



MELROSE PLACE

"Melrose Is Like A Box of Chocolates..."

Episode 2 - Production #2395095

Written By

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Directed by: Charles Correll

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MELROSE PLACE

"Melrose Is Like A Box Of Chocolates"

CAST

SYDNEY ANDREWS

BILLY CAMPBELL

MATT FIELDING

JAKE HANSON

MICHAEL MANCINI

JANE MANCINI

ALISON PARKER

JOBETH REYNOLDS

KIMBERLY SHAW

AMANDA WOODWARD

HAYLEY ARMSTRONG

BROOKE ARMSTRONG

PETER BURNS

PAUL GRAHAM

CALVIN HOBBS

ALYCIA BARNETT

REAL ESTATE AGENT

RICHARD HART

JOHN HIMMEL

DR. RALPH ETTLINGER

MELROSE PLACE

"Melrose Is Like A Box Of Chocolates"

LOCATIONS

EXTERIORS:

MELROSE PLACE COURTYARD
ARMSTRONG ESTATE - TENNIS COURT
MATT'S LAWYER'S OFFICE
BEVERLY HILLS MEDICAL BUILDING
MACKENZIE HART DESIGNS

INTERIORS:

JANE'S APARTMENT - BATHROOM/LIVING ROOM
SYDNEY'S APARTMENT - BATHROOM
WILSHIRE MEMORIAL - PSYCH WARD/KIMBERLY'S ROOM/CAFETERIA/
PSYCHIATRIST'S OFFICE/CORRIDOR/HOBB'S OFFICE
D & D ADVERTISING - BULLPEN/AMANDA'S OFFICE/CONFERENCE
ROOM/CORRIDOR/RECEPTION AREA
MATT'S LAWYER'S OFFICE
BEVERLY HILLS DOCTOR'S OFFICE - MICHAEL & PETER'S OUTER
OFFICE
BILLY'S APARTMENT - BEDROOM/LIVING ROOM
ARMSTRONG MANSION - LIBRARY
SHOOTERS - JAKE'S OFFICE
RICHARD'S HOUSE
JO'S APARTMENT
PAUL'S BEDROOM

MELROSE PLACE

"Melrose is Like a Box of Chocolates..."

PROLOGUE

FADE IN:

1 INT. JANE'S APARTMENT - DAY DAY ONE 1

Jane is making breakfast for two, as the DOORBELL RINGS. She wipes her hands on a towel, then calls out as she crosses to answer it --

JANE

Alison, breakfast is ready.

Jane opens the door to BILLY, surprised to see him --

JANE

Billy.

BILLY

Hi -- I was on my way to work, thought I'd check on Alison.

JANE

Well, she's doing okay. Coping.

BILLY

That's good. I'd like to talk to her.

Jane hesitates, running interference. He presses.

BILLY

C'mon. Just let me in.

Just then ALISON appears, playing the part of the pitiable young blind woman to the hilt.

ALISON

No, don't.

(then, to Billy)

Billy, I haven't changed my mind. I want you to leave me alone.

Billy's thrown by the coldness in her voice --

BILLY

Alison, we're friends. I care about you.

ALISON

You have a wife, Billy. Try caring about her... Anyway, I'm going to be fine. Because I would rather spend the rest of my life in the dark, than have to see you with Brooke.

(CONTINUED)

1 CONTINUED:

1

Jane stifles a reaction, aware that Alison's blindness is only temporary. Stung by Alison's rebuff and feeling guilty, he looks to Jane for support, but doesn't get it.

BILLY

Okay, I'll go. For now. But Alison, I'll always care about you... whether you like it or not.

And Billy exits. Jane closes the door and turns to Alison.

JANE

That was quite a speech. When do you plan on telling Billy your blindness is only temporary?

ALISON

It's really none of his business.

Jane's face breaks out in a grin.

JANE

I know what you're up to, Alison. And I gotta tell you, the way you're manipulating poor Billy is inspired.

ALISON

I don't know what you're talking about.

She starts toward the kitchen. Jane takes her arm and guides her over to the table and into a chair.

JANE

You're playing your pity card. Pushing Billy away with one hand, while drawing him in with the other.

She takes Alison's hand, shows her where her food is.

JANE

Oatmeal's at twelve o'clock... juice... coffee... silverware's at three.

ALISON

Thanks.

As they start to eat --

ALISON

Jane... I'm not manipulating Billy. It's just... Well, I'm sick and tired of not getting what I want.

(CONTINUED)

JANE

Tell me about it. For years, I watched Michael, and Sydney, and Amanda get everything their little hearts desired because they didn't care how low they had to sink or who they had to hurt. But like you, I finally wised up.

(beat)

So what do you want, besides Billy?

Alison smiles, takes a moment to consider.

ALISON

Well... I sort of want my old job back.

JANE

Then go for it. Demand that Amanda hire you back.

ALISON

Jane, I can't even button my blouse. How can I design an ad campaign?

JANE

To hell with the blindness. You're good at what you do.

ALISON

I don't know.

JANE

Sure you do. And you're going to promise me -- no, we'll promise each other -- that from now on, we look out for number one. Promise?

Jane reaches across the table and takes Alison's hand.

JANE

Thelma and Louise forever.

ALISON

(beat)

Okay. But no driving off cliffs.

Off their exchange of conspiratorial grins.

FADE OUT.

END OF PROLOGUE

ACT ONE

FADE IN:

2 EXT. MELROSE PLACE COURTYARD - DAY 2

The blown out sections of the building are now boarded up. The remaining units, although smoke damaged from the fire, seem to be coming back to life.

3 INT. SYDNEY'S APARTMENT - KITCHEN - DAY 3

O.S. SYDNEY sings in the shower. Amanda, dressed in pajamas and downing a cup of coffee, checks the clock -- it's after eight. She shakes her head, marches down the hall and pounds on the closed bathroom door.

AMANDA

Hurry it up. I'm going to be late.

No reply. After an impatient beat, Amanda throws open the door --

4 INT. SYDNEY'S BATHROOM - DAY 4

Steamier than a wet sauna. The shower still running. Sydney still in it.

AMANDA

Sydney, you've been in that damn shower for twenty minutes. I've got a nine o'clock meeting.

Sydney pokes her wet head out from behind the curtain.

SYDNEY

Just can't get the 'ol motor running in the morning without a hot shower.

(beat)

And while were on the subject, I've been thinking, I should really get first dibs on the phone, the TV, and the bathroom. After all, it is my apartment.

Amanda reaches into the shower and shuts off the water.

SYDNEY

Hey, what do you think you're doing?!

AMANDA

If you don't get out now, I'm tossing your ass out on the street.

As Syd grabs a towel and Amanda turns to go, mocking her --

(CONTINUED)

4 CONTINUED:

4

AMANDA

And, Sydney, "while we're on the subject", since you're living rent-free, you can pay the utilities... including all the hot water you waste getting your motor running.

And Amanda exits. We're off Sydney, realizing she's not in Amanda's league and never will be.

5 EXT. MELROSE PLACE COURTYARD - DAY

5

MATT and JO, carrying containers of coffee, cross the courtyard and head up the stairs to her apartment.

MATT

... Look, if I'm inconveniencing you in any way, just say the word, and I'll get a hotel room.

JO

Don't be silly. I love having a roommate.

MATT

(bitter)

Even if he's an alleged murderer?

JO

Matt, anyone who knows you, knows that's bull. Paul Graham murdered his wife. And your lawyer's going to prove it.

(beat)

Besides, you're doing me a favor. After all that's happened lately, I don't want to be alone.

Matt's not so sure. Suddenly, their attention is diverted by JAKE who stumbles into the courtyard, just beginning to sober up from a hard-core, all-night binge. Jo takes one look at him and --

JO

Jake, are you alright?

JAKE

(overly effusive)

Yeah, I'm great. Never better.

(regards Matt)

Hey, Matt. I was bummed to hear you were in jail, but looks like you're out now.

MATT

Thanks.

(CONTINUED)

5 CONTINUED:

5

Jake arrives at his door, takes out his key and unlocks it.

JAKE

Hey, before I forget. I'm throwing a party Wednesday night at Shooters. Drinks are on the house.

JO

What are we celebrating?

JAKE

You're a smart lady, you figure it out.

As the cryptic Jake disappears inside his apartment, Jo and Matt watch him go --

MATT

What was that all about?

JO

Beats me... Ever since Jess died, Jake's been acting really weird.

Matt considers this for a moment, then...

MATT

Yeah, well, there's only so much a guy can handle before he self-destructs.

Jo, suddenly concerned about Matt's state of mind, watches him hurry up the steps. We're off her, as she tosses one last glance at Jake's apartment --

6 EXT. ARMSTRONG ESTATE - TENNIS COURT - DAY

6

HAYLEY is just finishing up a lesson with his hunk of an INSTRUCTOR as Brooke walks up. She's in her work clothes.

HAYLEY

Thanks, Steve. I'll see you next week.

The Instructor nods, gathers up his rackets and exits as Hayley moves over to a bench and grabs a bottle of water.

HAYLEY

I hope you brought your suitcases with you.

BROOKE

Sorry to disappoint you, Daddy, but Billy and I are deliriously happy living at his apartment.

HAYLEY

Then, I'm deliriously happy for you.

(CONTINUED)

6 CONTINUED:

6

He smiles, not meaning a single syllable of it. She knows it, but lets it slide, steeling her resolve --

BROOKE

Let's not fight, okay?
(off his look)

I just stopped by to see how you were doing... And to find out if you'd talked to your lawyer yet.

Hayley starts to gather up his belongings --

HAYLEY

Howard can meet with us the day after tomorrow. Two o'clock.

BROOKE

(beams; excited)

I guess if I've waited this long, I can wait a couple more days. How much do you think mother left me?

HAYLEY

Brooke, maybe you shouldn't start counting your money until --

BROOKE

Daddy, face it, mother loved me. And more than anything, she wanted me to be financially secure. And now that I've satisfied the last condition of her will by getting married, I'm going to be.

HAYLEY

You mean you and Billy.

BROOKE

(an afterthought)

Right.

Hayley realizes Brooke hasn't told Billy about the inheritance. He starts toward the house. She follows, shifting gears --

BROOKE

Daddy, I hate to ask you this... especially after all you spent on my beautiful wedding... but I'm a little short. I was wondering, could I please have an advance on next month's allowance?

HAYLEY

You want an allowance, ask your husband.

(CONTINUED)

6 CONTINUED: 2

6

BROOKE
Daddy, be serious.

HAYLEY
You married the wrong guy, dear. And
for better or worse, you're Billy's
responsibility now.

Off Brooke's petulant and angered expression, as Hayley
continues toward the house.

7 EXT. WILSHIRE MEMORIAL HOSPITAL - ESTABLISHING - DAY 7

8 INT. WILSHIRE MEMORIAL PSYCH WARD - DAY 8

PETER BURNS walks down an empty corridor, silent except for
his echoing footsteps. He approaches an LAPD OFFICER who
is standing guard outside Kimberly's locked door.

PETER
Dr. Peter Burns.

The LAPD Officer consults the list on his clipboard, notes
Peter's name and unlocks the door. Peter steps through --

9 INT. KIMBERLY'S PSYCH WARD ROOM - DAY 9

KIMBERLY, who is lying on the bed as he enters, jumps up
and goes to him, folding herself into his arms.

KIMBERLY
Where have you been? I've been going
crazy in here. I'm so scared.

PETER
I know.

Peter holds her for a beat, but his concern seems more
platonic than anything. Finally, breaking their embrace --

PETER
We need to talk.

KIMBERLY
No. I don't want to hear anymore how
I blew up that building. Blinded poor
Alison. Killed some other woman I
don't even know...

PETER
Kimberly...

She starts to pace, growing agitated --

(CONTINUED)

9 CONTINUED:

9

KIMBERLY

I've been going over and over it, and I didn't do it.

His look says otherwise.

KIMBERLY

I'm a doctor. I've dedicated my life to saving lives. I don't know how to make a bomb, or blow up a building... Besides, only a crazy person would do those things.

PETER

That's right.

She gives him a hard look --

KIMBERLY

What are you saying? You think I'm crazy?

He reaches out to her, wanting to guide her to the bed --

PETER

Kimberly, sit down.

But she resists, throwing off his touch. Backing away from him. He draws a deep breath, this is not easy --

PETER

In the next few days, you're going to be indicted by a grand jury. Charged with first degree murder, among other things. At your trial, Michael, Sydney, Amanda... everyone who lived in that building is going to testify against you... I'm going to have to testify against you.

Tears well in her eyes.

PETER

Kim, if you're not "crazy", at best, you'll spend the rest of your life in prison. You could even get the death penalty.

KIMBERLY

No... no...

Again he reaches out to her. This time she doesn't resist.

PETER

Listen to me. I don't want to lose you. So you have to do this for me. For us... Accept that you are insane. Plead insanity.

(CONTINUED)

9 CONTINUED: 2

9

KIMBERLY

I can't.

PETER

Then I can't help you.

Off Kimberly's terrified look, as she buries her head in Peter's shoulder.

10 EXT. D & D ADVERTISING - ESTABLISHING (STOCK) - DAY

10

11 INT. D & D ADVERTISING - BULLPEN - DAY

11

Jane leads a blind but determined Alison through the bullpen. At her cubicle, Brooke spots her first. Then Billy, following Brooke's gaze, sees her and immediately crosses over. Brooke follows, staking out her territory.

BILLY

Alison, what are you doing here?

ALISON

I'm here to see Amanda... no pun intended.

Brooke looks from Alison to Jane, not pleased to see them.

BROOKE

Alison, it's Brooke. Amanda has a full schedule. Do you have an appointment?

Alison, despite the blindness, hits her mark, shoving Brooke aside --

ALISON

Get out of my way, Brooke.

She continues forward as Brooke regains her balance, turns to Billy --

BROOKE

(sotto)

Guess she lost her manners along with her eyesight.

BILLY

(admonishing)

Brooke.

BROOKE

Sorry. I know she's going through a rough time. It's just... she's your ex-fiance.

(CONTINUED)

11 CONTINUED:

11

Billy fixes her with a reassuring smile, then returns his attention to the departing. As Brooke tries, but doesn't succeed, in rising above her baser emotions --

ANGLE - JANE AND ALISON

Alison is grinning as she lets Jane lead her toward Amanda's office.

ALISON
That felt so good.

JANE
Just keep reminding yourself... the best defense is a good offense.

Off Alison's confirming nod.

12 INT. D & D ADVERTISING - AMANDA'S OFFICE - DAY

12

As Jane KNOCKS and enters with Alison on her arm. Amanda looks up from her desk.

AMANDA
Alison, what a surprise. I'm so glad to see you up and around... Jane.

Amanda crosses to Alison and gives her a warm hug.

AMANDA
So, what do the doctors have to say? I hope it's good news.

Alison remains emotionally distant and cool.

ALISON
They advised me to take it one day at a time.

AMANDA
Well, that's good advice. Not easy to follow but --

(off Alison's aloofness)
I hired a contractor. Told him to start rebuilding your apartment A.S.A.P.

ALISON
Thanks.

An awkward, silent beat -- Amanda wanting to be close, Alison wanting to keep her distance.

AMANDA
Would you two like to sit down? I could get you some coffee.

(CONTINUED)

12 CONTINUED:

12

ALISON
I'd rather stand.

AMANDA
Okay.

Alison takes a beat, then --

ALISON
Amanda, I want my job back. And if you refuse to give it to me, I intend to sue you for discrimination against the visually challenged.

Amanda is impressed by Alison's bravado and stifles a smile. Then, with genuine regard and affection --

AMANDA
Alison, you don't have to threaten me. I meant what I said at the hospital. I feel responsible for what happened to you. I mean this whole thing with Kimberly... well, it's forced me to re-examine my behavior toward certain people, especially you. I have a lot to make up to you. So, if you want your job back -- it's yours.

ALISON
Just like that?

AMANDA
Yes. I'd be thrilled to have you at D & D. You're an asset to any company.

(beat)
So, when would you like to start?

Jane beams. Alison thrown, takes a beat.

ALISON
I'm sorry. It's just... I wasn't expecting it to be this easy.

AMANDA
Sorry to disappoint you. So, how does tomorrow afternoon sound?

ALISON
It sounds great. Just great.

Off Alison's triumphant smile.

DISSOLVE TO:

13 EXT. WILSHIRE MEMORIAL HOSPITAL - ESTABLISHING (STOCK) - 13
NIGHT NIGHT ONE

14 INT. WILSHIRE MEMORIAL HOSPITAL - CAFETERIA - NIGHT

14

PAUL GRAHAM sits with an attractive Nurse at a table in the BG, while at another table MICHAEL and Peter eat dinner with the Chief of Staff, CALVIN HOBBS.

HOBBS

(to Peter)

... I may have cut you some slack, but if supervising Kimberly's recovery starts to interfere with your other work at the hospital, all bets are off.

PETER

I understand.

MICHAEL

Well, I don't. Why are you wasting your time treating a lunatic?

PETER

I don't want to discuss this with you, Mancini.

That doesn't stop Michael.

MICHAEL

You're a surgeon. What are you going to do for her? Cut out the bad part of her brain? There won't be anything left.

PETER

Did you ever love her, Michael? Or were you just using her?

MICHAEL

Takes one to know one.

As their tempers escalate --

HOBBS

Gentlemen, time out.

They look over at him.

HOBBS

Seems to me, if you intend to be partners, you should at least try to get along with each other.

Michael and Peter exchange another look, then slowly nod.

MICHAEL

You're right.

(to Peter)

I was out of line. I apologize.

(CONTINUED)

PETER
 Apology accepted.
 (shifting gears;
 beat)
 Speaking of our partnership... Dr.
 Hobbs, Michael and I are looking for
 office space.

MICHAEL
 Preferably here at the hospital.

HOBBS
 Well, unfortunately, I don't have any
 vacant offices, but if something opens
 up --

Just then Hobbs' attention is diverted by an entering Matt.
 Matt's eyes scan the room, clearly looking for someone.
 Peter turns to Michael and Hobbs --

PETER
 He's got a lot of nerve showing his
 face here.

MICHAEL
 (a stern rebuke)
 Why? He hasn't been convicted of
 anything.

HOBBS
 Actually, Fielding is here to see
 me...

Hobbs waves, catching Matt's attention. As Matt starts
 over --

HOBBS
 ... he's dropping off some papers.
 Filing for a leave of absence. And
 then, good riddance.

As Michael reacts to Hobbs' hard-heartedness --

ANGLE MATT

almost to their table when suddenly he becomes aware of
 Paul. He walks right past our guys and over to Paul who
 looks up, both irritated and nervous, knowing Matt is a
 loose cannon.

MATT
 Enjoy it while it lasts, Paul.
 Because the truth is going to come
 out. And everyone will know you're a
 cold-blooded murderer.

Paul plays to room, freaking, leaping to his feet.

(CONTINUED)

PAUL

Stay the hell away from me, Fielding.
Or I won't be responsible for my
actions.

Matt just shrugs this off and turns to the Nurse --

MATT

Take my advice. Watch your step.
Paul kills everybody he gets involved
with.

Now Paul loses it, lunging at Matt who fights back, landing
a few well-deserved punches as we --

ANGLE MICHAEL, PETER AND HOBBS

Michael is up and moving toward Matt. He looks back at
Peter and Hobbs, who like everyone else, are riveted by the
fisticuffs.

MICHAEL

I could use some help here.

Peter and Hobbs seem amused, don't budge.

PETER

He's not my friend.

Michael tosses him a critical look before hustling over to
Matt and separating him from Paul.

MICHAEL

C'mon, Matt. This guy's not worth it.

Paul fires a look at Michael who muscles Matt toward the
exit --

MATT

(to Michael)
I want to kill him.

MICHAEL

Yeah, well, don't say it too loud or
people will think you really mean it.

Off Michael and Matt, as they disappear into the
corridor --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 EXT. MELROSE PLACE COURTYARD - ESTABLISHING (STOCK) - DAY 15
DAY TWO

16 INT. SYDNEY'S APARTMENT - DAY 16

Sydney and Amanda are eating breakfast, in silence, when the DOORBELL RINGS. Amanda glances up from her newspaper --

AMANDA
 Can you get that?

Sydney starts to say something, but thinks better of it. She puts down her coffee cup and crosses over to the door, opening it to Peter.

PETER
 Morning, Sydney. Is Amanda in?

SYDNEY
 For you? I'm not sure. But I can ask.

She heels around, coming face-to-face with Amanda who exchanges a look with Peter.

PETER
 I need to talk to you. Please.

Amanda takes a beat to consider, then turns to Sydney who anticipates her every word.

SYDNEY
 You want me to go for a walk, right?

AMANDA
 The exercise will do you good.

SYDNEY
 Well, it's not like it's my apartment or anything.

She brushes out past Peter who is ushered into the living room by Amanda --

AMANDA
 Come in.

He sits on the sofa as Amanda continues to stand --

PETER
 In case you're worried, I didn't come here to talk about us. I realize I blew it with you, and...

(CONTINUED)

AMANDA

Get to the point, Peter.

PETER

I had myself assigned to Kimberly's case.

AMANDA

Really? Couldn't fraternizing with a mad bomber be detrimental to your career?

PETER

Yes, but my career's not so all-important anymore. I've come to realize people matter, too.

AMANDA

Then, you must be the new and improved Peter Burns.

He can tell Amanda's not buying the changed man routine --

PETER

Look, Amanda, I know I have a credibility problem with you. But I honestly care what happens to Kimberly... And while she's not a well woman at the moment --

AMANDA

That's an understatement.

PETER

-- she doesn't deserve to be locked up for the rest of her life.

AMANDA

Why not? She's a female terminator who kills everything in her path.

PETER

She was pushed to do what she did. Pushed hard. By Michael. And Sydney. You. Me.

Slowly, Amanda nods --

AMANDA

I'll admit I feel some responsibility for what happened... If I'd steered clear of Michael --

(CONTINUED)

PETER

And if I'd only been honest with Kim
about my residual feelings for you --
(off Amanda's look)
We've all got our regrets. Question
is, what do we do about it?

AMANDA

You tell me.

PETER

Amanda, if you file stalking charges
against Kimberly, on top of all the
other charges she's facing, the court
won't show any leniency.

AMANDA

You're asking me not to file?

PETER

No. I'm begging you.

AMANDA

Well, when you put it that way... I'll
think about it.

Off Amanda's look, not sure how she feels about this --

17 EXT. MATT'S LAWYER'S OFFICE BUILDING - ESTABLISHING - DAY 17

18 INT. MATT'S LAWYER'S OFFICE - DAY 18

Matt stands opposite ALYCIA BARNETT, his lawyer. Her mood
is dark.

ALYCIA

... that scene you caused in the
cafeteria didn't help your case. As a
matter of fact, it made it a lot
worse.

MATT

I didn't know it could get any worse.

ALYCIA

As far as the police are concerned, it
was a lover's quarrel. Further proof
that you and Paul conspired together
to murder his wife.

MATT

Look, I'm sorry. I know it was a
mistake. But I honestly lost it.

(beat)

I mean, there he was, sitting with

(MORE)

(CONTINUED)

MATT (cont'd)
some bimbo nurse, acting like he
didn't have a care in the world --

ALYCIA
(cuts him off)
I don't care why you did it. Just
don't do it again.

MATT
(sufficiently
castigated)
Sure... You have my word.

ALYCIA
Good. Now sit down.

She waits for Matt to sit, then --

ALYCIA
I heard from a source down at Parker
Center that Paul has been brought in
for questioning, at least twice.

Matt's look brightens.

MATT
That's good, right? Sooner or later
he's bound to crack.

ALYCIA
Not necessarily... If Paul were to
admit his guilt, but implicate you --

MATT
Why would he do that?

ALYCIA
By branding you the mastermind behind
the murder plot, he might be able to
cut himself a deal.
(off his look)
Immunity in return for his testimony
against you.

MATT
(getting upset)
But his testimony would be a total
fabrication. A lie. Perjury.

ALYCIA
You and I know that. But if a jury of
your peers doesn't...

MATT
I spend the next twenty-five years to
life behind bars... If you ask me, the
whole damn system stinks.

Off Matt, disheartened and terrified.

- 19 EXT. D & D ADVERTISING - ESTABLISHING (STOCK) - DAY 19
- 20 INT. D & D ADVERTISING - BULLPEN - DAY 20
- Brooke intercepts Amanda as she streams past her cubicle.

BROOKE

Amanda, I heard a rumor which I was hoping you could confirm or deny --

AMANDA

(smiling)

Yes, Alison is coming back to work.

BROOKE

Have you forgotten all the trouble we went to getting her out?

AMANDA

What we did to Alison was down and dirty. We owe her.

(off her look)

Besides, she needs to work. To focus on something other than her handicap.

BROOKE

Fine. Let her enroll in a school for the blind and learn how to crochet --

AMANDA

(firm)

I've already made my decision. So henceforth, your responsibilities will be shared fifty-fifty with Alison.

BROOKE

I won't share anything with that woman.

AMANDA

(ignoring)

Alison will handle client communications. You'll oversee copy and design.

BROOKE

And just what title do you intend on giving her?

AMANDA

Same as before. Senior Ad Executive.

BROOKE

But I'm only a Junior Exec --

AMANDA

Seniority does have its privileges.

(CONTINUED)

20 CONTINUED:

20

Brooke remains silent as a fellow worker strides past, then --

BROOKE

What's going on with you, Amanda? Are you getting soft?

AMANDA

No, I'm growing up a little. You should try it.

Brooke gives her a look -- no thanks.

AMANDA

We start breaking the Tyde-Wear campaign at two. Don't be late.

Off Brooke's grim expression as Amanda turns and exits.

21 EXT. BEVERLY HILLS MEDICAL BUILDING - ESTABLISHING - DAY 21

Only a few shorts blocks from Rodeo Drive. Toney. Expensive. Quite the place to hang a shingle.

22 INT. BEVERLY HILLS DOCTOR'S OFFICE - DAY 22

Michael and Peter follow a REAL ESTATE AGENT through the suite of offices and examination rooms. As they move into a large, windowed office--

MICHAEL

(to Peter)

... if you have all this extra energy, channel it into our partnership. Don't waste it on a nut-burger like my soon-to-be ex-wife.

Peter remains silent, reining in his anger. Michael looks around at the space. Likes what he sees.

MICHAEL

I could really get used to this.

He moves over to the window, looks out through the blinds.

MICHAEL

Nice view of the hills, too.

(to Peter)

What do you think?

Peter regards the Real Estate Agent.

PETER

Could you give Dr. Mancini and I a few minutes to talk things over?

(CONTINUED)

REAL ESTATE AGENT

Sure. But you should know, there are already two bids in. If you want the space, we're going to have to move quickly.

Peter nods. Waits for the Real Estate Agent to exit before turning back to Michael --

PETER

On the subject of Kimberly, I don't think it's wise to go ahead with the divorce.

MICHAEL

Well, call me stupid then, but the sooner I'm free, the happier I'll be.

PETER

She can't handle the stress of a divorce right now.

MICHAEL

What is your deal with Kimberly?

PETER

I just don't want to see her get screwed. That's why I'm advising her to plead not guilty by reason of insanity.

MICHAEL

You're her doctor. Her lover. And now her lawyer. I hope she has you on a retainer.

PETER

(ignoring)

She refuses to believe she's insane. If you rock the boat now --

MICHAEL

(cutting him off)

You gotta have an angle. I just wish I could put my finger on it. It can't be love. Maybe lust. Nah.

Peter stares back at Michael, as if a sense memory has been triggered. His temper flares.

PETER

Listen, you ungrateful little twit. Those are my coattails you're riding. Without me, there is no partnership. So, if you want this to work, get off my back about Kimberly.

(CONTINUED)

22 CONTINUED: 2

22

MICHAEL
 (playing it smart)
 Fine. Whatever you say. But I got
 dibs on this office.

Peter's not entirely satisfied. Off Michael's big grin, a
 lot more concerned with his own well-being than Kimberly's.

23 EXT. MACKENZIE HART DESIGNS - DAY

23

24 INT. MACKENZIE HART DESIGNS - DAY

24

OPEN on a satisfied Jane pouring over some new designs,
 making some last refinements with her pencil. A beat,
 RICHARD HART approaches, ad-libbing greetings to several
 assistants. He hovers over Jane, studying the designs.
 His expression dims.

RICHARD
 This is too radical.

JANE
 Then think of it as cutting edge.

Annoyed, he grabs one of the sketchings out of her hand.

RICHARD
 Jane... this is not the way "we" do it
 at MacKenzie Hart.

JANE
 It is now.

Richard looks over at the Assistants who are now staring at
 the two of them.

RICHARD
 Why don't you ladies take a break?

The Assistants nod and exit. Richard turns back to Jane
 who smiles --

JANE
 Lighten up, Richard. A re-hash of
 Mack's tired old designs won't get us
 a spread in VOGUE.

RICHARD
 Well, that's not your call, is it?

JANE
 Fine. You can just go into the
 antique clothing business. And while
 you're at it, maybe you can bring back
 the bell bottom.

(CONTINUED)

RICHARD

I resent the hell out of that. Mack was a star... she set the trends in American fashion... who are you to criticize her?

JANE

You didn't used to feel that way.

RICHARD

That's right. But you've changed, Jane. Your ego is so overblown, you can't even see that this isn't about you or us, but about the inadequacies of your designs.

Jane tosses down her pencil.

JANE

Screw you, Richard. If you've got problems with my work, then get some hacks in here to finish the line.

(rising)

But I'm not hanging around for the wake.

Richard, registering a confusion of emotions, watches as Jane storms out. We're off her, smiling to herself, clearly having calculated her every word and move as she continues to manipulate Richard.

DISSOLVE TO:

25 EXT. D & D ADVERTISING - ESTABLISHING (STOCK) - NIGHT 25
NIGHT TWO

26 INT. D & D ADVERTISING - CONFERENCE ROOM - NIGHT 26

Amanda, Brooke, Billy and Alison in mid-meeting, seated around the table. In front of them, yellow pads, empty take-out pizza boxes and soda cans.

BILLY

... we went the celebrity spokesperson route the last two years.

AMANDA

And it was effective. Sales were up six percent.

ALISON

But they were up across the board in the industry... It's time to try something new. And fresh.

(CONTINUED)

Billy stares at Alison. She's got courage. A green-eyed Brooke just looks at him, realizes how she has to play this and turns on the charm.

BROOKE

Like what?

ALISON

I don't know... computer generated graphics. The locations could be digitized images, but the models could be real.

Alison reaches for her soda, can't find it. Billy takes her hand, places it around the can.

ALISON

(to Billy)
Thanks.

BROOKE

It's a very interesting idea, Alison.

Amanda is surprised at Brooke's new attitude. Decides to press the issue to see what she's up to.

AMANDA

Tyde-wear is a conservative clothing manufacturer. They're still resisting the catalogue business.

BROOKE

But their resort wear is evolving.

ALISON

That's right. New fabrics. New colors. Updated styles.

BILLY

But is that what our target consumers are buying?

Alison shifts uncomfortably, wavering between insecurity and feeling pleased with herself. This is not lost on Brooke who sees the chance to earn "brownie" points.

BROOKE

I don't mean to speak for Alison, but maybe campaign should be designed to broaden Tyde-Wear's appeal, reach out to younger consumers.

BILLY

And risk disenfranchising the existing ones?

ALISON

Billy, a lot of companies have tried it.

(CONTINUED)

BROOKE

And some of them have been successful.
Of course others have failed.

Amanda stares at her, realizing now that the devious little bitch is trying to covertly undercut Alison.

BROOKE

But Alison has been at this longer. I guess we have to trust her instincts.

AMANDA

(after a beat)
Well, I always have... Alison, you've got the floor.

Brooke smiles, pats Alison on the shoulder --

BROOKE

(sotto)
Good call.

Alison doesn't want to, but she can't resist a smile. Then shyly --

ALISON

I'm sorry, Amanda... But I really need to use the restroom first.

AMANDA

Of course. We could all use a ten minute break.

Alison stands. But that's as far as she can get on her own. This is difficult for her.

ALISON

I'm going to need some help getting there.

AMANDA

No problem... Brooke, could you please take Alison to the ladies room?

All Brooke's well laid plans are forgotten, as she exhibits a silent, visceral, negative reaction to this benign request. Billy and Amanda just stare at her.

AMANDA

Is there a problem?

BROOKE

(almost staccato)
Yes... I can't... You'll have to take her.

Alison can't handle being the subject of this conversation.

(CONTINUED)

26 CONTINUED: 3

26

ALISON

I know the way. That's okay.

She inches toward the door. Amanda stops her --

AMANDA

No, it's not.

(a look to Brooke)

I thought we were all going to try to work together?

Brooke looks from Amanda to Alison and back again. Then, she just loses it, storming out of the room, with tears in her eyes. Billy jumps up to follow --

AMANDA

Wait, Billy. Let me go.

He watches as Amanda exits into --

27 INT. D & D ADVERTISING - CORRIDOR - NIGHT

27

Amanda hurries after a clearly upset Brooke.

AMANDA

Brooke... stop acting like a green-eyed bride and go apologize to Alison.

Brooke, her raw nerves evident, turns back.

BROOKE

I can't play Ann Sullivan to her Helen Keller.

AMANDA

You can, if you want to keep your job.

The two women stare each other down. Who will be the first to blink?

BROOKE

Fine. I quit.

AMANDA

Don't be ridiculous...

AMANDA

No, it's for the best... I'm coming into a great deal of money. I don't need to work. And... this way... you can hire someone else to nursemaid Alison...

(CONTINUED)

27 CONTINUED:

27

Amanda watches as Brooke continues down the hall. Off her shock and dismay.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. MELROSE PLACE - DAY DAY THREE 28

29 INT. BILLY'S APARTMENT - BEDROOM - DAY 29

Billy, getting dressed for work, sits on the edge of the bed as Brooke lingers under the bed sheets, in a sour mood.

BILLY

Just talk to me, Brooke. Tell me what's going on.

BROOKE

I quit my job. There's nothing more to tell.

BILLY

Something set you off last night. And it wasn't Alison.

Finally, she sits up, fixing him with a deep look. In that that moment, she realizes she trusts him enough to confide in him. So with difficulty --

BROOKE

It has to do with my mother.

BILLY

Your mother?... You've never talked about her.

BROOKE

I know... Billy, when she died, it was after this long illness. And even though Daddy hired round-the-clock nurses, I took care of her most of the time... I mean, I don't know if someone close to you has ever been terminal, but taking care of them is like the only way to still have a relationship with them.

(off Billy's look)

I loved her so much. We were really close... And when she was too weak to do it on her own, I bathed her and...

(beat)

... anyway, when Amanda asked me to help Alison... it just hit a nerve. I didn't know I would react that way... but I... I couldn't do it.

Billy leans in and gives her a kiss.

(CONTINUED)

29 CONTINUED:

29

BILLY

I'm sorry.

(off her slow nod)

Y'know, you could have been honest
about your feelings last night.
Amanda and Alison would have
understood. You were among friends.

BROOKE

Billy, believe me, they're not my
friends. You're the only friend I've
got.

And she looks at him with such that he just melts, leaning
forward to kiss her.

BILLY

I love you.

And off their passionate embrace as he pushes her down on
the bed --

30 EXT. WILSHIRE MEMORIAL HOSPITAL - ESTABLISHING (STOCK) - 30
DAY

31 INT. WILSHIRE MEMORIAL - PSYCHIATRISTS'S OFFICE - DAY 31

OPEN on a Rorschach inkblot, as DR. RALPH ETTLINGER holds
it up to Kimberly, seated on the chair opposite him. A
court ordered psychiatrist, Ettlenger is a cold fish.

KIMBERLY

This isn't going to work, doctor.

ETTLINGER

Just tell me what you see. Whatever
pops into your head.

She considers his order, then smiling --

KIMBERLY

Okay. I see a depressed, middle-aged
Freudian, with unexpressed homosexual
leanings --

Ettlenger doesn't blink, just holds up another ink blot.

KIMBERLY

What I need is someone to talk to.
Someone who will listen. Not a robot
head shrinker.

ETTLINGER

Kimberly, as I told you before, I'm
not your head shrinker.

(MORE)

(CONTINUED)

ETTLINGER (cont'd)
I've been appointed by the court to run some tests, to determine whether you're fit to stand trial.

As Kimberly rises --

KIMBERLY
Then I demand to see a real shrink.

ETTLINGER
Dr. Burns will be here shortly and you can take it up with him. Now sit down.

She doesn't sit, eying his desk and the obsessively neat stacks of pads and pencils. She finally looks back at him.

KIMBERLY
Okay, you win. But I can draw better pictures than Hermann Rorschach.

She looks to Ettlenger for understanding.

KIMBERLY
So, how about a pencil and paper?
I'll draw pictures and you can decipher their hidden meaning.

Ettlenger's voice becomes more urgently insistent.

ETTLINGER
I asked you to sit down.

As Kimberly starts to pace, her eyes fill with tears --

KIMBERLY
Doctor, I'm a unique person. I can't be pigeonholed by standard issue inkblots. Don't you see? I'm losing my identity here.

As Ettlenger studies her for a beat, gets to his feet and crosses to the desk --

ETTLINGER
Alright. Calm down. We'll try it your way.

Ettlenger hands her a sharp pencil, then reaches across the desk for a note pad. Suddenly and with premeditation, Kimberly grabs the pencil like a knife and stabs Ettlenger in the hand. His eyes meet hers -- he's in shock, in horrific pain. She drops the pencil and makes her escape.

Kimberly races down the hallway, disappearing around a corner just as Peter approaches from the opposite direction. A few more steps and he reaches the open office door, doing a double-take as he sees the wounded Ettlenger on the phone.

ETTLINGER

The bitch stabbed me. Escaped.

(pointing)

That way.

Peter moves off in pursuit --

A SERIES OF SHOTS

Kimberly racing down various corridors, searching for a way out. A few wrong turns slows her just enough for Peter to catch up. He spots her, at the end of a hall, next to an EMERGENCY EXIT. She pushes open the door, sounding the alarm --

PETER

Kimberly!

She reacts, turning to him --

PETER

Stop running! It'll be okay!

KIMBERLY

I won't spend my life locked up in an insane asylum! I'd rather die!

Peter inches forward like a hostage negotiator, never breaking eye contact --

PETER

Don't do this.

KIMBERLY

Why? Because you care about me?... No one cares!

SEVERAL ARMED SECURITY GUARDS rush up behind him. He keeps them at bay, continuing to edge forward.

PETER

Let me handle this.

(then, to Kim)

See, I care about you, Kimberly. I won't let anyone hurt you.

KIMBERLY

That's bull. You might have slept with me, but you don't really care about me. You don't love me. I need to be loved again! Can you tell me that you love me?! Can you?!

(CONTINUED)

32 CONTINUED:

32

He knows what he has to say to persuade her. But it's a lie. He wavers. Finally --

PETER

Yes... Kimberly, I love you.

It's just what she needed to hear. She starts toward him. And as Peter takes her in his arms, worried that he may have promised too much --

33 EXT. ARMSTRONG ESTATE - ESTABLISHING (STOCK) - DAY

33

34 INT. ARMSTRONG ESTATE - LIBRARY - DAY

34

Brooke and JOHN HIMMEL, the Armstrong family attorney, are seated on the sofa across from Hayley, backs to the door.

BROOKE

I think I've waited long enough for my inheritance.

Brooke's tone establishes her confidence. She looks at Hayley --

BROOKE

Let's get on with this.

HAYLEY

It's not quite two o'clock, dear.

She looks to Hayley. Suddenly, he smiles --

HAYLEY

There he is...

Brooke's mascara'd eyes go wide as she follows Hayley's look over to the door and sees Billy. Not happy, she fights to maintain her composure.

BROOKE

Billy? What are you doing here?

BILLY

Your father called me. What's going on, Brooke?

She crosses to him, kissing him on the lips.

BROOKE

Just some boring, family business. Nothing you'd be interested in.

HAYLEY

(interrupting)
Well, if you'll take your seats, we can get started.

(CONTINUED)

BROOKE

Daddy, Billy has better things to do with his time.

Billy picks up on the looks going between Brooke and Hayley, decides to stay.

BILLY

Not really.

He sits down on the sofa next to Himmel.

BILLY

(shaking hands)
Billy Campbell.

HIMMEL

John Himmel. Congratulations on your marriage.

BILLY

Thanks.

Brooke reacts with angry unease, but under Hayley's unrelenting stare she finally takes her seat. He gestures to Himmel to begin --

HIMMEL

Well, as you all know, pursuant to Mrs. Armstrong's will, at the time of her death, a trust fund was set up for her only child, Brooke.

Billy angles a look at Brooke. He wasn't aware of this.

HIMMEL

It was her further wish that the monies in the fund be given to you upon your marriage.

He holds out a check to Brooke.

BILLY

Why didn't you tell me about this?

She doesn't answer, taking the check from Himmel. Her expression pales.

HER POV - THE CHECK

It reads: PAY TO THE ORDER OF BROOKE ARMSTRONG CAMPBELL, TEN THOUSAND DOLLARS AND NO CENTS.

BACK TO BROOKE

The wind knocked out of her sails.

(CONTINUED)

BROOKE

Ten thousand dollars?! How the hell am I supposed to live on ten thousand dollars?!

A flicker of self-satisfaction crosses Hayley's features, but he doesn't let it into his voice.

HAYLEY

I'm sorry if you're disappointed, but the money was never intended as a dowry. Simply a wedding present.

Billy, stares at Brooke, on his feet. Splits. She rises, charging after him.

BROOKE

Billy, please let me explain! Billy!

But he's gone. Out the door. She wheels around to face her father, full of venom.

BROOKE

Why are you so determined to destroy my happiness?

HAYLEY

Don't blame me for your troubles. Marriage is built on trust. And as far as Billy's concerned... well, he just can't trust you, can he?

Off Brooke, realizing that her marriage may be in trouble.

DISSOLVE TO:

35 EXT. MELROSE PLACE COURTYARD - ESTABLISHING (STOCK) - NIGHT NIGHT THREE 35

36 INT. BILLY'S APARTMENT - BEDROOM - NIGHT 36

Billy's changing out of his work clothes as Brooke leans in the door. A long, silent beat.

BROOKE

Are you going to talk to me again? Ever?

He's so angry he can hardly bring himself to look at her.

BILLY

Did you marry me just for the money?

BROOKE

Did you marry me just because you couldn't have Alison?

(CONTINUED)

36 CONTINUED:

36

BILLY
 (shakes his head)
 I can't talk to you.

He brushes his past her into the hall. Following, she tries a softer tack --

BROOKE
 Billy, I could have married Lowell. I could have married anyone. But I chose you. I love you.

37 INT. LIVING ROOM - NIGHT

37

He grabs his jacket off the back of the sofa and starts for the door.

BILLY
 I'll meet you at Shooters.

BROOKE
 (pleading)
 I didn't want the money for myself. I wanted it for us.

As he throws open the door --

BILLY
 Well, you should have talked to me. Then you'd know I don't want your family's money... In this family, we stand on our own.

And he blows out of there. Off Brooke's worried look --

38 EXT. SHOOTERS - ESTABLISHING (STOCK) - NIGHT

38

39 INT. SHOOTERS - NIGHT

39

Jo and Matt are seated at a table, drinking beers, in mid-serious conversation.

JO
 ... Look, Matt, your lawyer was probably just covering her ass. Presenting a worse case scenario.

MATT
 No, she told me to prepare myself. And my parents. Those were her exact words.

(beat)
 Jo, if she doesn't find a crack in Paul's story, I'm going to be facing serious jail time.

(CONTINUED)

JO
Just stop thinking that way. You're
not going to jail.

Under which Jo catches the attention of a passing Waitress.

JO
My friend and I will have another
draft.

She nods and moves away. Jo reassuringly pats Matt on the
back, then tosses a look over at --

JAKE

several sheets to the wind and flirting with Amanda at the
bar. He looks over. Their eyes meet. Jo's the first to
look away, she doesn't get what his problem is. We stay
with Jake and Amanda. Amanda eyes him critically as he
pours himself another beer.

AMANDA
Maybe you should slow down.

JAKE
And maybe you should lighten up. This
is a party, Amanda. Eat, drink, and
be merry.

CAMERA ANGLES DOWN the bar to Jane who is talking with
Brooke and a sullen Billy.

JANE
(to Brooke)
... Now that I'm designing for
MacKenzie Hart, if you're interested,
I'm sure I can get you wholesale plus
twenty-five percent.

BROOKE
Jane, that would be great. I love a
bargain.

BILLY
(a dig)
Yeah. Brooke, is really watching her
pennies these days.

Brooke eyeballs him with annoyance. Billy could care less.
He looks around --

BILLY
(to Jane)
Do you know if Alison is coming?

This really irks Brooke, which doesn't go unnoticed by
Jane.

(CONTINUED)

JANE

No, she's not. Just getting through the day exhausts her.

BILLY

Well, maybe I'll call her and say good night.

Feeling Jane's eyes on her, Brooke feigns a smile as Billy moves off past an entering Michael who looks around, sees Matt, eyes him with amusement. Then, crossing over to his table --

MICHAEL

Jo... Matt...

(leans in to Matt)

Do me a favor, pal. Don't try and punch anyone's lights out tonight. I had a long day in the O.R. I'm not in the mood to save your butt again.

Matt rolls his eyes. Just then, Sydney, with jacket in hand and carrying her purse, sweeps past, headed for the door. Jake, still behind the bar, spots her --

JAKE

Where the hell are you going?

SYDNEY

Home. My shift's over.

JAKE

(a look to Amanda)

What is everyone's problem?

(back to Sydney)

C'mon, Syd. At least let me buy you a drink.

Sydney stops and turns toward him --

SYDNEY

Unlike you, Jake, when tragedy strikes, I don't kick up my heels and wrap my lips around a bottle. See you tomorrow.

JAKE

(an ultimatum)

Not unless you have a drink with me.

Sydney and Amanda exchange a look, then --

AMANDA

You're not serious?

JAKE

What's it going to be, Syd?

(CONTINUED)

39 CONTINUED: 3

39

There's a long beat as Sydney chooses her words carefully --

SYDNEY

If you want to self-destruct, go ahead. But I'll be damned if I'm going to help you.

Sydney starts out. Jake laughs to himself, calls out --

JAKE

You're fired.

SYDNEY

Too late. I quit.

And as Sydney exits in a cloud of dust, Amanda turns to Jake --

AMANDA

Jake, she was just being a friend.

Just then, a FAVORITE SONG of Jake's starts to play on the jukebox. Without answering her --

JAKE

Will you excuse me?

And clearly inebriated, he crosses to Jo's table --

JAKE

(to Jo)
Dance with me.

Jo studies him --

JO

Thanks, but I left my dancing shoes at home.

She turns back to Matt. But Jake is insistent, grabbing her hand and pulling her out onto the dance floor --

JO

Jake!

She pulls free --

JO

I meant what I said. I don't want to dance with you when you're drunk.

INTERCUT MATT

Like everyone else, he's staring at them. But unlike the others, he's wound too tight, ready to explode. Jake tosses his head back, laughs.

(CONTINUED)

JAKE

How come "no" wasn't in your vocabulary when you were with my brother?

Shocked, she just stares at him.

JAKE

I'm sorry. I shouldn't have said that. Let's just dance.

And once again he pulls her toward him. Holding her too tight. Starting to lead her around the floor.

JO

(fighting him)

What is your problem?! Let go of me.

ANGLE MATT

Needing to beat the crap out of someone, anyone. He leaps to his feet and charges past Michael to Jo's rescue. As Michael reacts --

Matt muscles Jake away from Jo. A pissed Jake wheels around to face him. Matt takes a swing at him. Jake fights back, landing a jab of his own, lashing out at his own demons... at his brother. But suddenly, Jake just gives up. Allows Matt to use him as a punching bag.

Michael sets down his beer and rushes over, as does Billy. But their help is not necessary as Matt realizes Jake isn't fighting back. Matt stops and stares at him.

CLOSER JAKE

Breathless, as he looks around and sees everyone staring at him. Matt. Michael. Billy. Jo. Amanda. Jane. Brooke. The guilt and anger he's been suppressing is now on display for all to see. He bolts into his office, slamming the door behind him. They watch him go. A concerned Jo quickly turns and follows --

40 INT. JAKE'S OFFICE - CONTINUOUS

40

As Jo cautiously opens the door and enters, pausing in the doorway. Jake is sitting at the desk. Sobs choke out of him. Past the point of embarrassment, he slowly raises his head and looks into Jo's questioning but loving eyes. A beat, then the truth pours out of him --

JAKE

I killed my brother... I killed my brother...

Jo moves around the desk and takes him in her arms, comforting him.

(CONTINUED)

40 CONTINUED:

Oh, Jake... JO

Off his torment.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

41 EXT. BEVERLY HILLS MEDICAL BUILDING - ESTABLISHING 41
(STOCK) - DAY DAY FOUR

42 INT. MICHAEL AND PETER'S OFFICE - OUTER OFFICE - DAY 42

CAMERA PANS across a row of JOB APPLICANTS, serious babes, waiting to be interviewed. A beat, the door to Michael's office swings open and an equally STUNNING BLOND, in a tight mini-skirt, walks out. Michael follows a few steps back. Peter behind him.

MICHAEL

We'll be in touch.

She gives a wave and exits as Michael turns his attention to the remaining beauties, making eye contact with a TALL BRUNETTE.

MICHAEL

I believe you're next, Miss...

Suddenly Peter steps forward --

PETER

We're sorry to have wasted your valuable time, ladies. But the position has been filled.

Michael spins around. What the hell is he talking about?

PETER

Thanks for coming.

The disappointed women nod and stream out. An incredulous Michael watches them go --

MICHAEL

Are you out of your mind? This was the most fun I've had since I graduated medical school.

Peter checks his watch, starts to edge toward the door --

PETER

I've got a bypass scheduled.

(beat)

We hire a receptionist with a high babe quotient, we'll spend all our time chasing skirt and competing with each other.

MICHAEL

So?

(CONTINUED)

PETER

So you're going to call the employment agency and have them send over someone neither one of us could possibly be attracted to.

And Peter sweeps out past an entering Sydney --

SYDNEY

Hi.

PETER

Hi.

(to Michael)

I'm counting on you, Mancini.

And he's gone. Sydney looks around.

SYDNEY

Wow. This is really nice. Can I have a tour?

MICHAEL

What are you doing here, Syd?

SYDNEY

Passing time... I quit my job last night, remember?

MICHAEL

Yeah, right before the big fight... If you ask me, it was smart move. Hansen's off the deep end.

SYDNEY

Jake's just going through a rough time because of his brother.

(beat)

Well, you're probably busy so, if you hear of any job openings...

Suddenly struck by an idea --

MICHAEL

How would you feel about working for me and Peter?

SYDNEY

Well, I don't have any medical training. What are the necessary qualifications?

MICHAEL

Don't worry, Syd. You're perfect.

Off her big innocent smile --

43 INT. RICHARD'S HOUSE - DAY

43

A somber Richard is out on the deck when the DOORBELL RINGS. His mood lightens as he crosses to the front door and opens it to Jane. She looks like a million bucks.

RICHARD

I was afraid you wouldn't come.

JANE

The thought had crossed my mind. You were way out of line the other day.

There's a beat as a look passes between them.

JANE

But I care about you, Richard. I really do. Maybe too much.

RICHARD

Jane, I'm sorry. The last thing I wanted was to hurt you. It's just...

He starts back into the living room. She follows.

RICHARD

... you don't understand my relationship with MacKenzie. It was more than business. Mack walked into my lecture hall at Harvard and it was like I had known her my whole life. She was my best friend. My lover. My teacher.

He sits down on the sofa, fighting back tears of loss.

RICHARD

We may have had problems in our marriage, but our bond as friends... that never changed... we trusted each other... always told each other the truth...

He looks up at Jane --

RICHARD

... until I fell in love with you. If I'd only been honest with her, Mack wouldn't have followed me to your apartment and...

Utterly miserable and overwhelmed with guilt, he starts to cry. Jane, genuinely moved, kneels down and takes him in her arms.

JANE

Richard, you're not responsible for what happened. It was Kimberly. She killed Mackenzie.

(CONTINUED)

43 CONTINUED:

43

Several beats as he tries to regain his composure.

JANE

I've been so insensitive to your feelings. Your loss. I hope you can forgive me.

His look says he can. And as he rests his head on her shoulder, emotionally torn between a dead woman and Jane.

44 EXT. D & D ADVERTISING - ESTABLISHING (STOCK) - DAY

44

45 INT. D & D ADVERTISING - RECEPTION AREA - DAY

45

Billy and Amanda approach Brooke, seated on the sofa, waiting. She stands. There's tension in the air.

AMANDA

(cool)

Thanks to Billy, you've got five minutes for the mea culpas.

As Amanda sits down on the sofa --

BROOKE

Thank you, Amanda.

Brooke smiles gratefully at Billy, who's still upset with her.

BILLY

I've got work to do.
(quietly; to Brooke)
Good luck.

As Billy moves off --

AMANDA

Four minutes and thirty seconds.

Brooke sits down next to her --

BROOKE

Amanda, you were right. I let my personal feelings get in the way of my professional objectivity.

She tries to read Amanda's reaction, but it's inscrutable.

BROOKE

I'm sorry for walking out on you. And for all the things I said... I would do anything, even answer phones, if you could just find it in your heart to hire me back.

(CONTINUED)

45 CONTINUED:

45

Amanda can't resist a small smile.

AMANDA

What about all that money you were coming into?

Masking the disappointment over her paltry inheritance --

BROOKE

Money or no money, I need a career to feel fulfilled. I realize that now.

Amanda considers her --

AMANDA

Well, lucky for you, I've grown soft -- that was what you accused me of, right?

(off her contrite nod)

You can come back to the agency...

(off Brooke's relief)

... but not as an executive.

BROOKE

As what then?

Amanda grins.

AMANDA

Alison's assistant. Take it or leave it.

BROOKE

Well, I guess I've grown soft, too. I'll take it.

Off Brooke, swallowing her pride --

46 EXT. HOSPITAL - ESTABLISHING (STOCK) - DAY

46

47 INT. HOBBS' OFFICE - DAY

47

Hobbs is behind his desk. Peter and Dr. Ettlinger are also present.

ETTLINGER

... Kimberly Shaw is competent to stand trial.

PETER

What the hell do you base that opinion on, doctor?

(CONTINUED)

ETTLINGER

On the fact that she's vicious, sadistic, and still has the "marbles" to manipulate even you, doctor.

PETER

Well, I guess it's a lot easier for you guys to drop kick the tough cases into the court system than to try and cure them?

Ettlinger flashes both irritation and a bandaged hand.

ETTLINGER

First, I'm attacked by a pencil-wielding patient. Now, by a love struck surgeon.

HOBBS

Peter, he has a point...

PETER

(insistent)

I'm not in love with Kimberly. We're friends. And if my friend has to face a long, drawn out trial, she will go off the deep end. Maybe never come back.

ETTLINGER

Doctor Burns, she's already there.

As Peter exchanges a severe look with him --

PETER

(a plea; to Hobbs)

Calvin, please. Kimberly's not just a patient. She's a doctor. On staff at this hospital. If there's even a doubt as to her sanity, don't we owe her another session, with a new psychiatrist?

Hobbs sits back in his chair, considering this.

HOBBS

Okay. I'll see what I can do.

ETTLINGER

You're wasting your time.

PETER

(feigning confidence)

Look, if it makes you happy, just put it in your report.

Ettlinger harpoons Peter with a pissy look and exits. Off Peter, as he regards Hobbs, not certain he's doing either of them a favor.

48 INT. JO'S APARTMENT - DAY

48

Matt is standing, with the phone in hand, about to dial as Jo unlocks the front door and enters. Juggling bags of groceries, she looks over at him.

JO

Hi. Thought I'd cook us dinner.

He quickly hangs up the phone. And looking like he's been caught with his hand in the cookie jar --

MATT

Great. Let me help you with those.

He crosses over and takes the bags from her.

JO

Matt, is something wrong?

MATT

(evading)

No. I've just got too much time on my hands...

(closer to the truth)

I feel like I should be doing something.

She follows Matt who carries the groceries into the kitchen.

JO

You're doing exactly what you're supposed to be doing -- letting your lawyer handle things.

MATT

Yeah, but... Jo, maybe the only way out of this, is to... I don't know... confront Paul again... make him confess --

JO

(emphatic)

No... Matt, trust me on this. I've been there. If I had just listened to my lawyer, and not been so damn bullheaded, maybe I would still have my baby.

MATT

(beat)

Yeah, well... I guess you're right.

JO

I know I am. Don't talk to Paul. Don't see him. The last thing you need right now is more trouble.

Matt tries to look agreeable for her benefit. A beat.

(CONTINUED)

48 CONTINUED:

48

MATT

Look, why don't I put away the groceries... since you're going to be the one slaving over the hot stove.

JO

Thanks. It'll give me time to jump in the shower.

And she exits. Matt waits a beat, then -- his mind already made up -- he crosses to phone, picks it up and dials. He steels himself. Finally --

MATT

Hello, Paul...

49 INTERCUT: INT. PAUL'S BEDROOM - DAY

49

Paul, on the other end, is stunned.

PAUL

Leave me alone. Or I swear, I'll call the cops.

MATT

Don't. I just want to apologize for the scene I caused in the cafeteria.
(off Paul's silence)
I still love you, Paul.

PAUL

You need a wake-up call, pal. You killed my wife.

MATT

I know you still love me, too. That's why I have to tell you... Paul, my lawyer turned up some evidence linking you to Carol's murder.

Paul reacts sharply, not knowing whether to believe him.

PAUL

That's bull.

MATT

I couldn't live with myself, if I did anything to hurt you.

Now clearly unnerved, trying to send him a message.

PAUL

Don't call me here again.

Off Matt's devious grin as he hears the panicked CLICK at the other end.

DISSOLVE TO:

50 EXT. MELROSE PLACE COURTYARD - ESTABLISHING (STOCK) - 50
NIGHT NIGHT FOUR

At least half the complex is bathed in darkness.

51 INT. JANE'S APARTMENT - NIGHT 51

BG, we HEAR the SHOWER RUNNING. Billy arranges several containers of Chinese takeout on the dining room table. Suddenly, he HEARS Alison SCREAM.

BILLY

Alison?!

He races down the hall to the bathroom and throws open the door TO REVEAL --

52 INT. JANE'S BATHROOM - NIGHT 52

A naked Alison lying on the floor. She's sobbing.

ALISON

I slipped getting out of the shower.

Billy rips a towel off the rack and covers her, helping her to her feet. Now they're face-to-face. Their bodies close. Feeling the heat, they lean in, both anticipating a kiss. A long, sensuous beat, broken by a breathless and moral Billy as he pulls away. Before either one of them can say anything, the front door opens and --

JANE'S VOICE

Hi, honey. I'm home.

Billy regards Alison and starts to beat a fast exit. She can hear him leaving

ALISON

Billy...

But it's too late, as he hurries back down the hall into --

53 INT. JANE'S LIVING ROOM - NIGHT 53

Jane has tossed down her purse and keys and crossed to the table, nibbling on the food as Billy appears.

JANE

How did you know Chinese was my favorite?

Clearly upset, he continues over to the door.

BILLY

I gotta go.

(CONTINUED)

53 CONTINUED:

53

JANE
Aren't you going to stay for dinner?

BILLY
I can't.

And he bolts out the front door. Jane doesn't get it. Just then, Alison appears, wrapped in her robe.

JANE
What's up with Billy?

Alison can't resist a smile.

ALISON
Guess he's not used to seeing me naked anymore.

JANE
Alison, you are so bad.

And as our "Thelma" and "Louise" exchange a look --

54 INT. BILLY'S APARTMENT - NIGHT

54

As Billy unlocks the door and enters. Brooke, reading on the sofa, looks up. Without a word, he crosses to her, stripping off his shirt as he goes, pushing her down on the sofa. She's confused --

BROOKE
Billy?...

He silences her with a kiss. Only now, mistakenly believing he has forgiven her, does she embrace him with equal passion. We're out on Billy, working off his sexual frustration from the close encounter with Alison --

55 INT. JO'S APARTMENT - NIGHT

55

Jo is slaving over the hot stove. Matt is nowhere to be seen. The DOORBELL RINGS. Calling out --

JO
I'll get it.

-- she tosses aside a potholder, crosses to the door and opens it to a sobered up Jake. An awkward moment, then --

JAKE
Look, I'm sorry about last night. I was a real jerk.

She can't help but smile -- he seems so genuinely apologetic.

(CONTINUED)

55 CONTINUED:

55

JO

Yeah, you were. But who hasn't been,
at one time or another?

Jake nods. And then with total sincerity --

JAKE

I need you, Jo.

Tears well in her eyes. He's touched her heart.

JO

I need you, too.

Off their emotional embrace --

56 EXT. ARMSTRONG ESTATE - ESTABLISHING (STOCK) - NIGHT

56

57 INT. ARMSTRONG ESTATE - LIBRARY - NIGHT

57

Hayley, in a monogrammed robe and silk pajamas, is drinking a brandy as a blue-jeaned Brooke KNOCKS and enters. He looks up at the clock, it's after midnight.

HAYLEY

It's awfully late for a social visit.
Where's Billy?

BROOKE

Back at the apartment. I snuck out
after he fell asleep.

HAYLEY

(a dig)
Trouble in paradise, so soon, dear?

BROOKE

No. Billy's forgiven me for not
telling him about the inheritance. Or
lack thereof.

(beat)

Will you forgive me, Daddy?

He regards her.

HAYLEY

Of course. You're my daughter. And I
love you.

Brooke moves over, giving him a big hug. Then --

BROOKE

I love you, too, Daddy... Could I have
a brandy, too?

Hayley nods. As he crosses to the bar --

(CONTINUED)

BROOKE

It almost seems like old times, being here with you. Drinking by the fire.
(off his smile)
I've got some good news. I'm back at the agency.

HAYLEY

That's my girl.

BROOKE

Yeah, Amanda was great about it. Of course, now I'm working for Alison again.

HAYLEY

That can't be easy for you.

He hands the brandy to Brooke.

BROOKE

Well, I'm trying to be mature about things. I mean, the poor thing is blind.

As he sits down behind his desk --

HAYLEY

I've always liked Alison. I was very sorry to hear about what happened.

BROOKE

Well, I feel bad for her, too. Even though I know she's still in love with my husband.

HAYLEY

I'm sorry. I wish things could have turned out better.

BROOKE

Sorry enough to float me a loan? I know what I just said, but the truth is, I can't be happy with Alison around. I have to get of D & D. Out of that damn apartment building. Away from her.

HAYLEY

Sure.

Brooke brightens as she observes Hayley take out his check register. As he writes out a check --

HAYLEY

How do you intend to explain a hundred thousand dollars to your husband?

(CONTINUED)

She can't resist a big smile --

BROOKE
I don't. I'm going to set up a
separate checking account, at another
bank.

Satisfied, he rips out the check, starts to hand it to her.
Suddenly, at the last instant, he pulls it just out of
reach --

BROOKE
Daddy!

HAYLEY
There is, however, one small condition
to the money. Brooke. You don't get
it until you file for divorce.

Off Brooke's shock and indecision --

FADE OUT.

THE END