

**INVENTING ANNA**

"Life of a VIP"

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"Life of a VIP"

OVER BLACK:

We both see and hear the words:

ANNA (V.O.)  
This whole story is completely true.

Beat.

VIVIAN (V.O.)  
(annoyed)  
Except for all the parts that are  
totally made up.

FADE IN:

1 EXT. NEW YORK CITY - DAY [PD1] 1

We are rushing up out of the water. Moving, zooming, over and around my homegirl and yours, America's BFF -- *The Statue of Liberty*. Her head's held high, her crown's on, her arm's raised in the air like a boss and we love it.

We swoop on, over the water, continuing at high speed to our real destination ahead -- the city. *THE* city. Home of titans, of trust-fund twenty-somethings, of \$30,000 handbags, of move-on-her-like-a-bitch leaders of the free world. New York City. Money, honey.

2 INT. DISTRICT ATTORNEY PRESS ROOM - DAY [PD1] 2

Assistant D.A. CATHERINE MCCAWE (40s) is at the podium. Catherine is relentless, efficient, socially awkward - people think she's annoying. She'd like me to tell you: if you think she's annoying, she thinks you should go fuck yourself. *All the mini-Hillary Clintons in the house say HEY!*

CATHERINE  
The Manhattan District Attorney's office is pleased to announce the indictment of Anna Sorokin. Miss Sorokin is also known by-

INTERCUT WITH:

3 INT. NEW YORK POLICE DEPARTMENT - DAY [PD1] 3

SNAP. We're only seeing snippets. Not enough to give us a full image. We don't want to reveal her yet.

(CONTINUED)

3 CONTINUED: 3

But enough to give us the idea that this is ANNA as her photo is taken.

CATHERINE (V.O.)  
-the alias Anna Delvey.

This is a booking photo. The kind they take after you're arrested. Even in snippets, there's no mistaking it.

CATHERINE (V.O.) (CONT'D)  
Ms. Sorokin is charged in a New York State Supreme Court Indictment with two counts of Attempted Grand Larceny in the First Degree-

The cold harsh light. The sallow green of the walls of the booking room. The Officer taking her photos.

CATHERINE (V.O.) (CONT'D)  
-three counts of Grand Larceny in the Second Degree, one count of Grand Larceny Third Degree and Theft of Services.

Front facing photo. Right profile. Left profile.

CATHERINE (V.O.) (CONT'D)  
Anna Sorokin committed real white collar felonies while posing as a socialite in an attempt to steal millions and millions of dollars.

Close on Anna's hands as the Officer fingerprints each hand...

CATHERINE (V.O.) (CONT'D)  
Investigations into her further criminal activity are ongoing. If you believe you may have been a victim of this defendant, I urge you-

We can't hear ANYTHING being said in the police room -- we're busy listening to Catherine. But we can see that Anna is ranting and talking and bargaining and protesting the ENTIRE TIME. As the handcuffs are snapped back on her wrists...

4 INT. DISTRICT ATTORNEY PRESS ROOM - CONTINUOUS [PD1] 4

Catherine finishes up at the podium...

CATHERINE  
-to call our Financial Frauds  
Hotline...that number is distributed  
(MORE)

(CONTINUED)

4 CONTINUED: 4

CATHERINE (CONT'D)  
along with copies of this statement.  
Thank you. Questions?

Swing around to see in this big room, there are only 3 or 4 bored reporters. All but one play on their phones. LANE FRANK meets her boss Catherine, stack of fliers in hand.

LANE  
That was a waste of time.

CATHERINE  
Financial crimes never get a lot of coverage. But...the Post will run it. They're working the socialite angle. And people read the Post.

5 OMITTED 5

6 INT. KACY'S PRIVATE GYM - DAY [PD2] 6

KACY DUKE (60) looking at the POST. Kacy's 60 is best described as... *Damn, girl!* She has a 30-year-old's face, an athlete's body, and a mind filled with affirmations. She's on the phone. As she looks at the paper, we see what she sees float across OUR screen (aka "screen float").

**SCREEN FLOAT:** A photo of ANNA. One of the first Anna photos most of us ever saw -- Anna in a little black dress, looking out of sorts as she exits court. *Headline: WANNABE SOCIALITE ARRESTED!*

KACY (INTO PHONE)  
Are you reading it?

7 EXT. NEW YORK STREET - CONTINUOUS [PD2] 7

RACHEL (20s). One day, Rachel may be a powerhouse. Right now she's still trying on personalities. You'd like her if she wasn't always everywhere trying to be just like you. She's on speakerphone as she reads the article.

KACY (O.S.)  
Our girl's back in New York.

RACHEL (INTO PHONE)  
I can't believe it. How do you think they caught her?

KACY (O.S.)  
Karma, honey. The universe corrects all wrongs.

8 INT. NORA'S FAVORITE RESTAURANT - DAY [PD2] 8

This restaurant is *everything* -- chic, fabulous, expensive. NORA RADFORD (50s), the socialite -- REAL money, elegant, manicured, dressed like a refugee from the pages of Vogue -- joins her bestie, VAL BARON (20s) at a table. Val is pretty, sleek and thinner than you. He's always judging you and you're always lacking.

NORA

We need to drink about Anna. Did you see the article?

They are stressed out. Covered in shame.

VAL

I deleted every Instagram she's in. I never met her. We never met her.

NORA

Darling, it was in the papers. This could turn into a big...thing. I have no desire to be humiliated.

VAL

It was one reporter, one story. In the Post of all places. No one else is going to pick this up. Why would they? Who on Earth would be interested in chunky Anna Delvey?

Off the two of them...

9 INT. MANHATTAN MAGAZINE OFFICES - DAY [PD2] 9

*DING.* Elevator doors open on VIVIAN (early 30s - and a little over five and a half months pregnant but don't make a thing of it). Vivian's the quality package -- smart, funny, talented, interesting. But there's an edge to her that tells us she learned the hard way that quality isn't enough.

This is the best version of a big modern magazine office. People move fast, phones are ringing, things are happening. Giant framed magazine covers with celebs are on the walls, everyone knows how to dress and it's decorated like a Silicon Valley startup. I'm saying, if you are a culture journalist, this is where you want to be. Vivian moves through the office, oh so casually. Covertly trying to see into the --

GLASS WALLED CONFERENCE ROOM (aka GLASS BOX): inside Editor in Chief LANDON BLOOM (50s) and his 3 EDITORS (one of whom is PAUL HUDSON) work, debate, plan. They toss a squishy ball around as they work.

(CONTINUED)

9 CONTINUED:

9

So yeah, a bunch of middle-aged white guys.

Vivian finally reaches a small island of cubicles at THE OTHER END OF THE OFFICE. This area is called SCRIBERIA. The writers here -- MAUD LEWIS, BARRY KLEIN and LOU SHAW (all 60ish) -- have been everywhere and written it all. They are dark, bitter and funny and we like them. All eyes are on the glass box.

MAUD

You see anything?

VIVIAN

No assignments on the board yet.

BARRY

I'm saying it now, if they give me Melania, I'm jumping. I will not write any more Melania stories.

MAUD

I miss writing about the Obamas.

LOU

I miss writing about the war.

MAUD

Yeah.

VIVIAN

Which one?

LOU/MAUD/BARRY

All of them.

Beat.

VIVIAN

I might have a story. I was thinking, what the hell, go in there and pitch it...?

BARRY

Yes, get in there.

MAUD/LOU

Definitely. Go for it. / Do it.  
Take a shot.

Vivian eyes the glass box conference room...

VIVIAN

Okay, okay. Fuck it, I'm going in.

(CONTINUED)

9 CONTINUED: (2) 9

She heads to the conference room. They applaud her.

LOU  
I can't watch.

10 INT. MANHATTAN MAGAZINE/GLASS BOX - CONTINUOUS [PD2] 10

Landon would be more attractive if he didn't always remind you that he went to Harvard. Vivian enters. The room pauses.

LANDON  
Vivian...we're having a meeting-

VIVIAN  
I know. The Editorial Meeting -- you're assigning stories. And before you get too far, I wanted to put in a bid...for my next story...

She slides a printout of an article down the table to Landon.

**SCREEN FLOAT:** The same article we saw earlier. WANNABE SOCIALITE ARRESTED.

LANDON  
(busy)  
What am I looking at?

VIVIAN  
Her name is Anna Delvey. Or Anna Sorokin. No one's sure. She's either a mega-rich German heiress. Or she's flat broke. And maybe she's Russian.

LANDON  
Vivian-

VIVIAN  
That's the point. No one knows. Whoever she is, the DA's office just extradited her from LA and she's being arraigned today. I'm going down to the courthouse now. I'm already late. So. I'll be on that.

She turns to go.

PAUL  
*Landon.*

LANDON  
VIVIAN.

(CONTINUED)

10 CONTINUED:

10

She stops. Shit.

PAUL

She's on the Wall Street Me Too story.

VIVIAN

And do I really need to be? That story-

PAUL

Why are you complaining this time? I gave you something riveting and provocative-

VIVIAN

Yeah, thanks. I am asking to be on this instead, Landon.

LANDON

Paul assigns your stories.

VIVIAN

Okay but...*this* is a cover story.

PAUL

A dumb socialite? I don't think so.

VIVIAN

Just give me a chance to get an interview.

LANDON

Vivian-

VIVIAN

The indictment reads like a novel. The charges, the arena...the *players* are insane--we're talking big banks, financial advisors, hedge funds, law firms, real estate developers, philanthropists, galleries, art dealers, all of fashion week and half of New York society. And she's *twenty-six* years old. I couldn't tie my own shoes at *twenty-six*. You know I give good story. Let me do this.

A long beat. Then Landon looks at Paul.

LANDON

Paul assigns your stories.

(CONTINUED)



10 CONTINUED: (2) 10

PAUL  
Wall Street Me Too.

Vivian stands there a beat. Then she nods.

VIVIAN  
Fine.

PAUL  
I want copy in three weeks.

VIVIAN  
No problem.

Heads out, fire in her eyes.

11 EXT. NEW YORK COURTHOUSE - DAY [PD2] 11

It's a cold late fall day.

12 INT. NEW YORK COURTHOUSE/COURTROOM - DAY [PD2] 12

Vivian slips into the courtroom. It's a slow day. Not a lot of people in the gallery. If we're looking, we'll notice NEFF here. Low-key, not interested in being noticed.

The HONORABLE DIANE KIESEL (50s) -- all Brooklyn, all brains, no bullshit -- presides. Catherine McCaw is here prosecuting.

Across the aisle is TODD SPODEK (40s) -- a working class boy made good as an expensive defense attorney. He straightens his tie. Tries to shake off nerves. We like him.

Vivian spots ANNA (26) at the defense table. Or rather, she spots the back of Anna's head. Then the side of her cheek. It's frustrating. She strains to get a better look at Anna. So do we. (*NOTE: we will be with Vivian in this scene -- never quite able to get a real glimpse of Anna's face.*) But she can't move -- we're in the middle of things.

CATHERINE  
We want her remanded, Your Honor.

TODD  
No bail? Come on-

CATHERINE  
Your Honor, we all know the only reason she's in court today is because you allowed us to hunt her down and capture her. Remand is warranted, Your Honor.

(CONTINUED)

12 CONTINUED:

12

TODD

Your Honor-

CATHERINE

She's a flight risk. The defendant fled when all she knew she had was misdemeanors. The District Attorney's office will be asking for a *substantial* prison sentence in this case. No reason why Miss Sorokin won't attempt to flee now that she is facing a potentially big prison sentence. Remand is more than appropriate in this case.

Vivian's leaning in.

TODD

My client has every intention of coming back to court. Your Honor, she's a young vulnerable nonviolent offender. Set a reasonable bail, I will surrender her passport and then she will be able to assist me in her own defense -- which will take a tremendous amount of work given the financial charges.

There's a long beat. They're waiting for the Judge to speak.

JUDGE

I have heard your arguments. The defendant is not an American citizen. The defendant has two open cases. She fled and had to be extradited. She is facing 5 to 15 years in state prison on just one of these alleged crimes. Ms Sorokin, Mr. Spodek asked me to consider bail. I am. I have. I have no confidence whatsoever in you returning to this jurisdiction to face the music. None. Zero. Zero. I am remanding you to Rikers Island until trial.

(to guards re: Anna)

Remand. Take charge.

The Judge prepares to head out. Vivian watches as Anna is taken away. She never gets a clear view of her face. Damn.

13 EXT. NEW YORK COURTHOUSE/STREET - DAY [PD2] 13

Todd hurries out of the courthouse and down the street.  
Vivian falls into step beside him.

VIVIAN  
You put up a good fight in there.

TODD  
Thanks.

VIVIAN  
I can't imagine, a young woman her  
age having to spend time at Rikers  
like that.

TODD  
Happens.

VIVIAN  
I didn't notice if she had family in  
the courtroom.

Todd realizes she's not just walking -- she's walking *with*  
him.

TODD  
I have no comment.

VIVIAN  
I didn't ask for one.

TODD  
But you're going to.

VIVIAN  
I'm just wondering if you have any  
idea how she got mixed up in all of  
this?

TODD  
No comment.

VIVIAN  
I mean, those are some pretty serious  
charges and they involve two of the  
world's largest banks. Not to mention  
Fortress. How did Anna get involved  
with Fortress?

TODD  
No comment.

(CONTINUED)

13 CONTINUED:

13

VIVIAN

Fortress is true power player private equity. That is a not a sandbox most 26 year olds would ever play in. Would ever even know existed. But she did. How did *she* know Fortress?

TODD

No. Comment.

VIVIAN

She was just denied bail, this is not a good day. I know. But I just...I would really love an opportunity to sit down with Anna.

TODD

That is never going to happen.

VIVIAN

The Post has already done two stories calling her a wannabe socialite.

TODD

No one reads the Post.

VIVIAN

Jurors read the Post. And the Post is making fun of her. Dumb Socialite. But there's no way they have it right. That girl is no dumb socialite. She's...I don't know but she is not dumb.

TODD

Look-

VIVIAN

She deserves to have her story told. One interview. All I'm asking is that you talk to her. Let her decide.

Todd looks at her. A beat.

TODD

Who are you?

VIVIAN

Vivian Kent. Vivian.

(CONTINUED)

13 CONTINUED: (2) 13

TODD  
Vivian Kent, Vivian: I'm going to  
keep walking in this direction. And  
you are not.

And Todd heads away. Vivian stands there a beat. Then she  
turns and heads the other way.

A14 EXT. MANHATTAN MAGAZINE OFFICES - DAY [PD2] A14

From out here, we can see the big MANHATTAN MAGAZINE logo on  
the wall. Vivian enters, heads for the elevators.

VIVIAN (V.O.)  
Dear Anna, I'm a features writer at  
Manhattan Magazine.

14 INT. MANHATTAN MAGAZINE OFFICE/VIVIAN'S CUBICLE - DAY [PD2] 14

Vivian writes on her laptop.

VIVIAN (V.O.)  
I read a bit about your story. The  
papers have not done you justice.

Maud, moving past, leans in, reading over her shoulder.

VIVIAN (V.O.) (CONT'D)  
The few details I can find are so  
compelling that I'm sure there has  
to be more to the story. I *know*  
there is a brilliant and interesting  
woman-

MAUD  
Brilliant and interesting?

VIVIAN  
Too much?

MAUD  
Flattery will get you everywhere.

VIVIAN (V.O.)  
--A brilliant and interesting woman  
behind all of this.

CUT TO:

ON AN ENVELOPE:

--As it's being addressed to: **ANNA SOROKIN, CASE #3101700945  
NEW YORK DEPARTMENT OF CORRECTIONS...**

(CONTINUED)

14 CONTINUED: 14

VIVIAN (V.O.) (CONT'D)  
If you are amenable, I would love to  
meet and talk for a potential story.

15 EXT. NEW YORK CITY STREET CORNER - NIGHT [PN2] 15

ON the STAMPED ENVELOPE as Vivian places the letter in to an  
*actual* mailbox. OLD SCHOOL -- US Postal Service!

VIVIAN (V.O.)  
I hope you are doing ok under the  
circumstances and that we can meet  
soon. My phone number is below.  
Best regards, Vivian Kent.

Vivian heads down the street.

16 EXT. VIVIAN'S BUILDING - NIGHT [PN2] 16

There are two New Yorks -- the wealthy one and the other  
one. Vivian lives in the other one. Viv exits the subway.

17 INT. VIVIAN'S APARTMENT/LIVING & DINING ROOM - CONTINUOUS [PN2] 17

Nice but too small. One end of the dining table is crowded  
with Vivian's stuff -- laptop, iPad, stacks of documents.

Vivian and her husband JACK MERCER (30s) unpack take-out  
around the clean end of the table.

Jack's the guy you trust if you're alone with him in a dark  
alley. (Note: We should *like* this couple - even when annoying  
one another, they are in sync in a way that makes us question  
our own relationships.)

VIVIAN  
I'm sorry.

JACK  
I was sitting in a waiting room full  
of pregnant women. By myself.

VIVIAN  
I am so so so sorry.

JACK  
While you were composing a letter to  
a criminal for a story you can't  
write. For reasons that are unclear.

VIVIAN  
It was just...a fan letter. And  
again, I am sorry.

(CONTINUED)

17 CONTINUED:

17

JACK

Don't say sexy stuff like you were writing a fan letter to Rikers. I spent the afternoon looking like some kind of molesting pregnancy-fetish pervert to everyone in Dr. Harris' office. -- Forks.

He disappears into the kitchen.

VIVIAN

AGAIN. I am sorry. I just got...caught up. It's a good story, Anna's really, I don't know, she's remarkable.

Jack reappears with forks and napkins.

JACK

Anna is in jail. You know what's remarkable? Pulling yourself up by your bootstraps. Working for what you have. Showing up for your ultrasound appointments.

VIVIAN

We can reschedule.

JACK

Just saying, today was the day. Boy or girl. Now we still don't know because we missed the appointment.

VIVIAN

Jackson. This was worth missing an appointment about genitals.

She means it; that's enough for him to stop giving her shit.

JACK

Alright, go.

VIVIAN

Okay. *Fortress*. No one gets into Fortress without keys. And the only keys are money or power. If Anna did it, she displayed some pretty amazing financial talents. And even if she didn't do it, she displayed some pretty amazing financial talents. Plus, she was IN New York society. That's like...a closed world.

(MORE)

(CONTINUED)

17 CONTINUED: (2)

17

VIVIAN (CONT'D)

Either she truly belonged there or she fooled her way in. One way or the other, it's a real story. And you should have seen Paul's face. "Wall Street Me Too." Ugh.

JACK

Okay. What are you gonna do if she answers your letter?

VIVIAN

She's not gonna...I don't know. Go meet her. Get the interview. Hope Paul gets hit by a bus.

JACK

You know, you don't have to put up with Paul.

VIVIAN

Oh my god, please don't start-

JACK

There are other places to work-

VIVIAN

There are not- Jack.

JACK

I'm just saying, maybe you're overestimating how big a deal it was-

VIVIAN

I'm not. Okay? Drop it.

JACK

I'm just trying to help.

VIVIAN

Then STOP bringing it up.

They eat. A long beat. Vivian gets up, grabs her laptop.

JACK

Vivi...

VIVIAN

I'm not mad at you. I'm just...mad. Okay?

JACK

Okay.

(CONTINUED)



17 CONTINUED: (3) 17

And she's gone into the bedroom. Off Jack...Fuck.

18 EXT. NEW YORK - SUNRISE [PD3] 18

Sunrise somewhere gorgeous in New York.

19 INT. VIVIAN'S APARTMENT/BEDROOM - MORNING [PD3] 19

Vivian lies in bed. Not quite sleeping. Not quite awake. Jack moves in to her, snuggling. She moves into him. They start kissing. Things heat up. Jack checks in with her.

JACK

(sex)  
Really?

VIVIAN

God, yes.

Things get hotter. A phone starts ringing. Vivian stops. Jack sighs, starts digging around in the bed. Comes up with the phone. Hands it to her.

VIVIAN (CONT'D)

Hello?

Jack goes back to kissing her. But then Vivian freezes. Starts smacking his head to get him away from her.

He's all, *what the fuck, woman?*

VIVIAN (CONT'D)

Yes. YES. I will accept a call  
from Rikers Island.

Score! Jack holds up a hand, they high-five. She puts on her glasses. Jack grabs her laptop for her. She's ready.

VIVIAN (CONT'D)

Yes, hello, this is Vivian Kent.

20 INT. RIKERS ISLAND/RECREATION AREA - DAY [PD3] 20

Women line up at the bank of phones. At the last one, there she is. ANNA DELVEY/SOROKIN, the object of all this fuss. Prison Anna wears chunky glasses and a tan jumpsuit. She's got a hard to place accent that only comes with living in multiple European locations.

ANNA

Vivian? It's Anna Delvey.

Here we go...

21 EXT. CORNER OF 19TH AND HAZEN/QUEENS, NY - DAY [PD4] 21

At first, the bus stop on the corner is empty. But as we watch, people start to arrive. Some alone, some together. Young women, old men, moms with kids, teenagers, grandmothers...soon many people are gathered. All colors, all ages, all incomes -- all waiting for the bus.

Vivian arrives. Hesitant. Out of her element. Checks her phone. Is this the place? It's the place. Okay. So she waits. With all of the people. She tries to look cool, like she belongs, like she does this every day. Whatever.

One of these things just doesn't belong here, one of these things is not the same -- the kids stare at Vivian, they know a newbie when they see one. Vivian's coat is too pretty. Her handbag is too nice. Her shoes don't look comfortable. She doesn't know how to dress for this trip.

She checks her phone again. Is the bus late? It's not late. An old man coughs on her shoulder. Vivian inches away from him. Steps forward to stare down the street. Maybe she has the ability to *will* the bus to come with her eyeballs. A beat. Okay, she does not. So she waits.

An adorable kid stares up at her. She smiles at him. The kid shoves his finger up his nose and pulls out a booger. Eats it. Vivian stares up at the sky and prays for death.

Finally, the Q100 bus pulls in. Doors open. The BUS DRIVER looks out at them.

BUS DRIVER  
Rikers Island!!

Yippee. Everyone files on. As the bus pulls away, that's when we notice the huge blue and white sign nearby that reads:

**"RIKERS ISLAND: HOME OF NEW YORK CITY'S BOLDEST".**

22 INT/EXT. Q100 BUS/RIKERS ISLAND BRIDGE - DAY [PD4] 22

It's a full bus. Vivian sits by the window as the bus rumbles over the bridge to Rikers Island. The drive feels endless. And there is nothing scenic about it.

23 INT/EXT. Q100 BUS/RIKERS ISLAND - LATER [PD4] 23

Finally the bus reaches the Island itself. Vivian stares out the window as they pass the big sign reading:

(CONTINUED)

23 CONTINUED: 23

**YOU ARE ENTERING RIKERS ISLAND, THE NYC JAIL COMPLEX - ALL PERSONS & THEIR POSSESSION ARE SUBJECT TO SEARCH UPON ENTERING, WHILE ON OR UPON LEAVING THIS ESTABLISHMENT.**

24 EXT. RIKERS ISLAND/SAMUEL PERRY CENTER - DAY [PD4] 24

The bus pulls up in front of the very functional Visitors Building. Several Corrections Officers are waiting for it.

25 INT. RIKERS/SAMUEL PERRY CENTER - DAY [PD4] 25

A series of quick beats as we watch as the visitors move through a series of procedures:

AT DOG CHECK:

CANINE OFFICER and his dog move down the line of visitors. The dog sniffs Vivian. Moves on. Declaring her free of drugs before moving on to the next person.

CANINE OFFICER  
(each time)  
Check, check.

AT LOCKERS:

A sign reads: **IDs and MAGAZINES ONLY BEYOND THIS POINT. ALL PERSONAL BELONGINGS MUST BE STORED IN LOCKERS.**

Vivian yanks on a locker. It won't open. She pulls and tugs, confused. Another PREGNANT WOMAN watches her.

PREGNANT WOMAN  
You gotta put in a quarter.

She gestures around her. Vivian watches: everyone's feeding quarters into the slot to open their lockers. Vivian digs around in her bag. She doesn't have a quarter. Fuck. The Pregnant Woman puts two quarters in Vivian's hand.

PREGNANT WOMAN (CONT'D)  
Here.

VIVIAN  
Thanks. Thank you.

Vivian uses a tissue to wipe the inside of the locker. Comes up with a layer of grime. Gingerly puts her purse in.

AT THE SCANNERS:

Like the ones at the airport. Manned by yet another team of Corrections Officers. Vivian takes off her shoes, her coat.

(CONTINUED)

25 CONTINUED: 25

Goes through the scanner.

AT PALM CHECK:

Like every visitor, Vivian's palms are swabbed for mysterious reasons.

IN THE WAITING AREA:

The visitors split off based on which building they are visiting. Vivian's at a desk under a sign that says **Rose M Singer Center**. A tired DESK OFFICER eyes Vivian's ID. Looks at it, looks at Vivian. Looks at it, looks at Vivian.

VIVIAN (CONT'D)

My hair is shorter there.

The Desk Officer does not care. She scans the ID.

DESK OFFICER

Place your thumb on that scanner.

Vivian puts her thumb on the scanner. Her thumb is scanned. The printer spits out a slip of paper.

DESK OFFICER (CONT'D)

Your Visitor Pass. Do not lose it. If you lose it, you will not be allowed off Rikers. Go wait for the bus marked Rosie.

VIVIAN

Another bus?

DESK OFFICER

Lotta busses here.

26 INT/EXT. DEPARTMENT OF CORRECTIONS BUS/RIKERS ISLAND - DAY [PD4] 26

Clutching her pass, Vivian and the other visitors ride the white school bus through a grim landscape of barbed wire and cement trailers.

27 INT. RIKERS/ROSIE CHECK ROOM (ROSE M SINGER CENTER) - DAY [PD4] 27

Another scanner. Vivian and the others remove their shoes. When it is her turn, Vivian goes through the scanner.

ON LADY CORRECTIONS OFFICER:

She instructs, then watches as Vivian runs through the standard search procedure: Vivian pulls out her pockets on her pants, then runs her hands through her back pockets.

(CONTINUED)

27 CONTINUED: 27

Vivian raises her hair so the officer can see her neck. Pulls up her sleeves. Bends over and lifts her bra forward. Finally the officer nods. Stamps her hand with an invisible stamp. Feeling a little violated, Vivian leaves.

28 INT. RIKERS/ROSIE WAITING ROOM - DAY [PD4] 28

Three rows of durable chairs face a TV straight from 1982 playing some old TV show. Behind bulletproof glass sits a very OLD CORRECTIONS OFFICER -- inexplicably wearing a huge amount of glitter eyeshadow. People hand her their pass, she gives them a form to sign and hands them back their pass. But not Vivian. She beams warmly at the Old Officer.

VIVIAN  
Hi, how are you doing today?

GLITTER SHADOW OFFICER  
Pass.

Vivian hands in the pass. Glitter Shadow gives her the form.

VIVIAN  
I'm wondering, how long is the wait?

GLITTER SHADOW OFFICER  
It takes as long as it takes.

Vivian signs the form, hands it back. Decides to try a little something...

VIVIAN  
It's just...the baby gets hungry.

She puts a hand on her baby bump. Meghan Markle's bump wasn't this adorable. Glitter Shadow could give a shit.

GLITTER SHADOW OFFICER  
It takes as long as it takes.

Glitter Shadow hands Vivian back her pass. People sit in the chairs. Lean against the walls. Kids run around. The TV blares. Vivian finds a seat. The sad rickety clock on the wall next to the TV says: **2:07 pm.**

29 INT. RIKERS/ROSIE WAITING ROOM - LATER [PD4] 29

GLITTER SHADOW OFFICER (O.S.)  
SOROKIN!

Vivian wakes, twisted in her chair. Kids who were running are now crying, tired. The TV still blares. The clock on the wall now says: **4:32 pm.**

(CONTINUED)

29 CONTINUED: 29

GLITTER SHADOW OFFICER (CONT'D)  
SOROKIN!

VIVIAN  
ME! That's me!

30 INT. RIKERS/ROSIE ANTECHAMBER - DAY [PD4] 30

Vivian steps in. The metal door behind her buzzes closed. The metal door in front of her is closed. Just her in this tiny space. A voice crackles in over an intercom.

OFFICER (O.S.)  
Stand on the red line. Place your  
hand on the screen.

Vivian finds the line on the floor. Stands on it. Looks around. There's a small machine. She puts her hand on it. It's a blacklight. A beat. Then the stamp she received upon arrival appears under the light.

OFFICER (O.S.) (CONT'D)  
You're cleared for the visitors room.

VIVIAN  
Wait. Really? For real? I'm done?

OFFICER (O.S.)  
Yes.

The metal door ahead buzzes open. But Vivian takes a beat. It's happening. She breathes. Shakes out her hair. Works her mouth. Twists her neck. Stretches. Bounces a tiny bit. An athlete getting ready for a game. A prizefighter.

OFFICER (O.S.) (CONT'D)  
Ma'am.

VIVIAN  
Oh. Sorry. Coming.

Vivian steps through the doors...

31 EXT. CENTRAL PARK - DAY [PD4] 31

Catherine walks her dog. She sees Todd approaching, his daughter AGGIE (3) on his hip.

CATHERINE  
Come on, Spodek. I'm living my life.  
Why do you come here? There are  
phones.

(CONTINUED)

31 CONTINUED:

31

TODD

Because you need to see my face.  
Look at this face. Who can say no  
to this face?

CATHERINE

Do you really want me to answer that  
in front of your kid?

TODD

Catherine. You don't want to try  
this case.

CATHERINE

Oh, but I do. She's a criminal.  
She stole from some of the biggest  
banks and hotels in the city.

TODD

Allegedly. And everyone hates banks  
and everyone thinks hotels overcharge.

CATHERINE

That is a load of bull-

TODD

(off his kid)

SHORTS. Someone repeats all kinds  
of words. So. Bull *shorts*.

CATHERINE

Bull shorts. Fine. -- Todd, come  
on. These banks? These hotels?  
She embarrassed them. Cy goes to  
parties with these people. He golfs  
with them. I can't drop the charges.  
Cy would have my head. Also, I don't  
want to. She's everything that is  
wrong with America right now and  
she's not even American.

TODD

No one is going to convict her.  
She's Robin Hood. She's a folk hero.

CATHERINE

She's a little b-...bit of a scam  
artist.

TODD

She's a sweet nice girl.

(CONTINUED)

31 CONTINUED: (2)

31

CATHERINE

Oh now that is sexist. Anna? Is what a criminal looks like.

Todd has to laugh. A beat. Then Todd sighs.

TODD

I don't think you have this one right. For what it's worth. But okay. I tried. Daddy tried, right?

AGGIE

Daddy tried.

TODD

See you in court.

He turns to head away.

CATHERINE

Todd. Have you thought about helping her get a different attorney?

TODD

(bristles)  
No, Catherine. I have not.

CATHERINE

I don't mean to be insulting, I don't. You know me. It's just...I know your wheelhouse. And I respect it. But it's not this. I'm concerned.

Todd looks at his kid.

TODD

FLAKE you, Catherine. Flake you and your flaking concern. I'm a defense attorney.

CATHERINE

There are over 11,000 pages of discovery. I have seven people on this legal team. This is deep water, Todd. I'm trying to throw you a life line.

TODD

What?

CATHERINE

What do you think about a plea deal?

(CONTINUED)



31 CONTINUED: (3) 31

Todd's quiet.

CATHERINE (CONT'D)

I'll get you a plea offer, take it to her. We close this whole thing up quickly. Avoid a flaking trial.

Off Todd...

32 INT. RIKERS/ROSIE VISITORS ROOM - DAY [PD4] 32

Bright and oddly cheery -- almost like a classroom. Signs say: "**Inmates ARE allowed to hold their children during visits.**" A few inmates and visitors are already here. There's no glass between them -- only small raised dividers. The only things to write with are stubby pencils and small squares of paper. Vivian grabs a bunch. The guard directs her to a seat. She sits, nervous. The inmate-side door opens. A guard lets in a woman -- Anna. Vivian watches as Anna comes and sits across from her.

ANNA

Vivian. Thank you so much for coming.

VIVIAN

Hi, Anna. It's nice to meet you. How are you doing? Are you okay?

Because Anna is pale and fragile. Delicate. Frightened. On the edge of tears. She clearly doesn't belong here. But she nods, staying strong.

ANNA

I'm okay. I'm just...really glad you came. I know you said you would come but then I was told media visits take a long time to schedule so...but it didn't take you any time at all...

VIVIAN

Oh, I didn't come on a media visit. So much red tape.

ANNA

So this is just a regular visit.

VIVIAN

Yes. It's so much quicker.

Anna eyes her, questioning.

(CONTINUED)

32 CONTINUED:

32

VIVIAN (CONT'D)

See, with a media visit a journalist needs all kinds of permissions but really, any regular person can visit an inmate so I just...I got on the bus and here I am.

ANNA

Oh. Okay.

No one knows what to say next. Then:

ANNA (CONT'D)

So...I know you want to do an interview but I don't know if I, I'm not sure...I just...

She's so nervous, so fluttery and frail...

VIVIAN

You don't have to agree to anything now. We'll just talk on background. Meaning I can't quote you or give any indication that we spoke. We'll get to know each other and then you can decide. Okay?

ANNA

Okay.

(beat)

That woman, that prosecutor-

VIVIAN

The A.D.A. Catherine McCaw?

ANNA

Yes. McCaw. McCaw is painting a public picture of me as a dumb, shallow, superficial person who is just after money. I want you to know, that's not me. At all. I'm not some party girl. I'm trying to build a business.

VIVIAN

Okay...

ANNA

Even the name thing. She said I was using an alias. It's crazy. Delvey? Isn't an alias. It's my mom's maiden name.

(MORE)

(CONTINUED)

32 CONTINUED: (2)

32

ANNA (CONT'D)

I just...want to make something of myself on my own, without anyone saying it's because of who my father is. And suddenly I'm using an alias?

VIVIAN

What do your parents do?

ANNA

No. I want you to respect my family's privacy. I don't want to be an embarrassment to them. God, my parents...they'd be so worried. I don't want them to see this.

VIVIAN

Of course. Anna, if you could give me some names, people I can talk to. Friends, business associates, anyone who can corroborate your side of things, it would really help the interview-

ANNA

You said this was off the record until I agreed?

VIVIAN

Right, I just thought...if there was a way to help prove that you have the funds you say you have-

ANNA

Money is not an issue for me. And if the prosecutors are doubting me, if they think I don't have money, "oh she can't pay for anything", why not give me bail and see? If I was such a fraud, it would be such an easy test. "Can she bail herself out?" Try me and see. Instead, I'm in here.

Anna tries to stay calm. Still stunned by her circumstances.

ANNA (CONT'D)

I wake up in the mornings now and every time I think, I had the most horrible dream. And then there's a noise or a smell or I catch a glimpse of the bars out  
(MORE)

(CONTINUED)

32 CONTINUED: (3)

32

ANNA (CONT'D)  
of the corner of my eye and I realize:  
This is really happening.

VIVIAN  
Anna. Are you okay in here? I mean,  
are you...safe?

ANNA  
This place is just...very different  
from real life. And I'm not talking  
about a certain standard of living.  
I'm not spoiled. If I was one of  
those people who couldn't survive  
without their Pratesi sheets and  
Pellegrino, I'd deserve whatever I  
got. But.

Anna leans forward. Lowers her voice. Shaky.

ANNA (CONT'D)  
There are girls in here who are  
criminals...like, they are dangerous  
people. Vivian, I didn't do anything  
wrong. I didn't do what the prosecutor  
is saying I did. This whole thing...  
it's some kind of misunderstanding.  
I don't belong in here. I don't  
know if I can make it.

And Anna begins to really weep.

VIVIAN  
It's going to be okay. It doesn't  
seem like it now but it will be okay.  
It's going to be okay...

Impulsively, she reaches out to take Anna's hand.

GUARD  
NO TOUCHING.

Unable to do anything but watch Anna cry, Vivian's heart  
breaks for her. Beat. Then Anna looks up, still crying.

ANNA  
Vivian?

VIVIAN  
Yes.

(CONTINUED)

32 CONTINUED: (4) 32

ANNA  
Are you pregnant? Or just so very  
very fat?

Beat.

VIVIAN  
...Pregnant.

ANNA  
Oh, okay.

And she continues sobbing. Off Vivian...*what the fuck?*

33 INT. VIVIAN'S APARTMENT/BEDROOM - NIGHT [PN4] 33

Vivian and Jack lie in bed. Awake. A long beat. Then:

JACK  
What about this: You tell Paul to go  
fuck himself. Take a year off.  
Have the baby. Then get back out  
there and look for a job.

VIVIAN  
I do not like your face.

JACK  
People forget.

VIVIAN  
*People* forget. But people use Google.  
And Google what? What do I say about  
Google? Google...

JACK  
...Never forgets.

VIVIAN  
Google never forgets. *You know this.*  
No other news outlet is going to  
hire me, Jack. I'm getting the  
interview. Okay?

JACK  
Okay.

VIVIAN  
Okay.

They lie there.

34 INT. MANHATTAN MAGAZINE/SCRIBERIA - MORNING [PD6] 34

Vivian enters, clutching a stack of documents. She shoves them under her desk. Maud, Barry and Lou are watching her.

BARRY  
Whatcha up to, kid?

VIVIAN  
Nothing.

LOU  
Where were you yesterday?

VIVIAN  
At the doctors.

LOU  
Follow up question: All day?

VIVIAN  
No...I also interviewed people. For the Wall Street piece. A lot of Me Too stories. I needed to...take it all in.

They eye her.

MAUD  
Fuck me. You went to Rikers. Anna answered your letter and you went to Rikers!

BARRY  
Yes! You went rogue. Good girl.

VIVIAN  
No. Keep your voices down.

Very aware of Paul moving through the office...

MAUD  
Fight the power, woman. You know what this reminds me of?

BARRY/LOU  
Grady bomber/Gulf War.

BARRY  
Short statements, not too much detail, look 'em straight in the eye. That's how you sell a lie, kiddo.

(CONTINUED)

34 CONTINUED:

34

LOU

I am impressed. Paul is going to grind your bones for bread when he catches you. But still...

MAUD

He's not catching her. Stop humping your Pulitzers and get over here and help. -- What do you need?

ON A STACK OF DOCUMENTS AS THEY HIT THE DESK...

VIVIAN

These are the court records on Anna so far. And they tell me nothing. I have no leads, no real idea who she socialized with, who her friends are. I need to find someone who can talk to me about Anna. I need sources. I need NAMES. It's all John Does in here.

Maud grabs the records, thumbs through.

MAUD

Anna's not giving up info?

VIVIAN

Anna hasn't even agreed to the interview yet.

BARRY

No one's gonna just talk. Not rich people. You have to smoke them out.

LOU

The banks listed in the indictment? You call the asset managers? See if they'll break? There's always one set of loose lips.

FLASH TO:

QUICK CUTS OF VIVIAN working her phone...

VIVIAN

Anna Delvey or maybe she was Anna Sorokin? She was a client of yours? Thank you. Yes. I'm happy to hold.

(CONTINUED)

34 CONTINUED: (2) 34

ON VIVIAN:

VIVIAN (CONT'D)  
I was just speaking with you and I think something must have happened when you put me on hold because... Well. Sure. I'll hold.

ON VIVIAN:

VIVIAN (CONT'D)  
Vivian Kent again. No, no, do not put me on hold. Do not-

ON VIVIAN:

VIVIAN (CONT'D)  
No. I do not want to hold. I am done with the holding. I refuse-

She slams down the phone. Walks in a circle.

FLASH TO:

35 INT. MANHATTAN MAGAZINE/SCRIBERIA - CONTINUOUS [PD6] 35

LOU  
The one person who knows all the names behind the Does is the prosecutor. How loose is the ADA on the case?

FLASH TO:

36 INT. CATHERINE MCCAWE'S OFFICE - DAY [PD5] 36

Catherine's eyeing Vivian. Not pleased.

CATHERINE  
No.

VIVIAN  
I'm not asking you to talk about the trial or give me a witness list or anything official. I'm just looking for some...color on the case.

CATHERINE  
Color on the case? No.

FLASH TO:



37 INT. MANHATTAN MAGAZINE/SCRIBERIA - DAY [PD6] 37

MAUD

What about the hotel?

VIVIAN

I thought of that. The Beekman, the W, there are a bunch of them listed as filing charges for not being paid. But she was in and out of each one, a few days at most. Nobody there knew her enough to remember if she had guests...

Maud points to a page in the documents.

MAUD

I don't mean the hotels that filed charges. I mean the one that didn't. The 12 George Hotel. According to this, Anna stayed there for months. Somebody over there has to know something.

ON VIVIAN AT HER COMPUTER:

Vivian googles...

**SCREEN FLOAT:** 12 George Hotel and the image of the building come up then becomes...

38 EXT. 12 GEORGE HOTEL - DAY [PD6] 38

Vivian enters the luxury landmark hotel.

VIVIAN (V.O.)

So Anna stayed in this one room?

39 INT. 12 GEORGE HOTEL HALLWAY - DAY [PD6] 39

Vivian's following a concierge. This is NEFF (early 20s). All smarts, all style, Neff feels like what would happen if Barack and Beyonce had a baby -- you want to know her. Neff stops in front of a set of double doors.

NEFF

Yeah. -- I could get in a lot of trouble for this, you know.

Vivian hands her a ten dollar bill. Neff waits. Vivian hands her another one. Neff unlocks the door.

40 INT. 12 GEORGE HOTEL ROOM - CONTINUOUS [PD6] 40

It's an elegant room. Vivian takes it in. A little awed.

VIVIAN

This is bigger than my apartment.

NEFF

It's seventeen hundred a night. And it's not even one of our suites.

VIVIAN

Seventeen hundred DOLLARS. A night. Anna's bill must have been huge. And she paid it?

NEFF

She paid. Every dime. And she tipped with hundred dollar bills. I read they're saying she's a scammer but...Anna Delvey is legend around here. We saw the money.

VIVIAN

Did you know her?

NEFF

I don't fraternize with guests.

VIVIAN

Can you remember any friends or people who visited her?

NEFF

Like I said, I don't fraternize with guests. It's against the rules. -- Look, I gotta get back. So. You wanna take a selfie or what?  
(off her confusion)  
Anna took selfies all over this place.

VIVIAN

Oh. No, I'm not...that's not my thing.

Vivian takes in the gorgeousness of the room one last time. Then, what the hell...she snaps a selfie. Looks at it. Ugh. Neff eyes her. Unimpressed.

41 INT. MANHATTAN MAGAZINE/ELEVATOR BANK - DAY [PD6] 41

Paul heads for the elevator. As the doors open, Vivian steps off as he steps on. He holds the doors to talk to her.

(CONTINUED)

41 CONTINUED:

41

PAUL

You're in late.

VIVIAN

Sorry.

PAUL

Where were you?

VIVIAN

Chasing a Wall Street lead.

PAUL

You got a good one?

VIVIAN

Yeah. Great one. Super MeToo.

He lets go of the doors. As they start to close, FATIMA SHADID (20s), an assistant, comes up to Vivian.

FATIMA

Vivian, there you are. Listen, the DA's office called Landon about some fake socialite case? He wasn't in but I guess the ADA wanted to...I wrote it down: "Following a visit from Vivian Kent, I want to formally register that the District Attorney's office has no comment on the case involving the scam artist known as Anna Sorokin aka Anna Delvey. No further statement will be given." I couldn't find anything on the books for an article so before I bug Landon, I thought I'd check in with you. Does this make sense?

VIVIAN

Yes. It's...you know what, I'll take care of it. Thanks, Fatima.

Fatima heads away. Vivian's about to go when she hears the SOUND of the elevator BUZZING. That noise the elevator makes when you have held the doors open too long. She knows what she is going to see but she still has to look.

VIVIAN'S POV: Paul, furious, holds the elevator door. Crap.

42 INT. MANHATTAN MAGAZINE OFFICES/SCRIBERIA - DAY [PD6] 42

Maud, Barry and Lou watch from Scriberia as, inside the glass box, Landon and Paul talk to Vivian. It's clear the conversation isn't pleasant.

MAUD

Shit.

43 INT. MANHATTAN MAGAZINE/GLASS BOX - CONTINUOUS [PD6] 43

It's as uncomfortable as it seems in here. Paul's ranting. Vivian's got her head down. Quiet.

PAUL

She deliberately defied me.

VIVIAN

I wasn't trying to-

PAUL

You MISLED me. --- She's supposed to be on the Wall Street Me Too story-

VIVIAN

Can we talk about that, though?

PAUL

She can't just assign herself stories and brag about it like she knows better-

VIVIAN

I don't brag- How can you justify doing that story?

Paul looks at Landon like, SEE?

PAUL

Tell me, Vivian. What can you possibly have against the women of Wall Street proclaiming Me Too?

VIVIAN

Nothing. But the women of Wall Street are not proclaiming Me Too. They are scared to death for their jobs and seeing therapists and trying to cope with handsy assholes and you want to launch a woman journalist grenade at them to bully them into telling their stories for public

(MORE)

(CONTINUED)

43 CONTINUED:

43

VIVIAN (CONT'D)  
consumption until these women are  
traumatized and their careers are  
pulverized to shit. I'm not against  
the women. I'm against you using  
them for clickbait.

Paul eyes her cold and embarrassed.

PAUL  
This is what I mean. She thinks she's  
above the rules.

LANDON  
Can we have the room? Paul. One  
minute?

As Paul goes, he gives Vivian a look that says, you are FUCKED  
now. When they are alone, Landon looks at Vivian.

LANDON (CONT'D)  
Why is everything so difficult?

VIVIAN  
He was your guy on Harvey. And he  
said there was nothing there. Who  
looks at Harvey and finds nothing?  
Jodi and Megan and Ronan found a  
fucking Pulitzer's worth. And now  
after everyone else has done Me Too --  
every daily, every weekly, every  
monthly, hell Oprah came out of  
retirement, Time's *Up* -- now he wants  
in? Now when it doesn't matter?  
When there's zero risk? When there's  
a comfortable bandwagon to get on?

LANDON  
That's not fair.

VIVIAN  
I'm not doing it. I want a real  
story. With teeth.

LANDON  
That's not your call.

VIVIAN  
You know what I did this week? I  
went to Rikers, Landon. I interviewed  
Anna.

(CONTINUED)

43 CONTINUED: (2)

43

LANDON

She gave you an interview? Before trial?

Landon is intrigued. Vivian can feel it.

VIVIAN

I'm telling you, there is something there. She's possibly a victim. She might even actually be the rich heiress she claims to be. *That* is a real story.

LANDON

Paul assigns the features.

VIVIAN

Paul never assigns me anything decent. Paul doesn't even look at me. Paul moved my desk out to Scriberia-

LANDON

Scriberia-?

VIVIAN

Where you send the old writers to die?

LANDON

We don't have a place where we send writers to die-

VIVIAN

The back left corner of the office? That part that gets no sunlight? Full of the old crankies who like to talk about being war correspondents back in the day and are, by the way, amazing writers? That is *Scriberia*. Everybody knows it. Paul certainly does. And he sent me there and he's waiting for me to die. I'm bubble wrapped from any good stories. Landon-

LANDON

Paul is perhaps being cautious. Given...the history...

VIVIAN

There is no history.

LANDON

There's a history-

(CONTINUED)

43 CONTINUED: (3)

43

VIVIAN

*There is no history.*

LANDON

The article-

VIVIAN

It was a list. Not even a real article. A list. It was nothing. You know it was nothing.

LANDON

It was something.

VIVIAN

It was nothing.

LANDON

It was something.

VIVIAN

It was Paul!

LANDON

We're going to have to continue to agree to disagree.

She breathes a long beat. Then.

VIVIAN

Give me a month. One month on this Anna story. Let me do this. Before someone else beats us to it.

LANDON

Vivian-

VIVIAN

(quietly)

You owe me one. This is my one.

A long beat. He caves.

LANDON

Two weeks. But make good. An exclusive interview with this woman, and be well-sourced. Two weeks, show me something or I will let Paul reassign you.

VIVIAN

Thank you, thank you.

(CONTINUED)

43 CONTINUED: (4) 43

She heads out. Passing Paul as she goes. She's mature, doesn't say a word. Paul goes in. Looks at Landon.

PAUL

You gave in.

LANDON

A couple more months and she's out on maternity leave.

44 EXT. SPODEK BROWNSTONE/UPPER WEST SIDE - EVENING [PN6] 44

So much old money lives here. Briefcase in hand, Todd heads up the steps and disappears inside.

45 INT. SPODEK BROWNSTONE/MASTER SUITE - EVENING [PN6] 45

Todd enters. His wife MAGS (30s) gets ready for the evening out. Everything about Mags is polished and pedigreed.

MAGS

You're late.

TODD

Kids?

MAGS

Your mother took them. Ula put out clothes for you. It's black tie.

TODD

What are we doing?

MAGS

Opening Night at Ailey.

TODD

Right.

He sinks down on the sofa. He needs a moment.

TODD (CONT'D)

McCaw offered me a deal.

MAGS

The Sorokin case? That's great.

TODD

It's a good deal. Probably the best she can hope for.

MAGS

Is she taking it?

(CONTINUED)



45 CONTINUED:

45

TODD  
I haven't told her about it yet.

MAGS  
When did you get the offer?

TODD  
Saturday.

MAGS  
*Saturday.* Babe, you have a duty as an officer of the court, it could be considered malpractice to withhold a viable offer of-

TODD  
I know the law. Obviously I'm going to take it to her. I just...Forget it, it's fine. I'm just tired.

Mags considers him. Then slips out of her shoes. Curls up next to him on the sofa. \*

TODD (CONT'D) \*  
What are you doing? I thought we \*  
were late-

MAGS \*  
We are late. But clearly, we need to \*  
figure some shit out. -- Start talking \*  
mister.

A beat. Then: \*

TODD \*  
You work for a big firm. You have a  
big fancy blue chip law career with  
billionaire clients-

MAGS  
I work for my father's firm-

TODD  
And I work in a WeWork.  
(MORE)

(CONTINUED)

45 CONTINUED: (2)

45

TODD (CONT'D)

My last big client was a woman who claimed she was the love child of a President. She was a joke.

MAGS

She did look a little like him-

TODD

Mags. This case. It's a complicated case. There are financial documents and international banking statements. It's just me and Alexi in the office. You know how much discovery that is? The discovery? We can't handle that kind of volume. And I'm not even sure Anna can pay me.

MAGS

It's not like you need money-

TODD

YOU don't need money. In order to live like this, I need your money.

MAGS

I'm not having that conversation again. It's sexist. And rude. And-

TODD

I'm not. I'm not. My point is, it's a big case. Bigger than any I've had. For no money. Whatever the deal is, she should probably take it. She should. Catherine's decent -- knowing her, it'll be a good deal. A deal worth taking.

MAGS

So why don't you want her to?

A beat.

TODD

Sometimes I put on that tux and I go with you to these events and even though I am with Margaret Vanderburn Porter of the New York Porters and even though my tuxedo costs more than some people make in a month-

MAGS

Don't be gross.

(CONTINUED)

45 CONTINUED: (3) 45

TODD

-Even then, I still feel like one of the valets. Like I'm back on Long Island and I'm parking cars to help my Ma pay the rent. Like our friends should be tossing me their keys and giving me tips.

MAGS

Honey.

TODD

Anna doesn't need her car parked.

That was hard to admit. Mags takes his face in her hands. Puts her forehead against his. God, she loves him.

MAGS

Let's stay home tonight.

46 INT. VIVIAN'S APARTMENT/KITCHEN - NIGHT [PN6] 46

Vivian is eating directly out the fridge. As is her right. She's in a dark place. Jack stands by, waiting. Then:

VIVIAN

How am I supposed to be well-sourced when I have no sources?

JACK

Okay. 30 more seconds of pity-eating. Then break's over. We have work to do.

VIVIAN

This child is eating all my food. I'm starving.

JACK

Move your ass. This needs to be documented for the baby book.

He heads out. Vivian takes the opportunity to shove more food in her mouth.

47 INT. VIVIAN'S APARTMENT/FUTURE NURSERY - NIGHT [PN6] 47

A very small room set up with paint cans and rollers. Vivian enters to see Jack holding his phone high, taking selfies.

VIVIAN

You look demented. I am not putting those in the baby book.

(CONTINUED)

47 CONTINUED:

47

JACK

Okay, A: I look amazing. And two:  
You are taking the baby book shots.  
The selfies are for Instagram.

He hands her the phone. Grabs a roller and dips it in paint.

JACK (CONT'D)

Ready? Painting the baby's room...  
Vivian?

Because Vivian's standing frozen, staring at him.

VIVIAN

I gotta go.

She turns to go.

JACK

Vivian Kent.

Oh yeah, she's married and has to share. Vivian gets the camera ready. Jack grabs the roller.

VIVIAN

Ready. Work it in 3, 2, 1...

He rolls the first line of paint. Vivian snaps a bunch of photos. Tosses him back his phone.

VIVIAN (CONT'D)

I love you. Gotta go.

And she's out.

ON INSTAGRAM APP SCREEN:

We're staring at the INSTAGRAM logo we all know so well. This is someone's Instagram account. There's the familiar header photo we all have. This one shows a red haired young woman -- her eyes watching us coyly, the rest of her face half-hidden behind white tulips. Who is it?

**@realannadelvey**

48 INT. MANHATTAN MAGAZINE/VIVIAN'S CUBICLE - NIGHT [PN6]

48

Vivian is staring at Anna Delvey's Instagram account. She's scrolling through it. Image after image of Anna and Anna and her friends. The thing about these images? They are fucking great. We want to be IN them. We want to BE Anna. It looks FUN. There's a good time going on in all these Instas. On Vivian, thinking... Finally she gets up.

49 INT. MANHATTAN MAGAZINE/PRINTER ROOM - NIGHT [PN6] 49

Vivian stands over the printer. Photo after photo prints.

50 EXT. CENTRAL PARK - DAY [PD7] 50

A rainy day in the park.

VIVIAN (V.O.)

Hi. I'm calling because I'm doing a story on Anna Delvey-

51 INT. MANHATTAN MAGAZINE/VIVIAN'S CUBICLE - DAY [PD7] 51

Vivian's working the phone. Uncomfortable. Her back hurts.

VIVIAN (INTO PHONE)

-I know that you and Anna got together socially a number of times. --Well, because it's on Instagram.

52 INT. NORA'S FAVORITE RESTAURANT - DAY [PD10] 52

Nora watches with dread as Vivian joins her at her table.

**SCREEN FLOAT:** A photo of Anna and Nora at Storm King...

VIVIAN (V.O.)

-On Instagram. No, it's definitely you. I'm-

53 INT. KACY'S PRIVATE GYM - DAY [PD10] 53

Kacy looks up to see Vivian walking in.

VIVIAN (V.O.)

-sure. Over 30 photos of the two of you together. On Instagram.

**SCREEN FLOAT:** Photo after photo after photo of Kacy and Anna. Post-workout, out of the town, in Morocco...

54 INT. MANHATTAN MAGAZINE/VIVIAN'S CUBICLE - DAY [PD8] 54

QUICK CUTS of Vivian on the phone:

VIVIAN (INTO PHONE)

Instagram.

VIVIAN (INTO PHONE) (CONT'D)

Instagram.

(CONTINUED)

54 CONTINUED: 54

VIVIAN (INTO PHONE) (CONT'D)  
Insta-

55 INT. MANHATTAN MAGAZINE/VIVIAN'S CUBICLE - DAY [PD9] 55

Another day. Vivian sits on a yoga ball for comfort now.

VIVIAN (INTO PHONE)  
-gram. Well, because it pops right  
up when I Google your name.

56 INT. STYLIST STUDIO - DAY [PD10] 56

Val eyes Vivian, suspicious.

**SCREEN FLOAT:** A photo of Anna and Val at a fashion show.

VIVIAN (V.O.)  
Even if there's only one photo.  
Right. Still pops up. That's how  
it works. Google never forgets...

57 INT. MANHATTAN MAGAZINE/VIVIAN'S CUBICLE - DAY [PD10] 57

Still on the phone, Vivian paces. Aware of Paul's gaze.

VIVIAN (INTO PHONE)  
I'd hate to link you to Anna in an  
article without hearing your point  
of view. I will. But I'd hate to.  
Great. I'll see you there.

She hangs up. Turns to see Paul watching her across the  
office. She gives him a small wave. Trying to be upbeat.  
Grabs her coat and gets out of there.

BEGIN SEQUENCE:

58 INT. NORA'S FAVORITE RESTAURANT - DAY [PD10] 58

ON NORA talking to Vivian.

NORA  
Her family is the Delvey family, the  
one big in antiques...German. There's  
a trust fund. That's all I know.

59 INT. KACY'S PRIVATE GYM - DAY [PD10] 59

Kacy talks to Vivian.

(CONTINUED)

59 CONTINUED: 59

KACY

She's Russian. Her father is a major money guy. Something about solar. Very rich. That's what she told me.

60 INT. SASHA'S GALLERY - DAY [PD10] 60

A fabulous contemporary art gallery. We want all the art. SASHA THOMAS (50s) is vibrant, stylish, offbeat.

**SCREEN FLOAT:** Sasha and Anna with drinks at a party.

SASHA

This is the situation. Her family had some Impressionist painting. It was supposed to be sold for about \$42 mill when Anna turned 25 and she and her brother were going to split the proceeds. It was real. I saw the piece. -- I think I did.

61 INT. TALIA'S OFFICES - DAY [PD10] 61

TALIA MALLAY (40s), an intense woman who runs a GOOP-ish lifestyle brand. Her pretty is important to her.

**SCREEN FLOAT:** Anna and Talia in swimsuits on a yacht...

TALIA

Someone said her family is royalty. Worth something like 60 million Euros. You don't ask. She was very polished. She had style.

62 INT. FITTING ROOM - DAY [PD10] 62

Val talks to Vivian as he goes through a rack of clothes.

VAL

I'll say this for Anna: the bitch knew how to dress. No Gucci bags. No Louboutins. No Louis Vuitton. Chic. Parisian. *Couture*.

63 INT. KACY'S PRIVATE GYM - DAY [PD10] 63

KACY

Rick Owens. Zara. Off the rack. For someone with money? I didn't understand it. But she had more clothes than anyone I ever saw.

64 INT. SASHA'S GALLERY - DAY [PD10] 64

SASHA  
She wore the same black dress over  
and over.

65 INT. DAVID'S OFFICE - DAY [PD10] 65

Stylish bank executive DAVID MORRISON (30s) leans in.

DAVID  
She looked like this little Barbie  
doll. Cute. She had something, you  
know?

Then he uses his hands to demonstrate the generous size of  
Anna's breasts. He thinks they were fantastic.

66 INT. TALIA'S OFFICES - DAY [PD10] 66

TALIA  
Oh, she definitely had a thing for  
the men. Anna slept with...well,  
not every guy she met but with almost  
every guy she met.

67 INT. JENNY'S SHOP - DAY [PD10] 67

JENNY WHITLEY (20s). Her shop is the kind your daddy lets  
you open to keep you busy. Full of things no one ever buys.

**SCREEN FLOAT:** Jenny and Anna posing at a party.

JENNY  
Anna? She and I made out a couple  
times. And I can tell you, I wasn't  
the first girl she'd been with.  
She's *hot*.

68 INT. KACY'S PRIVATE GYM - DAY [PD10] 68

KACY  
She told me everything. And I'm  
telling you: Anna Delvey had no use  
for sex. She was not into it. Anna  
was from another planet when it came  
to normal bodily urges.

69 INT. DAVID'S OFFICE - DAY [PD10] 69

DAVID  
She came for a meeting at our office.  
(MORE)

(CONTINUED)



69 CONTINUED: 69

DAVID (CONT'D)

She used my bathroom and I didn't have any toilet paper and she did a number 2. She came down and spent time in the meeting and the odor was incredible. The odor was so bad I said, "There is something wrong with this human being."

And yet. *He still seems hot for Anna.* A beat as Vivian takes that in. *Let's all take that in...*

70 INT. NORA'S FAVORITE RESTAURANT - DAY [PD10] 70

NORA

Anna scares the shit out of me. I still have nightmares.

71 INT. SASHA'S GALLERY - DAY [PD10] 71

SASHA

My God. And all this time she was a fake...

72 INT. FITTING ROOM - DAY [PD10] 72

VAL

No. Look, she has the face of a washerwoman. All peasant, no bone structure. Which is how you know she was legitimately wealthy. Nobody who looked like that could get away with being poor. Not in our world.

\*  
\*  
\*  
\*

73 INT. TALIA'S OFFICES - DAY [PD10] 73 \*

TALIA

Well. If she is a fraud, she fooled all of us. So. She's brilliant.

74 INT. KACY'S PRIVATE GYM - DAY [PD10] 74

KACY

She has one hell of a business mind. If it hadn't been for this...who knows how far she could have gone? -- I'll bet you she's running the hell out of Rikers right now.

75    INT. DAVID'S OFFICE - DAY [PD10]

75

                                  DAVID  
                                  In a sick way, I wish I knew her  
                                  better.

(CONTINUED)

75 CONTINUED: 75  
Off Vivian...

76 INT. VIVIAN'S APARTMENT/LIVING & DINING ROOM - NIGHT [PN10] 76  
Vivian barrels in the door, arms loaded. Jack looks at her.

VIVIAN  
How much of the nursery did you paint?

JACK  
Just the one wall. Why?

77 INT. VIVIAN'S APARTMENT/FUTURE NURSERY - NIGHT [PN10] 77  
Jack stands in the doorway watching as Vivian pins the photos to the wall. They are the Instagram photos of Anna.

VIVIAN  
Okay. Selfies from Instagram: This is Anna. And this is Anna. And this is Anna. And this is Anna. And THIS is Anna. Anna. Anna. Anna. Anna. Anna. Anna. Anna. Anna. Anna. All taken in the last five years.

Jack stares at them, surprised. And now that we are really staring at them, we see it too: NONE of the photos resemble one another. Each Anna is wildly different from the next. Pouty baby-face Anna. Chubby boho Anna. Sleek fashionista Anna. Thin intellectual Anna. Socialite princess Anna. Business brainy Anna. Sexy bitch Anna. Tough chick Anna. So many Annas. Some are brunette. Some of blond. Some are red-heads. Different shades. Different attitudes. Different style sense. A body that is sometimes fuller or less curvy. Different cities and locales.

JACK  
Holy shit.

Vivian and Jack look at one another.

VIVIAN  
Who IS this person? How many Annas is she? Who the hell is Anna Delvey?

Off the photos...

78 INT/EXT. Q100 BUS/RIKERS ISLAND BRIDGE - DAY [PD11] 78

Vivian's on the Q100 bus as it rumbles over the bridge to Rikers Island. Focused.

79 INT. RIKERS/SAMUEL PERRY CENTER - DAY [PD11] 79

A series of quick beats, tighter and faster and shorter as we watch as the visitors move through a series of procedures:

AT DOG CHECK:

Vivian gets sniffed by the dog.

CANINE OFFICER  
(each time)  
Check, check.

AT LOCKERS:

Vivian pops a quarter into the locker slot. Sticks her practical bag and windbreaker in the locker. Hands an extra quarter to a older man searching his pockets for change.

AT THE SCANNERS:

Vivian's got her shoes in her hand, ready ahead of time. Goes through the scanner.

AT PALM CHECK:

She approaches, palms out, ready for swabbing.

IN THE WAITING AREA:

Under the **Rose M Singer Center** sign, Vivian puts her THUMB on the scanner. The printer spits out a slip of paper.

DESK OFFICER  
Your Visitor Pass. Do not-

VIVIAN  
Lose it. Got it. Bus marked Rosie?

She goes to wait.

80 EXT. DEPARTMENT OF CORRECTIONS BUS/RIKERS ISLAND - DAY [PD11] 80

We watch the white bus head through Rikers.

81 INT. RIKERS/ROSIE CHECK ROOM - DAY [PD11] 81

ON LADY CORRECTIONS OFFICER:

Vivian goes through the search procedure. Pulls out her pockets on her pants, runs her hands through her back pockets. Vivian raises her hair so the officer can see her neck. Pulls up her sleeves. Bends over and lifts her bra forward. The officer nods. Stamps her hand with an invisible stamp.

82 INT. RIKERS/ROSIE WAITING ROOM - DAY [PD11] 82

Vivian sits patiently waiting in the unhappy waiting room. In the zone. Glitter Shadow Officer is there again.

GLITTER SHADOW OFFICER

SOROKIN!

And Vivian is up and heading to the door.

83 INT. RIKERS/ROSIE VISITORS ROOM - DAY [PD11] 83

Anna sits across from Vivian. Vivian's a little nervous.

VIVIAN

Hi, Anna.

ANNA

I didn't know you were coming today.

VIVIAN

I know. But I wanted to just ask you some-

ANNA

You're here on regular visit again.

VIVIAN

I'm sorry?

ANNA

Regular visits. Media visits. You here on a regular visit.

VIVIAN

Yes. Like I said before there are procedures for getting a media visit. So a regular visit is the fastest, easiest way to-

ANNA

On a media visit, they put us in a private room.

(CONTINUED)

83 CONTINUED:

83

Beat.

VIVIAN

I think we're good. Not that many people in here today. So. Anyway, I just had some questions. Is that okay?

Anna shrugs, nods.

VIVIAN (CONT'D)

I've been trying to get some other interviews. To help corroborate your story.

ANNA

You don't believe me?

VIVIAN

It's not that, it's just, for a story like this, a journalist needs other sources. To give the story credibility.

ANNA

Oh.

VIVIAN

So I made progress. I spoke to a number of your friends and associates. You know some very interesting and accomplished people. They all had lots to say about you. But there did seem to be some confusion over certain things...

ANNA

Did you ride the bus?

VIVIAN

What?

ANNA

The bus. Did you take that white Rikers bus here?

VIVIAN

Well, yeah.

ANNA

You don't have to take the bus on a media visit. They drive you. It's VIP.

(CONTINUED)

83 CONTINUED: (2)

83

VIVIAN

Ok. Anna, I want to clarify some of this confusion: everyone I spoke to, every single person described you very differently. Almost as if they were all talking about a lot of different people instead of just one person.

Anna stares at her. A long beat. Vivian tries again.

VIVIAN (CONT'D)

What do you think about that?

ANNA

Who exactly did you talk to and what did they say?

VIVIAN

I don't have my notes so I can't say exactly but-

ANNA

On a media visit, they let you bring in papers and notebooks.

VIVIAN

I'll...keep that in mind. They were talking about things like how you dress. Totally varying descriptions. Do you have any idea why that would be?

(nothing from Anna)

Or your dating habits?

Blank from Anna.

VIVIAN (CONT'D)

Here's a big one, everyone told me a different story about where your family money comes from. If we could clear that one up?

ANNA

On a media visit, they even let you bring in a recording device. And our visit time isn't limited to 40 minutes. Because it's VIP. You rode that bus? Don't you know how VIP works?

(CONTINUED)

83 CONTINUED: (3)

83

VIVIAN

I do know. But VIP comes with rules. For a media visit, I'd have to put in an official written request and then I'd need to wait for approval. That can take weeks. Sometimes VIP isn't better. Anna, can you answer any of these questions? Just talk a little bit about why everyone has different descriptions of you?

ANNA

I have a question.

VIVIAN

Okay.

ANNA

I read some stuff about you.

VIVIAN

(shields up)

A lot of people have read some stuff about me. That's not a question.

ANNA

Well, I have a question.

VIVIAN

Okay...

ANNA

What.

VIVIAN

Nothing.

ANNA

No. Why's your face like that?

VIVIAN

Fine. You looked me up and you read about me and now you want to ask me a question. That's not new. I usually get either what happened to the kid in the story, where is he now? Or I get: did Bloomberg really offer me a job and then after everything came out, take it back? It's always some version of one of those.

(MORE)

(CONTINUED)



83 CONTINUED: (4)

83

VIVIAN (CONT'D)

And I can tell you, yes, they took the job back. And no, I don't know what happened to the kid. That answer your question? Because I would love to move on to you.

Beat.

ANNA

That wasn't my question.

VIVIAN

What did you want to ask me?

ANNA

I looked at stuff about you from the internet. And I see some pictures. And I wonder: what do you wear?

VIVIAN

Huh?

ANNA

Why do you dress like that?

VIVIAN

Like...?

ANNA

Like that. Like what are you wearing? You look poor.

Beat.

VIVIAN

This is a nice...I'm pregnant and maternity clothes are hard to...I'm dressed down for prison...

ANNA

No. You need to get better clothes. You could wear Carolina Herrera. Dior. Valentino, maybe. And Chanel makes perfect flats -- your feet are too fat for heels. But this? No. You look broke-ass.

VIVIAN

Anna. You're wearing...what are those? *Coveralls*.

Anna speaks as if to a child.

(CONTINUED)

83 CONTINUED: (5)

83

ANNA

I'm in prison. But I still  
accessorized it and had it pressed.

Beat. Beat.

VIVIAN

Anna, can you answer some of my  
questions?

Anna examines her for a long time. It's uncomfortable.

VIVIAN (CONT'D)

I am trying to write your story.  
I'm trying to understand what  
happened. How something like this  
could happen to someone so smart  
like you. But in order to do that,  
I need to know what I am writing. I  
need to know what's true.

ANNA

I haven't agreed to be interviewed  
by you yet. We're still, what are  
the words...on background?

A long beat. They stare each other down. Anna stands, abrupt.

VIVIAN

Anna-

ANNA

You know, Todd told me McCaw's  
offering me a plea deal. I'm  
considering it. It's pretty good, I  
might take it. I hate to. But it  
could be the smart way to go.

VIVIAN

Anna-

ANNA

Bye.

Anna heads for the guard-manned door. Turns back. Not so  
pale. Not so fragile.

ANNA (CONT'D)

VIP is *always* better, Vivian! You  
just have to be willing to do the  
work.

(CONTINUED)

UNTITLED ART PROJECT	Ep. 101	DOUBLE BLUE Revisions	11/14/19	57.
83	CONTINUED: (6)			83
	Off Vivian...			
A84	OMITTED			A84

84 OMITTED 84  
85 OMITTED 85  
A86 OMITTED A86  
B86 EXT. CENTRAL PARK - NIGHT [PN11](PREV. SC. AD92) B86  
The moon rises over the park.  
C86 INT. SPODEK BROWNSTONE/MASTER SUITE - NIGHT [PN11](PREV. SC. D92) C86

Aggie and SEAN (age 5, but we don't need to really see him until a later episode) are splayed out in blissful sleep, hogging the majority of the bed. Todd and Mags sit on the floor at the foot of the bed, sharing a bottle of wine.

TODD

I stuck to the facts. I just laid out the details of the plea agreement and let her decide. Take the plea or go to trial. Her choice.

MAGS

And?

TODD

I mean, she's thinking about it. She's going to call me when she knows what she wants to do.

MAGS

But what do you want her to do?  
What do you hope she'll do?

TODD

If she takes the plea, I don't have to try the case. If she doesn't take the plea, I have to try the case. What's best for Anna, you know? What's best for Anna's future vs what's best for my future? Better to go to trial? Yeah, if I win. For both of us. It's amazing if I win. If I lose... The plea...it's safer. Anna at least knows when she's getting out. I know I didn't do anything to keep her in there longer. Publicly, I don't take a hit. Is that better for Anna's future? Maybe. I honestly don't know what I'm rooting for.

(CONTINUED)

C86 CONTINUED:

C86

MAGS

It's Aggie and popsicles. She never knows if she wants purple or red. So she lets Sean choose. And the minute he does, she gets a feeling -- she's either happy or mad. -- Anna will make a choice. And the minute she does, you will either be relieved or disappointed. And you'll know how you feel. One way or the other.

86 INT. MANHATTAN MAGAZINE/BREAK ROOM - DAY [PD12]

86

Maud, Barry and Lou form a circle of sympathy around Vivian.

BARRY

The bitch is psycho-screwing you.

LOU

Barry. Stories come, stories go.

BARRY

The chick is a nutjob looking for a pound of flesh. That's some Hannibal Lecter, lambs are screaming shit.

MAUD

What our woke friend means to say is the young woman may be suffering some mental health issues.

VIVIAN

All I have is what she said on background. I can't do the story with that.

LOU

You could if you were some of these hacks they have out there calling themselves journalists these days.

VIVIAN

So what, what do I do? I'm not giving up. I'm not going in there and telling Paul he wins, I'll do Me Too. So what, I go back and convince her to say yes to giving me the interview?

(CONTINUED)

86 CONTINUED:

86

They exchange looks over her head.

VIVIAN (CONT'D)

What.

BARRY

That's not enough. It's not just that she needs to give you the interview. I am not saying this, I never said this: she needs to not take the deal.

MAUD

Don't you say that to her. That is unethical. -- But he's right. You need the time. You are going to need to interview her over and over again, you need to build a story, talk to sources, come back to her again. You need time with her.

BARRY

But if she takes a deal? She's gone.

LOU

Both of you. -- Viv, look....  
(struggles, then)  
Yeah, she can't take the deal. You need the trial. No trial, no story.

VIVIAN

What are you talking about? I still have time with her if she takes the deal.

MAUD

If she takes a deal, she's what, immediately sent upstate somewhere to serve her time? You're not going to be able drive two, three, four hours to and from some prison every week to see her.

VIVIAN

I can do that...why can't I do that?

A beat. Barry speaks as carefully as he knows how.

BARRY

I know we all pretend it's not happening.

(MORE)

(CONTINUED)

86 CONTINUED: (2) 86

BARRY (CONT'D)

But you do actually understand that  
a baby is going to come shooting out  
of your hoochie pretty soon, right?

Vivian has to sit down. She forgot about the baby.

VIVIAN

Fuck.

LOU

Hey. Maybe you'll get lucky, maybe  
she won't take the deal.

A87 INT. WEWORK SPACE/TODD SPODEK'S OFFICE - DAY [PD12] (**PREV** A87  
**SC. A84**)

A homey mess. Kids' toys in a basket in the corner. Photos  
of Todd with his wife and kids. Vivian sits with Todd.

TODD

She's taking the deal.

VIVIAN

Okay.

TODD

McCaw offered and it's a good deal...

That was more for him than her...

VIVIAN

Okay. Okay...

TODD

Anna has asked me to tell you that  
she is no longer interested in doing  
the interview.

VIVIAN

Obviously.

TODD

She just...didn't like the direction  
you were headed.

Vivian starts laughing.

VIVIAN

The direction. The direction. --  
Todd. Can I call you Todd? I'm  
gonna call you Todd.

(CONTINUED)

A87 CONTINUED:

A87

TODD

Sure?

VIVIAN

Your client is out of her fucking mind. There was no direction. My direction was nowhere. I have no idea who Anna Delvey, Anna Sorokin, whoever, IS. The more I know, the less I know.

TODD

I was actually starting to root for you. If that helps...

VIVIAN

How would that help? I wanted to *accomplish* something.

She grabs her purse. And she's gone. Todd sits there...

TODD

(to himself)

Yeah. Me too.

And he is definitely disappointed.

B87 EXT. NEW YORK STREET - DAY [PD13](PREV SC. AC92)

B87

Vivian heads down the busy street. Then she slows, slows, slows and then she's just...stopped. Everyone moves past her and around her. She's still. Unable to move forward.

C87 INT. INT. MANHATTAN MAG/SCRIBERIA - SUNSET [PD14](PREV SC. B92)

C87

Maud, Barry and Lou stand watching as inside the glass office, Vivian is, with great humility, explaining to Paul and Landon what's gone wrong. That she lost the interview. It's painful to witness.

LOU

He's going to fire her.

MAUD

He's not going to fire her. He can't. She's pregnant. A pregnant woman is an HR litigation nightmare. No one on Earth could fire her now.

BARRY

Well, that's something.

(CONTINUED)



C87 CONTINUED: C87

MAUD

How is it that *still* something?

Maud, Lou and Barry stare into the office. Watching Vivian.

87 OMITTED 87

88 OMITTED 88

89 OMITTED 89

90 OMITTED (SCENE MOVED) 90

91 INT. OB/GYN OFFICE - DAY [PD15] 91

Vivian's on the table, belly exposed. Jelly's on, the ultrasound wand is being worked by DR. HARRIS. Jack hovers. Vivian stares at the ceiling. Not in the room at all.

DR. HARRIS

Heart beat is strong...

JACK

So what is it?

DR. HARRIS

Can't tell yet. This kid of yours doesn't want to turn around for me... Hold on...

JACK

Vivian.

Jack nods to the screen. Like "PAY ATTENTION." Vivian glances at the screen. Dr. Harris does a little fist pump.

DR. HARRIS

Right there. Confirmed. It's a girl.

JACK

YES!! It's a girl. Vivian. Vivian?

Vivian stares at the screen. Simmering until...

VIVIAN

FUCK. FUCKING FUCK FUCKITY FUCKING  
FUCK FUCKERS!!!!

(CONTINUED)

91 CONTINUED:

91

True rage. Not cute. Scary. Jack looks at Dr. Harris.

DR. HARRIS

I'm...going to be back in a minute.

And Dr. Harris flees. Jack and Vivian are alone.

JACK

Vivian, I am trying to think of something comforting to say to you because I can sense you are upset. But I don't want to because you are ruining one of the best moments of my life. Start explaining.

VIVIAN

She's real. I thought I was going to have it fixed. My reputation. Before there was a tiny person I'm required to keep alive and pay attention to. I want her, I do. But I thought I would have my career saved, I thought it would be... repaired, breathing, on its feet before who I get to be changes. But look. She's real. I've run out of time. And if you tell me that my joy at having a daughter is supposed to make up for the loss of my career, the loss of the thing that lights up my brain, I swear to God...I'll smother you in your sleep.

A long beat. Then Jack picks up Vivian's shoes. Starts putting them back on her feet and tying them for her.

VIVIAN (CONT'D)

Thank you.

JACK

You never have to thank me.

He eyes her.

VIVIAN

I am happy that it's a girl.

JACK

I know.

He finishes tying her shoes.

(CONTINUED)

91 CONTINUED: (2) 91

JACK (CONT'D)  
What do you want to do?

A long beat. Then:

VIVIAN  
Take time off. Have a baby. Regroup.  
Come back in a year. Or two.

All the lights inside her slowly dimming...

A92 INT. DISTRICT ATTORNEY'S OFFICE/MEETING ROOM - NIGHT [PN16] A92

Todd's at a conference table. Catherine's across from him.  
They go over paperwork. Occasionally they exchange documents.

TODD  
The plea colloquy only states she  
waives the right to a jury trial.

CATHERINE  
That should state she waives the  
right to a jury and court trial.  
I'll have my team revise it.

TODD  
Any reason she needs to plead guilty  
to all seven counts?

CATHERINE  
Yes. Because she is guilty of all  
seven counts.

TODD  
The sentence is the same regardless.

CATHERINE  
Then why does it matter?

TODD  
Come on. Give us something.

CATHERINE  
I'm giving you the deal.

Todd would love to tell her off. Throttle her. Instead...

TODD  
We'll see you at the hearing on  
Wednesday.

Todd starts packing up.

(CONTINUED)

A92 CONTINUED: A92

CATHERINE

Todd. Pleasure doing business with  
you. Really.

She holds out a hand. So Todd has to shake it. He's a human.  
But damn, that hurt his pride.

B92 OMITTED B92  
AND AND  
AC92 AC92

C92 OMITTED C92

UNTITLED ART PROJECT Ep. 101 DOUBLE BLUE Revisions 11/14/19 63A.

AD92 OMITTED

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92    INT. VIVIAN'S APARTMENT/BEDROOM - NIGHT [PN16]    92

Jack and Vivian are in bed. He's sleeping. She's eating and staring at TV. But not really watching. She gets up.

93    INT. VIVIAN'S APARTMENT/FUTURE NURSERY - NIGHT [PN16]    93

Vivian's stands in the door. Looking at the images of Anna on the wall. She goes in, begins to pull them down. Pauses. Looking at them all.

94    INT. VIVIAN'S APARTMENT/LIVING & DINING ROOM - NIGHT [PN16]    94

Vivian dumps out her work bag. The pile of photographs she printed of Anna and all of her friends spill out.

95    INT. VIVIAN'S APARTMENT/FUTURE NURSERY - NIGHT [PN16]    95

POV OF THE WALL -- Vivian's pinning things up, marking things. Staring at it. Night becomes...

96    INT. VIVIAN'S APARTMENT/FUTURE NURSERY - DAWN [PD17]    96

Sunrise. The wall progressed now to some kind of beautiful mind board -- covered with Instagram photos and Wikipedia printouts and names with arrows and strings connecting people.

Vivian stares at it. Then she leans forward. Looking at one photo in particular. A group shot. It's hard to make out, the faces are tiny. She peers at it, getting closer and closer until...She RUNS from the room.

VIVIAN (O.S.)

JACK!

97    INT. VIVIAN'S APARTMENT/BEDROOM - DAY [PD17]    97

Jack starts as Vivian hops on the bed with her computer.

VIVIAN

What's her name?!

JACK

I'm sleeping.

VIVIAN

What is her name? The concierge I met. At the hotel. The one who showed me Anna's room?

JACK

Mmmrpphggm.

VIVIAN

JACK. Her name!

JACK

Neffa-something.

(CONTINUED)

97 CONTINUED: 97

VIVIAN  
Neffatari.

She digs out her pad of paper. Flips through.

VIVIAN (CONT'D)  
DAVIS. Neffatari Davis.

She gets on the computer. Types furiously.

VIVIAN (CONT'D)  
HA! And you were going to let me  
quit my job!?

She's up and moving, yanking on clothes.

JACK  
What is happening exactly?

VIVIAN  
Google is happening. Because Google  
what?! Google never forgets!

98 INT. 12 GEORGE HOTEL LOBBY - DAY [PD17] 98

Neff's working the desk. Her phone buzzes. Neff looks at,  
then looks up. Vivian stands there. She puts a latte down  
for Neff.

NEFF  
Wait out by the loading dock.

Vivian leaves. Neff takes a sip of the latte, picks up the  
house phone.

NEFF (INTO PHONE) (CONT'D)  
I'm going on break.  
(listens, then)  
Hell no. You can't deny me a break.  
UNION. Do I need to say it twice?  
Okay, then.

She hangs up. Looks down at her phone. Shit.

**SCREEN FLOAT:** It's a texted screenshot of Neff and Anna -- a  
selfie from Instagram of two friends, laughing for the camera.

99 EXT. 12 GEORGE HOTEL/EMPLOYEE ENTRANCE - DAY [PD17] 99

Neff and Vivian stand outside.

VIVIAN  
How did you and Anna become friends?

(CONTINUED)



99 CONTINUED:

99

NEFF

I work here, Anna lived here for months. We just...clicked. I gotta go. -- You need anything else?

VIVIAN

Why'd you lie about knowing her?

NEFF

I did not lie. I just did not share.

VIVIAN

Would you mind if I interviewed-?

NEFF

No, thank you.

VIVIAN

Can I ask why?

NEFF

I don't sell out my friends.

Vivian digs some photos out of her bag. Photos of Neff and Anna and Rachel and Kacy.

VIVIAN

There's a bunch of photos. Of you and Anna and these two women. You were all good friends. What happened?

Neff eyes them, a flicker of something crossing her face.

NEFF

Goodbye.

VIVIAN

Anna's gonna take a plea. Did you know?

She didn't. But that's none of Vivian's business.

NEFF

Anna's not dumb. If she's taking the plea it's because she's decided it's the smart thing to do. Is that why you're here? To see if I knew about Anna?

VIVIAN

I guess I just don't want to see Anna throw her life away.

(CONTINUED)

99 CONTINUED: (2)

99

Neff snorts.

NEFF

You don't care about Anna or whether or not she throws her life away. You care about your story. And I don't know why but obviously if Anna takes a plea, you somehow don't get your story. So the answer to my question "why are you here" is: me. You came here hoping I would go convince Anna not to take the plea so you could have your story. Right?

VIVIAN

Neff. Listen. This could be an important story. About financial institutions and the way women are treated and how society admits only those elite few who-

Neff waves her off, shutting her up. Abrupt. Done.

NEFF

Whatever. You are not new. And I am not stupid. This is New York. I work in the New York people business. Everyone here needs to score. Everyone here is running a game. Everyone here is hustling. Everyone here wants something. Money, power, image. Love. You want something. You want to take from Anna. Be bold enough to admit it. That I can maybe respect. But this? You have the audacity to show up here with a latte and a smile hoping I'll help you because you care about women and society...? No. Not today, Satan.

Neff turns to go.

VIVIAN

I need this interview. I want...I want the career I was supposed to have. I don't need you to convince Anna. If she's going to respect me, I am pretty sure I have to do that myself. But I need to know: what does Anna want?

A beat. And then Neff smiles.

100 EXT. CORNER OF 19TH AND HAZEN/QUEENS, NY - DAY [PD18] 100

We are at the bus stop on the corner. People are gathered waiting for the bus. Vivian is there. The Q100 bus pulls up. Pulls away. Everyone is gone except for Vivian. She's still there. Waits. After a beat, a shiny Prius pulls up. The window rolls down. BETH (30s) smiles at Vivian.

BETH

Vivian? I'm Beth, the Rikers Media Liaison. Get in. I'll get you all checked in and over to Rikers Island.

A CO gets out of the car, holds the door for Vivian. Vivian smiles. This is nice. She climbs in. The car drives off.

101 EXT. RIKERS ISLAND BRIDGE - DAY [PD18] 101

The media relations Prius sails over the bridge to Rikers.

102 INT. RIKERS/ROSIE MEDIA VISITORS ROOM - DAY [PD18] 102

Vivian waits in the room. Her pads of paper and recorder with her. A cup of tea. It's a whole other world. The door opens and Anna is led in. Uncuffed. Vivian pours her tea.

VIVIAN

Sit down. Have some tea.

Anna comes. Sits. Drinks. Eyes her.

VIVIAN (CONT'D)

You're wondering why I'm here.

ANNA

I'm not doing the interview. I'm taking the deal. Todd told you.

VIVIAN

He did. But I just can't stop thinking...why?

ANNA

If I go to trial and lose, Todd says I could go to prison for at least 15 years. Maybe more. If I take the deal? I'm out in four and they deport me. Why wouldn't I take the deal?

(CONTINUED)

102 CONTINUED:

102

VIVIAN

It's just... This whole thing. Everyone's calling you a scam artist, a dumb socialite, a joke. They're all deciding who you are and what kind of person you are. When you take the deal...that's it. You're agreeing with them. You'll be a dumb socialite forever. The trial and everything leading up to it? Is your one chance. To defend yourself. To restore your reputation. To show people who you really are. I'm surprised you'd give that up.

ANNA

Oh, what so now you care about me?

VIVIAN

No. I'm not your friend. You don't need to like me. I'm a journalist and this is a business deal. I want something from you. I want this story. And in return, I can give you what you want.

ANNA

And what do you think I want? To be rescued? To be found innocent?

VIVIAN

No. You want to be famous. If you let me, I will tell the world your story. And I will write the hell out of it. I will make you famous. Everyone will know the name Anna Delvey.

Off Anna...

103 INT. NEW YORK COURTHOUSE/COURTROOM - DAY [PD19]

103

Catherine for the prosecution, Todd for the defense. (Lane and ALEXI are here). Judge Kiesel on the bench. Anna's up. Vivian's in the courtroom. So is Neff.

JUDGE

I understand we have a plea agreement.

CATHERINE

We do, Your Honor. Defendant pleads guilty on all counts. 4 years conditional parole with deportation.

(CONTINUED)

103 CONTINUED:

103

JUDGE

The Defense has advised the defendant?

TODD

Yes, Your Honor.

JUDGE

And the defendant understands the details of the plea?

TODD

She does.

JUDGE

And she agrees?

TODD

She does.

ANNA

No.

Todd and Catherine look at Anna.

TODD

Anna. What's...?

Anna looks at Todd. Lowers her voice.

ANNA

They will not call Anna Delvey a dumb socialite. I am smart, I am a business woman. We do this. Okay?

Is he on her side? A beat as Todd takes her in. He smiles.

TODD

Okay.

Todd turns to the judge. Here we go...

TODD (CONT'D)

My client wishes to reject the plea offer, you Honor.

ANNA

I want to be heard in court. I want trial.

TODD

She wants a trial. So we're going to trial.

(CONTINUED)

103 CONTINUED: (2) 103

There's a bit of murmur as everyone processes. Anna turns and smiles at Vivian. Catherine was not expecting this. Todd is loving his popsicle.

104 EXT. VIVIAN'S STREET - NIGHT [PN19] 104

Vivian and Jack come out of the subway and head up the street.

JACK  
What did you say to her?

VIVIAN  
I gave her the one thing she really wanted. I made her a VIP.

JACK  
VIP?

VIVIAN  
VIP is better.

They reach their building. Vivian pauses. Because Neff is sitting on their stoop. Waiting for Vivian.

105 EXT. LINCOLN CENTER - NIGHT [PN19] 105

There's a gala going on. A few stragglers head in late. Mags stands on the steps in her gown. A car pulls up. Todd gets out in his tux. Strides up the steps to meet her. Kisses her.

MAGS  
You're trying the case.

TODD  
I'm trying the case.

MAGS  
Look at that smile.

TODD  
I know. I'm so screwed. But I'm doing this.

He kisses her again.

106 INT. NORA'S FAVORITE RESTAURANT/BAR - NIGHT [PN19] 106

Nora's waiting at the bar -- two martinis in front of her. Val joins her. She slides him one of the martinis.

VAL  
That bitch didn't take a plea.

(CONTINUED)

106 CONTINUED: 106

NORA  
There's going to be a trial.

They drink.

NORA (CONT'D)  
A reporter tried to talk to me. Did you talk to her?

VAL  
No. I absolutely refused.

NORA  
Oh, me too.

Off the two of them...

107 INT. CAFE - NIGHT [PN19] 107

Kacy and Rachel have coffee.

KACY  
I don't see the point of hiding from the journalist.

RACHEL  
I'm not talking to her. Do you think Neff is talking to her?

108 INT. VIVIAN'S APARTMENT/FUTURE NURSERY - NIGHT [PN19] 108

Neff looks at the Beautiful Mind board/wall (*Beautiful Mind String Puzzle*) -- even more covered now with Instagram photos, post-its and printouts and names with arrows and strings connecting people.

Neff starts writing in names next to photos. Attaching flags.

VIVIAN  
I know she's your friend. But honestly. Do you think Anna is who she says she is?

NEFF  
I don't know. But.

VIVIAN  
What.

NEFF  
Look at this.  
(MORE)

(CONTINUED)

108    CONTINUED:    108

NEFF (CONT'D)

(gestures to wall)

This is Anna. She is 26 years old.  
And she had New York society and  
finance licking her boots, kissing  
her ass and rolling out the red  
carpet. If she is who she says she  
is, then so what? Another rich chick  
got something. If she pulled one  
over on them? Man, Anna Delvey is  
genius. I say: Brav-o.

Vivian looks at the images, all the work, all the strings.

VIVIAN

God, I don't even know where to begin.

Neff takes a little red star sticker off the pack. Sticks  
it on an image. Off Vivian...

109    INT. RIKERS ISLAND/ANNA'S CELL - NIGHT [PN19]    109

Anna lies awake in her cell. Almost as if she can feel...

110    INT. VIVIAN'S APARTMENT/BEDROOM - NIGHT [PN19]    110

...Vivian awake in bed, Jack asleep beside her. She can  
feel it too. The presence of Anna. There. Pressing on  
her. It's terrifying. But damn...she loves a challenge.  
Vivian lies there. Blinks. Blinks. Blinks. And she's  
finally asleep.

ON SCREEN:

On the beautiful mind board from the nursery. But floating,  
three-dimensional and sort of out of time and out of space.  
All images of ANNA over the last five years. Anna alone,  
Anna with friends. We recognize some now -- VAL, NORA,  
RACHEL, NEFF, KACY, TALIA, SASHA. We'll recognize others  
later. Connected by strings and arrows and post-its...

And as the *Beautiful Mind String Puzzle* spins and rotates,  
we zoom in on a single image. An image that will take us to  
our next episode: ANNA and VAL smiling and posing, as we  
hit....

END OF SHOW



EP 101 ADDENDUM ONE

INT. NEW YORK POLICE DEPARTMENT BOOKING - DAY

SNAP. CLOSE ON ANNA as her photo is taken again.

ANNA

Look, this whole story is crazy. What they are accusing me of doing, it doesn't make any sense. It's completely unreasonable. If I really wanted money I have better and faster ways to get it. *Look at me.*

Anna stands in a police station. Against the booking wall. The photo is a booking photo. The kind they take after you're arrested. There's no mistaking it. The cold harsh light. The sallow green of the walls of the booking room. The handcuffs on Anna's wrists.

ANNA (CONT'D)

Do you see me? I could marry a rich man for money. If I was trash. If I was one of those dumb...the point is, I could marry rich for money. I could...do a lot of things.

An OFFICER (WOMAN, 30s) works the camera.

OFFICER

Turn to the right.

Anna turns to the right.

ANNA

But I'm building a business. I'm a talent. Money. Please. I can get money. There's an unlimited amount of capital in the world. But there are limited amounts of people who are *talented*.

OFFICER

Stop talking.

SNAP. She takes the photo of Anna's profile.

OFFICER (CONT'D)

Turn to the left.

Anna doesn't move. She stands there. Worked up.

(CONTINUED)

1 CONTINUED:

1

ANNA

You know what. It's resilience that is scarce, that is hard to come by. Me. I'm what's rare. I mean, how many Annas are there?

OFFICER

TURN to the left.

ANNA

I'm a one of a kind. An original. I'm...I'm a work of art.

OFFICER

TURN. TO. THE. LEFT.

ANNA

And you know, people can say whatever they want about me. They can call me fake, say I'm not the real thing. But I am here to tell you-

OFFICER

LADY. I will come over there. *To the left.*

Annoyed, Anna turns to the left. But just as the officer presses the camera button-

ANNA

I'm here to tell everybody: Anna Delvey is a *masterpiece*, bitches! So they can all just fuc-

SNAP. Anna's FINAL BOOKING PHOTO gone all wrong. Anna, her face turned towards us. Mid-sentence. Mouth open. Ranting. Hands waving. Worked up. OFF THIS EPIC PHOTO as we go to...

EP 101 ADDENDUM TWO

INT. DISTRICT ATTORNEY PRESS ROOM - DAY  
(SPEECH FROM SC. 1-4)

Assistant D.A. CATHERINE MCCAW (40s) is at the podium. Catherine is relentless, efficient, socially awkward - people think she's annoying. She'd like me to tell you: if you think she's annoying, she thinks you should go fuck yourself. *All the mini-Hillary Clintons in the house say HEY!*

CATHERINE

The Manhattan District Attorney's office is pleased to announce the indictment of Anna Sorokin. Miss Sorokin is also known by-- the alias Anna Delvey. Ms. Sorokin is charged in a New York State Supreme Court Indictment with two counts of Attempted Grand Larceny in the First Degree-- three counts of Grand Larceny in the Second Degree, one count of Grand Larceny Third Degree and Theft of Services. Anna Sorokin committed real white collar felonies while posing as a socialite in an attempt to steal millions and millions of dollars. Investigations into her further criminal activity are ongoing. If you believe you may have been a victim of this defendant, I urge you-- to call our Financial Frauds Hotline...that number is distributed along with copies of this statement. Thank you. Questions?

Swing around to reveal in this big room, there are only 3 or 4 bored reporters. All but one play on their phones. Catherine's junior, LANE meets her, stack of fliers in hand.

LANE

That was a waste of time.

CATHERINE

Financial crimes never get a lot of coverage. But...the Post will run it. They're working the socialite angle. And people read the Post.