

BROKEN

Written by

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GOLDENROD REVISED

March 13, 2016

Production Draft: 02.11.16

Blue Draft: 02.22.16

Pink Draft: 03.02.16

Yellow Revised: 03.07.16

Green Revised: 03.10.16

PACIFIC STANDARD FILMS: 310 777 3119

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BROKEN

CAST

Bobbie Hamilton
Chloe Hamilton
Elizabeth Hamilton
Erik Chekofsky
Gemma Evon
James Goodman
Jules Evon
Kate Matthews
Ken
Leo Cline
Luke Teller
Margo Cline
Mary Evon
Meli Goodman
Oliver Walsh
Rick Bream
Rose Chastain
Tamara Boyd
Tim Briggs
Tish Goodman
Tony Hamilton
Young Gemma Evon
Young Jules Evon

BROKEN

SETS/LOCATIONS

INTERIORS

APARTMENT

- BEDROOM
- LIVING ROOM

BROOK HOLLOW COUNTRY CLUB

- BATHROOM
- CHARITY LUNCHEON

DALLAS BAR

DALLAS RESTAURANT

DARK ROOM

GEMMA'S HOUSE

- FRONT HALLWAY
- GUEST BEDROOM
- HALLWAY
- KITCHEN
- LIVING ROOM
- MASTER BATHROOM
- MASTER BEDROOM

HAMILTON MANSION

- BOBBIE'S BEDROOM
- CHLOE'S BEDROOM
- FRONT HALL
- UPSTAIRS HALLWAY

JAMES GOODMAN AND ASSOCIATES LAW FIRM

- CONFERENCE ROOM
- DEPOSITION ROOM
- GEMMA'S OFFICE
- JAMES HIGGINS' OFFICE
- RECEPTION AREA

RICK'S APARTMENT

ROSE CHASTAIN'S HOME

- KITCHEN

BROKEN

SETS/LOCATIONS

EXTERIORS

APARTMENT COMPLEX

DALLAS COUNTRY CLUB

- GOLF COURSE

DALLAS NEIGHBORHOOD

ELIZABETH HAMILTON'S RANGE ROVER

GEMMA'S CAR

GEMMA'S HOUSE

JAMES' CAR

JAMES GOODMAN AND ASSOCIATES LAW FIRM

- PARKING LOT

MARY'S CAR

SIDE OF THE ROAD

Teaser:

1 EXT. APARTMENT COMPLEX - TEXAS - 5 AM (FB1) 1

1980's. The sun is about to rise on a rural, shitty part of town somewhere between DALLAS and NOTHING.

We are outside a RUNDOWN APARTMENT COMPLEX. Sketchy as hell. It brings to mind strippers and Meth. Cheap Meth.

We follow a MANGY CAT as it scampers through the PARKING LOT. It hops onto the WINDOWSILL of an apartment - a SMALL PINK BOWL OF CAT FOOD sits there. The cat eats greedily, like it's starving.

Through the window we see TWO YOUNG GIRLS in bed.

2 INT. APARTMENT - BEDROOM - CONTINUOUS (FB1) 2

Two sisters: the elder is YOUNG GEMMA EVON, 10, already too serious. She should be asleep but, like most nights, she's wide awake. Asleep in her arms is her little sister JULES, 3. The bedside lamp is on.

In the other room we hear the manic sounds of someone trying to leave a place in a hurry.

MARY EVON, 40's, bursts in. Lifelong Texas girl, the worn out single mother of both girls, clinging to the last of her good looks with the help of a pushup bra. Thick Texan accent.

MARY
Girls. Wake up. Come on, out of bed. We're leaving.

Jules wakes groggily as Mary pulls the covers back.

YOUNG GEMMA
Where are we going?

MARY
Gemma, I don't have time for questions right now. We gotta go before Gary gets home.

YOUNG JULES
Like a surprise?

MARY
Yeah babe. Like a big freakin' surprise for Gary.

3 INT. APARTMENT - LIVING ROOM - MOMENTS LATER (FB1) 3

Jules sucks her thumb nervously as Mary rushes around throwing shit in a bag. Gemma enters, holds a small suitcase.

(CONTINUED)

3

3

YOUNG GEMMA
What about my cat?

MARY
It's not your cat, Gem. It's the neighborhood's cat.

YOUNG GEMMA
But I'm the one who feeds him.

MARY
Remember what mama told you about cats? Why I respect 'em more than dogs?

YOUNG GEMMA
Because they crap in a box?

MARY
Yeah, they clean up after themselves, but what else? When you stop feeding them. What do cats do if you stop feeding them?

Beat. Gemma has heard this before.

YOUNG GEMMA
They find somewhere else to live.

MARY
That's right, babe. That cat won't even know you're gone.

4 I/E. MARY'S CAR - HALF HOUR LATER (FB1) 4

Mary drives a beaten up car through the night. The country song **"Leavin' on Your Mind"** by **Patsy Cline** plays on the radio. Jules sleeps on Gemma's shoulder in the backseat.

CUT TO:

5 INT. GEMMA'S HOUSE - MASTER BEDROOM - PRESENT DAY DALLAS - 5
6 AM (D1) 5

GEMMA EVON, now early 30's, shoots up in bed, waking from the nightmare. She's perfectly beautiful, but chilly. She's tamed her trailer park accent into something more refined, but occasionally her roots slip through. Though normally composed - right now she's shaken. BEDSIDE LAMP is on. It's always on.

As she calms herself, we take in her expensive surroundings. King Bed, immaculately decorated bedroom. GEMMA glances at the other side of the bed; empty but recently slept in. She grabs A PACK OF CIGARETTES from the bedside table - as she fishes a cigarette out, she notices a HANDWRITTEN NOTE left atop the pack. She reads it:

"Love you. PS. Remember our deal - none of these until noon."

(CONTINUED)

5 CONTINUED:

5

Gemma tosses the note down, and grabs the cigarettes, zero guilt. She walks to the MASSIVE WINDOWS, pushes back the curtains to reveal a regal view of a WEALTHY DALLAS NEIGHBORHOOD, the affluent UNIVERSITY PARK suburb.

Gemma scans the view; OLD WORLD MANSIONS with professionally maintained lawns, the epitome of "Southern Charm." The beauty is slightly marred by the LUXURY GAS GUZZLERS in the driveways: SUV MERCEDES, HUMMERS, etc. Beautiful monstrosities that would make an environmentalist weep.

On the FRONT LAWN ACROSS THE STREET waves an AMERICAN FLAG and a sign that says "FREEDOM ISN'T FREE."

Gemma lights a cigarette, taking in the sunny Dallas morning.

MARGO(V.O.)

*I've never known a person who could
break so many promises.*

CUT TO:

6 INT. JAMES GOODMAN AND ASSOCIATES LAW FIRM - DEPOSITION ROOM 6 - DAY (D1)

Same morning. Gemma sits confidently in the middle of a DEPOSITION, chic business attire, killer shoes. Sitting beside her is her client LEO CLINE - 50's, rich, mean.

Sitting opposite is Leo's estranged wife, MARGO CLINE, 40's, big hair, a grisly CRUCIFIX around her neck - Jesus in all his gory agony. Beside Margot is her attorney KEN. Margo continues her story - directed with rage at Leo.

MARGO (CONT'D)

He promised to support me. I was getting my masters in Art History when we met. I wanted to be an art historian. But Leo wanted to raise kids in Dallas - so I gave it up and moved here to play house. I hate Texas. I'm a vegetarian for Christ's sake. And now, because he met a 28 year old with student loan debt - he wants to leave me destitute.

GEMMA

My client is offering five million dollars and the home in Westlake.

MARGO

Do you know what it's like to be a vegetarian in Texas?!

GEMMA

Before we jump into numbers, I want to clarify a few things.

(MORE)

(CONTINUED)

GEMMA (CONT'D)

You imply that you gave up your career altogether, but did you not go back to work in 2005, when you opened your interior design firm?

MARGO

After staying home for 15 years to raise our kids.

GEMMA

And you used a \$200,000 loan from your husband to open your business?

KEN

That money was paid back in full -

GEMMA

Mrs. Cline, you speak as though you've been stashed behind an ironing board for 25 years. But in fact your husband supported your career. How much does your company currently make a year?

MARGO

I don't know the exact number. About 400 grand. Sometimes less.

GEMMA

Well congratulations. That's probably ten times what you would have made as an art historian. Now. Do you know a man named Greg Price?

Margo's face clouds - caught off guard. She covers.

MARGO

Yes. He ran marketing for me.

GEMMA

Did you begin an intimate relationship with Mr. Price in 2013 while he was your employee?

Margo is panicked - unsure what to say. She looks at Ken -

GEMMA (CONT'D)

I'll remind you that lying in deposition is perjury. Same as a courtroom.

Margo is pissed - directs her rage at her husband;

MARGO

We were separated! You slept with half our congregation! I can't even show my face at church anymore!

GEMMA

Thank you for that, Mrs. Cline -

(CONTINUED)

MARGO
(still at Leo)
- I'm gonna pray for you so damn
hard -

GEMMA
Thank you, Mrs. Cline. I'll
consider that a "Yes." After that
separation, you and your husband
temporarily reconciled in February
2014, correct?

Margot nods, "So?"

GEMMA (CONT'D)
And I see here that Mr. Price
stopped working for you a month
later. Why was that?

MARGO
He wasn't meeting the company
standards, so he was let go.

GEMMA
To clarify. While separated from
your husband, you began a sexual
relationship with your employee,
then fired that same employee after
reconciling with your husband?

MARGO
No. Okay. I see what you're doing.
Nope. That is not how it happened.

GEMMA
Are you aware of Texas laws
regarding sexual harassment in the
workplace and wrongful termination?

MARGO
Bless your wretched heart you have
got to be kidding me -

GEMMA
Because I have a call in to Mr.
Price. I want to make sure he's
informed of his rights. You see,
when married people sleep with
their employees and then fire them -
those are some expensive lawsuits.
Much more expensive than the 5
million my client is offering you,
should you accept our settlement.

MARGO stares at her in seething, horrified silence.

KEN
I think we should break for today -

MARGO
What the hell is this? Blackmail?

(CONTINUED)

6 CONTINUED: (3)

6

Gemma smiles warmly.

GEMMA
Of course not. Blackmail is
illegal. This is a **threat**.

A moment on Gemma's smug, vicious smile before we cut to:

OPENING TITLES.

ACT ONE

7 INT. JAMES GOODMAN AND ASSOCIATES - RECEPTION AREA - DAY (D17)

A prestigious law firm, an opulent and intimidating place -
modern yet still Southern, high ceilings, shining floors.

Glowing from her triumphant deposition, Gemma shakes hands
with an ecstatic Leo at THE ELEVATORS. The elevator takes Leo
away, Gemma walks through the RECEPTION AREA. On a high.

GEMMA (V.O.)
People assume I don't believe in
love. But it isn't true. I'm full
of love stories. I've got more love
stories than I know what to do
with.

The RECEPTIONIST gives Gemma a nervous but respectful nod.

GEMMA (V.O.)
I just don't care for most of the
endings.

Gemma heads down a LONG HALLWAY flanked by FLOOR TO CEILING
WINDOWS - outside is DOWNTOWN DALLAS. A Southern Metropolis.

GEMMA (V.O.)
The ones that end well are usually
the short ones. Give anything
enough time and it'll fall apart.
You just have to be patient.

COLLEAGUES passing by greet Gemma politely yet coldly - she
may be good at her job, but that doesn't mean she's liked.

GEMMA (V.O.)
The only variable, for the most
part, is **recovery**.

CUT TO:

8 INT. JAMES GOODMAN AND ASSOCIATES - GEMMA'S OFFICE -
CONTINUOUS (D1)

8

Gemma paces behind her impressive desk, continues her lecture
to someone off camera. AN EPIC DEER HEAD MOUNTED ON THE WALL
BEHIND HER, grotesque. One of Gemma's hunting trophies.

(CONTINUED)

GEMMA (CONT'D)

So my question for you is simple,
Rose.

Reveal ROSE CHASTAIN, 30's, a meek, tearful housewife sitting across from Gemma. She looks tiny and delicate amidst the grand surroundings, and in comparison to Gemma.

GEMMA (CONT'D)

Do you want your husband to recover
from this divorce, or not?

ROSE

You know the answer to that, Ms.
Evon. There are lots of divorce
attorneys in Dallas. I wouldn't
have come to *you* if I wanted him to
recover.

GEMMA

That's why I'm confused. You come
here and tell me that despite
having hard evidence of your
husband's fraudulent, *criminal*
activity - you're "not sure" you
want to use it against him in
court. Now I'm a smart woman, but
you're gonna need to explain that
to me. The man stole over ten
million dollars from the
government.

ROSE

It just... doesn't seem to have
much to do with our marriage.

GEMMA

It might not have anything to do
with your marriage but it sure as
hell can have something to do with
your divorce.

A beat, Rose is miserable. Gemma doesn't soften.

GEMMA (CONT'D)

You don't get to keep him, Rose.
Except maybe the parts you rip out.

Silence. Giving in, Rose reaches into her bag and pulls out a
FOLDER. Hand shaking, she hands it to Gemma. Gemma smiles.

EXT. JAMES GOODMAN AND ASSOCIATES - PARKING LOT - DAY (D1) 9

KATE MATTHEWS (23, blonde sorority girl turned badly abused
assistant) hurries through the lot juggling coffee. She stops
as she sees-

-- Gemma's MERCEDES, the windshield covered with dirty
diapers and the words "GEMMA EVON IS A BITCH" written in
marker across the glass. KATE sighs sadly, continues inside.

10 INT. JAMES GOODMAN AND ASSOCIATES - GEMMA'S OFFICE - DAY (D10)

Gemma sits at her desk, on her COMPUTER she reads an ONLINE GOSSIP MAGAZINE, local and trashy. Filling the screen is a photo of a WEALTHY POWER COUPLE; TONY and ELIZABETH HAMILTON, with their THREE KIDS, BOBBIE (9) and CHLOE (16) and SAMANTHA (21). Headline reads "OIL BILLIONAIRE TONY HAMILTON SEPARATES FROM WIFE."

Gemma looks at the article - studying every detail. *

A KNOCK ON THE DOOR - Kate enters. Gemma doesn't look up as Kate speaks - nor does she notice when Kate pulls a RED HEART SHAPED CANDLE from her purse and sets it on the side table.

KATE

Morning! I got your coffee. And um, I think whoever's been putting dirty diapers on your car did it again.

Gemma looks up.

GEMMA

Why do you say that?

KATE

Because. They did it again.

Gemma sighs but continues with her papers.

GEMMA

You know where the cleaning supplies are. I need today to be seamless. Elizabeth Hamilton's in at twelve. I want you waiting by the elevators for her.

KATE

Why? *

GEMMA

Because I didn't give her name to reception. I don't want the other associates to know I'm meeting with her. If they hear the richest housewife in the state is here, they'll try to poach her. *

Kate lights the CANDLE - Gemma smells it, looks up. Beat.

GEMMA (CONT'D)

Kate. What is that?

KATE

Apple cinnamon pie spice candle. Makes it smell like Christmas. (beat) And it's shaped like a heart.

Gemma stares blankly.

(CONTINUED)

KATE (CONT'D)

Sorry.

Kate blows it out. Gemma returns to her work. Kate lingers.

KATE (CONT'D)

Um, also... Your sister called.

Gemma's face clouds. She was not expecting this.

GEMMA

Did it sound like an emergency?

KATE

It always sounds like an emergency.

GEMMA

I'll call her back tomorrow. Today is too important. Thanks.

Kate exits. Gemma's CELL rings. It says "OLIVER." She answers-

GEMMA (CONT'D)

Hey baby. What's up?

INTERCUT WITH:

EXT. DALLAS COUNTRY CLUB - GOLF COURSE - DAY (D1)

The most elite, "old money" country club in Dallas.

Driving a GOLF CART is Gemma's fiancé OLIVER WALSH, 30's; preppy, athletic, too handsome - it would be annoying if he weren't such a good guy. He's on his IPHONE - the cover boasts the DALLAS COWBOYS LOGO.

OLIVER

Just saying hi. I snuck out early this morning. You were tossing and turning all night, thought you were going to give me a black eye.

GEMMA

I had an espresso at dinner.

Oliver knows this is a lie, changes the subject.

OLIVER

You want to go to this charity luncheon on Saturday? It's for the pediatric wing of St. Martha's. My parents donate to them.

GEMMA

Who's hosting it?

OLIVER

It's for sick kids, Gemma. What does it matter who's hosting it?

(CONTINUED)

GEMMA
Relax, I was just asking. Let's go.
Sounds like a good thing to do.

OLIVER
I'm stopping by Kyle Reed's office
in a couple hours. Gonna slip him
my draft. Wish me luck.

GEMMA
What about Lerner Publishing?

OLIVER
Oh. Yeah. They uh - they passed.

Gemma tries her best, but she's bad at consolation;

GEMMA
Oh... Well, I'm sorry... but you
know, what's meant to happen...
(ughh like pulling teeth)
I really better go. I love you.

OLIVER
I love you too. A lot. Even though
you're really bad at pep talks.

Gemma cracks a smile.

GEMMA
I'll see you later.

Gemma hangs up. She refocuses on the PHOTO of the HAMILTON FAMILY. Her eyes fall again on the word "**Billionaire.**"

Suddenly ERIK CHEKOFSKY, 40's, bursts in; an associate at the firm with a jovial sloppiness about him - at least that's what he wants you to think. Nobody irritates Gemma more.

ERIK
Your adversaries are rising from
the dead.

GEMMA
Excuse me?

ERIK
Your old buddy, Luke Teller.

Erik chuckles and tosses a NEWSPAPER onto her desk. Open to a picture of DR. LUKE TELLER, late 30s, handsome but weary. Headline reads, "**LOCAL PHYSICIAN SELLS PRIVATE PRACTICE.**"

ERIK (CONT'D)
Poor fool can't catch a break.

Gemma glances at the paper - something flashes in her eyes.

ERIK (CONT'D)

I never congratulated you on that settlement. He's gonna have to sell his kids to pay that alimony.

Gemma covers whatever the strange flash (remorse?) was.

GEMMA

Guess it's lucky he'll only have access to his kids once a week.

Erik laughs heartily - annoying. Gemma's ready for him to go but he lingers - glances up at the DEER HEAD ON THE WALL.

ERIK

That's what? A ten point?

GEMMA

Twelve. There are two drop tines coming off the back. Can't see them from this angle.

ERIK

Nice. Rifle?

GEMMA

Muzzleloader.

ERIK

Right. So I'll stop all the tap dancing. The rumors true? You meeting with Tony Hamilton's wife later today?

*
*

Gemma's face ices briefly before she recovers. But Erik sees it - he smacks his hands together good naturedly, beaming.

ERIK (CONT'D)

You greedy little whore! What's her man worth anyway? Couple billion?

GEMMA

Something like that.

ERIK

Damn it. I love oil. How'd you pull that interview, anyway?

Gemma gives a nonchalant shrug. Pleased with herself.

ERIK (CONT'D)

Wasn't through your fiancé's family was it? They're friends of hers no?

Gemma's eyes narrow. Erik puts his hands up in surrender;

ERIK (CONT'D)

Don't mean anything by that. I'm a firm believer in nepotism. First job I ever got was flippin' burgers at my uncle's diner.

(CONTINUED)

He grins - it's unclear whether he knows that he's annoying her. But if so, he does a good job at seeming oblivious.

11 CONTINUED: (4)

11

ERIK (CONT'D)
Well. Congratulations. Gonna be a
good spring around here. For
everyone.

*

He exits cheerfully. Gemma contemplates something. Hmmmm.

Suddenly her CELL PHONE RINGS. The caller ID says JULES.
Gemma frowns - can't deal with it now. She hits IGNORE and
makes a decision - marches out of her office, on a mission-

12 INT. JAMES GOODMAN AND ASSOCIATES - JAMES GOODMAN'S OFFICE 12
DAY (D1)

JAMES GOODMAN late 40's - early 50's, head of the law firm, a
silver fox, sits at his desk. Always charming, sometimes
cruel.

Gemma charges in.

GEMMA
How did Erik know I was meeting
with Elizabeth Hamilton today?

JAMES
Good morning to you too, Gemma.

GEMMA
Don't change the subject.

JAMES
In case you've forgotten, we're a
team here.

*
*

Gemma lets out a bitter sigh.

JAMES (CONT'D)
"Team" is not a dirty word, Gemma.
Is there anything else?

A beat. There is something else.

GEMMA
Why is Erik in such a good mood? He
said something about having a "good
spring." It was ominous, and
frankly, it felt like a threat.

JAMES
Gemma. As much as I respect your
flair for analysis - we haven't
made a decision about partner yet.
I promise you'll know as soon as we
do. Mainly because of the eyes in
the back of your head.

GEMMA
You know I've earned this.

(CONTINUED)

JAMES

The other partners have known Erik a long time. They have strong relationships with him.

GEMMA

Is this because I'm a democrat?

JAMES

Don't be ridiculous. It's about your attitude. You make zero effort to get along with them. This is Texas. People appreciate the niceties. They don't expect you to be their best friend, but they expect you to act like it to their face.

(then)

And for Christ's sake, don't talk about being a Democrat.

GEMMA

You wouldn't say any of this to me if I were a man. And for the record, you're no nicer than I am. You just talk less.

JAMES

Maybe that's a good place to start.

He smiles, thinks he's being funny. She doesn't.

JAMES (CONT'D)

Look, Gemma. I understand you, because I still remember -

GEMMA

Don't.

He's hit a sore spot. She heads to the door, pissed.

JAMES

If you get Elizabeth Hamilton to sign with the firm, and you do to her husband what you did to that doctor - what's his name. Luke Teller, right?

(beat)

Do that to Tony Hamilton, and that's something the other partners won't be able to argue with.

She gives him one last look, then leaves.

INT. JAMES GOODMAN AND ASSOCIATES - GEMMA'S OFFICE -
MOMENTS LATER (D1)

Gemma enters, sits at her desk. Wheels spinning. Her phone buzzes, she looks, again it says "JULES." She silences it.

(CONTINUED)

13

CONTINUED:

13

She opens the bottom drawer of her desk - it's filled to the brim with BEEF JERKY PACKAGES. She stares at them, considering - then shuts the drawer. She closes her eyes.

GEMMA

This is yours.

14

INT. JAMES GOODMAN AND ASSOCIATES - CONFERENCE ROOM - DAY 14
(D1)

CLOSE on a perfectly polished set of FINGERNAILS drumming delicately on a COFFEE MUG. An EPIC DIAMOND RING.

Reveal ELIZABETH HAMILTON, 40's, a woman who does not like to be fucked with. Oklahoma accent. She sits across from Gemma.

ELIZABETH

You a born and raised Texas girl,
Ms. Evon?

GEMMA

More or less. And you?

ELIZABETH

I'm an Okie.

GEMMA

Tulsa?

ELIZABETH

I wish. You ever heard of a town
called Claremore?

GEMMA

No, I haven't.

ELIZABETH

Exactly. I met Tony at a wedding I
was waitressing at in Oklahoma
City. Our first date - first time
I'd ever eaten Sushi.

GEMMA

I usually advise against
reminiscing. Things tend to look
better in hindsight.

ELIZABETH

I got food poisoning. Crapped all
over his hotel bathroom for six
hours. Haven't eaten seafood since.

Elizabeth finishes her coffee. Gemma takes a beat, then;

GEMMA

Okay. So. Let's talk facts. I
understand your husband has
admitted to infidelity with a woman
named... Tamara Boyd?

(CONTINUED)

Gemma pulls out a GRAINY PHOTOGRAPH of TONY HAMILTON with TAMARA BOYD (20s). They're sitting in a PORSCHE, kissing. The photo is clearly taken by a hidden camera.

Elizabeth's eyes widen at the photograph.

GEMMA (CONT'D)
I've had a P.I. following your husband for the past month.

ELIZABETH
But we didn't even announce our separation until two weeks ago.

GEMMA
I keep my ear to the ground.

Elizabeth looks at Gemma, impressed, then back at the photo.

ELIZABETH
Taken right in the Neiman Marcus parking lot, it looks like. If that ain't tacky, I don't know what is.
(hands photo back)
Well. Tony already admitted to the cheating.

GEMMA
No, this is about other damages. Not only emotional, but physical. The car wreck you had this winter - I'm assuming the Xanax you were prescribed contributed to that accident. I'm also assuming you wouldn't have needed anti-anxiety pills were it not for the stress caused by your husband's betrayal. I understand you suffered whiplash. Are you still experiencing pain?

Elizabeth is trying to process - how does she know all this?

ELIZABETH
Well, it wasn't really that severe-

GEMMA
Are you still in pain, Mrs. Hamilton?

Beat. Elizabeth catches on -

ELIZABETH
Yes. I am.

GEMMA
I'm sorry to hear that. I have a doctor I'd like to examine you, he's worked with several of my clients.
(continues, on a roll)
Furthermore.
(MORE)

(CONTINUED)

GEMMA (CONT'D)

There was a fire in your home last spring that resulted in the death of your 8 year-old Cocker Spaniel named Princess Dianna. Correct?

Elizabeth nods, bewildered.

GEMMA (CONT'D)

You were away on vacation with your kids. Are you aware that Tamara Boyd was at the residence with your husband at the time of the fire?

Elizabeth looks shocked - Gemma hands PAPERS to Elizabeth -

GEMMA (CONT'D)

These are Ms. Boyd's medical records from Charity South ER. She was treated for smoke inhalation.

(leans in)

Woman to woman, your husband's conduct disgusts me. In my opinion, this is as much a personal injuries lawsuit as it is a divorce.

Silence. After a moment Elizabeth smirks slowly.

ELIZABETH

You know - my friends keep telling me not to get too "greedy." They think, you know, no matter how it turns out, I'm gonna get more than enough money. "Enough." That's the word I keep hearing.

GEMMA

There's a school of thought - I blame it on California - that tells people: "there's enough for everyone." It sounds nice, but I don't think it's true. Maybe there's enough for everyone to get what they **need**. But not what they want. In all of history, there's never been enough for that. And whose to say you shouldn't get everything you want?

A beat, Elizabeth smiles slowly.

ELIZABETH

I think we're going to get along real well, Ms. Evon.

Gemma smiles, she knows she's got her.

GEMMA

One last thing - custody. You have three children?

(CONTINUED)

ELIZABETH

The eldest is in college, but the other two are with me. They're crazy about their father. So I'm going with joint custody. For now.

GEMMA

Well, joint is always simpler. For what it's worth, no one knows better than we do that divorce is brutal. But we're going to make this process a lot easier for you.

ELIZABETH

I don't need it to be easy.

15

INT. JAMES GOODMAN AND ASSOCIATES - RECEPTION AREA - DAY (D-5)

Elizabeth's son BOBBIE HAMILTON, 9, sits in the reception area. He hears the voices of Gemma and Elizabeth approaching.

ELIZABETH

If my father were still alive, that bastard would be mounted in the front hall by now.

They arrive to Bobbie. He's heard all of this.

ELIZABETH (CONT'D)

Gemma, this is my youngest, Bobbie -

BOBBIE

Were you talking about dad just now? When you said "bastard"

ELIZABETH

Yes, monkey, but don't curse.

BOBBIE

You said it was okay if I was quoting you.

ELIZABETH

Did I? Okay.
(turns to Gemma)
Please tell Oliver I say hi. I've known his parents since he was baptized, nearly! That reminds me. Are you a Presbyterian?

Elizabeth's face is suddenly VERY SERIOUS. Gemma can't tell what the right answer is. She takes an uncertain guess.

GEMMA

...Yes?

Elizabeth beams - so does Gemma. Right answer.

(CONTINUED)

ELIZABETH

What a delight. My church is having our annual picnic next week. You and Oliver will have to join me!

GEMMA

That sounds - great.

ELIZABETH

Talk soon!

Bobbie and Elizabeth head to the elevators. Gemma notices a crumbled up PACKAGE OF PEANUT M&Ms on Bobbie's chair. She frowns in distaste - kids are gross - then smiles and waves.

A triumphant grin spreads across Gemma's face. She hurries excitedly down the hallway. She turns the corner -

- and bumps into JAMES as he exits his office. He stops.

JAMES

So. How was she?

GEMMA

Like we were made for each other.

Suddenly a 5 year old girl, MELI GOODMAN, rushes into frame (seemingly out of nowhere) and jumps into James's arms.

MELI

Daddy!!!

JAMES

Hey Meli!

TISH (O.S.)

Hi honey.

Reveal TISH GOODMAN (40s) - heading down the hall towards them; James's wife, a former soap actress turned trophy wife.

JAMES

Hey. You're just in time for lunch.

TISH stops to say hi to a PASSING ATTORNEY. GEMMA turns back to James (who is still holding Meli).

GEMMA

Tony Hamilton's net worth is 3.5 billion dollars.

JAMES

And that's yours for the taking.

*

She smiles: challenge accepted. She turns and heads down the hall. As she goes, Tish gives her a warm wave. Gemma returns the wave with a big smile.

(CONTINUED)

15 CONTINUED: (2)

15

Gemma walks down the hall, a new spring in her step. Her spirits are only slightly dampened when she glances out the window and sees IN THE PARKING LOT OUTSIDE:

Kate cleans Gemma's vandalized MERCEDES. The words "*Gemma Evon is a Bitch*" are being scrubbed off, with much effort.

Gemma wrinkles her nose slightly at the sight, before continuing into HER OFFICE -

16 INT. JAMES GOODMAN AND ASSOCIATES - GEMMA'S OFFICE - DAY - 16
CONTINUOUS (D1)

Gemma enters confidently, then jumps in shock when she sees -

Her sister JULES EVON, late 20s but dressed like she's 15, sits in Gemma's chair. She's pretty but unkempt. Something about her reminiscent of a lost puppy. She chews Gemma's BEEF JERKY. She grins at Gemma, her mouth full of meat.

JULES

Hey sis.

Gemma's face falls. This is her worst nightmare.

ACT TWO

17 INT. JAMES GOODMAN AND ASSOCIATES - GEMMA'S OFFICE - DAY (D-17)

Right where we left them - Gemma stares at Jules with a mix of horror and frustration. Jules eats the beef jerky happily.

JULES
It's so weird how you hoard this
crap.

GEMMA
What are you doing here, Jules?

JULES
Well, since you tell your secretary
to blatantly ignore my calls...
(stuffs Jerky in mouth)
I figured I'd have to get all up in
your face and what not.

Jules eyes a PHOTO ON THE WALL of YOUNG GEMMA with their MOTHER, MARY. Jules smiles, a glint of malice.

JULES (CONT'D)
Wow. That's so sentimental of you.

GEMMA
It's not sentimental. It's a
reminder. What are you doing here?

JULES
I thought maybe you could lift your
ban on me.

GEMMA
I don't have a ban on you.

JULES
You kinda do... I mean, you changed
your locks and confiscated my car.

GEMMA
It was never your car.

JULES
You tried to have me committed.

GEMMA
You tried to jump off a roof.

JULES
I wasn't going to jump off the damn
roof. I told you. I was just up
there.

GEMMA
Doing what??

(CONTINUED)

JULES
Freaking out? I don't know?

GEMMA
Look. Today is a very important day, so if you could speed this up and tell me what you need. Please.

Silence. Then, with gravity;

JULES
I need to stay with you for a bit.

GEMMA
Is this about a man?

JULES
No.

A beat. Then Gemma sighs. She was never going to say no.

GEMMA
Get a key from the receptionist. You can put your things in the guest room. And also? Do not ever show up at my office again.

JULES
I won't. I promise.

Beat. Jules heads to the door --

GEMMA
Jules.
(serious)
You alright?

Jules smiles, mock ignorance.

JULES
Yeah. What do you mean?

GEMMA
You know what I mean.

Jules grins, big.

JULES
I'm great. I'm being real good to myself.

Gemma studies her - doesn't believe her for a second. Gemma sits at her desk, back to work. Not another glance at Jules. Jules knows the conversation is over, leaves.

Gemma looks at the PHOTO ON THE WALL OF HER MOM. Something about it makes her stomach turn. She looks at her computer -

- it's still open to the FAMILY PHOTO OF THE HAMILTONS, from the online paper. Gemma stares at the seemingly happy family.

18 INT. ELIZABETH HAMILTON'S RANGE ROVER - DAY (D1) 18

Elizabeth drives, Bobbie in passenger. The car approaches a FANCY PREP SCHOOL. To Bobbie, it's hell.

BOBBIE
Can I please take the day off?

ELIZABETH
I already let you take the morning off. They won't believe me if I say the dentist lasted all day.

BOBBIE
Then say I got sick.

ELIZABETH
That's a lie.

BOBBIE
You already lied about the dentist.

ELIZABETH
And I feel bad. You pressured me.

BOBBIE
You wanted someone to have lunch with.

ELIZABETH
Back talk, Bobbie. I won't have it.

Bobbie looks towards the school miserably. Elizabeth softens.

ELIZABETH (CONT'D)
I'll let you take next Friday off.
Okay? You can have a long weekend.

He nods, slightly cheered. She kisses him. The car stops. BOBBY gets out - Elizabeth watches as he walks towards the entrance. He passes GROUPS OF KIDS, he's isolated among them.

Elizabeth watches him guiltily, glances at her wedding ring.

19 INT. GEMMA'S OFFICE - DAY - LITTLE LATER (D1) 19

Gemma works at her desk. Kate enters with PAPERS.

GEMMA
I need you to look up Tamara Boyd. Tony Hamilton's mistress. She's a cater waitress. Find out what catering company she works for and what upcoming events they have.

KATE
Of course. And Gemma, I'm sorry again about your sister.
(MORE)

(CONTINUED)

19

CONTINUED:

19

KATE (CONT'D)

I don't know how she managed to
sneak in here, but I had a very
stern word with the receptionist.

GEMMA

(sarcastic)

Which I'm sure was *terrifying* for
her.

Kate smiles politely, a bit defeated, and exits.

20

OMITTED

20

21

INT. GEMMA'S HOUSE - DAY (D1)

21

*

Gemma enters. Glances around. A TV plays loudly somewhere.

GEMMA

Baby?

She wanders to -

A22

INT. GEMMA'S HOUSE - OLIVER'S STUDY - DAY (D1)

A22

*

Oliver's man cave. He works at his laptop. In the other room
the TV BLARES - Oliver scowls, distracted. Gemma enters.

GEMMA

Hey baby.

Oliver gives her a look that says, "Really?" From the other
room we hear JULES'S LOUD LAUGHTER as she watches TV.

OLIVER

She's been blaring Project Runway
for three hours. The same episode,
on repeat.

(CONTINUED)

A22

CONTINUED:

A22

GEMMA

I'm sorry. I'm sure it's only for a few days.

OLIVER

Gem, she's your sister. I'm never gonna tell you to kick her out. I just want to make sure it's the best thing. You know how she... gets to you.

GEMMA

Trust me. I've got too much going on to let her mess it up. I'll talk to her, set some boundaries.

OLIVER

I met with Kyle Reed.
(beat)
About my draft?

GEMMA

Oh right! That's great.

OLIVER

He's gonna read and maybe pass it on.

GEMMA

Well fingers crossed.
(then)
I'm sorry. I had a long day.

He gives her a kiss. He heads towards the door, then stops.

OLIVER

The draft is good, you know. It's just really competitive out there - but the draft is good.

Her face softens - a flash of guilt. She goes to him sweetly, effusiveness isn't her strong suit, but she tries her best.

GEMMA

Hey... Of course I know that, baby.

The strain in her voice tells us that she *doesn't* know this. They kiss again. Sweet but forced.

22

INT. GEMMA'S HOUSE - LIVING ROOM - DAY (D1)

22 *

Gemma and Jules sit across from each other. The wide GLASS DOORS look out onto the backyard where Oliver exercises. Shirt off - toned, sweaty. Jules stares at him lustily.

JULES

Hello sir.

(CONTINUED)

GEMMA

You didn't answer my question.
Where are you working?

JULES

Can you believe you got Oliver
Walsh to propose to you? That's
some voodoo right there. He didn't
even know your name at SMU. You set
a wedding date finally?

GEMMA

We're not in a rush.

JULES

Oh my god. What's wrong with you? I
mean, I still don't believe that
man knows how to pump his own gas -
but he's so pretty it don't even
matter.

GEMMA

*Doesn't. "Doesn't even matter." And
you don't know what you're talking
about.*

Jules studies Gemma, trying to get under her skin.

JULES

I gotta admit though, it was a lot
sexier when he was playing
football. Too bad knee caps are so
important. Is his book any good?

GEMMA

I haven't read it yet. I'm sure
it's great.

Jules smirks, takes out some cigarettes.

JULES

Problem with you is, you never like
how anything looks up close.

Gemma meets her stare, gives a smile, thinly veiled cruelty;

GEMMA

Oliver is one of the kindest men
I've ever met. From the bottom of
my heart, I hope someday you find a
man who loves you like he loves me.

Jules gives a fake smile. They've played this game before.

JULES

(FUCK YOU)

That is so sweet of you, Gem.
Really damn sweet.

Gemma grabs the cigarette out of Jules's hand -

(CONTINUED)

GEMMA

Why are you homeless?

JULES

Because I was living at this place... and now I'm not anymore.

Silence. Gemma just stares her down. Jules sighs, continues;

JULES (CONT'D)

I was renting a room from this guy. Okay? But he got this big crush on me. So we started dating and stuff, but then I started feeling sort of suffocated. So I told him we should slow down, but he just couldn't handle it. So I left. He's like desperate to get me back.

GEMMA

Do you have a job?

JULES

I was waitressing, but I got kinda fired.

GEMMA

Why did they fire you?

JULES

They were jealous of me.

Gemma sighs.

JULES (CONT'D)

I'm not gonna be a problem this time, Gemma. I feel really good.

Gemma studies her, finally hands her back the cigarette. Jules takes it, grins.

23 INT. GEMMA'S HOUSE - MASTER BEDROOM - NIGHT (N1) 23

Hours later. Gemma lays awake beside a sleeping Oliver.

24 INT. GEMMA'S HOUSE - HALLWAY - NIGHT (N1) 24

Gemma walks carefully down the dark hall - **the sounds of PROJECT RUNWAY blare from the GUEST BEDROOM.** Tim Gunn's voice. Gemma gets close to the door - she hears the **muffled sounds of Jules's tearful voice, on the phone.** There is something disturbingly unstable, desperate in her voice.

JULES (O.S.)

Please. I still really love you. Just tell me what I need to do.

(beat)

That's not true, I just love you. Wait, please don't hang up, please-

(CONTINUED)

24 CONTINUED:

24

The sound of Jules begging disgusts and shakes Gemma - it's too familiar. Gemma hurries downstairs - fleeing the sound -

25 INT. GEMMA'S HOUSE - DOWNSTAIRS - NIGHT - CONTINUOUS (N1) 25 *

Impulsively, Gemma goes to the PHONE and dials a number. Someone picks up. Silence.

GEMMA

Come over.

A moment, then, James's voice.

JAMES (V.O.)

Why?

GEMMA

Because you want to.

She hangs up.

26 EXT. GEMMA'S HOUSE - NIGHT (N1)

26

A JAGUAR is parked a few houses down from Gemma's. Quietly, Gemma exits her house. She glances around - walks to the car. JAMES gets out of the car. They look at each other. Finally she kisses him. He resists slightly - barely.

JAMES

I thought we were being good now.

She opens the backseat of the car, climbs on top of him. They speak in between kisses as she unbuttons his pants.

GEMMA

Don't talk down to me like you did earlier.

JAMES

Be quiet.

GEMMA

I smiled at your wife today.

JAMES

What?

GEMMA

I smiled at your wife, and now I'm here with you.

JAMES

So what's your point?

GEMMA

You shouldn't feel sorry for me.

(CONTINUED)

26

CONTINUED:

26

He turns her over, rough, so he's on top. He reaches up her skirt, pulls off her underwear, holds her down by her neck.

JAMES

Tell me you want it.

GEMMA

Stop it.

JAMES

Tell me.

He grips her neck harder. Then, like a gasp for air -

GEMMA

I want it.

JAMES

Sweeter.

GEMMA

Please. Please, do whatever you want.

He fucks her, hard, his hand tight around her neck. Somewhere between hate and love. Good for both, as always, but cruel.

JAMES

Stop pretending you're in charge here.

27

INT. GEMMA'S HOUSE - MASTER BATHROOM - SAME NIGHT (N1)

27

Gemma showers. She rubs her neck - it's red and sore. She leans against the shower wall. Getting clean.

ACT THREE

28 INT. GEMMA'S HOUSE - KITCHEN - DAY (D2) 28 *

In COCKTAIL ATTIRE, Gemma stands at the COUNTER, her LAPTOP is open to a GOOGLE SEARCH OF TONY HAMILTON. She studies him.

Suddenly JULES pokes her head over her shoulder. Gemma jumps -

GEMMA
Don't sneak up like that!

Jules is focused on Gemma's LEFT HAND - her ENGAGEMENT RING.

JULES
That rock never does get old.

Jules takes Gemma's hand in hers - then turns Gemma's hand over to reveal A STRANGE SCAR ON GEMMA'S HAND. Nasty looking.

JULES (CONT'D)
You've always lied to me about where you got this scar.

GEMMA
It's a burn, Jules.

JULES
Yeah. I never believed that.

GEMMA
Just because you don't believe something don't make it a lie.

She frowns - realizes her mistake. Corrects herself quickly;

GEMMA (CONT'D)
Doesn't. Doesn't make it a lie.

Jules grins.

JULES
Careful.

Jules pours herself an EPIC BOWL OF CEREAL. Gemma remains occupied on her work. Jules stares at a TRIO OF DEER HEADS on the wall. Gemma's kills. Jules grimaces and looks away.

JULES (CONT'D)
Why you dressed so fancy?

GEMMA
I have a charity luncheon.

JULES
Oooh. Wanna get dinner later?
There's this new place I'm obsessed with.

(CONTINUED)

GEMMA

Uh - sure.

Silence. Finally Gemma realizes Jules is standing only two feet from her - staring at her, something is wrong.

JULES

Are you alright?

(beat)

Your makeup. You only did one eye.

GEMMA

What are you talking about?

Gemma looks in the WALL MIRROR - she has indeed only done makeup on one eye. The left is intricately and beautifully decorated - the right entirely naked. Gemma stares, confused.

Flustered, she grabs a SMALL MAKEUP BAG out of her purse. Gets out her mascara - but her hands are fumbling - jittery. Finally she stops. Takes a moment. Jules says nothing, just sits, continues eating her cereal. Uncomfortable silence.

29

INT. BROOK HOLLOW COUNTRY CLUB - CHARITY LUNCHEON - DAY (D2)⁹

Another elite country club in Dallas. A crowd of old-money Texans mingle; a sea of BROOKS BROTHERS and RALPH LAUREN.

Oliver makes small talk with TIM BRIGGS, 40's, conservative. Gemma is bored at Oliver's side.

OLIVER

Hey - congratulations on the merger. How are you celebrating?

TIM

Well, I'm surprising Beth with this-

On his IPHONE, Tim pulls up a picture of a NEW JAGUAR.

TIM (CONT'D)

Gonna leave it in the driveway with a big ribbon and a sign that says, "I couldn't have done any of it without you."

GEMMA

"I couldn't have done any of it without you." Huh.

TIM

You don't like it?

GEMMA

It's sweet. Just not the kind of thing I would put in writing.

Tim frowns - not understanding. Oliver grabs her by the arm.

(CONTINUED)

OLIVER

Honey, I see my friend. See you in a bit, Tim.

Tim nods bye as Oliver pulls a confused Gemma away -

OLIVER (CONT'D)

You have to stop giving divorce advice to happily married couples.

GEMMA

Please. His wife has been sleeping with their daughter's tennis coach for nearly a year.

OLIVER

I'm choosing to ignore that information and I'm not going to ask how you know it.

Suddenly Oliver stops - his eyes widen as he sees --

-- LUKE TELLER, the doctor from the newspaper - who Gemma ruined.

OLIVER (CONT'D)

Damn it. Luke Teller.

Gemma looks - sees Luke too. She turns away - startled -

OLIVER (CONT'D)

Want to leave?

GEMMA

It's fine.

It's clearly not fine. She downs her glass of wine hurriedly.

30

INT. CHARITY LUNCHEON - BATHROOM - DAY (D2)

30

Gemma checks her eye makeup in the mirror. It's perfect.

31

INT. CHARITY LUNCHEON - CONTINUOUS (D2)

31

Gemma exits the bathroom. She hears a voice behind her -

LUKE (O.S.)

Gemma.

Gemma turns - sees Luke. They stare at each other. A lot of history there.

GEMMA

Hi Luke.

LUKE

What are you doing here?

(CONTINUED)

GEMMA

I was invited. What about you?

LUKE

I work in St. Martha's ER now. I sold my practice.

GEMMA

I heard.

(glances around, looking
for an out)

So. How have you been?

He laughs. Gemma regrets the question immediately.

LUKE

You have a lot of nerve asking me that.

GEMMA

I was just being polite. You don't have to answer.

LUKE

No, no, let me think... Between being forced out of my house, having my reputation ruined... the highlight though, I have to say, is seeing my kids once a week. Four days a month I get with them.

GEMMA

It was business, Luke. My job.

LUKE

Claire was never going to sue for full custody until she hired you. You think I don't know that was your idea? Why? To get a better settlement?

Gemma starts to walk away - his voice stops her.

LUKE (CONT'D)

You and I were friends.

(beat)

I used to think you were so smart when we were kids. I thought you could do anything. But now when I look at you, I just see a screwed up girl from the trailer park with too much to prove.

A beat, he comes closer to her, in a low voice;

LUKE (CONT'D)

You still have to sleep with the lights on?

Gemma pulls back as if she were burned. She hurries off into the crowd. Now alone, Luke sighs - conflicted.

32

INT. DALLAS RESTAURANT - NIGHT (N2)

32

That evening. Gemma and Jules enter. Jules is dressed up - skimpy dress, big hair, lots of makeup. She glances around - on the lookout for something. Gemma's mind is elsewhere.

Jules heads towards the bar - Gemma follows.

JULES

I like eating at the bar. More social.

Jules keeps glancing around. Gemma notices, looks around too.

GEMMA

Do you come here a lot?

Jules shrugs. They sit at the BAR. The BARTENDER hands them a MENU. But Jules isn't looking at the menu - she is focused on someone across the room. Gemma follows Jules's gaze, sees -

- RICK BREAM, 30's, the restaurant manager, staring at Jules as he speaks angrily to the HOSTESS; clearly discussing Jules.

GEMMA (CONT'D)

Jules. Who is that man?

JULES

Huh?

As Rick heads to them, Gemma shakes her head - realizing -

GEMMA

Jules. Why are we here?

Rick arrives.

RICK

What the hell are you doing?

JULES

Uh, having a drink with my sister?

RICK

You seriously need to stop this.

GEMMA

Jules. Let's go.

JULES

(ignoring Gemma)
Come on Rick. Why don't you just calm down and have a drink with us?

RICK

I have told you - stop calling me. Stop driving by my place. Now you show up at my restaurant -

(CONTINUED)

JULES
I think you're kinda overreacting-

(CONTINUED)

32

CONTINUED: (2)

32

GEMMA

Jules. Let's leave.

RICK

You're her sister? She needs some help. Like serious, expensive help.

JULES

Screw you. I only came here 'cause I was craving the calamari-

RICK

I'm going to call security -

GEMMA

We're leaving.

Gemma grabs Jules by the arm, pulling her to the door. People are now watching. Jules is bright red, embarrassed.

RICK

I'm not interested. Stop making a fool of yourself.

Gemma has pulled Jules outside then turns - walks back to Rick-

GEMMA

Hey. I don't know who you are, but don't let this inflate your ego. You're not special. She does this with anyone who's mean enough to her.

Gemma exits.

33

INT. GEMMA'S CAR - NIGHT (N2)

33

Silence. Jules rides passenger, embarrassed, sullen. Finally -

JULES

He was obsessed with me at one point. He was like fiending for me.
(beat)
I just thought maybe... if he saw me out, having a good time... I spent like 200 bucks on this dress.

GEMMA

I don't understand why you do this.

JULES

I wouldn't expect you to.
(silence)
Nobody loves me.

GEMMA

That's not true.

JULES

You don't count. I mean, nobody that isn't obligated to love me.

(CONTINUED)

GEMMA
Nobody is obligated to love you.

JULES
Family is.

GEMMA
No. Family is obligated to help you. Save you if you need saving and if you haven't burned through all your chances. But there's not a damn person who's obligated to love you.

Silence.

JULES
I let him do some weird things to me.

Gemma looks at her. Jules smiles, enjoys the attention.

JULES (CONT'D)
Some rough stuff. And he liked watching me with other guys.

Jules laughs at Gemma's disturbed expression -

JULES (CONT'D)
Is that bad?

Gemma says nothing.

JULES (CONT'D)
I let them film it once.

Jules covers her mouth - really laughing hard now.

JULES (CONT'D)
I know, it's so bad.

Finally Jules's laughter subsides. Beat.

GEMMA
I swear to God, if there's some weird footage of you out there -

JULES
No.

GEMMA
Get rid of it.

JULES
You're scared I'm gonna end up like Mom.

Gemma turns to her, suddenly harsh -

(CONTINUED)

33

33

GEMMA
You are nothing like our mother. Do
you understand?

Jules nods, a little scared of her. Silence as they drive.

JULES
I can't stop thinking about him.

34

INT. GEMMA'S HOUSE - MASTER BEDROOM - THAT EVENING (N2) 34

Gemma stares out the window. Lost in thought. Oliver comes up behind her with a GLASS OF WHISKEY. She takes the glass gratefully, drinks. He kisses the back of her neck, she smiles. Enjoying it.

Suddenly her cell rings, breaking the moment. She looks, caller ID says ROSE CHASTAIN. She answers. Oliver sighs disappointedly; he's lost her.

GEMMA
Hello?

INTERCUT WITH:

35

INT. ROSE CHASTAIN'S HOME - CONTINUOUS (N2) 35

Rose, Gemma's meek client from Act One, sits on the floor, crying. The room around her is strangely empty of furniture.

ROSE
Gemma - he took all the furniture.
He just showed up with a truck -

GEMMA
Rose. Calm down. Are you at home?

36

INT. ROSE CHASTAIN'S HOME - BACK ROOM - NIGHT (N2) 36 *

Gemma sits with a weepy Rose in an otherwise empty room.

GEMMA
It's a pathetic attempt at
intimidation. He knows all the dirt
you have on him, and he's scared.

ROSE
Seeing him today got me thinking.
The deposition next week. Do I have
to be there? I mean, would it hurt
our case if you went without me?

GEMMA
Well, no...

(CONTINUED)

ROSE

Then, if it's okay, I think I'd rather you do it without me there.

Beat. Gemma studies her, she is sympathetic but careful.

GEMMA

Why are you scared of him?

ROSE

It's hard to explain to someone like you. He makes me - weak. It's humiliating.

Beat. Gemma speaks kindly, genuine. This isn't for her.

GEMMA

You know what's humiliating? Being such a small man, that you have to bully your wife into silence. Look. If you don't want to go to the deposition - I swear I will go and I will nail his ass anyway. But if it's weakness you're worried about, then you need to be there. You need to look him in the face while I call him out on everything thing he's done. You don't need to stoop to his level, but you do need to show up. And Rose? It's gonna feel good.

Rose lets this sink in, feeling slightly encouraged.

ROSE

I don't want to fight with him.

GEMMA

You don't have to. That's my job.

Gemma smiles, Rose laughs through tears, lightening up. Then;

ROSE

You think you can make him cry?

Gemma smiles wider.

GEMMA

Oh yeah.

Jules sleeps on the couch with the TV on, food wrappers lay around her; her solitary mess tarnishing the pristine room.

Gemma enters, turns the TV off. She stares at Jules, eerie in the dark.

38 INT. GEMMA'S HOUSE - MASTER BEDROOM - THAT NIGHT (N2) 38

Oliver sleeps in bed. Gemma gets under the covers. She lays in the dark for a moment, unsettled by the day's events. She stares at the BEDSIDE LAMP; it's off. She wants to turn it on, but resists. She turns over in bed, suddenly she sees:

YOUNG JULES, 3 years old, standing by the bed, in filthy clothes, sucking anxiously on her fingers. Terrified eyes.

YOUNG JULES
Gemma. Do we live here now?

GEMMA sits up slowly, staring, frightened by the vision.

YOUNG JULES (CONT'D)
I'm hungry.

GEMMA
(breathless)
I'll find you something, I promise.

CUT TO:

GEMMA shoots up in bed - IT WAS A NIGHTMARE. She quickly TURNS THE BEDSIDE LAMP LIGHT ON. The room is empty except for herself and Oliver. She steadies her breath, the glow of the lamp harsh on her face.

BLACK OUT.

ACT FOUR

39 INT. JAMES GOODMAN AND ASSOCIATES - RECEPTION AREA - DAY(D3)⁹
Kate paces nervously. Gemma enters. Kate rushes to her.

KATE
Mrs. Hamilton was early. She's in
the conference room. With Erik.

Gemma's eyes widen - she takes off down the hall in a hurry -

40 INT. JAMES GOODMAN AND ASSOCIATES - CONFERENCE ROOM - DAY(D3)⁹
Erik sits with Elizabeth. Gemma enters.

GEMMA
Morning Elizabeth. And Erik, I
didn't know you were joining us.

ERIK
Liz asked me to come lend a hand.

ELIZABETH
We ran into each other over the
weekend, Erik happened to attend
Sunday service at my church.

ERIK
You know, I just can't stop
thinking about how moving Pastor
Neil's sermon was. *

Seething, Gemma flips through papers, tries to gather herself-

GEMMA
I see. So I believe you wanted to
discuss custody today... You've
agreed on joint custody, yes?

ERIK
Liz changed her mind. She wants to
sue for full custody now. *

GEMMA
So you've discussed this already?

Gemma shifts uncomfortably - Luke's words ring in her head. *

GEMMA (CONT'D)
We would have to prove that Tony is
an unfit parent. I just want to
impress upon you... custody battles
bring out the worst in people. *

(CONTINUED)

ELIZABETH

I don't want to share anything with
that man. Not my bed, not my bank
accounts, and not my kids.

(CONTINUED)

40 CONTINUED: (2)

40

Gemma starts to respond, but Erik interrupts her -

ERIK

We're here to follow your lead.
Whatever you want. That's our job.

Erik winks at her. Gemma clenches her jaw, forces a cooperative smile.

41 OMITTED

41

42 EXT. DALLAS NEIGHBORHOOD - NIGHT (N3)

42

*

Jules sits in her CAR, outside an APARTMENT BUILDING. She's waiting for someone, trying not to be seen. Suddenly RICK exits the BUILDING. Jules lowers herself in her seat. She goes pale as she sees a GIRL, 20s, with Rick. They kiss. Jules watches them go to his car. They drive off.

Jules opens the car door and vomits into the street. She gets out. Crying, she approaches the building. She pulls a KEY from her pocket. She takes a breathe, then unlocks the door.

43 INT. RICK'S APARTMENT - NIGHT (N3)

43

*

Bachelor pad. Jules enters. She sees a BRA on the sofa. She glares. She spots the computer - goes to it, sits. She opens IPHOTO. She scrolls through the PHOTOSTREAM. Photos of Rick, with friends. She searches: no trace of Jules.

She opens an ALBUM, her eyes widen - several STORED VIDEOS, each with different girls. Finally, Jules finds one with her own face staring at the camera. She presses play: **IN THE VIDEO: Jules is in lingerie, undressing.**

Jules stops the video. DELETES IT. She stands, about to go, then stops. She sits back down, scrolling through the other videos. Girl after girl. Jules gets sicker with each one. Suddenly Jules gets an idea. She goes to RICK'S FACEBOOK. Impulsively, Jules copies SEVERAL VIDEOS. She posts them on his TIMELINE. She stares at the screen, laughing, delirious and unwell. She hurries out of the apartment.

44 INT. HAMILTON MANSION - BOBBIE'S BEDROOM - NIGHT (N3)

44

Bobbie watches TV in bed. He hears the doorbell ring downstairs. Several moments, then his mother's angry voice --

ELIZABETH (O.S.)

What the hell are you doing here?

45 INT. HAMILTON MANSION - FRONT HALL - CONTINUOUS (N3) 45

A MASSIVE HOME - too enormous. Elizabeth stands at the open door - outside is her husband, TONY HAMILTON, 50's, handsome and formidable but currently exhausted. He's had enough.

TONY

I just want to see the kids. Don't use them to hurt me. It's pathetic.

ELIZABETH

I'm pathetic?? If you cared about our kids you would've shown some loyalty to their mother! We're a package deal!

46 INT. HAMILTON MANSION - BOBBIE'S BEDROOM - CONTINUOUS (N3) 46

Bobbie listens to the fight below. He gets up, exits his room-

47 INT. HAMILTON MANSION - CHLOE'S BEDROOM - CONTINUOUS (N3) 47

Bedroom of Bobbie's sister CHLOE; 16 going on 35. On her phone. The FIGHT rages below. Bobbie opens the door uninvited-

CHLOE

I'm on the phone! Privacy??

48 INT. HAMILTON MANSION - UPSTAIRS HALLWAY - CONTINUOUS (N3) 48

Bobbie closes his sister's door and leans against the wall. Downstairs he hears his mom and dad screaming violently.

49 INT. DALLAS BAR - NIGHT (N3) 49

Gemma and James sit at a bar. Gemma is drunk, angry.

GEMMA

Erik is trying to undermine me. Why won't you stand up for me on this?

JAMES

I can't help it if Elizabeth likes him. Erik gets along with people. Do you remember what you said to me your first day of Law School?

GEMMA

I was on scholarship and you were my professor. I would have said anything to impress you.

JAMES

You said you didn't care if people liked you. And I think - maybe it's time to start.

(CONTINUED)

49 CONTINUED:

49

Gemma stands, heads to the door angrily - James follows her.

50 I/E. JAMES' CAR - NIGHT - MOMENTS LATER (N3)

50

Gemma sits passenger - James drives. She's drunk.

GEMMA

You're so afraid to play favorites
at the firm that you give me half
the respect you give anyone else.

JAMES

Gemma, if you don't want to share
Hamilton, then that's in your
hands. You need to show her that
you're indispensable. That you can
give her something Erik can't.

Silence.

GEMMA

You know that saying "When someone
shows you who they are, believe
them the first time?" We both
should've followed that advice when
it came to each other. You wanted
me to be sweeter. And I wanted you
to be honest.

JAMES

There are a lot of people who could
call me a liar, but you can't. You
know how many people I lie to so I
can be close to you? You're the
only person who knows everything.

GEMMA

You could stop all the lying. If
you wanted to. We both could.

She looks at him - vulnerable, seeking. He knows what she's
asking but doesn't respond. She sighs, looks forward again as
he TURNS A CORNER - her eyes widen as she sees -

- a DEER, huge antlers, standing in the middle of the road.
Frozen in the headlights, staring at them. She SCREAMS.

James swerves too late - the deer SLAMS INTO THE WINDSHIELD -
broken glass mixed with blood. They come to a SCREECHING
HALT. They're both panting;

JAMES

Christ! Are you okay?

She nods. He gets out of the car. Gemma gets out as well -

51 EXT. SIDE OF THE ROAD - NIGHT - CONTINUOUS (N3) 51

Gemma and James both walk to the smashed front of the car. The DEER lies on the ground - dying but not quite dead - its eyes are wide open in terror, breathing heavily, in pain.

Gemma kneels, reaches a hand out - the deer jerks back in fear, a small smattering of blood brushes on Gemma's hand. She jumps back, impulsively wiping the blood on her blouse.

Gemma stares at the dying deer.

CUT TO BLACK.

ACT FIVE

52 INT. GEMMA'S HOUSE - FRONT HALLWAY - NIGHT (N3) 52

That night. Gemma enters, her COAT COVERS HER BLOODY OUTFIT UNDERNEATH. Exhausted, she makes her way quietly towards -

53 INT. GEMMA'S HOUSE - LIVING ROOM - NIGHT - CONTINUOUS (N3) 53 *

Oliver sits at the table, drinking whiskey, a little drunk. Gemma enters - surprised to catch him like this, and vice versa. A silent moment, then:

OLIVER
You've got a funny look.

GEMMA
So do you.

OLIVER
Where've you been all night?

GEMMA
At the office.

The DOORBELL RINGS. They look at each other - that's strange.

54 INT. GEMMA'S HOUSE - FRONT HALLWAY - NIGHT - CONTINUOUS 54
(N3)

Gemma opens the door - it's Bobbie. Gemma stares, startled.

GEMMA
Billy -

BOBBIE
Bobbie.

GEMMA
What are you doing here?

BOBBIE
I needed to talk to you.

GEMMA
Do your parents know you're here?

He shakes his head No.

BOBBIE
I Uber'd. Please don't tell them.

GEMMA
I think we should call your mom.

(CONTINUED)

BOBBIE

No! Please! If you're our lawyer,
don't you have to keep this secret?

GEMMA

I'm your mother's lawyer. Your
parents would be worried sick if
they knew you were out by yourself.
Frankly, I'm not sure why you
thought this was a good idea.

Bobbie looks at the ground miserably -

BOBBIE

Okay. I'm really sorry.

Bobbie starts to leave. Gemma watches him, torn between deep
annoyance and a slight twinge of guilt. She sighs.

GEMMA

What did you need to talk about?

BOBBIE

Are you going to tell my mom?

GEMMA

Bobbie, I've had a long day. So if
you have something to tell me, you
need to get to it.

Beat. Bobbie contemplates. Then;

BOBBIE

I know my mom wants full custody of
me. But I was wondering if... maybe
you could talk her out of it. My
dad's my best friend.

Silence. Gemma feels terribly, but is stuck.

GEMMA

I think this is a conversation for
you and your mom.

BOBBIE

I can't talk to her. She hates him.
She'll listen to you. Please? It's
not fair. He won't be ok without
me. He's already not okay.

Beat. Gemma frowns - this might be important.

GEMMA

What do you mean? In what way is
your father not okay?

*Around the corner in the ADJACENT ROOM we see Oliver standing
silently - unseen but listening to the entire interaction.*

Back on Gemma and Bobbie. Bobbie is unsure if he's said too
much. Gemma pushes, softening.

(CONTINUED)

GEMMA (CONT'D)

Bobbie. You can tell me whatever you need to tell me. Okay?

Bobbie stares at her nervously.

BOBBIE

You promise you won't tell?

GEMMA

I promise.

Silence. Then, as if he's kept this bottled up for too long;

BOBBIE

A couple months ago I was at my house with my dad. And these men showed up. My dad told them to go away but they wouldn't. They hit him, and they kept saying he messed up and he was going to be in trouble. They broke some stuff. I promised my dad I wouldn't tell.

Gemma tries to remain calm - letting this sink in.

GEMMA

Okay. Let's start from the beginning. Do you know why these men were angry with your dad?

Bobbie shakes his head no, he doesn't know.

BOBBIE

Please don't tell. I swore I wouldn't.

GEMMA

I'm not going to tell. But I need to ask you a few more questions. Ok? I won't repeat this. I promise.

Bobbie nods, almost grateful.

55 OMITTED

55

56 INT. GEMMA'S HOUSE - KITCHEN - NIGHT (N3)

56

A few minutes later. Gemma enters. She pauses, torn. She gets out her cellphone and goes to ELIZABETH'S NUMBER. She debates for a moment; tell Elizabeth or not? Finally, putting any guilt aside, she gives in and dials. She gets ELIZABETH'S VOICEMAIL.

GEMMA

Hi Elizabeth. I was wondering if we could meet tomorrow. There's been a new development. Don't worry. Only good things. Give me a call back.

(CONTINUED)

She hangs up.

OLIVER (O.S.)
You really know how to make a
promise ring true.

Gemma turns to see Oliver in the doorway, watching her. Gemma looks guilty.

OLIVER (CONT'D)
That kid trusted you.

GEMMA
You have no idea the competition
I'm facing with this case.
(kind, exhausted)
Can we just go to bed? Please? I
think you're drunk, baby.

OLIVER
You and I both smell like liquor
tonight.

A hostile silence. Fueled by alcohol for both. Finally he heads to the door -

OLIVER (CONT'D)
Let's leave this for tonight.

GEMMA
Wait.

She grabs him - pulls him close. Her form of an apology. He pulls back, stares at her. Finally she kisses him. They kiss for several moments - heat building. It is sweet, apologetic kissing. Guilty kissing. Then Gemma says softly;

GEMMA (CONT'D)
If you're mad at me, it's okay. You
don't need to be nice. You'll feel
better if you're not.

She goes back in for another kiss, but Oliver pulls away - looks at her, disturbed. The moment is ruined. Silence, then;

OLIVER
I'll be back in a bit. Get some
rest.

He grabs his jacket and heads to the door and then stops - looks at her.

OLIVER (CONT'D)
I love you. But I need you to be
better.

He leaves her alone. She hears the FRONT DOOR CLOSE.

She rubs her temples - head throbbing. Slowly, she removes her coat, looks down at the DEER'S BLOOD streaked across her blouse. She stares at the blood.

(CONTINUED)

56 CONTINUED: (2)

56

She unbuttons her blouse, takes it off. She walks to the TRASH CAN and throws it in. She throws a few PAPER TOWELS on top.

She continues undressing as she walks through the house to -

57 INT. GEMMA'S HOUSE - HALLWAY - NIGHT - CONTINUOUS (N3) 57

Stripping down to underwear, Gemma approaches JULES'S ROOM.

58 INT. GEMMA'S HOUSE - GUEST BEDROOM - NIGHT - CONTINUOUS (N3) 58

Jules sleeps in bed.

The door opens and Gemma tip toes to the bed, climbs in beside Jules. As she turns the bedside lamp on, Jules wakes, groggily -

GEMMA

It's just me. Go back to sleep.

Jules frowns, sleepy. Somewhere between dreaming and waking-

JULES

I had the weirdest dream. I was screaming all these desperate words at slamming doors.

Jules studies Gemma's face a moment longer - groggy.

JULES (CONT'D)

Wow. You looked so familiar for a second.

Jules settles into her pillow. She wraps her arms around Gemma. Gemma closes her eyes.

BLACKOUT TO:

59 INT. DARK ROOM - FLASHBACK (FB2) 59

PITCH BLACK. We see nothing but hear FRIGHTENED WHIMPERING.

YOUNG GEMMA (O.S.)

Be quiet! You have to be quiet!

Suddenly we see YOUNG GEMMA, age 10, - holding a terrified JULES, 3. They're in a small, dark space - hiding from something. Jules struggles, trying to scream, Gemma holds her, trying to keep her quiet. Gemma covers Jules's mouth with her hand.

Jules BITES DOWN ON GEMMA'S HAND - blood gushes from Gemma's hand but she doesn't give in. Gemma holds her grip tight despite Jules's angry teeth. This is where Gemma got her scar on her hand, Jules was too young to remember.

(CONTINUED)

59

CONTINUED:

59

Tears stream down Gemma's face as she holds Jules's mouth -

CUT TO:

60

INT. GEMMA'S HOUSE - GUEST BEDROOM - EARLY MORNING (D4) 60

Gemma shoots up in bed from the nightmare, out of breath. The sun has only barely begun to rise. Jules sleeps beside her.

As Gemma lays back down she looks at her hand - the scar right next to her engagement ring. As we close on her face, Moby's cover of the Elvis classic "RUN ON" begins, and we -

BLACKOUT.

END OF EPISODE.