

THE D.A.

“The People Vs Sergius Kovinsky”

By
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A NOTE TO THE READER

In regard to the visual style, I have put rather more emphasis on camera work than I usually do in a pilot, hoping to (subtly) illustrate the theme of the series: what kind of leader are we looking for? This searching, seeking point-of-view is front-loaded, used mainly in early transitional shots, and then dispensed with for the sake of narrative clarity. The WHIP PANS and CIRCLING might also lend the project a bit of suspense since, after all, there's a mystery involved.

Finally, I have included a few panoramic vistas of Los Angeles, taking seriously F. Scott Fitzgerald's dictum that scenery is character. This is not only to emphasize the vast domain the D.A. is expected to rule, but also to highlight the puzzling nature of its interlocking pieces.

THE D.A.

"THE PEOPLE VS. SERGIUS KOVINSKY"

COLD OPENING

FADE IN

EXT. DOWNTOWN LOS ANGELES - MORNING

A CLUSTER OF SKYSCRAPERS soar above a LOOPING BARRICADE of ASPHALT FREEWAYS We CIRCLE the city, as if searching for something, then abruptly WHIP PAN and ZOOM IN on

EXT. DOWNTOWN HOTEL - MORNING

as the camera continues to CIRCLE the mountainous glass-and-steel frame of the WESTIN BONAVENTURE before we WHIP PAN and ZOOM IN on.

AN EXTERIOR GLASS ELEVATOR making its descent We PLUMMET with it to the LOBBY As the ARRIVAL CHIME pings, we cut to

INT. THE HOTEL LOBBY - DAY (CONTINUOUS)

CLOSE-UP ON ELEVATOR DOORS

sliding open A YOUNG UNIFORMED BELLMAN rolls out a LARGE CART filled with EXPENSIVE LUGGAGE

As the CART moves OUT-OF-FRAME, it reveals A HARRIED FAMILY OF FOUR, dressed in SHORTS and T-SHIRTS, unstrapping BACKPACKS, CAMERAS, PURSES, ETC at the ENTRANCE to the LOBBY RESTAURANT The father, LARRY KATZ (late-thirties, bookish) looks on, irritated, as his wife, SHELLY (mid-thirties, intelligent, sexy) kneels, rummaging through her purse Their two boys, ANDREW, 5, and JOHN, 8, seem to share some disappointment ANDREW clutches A COLORING BOOK and some CRAYONS

ANDREW

But where's the blue one?

SHELLY

(rushing)

I don't know Just- just- leave the blue spaces blank, and you can do them later

JOHN plops heavily on the floor SHELLY turns to him, apologetic

SHELLY (CONT'D)

Honey You know how sorry I am But when we're trying to put really bad people in jail we have to what?

JOHN
 (big sigh)
 Make sacrifices Everyone else will be there, though
 We'll miss rides The lines for the roller coasters

SHELLY
 We'll do everything We'll stay late Promise

JOHN looks away SHELLY stands, picking up ONE OF THE TWO VIDEO CAMERAS, she kisses Larry on the cheek, her husband all but flinches

SHELLY (CONT'D)
 What? What?

LARRY
 Nothing Go on

SHELLY
 It's not my fault I had no choice in this At all

LARRY
 You know what? It's never your fault And there's never
 a choice So just go

SHELLY waits for a moment for a less irritated send-off, but LARRY ignores her, moving their stuff toward the restaurant The boys follow Shelly watches them for a moment, guilty before heading off to the elevators

LARRY (CONT'D)
 (to the kids)
 And don't ask for orange juice here It's billions of
 dollars for one tiny glass

EXT. HOTEL SUITE - DAY

DETECTIVE ANDY FLYNN, a handsome man, late thirties, in a neat, crisp suit gazes through the windows at a terrific PROSPECT OF DOWNTOWN LOS ANGELES AND THE HOLLYWOOD HILLS beyond FLYNN turns away from the view, annoyed by the WHINING, RUSSIAN-ACCENTED VOICE to which we've been listening

DAVONOVICH (O S)
 I speak only what I speak before I say it the same except
 for better English So why we do? Eh? Why?

FLYNN walks across the suite and we FOLLOW HIM to where A NERVOUS, OVERWEIGHT MAN in his early twenties, eats from A PLATE of POWDERED DOUGHNUTS This is DAVONOVICH, a protected witness Residue from the doughnuts dots his shirt and face

TWO INVESTIGATORS from the DISTRICT ATTORNEY'S OFFICE sit on the other side of the room, glued to ESPN

FLYNN picks up a napkin and hands it to Davonovich

FLYNN

Here Look nice for the camera

DAVONOVICH hesitantly brushes off some of his mess A knock at the door FLYNN goes to answer it and we FOLLOW HIM HE pauses by A MIRROR, checking his reflection, pushing his hair back before looking through the FISHHOLE HE opens the door and SHELLY KATZ bustles in, moving right past him, flustered

SHELLY

Hey, everyone Sorry to be so early, but we promised to take the kids to this theme park slash birthday party thing And it starts in about twenty minutes So we're late and I'm about as popular as a rectal thermometer Hi, Mr Davonovich

We PAN to the RUSSIAN, who smiles at her, waving weakly as he wipes himself off, then PAN BACK to FLYNN and SHELLY

FLYNN

I coulda done this myself

SHELLY

I know But our office has this new
(dismay)

Oh my God How could I be so stupid?

FLYNN

What?

SHELLY

I brought up *our* video camera instead of the digital one I checked out of the office Damn it
(to FLYNN)

Look Larry's downstairs in the restaurant with the kids

FLYNN

(incredulous)

You want me to get it?

SHELLY

Well It's just that Franklin and Spotts can't legally leave the room And if I go back, my kids might lynch me I'm not kidding

FLYNN

(controlled anger)

Okay Sure

FLYNN exits, closing the door firmly behind him Shelly turns back to DAVONOVICH, who grins at her, putting down the napkin

DAVONOVICH

So Ms Katz Am ready for my close-up

INT. ELEVATOR - DAY

An irritable FLYNN descends in one of the hotel's exterior elevators, the city of Los Angeles spreading out behind him. The elevator halts. As the doors open for ANOTHER GUEST, we hear A BURST OF AUTOMATIC WEAPON'S FIRE. Startled, FLYNN jerks around, gazing through the glass wall of the elevator to see

SHELLY'S KNAPSACK

falling from above, hurtling to the ground

Stunned, FLYNN, pushes through the closing elevator doors ignoring the protests of the BOARDING PASSENGER

EXT. HALLWAY OF HOTEL - DAY

Down the corridor, we see THE DOOR TO A SUITE wide open. We PUSH IN slowly, nervously. ANOTHER DOOR suddenly smashes open and FLYNN puffs out of the STAIRWELL, his handgun swinging left and right as HE presses up against the wall. HE waits for a moment, then, breathing heavily, moves down the hallway, checking front and behind, trembling as he reaches the open door.

FLYNN
(calling out)
Shelly? Shelly?

No answer. FLYNN takes a deep breath, then swings around through the door, his gun in front of him as he steps into

THE HOTEL SUITE

and gazes at the grisly circuit of lifeless bodies. SHELLY KATZ, DAVONOVICH, and THE TWO D.A. INVESTIGATORS. All shot to death.

FLYNN stares at the carnage in undisguised shock. And off his horrified expression, we

END OF COLD OPENING

ACT ONE

FADE IN

EXT. LARGE URBAN CHURCH - DAY

WE begin CLOSE on THE STEEPLE, then PULL BACK and FLOAT DOWN until we reach the REAR DOORS of the church s SANCTUARY then WHIP PAN across the street to the

CHURCH'S ANNEX - (CONTINUOUS)

A WHITE, BOXY BUILDING serving as the religious institution's FELLOWSHIP HALL By the curb near the FRONT DOORS, TWO NEWS VANS disgorge PERSONNEL and EQUIPMENT as a THIRD VAN arrives

EXT. STREET CORNER BETWEEN CHURCH AND ANNEX - DAY

A FASHIONABLY DRESSED, OVERWEIGHT WOMAN in her early thirties emerges from a DARK MERCEDES, puffing on a CIGARETTE This is LISA BAKER, CHIEF DEPUTY DISTRICT ATTORNEY for the County of Los Angeles She glances down the street at

the self-absorbed MEDIA HORDE gathering for their impromptu press conference

LISA takes a big, healthy drag off her cigarette tosses the butt on the sidewalk and heads away from the press, making a beeline for the annex's SIDE ENTRANCE being used by a CATERING COMPANY

MAYOR EDWARDS (V O)

I'm sorry Deputy Mayor Jerry Worsham was unable to be here today

INT. BANQUET ROOM OF FELLOWSHIP HALL -- DAY (CONTINUOUS)

SEVERAL LARGE TABLES accommodate a DRESSY LUNCHEON for members of the LOS ANGELES AFRICAN-AMERICAN RELIGIOUS ALLIANCE We PAN ACROSS the GUESTS -- clergymen and their wives

MAYOR EDWARDS (O S)

And I hadn't prepared any remarks So I guess I'll just repeat what I said to my wife about three years ago when today's Guest of Honor won his first election

We TILT UP to the PULPIT, set up on A SMALL PROSCENIUM STAGE A TALL, WELL-DRESSED MAN in his early fifties, deliberate and brimming with impish dignity, commands the microphone This is MAYOR ADAM EDWARDS

MAYOR EDWARDS (CONT'D)

I said, "Honey, if I'd known he was going to win, I would have endorsed him "

Laughter and applause as we cut to

INT. KITCHEN AREA OF FELLOWSHIP HALL - DAY

LISA walks past the CATERERS, on her way to the SWINGING DOORS leading to the banquet hall SHE flashes her I D at a UNIFORMED COP and passes by him without a second glance

MAYOR EDWARDS (V O)

his professional, prompt attention to the concerns of City Hall have been deeply appreciated in this time of national crisis Which is why I'm grateful to introduce to you today the District Attorney for the County of Los Angeles, Mr David Franks

INT. EDGE OF BANQUET HALL NEAR KITCHEN - DAY (CONTINUOUS)

LISA enters just as the audience breaks into furious applause, punctuated by some cheers She's arrived too late Sighing she watches as

the MAYOR shakes hands with the subject of his introduction, the charismatic, charming, telegenic DAVID FRANKS

Though only in his late thirties, FRANKS possesses the political skills of a much more seasoned player, a sensibility running so deep, it's nearly invisible to the naked eye

As the MAYOR releases the D A 's hand and goes back to his seat, DAVID turns profile to the assembly, joining in their applause, as if the audience were saluting MAYOR EDWARDS instead of him a subtle show of humility that only increases the size of his ovation

INT. PODIUM - DAY (CONTINUOUS)

As the applause wears down, David turns to face the microphone, radiating affable goodwill

DAVID

Thank you, Mayor Edwards for those kind words You know I always like coming to speak to a group of ministers When I was a kid, my mother used to tell me I could grow up to be a minister one day

(a beat)

If only I was a better little boy

Laughter and then, more applause from the audience DAVID glances off-right towards

the edge of the hall, where LISA conducts a shadowy, hushed conference with a well-dressed, WASPY man in his late thirties, DEPUTY D A JOE CARTER An embittered career prosecutor, and the head of the District Attorney's Office of Major Crimess. Joe is a highly competitive player who has spent his entire life learning the wrong game Catching David's eye, LISA moves with JOE back into the kitchen.

DAVID allows only the barest flicker of worry to flash across his face before turning back to his audience

DAVID (CONT'D)

I couldn't come here today without mentioning the tireless efforts of Reverend Adams and the work he's done to keep kids off the streets and out of my office. I think that kind of contribution

And as DAVID speaks we DISSOLVE TO

INT. KITCHEN OF BANQUET HALL — DAY (LATER)

The WAITERS and BUSBOYS hurriedly clear plates, the clatter of cleaning covering the low rumble of post-lunch conversation in the banquet hall as

.. a GORGEOUS WOMAN in her late twenties, dressed to tastefully maximize her figure, enters through the kitchen's swinging doors. This is ELLEN KAUFMANN, the D A 's unflappable campaign consultant. WE FOLLOW ELLEN to JOE and LISA, who have positioned themselves away from the CATERING CREW. LISA has a dessert plate in her hand, working her way through an enormous slice of cheese cake

ELLEN

What do you want him for? You're going to make it look like he dropped by, scooped up the money, and left

LISA

(mouth full)

We've got a crisis, Ellen. In the actual job

ELLEN

(a beat, not wanting to give)

How big a crisis?

LISA

Last time I looked, there were five news vans outside

DAVID enters, joining the informal conference. LISA hands off her dessert plate to a busboy

DAVID

What's going on?

As the explanation unfolds, we begin on DAVID and then leave him to CIRCLE LISA, JOE and ELLEN

LISA

I tried to call you on your cell but there was no service over here. Shelly Katz went to get a statement from our protected witness in the Kovinsky trial and they were both shot to death, along with two of our investigators. In the hotel

JOE

Her husband and kids were in the lobby

ELLEN

Jesus Christ

As we finish the CIRCLE, we land on a very different version of DAVID FRANKS, his confidence replaced by anxiety. HE turns away for a moment, absorbing the blow

LISA

So it looks like someone either slipped up and let Kovinsky know where our witness was

JOE

Or deliberately informed the Russian mob

LISA

Either way, the press is going to want to know if we can continue the prosecution

This is bad news, and DAVID doesn't pretend it's anything else. He tries to control his temper, concentrating on process. ELLEN ignores him, whispering to LISA

ELLEN

Give me five minutes, then bring him out front

ELLEN exits swiftly through the swinging kitchen doors

DAVID

I need somebody to take over for Shelly right now
Today I don't care how it looks. And not someone from
Downtown

(taking a breath)

Because Kovinsky could have an informant in our office
God. Do you realize how that sounds?

LISA

(trying to calm him)

We have Mark Camacho out in Compton working the
Hardcore Gang Division. He's good. Son of a genuine
martyr. And the media's been following him around
since he was a child. It could deflect--

DAVID

(cutting her off, extremely frustrated)

Can we make this case now? Without our witness?

LISA shrugs. DAVID wheels on JOE, attacking him in a harsh whisper while busboys, waiters and catering chefs try not to observe

DAVID (CONT'D)

I want you to know something, Joe, okay? Because I told
you we should have turned Kovinsky over to the U.S.
Attorney's office. I told you we didn't have the
resources. I told you this case was thin, thin, thin

(MORE)

DAVID (CONT'D)

And now he's been indicted for murder on the goddamn front page of the Times And he s going to walk And that's your fault

DAVID pauses, glaring JOE leans toward him, his own voice thickened with quiet outrage

JOE

May I just say, sir, how deeply touched I am by your expression of sympathy for Shelly Katz? And the anguish her family must be going through right now?

DAVID

(unfazed)

Yeah Well That's your fault, too

DAVID turns and exits out the swinging doors LISA follows JOE, seething, watches them go

INT. BACK HALLWAY OF FELLOWSHIP HALL - DAY

DAVID and LISA walk in silence for a moment through a half-lit, windowless corridor DAVID abruptly pauses and leans back against the wall LISA stops with him After a beat

DAVID

Her children were there?

(off LISA's nod)

How old? They can't be that old

LISA

She has a boy in third grade and another in kindergarten

DAVID bows his head Another beat

LISA (CONT'D)

They didn't see anything

DAVID

(looking up at her, angry)

Is that supposed to make me feel better? Because it doesn't

He pushes himself off the wall and starts down the corridor LISA takes a breath and follows him David stops again for a second waiting for her to catch up

DAVID (CONT'D)

Sorry

LISA

Better here than out there

They exit around a corner as we cut to

EXT. FRONT OF FELLOWSHIP HALL -- DAY

JOURNALISTS, PRODUCERS, SOUND TECHNICIANS, CAMERAMEN and PHOTOGRAPHERS push and jostle around the curb as

ELLEN finishes placing a group of prominent AFRICAN-AMERICAN MINISTERS around the doors to FELLOWSHIP HALL creating a background of spiritual support for the D A 's IMPROMPTU PRESS CONFERENCE

LISA and DAVID walk through the building's FRONT DOORS LISA moves to one side, out of the FLASH and POP of CAMERAS as we FOLLOW DAVID into the geographic center of the AFRICAN-AMERICAN ministers His lips compressed into a thin, grim line, DAVID pauses for a moment, allowing the print media to get their pictures A FEW REPORTERS shout out questions, DAVID raises his hands, asking for quiet

Not far away, LISA observes DAVID's confrontation while fumbling for a cigarette, ELLEN joins her LISA lights up giving ELLEN a grudging nod of approval

LISA

Good picture

ELLEN nods as we ANGLE back to FRANKS

DAVID

I'm only going to make a short statement because I've just been informed of what happened, and I know you'll forgive me if my first response is one of grief The members of my office who were brutally murdered this morning weren't just my associates and coworkers, they were my friends Excuse me

DAVID pauses, reining in his emotions, clearing his throat One of the MINISTERS puts a hand on his shoulder DAVID throws the MINISTER a grateful glance Flash! Flash! Flash! from the newspaper cameras DAVID turns back to face the media

DAVID (CONT'D)

Terrorism comes in many shapes and sizes

As DAVID speaks, we PULL BACK to find we are watching A TELEVISION on A ROLLING CART inside the

INT. CONFERENCE ROOM OF THE DISTRICT ATTORNEY'S OFFICE - DAY

DAVID (V O)

It tries to intimidate us with violence and cruelty But we cannot -- and we will not -- abandon our principles - our commitment to the rule of law -- out of fear And we will bring those responsible for these murders before the bar of justice

PULLING BACK from the video replay reveals a LONG, POLISHED CONFERENCE TABLE, one corner of which is strewn with the remains of a SMALL BREAKFAST BUFFET

We TILT UP on the HUGE TINTED WINDOWS to catch the CITY OF LOS ANGELES through the fourteenth floor windows of the CRIMINAL JUSTICE BUILDING, then WHIP PAN to the corner of the room, sweeping past ELLEN and LISA to find

A HANDSOME, YOUNG LATINO in a tailored suit-and-tie, a WEATHERED LEATHER SATCHEL slung over his shoulder, standing in the conference room's doorway. This is MARK CAMACHO. Behind him, we glimpse a bit of the OUTER OFFICE, busy, as always, with THREE SECRETARIES filing and answering the phone

ELLEN grabs her things from the table and heads for the door. Lisa follows

ELLEN

I think you should get a dub of this over to the ad agency. The stuff about terrorism pops out. Of course, it'll play better if you actually get a conviction. And if you have any other bad news, you should get it out today, while the press isn't paying attention

LISA

Why such a hurry to get to the ad agency? We don't even have an opponent yet

ELLEN

This story doesn't help. David knows that

MARK steps out of the door, making way for ELLEN to exit. ELLEN pauses, giving MARK an appreciative (if subtle) once over, then extends her hand

ELLEN (CONT'D)

Hi, Ellen Kaufman

MARK

Mark Camacho. Nice to meet you
(to Lisa)
You want me to come back in--

ELLEN

Don't bother. I'm leaving. You're taking over the Kovinsky case?

MARK

Uh-- I don't know. Maybe. I guess it depends

ELLEN

On what?

LISA

(weary)
Not your business, Ellen

ELLEN

Sorry. Well, good luck. No matter what you do
(back to Lisa)
Hurry up with that tape

SHE exits LISA closes the door after her and leads MARK to the D A 's office

LISA

Sorry to subject you to Ellen so early in the morning
The more we try to draw a bright red line between
campaign stuff and official business, the harder she
works to ignore it You've got about ten minutes Keep it
close to the bone Lay out the game plan, let him approve
it, and go He's not at his best today

INT. THE DISTRICT ATTORNEY'S OFFICE — DAY

DAVID stands behind his desk, every now and then turning his attention to A BANK OF TELEVISIONS, one of which broadcasts a live trial on COURT-TV He listens as MARK relays his take on the murders, occasionally throwing a distracted eye at the progress of the trial During Mark's speech, JOE enters from the outer office and takes a seat

MARK

As I understand it, your witness Mr Davonovich, drove an older man - whom he could not identify - from Mr Kovinsky's residence to an apartment in the Fairfax district And that he acted without knowing he was participating in the murder of Kovinsky's ex-girlfriend

DAVID

Right You know Joe Carter? Head of Major Crimes?

JOE

We already talked about this I hired him

DAVID

Anyway So you got the murder book? The case file?

MARK

Yes, sir, I did And one thing I found confusing Um Including the original police interrogation, Davonovich gave pretty much the same statement three times running So Shelly Katz went to tape him again because ?

DAVID

I have no idea Probably reaffirming his testimony The question is now what do we do?

DAVID glances away again, distracted by the trial on COURT-TV

MARK

First, I think we need a postponement from Judge Rodriguez And before we do that, I suppose we have to ask ourselves, internally, if we should even proceed

MARK pauses, inviting comment DAVID continues staring at the TV

MARK (CONT'D)

And it would be helpful

Obviously irritated. MARK stops in mid-sentence, waiting for DAVID to turn around. After a beat, the D A looks back at Mark and nods, pleasantly, trying to pay closer attention

DAVID

I'm with you. A postponement to let you catch up. But we're not dropping the charges. Go on.

MARK

Then while the police go over the physical evidence, I would concentrate my energies on discovering exactly how Kovinsky - or his Russian mob associates - discovered where we were holding the witness. Which is why I asked your office for a list of all those who possessed that information.

DAVID

We sent that to you already.

MARK

Yes. But the list is -- it's incomplete.

DAVID

(to LISA, gesturing at the television)

This cross-examination is unbelievably bad. Who is this guy? Is this that guy I can't stand out in Pasadena?

LISA

No, it's Michael Eams. In Torrance.

DAVID

The jury is going to hate him. Hate. I feel it from here.
(back to MARK)
Incomplete? How do you know it's incomplete?

MARK

Your name's not on it.

DAVID stares at MARK, suddenly giving him the benefit of his undivided attention. He mutes the television. MARK reads from the sheet of paper he's taken from his satchel.

MARK (CONT'D)

Detective Andrew Flynn. Shelly Katz. The two bodyguards, now deceased. Denise Rodney?

JOE

Shelly's law clerk. UCLA student.

MARK

(nodding)

Paul Brake?

DAVID

Chief of our Investigative Unit Assigned the
bodyguards

MARK

And that's it? Really? None of the rest of you knew
where the witness was staying?

DAVID

(impatiently)

This is a waste of time We had nothing to do with it

MARK

Sir I can't investigate these murders based on your
assumptions I mean, it's not possible

DAVID looks at LISA, who smiles at him hold your temper Before our very eyes, David
seamlessly transforms himself from a distracted multi-tasker into yet another of his many
personas the wry, wary gambler, amused at his own bad luck

DAVID

Fine Check us all out Let's get him waivers for search
warrants so he can go over phone records and financial
accounts

(off MARK'S nod. to LISA)

See that he has priority with the forensic accounting
team I don't care what else they're working on

(back to MARK)

And we'll get you a warrant for Detective Flynn, so you
can subject him to the same exhaustive review

JOE

Andy Flynn has an exemplary record going back to--

DAVID

Yeah And he also just happened to walk out of the room
before four people were shot to death

JOE

(to MARK, combative)

Let me translate for you Since there's an election in
eleven months, if you could find some way to blame this
on the police, Mr Franks would be deeply appreciative

DAVID

(equally rude)

Well, I'll admit, Mark, that I'd be grateful if these
murders didn't end up reflecting Joe's usual
incompetence Because the public sometimes blames me
for his mistakes Even though I didn't hire him and
cannot fire him

JOE
Though I can always be promoted

LISA
(standing professional and cool)
Well, Mark. You seem to have an idea of how you'd like
to proceed. We need to move on this as quickly as
possible. And keep us briefed, will you?
(to DAVID)
You have a press conference in ten minutes and the
Mayor asked if you would come early to the Rotary
lunch today

DAVID
(to Mark)
That's your father's satchel right?

MARK
(surprised)
Oh Uh-- yes, sir. How did you--

DAVID
My wife and I worked on his last campaign. When we
were in college. He carried that satchel with him
everywhere. Nice to see it again.
(shaking MARK's hand)
Welcome to downtown

MARK, disarmed, seems a little moved by DAVID's remembrance. Behind him, Joe sighs

INT. HALLWAY OF D.A.'S OFFICE - DAY

Ranting, JOE leads MARK down the busy corridor, past NODDING DEPUTIES,
SECRETARIES and other MEMBERS OF THE D.A.'S OFFICE STAFF

JOE
In the almost twenty years I've been here, we've never
been at the mercy of such a -- a complete political hack.
He's running for re-election, promoting himself for
governor, and never, ever here. Never

They stop at an office sealed off with YELLOW POLICE TAPE. On the door is a brass plaque
with SHELLY's name on it. JOE takes out a PENKNIFE from his pocket

JOE (CONT'D)
It's a disaster. Ask anyone. A disaster

He slices through the tape and unlocks the door, moving into

INT. SHELLY KATZ'S OFFICE -- DAY

MARK follows, staring around the room at SHELLY's personal items -- FAMILY
PHOTOS, FRAMED LAW DEGREE -- all of which have been dusted for prints

JOE

The police had this place dusted In case someone broke in on Friday Still waiting to hear back from the lab
(pulling on LATEX GLOVES and sorting through the files)

These are about Kovinsky's heroin operation I think it's unconnected, but take a look By the way? Watch out for Lisa As far as she's concerned it's all about saving the D A 's ass Never mind that we're getting shot

MARK

(off-handedly)

Sounds like you really hate the guy

JOE

I do

MARK

(more pointed)

How much?

JOE freezes for a moment, holding the files in his gloved hands

JOE

A lot

(indicating the door)

This is Denise

MARK turns to see

a young law student, mid-twenties, standing in the hallway outside the door tears brimming in her eyes JOE joins her, giving her a comforting hug

DENISE

It's so awful It's so awful

JOE

(looking over his shoulder)

And while you're keeping them briefed, remember to check in with me occasionally Since Major Crimes is my department and I might actually be able to help you

MARK glances again at

the PICTURE OF SHELLY KATZ'S HOUSE, off which we DISSOLVE TO

EXT. SHELLY KATZ'S HOUSE — DAY

Modest home in the center of a modest L A neighborhood Members of the media follow MARK CAMACHO as he moves from the driveway to the front door of SHELLY's house Bulbs flash Questions hurl Mark knocks on the door, then turns to face the vultures

MARK

Look I have no statement to make except it would be great, really, if you could find it in your hearts to leave these people alone right now Please

The front door opens and Mark steps inside, the unrepentant journalists yell after him

INT. KITCHEN OF SHELLY'S HOUSE — DAY

A BREAKFAST TABLE hosts a BUFFET of COMFORT FOOD as we TILT UP to find A FEW FAMILY MEMBERS quietly mixing in the den We PAN ACROSS to find LARRY KATZ leading MARK through the UTILITY ROOM and out the door to the BACK YARD

EXT. THE BACKYARD — DAY

His face still betraying the shock of his sudden bereavement, LARRY stands next to an idle SWING SET and SLIDE, their CHEERY GREEN PAINT rusting away

LARRY

I don't know why she had to go to the hotel Not really

MARK

She didn't discuss the case with you at all?

LARRY

Not much She was late coming home Friday, but she'd been late a lot recently

LARRY trails off, looking at the swing set, as if remembering how it used to look

MARK

(prompting him)

On Friday she said something on Friday? She was late?

LARRY

Right She had a last minute meeting With Judge Rodriguez And, afterwards she had to check out this new digital video camera you guys have To record testimony from a witness Something like that

MARK

But then, you did know why she was going to the hotel

A beat LARRY gazes at MARK for a moment, a look of dull surprise on his face

MARK (CONT'D)

And you went with her

LARRY

Because we had plans afterwards

MARK

Did she tell you where you'd be going the night before?

LARRY

(suspicion surging through the grief)
 What's this about? Are you implying I gave information
 to the Russian mob that got my wife murdered? Jesus
 My kids knew, too. You wanta talk to them?

MARK

Sir I'm only trying to establish--

LARRY

(hoarse, anguished)
 Look I can't help you. Okay? She gave everything to
 you people. Everything. Her life. Do you get that?

Larry pushes himself away from the rusty swing set and walks back into the house

MARK stands in the back yard for a moment, listening to the swing set creak in the b g

INT. FLUORESCENT-LIT HALLWAY — DAY

Alone. DAVID FRANKS leans back against the wall, eyes closed, his briefcase in his hands. HE looks tired. Worn. Older. Next to him, a door opens, revealing, beyond, the preparations for a business luncheon as the MAYOR enters. DAVID immediately straightens, shrugging off the years, his smile warm and friendly, an eager, junior executive ready to brief his boss. His transformation is nothing short of dazzling. The MAYOR shakes his hand.

MAYOR EDWARDS

Great speech on Saturday

DAVID

And thank you for the introduction. Good for me you
 were there.

MAYOR EDWARDS

(grinning)
 Well, you know how much I hate standing in front of a
 large audience.

DAVID

Missed Jerry on Saturday. You're working him too hard.

MAYOR EDWARDS

Good man, Jerry.

The MAYOR checks his watch and then puts a warm friendly hand on DAVID's shoulder, marching him down the corridor.

MAYOR EDWARDS (CONT'D)

Now, look. I've thought it over and, with this crisis, I
 don't think I should endorse you after next week's
 Council Meeting.

DAVID
 (bland unworried)
 Well, but it's not a *crisis* really

MAYOR EDWARDS
 But it *looks* like a crisis And Chief Randall tells me they've no leads at all Unfortunate, but there it is You have four murders connected to your department and the press is fixated on blaming someone The endorsement would just be drowned out in the general hoopla

DAVID
 Frankly, sir, I think an endorsement might be interpreted as a vote of confidence

MAYOR EDWARDS
 (warm and step-fatherly)
 Best to trust me on this, David My instincts tell me the timing is all wrong All right?

THEY pause by another door The MAYOR briefly examines DAVID for signs of injury There are none

DAVID
 Well, then, I guess I have to yield to your experience

MAYOR EDWARDS
 Good Good That's the right decision Now let's go shake hands with these sons-of-bitches, shall we?

HE pats DAVID on the shoulder and opens the door. DAVID indicates the MAYOR should go first EDWARDS exits Before DAVID follows, we catch a passing flicker of worry across the DA's face, quickly banished by a forced, but genuine smile HE exits, the door closing behind him as we reach the

END OF ACT ONE

ACT TWO

FADE IN

INT. HALLWAY OF DISTRICT ATTORNEY'S OFFICE — DAY

LISA leads MARK down a busy corridor. They are both dressed in black.

LISA

(quietly)

I wanted to give you a heads up because the D A 's just a little upset that you went to see Shelly's husband without telling him. And sometimes, he has trouble expressing his feelings properly. He doesn't always understand why things move so slowly.

She opens a door and they disappear on the other side of it.

INT. FRANK'S OFFICE — DAY

DAVID leans over his desk in a cold-blooded fury.

DAVID

I'm sorry, Mr. Camacho. I may have missed the announcement. Are you running for something?

(off MARK's stunned expression)

Because I saw you on the news last night. Knocking on the door of the Katz's house. And, you see, I don't like it when my deputies go hunting down the media.

MARK

I had no idea the press was going--

DAVID

Oh, I know. Who ever heard of television crews hanging around the home of a murder victim? You must still be getting over the shock. Speaking of which, why are you treating Larry Katz like a suspect? I'm not asking him for a waiver.

MARK

Sir, he knew where the witness was being held. He was in the building.

DAVID

(yelling)

I don't care where he was. Shelly Katz is a hero. Her family members are victims.

LISA

(stepping in, warning)

Okay

DAVID

(dialing it down a little)

We got you the phone records you asked for Forensics is going over my checking account right now So could you -- I don't know -- try talking to an actual criminal? Is that too much to ask? And what about our postponement? Have you been to see Rodriguez?

MARK

I was on my way there when you--

DAVID

Well, go on then Get Joe to go with you Rodriguez loves Joe Joe is Mr Popular And if you're coming to Shelly's funeral this afternoon, see if you can mourn somewhere out of camera range

Blushing with anger, MARK exits into the outer office As the door closes

LISA

David, you're overreacting

DAVID

(fuming)

Am I? Am I? The mayor is using this whole disaster to withhold his endorsement Did you hear that *magnificent* introduction he gave me on Saturday? Prompt And attentive Like I was running for flight attendant And why haven't we heard from Jerry Worsham? Why did he not show up on Saturday? Why isn't he returning my phone calls? And how come I haven't been asked to speak at Shelly's funeral? Don't you think that's strange? I do It's connected I'm telling you

LISA

(sharply)

All right Enough paranoia Stop it Really

David looks up at the ceiling Takes a breath Resumes more measured

DAVID

I tried Jerry at home Sunday Nothing I called him at his office yesterday Nothing And this Camacho kid? What is he doing? What, what, what? Tell me

LISA

He's the son of an assassinated Congressman People magazine ran a picture of him when he passed the bar It's nothing unusual for him Press attention

DAVID

So now we make him even more famous?

LISA

Well But also, now, it's clear he's in charge And if it doesn't pan out, he'll absorb some of the heat

DAVID

It's got to pan out though

LISA

Then it's off the front page God You're whining

DAVID

I'm just saying he's a two-edged sword

LISA

(losing her patience)

Then we just have to be careful how we hold him Do you want someone else? Because that's dumb Who?

DAVID thinks about it Throws his hands up in the air

LISA (CONT D)

You want Doug Arnold?

DAVID laughs Genuine Boyish Instantly transformed into the kid he must have been in high school Is this the result of conscious effort, or the natural performance of a chameleon?

DAVID

Doug Arnold? The guy who narrates his own life?

(imitating DOUG)

"All right, now I'm pulling my chair from the table and picking up my fork to stick in my tofu Now I'm putting tofu in my mouth"

Lisa laughs David gives a fake shudder Interesting contrast to their funeral attire

INT. JUDGE RODRIGUEZ'S OFFICE — DAY

In his early sixties, and looking shaken, JUDGE RODRIGUEZ listens from behind his desk as JOE, also dressed in black, respectfully lays out his argument. MARK sits beside him

JOE

Rather than granting Mr Kovinsky's 995, the people would ask for a continuance while Mr Camacho familiarizes himself--

JUDGE RODRIGUEZ

(waving it away, he can't take anymore)

I think we should postpone this discussion until after the funeral when defense counsel can attend But I'll tell you this Mr Carter

(standing)

That witness was pretty much your whole case

JOE

Technically, your Honor a ruling allowing us to proceed only has to concern itself with the *probability* of Mr Kovinsky's guilt, not our ability to prove it

JUDGE RODRIGUEZ

Still, if you take this case to trial on the evidence as it exists today, after the prosecution rests, this motion to dismiss will reappear. And I might have to grant it. Oh, my God. It's terrible. Poor Ms. Katz.

(to MARK)

Do you have a body guard. Mr. Camacho? Security?

MARK

I don't think I know enough yet to get myself killed.

JUDGE RODRIGUEZ

Reconsider. Your father had the same dismissive attitude. And your mother has suffered enough.

MARK

Your concern is appreciated, sir. I am troubled by something. Maybe you could help me with it.

JOE looks at MARK, surprised. MARK ignores him.

JUDGE RODRIGUEZ

Oh?

MARK

Since we were speaking of losing our witness, Mr. Davonovich had already given his statement several times.

JUDGE RODRIGUEZ

Yes, but last Friday, Mr. Kovinsky's attorney insisted Mr. Davonovich would not be repeating his testimony in the courtroom.

MARK

(stunned)

They believed the witness was about to recant? But then, why would Kovinsky have him killed?

JOE

(smoothly)

I'm sorry, your Honor. We certainly don't mean to infer there might be some other motive for the crime.

(standing)

We'll see you at the funeral.

And off MARK'S irritation at Joe, we cut to

INT. HALLWAY OF CRIMINAL COURT'S BUILDING - DAY

JOE and MARK head for the elevators and we MOVE with them through the busy corridor

MARK

But why kill Davonovich if he wasn't going to testify?

JOE

I don't know. Maybe because Russian mobsters are dangerous, drug-dealing psychos. How about that?

They reach the elevators. JOE jams his finger on the up button.

JOE (CONT'D)

Look. Have you ever been in the middle of a gang trial and watched your star witnesses suddenly back off when confronting the defendant? We were halfway through jury selection. Jeopardy was about to be attached.

The doors to the elevator open. JOE and MARK enter.

JOE (CONT'D)

We needed to be sure Davonovich was still with us. And that's all there is to it.

MARK

But couldn't you just have asked him? Why put him on tape again?

JOE

Would you move off this please? The question you should be asking is how they knew where the witness was?

MARK

(a beat, as the doors close)

Well, sir, that's exactly what I'm doing.

INT. SHELLY'S OFFICE - DAY

Dressed in black, Shelly's law clerk, DENISE, stands in the hallway, tapping on the door.

DENISE

May I come in?

MARK looks up from the files.

DENISE hesitates for a moment, then closes the door behind her.

DENISE (CONT'D)

Listen. I know I can't be working on the case anymore. Because of everything. But do you really have to investigate me? Really? I'm a murder suspect?

MARK

I'm not looking for a murder suspect. I'm looking for an accomplice. A suspect might be easier to find.

DENISE

I know, but, it's still, like, this really bad thing.

SHE moves a little closer. Yesterday's grieving student has been replaced by an ambitious student moving to protect her future.

DENISE (CONT'D)

See, I'm in my third year at UCLA. In the top five percent. And I volunteer here, you know? For my resume and the recommendations and I just can't afford to get mixed up in something like this. I mean, you have no idea how competitive it is at law school right now.

MARK

Well, when we determine fault, you'll be off the hook.

DENISE

But what if you don't? See, that's the problem. And so I think, if there was a breach in security or something like that, you should really check with Detective Flynn.

MARK stares at her for a moment, then puts down the files, waiting for clarification.

DENISE (CONT'D)

(nervous but determined)

I -- I don't normally talk about people's private lives and stuff, okay? I'm very MYOB on personal morality. But he made a pass at me, too, and he's gross, and you should know about this.

MARK

What do you mean Flynn made a pass at you, *too*?

DENISE

He was trying to get back at Shelly.

MARK

Why?

DENISE

They had an affair. For, like, three months. And she broke it off. I think her husband was getting suspicious or something. And Flynn got mad at her. So he asked me out and I blew him off because, you know, he's almost forty or something. And married.

MARK

All right. Well, that's important information, maybe. But, how is this a breach of security?

DENISE

Because Detective Flynn was sometimes staying at the hotel with our witness And one night he called someone who works around the office Someone Shelly hated Someone who was definitely not supposed to know where our witness was And he asked her up And she went

MARK

Who?

DENISE

See, now, this is the thing I don't want to lose my recommendations from here, so if we could keep this-

MARK

(cutting her off)

Denise, is it? Right Well listen to me, Denise If you withhold material information in a quadruple homicide, those recommendations aren't going to do you much good In fact, that law degree could turn into one very expensive piece of scratch paper Almost overnight

(leaning over the desk)

Who did Detective Flynn ask to join him at the hotel?

And off Denise's shocked reaction, we cut to

EXT. FRONT OF CHURCH - DAY

THE CAMERA PANS ACROSS the FRONT STEPS, as if looking for someone in the SWARM OF OFFICIAL MOURNERS POLICE OFFICERS, PROSECUTORS, SHERIFF'S DEPUTIES, MEDIA, ETC

We pause on DETECTIVE FLYNN, in uniform JUDGE RODRIGUEZ getting out of his car LISA (smoking off to one side of the church, a cell phone pressed firmly against her ear)

finally settling on an ATTRACTIVE WOMAN in her mid-thirties wearing designer black This is KATHY FRANKS We FOLLOW HER past MAYOR EDWARDS, who's making a statement to a reporter SHE steps inside the

INT. CHURCH VESTIBULE - DAY

While unobtrusively searching the crowd, DAVID FRANKS listens to a GLOWERING, LATE MIDDLE-AGED MAN with DARK, DYED HAIR and HUGE WIRE-RIMMED GLASSES This is PAUL BRAKE MR BRAKE strains the confines of an exhausted BLACK SUIT, adopting a pose he mistakes for dignity

PAUL

So you got all my bank statements? All my phone records? Anything left out?

DAVID

I don't know, Paul I don't do a lot of filing

PAUL

Been Chief of Investigators at the D A 's office for almost eleven years On the LAPD for twenty years before that Worked with five of your predecessors

DAVID

Sounds like you have a nice pension

PAUL

And I can't tell you what a thrill it is -- at this point in my career -- to be treated like a criminal informant

DAVID

(oh, go away)

Mm-hmm Well, I'm having to do it, too If you want to register your outrage with a resignation, you'll be deeply missed

KATHY

(joining her husband)

Sorry Sorry Traffic is terrible Hello, Mr Brake

Harumphing. PAUL turns and wheels away into the crowd DAVID shakes his head.

KATHY (CONT'D)

Oh What's that about?

DAVID

Nothing He just found out the world is round

KATHY

So they're here I saw them as I drove up

DAVID

Who?

KATHY

The Worshams Were they close? Jerry and Shelly? When they worked together?

(brushing something off his lapel)

You ate your lunch in the car again, didn't you? I've always thought he was a sneak No one smiles that much And that little laugh of his Phony

DAVID

Jerry? I don't think he's a phony

KATHY

Yes, but you don't like to believe bad things about people, especially when you're working with them

DAVID and his wife move into the sanctuary

MINISTER (O S)
asking not for understanding, nor for comfort

INT. SANCTUARY OF CHURCH - DAY

At the PULPIT, the MINISTER bows his head while speaking to God

MINISTER
but only for the strength to bear our grief and the faith
to avoid despair In Jesus's most precious name we
pray. Amen

The congregation rustles, raising their heads We look out over the overflowing audience,
seeing

LARRY KATZ and his two little boys DENISE, sitting behind JOE, dabbing her eyes with a
tissue. MARK, standing in the back of the overflowing sanctuary.

MINISTER (CONT'D)
And now, the family has requested a few words from
Shelly's friend and former colleague, Deputy Mayor
Jerry Worsham

We WHIP PAN from the pulpit to the front row of mourners as a richly dressed WASPY
MAN rises from a seat next to the KATZ family This is JERRY WORSHAM HE moves up
towards the altar As he goes

LISA turns in her seat, alarmed instinctively exchanging glances across the aisle with

DAVID, who doesn't even let an eyebrow betray his worry Kathy, seated next to him, has a
harder time concealing her anger, unconsciously shaking her head

JERRY steps up to the pulpit, replacing the minister Enormously appealing he seems to speak
directly from the heart

JERRY
We are gathered here today to mark a tragedy in our
city's history Shelly Katz was not only a devoted wife
and mother, a brilliant young attorney and valued friend
and colleague, she was, also, the future of our civic life
What she could have been is what our city might have
been

DISSOLVE TO

EXT. CEMETARY - DAY (LATER)

MOURNERS walk away from SHELLY'S GRAVE MARK stares across the grounds,

at DETECTIVE FLYNN, who lingers for a moment behind the family JOHN KATZ,
SHELLY'S oldest son, looks up from the grave site at

MARK, who gazes back at him, feeling a bleak kinship with the child, a feeling of mutual loss over a murdered parent

JOHN turns and walks away with his family, grabbing his father's hand

ANOTHER ANGLE

as JERRY walks back to his car, his head bowed DAVID FRANKS catches up with him

DAVID

Jerry

JERRY looks up, his face a display of sorrow DAVID, taken aback for a moment, resorts to a human question of concern

DAVID (CONT'D)

God Are you all right?

JERRY

I will be But it's -- been tough My office told me you called, but I haven't it's so

DAVID

Hey Don't worry about it Take care of yourself It's nothing important Call me when you're feeling better

KATHY comes up beside her husband and puts a silently comforting hand on Jerry's shoulder HE smiles at her -- a thankful acknowledgement- then walks away As he goes

KATHY

Were they that close? Really?

DAVID

No

David pulls his wife close, they move out of frame and we RACK FOCUS to reveal LISA, not too far away, smoking, staring after the departing couple Could she be jealous?

EXT. AREA OF THE GRAVE - DAY

As DETECTIVE FLYNN walks away, MARK CAMACHO catches up with him

MARK

Sorry to bother you I m Mark Camacho

FLYNN

Yeah, I recognize you From TV You were on 60 Minutes or something

MARK

When I was twelve

FLYNN

Still

MARK

Yeah Okay Mind if I ask you a question?

(off FLYNN's shrug)

Exactly when did you find out Shelly was coming back to interview the witness?

FLYNN

That morning

MARK

And you just happened to be there?

FLYNN

Spent the night I did that some Davonovich was scared I made him feel, you know, a little better protected

MARK

So he trusted you Makes me wonder why you couldn't have conducted the interview instead of Shelly?

FLYNN

I offered When she said she was running late But the D A 's office had some new kind of camera

MARK

Digital

FLYNN

Uh-huh Shoot the statement Download it to her laptop Zap it to the judge Done Knowing her, she'd studied it all night, figuring out how to use it She was terrific at her job Really terrific

MARK

How was she in bed?

Stunned, FLYNN drifts to a halt MARK pauses with him

MARK (CONT'D)

Good? Bad? Indifferent?

(no response)

Was that the way you got out of the house? Told your wife, "Sorry, I have to protect the witness tonight"

(no response)

Or did you save that line for when you invited Ellen Kaufmann over to the same hotel in which you were, not very effectively, guarding Mr Davonovich?

FLYNN

(whispering)

What are you going after me for? Kovinsky is the murderer. You seen the pictures? What he did to his girl friend because she broke up with him? See how he had her stabbed to death? Where the knife went in? Jesus

MARK

Did Shelly's husband know? Did Larry Katz know you were having an affair with his wife?

FLYNN

(going white)

You gotta be kidding me. This was a mob hit. Not some - some crime of passion. How come you're coming after me?

MARK

Did her husband know you were having an affair?

A pause FLYNN is practically panting MARK waits for the answer

MARK (CONT'D)

Or answer me this, Detective. Did you have as much fun screwing Ellen Kaufmann as you did screwing up this case?

FLYNN

I want a lawyer

INT. CONFERENCE ROOM NEXT TO FRANKS'S OFFICE — DAY

Ellen Kaufmann enters, surprised to find JOE, DAVID, LISA and MARK waiting for her around the table

ELLEN

I thought this was a campaign meeting

DAVID

Well, it's not

Ellen looks around the room. Lots of serious faces. She thinks

ELLEN

Is this about my having slept with Detective Flynn?

SWING OVER to Lisa who grabs a bag of candy and rips it open. She pours the contents on the conference table, looking for her favorite bits, then PAN BACK to DAVID

DAVID

Did you know what he was doing at the hotel?

ELLEN

I know what he was doing with me

JOE

Answer the question

ELLEN

He didn't tell me anything if that's what you mean. But it didn't take a genius to figure it out. I also paid for the room, if that makes a difference

A beat DAVID looks up at the ceiling

DAVID

So you knew our witness was there?

ELLEN

Yes

DAVID pushes back his chair, walks to the door of his outer office and throws it open, revealing the TWO SECRETARIES working in the room beyond

DAVID

(yelling)

Anyone here not know where our protected witness was staying? It was a big secret and we all shared it, right?

As the TWO SECRETARIES pause and exchange looks, DAVID slams the door

DAVID (CONT'D)

Oh, what a wonderful week we're having here, ladies and gentlemen. Why didn't you tell me this?

ELLEN

You want a list of the people I've slept with?

LISA

Let's wait for the movie

MARK

Did Detective Flynn say anything to you about Shelly coming to interview the witness?

ELLEN

We didn't talk much

DAVID grabs the waiver from MARK and places it in front of ELLEN. SHE picks it up and starts reading. HE hands her a pen.

ELLEN (CONT'D)

Why do you need my phone and bank records?

JOE

You knew where the witness was

ELLEN

(handing the paper back to DAVID)

Get a warrant Let the media watch the District Attorney force a search on his own campaign consultant Sounds like a good story

DAVID

The paper is already calling me the most incompetent D A in L A history How much worse can it get? This is murder, Ellen All right? You understand? Innocent people dead? Children left without a mother? Does any of this register with you?

ELLEN looks the other way LISA starts to speak, but DAVID holds his hand up, then bends down, face to face with his consultant Deadly calm

DAVID (CONT'D)

Don't be a bitch I want this stuff And you're going to give it to me Or I m walking out of here and announcing you're my new prime suspect in a murder involving officers of the court That ought to get loads of business headed your way

ELLEN thinks about it SHE grabs the paper back and signs it DAVID points at MARK

DAVID (CONT'D)

You In my office

INT. DAVID FRANK'S PRIVATE OFFICE (CONTINUOUS)

DAVID closes the door behind them as MARK enters

DAVID

When are you going to stop smearing the victims here? Suggesting Larry Katz whacked his wife? Outrageous?

MARK

You think it sounds bad coming from me? Just wait until Kovinsky's attorney questions Flynn on the stand.

DAVID

(getting it)

Jesus Christ

MARK

Not only do we have no witness, we have an alternative motive for his murder It doesn't matter though, really Because the case was weak from the start I don't think it would have made, even with Davonovich

DAVID steams a moment longer, considering Then calms Nods Sighs

DAVID

Yeah Lisa said the same thing I guess sometimes you go after someone like Kovinsky just because it's the right thing to do And hope for the best Anyway
(a beat)

Are you ever going to question him? Kovinsky? Because it's sometimes beneficial to confront the actual killer

MARK

I'll talk to him when I know exactly what I want to ask him

DAVID

And are you close to figuring that out? Because the police are nowhere No suspects No weapon No witnesses If we don't catch it on this side, Kovinsky could walk So Do you know who might have helped him yet? Can you put a name to it?

MARK

I've narrowed it down a lot In fact, I'm pretty sure it was someone in this building

DAVID waits a moment For clarification It doesn't come

DAVID

Great Well, hurry it along, would you? This thing is killing me

MARK

Sir? I don't look at Shelly's murder as a campaign problem Those two boys just lost their mother I saw them at the funeral And I know how they felt My father was shot to death right in front of me when I was twelve Because he believed justice was the most important thing in the world So I'm not watching the clock, or reading the paper I'm following the facts As they appear When they appear Wherever they lead me

DAVID

That's exactly what I'm counting on

MARK stares at the D A , DAVID holds his gaze, allowing his sincerity to be weighed and measured Finally, MARK exits DAVID sighs turning around and gazing through his window at the brightly lit city of Los Angeles as we

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

INT. FANCY RESTAURANT — EVENING

LISA enters a downtown eatery, threading her way through the WELL-HEELED CROWD towards a

INT. BOOTH IN THE BACK OF THE DINING ROOM - EVENING

where DAVID waits for her, nursing a mineral water

LISA

Harriman's right behind me Why the push to see him now? We have months

DAVID

Who's my biggest contributor who's also friends with the Mayor?

LISA

(irritated)

Ohhh You're going to ask for money

DAVID

I'm just trying to see where I stand

LISA

That's why you wouldn't meet him at the office Damn it I've told you before, use Ellen for this stuff

DAVID

I can't use Ellen right now and it'll make it harder for him to say no with someone here

DAVID stands LISA forces a smile and, as she turns around we TILT UP to catch the arrival of ROBERT HARRIMAN, a well-dressed, overweight businessman with a hearty laugh

ROBERT

Hey, Dave Looking good

(to LISA)

Don't get up Don't get up Just slide over

ROBERT sits next to LISA as DAVID resumes his seat

DAVID

Thanks for coming on such short notice

ROBERT

Had to be down here anyway And I'm rushing so don't take offense My wife's hosting a fund raiser at the Taper tonight

DAVID

Well, let me get right to the point, then. As you know, I haven't announced for re-election yet. But I'm forming a committee of past contributors. Kind of an ad hoc advisory group made up of those who can give about a thousand dollars a piece to my next campaign and suggest partners for house parties. Connect me with supporters. That sort of thing. And I was wondering if you might help get the ball rolling?

DAVID ends his pitch beaming with pleasure, as if he had offered ROBERT a once-in-a-lifetime opportunity. ROBERT seems as if he'd hate to pass, but

DAVID (CONT'D)

I honestly can't think of anyone whose help I'd rather have at this moment.

ROBERT

And I'm honored, Dave. I am. I'm honored and, also, a little nervous, really, about what good it would do.

DAVID

Oh?

ROBERT

Well, I think - considering what happened last week - you know, it might look bad if I were to write you a check. During a crisis. That's what I was going to say. It's a crisis. I mean, it might look like I was--

A WAITER approaches. DAVID waves him away.

DAVID

Trying to prop me up or something.

ROBERT

(standing)

Exactly. In a couple of months maybe. When this is behind us.

DAVID

Of course, it's not really a crisis.

ROBERT

I'm sure. But it *looks* like a crisis. And that's all the press cares about.

DAVID

(standing, shaking his hand)

You know what? You're probably right. Remember me to your wife, would you? It's great you support the Taper. Kathy and I go there all the time.

ROBERT

Really? We usually give the tickets to our daughter
Plays they're so long Well. Lisa Don't be a stranger
now Call me in November We'll talk again

LISA

'Bye. Robert

HE exits DAVID sits HE and LISA stare at each other for a moment

DAVID

That's almost verbatim what the Mayor said to me
"This crisis " I mean, it's Jerry He's pushing Jerry to
run against me And he's spreading the word

LISA

Jerry is your friend

DAVID

Really? How come he's giving a eulogy for one of my
deputies? And I m not How did that happen?

LISA

David the funeral was not about you

Furious, DAVID abruptly stands and walks away from the table LISA remains behind for a
minute. shaking her head what a mess

INT. LOBBY OF CRIMINAL COURTS BUILDING - EVENING

MARK walks back into the building through the metal detectors and on towards the elevators
when he runs into JUDGE RODRIGUEZ heading in the opposite direction

MARK

Your Honor Thank you for the extra week

JUDGE RODRIGUEZ

Do your best with it. Mr Camacho

MARK

Yes, sir I was looking for the transcript of the conference
you had last Friday with Ms Katz and Mr Kovinsky's
attorney and I can't seem--

JUDGE RODRIGUEZ

Oh No No That wasn't in chambers

MARK

Oh, but, I thought

JUDGE RODRIGUEZ

It was a conference call It came together rather quickly
Joe put it together

MARK

Joe? Oh I didn't know that. So There's no record?

JUDGE RODRIGUEZ

I took notes if you'd like them I'll have my clerk type them up and send you a copy in the morning

MARK

Thank you, sir It could be important

JUDGE RODRIGUEZ nods and heads on out the door MARK watches him go

INT. SHELLY KATZ'S OFFICE — NIGHT

The still glowering PAUL BRAKE wearing yet another suit from what must be a collection of antique clothes, busily packs up SHELLY's personal possessions in a cardboard box, glancing up as MARK enters the room

PAUL

I got the okay to take these things for the family

MARK smiles, sitting down in front of the desk, his satchel on his lap

MARK

I know I was looking for you Mind if I ask you a couple of things?

PAUL

Oh, go ahead Part of the new order around here I guess Search warrants and interrogations

MARK

You sound angry

PAUL

Well, I am Make us sign waivers for our banking and phone records and for what? You're not going to find diddley-squat And meanwhile, the guy who's responsible for killing my friend's going to walk Yeah, I'm mad You betcha

MARK

(calmly, not showing offense)

You investigated the Kovinsky case for Shelly? Followed up on the police work?

PAUL

Such as it was Not a lot to go on Found a lot of passports Kovinsky was holding on to Using 'em to blackmail people he helped get over here from Russia Force 'em into being drug couriers But nothing on the murder of his girlfriend You're being set up, you know that, right?

MARK

Really?

PAUL

Sure Seen it happen before A D A brings in some smart kid with a famous name You fail Franks goes out to the press and says he thought this Camacho boy was up to the job But you weren't See?

MARK

Well, bear with me a minute Because even though I'm doomed, I still have to try

(pulling records from his satchel)

These are Joe Carter's cell phone records

PAUL

(looking away)

None of my business

MARK pulls out several other papers from his satchel and lays them out on the small coffee table in front of him HE picks up one

MARK

Your cell phone records Lisa's They tell an interesting story These records You all found out about the murders at almost the same time The D A was at a fund raiser and couldn't be reached You can see where Lisa tried to call him Finally she just drove over

PAUL

So what?

MARK puts down LISA's records and holds up PAUL'S and JOE's

MARK

So you and Joe find out your good, good friend Shelly Katz has been shot to death And what do you do? You both immediately call Deputy Mayor Jerry Worsham

PAUL stares at MARK, stony-faced saying nothing

MARK (CONT'D)

Mr Worsham used to head up the Environmental Crimes Division here right? Before being hired by the Mayor He spoke at the funeral You and Joe and Shelly you all worked with him, right? And Ellen Kaufmann called him, too See? Last week Four times Before the murder Why is that? What does Jerry Worsham have to do with the Kovinsky investigation

PAUL

(standing)

I'm done talking to you

HE picks up the box of Shelly's things and exits past Mark who shakes his head

EXT. OUTSIDE THE CRIMINAL COURTS BUILDING — NIGHT

Lisa Baker takes a drag off her cigarette standing just a little way from the front doors of the CRIMINAL COURTS BUILDING

MARK (O S)

Smoking s bad for you

LISA

I hadn't heard Been living under a rock my whole life
Besides, I'm quitting

MARK

But you could understand why I might be confused

LISA

I'll have you know I did quit And then I gained thirty
pounds This is a dietary measure What about
Kovinsky? Can I go home now? Did you clear it all up?

MARK

I'm getting there A couple of things Since I have you
here One of them's a bit delicate

LISA

Okay

MARK

Following up the bribery angle, the idea that Kovinsky
paid off someone for the information

LISA

You're wondering how I deposited a hundred thousand
dollars into my money market account last week?

MARK

A little

LISA

You've seen my credit card statements I'm in debt up to
my eyeballs Mainly because, when we came here, David
was a huge successful attorney and I was only a big
successful attorney You know the difference between
huge and big, don't you?

MARK

I'll use my imagination

LISA

I don't bill for my hours here My pay as Chief Deputy
is crap And I've had trouble reigning in my shopping

(MORE)

LISA (CONT'D)

Of course it's an honor just to serve the public. As you know, so I got a loan from my ex-husband, the plastic surgeon. He's charging me interest, too. Dr. Pig. I'll bring you the paperwork.

MARK

Thanks. Next question. Shelly's interview with Davonovich. Did you know she was putting the witness on camera?

LISA

I don't keep up with things like that.

MARK

Did the D.A. know?

LISA

If I didn't, he didn't. But hunting for someone who was trying to kill Shelly is a waste of time. I know David told you this already, and he did it all wrong. But you're barking up the wrong tree.

MARK

(a beat)

But if I could go back to the camera for a minute, Detective Flynn indicated Shelly Katz had never used it before.

LISA

(exaggerated sigh)

Yep. It was new.

MARK

And that you did know about.

LISA

Because it cost money. I keep track of that.

MARK

Okay. And one last thing. Can you tell me what Jerry Worsham might have to do with all of this? I know he spoke at Shelly's funeral. So maybe they were friends. But why would Joe Carter and Mr. Brake call him immediately after hearing about the murders?

LISA stares at him for a moment, coming to a realization. SHE tosses her cigarette on the ground and steps on it.

LISA

We'll check into that and get back to you.

EXT. CITY OF LOS ANGELES - DAY

We CIRCLE around downtown's CLUSTER OF SKYSCRAPERS for a few moments, squinting through the translucent cover of INDUSTRIAL HAZE before ZOOMING IN on

EXT. CITY HALL - DAY

the most stately of the city's grand buildings As we FLOAT DOWN towards the lobby

INT. JERRY WORSHAM'S OFFICE - DAY

JERRY looks out the door to the SECRETARY in his outer office

JERRY

Unless it's the mayor hold my calls, will you?

HE closes the door and moves to sit down with

DAVID FRANKS, who smiles back at him glad to see his friend doing better

DAVID

I was worried about you at the cemetery

JERRY

Well, the shock But what can you do? You go on You want coffee? Some mineral water?

DAVID

No, no Thanks I liked your eulogy, too Moving

JERRY

It was hard

DAVID

Yeah Difficult thing funerals Even for people you don't know well Great story in the Times last week, incidentally Your attack on urban sprawl

JERRY

(dryly)

Even if it only points out to the developers how little clout I have with the Mayor

(off DAVID's smile)

I scare the crap out of the real estate business, then he follows up by soothing them out of campaign contributions

DAVID

Well, good for both of you then Anyway This is a bit awkward, but I thought I should handle it personally Instead of the Camacho kid Since we're friends

JERRY

Handle what?

DAVID

Investigating these murders. A question's come up
About why Joe and Paul called you the moment they
heard Shelly had been shot to death at the Westin Hotel

JERRY freezes, not sure how to react DAVID continues, never losing his temper

DAVID (CONT'D)

I noticed Ellen and you were exchanging calls, too
What's that all about?

A beat JERRY nods, his face reflecting genuine concern for his friend

JERRY

I think the problem is well you know as well as I do
You have about a thousand prosecutors and two hundred
investigators working for you. And most of them wish
they weren't. And sometimes, because I was there, and
because you and I got along they used to come to me
for advice. Perspective. That kind of thing.

DAVID

Well, you may not be aware of this, but strong leaders
provoke strong reactions. They may not like me, but the
truth is, I don't answer to my employees. I answer to the
people.

JERRY

I want to be clear, here, because no one questions your
qualifications. Your knowledge of the law. Jesus. I wish
I'd been a Rhodes Scholar. Very impressive.

DAVID

But

JERRY

But. You don't listen very well, David. You don't seem
to have a lot of respect for other points of view. You lose
your temper easily. And people are saying that your
office is obsessed with political objectives. Like no one's
in charge of the day-to-day. The Kovinsky case
highlights all that.

DAVID

Interesting. Because when I first took over and made you
head of Environmental Crimes, and when I talked the
Mayor into taking you on as his Deputy, you didn't
seem to give a rat's ass what other people thought of me.
You were concerned about chemical dumping.

JERRY

You're misunderstanding me

DAVID

And when I had you and your family over for dinner, and I took you to meet the Governor, and I called reporters to interview you. I was a great guy

JERRY

You are a great guy, David. You're just not a great District Attorney

A beat during which a friendship silently passes away. David smiles. Cool. Smooth

JERRY (CONT'D)

Ellen turned me down by the way

DAVID

Oh? Good for Ellen. She's on a roll
(brisk)

You know, the scary thing about all this is I pride myself on judging people. Sizing them up. On my ability to know when someone is my friend. And when they're not. And you completely fooled me

JERRY

(earnest, pained)

I am your friend. I had every intention of calling you before I announced. And honestly? I don't think this needs to be personal

DAVID

Really? Well, you just go right on thinking that, Jerry. All the way through Election Day

DAVID turns and walks out of the office, closing the door quietly behind him

JERRY exhales. Shakes his head. Then reaches for the phone

FADE OUT

END OF ACT THREE

ACT FOUR**FADE IN****EXT. COUNTY JAIL - DAY**

JOE and MARK stride toward the SIDE DOOR to the COUNTY JAIL, passing by the GUARDS. JOE is in the middle of another fit of moral indignation

JOE

You mount an inquiry based entirely on Shelly's personal life. And then you take *my* private calls, which have nothing to do with the murders in any way

INT. HALLWAY OF JAIL — DAY

JOE and MARK continue down an echoey corridor of the prison, accompanied by UNIFORMED SHERIFF'S DEPUTIES

JOE

and hand them over to the D A 's Chief Deputy for political purposes. That's disgraceful

MARK

I'm not involved in his campaign. I'm working out a murder

They walk on for a bit, silent

JOE

You're on his side, though. Obviously

MARK

I'm not on anyone's *side*. This isn't a game. I don't know what to think about Franks

JOE

But you do know what you think about me?

MARK

I'll let you know after we question Kovinsky

And as they MOVE PAST us, we take a swipe at JOE's face. And he looks disturbed

INT. INTERROGATION ROOM AT COUNTY JAIL — DAY

HARSH FLUORESCENT LIGHTS give the hollowed cheeks and sky blue eyes of SERGIUS KOVINSKY a slightly angelic air, at odds with the LONG KNIFE SCAR trailing his jaw. HE listens as the stuffy, professorial man next to him lays out the ground rules. This is KOVINSKY's lawyer, MR. DAVIDSON

DAVIDSON

and finally, Mr Kovinsky has agreed to see you against my advice, and is only participating in the interest of justice

JOE

I'm sure Shelly Katz would be touched

DAVIDSON

Now Mr Carter, as I tell my students, the state has a responsibility to treat suspects with respect, especially when they are voluntarily answering your questions. If you cannot manage your manners better then we will, regrettably have to end the interview

As DAVIDSON speaks, we CIRCLE the participants, ending on MARK

MARK

Thanks for the lecture, sir Takes me right back Mr Kovinsky, don't you find it peculiar that the chief witness against you was shot to death while the jury was being selected for your trial?

KOVINSKY

An unfortunate coincidence It is a matter curious People who try to hurt me often end up hurting themselves I do not believe you knew Mrs Katz?

MARK

No

KOVINSKY

Her abilities were unequal to her ambitions That s always very sad isn't it Mr Carter? She had poor judgment, too Eager to believe lies Easily distracted Her life would have been disappointing no matter how it ended Meanwhile, the person responsible for her murder goes free He could strike again Any moment Maybe you should go back to Compton, Mr Camacho Where it's safe

KOVINSKY smiles, both sad and threatening

JOE glares, but MARK seems utterly unconcerned, putting his satchel on the table

MARK

Let's go back to Mr Davonovich for a moment You think his testimony would have cleared you?

KOVINSKY

Oh, yes I am sorry you were not able to get him on videotape before Mrs Katz was shot to death If you had moved more quickly, I would be free now

MARK

You know, that's an excellent point
(turning to JOE)

Why didn't we go to the hotel that night? Right away?

JOE, stunned that MARK would question him in front of KOVINSKY, doesn't answer

KOVINSKY

(laughing)

See, Professor Davidson? Now they are interrogating each other. Maybe one of them will confess.

JOE

As far as I'm concerned, we didn't need it at all and I told the judge that.

MARK

That's not in the judge's notes, Joe. The judge's notes say you suggested getting another statement. Did you also suggest getting it on tape?

KOVINSKY stops laughing

JOE

(standing, snarling)

What the hell are you doing? This is the most unprofessional behavior I've--

MARK

Mr. Kovinsky knows what I'm doing? Don't you, sir?

KOVINSKY isn't smiling anymore. HE'S glaring. MARK leans across the table.

MARK (CONT'D)

Because it was all about the camera. Who said, "Why don't we just tape this again tomorrow morning. And get it over with. On our brand new digital camera." Whose idea was that?

DAVIDSON

(gasping)

Oh my God. It was--

But before he can say anything else, KOVINSKY turns and smacks his attorney across the face. DAVIDSON falls to the ground. KOVINSKY jumps on top of him, pounding the unfortunate defense attorney's head into the floor by his hair.

MARK pulls KOVINSKY off the hapless DAVIDSON while JOE watches, frozen in horror.

KOVINSKY grabs MARK's tie and winds it around his neck, pushing MARK up against the wall as several SHERIFF DEPUTIES enter, GUNS DRAWN, NIGHT STICKS at the ready. As they grab the prisoner, TWO DEPUTIES haul JOE and MARK out of harm's way.

INT. HALLWAY OF JAIL - DAY

MARK catches his breath JOE stares at him. shocked and confused

MARK

So was it you Joe? Did you suggest the camera?

JOE

No

MARK

Who was it then? Not Kovinsky's attorney Not Shelly

JOE

No

MARK

Who then?

JOE

(distant, refusing to believe it)

Judge Rodriguez

KOVINSKY is pulled screaming from the interrogation room

and as MARK and JOE watch him being dragged away we go to

INT. CONFERENCE ROOM - NIGHT

JOE, LISA, MARK, PAUL and DAVID FRANKS gather round a young accountant in gym clothes, a baseball cap on his head This is HOWARD DAY In front of HOWARD are several small stacks of records DAVID paces as he talks and we MOVE WITH HIM

DAVID

No, no, no That's too complicated You're veering off into accountant land Don't use a lot of technical terms I already know you studied at the London School of Economics

HOWARD

Oxford

DAVID

See? That's what I mean Don't quibble Just lay it out for me

HOWARD

All right Since Judge Rodriguez was selected to try the Kovinsky case, there's been over three hundred thousand dollars transferred into a Cayman Island account controlled by a loan-out corporation owned by his wife

(MORE)

HOWARD (CONT'D)

From there the money went to the account of
Rodriguez's niece A mental patient He's her trustee
Has the Durable Power of Attorney on her finances

While Howard speaks, we watch DAVID losing his ability to pay attention

DAVID

How fun all of this is going to be to explain to a jury
Any idea what this money was spent on?

HOWARD

Well, credit card receipts indicate a lot of traveling A
couple of weekends in Palm Springs Two weeks in
Paris A side trip to Bordeaux Mm Some jewelry

DAVID

Sounds like love

JOE

Two years ago the judge had a very expensive divorce
And the new Mrs Rodriguez looks pricey

DAVID

Where did this money originate?

HOWARD

Well, there's a trail of

DAVID

Simple, simple, simple Postcards Howard Post-its

HOWARD

Moscow

DAVID

And it got to the Cayman Islands by

HOWARD

A series of wire transfers

DAVID

And from there to here?

HOWARD

By wire

DAVID

Okay, Joe Tell me you can make a conspiracy charge
stick with this stuff

JOE

It's going to be hard to explain to a jury Really hard
Bribery Well Maybe

DAVID

Great Okay. Mark Once again From the start

MARK

It seemed weird that we should be recording another statement when we had so many to begin with Especially one that couldn't be used in court since Kovinsky's attorney wasn't invited Why not just ask Flynn to check with Davonovich?

LISA

(helping Mark explain)

Because he was already there

MARK

But that wouldn't work They needed someone to actually go to Davonovich Someone Kovinsky's people could follow And the Russians needed time So Rodriguez suggested Shelly use the digital camera He was specific about that Even in his notes

LISA

Which was new She didn't know how to operate it Rodriguez does this late on a Friday So she has to take it home. Learn how to operate it

MARK

The next morning she's followed to the hotel

DAVID

Brilliant Well done Clear as a bell Now Where's the evidence? You've given me just enough to indict But nowhere near enough to convict

JOE smiles HE seems oddly pleased with this turn of events

DAVID (CONT'D)

All right I need to think this through We need to find some physical evidence A gun or a knife or something Howard, sorry to drag you in on your day off

HOWARD

No problem

As people rise to go and LISA heads for DAVID's private office, the D A puts a hand on MARK's shoulder

DAVID

Good work If I made it harder on you I apologize

And he goes MARK watches him leave, more pleased by this compliment/apology than he expected to be

INT. SHELLY'S OFFICE — NIGHT

PAUL stops by to congratulate MARK, who's sitting in Shelly's office thoughtful

PAUL
Great job Had you all wrong

MARK
(distant)
Thanks

PAUL
Told you, it wasn't one of us Still You caught a crooked judge And you ended Franks career Not bad

MARK
I ended his career? How so?

PAUL
C'mon You know how important Rodriguez is to your people, right?

MARK
My people?

PAUL
The Mexican community

MARK
We're Americans. Mr Brake Wanta see my passport?

PAUL
Latinos then Hispanics Whatever you re callin' yourselves this week What I m saying is Rodriguez is one of your leaders Now the D A pops up after losing a protected witness and blames a great Mexican judge With no evidence And there goes the election

MARK
But that was the idea all along wasn't it?
(as PAUL S gloat cracks)
The case was impossible to begin with Shelly and Joe brought the charges against Kovinsky to embarrass the D A knowing Kovinsky would probably walk And your follow up investigation was lousy Amateur None of you meant to win in the first place What was Shelly supposed to get out of it? Joe s job? And then Joe was going on to be Jerry s Chief Deputy? And what did you get?

PAUL
Doesn't matter You ll see Because we won Won big

MARK

I'll call Shelly's children. Maybe they'd like to help you celebrate.

Mark pushes past him out the door.

INT. JUDGE RODRIGUEZ'S HOME STUDY - NIGHT

DAVID restless as always, sits in front of RODRIGUEZ's desk, as

the JUDGE pours over the evidence, holding HOWARD's REPORT

DAVID

I know the financial wheeling dealing is a lot to take in. But you're such a respected legal authority, I thought I'd risk it.

JUDGE RODRIGUEZ

(looking up)

Well, it's a frame-up. You have to know that, Mr. Franks.

RODRIGUEZ sees that DAVID is staring at something. Stunned, the judge realizes that his hands are shaking. HE drops the papers on his desk.

DAVID

No, no, no. It's not a frame-up. You're guilty of murder and you're going to jail.

JUDGE RODRIGUEZ

Not on this evidence.

(HE stands)

And, right now, I have nothing further to say to you. Good-night, Mr. Franks.

DAVID

Sit down, your Honor. You don't have the knack for righteous indignation. And I don't have the patience. I'm here doing you a favor.

Something in DAVID's tone convinces RODRIGUEZ to do as he's told. He sits.

DAVID (CONT'D)

This loan-out company in the Cayman Islands that belongs to your wife? Where the money from Moscow was deposited? That's kind of too bad for her. Because while I may have a problem proving your involvement.

HE reaches into his pocket and pulls out a warrant, passing it across the desk to the JUDGE.

DAVID (CONT'D)

when I leave here tonight this arrest warrant allows me to take Mrs. Rodriguez with me. And that's exactly what I'm going to do.

JUDGE RODRIGUEZ

She doesn't know anything about this.

DAVID

Really? Does she like surprises?

JUDGE RODRIGUEZ stares at the paper for a moment, wondering if he can bluff it out.

JUDGE RODRIGUEZ

I think I should consult a lawyer.

DAVID

Okay. I'll just call the police in from outside to cuff your wife.

(pulling out his cell phone)

When your lawyer gets here, we'll be downtown.

DAVID dials

JUDGE RODRIGUEZ

Wait. Mr. Franks. Wait. Wait.

David pauses

JUDGE RODRIGUEZ (CONT'D)

Good God. Good God. This is -- it's such a mess. I had no idea about Ms. Katz. None. I never dreamed she would be there.

DAVID

Yeah. And you were so broken up over her death, you donated all the money you got from the Russian mob to charity, right?

(icy)

Tell you what. Spare me the canned remorse, your Honor. I'm sick enough of you already. And I don't have much time to work this out.

JUDGE RODRIGUEZ

Are you offering me a deal of some kind?

DAVID

Unfortunately, I am.

EXT. CITY OF LOS ANGELES - DAY

As before, we CIRCLE the CLUSTER OF SKYSCRAPERS, then cut to

EXT. CRIMINAL COURTS BUILDING - DAY

moving around the stately fifteen story building, and then FLOATING DOWN to find

EXT. FRONT DOORS OF CRIMINAL COURT BUILDING - DAY

MARK CAMACHO moving towards the entrance with the GENERAL STREAM OF EMPLOYEES He notices something turning to discover a COUPLE OF JOURNALISTS doing stand-ups in front of the building HE moves closer, listening

TELEVISION REPORTER

(during the above)

The resignation and the arrest came this morning, amid a flurry of rumors about a long-term investigation by the U S Attorney's office Now What's interesting about this case is that in addition to charges of tax evasion, Judge Rodriguez is also

INT. JOE CARTER'S OFFICE - DAY

JOE stands at his desk with a few OTHER EMPLOYEES, watching the news, his normally bitter demeanor somewhat softened by an unexpected defeat

TELEVISION REPORTER

being charged with several counts of wire fraud, each of which carries a penalty of ten years and this is related to changes in the law authorized by Congress in the fallout from last year's corporate scandals

As the reporter continues her stand-up JOE walks out of the room and into

INT. THE HALLWAY - DAY

where he runs into an extremely disturbed MARK CAMACHO headed for the DISTRICT ATTORNEY'S OFFICE

JOE

You look upset Suddenly discover your hero's got a flaw?

MARK

He's turning Rodriguez over to the federal courts? For financial crimes?

JOE

Why are you so surprised? I know You thought we were the bad guys Scheming to take over the office Well, now you know why Nothing gets between Franks and his ambition Nothing Not even murder

MARK turns away wondering what he should do

JOE (CONT'D)

And now Rodriguez goes to a low security federal prison for crimes against the tax code. That's justice, right? That's the way the system works, right? Still don't know how you feel about Franks?

MARK stares at him for a moment, then strides away

INT. PRIVATE OFFICE OF DAVID FRANKS - DAY

DAVID, looking exhausted but cheery, talks on the phone surrounded by a HUGE STACK OF BOXES taking up nearly every square inch of available space. LISA stands next to him listening, trying to follow the conversation

DAVID

And does Detective Flynn think the weapon will match up with the casings? Great. Great. No, that's wonderful

LISA

Did they send him over for the press conference?

DAVID

What? Lisa was saying something. Yes, sir, we'll manage that part. And did you send Detective Flynn over to respond to the media? Thanks. Well, he deserves it. Peace offering

MARK barges into the office, surprised by all the boxes working his way through the makeshift obstacle course

DAVID looks up at him. Smiles. Waves

MARK

I need to talk to you

DAVID

(nodding to MARK)

All right, Chief. I have to go. See you shortly

(hanging up)

Hello, Mark. Pardon our mess

MARK

What the hell do you think you're doing?

LISA

I'm going to help Ellen get this together

DAVID

Sure, sure. I'll be along in a minute

LISA exits

MARK

I'm not going to sit back and let you pass Judge Rodriguez over to the feds when he's directly responsible for the murders of four people. I don't care what kind of political problem you face. Those children deserve better. They deserve to know the truth.

DAVID pours himself a cup of coffee remarkably unworried by MARK's challenges

DAVID

Uh-huh. You want some?

MARK

No. And if you don't hand over the evidence to the police, I'll hold a little press conference myself.

DAVID

Yeah. I thought you might take that approach. Come. Come with me. Can you get by? Let's go in here.

INT. ADJOINING CONFERENCE ROOM - DAY

Over A HUNDRED MORE BOXES. Stacked up by the window, the cartons of files block out the light, obstructing the view of the city.

MARK looks around him, mad but curious. DAVID follows him, balancing his coffee.

DAVID

It's a lot, isn't it? I was up here most of the night having these files brought up for you. Thought you might look through them after you finished your little tantrum. Know what they are?

MARK

No, and I don't want to know.

DAVID

Strange attitude for someone so fascinated by facts. Each one of these boxes is filled with files from the criminal court proceedings presided over by Rodriguez during his twenty-one years as a Judge of the Superior Court. And each file represents a different murderer. Or child molester. Or drug dealer. Rapist. Stuff like that.

MARK

So

DAVID

So. The second I arrest him on murder and conspiracy charges, and the word gets out that Rodriguez was bribed, every single one of the defendants in these boxes will be able to sue to have their cases re-opened.

MARK thinks about it for a moment HE sits

DAVID (CONT'D)

Of course with the budget cut-backs we wouldn't be getting any new attorneys to help us. And it's hard to re-try a case two decades after the fact. A lot of these people would walk. I've only got an estimate, but I think putting these criminals back in a courtroom would cost somewhere in the neighborhood of three billion dollars. Give or take. We'd end up having to release a lot of very bad people who belong behind bars. What would happen to our current docket? Oh my. We'd be overwhelmed. Sure you don't want that coffee?

MARK

No thanks

DAVID

Anyway I went by the Judge's house last night. Had a talk. And we were able to make some arrests. We've bagged the trigger guy from the hotel. Found the weapon in his apartment - probably - stupid to keep it -- we're just waiting to hear from ballistics. And he's definitely the guy who stabbed Kovinsky's girlfriend. Turns out to be her uncle. Isn't that ugly? So you make your case and Rodriguez serves two terms -- consecutive, not concurrent - for wire fraud in a federal facility. That's twenty years. And since he's sixty-four. Of course Kovinsky will figure out how all this came down. Gives me very little confidence the Judge will finish his term but there you go. Crime is risky.

MARK

And so everything just goes back to normal? You know Joe and Shelly they talked you into this prosecution because they thought the case would fail? Right? Shelly was pursuing her own agenda.

DAVID

Remind me. How did that work out for her?

Franks checks his watch Sighs Continues

DAVID (CONT'D)

Actually, I have a press conference in about five minutes with her husband. Invited him as Shelly's representative. Our news is so good today they may not even run it. TV probably won't mention it at all. Too busy crowing over Rodriguez's body.

(sitting next to him)

I was thinking I should transfer you from Compton here to Downtown. Keep you working in Major Crimes.

(MORE)

DAVID (CONT'D)

You seem like a capable, honest guy and I really appreciate that Competence is hard to come by around here Anyway

(checking his watch again, standing)

Let me know if you want to bring the system to a halt in your pursuit of justice Otherwise, I'll be singing your praises in the next room You might try smiling, Mark You're a legitimate hero Today

DAVID exits into the press briefing room

MARK stares around him at the boxes and boxes of JUDGE RODRIGUEZ's case files

INT. PRESS BRIEFING ROOM — DAY

DAVID enters from the hallway to the conference room, standing in front of

an auditorium filled with JOURNALISTS, CAMERAS, ETC

JOE enters through the OUTER OFFICE, followed by DETECTIVE FLYNN

Standing off to one side ELLEN approaches LISA LISA nods at her

ELLEN

Jerry Worsham is announcing his candidacy about ten minutes from now

LISA

Well, maybe we'll blow him a few pages back

LARRY KATZ joins DAVID FRANKS on stage as the cameras FLASH' FLASH' FLASH'

DAVID

Thank you all for appearing on such short notice But we thought that this was important and we did want to announce that a suspect was arrested this morning in the murder-for-hire trial of Sergius Kovinsky And that we believe this suspect will also be indicted for the murders of Shelly Katz and the two investigators from our department, as well as the shooting death of our protected witness, Mr Davonovich

As DAVID speaks

MARK enters, finding his way to the back of the room, where he exchanges glances with

SHELLY'S oldest son, JOHN, who looks at him as if he knew something

DAVID FRANKS finishes his opening remarks while journalists hustle for the right to question as we

FADE TO BLACK

THE END