
BO **BL** **GAL**

''The Cancer Man Can''

(Season Two/Production #2F08)

Story # 7029

Written by
David E. Kelley and
Janet Leahy and
Michael Reisz

BOSTON LEGAL

"The Cancer Man Can"

COLD OPEN

FADE IN:

1 INT. HOTEL BALLROOM - NIGHT

1

A gala honoring Denny Crane by The Children's Group. SHORE, CRANE, SCHMIDT, LEWISTON, DENISE and BRAD are seated at their table. They've all attended one too many of these types of functions. (NOTE: SEE ADDENDUM)

CRANE

(re: his program)

What the hell kind of charity is
The Children's Group?

SCHMIDT

We're teaching kids to read.

DENISE

No, we're buying them food.

SHORE

I thought they were providing them
with old people to play with.

LEWISTON

I believe it's a children's theater
group.

CRANE

How can kids with Muscular Dystrophy
do theater?

BRAD

They don't have Muscular Dystrophy.

CRANE

Then what are we doing here? Judas
Priest, there's a game on!

Bored, Crane gets up and starts off.

SHORE

Denny, don't be long. Your speech
is up next.

(CONTINUED)

1 CONTINUED:

1

SCHMIDT

And you may want to actually practice
it, seeing as you're the honoree.

CRANE

No worries.
(re: his brain)
I've got it all up here.

LEWISTON

(worried)
Please tell me there's no press
here tonight.

We FOLLOW Crane TO:

2 INT. BAR AREA - CONTINUOUS

2

Crane approaches the bar.

CRANE

Scotch.

Standing next to Crane, stirring her cocktail, is BEVERLY
BRIDGE, a fifty-year-old boobaliscious "used car," trolling
for her second husband amongst her peers. She smiles at
Crane.

BEV

Nice night.

CRANE

(a beat, then intrigued)
Suddenly it is.

SMASH CUT TO:

3 INT. COAT-CHECK ROOM - MOMENTS LATER

3

Crane and Bev going at it, coats, rain slickers, umbrellas
flying. Red hot Denny Crane sex.

BEV

Oh, God! Oh, God!

CRANE

Denny Crane! Denny Crane!

4 INT. HOTEL BALLROOM - SAME TIME 4

Up on the dais the M.C. (male) is speaking.

M.C.

(into mic)

...Not only a patron of the arts,
Denny Crane is...

DENISE

(to Shore)

Should we go look for him?

SHORE

He'll be here. Denny's never one
to miss the spotlight.

5 INT. COAT-CHECK ROOM - SAME TIME 5

BEV.

Faster! Faster!

CRANE

You're wicked!

6 INT. HOTEL BALLROOM - SAME TIME 6

The M.C. continues--

M.C.

(into mic)

Friend of Boston, legend of law...

SCHMIDT

(starting to panic)

The M.C.'s winding down, people.

LEWISTON

I knew we should have tagged him.

7 INT. COAT-CHECK ROOM - SAME TIME 7

Crane and Bev, more sex.

8 INT. HOTEL BALLROOM - CONTINUOUS

8

M.C.

(into mic)

Ladies and Gentlemen, The Children's
Group applauds and honors Mr. Denny
Crane!

The crowd breaks out in THUNDEROUS APPLAUSE.

SCHMIDT

Dear, Lord.

As the THUNDEROUS APPLAUSE CONTINUES, Crane suddenly appears
from behind the curtain at the dais, impeccably dressed,
fresh as a daisy, face healthy and flushed from an excellent
screw.

CRANE

Thank you. There's no doubt, we do
it all for the children.

SMASH CUT TO:

MAIN TITLES

9 INT. HOTEL LOBBY - LATER

9

Brad, Denise, Lewiston and Schmidt wait in line for their
coats by the coat check booth. Shore and Crane approach.

CRANE

What did you think of my speech?

SHORE

Excellent.

CRANE

Thank you again for writing it.

SHORE

My pleasure.

Bev approaches, hands Crane her card.

BEV

Give me a call sometime. You know
how to use a business card, don't
you? You just whip it out of your
pocket and--

(CONTINUED)

9

CONTINUED:

9

CRANE

Blow?

Bev smiles and walks off. Crane stares at the card, hesitant. Shore's curious himself--

SHORE

You look puzzled.

CRANE

I am. A woman I just had sex with gave me her card and I don't have any desire to throw it away.

Crane and Shore step forward where they're behind Schmidt who is next in line for her coat.

SHORE

You had sex here?

CRANE

Hot sweaty sex. Right there, in the coat check room.

Just then, the Coat Check Girl hands Schmidt her coat.

SCHMIDT

(to girl, disgusted)
Keep it.

Schmidt walks off, leaving Crane to his wonderment. OFF this, we:

FADE OUT.

END OF COLD OPEN

ACT I

FADE IN:

9A INT. SHORE'S OFFICE - DAY (FORMERLY SCENE 11)

9A

Shore is at work. JERRY ESPENSON peers in, hands on thighs.

ESPENSON

Um, Alan, do you have a... minute?

SHORE

What can I do for you, Jerry?

Espenson sits, hands on thighs.

ESPENSON

They're meeting soon to vote on this year's partnerships. This is my third time to be up for partner. My last time.

SHORE

I see.

ESPENSON

I helped you last week, the credit card thing. So I was wondering if maybe, you could find out where I stand. You know the right people around here. And I know, well... no one.

SHORE

I'm sure it will be fine, Jerry.

ESPENSON

Really? Because I have trouble telling if things are fine sometimes.

SHORE

Jerry, you are a brilliant attorney.

ESPENSON

(getting increasingly worked up)

I am. I constructed a chart which revealed that my involvement is typically the key variable in the firm's winning a case. Bingo!

(MORE)

(CONTINUED)

9A CONTINUED:

9A

ESPENSON (CONT'D)

It was my research that was the determining factor in the Simmons vs. Araygo Oil victory. Not to mention two-hundred-fifty-two other cases.

(building)

It should be two-hundred-fifty-one but one case was thrown out but then later overturned on appeal.

(angry)

Because of my research! Bingo!

(calm again)

Still, I wonder if the senior partners are aware of my contributions.

SHORE

Jerry, you know that I have a tremendous affection for my own intelligence and even I think you're smarter than me.

ESPENSON

Oh, I am.

SHORE

I'll see what I can find out.

Espenson smiles, hops up and exits, hands on thighs. OFF this, we:

CUT TO:

10 INT. LEWISTON'S OFFICE - DAY

10

Lewiston is at his desk, Denise sits across from him, looking at a file.

DENISE

So, Daniel Post, CEO of Kreisberg-Pellam, Incorporated--

LEWISTON

He has stage four metastasized lung cancer.

DENISE

(gallows humor)

Never fun.

(CONTINUED)

10

CONTINUED:

10

LEWISTON

A major pharmaceutical company was testing a new cancer drug, and Post used his friendship with the CEO of that company to get himself put in the test group. And to make sure he would get the actual drug, not the placebo.

DENISE

The rich are different from you and me.

LEWISTON

Certainly from you. So Post is being sued by another cancer victim who was in the same study, and who ended up getting the placebo.

DENISE

And the cause of action?

LEWISTON

What you'd expect, conspiracy, and intentional infliction of emotional distress. We're going to court today.

DENISE

Today?

LEWISTON

I thought I could handle it myself, but...

Denise sees that Lewiston is beginning to get emotional--

DENISE

Olivia died from cancer, didn't she?

LEWISTON

Yes.

(trying to press on)

At any rate, I'm hoping you can second chair.

POST

(entering)

Knock knock. We ready?

(CONTINUED)

10

CONTINUED: (2)

10

LEWISTON

Denise Bauer, attorney. Daniel
Post--

POST

Guy dying of cancer. That how he
described me?

DENISE

Rich guy dying of cancer.

LEWISTON

Denise will be first-chairing, I
just filled her in on the case.

DENISE

Actually... you left out our defense.
Do we have one?

POST

I like her.

DENISE

I'm not sure the jury's going to
like me, Mr. Post. I have a client
who tried to buy his way into a
cancer study, might I ask what
possessed you to do that?

POST

(simply)

I got cancer.

(then)

Are you really a lawyer, or did the
Make-A-Wish Foundation finally come
through?

DENISE

Um. Mr. Post. Just so I know...
what would you plan to say in your
defense should I call on you to
testify?

POST

True love. Priceless. For
everything else there's Master-Card.

OFF Denise, thrown, maybe secretly charmed, we:

CUT TO:

10A INT. SHORE'S OFFICE - DAY (FORMERLY SCENE 17)

10A

Shore is at his desk going over papers with MELISSA. Espenson enters, hands on his thighs, as always.

ESPENSON

(to Shore)

Did you hear anything?

SHORE

Everything should be fine, Jerry.
This firm may have its idiosyncrasies
but it has to appreciate quality.
And you are quality.

ESPENSON

Thanks. I feel confident. I do.
Confident.

(then)

God, if I don't get it...

(then)

But I'm confident!

Espenson exits.

MELISSA

(to Shore)

He's out, isn't he?

SHORE

Not yet.

OFF Shore's look, we:

CUT TO:

11 OMITTED

11

12 INT. JUDGE OLSHEIM'S COURTROOM - DAY

12

Lewiston, Denise and Post are at the defendant's table.
RAYMOND HOPPER is at the Plaintiff's table. Hopper is gaunt
and sallow, yet filled with pride. JUDGE ROSE OLSHEIM
presides. Hopper's attorney, SAMANTHA FRIED is directing
PETER CLARK on the witness stand. (NOTE: "Pneumotrox" is
pronounced: nu-ma-trox)

(CONTINUED)

12

CONTINUED:

12

FRIED

Please explain what a double-blind study is.

CLARK

Every new drug that's developed has to be tested on humans. So the drug maker contacts doctors to recruit patients who wish to participate in the study, and who meet the criteria. In this case, stage four lung cancer patients over forty-five.

FRIED

Then how are these experimental drugs distributed?

CLARK

The patients are randomized so only the drug company knows which subjects receive the placebo, and which receive the actual drug. Neither the doctors nor the patients are aware who's getting what. Hence, double-blind.

FRIED

How long did you work for Devlin MacGregor pharmaceuticals, Mr. Clark?

CLARK

Eight years.

FRIED

And what was your position?

CLARK

I was a lab technician in oncological protocols.

FRIED

You worked on a drug to cure Cancer?

CLARK

The trade name is Pneumotrox. It's specifically designed to hinder rapid cellular mutation in the lungs.

FRIED

And did Devlin MacGregor conduct a double-blind study to test Pneumotrox?

(CONTINUED)

12

CONTINUED: (2)

12

CLARK

Sort of.

FRIED

Why do you say "sort of," sir?

CLARK

Because the test was corrupted.

LEWISTON

Objection. Foundation.

JUDGE OLSHEIM

Overruled.

FRIED

On July ninth of this year, you received a call from your supervisor. What did he want?

CLARK

He told me to ensure that patient eleven-twenty-three received the Pneumotrox and not the placebo.

FRIED

Why?

CLARK

He didn't say, but I subsequently discovered that patient eleven-twenty-three was Mr. Post. Mr. Post is a rich and powerful man. It seems fairly obvious.

LEWISTON

Objection!

JUDGE OLSHEIM

Sustained.

FRIED

What made you come forward? Doing so has cost you your job, correct?

CLARK

It did.

FRIED

Then why?

CLARK

Because some things are more important than a job.

(CONTINUED)

12

CONTINUED: (3)

12

FRIED

Nothing further.

Fried sits as Denise rises to cross.

DENISE

Mr. Clark, how many patients were in the experiment?

CLARK

Two thousand.

DENISE

Statistically speaking, how would it change the likelihood of one person out of a group of two thousand getting the drug over the placebo if one person was directed to get the drug?

CLARK

Not much.

DENISE

Because there was no guarantee any volunteer would receive the drug. The odds were originally fifty-fifty.

CLARK

The odds would change minimally.

Denise pulls out a calculator and quickly types.

DENISE

Instead of fifty-fifty, the odds changed from forty-nine-point-nine-five to fifty point zero five.

CLARK

Sounds right.

DENISE

So virtually no change at all.

Denise turns to sit.

CLARK

If you were dying, Ms. Bauer, point-zero-five is everything.

Denise sits. OFF this, we:

CUT TO:

13 INT. LAW OFFICES - DAY

13

PICK UP Shore approaching Schmidt--

SHORE

Shirley, I wanted to ask you about
Jerry Espenson. He's up for partner.

SCHMIDT

I can't discuss that with you.

SHORE

Why not?

SCHMIDT

Those determinations are for partners
only. And you are not a partner.
I'm sure you understand, Alan.

SHORE

Absolutely.

SMASH CUT TO:

14 INT. CRANE'S OFFICE - DAY

14

Shore and Crane are sitting, sharing a scotch.

CRANE

Jerry Espenson? You mean "Hands?"
Not a chance. He's a weirdo.

SHORE

Denny, he's not a weirdo. And he
doesn't like to be called "Hands."

CRANE

But how could you not?
(then; mimicking)
The hands.

SHORE

A peccadillo to be sure. We all
have them.

CRANE

I don't have any peccadilloes.

SHORE

What's your name, Denny?

(CONTINUED)

14 CONTINUED:

14

CRANE

Denny Crane.

SHORE

Ah, yes, my point is, Jerry deserves to be made partner.

A muffled electronic version of "Time of my Life" from "Dirty Dancing" can be heard.

SHORE (CONT'D)

What is that?

Crane reaches into his pocket and pulls out a cell phone.

CRANE

Bev got me a camera phone.

SHORE

The woman you enjoyed in the coatroom?

CRANE

We can send each other pictures.

He flips it open 'a la' a communicator, then stares at the screen, a frown grows.

ON SCREEN

The image is loading very slowly as an icon flashes "LOADING"

RESUME

ON Crane

CRANE (CONT'D)

Damn thing takes forever to load.

SHORE

Things are going well with Bev then?

CRANE

She said she wants to fulfill every single one of my fantasies. So I'm making a list. Had to type it myself. Assistant threatened to quit.

Crane beams, a man floating on a cloud of love.

SHORE

Denny, you're glowing.

(CONTINUED)

14 CONTINUED: (2)

14

CRANE

She's an amazing woman, Alan. It's like having a one-night stand, but every night and with the same woman.

SHORE

I'm really thrilled for you, Denny. About Jerry...

CRANE

He's not a rainmaker. Shirley says he's not bringing in enough money. He's toast. Weird toast.

A beat.

SHORE

Would you at least let me have a glance at his performance review?

CRANE

That's confidential.

Crane leans over and hands Shore the file.

CRANE (CONT'D)

So don't tell anyone where you got it.

Crane's PHONE BEEPS.

CRANE (CONT'D)

Picture finally loaded. Now let's see...

Shore leans over and he and Crane look at the phone's screen. Their eyes go wide, mouths open, and they both tilt their heads to the same forty-five degree angle.

SHORE

She's very... limber for a woman her age.

CRANE

Alan, I'd like to be alone with my phone... just fifteen minutes.

Shore pats Crane on the shoulder and exits with the file. Crane looks back at the phone as he loosens his tie.

CRANE (CONT'D)

Let's see if your phone can handle this.

(CONTINUED)

14

CONTINUED: (3)

14

OFF Crane's fiddling, we:

FADE OUT.

END OF ACT I

ACT II

FADE IN:

15 OMITTED

15

15A INT. SHORE'S OFFICE - DAY

15A

Espenson sits across from Shore.

SHORE

(delicately)

It's not looking... like a lock.

ESPENSON

(wound tight)

What's the problem?

SHORE

Generally, it's... poor people skills.

ESPENSON

You mean I'm odd. Did it say in my file I'm odd? *

SHORE

No.

ESPENSON

Alan, I would appreciate candor here, even should you deem it hurtful.

SHORE

According to your file, you've occasioned clients to feel uncomfortable. Some have even expressed reservations about being alone with you since--

Espenson slams his hand on the desk.

SHORE (CONT'D)

Evidently you also pushed opposing counsel once over a dispute--

ESPENSON

He made fun of me. As conditioned as I've become to ridicule, sometimes...

(CONTINUED)

15A CONTINUED:

15A

A beat. He abruptly rises.

ESPENSON (CONT'D)

So I'm out.

SHORE

It's not over.

ESPENSON

(escalating)

I deserve this more than Brad Chase. He cut off a priest's fingers, I'm going to lose out because I pushed a bully, it's not right.

SHORE

It's not over, Jerry. I give you my word I will do what I can.

OFF Espenson, we:

CUT TO:

16

INT. JUDGE OLSHEIM'S COURTROOM - DAY

16

Attorney Fried has Raymond Hopper on the stand. He's an average guy who was living an average life. Now he's diagnosed with stage four lung cancer. It's taken its toll on him. Lewiston, Denise, and Post listen from the table.

HOPPER

You know how the obituaries always say things like, so-and-so died after a brave struggle with cancer? Well, I'm not brave. I'm terrified. Cancer can make a coward out of anybody.

FRIED

So when you heard about the trials for this new drug?

HOPPER

I leapt at it. I'm not a fool. I knew it was a random chance that I'd even get the drug and not the placebo. Okay. I was willing to leave that up to fate.

(then; looking at

Post)

But he wasn't.

(CONTINUED)

16

CONTINUED:

16

All eyes turn to Post. They don't like him.

FRIED

Thank you.

Fried sits. Denise takes the cross.

DENISE

Mr. Hopper, when you first heard about Pneumotrox it must have seemed like a miracle to you.

HOPPER

No, but it seemed like a chance.

DENISE

When you began these tests, did you stop taking chemo or any other treatments for your cancer?

HOPPER

No. But there were other promising tests I didn't enter because of Devlin-MacGregor.

DENISE

I see. And did Devlin-MacGregor guarantee that you would receive the actual drug?

HOPPER

No, they did not.

DENISE

Isn't it true, Mr. Hopper, that you have already sued Devlin-MacGregor for this matter and won a sizable settlement?

HOPPER

Yes. But I've spent every penny of it on medical treatment.

FRIED

Objection. Relevance, Your Honor.

JUDGE OLSHEIM

I'm going to allow it.

HOPPER

Yes, I got a settlement from Devlin-MacGregor.

(MORE)

(CONTINUED)

16

CONTINUED: (2)

16

HOPPER (CONT'D)

But the money isn't the only reason why I'm doing this. I'm doing this because I feel a moral obligation to stand up to people like Daniel Post. People like that, with money and power, they think they can get away with murder. And now he's murdering me.

This makes an impact on the jury.

DENISE

No more questions, Your Honor.

Denise sits. They're getting their asses kicked. Judge Olsheim BANGS the gavel.

JUDGE OLSHEIM

Court will resume tomorrow at ten a.m.

Lewiston leans in to Denise.

LEWISTON

Denise, are you trying to make the jury hate our client?

Lewiston moves off. Post smiles at Denise.

POST

If so, you're doing a good job. I'm starting not to like me either.

DENISE

Mr. Post--

POST

I'm kidding, Denise. You're doing an excellent job. I do have a few questions. Do you have time for a bite?

DENISE

Can't you just ask them now?

POST

Well, then it wouldn't be a date.

He moves off. Lewiston approaches a slightly stunned Denise.

DENISE

Our client just asked me to dinner.

(CONTINUED)

16 CONTINUED: (3)

16

LEWISTON

Good. You can use the time to
convince him to settle.

OFF Denise, we:

CUT TO:

17 OMITTED

17

17A INT. LAW OFFICES, KITCHEN - DAY

17A

Brad gets some water as Espenson approaches.

ESPENSON

Hello, Brad.

BRAD

Jerry. How's it going?

ESPENSON

Oh. Little nervous about this
partner thing. You?

BRAD

Can't say I'm not.

ESPENSON

Have you got any indication?

BRAD

Not really. Paul thinks it looks
good, but I certainly didn't help
my case by--

ESPENSON

Lewiston?. He said it looked good
for you?

BRAD

He couldn't make any promises.

ESPENSON

Did he mention how it looks for me?

BRAD

No. We didn't really discuss you.

ESPENSON

Do you ever?

(CONTINUED)

17A CONTINUED:

17A

BRAD

I beg your pardon?

ESPENSON

Do people discuss me? Do they talk about me being odd because of my... behavior?

BRAD

People here know you to be a fine lawyer, Jerry. That's all I've ever heard discussed.

ESPENSON

It's in my file that I got violent just because I pushed another lawyer once.

BRAD

How do you know what's in your file?

ESPENSON

I have a mole.
(then)
Right here on my neck.

And he laughs.

ESPENSON (CONT'D)

It's not like me to make a joke. I hope it's in my file I'm funny. That's a good social skill.

And off he goes. OFF Brad, we:

CUT TO:

18 INT. LAW OFFICES, CORRIDOR - DAY

18

Schmidt KNOCKS on Crane's closed office door. Crane flings the doors open -- he looks disheveled. Bev sits on his desk, fluffing out her mussed hair.

CRANE

Shirley. I didn't hear you knock.

SCHMIDT

I wonder why that would be. Perhaps because you were too busy having sex on your desk?

(CONTINUED)

18

CONTINUED:

18

CRANE

How did you know? We had the door closed.

SCHMIDT

Yes, but you neglected to draw all the blinds.

Schmidt gestures and we see that one of Crane's floor-to-ceiling windows is fully uncovered. Employee traffic crosses back and forth.

CRANE

An oversight. We were both facing the other way.

SCHMIDT

I am all too horribly aware of which way you were facing.

Bev steps up.

BEV

Goodness, me. I'm so rude. I'm Beverly Bridge.

SCHMIDT

Shirley Schmidt.
(then, to Crane)
Did you finish your notes on the partnership candidates?

CRANE

I've been busy.

SCHMIDT

The vote is tomorrow. Fifty of the most senior partners will be there.
(pulls Crane aside)
Denny, this is unprofessional. It sets a bad example for the rest of the firm.

CRANE

Understood. From now on, in this office, the blinds go down before anyone else does.

Schmidt rolls her eyes and leaves. Crane turns to Bev.

CRANE (CONT'D)

She's jealous.

(CONTINUED)

18 CONTINUED: (2)

18

BEV

Poor thing.

CUT TO:

19 INT. JADE RESTAURANT - NIGHT

19

Denise and Post at the table, drinking wine. Mid-conversation--

DENISE

...given the evidence, a credible witness, documented proof you were administered the drug, not placebo...

POST

Question.

DENISE

Go.

POST

When do you see yourself liking me?

DENISE

Mr. Post. Daniel...

POST

Is it the cliché? Rich guy, throwing his weight around, hoping to buy off a death sentence?

DENISE

Possibly.

POST

Darn. Can't help that one. Because I am a rich guy who likes throwing his weight around. I do use money to get what I want. I think that's the very best thing about money. Like me now, or more wine?

DENISE

Daniel, plaintiff's attorney has been extremely effective in turning the jury against you. You come off as someone of privilege who has everything the jury wants and doesn't have.

POST

Except the girl.

(CONTINUED)

19

CONTINUED:

19

DENISE

Bottom line, it's in your best interest to settle.

Post looks at Denise and takes this in a good long beat. Then--

POST

How about we negotiate a settlement.

DENISE

I'm not following.

POST

I agree to settle the case if you agree to stop talking about it and declare this an official date.

Denise looks at him. Who is this guy? Then--

DENISE

Have you ever done anything nice for anyone? Ever?

POST

Uuupppp. You're trying to get a look under the hood. Not until you agree.

DENISE

Agreed.

POST

The answer is "yes." But my mom taught me it's impolite to brag of one's good works.

DENISE

Then don't brag. Tell.

POST

What's to say? My company flew down thousands of pounds of supplies to New Orleans before FEMA put its pants on. I fund a charter school for learning-disabled kids here in South Boston. I think the government doesn't do enough to help its people, so I give away as much as I can. And you know why I can do that?

(CONTINUED)

19 CONTINUED: (2)

19

DENISE

Because you're a rich guy who throws his weight around.

POST

It goes hand in hand. Money gives me connections. Connections let me do what I want. And get what I want.

DENISE

You really don't care what other people think of you.

POST

I've got stage four lung cancer. I'm supposed to care what people I don't know think of me? Life's too short. Really.

DENISE

One last question. Why are you really settling?

Post smiles, caught.

DENISE (CONT'D)

Did Mr. Hopper's testimony get to you?

POST

It did. But don't misunderstand. I'd do it again. It was a chance. I had to take it. As it turns out, though, the Pneumotrox isn't working as well as I imagined. So, given my time here is shorter than I'd hoped, I don't intend to spend that time fighting a lawsuit. So, I'll settle.

(then)

Now, more wine?

OFF Denise, we:

20 OMITTED

20

FADE OUT.

END OF ACT II

ACT III

FADE IN:

21 INT. LEWISTON'S OFFICE - DAY

21

Lewiston is at his desk, Denise is seated in front of him.

LEWISTON

You can't withdraw from the case.

DENISE

Paul, I don't think I can be objective anymore.

A beat. Lewiston knows what this means.

LEWISTON

Get over it.

DENISE

Thanks, that solves everything.

LEWISTON

The case is too far along and you're too valuable. As your boss I'm telling you, you're not quitting.

DENISE

Fine.

LEWISTON

And as for you personally, I also caution you to get over it.

DENISE

No jurisdiction there.

LEWISTON

Denise, there's nothing romantic about this. Once it spreads... it takes away your hair, your eyes, your color. It turns you into a corpse before you die.

(a beat)

Olivia... she couldn't breathe, it got in her brain, she went blind, and then at a certain point... well...

DENISE

Paul, I'm so sorry.

(CONTINUED)

21 CONTINUED:

21

LEWISTON

The point is, for you and Mr. Post,
it's not too late to get out.

OFF Denise, we:

CUT TO:

22 INT. SHORE'S OFFICE - DAY

22

Shore is working at his desk. Crane enters, looking shell-shocked.

SHORE

You look distressed. Your Guns and
Ammo magazine late again?

CRANE

She hasn't called all day.

SHORE

(sits back)

Ah. Bev.

Crane paces around--

CRANE

It's nearly four. She hasn't called
the office, hasn't called my cell,
and I checked my home machine at
nine-fifteen, at nine-thirty, at
nine-forty-five--

SHORE

I'm sensing a pattern here.

Crane stops.

CRANE

(darkly)

I've done something.

Shore just looks at him -- what does that mean? Crane reaches
into his pocket, and takes out a powder-blue Tiffany's box.

CRANE (CONT'D)

I bought her a gift.

(miserable)

I bought her a gift!

(CONTINUED)

SHORE

Well, in time, I'm sure she'll forgive you.

CRANE

Don't you see? I didn't give her cash, like I do with most women. I didn't have a personal shopper pick something out. I shopped. And I -- Denny Crane! -- thought about what she would like. Maybe I'm having a stroke. Maybe it's the mad cow.

SHORE

Maybe you're in love.

Crane stops, thinks.

CRANE

I am delirious with joy. I wish I was dead.

SHORE

Denny...

CRANE

Happiness leads to marriage. I've been married five times. Marriage leads to divorce. Expensive, unhappy, lonely divorce.

(beat)

Alan, I'm afraid at my age that kind of loneliness could kill me.

SHORE

Is it that serious?

CRANE

I think about her all day, I send her flowers, every song on the radio is about me and her... but I see the light at the end of the tunnel. It's the light of a... of a bear, a huge, well-lit bear, that's going to rip my heart out!

Crane sits on the couch, wracked with love and misery. Shore goes over and sits beside him.

SHORE

Denny... you enjoy being with Bev. She enjoys being with you.

(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

SHORE (CONT'D)

Why not just have fun in the moment,
and leave it at that?

Crane stares at him. Then he suddenly gets up.

CRANE

I knew you wouldn't understand, you
heartless bastard!

Crane leaves in a huff. Shore just sighs and sits back on
the couch. Melissa comes in.

MELISSA

Wow. He's got it bad.

SHORE

You shouldn't eavesdrop. And yes,
he does.

MELISSA

You wanted me to tell you when that
partnership voting thing was? It's
starting in twenty minutes.

Shore gets up and hurries out, and we:

CUT TO:

23 INT. HOTEL CONFERENCE ROOM - DAY

23

A male lawyer, SAM HALPERN, at the podium, about fifty lawyers
seated at tables in the large conference room. A big screen
is behind the podium with a headshot of an associate up for
partner.

HALPERN

(into mic)

And now we turn our attention to
our next candidate... Brad Chase.

Halpern clicks the remote and the image changes to one of
Brad. Shore enters quickly, carrying a file folder, heads
toward the podium.

SHORE

Sorry to interrupt, but I have an
urgent announcement to make regarding
national security.

ANGLE CRANE, SCHMIDT, LEWISTON

wondering what the hell is going on.

(CONTINUED)

RESUME

Halpern steps away, and Shore stands at the podium and looks out at the lawyers.

SHORE (CONT'D)

(into mic)

I don't think our country is being run very well. That concludes the national security announcement, now on to other business. Jerry Espenson. A lawyer who happens to have the most brilliant legal mind at Crane Poole and Schmidt. I'm looking at a group of partners in a world-class law firm, each of whom owes some of their success to Jerry Espenson.

Shore starts to move amongst the crowd.

SHORE (CONT'D)

When any of you is stumped and you need someone with an encyclopedic knowledge of the law and the creative spark to know how to apply it, whose door do you knock on? And who answers that door, with his palms endearingly stuck to his thighs?

SHORE (CONT'D)

I have here the confidential report on Jerry Espenson, known to some of you, who should know better, as "Hands."

ANGLE SCHMIDT, LEWISTON

staring daggers at Crane. Crane just shrugs.

RESUME

SHORE (CONT'D)

This report, while acknowledging that Jerry works very hard and has a brilliant legal mind, also makes some veiled references to "inappropriate behavior." What the hell is that? We represent murderers, rapists, embezzlers, chemical companies who pollute the ground and water.

(MORE)

(CONTINUED)

SHORE (CONT'D)

In the context of those clients,
and the lawyers here who represent
them, what's inappropriate behavior?
Certainly not being shy and saying,
"Bingo."

(holds up file)

But really, this is about money,
isn't it? And whether Jerry Espenson
brings in enough. Don't we all
just love our money. Well, this
week alone Jerry brought in the
Angelich account, which is going to
be worth about two million dollars
to this firm.

The CROWD MURMURS, impressed. Schmidt smells a rat.

SCHMIDT

(to Shore)

Is that Bill Angelich?

SHORE

Yes.

SCHMIDT

Your roommate in college.

SHORE

(unfazed)

Yes. And he bypassed me to sign
with Jerry.

The CROWD MURMURS again, aware of what Shore was trying to
pull.

SHORE (CONT'D)

Don't you people realize that once
the rainmakers have brought in the
million-dollar accounts, that those
accounts expect excellent
representation for their money?
And that Jerry is a big part of
what they're paying for? My God,
why isn't being brilliant enough?
Why can't a lawyer be an asset to
this firm without being a smiling
Ken doll with an aggressive
handshake? Does everyone in the
firm have to be this guy?

Shore points dramatically to the huge photo of Brad's smiling
face on the screen. Schmidt stands up, angry but cool.

(CONTINUED)

23

CONTINUED: (3)

23

SCHMIDT

Mr. Shore. Thank you for your input.
But you are not a partner.

SHORE

Yes, but that's only because I can't
be trusted.

SCHMIDT

You have no standing at this meeting.
So we must ask you to leave. Now.

Shore looks out at the partners.

SHORE

Jerry Espenson has given ten years
of his life to this firm. His work
has been essential. Why he would
want to be a member of this little
club is beyond me. But he does, so
he should be.

Shore gives them one final look, then walks out. OFF this,
we:

CUT TO:

23A INT. SHORE'S OFFICE - DAY

23A

Shore enters briskly as Schmidt is right on his back. Here
it comes.

SCHMIDT

(livid)

How dare you invade the province of
a private partnership meeting,--

SHORE

I'm sorry. I didn't think an
invitation was forthcoming. *

SCHMIDT *

There's a lot you don't know about
the business of running a law
practice, the first rule being-- *

(CONTINUED)

23A CONTINUED:

23A

SHORE

(unloading)

It's a business, I understand that,
Shirley, but it's a service business,
you don't peddle widgets, you don't
push stocks, you sell your people.
And as far as your people go, I'll
take Jerry--

*
*
*
*

SCHMIDT

Don't give me--

SHORE

(exploding)

Well, you need to hear it!! I said
nothing when you fired Sally Heep,
whose only infraction was to sleep
with me, I made not a peep when you
deftly ushered Lori Colson out of
the firm, I even understood when
you fired Catherine Piper, a woman
I profoundly adore, I swallowed all
of it because I know it's a business,
but to abuse a talented, selfless
employee because his social skills
lack polish, to allow him to work
tirelessly under the delusion that
he could make partner, a delusion
you carefully nurtured so as to
make piles of money off him in the
short term, that's a betrayal,
Shirley, not just of Jerry, but of
your character, which up till now
I've considered undeniably decent!

*
*
*
*
*
*
*
*
*
*

SCHMIDT

Are you finished?

SHORE

No!!! Jerry Espenson no doubt will
go off quietly into the night as
the meek often do, but somebody
here has to make some noise and get
angry about it. Otherwise you'll
just go off and blithely do it again.

*
*
*
*

A beat. Schmidt is ready to explode herself now, but she
checks her temper. Finally--

(CONTINUED)

23A CONTINUED: (2)

23A

SCHMIDT

*

(even)

We have not yet made a decision concerning Jerry Espenson. When we do, I will call you first, to tell you it's none of your concern.

And she starts out.

SHORE

There's a saying, Shirley, perhaps you've heard it. "All it takes for evil to succeed is for good people to say, 'it's a business.'" *

Schmidt holds a look. Exits.

CUT TO:

24 INT. CONFERENCE ROOM - DAY

24

Settlement conference. Denise, Lewiston, and Post on one side of the table, Hopper and his attorney Samantha Fried on the other. Post is speaking directly to Hopper.

POST

(to Hopper)

I'd been given a death sentence. You're the one person in this room who knows exactly what that's like. And there was this drug that I thought could help me, and I used every bit of power and influence I had to make sure I got it. But I didn't think it through. I didn't think there might be consequences for other people... in this case, for you. I see now that I hurt you. And I'm sorry.

Post sits back. Hopper just looks at him, unmoved. Denise takes out a piece of paper.

(CONTINUED)

24 CONTINUED:

24

DENISE

This is our offer. It's the only one we're going to make, and it expires when we walk out that door.

She slides the paper to Fried. Fried looks at it, impressed, and shows it to Hopper. Hopper takes the paper, looks at it, and slides the paper back to Denise.

FRIED

(quietly; to Hopper)

The offer is very generous... your family could use--

HOPPER

I don't care.

FRIED

This could be a very long and drawn out--

HOPPER

That's exactly what it should be.

Denise, Lewiston exchange looks. Post leans forward.

POST

What do you want?

For the first time, we see how completely bitter and angry Hopper is.

HOPPER

If I take your money, I won't be hurting you. The only thing that will hurt you now is if I take away your time. And that's exactly what I'm going to do.

Hopper quickly gets up and leaves. Fried follows him out. Lewiston goes after them. Post shakes his head. Denise puts her hand on his arm, and we:

CUT TO:

25 INT. LOBBY/ELEVATORS - MOMENTS LATER

25

Lewiston catches up to Hopper and Fried.

LEWISTON

(to Hopper)

I need to talk to you.

(CONTINUED)

25

CONTINUED:

25

FRIED

You'll talk to me.

LEWISTON

No, I won't.

(to Hopper)

You have a wife. You have a family.

You owe something to them. But you
also owe something to yourself.

Please. I know this road. Do not
let anger consume the last days of
your life.

Hopper stares at him. The elevator DINGS. Hopper gets on,
still a very angry man. Lewiston's words had no effect.
Fried follows him. The elevator doors close. OFF Lewiston,
we:

FADE OUT.

END OF ACT III

ACT IV

FADE IN:

26 INT. RESTAURANT #2 - DAY

26

Crane and Bev sit side by side in a booth facing outward.
Bev looks at her menu.

BEV

(re: menu)

The prawns are singing to me.

CRANE

Bev.

BEV

Yes, Denny Crane?

CRANE

(can't find the right
words, then)

Would you like some money?

BEV

I'm not...

CRANE

What I mean is--

BEV

(knows something's up)

Denny Crane, you're going to say
something needless. When what you
should be doing is putting your
hand someplace completely
disgraceful.

CRANE

I will when I'm done.

BEV

Then finish quickly. Or better,
skip it altogether.

She starts to get frisky. Crane stops her.

CRANE

Bev.

(a beat, then)

I'm afraid.

(CONTINUED)

26

CONTINUED:

26

BEV

Of...?

CRANE

Of me, of course. As God-like as I seem to you and others, there's a mortal inside this, well, God-like shell.

BEV

A mortal could not have done what you did to me.

CRANE

True. Still, I can't trust myself. Beverly, bottom line, I'm not a one-woman man.

Bev takes this in, an ax she's heard fall before. She smiles, then--

BEV

Let's order.

CRANE

Bev.

BEV

You and I are both much too old for this. And too smart.

CRANE

We are?

BEV

Is there a powerful man out there that hasn't felt what you're feeling? No. So why fight it?

CRANE

I don't want to fight it.

BEV

And people don't change their stripes. You don't want me to change you. And I certainly don't want you to change me. Therefore, Denny Crane, as long as we're together feel free to have sex with anyone else you like.

(CONTINUED)

26 CONTINUED: (2)

26

CRANE
(jaw drops a beat,
then)
Bev, I love you!

ON Crane's unbelievably gleeful face and Bev's face, happy yet completely aware of the overwhelmingly big compromise she just made for love and security, we:

CUT TO:

27 INT. LEWISTON'S OFFICE - DAY

27

Brad sits, sweating bullets, as Lewiston addresses him.

LEWISTON
Brad, it was a very close vote.
But... you made it. You are now
officially a full partner at Crane
Poole and Schmidt. Congratulations.

Lewiston extends his hand, and Brad shakes it warmly.

BRAD
Thank you, Paul. Thank you. I
won't let you down.

Crane enters with a flourish--

CRANE
Brad, on your knees!

BRAD
What?

LEWISTON
(sighs)
Denny, must we do this every time?

CRANE
My name on the door. Answer would
be "yes."
(to Brad)
On your knees!

Brad, confused, gets down on his knees. Crane pulls a sword from behind his back.

CRANE (CONT'D)
Brad Chase, I hereby dub thee...
Brad Chase.

(MORE)

(CONTINUED)

27 CONTINUED:

27

CRANE (CONT'D)

(dubs him)

Welcome, Partner.

BRAD

Thank you... my Lord?

CRANE

You're welcome. Pick up my candy wrapper while you're down there. Fell out of my pocket.

CUT TO:

28 INT. SCHMIDT'S OFFICE - AFTERNOON

28

Schmidt's working at her desk. Espenson appears at the door.

ESPENSON

You wanted to see me, Shirley?

SCHMIDT

(gesturing for him to come in)

Yes, Jerry. Out of courtesy, I'll be brief. I'm very sorry, but you won't be making partner.

ESPENSON

But... I've done everything I've been asked.

SCHMIDT

Your work here is considerable. It's just not enough.

ESPENSON

Not enough?

SCHMIDT

I won't lead you on. There will be no further opportunities for partnership. However, we certainly appreciate all your hard work and we welcome you to stay "of counsel." The choice is yours.

ESPENSON

(shocked, softly)

O-kay.

CUT TO:

29 INT. DENISE'S OFFICE - AFTERNOON

29

Denise is packing up for the day. Post enters.

POST

Free for dinner? I've got a private chef who makes a mean breakfast in bed. Do you see where I'm going with this?

She laughs, but hesitates--

DENISE

Daniel, we're going to be seeing a lot of each other in court--

POST

Sidelong whispers so the jury can't hear what we're saying? Romantic lunches in the basement cafeteria? I'm big on egg salad.

She laughs. But still--

DENISE

And a friend of mine just made partner. We're celebrating. Cake. So... rain check?

POST

Sure, I've got nothing but time. No wait, that's not true.

A beat. He is charming, then-- Suddenly... Denise looks beyond Post to see Hopper. Post turns. They hold each other's stare until:

HOPPER

Mr. Lewiston tried to impress upon me that I not consume the rest of my life with anger. The truth is, anger can satisfy, while despair is rather empty.

POST

You don't look very satisfied.

A beat.

HOPPER

This isn't simply about vengeance, Mr. Post.

(MORE)

(CONTINUED)

29 CONTINUED:

29

HOPPER (CONT'D)

If you were the only one out there corrupting medical testing, I'd perhaps take your money. If not your apology. But there are others like you. Maybe this will send a message. Maybe that will be the final legacy of my anger.

And off he goes. Post stands there, frozen. Finally, Denise approaches.

DENISE

Acts like he's the only one dying around here.

Post smiles slightly, appreciates her gesture.

DENISE (CONT'D)

About that dinner...

OFF Post, we:

CUT TO:

30 INT. ESPENSON'S OFFICE - SHORT TIME LATER

30

Espenson, furious, packs a single box with all his work belongings.

ESPENSON

(to himself,
rhythmically)

It's not enough. It's not enough.
Where's my coffee mug?

He finds the mug and jams it into the box.

CUT TO:

31 INT. CONFERENCE ROOM - SAME TIME

31

Schmidt, Crane, Lewiston, GARRETT, Melissa, and a good batch of other attorneys stand around a briefcase-shaped cake, as Brad enters, and they yell "Surprise!"

BRAD

(floored and touched)

Oh, no!

(MORE)

(CONTINUED)

31 CONTINUED:

31

BRAD (CONT'D)

(re: cake)
Look at that!

CUT TO:

32 INT. ESPENSON'S OFFICE - SAME TIME

32

Espenson finishes packing, and stares at his box.

ESPENSON

It's not enough. It's not enough.
It's not enough.

CUT TO:

33 INT. LAW OFFICES, CORRIDOR - SAME TIME

33

The cake is cut and pieces are being handed out.

BRAD

My initials on the briefcase. Nice
touch.

INTERCUT WITH:

Espenson feverishly walks down the corridor, hands on thighs, with the office party going on. Espenson eventually walks by the glass conference room doors and looks in to see the festivities.

BRAD (CONT'D)

(awkward)
Jerry. Come on in. Have some cake.

Espenson, still furious, enters. The whole place suddenly becomes awkward. There are no more cut pieces of cake, just a half a briefcase.

BRAD (CONT'D)

Here, let me...

ESPENSON

I can do it.

Espenson starts to cut a piece.

ESPENSON (CONT'D)

(to Schmidt)
How's this, Shirley? Is this
enough? How about this?

(CONTINUED)

33

CONTINUED:

33

Espenson starts cutting piece after piece of cake.

ESPENSON (CONT'D)

Is this enough?! Is this?!

SCHMIDT

Look, Hands... I mean, Jerry.

Schmidt just made the social faux pas of her life. Espenson turns, looks at her, picks up the knife and holds it to her throat. The room erupts in panic.

ESPENSON

Everyone stand back! I'll kill her, I swear, I'll kill her!

OFF this, we:

FADE OUT.

END OF ACT IV

ACT V

FADE IN:

34 INT. CONFERENCE ROOM - EVENING

34

Everyone still present. Espenson holds Schmidt captive. His mind races faster than a supercomputer. Schmidt, tense, maintains her composure.

LEWISTON

Now don't do anything rash, Jerry.

ESPENSON

Little late for that, don't you think? I want to be made partner. I'm going to draw up an agreement and you're going to sign it, Shirley. We'll include a Hold Harmless clause for this assault.

GARRETT

But this is a crime. Hold Harmless clauses are for insurance and real estate, not crimes.

SCHMIDT

Don't say crime. We're just talking here.

GARRETT

It certainly won't cover attempted murder.

SCHMIDT

(with knife to throat)
Don't say murder!

ESPENSON

(to Garrett, ordering, rapid fire)
You. Sub-Standard First Year. Go pull the Criminal Law Treatise at Twenty-Two A-L-R Third-Twelve-Twenty-Eight. Subsections five through seven reference cases that hold extreme emotional conditions diminish one's responsibility for a crime.

We see Crane inching toward the door--

(CONTINUED)

ESPENSON (CONT'D)

(to Crane)

You! What are you doing? Going to get one of your guns?

CRANE

No. Why would I do that?

(then, to whoever's nearby)

The one day I don't wear my sock holster.

Then--

ESPENSON

(to Brad, ordering)

You. Sub-Standard Partner. Get me Rosenberg vs. Kaplan, Two-Seventy-Three Mass Four-Eleven. The facts of that case can be construed to uphold an employment contract even though it was entered into under duress.

CRANE

(to Brad, whispering)

When I give the signal, you go high, I'll go low.

BRAD

(loud whisper back)

No!

ESPENSON

(to Melissa, ordering)

And you. "Hot Secretary That Makes Me Nervous." Bring me the firm's Standard Partnership Agreement and prepare to make some changes.

SCHMIDT

This will never work, Jerry.

ESPENSON

Pipe down or I'll cut that wattle you're hiding under your ascot!

No one has left yet. Brad, Garrett and Melissa stand frozen.

SCHMIDT

Don't stand. Go!

Brad, Garrett and Melissa hurry out. As Garrett passes Crane--

(CONTINUED)

34 CONTINUED: (2)

34

CRANE
(loud whisper)
Bring me my guns.

Garrett hurries out after the others. OFF this, we:

CUT TO:

35 INT. LAW OFFICES - CONTINUOUS

35

Garrett catches up to Brad, hurrying down the corridor.
Brad looks back over his shoulder -- coast is clear.

BRAD
I'm calling the police.

GARRETT
Which guns should I get?

BRAD
No guns!
(runs off)
Look up the damn cases!

Brad's gone. Garrett hurries toward the library.

CUT TO:

36 INT. CONFERENCE ROOM - EVENING

36

Melissa sits at the table with a laptop and a steno pad.
Espenson dictates changes he wants in the Partnership
Agreement, still firmly holding Schmidt hostage. Melissa
takes notes. The others are backed up in the corner.

ESPENSON
(dictating)
Subsection I: Upon his or her
motion, a named partner may
unilaterally reconsider the rejection
of a senior associate for
partnership.
(then)
Did you get all that?

MELISSA
Yes, Jerry.

ESPENSON
Please type it up.

(CONTINUED)

36

CONTINUED:

36

Melissa hesitates.

ESPENSON (CONT'D)

Clackity-clack!

As Espenson oversees Melissa, Crane approaches carefully.

CRANE

(to Schmidt)

You know, Shirley, let's face it.
You're going to die here. I know
you're jealous of Bev, but I think
it's time you admit that you love
me before it's too late.

SCHMIDT

Now's not the time, Denny.

CRANE

At least admit that I'm the best
sex you've ever had.

SCHMIDT

(to Espenson)

Kill me now.

CUT TO:

37

INT. LAW OFFICES - SAME TIME

37

Garrett hurries down the corridor with some law books. He
passes Shore, who's exiting the elevator.

SHORE

What's going on?

GARRETT

Hands went nuts!

Garrett hurries past. Shore follows, as--

38

INT. CONFERENCE ROOM - CONTINUOUS

38

Garrett enters.

GARRETT

(to Espenson)

I found the cases you wanted.
They're excellent.

(CONTINUED)

38 CONTINUED:

38

ESPENSON

Thank you.

Shore runs in.

SHORE

Jerry, what are you doing?

ESPENSON

I'm taking matters into my own hands.

(to the room)

That's right, people, I said hands.
See, I can be just as funny as you
jokesters. Why aren't you laughing?

SHORE

Don't do this, Jerry. Stop now,
before things get too out of han--
control. I will help you.

ESPENSON

Like you did with the partnership?

SHORE

(to the point)

You don't want to throw away a life's
worth of work over one emotional
outburst. I don't want to see the
most gifted legal mind I have ever
encountered rotting away in a prison
cell.

The reality of Espenson's craziness hits him.

SHORE (CONT'D)

Now put down the knife, Jerry.

ESPENSON

On one condition. You represent me
once I'm arrested.

SHORE

I can't. That's a conflict of
interest.

ESPENSON

I don't care. You know the firm
can waive that conflict. And I
know you will honor that waiver,
because if nothing else you're a
man of your word.

Shore looks at Schmidt, it's true.

(CONTINUED)

38 CONTINUED: (2)

38

SCHMIDT

Make the deal.

SHORE

I'll represent you. Now hand me
the knife.

Espenson hands Shore the knife. Schmidt quickly escapes.
Espenson goes and sits quietly in a chair. As everyone pulls
themselves together, we see Crane enjoying a piece of cake.

CRANE

Mmm... everyone! This is the cake
I want at my birthday!

OFF this, we:

TIME CUT TO:

39 INT. CONFERENCE ROOM - LATER

39

As the police take Espenson away, Schmidt and Shore look
over the contract he drew up during her hostage taking.

SCHMIDT

This is really good work.
(to Shore)

I assume it's clear to you now why
we couldn't make Jerry a partner.

A beat, then--

SHORE

I have to be with my client.

Shore leaves. OFF Schmidt, we:

CUT TO:

39A EXT. DENISE'S APARTMENT - NIGHT (FORMERLY SCENE 20)

39A

Denise and Post walk and talk.

DENISE

There's not much to tell, really.
We were together ten years, we were
in love for probably only half that.

POST

It's probably hard to love a golf
bum.

(CONTINUED)

39A CONTINUED:

39A

DENISE

You wanna know something awful?
When I first married him, deep inside
I knew he would never amount to
anything. And for some reason, I
was okay with that.

POST

So what are your plans? Are you
dating?

DENISE

Occasionally. Actually, not at
all.

POST

A little problem with commitment,
huh? I know the feeling. I'm not
looking for a long-term relationship
either.

She laughs again -- his dark humor really gets to her. He
moves in and kisses her. It's a nice kiss. With the promise
of more. OFF Denise's look of confused but happy surprise,
we:

CUT TO:

40 OMITTED

40

41 EXT. CRANE'S BALCONY - NIGHT

41

Crane and Shore enjoy cigars and recap the day.

CRANE

What I still don't understand is
how he got his hands from the cake
to Shirley's neck so quickly?

SHORE

Let's just be glad that no one got
hurt.

CRANE

Yeah, well, too bad my new cross
bow hadn't arrived yet.

SHORE

Next time. You know, Denny, I can't
actually talk about this with you
now that Jerry's my client.

(CONTINUED)

41

CONTINUED:

41

CRANE

You're really going to represent
him?

SHORE

I gave him my word.

CRANE

(dismissive)

Please, we're lawyers. He's a whack
job.

(then)

By the way, did I tell you? Bev
and I are getting married.

Shore is completely shocked.

SHORE

No. I would have remembered that.

CRANE

Yes, well, she's the one.

SHORE

I'm sure she is. Congratulations,
Denny.

CRANE

I want to assure you, my impending
nuptials won't change anything
between the two of us. No impact
whatsoever.

Shore nods, not sure what to say. Crane looks at his watch.
Jumps.

CRANE (CONT'D)

Oops, gotta go. We're registering
for flatware.

Crane hurries off, leaving Shore stunned and suddenly alone.
OFF Shore, we:

FADE OUT.

The End

(CONTINUED)

ADDENDUM

From Scene 1, page 1:

M.C.

(into mike)

...not only a patron of the arts, Denny Crane is a generous contributor of his time, energy and enthusiasm. He has often told me that writing a check is easy. It's only money. But rolling up your sleeves and getting dirty out on the front lines, that is not easy. And not doing what is easy, fighting for what is right, fighting for the children of Boston, that is Denny Crane. His example has helped many recognize that the work of The Children's Group does for the kids of today will ensure their health and success as the adults of tomorrow. Now, I'll wrap this up before his head swells too much. It is my pleasure to introduce a friend of Boston, a legend of law, and the 2005 recipient of the Robert Christopher Sutton Award for community excellence. Ladies and gentlemen, The Children's Group applauds and honors Denny Crane.