

the good **FIGHT**

EPISODE #401

“The Gang Deals with Alternate Reality”

WRITTEN BY
Robert King & Michelle King

DIRECTOR
Brooke Kennedy

PRODUCTION DRAFT

Full White – 11/9/19

Full Blue – 11/13/19

Pink Pages – 1/29/20 – pp 52, 53, 57, 57A, 58, 59

Yellow Pages – 2/5/20 – pp 57, 57A, 58, 59

You are being given a copy of this document for a particular permitted purpose, and may only use it for that purpose. Except as may be directly necessary to your proposed or actual duties, you may not make physical or digital copies of this document or share a copy of it or the contents of it (or a summary of the contents) with others. This document is protected by the laws governing copyright and confidential information. CBS Studios Inc. (“Producer”) has strict policies with respect to protecting our scripts, plot lines, plot twists and related Production materials and/or information (the “Confidential Information”). Producer and the applicable network or other exhibitor derive independent value from the Confidential Information not being leaked in advance to the public, the media or anyone not part of the core production team. A condition of your access to the Confidential Information is that you must keep it confidential. It is crucial to Producer that you not make any unauthorized disclosure, use, reproduction, sale and/or distribution of the Confidential Information. Your failure to comply could result in court action and monetary damages.



Copyright 2019 CBS Studios Inc. All Rights Reserved. This script is the property of CBS Studios Inc., and may not be copied or distributed without the express written permission of CBS Studios Inc. This copy of the script remains the property of CBS Studios Inc. It may not be sold or transferred and it must be returned to CBS Studios Inc. promptly upon demand. THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH THE TELEVISION LEGAL DEPARTMENT.

The Good Fight

401 "The Gang Deals with Alternate Reality"

CAST LIST - FINAL - 4/14/20

SPEAKING

DIANE LOCKHART

LUCCA QUINN

ADRIAN BOSEMAN

MARISSA GOLD

LIZ REDDICK

JULIUS CAIN

JAY DIPERSIA

KURT MCVEIGH

JUDGE JOHN MATA (Joe Grifasi, TGW #713)

FELIX STAPLES (John Cameron Mitchell, #106, 110, 308)

KEIRA LACY (Morgan Weed, #213)

PARTNER MADELINE (Brenda Braxton, #301, 304, 306, 310)

RECEPTIONIST (Samaria Nixon-Fleming, #307)

ROISIN ORBINSON

ZOE REDGRAVE

INGRID HILL

AMY ANN HOWARD

WARREN WHITNEY

PARTNER ALEX

PARTNER JOHN

TALIA AARONSON

Yael LEVINE

CHRIS LIMA

SONIA/INTERVIEWER

COURT SHERIFF

E NEWSCASTER (V.O.)

NEWSCASTER (V.O.)

NEWSCASTER #2 (V.O.)

NEWSCASTER #3 (V.O.)

NEWSCASTER #4 (V.O.)

NARRATOR (V.O.)

The Good Fight

401 "The Gang Deals with Alternate Reality"

SET LIST - FINAL - 4/14/20

INTERIORS	EXTERIORS
Reddick, Boseman & Lockhart 23 rd Floor Large Conference Room Hall Boseman's Office Reception Elevator Diane's Office Liz's Office Ladies Room Law Library	Kurt's Cabin
Courthouse Courtroom Hallway Judge's Door	Video: News B-Roll/Stock Shots "Women Unite for Change" News Footage
Diane's Apartment Bedroom Living Room	Trump TV (Felix Staples, Keira Lacy)
Kurt's Cabin	Chief Justice Roberts/Hillary Clinton Audio
Ballroom Lobby	
Hotel Lobby & Hallway	
Trump TV Studios	Vehicles: Diane's Car

ACT ONE

1 **BLACK.**

1

We hear the end of the NATIONAL ANTHEM, and then the familiar sound of CHIEF JUSTICE ROBERTS (no need to cast, Mark):

CHIEF JUSTICE ROBERTS (V.O.)
*Please raise your right hand and
repeat after me...*

Ah, the inauguration again. But this time we hear different words:

CHIEF JUSTICE ROBERTS (V.O.)
*I, Hillary Rodham Clinton, do
solemnly swear...*

2 **INT. DIANE'S LIVING ROOM - NIGHT**

2

And we find DIANE LOCKHART watching the inauguration in her dark living room (in the same clothes she wore in episode #101, Dan) (in the same space she inhabited in #101, Hilda) (shot in the same way, Brooke), but this time Diane has the biggest grin on her face you've ever seen.

HILLARY RODHAM CLINTON (V.O.)
*I, Hillary Rodham Clinton, do
solemnly swear...*

CHIEF JUSTICE ROBERTS (V.O.)
That I will faithfully execute...

HILLARY RODHAM CLINTON (V.O.)
...that I will faithfully execute...

CHIEF JUSTICE ROBERTS (V.O.)
*...the office of President of the
United States--*

And Diane jumps up and punches the air, letting out a banshee yell.

The frame can barely contain her as she runs toward the TV, grabs a bottle of champagne, pops the top, the champagne explodes as Diane laughs. (Think a joyous version of Martin Sheen hitting the mirror montage in APOCALYPSE NOW.) But as Diane celebrates she gradually...

...slows, slows, pauses. Turns to the TV, looks around, and something doesn't feel right here.

3 INT. ELEVATOR & RECEPTION - 23RD FL - DAY

3

Diane. Heading to work. In the elevator alone. The same confused look on her face. Ding. The doors open, and she starts out when...

MARISSA

Hey, stranger.

Diane sees MARISSA perched up on the reception desk, turning from gossiping with the RECEPTIONIST. Diane exhales: good, familiarity. She goes to Marissa like a life raft:

DIANE

Marissa. Hi.

MARISSA

Hi. The staff meeting is in forty minutes. And you have Zoe Redgrave in your office.

DIANE

Zoe?

MARISSA

Yes, she just needs a few minutes.

DIANE

The Senator from Michigan?

MARISSA

The-- No, Hillary's press secretary.

Diane eyes Marissa who has already started to turn back to the Receptionist, but stops because Diane needs something.

DIANE

Marissa, I need to ask you a question.

MARISSA

Okay.

DIANE

Who is President?

MARISSA

Who?

DIANE

Yes.

Marissa eyes Diane. Concerned. She tells the receptionist:

(CONTINUED)

MARISSA
I'll tell you later.

The Receptionist nods: some kind of gossip. Marissa leans in toward Diane, lowering her voice:

MARISSA (CONT'D)
Diane, are you micro-dosing again?

DIANE
No. Maybe, I don't know. Isn't Trump President?

Marissa chuckles, chuckles more, but sees Diane isn't laughing. After a second...

MARISSA
No.

DIANE
It's...
(whispers)
...Hillary?

MARISSA
(warily)
Yes.

DIANE
And how long has she been...?

MARISSA
Three years. Are you alright, Diane?

Diane closes her eyes, wipes them. Whispers:

DIANE
Have you ever had a dream that was so real it takes you a while to wake up?

MARISSA
No.

DIANE
I dreamt last night that... Donald Trump was President.

MARISSA
(laughs)
Really? How did that go?

(CONTINUED)

DIANE

What happened?

MARISSA

What--? I don't understand.

DIANE

How did Trump lose?

Marissa sees the Receptionist is listening in. Marissa frowns at her and the Receptionist turns away as Marissa tells Diane:

MARISSA

How did he not? Don't you remember the polls? It was a landslide. Three million votes.

DIANE

Same as in my dream.

MARISSA

Trump had three million more votes in your dream?

DIANE

No, Hillary did.

MARISSA

Then how did he--? Whatever, it's a dream, it doesn't have to make sense.

LUCCA

Diane, do you mind if I sit in on the Zoe Redgrave meeting?

It's LUCCA, joining the group at reception. Diane eyes her: no idea.

LUCCA (CONT'D)

I know she's your friend. But I'd like to have more face-time, if you don't mind. I think I've earned it.

Diane stares at Lucca confused.

MARISSA

Diane had a weird dream last night. It's just taking her a minute.

LUCCA

I know the case inside and out.

(CONTINUED)

DIANE
Good. Which case?

Lucca eyes her oddly. Maybe she's being tested:

LUCCA
Gerrymandering in Illinois?

MARISSA
(seeing Diane is lost)
The White House asked you to take
point.

Diane eyes them both, proud despite herself:

DIANE
Really?

LUCCA
(eyeing her warily)
We go in front of the Supreme Court
in a month.

DIANE
Okay... I need a minute.

4 **INT. LADIES ROOM - DAY**

4

Bang-- Diane closes the restroom door, crosses to the sink.
Looks at herself in the mirror. And she laughs! Half-crazed,
but even more thrilled. To herself:

DIANE
You're awake. Now you're awake.

5 **INT. DIANE'S OFFICE - 23RD FL - DAY**

5

ZOE REDGRAVE (49) jumps up to greet a late-arriving Diane. A
Sheryl Sandberg type in a Hillary pantsuit. Similar haircut.
Hillary style seems to be all the rage.

ZOE REDGRAVE
Diane, there you are. How are you?

DIANE
Good, Zoe. Great.

ZOE REDGRAVE
(nods to Lucca)
Lucca's been telling me you're all
prepared for Thursday.

(CONTINUED)

DIANE
Yes. Yes. Very ready.

ZOE REDGRAVE
Are you nervous?

DIANE
I am... no.

Zoe smiles at the photo of Diane and Hillary:

ZOE REDGRAVE
Hillary is appreciative of what
you're doing.

DIANE
Well, I'm appreciative of... *her*
being in the White House.

ZOE REDGRAVE
So she has some insider info on the
court. Garland is leaning our way.
But he likes a folksy story or two.
So be ready with that in your oral
argument.

Diane just stares at her. Lucca jumps in:

LUCCA
We've got some good stories from
Illinois.

ZOE REDGRAVE
Great. He likes his Chicago
stories. Any thoughts on Warren?

Diane is still trying to catch up:

DIANE
...Buffet?

Zoe laughs. Lucca does too. An embarrassed Diane joins in.

LUCCA
No, *Elizabeth* Warren. We've made a
number of references to income
inequality.

ZOE REDGRAVE
Good. We shouldn't take her vote
for granted. She's a liberal, but
sometimes she rejects Garland's
reasoning.

(CONTINUED)

Diane stares at them both and laughs. What a world!

ZOE REDGRAVE (CONT'D)
(eyeing her)
Okay, good. I'll see you at "Women
Unite for Change" tonight?

Diane just stares at her.

LUCCA
Yes, she will.

DIANE
Yes, I will.

And Zoe rushes out the door. Diane just stares there for a second. Lucca eyes her:

LUCCA
Diane?

DIANE
Merrick Garland and Elizabeth
Warren are on the Supreme Court?

LUCCA
You're worrying me, Diane.

DIANE
What happened to Kavanaugh?

LUCCA
Who's that?

Diane. She looks toward a flatscreen TV.

DIANE
I think I'd better catch up.

LUCCA
Okay, tell me if you need anything.

DIANE
What is "Women Unite for Change?"

LUCCA
(getting worried)
The women's organization you helped
found.

DIANE
Good. Good for me.

(CONTINUED)

5 CONTINUED: 5

And a cautious Lucca exits. We follow her...

6 INT. HALL & BOSEMAN'S OFFICE - 23RD FL - DAY 6

...down the hall, but she pauses, turns back toward ADRIAN BOSEMAN and LIZ REDDICK arguing in Boseman's office. She knocks. They nod her in:

LUCCA
You have a minute?

ADRIAN BOSEMAN
What do you need?

Lucca steps in, closes the door. She looks through the glass toward Diane channel-surfing her TV.

LUCCA
I'm worried about Diane. We were just in the meeting with Zoe Redgrave, and she didn't know what we were talking about.

LIZ REDDICK
Zoe didn't know--?

LUCCA
No, Diane didn't.

ADRIAN BOSEMAN
And what were you talking about?

LUCCA
The Supreme Court.

Boseman and Liz trade a worried look.

ADRIAN BOSEMAN
Did Redgrave notice anything?

LUCCA
No.

LIZ REDDICK
I don't understand. Are we thinking there's a health issue there?

LUCCA
I don't know. My mom had a mini-stroke and it feels something like this. Diane said she had a dream last night Trump was President.

(CONTINUED)

Boseman and Liz stare at her:

ADRIAN BOSEMAN

Really?

LUCCA

Yes, and it disturbed her.

LIZ REDDICK

Okay, we'll talk to her.

ADRIAN BOSEMAN

(before Lucca can leave)

Lucca, this isn't about you not getting partner, is it?

Lucca frowns at Boseman, defiant. He even feels that might have been a step too far.

LUCCA

No. Talk to her if you don't believe me.

And Lucca bangs out the door. Boseman and Liz look toward Diane in her office where...

7

INT. DIANE'S OFFICE - 23RD FL - DAY

7

...she watches TV, clicking from channel to channel. B-roll of Hillary at the White House. (Most of this is stock, lovely Robyn) (newscasters are loop group people, or Dan):

NEWSCASTER (V.O.)

The President sounded optimistic today about the CF1-K protein which many have trumpeted as a possible cure for cancer.

Diane just stares at the news, mouth open. She clicks to the next channel (more stock shots):

SECOND NEWSCASTER (V.O.)

In the arctic, there are new concerns that the rise in the Polar Bear population is causing what some are calling "The Polar Bear Express"-- Polar Bear over-population.

Diane changes channels again: B-roll of the rain forests:

(CONTINUED)

THIRD NEWSCASTER (V.O.)

The good news for the Administration is it appears the rain forest has been saved. The bad news is the Travel Office Scandal is back in the news, leaving many asking "Where has the missing \$35,000 gone?"

Diane watches it all, mouth open. She clicks: another channel:

FOURTH NEWSCASTER (V.O.)

Donald Trump, the real estate magnate who ran for President in 2016, has decided to reduce the programming on Trump TV to 8 hours a day...

But the door opens. Boseman and Liz enter:

ADRIAN BOSEMAN

Hey, Diane.

DIANE

Adrian. Liz.

Grinning, she gets up, hugs them, surprising them.

ADRIAN BOSEMAN

Ahhh, you're happy.

DIANE

I've been weighed down for what seems like years. And it just suddenly lifted.

LIZ REDDICK

Why's that?

DIANE

The news. Watching the news.

ADRIAN BOSEMAN

Really? Even with all the scandals?

DIANE

What scandals?

ADRIAN BOSEMAN

The travel office. The e-mails. Hillary's haircuts. Benghazi.

(CONTINUED)

Diane eyes them and laughs-- hard! As they eye her.

LIZ REDDICK
Are you alright, Diane?

DIANE
Liz, I have never been better.
Didn't you know, cancer was cured?

ADRIAN BOSEMAN
Yes, but the administration isn't
telling us how. Or when.

Diane just eyes him, smiles.

LIZ REDDICK
Lucca is worried about you, Diane?
Should we be?

DIANE
No. I just had a weird dream.

LIZ REDDICK
Lucca said. Trump as President.
How'd that go?

DIANE
He kept calling Nazis "good folk."
And he was campaigning for a child
molester for the Senate. And he put
kids in cages.

ADRIAN BOSEMAN
Why?

DIANE
Immigration. But other than that,
great. Oh, racism and anti-semitism
were on the rise too.

LIZ REDDICK
Where were the Obamas-- didn't they
have anything to say about it?

DIANE
They have an overall deal at
Netflix.

Liz and Boseman laugh. Can't believe it. Diane thinks it
sounds ludicrous too and joins them.

(CONTINUED)

ADRIAN BOSEMAN

Well, welcome back to reality. We don't have to worry about you, do we?

DIANE

No, no. I just needed to wake up. I'm here, and I'm ready--

But Diane stops, suddenly realizes something. She reaches in her purse, takes out a twenty dollar bill. Sees Harriet Tubman's portrait has replaced Andrew Jackson's. She laughs.

ADRIAN BOSEMAN

What?

DIANE

Harriet Tubman.

KNOCK-KNOCK. JULIUS CAIN knocks on the glass. Time for the staff meeting.

8 **INT. CONFERENCE ROOM - 23RD FL - DAY**

8

The board room is packed and loud. Everyone arguing. Liz, Julius, ALEX THE PARTNER (gruff and straight-forward like John the partner), MADELINE THE PARTNER (liberal, stylish), more PARTNERS. Diane enters with a concerned Marissa watching her.

JULIUS

\$500 for a haircut. Who pays that kind of money--?

MADELINE THE PARTNER

You try to turn everything into a scandal--

ALEX THE PARTNER

Look, I voted for her last time but I'm not again. What has she done for us?

DIANE

Cured cancer.

The room explodes in argument. The loudest:

ALEX THE PARTNER

Only Hillary could cure cancer and turn it into a scandal--

(CONTINUED)

Everyone argues. It's an equal split: *"She didn't turn it into a scandal. Fox news is turning it into--" "If it's such an important discovery, why are they waiting--?"*

LIZ REDDICK

I'm sorry, what's the scandal?

ALEX THE PARTNER

The timing. My mother died last year. Why didn't they cure cancer last year--?

"Oh, come on!" A lot of objections. Julius over them:

JULIUS

It's because she wants it for her reelection campaign. How many people could've been saved if cancer was cured last year--

Diane looks at them all like they're on the moon as Boseman finally enters, interrupts:

ADRIAN BOSEMAN

Wait, wait. Can we start even one meeting without this?

JULIUS

Sure, elect another President. Like Trump--

"Noo!" Everyone starts arguing again until--

ADRIAN BOSEMAN

Stop! We've got good news today, so everybody hold it down. Diane, let's start with you. Congratulations.

Everyone applauds her. She smiles, confused. Best just to ride with it.

MADELINE THE PARTNER

It's a great get, Diane.

DIANE

Thank you.

ADRIAN BOSEMAN

I understand you're meeting his team at noon.

They all look toward Diane who bluffs:

(CONTINUED)

DIANE
Yes... I can't wait.

JOHN THE PARTNER
Tell him we love his movies.

DIANE
I will because....
(no idea)
I will.

Diane shoots a confused look toward Marissa who leans in to whisper. And Diane leans in toward her, whispering:

MARISSA
Harvey Weinstein. The producer.

Diane stares at her: are you fuckin' kidding?

ADRIAN BOSEMAN
I'm amazed you got him away from
Lisa Bloom. How did you do that?

DIANE
I um... can I have one minute?

9 **INT. DIANE'S OFFICE - 23RD FL - MINUTES LATER** 9

Marissa is already seated in Diane's office when Diane closes her door, goes to her:

DIANE
What?

MARISSA
Your new client, it's Harvey
Weinstein.

DIANE
The producer?

MARISSA
Yes.

DIANE
How is he our client?

MARISSA
You argued that David Bois wasn't
serving him well.

DIANE
I argued--? What about his issues?

(CONTINUED)

MARISSA

Which ones? The anger issues?

DIANE

No, the *rape* ones.

Marissa frowns at Diane...

MARISSA

I didn't know there were rape issues.

DIANE

Okay, Marissa, treat me like this is all new to me.

MARISSA

Is this about your Trump stuff?

DIANE

Yes. Trump said he could "grab women by the pussy," right? In your world?

MARISSA

My world? You mean, "reality?" Yes.

DIANE

Then what happened?

MARISSA

People were upset.

DIANE

And then what?

MARISSA

He lost the election.

DIANE

So was there a Women's March after the election?

MARISSA

After Hillary's election? I mean, women were excited, and there were parades.

DIANE

But no march, no pussy hats?

Marissa laughs.

(CONTINUED)

MARISSA
What are pussy hats?

DIANE
Not important. Was there a "Me
Too?"

MARISSA
A "U-2?" What, the band?

DIANE
(uh-oh)
No. A "Me Too" movement?

MARISSA
Not sure what that is.

DIANE
So Harvey Weinstein is still a
thing in your world? In the world?

MARISSA
Well, he won the Presidential Medal
of Freedom, so I guess.

Diane closes her eyes.

DIANE
And now I represent him.

MARISSA
Yes, congratulations.

Diane stares at her, and sinks out of frame, into a chair.

ACT TWO

10 INT. DIANE'S OFFICE - 23RD FL - DAY

10

TIGHT ON a web browser, cursor blinking. The words: "Harvey
Weinstein" are typed in. "Return" hit. And...

...we see it's Diane googling at her desk. She scrolls down
his Wikipedia page, pausing to read headings:

**"Film Career... Activism... Awarded the British Order of
Chivalry... The Presidential Medal of Freedom... Friendship
with the President..."**

Then down at the bottom...

"Controversies." Good, Diane reads...

(CONTINUED)

DIANE

"Weinstein has been criticized for reediting many of his arthouse purchases, with some directors referring to him as 'Harvey Scissorhands.'"

Diane scrolls for more, but that's it. No, wait. In the browser's side column is a headline: "**People also Search for...**" And under it is Jeffrey Epstein's photo and name.

Diane winces-- uh-oh-- not sure she wants to know what happened there. She clicks on it. And a news headline pops up:

"First Gentleman's rides on Epstein's Lolita Express Plane."

Diane frowns, closes the laptop quickly, sees Marissa is across the desk from her already seated, starting to enjoy her Sancho Panza role:

MARISSA

Well?

DIANE

No one has accused Weinstein of rape yet?

MARISSA

No.

DIANE

Or masturbating into plants?

MARISSA

What? No, eww. Why was he masturbating into plants?

DIANE

I don't remember. A few people were.

MARISSA

What was going on in your world?!

DIANE

No one has come forward yet? Right? Here, in...

MARISSA

...reality? No. Not that I know of. Who else was masturbating into plants?

(CONTINUED)

DIANE
I forget. There were a lot of men
with issues.

MARISSA
Like who?

DIANE
Charlie Rose.

MARISSA
That guy with the roundtable?
What'd he do? Isn't he like ninety?

DIANE
He was walking naked in front of
assistants.

MARISSA
Aghhh! Who else?

DIANE
Matt Lauer.

Boseman knocks at the window. Five clients gathering in the
conference room.

DIANE (CONT'D)
Who's this?

MARISSA
Team Weinstein.

Diane sighs. Uh-oh.

MARISSA (CONT'D)
Look, maybe it's only in your dream
that Weinstein is raping and
masturbating into...
(yuck)
...plants. I mean, maybe in
reality, he's just, you know, an
asshole producer who screams at
people and cheats on contracts.

Diane stares at Marissa.

DIANE
Maybe.

11 INT. CONFERENCE ROOM - 23RD FL - DAY

11

The meeting in progress. Boseman, Diane, FOUR MORE LAWYERS, and Marissa behind Diane. They sit across from Weinstein's team: FIVE YOUNG WOMEN led by ROISIN ORBINSON (35), Weinstein's top handler, well-dressed, competent, but a bit frazzled, a younger Hillary Clinton:

ROISIN ORBINSON

Harvey would like you to make this your top priority. He believes the project's success had a lot to do with him.

The table is silent. Diane, Boseman, four other lawyers. Marissa behind Diane. Boseman looks to Diane:

ADRIAN BOSEMAN

Diane.

DIANE

I'm sorry, which project is this?

ROISIN ORBINSON

SNOWPIERCER. The TV adaptation.

DIANE

But Mr. Weinstein has no legal claim to the project?

ROISIN ORBINSON

Well, as we said, Harvey believes his input was essential to its success in features. He wants us to pursue any legal remedy.

DIANE

(confrontational)
And what legal--?

ADRIAN BOSEMAN

(jumping in)
We'll definitely look at that. All legal options will be explored.

Roisin eyes an indifferent Diane, but is pleased with Boseman:

ROISIN ORBINSON

Good. Harvey would love to have some news on the suit-- even just a filing-- to report during our publicity push.

(CONTINUED)

DIANE
And when is that?

ROISIN ORBINSON
Next week. Harvey will be
interviewed on Charlie Rose--

Marissa laughs out loud from the back row. Everybody looks toward her.

MARISSA
Sorry.

ROISIN ORBINSON
And then on Friday, he'll be on the
Today show with Matt Lauer.

Marissa covers her mouth to stop from laughing. Everyone frowns back at her.

ADRIAN BOSEMAN
Okay. We're on it. Anything else?

ROISIN ORBINSON
We want you to look at the NDAs.

Diane looks up at that.

ROISIN ORBINSON (CONT'D)
We have several former employees we
believe might be in breach.

DIANE
"Believe?" How do you believe that?

ROISIN ORBINSON
Harvey has his ways.

And Roisin looks outside. Diane follows her gaze, sees a TALL MAN and WOMAN in dark suits waiting in the hall. Clearly bodyguards or investigator-types.

ROISIN ORBINSON (CONT'D)
Anyway, those are our major
outstanding items. Now if I may, I
would like to ask just the core
team to remain. I have just one
more item to discuss.

ADRIAN BOSEMAN
Certainly. Tim, James, Mike.

(CONTINUED)

Boseman's four lawyers get up and exit. Roisin's team does too, as...

12 INT. HALL - 23RD FL - DAY 12

...JAY DIPERSIA enters the hall, looks over at the tall man and woman. YAEL (29), looks like a sledgehammer, and TALIA (29), looks like a pretty sledgehammer.

JAY DIPERSIA

Hey.

The two look over at him, nod.

JAY DIPERSIA (CONT'D)

Are you here for a meeting?

TALIA

Yes.

That's it. Jay eyes them.

JAY DIPERSIA

What meeting?

YAEL

That one.

They nod in toward the boardroom.

JAY DIPERSIA

Are you investigators?

YAEL

What makes you say that?

JAY DIPERSIA

You don't look like lawyers.

Yael and Talia trade a look.

TALIA

We'd rather just stand here.

JAY DIPERSIA

If you're licensed investigators, and I ask you, you have to show me your licenses. Could I see your licenses please?

Yael and Talia stare at him:

(CONTINUED)

YAEL

Why are you being hard on us?

JAY DIPERSIA

Because I'm an investigator and I know the rules. Let me see them.

The two sigh, take out their wallets, show their temporary Illinois licenses. Jay reads them:

JAY DIPERSIA (CONT'D)

Yael. And Talia. Nice to meet you. And here's mine. Jay.

But they are already moving away from Jay when they pass by the law library where...

MARISSA

HEY, BIG Y!!!

It's an excited Marissa perched on the table in the law library.

YAEL

Marissa!

Yael's mood changes completely: thrilled to see her, hugging her, but then he's a bit embarrassed to show his true self.

MARISSA

Oh my god. You said you'd never leave Tel Aviv. What happened?

But Yael sees Talia's frown. Changing his tune, becoming sterner:

YAEL

Nothing. I'm just busy. Good to see you.

MARISSA

What the fuck! It's me.

YAEL

(whispering)
Yes, I'm on duty.

MARISSA

What are you working as, a cop?

JAY DIPERSIA

No, a private investigator.

(CONTINUED)

MARISSA

Really? Wow. Me too. High-five.

But Yael just stares at her hand. Lightly taps it. Marissa laughs to Jay:

MARISSA (CONT'D)

Every air raid during the third Intifada, we used to meet in a concrete drainage shelter and make out.

TALIA

(eyeing him)

Really?

MARISSA

We called it third base during the third Intifada. It sounds better in Hebrew.

Talia eyes Yael unhappily: clearly they're in some kind of relationship now:

TALIA

Really? Tell me more.

13 **INT. CONFERENCE ROOM - 23RD FL - DAY** 13

Meanwhile, Roisin, Boseman, and Diane are the only ones left in the quiet board room. Standing at a corner of the table. Confidential:

ROISIN ORBINSON

Harvey is worried the Republicans will be coming after him for supporting Hillary.

Diane doesn't say anything, just eyeing Roisin, hating her.

ADRIAN BOSEMAN

In what way coming after him?

ROISIN ORBINSON

With false accusations of sexual assaults. We've had three charges already, and we believe more are on the way. We've got a pre-trial hearing in two hours to turn over discovery.

ADRIAN BOSEMAN

On what? What discovery?

(CONTINUED)

ROISIN ORBINSON
Contracts, Harvey's travel
information. Photos of his anatomy.

ADRIAN BOSEMAN
Oh my god.

ROISIN ORBINSON
Yes, exactly. It's harassment.
These women are after Harvey.

DIANE
Why would they be after him?

Roisin and Adrian turn to Diane.

ROISIN ORBINSON
Because Harvey is an easy target.

DIANE
These women are Democrats, right?

ADRIAN BOSEMAN
I think Diane is worried this will
be the plaintiff's argument in
court. Right, Diane?

ROISIN ORBINSON
(eyeing Diane)
They lie because actresses have a
limited shelf-life, and they feel
Harvey hasn't advanced their
careers. We have investigators who
have all the background you need on
these women.

She nods out toward Yael and Talia, but she double-takes,
seeing the two are arguing, Marissa between the two. What the
hell?

DIANE
What is that, Black Cube?

Roisin looks at Diane, surprised:

ROISIN ORBINSON
How do you know about Black Cube?

DIANE
I do my research.

ADRIAN BOSEMAN
What's Black Cube?

(CONTINUED)

DIANE
Israeli investigators. They're brought on board to make the women look bad.

ROISIN ORBINSON
Look, we're here because you're the best, and Harvey wants a woman and an African-American man defending him. Are you up for it, or should we move on?

14 INT. BOSEMAN'S OFFICE - 23RD FL - DAY 14

Boseman is pissed, confronting Diane in his office...

ADRIAN BOSEMAN
What is going on with you, Diane? You told me yourself, you liked his movies--!

DIANE
He is a serial rapist, Adrian, a harasser--

ADRIAN BOSEMAN
How do you know that?

DIANE
Because I... Because... these women coming forward--

ADRIAN BOSEMAN
They're coming forward for attention. Because he's a screamer. You're saying he's guilty until proven innocent--

DIANE
No, I'm looking at the evidence--

ADRIAN BOSEMAN
There is no evidence! What evidence--?

DIANE
The Ronan Farrow revelations--

ADRIAN BOSEMAN
Are you talking about that story NBC refused to broadcast because it was so shoddy--

Diane frowns: Oh my god.

(CONTINUED)

DIANE

Adrian, they're only saying that because they're covering up for Matt Lauer--

ADRIAN BOSEMAN

Matt Lauer? Oh my god, Diane, you're dealing in rumor, not facts--

DIANE

Yes, and if we had done the same thing with Reddick, we'd be better off now.

Silence. Boseman stares at Diane.

ADRIAN BOSEMAN

What?

Uh-oh. Diane realizes she's beyond what she should've said.

ADRIAN BOSEMAN (CONT'D)

Diane, what about Reddick?

DIANE

Nothing.

ADRIAN BOSEMAN

What have you heard about Carl?

DIANE

Nothing... yet.

ADRIAN BOSEMAN

What do you mean: "yet--?"

DIANE

Adrian, Harvey Weinstein will blow up in our faces. We should drop him.

ADRIAN BOSEMAN

Diane, maybe you haven't been paying attention, but we need Weinstein more than he needs us. We're not doing well.

DIANE

What do you mean?

ADRIAN BOSEMAN

The Hillary tax.

(CONTINUED)

DIANE

The...?

ADRIAN BOSEMAN

The rise in corporate taxes. It's not just hitting our bottom line. It's hitting our clients. Why do you think we're moving into entertainment? We need to keep Weinstein happy. Or we need to talk about dissolving and bankruptcy.

Diane eyes Boseman. Then she starts out the door, and...

15 **INT. HALL - 23RD FL - DAY** 15

...Diane comes upon Liz waiting outside:

LIZ REDDICK

What about my dad?

DIANE

What?

LIZ REDDICK

I heard you say there was a rumor about my dad. What rumor?

Diane eyes Liz. Like the end of HEART OF DARKNESS, she decides:

DIANE

Nothing.

And Liz watches Diane head toward her office. Meanwhile...

16 **INT. LAW LIBRARY - 23RD FL - DAY** 16

...Boseman confers with Lucca in the hall at the top of the stairs:

ADRIAN BOSEMAN

I need you to second chair Diane in court.

LUCCA

Why?

ADRIAN BOSEMAN

She has some issue with our client.

LUCCA

Wouldn't you rather a partner do it?

(CONTINUED)

Boseman eyes Lucca, smiles...

ADRIAN BOSEMAN

Look, you're still on the partner track, Lucca. We're just struggling financially right now. Next spot open is yours.

LUCCA

I've heard that before.

ADRIAN BOSEMAN

This time I'm saying it. Now help Diane.

17 **INT. COURTHOUSE - HALL - DAY** 17

The doors of the courtroom, PEOPLE passing. We hear a LAWYER yelling inside. Curious, we move toward the doors-- BANG through them, and...

18 **INT. COURTROOM - DAY** 18

...we move up the aisle toward the plaintiff's attorney, AMY ANN HOWARD (40), an intense and passionate second wave feminist, pounding her table, demanding:

AMY ANN HOWARD

These women only want justice, Your Honor! They deserve to see this evidence. The defense attorney keeps arguing this is harassment, and Mr. Weinstein is a very busy man.

Diane at the defense table sighs. Hates being on the wrong side of this...

AMY ANN HOWARD (CONT'D)

Well, we're not asking that Mr. Weinstein gather this information himself. He has a lot of lawyers. Let them do it for him.

But the judge raises his hand: okay, got it. JUDGE JOHN MATA, slumped in his chair, heard it all, seen everything else.

JUDGE MATA

You made your point, Counselor. Defense?

Diane. She reluctantly stands. Pauses. Uh-oh. Finally, Lucca jumps up:

(CONTINUED)

LUCCA

Your Honor, the plaintiff isn't just asking for schedules; they're asking for photos of our client's most sensitive anatomy. And the reason they're doing this is because they want to force us into a settlement. This is about money--

AMY ANN HOWARD

No, it isn't--!

LUCCA

Yes, it is! You're not righting a wrong--!

JUDGE MATA

Okay, got it. Stop. I'm ready to rule. Your discovery request, Ms. Ann Howard, is denied. I'm not seeing evidence of real harassment--

AMY ANN HOWARD

Your Honor--!

JUDGE MATA

No! This is a simple case of he-said/she-said. In fact, it's worse. Your case rests on the oldest of cliches: the Hollywood casting couch. That might've been true in the old studio system, but with large Wall Street companies like these, no one would risk that kind of exposure.

Diane sighs, at the defense table. Oh dear god.

JUDGE MATA (CONT'D)

I rule for the defense. And I would suggest, Ms. Ann Howard, you talk to your clients.

Mata bangs his gavel. And starts out. A depressed Diane gathers her papers when the COURT SHERIFF approaches their table:

COURT SHERIFF

His Honor would like to speak to you for a second.

Lucca and Diane trade a look.

(CONTINUED)

At the judge's door, Judge Mata whispers with Diane, Lucca:

JUDGE MATA

I want to be clear: this has nothing to do with my ruling. This is not *ex parte*. Do we understand?

LUCCA

Yes, Your Honor.

JUDGE MATA

My daughter is looking for an internship this summer, and she would love to find a spot in a large production company like Mr. Weinstein's. Could you put in a good word for her?

Diane and Lucca trade a look.

LUCCA

Certainly, Your Honor.

JUDGE MATA

Good. My daughter would really love to be under Mr. Weinstein this summer.

Diane winces as Mata goes. Lucca and Diane trade a look. They start back toward their table to collect their papers.

LUCCA

I'll ask Weinstein's person about the internship.
(sees Diane shake her head)
What? You want to?

DIANE

No, I was just thinking justice is an equation.

LUCCA

What kind of equation?

DIANE

Justice equals law times zeitgeist. The law on its own doesn't matter. You need the mood of the times on your side.

(CONTINUED)

LUCCA
We won, Diane.
(referring to the court)
The zeitgeist worked for us.

DIANE
But against women.

LUCCA
The President is a woman. How is it
against women?

Diane eyes Lucca.

DIANE
In my dream, women came together,
and had a march and said "no more."

LUCCA
Well, that's the nice thing about
dreams. You can make them anything
you want. But my guess is only the
women partners got to say "no
more." We associates can't risk it.

And with that, Lucca heads out toward the hall. Diane takes a
moment and follows, seeing...

19 **INT. COURTHOUSE - HALL - DAY** 19

...Lucca talking with Roisin:

ROISIN ORBINSON
Harvey saves two or three
internship spots each summer for a
friend. Malia Obama did it a few
years ago.

LUCCA
Good. That'll make the judge happy.

ROISIN ORBINSON
Can you do one more thing for me,
Lucca? Harvey asked a lawyer to
drop by with these court papers to
have them signed.

LUCCA
He wants me?

ROISIN ORBINSON
Yes. Just to go by his suite.

(CONTINUED)

An appalled Diane moves in:

DIANE
He should come by our office and
sign them.

ROISIN ORBINSON
Unfortunately, he's waiting on a
conference call in his hotel suite.
He can't leave.

DIANE
Then I'll go.

Lucca frowns at Diane: always keeping her from getting closer
with a client.

ROISIN ORBINSON
No, Harvey wants Lucca to come.

DIANE
Why?

Roisin stares at Diane...

ROISIN ORBINSON
Because he reviews every lawyer
involved in his cases, and he is
intrigued by Lucca.

DIANE
Because he saw her photo?

LUCCA
(appalled)
Diane.

ROISIN ORBINSON
What are you saying?

DIANE
I'm saying, you're Harvey's pimp.

A stunned silence. Lucca and Roisin stare at Diane.

ROISIN ORBINSON
Are you fuckin' serious?!

LUCCA
Could you give us a second?

And Lucca pulls Diane aside:

(CONTINUED)

LUCCA (CONT'D)

This is exactly what we talked about, Diane. I need face-time with our top clients. And you're always finding a way to stop it. So I'm going with these papers. The client wants it, and I want it.

Diane stops her, lowers her voice:

DIANE

Lucca, this is how it will go. You'll bring the court papers to the hotel concierge. He'll call up, and Weinstein will apologize. He can't come down. Could you bring them up to him? Then you'll ask the concierge to bring the papers up to get signed. But Weinstein will say he has a few questions he needs to ask you. He only needs you to come up for a minute. Then you'll go, and he'll answer the door. He'll be in a robe. He'll ask you to help him with something in the bathroom. He'll be naked--

LUCCA

Come on, Diane.

DIANE

He'll be naked. He'll ask you to massage his shoulders, then his back. He's been in meetings all day and his back hurts. Or he'll ask you to watch him shower--

LUCCA

Okay, Diane. Look at me. Trust me. I can take care of myself. I'm going.

And Lucca goes. Diane, still appalled, dials her phone:

DIANE

Marissa, I need a favor. Lucca is supposed to meet Harvey Weinstein at his hotel. I need you to keep an eye on her.

A20 INT. RECEPTION - 23RD FL - DAY

A20

INTERCUT with Marissa perched at reception on her cellphone:

(CONTINUED)

MARISSA
Is Weinstein going to masturbate into
plants?

DIANE
I don't know. Stay with Lucca.
Hotel Winslet.

MARISSA
Got it. On my way.

ACT THREE

20 INT. BALLROOM LOBBY - NIGHT 20

The red carpet of a major event: "Women Unite for Change."

Think a limousine liberal event. A lot of people are lined up
for the red carpet. Beautiful WOMEN in gowns. MEN in tuxes.
Everybody with pink ribbons. PHOTOGRAPHERS, REPORTERS
everywhere. We find...

...Diane waiting for her turn on the red carpet. The backdrop
dotted with "Women Unite for Change." She stares ahead,
confused. The whole thing a bit disorienting. She sees Zoe
Redgrave being interviewed:

ZOE REDGRAVE
This is not just the year of the
women. It's the decade of the
women. It's our time. With the
Presidency, women can do whatever
they want.

Diane looks the other way, sees a woman behind her. INGRID
HILL (65), think Anna Wintour, stylish and just enough Botox.

INGRID HILL
I'm thinking of bringing my
business your way, Diane. We women
have to stick together.

DIANE
I'd love that, Ingrid. Thank you.

INGRID HILL
I suggested that Harvey bring his
business to you.

Diane pauses, looks at her:

(CONTINUED)

DIANE
Harvey Weinstein?

INGRID HILL
Yes. He's done so much for women's causes. I'm having him speak at the next "Women Unite for Change" event.

DIANE
You don't think his... way of working with women is suspect?

INGRID HILL
(chuckles)
Well, I know he can be a bit handsy. He's a bad boy. Like Jack Warner. But he's good on women's causes. Pro-choice. And Hillary.

Diane just stares at her.

INGRID HILL (CONT'D)
What?

DIANE
What would happen if women all started talking about the ways they've been molested and abused by men?

INGRID HILL
What would happen? I don't know. What do you want to have happen?

DIANE
Empower women who don't feel empowered.

INGRID HILL
Well, the biggest glass ceiling of all was shattered. I'm not sure how you get more empowered than that.

Diane stares at her, considering it when...

SONIA THE INTERVIEWER
Ma'am.

It's the first interviewer on the red carpet. SONIA (31). A young, hip EW-like woman with a microphone and a facile intensity. She checks her sheet with photos:

(CONTINUED)

SONIA THE INTERVIEWER (CONT'D)
Ms. Lockhart? Hello?

Diane nods, starts forward into the glare of her camera light.

SONIA THE INTERVIEWER (CONT'D)
So, Ms. Lockhart, you're one of the founders of Women Unite for Change, an organization that even our President has mentioned. What does Women Unite for Change mean in this day and age?

Diane looks toward Zoe Redgrave on to the next interviewer:

DIANE
It means we have a long way to go.

SONIA THE INTERVIEWER
Really? A long way to what?

DIANE
Telling our stories. The secretary who is forced to date her boss. The starlet forced to watch a producer shower in order to get a part. The intern forced to watch her reporter boss walking naked.

Sonia eyes Diane, confused: everything is oddly specific.

DIANE (CONT'D)
The comedian forced to watch a more powerful one masturbating. Those stories. We all have them.

SONIA THE INTERVIEWER
(oddly specific)
Okay, I... uh....

DIANE
Tarana Burke is an African American activist who works to improve the lives of at-risk girls and she coined the phrase "Me Too" back in 2006. It's time to bring it back by telling your story online and attaching her hash-tag "Me Too." It shouldn't matter that Trump isn't our President. These abuses are going on every day.

(CONTINUED)

SONIA THE INTERVIEWER
(not exactly what she wanted)
Okay, thank you.

DIANE
Again, remember, hash-tag "Me Too."
No one's alone. Come forward. Tell
your story.

SONIA THE INTERVIEWER
Thank you. Ingrid, hello. What is
"Women Unite for Change" about?

Diane is practically yanked off and replaced by the upbeat
Ingrid Hill:

INGRID HILL
In my opinion, this is the decade
of the women, not just the year of
the women.

Diane frowns, watching Ingrid spout the usual sound bite.

21 **INT. HOTEL LOBBY - NIGHT** 21

Meanwhile, in an elegant Four Seasons-like Chicago hotel,
WARREN WHITNEY (45), a Giles-like concierge, looks up to see
Lucca approaching with documents:

WARREN WHITNEY
Yes?

LUCCA
I have papers for Mr. Weinstein to
sign.

WARREN WHITNEY
Of course. One second. I'll call
him.

Lucca waits, looks around, sees across the lobby Marissa
watching her, trying to look inconspicuous.

LUCCA
Come on, Marissa. I see you.

Marissa smiles, approaches:

MARISSA
Hey, Lucca, what are you doing here?

LUCCA
Diane sent you?

(CONTINUED)

MARISSA

No, what do you mean--? Yeah, but I'm concerned too. It's not just her.

LUCCA

I'm fine, Marissa. Just go home.

But at that moment--

WARREN WHITNEY

Mr. Weinstein wants you to come up to his suite. 540. The penthouse.

Lucca and Marissa trade a look.

LUCCA

Actually, our boss wants us to stay down here. Can you have a messenger bring these up to him to get signed, and we'll wait in the bar.

WARREN WHITNEY

One second.

Warren talks on the phone as Marissa whispers an aside to Lucca:

MARISSA

Do you think Diane is a witch?

LUCCA

I think Diane just knows how men work.

Warren turns from the phone:

WARREN WHITNEY

Mr. Weinstein just has a few questions. He only needs you to come up for a minute. The penthouse. Suite 540.

Lucca and Marissa stare at the concierge.

22 **INT. HOTEL - HALLWAY - NIGHT** 22

A penthouse room number. 540. Lucca stares at it. Marissa comes up beside her:

(CONTINUED)

MARISSA

Okay, so if Diane is right, on the other side of that door is Harvey Weinstein in a bathrobe.

But Lucca sees the peephole in the door. She whispers to Marissa:

LUCCA

Stand over there.

Marissa nods, stepping to the side, out of the view of the peephole. Lucca knocks. She hears sweet jazz MUSIC starting up inside. And...

...the door opens. And a MAN is there in a bathrobe. We're behind him, seeing Lucca at the door.

Lucca stares at him. Marissa peers around to stare at him too. A long moment.

23 **INT. DIANE'S OFFICE - 23RD FL - DUSK** 23

Jay sits with Diane at her laptop:

JAY DIPERSIA

You don't have a Twitter account?

DIANE

No, I never needed one.

JAY DIPERSIA

(types)

Okay. There it is. Now you want it to link to Tarana Burke?

DIANE

Yes. Her "Me Too" site.

JAY DIPERSIA

"Me...?"

DIANE

"Too."

JAY DIPERSIA

That's kind of obscure. Want something more provocative like "Men Who Hurt Women?"

DIANE

No. Just a "Me Too" hashtag.

(CONTINUED)

JAY DIPERSIA
Okay. There it goes.

Jay hits the return key and "whoosh."

JAY DIPERSIA (CONT'D)
I'm not sure this will get much traction. You need to connect with more influencers.

DIANE
Maybe this will do it.

And Diane nods toward the TV where an E! News-like show plays, showing B-Roll from the "Women Unite for Change" scene the night before. Diane unmutes it:

E NEWSCASTER (V.O.)
Feminist glitterati swept the yearly "Women Unite for Change" awards last night, in order to celebrate the year's achievements.

Interviews are strung together:

ZOE REDGRAVE (ON TV)
This is not just the year of the women. It's the decade of the women....

INGRID HILL (ON TV)
Women can do whatever they want.

E NEWSCASTER (V.O.)
"Women Unite for Change" co-founder, Diane Lockhart, believes women are stronger than ever...

Diane perks up to watch her interview on the TV:

DIANE (ON TV)
No one's alone. Come forward. Tell your story.

Diane frowns, watching her butchered interview. What the hell?

E NEWSCASTER (V.O.)
And tell them they did. The splashy event raised two million dollars for feminist causes. Mega-producer, Harvey Weinstein contributed a matching fund of two million--

(CONTINUED)

Diane just stares at it, stunned, as Jay comments:

JAY DIPERSIA
Was that supposed to send people to
the You-too site?

Diane just stares when her INTERCOM buzzes:

ADRIAN BOSEMAN (V.O.)
Diane, do you have a minute?

24 INT. BOSEMAN'S OFFICE - 23RD FL - DUSK/NIGHT 24

Boseman and Liz face Diane:

ADRIAN BOSEMAN
Did you call Weinstein's person a
pimp?

DIANE
Yes, I did.

LIZ REDDICK
Why?

DIANE
Because she's a pimp.

LIZ REDDICK
A pimp as in...?

DIANE
She procures sex for Weinstein.

Liz and Boseman trade a look.

ADRIAN BOSEMAN
They want you to apologize.

DIANE
(laughs)
Seriously?

ADRIAN BOSEMAN
Yes. They sent over this letter for
you to sign.

DIANE
(reads it)
*"Dear Mr. Weinstein. Please I beg
you to not stop reading. I have
done a terrible thing.*
(MORE)

(CONTINUED)

DIANE (CONT'D)
*But what I did was beyond being
oblivious to humanity..."*

Diane laughs, harder.

ADRIAN BOSEMAN
They're serious, Diane. They're
threatening to pull their business.

DIANE
Then let them. Seriously, fuck
them.

And Diane starts out the door.

25 **INT. HALL & LIZ'S OFFICE - 23RD FL - DUSK/NIGHT** 25

Liz chases after her, stops Diane:

LIZ REDDICK
Diane. I don't think you know how
close we are to Chapter 11.

DIANE
And Weinstein will make the
difference?

LIZ REDDICK
Yes. We're going to have to fire
associates. I know you've heard
rumors about Weinstein. But we've
defended wife-killers. And Lisa
Bloom defended Weinstein. I've
heard you go on about her. So why
are you drawing the line here?

DIANE
Take me off the account.

LIZ REDDICK
The Weinstein account?

DIANE
Yes. You're right. Everyone
deserves a defense. Just not
everyone deserves my defense.

And with that, Diane goes, but she finds...

26 **INT. DIANE'S OFFICE - 23RD FL - NIGHT** 26

...Zoe Redgrave in her office, Lucca there too.

(CONTINUED)

DIANE

Oh, Zoe, I didn't know we had a...
a meeting.

ZOE REDGRAVE

We don't. I wanted to drop by to
discuss something.

DIANE

Okay?

Diane trades a look with Lucca.

ZOE REDGRAVE

I asked Lucca to be here too. What
is "Me Too?"

DIANE

It's a website of women trading
stories of abuse.

ZOE REDGRAVE

This is what you were talking about
at "Women Unite for Change?"

DIANE

Yes.

ZOE REDGRAVE

Several women approached me asking
about it. I had to admit I didn't
know about it. You started this?

DIANE

No. Tarana Burke did.

ZOE REDGRAVE

But you're popularizing it?

DIANE

If I can. But it's supposed to be a
grass roots women's cause.

ZOE REDGRAVE

Okay. I need you to remove it.

Diane stares at her.

DIANE

Why?

(CONTINUED)

ZOE REDGRAVE
You're trying to suggest that women
get angry about abuse, right?

DIANE
Yes.

ZOE REDGRAVE
That's not the message that helps
us in 2020. Hillary only gets
reelected if men don't feel women
are leading with their anger.

DIANE
But women are angry.

ZOE REDGRAVE
No, they're not. Women are making
advances now. They're doing it
through competence, not through
grievance.

DIANE
And what about the women who are
being abused?

ZOE REDGRAVE
They will find support from
Hillary. From this administration.

DIANE
So you're asking them to shut up?

ZOE REDGRAVE
No, I'm asking them to get a woman
reelected to the highest office in
the land. If Hillary doesn't win,
Trump wins. Then what do we have?

Diane eyes her, then sees across the hall Roisin arguing with
Liz and Boseman pointing right at Diane.

ZOE REDGRAVE (CONT'D)
Diane?

DIANE
I just realized: where's my husband?

ZOE REDGRAVE
What?

(CONTINUED)

DIANE

I've spent the last few days at work and I haven't talked to my husband once. Where is he?

LUCCA

Have you called him?

DIANE

No.

ZOE REDGRAVE

So you'll drop this website?

DIANE

I have to go find my husband.

Diane starts out.

ZOE REDGRAVE

Diane.

DIANE

Whatever you need. Whatever you want. I'm going home.

27 **INT. HALL - 23RD FL - NIGHT**

27

And Diane starts down the hall when Boseman and Liz step out of the Roisin meeting:

ADRIAN BOSEMAN

Diane. The Weinstein people are asking you to take a step back.

DIANE

Yes, I already said. Replace me.

LIZ REDDICK

No, they're asking that you take a step back from the firm.

Diane stops, stares at them.

DIANE

Really? And what did you say?

ADRIAN BOSEMAN

I said, we needed to talk.

DIANE

Okay. I'm heading home. You can do whatever you want.

(CONTINUED)

LIZ REDDICK
You don't need to head home.

DIANE
No, I do. I don't know how I
changed my clothes. I went to the
event last night, and I had
different clothes. And I have
different clothes now. And I don't
know where Kurt is.

And Diane starts off to the elevator.

28 INT. DIANE'S APARTMENT - NIGHT 28

The apartment looks beautiful, pristine. Except there is the
sound of WOODWORK. The CAMERA dollies to find...

...a man at Diane's door, working on it. A handyman. CHRIS
LIMA (38), strong, looks like a cop, but he's in a handyman's
outfit. The door is broken, and Chris is putting it back in
place.

DIANE
Hello.

It's Diane coming through the door.

CHRIS LIMA
Hello. I'm almost done.

DIANE
Who are you?

CHRIS LIMA
Chris Lima.

DIANE
I-- Do I know you?

CHRIS LIMA
No. Just a handyman, fixing your
door. I hope you don't mind. I
turned on your TV. Trump TV.

Diane turns to see her TV on, playing "Trump TV"-- FELIX
STAPLES with a guitar strums, against an Americana backdrop.
After a guitar intro, he sings:

FELIX STAPLES (ON TV)
*"This wall is your wall, this wall
is my wall..."*

(CONTINUED)

Pretty footage of the wall. Undocumented WORKERS trying to cross. The whole thing should feel like the Andy Williams Show or Flip Wilson (well-produced, but a bit Hee-Haw).

FELIX STAPLES (ON TV) (CONT'D)
*"From California to the Padre
Island.
From the Yuma plateau to the gulf
stream water.
This wall was made for you and me."*

A MALE CHORUS SINGS in the background as Felix swings his guitar over his back, troubadour-style, and speaks over them, CHILDREN flocking to grab his hands, walk with him:

FELIX STAPLES (ON TV) (CONT'D)
*When Woody Guthrie sang this song
decades ago, he sang for an America
that looked like America. The
neighborhood grocery owner, the
farmer, the real estate
developer...*

A slide of Donald Trump appears. Meanwhile...

...the handyman, Chris Lima, watching this, sighs:

CHRIS LIMA
God, I miss him as President.

Diane starts to argue when she pauses and looks at Chris:

DIANE
Excuse me?

CHRIS LIMA
Nothing. I'll finish your door.

DIANE
No, wait. You said you missed "him
as President?" What do you mean?

CHRIS LIMA
Look, I get it. Hillary's
President. I'll shut up.

DIANE
You think Trump is President?

CHRIS LIMA
No... yes.

(CONTINUED)

DIANE

I think he's President too.

Chris pauses, stares at her. Not sure if he's being punked.

CHRIS LIMA

Look, I've spent the last few weeks being told Hillary is President. So I'm ready to accept it.

DIANE

Who are you? And why are you fixing my door?

CHRIS LIMA

I'm Chris Lima. And I have no idea why I'm fixing your door.

DIANE

So why are we the only two people in the world who think Trump is President?

The two stare at each other. No more different people in the world.

ACT FOUR

29 INT. TRUMP TV STUDIOS - NIGHT 29

Felix Staples strums his guitar as he wanders toward the camera through various scirms of conservative icons, pausing at Jared Kushner:

FELIX STAPLES

Ah, Jared. What could've been. What could still be. Middle East peace.

(sings)

"Oh, Jared, you're so fine.

You're so fine you blow my mind.

Hey, Jared, hey Jared."

Yes, it's "Hey, Mickey," but perhaps a ballad version of it. Watching the TV are...

30 INT. DIANE'S LIVING ROOM - NIGHT 30

...Diane and Chris sitting side-by-side on the couch. Both with beer bottles, drinking, watching Felix Staples and his Felix Staples dancers singing a version of "Hey, Mickey."

(CONTINUED)

DIANE

So this is crazy. I should be thrilled Hillary is President.

CHRIS LIMA

She's awful, isn't she?

DIANE

No. It's just I don't know if I like this new world. Or maybe I just don't believe it.

CHRIS LIMA

Me neither.

Diane looks over at Chris:

DIANE

Why do you like Trump?

CHRIS LIMA

Because... he says what he means. It's odd that politicians don't just do that. Just say what they mean. Who do I like at a party? It's not the person who keeps trying to please me. It's the person who's just talking, who's just having fun.

DIANE

Even if they're a racist?

CHRIS LIMA

Sure. At least they're not hiding it. I know a lot of people like you, and they hate black people. But they don't say it. They try to hide it.

Diane considers it, and looks back toward the TV where Felix Staples is deeply kissing one of the MEN in the male chorus. Turning back to the camera, strumming:

FELIX STAPLES (ON TV)

He is a hardcore Christian. He should hate that I just stuck my tongue down his throat, but in Trump's America, the lamb lies down with the lion. And they really do lie.

And the men's chorus starts to hum AMAZING GRACE now.

(CONTINUED)

FELIX STAPLES (ON TV) (CONT'D)
*Because in Trump, we've been
united. The three-times divorced
millionaire.*

A light comes up on a divorced RICH MAN with golf clubs
picking up a new woman. All heroic. A tableau out of a Ken
Burns Civil War doc.

FELIX STAPLES (ON TV) (CONT'D)
The porn star.

A light comes up on a PORN STAR. Same Ken Burns treatment.

FELIX STAPLES (ON TV) (CONT'D)
The naked Max model from Slovenia.

A NAKED MODEL. Same.

FELIX STAPLES (ON TV) (CONT'D)
*Under the Trump banner we are all
one. We all fight for the same
thing. We all love the same man.*

And Felix kisses a NEW MAN from the chorus as Diane looks
over at Chris on the couch:

DIANE
How are we connected, Chris?

CHRIS LIMA
I have no idea.

DIANE
You're Republican and I'm Democrat?
(Chris nods)
So we're not in the same circles.
Do you know my husband?

CHRIS LIMA
What's his name?

DIANE
Kurt McVeigh. Did he ask you to fix
my door? Wait a minute, why is my
door broken?

CHRIS LIMA
I don't know. You didn't say.

Diane crosses to it, studies the door:

(CONTINUED)

DIANE
Did you break it?

CHRIS LIMA
Why would I break it?

DIANE
Who asked you to fix it?

CHRIS LIMA
I don't know.

DIANE
Then why are you here?

Chris pauses, trying to remember when Diane realizes...

DIANE (CONT'D)
I should just call him.

She takes out her cellphone, scrolls to a name, dials. She hears a voicemail:

KURT MCVEIGH (V.O.)
*Hello, it's Kurt, please leave a
message after the beep.*

After the BEEP...

DIANE
Kurt, where are you? Everything is
strange. Can you hear me?

She pauses, considers it, when she hears her phone BEEP. She checks it: a new text. "Kurt." She click on it, reads.

CHRIS LIMA
Is that him?

DIANE
Yes.

CHRIS LIMA
What'd he say?

DIANE
"We're here for you, Diane. Grab my
hand."

CHRIS LIMA
Where is his hand?

(CONTINUED)

DIANE

I have no--

But Diane pauses, hearing from the TV... a new program coming on Trump TV. KEIRA LACY (the sexy NRA expert from episode #213):

KEIRA LACY (ON TV)

*This is exactly the kind of gun
Hillary would steal from you.*

Keira stands in front of targets with three other bikini-clad MARKSWOMEN all with automatics. Feels like a well-armed Robert Palmer music video.

NARRATOR (V.O.)

*It's the Ballistic Hour on Trump
TV. Don't miss it.*

KEIRA LACY (ON TV)

*This week we focus on sharks and
automatics. How do we stop sharks
from attacking? You don't do it
with love and kindness. You don't
lead from behind like Hillary. You
attack.*

And she fires away at a pool of water. It turns red with blood.

KEIRA LACY (ON TV) (CONT'D)

Fuckin' sharks.

DIANE

I don't think I believe this.
People saying "fuck" on Trump TV.

CHRIS LIMA

(incredulous)
That's really the dealbreaker for
you? Someone saying the F-word?

But Diane crosses to Kurt's gun case in her apartment. They're empty.

DIANE

Kurt took his guns. He was afraid
they'd be confiscated.

Diane turns to the TV where Keira continues on her Trump TV program:

(CONTINUED)

KEIRA LACY (ON TV)
*Go to the country. Go to whatever
cabins you have in the woods.
Because Eric Holder will take your
guns.*

DIANE
Kurt has a cabin the woods.

(The whole thing is a bit dreamlike now-- not visually,
please-- it's just that whatever Diane is thinking is made
physical in the narrative.)

KEIRA LACY (ON TV)
*Then he should go there. We're this
close to black helicopters.*

Diane turns to Chris:

DIANE
You'll fix the TV-- I mean the door?

CHRIS LIMA
Yes.

DIANE
Good. So I'm in my car, right?

31 **INT. DIANE'S CAR - NIGHT** 31

And Diane is, yes, in her car. Staring straight ahead at the
nighttime country road. Racing along. MUSIC on the radio.
Diane pulls down a dirt road, and sees...

32 **EXT. KURT'S CABIN - NIGHT** 32

...the cabin. In the woods. Diane parks her car, crosses
toward the door. She knocks. And announces:

DIANE
Kurt. It's me.

A long second. Then the door opens on its own. No one there.
Diane peers inside into the dark. Nothing. She carefully
enters, and the cabin door closes behind her.

33 **INT. KURT'S CABIN - NIGHT** 33

DIANE
Kurt. Hello?

Nothing. Just the dark. Diane ventures forward. Like in a
horror movie. She moves deeper into the dark.

(CONTINUED)

DIANE (CONT'D)
I'm not the enemy, Kurt. I'm not
here to take your guns.

Still nothing. Weirdly scary.

DIANE (CONT'D)
Kurt? I need your help figuring out
what's going on.

KURT MCVEIGH
...I'm here...

Diane spins toward the quiet voice, sees a figure seated at a
table. A very dark silhouette. She goes to it.

DIANE
How long have you been here?

KURT MCVEIGH
...a while...

(I know TV doesn't like the dark, but it would be lovely if
this were really dark, true dark. And as Diane moves through
it she starts to see-- oops, let's take this out of the
parenthesis.) Diane moves through it and starts to see...

...KURT seated at a table with several donuts: one in front
of him. He slides the other across to her.

DIANE
Hi.

KURT MCVEIGH
Hello. Go ahead, sit.

Diane pulls out the facing chair, sits.

DIANE
It's good to see you.

KURT MCVEIGH
And you.

Diane reaches out her hand. Kurt eyes it.

DIANE
Grab my hand.

KURT MCVEIGH
I don't think I can.

(CONTINUED)

DIANE

Why not?

KURT MCVEIGH

We're separated.

Diane eyes him, hurt:

DIANE

Kurt. We're married.

KURT MCVEIGH

That's not what I'm saying.

DIANE

Kurt, we matter. You and I. All this other stuff-- who's President, who is worse for the world-- it's bullshit.

KURT MCVEIGH

Do you believe that?

DIANE

I will if you will.

Kurt eyes her, then points his flashlight (yes, there is a flashlight; it's okay if this is the first time we see there is a flashlight) at thirty automatic GUNS on the floor (appearing out of nowhere too):

KURT MCVEIGH

And what about those? Hillary will take them.

DIANE

Kurt, I will be there to hide them from the black helicopters if that's what you want.

Kurt eyes her, and gradually smiles. He turns his palm up to reach for her. She reaches across, grabs it. And both hold on for dear life.

DIANE (CONT'D)

Now what?

KURT MCVEIGH

Come on back.

DIANE

How do I do that?

(CONTINUED)

KURT MCVEIGH
What is the last thing you remember?

DIANE
The last thing? What do you mean?
The last thing before I saw Hillary
being inaugurated?

KURT MCVEIGH
Yes.

DIANE
It was...

And Diane thinks. And we see...

34 **INT. DIANE'S APARTMENT - (MEMORY) - MORNING** 34

...Diane in bed staring at her apartment door in
anticipation. As...

35 **INT. KURT'S CABIN - NIGHT** 35

...back in the cabin, Diane strains to remember.

DIANE
In bed. Us in bed.

KURT MCVEIGH
And what happened?
(as she thinks)
Don't let go of my hand. Then what?

Diane thinks, and...

36 **INT. DIANE'S APARTMENT - (MEMORY) - MORNING** 36

...she looks over to Kurt in bed with her. Both looking
toward the door. (It's the end of #310.) Kurt, hearing an
intruder, slowly reaches into the drawer of the side-table,
takes out a HANDGUN, as...

37 **INT. KURT'S CABIN - NIGHT** 37

DIANE
You had a gun.

And Diane's hand starts to loosen from Kurt's. But he grabs
harder:

KURT MCVEIGH
No, no, don't let go.

(CONTINUED)

And Diane continues to think, remember, when--

38 INT. DIANE'S APARTMENT - (MEMORY) - MORNING 38

--Diane, in bed, looks toward her bedroom door. Something doesn't seem right. She starts to speak when--

--the apartment door is suddenly blown violently from its hinges (all in odd silence), and the six-member SWAT TEAM comes barreling through-- preceded by a thick cloud from a flash-bomb, and--

39 INT. KURT'S CABIN - NIGHT 39

--Diane's hand starts to loosen from Kurt as she remembers--

40 INT. DIANE'S APARTMENT - (MEMORY) - MORNING 40

--a few muzzle-flashes in the smoke, and then--

--a figure barrels toward her out of the smoke. A large SWAT team member! He tackles Diane hard-- really hard-- to the floor, and--

--Diane sees it's Chris Lima, the man she thought was a handyman. She stares up into his face as he shouts! We can't hear a word, but it's some version of "Don't move, don't fuckin' move!"

And Diane stares up at him, confused, as we see below her head a small pool of blood, growing. She hit the floor hard.

41 INT. KURT'S CABIN - NIGHT 41

And Diane looks up at Kurt, realizes:

DIANE

SWAT.

KURT MCVEIGH

Yes.

But Diane sees Kurt's face is getting darker, darker, disappearing on her. As her hand slips out of his.

DIANE

Oh my god. You're dead?

Diane tries to see him through the dark. He's talking, but she can't hear.

DIANE (CONT'D)

Kurt?

(CONTINUED)

And she sees his hand sliding away from hers. Horrified by the thought, she reaches out desperately for him.

DIANE (CONT'D)

No. No!

And she grabs for his fingertips, pulling them out of the dark. Kurt's hand keeps threatening to slip away, but Diane grabs onto his fingers, gets a better grip. And she pulls him out of the dark.

DIANE (CONT'D)

Hold on to me, Kurt.

And as she pulls him out of the dark, and...

...squeezes his hand tightly, holding on for dear life, the table under their hands dissolves away, slowly, slowly, becoming...

...the floor of Diane's apartment. We realize Diane is squeezing Kurt's hand in her bedroom where...

42 **INT. DIANE'S APARTMENT - MORNING** 42

Diane blinks her eyes open, returning to consciousness, on the floor beside her bed (only ten minutes have passed since the SWAT team burst in at the end of season three). Diane looks straight up at...

...Chris Lima, his SWAT helmet off, crouched over her, applying CPR to her chest. Other SWAT members behind him.

KURT MCVEIGH

She's back. Wait. Diane.

Diane turns her head to see Kurt kneeling beside her, holding her hand.

DIANE

What happened?

KURT MCVEIGH

We thought we lost you.

DIANE

Where am I?

KURT MCVEIGH

Home.

DIANE

How long was I out?

(CONTINUED)

CHRIS LIMA

Ten minutes.

Diane tries to absorb that. She looks toward Kurt, happy to see him. He smiles back. Both moved.

KURT MCVEIGH

I thought I lost you.

It's quiet and more emotional than usual from Kurt (not gushing). Diane squeezes his hand.

Chris interrupts the two, holding fingers in front of Diane's face:

CHRIS LIMA

Diane, can you tell me how many fingers I'm holding up?

DIANE

Why?

CHRIS LIMA

You've been shaken up a bit. How many fingers?

DIANE

Three.

CHRIS LIMA

Good. And can you read this?

His name plate. "Lima."

DIANE

Lima. Chris Lima.

CHRIS LIMA

Right, very good. And who is President?

Diane looks at him. Takes a moment. And...

...laughs. Hard.

END OF EPISODE