

#31101

"BOOKER"
(The Pilot)

Written by
Stephen J. Cannell

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July 10, 1989 (w/o scene#s)
July 11, 1989 (F.R.) White
July 17, 1989 (F.R.) Pink
July 19, 1989 (F.R.) Blue
July 21, 1989 (F.R.) Yellow
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Director: David Jackson

#31101

Rev. 7/21/89

"BOOKER"

Cast List

DENNIS BOOKER
ELAINE GRAZZO
CHARLES 'CHICK' STERLING
ALICIA RUDD
DOUG PENHALL

HARRY FENDERGAST
RICHARD (DICK) MILLER
TOM MATHEWS (no dialogue)
LORAIN DEPALMA

WILLIE SEATON
KELLY NATWICK
IVY SEATON
WOODY KINCAID
WES VANSANT
JUDGE ALVAREZ
DON
PAUL
WENDY
SHELBY
CARLA ROSEN
SALLY
DONNA
BOB HUG
DEHAVILAND SMITH
JOHN SILK
BRILL
BILL 'WIDE LOAD' MC KENNA
BILL BINGHAM (no dialogue)
PRETTY GIRL (AT THE BILLY CLUB)
LANARK
KOJI SHINDU (no dialogue)

(X)

"BOOKER"

Sets List

EXTERIORS

COURTHOUSE
SWEET SPOT NIGHTCLUB
CITY STREET
TESHIMA CORP. OF AMERICA
CITY JAIL
PARK ACROSS FROM JAIL
THE BILLY CLUB
BOOKER'S APARTMENT (CHINATOWN)
JEWELRY STORE
DOCK
 /"PROBABLE CAUSE" (80-FOOT MOTORSAILER)

INTERIORS

COURTHOUSE
 /JURY ROOM
 /COURTROOM
 /CORRIDOR
SWEET SPOT NIGHTCLUB
TESHIMA CORP. OF AMERICA
 /ELEVATOR
 /CORRIDOR
 /OUTER OFFICE (CARLA'S)
 /INNER OFFICE (CHICK'S)
 /CUBICLE AREA
 /BOOKER'S OFFICE
 /CONFERENCE ROOM
 /CORRIDOR OUTSIDE CONFERENCE ROOM
SMALL DINER
CITY/COUNTY JAIL
 /ATTORNEY'S ROOM
 /DETENTION/CELL BLOCK W/PHONE
 /HOLDING CELL
 /BAIL WINDOW
THE BILLY CLUB
 /MC KENNA'S OFFICE
 /KITCHEN AREA
BOOKER'S APARTMENT
"PROBABLE CAUSE"
 /MAIN SALON

(X)

"BOOKER"

ACT ONE

FADE IN:

1 INT. JURY ROOM - LATE AFTERNOON - CLOSE ON ELAINE GRAZZO 1

She is 28, with a certain wide-eyed quality that contradicts her streetwise exterior. She's pretty, but not a show stopper. She is sitting at the conference table watching TOM MATHEWS and RICHARD MILLER pass out slips of paper. HARRY FENDERGAST is sitting at the head of the table. Two others, LORAIN DEPALMA and SHARON RODRIGUEZ, are looking out the window waiting for the papers to be passed. ON THE CUT, Harry is speaking.

HARRY

Okay, it's six o'clock, and we're not getting anywhere... and I don't wanna eat one more meal at the City Center Cafeteria, so we're gonna vote again. Before we do, I'm gonna say this to the one who is responsible for screwing up these proceedings... Don't hang this jury. If you got any concrete evidence, let's hear it!

All of them turn and look directly at Elaine Grazzo.

ELAINE

I... I'm sorry. I'm really sorry. It's just... Okay, look... his mother is sitting there, and he keeps looking at her... and when he does, I see such pain in his eyes and I know he wouldn't do anything to hurt her. He wouldn't steal anything because he'd know how much it would hurt her.

Harry GROANS, so do the others. Several slump back.

CONTINUED

1 CONTINUED

1

ELAINE

I have reasonable doubt.

Harry's had it, so have Tom and Dick. They are glowering at Elaine along with Sharon and Loraine. (NOTE: This is a six-person jury.)

HARRY

Reasonable doubt? This guy is seen by two cops running out of a jewelry store. The window alarm is ringing. They get a partial plate on the guy, trace him to his house. They arrest him. He has shattered glass in his trouser cuffs that match the broken window. Anything else...?

DICK

No alibi.

HARRY

No alibi. Right, and no character witnesses.

(X)
(X)

DICK

A violent past.

HARRY

Right again. A violent past. He's a prize fighter... He hits people for a living.

LORAIN

A juvenile record.

HARRY

A juvenile record. And yet Miss Elaine "I got a hunch" Grazzo says, "No, we don't wanna convict him 'cause he looks at his mom with doe-eyes."

CONTINUED

1 CONTINUED (2)

1

ELAINE

Doesn't it matter that I have this feeling? This hunch?

HARRY

Hunches belong at horse races and orthopedic hospitals.

ELAINE

(weakening)

I just... felt... I just had this feeling he didn't do it...

HARRY

That was very nice of you Miss Grazzo, but now that you've indulged your hunch unsuccessfully, might we please go home? How 'bout it? Huh?

He looks around the room, going from one to the next, to the next. They're all sitting there, looking at Elaine, begging with their eyes. Harry senses she is about to fold... it shows on her nervous features.

HARRY

(quickly)

I call for a vote. Mark your sheets and pass them to the front of the table.

Off this we:

CUT TO

2 INT. COURTROOM - DAY

2

We will see WILLIE SEATON at the defendant's table. He is black and muscular, and he does have sort of a sweet look in his eyes. Seated next to him is KELLY NATWICK, his public defender. She's 5'8", slender, black and very attractive. Seated two rows behind, clutching a cloth purse, is IVY SEATON, a 60-year-old, heavysset black woman in a flowered print dress. As she looks on, her eyes reflect the pain of this trial. Seated off to the side are two police officers, clean-cut young men in uniform. They are WOODY KINCAID and WES VANSANT. The Judge is a white-haired Chicano, JUDGE ALVAREZ. The jury is seated. The bailiff hands a slip of paper with the verdict to the Judge.

JUDGE ALVAREZ

Will the defendant rise?

CONTINUED

2 CONTINUED

2

Willie Seaton rises. He is about 6'3". His P.D., Kelly Natwick, stands alongside.

JUDGE ALVAREZ

It is in the finding of this jury that you are guilty as charged of one felony count of burglary, one felony count of flight to avoid arrest and one felony count of battery and resisting arrest. The hour is late. I would like to review the case and pass sentence on Monday. Do you have anything you want to say to me before that deliberation?

There is a long beat. We will start this next speech on Willie, but MOVE PAST HIM TO ELAINE, who is seated in the front row of the jury box.

WILLIE

(turns to his
mother)

I'm sorry, momma. I didn't do this. You know and Jesus knows I didn't rob no store... and that's all I have to say.

(X)

We're TIGHT ON ELAINE, her eyes reflecting the pain that is in Mrs. Seaton's face. As the Judge bangs the gavel,

CUT TO

3 EXT. COURTHOUSE - NIGHT - MRS. SEATON

3

heads down the steps, her head bowed. We see Elaine watching her from above. She moves down the steps to Mrs. Seaton and puts her hand on her arm.

ELAINE

Mrs. Seaton... I'm Elaine Grazzo,
one of the jurors...

MRS. SEATON

Yes?

ELAINE

I didn't think he was... Y'see,
they all were so sure... and they
wanted to go home... and I...

CONTINUED

3 CONTINUED

3

MRS. SEATON

Did you know that the alarm on that store had been jimmed? A very complicated alarm. The burglar, he goes inside after he breaks the window and he sets off a second burglar alarm inside...

ELAINE

I just wanted to tell you how sorry I was...

MRS. SEATON

The D.A., he doesn't say about the alarm on the window. He doesn't put that part of it in...

ELAINE

How would that matter, Mrs. Seaton?

MRS. SEATON

My son is a good boy. He loves his Savior, but he dropped out of elementary school. He has a registered I.Q. of eighty-five. No way he could jump that sophisticated alarm system. No way... no way...

Elaine looks troubled.

MRS. SEATON

You put an innocent man in prison...

Mrs. Seaton turns and leaves.

4 KINCAID AND VANSANT

4

move down the courthouse steps. They have seen Elaine talking to Mrs. Seaton.

KINCAID

(to Elaine)

Forget about it, ma'am. He did
(MORE)

CONTINUED

4 CONTINUED

4

KINCAID (Cont'd)
it. Mothers and wives never
believe... They're the ones who
really pay for it.

She nods her head slowly and moves off, leaving them
standing there.

CUT TO

5 INT. THE SWEET SPOT - NIGHT

5

This is an upscale nightclub... new wave MUSIC, dancing
couples, neon on the ceiling. We are ON BOOKER and PENHALL,
seated in a corner booth. We will notice that Booker has
a cut over his eye and a split lip that is not yet healed.

BOOKER

I had an interview with this guy,
Bill Bingham, in Human
Resources...

PENHALL

Are you all of a sudden a Human
Resource? I always thought of
you as a human blight, an
emotional crop failure...

BOOKER

It's a corporate term for
employment department, pinhead.
I gotta get a new job... This
one is killing me.

(X)

(X)

PENHALL

You gonna get a business card?
I always wanted a job with a
business card.

(X)

BOOKER

Me too... Around here, you wear
your business card on your face.

CONTINUED

5 CONTINUED

5

Booker fingers a cut over his eye and we:

CUT TO

6 A TABLE

6

on the far side of the bar. There are two sides of beef,
neither of whom could get a date in a date grove... flat
foreheads and too much jaw. DON AND PAUL...

CONTINUED

6 CONTINUED

6

they're giving the waitress, WENDY, a hard time... she's wearing a short skirt and Paul has his hand on her thigh and won't let go. Don is grinning.

WENDY

I warned you, I'm gonna get the bouncer...

(turns and calls)

BOOOKERRRRR...

7 RESUME BOOKER AND PENHALL

7

PENHALL

Need some help?

BOOKER

Naw... No problem.

PENHALL

Then you're up, killer. Keep your chin tucked in there... hands high. Stick, stick, move, circle. Try an' keep from getting too much of your own blood on the floor.

BOOKER

(pushing away)

Funny.

He moves to the two sides of beef.

8 INTERCUT PAUL AND DON

8

They see Booker move up, all 158 pounds of him.

PAUL

Who's this? The prom queen?

WENDY

(to Booker)

These guys are a little too free with their hands, Denny...

Booker nods and Wendy moves off with her tray.

DON

You the bouncer?

(to Paul)

This joint's got a hundred an' seventy pound bouncer named Denny. Where are we? The Twilight Zone?

CONTINUED

8 CONTINUED

8

BOOKER

I'm not a bouncer, fellas. I'm
a Customer Relations Expert. Tell
you what... how 'bout I buy you
guys a beer? Here's ten bucks...
Why don't you have one on me
somewhere else?

CONTINUED

8 CONTINUED (2)

8

DON

I got this guy, Paul.

PAUL

Naw, come on... He's mine...

BOOKER

Look guys...

DON

You're dead, Tarzan... I'm gonna
give you a head start. You better
take off runnin' or you're gonna
hit the sidewalk backwards.

BOOKER

(stripping off his
watch and rings)

I seriously doubt that...

9 INTERCUT PENHALL

9

at his table. He winces as we HEAR the fight start and then we WIDEN to see Don, who must outweigh Booker by fifty pounds, is bashing him off the wall. Paul is also getting in some licks. After a beat, Booker stumbles backward and literally lands on Penhall's table. Penhall looks down at Booker who is now bleeding from the nose and mouth.

PENHALL

I wouldn't hit him with your face so much...

BOOKER

On second thought, I could use some help here, Doug.

(X)

PENHALL

I changed my mind... I'm off duty. This is your job.

(X)

BOOKER

Split tonight's salary?

(X)

Penhall shrugs, strips off his watch and the two of them move to Don and Paul who are standing in the middle of the dance floor, fists up. The band has stopped playing. As they come together, we:

CUT TO

10 EXT. FRONT OF BAR - NIGHT

10

Booker, then Penhall, hit the sidewalk on their backs, side by side. Booker looks at Penhall.

CONTINUED

10 CONTINUED

10

BOOKER
Tough way t'earn a living...

PENHALL
You're right. You gotta get a
new job.

CUT TO

11 EXT. CITY STREET - DAY - BOOKER

11

passes a huge steel and glass building with a brass plaque
that says:

TESHIMA CORP. OF AMERICA

Booker is dressed in slacks, sport shirt and sport jacket --
dressed-up for Booker -- but nowhere near the level of grey
flannel that abides in this glass palace. He enters the
building.

12 INT. ELEVATOR - BOOKER

12

is riding up with a beautiful girl, SHELBY, who is carrying
an armload of folders. She looks at Dennis who has a
bandage over his eye.

SHELBY
(grins, re:
bandage)
What's the other guy look like?

(X)

BOOKER
Porky Pig.

Off his grin, we:

CUT TO

13 EXT. CORRIDOR - DAY - BOOKER

13

moves down the corridor to Charles 'Chick' Sterling's
office. He opens the door to the outer office, nobody's
there. He moves into the outer office and looks around.
The secretarial area is empty. The nameplate on the desk
says: Carla Rosen. The door to the inner office is ajar.
Booker moves to it and looks inside.

14 INNER OFFICE - BOOKER'S POV - CHARLES 'CHICK' STERLING
AND CARLA ROSEN

14

half seated, half lying across his desk, Chick has his arms around her and he is rubbing his socked foot on the back of her leg. His Gucci loafer lies on the shag rug of his steel and glass office.

CHICK

(to Carla)

Come on... you know you love it.
Come on... we can use the supply
room.

Booker CLEARS HIS THROAT and Carla and Chick explode into a dance of separation, springing backwards. Carla knocks a framed picture off the desk and it falls to the floor where it shatters. Chick grabs for his loafer and slips it on.

CHICK

(to Booker)

Who the hell are you??

Booker looks at him, grinning slightly.

BOOKER

I'm from Fun and Games... Somebody
said you guys needed an umpire.

Chick now has his stuff together and he spins on Booker.

CHICK

Is that supposed to be a joke?

BOOKER

A bad one. Sorry. I'm Dennis
Booker. I'm your
eleven-forty-five appointment.
I got stuck in traffic. I'm a
few minutes late...

Chick has his composure back.

CHICK

I don't know what you think you
just saw here...

BOOKER

(deadpan)

Dictation?

CHICK

If you think you can use this
against me, I would sure think
twice, mister.

CONTINUED

14 CONTINUED

14

BOOKER

I... look, Mr. Sterling... Mr. Bingham in Human Resources sent me up about heading the new division you guys're starting... the Investigation Division...

Chick looks at his calendar, then back at Booker.

CHICK

(to Carla)

Carla, if you don't mind, if you could look after those notes I gave you...?

She straightens her blouse and moves past Booker, shooting him a glance as she moves out of the office.

CHICK

If you think you're gonna blackmail me because of what you think you just saw...

BOOKER

Mr. Sterling, I'm here to interview for a job. That's it... okay?

He looks at Chick who seems to breathe a little easier. Booker moves to the desk and picks up the picture that had fallen to the floor. He hands it to Chick. It is a picture of his wife and kids. Chick looks at the picture then at Booker.

CHICK

You tryin' t'tell me something here, Booker? This some kinda threat?

BOOKER

Sir... you are very hard to have a conversation with. I'm simply up here because Mr. Bingham...

CHICK

(overlapping)

Hey, cut the Bingham crap, okay? That girl's been coming on to me since she showed up as a temp two weeks ago. A man has certain limits...

BOOKER

I'm just here for a job interview.

CONTINUED

14 CONTINUED (2)

14

CHICK

Okay, let's say you got the job. Bingham wants you, so you're hired. Does that make you an' me straight? We've got no rope between us... I do for you, you do for me...?

BOOKER

Just like that.

Chick picks up his phone and buzzes Carla.

CHICK

(into phone)

Carla, call Alicia Rudd on fifteen, tell her Booker is on his way down. He's gonna head up I.O.D. Bingham's got his packet. Tell her to set him up on six.

He looks at Booker for a beat and Booker nods.

BOOKER

(a little
bewildered)

I'm not a blackmailer. I came here to interview for this job.

CHICK

Don't make this any worse than it is... okay? Just go, and remember, you owe me one.

15 INT. ELEVATOR - DAY - BOOKER

15

He is riding down, a bewildered look on his face. The door opens on fifteen and ALICIA RUDD enters. She is a dynamite package and she knows it. She also likes things to go her way, the prototypical corporate animal. A shark -- she swims and eats, she plays by her rules and never, ever loses. She enters the elevator, lowering the temperature with her presence.

ALICIA

You're Don Booker?

BOOKER

(smiles)

Dennis Booker. You're Alicia Rudd?

CONTINUED

15 CONTINUED

15

ALICIA
Ms. Rudd.

BOOKER
I might still be interested.

Alicia smiles an ice goddess smile. The doors open on six and she grabs his elbow, pulling him out.

16 SIXTH FLOOR CORRIDOR - ALICIA AND BOOKER

16

They move fast on a floor that is essentially cubicles.

ALICIA
You're cute, but I'm not interested, so let's put our little libidos in moth balls, okay Booker?

BOOKER
Okay.

ALICIA
You will report to me for the next six months...

BOOKER
I thought I was supposed to report to Mr. Sterling.

ALICIA
I'm V.P. in charge of Acquisitions and Corporate Interface, so you're in my division until you've been established for six months. Then you will report to Lionel Heath on thirty, unless I deem that the transition period has not worked, in which case we have a cocktail party on the roof and throw you into the street.

They arrive at the cubicle where he is to work. She picks up a phone.

ALICIA
This is Ms. Rudd on six. I'm in cubicle three-five-five. Send a girl with all the stenographics for a B-2. Rolodex, temp cards, letterhead and desk top supplies -- on the double.

She hangs up.

CONTINUED

16 CONTINUED

16

BOOKER

What's a B-2?

ALICIA

That's you, buddy boy. Corporate designation: Middle Management Executive.

Booker looks around the cubicle, turning his back on Alicia who seizes the moment to glance down at his buns, then up again as he turns back to her. She obviously likes his glutes.

BOOKER

Ms. Rudd, have you heard the expression 'the walls have ears'?

She nods.

BOOKER

Well, these walls also have noses, hair and glasses...

She looks around and, sure enough, if you look over the tops of the cubicles, you see a fascinating array of ears and noses and hair and glasses.

BOOKER

If I am dealing with the private business of this corporation in insurance and legal matters, do you think it's a good idea for me to share it with all those people?

Alicia looks around and sees his point.

ALICIA

I've got a better idea... You take Mr. Quinten's office. He's in Tokyo for six months.

(X)
(X)

She spins around and heads off toward a side office. She opens the door and they enter. The door closes, then it opens again and Alicia sticks her head out:

ALICIA

(calling to someone)

When the girl gets here, we're in six-oh-three.

She closes the door and we:

CUT TO

17 ANGLE - ELAINE GRAZZO

17

as she steps off the elevator and moves toward the office. We will see that she is very popular in this building. She is carrying all of Booker's office supplies, responding to the girls who call out to her.

SALLY

Elaine... How was jury duty?

ELAINE

Hi, Sally... Okay, I guess...

DONNA

Hi, Lainey, good to have you back, hon. They're in six-oh-three. The Dragon Lady's in there with him.

Etc. She waves and moves off.

18 INT. SMALL OFFICE - DAY - ELAINE

18

enters as Alicia is handing the computer phone manual to Booker.

(X)

ALICIA

Here's the phone manual. The girl can give you the operating procedures.

(X)
(X)
(X)

She glances up at Elaine.

ALICIA

What's your name, dear?

ELAINE

Elaine Grazzo, Ms. Rudd.

ALICIA

(to Booker)

Okay, your girl, here, can explain the office systems to you. We have computer terminals on each floor. If you need them, fine, but try not to tie them up.

(X)

She turns and looks at Elaine for a beat.

ALICIA

We prefer skirts to come to the knee, Ms. Grazzo. That one looks cheap on you... Don't wear it again.

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18 CONTINUED

18

I'm sorry, Ms. ELAINE
Rudd.

CONTINUED

18 CONTINUED (2)

18

ALICIA

(to Booker)

She'll get you acquainted with our systems and you have a meeting with Bob Hug and Dehaviland Smith in ten minutes on an insurance litigation they're quite anxious about.

BOOKER

What insurance litigation?

ALICIA

They'll fill you in. Conference room on thirty. I'll tell them you're on your way up.

And she's gone as fast as she came, leaving Elaine and Booker standing, looking at each other.

BOOKER

She has a fresh, wholesome quality I sorta like.

Elaine looks at him, not sure what to say to that.

BOOKER

I'd love to see her catch and slaughter her food.

(X)
(X)

Elaine smiles lightly. She looks upset, maybe like she hasn't slept well.

ELAINE

I thought you were supposed to be a B-2.

BOOKER

I am.

ELAINE

This office is for B-1's.

BOOKER

I'm a B-2 with great B.S.

(X)

ELAINE

(nods)

Oh, I see. I'm Elaine Grazzo.

BOOKER

Dennis Booker.

CONTINUED

18 CONTINUED (3)

18

ELAINE

Is there some way you would like me to answer your phone?

BOOKER

'Hello' has a kinda friendly ring to it.

She doesn't smile.

ELAINE

No, I mean like, "Mr. Booker's office, good morning," or "Good morning, Mr. Booker's office," or anything else... sir...?

BOOKER

(sits on the side of the desk)

Elaine... if we're gonna get along, you're gonna have to develop a little sense of humor.

She looks at him and then her hand shoots up to her eyes. She seems very upset, on the verge of tears. She turns her back to him and wipes her eyes.

BOOKER

I'm sorry. I was just trying to be friendly...

ELAINE

No, no... it's not your fault. I'm sorry... I'm very upset today. It's not like me. I'll be okay.

BOOKER

You sure?

ELAINE

Yes sir.

BOOKER

I really prefer Dennis.

ELAINE

Okay Dennis... I'm sorry... I'll be fine. I just have some personal problems. I'll take care of them.

She starts to leave.

CONTINUED

18 CONTINUED (4)

18

BOOKER

Don't take this the wrong way,
Ms. Grazzo, but I think you look
very nice... I like you in that
dress.

ELAINE

(smiles weakly)

Thanks Dennis... it's Elaine.

BOOKER

You're welcome, Elaine.

She exits the office.

CUT TO

1918A INT. CONFERENCE ROOM/30TH FLOOR - DAY

1918A

BOB HUG is a linebacker turned to fat with a
hale-fellow-well-met personality and great teeth.
DEHAVILAND SMITH is Yale, class of '76. Both guys rate high
on the asshole ten-point must system. There is a blackboard
with a traffic accident drawn on it in the room.

HUG

I've been running Teshima
Insurance Group for six years and
both Smitty and I think we've got
a pile of liability on this guy,
so it's not something we wanna
screw around with.

BOOKER

What's the case?

HUG

Okay, our insured hit this guy,
Eric Von Bortel.

DEHAVILAND

(interrupting)

A fact not in evidence...

HUG

Right. Von Bortel claims our
insured hit him while he was in
the crosswalk.

He looks at Smith who nods.

HUG

Problem is that this Von Bortel
(MORE)

CONTINUED

1918A CONTINUED

1918A

HUG (Cont'd)
character is a quadraplegic now
and they're suing Teshima
Insurance Group for twenty-five
million.

BOOKER
Lotta money for a personal injury
claim.

HUG
Tell him why, Dehaviland.

DEHAVILAND
Because Mr. Eric Von Bortel is
a prominent brain surgeon and they
estimate that his lost income over
the rest of his life will be
twelve million... they're doubling
it for pain and suffering,
etcetera and so forth...

BOOKER
So whatta you guys want from me?

DEHAVILAND
This company is not gonna take
a twenty-five million dollar hit,
Mr. Sterling is adamant on that.
So, what we need from you is to
prove that the good brain doctor
was outside the crosswalk.

BOOKER
But, far as we know, he was in
the crosswalk, right? And now
he's in a hospital bed and he's
paralyzed.

HUG
Let's take the high road, guy.
The old Hugger is tellin' ya...
this guy is lying.

BOOKER
A fact not in evidence.

HUG
This isn't Matlock, Mr. Booker.
This is high stakes personal
injury law. You're our dog in
this fight... Now get out there
and bite somebody.

CUT TO

20 INT. BOOKER'S OFFICE 20

Elaine is talking to Donna.

21 OMITTED 21

Somewhere in here, Dennis Booker appears in the doorway and overhears what Elaine's saying.

ELAINE

I feel just horrible. I could have hung that jury and, because I wimped out, I let them talk me out of it. And now an innocent man is going to jail...

DONNA

But what can you do about it now?

ELAINE

I don't know, I just feel horrible.

(X)
(X)

She hears Dennis behind her and she spins around. Donna gets up and quickly walks out.

DONNA

See ya later, Lainey.

BOOKER

Who's going to jail?

ELAINE

It's nothing. I'll be okay.

DENNIS

I think you'd better tell me just what the hell is going on.

We MOVE IN ON HER as she stands there with a troubled look on her face.

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

- 22 EXT. BOOKER'S CAR - RUNBY - DAY 22
An unremarkable two-door sedan... it PULLS PAST CAMERA.
- 23 INT. BOOKER'S CAR - DAY - BOOKER AND ELAINE 23
The unopened file on the Von Bortel case is on the seat between them.

ELAINE

You're gonna get in trouble. You should be working on Mr. Hug's case. At least you brought it with us.

BOOKER

Had to. I leave this folder in the sun, it'll start drawing flies.

ELAINE

You're not worried that Mr. Hug and Mr. Smith will fire you?

BOOKER

I was sort of looking forward to having a business card to show my mom, but other than that, no. I didn't have this job yesterday. If I don't have it tomorrow, all I'm out is a case of frostbite from Ms. Rudd.

(X)

(X)

ELAINE

I ordered the cards this morning. They print them in Tokyo -- takes four days...

(a grin)

You may not last that long.

BOOKER

Then we might just as well go down and ask those two Blues what's going on... see what we get. Gives me a chance to get out of that icebox.

(beat)

Do they always keep the building that cold?

CONTINUED

23 CONTINUED

23

ELAINE

Sixty-eight degrees. Mr. Sasushi likes it that way and we never know when he's going to show up from Tokyo.

(a beat)

It means a lot that you would risk getting fired, to look into this for me.

BOOKER

Yesterday I was blocking punches with my nose. I figure I'm ahead any way it goes.

(X)
(X)

ELAINE

Sometimes I think I spend too much time worrying about my job and what other people think.

(X)
(X)
(X)

(a beat)

You really don't care if you get sacked, do you?

BOOKER

I pretty much head in the direction I like best. I'm very spur of the moment. Some people hate that in me... I think it's one of my best qualities.

He smiles at her, she smiles back.

ELAINE

(softly)

So do I.

CUT TO

24 INT. SMALL DINER - BOOKER AND ELAINE

24

are talking to Vansant and Kincaid. As we come in, they are nearing the end of their coffee and conversation.

VANSANT

Willie Seaton was what he was. Y'know... a kid going nowhere. Well, now he's got some direction. He's on his way to State Prison.

BOOKER

What about the alarm? Was that window alarm jimmied?

CONTINUED

24 CONTINUED

24

KINCAID

Sure was. Cross-wired. Neat job,
too, but Willie tripped a beam
alarm once he was inside and set

(MORE)

CONTINUED

24 CONTINUED (2)

24

KINCAID (Cont'd)
off the ringer. We rolled in
and saw him running out, got a
partial plate on the Oldsmobile
he was driving, took DMV an hour
to spit out three probables and
Willie answered the third door.
We made him as the guy we saw.

(X)

A beat.

ELAINE
Ask about his I.Q.

BOOKER
His mom says he has an 85 I.Q.
You think he coulda done the
electronics on the jimmed alarm?

VANSANT
We got seven-year-old kids down
there can hot wire alarms designed
by guys with PHDs. You've seen
it, same as me.

BOOKER
Thanks for the time.

VANSANT
Hey, Booker... We know you worked
Jump Street Division and you got
Tom Hansen out and paid for it
with your shield. A lot of us
down here think you should've got
a medal instead of the boot.

BOOKER
(nods)
Listen... Why do you think the
D.A. never put that window alarm
in as evidence?

KINCAID
Go ask him, if he'll see you.
My guess is he just felt it would
clutter the case... and simple
is better. The jury was getting
restless.

CONTINUED

24 CONTINUED (3)

24

VANSANT

I'll give you a better question.
Why didn't Willie's own attorney
raise it?

SMASH CUT

25 CLOSE SHOT - KELLY NATWICK - DAY

25

She is on the steps OUTSIDE CITY JAIL, looking past CAMERA.

KELLY

It was probably a mistake.

26 WIDEN TO INCLUDE BOOKER AND ELAINE

26

KELLY

The fact that Willie Seaton was
an eighth grade dropout didn't
mean he wasn't manually dextrous.
I was all set to put it in, but
the jury was getting angry and,
quite frankly, I thought I had
a hung jury anyway.

(to Elaine)

You believed me. I had you...
You were looking at Willie and
his mother with such concern.
It was all over your face. I just
figured I'd never convince those
others and I didn't want to take
the chance on losing you, so I
shortened my case and sent it to
the jury room.

There is a beat. Elaine looks crushed.

ELAINE

I... I couldn't stand up to them,
Miss Natwick. I did believe you.
My problem was I just didn't
believe in me and, because of
that, Willie is going to jail.

BOOKER

Can we see him?

Kelly looks at her watch.

KELLY

That's why I agreed to meet you
here.

(X)

CUT TO

27 INT. CITY JAIL - ATTORNEY'S ROOM - ON WILLIE SEATON

27

Booker, Elaine and Kelly are with him.

WILLIE

I had a pretty good contract with a manager, but I lost the last three fights and I think I was almost through, y'know, so I was startin' t'look around for a job.

KELLY

The D.A. said that was why he was doing the smash and grabs on the jewelry stores -- to support him and his mom -- because his prize-fighting career was going nowhere.

A beat.

BOOKER

What were you doing when the cops came to your house that night?

WILLIE

I was asleep.

BOOKER

How about the glass in your trouser cuffs?

WILLIE

I don't know. It was just there.

There is a beat as they all look at one another. Even Kelly finds this one tough to swallow.

WILLIE

(to Elaine)

I know you was on the jury. I seen you there and I know you made your decision...

(beat)

I just want ya to know that I don't have no bad feelings about it. You did what you thought was best.

They all look at him. He has his huge hands folded on the table in front of him. Elaine is looking at them as we:

CUT TO

28 EXT. PARK ACROSS FROM THE JAIL - ELAINE, KELLY AND BOOKER 28

Elaine is pacing back and forth.

ELAINE

(angry)

He didn't do it. I know he didn't. What the hell was wrong with me? I could've stood up to them. I could've stopped it.

(X)

KELLY

Miss Grazzo, I want to suggest something to you, and I'd like you to think about it...

Elaine turns and looks at her.

KELLY

He could've done it. I mean, the police saw him. They made a positive identification and the physical evidence of the glass in his cuffs was irrefutable. He has a violent past and he fights for a living... Maybe you did the right thing for the wrong reason.

ELAINE

(flaring)

That is the most outrageous and double-handed thing I've ever heard. He's innocent. I feel it. Can't you look in his eyes

(MORE)

CONTINUED

ELAINE (Cont'd)
and see he wouldn't do anything
like that?

KELLY
No, I can't.

BOOKER
(reluctantly)
Neither can I.

ELAINE
Well, I can. I want to change
my vote from guilty to not guilty.

KELLY
You can't do that.

ELAINE
Who says?

KELLY
It's never been done before.

ELAINE
So what? I'm getting tired of
being pushed around. Dennis, I
think it's time I did like you,
and head in the direction I
want... So I vote not guilty.

(X)
(X)

KELLY
The trial's over.

Booker, listening to this, finally steps in.

BOOKER
I think it's a great idea.

They look at him.

KELLY
Oh, you do? She votes guilty,
then two days later, changes her
mind?

BOOKER
Why not...?

KELLY
Because it's never been done.

28 CONTINUED (2)

28

BOOKER
Excuse me, but that's a lousy
reason.

(MORE)

CONTINUED

28 CONTINUED (3)

28

BOOKER (Cont'd)

(beat)

You're an attorney... How do new laws get made? This could be a landmark law...

(X)
(X)

(grins)

I see the cover of "Law Review" -- closeup in "Lawyer's Magazine" -- I'm seeing a lotta flashbulbs going off...

KELLY

You're a nut... both of you.

BOOKER

You owe Willie everything you've got. A juror is ready to hang the jury here.. Only problem is she's a couple a days late with her vote.

(X)
(X)

KELLY

It's one in a thousand...

BOOKER

So?

She looks at him, beginning to warm to the idea.

KELLY

Sentencing is tomorrow. I could file the motion in the morning... see what happens.

BOOKER

In the meantime, Elaine and I will scare up a story for tomorrow's paper... make sure we get you newspaper coverage, because then either way it comes out, we'll win.

CUT TO

29 CLOSE SHOT - NEWSPAPER

29

It is snapped open to a picture of Elaine Grazzo on Page Two. A headline says: Juror Changes Mind. Threatens Verdict.

30 INT. COURTHOUSE - ELAINE AND BOOKER

30

are in the corridor outside the courtroom. Kelly comes up holding a newspaper. Booker already has one.

KELLY

Well, I filed the motion, but I bet I end up eating it, fine print, newspaper headline and all.

They're standing there, observing the people milling about. Intermittently, Booker points to someone entering the courtroom and asks:

BOOKER

Who's that?

KELLY

Nobody. She just hangs out down here and watches trials.

ELAINE

(to Booker)

What did you mean yesterday when you said, "Either way we'd win"? I mean, if Kelly loses her motion and Willie gets a five year sentence, how do we win?

BOOKER

(distracted)

Who's that?

A guy slips into the courtroom.

KELLY

I don't know.

ELAINE

What does it matter?

BOOKER

We win as long as we change the odds and learn something.

(pointing)

Ever seen him?

31 ANGLE - A MIDDLE-AGED BLACK MAN

31

moves into the courtroom.

KELLY

They're probably reporters here to watch me hang from the flagpole at noon.

31A OMITTED 31A

32 INT. COURTROOM - CLOSE ON GAVEL 32

as it comes down. WIDEN to find Judge Alvarez on the bench.

33 FULL - COURTROOM 33

Willie Seaton is with Kelly. His mother, Ivy, is in the back of the gallery. Judge Alvarez looks down at Willie.

JUDGE ALVAREZ

First, on the matter of your motion for Ms. Grazzo to change the verdict from guilty to not guilty... Obviously, to do that would hopelessly backlash the entire legal system... so that motion is denied.

34 ANGLE - ELAINE 34

She is disappointed.

35 ANOTHER ANGLE 35

JUDGE ALVAREZ

In the matter of sentencing... Will the defendant rise?...

Willie Seaton rises.

CONTINUED

35 CONTINUED

35

JUDGE ALVAREZ
 You have exhibited a criminal record that goes back for almost ten years to when you were a juvenile. I think it is time that you took the judicial system a little more seriously, so I am sentencing you to the maximum time allowable. Five years on the robbery, three on the assault, one on avoiding arrest... a total of nine years. You will be remanded to the State Prison facility this week where you will begin your sentence as of this date.

(X)

(X)

He BANGS the gavel. MOVE IN ON Willie and the others.

36 ANGLE - LAST MAN WHO ENTERED COURTROOM (MIDDLE-AGED BLACK MAN)

36

slips out unobtrusively, passing the section where Booker was seated. Booker is gone.

CUT TO

37 EXT. COURTHOUSE - THE MIDDLE-AGED BLACK MAN

37

is moving to his car. He gets in and pulls out. We wait a beat and Booker's car pulls out after him.

38 SERIES OF SHOTS - TAILING SEQUENCE - DAY

38

as Booker follows the car across town until it pulls into a parking lot next to a nightclub with a neon sign on the roof that says: THE BILLY CLUB. The man enters the club.

39 BOOKER

39

steps into f.g. He has a piece of paper with the man's license plate number on it. He enters the club through the front door.

40 INT. BILLY CLUB - BOOKER

40

This is a very up-scale club with pictures of rock'n'roll stars on the deco walls, a dance floor and bandstand. The place is almost empty. It is before noon.

41 BOOKER'S POV - THE MIDDLE-AGED BLACK MAN

41

as he moves through a door in the back of the club.

42 BOOKER

42

heads after the man. As he moves PAST CAMERA, a huge hand grabs his arm. He is spun around, coming face to face with BRILL.

BRILL

Booker. Whatta you doing here?

(X)

BOOKER

Brill... Whatta you doing here?

BRILL

I work here... ever since I lost my internal affairs shooting review last year.

BOOKER

No kidding?

BRILL

Yeah. You comin' down to see Billy McKenna?

BOOKER

This is 'Wide Load' McKenna's place?

BRILL

Yeah, 'cept we don't call him 'Wide Load' to his face no more. He's gotten very big business.

BOOKER

I didn't know this was his place. I just came in for a beer.

(X)

BRILL

I heard you got pitched off on the Tom Hansen thing.

BOOKER

I quit... I gave 'em their badge back.

BRILL

It ain't no fun anymore... Used t'be able to mop up on some guys... y'know, give 'em the old ba-da-bink when nobody was lookin'. Make 'em stand tall and walk funny.

BOOKER

(what an asshole)
Yeah. Them were the days.

CONTINUED

42 CONTINUED

42

BRILL
You oughta ask 'Wide Load' for
a job.

BOOKER
Yeah...?

BRILL
Yeah. We got ten, twelve broken
badges workin' here an' there.
He's got a piece of a racetrack
and six or seven clubs. He's got
guys workin' his personal security
company. Any guy got thrown off
the force has got a home here.
You oughta ask him t'look you
over. He'll be here tonight...
You want, I'll set it up for ya.

(X)

(X)

(X)

BOOKER
Hey, good idea. Maybe I will.
Where is he?

(X)

There is a beat as they stand there, grinning at each other.

43 INT. 'WIDE LOAD' MC KENNA'S OFFICE - DAY

43

We get our first look at BILL MCKENNA and it is awesome. He
has the nickname 'Wide Load' for a good reason. He is a
wide body. McKenna is 6'3" or 4" and weighs maybe 350... a
huge guy. He looks mean as a snake and he is looking at the
man from the courthouse whose name is JOHN SILK.

SILK
Willie Seaton took the pipe, Bill.
Judge plowed him down for nine
years.

MC KENNA
And that dumb-ass juror who was
gonna change her vote?

SILK
Denied.

MC KENNA
It's a good thing for you this
worked out, 'cause weak links make
me nervous.

SILK
I couldn't go to jail, but there's
no problem anymore. Willie Seaton
is gonna do the time. It's over.

CONTINUED

43 CONTINUED

43

From this SHOT we will MOVE PAST McKenna to some framed photographs on the wall behind him, SINGLING out one which shows Willie Seaton in a boxing ring, in trunks, his gloved hand over his head. Standing next to him is William 'Wide Load' McKenna, his arm carelessly draped around Willie's shoulder. MOVE IN on the photograph until it FILLS THE SCREEN.

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

44 EXT. TESHIMA CORPORATE OFFICES - DAY 44

We PAN UP to see that all the offices are still lit up. This corporation doesn't shut down at five o'clock.

45 INT. BOOKER'S OFFICE - DAY - BOOKER AND ELAINE 45

Booker is changing into torn bluejeans and hobnail boots. He is wearing a tank top, and his earring is in his leather jacket that is thrown over a chair. Elaine has her back to him as he buttons up his fly. A file lies open on the desk. It is not the Von Bortel case. ON THE CUT:

BOOKER

Penhall gave me a copy of the whole file on Willie Seaton's case right back to the desk sergeant's original booking slip. Did you know that another guy was arrested before Willie Seaton. Okay, you can turn around now.

She does.

BOOKER

He was sitting in a car about two blocks from the jewelry store with a blown engine.

(looking at the papers in the file)

His name is John Silk.

(beat)

Sergeant Eaton rolls in late and braces this guy who is real herky-jerky, so they run him in and get this... You know what John Silk does for a living?

ELAINE

No.

BOOKER

Alarm installer.

ELAINE

So he could have been the robber?

BOOKER

Right. He had no previous criminal record, but the cops were
(MORE)

CONTINUED

45 CONTINUED

45

BOOKER (Cont'd)
getting set to book him when in
comes Kincaid and Vansant with
Willie Seaton.

He digs a picture out of the file and hands it to her.

ELAINE
He looks a little familiar...

BOOKER
He should. That's John Silk.
He was in the courthouse this
morning, sitting in the back,
listening to the whole thing.
Then he goes straight to a bar
owned by an ex-cop with a bad rep
named McKenna.

She looks up and smiles.

ELAINE
That's what you meant when you
said either way we win. That's
why you put it all in the paper.
You were trying to get somebody
to come and see...

(grins)
You're a very devious person,
Dennis.

He reaches for his jacket and puts it on. We now have
Dennis Booker from the streets... leather jacket, torn
jeans, earring. He looks hot and sexy and very un-Teshima.

ELAINE
Wow.

BOOKER
Right... We're getting someplace.

ELAINE
So, what's next...?

BOOKER
I think you were right, Elaine.
Something is real wrong here.
Maybe Willie didn't do it.

ELAINE
(smiling)
You believe me, really?

CONTINUED

45 CONTINUED (2)

45

BOOKER

Really.

(a smile)

I'm gonna take my bad boy rep
and go down there -- see if I can
get a job -- learn what these
other bad boys are up to.

He exits the office and goes into the cubicle area.

46 INT. CUBICLE AREA

46

there are five or six other secretaries waiting there.

BOOKER

(startled)

Hi.

One of them, SALLY, steps forward.

SALLY

We just wanted to thank you for
what you're doing.

BOOKER

For what I'm doing?

SALLY

For helping Elaine. I mean, we
just think it's really
spectacular.

Booker grins sheepishly.

BOOKER

Well thanks. I'll see ya later.

They look after him as he moves off, then they turn to
Elaine.

SALLY

Lainey... He's hot...

CONTINUED

46 CONTINUED

46

Elaine looks after Booker who is just stepping into the elevator.

ELAINE

Yeah, but what he really is, is nice.

Off their looks we:

CUT TO

47 INT. ELEVATOR - BOOKER

47

rides down. The elevator stops on three and the door opens for Alicia Rudd. She looks at Booker with anger in her eyes.

ALICIA

Where the hell have you been, Booker?

BOOKER

Ms. Rudd, I'm having a wonderful time acclimating. Your Inter-face Department is top notch, your people very helpful...

ALICIA

(overlapping)

Cut the crap, cowboy. Mr. Sterling is with Bob Hug and Dehaviland Smith, Bingham and Heath in the conference room on thirty. They want an update. We've all been looking for you.

BOOKER

Is this the Von Bortel case? 'Cause quite frankly, I haven't had much chance to...

Alicia hits the elevator button for the 30th floor.

ALICIA

(overlapping him)

Booker, don't waste the melody on me. Chick is on the prowl. He is going to start firing people momentarily.

BOOKER

I only got this case two days ago...

CONTINUED

47 CONTINUED

47

ALICIA

We're very result-oriented.

The doors open and she pulls him out of the elevator. He cheats a look at himself in the gilt mirror in the magnificent top floor lobby. Carla is there as Booker and Alicia move past.

BOOKER

I may be a little underdressed.

ALICIA

Hey, sweet cheeks, you are woefully underdressed, but we are way past wardrobe considerations. We have three self-immolations going on in there, and you're the fireman... so be good.

She starts toward the conference room and he grabs a manila envelope and a box of Kleenex off Carla's desk, pulls the tissues out of the box and stuffs them into the envelope. He licks the envelope closed as Alicia strides ahead of him and enters the conference room. Booker smiles at a stunned Carla and follows.

48 INT. CONFERENCE ROOM - DAY

48

Chick Sterling is pissed. Bob Hug is nodding thoughtfully; Dehaviland is taking notes on a yellow pad. Two or three other guys in gray suits are listening with tight expressions. Alicia slips into a chair, assuming a serious expression. Booker follows her in, finds a seat at the table, looking like a fly on a wedding cake in his torn jeans and black leather.

CHICK

(on the cut)

...the damn case anyway. I've got people in Tokyo who are reading these files. Dehaviland, this preliminary brief you faxed to Dawson is, at best, wimpy -- at worst, it is incompetent.

(X)

DEHAVILAND

I agree, Charles. And I'm redrafting it now. We're going to take a more aggressive stance.

CONTINUED

48 CONTINUED

48

CHICK

(suspicious)

Aggressive stance? Okay, let's hear it.

DEHAVILAND

It occurred to us that Van Bortel might not have twenty-twenty vision. We're doing light meter tests on the street, and we think that we can make a case for the fact that his eyesight wasn't too good.

CHICK

(overlapping)

The man is a brain surgeon, Smitty. He cuts microorganisms out of people's heads freehand. You're never gonna sell a jury that.

DEHAVILAND

Probably right, Chick. I hadn't considered that. Bob... you wanna tell Mr. Sterling about your idea on the city thing?

Hug turns and glares at Dehaviland Smith.

CHICK

What city thing? What? Lemme hear...

HUG

Well, Chick, we thought maybe we could push some of the load over onto the city. They haven't repainted those crosswalks for a while and... maybe we could stipulate that the lines were not clear and that Mr. Van Bortel was unable to see them despite his great eyesight that you just pointed out.

Chick ponders that.

CHICK

Better. That sounds promising. Develop that.

(MORE)

CONTINUED

48 CONTINUED (2)

48

CHICK (Cont'd)

(swings on Booker)

Booker, is it Halloween or are you dressed like that for a reason?

BOOKER

There's a reason...

CHICK

Spare me. We had an attorney in the State court this morning and he reported that he saw you there, sitting in criminal court while some guy named Willie Seaton got sentenced. Explain please. Make it short and accurate. Bingham, you recommended this guy. If he's a wrongo, you're out with him.

There is a beat as Booker leans back and looks at the room full of executives. BINGHAM, who is head of personnel, adjusts his suddenly-too-tight collar. After a long beat, Booker stands and looks down the table at Chick Sterling, then at Bingham who is about to lose his job.

BOOKER

I was in court, Mr. Sterling, because that's where your witness was.

CHICK

What witness?

BOOKER

The one who saw Eric Von Bortel knocking back double vodkas just one hour before he got hit by our insured.

Chick looks at him for a beat, then at Dehaviland.

DEHAVILAND

(mystified)

Uh... Chick... I hadn't gotten around to transcribing that into a memo to you yet, but it's very revealing. Booker can fill you in first hand.

Booker holds up the manila envelope full of Kleenex. It looks fat as hell.

CONTINUED

48 CONTINUED (3)

48

BOOKER

In this sworn deposition that I took Dehaviland Smith's and Bob Hug's suggestion, we have developed a case that will prove that Eric Von Bortel was blind drunk and couldn't have seen the crosswalk with a guide dog.

(X)
(X)

They all look at the envelope for a beat and smile at Dehaviland and Bob who look dubious, but smile in semi-relief.

CHICK

Okay, Booker, now we're doing something.

BOOKER

One little glitch...

CHICK

Glitch?

DEHAVILAND

Glitch?

HUG

Glitch?

BOOKER

Our witness has just been sentenced to nine years in State Prison for burglary, assault on a police officer and flight to avoid arrest.

They look at him for a beat.

BOOKER

And that, gentlemen, is why I was sitting in that court. You see, Willie Seaton is that witness and, unless I can prove that he didn't commit the crime he is accused of, I feel he is unusable in our insurance case.

(X)

CONTINUED

48 CONTINUED (4)

48

CHICK

But he's already been convicted.

BOOKER

I think I have a lead that will overturn his conviction, but I need the freedom to work on it... Time is working against us so, with your permission, I'd like to be excused.

CHICK

Then go.

Booker gets up and moves out of the room. Alicia gets up and follows.

49 INT. CORRIDOR OUTSIDE CONFERENCE ROOM - DAY -
BOOKER AND ALICIA

49

ALICIA

(smiling; re:
envelope)

What've you got in there?... Your laundry?

BOOKER

Kleenex.

He hands her the envelope.

ALICIA

You really don't care if you keep this job or not, do you Booker?

BOOKER

Are you kidding?... and give up my shot to work with a sweetheart and great American like Chick Sterling? God, I admire that man.

A beat.

ALICIA

It's a Japanese Corporation. How nice that we finally have our own kamikaze.

On her half-amused, half-pissed-off look we:

CUT TO

50 CLOSE SHOT - A LASER LIGHT

50

It is full INTO SCREEN and as we PULL BACK, we will see that we are in "The Billy Club" and a lot of beautiful girls and hip guys are grinding around on the dance floor. The MUSIC is today and the place is rocking. Here and there are some wide bodies in jeans and windbreakers. (NOTE: They are all ex-cops working for 'Wide Load' McKenna.)

(X)

51 ON BOOKER AND BRILL

51

They are seated in a booth. A pretty GIRL approaches.

GIRL

Hi. Have you seen Larry around much lately?

BOOKER

Larry? Larry who?

GIRL

Aren't you the guy with the green sports car who's friends with Larry Hamilton?

BOOKER

I wanted to be that guy, but there was too long a line, so I'm being Dennis Booker instead. Nice to meet you.

She smiles.

GIRL

Oh...

BOOKER

I don't have a green sports car, but I've got a green sport shirt. Is that close enough?

GIRL

'Fraid not.

(X)

And she moves off. Booker shakes his head.

BRILL

You got a real touch with women. You've gotta use my technique... I don't talk to them, I just net 'em and throw 'em in the trunk of my car.

CONTINUED

51 CONTINUED

51

BOOKER

Look, is McKenna gonna see me tonight or am I just here for the music?

BRILL

He'll see ya. You gotta learn t'cool out.

On that, a large ex-cop name LANARK comes out of the back and motions to Brill.

CUT TO

52 INT. KITCHEN AREA

52

MOVE WITH Booker and Brill to a table in the kitchen where 'Wide Load' McKenna is trying out a plate of ribs. The MUSIC is grinding back here, but it is a little less loud. McKenna turns as Booker, Lanark and Brill approach.

MCKENNA

How you doin'?

BOOKER

Good...

MCKENNA

I called some guys I know downtown from when I was on the job. They say you got a quirky style.

(a beat)

Not to take that the wrong way... I like quirky guys... long as they know how to keep score.

BOOKER

I can keep score.

MCKENNA

You got any problem it comes to a little heavy work?

BOOKER

What're we talkin' about?

MC KENNA

You know... maybe get a citizen up behind his ear... nothing lethal... just somethin' t'get 'im to look at you... stuff like that...

CONTINUED

52 CONTINUED

52

BOOKER

Life is full of violent people.
When I run into a gindalones,
I don't mind getting rough.

(X)
(X)

They look at one another for a beat.

MC KENNA

You're gonna work out fine,
Dennis. Tell you what... Maybe
we got something cooking you might
be interested in. Go on home...
leave the address with Brill.
We may give you a call later on
tonight... give you a little
coming-out party. That sound
okay?

Booker nods.

MC KENNA

See ya later.

He smiles, then takes another rib. As Booker moves off,
McKenna chews it slowly, watching him go, then he looks at
Lanark who is still standing there.

(X)

LANARK

How you wanna handle it?

MC KENNA

Let's give him a ride in a squad
car.

Off that we:

CUT TO

53 EXT. BUILDING IN CHINATOWN - NIGHT

53

PAN UP to a window over a shop.

54 INT. BOOKER'S APARTMENT - NIGHT

54

It is decorated in early grab bag. A motorcycle is parked by the window for weekend rides. We MOVE OVER and FIND Booker asleep in his bed next to the window. He is sleeping fitfully. A digital clock on the bedstand says 12:35 a.m. Then Booker's eyes pop open and he lies there staring at the ceiling. He slowly props himself up on one elbow and looks at the wall opposite his bed... Something is bothering him. He turns on the light by the bedstand, fishes around in his wallet on the table, finds a card and dials a number.

FILTERED VOICE
County jail... Sergeant Kilborn.

BOOKER
Sergeant, this is Officer Booker,
Badge number 389-076. I have a
smash and grab case named Seaton
in there. Get him up, will ya?
I need to talk to him.

(X)

CUT TO

55 INT. DETENTION - WILLIE SEATON

55

He is moving to a phone in his cellblock. A guard is with him. Willie picks up the phone.

WILLIE
Yeah... this is Willie Seaton.

56 INTERCUT WITH BOOKER AS NECESSARY

56

BOOKER
Willie, it's Booker... There's
a question I forgot to ask you...
I need to know the answer.

(X)
(X)

WILLIE
Sure, if I can...

BOOKER
You said you were asleep when
Kincaid and Vansant came to your
house...

CONTINUED

56 CONTINUED

56

WILLIE
Right.

BOOKER
Where were you sleeping?

WILLIE
In bed.

BOOKER
What were you wearing, Willie?

WILLIE
My underwear... What's this have
to do with anything?

BOOKER
I'm not sure... You got up,
answered the door... What happened
next?

Booker is holding his breath, not wanting to lead Willie.

WILLIE
I was at the door... and one cop
was holding a gun on me, and the
other one -- he goes and gets my
clothes outta the closet...

BOOKER
How many pairs of pants do you
have with cuffs, Willie?

WILLIE
Only one... that's the one he goes
and gets. Then I get dressed and
go downtown... Does that help?

BOOKER
Yeah. I think so, Willie. I'll
call you later.

He hangs up and we hear two CAR DOORS SLAM shut out on the
street.

BOOKER'S POV - STREET - LANARK AND BRILL AND TWO OTHERS

They are exiting the car. Lanark has an Ithaca pump and he
chambers a round into the gun as they split up and head
toward Booker's apartment building -- two in the front --
two move around to the fire escape, cutting off Booker's
only line of escape. Booker is redialing, has the phone to
his ear and we hear:

CONTINUED

56 CONTINUED (2)

56

PENHALL'S FILTERED VOICE

Hi, this is Doug Penhall. I must have got lucky, 'cause I'm not home so, at the tone, leave the message and I'll get back to you unless you're an old debt, an angry father or the old boyfriend.

There is a BEEP and Booker leaves the message fast:

BOOKER

(into phone)

Doug, it's Dennis. I screwed up. Vansant and Kincaid got Willie's trousers outta the closet. They picked trousers with cuffs and they put the glass in them. I think I screwed up going to McKenna because they've gotta be in it with him. I got the whole thing now, but it's twelve-thirty-five a.m. and I've got killers at the door. Wish me luck!

(X)

He drops the phone and goes for his gun as the door comes in. They kick it off its hinges.

57 BOOKER

57

tries to take these guys, but there are two of them. His gun gets knocked free and he's knocked backwards onto the fire escape where two other guys knock him back in and he is out cold.

BRILL

Let's go. Get him outta here.

They pick up Booker's gun with a handkerchief and bring it with them.

CUT TO

58 EXT. STREET - NIGHT

58

They load Booker into the back of their car and get in with him. He's still half out. They put a pillowcase on his head and pull out. McKenna is in the front seat.

59 INT. CAR - IN MOTION - NIGHT

59

MC KENNA

(indicating)

Take a right up here...

CONTINUED

59 CONTINUED

59

They do, and they are now on a street with shops on all sides. McKenna has a cellular phone in his hand (portable). He dials a number, waits for the ring.

MC KENNA

(into phone)

We're on third, heading across river. I'm gonna pick one a'the ones near the end where the lights are a little older and apartments are across the street.

He hangs up and looks at the stores as they pass.

MC KENNA

Okay, that one there...

They pull up around the corner from a pawn shop with huge plate glass windows.

MC KENNA

Take it off.

They snap off Booker's hood. Booker is coming around, but his eyes aren't quite focused yet.

MC KENNA

Nice t'know you, Dennis. Sorry you didn't work out. Write us from up state and be sure and tell us how the food is.

He nods at one of the other guys who pulls Booker out of the car.

60 EXT. CAR

60

They hit him three or four times, knocking him to his knees. They take off the handcuffs, carry him to the jewelry store and throw him through the plate glass window. The alarm bell starts RINGING.

61 ANGLE - JEWELRY STORE - BOOKER

61

skids in on his face, cut and bleeding and barely conscious. McKenna drops Booker's gun, and he, Lanark and Brill all jump in the car and roll out, passing the squad car with Kincaid and Vasant as it rolls in. They pile out of the car as people are beginning to respond to the alarm, looking out of apartment windows across the street. Vasant and Kincaid, in the uniforms, move to Booker.

CONTINUED

61 CONTINUED

61

VANSANT

You're under arrest, Booker...
for burglary, avoiding arrest and
assault.

Kincaid grabs him by the hair and looks at his face.

KINCAID

Anything you need here, Booker?

BOOKER

Naw, I'm fine. I'm really
enjoying myself.

MOVE IN ON HIM as they start the MIRANDA... and

FADE OUT

END ACT THREE

ACT FOUR

FADE IN:

62 EXT. TESHIMA CORPORATION - LATE AFTERNOON 62

PAN UP the building to:

63 INT. SIXTH FLOOR - ELAINE 63

is moving down among the cubicles. She has a shoe box full of money. She goes from desk to desk...

ELAINE

Sally... can you help?...

Sally digs into her purse and starts peeling off bills.

SALLY

Here's forty... How much more do you need?

ELAINE

His bail is twenty thousand and we need two thousand, that's ten percent. I'm still short eight hundred dollars...

Sally looks at her and shrugs, then strips off her pair of pearl earrings and drops them into the box.

SALLY

They should hock for about a hundred.

Elaine hugs her.

ELAINE

Thanks, hon...

And she moves on.

64 SERIES OF SHOTS 64

of the bail raising... as girls are withdrawing cash from the credit union... Elaine talking to Carla who gives money... Bob Hug is there. He looks at Carla with a question.

CARLA

Homeless relief... I'm very passionate about it.

HUG

You wanna see passion?

(X)
(X)

CONTINUED

64 CONTINUED

64

Hug peels off a twenty and drops it in the kitty. He
swaggers off. Elaine and Carla exchange looks and grin.

(X)

(X)

CUT TO

65 INT. JAIL - LATE AFTERNOON

65

Booker is in a holding cell and Willie is across the way. Booker has his feet up on the wall and he and Willie are talking in low tones.

CONTINUED

65 CONTINUED

65

BOOKER

You were set up, Willie. Kincaid and Vansant were the blockers. They made sure there were no cops in the area... and then Silk wired the box and Lanark and Brill did the smash and grab. They intentionally triggered the alarm on their way out, so Vansant and Kincaid were the first unit to get the squeal. They make sure no evidence was ever booked.

Willie looks over at him.

WILLIE

Why did they go and arrest me?

BOOKER

John Silk blew his engine getting out of there. He got arrested and, since he's no hard case, just a guy to turn the alarm off, he panicked in jail... probably threatened to talk.

WILLIE

Kincaid and Vansant had to find another guy, so they picked me. They put the glass from the jewelry store in my cuffs...

BOOKER

...and made the positive I.D. themselves.

WILLIE

(a beat)

Why? What'd I ever do to them?

BOOKER

Beats the hell out of me, Willie. I guess they needed somebody with a record of violence in the past. The fact that you were a prize-fighter... I don't know...

CONTINUED

65 CONTINUED (2)

65

WILLIE
I wasn't gonna be no prizefighter
much longer. Mr. McKenna only
had six months left on my
contract.

On that, Booker sits up.

CONTINUED

65 CONTINUED (3)

65

BOOKER

'Wide Load' McKenna was your manager?

WILLIE

Yeah. Why is that important?

BOOKER

That's why he picked you. You were losing fights... he needed somebody to take the fall. You look kinda like Silk... same age and color. He gives you to the cops, he gets Silk out and he doesn't have to pay you for the six months left on your contract.

Willie looks at him for a beat.

WILLIE

But we can't prove none of this, can we Mr. Booker?

Booker leans back against the wall.

BOOKER

No, Willie, we can't... at least, not as long as I'm stuck in here...

GUARD'S VOICE (P.A.)

Case numbers 8111 through 8180, prepare to be transferred.

WILLIE

That's me -- they're moving me to State Prison.

(a beat)

Thanks for trying to help me, and thank Miss Grazzo... She's the only one who believed me.

A Guard comes and opens Willie's cell and takes him out. Booker watches him go as we:

(X)

CUT TO

66 CLOSE SHOT - ELAINE

66

She is at the BAIL WINDOW at the County Jail. The plaque above the window says: JIMMY "FREEDOM" FONTAINE.

CONTINUED

66 CONTINUED

66

ELAINE

I'd like to get Dennis Booker out
of jail. His court case number
is 8169-B.

She hands him the money and the man behind the counter picks
up the phone and we:

CUT TO

67 INT. TESHIMA CONFERENCE ROOM/30TH FLOOR - NIGHT

67

All of the secretaries are in the conference room. They
have their feet up on the oak table, shoes off, coffee and
danish spread around, a RADIO playing. They are lounging
like they owned the place. The door opens and Elaine sticks
her head in, smiling broadly.

CONTINUED

67 CONTINUED

67

ELAINE

Da-daaa!

She swings the door open and presents Booker in his jeans and leather jacket. He has a sheepish look on his face as all the girls at the table APPLAUD. Carla, Sally, Shelby, the girl from the elevator, Donna, and one or two others.

ELAINE

They all pitched in, Dennis. Every one. We had to hock some jewelry, but we got the cash.

BOOKER

I... I don't know what to tell you guys... except thanks, I really appreciate it.

SECRETARIES (ADLIB)

No... Thank you... This place needs someone like you... (etc.)

(X)
(X)
(X)

ELAINE

Dennis has this figured out, but he needs information. I told him we could give it to him.

SALLY

This company thrives on information. That's what we do all day long is get classified stuff for our bosses.

Booker lays a file he's carrying down on the table.

BOOKER

I need everything you can dig up on William McKenna... assets, property, tax audits, DMV, pending or current investigations. I need a picture of this guy's operation as of today.

CONTINUED

67 CONTINUED (2)

67

CARLA

I could check his property ownership by cross-referencing fire insurance through our computer data link...

BOOKER

Say again?

CARLA

All insurance companies have cross-reference data links. If he owns property, he's gotta have it insured. I'll just get a printout.

BOOKER

You can do that?

CARLA

Sure. I do it for Mr. Sterling all the time.

BOOKER

Great.

She gets up and leaves.

BOOKER

I need to know if any of these items have surfaced...

He pulls out a sheet of stolen items.

BOOKER

This stuff was part of the ten or twelve smash and grabs over the last two months, including the one Willie Seaton was arrested for. The cops probably have this info, but I'm not very popular there right now, so I can't get any help.

Sally looks at the list for a beat.

SALLY

We have a computer link with the Police Department on stolen jewelry. I could check with my contact there and see if they have the list. I can also check McKenna's current investigations while I'm at it.

CONTINUED

67 CONTINUED (3)

67

BOOKER

I don't believe this. You sure you can do it?

Sally takes the sheet and gets out of her chair.

SALLY

Have it in ten minutes.

Booker smiles as she leaves. There are not three or four other girls left in the room.

BOOKER

Now all I need is some back up...
Too bad we don't have any paid assassins.

(X)
(X)
(X)

They all look at one another, then:

DONNA

Well, I work for Mr. Devlin in P.R., and I have to schedule security for our executives when they're in foreign countries...

(a beat)

I could see if I can get Koji Shindu...

BOOKER

(smiles)

I love this. This is better than sex.

All of their expressions fall.

BOOKER

Almost better...

They smile again and we:

DISSOLVE TO

68 INT. BOOKER'S OFFICE - LATER - BOOKER AND ELAINE

68

She has her shoes off.

ELAINE

Y'know, sitting in that jury room I felt so... so unsure. I mean... Elaine Grazzo always seemed to

(MORE)

CONTINUED

68 CONTINUED

68

ELAINE (Cont'd)
me to be so unspectacular. Voted
Most Friendly in High School, but
never made cheerleader -- not
pretty enough.

(X)

BOOKER
You're beautiful, Elaine.

(X)

She looks at him.

ELAINE
Do you really think so?

BOOKER
Yeah, I really do.

She smiles.

ELAINE
I don't know... it's so confusing.
I knew I was right, but I just...
I just couldn't stand up to them.
(beat)

Elaine Grazzo, voted Most
Friendly, wouldn't dare keep all
those important jurors from going
home or let their dinners get
cold, so she sent an innocent man
to prison instead.

(beat)
What a lesson, huh? Sometimes
you can be best by being strong.

BOOKER
(a beat)
Elaine, the world has to have its
best friends. Charles Sterling
is strong, but he's not right.
The important thing is when nobody
else cared, you did. It's easy
to be right. Real strength comes
when you're wrong and you do
something about it.

She looks at him for a beat.

ELAINE
Like you?

BOOKER
No, not me.

(MORE)

(X)

CONTINUED

68 CONTINUED (2)

68

BOOKER (Cont'd)

It's easy for me to take
chances... I like it on the edge.
You're a real hero because it was
almost impossible for you and yet
you did it. You took the risk.

(X)

(beat)

I think you're pretty special.

(X)

He looks at her and she smiles. It is a very special moment
for her. Play the beat and:

CUT TO

69 CLOSE SHOT - SHEET OF PAPER

69

as Carla lays it down on the conference table. WIDEN TO
INCLUDE Booker.

CARLA

It looks like McKenna's been
selling off his assets. The clubs
have all changed hands in the last
thirty days, according to Anacott
Insurance, his carrier. One is
in escrow, the others just closed.
He also has his house on the
market and he withdrew from his
ownership on the racetrack. He's
no longer on their Liability
Policy there.

BOOKER

He's cashing in... I wonder why?

CARLA

I don't know...

SALLY

I do...

She is coming through the door.

SALLY

The police have nothing on him
except a lot of suspicions. But
the I.R.S. has a solid
upside-down tax case brewing.
They're about to file it against
him.

BOOKER

How about the jewelry? Any of
it surface?

CONTINUED

69 CONTINUED

69

SALLY

Not one single piece... nothing.
My friend at R and I downtown says
that the cops on the case say most
of these jewelry heists get turned
around in thirty days. The stuff
starts showing up in pawn shops
and in street vendor baskets.

Booker looks at her, then at the computer printout that
Carla put in front of him.

BOOKER

What's this? It says "Probable
Cause"... 89 MSY TIOA.

(X)

CARLA

It's an eighty-one foot
motorsailer yacht called the
"Probable Cause". He hasn't put
it on the market yet.

BOOKER

(smiles)

This is great... The whole thing
is sitting right here in black
and white.

ELAINE

It is?

BOOKER

Yeah. He's about to go to jail
for tax fraud, so he sells
everything he owns to get liquid.
But the government has probably
already attached most of it, so
he's using these jewelry store
robberies to get a stake to take
off. If I were McKenna, I'd have
this stuff where I could get it
out of town in a hurry.

ELAINE

Like on his motorsailer yacht
which he hasn't put up for sale?

BOOKER

Exactly.

They look at one another grinning.

CONTINUED

69 CONTINUED (2)

69

BOOKER

Okay, gang, what we need now is to put Mr. McKenna on board this boat with all that hot jewelry and roll the police in to catch him there. Any ideas?

CARLA

Well, why don't we just call him up and tell him the boat is sinking.

(X)

SHELBY

It happens to be our insurance policy. TIOA stands for Teshima Insurance of America. We could say that we got a call from the Harbor Department.

(X)

(X)

Booker smiles.

BOOKER

And let's make sure that Mr. Koji Shindu is on his way.

DONNA

He was on his way to our canning company in Mexico. I radioed the plane and they're turning around.

(sheepishly)

I said it was on Mr. Sterling's orders. Is that gonna be all right, Carla?

CARLA

Of course, Donna. They can't fire us all. This place would shut down. So let's go for it.

Off their smiles.

CUT TO

70 EXT. DOCK - NIGHT

70

A stretch limo squeals onto the dock area and chirps to a stop in front of an eighty foot motorsailer with the words "Probable Cause" on the stern. 'Wide Load' McKenna jumps out of the car along with Lanark and Brill and two others. He looks at the boat.

MC KENNA

It don't look like it's sinking. Come on...

CONTINUED

70 CONTINUED

70

They move to the boat and, as they do, WE PAN THEM PAST a car in the f.g., and we will see that Elaine and Booker are in the front seat.

71 INT. CAR

71

Elaine has a portable cellular phone with Teshima Corp. of America stencilled in yellow on the side in both English and Japanese. Booker looks at her.

BOOKER

Where the hell is Shindu?

ELAINE

I don't understand it. The plane was supposed to land almost two hours ago. Maybe they got diverted.

(X)

He gets out of the car.

ELAINE

Where're you going?

BOOKER

He'll be gone in less than two minutes. He'll check it, know he was scammed and pull out to sea. I've gotta slow him down.

ELAINE

I don't like it.

BOOKER

How do you think I feel? Call the cops...

He moves off as she snatches up the phone.

CUT TO

72 INT. "PROBABLE CAUSE" - MAIN SALON

72

McKenna and Lanark are coming up from below. There's a beat and McKenna's eyes go flat black.

(X)

MC KENNA

Let's get this boat outta here. Everything is okay down below...

(X)

(MORE)

CONTINUED

72 CONTINUED

72

MC KENNA (Cont'd)

...All the loot is where we stashed it. Let's go... Let's get outta here.

Lanark exits the salon.

73 EXT. BOAT - NIGHT - LANARK

73

steps out of the salon and walks into a right cross. He staggers backwards into the water. The SPLASH brings Brill out... He comes out low, with his gun drawn... He takes it in the back of the head from Booker who is now up on the roof of the salon with a belaying pin.

74 MC KENNA

74

is out the side door and he spots Booker on the roof.

MC KENNA

You're really beginning to piss me off, Booker!

BOOKER

It's over, Bill. You might as well save us the hassle of a fistfight 'cause I'm gonna stop you.

McKenna looks around, sees that Booker is alone.

MC KENNA

You and what army?

McKenna scrambles up onto the top of the salon and grabs Booker. This is going to be a very one-sided fight. McKenna has about two hundred pounds on Booker and he is very, very quick. He also loves brawling and so he is throwing Booker around like a rag doll.

75 SERIES OF CUTS

75

and Booker gets thrown onto the dock. McKenna follows, knocking him backwards and into the street.

76 ANGLE - ELAINE

76

She is in the car, her hand to her face as Booker is getting the shit kicked out of him. He tries a couple of round-house rights, maybe connects with one, but in general, he is toast.

77 MC KENNA

77

as he knocks Booker backwards into the street again and into the headlights of a fast-approaching car. It SCREECHES to a stop and the doors open. KOJI SHINDU and two other Orientals in gray suits stretched tight across their mammoth shoulders explode out of the car. Koji Shindu is, if anything, even bigger than McKenna. Booker is on his back, breathing hard. (X)

78 ELAINE

78

SCREAMS at Koji.

ELAINE

Stop them!

(X)

Koji grabs McKenna and, in the fight that follows, we will see that this Japanese is expert in Karate and in short order, he knocks McKenna out; he is lying on the ground. The cops roll in, red lights blazing. Booker is lying, face down, only a few inches from McKenna who has blood trickling out of his mouth. Booker reaches out and taps McKenna on the shoulder. McKenna opens his eyes and looks dully at Booker. Booker points at Koji Shindu.

BOOKER

Me and that army.

The cops swarm in and we are at the:

END ACT FOUR

TAG

FADE IN:

79 EXT. TESHIMA CORPORATION - DAY - ESTABLISH 79

80 INT. BOOKER'S OFFICE 80

Elaine and Booker are in the office with Ivy Seaton and Willie who's dressed in a suit. He and Ivy are waiting for Booker to finish a phone conversation.

BOOKER

(into phone)

Yeah... no, really. He's perfect. Ex-prizefighter, lotta size... Yeah, sure. Okay, good. I'll send him over. His name is Willie Seaton... Thanks... You'll like this guy. (X)

He hangs up the phone and looks at Willie and Ivy.

BOOKER

It's a bar in midtown called The Sweet Spot. You're much better suited for the bouncer's job than I was. They still haven't filled it... It's yours. (X)

Ivy Seaton hugs Elaine then turns and hugs Booker.

WILLIE

I owe you a lot. I won't forget you for what you done for me. (X)

Booker shakes his hand. Willie and Ivy turn and head out of the office. Elaine moves with them. A moment later, she returns to find Booker already packing things into a box, getting ready to leave.

ELAINE

I wish it didn't have to end this way.

BOOKER

McKenna's in jail. Willie's out and Booker moves on.

(beat)

At least I made a new best friend.

She hugs him and, on that, the door opens and Sally enters, sees them embracing and backs up.

CONTINUED

80 CONTINUED

80

SALLY

Uh... Dennis... I hate to interrupt, but I don't think Mr. Sterling is going to want you to leave after all...

BOOKER

That isn't what he said this morning when he found out Willie Seaton has nothing to do with the Van Bortel case.

SALLY

Well, you oughta hear him now.

(beat)

I had this great idea for my boss, he's head of P.R., if you remember...

BOOKER

Yeah, I remember.

SALLY

Well, we've designed a whole new corporate P.R. campaign. They're having a press conference on thirty right now... the whole media. Mr. Sterling is giving a speech about it. You've gotta see... Come on...

(X)

CUT TO

81 CLOSE SHOT - STERLING

81

He is in the big conference room and he's looking into the microphones and cameras.

CHICK

A lot of people can read the papers in the morning, see something that bothers them and just let it go, but the Teshima Corporation is a company that cares. It's a new direction. And I think our involvement in the front-page story on the release of Willie Seaton is just another example of how this corporation takes an interest in the people of this community.

(MORE)

CONTINUED

81 CONTINUED

81

CHICK (Cont'd)
Gentlemen and ladies... I'm going
to sign Willie Seaton to be a
Company Spokesman, because
Teshima Corporation is a company
that cares.

(X)
(X)
(X)

Somewhere forgotten in all of this is Booker in the back of the room. Flash bulbs are going off as Chick moves away from the press and down the aisle and finds himself looking at Booker.

CHICK
(to Booker)
Don't get the wrong idea, Booker.
It was just too good to walk past,
but you'll be on your best
behavior, guy, 'cause I got a pink
slip already printed with your
name on it.

Booker is about to tell this blowhard to eat shit and die when Sally, Donna and Carla gather around him, begging him not to with their eyes.

ELAINE
(softly)
We need you, Dennis.

(X)
(X)

A beat, then Booker smiles.

BOOKER
Okay Chick, you got yourself a
cowboy. We'll take it a day at
a time.

CHICK
And get that earring out. Men
don't wear earrings at Teshima
Corporation.

And he moves on.

BOOKER
God, I admire that man.

DISSOLVE TO

82 INT. BOOKER'S OFFICE - LATE AT NIGHT

82

One light is still on as Booker sits silently looking out the window. After a beat, Elaine enters, hands him a box of business cards.

ELAINE

Here are your business cards. They just arrived. I'm going to go home, Dennis. You sure you don't need me to stay?

BOOKER

No... I'm gonna plow through this Von Bortel file a little longer, but it's a loser. The company that cares is gonna take the hit on this one.

She smiles and turns.

ELAINE

You're the best, Dennis. See you in the morning.

She exits the office, leaving him there. He starts to thumb through the case, then stops, reaches for the box of cards, opens it and looks at one of the cards for a moment, his smile slowly fading.

BOOKER

(softly)
Perfect...

He pitches the card down on the desk and we MOVE IN ON IT for the last shot:

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is in English, but everything else is in Japanese, including his name. Then we hear him start to LAUGH as we:

FADE OUT

THE END