

INSIDE THE BOX

Pilot

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Inside the Box

"Pilot"

ACT ONE

1 INT. NNC WASHINGTON BUREAU HALLWAY -- DAY

1

The hallways of NNC Washington Bureau are bustling. Reporters and producers and PAs are trying to keep up with a busy news day. The walls are lined with photos of NNC correspondents meeting the powerful, or covering important events of the last 25 years. Tianamen, Clinton, 9/11, etc.

Walking swiftly down the hall is CATHERINE POWELL (30's). She's the teacher's pet who grew up to be a knockout. She's fast talking, whip smart, and wound a little too tight for her own good. She exudes confidence, often at the expense of warmth. She is both beloved and feared in this place. As always, she's got her coffee in one hand and her Blackberry in the other. A PRODUCER pulls alongside.

PRODUCER

Catherine, we've got no one to cover the presser at State today.

CATHERINE

We'll talk about it in the huddle.

ANOTHER PRODUCER pulls up.

OTHER PRODUCER

New York wants to know if we'll have anything today on Justice Fanning's resignation.

CATHERINE

Which is why we have a huddle, so that we can tell New York what we have for the day. Today we're doing it by the book. Letter perfect. Flawless. Got it?

OTHER PRODCUER

But I need-

CATHERINE

Your needs are for you and your therapist to discuss. The huddle is in five so until then don't bother me. And tell Jake-

JAKE

-Tell Jake what?

JAKE FISHER (30's) appears. He is her antithesis and her right hand. Relaxed and easygoing. Beyond Jake's good looks, he's got that something that women seem to fall for hard. A twinkle in his eye, a great sense of humor, an easy laugh... charisma. They have a long history, and some palpable chemistry.

CATHERINE

Hey. I'm counting on you to make sure Kyle gets his stand-up done early. I made it through the inauguration without a hitch. I've just got to keep it flawless a few more days. No hiccups, ok?

JAKE

Wait, are you finally getting Fred's job?

CATHERINE

Stop. I'm not jinxing this. Just get me Kyle's piece before the afternoon call.

JAKE

I don't think we'll have it by then. He rewrites a lot.

As Catherine pulls farther ahead Jake can't help glance down at her legs. She's got great legs. As he glances up they have arrived at "the Pit."

2 INT. THE PIT -- CONTINUOUS

2

The Pit, as it is lovingly known, is the nerve center of the operation. It's visual eye candy with glass walled offices circling a large cluster of desks. It's always bustling and pulsing with energy. At any time there are at least half a dozen DAs (Desk Assistants) and PAs (Production Assistants). Producers crossing, talking on the phone, writing, watching tape, and drinking a lot of coffee. There are 20 TVs on. Clocks read the time in London, Mecca, Hong Kong, etc. When Catherine enters this room, everyone sits up straighter.

CATHERINE

It's a two minute spot on the President's first day in office. If he has to rewrite that, it's going to be a very long four years.

JAKE

It's Kyle's first day up there. Cut the guy some slack.

CATHERINE

If Kyle wanted slack he should have been a weather girl. He beat out a lot of great reporters to get to the White House. Now he's got to deliver.

3 EXT. WASHINGTON STREET -- DAY

3

KYLE CHISOLM is running. Down 16th Street, his breath puffing small clouds into the winter air as he goes. A tall, handsome black man (30s) in a nice suit running toward the White House. Wingtips leaping slush puddles. Gracefully dodging traffic. In spite of the hurry, he can't help checking out his reflection as he passes a store window. Involuntary vanity. Checks his watch. Damn. Late the first day. Phone rings.

KYLE

Hello? (Pause) I know. I'm almost there. (Pause) As fast as I can.

4 INT. WHITE HOUSE PRESS BRIEFING ROOM -- DAY

4

This room is smaller, dirtier, and rougher than most people would ever imagine when they see it on TV. For the new crop of White House correspondents it's everyone's first day on the job. Most have spent years killing themselves to get here, but a few jaded old-timers have been here for years.

The room quiets as newly minted press secretary LAUREN THOMAS (30s) enters. She tries not to smile partly because she doesn't like the way it looks on TV, but also because it reminds her of those teen years in beauty pageants.

LAUREN

Hello everyone and welcome. Good to see you all found your way here today. I'm happy to see so many friendly faces in the audience.

Lauren surveys the room and does a double take when she sees that the seat with "Kyle Chisolm, NNC" taped to it is empty.

5 INT. WHITE HOUSE SECURITY -- DAY

5

Kyle arrives at the White House press entrance. He's through the gate as quick as they'll allow. Credentials in order. Keys, wallet, bag, shoes, Blackberry out on the x-ray belt. Coat off. Checking the watch. Shit. Collect yourself.

6 INT. WHITE HOUSE PRESS BRIEFING ROOM -- DAY

6

Kyle, looking calm, makes his way from the back of the room while Lauren talks from the podium. Kyle and Lauren lock eyes for a minute and she can't suppress a grin and a little blush. Kyle has a thousand watt smile.

LAUREN

I hope you all are ready for a lot of hard work. The President made a lot of promises on the campaign trail, and for once in Washington, we plan on keeping them.

While Lauren continues to talk, Kyle finally gets to his seat. He draws quite a few stares. The reporter sitting next to him leans over to him and talks to him in a low voice.

REPORTER

Maybe it's just the new podium but I swear she gets hotter every day.

KYLE

Yeah, I hear podiums are this year's hottest accessory.

LAUREN

The president's schedule today-

OTHER REPORTER

(shouting)

Lauren, has the President spoken to Justice Fanning about-

LAUREN

Before any of you start showing off, let me say that no matter how many drinks you bought me on the campaign, this is my room not yours. Shouting questions while I'm speaking is considered rude. As for Justice Fanning, the man has been on the Supreme Court for nearly three decades and his career choices are not the concern of this White House as stipulated in a document called the United States Constitution.

(staring them down)

This afternoon the President will welcome leaders from the Congress...

7 INT. NNC CONFERENCE ROOM -- DAY

7

Cut to a TV monitor showing Lauren at the podium. Pull back to reveal a wall of monitors in the NNC Conference room. Catherine is wrapping up the daily meeting - the huddle. There are twenty five people with their coffee cups, note pads, and Blackberrys.

CATHERINE

Terry, please keep in close touch with the Supreme Court today on

(MORE)

CATHERINE (CONT'D)

Fanning. Jeffrey will be keeping an eye on the confirmation hearings-

Just then Catherine's eye notices the monitor showing Lauren's press conference.

CATHERINE (CONT'D)

Hey, turn that up, I want to hear if Vanna White House actually answers any questions now that she's got the fancy podium.

Someone turns up the volume but only a snippet of Lauren is heard before the picture goes dead.

CATHERINE (CONT'D)

Someone find out why we lost our line to the White House.

A PA jumps up and exits.

CATHERINE (CONT'D)

That's all the official business-

A producer interrupts in mock press conference style.

PRODUCER

Catherine, is it true that NNC is finally going to make an honest woman out of you, and promote you to Washington Bureau Chief?

CATHERINE

(in mock press secretary voice)

You know I cannot comment on internal personnel issues, except to say... stay tuned to this station for further news. But seriously, New York was very pleased with the inauguration coverage, so you all should feel good. As a reward, and since the inauguration wrecked our chance to enjoy the ritual humiliation of Jake Fisher on his birthday, I wanted to bring you a special gift.

Catherine slaps a tape into a deck nearby, and the one big TV in the room springs to life. The image is a recording of a terrible local TV broadcast. Standing with a microphone in front of prize livestock at some county fair is vintage 1996 Jake. A lot of hair gel, a loud tie, a goofy TV grin.

CATHERINE (CONT'D)

Ladies and gentlemen... Jacob Fisher!

The room goes nuts. Jake is very red.

8 INT. NNC HALLWAY -- DAY

8

Catherine coming out of the meeting with Jake.

JAKE

Where the hell did you find that?

CATHERINE

I am actually a journalist you know.

JAKE

I thought you were just here to make my life miserable.

CATHERINE

I called your mother.

JAKE

Exactly my point. So is Fred-

Catherine puts up a hand to silence him. Jake exits. Enter SAMANTHA HATHAWAY (40's) a blonde knockout who used to be the next Diane Sawyer. She and Catherine are clearly friends.

CATHERINE

Hello? Sam? We had a meeting. Just because you didn't get the White House, doesn't mean you don't still have a job to do.

SAM

You know I hate meetings. Besides I lived out of a suitcase for a year covering that campaign, I've earned some unexplained absences?

(quieter)

Are you really getting Fred's job?

CATHERINE

I've been hearing that rumor so long I can't even feign a decent denial.

SAM

I have a good feeling about it this time. Besides you look great. Perfect day to get promoted. Men can't get all the good jobs, right?

CATHERINE

I'd let them have the jobs if they actually did them.

SAM

But then we might have time to have personal lives, which would be oh so complicated.

As Sam exits another producer falls in beside Catherine.

PRODUCER

Hard line to the White House is down.

CATHERINE

For how long?

PRODUCER

Don't know.

CATHERINE

Why today? Someone's going to have to go over there and get Kyle's tape. JAKE!!!

9 INT. THE PIT -- DAY

9

Catherine crosses towards Jake's office ignoring SEAN, ANGELA, PRIYA, and MOLLY (20s) who are all news peons. Sean is watching one of the TVs showing cable news.

SEAN

Can you believe this? They're still pushing that Roopika Kumar story!?

CABLE TV ANCHOR

Do you believe sir, that Roopika Kumar's disappearance may have a cultural dimension because her parents are from India?

TV GUEST

I think that is something to consider as the investigation slows down...

PRIYA

Is that a joke? Not like we have any real news happening - like a new President for instance.

MOLLY

That poor girl's been gone for months. No leads, no suspects but they're gonna milk another week out of it.

ANGELA

Thank god we don't work in cable.

Jake and Catherine come out of his office. Catherine exits.

JAKE

I need a PA with a car who knows their way to the White House!

Molly quickly jumps up and comes over before the other PA's have even blinked. She's barely out of college. A little too pretty for the news business, and dressed entirely too nicely for her job. She still thinks everything about this job is amazing, and it shows. If she weren't nervous she'd think Jake was cute.

MOLLY

I can go.

JAKE

Great uh...
(searching for a name)

MOLLY

Sorry, Molly.

JAKE

Molly, right. I need... wait. Dressed like that?

MOLLY

(a little embarrassed)
Oh, sorry, a little overdressed today.

JAKE

Lunch with dad? Job interview? Date?

MOLLY

It's nothing.
(Jake's silent, not buying it)
Just a dinner.

JAKE

Lucky guy. OK, I need you to drive over to the White House. Go to the 16th Street gate and call our desk. They'll bring you a tape. I want it in my hand in 30 minutes. If you decide to speed, don't get stopped.

MOLLY

Got it.

Molly takes off, excited. As she goes, Jake checks out her backside, in spite of himself.

10 INT. WHITE HOUSE PRESS BRIEFING ROOM -- DAY

10

Kyle stands in front of the camera, trying to look relaxed. It's not working.

He's got the podium and White House seal behind him. He's done a few takes, but he looks stiff.

KYLE

Let me just do that one more time. I feel like I'm sounding too chipper. And I have no idea what I'm supposed to do with my hands. I liked it better when I could hold a microphone.

CAMERAMAN

That was the best yet. I think we've got it. We're cutting this close.

KYLE

Just one more.

11 EXT. WASHINGTON STREET -- DAY

11

Molly stands at the White House gate. It's cold and she's got bare legs and un-sensible shoes. She's trying to make small talk with the guards who couldn't be less interested.

MOLLY

Cold huh?

(no reply)

Pretty cool guarding the White House.

Molly realizes how goofy she seems. A producer from NNC comes out of the gate and hands her the tape.

12 INT. MOLLY'S CAR ON WASHINGTON STREET -- DAY

12

Molly in her Corolla, with the tape peeking out of her purse on the passenger seat. She's talking on the phone, all giddy little girl excitement.

MOLLY

Yeah, Mom they sent me to the White House. (Beat) No I didn't see the President. (Beat) No, I didn't even get to go inside. (Beat) No, I didn't meet Kyle Chisolm. (Beat) Yes, I have a date tonight. (Getting irritated) I gotta go mom-

Molly pulls away from a red light and WHAM! A BIKE MESSENGER slams into the side of Molly's car and flies across the hood. She freezes for a second, then jumps out. CRACK! Her cell phone shatters on the pavement. In awkward heels she runs to the messenger, and stands over him horrified. The messenger is surprisingly unhurt but Molly is totally freaked.

MOLLY (CONT'D)

Are you ok? Oh my God I'm so sorry!
I just didn't see you. Are you hurt?

MESSENGER

You better watch yourself princess!

MOLLY

Sorry. Oh, I know. Gosh I feel so bad. I'm not from here. We don't have messengers...

Molly notices the messenger looking at her car. She looks and sees that her passenger door is open. She realizes someone else is running away, and he's holding her purse.

MOLLY (CONT'D)

Oh my god! Wait! STOP! SOMEONE STOP THAT GUY!!! The tape! Please...

13 INT. NNC HALLWAY -- DAY

13

Catherine is walking and runs into FRED O'BRIEN, the Washington Bureau Chief and her boss. He hasn't smiled in a decade, but everyone - especially Catherine - adores him.

CATHERINE

I was just coming to see you. The hard line is down again. We sent someone to get Kyle's tape from the White House so we don't have to buy any extra satellite time.

FRED

Good. They're really hammering us on the budget.

CATHERINE

Don't worry. We're being frugal.

FRED

Hey, will you come by my office after the show tonight. I need to talk to you about something.

CATHERINE

No problem.

As Catherine walks away she has a huge grin on her face.

14 INT. CONTROL ROOM -- DAY

14

Catherine comes into the control room, where Jake and a couple of others are working. She's ebullient. Jake is nervously hanging up the phone and checking his Blackberry.

CATHERINE

Where is my tape Fisher?

JAKE

It'll be here.

Jake dials the White House. Catherine dials too.

JAKE (CONT'D)

Hey, it's Jake. The tape's MIA so-
(pause)I don't know what happened. Just cue
the backup and hold tight.

Long pause as Jake turns white. He whispers into the phone.

JAKE (CONT'D)

What do you mean there is no backup??
(PAUSE) Well I wasn't in that big a
hurry. (PAUSE) Are you kidding me???
That's the stupidest thing I've ever
heard.

(whispering but irate)

I know Kyle can't go live!! I'll
call you back.Jake hangs up the phone. Shit. Shit. Shit. He tries to
hide his panic. Deep breath.

JAKE (CONT'D)

There's no backup. They didn't make
a copy.

CATHERINE

Excuse me?

JAKE

They were in a hurry.

CATHERINE

Who??

JAKE

It doesn't matter.

CATHERINE

It's going to matter to someone in
the morning when I fire them.

(shifting gears)

Can Kyle go live?

JAKE

Kyle's really doesn't like to-

CATHERINE

Well if he wants to go on air he'd
better be ready to go live. He can
do it as a two way with Paul in the
studio. I'll call New York.

(MORE)

CATHERINE (CONT'D)

(To another producer)

Get Wendy to book us time on the bird
to take Kyle live from the White House.
And let's-

JAKE

-But it's five forty five!

CATHERINE

It's five forty seven, and if you
waste any more of my time...

JAKE

(dialing again)

Where the hell are you Molly?

15 EXT. NNC BUILDING -- EVENING

15

Molly sits in her car parked outside the NNC Washington Bureau, sobbing quietly. Too afraid to get out of the car. She's half rehearsing her speech to Jake in her head, half trying to imagine her future after she gets fired.

16 INT. WHITE HOUSE PRESS WORK SPACE - EVENING

16

Kyle has his feet on the desk, telling a funny but self-serving story to another reporter. His cell phone rings.

KYLE

Hey buddy.

His face drops. He takes his feet down. Stands up. Winces. He's silent but he doubles over like he's been punched.

KYLE (CONT'D)

I understand. OK. I'll be ready.

Kyle checks the clock, grabs his tie and jacket and runs.

17 INT. CONTROL ROOM -- EVENING

17

Jake, Catherine, Sam, and others are in the control room. In the doorway appears Molly. She looks like a wreck. Face red. Jake shoots her a look and a nod to Catherine. Molly understands and walks away without saying anything. On one monitor they can see Kyle standing in his spot ready to go live. He's doing a sound check with New York.

KYLE

Yes, New York I hear you loud and clear. (Nodding) Yes it's been a little rough, but nothing we can't handle. (Pause) Twenty seconds?

Kyle is adjusting his pocket square, straightening his tie.
On the TV monitors:

PAUL COLLINS (ANCHOR IN NY)
We go now to Kyle Chisolm at the White
House for a review of the day's
historic events.

KYLE
Thank You Paul. Given all the
excitement around the President's
first day in office, things went off
without a hitch here...

As Kyle talks, Jake starts to sit forward. He is now watching like a hawk. His eyes are zeroing in on a little quiver in Kyle's lip. Jake bolts forward, grabbing Catherine's arm.

JAKE
Kill the feed!

CATHERINE
What?

JAKE
Kill it! Now!

CATHERINE
What?? They're live.

Just then Kyle doubles over, his head disappearing from view. Catherine jumps to try and hit some button but not before everyone watching hears the sound of the new White House correspondent throwing up. Kyle's image cuts to black.

PAUL COLLINS
We seem to have lost our satellite
feed from the White House...

Shocked looks in the control room. Catherine is totally stunned. Sam is hiding a smile. Jake is laughing.

SMASH TO TITLE CARD

18 INT. FRED'S OFFICE -- NIGHT

18

Catherine comes into the office of Fred's office.

CATHERINE
Hey boss, I'm as upset about...

Catherine notices KENNETH DONNEGAN (late 40's). Very English and nattily dressed. When he talks he always sound positive, even when he's saying something negative. He exudes confidence, but not arrogance. You love him or hate him, but it's hard to be indifferent.

CATHERINE (CONT'D)

Oh, I'm sorry. I didn't realize you had a guest.

FRED

Don't worry. Come on in. There is someone I want you to meet. Catherine Powell, this is Kenneth Donnegan.

CATHERINE

(suspicious but polite)

A pleasure. Of course your reputation from the BBC precedes you.

KENNETH

Well only some of it is true. Fred here tells me you are the key to this whole operation.

CATHERINE

I just make the trains run on time.
(to Fred)
Can I talk to you for a minute?

19 INT. NNC HALLWAY -- CONTINUOUS

19

When they're alone in the hall, Fred starts to look serious.

CATHERINE

Want to tell me what he's doing here?

FRED

Listen. I didn't want it to happen like this. I told them it should be you. Sadly they think I'm just an old drunk with an eye for great legs.

CATHERINE

Thank you.

FRED

For saying that about your legs?

CATHERINE

No.

FRED

(hating to say it)
Kenneth is taking over for me.

CATHERINE

(stunned)
That guy??!!

FRED

New York is in a panic. Between the economy and the ratings slump... They want someone who can bring some sizzle. You're old school like me.

CATHERINE

How can they do this? Did they even consider me? You know that guy turned Newsnight into Inside Edition?

FRED

Look, everyone knows you're the real deal. Couple days and you'll have him wrapped around your finger, just like you did me.

CATHERINE

I don't want him wrapped anywhere.

Catherine exits, leaving Fred looking very distressed.

20 INT. CATHERINE'S OFFICE -- NIGHT

20

It's later and the newsroom is empty. Jake enters to find Catherine is watching and re-watching the clip of Kyle doubling over followed by the sound of throwing up. She looks a bit of a mess. Both her phone and her cell phone are ringing, and she's ignoring them.

JAKE

What's going on?

CATHERINE

Did you fire that PA yet?

JAKE

We should give her another chance. She's got something.

CATHERINE

What kind of something?

JAKE

You know what I mean.

CATHERINE

Hardly ever.

JAKE

Fine, but what's going on? I know that look of yours.

CATHERINE

My White House correspondent gets stage fright like a third grader, our bureau is a laughing stock, and I can't kill myself right this minute because my obituary would include the word vomit.

JAKE

I know all that.

Catherine doesn't answer right away.

CATHERINE

Kenneth Donnegan.

JAKE

From the BBC? But... How can they do that to you? You've killed yourself for this.

CATHERINE

Apparently New York wants new blood. Pompous English tabloidy blood.

JAKE

That's ridiculous! I mean, you run this place. Everybody knows that.

CATHERINE

I just can't believe it. I mean, I know I'm not good at everything. I pay my taxes late. I can't do the Times crossword puzzle. But this job. I'm really good at this job. Great even. It's just not fair.

JAKE

What are you going to do?

CATHERINE

I've got another year on my contract. But I haven't had a real boss in years. Not sure what I'll do if...

Just as Catherine's getting choked up her cell phone rings.

CATHERINE (CONT'D)

Hello. Thanks for calling me back. Look, I need that favor you owe me.

(pause)

OK, not over the phone. But it has to be today. I can't wait.

(pause)

Yes, I know it. 20 minutes.

Catherine hangs up.

CATHERINE (CONT'D)

Lets go.

JAKE

Where are we going?

CATHERINE

You didn't think I was going to sit around and sulk all night did you?

21 INT. KYLE'S APARTMENT -- NIGHT

21

Kyle's in his boxers with a stiff drink. His apartment is immaculate. He talks to someone in the next room.

KYLE

You know this stuff follows you forever. I'm toast.

WOMAN'S VOICE (O.S.)

It was the first day. The network loves you.

KYLE

I've done thousands of stand-ups. Just something happens when I have to go live. And from the White House! It just got to me. I can't believe I puked on national television.

WOMAN'S VOICE (O.S.)

No one saw it.

KYLE

But everyone either heard it, or will tomorrow. You know it's on YouTube already.

22 INT. KYLE'S APARTMENT BEDROOM -- CONTINUOUS

22

Kyle enters. Lying on the bed is Lauren, looking at a stack of papers. Her hair is down, she's beaming, almost girlish. Not a trace of that hardness she puts on behind the podium.

LAUREN

Bush Senior puked on the Japanese Prime Minister and he survived.

KYLE

A black man cannot stumble like that in America and survive.

Kyle is hanging his suit and tie among an impressive wardrobe, obsessively organized.

Lauren is getting off the bed, finding her shoes and putting her papers in a briefcase.

LAUREN

Maybe it wouldn't be the worst thing if we both got other assignments. We might actually have a life together instead of all this sneaking around and secrecy.

KYLE

That would hurt us both. I know how hard you've worked for this job. Both of us. We're not giving up because of my weak stomach.

LAUREN

We'd land on our feet.

She's trying to be romantic and he doesn't notice.

KYLE

Maybe. But for now, I've got to try and save the job I've wanted since I was ten. What am I going to do?

LAUREN

(professional voice)

Look, you've got some spotlight. Use it. Everyone on the planet has had jitters. It doesn't hurt you unless you're embarrassed. Do some quick hits on talk radio, or get on TV. Laugh about it in public. Be sympathetic and funny. Get out in front of it and you control it. This is public relations 101.

KYLE

You are so hot when you talk shop.

She gives him a perfunctory kiss and starts to leave. Kyle grabs her for a real kiss. It's pretty hot.

KYLE (CONT'D)

Don't go out the front.

LAUREN

Thanks, I've got the secret affair drill down.

Catherine and Jake are sitting in adjoining booths. Jake's back is to Catherine, but he's turned around to talk to her.

CATHERINE

I have to get New York's attention before I make my play. Remind them what I'm capable of so when I start raising hell they actually listen.

JAKE

What's the play?

CATHERINE

No way I can answer to Monty Python. I always loved investigations. I could put together my own unit with a direct report to New York. Wait, he's here.

Jake turns away and pretends to be by himself. Coming over to Catherine is RICK WARDEN. Late-50's, overweight, balding. It's the middle of winter but he always seems a little sweaty.

WARDEN

Obviously this meeting never happened. I'm only here because I owe you from that other thing. What do you need?

CATHERINE

A story. Big, exclusive. Got anything about Fanning's replacement?

WARDEN

(considering)
After this we're even.

CATHERINE

Fine.

WARDEN

The President wants to put Charlie Ewing on the Supreme Court.

CATHERINE

Ewing? Ewing's a Republican. How soon is this going down?

WARDEN

Fanning already told the President privately that he's leaving. Should happen by the end of next week.

CATHERINE

Why Ewing?

WARDEN

The President campaigned on reaching across the aisle.

(MORE)

WARDEN (CONT'D)

Ending partisan bickering. He wants to do something bold to show that he was serious.

CATHERINE

Will Ewing make it through the Senate?

WARDEN

Probably. But anything is possible. We've got some people working on it.

CATHERINE

Working for it or against it?
(he doesn't answer)
Pretty thin. Anything worth digging for in this?

Warden smiles but doesn't respond. Stands up. Warden holds her in a long stare. Leans forward and takes a pen from his pocket. Scribbles something on a napkin. A woman's name.

CATHERINE (CONT'D)

Mistress?

WARDEN

You're the reporter.

CATHERINE

Does the White House want this out or are you going rogue?

Warden very obviously decides not to answer this question as he leaves. Catherine is floored. Staring at the name on the napkin. "Tanya Simon." When Warden is gone, Jake is back. He and Catherine share a look of shocked excitement.

JAKE

How the hell did you get the Deputy Chief of Staff as a source?!

CATHERINE

Nevermind. We've got work to do.

JAKE

I feel kind of dirty. But wow!

CATHERINE

If I can break this...

JAKE

I know.

Off Katherine and Jake's adrenaline rush.

END OF ACT ONE

ACT TWO

24 INT. FRED'S OFFICE -- DAY

24

Catherine and Jake enter. Fred is on the couch with a drink in his hand, sharing a good old boy laugh with Kenneth. Catherine is surprised to see Kenneth there.

CATHERINE

Oh, sorry. We'll come back.

FRED

Don't be stupid. Sit.

KENNETH

You're just the person we were talking about. I'm going to be counting on you to keep me from making a complete farce of this.

CATHERINE

I'm not sure counting on me is a good idea for you.

Neither Catherine or Jake sit. Jake looks at his feet. Fred takes a drink. There is an uncomfortable silence.

FRED

She'll come around. She just doesn't like people very much.

CATHERINE

She's standing right here. And she doesn't think condescension is going to make this any better.

(shifting gears)

I've got an inside track on Justice Fanning's replacement. A very solid source says Charlie Ewing is going to get the nod.

KENNETH

Who is your source? And uh, I'm sure I should know but, who is Ewing?

Catherine shoots Fred a look to say "can you believe this?!"

CATHERINE

Charles Ewing was a two term Republican governor of Virginia. Retired a few years ago. With the court this closely divided, nominating a Republican has huge implications.

KENNETH

And the source?

CATHERINE

Confidential. But Jake can vouch.
He was there.

Jake starts to speak, but realizes no one cares what he says.
Kenneth and Catherine stare each other down. It's tense.

KENNETH

Look, I need you here, not out chasing
beltway gossip. I don't want my
assistant bureau chief playing cub
reporter.

CATHERINE

Gossip?? The Supreme Court!?

KENNETH

Well, regardless this isn't a story
we want to run single sourced. So if
you can find a second source and still
keep the... uh, trains on time, we'll
run with it.

Catherine is fuming but silent as she exits.

25 INT. JAKE'S OFFICE -- MORNING

25

Jake enters to find Molly perched stiffly in the chair, as if
she is afraid to put any weight on it. She looks as if she's
going to speak, but can't find the words.

JAKE

We're not going to fire you. But why
didn't you call me right away?

MOLLY

I'm so sorry. My phone broke....
(stammering, upset)
...And I guess maybe I was just too
scared.

JAKE

Next time, find a phone. Rip it out
of the hands of the nearest pedestrian
if you have to. I don't care what's
happened to you. Call, text, e-mail,
write me a note in blood and send it
by carrier pigeon... but don't ever
leave me hanging like that. Ok?

MOLLY

Ok. Thank you.

JAKE

And listen - be careful with Catherine for a bit. She's got her eye on you, and not in a good way. So keep your head down.

26 INT. NNC CONFERENCE ROOM -- DAY

26

The room is very full. Sam, Kyle, and Jake are there. Catherine enters, followed seconds later by Fred, and Kenneth. She takes a seat at the head of the table. Fred stands behind her, hands on her shoulders - Kenneth hangs behind a bit.

FRED

Morning everyone.

The room goes from quiet to silent.

FRED (CONT'D)

Thanks for taking time away from telling your best vomit jokes to join me this morning. Those of you who are decent reporters and care at all about your pathetic careers, probably already know that I've got one foot out of here. I wish I could give you a reason good enough for you all to believe, but I'm pretty sure that's hopeless. Instead I'm going to follow the long honored Washington tradition and tell you that I intend to spend more time with my family. If you are considering a parting gift to me, please recall my personal motto: single malt.

Everyone laughs. A few people "boo" the news.

FRED (CONT'D)

With that said, I'd like to introduce you to Kenneth Donnegan, whom many of you know by reputation from his work at the BBC. Starting more or less immediately he will be your new bureau chief. Kenneth brings with him an incredibly distinguished resume. I have told him in no uncertain terms what a remarkable staff he inherits, so please don't make a liar out of me.

Catherine holds her smile on as hard as possible, but no one is buying it. Everyone glances from her to Kenneth, to Fred. Shocked looks. Quite a few people are trying to secretly type an e-mail into their Blackberries.

KENNETH

Hello everyone. I'm very pleased to be here. You all know this of course but it is a new day for the TV News business, and right now, not a very good one. We're going to have to make some changes if we are going to survive. I know folks around here think that your mission is fighting for truth, justice, and the American way. But without better ratings, you may win that battle and lose the war. We have to do better. We will do better.

He's a great speaker, and really has people rapt. Except Catherine. She stands up and heads for the door - saying nothing and making no eye contact with anyone.

27 INT. NNC WOMEN'S BATHROOM -- DAY

27

Catherine enters stone faced and ashen. She quickly enters a stall. From outside the stall we hear her sobbing. Molly enters the bathroom, oblivious, and heads to the sink to brush her teeth. She hears the crying, quieter now because Catherine has heard someone enter. Molly knows she's supposed to ignore it, but she can't.

MOLLY

Are you ok? (Silence) Excuse me, sorry to intrude, but are you ok?

CATHERINE

Please don't tell me you're a journalist asking questions like that. Do I sound OK?

MOLLY

Sorry. Do you need anything?

CATHERINE

Privacy. And your name.

MOLLY

Uh, it's (long pause while she considers doing something terribly wrong) Lisa. Sorry.

CATHERINE

Go away Lisa.

Molly leaves.

28 INT. FRED'S OFFICE -- DAY

28

Sam and Kenneth are talking, with Fred looking on.

KENNETH

Personally, I thought they should've put you at the White House. No one else has got your special blend of polite and ferocious. I told New York as much when they hired me. But they're in love with Kyle.

SAM

(diplomatic, but not
at all sincere)
Kyle did good work on the campaign.

KENNETH

And unfortunately for you, his candidate won. But don't worry. I have big plans for you.

SAM

I'm listening.

KENNETH

The Kumar story. The girl's disappearance has been a big ratings grabber for cable. I think it's the kind of thing we should do more of.

SAM

Teenage girls go missing all the time. Hardly news is it? Roopika Kumar has been gone for five, maybe six months, and call me cynical, but the kid's resting comfortably in missing girl heaven with Chandra Levy and Natalee Holloway. I've got nothing against a little tabloid filler here and there but that story is ice cold. You think New York's going to run that?

KENNETH

I do. Show me what you've got.
(closing it down)
Surprise me.

Sam does her best to hide her irritation.

29 INT. NNC HALLWAY -- DAY

29

Catherine runs into Sam. Catherine looks furious.

SAM

What are you going to do?

CATHERINE

I'm going to try and get an independent unit together. I'm working on something.

SAM

That's the spirit. You hear anything about that missing Kumar Girl?

CATHERINE

Don't tell me he's got you chasing ambulances now.

SAM

Yeah, and you know how I love a touchy feely sob story. Chisolm is going to be up at the White House getting on air every bloody day, and they've got me doing a story that made the cover of People Magazine five months ago. Maybe I should go back overseas.

CATHERINE

That's not going to get you on. We barely even run foreign news anymore.

SAM

I figured at least when they gave Kyle the White House, you'd assign me good stuff and I'd get on air once in a while.

CATHERINE

I promise when I go postal I'll give you the exclusive.

(noticing her coat)

Where are you going?

SAM

I'm going to see a man about a horse.

30 INT. THE PIT -- DAY

30

Molly is at her computer when Angela leans against her desk.

ANGELA

So how'd you survive that Kyle thing? We all figured the news nun would have your head for sure.

MOLLY

Catherine? She's so scary. But, well, I think Jake is a little more understanding.

PRIYA has been eavesdropping and rolls her chair over.

PRIYA

Careful with him.

MOLLY

Jake? Oh, I don't think... I mean, he has a girlfriend right?

PRIYA

Supposedly. He's been breaking up with her for a year.

ANGELA

Anyway, he likes to sample the new merchandise.

MOLLY

He really sleeps around??

PRIYA

I don't think he sleeps with them. He's got his own Bill Clinton rules. The Make-Out-King. He'll lock lips with anything with a pulse.

ANGELA

Just be careful. Show me a man in the news business who isn't on the prowl, and I'll show you a bad case of erectile dysfunction.

Angela's phone rings and she steps away to answer.

PRIYA

For what it's worth, he's a great kisser.

31 INT. WASHINGTON OFFICE -- DAY

31

In the pleasant wood panelled office of a DC bureaucrat, Sam is buttoning her blouse, and keeping one eye on the TV showing cable news. A HANDSOME MAN across the room is fixing his tie and clipping on a badge that says Agent Tompkins, FBI.

SAM

Have you heard anything about the Roopika Kumar investigation? That girl who disappeared a while back?

TOMPKINS

Is that why you came to see me?

SAM

No. Well, not the only reason.

TOMPKINS

(adamant)

I'm not your source. You might as well give up that idea right now.

SAM

(suggestively)

You sure? Cause I'm pretty good at getting what I want.

TOMPKINS

I'm well aware. In this case, the FBI never got interested. Strictly DC police.

32 INT. THE PIT -- DAY

32

Molly and Angela are watching a girl in a cubicle across the room pack up her things. She's red faced - been crying.

MOLLY

Where is she going?

ANGELA

Lisa? She got sent to the overnight.

MOLLY

(realizing)

Wait, her name is Lisa??

ANGELA

Yeah. Lisa Soller. So harsh. That graveyard shift is brutal.

MOLLY

What happened?

ANGELA

Rubbed Catherine the wrong way.

Molly looks wracked with guilt.

33 EXT. NNC BUILDING -- DAY

33

Jake and Kyle walk back from getting coffee. Side by side on a busy street. Crowded sidewalk, traffic humming. They check their Blackberries, and sip coffees, and talk.

KYLE

So? How bad was it?

JAKE

(laughing)

What, Vomitgate? It was bad.

KYLE

You think they're gonna pull me?

JAKE

No way. You're a star. You'd have to throw up ON the President for them to pull you.

KYLE

I don't know what to do. You think I should run with it? Maybe try to get on Jon Stewart? You know, laugh along with them about it?

JAKE

Can you keep your dinner down?

Kyle's phone rings. He answers.

KYLE

Hey beautiful.

Jake's phone rings. He answers. Now the two are walking side by side, on their phones, often talking over each other.

JAKE

Hi. Look, I'm sorry.

KYLE

I know. You know I didn't mean that.

JAKE

That's not what I meant. I just don't have time to...

KYLE

I don't think I can today. I have to do a story for tonight.

JAKE

It's just been crazy with the inauguration and stuff. Things are going to calm down. I promise...

KYLE

Ok, ok. All you have to say is that it's important. What time?

JAKE

I know it's tonight. It's in my calendar. Don't worry.

KYLE

(quietly)
I love you too.

JAKE

You too. Bye.

Both hang up. Eye each other.

JAKE (CONT'D)

You still doing that?

KYLE

Yeah. You?

JAKE

Yeah.

KYLE

I thought you were going to end that.

JAKE

I was... I am.

(pause)

I think if you can get on Jon Stewart,
that's the right move.

They stop in front of NNC and run into Catherine.

CATHERINE

Aren't you supposed to be covering
the White House not the pretty boy
gossip hour? Can I have a word alone
with Mrs. Chisolm?

Kyle exits with a slight chuckle that almost masks how much
she gets under his skin.

CATHERINE (CONT'D)

If you breathe a word of this to the
Fresh Prince...

JAKE

Don't worry. Why didn't you hook
Donnegan with Ewing's mystery lady?
He would've gone nuts for it.

CATHERINE

Once we give him that, it's out of
our hands. I don't trust him.

JAKE

And what about the mystery lady?

CATHERINE

Tanya Simon? Lives in Arlington.
Looks like Ewing has been funneling
her money for years.

JAKE

How much?

CATHERINE

Enough. I left her a couple messages, but I have a feeling I'm going to have to pay her a visit. I'm going out there tonight. Want to come?

JAKE

I've got plans I really can't change.

CATHERINE

C'mon. You're going to break up with her anyway.

She gives Jake a look that has just enough flirt in it that he can't resist.

34 INT. TAXI -- NIGHT

34

Kyle is riding in the back of a taxi, working his Blackberry.

KYLE

(to driver)

Yeah, on the far corner there. We're just picking someone up.

The taxi pulls up to the corner and Lauren, head covered in a scarf and wearing dark glasses gets in. She's very serious.

KYLE (CONT'D)

(to the cab driver)

To Georgetown please.

LAUREN

I need to know your intentions.

KYLE

What's that s'posed to mean?

LAUREN

I want to know what you think is supposed to happen now.

KYLE

Did someone find out about us?

She is silent. Eyes tearing up. Still won't look at him.

LAUREN

I'm late.

KYLE

We can stop at your place first.
(MORE)

KYLE (CONT'D)

(to the driver)

Sorry sir but we need to stop in Dupont
Circle first.

Kyle sits back. At last he turns to look at her. Tears are
streaming down her face. He's shocked and confused.

KYLE (CONT'D)

What's wrong?

LAUREN

I'm late.

KYLE

Oh god.

END OF ACT TWO

ACT THREE

35 EXT. SUBURBAN STREET -- NIGHT

35

Catherine and Jake are sitting in her car drinking coffee. Her car is a mess. They're sharing a bag of pretzels, and pretending they aren't feeling some lurking sexual tension.

JAKE

This was more fun when we smoked.

CATHERINE

Yeah, turns out that's bad for you. Hey, we should get Hannah Montana to stake out Ewing's house too. Just in case.

JAKE

Who?

CATHERINE

Whats-her-name who lost Kyle's tape. Your little pet.

JAKE

Molly. Sure. Anything much on this Tanya woman?

CATHERINE

Thirty five maybe. Single mom. She's a public defender. I thought maybe she met Ewing in court when he was a prosecutor, but the dates don't match up. Doesn't make sense.

JAKE

Why not?

CATHERINE

Just doesn't feel like the kind of woman who would work as a public defender would take hush money from the governor.

JAKE

I think a single parent who lives on 40 thousand a year takes whatever comes their way.

(pause)

So, am I allowed to ask how you're feeling about things?

CATHERINE

Lousy. Fine. You know what my mother said when I told her?

JAKE

She said you've been wearing the wrong lipstick?

CATHERINE

Close. She said, "Well you can always waitress sweetheart."

JAKE

Well, in her world that's reassuring.

CATHERINE

It's exactly what she said when I quit law school. I just hate when things confirm my mother's delusion that I'm like her.

JAKE

Your mom is hot.

CATHERINE

You are so vile. And my mom is not hot, she's just easy. Men seem not to be able to tell the difference.

Headlights cross over their faces.

CATHERINE (CONT'D)

-Someone's home.
(heavy sigh - bracing)
I hate this part.

Catherine and Jake get out of her car and walk over toward a woman (30's) and her 10 year-old daughter getting out of their car in front of a very modest suburban ranch house. The woman (Tanya) is a little exotic and very pretty.

CATHERINE (CONT'D)

Excuse me, Ms. Simon? Hi, it's Catherine Powell from NNC, I left you a few messages.

The woman makes a beeline for her front door, pulling her daughter with her. She looks scared, confused.

CATHERINE (CONT'D)

Look, I know you don't want to talk to me, but there are going to be more after me. I can help you.

The woman and daughter go inside and slam the door.

36 INT. SAM'S OFFICE -- AFTERNOON

36

Sam is working the phones. She has a huge old Rolodex on her desk with thousands of numbers.

Priya is running a beta deck and scanning through footage of the story - police searching, crying family, candlelight vigil, etc.

SAM

That's the third dead end in three tries. This story is so over.

She thinks for a minute, and then has a little smirk. She flips her Rolodex to a new number.

SAM (CONT'D)

Hello Sir. Sam Hathaway. Sorry to bother you on your cell, but I'm working a lead on the disappearance of the Kumar girl.

(pause)

I know girls disappear every day...

(pause)

Well I've heard that the Indian ambassador is going to drive out and meet with the parents.

Sam holds one hand over the phone, and whispers to Priya.

SAM (CONT'D)

I need the number for the press office of the Indian Embassy.

(back into the phone)

Oh, you haven't... Would you? I'd so appreciate it.

Sam hangs up. Priya is writing on a post-it.

PRIYA

Where did you learn that about the Indian ambassador?

SAM

I didn't. But if you can't break news, you can always try and make news. It shouldn't be that hard to get the Indian ambassador to feel a little pressure.

Priya smiles, but actually looks a little nervous about this kind of "reporting." Sam dials another number.

SAM (CONT'D)

Hello, this is Sam Hathaway at NNC. I've just spoken with Ambassador Robert's office at the UN. Is it true that Ambassador Singh is planning to visit Roopika Kumar's parents?

(pause)

Well I'm going to need a comment.

(MORE)

SAM (CONT'D)

(to Priya)

I need the South Asia desk at State.

37 INT. CATHERINE'S OFFICE -- DAY

37

Catherine and Jake look over papers. Catherine is staring at a portrait of Ewing. He's classic politician handsome. Studying his face, his eyes. Especially the eyes.

JAKE

So there is nothing on Tanya Simon in Nexis? How is it possible that she hasn't appeared in any newspaper anywhere?

CATHERINE

Believe it or not, most of the world is anonymous.

JAKE

Holy wide load, Batman!!

CATHERINE

What??!!

JAKE

Have you seen Mrs. Ewing? No wonder the Governor was sleeping around. She's a beast.

They examine a photo of Ewing with his wife. She's not quite obese, but certainly heavy, and not attractive.

CATHERINE

The whole thing screams infidelity, but I can't figure out how Ewing got away with it for so long.

JAKE

Tanya went to Georgetown Law? Don't you still know some people there?

CATHERINE

Yeah, my old professor. I'm not sure I can call him on this.

JAKE

Bad break up?

CATHERINE

Bad beginning. Never got started. We gotta see if we can get some help on this. We still need a second source for Ewing's appointment even if I can pin down the Tanya story.

38 INT. SAM'S OFFICE -- DAY

38

Catherine enters, as Sam is hanging up the phone. Priya is still there.

CATHERINE

You busy on something?

SAM

The Kumar girl story - beyond stale.
I'm never getting on air with that.

CATHERINE

(to Priya)

Can you excuse us a minute?

Priya exits.

CATHERINE (CONT'D)

Just between us. Can you see if you can learn anything about Charlie Ewing getting nominated to Fanning's seat on the court? Maybe see if the FBI has done a background check?

SAM

Ewing's a Republican.

CATHERINE

Yeah, but I've got a good source. I still really need a second.

SAM

Kyle get anything from the White House on this?

CATHERINE

I'm keeping it close right now.

Sam sees the opportunity and doesn't hesitate.

SAM

I can look into this for you. But if it gets legs, I want in.

CATHERINE

The story is yours if we break this.

39 EXT. SUBURBAN STREET -- NIGHT

39

Molly sits in her car. She's slumped down a little, half reading, but keeping one eye on a house a few doors down. She jumps when someone knocks on the passenger door. It's Jake. He climbs in, handing her the big stack of papers off the passenger seat.

JAKE

What's all this?

MOLLY

Everything written about Charles Ewing
in the last five years.

JAKE

Nice. Learn anything good?

MOLLY

Sixty one years old. Two kids. Virgo.
Political positions that don't fit
the Republican mold. Pro-life but
pro-gun control. Pro death penalty
but supports privacy rights. Very
popular. Likes to fish.
(a little embarrassed)
I kind of love him.

JAKE

Self made man or born rich?

MOLLY

His grandfather made a mint in the
coal business. Seems like his dad
planned for little Charlie to be
governor practically from birth.

JAKE

(looking at some pages)
Angler's Magazine. Riveting.
(nod to the house)
Any action?

MOLLY

No. He's been home about two hours.
Hey, did Catherine really push Lisa
Soller to the overnight?

JAKE

Yeah, why?

MOLLY

I think that was supposed to be me.

JAKE

Yeah, don't worry too much about it.
We all make our own luck in this
business. Take it from someone who
spends all his time worrying about
everyone other than himself. It won't
get you what you want.

MOLLY

Which is what?

JAKE

I'm still trying to figure that out. On the good days I feel lucky they pay me to just find out stuff and help explain it back on TV. The bad days, I think there has to be more to life than filling up the time between pharmaceutical commercials.

MOLLY

So why do you do it?

JAKE

When it's good, it's the most fun I've ever had. And believe me, I've had plenty of fun.

Molly blushes at the innuendo from Jake. A car pulls past, both of them slump down in their seats. They peek up as the car stops in front of Ewing's house. Two men get out and go to the door. Ewing lets them in.

JAKE (CONT'D)

Do you know who that was?

MOLLY

It looked like that guy Harper, the lawyer guy. Don't know the other.

JAKE

JD Harper, White House Counsel and Rick Warden, Deputy Chief of Staff.

MOLLY

Cool.

JAKE

(dialing the phone)
Yeah, really cool.

40 INT. UPSCALE BAR -- NIGHT

40

Catherine is at the bar with SIMON (45). Tall, handsome, mild mannered, and clearly taken with Catherine. She's put on lipstick to meet him, but looks uncomfortable.

SIMON

How's my favorite law school flunkie?

CATHERINE

I didn't flunk. Actually got an A in your class. What'd you find out?

SIMON

You know, you say you love this job but you always seem miserable.

CATHERINE

I can't have this conversation now.
(impatient)
Look you know I hate asking you for
favors, but this one is important.
Did you find anything out for me?

Simon pulls out a folder, but doesn't hand it to her.

SIMON

I could get fired for this.

CATHERINE

But you won't.

Catherine snatches the folder. Opens it and starts reading.

SIMON

Decent grades. Nothing special.
Always leaned toward the public
interest stuff.

CATHERINE

Commonwealth Fellowship, what's that?

SIMON

All her tuition was paid by the
Commonwealth Foundation - Virginia
foundation that gives law school
scholarships. Been around for a long
time. Coal money.

Catherine's phone rings. Caller ID says Jake.

CATHERINE

Hey.... They're at Ewing's house now?
How long have they been there? This
could be it.

She already has her coat, not hanging up the phone. Gives
Simon a peck on the cheek.

CATHERINE (CONT'D)

You're the best.

She takes the folder and heads for the door. Simon watches
her go, a little pissed but slightly charmed by the kiss.

41 INT. SAM'S OFFICE -- NIGHT

41

Sam and Priya are still in Sam's office. It's night now.
Priya is still watching tape. Sam's on the phone.

SAM

Hey, it's Sam. Call me back.

PRIYA

Who's that?

SAM

Different story. Trying to second source something for Catherine.

PRIYA

You know in all these press conferences and everything, the mom never talks. Always the dad. Maybe we could get an interview with her.

SAM

She's never been interviewed?

PRIYA

Doesn't speak English.

SAM

That's going to be a problem. Guess there is no chance that you...

PRIYA

I'm from Bethesda. My Hindi is limited to "please" and "thank you." Too bad my mom doesn't work here.

SAM

(lighting up)

Why can't she?

42 INT. RESTAURANT -- NIGHT

42

Lauren and Kyle at a table for two. Kyle looks miserable and keeps looking around the room.

LAUREN

Would you relax, I'm not the first press secretary to have dinner with a reporter.

KYLE

Fine, but let's make it quick. This scares the hell out of me.

LAUREN

Look, I want to go public. Let whatever happens happen.

KYLE

You know how fast my career would be over if anybody knew about us. That's professional suicide for us both.

LAUREN

I can take it.

KYLE

You're just being emotional about this. When you've had some time to think about this you'll see things more clearly. Besides, I'm up to my eyeballs right now trying to deal with all this other-

LAUREN

If I'm being emotional it's because I'm carrying the child of the man I love, and he doesn't want to even be seen with me.

Lauren's Blackberry starts vibrating.

KYLE

You don't even know for sure-

LAUREN

-Six pregnancy tests say otherwise.

Lauren finally picks up her Blackberry and looks.

LAUREN (CONT'D)

I've gotta go.

KYLE

What's happening?

LAUREN

Nothing.

KYLE

Nothing? Or you can't tell me?

LAUREN

Someone at your network is poking a beehive.

END OF ACT THREE

ACT FOUR

43 INT. JAKE'S OFFICE -- DAY

43

Catherine is hanging up the phone.

CATHERINE

No one is giving up anything on Ewing.

JAKE

We've got a great source, plus two eyewitnesses of Warden and Harper at Ewing's for two hours last night.

CATHERINE

Sketchy. You know Donnegan's still going to want a real second source.

JAKE

Why won't you just tell Donnegan about Ewing's mystery woman? New York will notice that for sure.

CATHERINE

Too risky to give it to him now.

(off Jake confused)

Richard Jewell? Wen Ho Lee? Steven Hatfill? This is exactly how it happens - people's lives ruined by the rush to judgment because some brown-noser like Donnegan wants to play the news game but only really cares about the headlines.

JAKE

Well, we still don't have official word on Fanning retiring so there is time to get Tanya to talk. I just don't know how you crack that.

Kyle sticks his head in.

KYLE

Hey.

JAKE

Hey buddy.

KYLE

You know, if you guys are going after a White House story, I might be able to help you.

CATHERINE

What makes you think we're working a White House story?

KYLE

I have sources. And last I checked we all play for the same team.

Catherine looks back at her notes, and Jake gives Kyle a look that says "later." Kyle leaves.

CATHERINE

I can't believe you told Kyle!

JAKE

You think I told Kyle??!!!

CATHERINE

You can't be everyone's friend all the time Jake. And do I have to remind you I'm your boss?

JAKE

Hello, paranoid? Don't you trust anyone? No wonder you can't keep a boyfriend for more than one night.

CATHERINE

At least I'm not so afraid of disappointing people that I hang on to the same pathetic girlfriend while I'm sleeping with half the bureau.

JAKE

Excuse me for actually caring about other people's feelings. Do you even notice I've been running around the last 72 hours trying to help?

CATHERINE

You're just trying to help yourself. Forget it, I'll get Tanya to talk by myself.

44 INT. HALLWAY -- DAY

44

Kyle on the phone. Walking and frantic.

KYLE

Lauren? I don't know what they've got, but I think it's big. Maybe the Fanning resignation. Can't you tell me anything? (Pause) They already think I'm a problem or they would tell me. (Pause) This has nothing to do with that. Can we please talk about one thing at a time? (Pause) Hello? Hello?

Kyle realizes she's hung up on him. He walks by Priya and Sam who are talking outside Sam's office.

PRIYA

Are you kidding? My mom is so into it. She thinks she's in the CIA.

SAM

But she still can't get Mrs. Kumar on the phone?

PRIYA

No. But don't worry, my mom is relentless. This is every Indian mother's fantasy - being asked to pry into other people's business.

SAM

Well, keep me posted.

PRIYA

What about the ambassador angle?

SAM

I'm working another story right now. One that might actually get my face on television. Even with the weepy mother, this story is a long shot.

As Sam exits, Priya's face can't hide a little revulsion.

45 EXT. SUBURBAN STREET -- NIGHT

45

Sam approaches a nice looking house. It's clear she is nervous, maybe even a little scared. She takes a deep breath, steadies herself, and rings the bell. The door opens and we see the FBI guy from her mid-day romp. He looks shocked.

MAN

What the hell are you doing here?

SAM

Good evening Special Agent Tompkins. I was hoping I could ask you a couple questions.

TOMPKINS

(whispering loudly)

Are you insane? My family is in there having dinner right now!

SAM

Relax, it's business. I need to know if you've got anything on Governor Ewing taking Justice Fanning's seat on the Supreme Court.

TOMPKINS

What?! How the hell is that even an FBI story?!

SAM

Last I looked your office does the background checks.

TOMPKINS

This is bullsh... Can't you just call my cell in the morning?

SAM

For once you're going to give me what I need. And I'm so much more persuasive in person.

TOMPKINS

You've got no shame Hathaway.

46 INT. TANYA'S HOUSE -- NIGHT

46

Catherine rings the doorbell. Tanya opens the door with the chain still on, sees Catherine, and starts to close it.

CATHERINE

Wait! Ms. Simon. Please! I'm trying to give you a chance to explain.

TANYA

I don't have to explain myself.

CATHERINE

No. No you don't. But you should. I know about the money Ewing has paid you. I know his foundation sent you to law school.

TANYA

It's not what you think.

CATHERINE

I understand.
(guessing)
I know he's not your boyfriend.

TANYA

Of course he isn't!

Catherine stands there for few moments, locking eyes with her through the crack in the door. Suddenly she has a flash of recognition. Deep breath before letting loose her hunch.

CATHERINE

He's your father.

Tanya closes the door, but then Catherine hears the chain slide back. Slowly, the door opens. Catherine steps inside.

47 INT. WATERING HOLE -- NIGHT

47

Kyle and Jake are drinking at a bar with a handful of other journalists. Ties loose. Kyle is already a little drunk. The TV finishes playing Kyle's appearance on the Daily Show.

JON STEWART

Kyle Chisolm everyone! The Vominator!

In the bar a little cheer goes up for Kyle, who looks pleased.

JAKE

So have you figured out what to do?

KYLE

I'm going to beg my best friend to tell me what the hell is going on.

JAKE

I mean about... you know, the baby.

KYLE

She's gonna have a... you know. She's going to take care of it. So you won't tell me what the story is?

JAKE

She already thinks I told you.

KYLE

Exactly. It doesn't matter now.

JAKE

Forget it. That thing you do - trying to protect every angle all the time? You gotta let that go. DC is a big pond. Roll with the punches a bit.

KYLE

Roll with... You have no idea-

JAKE

Look, I get it-

KYLE

No. No, you don't. You should have seen them in that briefing room. Every one of them thinks I'm out of my league - some affirmative action charity case. Just waiting for me to stumble. I can't play by your rules. I have to be better than them to even stand a chance.

JAKE

Relax. You're the golden boy.

KYLE

When was the last time there was a black White House correspondent at a major network? Or an anchor? Network news is whiter than politics, and twice as cutthroat. I might be the golden boy today, but tomorrow...

JAKE

OK, I hear you.

KYLE

So please, tell me what's going on.

JAKE

I can't. I'm sorry. I know it's hard to understand, but I keep the secrets. I keep yours. I keep hers.

Kyle stares straight ahead, feeling very alone.

48 INT. TANYA'S HOUSE -- NIGHT

48

Catherine is sitting at a kitchen table with a notebook out. Tanya is coming down the hall with a cardboard box of papers.

TANYA

I didn't go looking for him until my mother died when I was 20.

CATHERINE

How did you know he was your father?

Tanya hands Catherine a piece of paper from the box.

TANYA

Found that birth certificate... his name was right on it. He hadn't known about me but he didn't try and deny it. He was pretty freaked. He was only 22 when my mom got pregnant. But I didn't want anything, you know. Just to meet him. He was very nice about it - just wanted to keep it quiet, which was fine with me. I think he was already planning to run for governor.

CATHERINE

And law school?

TANYA

I told him I wanted to go to law school, and he was excited. He loves the law. Said if I could get into Georgetown he could pay my tuition. It was all fine until I got pregnant. I was going to drop out, but he was insistent that I finish. So he started sending me money, even before Karen was born... and it just continued like that. I never thought of it as my money. It was for her.

Tanya starts to cry a little. Catherine looks really uncomfortable but puts her hand on Tanya's shoulder.

TANYA (CONT'D)

I'm not dirty laundry. I'm just a private person.

49 INT. CATHERINE'S APARTMENT -- NIGHT

49

Catherine opens the door for Jake. She's frantic.

CATHERINE

Thanks for coming. I know it's late.

JAKE

Sure, nothing I like more than an angry booty call.

CATHERINE

Stop being mad, I need your help.

JAKE

As soon as you apologize.

CATHERINE

Fine. Come in.

JAKE

"Fine" is not an apology.

CATHERINE

I'm sorry.

Jake enters. Catherine has stacks of papers and post-its and photos and clippings out on her table. She's clearly spent hours with them. She picks up the birth certificate and hands it to Jake. He reads, and looks up in shock.

CATHERINE (CONT'D)

Yep. He's her father. He paid for her to go to law school. The money he gave her was for her daughter.

JAKE

This is huge! Will she go on camera?

Catherine takes a breath before she says what she's clearly been struggling with.

CATHERINE

I don't think we should run it.

JAKE

WHAT???!!

CATHERINE

There is nothing illegal here. He didn't break the law. The payments were from his own pocket - totally legal. She filed the taxes. Why should this keep him off the court?

JAKE

What about law school?

CATHERINE

The foundation gives law school scholarships - and he sits on the board with discretion to choose students. It's a private foundation. There's no wrongdoing!

JAKE

So what!? It's still a great story. Infidelity matters.

CATHERINE

He wasn't even married then! I've been through this a hundred times. I can't find any evidence of him lying about it. It's his own money and his own daughter.

JAKE

Then report the story and let people decide. Honesty and integrity count.

CATHERINE

Ewing's or mine? If we report it, we are saying it matters. I promised myself when I got into this business that I wasn't going to become mercenary. Aren't we supposed to decide that first? If we do this, you know how it will play. They'll kill him with it. This is the Supreme Court we're talking about!

JAKE

Don't let this get all personal.

CATHERINE

What is that supposed to mean?

JAKE

Daughter of a single mom? Hung up on a missing father? This doesn't ring a bell to you?

CATHERINE

Do you actually want to insult me both personally and professionally right now?

JAKE

I'm just saying. I know you and this one is close to home.

Catherine doesn't respond. She is obviously holding in a lot of emotion. Finally Jake breaks the silence.

JAKE (CONT'D)

Sorry. But, you don't owe these people anything. You need this story, and look where playing the straight and narrow has gotten you: listening to the chipper Englishman tell you how to do your job. New York HAS to pay attention if you bring this in.

Catherine's doorbell rings. It's Sam.

SAM

I got it.
(seeing Jake)
Wait, what's going on?

JAKE

Nothing. Just, ah...

CATHERINE

It's ok. I told her about Tanya.
(to Sam)
She's Ewing's daughter. But it all looks totally above board.

JAKE

Catherine thinks we should leave it alone. God knows why.

CATHERINE

Were you listening to me?!
(to Sam)
Wait, you got what?

SAM

A second source on the Ewing nomination. My guy at Justice spilled the whole thing.

CATHERINE

Yes! We can break it tomorrow!

JAKE

What about Tanya?

CATHERINE

I don't need it now. I can break the nomination story, and leave Tanya out of it. It's still a decent scoop.

JAKE

(to Sam)

Will you talk to her?

SAM

What do you want? She's a good girl. Why did Warden give you this anyway?

CATHERINE

Warden's a partisan warrior. Probably hates the idea of another Republican on the court. I'm sure he was hoping we would torpedo Ewing with this. All the more reason why we shouldn't.

JAKE

Forget Warden! This is about you. There is a big difference between breaking a nomination story and exposing Governor Ewing's illegitimate child. You want to show New York the goods? It's Tanya. Are you sure this is what you want to do?

Off Catherine's inner turmoil.

END OF ACT FOUR

ACT FIVE

50 INT. THE PIT -- MORNING

50

The room is buzzing, everything hopping. Phones ringing, everyone in a hurry. Kenneth is reading some pages. Catherine and Sam hurry up to him with Jake trailing.

CATHERINE

We got it.

SAM

A source of mine at Justice says that the FBI has done a full background check on Ewing to prepare for his nomination.

Kenneth is staring at a TV, ignoring them.

KENNETH

Nice work ladies but it's too late. The White House scheduled a morning presser for Monday to officially announce Ewing.

CATHERINE

What??!!

KENNETH

Just happened. They're doing the backgrounder now.

On the TV, we see Lauren in the White House briefing room.

LAUREN

The President and Governor Ewing will join Justice Fanning in the Rose Garden at 9am Monday. Each will give a brief statement and answer questions. I'm not going to address anything of substance this morning...

51 INT. THE PIT -- DAY

51

Catherine is in charge now, and is visibly frustrated as they work to get a Ewing story done for the evening news. Sam is hovering. Kenneth is gone.

CATHERINE

(to everyone)

No, not Kyle. Sam will do the story from the court. Does anybody have Ewing's whereabouts? Do we have someone at his house?

PRODUCER

Yes. No sign of him. And his office won't return calls.

SEAN

(running in)

He's not at the White House or EOB. Every reporter in town is looking.

CATHERINE

So much for being ahead of the pack. Where is he hiding? At least let's get a smile, a wave, and a "no comment." Can we manage that?

(really irritated)

We're not doing a story in which we announce that the White House announced that they are going to make an announcement. We're journalists not stenographers.

In another part of the room, Jake looks on, while making calls. Molly approaches. Sam is just close enough to hear.

MOLLY

Jake?

JAKE

Yeah kid.

MOLLY

I think I know where he might be. I found this in my reading.

Molly hands Jake a page. Jake reads and then jumps up. Sam sees this and comes over.

JAKE

Molly needs a crew ASAP!

(to Molly)

If you're not back here with tape by five, we can't use it. Keep it friendly. We don't want to make this guy our enemy.

SAM

(Just finished reading)

I'm coming. We'll be back in time.

MOLLY

(scared of Sam)

Oh, that's ok. I can manage it.

SAM

I wasn't asking. Let's go.

52 EXT. WOODS ALONG THE POTOMAC -- DAY

52

Sam, Molly and the van cruise along a dirt road running along the Potomac. She's scanning the river bank.

MOLLY

There! Over there, the Explorer!

She points to a black Explorer peeking through the trees. Molly is positively beaming.

SAM

(sultry)

Hello, Governor.

53 INT. CONTROL ROOM -- DAY

53

Catherine works the control room as the clock ticks closer to air. Jake comes barreling in.

JAKE

Molly got him!

CATHERINE

Who got him?!

JAKE

Mol- Hannah Montana. She found him!

CATHERINE

(into a microphone)

Hold the Ewing piece! We've got new tape coming.

(to Jake)

What'd he say?

JAKE

Nothing special. Honored. Excited about the challenges. Blah, blah.

CATHERINE

I want to see it the second they're here. And tell her not to stop unless the President himself runs into her car. How the hell'd she find him?

JAKE

Apparently he let Angler's Magazine profile his favorite fishing spot. He told them it's his best escape when Washington gets to be too much.

CATHERINE

Angler's Magazine?

JAKE

I told you she was smart.

(privately to her)

Are you still sure you don't want to go with Tanya's story. We could kill with this thing. It'd be huge.

(off her hesitation)

You're going to be miserable if you're stuck here answering to Donnegan.

Out on Catherine's indecision.

54 INT. THE PIT -- EVENING

54

All eyes are fixed on the TVs showing the broadcast.

EWING

...always been proud to serve in any way I can. I've served the state of Virginia for most of my adult life, and I hope I can serve as well for this great country.

SAM

The President is expected to appear Monday at a 9am press conference in the Rose Garden with both Judge Fanning and Governor Ewing to make the official announcement. Samantha Hathaway, NNC News, the Supreme Court.

Everyone but Catherine is celebratory. She knows she just lost her best shot by keeping Tanya's secret. Kenneth enters.

KENNETH

I just want to say thanks to you all for a nice bit of work today. We were the only broadcast - cable or network to get a comment from Charlie Ewing so a special nod to Sam for making us all look sharp. A good feeling, that I hope we'll share a lot more of. I'm buying at The Hole in 30 minutes.

A cheer goes up. Molly is smiling but looks a bit dejected. Catherine looks deflated as she heads to her office.

55 INT. CATHERINE'S OFFICE -- CONTINUOUS

55

Catherine's phone rings as she enters. On speaker phone:

CATHERINE

Hello?

RICK WARDEN (O.S.)
It's Warden. Downstairs in five.

56 INT. WARDEN'S CAR -- EVENING

56

Catherine climbs into the passenger seat of Warden's Cadillac.

WARDEN
What the hell was that?

CATHERINE
I'm sorry?

WARDEN
I gave you the girl so you could use
it. It's a two way street you know.

CATHERINE
Well I'm sorry I couldn't do your
dirty work. We're still working that
story, but it's complicated. You
didn't exactly give us much time.

WARDEN
Well you would have had more if you
hadn't tried to trade it back.

CATHERINE
What does that mean?

WARDEN
Someone in your bureau tipped off our
press office that you had Ewing
confirmed and were after his daughter.
So they rushed the announcement. I
couldn't slow it down.

CATHERINE
Who the hell was it??

WARDEN
If you can't even keep track of your
own office...

Catherine starts to go.

WARDEN (CONT'D)
Where are you going?

CATHERINE
I'm getting to the bottom of this.

END OF ACT FIVE

ACT SIX

57 INT. NNC CONFERENCE ROOM -- EVENING

57

Jake, Kyle, and Catherine sit in silence. The tension is brutal. Everyone furious at everyone. Kenneth enters.

KENNETH

I didn't realize I was going to have to play headmaster to all of you children, but apparently-

CATHERINE

This isn't a joke.

KENNETH

On the contrary, you've made it quite serious.

CATHERINE

I didn't make it anything. We had a direct leak from this bureau to the White House. Not only did someone tell them we had confirmation on Ewing, but that we were after his daughter too! That was privileged information, and that leak totally killed our chance to break the story. I think Kyle's-

KENNETH

-Kyle was not the source of the leak to the White House.

CATHERINE

How can you possibly know that?

KENNETH

Because I was.

Stunned silence.

KENNETH (CONT'D)

And when our correspondent lands the first exclusive Presidential interview, it will be clear why.

CATHERINE

You have no right.

KENNETH

I have every right. And your righteousness does not serve you well, Ms. Powell.

KYLE

I want to lodge a formal complaint.
My contract stipulates-

KENNETH

You, Mr. Chisolm, are in no position
to complain about anything. You've
embarrassed yourself beyond what any
serious journalist should accept.
Lucky for you I'm not that serious.

As Kyle starts to interrupt Kenneth silences him with a look.

KENNETH (CONT'D)

Go back to work, Kyle. Prove you are
worthy of a very important job. And
try to keep your lunch off the briefing
room floor.

KYLE

Yes, sir.

Kyle and Jake leave. Catherine stands her ground a minute.

CATHERINE

Who told you about Ewing's daughter?

KENNETH

I'm afraid my sources, like yours,
are confidential. What's far more
important is why it wasn't you who
told me.

CATHERINE

I was working the story. I like to
keep things close. For good reason.

KENNETH

Well, I like to know what's going on
in my bureau. Whatever you've done
in the past, from now on you WILL
tell me when you're working a story,
or I will find someone who understands
how this works.

58 INT. SAM'S OFFICE -- NIGHT

58

Catherine enters looking very serious.

CATHERINE

Promise me it wasn't you.

SAM

What are we talking about?

CATHERINE

Someone told Donnegan about Tanya.
You, me, and Jake were the only ones
who knew.

SAM

Don't forget Rick Warden and whoever
else he told. And Ewing. And Tanya.
(sensing the anger)
No, of course it wasn't me honey.
I'm on your side.

CATHERINE

Thanks Sam. Good job today.

SAM

You going to be ok?

CATHERINE

Yeah. I'm going to go talk to Jake.

SAM

You know, one of these days you're
going to have to tell him how you
really feel.

Catherine is stopped cold by this, but before she can speak
Priya comes running in, she's on the phone. Priya mouths the
words "my mom." Priya puts her hand over the phone.

PRIYA

Hold on mom.
(to Sam)
She got Mrs. Kumar. We're in.

SAM

Let's go.

PRIYA

Now?

SAM

We're reporters. It's always now.

PRIYA

Mom, we're picking you up in five.

59 INT. KENNETH'S OFFICE -- EVENING

59

Sam enters, she's got her coat on, on her way out.

SAM

Hey it looks like we got Roopika
Kumar's mother to sit down with us.
Might make a nice piece.

KENNETH

Twice in one day you've got my attention. That's pretty impressive.

SAM

Just a little hard work paying off.

KENNETH

Well, I'm impressed.

SAM

That was the idea.

KENNETH

Thanks for the tip off on this business with Ewing's daughter. I think that's going to work out nicely.

SAM

Well. I'm a team player.

KENNETH

I'm just glad you play for me now.

Sam can't help a big smile. Something about this guy. Kenneth gives her a mischievous smile that isn't a hundred percent professional.

60 INT. JAKE'S OFFICE -- EVENING

60

The newsroom is empty. Jake and Catherine are alone.

CATHERINE

Tell me I did the right thing.

JAKE

I think I would have run it. But I'm not you... and I'm not exactly known for my judgment. Who do you think leaked it to Donnegan?

CATHERINE

Who knows. Clearly Warden wanted it out. He'll give it to someone else.

JAKE

But maybe finding Tanya first gave Ewing time - tipped him off that this was coming. Let him prepare.

CATHERINE

I wish sometimes I was that person. The one who does whatever it takes. The one who doesn't care. Who doesn't angst about some fantasy of journalism.

(MORE)

CATHERINE (CONT'D)

Some throwback. Sometimes I want...
I want to be Sam.

JAKE

I like you better.

CATHERINE

It sucks.

JAKE

Yeah. Let's get out of here.

CATHERINE

You go. I've got to hatch some
brilliant new plan.

Jake leaves. Catherine sits. Starts to cry, stops herself.

CATHERINE (CONT'D)

Damn you Holly Hunter.

61 INT. KYLE'S APARTMENT -- NIGHT

61

Kyle watches TV in his underwear, drinking a beer. Lauren enters, stands behind him for a few seconds, gathering strength for this.

LAUREN

Nice work finding Ewing.

KYLE

Yeah, wasn't me. Five days as White
House correspondent and they won't
even let me cover the White House.

Kyle turns off the TV. She's all warmth and kindness. Steps close to him and puts her hand on his arm.

LAUREN

You ok?

KYLE

I guess. Listen, I've been thinking.
I want you to know that I love you...
but I don't think we can do this.

LAUREN

Which this? This relationship or
this baby?

KYLE

You're not really considering having
this child? That's insane.

LAUREN

It's not what I had planned, but some plans are meant to be changed.

KYLE

But, but... your administration is totally pro-choice!

LAUREN

This is not a political decision.

KYLE

This is your real life you're talking about. Your career! My career!

LAUREN

I understand the situation. Forget the politics. I'm 34 years old, and very much in love. I have the means to support a child. And I know what I believe. It's simple really.

Tears run down her face. Kyle struggles to contain himself.

KYLE

You think giving birth to a child out of wedlock is simple? I don't know what world you're living in.

LAUREN

I'm living in a world in which the hard right trumps the easy wrong.

KYLE

This isn't some civics lesson! You're going to destroy your career, and mine! I can't let you do this!

Lauren heads for the door. She stops, turns to face him.

LAUREN

I'll do what I have to do, and you do what you have to do. I know you're scared, but you'll be ok.

KYLE

Please don't do this. You have no idea what it takes for a black man to get where I've gotten. Don't take it away from me.

At this Lauren turns cold. Her face hardens.

LAUREN

No one puts a silver spoon in the mouths of little white girls from South Jersey. You're a big boy. Act like it.

She's gone. Kyle looks ready to explode. He whips his beer at the closed door shattering glass across the room.

Suddenly, we cut to an exterior view of Kyle's apartment lit up in the black night. A pull out reveals a TELEPHOTO LENS perched on the roof of the building across the street. A man dressed in black is packing his photo gear into a bag.

62 INT. SUBURBAN HOME -- NIGHT

62

Priya and Sam, and PRIYA'S MOM are at the door of a modest suburban home.

PRIYA

You ready mom?
(off mom's nod)
I don't know why I'm so nervous.

SAM

It's a strange job - waltzing into the worst moment in someone's life.
(with a resigned look)
She's just a regular person. And probably a very sad one.

Sam rings the doorbell. A small middle aged Indian woman in a modest sari opens the door for them.

MRS. KUMAR

Shubh sandhya. Priya?

PRIYA

Yes, Mrs. Kumar. Thank you for letting us come.

PRIYA'S MOTHER

Shubh sandhya shrimati Kumar.

SAM

We're so sorry...

Before Sam has time to continue Mrs. Kumar turns and heads inside. Sam and Priya and Priya's mom follow.

63 INT. ROOPIKA KUMAR'S ROOM -- NIGHT

63

The four enter the room of a typical 16 year-old girl. There are posters of Zac Efron and Taylor Swift. The bedspread is pink. Both Priya and Sam are caught off guard by the childishness in the room. A softball trophy.

A picture of best friends. That girl on TV just became real.

Mrs. Kumar and Priya's mom are speaking softly in Hindi. Mrs. Kumar starts to cry a little and Priya's mother puts her arm around Mrs. Kumar leads her out. Priya follows, leaving Sam alone in Roopika's bedroom.

Sam picks up a picture of the innocent faced Roopika. Standing alone here, overwhelmed by the enormity of her day, and the cost of who and what she has become, Sam starts to cry.

64 EXT. THE WATERING HOLE -- NIGHT

64

Catherine walking home alone, passing the Watering Hole. She stops outside, thinking. She sees Molly, Jake and others in a bar drinking. Jake leans into Molly in a way that makes the attraction clear. Catherine knows that look in Jake, and now she can't leave. She makes for the door.

65 INT. THE WATERING HOLE -- NIGHT

65

Catherine enters the bar, where she is warmly greeted. After all, these are her people. Catherine crosses over to Jake and Molly. She sits down right between them. Jake sits up straighter now that she's crashed his party.

JAKE

Chardonnay?

Catherine nods and Jake goes to get the bartender's attention.

CATHERINE

Cheers kid. Nice job today. Don't worry about Sam stealing your thunder. Good hard work is its own reward.

MOLLY

Thanks.

CATHERINE

And don't lose any sleep over Lisa, she was headed for the overnight before your little bathroom blunder.

MOLLY

Oh. Ok.

CATHERINE

How do you feel about working the Ewing confirmation hearings?

Molly smiles. Through the bar window, the camera sees them all inside wrapped in a warm glow. Laughing.

END OF SHOW