CHARITY CASE

“Pilot”

Written by
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Directed by
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CHARITY CASE  
"Pilot"  
GOLDENROD REVISIONS  
3/18/16  

CAST LIST  

HAILEY.......................................................... Courteney Cox  
ADAM.............................................................. Kyle Bornheimer  
RONALD........................................................... Isiah Whitlock Jr.  
MARK.............................................................. Dan Gill  
KARA.................................................................. Diona Reasonover  
ALISA................................................................. Brittany Ishibashi  
CHET................................................................. Edward Asner  
TOMMY................................................................... TBD  
SPOKESMAN....................................................... Thomas Fowler
# CHARITY CASE

“Pilot”

GOLDENROD REVISIONS

3/18/16

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FOUNDATION VEHICLE

EVENT SPACE

GALA

BALLROOM

BAR

RED CARPET AREA

FOYER

STAGE

BACKSTAGE
COLD OPEN

EXT. OUTSIDE THE WINCROFT CARDIOLOGY CENTER - DAY (D1)

OPEN ON a ribbon-cutting ceremony for the WINCROFT CARDIOLOGY CENTER. Houston society types mix & mingle in the audience. Overlapping this, a SPOKESMAN makes opening remarks:

SPOKESMAN
The Houston Society of Medicine thanks the Wincroft Foundation for funding our glorious new cardiology center. Our guest of honor is renowned for her passion for charity, her generosity--

HAILEY (O.C.)
Move the black kid over there.

SPOKESMAN
...and her basic human decency.

The spokesman CONTINUES, but the guest of honor HAILEY isn’t listening: she’s busy ordering Managing Director RONALD to rearrange a line-up of MULTI-ETHNIC CHILDREN.

HAILEY
No, that looks wrong. Move her back.

RONALD
(to the kid, apologetic)
Hi honey, would you please go back?

HAILEY
Maybe switch the brown one with the... sort of khaki one. (frustrated)
Ronald, I asked for a rainbow of children. These are all earth tones. Where are my other colors?

RONALD
This is all I could find on short notice. I got all the main ones. Black, Latino, some kind of Asian...

Hailey’s assistant MARK (wrty, cynical) leans over to Hailey.

MARK
Hey, this guy just called you Mother Teresa. You might want to at least wave or something.
HAILEY
Mark, we have to get the optics right.
It’s important that I be seen as a champion to all peoples. Now where’s my Indian? I could’ve sworn I had one.

SPOKESMAN
...dare I say a hero. Hailey Wincroft!

The audience APPLAUDS.

RONALD
All right, kiddies, now hold hands and sway. Go on! Sway!

The rainbow of children sways behind Hailey as she thanks the spokesman and takes the microphone.

HAILEY
Thank you. Dr. Vishuandi here is an expert in the human heart. Someone should tell that to all the women who keep divorcing him!

No one laughs.

HAILEY (CONT’D)
Anyway.
(gets serious)
Raise your hand if you have a heart inside your body. Go ahead. I’ll wait.

The audience tentatively raises their hands.

HAILEY (CONT’D)
Every single person raised their hand. Yet to this day, the medical community knows almost nothing about what the heart is, or does. Think about that.

The audience nods, fascinated.

MARK
(whispers to Ronald)
I don’t think that’s true.

RONALD
Doesn’t matter. Watch.

HAILEY
That’s why the work we do -- the work you do -- is so important. Each of us, connected like veins, pumping life into the beautiful heart of the world.
Mark sees a businessman quickly wipe away a tear. Wow.

    HAILEY (CONT’D)
    I want to thank my dear stepson Adam
    for taking time away from the oil
    company to be here today.

ADAM (40s, uptight) gives a fake smile:

    ADAM
    Happy to.

    HAILEY
    And to my husband Chet. Sweet Chet...

CHET (80s) stands at Hailey’s side, beaming proudly.

    HAILEY (CONT’D)
    People said we couldn’t do it, but
    here we are, twenty magical years
    later. I don’t know what I did to
    deserve you.

    CHET
    In oil talk they’d call it a deep-
    earth fracking.

Hailey and Chet kiss. Adam groans to himself. Chet is handed a pair of oversized scissors.

    HAILEY
    Here we go! And three, two...

Chet feebly closes the scissors, but the ribbon doesn’t cut.

    HAILEY (CONT’D)
    Hmm. Ribbon didn’t cut. Might want to
    try that again... Chet?

Chet clutches his heart and FALLS DOWN THE STEPS in front of the rainbow of children, who all start SCREAMING.

    HAILEY (CONT’D)
    Oh my God! He’s having a heart attack!
    Someone get him into the cardiology
    center!

The spokesman leans over and apologetically whispers:

    SPOKESMAN
    Um, unfortunately there’s nothing in
    the building yet. That comes Tuesday.
Hailey reacts, dismayed. Meanwhile, it’s pandemonium. People are running around frantically. Mark takes in the chaos.

MARK
So much for the optics.

END OF COLD OPEN
ACT ONE

EXT. WINCROFT BUILDING - DAY - ESTABLISHING (D2)

A corporate high-rise emblazoned with the WINCROFT logo.

INT. BULLPEN - DAY (D2)

A modern office with 15 employees. Mark answers the phone:

MARK

Wincroft Foundation... Hailey’s not in this week... I’m not supposed to say, but google “Chet Wincroft, dead.”

KARA (gung-ho millennial) carries a tray of coffees and delivers one to Mark and Ronald, who is walking by.

KARA

One for Mark. One for Ronald. And hey, speaking of coffee, I researched about fifty charities we could be investing in that support local free-trade coffee growers instead of what’s in the kitchen. If you want to hear.

RONALD

I do not.

Kara is left holding the list as Hailey enters, breezing through, and carrying FLOWERS from home.

HAILEY

Good morning all, hello Alisa, hello Ronald, hello Mark, hello...

(to Kara, no idea)

... I don’t know you but here you go.

She hands flowers to Kara.

KARA

Oh wow, thank you--

HAILEY

No, dear, put them in water for me.

ALISA (high-stress, sycophantic) pushes her way forward:

ALISA

Oh Hailey, I am so sorry for your loss. Is there anything you need from me, your best friend in the office? (MORE)
ALISA (CONT'D)
We can offline if you don’t want to
talk around, you know...
(whispers)
The others.

HAILEY
Thank you, Alisa. But I’m fine.
(to all)
I don’t want anyone feeling sad for
me. When people think the name Hailey
Wincroft, I don’t want them thinking
sad, I want them thinking good.
Tolerance. Unity. The smile on a
starving child’s face.

MARK
Why is a starving child smiling?

HAILEY
Because we just fed it, Mark. Keep up.
So everyone, let’s not think about how
sad I am, and instead just get out
there and continue to uphold the
Foundation’s mission statement:
(proudly)
To effectuate change within the world
community and at large!

Silence from the team. Hailey goes to her office, self-
satisfied, and closes the door. After a beat...

RONALD
All right! You heard the lady, let’s
go, you know... do that. Do some good.

He follows Hailey into her office. Alisa looks around.

ALISA
She seemed really weird, right? I can
tell these things. Because I’m her
friend. It’s very subtle.

INT. HAILEY’S OFFICE - CONTINUOUS (D2)

We find Hailey caressing a framed photo of herself and Chet
in younger days. Well, Hailey’s young. Chet’s middle-aged.

RONALD
Hailey? Are you okay? It’s only been a
week, you need to grieve.

HAILEY
I am, Ronald. But how are you? Are you
okay?
RONALD
Me? I’m good.

HAILEY
(crosses to him, concerned)
Yeah? Because Chet was your friend, too.

RONALD
That’s true...

HAILEY
(hands on his shoulders)
You really miss him, I bet.

RONALD
(starting to tear up)
I really do...

HAILEY
(teary, hugging him)
It’s okay, so do I. He was my whole world...

RONALD
(sniffling)
He gave me my start...

HAILEY
All I’ve ever been is Mrs. Chet Wincroft.

RONALD
I knew him even before you did.

HAILEY
(tears stop)
Yeah okay, it’s not a competition.

Mark pops his head in:

MARK
Hailey? Sorry, Adam wants to see you upstairs, he said it’s urgent.

HAILEY
(pleased, starting out)
Here we go, I was expecting this call.
Time for thawing of the ice.

RONALD
Why is he calling you? Stay away from him. He doesn’t even like you.
HAILEY
He just doesn’t know me. Everyone
likes me. But he just lost his father,
I’m the only family he has. Besides
his real mom. And his four siblings.
And a cousin who creeps me out.

INT. BULLPEN TO ELEVATOR BANK – CONTINUOUS (D2)

Hailey exits her office. Kara, who has been hovering outside
for this moment, is right there.

KARA
Mrs. Wincarett?

HAILEY
Ack! You scared me.

KARA
I’m Kara, the new intern. I thought
now might be a good time for you to
meet me, learn what I’m about.

HAILEY
Oh, well right now I’m about to go up
to the chairman’s office, so...

KARA
(joining Hailey)
Great, I’d love to meet him!

HAILEY
Oh, and you’re coming along...

KARA
I guess I should start at the
beginning. A young bright-eyed Kara
grew up right here in Houston.

HAILEY
So did I. What part?

KARA
Um, Second Ward.

HAILEY
Second Ward? But that’s the ghetto.
Why would you choose to live there?

KARA
I think it was more like... we had to.
HAILEY
Okay, well we’re at the elevators.
Seems like a natural stopping point--

KARA
I just have to say what a hero you are
of mine...

HAILEY
(politely nodding)
Oh really? How nice.

Meanwhile, behind her back, Hailey is jabbing at the elevator button.

KARA
The Wincroft Foundation paid for the scholarship that let me go to college,
I actually still have the photo of us
shaking hands on my bedroom wall, and
now I want to pay it forward--

HAILEY
(cutting her off)
And I can’t wait to go forward with
you. I want you to focus all that
fabulous energy, and take your first
big steps into the future!

Hailey has deftly aimed Kara back towards the bullpen. Kara is glowing, inspired, starry-eyed at the attention.

KARA
Yes, thank you, I--

She turns around: Hailey is gone. The elevator doors close.

KARA (CONT’D)
Oh that was good.

INT. ADAM’S OFFICE - MOMENTS LATER (D2)

Adam is positioning/admiring his new CEO NAMEPLATE exactly right, on his oversized desk. Hailey walks in, unannounced.

HAILEY
(tenderly)
Hey. How ya holding up, big guy?

ADAM
Big guy?
HAILEY
You had a hard week. With the funeral. 
And taking over the oil company. Bet 
you could use a shoulder to cry on. 

Before Adam can answer, Hailey pulls him tight to her bosom.

ADAM (muffled protests) 
Mmrmff... erff... ermff.

HAILEY (CONT'D) 
Shh, shh. It’s okay. Just let 
it out.

Adam pries himself away with difficulty.

ADAM 
I’m good. Thank you. If you could just 
stay on... that side of the desk.

HAILEY (readjusting) 
Oh, okay. So hey, I think us finally 
working together is going to be a 
great opportunity to get closer, and I 
already have so many ideas to tell you 
for my Foundation...

ADAM 
Yeah, so do I.

HAILEY 
Oh yay! Like what?

ADAM 
I’m cutting the funding.

HAILEY ...Mm, no, what others?

ADAM 
Shoot, I was supposed to make a 
“compliment sandwich.” Um, you look 
relatively appropriate for once. I’m 
cutting the Foundation’s funding. And, 
uh... No, I guess it’ll be an open- 
faced compliment sandwich.

HAILEY (heartfelt sale) 
Adam, you don’t want to cut the 
Foundation. I get you’re under a lot 
of pressure, but you know who else is 
under pressure? The world. And the 
world can’t just take a Xanax and a 
ap--
ADAM
(hand-talking gesture)
Flap flap flap.

HAILEY
(confused)
...What? What’s happening with your hand there?

ADAM
(overlapping)
Blah blah blah, that’s all I hear. Come on, Hailey. It’s just us here. We both know the Foundation doesn’t do any good. It’s just an excuse for you to dress up and play Philanthropist Barbie.
HAILEY  
(takes the high road)
Okay, well I know you’re just trying
to insult me, but is that a real
thing? Because I want one.

ADAM
You know what it is? An opportunity.
You started off a hostess at a pancake
house and ended up one of the richest
women in the world. Now you can go do
whatever trophy wives do. Shop...
Tan... You can lunch.

HAILEY
But I don’t want to lunch. And you’re
dead-wrong about me: I’m doing real
good, my charities are making a huge
difference.

Adam grabs a folder and opens it.

ADAM
Oh really? Okay. Then explain to me,
for instance, what difference...
“Tommy’s Dreams” is making, and why
we’re giving them ten million dollars
on Saturday.

HAILEY
Okay, see, now you just look dumb.
Tommy’s Dreams is a fabulous charity.
They do an anti-drunk-driving
campaign, their ads are all over town,
and the best part is, the guy who runs
it? Wheelchair. How great is that?

ADAM
Mm. And how much has it reduced drunk
driving?

HAILEY
(falters)
In what? Numbers? Well I don’t have
the exact figures on me, like actual
lives saved, but I’d say... a billion?

ADAM
A billion, wow.
HAILEY
(quickly, overlapping)
--Too high, I realized that when I said it, but a lot.

ADAM
In that case, I’m gonna call a board meeting for tomorrow, and you show us those big numbers. And if you can’t, then I’m vetoing this grant. And I’ll do that again, and again, and again.

HAILEY
Good. Not a problem.

ADAM
Good. Glad to hear it.

HAILEY
(starts out, turns back)
Oh, and speaking of doing it again and again and again? Me and Chet. On that desk.

Hailey exits. Adam pokes an intercom button.

ADAM
Stacey! I’m gonna need a new desk.

INT. BULLPEN - LATER (D2)
Hailey is lugging a heavy stack of folders. Ronald joins her.

RONALD
What did Adam want?

HAILEY
He just wants to end the Foundation, it’s not even worth talking about. Hey, you don’t think I’m a Philanthropist Barbie, do you?

RONALD
No! To think! Who would say such a thing? (catches himself)
Unless you want to be a Philanthropist Barbie? In which case you definitely are. You’re so tall and... doll-like...

Hailey reacts. They arrive at Mark, who is playing a puzzle game on his computer. Hailey dumps the folders on his desk.

HAILEY
Mark!
Mark startles and jolts into work-position.

MARK
Hey, what’s up? I’m working.

HAILEY
I need you to go through these Tommy’s Dreams uh...

RONALD
Grant reports.

HAILEY
Grant reports, yes. And put the numbers on how successful it is into a sort of... presentation dealy I can show to the board.

RONALD
You heard her. Presentation dealy.

MARK
Ahh, you know, I would love to do this, but I’m actually pretty swamped. I’m still building the Foundation’s Twitter account like you asked me to?

Kara overhears and looks skeptical.

HAILEY
Hmm, I do want to go viral. Well how much longer will that take?

MARK
Boy, there’s still a lot of technical stuff to do. I gotta build out the infrastructure, write the algorithms--

KARA
(clicks her phone)
Done.

MARK
“Done” what?

KARA
I just made the Foundation’s Twitter account. It’s ready to go.

HAILEY
Kara! Way to be a rock star! How fabulous is our new intern?
MARK
Yeah... Fabulous...

HAILEY
Thanks Mark! And feel free to have fun with it. But I will need it first thing tomorrow morning.

Hailey and Ronald walk away. Mark glares at Kara, who tries not to notice. Mark opens the first folder and gets to work.

INT. BULLPEN - LATE NIGHT (N2)

Mark is working late. LOUD VACUUMING in the background. He’s building a PowerPoint slide: “Reduction in Drunk Driving Rates.” REVEAL that Kara is here, too, eagerly working on a project of her own.

KARA
Look at us, burning the midnight oil. It’s like a scene from The West Wing!

MARK
Why are you still here?

KARA
I’m researching diseases that Hailey can help combat. It’s a shame polio’s already cured.

MARK
Yeah, that sucks...

KARA
I’m just so excited to be effectuating change within in the world community and at large.

MARK
Oh God, please not the mission statement. You know it doesn’t mean anything, right? You can’t be in the world and at large. There’s nothing larger than the world.

KARA
Well, it means something to Hailey. You probably don’t know this, but the Wincroft Foundation paid for the scholarship program that let me go to college.
MARK
I do know that. You told me twice today.

KARA (overlapping)
If it weren’t for Hailey, I would’ve never left my old neighborhood. I’d probably be stuck in some dead-end job-

MARK
First of all, this is a dead-end job. Second...

He trails off, seeing something in the data. Off his frown --
INT. HAILEY’S OFFICE - NEXT DAY (D3)

Hailey sits across from ALISA, who has an OVERSIZED NOVELTY CHECK to “Tommy’s Dreams.”

HAILEY
Alisa, I can’t present this check. It’s way too small.

ALISA
No, yeah, totally. I just wanted to show you a bad option so we could eliminate it... So, like, how big were you thinking?

HAILEY
Huge. As big as you can get. This entire gala has to reflect the massive success of Tommy’s Dreams.

Over this, Mark pops his head in, fake-casual:

MARK
Hey! Ya got a second?

INT. CONFERENCE ROOM - MOMENTS LATER (D3)

MARK
Tommy’s Dreams is zero-percent effective.

WIDEN OUT. Mark is showing his presentation to Hailey on her flat screen. A big 0% flies onto the screen with a PROLONGED SOUND EFFECT of a car screeching and crashing.

MARK (CONT’D)
I had fun with it. Like you asked.

END OF ACT ONE
Hailey is still wrapping her head around what Mark’s saying.

MARK
Tommy’s Dreams has had no discernible impact on drunk driving whatsoever. We could have literally done nothing, and everything would be exactly the same.

HAILEY
(nodding like she gets it)
Uh huh, uh huh. ...No, sorry, can you walk me through this one more time?

MARK
So I actually went ahead and made some graphs to illustrate the data.

Mark clicks to a new slide: a big red circle.

MARK (CONT’D)
In this pie chart, the red represents the average rate of drunk driving. And the green, which doesn’t exist, represents the effect of the campaign.

HAILEY
(hopefully)
Are you sure? I think I see some green there!

MARK
Hmm, well this is just a big red circle I copy-and-pasted from the internet, so... pretty sure...

Mark clicks to an empty X-Y graph.

MARK (CONT’D)
This next one is a line graph. The line is kinda hard to see because it’s running flush along the bottom there--

HAILEY


HAILEY (CONT’D)
Ronald!
Hailey storms toward the elevators, as Ronald joins her and Mark follows.

RONALD
What is it, what’d Mark do?

HAILEY
Nothing. It’s all good. I just want to take a little ride.

MARK
Tommy’s Dreams is zero percent effective.

HAILEY
That’s not true. We just don’t have all the information.

MARK
I think we do have all the information.

HAILEY
We must not, because I’m still unhappy.

Kara joins Hailey, Ronald and Mark at the elevator.

RONALD
Adam’s coming in today to hear the numbers, do you want to put him off?

HAILEY
No. The numbers are fine, I just have to find Tommy at the venue and get him to explain. Meanwhile, no one say a word to Adam.

The doors open -- and Adam is in the elevator, alone.

ADAM
Don’t say a word to Adam about what?

HAILEY
Your birthday presents. You always peek, you little scamp, you ruin the surprise. Hey, is it Tuesday? We always take the stairs on Tuesday, guys! Fighting obesity. Let’s go!

Hailey, Mark, and Kara exit toward the stairs. Beat.
RONALD
I’m not taking the stairs.

He gets into the elevator with Adam.

B11  INT. ELEVATOR – CONTINUOUS (D3)  B11

An awkward, quiet ride, both men facing forward. Beat.

ADAM
How’s it going? ...Ronald, right?
...Work okay? --I mean not work...
how’s the family? You have a family?
Kids? They alive? --Not alive! God. I
mean at home. Kids at home. Wife? Or
husband. Whatever. Either one.
(long beat)
Listen... I know Dad was grateful, you
babysitting Hailey all these years. If
you ever want to come back upstairs to
the “Mother Ship” after all this is...

Ronald finally turns and looks at Adam, not saying a word.

ADAM (CONT’D)
Oh hey, this is my floor.

The door opens and Adam squeezes out as fast as he can.

11  EXT. OUTSIDE THE EVENT SPACE – DAY – ESTABLISHING (D3)  11
Think Wallis Annenberg Center.

12  INT. EVENT SPACE – MOMENTS LATER (D3)  12

HAILEY
Fan out and find Tommy. He needs to
tell us what he did wrong and how--
(noticing)
Uch, these flowers are fabulous!

RONALD
Hailey? I think we were mad at Tommy?

TOMMY (O.C.)
Well now!

Their attention is drawn to the stage, where TOMMY (50s, a
good ol’ boy in a wheelchair) waves to them.
TOMMY (CONT’D)
Is that Hailey Wincroft, I see? Hold on, I’ll be right down!

Tommy takes the handicapped lift. It’s incredibly slow.

TOMMY (CONT’D)
Just a second...
(a few seconds later)
One second...

INT. EVENT SPACE - DAY (D3)

Hailey & team sit across from Tommy. He doffs his cowboy hat.

TOMMY
Chet was a good man. And he left behind a good lady. I have been so blessed by your support, ever since “the incident”.

HAILEY
Tommy, we know the campaign is zero-percent effective.

TOMMY
Dammit. I’m sorry! I don’t know what went wrong! The campaign’s out there, the billboards, bus ads, all of it.
Over the previous, Kara notices a nearby poster.

KARA
Hey guys? Guys? I’m sorry to interrupt but... is this from the campaign?

TOMMY
That’s one of our billboards. Why?

REVEAL THE AD: A hot guy is driving a car full of hot babes.
The tagline reads, “DRUNK DRIVING IS SICK!”

KARA
Well... and maybe this is just me... but it almost sounds like it’s saying drunk driving is cool.

TOMMY
But it’s not. It’s saying drunk driving is sick.

KARA
Right. But it sounds like it’s saying it’s sick. You know? Like siiick.

HAILEY
Yes, that’s right, sick. I think we’re all saying the same thing here.

MARK
She’s right, it makes drunk driving look awesome. Why are they laughing?

TOMMY
They’re not, they’re screaming.

RONALD
Ohhh, I see it now! It’s like one of those Magic Eyes. That’s neat.

Meanwhile, Hailey’s searching the room in a panic. She sees ANOTHER AD: A badass motorcyclist is roaring to camera and holding a martini. DRUNK DRIVING IS SICK!

She looks the other way and sees ANOTHER AD: A sexy girl at a bar lifts a glass of whiskey in one hand and her car keys in the other, with a come-hither look. DRUNK DRIVING IS SICK!

HAILEY
Tommy! What the hell were you thinking?

TOMMY
Well, you coulda said something, I sent you every ad before it went out.
Hailey freezes, realizing the tables have turned on her.

**RONALD**
Hailey, you did look at the ads before you signed off, right?

**HAILEY**
I mean... “looked” at, that can mean so many things...

**RONALD**
I mean with your eyes.

**HAILEY**
Okay now is not the time to be pointing fingers! We’ll never know exactly who did what, so let’s just forget it and move on.

Hailey walks away with Ronald, looking sick to her stomach.

**INT. FOUNDATION VEHICLE - LATER (D3)**

Hailey is looking out the window. She eats a piece of candy.

**HAILEY**
It’s fine. It’s all good. Little bump in the road, nothing we can’t fix. Who ate all my candy?

She digs in the seat-back and finds another piece.

**RONALD**
Hailey. It’s okay. I’ll have Alisa start cancelling the gala--

**HAILEY**
No. Nuh-uh. We have to give Tommy the check as planned.

**KARA**
But... why? The charity doesn’t work.

**HAILEY**
And that’s unfortunate, but there’s the bigger picture to consider. Like how it would look for the Foundation if this were to get out.

**KARA**
(smiles)
Sure, but it’s not like we would blow ten million dollars just to save face.

(MORE)
KARA (CONT'D)
(beat; realizes the answer)
Right...?

HAILEY
Look, I get it. You’re young, you’re idealistic, you’re a fiery woman of color, and I love that about you. But we work with hundreds of charities, which would all suffer if Adam cut us off over this one little thing. Okay?

Kara tries to protest, but Ronald speaks over her:

RONALD
Hailey, that sounds great, and we are all on board. But you won’t have a check to give Tommy if Adam sees these numbers.

HAILEY
Don’t worry about Adam. He may know numbers. But I know people.

INT. CONFERENCE ROOM - LATER (D3)

A ridiculously fancy FOOD SPREAD and liquor, as BOARD MEMBERS help themselves. Adam waits, as Hailey charms the board.

HAILEY
More steak, anyone? Can I interest anyone in soufflé? Because that takes time to make.

ADAM
Well this has been a lavish buffet for three p.m. on a Tuesday, but I was promised some big, big numbers?

HAILEY
Right. Okay. Let me first say that the results of any charitable initiative can only be judged by its goals. And in the case of Tommy’s Dreams, the goal has always been... awareness.

ADAM
I’m sorry. You’re saying this was an awareness campaign? For drunk driving?

HAILEY
That’s right. We wanted to wake people from their blissful ignorance and say, “Hey! Like it or not, drunk driving is something that exists..." (MORE)
HAILEY (CONT'D)
and you need to be aware of that.”
Powerful stuff, people. Wouldn’t you
agree, as citizens of the world...
ADAM
(hand-talking gesture)
No no! Flap flap flap! Don’t listen!

HAILEY
And as such, because of your generosity and commitment, the campaign was... a hundred-percent effective.

A big 100% flies onto the screen. Then the SFX of a CAR SCREECHING AND CRASHING. Hailey shoots Mark a look.

MARK
Oops.

Hailey nervously awaits the board’s response... Then they ERUPT IN APPLAUSE! Hailey breathes out in relief.

ADAM
What? No. Stop clapping! This isn’t an accomplishment! Everyone knows drunk driving exists!

But it falls on deaf ears.

HAILEY
(leans over to Adam)
Hundred percent. That a big enough number for you?

Adam slumps back in frustration, losing the battle. Hailey turns to Kara in a teaching moment:

HAILEY (CONT’D)
See? Now we get to keep the Foundation.

KARA
(disenchanted)
Yeah. I’m learning a lot from you.

Kara sadly exits. Hailey watches her go, feeling conflicted.

HAILEY
(to Ronald)
Can I fire someone for making me feel bad?

RONALD
I’ll look into it.

END OF ACT TWO
ACT THREE

16 INT. GALA - NEW NIGHT - VARIOUS SHOTS TO ESTABLISH (N4) 16
The same local society types from the cold open are here.

17 OMITTED (NOW PART OF A19) 17
Ronald crosses, dragging Alisa over to a VODKA FOUNTAIN.

RONALD
That. Are you responsible?

ALISA
It’s fantastic, right? Can’t have a gala without a vodka fountain, I say.

RONALD
This is an anti-drunk-driving charity.

ALISA
Oh. I was not aware of that.
(beat)
So in the gift bag, the Tommy’s Dreams shot glasses...?

RONALD
(run off)
Destroy the gift bags!

Hailey smiles for the CAMERAS, basking in her moment of glory. She finds herself next to Adam, also smiling, but forced and awkwardly. They play the scene while forcing smiles and facing out to cameras.

HAILEY
Having fun? Making friends? They’d be your first, so go slow.

ADAM
Nice party. It’s like a Russian crimelord’s gay son’s Bar Mitzvah.
HAILEY
Not bad for a Philanthropist Barbie, huh? Come on, admit it -- just say you underestimated me.

ADAM
Oh, but I didn’t. All this -- plus the way you spun your fairy tale for the board... it just confirms that you’re exactly what I’ve always said: all flash, no substance. Nothing underneath.
(sarcastic smile)
I’m sure Dad would be proud.

This hits Hailey in the gut. Adam moves off, leaving Hailey staring frozen into the flash-flash-FLASH of cameras. She exits the area and crosses through the ballroom, upset and reeling. When just then, Tommy rolls up in his wheelchair, drunk as hell.

TOMMY
There she is! Bring it on in!

Tommy goes for a hug. Hailey has to awkwardly stoop to him.

HAILEY
Okay... yep... here we go...
(smells his breath)
Ugh. Tommy, are you drunk?

TOMMY
I only had a sip. I cut way back on the stuff after “the incident”.

HAILEY
Wait. I’m sorry. Are you saying you were the drunk driver in the drunk driving incident?

TOMMY
I thought you knew that. When I T-boned that parked car, I remember thinking to myself, “This should never happen again. This is wrong!”

Hailey reacts, mortified.

TOMMY (CONT’D)
Well it’s almost showtime. I’ll see you up there!

Hailey grabs him, stops him.
HAILEY
Okay, Tommy, where’d all the money go?

TOMMY
Mostly alcohol rehab. I’m not real good at it.

He winks like a scoundrel -- then drunk-drives his wheelchair to the stage, bumping into a table and driving over someone’s toe:

TOMMY (CONT’D)
Pardon me. Coming through. Hic!

Hailey watches him go, adding insult to injury.

INT. GALA - FOYER - NIGHT (N4)

Kara sits alone at an empty registration table, bummed. Mark joins and drops off a plate piled high with shrimp.

MARK
I got you some coconut shrimp. It’s important to go hard at these things. That way at least someone’s getting something out of it.

KARA
(conceding defeat)
You were right about Hailey. She doesn’t care about doing good. I don’t know what I was thinking. Gimme that shrimp.

Kara grabs a shrimp and takes a bite, feeling lousy. Mark is struck, surprisingly guilty, when Ronald comes rushing up.

RONALD
Have you seen Hailey? She’s supposed to be on stage right now!

INT. GALA - STAGE - NIGHT (N4)

Tommy begins his speech. The countdown to find Hailey is on.

TOMMY
Welcome, everybody. I’m Tommy. Hic!

INT. GALA - VARIOUS SHOTS - INTERCUT - SAME TIME (N4)

Ronald, Kara, and Alisa separately scour the gala, CALLING for Hailey. Ronald and Alisa also grab every gift bag they can find. We cut between this and Tommy.
A22 INT. GALA - STAGE - SAME (N4)

TOMMY
...We need to make a head-on collision into ignorance! And crush the lower lumbar of indifference!

INT. GALA - BACKSTAGE - MOMENTS LATER (N4)

Mark walks around a deserted area, halfheartedly searching.

MARK
Hailey? Oh Hai-ley?... Meh.

Mark gives up and starts to head back when --

HAILEY (O.C.)
Hi, Mark.

Mark finds Hailey sitting alone on a crew ladder, next to a NEW OVERSIZED CHECK, which is impractically enormous.

MARK
Hey there you are -- Wow. Big check. So... what are you doing back here?

HAILEY
Just... thinking about my first date with Chet.

MARK
(uncomfortable)
Cool, I should go grab Ronald. Seems like more of a Ronald talk. Ronald!

HAILEY
I remember him pulling up in front of my crappy apartment building in his big limo. I was like, are you kidding me? He even had a fancy cane. It was like going out with the Monopoly Man.

MARK
Or Mr. Peanut.

HAILEY
(snaps back)
No, not Mr. Peanut.
(them)
Of course he took me to the fanciest restaurant in town. I’m forgetting the name, Scampi’s or Scutty’s--

Ronald enters on cue:
RONALD
It was Mike’s.

HAILEY
Mike’s! Yes! I knew it was something like that.

(now to Ronald)
We closed the place down. I guess we ordered too much champagne because I told him my stupid little dream about wanting to save the world someday...

(beat)
But he didn’t laugh. He just looked at me and said, “I believe you will.”

RONALD
(smiling)
Yeah, he talked my ear off about you the next morning. Poor guy was a goner.

HAILEY
Was he wrong for believing in me? Has everything I’ve done been zero-percent effective? Am I zero-percent effective?

Hailey looks away to hide her tears.

RONALD
No! Of course you’re not...

Ronald looks at Mark, giving him a sharp gesture to “get in there.” Mark realizes he needs to say something not-cynical.

MARK
Yeah! He’s right. Just... look at Kara. She’s a Wincroft Scholar, she’s living proof that you’re making a difference. She wouldn’t even be here without you. For better or worse.

HAILEY
She is kind of annoying, huh?

MARK
Oh yeah, absolutely. She’s a bit much.

RONALD
She’s a bit much.

RONALD (CONT’D)
Hailey... you don’t have to go through with this.

HAILEY
I don’t?
MARK
No. It’s not too late to do the right thing. To follow the mission statement...
   (proudly)
To effectuate change!

HAILEY
Yes... go on...

MARK
(pained sigh)
...in the world community.

HAILEY
Go on...

MARK
...and at large. Okay? Happy?

TOMMY (O.C.)
Please welcome, Hailey Wincroft!

They hear MUFFLED APPLAUSE from the audience. Hailey is torn.

HAILEY
I should go.

She takes the check and exits. Mark and Ronald look at each other, unsure what she decided.

INT. GALA - STAGE - MOMENTS LATER (N4)
CAMERA FOLLOWS behind Hailey’s back (like in The Wrestler or Creed) as she takes the stage and gets hit by blinding lights and the ROAR of the audience. The pressure is enormous.

HAILEY
Thank you. Um, so... interesting tidbit about Tommy. He actually used to do stand-up for many years. Yeah...
But now he only does sit-coms.

No one laughs. It’s deathly silent in the room.

HAILEY (CONT’D)
Because he’s sitting. Anyway...

She’s about to continue her speech. She becomes aware of the quiet. The light in her eyes seems blinding. She sees:

PEOPLE watching. Waiting. ADAM watching. MARK & KARA standing together. Kara looks hopeless. Mark is watching intently to see what Hailey will do.
BACK ON STAGE: Tommy is tired of waiting.

**TOMMY**

Okay, nice speech, thank you for the check...

As Tommy reaches up to take the check -- Hailey suddenly retracts it.

**HAILEY**

I can’t do it! Tommy’s Dreams is a failure! It hasn’t reduced drunk-driving one bit!

Everyone reacts, the room in an UPROAR.

**HAILEY (CONT’D)**

And it’s not Tommy’s fault. It’s mine. Well a little Tommy’s fault for being a drunken fraud. But mostly mine.

(then)

My husband didn’t entrust me with his money because I throw great parties, which I do, or because I look fantastic in a haute couture dress, which, I mean... come on. Killing it here.

(then)

He did it because he saw something in me. Something I forgot, myself, along the way, in all the glitz and glamour. In the way things look, not how they are. But I promise you tonight -- I’m back. And this ten million dollars is not going to waste -- I’m donating it to...

Beat -- to what? Then she looks out at **Kara**. And it’s clear.

**HAILEY (CONT’D)**

To the Wincroft Scholars. So that more young people who want to change the world can go to college and graduate and become huge massive pains in the ass.

As the crowd APPLAUDS, we see KARA, delighted. She elbows Mark in victory.

**KARA**

See? Ha!

Mark smiles to himself, happy to see Kara’s faith restored.
HAILEY
And none of the great work we do --
that you do -- is ever possible
without the ongoing, continued support
of my stepson, Adam Wincroft.

APPLAUSE, for Adam. A SPOTLIGHT finds him. He knows what
she’s up to, but has to force a smile, and wave.

ADAM
Happy to.

Adam and Hailey’s eyes meet: he knows she won this round.

HAILEY
And as for this check...

She tries to rip the huge check in half... but it won’t rip.

HAILEY (CONT’D)
Shoot. It’s too big.

The audience cringes as Hailey keeps trying to rip it.

HAILEY (CONT’D)
This doesn’t change anything! This is
still a powerful... moment!

Hailey puts a foot on it and pulls, the check RIPS and Hailey
GOES FLYING off stage. The audience collectively GROANS.

HAILEY (O.C.) (CONT’D)
(after a beat, croaks)
I’m okay.

As Ronald and Alisa run to help Hailey, we stay ON KARA &
MARK: Mark watches the scene, proud and touched.

MARK
Can I just say? If tonight could bring
a smile to the face of even one
person... I’m just glad it was me.

Kara rolls her eyes, and as she goes to help Hailey...

END OF ACT THREE
INT. LOBBY ELEVATOR BANK—NEW MORNING (D5) 24 *

Adam impatiently waits for the elevator. Ronald joins and gives him a disapproving look. Adam feels the pressure.

ADAM
(whispers to himself)
Not again...

RONALD
Adam.

ADAM
(jumping in)
Heyyy, Ronald. How’s it going?
(off his stony silence)
Look, I really do hope we can have a positive working relationship, now that I’m overseeing the foundation.

RONALD
We’ll get along as soon as you start taking Hailey seriously.

HAILEY (O.C.)
Hold the door!

Hailey is in a wheelchair. She awkwardly wheels herself into the elevator. The doors close on her wheelchair—

HAILEY (CONT’D)
Ow. Handicap violation!

Hailey gets in and makes a big, self-pitying deal out of reaching up for the button.

HAILEY (CONT’D)
(gives up)
Would someone hit the button for me?
As you can see, I’ve lost the use of my legs. It’s tragic, really...

ADAM
(to Ronald)
Is this what you meant by “seriously”?

Ronald reacts, embarrassed for Hailey, as the doors close. 

END OF SHOW