The West Wing

"In This White House"

Episode Four
THE WEST WING

"In This White House"

CAST LIST

PRESIDENT JOSIAH BARTLET
LEO McGARRY
JOSH LYMAN
SAM SEABORN
TOBY ZIEGLER
C.J. CREGG
CHARLIE YOUNG
DONNA MOSS

AINSLEY
CAROL
KATIE
CHRIS
STEVEN
MARGARET
GINGER

LILLY
MARK GOTTFRIED
FLOOR MANAGER
TECHNICIAN
VOICE OVER
REPORTER #1
BILL
NIMBALA
ALAN
TRANSLATOR
HARRIET
BRUCE
DAMSON (DRUG REP)
CLARK (DRUG REP)
STEWARD
OFFICER
CIVILIAN
AIDE
THE WEST WING

"In This White House"

SET LIST

INTERIORS

MAKE-UP ROOM

CAPITOL BEAT STUDIO

WHITE HOUSE
  Toby’s Office
  Press Briefing Room
  Corridors
  Oval Office
  Mrs. Landingham’s Office
  Mural Room
  Lobby
  C.J.’s Outer Office
  C.J.’s Office
  Portico
  Roosevelt Room
  Leo’s Office
  Mess
  Communications Bullpen
  Margaret’s Office

UPSCALE RESTAURANT

EXTERIORS

THE WHITE HOUSE - DAY (EST.)

PORTICO - DAY

THE WHITE HOUSE - DAY (EST., RAINING)

THE WHITE HOUSE - DAY (EST.)
"In This White House"

TEASER

From the BLACK we HEAR:

WOMAN (LILLY)
I'm gonna put a little base on, okay?

SAM
Do what you need to do, I guess.

LILLY
With this face, I don't need to do much at all.

FADE IN:

INT. MAKE-UP ROOM - NIGHT

SAM is in the chair, getting ready for a TV appearance. He's looking over notes while getting make-up applied.

SAM
Lilly, don't flirt with me, I'm in pre-game.

LILLY
Okay.

SAM
Ah, go ahead and flirt with me.

MARK GOTTFRIED steps in--

MARK
Hey, Sam.

SAM
Hey, Mark.

MARK
It's not gonna be Wengland.

SAM
What happened?

MARK
He's stuck in Denver.

SAM
I wanted Wengland.

(CONTINUED)
MARK
Yeah.

SAM
Did you get Stackhouse?

MARK
Couldn't get Stackhouse, couldn't get Tribbey, couldn't get Monroe--

SAM
Who did you get?

MARK
A woman named Ainsley Hayes.

SAM
Aimsley?

MARK
Ainsley, with an "n."

SAM
I don't know her.

MARK
Me neither, but I've got a new producer and he brought her in.

SAM
Mark, tell me she's not one of these--

MARK
She is.

SAM
I thought that was over.

MARK
No, no, it's not. She's got blonde hair, long legs, she's a Republican, and so--

SAM
--she's in show business.

MARK
Yes.

SAM
Wrecks the whole dignity of the event, you know that?

(Continued)
LILLY
You want some rouge?

SAM
No, I'm fine.

MARK
I'll see you out there.

MARK exits and we

CUT TO:

INT. CAPITAL BEAT STUDIO - NIGHT

AINSLEY HAYES is sitting at the otherwise empty desk in the work-lit studio. She's not looking over notes. She's just sitting there. Trying not to look nervous. The kid on the first day of school who came too early to class. A few TECHNICIANS are ignoring her as they prepare for the show.

Finally she picks up a Capital Beat coffee mug to take a sip of water, but it slips from her hand and spills all over the desk.

AINSLEY
Oh God, I...sorry, I spilled some...
Excuse me, I spilled--

A TECHNICIAN has come over with a towel to wipe off the desk, not paying much attention to AINSLEY.

AINSLEY
The cup slipped out of my hand.
(beat)
I'm fine, by the way.

The TECHNICIAN is gone.

AINSLEY
And certainly don't want anymore water, but I appreciate your asking.

MARK appears.

MARK
Ainsley?

AINSLEY
Yes.

MARK
Mark Gottfried.

(CONTINUED)
AINSLEY
Ainsley Hayes.

MARK
So we'll be starting in about a minute. I understand you've never done TV before.

AINSLEY
No, not as such, no.

MARK
Not as such? What does that mean?

AINSLEY
It means... no, I haven't done TV before.

MARK
Okay, well can I give you some friendly advice?

AINSLEY
Yes, I would appreciate it.

MARK
Don't over-reach.

AINSLEY
Don't over-reach?

MARK
Don't try and do too much, don't try and know more than you do. My show is not the place for you to become a star.

AINSLEY
Okay.

MARK
You're gonna be opposite Sam Seaborn. He's done the show a couple of dozen times and the White House wouldn't keep sending him if he didn't keep wiping the floor with whoever was in your chair.

AINSLEY
I've seen him.

MARK
I'll step in and take some of the punches for you if it gets outa hand, but if you don't go too far from the talking points I'm sure somebody gave you--

(CONTINUED)
AINSLEY

Yeah.

MARK
--you’ll be fine.

FLOOR MANAGER
30 seconds.

MARK
(calling out)
Why’s my desk wet?

SAM appears and calls to a TECHNICIAN--

SAM
George, you owe me 20 bucks on the 'Skins.

TECHNICIAN (GEORGE)
In the Green Room, man.

SAM
(to AINSLEY)
I’m Sam Seaborn.

AINSLEY
Ainsley Hayes.

FLOOR MANAGER
20 seconds.

MARK
(to SAM)
You bet with George on the 'Skins?

SAM
Over/Under.

MARK
How’s Josh?

SAM
He’s good.

FLOOR MANAGER
10 seconds.

MARK
Here we go.
(to AINSLEY)
Remember what I said.

(continued)
AINSLEY
Yeah.

FLOOR MANAGER
In five, four, three...

The set goes to its opening silhouette condition--

VOICE OVER
Capital Beat, with Mark Gottfried.
Tonight, from the right, Republican
Political Analyst Ainsley Hayes. And from
the left, White House Senior Advisor Sam
Seaborn. With Chris Eisen at the Pentagon
and Marjorie Clark in New York.

The lights come up on the Capital Beat set.

MARK
Good evening, before we get to Chris and
Marjorie, today on the Capital Beat: The
House is expected to vote next week on
President Bartlet’s 1.5 billion dollar
education package. Sam Seaborn, why is
this bill better than its Republican
counterpart that the President vetoed
last year?

SAM
Because it buys things that teachers
need, like textbooks. In a fairly
comprehensive study that was done, an
alarmingly high number of teachers--40%
of teachers in Kirkwood, Oregon, for
instance--report not having sufficient
textbooks for their students. The package
offered by the Republican-controlled
Congress offered a grand total of zero
dollars for new textbooks.

MARK
Ainsley Hayes, is that true?

AINSLEY
No.

There’s an awkward silence for a moment...

MARK
(beat)
You want to expand on that at all?

(CONTINUED)
AINSLEY
No, it is not true.

(beat)
And we should tell the truth when we’re talking about education, ‘cause I can’t think of anything more important and neither can either one of you. The bill contained plenty of money for new textbooks. Also computer literacy, school safety, physical plant...the difference is we wanted to give the money to communities and let them decide how best to spend it on the off chance that the needs of Lincoln High in Dayton might be different from the needs of Crenshaw High in South Central L.A. We also believe the people who live there are probably better at knowing what’s best for their kids than we are. But the reason the President vetoed the bill was that it guaranteed by law that 95% of the money would go directly into the classrooms and bypass the pork barrel buffet and the reason why the President found that troubling was that he doesn’t work for the students, nor does he work for the parents of the students, he works for the teachers’ union. The bill contained plenty of money for textbooks, and I think we should tell the truth about that. Textbooks are important. If for no other reason than they’d accurately place the town of Kirkwood in California and not Oregon.

MARK
We’ll be back with more Capital Beat after this.

FLOOR MANAGER
We’re out.

AINSLEY
(to MARK)
I’m sorry, did I over-reach?

MARK looks at her and gets up and goes without saying a word.

SAM and AINSLEY are silent. SAM’s doing his best to take it like a man, but he just got stuffed hard going to the hole.

This is gonna be the longest 30 minutes of SAM’s life.

After a moment...

(CONTINUED)
2 \hspace{1cm} CONTINUED: (5)

SAM
Mighta let me get my shoelaces tied
there, first.

AINSLEY makes a small gesture to indicate that she’s
sorry...but she’s not and her head’s pretty much in the next
segment.

SAM
Please...oh please let them not be
watching.

CUT TO:

3 \hspace{1cm} INT. TOBY’S OFFICE – NIGHT

JOSH pops his head in. It’s Christmas morning--

JOSH
Toby. Come quick. Sam’s gettin’ his ass
kicked by a girl.

TOBY gets up and follows JOSH--

TOBY
(calling)
Ginger, get the popcorn.

SMASH CUT TO:

MAIN TITLES

END OF TEASER
ACT ONE

FADE IN:

EXT./EST. THE WHITE HOUSE - MORNING

TITLE:

TUESDAY

C.J. (VO)

There'll be a photo-op in the Mural Room in a half-hour with President Bartlet and the various--

INT. PRESS BRIEFING ROOM - DAY

C.J.'s at the podium--

C.J.

--representatives of the African nations that are attending the summit, including President Nimbala of the Republic of Equitorial Kuhndu.

REPORTER #1

C.J., is the goal of the summit to get the drug companies to lower their prices or is the goal to get the African countries to honor U.S. patents.

C.J.

The goal of the summit is to get a step closer to solving 26 million African AIDS victims. We're counting on the drug companies, we're counting on the African nations, we're counting on the global health community, and they're counting on the White House to help broker a solution.

REPORTER #1

Is the White House leaning toward Africa?

C.J.

We're not leaning at all.

REPORTER #1

What I mean to say is, is the White House prepared to declare war on the drug companies?

(CONTINUED)
C.J.
Well it sounds like you already have, so
if we need a button man we'll give you a
call. Thank you, everybody, half hour in
the Mural Room.

Everyone gets up--

C.J.
Carol, they're gonna need to be in three
groups.

CAROL
Yeah.

TOBY, who's been standing in the back, intercepts her.

TOBY
You know what you might have mentioned?

C.J.
It was a 14 minute briefing, I'm really
gonna get reviews?

They head out into--

INT. CORRIDOR - CONTINUOUS

TOBY
You might have mentioned that the same
drug that costs $10.80 in Norway where
nobody needs it costs $90.00 in Burundi
where everybody needs it.

C.J.
There's nothing keeping these people here
but good will, Toby, they can charge what
they want for their product.

TOBY
It sounded to me like we intended to be
soft on the drug companies.

C.J.
Toby, I don't think anybody expects this
White House to be anything but tough on
American companies that are showing a
profit.

TOBY
Damn right.

SAM falls in with them--

(CONTINUED)
SAM
Where was the '92 World Copyright Conference?

TOBY
Geneva.

SAM
Thank you.

C.J.
Sam, I've really got to admire the way you came in to work this morning, head held high.

SAM
And I appreciate your being the one person who's managed to abstain from heckling me.

C.J.
No problem. There's a whole bunch of women over there, why don't you ask 'em whether Geneva's in Switzerland or Oregon.

SAM
(coming after C.J.)
Okay--

TOBY
(to SAM)
Go to my office.

SAM
You and me. 20 question, short answer general knowledge test. Right now.

TOBY
Go to my office.

SAM
I'll spot you two questions.

C.J.
For how much money?

TOBY
(to SAM)
Go to my office.

(CONTINUED)
SAM
(to C.J.)
I'm going to his office.

SAM turns--C.J. makes a clucking sound--SAM turns to TOBY--

SAM
She's making the chicken sound now.

TOBY
Go to my office.
(to C.J.)
A drug they've gotta buy from us for four dollars a unit they can get generic from Pakistan for 40 cents.

SAM peels off as TOBY and C.J. continue into--

INT. ANOTHER CORRIDOR - CONTINUOUS

C.J.
That's not the only bargain in Pakistan either, Toby, my girlfriends and I go for the Spring fashions.

TOBY
It shows.

TOBY peels off. A young-ish REPORTER (BILL) catches C.J.--

BILL
C.J.--

C.J.
You see, he made a little dig about my clothes, and that's what's gonna stay with me the rest of the day.

BILL
C.J., I wanted to introduce myself. I'm Bill Kelley from the Cleveland Courier.

C.J.
Hi.

BILL
They're breaking me in to cover for Tom Johnson, I've been sitting in the back.

C.J.
Welcome.

(CONTINUED)
BILL
Can I ask you something?

C.J.
That’s what I’m here for.

BILL
Do you know anything about Alamo Energy selling drilling equipment to Iraq?

C.J.
I’m not gonna wave you off the story, but I can’t tell you anything about it.

BILL
If they were selling the Iraqis drilling equipment, that’d be in violation of sanctions, wouldn’t it?

C.J.
Grand jury investigations are secret, Bill, I can’t tell you any more about it.

BILL
I understand. Nice meeting you.

C.J.
Nice meeting you.

C.J. starts into her office as BILL heads off. C.J. turns around--

C.J.
Bill?

BILL
Yeah.

C.J.
(pause)
Nothing. I just...nothing.

BILL
(beat)
Okay.

BILL turns and C.J. watches him go...then goes into her office as we

CUT TO:
EXT. PORTICO - DAY

LEO is walking BARTLET to his office.

BARTLET
Then you’ve got guys like Mbeki who turn around and say that AIDS isn’t linked to HIV, it’s linked to poverty.

LEO
It is linked to poverty.

BARTLET
Would you like me to show you the list of dead millionaires?

LEO
He was saying that prostitutes, migrant laborers, the ill-educated and victims of sexual abuse are more likely--

BARTLET
Leo, AIDS is caused by HIV. You’ve just named a group of people that have a higher mortality rate across the board.

They walk into--

INT. THE OVAL OFFICE - CONTINUOUS

--where CHARLIE’s placing some papers on the President’s desk.

BARTLET
Good morning, Charlie.

CHARLIE
Good morning, Mr. President.

BARTLET
Where are we?

CHARLIE
They’re all set so whenever you’re ready.

BARTLET
Thanks.

LEO
It was the health minister trying to clear up his comments.

(CONTINUED)
BARTLET
They’ve got a health minister who doesn’t think AIDS is connected to HIV.

LEO
He was clearing up the comments.

BARTLET
Hey, did you see Sam get pureed last night on Capital Beat?

LEO
I didn’t see it but I have heard tell.

BARTLET
He got diced and sliced by a woman named Ainsley Hayes.

LEO
She’s been writing some columns.

BARTLET
I know, I had Charlie pull ‘em for me. Where’s she been?

LEO
She was clerking for Dreifort.

BARTLET
We should hire her.

LEO
That’d be funny.

BARTLET
No, I mean it.

LEO
Mean what?

BARTLET
We should hire her.

LEO
You mean... as a joke on Sam?

BARTLET
No, not as a joke. I mean, we should hire her as a reality. We should hire her.

LEO
She’s a Republican.
BARTLET
So are half the people in this country.

LEO
Well that half lost, so--

BARTLET
She's smart. And she's not just carping. She feels a sense of something.

LEO
Of what?

CHARLIE
(backing him toward the Mural Room)
Mr. President?

BARTLET
Yeah. Of duty. Of civic duty.

They walk into--

INT. MRS. LANDINGHAM'S OFFICE - CONTINUOUS

LEO
How many pieces by her did you read?

BARTLET
Three.

LEO
And you're certain of her sense of civic duty.

BARTLET
I can sense civic duty a mile away.

BARTLET walks into--

INT. MURAL ROOM - CONTINUOUS

--where a photo-op is underway with various AFRICAN DELEGATES, including NIMBA LA. Flashbulbs pop as BARTLET takes his place with the group.

BARTLET
Good morning. Good morning, everybody.
(to NIMBA LA)
Good morning, Mr. President.

NIMBA LA
Good morning, sir.

(CONTINUED)
BARTLET
(to the PRESS)
You can tell your caption editors,
Bartlet is the white guy, third from the
left.

C.J.
Thank you, sir. Presidents Bartlet and
Nimbala will take just a few questions.

KATIE
President Bartlet?

BARTLET
Katie.

KATIE
This is a summit among leaders of
American pharmaceutical companies and
AIDS ravaged African nations, is there a
political upside to only having President
Nimbala and the African leaders at this
photo-op?

BARTLET
Yes, Katie, I'm trying to shore up the
sub-Saharan vote.

C.J.
The heads of the drug companies will be
available after lunch.

CHRIS
Mr. President, are you considering asking
Congress to forgive existing debt?

BARTLET
It's an international health crisis,
there's nothing I'm not considering.

C.J.
Steven?

STEVEN
Are you concerned about the South African
President's remarks the other day denying
a connection between HIV and AIDS?

BARTLET
I don't believe President Mbeke was
denying a connection between them--
STEVEN
He called it a casual connection.

BARTLET
I and nearly every scientist in the world believe the connection's more than casual.

C.J.
Alan?

ALAN
President Nimbala, what's the best you can hope to come away with from this summit. What's a home run?

NIMBALA looks to his TRANSLATOR, who'll interpret back and forth between Afrikaans and English.

TRANSLATOR
(in Afrikaans)
What's the best you can hope to take away from this summit?

NIMBALA
(in English)
A miracle.

Everyone laughs a little. Then NIMBALA continues in Afrikaans, with the TRANSLATOR interpreting.

TRANSLATOR
There are people who make miracles in the world. One of them lives right here in the U.S. He realized that vital elements could be harvested from the stalk of the wheat. In his hands, India, which at the time was being ravaged by drought and overpopulation, in his hands, their wheat crop increased from 11 million tons to 60 million tons annually.

BARTLET
That's right. His name is Norman Borlaug, by the way, and he won the Nobel Peace Prize.

STEVE
You looking for a second medal to go with your Economics Prize, Mr. President?
BARTLET
One step at a time, Steve, I'm looking for the National League Cy Young Award first.

C. J.
Thank you, Mr. President, President Nimbala. Thank you, everyone.

BARTLET
(quietly, to NIMBALA)
You're absolutely right about the kind of miracle we need.

The TRANSLATOR interprets.

BARTLET
I think we're gonna make a lot of progress in the next couple of days.

The TRANSLATOR interprets.

NIMBALA
(in English)
Yes, I hope so, Mr. President. My country is dying.

BARTLET hears these words, nods and goes to join LEO on the way out.

BARTLET
It was called Dwarf Wheat, which produces heavy yields without its stalk falling over from the weight of the grain.

They walk into--

INT. MRS. LANDINGHAM'S OFFICE - CONTINUOUS

LEO
Was it a hybrid?

BARTLET
What am I, Farmer Bob? It was wheat and there was more than there used to be.

LEO
Okay.

They walk into--
INT. THE OVAL OFFICE - CONTINUOUS

BARTLET
And hire that girl.

LEO
What girl?

BARTLET
Ainsley Hayes.

LEO
No.

BARTLET
Why?

LEO
'Cause this is one of those things you're excited about after breakfast that you forget you told me to do by lunch.

BARTLET
It's not one of those.

LEO
It is one of those.

BARTLET
Leo, hard as you might try, the Republican Party isn't going anywhere.

LEO
We don't know that for sure, sir, they could all end up moving to Vancouver.

BARTLET
I don't think so.

LEO
Me neither, but being in power means everybody else can take a seat for four years.

BARTLET
Charlie, I want to hire a woman whose voice I think would fit in nicely around here. She's a conservative Republican, you think I should do it?
CHARLIE
Absolutely, Mr. President, 'cause I'm
told that their's is the party of
inclusion.

- 

LEO
(pause)
See, Charlie just made a joke, to you, in
the Oval Office. That's how bad an idea
it is.

BARTLET
Leo--

LEO
Seriously, Mr. President, if you want to
do this, it's not an uninteresting
notion, let's just do it in a more high
profile place. Put a Republican in the
Cabinet.

BARTLET
We might do that, Leo. A hundred-million
Republicans, we might hire as many as two
of them. But for now, hire this girl.

LEO
To do what?

BARTLET
I don't know, she's a lawyer, put her in
the Counsel's office.

LEO
How do you suppose the Counsel's gonna
feel about that?

BARTLET
You may need to smooth it over.

LEO
You think?

BARTLET
With the rest of the staff, too. You know
sometimes you bring a new baby home from
the hospital--

LEO
--it turns out she's a Republican--

BARTLET
--yeah, and the other kids get tweaked.

(CONTINUED)
LEO
You really want me to do this.

BARTLET
Yes.

LEO
What if she doesn't want to work here?

BARTLET
Appeal to her sense of duty. And smooth it over with the staff. Really. I don't want to hear from them.

LEO
She can always have my job, you know.

BARTLET
Yes she can.

LEO
Thank you, Mr. President.

BARTLET
Thank you.

LEO exits to his office--

BARTLET
And Charlie?

CHARLIE
Yes sir.

BARTLET
When they close the book on me and you, it will say that at this moment, you were not there for me, and for that, obviously, there'll be some kind of punishment.

CHARLIE
Well you could sing Puccini for me again, Mr. President, we call it even.

BARTLET
(pause)
And for that.

CHARLIE
Yes sir. Nine o'clock in the Treaty Room.

(CONTINUED)
BARTLET and CHARLIE head out as we

CUT TO:

INT. UPSCALE RESTAURANT - DAY

Orange juice is being poured into half-filled glasses of champagne as AINSLEY has breakfast with a few friends. She's fooling around with a tiny cell phone.

AINSLEY
I can't believe my new micro cell phone has caller ID. I can't believe I have a new micro cell phone.

HARRIET
That's 'cause you're gonna be a star.

AINSLEY
Used to be you had to sing and dance.

BRUCE
Ainsley--

HARRIET
Listen to Bruce, he knows what he's talking about.

BRUCE
Let me talk to you like your friend and not your agent.

AINSLEY
I can't believe I have an agent.

BRUCE
Look--

AINSLEY
Plus the micro cell phone with caller ID.

BRUCE
It's time to map out a strategy. 'Cause any day now these substitute gigs are gonna turn into permanent gigs and we lose a lot of leverage.

HARRIET
Tell her about the show.

(CONTINUED)
BRUCE
I think if we bide our time a little and build some momentum, I could have you co-host your own show.

HARRIET
You know with somebody from the left.

BRUCE
I could get MSNBC interested in a hurry, maybe CNN.

AINSLEY
I haven't done anything.

HARRIET
You've done plenty. You've done all it takes.

AINSLEY's cell phone rings...AINSLEY doesn't think it's hers.

HARRIET
Ainsley?

AINSLEY
Yeah.

BRUCE
Your cell phone.

AINSLEY
Ah. Oh hey, look.

AINSLEY presses a button to get the caller ID...turns out it's a number she's known by heart since she was five...

AINSLEY
(beat)
456-1414.

HARRIET
Whose number is that?

AINSLEY
(pause)
It's the White House.

FADE TO BLACK

END OF ACT ONE
ACT TWO

FADE IN:

TITLE:

Wednesday

15 INT. WEST WING LOBBY - DAY

SAM is coming through and passes DONNA--

DONNA
Hey, Sam.

SAM stops.

SAM
(a little defensively)
'Scuse me?

DONNA turns around--

DONNA
What?

SAM
Did you say something to me?

DONNA
I said "Hey, Sam."

SAM
Really.

DONNA
(beat)
Yeah.

SAM
'Cause it sounded like maybe you made a wisecrack about Oregon and California.

DONNA
No.

SAM
If you've got a wisecrack to make, I'm open for business, I'm standing right here.

(CONTINUED)
DONNA
(pause)
Well...does it have to be funny, or can I just stand here and call you stupid?

SAM
No, it has to be funny--

DONNA
--otherwise it's probably just rude.

SAM
Yeah.

DONNA
Sorry. Outa luck.

SAM
Thanks for trying.

DONNA
Hey, C.J.

That was to C.J., who's just walked in--

C.J.
Hey, Donna.

SAM and C.J. start walking toward her office--

SAM
Are you just getting in?

C.J.
Yeah.

SAM
This is late for you.

C.J.
I got lost.

SAM
When?

C.J.
Now. This morning.

SAM
Where?

C.J.
On the way to work.

(CONTINUED)
SAM
You got lost on the way to work?

They walk into—

INT. C.J.'S OUTER-OFFICE - CONTINUOUS

C.J.
Good morning, Carol.

SAM
Good morning, Carol.

CAROL
It's 8:15.

C.J.
We'll do messages in a minute.

SAM and C.J. walk into—

INT. C.J.'S OFFICE - CONTINUOUS

SAM
You got lost on your way to work?

C.J.
Don't make fun of me.

SAM
No, I wouldn't worry about that.

C.J.
I didn't sleep much last night.

SAM
How much did you sleep?

C.J.
None. Not at all.

SAM
(beat)
You slept none not at all.

C.J.
Sam--

SAM
I am today particularly excited about your being the spokesperson for the President.
C.J.
Let me ask you something: I was talking yesterday to a reporter who’s new in the room, and he asked me a question, and in my answer… Let me ask you something:

C.J. stops… looks at SAM… keeps looking…

SAM

C.J.?

C.J.

Yeah.

SAM

You know you haven’t asked me anything yet, right?

C.J.

Yeah.

(beat)

Yeah, listen, never mind.

SAM

C.J.--

C.J.

Seriously, forget about it.

SAM

What’s your question?

LEO pops in--

LEO

The two of you. Come take a walk with me.

SAM and C.J. don’t know what it’s about, but they get up and follow LEO out into--

INT. CORRIDOR - CONTINUOUS

SAM

What’s goin’ on?

LEO

I wanted to tell you this out where there were people so you wouldn’t scream about it.

C.J.

Scream about what?

(CONTINUED)
LEO
The woman who was on Capitol Beat with
Sam Sunday night.

SAM
What about her?

LEO
I'm offering her a job.

SAM
Where?

LEO
Here.

There's a long silence as they walk...

C.J.
Are you kidding?

LEO
No.

C.J.
Are you kidding?

LEO
No.

C.J.
Are you kidding?

LEO
No.

C.J.
WHAT THE HELL MADE YOU THINK I WOULDN'T
SCREAM WHERE THERE ARE PEOPLE??!!

LEO
I took a shot.

SAM/C.J.
Leo--

LEO
Ssshhh. Outside.

They walk through--
INT. MRS. LANDINGHAM'S OFFICE - CONTINUOUS

CHARLIE
Good morning, Leo.

LEO
Good morning, Charlie.

C.J.
(clipped)
Charlie.

SAM
(clipped)
Charlie.

CHARLIE
(to LEO)
You're telling 'em, huh?

LEO
Go back to work.

They walk out on to--

INT. PORTICO - CONTINUOUS

SAM
Leo, she is a wave. She is a fad. She is part of a new crop of leggy women who don't know anything. No offense, C.J.

C.J.
What the hell did I have to do with it?!

SAM
Nothing. Just that you're leggy. It was good.

LEO
The President likes her voice.

C.J.
She sings?!

LEO
C.J.--

C.J.
No of course she doesn’t sing, that’s not what you meant.

(CONTINUED)
SAM
Leo, just 'cause she caught me with a punch--

LEO
A couple of punches, Sam.

SAM
Leo, once in a while I pick up a bowling ball, close my eyes, roll it as hard as I can and hit a strike. It doesn't make me, you know, whoever a famous bowler would be.

LEO
Sam--

SAM
If I'd had a famous bowler for the end of that sentence I'd have driven the point home.

LEO
Nah, it still would've been preposterous.

SAM and C.J. follow LEO back into--

INT. MRS. LANDINGHAM'S OFFICE - CONTINUOUS

SAM
What do Josh and Toby say?

LEO
I haven't told them yet. I haven't even met with the girl yet. I was just road testing it to get your reaction.

C.J.
How's it going so far?

LEO
Pretty much as I expected.

C.J.
You're hiring a conservative Republican woman who appears on television.

LEO
And the exact nature of your problem is what?
SAM
She doesn't believe in what we believe in, she's probably spent a certain amount of time tearing us down, there's no way we'll be able to trust her--

C.J.
--and these women kill their pets.

LEO looks at her...then SAM...

LEO
Keep it to yourselves until--They kill their pets?

C.J.
Yes.

LEO
Keep it to yourselves until I've met with her.

LEO goes off. Then--

C.J.
There is no way this is not your fault.

SAM
Look--

C.J.
(demonstrating on a huge imaginary map)

SAM
Yeah, C.J., you're walking to your office now, try not to get lost on the way.

JOSH and DONNA are passing--

JOSH
Hey, C.J.

C.J.
Shut up.

JOSH
Okay.

SAM and C.J. have gone on their way as JOSH and DONNA continue--

(CONTINUED)
DONNA
I don't feel that I've honed in on this.

JOSH
A lot of people in Africa with HIV.

DONNA
Right.

JOSH
American companies hold the patents on the medicines they need.

DONNA
Yes.

They turn onto--

INT. ANOTHER CORRIDOR - CONTINUOUS

JOSH
Most people in most African countries can't afford to buy the drugs at these prices, so they buy them off the black market--

DONNA
In violation of U.S. patents and international treaties.

JOSH
Yes.

DONNA
How prohibitively priced are the drugs?

JOSH
It costs about 150 bucks a week.

DONNA
That's not totally off the charts.

JOSH
A police officer in Kenya makes 43 dollars a month.

They've arrived at the Roosevelt Room. They look through the glass at the session which has been going for some time.

DONNA
(beat)
Do good in there.

(continued)
JOSH opens the door and walks into--

INT. ROOSEVELT ROOM - CONTINUOUS

TOBY, NIMBA, the AFRICAN DELEGATES and leaders from the drug companies are in a sleeves-rolled-up session.

DAMSON (DRUG REP)
This isn’t about--

NIMBA
Sir--

DAMSON
This isn’t about--

NIMBA
Sir, you have interrupted me again.

DAMSON
My apologies, Mr. President.

The TRANSLATOR interprets for NIMBA--

TRANSLATOR
How can you tell us this isn’t about profit maximization? Why do you sell Nevaparine for half the price in Norway than you do in my country.

CLARK (DRUG REP)
I don’t think that’s the issue.

TOBY
Let’s make it the issue.

DAMSON
Toby--

TOBY
Let’s make it the issue for the moment, please.

DAMSON
You can’t compare prices worldwide, Toby.

NIMBA
(in English)
Excuse me, sir.

DAMSON
(to NIMBA)
Yes.

(continued)
NIMBALA speaks--

TRANSLATOR
I was the one who asked you the question, I’d appreciate it if you directed your answer to me.

DAMSON
(beat)
President Nimbala, if you sell to small pharmacies, as we do in Norway, a different price is set.

NIMBALA
(in English)
Norway, ten dollars per unit U.S. My country, 23 dollars per unit U.S.

DAMSON
Retail mark-ups, taxes, pharmacy discounts, these things vary widely.

CLARK
Not to mention the fact that we don’t even know if the drugs are getting to your citizens.

NIMBALA listens as the TRANSLATOR finishes... he’s not wild about what he just heard... the TRANSLATOR interprets...

TRANSLATOR
You’re implying corruption and incompetence.

CLARK
We have reports of that, Mr. President.

TRANSLATOR
You talk to me about corruption? What are your annual sales of Fluconazole alone?

NIMBALA
(in English)
A billion dollars?

DAMSON
I don’t understand your point, sir.

TOBY
I think President Nimbala’s saying there’s more money in giving a white guy an erection than curing a black guy of AIDS.

(CONTINUED)
DAMSON
Sir, my company has given away 120 million dollars worth of free drugs a year, including free doses of Zithromax, which is one of two drugs in your country curing eye infections right now.

TOBY
They’re not dying from eye infections, Alan.

DAMSON
Well they’re not dying ’cause of me, either, Toby, and I’d like to not be talked to this way.

TOBY
Alan, if it was 26 million Europeans dying, we’d have had a solution yesterday.

There’s an uncomfortable silence...

JOSH
How much would it cost you to provide free drugs to the Sahelese Republic, Kenya and the Republic of Equitorial Kuhndu?

DAMSON
I have no idea.

JOSH
Why not? We’re talking about 130,000 patients, 200 milligram pills, 3 times a day, every day, what’s the x-factor?

DAMSON
We don’t know how long they’ll live.

Another long silence...then...

TOBY
We’re nowhere. Let’s take a break.

FADE TO BLACK

END OF ACT TWO
ACT THREE

FADE IN:

TITLE:

Thursday

INT. LEO'S OFFICE - DAY

LEO's at his desk as MARGARET comes in.

MARGARET
Leo?

LEO
Yeah.

MARGARET
She's here.

LEO
Good.

MARGARET
Should I send her in?

LEO
Yeah.

MARGARET
You want me to stay here?

LEO
Why?

MARGARET
In case something should happen?

LEO
(pause)
What would that be exactly?

MARGARET
I'll bring her in.

LEO
Thank you.

MARGARET steps out. A moment later AINSLEY enters. She will do her best throughout this scene to cover the fact that this is the most exciting, puzzling and terrifying moment of her life. It will manifest itself mostly in terribly formal and unwieldy sentences.

(CONTINUED)
LEO

Ainsley?

AINSLEY

Mr. McGarry.

LEO

Leo's fine.

AINSLEY

Yes sir.

LEO

Were you offered coffee or something to drink?

AINSLEY

Yes, the woman who works out there who I imagine is your secretary offered me coffee or a soft drink.

LEO

Okay--

AINSLEY

She was also kind enough to take my coat.

LEO

Excellent.

AINSLEY

She seems to be a very good secretary.

LEO

Well she'll be happy to hear that, she's standing right outside the door.

And LEO bangs the door with his fist.

MARGARET (O.S.)

Ow!

LEO

So I have to tell you, I've never seen Sam Seaborn get beat the way you beat him last Sunday.

AINSLEY

Yes, well, Mr. McGarry--

LEO

Leo.

(Continued)
AINSLEY
Yes sir. I've been thinking about that ever since your office called me on Tuesday, and I have this to say on my own behalf if you'll permit me a moment to say it and if you won't I certainly understand but I'd appreciate it if you would.

LEO
(beat)
I didn't really follow that, but...whatever.

AINSLEY
I think it's wrong for a man in your position to have someone summoned to the White House to be reprimanded for voicing opposition. I think it's wrong, and I think it's inappropriate. It's inappropriate, and I'll tell you what else:

LEO
It's wrong?

AINSLEY
Yes.

LEO
That's fine, except you weren't summoned here to be reprimanded.

AINSLEY
Then if you'll permit me, why was I summoned?

LEO
You have an interesting conversational style, you know that?

AINSLEY
It's a nervous condition.

LEO
I used to have a nervous condition.

AINSLEY
And how did your's manifest itself?

LEO
I drank a lot of scotch.

(CONTINUED)
AINSLEY
I get sick when I drink too much.

LEO
I get drunk when I drink too much.

AINSLEY
Well, Mr. McGarry--

LEO
Leo.

AINSLEY
Yes sir, I'll ask you again. For what purpose was I asked here today?

LEO
So I could offer you a job.

AINSLEY
I'm asking because I don't think it's fair that I be expected to play the role of mouse to the White House's cat in a game of...you know the game?

LEO
Cat and mouse?

AINSLEY
Yes. It's not like I'm not, you know, and the fact that maybe I don't look the same as some of the other Republicans who've crossed your path, doesn't mean that I'm any less inclined toward--

It catches up to her...LEO's pleased by this.

LEO
Here it comes.

AINSLEY
Did you say "offer me a job?"

LEO
Yes. Associate White House Counsel. You'd report to the Deputy White House Counsel, who reports to the White House Counsel, who reports to me.

AINSLEY
(pause)
I'm sorry, a job in this White House?

(continued)
LEO
You want a glass of scotch?

AINSLEY
Yes, please.

CUT TO:

INT. WHITE HOUSE MESS - DAY

TOBY is buying a danish and some coffee.

JOSH
I think you’re not listening to me.

TOBY
I am.

JOSH
Toby--

TOBY
Josh. Enough.

STEWARD
I’m out of the cheese, Mr. Ziegler, how ‘bout boysenberry?

TOBY
A boysenberry danish?

STEWARD
It’s new.

TOBY
Sure.

TOBY takes the danish and the coffee and starts walking--

JOSH
No, you’re listening to me, but you’re not understanding me.

TOBY
No, I’m disagreeing with you. That doesn’t mean I’m not listening to you or understanding what you’re saying. I’m doing all three at the same time.

JOSH
You gotta get outa their face, Toby, they can get up anytime they want, we don’t have anything they need.

(CONTINUED)
They walk into--

INT. ANOTHER CORRIDOR - CONTINUOUS

TOBY
They need patent treaties to be enforced.

JOSH
And they are gonna be enforced. The pharmaceutical companies got half the House of Representatives elected; Congress is gonna get serious about this.

TOBY
The pills cost 'em four cents a unit to make.

They walk into--

INT. COMMUNICATIONS BULLPEN - CONTINUOUS

JOSH
You know that's not true. The second pill cost 'em four cents to make. The first pill cost 'em four-hundred million dollars.

TOBY
They also enjoy unprecedented tax breaks, foreign tax credits, research and experimentation exemptions and "expensing of research" expenditures, to say nothing of the fact that business is pretty good so they're gonna cover their bet.

JOSH
Tell me about Nimbala.

TOBY
(to GINGER)
They didn't have cheese.

GINGER
What is it?

TOBY
It's boysenberry.

GINGER
A boysenberry danish?

TOBY
It's new.

(CONTINUED)
JOSH follows TOBY into--

INT. TOBY'S OFFICE - CONTINUOUS

JOSH
Tell me about Nimbala.

TOBY
(pause)
He's a good President, Josh. He was a
great soldier, a brilliant commander.
He's led his people for 28 years, he
can't get ahead of the curve. He's cursed
by geography. You know what, if the
ground won't grow anything, you don't
have an economy. But still he stands in a
room and talks about Norman Borlaug. He
came here himself, Josh. He didn't send
deglegates. I think it's 'cause he doesn't
have any.

(beat)
I think he's holding his country together
with both hands.

JOSH
(beat)
Then let's make sure we send him back
with something.

GINGER comes in--

GINGER
Fellas?

TOBY
Yeah.

GINGER
They're ready.

TOBY
Yeah.

TOBY and JOSH walk out the door as we

CUT TO:

INT. LEO'S OFFICE - DAY

AINSLEY
I've always been a Republican.

(CONTINUED)
LEO

Yes.

AINSLEY
My father is a Republican.

LEO

Yes.

AINSLEY
His father was State Chairman of the Minnesota Republican Party.

LEO

Yes.

AINSLEY
When I was young?

LEO

Yes?

AINSLEY
I was a Young Republican.

LEO

Yeah, Ainsley, even if you hadn't already told me all this, you know, many many times, I would know it anyway 'cause I have this FBI file.

AINSLEY
You have my FBI file?

LEO

Yes.

AINSLEY
I can't believe--you have my FBI file?

LEO

Yes.

AINSLEY
I have an FBI file?

LEO

Ainsley--

AINSLEY
(standing up)
Mr. McGarry, I loathe most everything you believe in.

(CONTINUED)
LEO
Where are you going?

AINSLEY
I'm not going anywhere, I'm standing up, which is how one speaks in opposition in a civilized world.

LEO
Well you go, girl.

AINSLEY
I find this administration smug and patronizing and under the impression that those who disagree with them are less than they are and with colder hearts.

LEO
I don't think that's true.

AINSLEY
How many people on your staff assumed I was ambitious, mean and stupid because of the way I look in contrast to my place on the ideological spectrum?

LEO
None.

(beat)
C.J. Cregg thinks you kill your pets.

(beat)
You don't do that, do you?

AINSLEY
No, I don't kill my pets. I don't have pets.

(beat)
I've been thinking about getting a pet 'cause--it doesn't matter, the point is--

LEO
Ainsley.

AINSLEY
Yes sir.

LEO
Don't you want to work in the White House?

AINSLEY
Oh only since I was two.
LEO
Okay then.

AINSLEY
(beat)
It has to be this White House?

LEO
Ainsley--

AINSLEY
Mr. McGarry--

LEO
The President likes smart people who disagree with him. He wants to hear from you. The President's asking you to serve.

(beat)
And everything else is crap.

LEO gets up--

LEO
Think about it overnight. Come back here at six tomorrow and gimme your answer.

(shouting)
Margaret!

LEO opens the door and she's standing right there.

LEO
(to MARGARET)
How you doin'. Show Miss Hayes out, would you please.

LEO exits...AINSLEY sits there for a moment until...

MARGARET
This way.

AINSLEY follows MARGARET out as we

CUT TO:

INT. C.J.'S OFFICE - DAY

The room has been darkened and C.J. is lying on her couch with a cold wash cloth covering her face.

SAM steps in the door.

C.J.?  

(CONTINUED)
C.J.
Yeah.

SAM
C.J., see a sleep doctor. Take a pill. Do something.

C.J.
I just rode the lifecycle for an hour and a half. If it was a real cycle I’d be in Belgium by now.

SAM
What’d you want to ask me the other day?

C.J.
Sam, if I talk to you about it you could be subpoenaed--

SAM
Don’t worry about it.

C.J.
--it could cost you in--

SAM
Don’t worry about it.

C.J.
I do worry about it.

(beat)
There’s no problem. I just need some sleep. What can I bring into the room?

SAM
The sessions are productive. Progress is being made. These kind of things take time. All the parties are optimistic.

C.J.
Are any of the parties optimistic?

SAM
No.

CAROL pops her head in--

CAROL
C.J.?

C.J.
(getting up)
Yeah.

(CONTINUED)
C.J. walks out. SAM looks at CAROL.

SAM
You say something to me?

CAROL
No.

SAM
'Cause I thought you might've said something to me.

CAROL hits the PA button on her phone--

CAROL
Folks, please take your seats, the briefing'll start now.

CUT TO:

INT. PRESS BRIEFING ROOM - DAY

As the press is being seated.

CAROL (V.O.)
Please take your seats.

C.J. walks to the podium.

C.J.
Good afternoon. Some quick updates and then I'll take your questions. The audit figures released yesterday by the Senate Finance Committee--

As C.J. continues, AINSLEY steps in cautiously at the back of the room--Like a kid who's gotten lost on the way to the snack bar at Yankee Stadium and ended up in the dugout. She takes it all in quietly. This place she's seen on TV so many times. With all the great men at that podium, from Pierre Salinger to Jody Powell, James Brady to C.J. Cregg......and a VOICE interrupts her--

BILL (O.S.)
Are you new, too?

AINSLEY turns to see the young reporter who was talking to C.J. earlier.

AINSLEY
(barely a whisper)
Excuse me?
BILL
Are you new, too? It's my fourth day.

AINSLEY
I'm--no. I'm--no.

BILL
Maybe you can help me, then. I'm trying to get somewhere with drilling equipment that might've been sold by Alamo Energy to the Iraqis in violation of sanctions. I asked C.J. about it and she said there's a grand jury investigation and she's not allowed to talk. If you ask me, she's acting a little bit, I don't know, but I hear she hasn't been able to sleep and maybe that's--

AINSLEY
She told you there was a grand jury investigation?

BILL
Yeah.

AINSLEY thinks...shakes her head...looks back at C.J....

MARGARET
Miss Hayes?

AINSLEY turns around...

MARGARET
This way.

AINSLEY
Yeah.

AINSLEY follows MARGARET out as we

FADE TO BLACK

END OF ACT THREE
ACT FOUR

FADE IN:

32  EXT./EST. THE WHITE HOUSE - DAY

It's a grey day that's turning into evening. It doesn't help that it's also raining.

TITLE:

Friday

33  INT. ROOSEVELT ROOM - DAY

The middle of another African AIDS relief session.

DAMSON
I think that there's a more fundamental problem than marginal cost. We have been at this for four days, and I still think we haven't talked about a fundamental misunderstanding in Africa over the basic facts of AIDS.

NIMBALA speaks--

TRANSLATOR
I don't think there's a misunderstanding.

DAMSON
A week ago you people stood up and said that AIDS has only a casual relationship to HIV.

NIMBALA speaks--

TRANSLATOR
Excuse me, Mr. Damson. I'm not certain to whom you're referring when you say "you people," but it was President Mbeki of South Africa who said that and not anyone in this room.

CLARK
I think Mr. Damson has brought up a hard truth that should be faced.

TOBY
What's that?

(CONTINUED)
DAMSON
If tomorrow we made AIDS medication free
to every patient in your country, as much
as they needed for as long as they needed
it, it would likely make very little
difference in the spread of the epidemic.

JOSH
Why?

CLARK
Anti-HIV drugs are a triple cocktail.
It's a complicated regimen that requires
ten pills to be taken every day at
precise times—two protease inhibitors
every eight hours, two combination RTI
pills every twelve hours.

JOSH
What's the problem?

There's a long, defeated silence in the room before TOBY
answers...

TOBY
They don't own wrist watches. They can't
toll time.

Another long silence...

CLARK
If the drug is taken improperly, HIV can
gain strength against the pills and
mutate into a strain that's completely
resistant to the pills.

DAMSON
We can ask the Centers for Disease
Control, but I think they'd tell you that
it would not take long for a drug
resistant strain of HIV to make its way
to Europe and the United States.

TOBY tosses his pen on the table and rubs his eyes as we

CUT TO:

INT. C.J.'S OFFICE - EVENING

The rain beats against the window as C.J. pedals on her
lifecycle. AINSLEY appears in the door.

(CONTINUED)
AINSLEY

Excuse me.

C.J. stops pedaling...

AINSLEY

I’m lost.

(beat)

I’m supposed to be going to Leo McGarry’s office. I got lost yesterday, too.

C.J.

(pause)

It’s on the other side of the lobby.

(beat)

You turned the wrong way.

AINSLEY

(simply)

I’m Ainsley Hayes.

C.J.

It’s nice to meet you.

AINSLEY

I’m not taking the job, C.J.

C.J.

(pause)

Well...okay.

AINSLEY’s about to say something...doesn’t...turns to go and then turns back.

AINSLEY

C.J., Rule 6(e) of the Federal Rules of Criminal Proceedings says you can be prosecuted for even confirming that a grand jury’s been impaneled.

C.J.

(pause)

How did you know?

AINSLEY

A reporter in your press room who hasn’t read the Federal Rules of Criminal Proceedings.

C.J.

Someone’s gonna tell him eventually.

(Continued)
AINSLY
Who told you?

C.J.
One of the witnesses who was called.
(pause)
What could happen?

AINSLY
(pause)
18 months medium security.

The blood goes out of C.J.'s face...

AINSLY
C.J., I'm kidding. You didn't break the law.

(beat)
Attorneys and jurors are under a gag order. Witnesses are free to say whatever they want. And anyone is free to repeat what they've said.

(pause)
You know I'm not sure that laying low and hoping nobody noticed was the best strategy here. Next time you should really run it by someone in the Council's office. You'd probably get more sleep.

AINSLY points out to the lobby and to the right...

AINSLY
This way?

C.J.
(pause)
Yeah.

AINSLY walks out the door and we stay with C.J. a moment before we

CUT TO:

INT. THE ROOSEVELT ROOM - EVENING

The meeting continues.
DAMSON
We agree that something must be done. But
we don’t think that we’re culprits, and
we don’t think there’s an easy or obvious
solution, and we think you should be
aware of the dangers involved in some of
the proposals made here today.

TOBY
(pause)
Mr. President, may we speak with you
alone, please.

It’s translated for him... NIMBALA nods his head “yes.”

CUT TO:

INT. MURAL ROOM - EVENING

The rain’s still coming down as TOBY, JOSH, NIMBALA and the
TRANSLATOR walk in.

After the door is closed--

TOBY
President Nimbala, I’m going to put a
deal together and I want you to agree to
it.

It’s translated for NIMBALA, he answers back...

TRANSLATOR
What am I agreeing to?

TOBY
I can get them to lower their prices.

It’s translated for NIMBALA...

TOBY
But you have to commit your military,
your Customs Bureau, and your Ministry of
Health--you have to commit them to
stopping the influx of black market HIV
drugs from Korea and Pakistan and
wherever else they’re coming from.

NIMBALA speaks...

TRANSLATOR
35.8% of our adult population is
infected. 60% of our hospital beds are
occupied by people who are HIV positive.
(MORE)

(continuing)
TRANSLATOR (cont'd)
Our Institute of Policy Analysis says that in the coming decade, 50% of all households in my country will have at least one member infected with HIV. 25% of all households will lose one income earner. To think I would care about international patent law at a time like this is unrealistic.

JOSH
Mr. President, the U.S. Department of Commerce will put your country on a watch list. That's the first step toward trade sanctions. Our Congress could end all aid to your country.

TOBY
Or you could agree to what we're saying. In exchange for which we believe we can get Congress to forgive the debt on all your past development loans, and we believe the Export-Import Bank will offer a billion dollars in loans to finance the purchase of American AIDS medication.

The TRANSLATOR finishes up and NIMBALA speaks...

NIMBALA
(in English)
Congress won't approve this loan.

JOSH
Congress won't have to, sir. The Treasury and the State Department will review it, but if we spread the loans out over several countries in your region on a case by case basis, and none of the individual loans exceed a hundred-million dollars, we don't need Congressional approval.

(beat)
That law might change soon.

NIMBALA thinks...then...

NIMBALA
(in English)
It's a terrible thing to beg for your life.

(beat)
A terrible thing.

(beat)
My father was a...
NIMBALA turns to the TRANSLATOR and says the word for "proud." The TRANSLATOR gives him the English...

TRANSLATOR
(to NIMBALA)
Proud.

NIMBALA
(in English)
My father was a proud man. He built homes. He wouldn’t like what I came here to do.

TOBY
(pause)
Yes he would, Mr. President. I swear to God he would.

NIMBALA
(pause)
Thank you.

TOBY
(to JOSH)
Go tell Leo.

JOSH goes out as we

CUT TO:

INT. MARGARET’S OFFICE - EVENING

AINSLEY’s waiting alone in a chair. SAM walks in. Sees AINSLEY. It’ll be a while before either one of them’ll raise their voice, but they’re deadly serious

SAM
(beat)
Hi.

AINSLEY
Hi.
(pause)
I see you got your shoelaces tied.

SAM
(pause)
You know something you forgot to mention about the 95% of the money going straight into the classroom past the pork barrel buffet, was that the school only got the money if they agreed not distribute condoms.

(CONTINUED)
AINSLEY exhales...

AINSLEY
(pause)
Well...that's a reason to veto it.
'Cause the thing we need in our public schools more than anything else right now are free condoms. I'd...I'd definitely make that Priority One.

JOSH comes in--

JOSH
Hey.

SAM
Hey.

JOSH
Where's Leo?

AINSLEY
He's not here.

JOSH looks at AINSLEY...

JOSH
You look familiar to me.

SAM
(to AINSLEY)
Say "We should tell the truth about education."

JOSH
You're Aimsley Hayes.

AINSLEY
Ainsley, with an "n."

SAM
She works here now.

JOSH
What?

SAM
Leo hired her.

JOSH
What are you talking about?

(CONTINUED)
SAM
Leo hired her. He told me and C.J., he was waiting to tell you and Toby.

JOSH
Waiting for what?

SAM
How the hell do I know, Josh.

AINSLEY
Waiting until he hired me. Which he hasn’t done, ‘cause I’m not taking the job.

JOSH
You’re not taking the job?

AINSLEY
No. But thank you for talking to me instead of about me.

JOSH
Hang on, I’m still back on he offered you the job, but you’re not taking the job?

SAM
No, man, why participate in the process when you can get a job commenting on it.

AINSLEY
(pause)
Why Mr. Seaborn, how surprising of you to confuse someone who differs with you for someone with sinister motives. I can’t believe my own ears.

SAM
Listen--

AINSLEY
You think because I don’t want to work here it’s because I can get a better gig on Geraldo?

SAM
I think--

AINSLEY
Gosh, let’s see if there could possibly be another reason why I wouldn’t want to work in this White House.

(MORE)

(CONTINUED)
AINSLEY (cont'd)
This White House that feels that
government is better for children than
parents are. That looks at 40 years of
degrading and humiliating free lunches
handed out in a spectacularly failed
effort to level the playing field, and
says let’s try 40 more. This White House
that says of anyone who points that out
to them, that they are cold, and mean,
and racist, and then accuses Republicans
of using the politics of fear. This White
House that loves the Bill of Rights. All
of ‘em except the second one.

SAM
(pause)
This is the wrong place to talk about
guns right now. I thought your column was
idiotic.

AINSLEY
Once again, imagine my surprise.
And here’s where SAM is gonna start to blow...

SAM
But for a brilliant surgical team and two
centimeters of a miracle, this guy is
dead right now. From bullets fired from a
gun bought legally. They bought guns.
They loaded them. They drove from
Wheeling to Rosslyn. And until they
pulled the trigger, they had yet to
commit a crime. I am so off-the-charts
tired of the gun lobby tossing around the
words “personal freedom” and nobody
calling ‘em on it. It’s not about
personal freedom, and it certainly has
nothing to do with public safety, it’s
that some people like guns. That’s all.
They like guns.

AINSLEY
(evenly)
Yes they do. But you know what’s more
insidious than that? Your gun control
position isn’t about public safety,
either. And it’s certainly not about
personal freedom. It’s about you don’t
like people who do like guns.

You don’t like the people.

(MORE)

(CONTINUED)
AINSLEY (cont’d)
Think about that the next time you make a redneck joke.

The tension hangs. SAM and JOSH know there was some truth there...

TOBY walks in--

TOBY
Where’s Leo?

SAM
(pause)
What?

TOBY
Where’s Leo?

JOSH
We don’t know.

CHARLIE comes through the side door with a piece of paper.

JOSH
Charlie, have you seen Leo?

CHARLIE wasn’t paying any attention. He was showing the note to TOBY. TOBY looks it over quickly, then hands it to JOSH as he blows out of the room. JOSH and SAM look at the note and fly out as well, silently heading in different directions.

CUT TO:

INT. THE OVAL OFFICE – NIGHT

The room is humming with activity. Something’s happened. The doors are opened and STAFFERS are coming in and out with written updates. And we notice the ominous military presence as well.

BARTLET’s trying to read and listen and give orders all at the same time.

BARTLET
600?

OFFICER
Yes sir.

BARTLET
Television and radio?

CIVILIAN
They’ve got ‘em.

(CONTINUED)
BARTLET
When do I see pictures and who’s gonna
tell me what I’m looking for?

AIDE
Ten minutes in the Situation Room.

BARTLET
I want Fitzwallace and Nancy.

TOBY comes in from the corridor door--

TOBY
Donna, tell C.J. it’s an open lid.

DONNA
She knows, they’re coming back.

BARTLET sees NIMBALA being escorted in...

BARTLET
(subtly--indicating NIBALA’s
here)
Leo?

LEO sees.

LEO
Excuse me. Everybody. Could we have the
room a moment, please.
(quieter--indicating they
should stay)
Sam. Josh. Toby.

The room clears out...once it does...

BARTLET
Mr. President, three hours ago there
was a coup in your country. The AFRC
has taken the capital.

The TRANSLATOR interprets...NIMBALA speaks...

TRANSLATOR
Where are my children?

BARTLET
We’re finding out. The information’s
coming very quickly now from our people
in Angola and Sudan. Mr. President, my
State Department is offering you asylum
in the U.S.

(CONTINUED)
This is such an intense and surreal moment, nobody’s noticed the shadow of a figure standing in the vestibule between the Oval Office and Leo’s office.

AINSLEY, from a suddenly terrified distance, is watching this extraordinary moment.

The TRANSLATOR finishes...

NIMBALA
(in English)
Thank you, Mr. President, but I have to go home now.

BARTLET
You can’t go home.

It’s translated...

BARTLET
You can’t go home.

NIMBALA
I’m their leader.

BARTLET
They have the capital. They have the radio station, they have the television station.

NIMBALA
I have to go back.

BARTLET
Mr. President, please sit down for a moment so you can absorb this.

NIMBALA
I have to go back.

BARTLET
You can’t go back, Ned.

NIMBALA speaks--

TRANSLATOR
Are there Americans on the ground?

BARTLET
I’m evacuating the embassy.

NIMBALA speaks...

(CONTINUED)
TRANSLATOR
Have they closed the airport?

BARTLET
Yes.

NIMBALA speaks...

TRANSLATOR
They'll want to arrest me. They'll want to put me on trial. You should trade my return for the safe departure of the Americans.

BARTLET
I don't need to trade you. If they won't give me the Americans we'll go get 'em ourselves and they know that and they'll let 'em go.

NIMBALA
(in English)
I have to go home. I'd like to call my embassy.

TOBY
Your embassy is in exile, Mr. President.

SAM
Sir, you have to take asylum in this country.

JOSH
The same offer will be made by the U.K. Please, sir, sit for a moment and--

NIMBALA
I have to go home.

TOBY
(connecting with him in a language he doesn't need to have translated)
Il y a un moment pour l'honneur, et il y a un moment pour la prudence et l'aspect pratique.

NIMBALA
Il ne s'agit pas d'honneur, il s'agit de commandement, et dans mon pays nous offrir le choix des moments pour être honorable.

(CONTINUED)
BARTLET
Regardez mes comptes rendus d'espionage.
Ils vous attendent.

NIMBALA
Monsieur le Président--

BARTLET
(shouting)
Ils te tireont dessus dès que tu
descendres de l'avion! They will shoot
you the moment you step off the plane!

An OFFICER comes in with a note and hands it to BARTLET...

BARTLET
We think your brother and your two
sons are already dead. We think
your wife is being hidden in Kenya.
(pause)
You understand, don’t you, why I can’t
offer military assistance.

The TRANSLATOR interprets...

NIMBALA
(pause)
Yes. Thank you, Mr. President.
(beat)
We did good work here. I have to go home.

BARTLET
Please don’t.

NIMBALA looks around...

NIMBALA
(in English)
Thank you all.

NIMBALA exits with the TRANSLATOR...

The group is stunned, saddened and completely
drained... AINSLEY, white as a sheet, steps back into the
darkness as we

CUT TO:

INT. UPSCALE RESTAURANT - NIGHT

AINSLEY’s having a drink at a table with HARRIET and BRUCE.

(CONTINUED)
HARRIET
And you know they just wanted to hire her so they could say they did.

BRUCE
"Look at us, we hired a Republican, look how much we want to work with Congress."

HARRIET
That's right.

BRUCE
And look, she's hot, too.

HARRIET
I hate these people.

BRUCE
Is there one of them who isn't worthless?

AINSLEY
(quietly)
Don't say that.

BRUCE and HARRIET look at AINSLEY...

AINSLEY
(pause)
Say they're smug and superior. Say their approach to public policy makes you want to pull your hair out. Say they like high taxes and spending your money, say they want to take your guns and open your borders. But don't call them worthless.

(beat)
At least don't do it in front of me.

(beat)
The people I've met have been extraordinarily qualified. Their intent is good. Their commitment is true. They are righteous. And they are patriots.

AINSLEY drops some money on the table as she gets up...

AINSLEY
And I'm their lawyer.

AINSLEY walks out as we

CUT TO:
EXT./EST. THE WHITE HOUSE - MORNING

The rain has cleared.

TITLE:

Saturday Morning
7:40 am

CUT TO:

INT. THE OVAL OFFICE - MORNING

BARTLET is sitting with LEO, TOBY, SAM, JOSH and C.J. A couple of them are dressed in casual weekend clothes, a couple of them are still in suits from last night. Coffee's being sipped from take-out containers. There's not a lot of anxiety...just waiting for the inevitable to become official.

BARTLET
You know, in 1968, Paul Erlich wrote in his book The Population Bomb, that it was a fantasy that India would ever feed itself. And then Norman Borlaug came along with his idea for dwarf wheat...guys, it was an agricultural revolution that was credited with saving one-billion lives.

CHARLIE comes in with a note and hands it to BARTLET. BARTLET looks at it. Everyone knows what it says. After a long moment...

C.J.
Did it happen?

BARTLET
(pause)
They executed him in the airport parking lot.
(pause)
Okay.
(pause)
Thanks everybody.

The group gets up and exits in silence through different doors...

FADE TO BLACK

END OF SHOW