sound annoyed. **I mean surely** you can appreciate this animal is revered in our country, **I mean what if** Elizabeth Taylor ate her horse in National Velvet?

HANDY: Are you sure **she didn't**?

JUDGE: Mr. Handy, it would be a **grave mistake** to insult Elizabeth Taylor in my courtroom.

HANDY: I'm sorry, Your Honor, but I'm on trial here. I'm spending my own money to defend against a suit based on **blatant hypocrisy**. That man isn't sick, he didn't suffer injury, we're all in this room because of a **nausea**, that it's unconscionable to eat a horse!

ATTORNEY: And **to you**, it's just **perfectly OK**?

HANDY: We kill them for pet food, we **turn** horses into paint thinner **for God's sake**, what does that do **to** their nobility?

ATTORNEY: Yes, but for pet food or paint thinners **they can be euthanased**. But for human consumption the end has to be **drug-free**, right, which means slaughter.

HANDY: Ah, well, if cruelty is the **issue**, that brings us right back to the cow and the pig.

ATTORNEY: You just **don't seem to be** too sympathetic on this at all, do you?

HANDY: If people don't want to eat it, they shouldn't order it. But I shouldn't **be hauled** into a court room **for serving** it.

ANOTHER COURTROOM, HAROLD WICK'S ATTORNEY AND NELLE IN FRONT OF THE JUDGE.

WALDEN: It's **preposterous**. Forget the **issue** of **free speech** and **ensorship**, the idea that a radio personality **can be sued** for sexual harassment by someone he's never met or **even** talked about!

JUDGE: I must say, miss Porter, your client does not work for Harold Wick, this man has no connection with the steel plant,

what possible duties does he **have to ensure** against any discrimination that **goes on** there?

NELLE: Your Honor, it was once **held** that tobacco companies **had** no duty **to** people who didn't use their products. **Until it was determined** that non smokers **were also being hurt**, and the law changed. Our theory is basically the same as second hand smoke. **What** he's **putting out** is finding its way into the **workplace**.

JUDGE: Second-hand smoke?

NELLE: We **go after** car companies **for polluting** the air. This man is syndicated on more than 300 stations. He goes on daily **talking** about **women's** body parts, saying God made females to be sex slaves.

JUDGE: We call it free speech.

NELLE: Yes. And the courts are willing to **clap down on** free speech when it causes **oppression** and discrimination.

WALDEN: This **stretches the scope** of sexual harassment to absurdity!

NELLE: I'm not so sure. **Under** the law right now you can sue an employer **for playing** Mr. Wick's broadcast in the workplace. It's not **even** a **question**. **What we're saying** in our complaints, **even though** these broadcasts aren't **actually being played at** my **client's** steel plant, this man is so pervasive and popular, that things he says are coming inside **just the same**.

WALDEN: So the court should just **get in there** and legislate the content of radio programs?

NELLE: **Nope**. He **should be able to** say **whatever** he wants. But if it **results in** discrimination or **hostile** work environment, he should simply **be held accountable**.

JUDGE: How would you **ever** prove that **what** he says on the radio **affects what** the men think and say at that manufacturing plant?

NELLE: Maybe I couldn't. But that's a question for the jury. Not the judge.

ALLY'S OFFICE. SHE IS HOLDING HER HEAD IN BOTH HER HANDS.

ELAINE: What's wrong? Nelle? Don't tell me she's good!

ALLY: She's great! She's **poised**, she doesn't **pull at** her hair, **nothing comes out of her mouth that** she doesn't want to come out, she doesn't overgesticulate, and she **made** a completely impossible cause of action seem totally believable. That **bitch!**

ELAINE: The judge didn't throw it out.

ALLY: He took it under advisement. We **might even** win!

ELAINE: Oh, Ally! I'm so sorry!

A ROOM IN CAGE & FISH. LING AND RICHARD ARE IN FRONT OF THE TV WATCHING WICK BEING HARASSED BY REPORTERS.

REPORTERS: Harold... how do you think you'll win?

WICK: Well listen, **truth be told**, I don't really know what **was said** in there, the other attorney **did most of the talking**, and she was just so ... **yummy**. **All I wanted to do** was bite her.

LING: **Part of me** wants to sleep with him. Cause I know **if I did**, I'd kill him.

RICHARD: **Ouch**.

LING: Where is Nelle? She says she's going to meet me **places** and I always **get stuck with** you.

RICHARD: Terrible, I know.

LING: You're a man without any nice **qualities as far as I can see**. With a funny name, Fish.

RICHARD: Sticks and stones, Ling. When I first saw you, you know what I **was thinking**? Nothing. You **made no impression** at all.

LING: When this case **is over**, I promise, **I'll be taking** my **business elsewhere**.

RICHARD: No **you won't**. I **can tell**.

LATE IN THE OFFICE. JOHN IS WALKING IN CIRCLES BARE FEET.

JOHN: I'm working on my closing. It's the first draft and I just **get a better feel** with **bare feet**. **Have you ever had** horse meat?

NELLE: Oh, thanks, but **I've actually** already had dinner. **Maybe another time**. I'm **free** Thursday night, how about Thursday?

JOHN: Thursday? That would be good.

NELLE: **Good**.

JOHN, STILL WALKING BARE FEET, BROAD DAYLIGHT.

GEORGIA: Ready? You're still working on your first draft?

JOHN: Georgia, I think I **may need you to close**.

GEORGIA: I **haven't even questioned** a witness, the jury doesn't know me!

JOHN: Well, **you've been** in court.

GEORGIA: You can't just **drop** this mission the last second, you...

JOHN: I can do this! I'm not invested...

GEORGIA: Wait a second. **You've** defended criminals, murderers **even**, you can't defend a restaurant that serves horse meat?

JOHN: I know it sounds silly, but **it is as if** I hear voices in there **telling** me not to do this.

GEORGIA: **What kind of** voices?

JOHN: I'd rather not say.

GEORGIA: John, the law is completely on your side. And it would be conspicuous **for you not to** get up. It could **even** be malpractice. Come on, we gotta go.

ALLY: Is it Frowley? The voices? Is Frowley telling you not to do this?

JOHN: Frowley's not even speaking to me.

ALLY: Then who? What voices?

JOHN: I'm afraid if I tell you I would **win back** the **reputation of** strangest **one** in the room.

ELAINE: Here she is. Ally, I have Nelle and **vicious** Ling. They say the judge is coming back with the ruling.

COURT ROOM.

JUDGE: Nice little **turn up!** It is **heartening** to see the community **takes such an interest in** our Constitution. The sexual harassment claim **is dismissed**. As a matter of law I find it untenable that a radio talk show host could be held liable for employment discrimination **at a place** where he does not work. However, the complaint also alleges negligent inflection of emotional distress... **That one...** is **tricky**. Free speech is not always protected. **Bottom line**, if it is foreseeable that some product you **put out there** is **capable of causing** harm, liability is **right around the corner**. Lawsuits **have been brought** against Hollywood movies. The talk show? It's **likely** next.

WALDEN: This is the most **slippery of slopes!** If you...

JUDGE: No question, and the jury **is free to say**, We **value** free speech **over** the possible harm it causes, but **let's all face the fact here!** Mr. Wick isn't **out there throwing** out ideas and political content **for the most part**, it's propitious, **tickling** radio sex talk and for the **young at mind**. It demeans women systematically. I realize that **9 out of 10** judges **might dismiss** this **claim**, unfortunately Mr. Wick, you got me. Motion to dismiss denied.

LING: Thank you Ally!

ALLY: I didn't do anything!

LING: Yes you did! The judge **got mad at** him, **you dressing up** like this **baiting him to call** you a spinner, it **worked!** Genius!

ALLY: Well, I'm glad to **do my part!**

ON TV. RICHARD'S OFFICE. NELLE, RICHARD AND LING.

KAREN: The ruling has sent shock waves through all media circles, Michael.

MICHAEL: Karen, what kind of **precedent does this set?** I mean, is Rush Limbaugh next?

KAREN: Well, first **keep in mind** that this is just one state court ruling and **it's certain to be appealed**. And anyone **suing** Rush Limbaugh would **be hard pressed to prove** that people **might** take him seriously.

RICHARD: Cage & Fish, just say the name, Cage & Fish.

KAREN: Reporting live from outside the law offices of Cage & Fish, I'm Karen...

RICHARD: Yes! Good report. Well Ling, **congratulations**, I don't have the words. So? **What do we do now?**

NELLE: We dismiss. We wanted to get the guy. We get him best, we're **getting out** while we're **ahead**.

LING: I want money!

RICHARD: Me too!

NELLE: You'll never get it. They'll never **settle**, they can't **on principle**, and on appeal we lose. Our case is basically right around the First Amendment.

LING: But **why just give up?**

NELLE: Our goal is to **get even**. In victory we have credibility. Now we **make** the First Amendment our best friend in life.

LING: What are you talking about?

NELLE: I need to draft a statement, **I'll be back**.

LING: Don't leave me alone with... him. Alone again, you and me. You probably **feel special**.

RICHARD: Ling, anyone with you is alone.

COURT ROOM. CLOSING ARGUMENTS OF THE HORSE MEAT CASE.

ATTORNEY: **Decent** people don't eat horses. **Sure** you can talk about the cows, and the pigs, and the chickens, and the hypocrisy of it all, and cry why should horses be **different?** But they are different. They are companion animals and they are different. If you ever stood **up close** to a horse, it's a proud animal. It's an animal **seemingly** with a **capacity for integrity**, with a capacity for not only serving mankind, but **oddly**, wanting to. And **there's a dignity about** them. A dignity. We should at least honor that in the end.

JOHN: This case isn't about horses, it's about people. This person over here is suing this person over here. It's people. And people eat animals. You **might not like** it, but the Constitution doesn't **start off** „We the Horses“. Animals don't get rights. We're not **expected to rise** to some level of decency **when it comes to** livestock. Not expected to **have feelings for** them and why should we? They taste **good**. **This thing about** decency, you have to stop it. Because next, they'll **go after** the hamburger. If you attack horse meat **on grounds of** decency, I promise you, the hamburger will be next. It would be unavoidable. Because if **you've ever been** in a slaughter house if you've seen what happens **to** those cows, you'd know that decency will **spell** the end of an

American institution, and the sausage will be next. And then the chicken wing. We the People eat animals. And we're not decent **about** it. My client is human, he's also American, and in this country we have another credo which is innate to us all, **as long as** folks **keep consuming** it, don't blame **the guy** who **serves it up!** Plaintiff's counsel says we should allow the horse to **keep** his dignity in the end. We're **human beings**.

PRESS CONFERENCE.

LING: We're grateful to the court for the validation, and to **the public** for its support. **The reason** I've decided to dismiss this claim, and you'll have to forgive me **for not going into detail**, it appears that certain physical or psychological dysfunctions **may be** the root of Mr. Wick's compulsion to fixate on sexual content. **I feel** it would **be wrong for me to exploit** any of his medical **inadequacies** or conditions. Suffice it to say, in light of this new information, I **bear no ill-will towards** Mr. Wick and I **wish him well**. (*reporters go crazy*)

NELLE: I'm sorry, that's all, the suit **has been dismissed**.

REPORTER: Have you learnt that he's impotent? Is that it?

NELLE: I'm not gonna parch this statement.

AT THE OFFICES.

RICHARD: That was the dirtiest pool to its deepest depth, and you did it **looking** like you **took the high road**, it's a **treat** to **watch you work** Nelle, that was **worthy of** an earthworm.

ALLY: But we have no **information** that he's impotent.

NELLE: So?

ALLY: So? So **what if** he **turns around** and sues us, this man's entire career is predicated by his erection!

NELLE: We didn't say he **was** impotent.

ALLY: Well you certainly **implied** it.

NELLE: Well he said something about **taking** Viagra with Ibuprofen.

ALLY: That was a joke.

NELLE: **Depends on how** you **interpret** it. If we made a mistake, oopsy! He's a **public figure**, he can't **get us for being** negligent. He's got to prove **reckless disregard for** the truth, he can't. I told you, **in the end**, the First Amendment's our **buddy**.

RICHARD: Dirty, ugly, I could kiss you! I could almost kiss you!

LING: But **you won't!**

ALLY: You know what? I think **what** you did **stinks**. It was **dishonest**.

LING: No more dishonest than **you pretending** to be a spinn...

ALLY: I'm not a spinner!

LING: **Bite my head off!** I still hate this firm!

RICHARD: Come on, let's go the bar, celebrate!

UNISEX. JOHN PUSHES ALLY INTO A TOILET BOWL.

ALLY: You **knocked** me into the toilet!

JOHN: I was just practicing my dismount...

ALLY: You're gonna kill somebody **someday!** I was just **thinking** how **this place** is **going down the toilet** and then... then boom, I'm going down too!

JOHN: **What do you mean** we're going down the toilet?

ALLY: Are you really gonna **date** her?

JOHN: Well... I **sort of committed** to Thursday. Plus, you know, I...

ALLY: You're drawn to her!

JOHN: I never **meant to** date her, One minute I was practicing my summation, the next I... You really don't like her?

ALLY: I don't know, it's just that I'm worried about **this place becoming** something **different**.

ELAINE: Ally, I have news. The producer of the Harold Wick show just called.

ALLY: What? Is he suing?

ELAINE: No, he's inviting you **to be** a guest on the show tomorrow.

ALLY: **I beg your pardon?**

ELAINE: He wants you! Probably to engage you in some **cheap** sex talk! Shall I tell him yes? Or shall I **pass** him to Nelle?

ALLY: You tell him... I'll do it.

ELAINE: You will? You could **get creamed!**

ALLY: **You only** die once.

IN THE HAROLD WICK SHOW'S ROOM ALLY IS GETTING MAKE UP.

ALLY: I thought this **was** just radio.

PRODUCER: Well it goes out on cable now. We start **in** about ten minutes.

ALLY: And what, does he just come down at the last second and **plop down?**

MAKE-UP GUY: **Pretty much.** He doesn't **like the guest to get** too **comfortable**.

ALLY: **What a shock!**

CAGE & FISH.

RICHARD: She's doing what?

ELAINE: Harold Wick. Why not? **I've** always wanted to do him, but I have a rapier rate more suitable for the program.

NELLE: But it doesn't **make sense!** **Appearing** on the show is the equivalent of **endorsement!**

ELAINE: This **may be** true, but if we **keep talking** we'll **miss** it!

JOHN'S OFFICE. HE'S AT HIS DESK. GEORGIA COMES AT THE DOOR.

GEORGIA: Hey! Closing **turned out to be** pretty good, John. The **spirit** of it, however, I'm not so sure it was in our client's interest.

JOHN: I'm not **billing** him **for** my spirit.

GEORGIA: I hope we don't lose. Cause that summation could give him **grounds** for a new trial.

JOHN: That **would have been** very clever **of** me, wouldn't it?

THE HAROLD WICK SHOW. BACKGROUND CREDIT MUSIC.

PRODUCER: 3...2...1... We're on!

WICK: **I've been sued**, everybody knows I've been sued! **What** everybody doesn't know, is how sexy and **trashy looking** all the lawyers are. So **we're very lucky here to** have Ally McBeal here **for everybody to see**. Hi Ally. McBeal, I **keep thinking** that probably **growing up** you were some Cub Scout Happy Meal?

ALLY: Oh no!

WICK: Well, **beats having a brownie**, I can tell you that. Let's talk about the case for a minute. **Firstly, is there any way I could** see you naked?

ALLY: **I don't think so**, Harold.

WICK: **That's what** I thought **you'd** say. You have this phenomenal tight... your body... You know that? You work on it?

ALLY: I do.

WICK: I was sitting in court, and I was looking at you, and I was looking at Nelle, by the way, Nelle's **kind of naughty**, ain't she? **Come on!** I was looking at you, and I was looking at Nelle, and I **was thinking**, have **the two of you** ever.. you know, together?

ALLY: No, no, we're just... business associates.

WICK: With **that tight body of yours**, and Nelle's nasty little..., well, **anyway**, let's not go there. Let's **talk law**. Single, lawyer, beautiful, makes lots of money, I bet you can **get laid** anytime you want?

ALLY: Pretty much.

WICK: So then tell me about this press conference last night.

BILLY: Why is she doing this?

RICHARD: You tell me! **You've known** her **the longest!**

WICK: A lot of people **have been calling** and they want to know about this sexual inadequacy **thing**. **Have you been talking to** my ex-wife? Come on! Well my ex-wife **used to** say that **having** sex with me was **kind of like being** vaccinated. That **hurt my feelings**, because I always thought it was **a great 3 seconds!** Then you guys go and hold a press conference!

ALLY: Well, Harold, **see, the three of us** were sitting there in court, **trying to turn you on**, and you just never **made a move**. We were **hurt!**

WICK: Let's talk about those skirts you wear? **What's that all about?**

ALLY: Oh, you know, men are **constantly** trying to **mentally undress** me. I'm just trying to **save** them some time, **that's all**.

WICK: Baby come on over here and meet the big guy!

ALLY: Oh, no... **thanks anyway**.

COURT ROOM

FOREMAN: In the matter of Daly vs. Paul's bistro, on the count of negligent infliction of emotional distress, we find in favor... of the defendant.

HANDY: I'm willing to **give you the benefit of the doubt** and say thank you.

JOHN: Sometimes sentiment is just that Mister Handy, and sometimes not.

HANDY: But a cook is always a cook.

WICK SHOW.

PRODUCER: Good job, you were great!

WICK: You were **fabulous, actually**. I was a little surprised you **agreed to come on**. Why did you come on?

ALLY: Is anything **off the record with** you?

WICK: My public persona is my **livelihood**. Ally, **what** I do is not **who** I am.

ALLY: I came... Well, **what** you do, I don't always like it. But it's at least presented in the form of entertainment. **What** we did **at** that press conference, **below the belt**. **My coming** on the show, maybe it **took** some of the air out of our show last night. **Anyway**, it was **an experience!**

WICK: Ally, you're a great lady.

ALLY: **Go easy on** us?

WICK: Never!

CAGE & FISH HALL. LING WITH NELLE AND RICHARD.

LING: The whole point was to **make him suffer** and she goes on the show **charming**. She was nice!

RICHARD: Some people **can't help being** nice. You know how it is...

NELLE: None of us knew she **was going to** appear.

LING: I had a **sick feeling about** this law firm from the beginning. I won't pay. Oh there she is, little Judas!

NELLE: So how do you go on that show and **suck away** everything we've tried to...

ALLY: **What** we did last night was **disgusting**, Nelle. Sorry. **Technically** I didn't betray any confidence as in technically, I didn't do anything to **undermine** our client's case. And hey, I extended the firm's 15 minutes, you gotta love that... Go to Hell!

JOHN: That was **hurtful**.

ALLY: John, I'm sorry, I thought you **were...** Oh...

JOHN: I just want to say... Your **concerns** that this place **might** become something different? I **share** them.

ALLY: **You do?**

JOHN: But **as long as** we have you, I know we'll **keep what** we have.

ALLY: That **might** be the best **thing** anyone's ever said to me...

JOHN: **In which case** I'll leave **on that note**.

THE BAR DOWNSTAIRS. ALLY ARRIVES.

ALLY: Hey guys! I know, I don't know what **came over me**. And you know what? It didn't hurt! Oh, look, what **we've got going on** up there?

GEORGIA: I don't know, but it scares me a little.

NELLE: You can dance. I **wouldn't have guessed**.

JOHN: I'm an enigma.

RICHARD: You can't deny **you're having fun**, Ling.

LING: Yes I can.

FOOL'S NIGHT OUT

CAGE & FISH

ELAINE: Ling! **You're back?**

LING: **I'm here to see** Nelle.

ELAINE: Certainly. And, who **will we be suing** today?

LING: This woman drips with sarcasm **at my personal expense.**

NELLE: Ling, one of the **disadvantages of having** magnetism is that you **bring people out.** People who will **otherwise get unnoticed.** **The fact that** she could be so annoying is really a **tribute** to you. Let's go to my office, we'll talk about what's the matter. *(to Elaine)* I'm sorry. She's just...

ELAINE: Yes. And thank you **for defending** me so **staunchly** Nelle. Hi Georgia. That **bitchy** little **thing** is back.

GEORGIA: Who is she suing this time?

ELAINE: Maybe her gynecologist pulled the wrong tooth.

GEORGIA: Elaine! That was **vicious!**

RICHARD'S OFFICE. RICHARD'S PLAYING WITH A TAPE RECORDER.

GEORGIA: **You've got to be kidding** me!

RICHARD: **We've handled** cases on cosmetic surgery.

GEORGIA: Why don't you sue the doctor?

LING: He **went bankrupt.** **I'm told** the nurse **comes from money.**

GEORGIA: Richard, this is ridiculous!

LING: I don't understand the problem. You should be happy to **get my business.** I'm a plum!

GEORGIA: You are suing a woman because her breasts are real!

LING: When you say it **in a tone like that,** of course it's gonna sound silly!

RICHARD: Georgia!

GEORGIA: No! **Whenever** we get some **insane** claim you **sign me up** to lead the charge!

RICHARD: It's 2 depositions **tops** and then it'll go away!

ELAINE: Richard, the minister from your church is here. Are you available?

MARK NEWMAN: **Sorry to barge in!**

RICHARD: Hi! That's alright! We'll get Billy to second chair, just do the deposition then we'll settle!

UNISEX. GEORGIA & BILLY ENTER AND LOOK UNDER THE STALLS.

GEORGIA: I'm telling you, it's because of Nelle! Ling gets worried because she's Nelle's client, and since Nelle will drop everything...

BILLY: Not fair...

GEORGIA: We're suing a nurse for having natural breasts!

BILLY: If anything it's Richard. Georgia, you don't like Nelle, OK, but what has she really done to deserve this kind of reaction?

GEORGIA: What has she done? She showed up, that's what. OK, I admit it, I have a little "Mirror mirror on the wall" complex. I know it sounds stupid, but all my life I've been the fairest one of them all. Don't laugh! And I may not be the best lawyer, but I've always felt like the fairest one here. I'm not proud of saying that, but... and then she arrives, and...

ALLY: Hey guys!

GEORGIA: You had your legs up! I checked, you had them up!

ALLY: Well, maybe they just flew up!

GEORGIA: Actually, I knew you were there.

ALLY: Did you? And how did you tell, my asparagus diet? Fairest one of them all?

GEORGIA: I wasn't including you...

ALLY: Oh really, and why is that?

GEORGIA: Because you exist in your own universe, Ally, and I was referring to the one the rest of us live in.

ELAINE: Ok! Tell me what I've missed!

RICHARD'S OFFICE

MARK NEWMAN: I've kept myself into a situation, and I don't know how to handle it.

RICHARD: What kind of situation?

MARK NEWMAN: I've been in a relationship...

RICHARD: She's married? Guy? Sheep?

MARK NEWMAN: No. Would you just let me talk?

RICHARD: Yeah. Go ahead.

MARK NEWMAN: She's the music supervisor of our choir. She also sings in the choir. She's the one you prevailed upon to sing that short people song? Obviously we weren't married, and I'm the minister. The minister and somebody from the church, I mean, it doesn't exactly make me an altar boy, does it?

RICHARD: If you were an altar boy you'd be with a priest. Kidding. What's the big deal? Consenting adults, even unmarried...

MARK NEWMAN: I'd really appreciate if you let me get through this... The relationship ended two months ago, I ended it. And

it was very painful for her. And **since then**, the songs **she's been singing** for our services, well... I feel they're directed at me!

RICHARD: What kind of songs?

MARK NEWMAN: Well, first they were **obscure** little **hints** about lost loves and broken hearts. **Lately she's been doing** pop!

RICHARD: How is the congregation reacting?

MARK NEWMAN: **I don't think** they know what's going on. She's **not that** obvious. Plus she's a great performer so she's probably going over a bit over my sermons!

RICHARD: So what's the problem?

MARK NEWMAN: The problem is, this is a church. I'm afraid to **fire** her or **even demote** her. After our relationship it **may seem** retaliatory. And **yet**, I can't let her **keep singing** those songs!

CONFERENCE ROOM, CAGE & FISH

LING: She's very hard to shop for.

ATTORNEY: Your sister?

LING: Yes. She has everything. The only thing I knew she **wanted** was nicer breasts. She didn't like **hers**, **she thought** they **were** small and unshapely.

ATTORNEY: So you decided...

LING: To **get** her implants for Christmas, so I went to Dr. Noful **he'd been recommended**. We discussed the importance of **them feeling** natural, this was a **priority**. So he said "**Let me** show you a **sample** of my work!. He brings **in** his nurse, she unveils, she's full, soft, without a **hint** of a blemish. I almost **signed up** and my breasts are **beyond reproach**. (*looks at clerk*) Shouldn't you **be typing**?

ATTORNEY: And you're claiming that you paid for your sister's operation...

LING: **Based on** her full soft implants! And what did my sister get? These hard little petrified **lumps**. She jumps and they don't even move. And the scars? My uncle slit his wrists with more finesse! And then I find out, she never **minds** at all. **Hers** are real, the total **fraud**!

ATTORNEY: Now, why haven't you sued the plastic surgeon?

LING: He's an empty pocket and in another jurisdiction and she's collectable. (*turning to clerk*) Type!

ATTORNEY: Alright then.

CHURCH. MARK NEWMAN IS GIVING A SERMON.

ALLY: Why did you have to bring me?

RENÉE: Why am I here?

ALLY: You're here because I **dragged** you. (*a woman shushes them*)

RENÉE: Don't **shush** me.

MARK NEWMAN: Let's pray. Lord, help us find the strength to turn away from evil when he tempts us, to confront it when it threatens us, to see it wherever it's showing. Praise the Lord, Amen. Now I know we've all heard the saying that **all it takes for evil to succeed is for good men to do** nothing.

RICHARD: This could **get windy**...

MARK NEWMAN: But before that, we have a hymn...

LISA KNOWLES: I'm so **tired of being** alone / So tired of being **on my own** / Won't you help me / Please just as soon as you can / I guess you know...

RICHARD: Doesn't **relate to** me.

CAGE & FISH OFFICE. JOHN'S OFFICE

RICHARD: **Tough** to fire her, people in that church **enjoyed** it.

MARK NEWMAN: **Clearly** this is not right!

RICHARD: **Even so**, you slept with her, Mark, she can run that sexual harassment card right up your collar.

MARK NEWMAN: But I haven't done anything!

RICHARD: You're a man, you're breathing... Under title VII you're liable.

MARK NEWMAN: We had a relationship, it ended!

RICHARD: **Thing is**, that song last night wasn't **overtly** directed at you

MARK NEWMAN: So what, you just let her **keep doing** this?

JOHN: You **need to** mediate. We need someone who speaks the language of loneliness.

ALLY'S OFFICE.

ALLY: Why me?

RICHARD: Because we think you can **tackle** into her despair. That sense of **utility** that **comes with knowing no matter** how long you live you'll **be going alone**, uncoupled, and **yet charging for** it, just the same, never **under the false assumption** it'll **get any better**, you're the who-know she **might** listen to.

ALLY: Thank you Richard, I live to help **others cope**.

CONFERENCE ROOM. THE NURSE IS DEPOSITING.

JODY: I never **actually** said my breasts **were** artificial.

BILLY: Ms. Silverman, you knew Dr. Noful **was** using you as an example of his work.

JODY: Well I didn't **at first**. I **was told** the patients **wanted** breasts similar **to mine** and I was a model for... Dr Noful wasn't **being** completely **honest with** me **either**.

BILLY: You didn't know what **was** going on?

JODY: **Eventually** it **did become apparent** he **was** representing me as **someone he'd** done work **on**.

BILLY: Did that happen in this case?

JODY: I didn't know **for sure**. But **it'd be a lie to say** I didn't suspect. (*to her attorney*) Should I lie?

ATTORNEY: Probably not.

JODY: I knew he **had passed my breasts off as** implants with other patients. I'm not shocked **to learn** he did **so** here.

IN AN OFFICE

GEORGIA: We **actually** have a case. It is misrepresentation, sale could basically...

ATTORNEY: **The problem is**, my client isn't the merchant, so...

GEORGIA: She worked there, she had a part at the firm.

ATTORNEY: Even if you establish a duty, your client's sister got breasts that resemble Ms. **Silverman's**, so...

BILLY: **Have you seen** them?

ATTORNEY: I've seen the pictures.

GEORGIA: Pictures? Pictures don't tell you how they **feel**, or whether they move naturally!

ATTORNEY: I **might** be **out of line**, but is it possible that Ms. Woo could err to the litigious side? Look, **why don't we** just take a look **for ourselves**, **I mean that way** we'll be at least able to give our clients informed advice?

BILLY: That's a good idea. We could meet right here.

ATTORNEY: 3 o'clock?

BILLY: **I'll see you then**.

GEORGIA: Let's look?

BILLY: It was his idea!

GEORGIA: Oh, and didn't you **put up a fight**, great, 3 o'clock, do it here! You are bringing in the two women to compare their breasts.

BILLY: It's **evidence**!

GEORGIA: Great! Let's do a taste test **while we're at it**!

BILLY: **Is this about** Nelle too?

GEORGIA: It has nothing to do with Nelle, **although I have no doubt** that her breasts are perfect (*sees Nelle*) and of course, you would be standing there for that, because that's **the way things work around here**. Go pick a stall and hoist your legs, you'll learn all about us.

NELLE: Case's going well?

IN THE LOBBY OF CAGE & FISH

JOHN: Oh, Nelle, **how is your day going?**

NELLE: How's my day going?... Can I ask you something?

JOHN: Questions **make me frown.**

NELLE: Are we ever **getting to** go out? I don't **mean** downstairs to the dance floor, I mean, out. I know, we work together, it's probably a terrible idea. You're a partner, I am associate, I have that whole attorneying thank to her. But if **you're drawn to** me, I do think you're cute. I **don't mean to pressure** you.

CHURCH

MARK NEWMAN: You **could have come at a better time.** Sunday services. My sermon is on God's planet, all nations **being** one, world peace through his will.

LISA KNOWLES: (*rehearsing*) Asia's crowded, and Europe's too old, Africa's far too hot, and Canada's all so cold, and South America, they stole our name, let's drop the big one, there'll be no one else to blame us,...

MARK NEWMAN: She's singing about a nuclear bomb!

ALLY: Well, she's not saying **drop** it on you!

MARK NEWMAN: She's a **sweet** kind **loving** woman. **Ever since** we broke up...

ALLY: Well, **like you said**, the congregation likes it. I think you're **overreacting.**

LISA KNOWLES: Boom South London, boom Paris, more room for you, more room for me...

ALLY: Maybe not.

LISA KNOWLES: The whole world round would just be another American town, how **useful** it would be, to **set everybody free...**

RICHARD'S OFFICE

LING: I don't want to **subject** my sister to **that kind of blatant** objectification!

GEORGIA: Ling...

LING: Don't call me Ling!

GEORGIA: It's your name.

LING: **Not** with a hard L and a hard G, **it isn't.** It's a soft name. Ling. You say it Ling! It **offends** me.

GEORGIA: Ling, when you decided to buy your sister breasts implants, you **exposed her to** objectification. When you **then** bring suit under the Uniform Commercial Code, that too **tends to reduce** her.

LING: I'm deaf **to** condescension. Right now I **could hear a pin drop.**

GEORGIA: Richard? I know she's a plum...

LING: People like you don't understand. Beautifully proportioned. The shapely can be so blind to **the less fortunate**. I tried to give my sister the chance to maybe feel **what it's like** to be someone like you. To walk **down** the streets just once, **feeling ample**. Maybe God didn't give you a heart under your perfect breasts.

CHURCH

LISA KNOWLES: Is he suing me?

ALLY: No, not at all, but he **gets concerned with** your choice of music... So you have **kind of shifted your tone**, since you broke up?

LISA KNOWLES: It's **the only way I've had to deal with** the pain. I've always expressed myself through music. **I don't think** the congregation **picks up on** it.

ALLY: **He does.**

LISA KNOWLES: Well he should. Do you know what he did?

ALLY: Well, relationships end **for** a lot of reasons...

LISA KNOWLES: Do you know what he did? He **changed his heart**. That's the full explanation. We talked of marriage, we were **in love**, then suddenly, he says "**I've had a change of heart**". Doesn't wanna see me anymore. **You** don't just leave the scene of an accident. You **mow somebody down**, you at least stop, **check on** the victim. I don't sing these songs to hurt him, I sing them to help me. They're my only **release**. If he doesn't like listening, he can just leave the room. Don't tell me he doesn't **know how to** do that! The man knows how to leave a room, trust me!

CHURCH

MARK NEWMAN: So she's still gonna sing those songs?

ALLY: Well, if it **works out** her pain, and the congregation enjoys it! You're the only **one** that **seems to be bothered**, Mark. I want to ask you **a question**. Why **have** you never really discussed the break-up with her?

MARK NEWMAN: I discussed it, I just told her...

ALLY: Change of heart, yes. Did you love her?

MARK NEWMAN: **At one point.**

ALLY: Why did you stop loving her?

MARK NEWMAN: I don't know, I just did.

ALLY: You just did? Did you ever **bother asking** yourself why? Maybe it had something to do with **stuff** you were going through, maybe **there** were **outside forces**, maybe you have **commitment problems**. Lord knows you must take that "till death do us part" **stuff** seriously! Did you **seek counseling**? Did you do anything to **explore** what **may have caused you**

to stop loving her or did you just **go** "Change of heart, see ya"?

MARK NEWMAN: **Whose** side are you on here?

ALLY: Maybe **hers**.

LISA KNOWLES: What was the warning, Mark? How about "I'm feeling different"? How about "I'm not so sure"? Why is it always great with men **right up until** they run?

ALLY WALKING IN THE STREET, WITH FLASHBACKS OF BILLY.

ALLY: I choose the law too. But I choose Boston... It **had nothing to do with going** to Michigan!

CAGE & FISH LOBBY

RICHARD: Mark Newman is very **upset**.

ALLY: Oh gee, that **troubles** me!

RICHARD: You **were sent** there to **mediate**, Ally!

ALLY: Mediating is **getting** both sides to understand each other Richard...

RICHARD: But she **has nothing to say!**

ALLY: Richard, I have a plan, now **get lost!** I'm sorry. I **do** have a plan. I'm sorry.

CONFERENCE ROOM. ATTORNEY AND BILLY LOOKING AT THE BREASTS OF LING'S SISTER AND THE NURSE.

LEIGH WOO: Next time, Ling, just give me a book!

LING: It won't **take** long!

ATTORNEY: They're very nice. All of them.

LEIGH WOO: **What are you, near-sighted?**

BILLY: I'm just looking for the scar.

ATTORNEY: And **the fact** that you **can't** see **one** is evidence that... Really nice.

GEORGIA: **Hers** aren't an **issue**, Mister Stone.

ATTORNEY: The comparison is certainly an issue, and... come on. These are very good work.

LING: They **might** look the same but they don't **feel** the same!

ATTORNEY: Well, **let's see...**

GEORGIA: No, I'm sorry, you're not gonna touch these women. **Neither** of you **are!**

LING: Jump, Leigh, show them how they move!

GEORGIA: No, she's not going to jump, this lawsuit **is over**. Put your clothes on. This is over, as an officer of the court, I am recommending dismissal. These breasts are **fine**. Fact that they **may not look** or feel exactly like her breasts... Don't tell me you didn't **assume** that risk?

LEIGH WOO: She's **the one suing**, not me!

LING: I paid for them!

GEORGIA: It's over, Ling! Hard L, hard G, hard times. If I seem a cold, shapely person, **tough!** This case is over!

LING: I thought I **hated** this firm, and then I didn't, but now I know that I do.

UNISEX

JOHN: She **makes eyes at** me. She's **either** drawn to me or I **puzzle** her. **Could be** both.

RICHARD: John, she wants to go out, she says you're cute. It's not a huge **leap** to think a date is possible.

JOHN: She **frightens** me.

RICHARD: Of course she frightens you, she'd floss her teeth **with** the inside of a moth, but it could be a **fun** moth. The question you have to ask yourself, are you **capable of dating** her **without falling for** her, if yes, **you're on**, if no **don't even think about it**.

JOHN: And what about you and Ling? You think you two could **work out?**

RICHARD: Not a chance, but that's a plus for me, I want something that is emotionally inaccessible.

JOHN: Why?

RICHARD: So when it **falls apart**, it won't be my **failure**. That will be a **refreshing** change. What?

JOHN: When Ally went on that talk-show, she looked me **straight** in the eye, and she said "**You only die once**". Then she marched straight into danger with a smile on her face. I think I will date Nelle.

ALLY SITTING AT THE BAR, ALONE, GEORGIA COMES IN.

GEORGIA: You're drinking? What's the matter?

ALLY: Oh, nothing. **Nothing I can talk to you about.** ... Lisa Knowles. She was saying how, you know, how when men break up with women, they're running away like they're **fleeing the scene** and then... **It hit me.** Billy didn't break up with me because he had to **go off to** Michigan to make law review, he went to Michigan to **get away from** me. That was just his **way of fleeing** the scene. Am I right? I am right. He didn't have to go **that far.** Did he formerly have to go all the way to Michigan? He met somebody who was at Michigan. He met you, while he was still with me.

GEORGIA: I didn't know about you.

RICHARD'S OFFICE

NELLE: Ling, you sue a talk show host **for** things he says on the radio, you sue a woman because her...

LING: If you thought **they** were bad cases you **should have**...

NELLE: Ling!

LING: Don't Ling me, I'm **tired of being** Linged **around here!**

NELLE: Ling, I admire **the way** you don't let yourself **be pushed around, I really do**. Too many people, when they think they're **being** wronged just **walk away**, I **salute** that **you don't**. But something's going on **lately**, you think the whole world's against you, you...

RICHARD: It's only just the people who've met you. Kidding. So?

NELLE: Can I offer a piece of amateur psychology? As your friend? You're an unpopular person. You are! And I think **it's easier to deal with** if you're fighting with everybody. So you can **lay it off** on the battle, instead of...

LING: Thank you Nelle. That helps.

NELLE: She needed to hear it.

RICHARD: One sec'. Ling, I do the same thing **in a way**. **For whatever reason**, people would never trust me so I started **being** unscrupulous **on purpose**, in that way I felt **in control of people's** reactions. **Anyway**, not everybody **dislikes** you. I like you. Have dinner with me.

LING: I'd like that.

BILLY'S OFFICE.

BILLY: How could you tell her?

GEORGIA: I didn't! Her nickels just **kept dropping**, she **figured it out!** Sometimes a woman just can, Billy, we see things you don't think we're seeing, but we see them!

BILLY: What's that **supposed to** mean?

GEORGIA: It means, I see the **sideways glances**, I see the **admiring gazes!**

BILLY: What? At who?

GEORGIA: Jackie Silverman, **that's who**, the woman with the perfect...

BILLY: **You got to be kidding!**

GEORGIA: Kidding? You gotta kid me Billy, she didn't **do anything for you?**

BILLY: So she's attractive, **big deal**, why does that threaten you? **You being threatened by** me **thinking a** woman is attractive, that says more about you than **it does** about me!

GEORGIA: **Except** that it doesn't, Billy. The crazy **thing** is that **what's bothering** Ally right now is the same **thing** that's bothering me!

BILLY: Which is?

GEORGIA: Which is, you can be in love with somebody, **and yet**, if someone else walks into the room, suddenly...

BILLY: Are you **being** serious?

GEORGIA: What **am I supposed to** tell myself, Billy? That it could never happen with you? It did. You said yourself that you **took one look** at me. One look. It happened when you were in love with somebody else. That I was the beneficiary -- great! What about the next time?

BILLY: I'm not even gonna **dignify** that.

GEORGIA: Great. **Don't**. But when Ally **comes at** you, and I'm sure that she **will**, dignify her complaint. Because it's legitimate.

CHURCH

LISA KNOWLES: Singing in a bar?

ALLY: This could be something you would really enjoy. And, if you agree, I've **persuaded** Mark Newman to sit down and talk to you.

LISA KNOWLES: I don't need to sit down and talk with him!

ALLY: I thought **you did**. He's willing to **address** the break-up if you want.

LISA KNOWLES: **He is?**

ALLY: Says he is. I'll be there as mediator.

LISA KNOWLES: Does he want to mediate?

ALLY: No, he's not saying that, he's willing to sit down and talk about what happened, at least from his side.

LISA KNOWLES: Do a lot of people come to this bar?

ALLY: Great music **at this place**. But it's **kind of** a more liberal **crowd**, so the pro-nuclear bomb numbers, you know...

LISA KNOWLES: It is a good **idea** to sit down with him, right? It's better to know.

ALLY: Yeah, it is better.

RICHARD AND JOHN WALKING IN THE OFFICE.

JOHN: She doesn't want to go downstairs, and I **get troubled** on **unfamiliar turf**. **I've never been** out with this much woman, Richard, I don't want to **get hit** with regularity. Plus... I need your **candor**. If it's wrong, tell me... I feel short with her.

RICHARD: John, she **might** like... less tall. Look, why **bother trying** to **make** yourself conventional, if she wanted conventional, she **wouldn't be dating** you **in the first place**, **the very thing** that **tickles** her **might** be **that** you're this bizarre little oddity, **go with it**, be yourself.

JOHN: Thank you, Richard, I'm boored.

MARK NEWMAN'S OFFICE

MARK NEWMAN: I'm sorry. I don't know what else to say.

LISA KNOWLES: You've had the whole night to think about it. That's all you could **come up with**?

MARK NEWMAN: What **do you want me to** say?

ALLY: **Hold on**, Lisa. **That's not what this is about**, you **trying to figure out** what she wants you to say, and you're not gonna **sail through** this like some funeral where the church is double booked! Now what happened? **Give** her that.

LISA KNOWLES: **Was there somebody else? Then what** Mark? What?

MARK NEWMAN: It just wasn't you. It **was never ever going to** be you.

LISA KNOWLES: You said **it was**.

MARK NEWMAN: Because I wanted to believe it, I **was desperate to**. Lisa, you're the best woman **I've ever known**, your values, your kindness, your beauty, I mean you're everything I've ever looked for, when I finally found you, I felt **for sure** that **I'd** fall so deeply in love, I **kept waiting for it to happen**, but... **It didn't**.

LISA KNOWLES: You never loved me?

MARK NEWMAN: No I do, I still do. But I've known greater love with women who **for** other reasons weren't right. Look, I knew that **marrying** you would be **the smart thing to do**, I mean, you'd be a good mother, we'd be great **companions**, the most practical **thing I could have ever done would have been** to marry you, but part of me **would have also died** inside because... I **have no passion for** you. You know I **actually** used to pray, "God, let me fall in love with her more, please, let me feel it". **Should I have told** you all that? Do you feel better **knowing**?

ELEVATOR IN THE LOBBY

ALLY: You don't have to **rehearse** first, Vonda just thought...

LISA KNOWLES: No, I definitely want **to**. I don't need to **be humiliated** twice **in one day**, thank you!

ALLY: You know you don't **even** have to do it tonight, the invitation's open.

LISA KNOWLES: Trust me, I need to sing tonight. After that.

ALLY: Are you OK?

LISA KNOWLES: I think so. At least I understand it, Ally.

ALLY: Yeah. **Knowing** is good.

LISA KNOWLES: **Actually**, you know **what the worst thing is? Suppose** he **hadn't broken it off**. I'd be married **to** a man who **wasn't** in love with me.

ALLY: That would be worse.

LISA KNOWLES: Oh God, can you imagine? Well, I'm gonna go rehearse. I'll see you down here later?

ALLY: Are you kidding? I will be there. **Break a heart! Leg!**

BILLY: When I **considered transferring** to Michigan, I **went to visit**. I met Georgia. **Inside of** ten minutes, I knew she **was** the woman **I'd** marry. Nothing happened with her **until after** you and I...

ALLY: You lied to me.

BILLY: I did go **in part** to make Law Review.

ALLY: Well, **then** you're **covered**.

BILLY: **You yourself** said **to** me, "If the truth serves no other purpose than to cause pain..."

ALLY: You don't know how much pain the truth **would have spared** me here, Billy!

BILLY: I don't understand. **It's not like** you suddenly lost something today that you had yesterday!

ALLY: Yesterday, I believed in something. I'm not **ashamed of wanting** somebody **to love, I've never have been**. Because I had it once. And it was everything. But maybe I never really had it.

BILLY: Yeah. You did.

ALLY: Well, it's like you say, it was years ago, it doesn't really matter.

BILLY: **I wish I had** done **things differently**.

ALLY: Billy, I'm fine.