THE WEST WING

"The State Dinner"

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and
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Directed by
Thomas Schlamme

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THE WEST WING

"The State Dinner"

Script Revision History

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THE WEST WING

"The State Dinner"

CAST LIST

PRESIDENT JOSIAH BARTLET
LEO McGARRY
JOSH LYMAN
SAM SEABORN
TOBY ZIEGLER
C.J. CREGG
MADELINE HAMPTON

DONNA
CAROL
LAURIE
CHARLIE
MRS. LANDINGHAM
ABIGAIL BARTLET

REPORTER #1 (SONDRA)
REPORTER #2
PHOTOGRAPHER
SUGITO (formerly Watanabe)
RUSSO
LITTLE
REPORTER
DANNY
CHAFEK
REESE
MINALDI
GINGER (FEMALE AIDE) *
CARL EVERETT
BRYCE
BAMBANG
SECRET SERVICE AGENT
THE WEST WING

"The State Dinner"

SET LIST

INTERIORS

WHITE HOUSE
  C.J.'s Outer Office
  Corridors
  Communications Bullpen
  Josh's Bullpen Area
  Lobby
  Leo's Office
  Mural Room
  Sam's Office
  Josh's Office
  Oval Office
  Toby's Office
  Press Briefing Room
  Mrs. Landingham's Office
  V.I.P. Room *
  Foyer
  Kitchen
  Dining Room
  Roosevelt Room
  Lanai Room

EXTERIORS

THE WHITE HOUSE - DAY/NIGHT
  (EST)

GEORGETOWN UNIVERSITY CAMPUS - DAY

COVERED TERRACE - NIGHT
"The State Dinner"

TEASER

FADE IN:

1 INT. C.J.'S OUTER OFFICE - MORNING

C.J. is in the middle of talking to a morning press gaggle.

C.J.
The First Lady will be wearing a
Pamela Dennis silver panne velvet
bias cut gown with a fish tail
train.

REPORTER #1 (SONDRA)
Shoes?

C.J.
I believe she'll be wearing shoes,
yes.

SONDRA
C.J.--

C.J.
Peach suede and velvet Manolo
Blahnik slides with a rhinestone
and mother of pearl toe buckle.

SONDRA
Accessories?

C.J.
Gabrielle Sanchez South Sea pearl and
18-karat gold earrings, and a fresh
water pearl necklace with tourmaline
beads. I've also been asked to tell
you that she'll be holding a Christina
Bomba silk, pleated organdy drawstring
evening bag.

REPORTER #2
And Mrs. Siguto?

C.J.
Mrs. Siguto will be wearing a traditional
silk Kebaya in dark purple with an
overlay of black silk lace.

SONDRA
C.J.--

(CONTINUED)
C.J.
(anticipating the question)
Matching open-toe evening slippers.
Her jewelry is by an artist from her birthplace, which is Jakarta.
It is fashioned in gold and rubies. Anything else?

The REPORTERS are writing...

C.J.
Anything on the Nuclear Test Ban Treaty?
   (beat; to herself)
No.
   (beat)
Thank you.

C.J. leaves the podium and exits back into--

INT. CORRIDOR - CONTINUOUS

--where JOSH falls in step with her.

JOSH--

C.J.--

Man-alive, do I like when In Style magazine is issued press credentials.

JOSH
Yes.

C.J.
Mirabella needed to know what wine was being served with the fish course. So it's a good thing I went to school for 22 years.

JOSH
What wine are we--

C.J.
It's wine. You'll drink it.

JOSH
Okay.

C.J.
What do you need?

(CONTINUED)
JOSH
Sara's picked up speed and power and it's now being classified as a Class-4 system. You might want to talk about preparations and contingencies.

C.J.
Sure. What're we talkin' about?

JOSH
Hurricane Sara.

C.J.
Sara's a hurricane.

They walk into--

INT. ANOTHER CORRIDOR - CONTINUOUS

JOSH
Yes.

C.J.
Where's it heading?

JOSH
Georgia and parts of the Carolinas.

C.J.
When?

JOSH
It'll hit landfall by tonight.

C.J.
Is it serious?

JOSH
You ever been in a hurricane?

C.J.
No.

JOSH
Me neither, but they look pretty serious.

SAM steps in--

SAM
Just so you know, they voted for the strike.

(CONTINUED)
C.J.
The Teamsters?

SAM
About 15 minutes ago. Leo's gonna put 'em in a room.

C.J.
When?

SAM
Now.

C.J.
How long's it gonna last?

SAM
As long as it takes, but Taft-Hartley expires at midnight tonight. That's when the truck drivers walk.

C.J.
There's a State dinner tonight.

JOSH
We'll make more food.

C.J.
Josh--

JOSH
It's on the other side of the building, don't worry about it.

They turn into--

4
INT. ANOTHER CORRIDOR - CONTINUOUS
--where they're joined by TOBY.

C.J.
(to TOBY)
Hey, did you know about this hurricane?

TOBY
Yeah.

C.J.
Everybody--

(CONTINUED)
TOBY
Listen. I want you to start preparing for something. There's a situation in McClane.

C.J.
Virginia?

TOBY
Idaho.

C.J.
What's in Idaho?

They all walk into--

5 INT. COMMUNICATIONS BULLPEN - CONTINUOUS

TOBY
There's a property that local law enforcement's had surrounded for four days. A farm house with anywhere from 18 to 40 survivalists.

C.J.
Are they armed?

TOBY
Yeah.

C.J.
Are there kids?

TOBY
Yeah, and the FBI's decided it's a hostage situation, so we got a whole new ball game.

C.J.
Okay.

TOBY
We're gonna make some kind of move today so get yourself educated.

C.J.
So. Lemme see if I have this: A hurricane has picked up speed and power and is heading for Atlanta, management and labor are coming here to work out a settlement to avoid a crippling strike that'll begin at midnight tonight, and the government's (MORE)

(CONTINUED)
C.J. (cont'd)
preparing a siege on 18 to 40 of its
citizens while all the while we host
a State dinner for the President of
Indonesia.

JOSH/SAM/TOBY
Yeah/Yes/Right.

C.J.
(beat)
Amazingly, you know what I’ll be asked
about most often today?

JOSH
What?

SONDRA has been standing behind JOSH, SAM and TOBY for a
moment and C.J. points at her by way of example...

C.J.
Sondra?

SONDRA
I’m sorry, could you--

C.J.
Peach suede and velvet Manolo
Blahnik slides with a rhinestone
and mother of pearl toe buckle.

SONDRA
Thanks.

C.J.
No problem.

MAIN TITLES

END OF TEASER
FADE IN:

EXT./EST. THE WHITE HOUSE - DAY

INT. JOSH'S BULLPEN AREA - DAY

JOSH comes out of his office--

JOSH
Donnatella Moss.

DONNA
Hey--

JOSH
Listen. There's a senior Indonesian deputy coming tonight. Toby and I want to talk to him alone for a few minutes. I need you to find out if he speaks English, and if he doesn't, we need a translator from State.

DONNA
What's his name?

JOSH
Rahmadi Sumahidjo Bambang.

DONNA
Can you spell that?

JOSH
Not correctly, no.

JOSH starts walking and DONNA follows...

DONNA
Josh?

JOSH
Yes.

DONNA
I've gotta tell you something.

JOSH
What?

(CONTINUED)
CONTINUED:

DONNA
I’m not wild about this whole Indonesian business.

They walk into--

INT. LOBBY - CONTINUOUS

JOSH
What’s the problem?

DONNA
I’ve been doing some reading on my own.

JOSH
I wish you wouldn’t do that.

DONNA
Why?

JOSH
’Cause you tend to cull some bizarre factoid from a less than reputable source and then you blow it all out of proportion.

DONNA
I do not.

JOSH
Donna--

They walk into--

INT. CORRIDOR - CONTINUOUS

DONNA
I just thought you might like to know that in certain parts of Indonesia, they summarily execute people they suspect of being sorcerers.

JOSH stops walking.

JOSH
What?

DONNA
I read it.

(CONTINUED)
JOSH
They summarily execute people they suspect of being sorcerers?

DONNA
They behead them.

JOSH
Sorcerers.

DONNA
Gangs of roving people. Beheading those they suspect of being sorcerers with, you know--what's the thing that Death carries?

JOSH
A scythe?

DONNA
They're doing it with a scythe.

JOSH
Well... thanks for the heads-up.

DONNA
I just thought you'd like to know who's coming over for dinner.

JOSH
You bet.

They walk into--

INT. LEO'S OFFICE - CONTINUOUS

TOBY, SAM, MANDY, C.J. and LEO are already in the office--

LEO
(to JOSH)
I heard it got upgraded.

JOSH
It's a Class-4 hurricane. FEMA's down in Georgia with the Red Cross.

SAM
The President should be prepared to sign off on some Federal disaster relief and pronto.

JOSH
What's goin' on with the truckers?

(CONTINUED)
LEC
I'm meeting with 'em in the Roosevelt Room in an hour.

JOSH
C.J.'s gonna need to know what they're wearing.

C.J.
Yeah.

TOBY
What's the issue there?

SAM
Two-tiered hiring.

LEC
A company divides its workforce into two bodies: Long-term full-time employees who enjoy top market wages and benefits, and part-time, or newer full-time employees who are paid a lower wage scale and usually get no benefits.

C.J.
But they're part-time employees.

MANDY
A lot of them aren't. A lot of the workers that management has designated as part-time are de-facto full-time employees who are working the same hours under a different designation at lower wages with no health or pension.

TOBY
I'm with management.

JOSH
Me too.

MANDY
Imagine my surprise.

TOBY
The younger workforce puts a premium on job flexibility and they're unwilling to make long term commitments to a single company, what do you expect?

MANDY
Fair hiring practices.

(continued)
LEO
Listen. McClane, Idaho. I need someone to monitor and keep the President and me updated throughout the day.

SAM
I’ll do it.

LEO
You’ve gotta work with Toby on the toast.

SAM
It takes two of us to write a toast?

LEO
The State Department’s very particular about these toasts.

JOSH
I’ll assign someone from my office.

MANDY
I can do it.

JOSH
No you can’t.

MANDY
Why not?

JOSH
’Cause you’re a political consultant and this is, you know, an actual thing.

MANDY
Leo, please tell Josh that I can play a role in issues and that it won’t be the end of this administration.

JOSH
I don’t think it’ll be the end of the administration, Leo, I think it’ll be the end of the Republic.

LEO
(to MANDY)
Establish a contact at the Justice Department and the FBI and keep Josh informed throughout the day and night.

MANDY
Kind of like a faculty advisor.

(CONTINUED)
LEC
Just do it.

MANDY
Thank you.

LEC
What else?

JOSH
The Redskins suck.

LEC
(a little laugh)
Thank you.

The meeting starts to break up--

TOBY
Donna--

They spill out into--

11 INT. CORRIDOR - CONTINUOUS

DONNA
Yeah.

TOBY
Did Josh talk to you about--

DONNA
Rahmadi Sumahidjo Bambang?

TOBY
Yes.

DONNA
I'm on it.

TOBY
Thank you.

JOSH
Toby, did you know that in parts of Indonesia they summarily execute people they suspect of being sorcerers?

TOBY
Yes.

(CONTINUED)
CONTINUED:

DONNA
(to JOSH)
You see?

JOSH
You’re all crazy.

They walk off as we

CUT TO:

INT. MURAL ROOM - DAY

BARTLET and President SIGUTO of Indonesia are seated side by
side in high-backed chairs while a dozen photographer’s
cameras whirr. Indonesian and American AIDES stand nearby, as
well as Secret Service.

PHOTOGRAPHER
Mr. President--

C.J.
No questions right now, Harry.

PHOTOGRAPHER
A short one?

BARTLET
She’s not worried about the length
of your question, she’s worried about
the length of my answer.

The photo gallery LAUGHS--

C.J.
(to CAROL)
Next group.

CAROL
(to photographers)
Follow me, please.

The photographers will follow CAROL out one door, while a
staffer brings the next group of photographers in and stations
them behind the rope line.

In the meantime, BARTLET and SIGUTO don’t seem particularly
comfortable with each other.

BARTLET
(after a moment)
We’re serving salmon tonight.
SIGUTO

Yes.

BARTLET

(beat)
They told you that?

SIGUTO

Yes.

BARTLET

(pause)
Yo-Yo-Ma's gonna play.
(beat)
I believe some Bach concertos.
(pause)
Do you like salmon?

SIGUTO

No.

BARTLET

Well... our mistake.

SIGUTO

(pause)
Yes.

And the new set of cameras begin FLASHING and WHIRRING as BARTLET and SIGUTO look front and smile.

CUT TO:

INT. SAM'S OFFICE - DAY

SAM is typing away as TOBY comes in--

TOBY

What do you have so far?

SAM

We start by welcoming our friends and distinguished guests. We praise President Siguto for leading his country through a period that promises profound change, as Indonesia moves from an authoritarian dictatorship toward a real democracy.

TOBY

The beginnings of a real democracy, let's not get carried away.
SAM
All right. "We've been friends for 50 years, and the U.S.--"

TOBY
Don't say "friends."

SAM
It's a State dinner.

TOBY
Fine, but I don't think we should remind people how friendly we were with dictators who oppressed their people while stealing their money.

SAM
How else are you gonna steal someone's money?

TOBY
See that's good. Write that in the toast.

SAM
Toby, you got something goin' on tonight with Josh?

TOBY
We just gotta see a guy about a thing.

SAM
You need any help?

TOBY
No. Toughen this up.

SAM
I'll talk to you later.

CUT TO:

INT. JOSH'S BULLPEN AREA - DAY

JOSH comes through the doors and MANDY is waiting for him.

MANDY
You don't think I can do this.

JOSH
Why aren't you in your own office?

(CONTINUED)
MANDY
I don’t have an office in the building.

JOSH
There was a reason for that.

MANDY
The McClane police got a warrant to search the house. They had reason to believe there was a gun in the house made illegal by virtue of a barrel that was a quarter-inch shorter than it was supposed to be. The people in the house—and they’re all exactly who you think they are—refused entry to the local police.

They walk into---

15  INT. JOSH’S OFFICE - CONTINUOUS

JOSH
Did they refuse it politely?

MANDY
They produced weapons, if that’s what you’re asking me.

JOSH
That’s what I’m asking you.

MANDY
It really bugs you that the President listens to me sometimes.

JOSH
Yes, but you shouldn’t take that personally. It bugs me that the President listens to anyone who isn’t me.

MANDY
You know why the FBI had reason to believe there was an illegal weapon in the house?

JOSH
Why?

MANDY
We sold it to ’em.

(CONTINUED)
JOSH
(beat)
You know that for sure?

MANDY
Yeah. Also there are children in there, plus a lot of crossed wires between the Deputy Attorney General, the FBI and Alcohol, Tobacco and Firearms in terms of who's running the show. My point is, aside from everything else, this is a PR disaster waiting to happen and it's gonna happen today. This is why you hired me.

JOSH
I was wondering.

MANDY
Man it bugs you.

JOSH
Yes.

16 INT. ROOSEVELT ROOM - DAY

The two sides of the management/labor dispute are settling down at either side of the table. The conversation is muted as LEO walks in in no mood for small talk.

LEO
Thirty days with a Federal mediator, you people couldn't work this out?

RUSSO
There are fundamental differences.

LEO
Name them.

LITTLE
It's the same--

LEO
Name them again.

RUSSO
It's the two-tiered hiring.

LITTLE
Leo, the trucking industry faces intense competition from Fed Ex, UPS, the airlines, the railroads, freight operations... (MORE)
LITTLE (cont'd)
for us to accept wage costs that are
significantly greater than our
competitors' would render us--

RUSSO
You're full a crap, Seymour.

LEO
This is the White House, Bobby, it's
not the Jersey Turnpike, watch your
mouth.

RUSSO
Forgive me.

LEO
For all the danger your industry's facing
from competition, Seymour, the fact is
that trucks are still this country's
number-one way of moving things around,
including food. I'm talking about
produce rotting in warehouses, I'm
talking about fist fights in supermarkets
over who gets the last bar of soap. You
have until midnight.

CUT TO:

INT. THE OVAL OFFICE - DAY

BARTLET and SIGUTO are again having their pictures taken, only
this time there are some questions tossed in. C.J.'s to the
side.

REPORTER
President Siguto, how are you enjoying
America so far?

SIGUTO
Fine, thank you.

REPORTER
Would you mind expanding on that, sir?

SIGUTO looks blankly at BARTLET...

BARTLET
She'd like you to say a little more
on the subject.

SIGUTO
I have nothing more to say on the
subject.

(CONTINUED)
Okay.

C.J.
One more question. Danny.

DANNY
Mr. President--

BARTLET
Which President?

DANNY
Pardon me. President Bartlet, I was wondering if you noticed the protesters across the street this morning?

BARTLET
I try not to look out my window that much. Which protesters?

DANNY
Vermeil.

BARTLET
Vermeil?

DANNY
Yes sir.

C.J.
Danny, I'm gonna cover Vermeil at the briefing. That's all, folks. I've gotta bring in the next group.

The press group is filed out one door while another comes in. DANNY stops alongside C.J. and kinda pulls her to the side...

DANNY
(smiling)
You have no idea what it's about, do you?

C.J.
The protesters?

DANNY
Yeah.

C.J.
It's about Vermeil.

(CONTINUED)
DANNY
What's vermeil?

C.J.
I happen to know what vermeil is.

DANNY
Okay.

C.J.
(pause)
My whole one o'clock briefing is gonna be about the vermeil protesters, isn't it?

DANNY
Well, I just raised the question in front of 24 White House reporters and you didn't answer it, so I'd anticipate some follow-up, yes.

C.J.
Thanks.

DANNY
Anytime.
(calling)
Carol?

CAROL steps over--

CAROL
Yeah.

DANNY
(pointing at C.J.)
She's gonna need you.

DANNY exits...

CAROL
(to C.J.)
What do you need?

C.J.
I need to know what vermeil is and why people are protesting it.

C.J. walks off as LEO comes in from his office. BARTLET brightens when he sees his friend--

BARTLET
Leo.

(CONTINUED)
LEO
Good morning, sir.
(to SIGUTO)
Good morning, Mr. President.

SIGUTO
Good morning.

LEO
(to SIGUTO)
Would you excuse me, Mr. President.
(to BARTLET)
Sir, if I could--

BARTLET
Absolutely.

LEO
Thank you.

BARTLET
(to SIGUTO)
Pardon me one moment.

LEO and BARTLET walk into--

INT. LEO'S OFFICE - CONTINUOUS

BARTLET
I can't decide whether that man is boring or rude, but he's one or the other.

LEO
I'm sorry to hear that.

BARTLET
I mean I'm in there trying to picture how this guy could campaign for something and win. Then I remembered, we usually rig the election.

LEO
There you go.

BARTLET
You think it's important that he sit at my table tonight?

LEO
He's the guest of honor so it is customary.

(CONTINUED)
BARTLET
Where are you sitting?

LEO
At your table, sir.

BARTLET
Where's Toby sitting?

LEO
With C.J. and Josh and Sam.

BARTLET
Well, that's the fun table.

LEO
Yeah.

BARTLET
What do you need?

LEO
I just wanted to let you know, we're gonna clear out a Battle Carrier Group from the Norfolk Navy Yard.

BARTLET
'Cause of the hurricane?

LEO
It's standard procedure. They want to get the ships out of the way.

BARTLET
Sounds right.

They head back into--

19 INT. OVAL OFFICE - CONTINUOUS

LEO
This is just in case someone asks you why we've deployed an entire carrier group in the North Atlantic.

BARTLET
Thank you.

LEO
Yes, sir.

BARTLET sits in his chair again. The FLASH and WHIRR of the cameras begins...

(CONTINUED)
BARTLET
I'm sorry to keep you waiting.

SIGUTO
Yes.

BARTLET
(pause)
Did I mention there'll be salmon tonight?

FADE TO BLACK

END OF ACT I
ACT II

FADE IN:

INT. TOBY'S OFFICE - DAY

TOBY and SAM are each scratching things out on legal pads. TOBY rips off a page and hands it to SAM.

TOBY

Read this.

SAM

"Indonesia's constitution highlights democratic principles." Toby--

TOBY

Read.

SAM

I know what you're gearin' up for here.

TOBY

Read.

SAM

"The national ideology of Pancasila, upon which your constitution is founded, includes a belief in the Supreme Being while calling for religious tolerance--" and I see you underlined that--"freedom of the press, freedom of assembly,"

...Toby, do you really think we should invite people over to dinner and then tell them exactly what they're doing wrong with their lives?

TOBY

Absolutely. Otherwise it's just wasted food.

SAM

Toby--

TOBY

We're not telling 'em how to live their lives.

(CONTINUED)
SAM
"It's time for the Government to live up to the promise enshrined in the hearts and minds of your people, as well as the laws of your land."

TOBY
Friendly reminder.

SAM
Can we soften up the top of this?

TOBY
How?

SAM
Something like... "As has often been said, a true friend tells another friend the truth, and on some issues we must speak candidly or we could not, in all honesty, hold the great honor of being known the world over as Indonesia's friend."

TOBY
Wow.

SAM
I know.

TOBY
That's just about the worst writing I've ever heard.

SAM
I know.

TOBY
That was really somethin' special, Sam.

SAM
It was very bad.

TOBY
You want a little break?

SAM
Yeah, I need to shake it off.

TOBY
Let's take lunch.

(CONTINUED)
SAM
See you later.

TOBY
You know I think it would've worked, Sam, if you'd used the word "friend" three or four more times.

SAM
Thanks.

SAM exits, but TOBY keeps talking after him--

TOBY
Can you try a draft of that where you use the word "friend" as many times as possible in one sentence?

CUT TO:

INT. PRESS BRIEFING ROOM - DAY

C.J. is getting it over with and DANNY's enjoying this a little.

C.J.
Vermeil is gilded silver. Silver covered in gold. The White House has one of the largest collections in the world.

REPORTER #1
Why the protesters?

C.J.
Well, these are 18th and 19th century French objects, many designed by the noted European silversmith, Jean-Baptiste Claude Odiot. Most of it was donated by Mrs. Margaret Thompson Biddle. The collection is kept in the Gold Room, where the ten-arm, glass-cut chandelier was made in England in 1785.

REPORTER #2
C.J., what does that have to do with the protesters?

C.J.
Nothing, but it's interesting information and I thought I'd share it with you. Many workers were blinded by the mercury while making these pieces.

(MORE)
C.J. (cont'd)
Louis XV would melt them down to pay for his wars against his subjects, and in general, they're seen in some circles as a symbol of a Government's bloody and tyrannical oppression of its own people. We use them as centerpieces with a seasonal floral arrangement.

REPORTER #2
Is the President concerned it might send the wrong message?

C.J.
I'll be honest with you, Tom. I haven't run this one by the President yet. I'll have that, plus the rest of day's scores and highlights at our next briefing at four or five. Thank you.

We HEAR a few scattered, "Thanks C.J.‖'s as C.J. starts to head out--

DANNY
C.J.--

They head out the back door and into--

INT. CORRIDOR - CONTINUOUS

C.J.
You're a rabble-rouser, you know that? You rouse rabbles.

DANNY
Hey--

C.J.
I went and locked at your big vermeil demonstration. It's six people in Lafayette Park with oak tag and magic markers.

DANNY
I didn't say it was Selma, Alabama or anything.

C.J.
It's six people. Six pathetic people protesting on a Friday, and you just lent their weak and feeble voices a megaphone. What do you call that?

DANNY
A job well done.

(CONTINUED)
C.J.
You're very proud of yourself.

DANNY
Yeah. Say, what are you wearing tonight?

C.J.
What am I wearing?

DANNY
Yeah.

C.J.
Your paper wants to know what I'm wearing?

DANNY
Not my paper, that was just for me.

C.J.
You want to know what I'm wearing?

DANNY
Yeah.

C.J. is blushing and trying, unsuccessfully, to defeat a smile...

C.J.
I'm... wearing... an evening gown. Of blue silk.

DANNY
Good then. I'll be looking forward to it.

C.J.
Okay. Well. I have to deal with the vermeil crazies.

DANNY
See ya.

DANNY exits...

C.J.
Okay.

CUT TO:
INT. DINER - DAY

LAURIE, wearing jeans and a sweatshirt, and SAM, in his suit and tie, are sitting at a booth. Law books and notepads are spread out on the table. A WAITER is putting down several plates of things.

SAM
And the point that I was trying to make to Toby, was that this toast was coming at the end of two days of policy meetings and maybe at dinner we could lighten up a bit.

LAURIE
Sam, I’ve got Con Law in an hour.

SAM
Should I sit quietly?

LAURIE
Yeah, ’cause I’ve gotta study this.

SAM
No problem.

LAURIE
Thanks.

SAM
I’ll eat my sandwich.

LAURIE
Good, Sam.

SAM
I’m having trouble deciding between the chicken salad and the ham and cheese.

LAURIE
Maybe this’ll help you out: The chicken salad’s mine.

SAM
Yeah, but in this kind of environment, it’s pretty much community food, isn’t it?

(CONTINUED)
LAURIE
You're not afraid of being seen with me right now?

SAM
Because of the way you're dressed?

LAURIE
No, not--what's wrong with the way I'm dressed?

SAM
Nothing.

LAURIE
Because of my night job, Sam. You're not afraid of being seen with me?

SAM
No.

LAURIE
Okay.

LAURIE goes back to studying, SAM starts eating...

SAM
Your night job is crummy.

LAURIE
Yes I know.

SAM
We won't talk about it now.

LAURIE
Thank you.

SAM
Do you have a thing tonight? A date?

LAURIE
A client?

SAM
Yeah.

LAURIE
Yes.

SAM
Who?

(Continued)
LAURIE

Sam--

SAM

I’m just--

LAURIE

I thought we had a deal.

SAM

Yes.

LAURIE

Thank you.

SAM

Where’s he taking you?

LAURIE

I don’t know.

SAM

Okay.

LAURIE

I really don’t know, Sam. He calls me, he tells me what to wear and the rest is a big surprise.

SAM

(beat)

Is this someone--

LAURIE

Sam, I have a class in an hour and I’m not even--

SAM

Oh, for God’s sake, it’s Gideon v. Wainwright 372 U.S. 335. Cite the precedent, cite Black’s opinion for the majority.

LAURIE

Well, thank you for that display of geek bravado, but I’d really like to

(MORE)
LAURIE (cont'd)
learn this **myself**, so I can graduate law school, practice law, and give up my night job.

SAM
And I'd like you to learn from my experience when I tell you that law school bears little relationship to the practice of law.

LAURIE
It bears some relationship to graduating, though, right?

SAM
Yes.

LAURIE
Then shut up.

SAM
I'm just sayin' your night job stinks.

LAURIE
Fine.

SAM
I'm eating your sandwich.

LAURIE
Fine.

INT. MRS. LANDINGHAM'S OFFICE - DAY

CHARLIE dials the phone... listens and hangs up as MANDY and JOSH come in.

JOSH
Hey, Charlie.

CHARLIE
Hey.

JOSH
Who's he in with?

CHARLIE
The Deputy Attorney General and some FBI guys.

MANDY
That's us.

(CONTINUED)
JOSH
Good morning, Mrs. Landingham.

MRS. LANDINGHAM
Good morning, Josh.

JOSH
That's a lovely dress you're wearing today.

MRS. LANDINGHAM
Thank you, Josh.

MANDY
(to JOSH)
You're like the Eddie Haskell of the White House.

They walk into--

INT. OVAL OFFICE - CONTINUOUS

The room is now cleared of press. BARTLET and LEO are talking to CHAFEY, REESE and two other MEN. BARTLET is only marginally paying attention to the conversation as he quickly soaks up what he needs from a written briefing.

LEO
We can show clear and present danger?

CHAFEY
Absolutely.

REESE
Certainly we're all agreed that militias pose an inherent threat. They're very well armed cadres of dangerous lunatics who are bent on undermining the Government.

MANDY
Mr. President, is it inappropriate for me to join this discussion?

BARTLET
No.

MANDY
Kooks, nuts, extremists, the lunatic fringe element... these are the inevitable and unavoidable byproduct of a democracy, just as pornography is the unavoidable byproduct of free speech.

(CONTINUED)
JOSH
Excuse me, Mr. President, but these people aren’t thumbing through Hustler, they’re armed. They’re evading arrest and they’re holding hostages.

MANDY
We think they’re holding hostages plus we were the ones who sold ‘em the gun in the first place.

CHAFEY
Yes, it’s called a sting, Mandy.

MANDY
Yeah, but another word for that is entrapment.

CHAFEY
Oh, please. Begging your pardon, Mr. President, but a judge is never gonna rule—

MANDY
I’m not talking about the Courts, I’m talking about public opinion.

REES
Then this is two different conversations.

BARTLET
You wanna raid the house?

CHAFEY
We don’t have to come in guns blazing, we can fire tear gas through the windows.

MANDY
And tomorrow morning’s front page is a screaming woman running out of a burning house with a baby in her arms and FBI windbreakers in the foreground. Why can’t we starve ‘em out?

REES
These people have like a five year supply of food and water, to say nothing of ammunition.

LEO
Josh?

(CONTINUED)
JOSH
There’s no way this is gonna end good. All that’s left is to end it fast.

LEO
I agree.

MANDY
What about a negotiator?

CHAFEEY
To negotiate what?

MANDY
A peaceful settlement.

JOSH
This is a stand-off with Federal Officers, a peaceful settlement is put your guns down, you’re under arrest.

MANDY
I think it’d be nice if we demonstrated that we exhausted every possible peaceful solution before we got all Ramboed up.

BARTLET
All right, Josh, Mandy, let us have a minute, would you?

INT. MRS. LANDINGHAM’S OFFICE — DAY

CHARLIE is holding the phone and listening. Nothing. He hangs up as JOSH and MANDY come out of the Oval Office.

JOSH
I don’t think it’s unreasonably macho for the White House to be aggressive about preserving democracy.

MANDY
Lemme tell you something: Ultimately the nuts are not the greatest threat to democracy. History has shown us over and over and over again, that the greatest threat to democracy is the unbridled power of the State over its citizens, and by the way that power is always unleashed in the name of preservation.

(CONTINUED)
JOSH
This isn't abstract, Mandy, this isn't a theoretical problem. The FBI says come out with your hands up, you come out with your hands up. At which point you are free to avail yourself of the entire system of justice.

MANDY
Do you really believe that or are you just pissed off 'cause I got in the game?

LEO comes out of the Oval Office--

LEO
Mandy. The President's gonna go with your plan. Chafey's gonna send in a negotiator.

MANDY
Good.

LEO exits. JOSH looks at MANDY...

JOSH
Well you're in the game now.

JOSH exits, leaving MANDY standing there as we

FADE TO BLACK

END OF ACT II
ACT III

FADE IN:

27 EXT./EST. THE WHITE HOUSE - NIGHT

CUT TO:

28 INT. JOSH’S OFFICE - NIGHT

JOSH is wearing white-tie and tails and DONNA is helping with the cuff links and studs.

DONNA
If you can’t explain what you’re doing there, the assumption is that you’re a sorcerer. If you try to run, the assumption is that you’re a sorcerer. Okay? So if anything happens, the prudent thing is just to stand still and calmly explain your business.

JOSH
Well, prudent or not, once the scythe comes out, I’m probably gonna haul ass.

CHARLIE knocks on the open door--

CHARLIE
Excuse me.

JOSH
What’s up?

CHARLIE
I hate to ask you this, but I need a favor.

JOSH
What do you need?

CHARLIE
My grandparents are in a little house off the Georgia coast.

JOSH
Are they evacuated?

CHARLIE
I don’t know where they are, I’ve been trying all day.

(CONTINUED)
DONNA
They lost phone lines in parts of Northeastern Georgia.

CHARLIE
I‘m sorry to ask you this--

JOSH
Don‘t worry about it. Donna, call FEMA and use my name. When that doesn‘t work, use Leo‘s name.

DONNA exits--

CHARLIE
It‘s just that they don‘t get around too well.

JOSH
We‘ll find ‘em.

JOSH heads out into--

INT. CORRIDOR – CONTINUOUS

--where he‘s joined by MANDY--

MANDY
Hi.

JOSH
I look good tonight, don‘t you think?

MANDY
Yes.

JOSH
You look good too, but I look even better.

MANDY
The FBI guy‘s been in there for two hours.

JOSH
Yeah?

MANDY
You think that‘s a good sign?

JOSH
I really don‘t know.

(CONTINUED)
MANDY
I'm asking what you think?

JOSH
I have no thoughts on it one way or the other.

MANDY
What's happening with the Teamsters?

JOSH
I don't know.

They walk into--

INT. ANOTHER CORRIDOR - CONTINUOUS

MANDY
Any news on the hurricane?

JOSH
Not that I'm aware of.

MANDY
What is it you do here exactly?

JOSH
It's never really been made clear to me.

They walk into--

INT. COMMUNICATIONS BULLPEN - CONTINUOUS

JOSH
(calling)
Toby!

SAM comes out of his office--

SAM
He's in the mural room. Hey we look good.

JOSH
Don't we?

MANDY
You guys wanna be alone?

(continued)
SAM
Listen, I'm finishing up this toast. Can you think of any kind of personal link between President Siguto and the U.S. Anything in his past?

JOSH
He was once almost pushed out of an airplane by CIA-trained operatives.

SAM
(beat)
I should probably leave that out.

JOSH
I would.

TOBY pops his head in the doorway--

TOBY
Excuse me, Josh?

JOSH
Hey.

TOBY
Can I speak to you a moment?

JOSH steps out into the hallway with TOBY--

JOSH
Is he in there?

TOBY
Yes.

JOSH
Let's go.

TOBY
There's a problem.

JOSH
What?

TOBY
(calling over)
Mr. Minaldi?

MINALDI, a nervous-looking man in a rumpled coat and tie steps over--
TOBY
This is Mr. Minaldi, the interpreter from the State Department.

JOSH
You do speak Indonesian, don’t you?

MINALDI
There’s no such language as Indonesian. Indonesians speak 583 different languages. I speak Javanese, Mr. Bambang speaks Batak.

JOSH
Donna--

This to DONNA, who’s just come quickly around the corner--

DONNA
I know, I know, I’ve got it under control.

JOSH
It’s 7:30, is there anyone left at State?

DONNA
No.

JOSH
What are we doing?

DONNA
Mr. Minaldi speaks Portuguese.

TOBY
Where does that get us?

DONNA
There’s a guy who works in the kitchen who can translate Mr. Bambang’s Batak into Portuguese, and then Mr. Minaldi’ll translate it into English.

TOBY
Wait a minute, why can’t the kitchen guy just translate from Batak into English?

DONNA
The kitchen guy doesn’t speak English.

TOBY
You’re kidding me.

(CONTINUED)
DONNA
Hey, you know, he speaks Batak and Portuguese, so I wouldn't look down your nose.

TOBY
Is the bar open over there?

DONNA
Yeah.

TOBY
Make this work.

TOBY's off--

JOSH
Donna--

DONNA
I'll set everything up. I'll come get you.

JOSH
Thank you.

DONNA
Hey, Josh.

JOSH
Yeah.

DONNA
You ever just stop and say to yourself, "Wow, I can't believe where I work?"

JOSH
Yeah.

DONNA
Good.

CUT TO:

32 INT. V.I.P. ROOM - NIGHT

The room is, needless to say, elegant. A string quartet plays in the corner. The guests are filtering in as waiters walk through with glasses of champagne. Photographers and reporters stand behind a velvet rope line.

C.J., striking in an evening gown, stands off to the side. She's discreetly but nervously looking for someone.

(CONTINUED)
To a passing WAITER--

C.J.
Excuse me, have you seen the First Lady?
ABBEY (O.S.)
(calling)
C.J.!

C.J. looks over and sees ABIGAIL BARTLET, motioning for her to come over. ABBEY is a woman who’s grown more beautiful with age. Instantly likable, she has the ability to make an occasion as stuffy as a State dinner feel like a beach barbecue.

C.J. heads over to where ABBEY is standing with two couples and a younger man.

C.J.
Good evening, Mrs. Bartlet.

ABBEY
Nice threads, girl.

C.J.
Thank you, ma’am.

ABBEY
Though showing some decolletage wouldn’t kill you dead.

C.J.
Yes, ma’am.

ABBEY
(introducing)
C.J. Cregg, this is Harry and Nancy O’Malley, Douglas and Barbara Colson, and their son, Steven, who’s a cardiologist.

C.J.
Nice to meet you all.

ABBEY
C.J., of course, is my husband’s press secretary. She’s not married, Steven, and doesn’t have a boyfriend.

C.J.
Thank you, Mrs. Bartlet.

ABBEY
(to the group)
Would you excuse us?

ABBEY leads C.J. away before--

(CONTINUED)
C.J.
Abbey--

ABBEY
He's a doctor, C.J., and he's heir
to Colson Technologies.

C.J.
I appreciate the thought.

ABBEY
What's on your mind, babe?

C.J.
I spoke to Peggy about the vermeil. You
might get a few questions.

ABBEY
I'm not embarrassed by the vermeil, C.J.,
it's not like new money was spent on it.

C.J.
Yes, ma'am, but its history--

ABBEY
It's history is our history, and good or
bad, we don't keep it locked in the
basement and we don't brush it with a new
coat of paint. It's our history.

C.J.
Okay... well. Good answer.

ABBEY
The truth'll do it almost every time.

C.J.
Yes, ma'am.

ABBEY
He's a cardiologist, C.J.

C.J.
Yes, ma'am.

LEO steps over--

LEO
'Evening, Abbey.

ABBEY
Excuse me, I'm not sure, is this Leo
McGarry or is this Fred Astaire?
LEO
It's Fred Astaire.

C.J.
Pardon me.

C.J. goes off--

ABBEY
Leo, where's my husband?

LEO
He was caught on a call, he'll meet you over there.

ABBEY
What's going on with the Teamsters?

LEO
They've been at it for ten hours.

ABBEY
What's your confidence?

LEO
We'll be okay.

ABBEY
Go mingle.

LEO goes off as TOBY, JOSH and SAM come in--

SAM
Good evening, ma'am.

(CONTINUED)
ABBEY
Oh, don't you boys look cute in your little suits.

JOSH
Yes, we do.

ABBEY
(calling out to the bank of photographers)
Could someone be sure to get a picture of the boys in their suits?

And a zillion cameras WHIRR as ABBEY stands with them for pictures.

TOBY
This is certainly humiliating.

ABBEY
Don't be a Mr. McGrouchy-Guy, Toby.

TOBY
Okay.
A FEMALE AIDE (GINGER) interrupts--

GINGER
Excuse me, Mrs. Bartlet? We need to put you in place for the receiving line.

ABBEEY
I like the sound of that. Come visit me during dinner, Josh. You guys have the fun table.

JOSH
Yes, ma'am.
ABBREY is led away, taking us past MANDY, who's standing to the side, nervous and distracted. She walks into--

32A INT. JOSH'S BULLPEN AREA - CONTINUOUS

DONNA's on the phone--

    MANDY
    Anything yet?

    DONNA
    I'm on with the Red Cross.

    MANDY
    Yeah, what about Idaho?

    DONNA
    Nobody's calling back.

MANDY picks up a phone and starts dialing--

    MANDY
    (to herself)
    What is goin' on?

CUT BACK TO:

32B INT. V.I.P. ROOM - SAME TIME

LEO steps over to TOBY, JOSH, and SAM...

    LEO
    Guys. Schmooze someone for me. His
    name's Carl Everett and he's raised a ton
    of money for us in the Midwest.
        (beat)
    Carl.

CARL EVERETT steps over...

    LEO
    Meet--

    EVERETT
    Toby Ziegler, Joshua Lyman and
    Sam Seaborn.

    TOBY
    Our reputations precede us.

    EVERETT
    Well, they ought to. You three do
    fine work.

(CONTINUED)
Over this, an AIDE has stepped in and whispered something in LEO’s ear.

LEO
Excuse me.

LEO walks off--

SAM
How long are you in town, Mr. Everett?

EVERETT
It’s Carl. Just for the night. Lemme introduce my date.
(calling)
Brittany!

And LAURIE, who’d like to be dead right now, does her best and steps over to the group. The smile leaves SAM’s face.

EVERETT
This is Brittany. Brittany this is--

TOBY
Toby Ziegler.

JOSH
Josh Lyman.

SAM
Sam Seaborn.

LAURIE
Nice to meet you.

EVERETT
We’re gonna head on over, but maybe I’ll get a chance to talk to you all later.

JOSH
Have a good time.

EVERETT leads LAURIE away. TOBY and JOSH start off as well, but TOBY’s stopped by SAM touching his arm--

SAM
Toby. Everett’s date?

TOBY
Yeah?

(Continued)
SAM
No pictures with the President.

TOBY
Why?

SAM
Trust me.

TOBY
Yeah, okay.

TOBY goes off, leaving SAM alone for a moment before we:

CUT TO:

INT. JOSH’S BULLPEN AREA - SAME TIME

CHARLIE is coming down the corridor as DONNA hangs up the phone--

DONNA
(calling)
Charlie!

As he gets closer...

DONNA
Your grandparents are at a shelter in Granville.

CHARLIE
Oh man, thank God. Thanks, Donna. You know how long they’re gonna have to stay there?

DONNA
People are being sent back to their houses right now. Get this. The hurricane shifted direction.

CHARLIE
You’re kidding.

DONNA
It’s heading back out to the Atlantic.

This is said as LEO walks quickly by and into--

INT. LEO’S OFFICE - CONTINUOUS

(CONTINUED)
C.J.
It's a whole new situation.

LEO
It's moving east, it's moving back out, what kind of situation?

C.J.
For some reason there's a fleet of ships out there.

LEO
(realizing)
Oh, Jesus.

C.J.
You know about this?

LEO
They evacuated a carrier battle group out of Norfolk this morning as a standard safety precaution.

C.J.
Well, they're sitting in the path of the hurricane.

LEO
Can they get out?

C.J.
The thing's six hundred miles across, Leo, they're locked in. How bad can this get?

LEO
Catastrophic.

C.J.
What do you want to do?

LEO
Let's do this thing and then get ready.

C.J.
I should start working now.

LEO
I don't want to tip the press. Let's go to a party.

(CONTINUED)
They walk out as we:

CUT TO:

INT. FOYER - NIGHT

GUESTS are waiting at the bottom of a flight of stairs for the grand arrival. LEO is chatting casually with a few people, TOBY'S there, so's SAM. We SEE JOSH hang up his cell phone as MANDY approaches him...

MANDY
(sotto)
I'm not hearing anything from the FBI, I'm not hearing anything
(MORE)
MANDY (cont'd)
from Justice, it's been a half hour
and I can't get any information
out of Idaho.

JOSH
It's over.

MANDY
(beat; a horrible feeling)
What do you mean?

JOSH
That was Chafey. We took the house.
Thirty-four occupants, they're all in
custody.

MANDY
What happened?

JOSH
They shot the FBI negotiator. He's in
critical condition.

MANDY is frozen. We HEAR a brass fanfare from the other room.

VOICE (OS)
Ladies and Gentlemen, President and
Mrs. Josiah Bartlet, accompanied by
President and Mrs. Rahm Siguto.

And perhaps unseen, the MARINE CORPS BAND strikes up "Hail to
the Chief."

JOSH
(quietly)
Mandy--

MANDY
I should get on the phone
with... I'm gonna throw up.

MANDY runs out of the room as the band continues playing...

FADE TO BLACK

END OF ACT III
ACT FOUR

FADE IN:

33 EXT. EST. - THE WHITE HOUSE - NIGHT

We're in the middle of a significant thunderstorm.

34 INT. FOYER - NIGHT

BARTLET and LEO emerge from the dining area to join BRYCE, a naval captain. They'll head up the stairs.

    BARTLET
    Without warning?

    LEO
    Yeah.

    BARTLET
    A hurricane shifted direction without any warning?

    LEO
    It's not an anomaly, but it's unusual.

    BARTLET
    I would think.
    (to BRYCE)
    How big is a carrier group? How many ships, how many people?

    BRYCE
    This battle group is made up of the aircraft carrier John F. Kennedy, which carries a crew of 5000 men, two guided missile cruisers, the U.S.S. Normandy and the North Carolina, two destroyers, the Carney and the John Rodgers, and two battle ships, the Boone and the U.S.S. Underwood. All tolled, it's a little over 12,000 men.

    BARTLET
    How long 'til the worst of it starts?

    BRYCE
    About 20 minutes.

    BARTLET
    Any way I can talk to the Fleet Commander?
BRYCE
It'll take a few minutes, but we can set
a hook-up right here.
BARTLET

Thanks.

BRYCE

Thank you, Mr. President.

BRYCE goes off...

BARTLET

(beat)
Any word on the guy’s condition?

LEO

They’re prepping him for surgery.

BARTLET looks around, feeling helpless and useless and powerless and frustrated...

BARTLET

All right.
  (beat)
What do I do now?

LEO

Go back to the party.

The SECRET SERVICE AGENTS open the door for BARTLET as he heads back in. A hint of dinner MUSIC comes from the hall before the door closes. Then a distant roll of THUNDER, as we:

CUT TO:

35

EXT. COVERED TERRACE - NIGHT

MANDY is sitting on a bench as the rain comes down around her. And then from in back--

JOSH

It’s what they gear up for, Mandy.

JOSH is standing with CHARLIE...

MANDY

I sent him in there.

JOSH

The FBI sent him in there.

MANDY

On the President’s order.

(CONTINUED)
JOSH
That's right.

MANDY
Which was at my recommendation.
JOSH
And who knows how many lives were saved. I don’t know that this isn’t the best we could’ve hoped for, Mandy. You didn’t send in an unwitting kid. This was an extremely well-trained Federal agent and there’s no question that he understood the risks.

MANDY
How does that make it better?

CHARLIE
Mandy, my mom was a police officer. She got shot and killed on duty.

MANDY
I know.

(beat)
Does it make it any better? For her family--for you--does it make it better that that’s the way she wanted to die?

CHARLIE
That isn’t the way she wanted to die. She wanted to die in her sleep at the age of a hundred like everyone else.

MANDY
Then what are you telling me this for?

CHARLIE
We just thought you could use the company.

MANDY
Thanks.

JOSH
You know he’s not dead yet.

MANDY
Gimme time.

JOSH
I’ve gotta go see a guy.

CHARLIE
I’ll stay here.

(CONTINUED)
JOSH

Thanks.

JOSH starts to walk away... then steps back.

JOSH

You blew the call, Mandy. That'll happen. There'll be more calls to make tomorrow, so get up off the mat.

JOSH walks off and CHARLIE and MANDY stand in silence as the rain pours down.

CUT TO:

INT. THE KITCHEN - NIGHT

It's a small piece of the kitchen, really. A place where people could go to step out of the general activity, although we'll see some WAITERS and KITCHEN HELP go in and out from time to time.

TOBY is standing with DONNA, MINALDI, BAMBANG and GOMEZ, a kitchen worker.

TOBY

Mr. Gomez, you speak Batak, is that correct?

MINALDI asks the question in Portuguese, GOMEZ answers in the affirmative.

MINALDI

Senhor Gomez, o senhor fala Batak, correto?

GOMEZ

Sim.

MINALDI

(translating)

Yes.

TOBY

And as you just did, you also speak Portuguese.

MINALDI translates and gets his answer.

MINALDI

E, como acabou de fazer, o senhor tambem fala portugues.

(Continued)
GOMEZ
Sim.

MINALDI
( translating)
Yes.

TOBY
But not English.

MINALDI
Mas não fala Inglês.

MINALDI translates, gets his answer--

GOMEZ
Não.
MINALDI
(translating)
No.

TOBY
Okay.
(beat)
Those are two pretty tough languages, Batak and Portuguese. You might want to take a crack at English one day, seeing as how you live here.

MINALDI starts--

MINALDI
Okai.
(beat)
São línguas--

TOBY
Don’t translate that.

TOBY takes a breath...

TOBY
Mr. Bambang, thank you for agreeing to meet with me.

MINALDI
Senhor Bambang, obrigado por ter concordado em vir me encontrar.

GOMEZ
Bapak Bambang, saya terima kasih bapak menyetujuin ketemu bersama saya.

BAMBANG
Kembali.

GOMEZ
Não tem de que.

MINALDI
You’re welcome.

TOBY
Okay.

JOSH enters--

JOSH
Sorry I’m late. I’m Josh Lyman.
MINALDI begins the translation process--

MINALDI
Desculpem o atraso. Meu nome é Josh Lyman.

GOMEZ
Ma'af saya telat. Nama saya Josh Lyman.

TOBY
It's gonna be a few minutes.

BAMBANG
Saya senang berjumpa dengan bapak.

GOMEZ
Prazer em conhece-lo.

MINALDI
(translating)
Pleased to meet you.

JOSH
Are you enjoying the evening?
TOBY
Josh. This isn’t really the best context for chit-chat, you know what I mean?

JOSH
Mandy’s pretty upset.

TOBY
Did you talk to her?

JOSH
I didn’t do a great job.

MINALDI
I didn’t like the salmon.

JOSH
(beat)
Huh?

TOBY
He’s answering a question from like a half-hour ago. Look, Mr. Bambang--

BAMBang
Why don’t we just speak in English?

There’s a long, embarrassed silence...

JOSH
Donna...

DONNA
I was told--

JOSH
Yes.

DONNA
You should keep in mind all the things I do right.

JOSH
Yes.

DONNA
Should I go?

JOSH
Yes.

(continued)
TOBY
Mr. Minaldi, Mr. Gomez, thank you for your trouble.

MINALDI
He spoke English the whole time.

JOSH
Yes.

MINALDI and GOMEZ exit.

BAMBANG
What can I do for you, gentlemen?

TOBY
A friend of mine’s in one of your jails, I want you to let him out.

CUT TO:

INT. ROOSEVELT ROOM - NIGHT

The negotiators are tired and cranky...

RUSSO
To accept these policies means that the Teamsters Union will be significantly weakened in its ability to represent or retain the loyalty of younger workers, and we’re not gonna let that happen.

LITTLE
I disagree.

RUSSO
No kidding.

The door opens and BARTLET comes in. He’s pissed. Everyone stands.

BARTLET
How ‘ya doin’?

LITTLE
We’re at an impasse, Mr. President.

BARTLET
You tired?

LITTLE
Yes, sir.
BARTLET
You hungry?

RUSSO
Yes, sir.

BARTLET
Talk to me for five minutes a piece and then we're gonna end this.

Everyone starts to sit--

BARTLET
Stay standing.

Everyone straightens up. The whole room has changed as we:

CUT TO:

INT. C.J.'S OFFICE - NIGHT

C.J. is typing by desk lamp light. A roll of THUNDER and a flash of LIGHTNING fill the room.

DANNY (CS)
That's a nice dress.

C.J. looks up...

C.J.
You're not supposed to be back here right now.

DANNY
KDHN in Boise is reporting that an FBI agent went down in raid on a house in McClane.

C.J.
We'll have a statement in 15 minutes.

DANNY
What happened?

C.J.
Now did you hear me say we'd have a statement in 15 minutes? Jesus, Danny.

DANNY
What'd I do?

(CONTINUED)
C.J.
When you flirt with me, are you doing it to get a story?

DANNY
No.

C.J.
Why are you doing it?

DANNY
I’m doing it to flirt with you.

C.J.
I don’t believe you.

DANNY
I know.

C.J.
So?

DANNY
So that’s your problem.

C.J.
Look--

DANNY
What’s Hurricane Sara about to hit?

C.J.
You know what? You’re the one who goes around town saying that I’m too friendly with Press Corps and that that makes me a weak Press Secretary.

DANNY
I’ve never said you were a weak Press Secretary.

C.J.
Yeah, but you’ve been thinking it.

DANNY
C.J., I gotta say, you’re a bit of a lunatic.

C.J.
You said I was too friendly with the Press.

(continued)
DANNY
You are.

C.J.
I have work to do.

DANNY
I thought you did well with the vermeil scandal.

C.J.
See, you're doing it.

DANNY
I know.

C.J.
I have work to do.

DANNY
No problem.

C.J.
You really like the dress?

DANNY
Yes.

C.J.
(beat)
All right. Whatever.

DANNY
I hope the FBI guy pulls through.

C.J.
Fifteen minutes.

DANNY exits. C.J. continues typing as we:

INT. KITCHEN - NIGHT

A few WAITERS with dessert trays go past.

BAMBANG
But your friend isn't an American.

TOBY
He's French.

(CONTINUED)
BAMBANG
Why not let the French--

TOBY
'Cause he's my friend and the French don't give a damn.

BAMBANG
The extradition process--

JOSH
We're not talking about extradition, we're talking about you unlock the cell, put him in a car and drive him to the border.

BAMBANG
Your friend led anti-Government demonstrations.

TOBY
That's what he does. He teaches students how to protest.

BAMBANG
And so you're asking this as a favor?

TOBY
Yes.

BAMBANG
Senior aide to senior aide.

TOBY
Yes.

BAMBANG
I think you have a lot of nerve.

TOBY
I'm saying--

BAMBANG
That was a despicable and humiliating toast your president made, and I know you were the one who wrote it.

There's a silence in the room, a sort of regrouping as TOBY and JOSH absorb the sudden shift the meeting has taken.
TOBY
(after a moment)
Please understand... that with so many people watching... so much media coverage... it was important to make it clear that the United States, with its commitment to human rights--

BAMBANG
Mr. Ziegler, does it strike you at all hypocritical that a people who systematically wiped out a century's worth of Native Americans should lecture the world so earnestly on human rights?

TOBY
(pause)
Yes, it does.

BAMBANG
You humiliated my president tonight. And for no other reason than to show off. And now you want me to do you a favor?
(beat)
Go to hell.

BAMBANG walks out of the kitchen...

JOSH
(beat)
We'll talk to the French.

TOBY
Yeah.

JOSH
Toby?
(beat)
We'll talk to the French.

TOBY
Yeah.

TOBY and JOSH exit as we:

CUT TO:

INT. DINING ROOM - NIGHT

SAM is sitting at a table as EVERETT and LAURIE come up.

(CONTINUED)
EVERETT

Sam?

SAM

Carl. Brittney.

EVERETT

You got a minute?

SAM

Sure.

EVERETT

Can I cut to the last page?

SAM

Sure.

EVERETT

You get a lot of face time with the President, right?

SAM

Usually a little more than I'm comfortable with.

EVERETT

I just meant that I think you're someone I can have a relationship with.

SAM

You wanna have a relationship with me?

EVERETT

What do you think?

SAM

I cost 500 an hour.

Laurie shoots Sam a look... Everett doesn't know what he meant by that.

EVERETT

I don't understand.
SAM
In the private sector. I billed out
at 500 dollars an hour. Right now I work
for the White House and they're pretty
rigid about my taking on private
clients, you know what I'm saying?

EVERETT
You think I do?

SAM
You want some of my food?

EVERETT sees someone--

EVERETT
Excuse me--
(calling)
Todd!

EVERETT goes off. As soon as he does--

LAURIE
I didn't know.

SAM
What were you thinking?

LAURIE
I didn't know where he was taking
me. I told you I didn't know where
he was taking me.

SAM
He just tells you what to wear.
LAURIE
That’s right.

SAM
That’s great.

LAURIE
You know, I’m sorry, Sam, but this isn’t exactly your business. I’m not here because of you, I’m here because I’m here. I’d be here whether you were here or not. You’re just some guy who happens to know me.

SAM
Thank you.

LAURIE
You know what I mean?

SAM
No. Could you keep talking about being here and not being here until blood starts pouring out of my ears?

ABBEEY (O.S.)
Sam--

SAM, startled, clumsily stands up from his seat in the presence of the First Lady.

SAM
Mrs. Bartlet, good evening.

ABBEEY
Are you enjoying yourself?

SAM
Yes, ma’am.

ABBEEY
Sam?

SAM
Yes?

ABBEEY
Wouldn’t you like to introduce me to your friend?

SAM
Okay.

(CONTINUED)
LAURIE
Mrs. Bartlet, my name is Brittney Rollins.

ABBEY
Abbey Bartlet.

LAURIE
It's an honor to meet you, ma'am.

ABBEY
Aren't you sweet. I'm sorry to interrupt, but I'm actually looking for the President.

SAM
He went back to the West Wing for a moment.

ABBEY
Ah.

SAM
I'm not sure why, but I can--

ABBEY
It's to pistol whip the trucking industry.

SAM
Ma'am, why would he--

ABBEY
'Cause he can't save a gunshot victim and he can't stop a hurricane.
(to LAURIE)
You are thoroughly charming. You'll excuse me?

SAM
Yes, ma'am.

ABBEY disappears...

LAURIE
That was incredible.

SAM
(beat)
I'm just gonna eat if that's okay.
LAURIE
(understanding)
Sam...

SAM
I’ll give you ten thousand dollars not to
go home with that guy.

EVERETT calls--

EVERETT
Brittney!

BRITTNEY gets up and joins EVERETT. We STAY on SAM a moment
before we--
INT. ROOSEVELT ROOM - NIGHT

LITTLE
Such a broad inflationary surge would wreak havoc on the economic policies that have allowed the United States to enjoy an unprecedented period of--

BARTLET
Time's up.

LITTLE
Actually, if I may, Mr. President, I didn't get my full five minutes.

BARTLET
I know, but I got tired of listening to you. I have a Nobel Prize in economics and I'm here to tell you that none of you have any idea what you're talking about. At 12:01 I'm using my executive power to nationalize the trucking industry.

LITTLE
You can't do that, Mr. President.

BARTLET
Fourteen White House lawyers disagree. Truman did it in '52 with the coal mines.

LITTLE
And it was struck down by the Supreme Court.

BARTLET
It's 50 years later and a new bench, I'll take my chances.

(MORE)
BARTLET (cont'd)
As for labor, I'm calling Congress into emergency session to grant me the authority to draft the truckers into military service. You're gonna love our food. It's been nice talkin' to you folks. If there isn't a settlement in 47 minutes, don't worry, we'll know where to find you.

BARTLET gets up and walks into--

INT. CORRIDOR - CONTINUOUS

ABBEEY (OS)
I shouldn't stay away so long.

BARTLET sees her and takes her to the side...

BARTLET
I'm all right.

ABBEEY
Nahh. I shouldn't have extended the trip, I'm sorry.

BARTLET
I approved a plan for an FBI negotiator--

ABBEEY
I know.

BARTLET
He's in surgery now.

ABBEEY
I know.

(beat)
I've found that one of the things that happens when I stay away too long, is that you forget you don't have the power to fix everything.

(smiles)
You have a big brain and a good heart and an ego as big as Montana.

(laughs)
You do, Jed.

(beat)
You don't have the power to fix everything.

She kisses him lightly...

ABBEEY
But I do like watching you try.
BARTLET smiles. We HEAR a thunderclap and suddenly the LIGHTS go out. Just as suddenly, emergency LIGHTS are turned on...

BARTLET
What the hell--

ABBEEY
Wow.

BARTLET
If this isn't a metaphor for powerlessness, I don't know what is.

Two SECRET SERVICE AGENTS have come over--

SECRET SERVICE AGENT
Sir, they're telling me the storm knocked the power out, but they're working on an emergency generator. Can I ask you and Mrs. Bartlet to go to the Oval Office.

BARTLET
Yeah.

The AGENTS lead BARTLET and ABBEY into--

INT. FOYER - NIGHT

BARTLET and ABBEY follow a couple of agents through the side door. LEO's there to meet him. They talk as they head up the stairs.

BARTLET
We got the Fleet Commander?

LEO
Not yet. The JFK's radios have been knocked out, along with communications on the Normandy and the South Carolina. All we've got is the Hickory. It's a little maintenance and supply boat that sails around with the Fleet.

They go into--

INT. LANAI ROOM - CONTINUOUS

BRYCE and an OFFICER are there, along with, possibly, JOSH, TOBY, C.J. and MANDY.

(CONTINUED)
BARTLET
All right, I guess I'll talk to the
captain of the Hickory.

JOSH
Their intercom's out, so they're looking
for him on foot.

BARTLET
You got somebody on there now?

LEO
The kid in the radio shack.
BARTLET
(beat)
You kidding?

BRYCE
No, sir.

BARTLET's just not getting the good bounces today...

ABBIE
Jed.

BARTLET looks at his wife.

ABBIEY
Talk to the boy.

BARTLET can't believe he's about to do this, but he hits a button on the phone and speaks into the speaker--

BARTLET
Hello?

We HEAR a lot of broken static coming from the other end...

BARTLET
Hello? Is anybody there?

We HEAR a young VOICE, doing its best not to sound terrified...

VOICE (OVER SPEAKER)
This is the U.S.S. Hickory.

BARTLET
Who am I talking to?

VOICE (OVER SPEAKER)
This is Signalman Third Class Harold Lewis.

BARTLET takes a quick glance around the room and smiles at how off-the-charts this has become.

BARTLET
Son, this is President Bartlet.
There's a long pause before...

BARTLET
Hello?

VOICE (OVER SPEAKER)
Yes, sir.

BARTLET
Seaman, is your C.O. around?

VOICE (OVER SPEAKER)
Sir, they're getting him right now.

BARTLET waits a moment before...

BARTLET
You mind if I talk to you in the meantime?

We HEAR sudden static--

BARTLET
Harold?

VOICE (OVER SPEAKER)
I'm--yes, sir.

BARTLET
Are you all right?

VOICE (OVER SPEAKER)
My head hit on--I hit my head.

BARTLET
Are you bleeding?

VOICE (OVER SPEAKER)
Yes, sir.

BARTLET
Can you put something on it?

VOICE (OVER SPEAKER)
I need to get to the other--I can't reach it.

BARTLET
Go over and get it. I'll stay right here.

There's a long silence in the room...

(CONTINUED)
BARTLET

Harold?
JOSH is standing behind MANDY and has put his arms around her waist and gently rocks her back and forth while they watch this emotional moment. She leans her head against his shoulders and whispers to him...

MANDY
What are you doing?

JOSH
I'm dancing with you.

MANDY
Why?

JOSH
I was ordered to.

BARTLET
Harold? Are you back?

VOICE (OVER SPEAKER)
Yes, sir. I think the C.O. should be here any minute, sir.

BARTLET
Can you tell us what's goin' on?

VOICE (OVER SPEAKER)
Well--

A rush of static--

BARTLET
Harold?

VOICE (OVER SPEAKER)
Hello?

BARTLET
We're here.

VOICE (OVER SPEAKER)
Yeah...

BARTLET
Can you tell us what's goin' on?

VOICE (OVER SPEAKER)
Well... we're lookin' I guess at 80 foot seas with winds up to 120 knots. We're shipping solid green water over the bow and we've got a fire in the engine room.

(MORE)
CONTINUED: (4)

VOICE (cont'd)
We lost our running lights and we may get run over by an aircraft carrier that can't see in the dark.

BARTLET looks around the room again... this is unbearable...

BARTLET
I don't know, Harold, that sounds pretty bad, man, I'd ask for your money back.

The radio goes to STATIC again--

BARTLET
Harold?

VOICE (OVER SPEAKER)
Yes, sir.

We DISSOLVE to END TITLE...

BARTLET
Harold, I'm gonna stay with you as long as the radio works, okay?

VOICE (OVER SPEAKER)
Yes sir.

BARTLET
Just hang on.

FINAL FADE.

END OF SHOW