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EP.#206

SCANDAL

“Spies Like Us”

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SCANDAL

“Spies Like Us”

CHARACTER LIST

ABBY WHELAN
CYRUS BEENE
DAVID ROSEN
HARRISON WRIGHT
HUCK
OLIVIA POPE
QUINN PERKINS

Alissa
Barry Kuelick
Becky
Betsy Ray
Bureaucrat
Charlie
Edison Davis
Hollis Doyle
James Novak
Maggie Andrews
Paul Gray
Postal Worker
Melvin Feen
Teresa Dunn
Nigel Sarnoff

SCANDAL

“Spies Like Us”

SET LIST

INTERIORS	INTERIORS (CONT'D)
OLIVIA POPE AND ASSOCIATES OLIVIA'S OFFICE CONFERENCE ROOM HALLWAY HUCK'S OFFICE ABBY'S OFFICE ELEVATOR AREA KITCHEN HARRISON'S OFFICE	PUB FAIRFAX HALL OF RECORDS SENATE OFFICE BUILDING/HALLWAY UNIVERSITY LECTURE HALL
MAIL TRUCK	EXTERIORS
BUILDING/OLIVIA'S FRONT DOOR	SUBURBAN STREET (ANN ARBOR)
OLIVIA'S APARTMENT LIVING ROOM FOYER BEDROOM	D.C. STREET VERMONT B&B
DAVID ROSEN'S APARTMENT LIVING ROOM	SUBURBAN LAWN (ATLANTA)
HUCK'S APARTMENT BEDROOM BATHROOM	
JAMES & CYRUS'S DINING ROOM	
DAVID'S OFFICE	
WHITE HOUSE CYRUS'S OFFICE CORRIDOR OVAL OFFICE	
SKETCHY WAREHOUSE	

SCANDAL"Spies Like Us"ACT ONE

1 EXT. SUBURBAN STREET (ANN ARBOR) - DAY 1

Where A MIDDLE-AGED MAN -- everything about him screams bureaucrat -- hustles up to a mailbox just as a FEMALE POSTAL WORKER dumps the contents from the box into a plastic bin and places it in her truck.

BUREAUCRAT

Am I too late?

POSTAL WORKER

Made it just under the wire. Here-

And the smiling, friendly postal worker holds out her hand and the Bureaucrat hands her a manila envelope.

BUREAUCRAT

Thanks a lot.

POSTAL WORKER

No problem. You have a good day.

She tosses the envelope on top of the pile of letters in the plastic bin, climbs into the truck, gives the guy a wave and drives away.

The Bureaucrat watches the mail truck head down the street and turn the corner. Then he slips a PISTOL from his suit pocket, places the barrel against his temple and calmly SHOTS HIMSELF IN THE HEAD. And as the SPLATTER of blood and brain matter coats the nice clean mailbox, we're in...

2 INT. MAIL TRUCK - DAY 2

As the truck drives off into suburbia. We PAN DOWN on the gently shaking plastic bin, finding OUR ENVELOPE amongst the hundreds of other letters and zeroing in on its ADDRESS: OLIVIA POPE, 1970 K St., WASHINGTON, D.C. And off that intriguing bit of information, we SMASH CUT TO:

TITLE CARD

3 EXT. D.C. STREET - NIGHT 3

It's a great night in D.C. Olivia and Edison head down the street. It's after dinner, they're deep in the kind of heated debate that makes them both happy.

(CONTINUED)

3 CONTINUED:

3

OLIVIA
The man opened China!

EDISON
And that negates Watergate?!

OLIVIA
No. Nothing negates Watergate,
Watergate was a catastrophe-

EDISON
And yet you believe Nixon was a great
President-

OLIVIA
I believe he was good at his job.

EDISON
You make me sad. I'm going to start
weeping any minute-

OLIVIA
I don't think one act defines a
person. And I certainly don't think
it defines a Presidency.

EDISON
When it's a Republican.

They round the corner and-

4 INT. BUILDING/OLIVIA'S FRONT DOOR - NIGHT

4

-Step out of the elevator. They head for Liv's door.

OLIVIA
Okay. Fine. You want a Democrat?

EDISON
(tired)
Don't say William Jefferson-

OLIVIA
William Jefferson Clinton-

EDISON
And here we go again with the one
blue dress speech-

OLIVIA
-William Jefferson Clinton was
brilliant, scholarly and an immaculate

(MORE)

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(CONTINUED)

4 CONTINUED:

4

OLIVIA (CONT'D)
politician. That can't be undone by
one blue dress-

EDISON
Nixon bugged the campaign offices of
Democratic candidates! That's not a
blue dress! The man was a criminal!

OLIVIA
WHO OPENED CHINA!

They're having fun. Edison smiles down at her. Liv's
standing with her back to her door. Not making a move to go
in. Edison raises a brow.

OLIVIA (CONT'D)
Thank you for a lovely evening.

EDISON
Is it over?

OLIVIA
Edison-

EDISON
I have several points I'd like to
make about Nixon. Inside your
apartment.

OLIVIA
I am not sleeping with you.

EDISON
I also have some intriguing thoughts
about Reagan...

OLIVIA
It's our second date.

EDISON
We lived together. I have painted
your toe nails. I built you a
bookcase. I've watched you press
your hair. It's not our second date.
It's our four thousandth date.

OLIVIA
Good night, Edison.

And she goes inside and shuts the door firmly in Edison's
face. Edison shakes his head. TV Calling - For educational purposes only

5 INT. OLIVIA'S APARTMENT - NIGHT

5

Olivia slips off her shoes, moves through the apartment. She turns to head down the hall to her bedroom, when she pauses. Turns. Goes to the dining room. Where her laptop sits. It's on, we see wavy lines, it's processing something. Olivia debates a beat. And then she hits a key on her computer -- and suddenly we're LISTENING to a pair of voices we quickly realize belong to ABBY and DAVID...

DAVID (O.S.)

This just came up when I refreshed
the Times's site. Check it out-

A beat, and then-

ABBY (O.S.)

Will you look at that...

6 INT. DAVID ROSEN'S APARTMENT - SAME

6

Where what Olivia's listening to is taking place in REAL TIME. DAVID and ABBY are looking at an article on David's computer. We catch the HEADLINE: "DOYLE ENERGY HEAD PEDDLES INFLUENCE ON CAPITOL HILL" and the BYLINE: "BY JAMES NOVAK," as Abby starts reading-

ABBY

"Powering Tomorrow, The Doyle Energy
SUPERPAC, has donated millions to
ballot measures in all five states
the proposed pipeline would pass
through on its way from Canada to
the Gulf"-

DAVID

So it's about a pipeline. All of
this. The voting machines, the
explosion...

ABBY

Looks like it.

DAVID

Huh.

ABBY

What?

DAVID

I'm just thinking.

He turns to her.

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(CONTINUED)

6 CONTINUED:

6

DAVID (CONT'D)

Do you want a drawer?

ABBY

What?

DAVID

I have this...drawer. And it's not really doing much, just kinda sitting there in my dresser with these socks I bought for hiking, but then I never go hiking, and I just thought that maybe you would want it.

And now we can see how nervous he is-

DAVID (CONT'D)

I mean, this is good, right? I feel like this is good.

Abby smiles.

ABBY

(quietly)

It's good.

DAVID

So do you want my drawer?

And she smiles again, and pulls him towards her-

ABBY

David, I would love your drawer.

And then they start kissing. And off their utter adorableness, we're back in...

7 INT. OLIVIA'S APARTMENT - NIGHT

7

Where Olivia closes her laptop, giving the unwitting David and Abby their privacy. And off the sick look of self-hatred that's spreading its way across Olivia's face, we move to...

8 INT. HUCK'S APARTMENT/BEDROOM - MORNING

8

Where Becky and Huck have just woken up. Or at least, Becky has. Huck just stares at the ceiling, looking dazed and happy and not quite sure it's actually possible that a real live woman just spent the night in his bed.

BECKY

Good morning.

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(CONTINUED)

8 CONTINUED:

8

HUCK

Good morning.

She lays a kiss on him.

BECKY

I'm gonna take a shower.

HUCK

Okay.

And Huck lays there, still stunned, until she's out of the room. He thinks for a beat, wrestling with his thoughts. And he can't help it... So Spy Huck is suddenly up and going through Becky's purse, laying everything out on the bed, photographing credit card numbers and business cards and scanning the call log on her phone -- amassing all the info on Becky he possibly can.

And as he gets all this done in a frighteningly short amount of time, and slips everything back exactly where it was, and lies back down in his bed like what we just saw never happened, we move to...

9 INT. JAMES & CYRUS'S DINING ROOM - MORNING

9

JAMES is sitting at the table, drinking his coffee and eating his scone. There's a silver coffee service, fresh fruit, gorgeous flowers, they actually eat in the freaking DINING ROOM -- it's the life we all want to lead. Except James looks nervous. He's got his eyes pinned on the neatly folded Times newspaper that sits next to the place setting across from him. Cyrus' seat. A beat and then CYRUS is entering the room.

CYRUS

You want to have dinner out tonight?
The President's out of the country,
I bet I could carve out a few hours...

JAMES

Sure.

He watches as Cyrus sits down. Pours his coffee. And picks up the paper. At which point James basically stops breathing. While he waits. Cyrus reads. He doesn't need to read very long before he raises his head and looks at James. Livid. James shifts, nervous.

CYRUS

You wrote an article about Hollis
Doyle.

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(CONTINUED)

9 CONTINUED:

9

JAMES

Front page. Above the fold.

CYRUS

You wrote an article. About. Hollis. Doyle.

JAMES

Front page. Above the fold.

Cyrus explodes.

CYRUS

YOU WROTE AN ARTICLE ABOUT HOLLIS DOYLE!!!!

JAMES

DO NOT SCREAM AT ME! I understand you have a relationship with Hollis Doyle. But..FRONT PAGE ABOVE THE FOLD. You should be proud of me!

CYRUS

We were lying in bed. You had that cold. I was eating Thai noodles. A commercial for Doyle Energy came on and I said something. Hmmm. What did I say?!

JAMES

...Cyrus...baby...

CYRUS

Let me refresh your memory by reading it to you from this here article I found on the FRONT PAGE of the Times ABOVE THE FOLD! *And I quote:* "Hollis Doyle is a deep-fried backwoods inbred hillbilly and we'd never let him inside the White House if he didn't come with a blank check." END QUOTE.

JAMES

I did not quote you. I quoted a Senior White House Official.

CYRUS

Any idiot in this town knows that I am your Senior White House Official!!! Because we sleep in the same bed! Our neutral territory bed. Our OFF THE RECORD bed!

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(CONTINUED)

9 CONTINUED: (2)

9

JAMES

Alright. Okay. I stole a quote from our bed. In my enthusiasm for returning to my job, I stepped over a line. I apologize, that was wrong.

CYRUS

You apologize, that was wrong but...?

JAMES

According to my editor, it's the best exposé anyone's ever written on this administration. They think it's gold, they want more investigative pieces on Hollis. And they want me to write them. Nobody else -- me. Do you know how rare this air is I'm breathing? I'm Woodward. I'm Bernstein. I'm back, honey. I AM SO BACK!

He is so full of joy. Cyrus stares at him.

CYRUS

James. You cannot write articles about Hollis Doyle.

JAMES

Watch me.

And James is up and out of the room. Cyrus tries to breathe. And we start to realize that Cyrus isn't angry -- he's scared.

10 INT. OLIVIA POPE & ASSOCIATES/OLIVIA'S OFFICE - DAY

10

Olivia's talking to Huck.

OLIVIA

You have to trust her.

HUCK

I trust her. I do. I just...I want to run her prints and do a background check and maybe a DNA analysis, add a little surveillance-

OLIVIA

Huck. She's a nice, normal girl. -- Give it to me.

He holds out a FOLDER. More of a dossier, really. It's only got a few pages in it, but still, it's a folder, and we can read the "BECKY" label on it. Olivia takes it.

(CONTINUED)

10 CONTINUED:

10

HUCK

Normal feels...weird.

And as Olivia methodically feeds the contents of the folder into the PAPER SHREDDER sitting beside her couch...

OLIVIA

You want normal. Normal is good.
Being someone normal is good.

HUCK

I wouldn't know.

OLIVIA

I wouldn't either. But I hear tell.
(then)
I may need you to do something for
me later.

HUCK

Internal matter?

Before she can answer, Abby, Harrison, and Quinn barge in.

HARRISON

I need more room. For my law books.

ABBY

What law books?

HARRISON

The ones I'd keep in my office *if I
had more space!*

Olivia turns to her mail.

ABBY

One of us needs Stephen's office.

OLIVIA

No one is getting that office.

HARRISON

It can't just sit there empty.

ABBY

Like some monument to Stephen forever.

Olivia comes upon the mysterious suicide envelope.

QUINN

If you'd rather not choose between
them, I could always-

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(CONTINUED)

10 CONTINUED: (2)

10

ABBY
(scoffing)
Yeah.

HARRISON
Nice try.

Olivia opens the envelope, removes SHEET MUSIC and a CASHIER'S CHECK.

ABBY
Why is someone sending you sheet music?

OLIVIA
And a check for a hundred thousand dollars.

Harrison picks up the sheet music.

QUINN
Who's it from?

OLIVIA
Doesn't say.

HARRISON
It's Don Giovanni. We producing operas now?

Huck grabs it. Holds it up to the light.

HUCK
It's not just Mozart.

TIMECUT TO:

11 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - DAY

11

The team watches as Huck delicately starts to peel the top layer of sheet music off a second, secret layer of paper.

HUCK
Classic spycraft. Goes all the way back to the Abwehr.

QUINN
The..?

OLIVIA
Nazi Intelligence.

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(CONTINUED)

11 CONTINUED:

11

HUCK

Whoever did this is old school.

Huck's removed the top layer completely, revealing a series of dots and dashes.

ABBY

Is that Morse code?

HUCK

Not that simple, but it's the same principle.

(then)

No matter how high-tech things get, analog's always the best way to go.

HARRISON

What's it say?

Huck stares at it. A long beat. And then:

HUCK

Right here, that's, "Protect them."

ABBY

Protect who?

HUCK

These are names.

OLIVIA

Names of who?

HUCK

Spies. I think.

QUINN

Spies?

OLIVIA

How can you tell they're spies?

HUCK

Because, this name here?

He points to one line of dots and dashes.

HUCK (CONT'D)

That's me.

OFF their looks, we-

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ACT TWO

12 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - DAY 12

Moving around the table as Quinn, Abby, Huck, Harrison and Olivia work the case. Abby carefully places the envelope in a clear plastic baggie, sealing it as evidence.

ABBY

Postmark on the envelope reads Ann Arbor. Stamped two days ago.

Quinn types on a laptop.

QUINN

There's an A.P. story about a public suicide that day. Man shot himself in the head right out on the street. Broad daylight. A Robert Brooks.

OLIVIA

Ring a bell, Huck?

QUINN

There's a photo.

Huck comes around and looks over Quinn's shoulder. On screen - a photo of the anonymous man.

HUCK

That's Crosby.

ABBY

Who's Crosby? Or who was-

HUCK

My case officer. In B613.

QUINN

What's B613?

OLIVIA

Quinn.

Olivia shakes her head at Quinn. Like: don't ask.

HUCK

This is bad. This is very bad.

HARRISON

Why shoot himself in public? That some kinda *Way of the Samurai*, honor killing business?

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(CONTINUED)

12 CONTINUED:

12

HUCK

He did it in public so we'd know.
Know it wasn't a hit. Otherwise...

And Huck is suddenly very concerned.

HUCK (CONT'D)

This is very very bad.

And he wanders off down the hall. Olivia keeps one eye on him, watching him head into his office as:

ABBY

I knew he was a spy but...a killer
spy?

QUINN

Wait? Like a James Bond, Spy Who
Came in from the Cold, SPY-spy?

ABBY

Not like fiction. Like reality.
Huck was a trained killer spy.

HARRISON

I don't think WAS enters into it.
Once a killer spy, always a killer
spy, right?

They all look to Olivia.

OLIVIA

This is Huck. Our Huck. And he is
a patriot and an American hero who
served his country. That's who he
is. And that's all you need to know.

A beat as that sinks in for Harrison, Abby and Quinn.

ABBY

Wow. You think you know someone.

Olivia shoots Abby a look. Harrison clocks it.

OLIVIA

Yeah, you do.

QUINN

So all these other names, are they
also killer spies?

But Olivia is up and moving. Because Huck has come out of
his office carrying a bag and heading for the door. Leaving.

13 INT. OLIVIA POPE & ASSOCIATES/HALLWAY - CONTINUOUS

13

OLIVIA

Huck...what are you doing?

HUCK

I have to go. Now.

OLIVIA

Go? Go where?

HUCK

It's safer for you if you don't know.

The others have come out. Watching. Bewildered. But Huck is not bewildered. He's intent. Leaving.

OLIVIA

Huck. How are these names connected?
The warning...What does it mean?

HUCK

It means I have to go. So...goodbye.

OLIVIA

Huck! Stop.

Huck stops. Turns around. Patient. But unbending.

HUCK

We're in my wheelhouse now. B613 was a top secret, off the books program funded by the CIA. I'm supposed to be a ghost. If my name -- and not my real name but Huck, MY name, the alias that goes with this life at Pope and Associates -- if my name is on a list? It's time to disappear. Those are the rules. So I can't stop.

OLIVIA

Crosby sent the list to me.

13 CONTINUED:

13

OLIVIA (CONT'D)

The check is in my name too. That means whatever this is, whatever I'm supposed to protect you from, is in my wheelhouse, not yours. And that means we can fix this. So no goodbye. No going underground.

HUCK

Liv...

OLIVIA

Trust me. Let me take care of this. Let me take care of you. Okay?

There's a powerful moment between them. Then:

HUCK

I can give you 24 hours.

OLIVIA

Okay.

She turns to the whole team. Charged.

OLIVIA (CONT'D)

Ears to the ground, people. Let's work our sources -- national security, media, C.I.A. -- see if anything's brewing. See what might have the spooks spooked.

Off Huck -- scared, but being patient for now.

14 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - DAY

14

We can see Quinn works on a laptop as Harrison and Abby arrive to report their findings-

HARRISON

My sources at State are on high alert. Can't say why.

ABBY

Pentagon's telling me intel assets are being pulled from forward bases in six countries.

14 CONTINUED:

14

Quinn looks up from her laptop.

QUINN

You guys -- I think I've got it.

And with that, we...

HARD CUT TO:

15 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - DAY

15

Quinn's running the room for a change. Photos flash of NIGEL SARNOFF (40s). But what's weird about these photos is we NEVER CLEARLY SEE HIS FACE. (Think Banksy).

QUINN

Nigel Sarnoff. International masterhacker. Responsible for seven major classified document dumps since making his cyber-scene debut in 2002.

ABBY

He exposed thousands of diplomatic communiqués going back three decades.

HARRISON

Did the same thing to the Defense Department two years ago.

ABBY

Which led to endless hearings, dishonorable discharges...

HARRISON

They popped champagne at the Pentagon when it was reported he was dead.

QUINN

According to the web, that was staged. Sarnoff's been underground for two years. And based on all the hacker chatter, now he's back. Set to release something big. Something imminent.

HARRISON

Sounds like it's the intel community's turn in the spotlight.

Olivia turns to Huck. He's sort of curled into himself. Coiled. Like a wire. Olivia speaks to him gently.

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(CONTINUED)

15 CONTINUED:

15

OLIVIA

Huck? I need to know -- if info on
B613 gets out to the public, how bad
is it?

15 CONTINUED: (2)

15

HUCK

Let's just say we did things. Things you think bad guys did. Things that would make it hard for you to sing the national anthem and mean it. In the name of national security...we were the bad guys.

Looks exchanged around the room. Ummm...okay?

ABBY

How do we find him? Sarnoff.

HUCK

He's careful. And he's got an army of hackers covering his tracks.

OLIVIA

And lawyers too, I'd bet.

They all look to Olivia...a plan forming.

OLIVIA (CONT'D)

Find out who represents him.

QUINN

How?

OLIVIA

Sarnoff is a big fish client. There are only six attorneys in town he could be working with. Find out which one and get me a meeting.

Off our team, springing to action.

16 INT. DAVID'S OFFICE - DAY

16

Where David's on the phone, his chair spun away from the door to his office.

DAVID

How long do you keep the voting records after each election?

(then)

I see. Okay, do I need to request access to those poll tapes with a public records request, or are they available to-

(then)

Great.

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(CONTINUED)

16 CONTINUED:

16

David swings back around in his chair. ALISSA is standing in his doorway, glaring at him.

DAVID (CONT'D)
Okaythanksbye.

He hangs up.

DAVID (CONT'D)
What?

ALISSA
What!? Do you have any idea what you're doing? Pat Wexler is watching you. And you are gonna get fired. And you might not care about that, because you're all in love with the Ginge, or whatever, but if you get fired, I go back to working for Jane, and THAT CANNOT HAPPEN.

DAVID
It's one call.

ALISSA
It's one call too many. Yesterday she put a plaque on my desk. It says "What would you do if you knew you couldn't fail?" Like she's my mentor or something. So get off the phone, pull yourself together, and get. Your head. In the game.

Off David, watching Alissa storm out...

17 INT. WHITE HOUSE/CYRUS'S OFFICE - DAY

17

Cyrus with a none-too-happy HOLLIS DOYLE. Hollis slaps down the newspaper, folded to James's article.

HOLLIS
No one enjoys a print-lickin'. But a tarrin' doled out by what I hear is your *boyfriend*?

CYRUS
We're married, actually.

HOLLIS
Wife, then.

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(CONTINUED)

17 CONTINUED:

17

CYRUS
(correcting)
Husband.

HOLLIS
Oh. Sorry. I assumed *you* were the,
you know, fella in that deal.

Oh, good Lord...

CYRUS
(re: himself)
Husband as well. *Two* husbands.

HOLLIS
I wasn't tryin' to imply nothin'
about what you all get up to. None
of my nevermind.

And, plainly, not Hollis's favorite thing to contemplate.

CYRUS
(irritably)
Make your *point*, Hollis.

HOLLIS
Whatever you call him-

CYRUS
Husband. I call him my *husband*.

HOLLIS
You'd best get a *handle* on the boy.
And shut that noise down.

CYRUS
James, my husband, is a professional
journalist -- an excellent one at
that. I can no more dictate what he
reports than he can tell me what to
advise the President.

HOLLIS
Writin' how I stroll around the White
House like I own the damn place.

CYRUS
How's that not true? How are you --
right now -- in my office? You don't
have an appointment. How is that
NOT strutting around like you please?

(MORE)

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(CONTINUED)

17 CONTINUED: (2)

17

CYRUS (CONT'D)

(then)

You don't want hit-pieces done, try making yourself a little more scarce around here.

HOLLIS

I take the point. Now you take mine. My problems are your problems. And if things blow up, in the end...

(indicating Fitz's photo)

They'll be *his*.

Cyrus takes this in.

HOLLIS (CONT'D)

You and your husband call each other whatever you please. But put your wife on a *leash*.

Hollis turns and, indeed, struts out. Cyrus contemplates him with a distaste verging on disgust.

18 INT. SKETCHY WAREHOUSE - DAY

18

Olivia steps into the vast, abandoned space. Standing in the middle is BARRY KUELICK -- 70-ish, shambling, pony-tail, frayed sports coat, carelessly knotted paisley tie: the picture of an aging '60s radical lawyer. He holds a LAPTOP.

BARRY

Olivia.

OLIVIA

Counselor. Nice place.

BARRY

Neutral turf.

OLIVIA

Where's Nigel Sarnoff?

BARRY

(re: laptop)

Right here.

Opening and setting the laptop up on a nearby folding table-

BARRY (CONT'D)

Mr. Sarnoff prefers to be cautious.

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(CONTINUED)

18 CONTINUED:

18

With some keystrokes, a SKYPE-TYPE-OF-IMAGE flickers to life onscreen. As Olivia sees--

OLIVIA

And untraceable.

Filling the screen is the PIXILATED FACE of NIGEL SARNOFF, 40-ish, pale.

BARRY

Ask anything -- Mr. Sarnoff believes in the free flow of information. You have two minutes.

SARNOFF

(computer altered)

Ms. Pope. I'm an admirer, despite our divergent agendas.

OLIVIA

How so?

SARNOFF

You earn your keep suppressing truth, while I live to expose it.

OLIVIA

In this case, you're blowing the cover of the B613 participants. Ruining the lives of people who have long since retired.

SARNOFF

From torture, coups, assassinations. These are hardly innocents, Ms. Pope.

OLIVIA

They were following orders. Doing what their country asked them to do.

SARNOFF

Still, they have blood on their hands.

OLIVIA

And so do you. The mere threat of exposure has already caused one of these people to end his own life.

SARNOFF

I'm just a conduit.

OLIVIA

So what are you waiting for then? TV Calling - For educational purposes only

(CONTINUED)

18 CONTINUED: (2)

18

SARNOFF

The next news cycle -- when the G8 Summit has concluded and our world leaders have returned home. --Surely you'd agree this revelation about government corruption deserves the public's utmost attention.

(then)

Good day, Ms. Pope.

And with that, Sarnoff disconnects, the laptop screen going BLACK... And we're off Olivia, her expression unreadable...

19 INT. OLIVIA POPE & ASSOCIATES/HUCK'S OFFICE - DAY

19

Huck's just sitting and staring. Olivia enters.

OLIVIA

Who at the Agency knew about B613?

HUCK

No one. Crosby ran it as a separate unit. We were walled off.

OLIVIA

How many names are on that list besides yours?

HUCK

Five.

OLIVIA

We need to bring them in.

Huck looks at her.

HUCK

These people...they all do what I do. They're...professionals. You understand?

OLIVIA

I understand.

HUCK

You don't want them here.

OLIVIA

Sarnoff's bluffing. He doesn't have the goods yet. If he did, he would've released them already.

(MORE)

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(CONTINUED)

19 CONTINUED:

19

OLIVIA (CONT'D)

So if no one else knew about the program, one of the names on that list is someone who's going to give him documentation of B613 in the very near future. So however it works -- however you call them in -- I need you to do it. Now. Because one of those spies is the leak, and we're going to find out which one.

And off a surprised Huck, we:

END OF ACT TWO

ACT THREE

20 INT. OLIVIA POPE AND ASSOCIATES - NIGHT 20

We're looking down the hallway of the office at night -- empty and slightly creepy in its stillness. And then we hear it: The SCRATCHY SOUND of a SHORTWAVE RADIO BROADCAST. First a series of NOTES tapped out on a child's PIANO -- a simple song; Pop Goes the Weasel, maybe -- and then a recorded FEMALE VOICE, reading out a string of numbers in repetition...

FEMALE VOICE (O.S.)

Five. One. Eight. Seven. Three.
Five. One. Eight. Seven. Three.
Five. One. Eight. Seven. Three.

And the sound of the numbers echoing throughout the seemingly empty space is eerie as hell... until first Abby and then Quinn emerge from their offices and move to Huck's door, drawn to the source of the simple song playing, the numbers repeating in that hypnotic voice...

21 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - CONTINUOUS 21

Huck's pulled a SHORTWAVE TRANSMITTER from the heaps of TECH on his shelves and is running it through his computer. A PORTABLE SHORTWAVE RADIO sits on his desk, playing the broadcast out into the room...

He looks up to see Quinn and Abby in the doorway.

ABBY

What. Is. That?

He turns down the volume but we can still hear it faintly.

HUCK

Shortwave radio. A numbers station.
Our number station. B613's.

QUINN

Is it some kind of...spy code?

Huck nods.

HUCK

They give you a frequency. And every day, you listen.

ABBY

That sounds fake.

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(CONTINUED)

21 CONTINUED:

21

HUCK

It's not fake.

ABBY

(seriously?)

Spies listen...to the radio.

Huck nods again.

HUCK

Anything high-tech, you can break into, but the radio -- the radio is old school. The radio is everywhere. You can't trace where it comes from. You can't trace who's listening. The radio is how we talk to each other. How all the spies talk to each other. All around the world. You listen every day, and every day, there's no message. Years go by -- decades -- and there's no message. But then one day you listen, and the code word comes.

ABBY

Then what happens?

Huck looks up at her.

HUCK

It's time to come home.

He turns the speaker back up, the NUMBERS filling up the space. And we're OFF Huck, calling the spies home...

22 INT. OLIVIA POPE AND ASSOCIATES/OLIVIA'S OFFICE - NIGHT

22

Liv's grabbing her coat and purse, getting ready to leave when Harrison enters.

OLIVIA

I'm heading home. Keep an eye on Huck?

He cuts her off. Determined.

HARRISON

Things are getting weird in this office, Liv.

OLIVIA

I don't know what you're talking about.

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(CONTINUED)

22 CONTINUED:

22

She's still heading out. Trying to blow him off.

HARRISON

Quinn's the Molotov Mistress, who's just barely stopped asking questions. Huck's an assassin you have all kinds of secret meetings with.

(pointing)

That office is some kind of shrine to a guy who quit half a year ago, and Abby's sleeping with AUSA David Rosen. It is getting weird in here.

And now Olivia stops to look at him: He knows all this stuff? Harrison shrugs.

HARRISON (CONT'D)

What do you need?

OLIVIA

Harrison-

HARRISON

What do you need? Whatever it is that's going on. Whatever it is that you're thinking about when you're sitting in here all by yourself. Tell me what you need. And I'll do it. No matter what.

OLIVIA

You don't want to get involved.

HARRISON

I owe you.

OLIVIA

You don't-

HARRISON

The night I got arrested. You came and sat with me. In a holding cell. For hours. I owe you.

OLIVIA

It was my job.

HARRISON

Don't insult me by calling me your job. I'm not your job. I'm your family. I'm your gladiator. And that's not a job to me. That's who I am. And you need me right now.

(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

HARRISON (CONT'D)

So: No questions asked. No matter what. Whatever you need. Give me some marching orders, Liv.

He's so awesome. A long beat. And then Olivia ducks her head. Ashamed. And horrified that she's doing this but...

OLIVIA

Abby and David can't be together. I can't tell you why. But they can't.

A beat as he takes that in. Then he nods.

HARRISON

Consider it handled.

And there's a tiny break in Olivia's voice that lets us know she is close to crying when she softly says-

OLIVIA

Her ex-husband used to beat her. You might want to use that.

And she heads out quickly. OFF Harrison, and what he's just agreed to...

23 INT. OLIVIA'S APARTMENT/LIVING ROOM - NIGHT

23

Olivia is sitting on her sofa. Still in her coat. Her purse by her side. She's just...sitting. And what she's doing, what she is very clearly doing as we can tell by the music and the look on her face, is missing Fitz. It's painful to see. AND IT TAKES A LONG TIME. We just sit there with her feeling the absence of Fitz. And then...her phone rings. Rousing her.

OLIVIA

Hello?

INTERCUT WITH:

24 INT. WHITE HOUSE/CORRIDOR - NIGHT

24

Cyrus strides down the hall.

CYRUS

It's me. Did you see it?

OLIVIA

I've been a little busy. What?

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(CONTINUED)

24 CONTINUED:

24

CYRUS

Front page of the Times.

Liv grabs the paper and looks at it.

OLIVIA

Oh. Oh, James has been a bad boy.
Cyrus-

CYRUS

I have no words.

OLIVIA

I know.

CYRUS

Hollis was unhappy.

OLIVIA

Hollis has been unhappy since...

And she pauses as Cyrus ducks into--

A25 INT. WHITE HOUSE/CYRUS'S OFFICE - CONTINUOUS

A25

CYRUS

Since Defiance.

OLIVIA

Yeah.

A beat as they process this.

CYRUS

I'm worried for James.

OLIVIA

Yeah. I know what you mean.

CYRUS

It's his job, Liv. If I intervene --
if I hurt him -- he will hate me-

OLIVIA

It doesn't matter. It doesn't matter
if it hurts him because in the long
run it helps him. It saves his life.
Keeping him from looking into Hollis
saves his life. You do what needs
to be done. No matter what.

Cyrus nods. She can't see him but he nods.

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(CONTINUED)

A25 CONTINUED:

A25

CYRUS
G'night.

OLIVIA
Cy?

CYRUS
Yes?

OLIVIA
How is he?

CYRUS
He's fine. He's in London. He met
the Queen. Apparently he told her a
joke and she laughed. They have it
on film. She never laughs so...he's
fine.

Liv takes that in.

OLIVIA
Good night.

CYRUS
Good night.

And they both hang up, Cyrus sinking into his chair. And
Liv just sitting there. Missing Fitz.

25 INT. DAVID'S OFFICE - DAY

25

David's at his desk on the phone with Abby.

DAVID
Any plans for the drawer yet?

AND WE INTERCUT:

26 INT. OLIVIA POPE & ASSOCIATES/ABBY'S OFFICE - DAY

26

ABBY
(equally flirty)
I'm thinking sheets.

DAVID
I have sheets.

ABBY
500 thread count? That's closer to
burlap than cotton.

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(CONTINUED)

26 CONTINUED:

26

DAVID

(shrugs)

It's your drawer. Listen, I need a favor. Can you start calling the Board of Elections in the states the Doyle Energy pipeline would run through? See if any of them used the Cytron machines?

ABBY

You got it.

David glances up. There's Alissa standing in the doorway.

DAVID

Thanks. I gotta go.

And OFF Alissa's expression -- dear god, just kill her now -- we...

27 INT. PUB - DAY

27

Harrison sits at the bar. A woman approaches -- pretty, but clearly a little worse for wear. This is TERESA, 40. As Harrison spots her--

HARRISON

Teresa Dunn?

She nods, and we can see she's nervous. Harrison slides an envelope over to her. She picks it up -- her eyes falling on the thick stack of CASH inside. She takes a breath.

TERESA

(quietly)

I just want to be clear. I'm only doing this for the money...David Rosen is a good guy.

And, clearly ashamed at what she's doing, she heads out. Off Harrison, staring straight ahead.

28 INT. OLIVIA POPE AND ASSOCIATES/ELEVATOR AREA - DAY

28

We find Olivia, Huck, Harrison, Abby and Quinn staring expectantly at the elevator doors.

HUCK

30 seconds out.

QUINN

Do spies tend to be fashionably late,
or-

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(CONTINUED)

HUCK
Punctual. Always punctual.

And somehow that sounds sinister. They stand there anxiously for a beat then Abby turns towards her office.

HUCK (CONT'D)
Don't.

ABBY
I'm getting an aspirin.

HUCK
You're getting a gun. They'll know you're packing and they'll kill you.

Abby looks at Olivia.

OLIVIA
Do what he says.

ABBY
So now we're taking orders from a killer.

OLIVIA
You're taking orders from me.

ABBY
Someone who *hires* a killer and doesn't tell the rest of her staff. I'm starting to sense a pattern.

OLIVIA
If this is going to be a problem for you, Abby-

ABBY
You'll what? Sic your trained attack dog on me?

HARRISON
Abby-

And he's about to get involved when Huck's ears prick up.

HUCK
They're here.

Everyone listens for a beat.

QUINN
I don't hear anything.

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(CONTINUED)

28 CONTINUED: (2)

28

A beat of silence, then, sure enough, the elevator starts CREAKING. Our eyes on the needle now. Climbing slowly. 2nd floor. 3rd Floor. CREAKING and GROANING. Our stomachs twisting into knots. Until finally the elevator doors arrive with a DING to reveal-

A sweet-looking soccer mom, MAGGIE ANDREWS. She pulls open the door and steps off the elevator to see five sets of eyes staring back at her. Our team exchanges a look: *this is one of our spies?*

MAGGIE

Oh. I'm sorry. I must've pushed the wrong button.

And she's reaching to push a different one when Huck steps into view.

HUCK

Wink.

The woman stares at Huck like she's looking at a ghost.

MAGGIE

Spin? What's going on?

HUCK

I'll explain later. First I need you scrubbed.

He holds out a basket.

MAGGIE

(scoffs)

I'm a mother of three. You think I still carry?

Huck just stares at her.

MAGGIE (CONT'D)

Fine.

She pulls a gun out of her bag and puts it in the basket.

HUCK

There's a conference room in the back. Wait there for the others.

Maggie nods and heads back towards the conference room, leaving Huck alone with his baffled co-workers.

28 CONTINUED: (3)

28

HARRISON

Spin?

HUCK

It was my nickname.

QUINN

What's it-

HUCK

I'm not gonna say.

And off this little mystery, we LAUNCH INTO A SEQUENCE:

29 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - DAY

29

Where the team is watching a LIVE SURVEILLANCE FEED of Maggie sitting in the conference room with three men and one woman.

HUCK

She goes by the name Maggie Andrews.
Lives in Atlanta with her tax attorney
husband and their three little girls.

QUINN

Why's she called "Wink"?

HUCK

She was a sniper. Whenever I saw
her one of her eyes was closed.

OLIVIA

Tell me more about the guy she's
talking to.

Huck ZOOMS IN on PAUL GRAY, sitting across from Maggie.

HUCK

That's Paul Gray.

And we CUT BACK TO:

30 INT. OLIVIA POPE AND ASSOCIATES/ELEVATOR AREA - DAY

30

As Paul Gray steps off the elevator and meets our team.

HUCK (V.O.)

When I worked with him in the '90s
he spoke 17 languages and could kill
a man in at least that many ways.

HARRISON (V.O.)

And now he's a professor?

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(CONTINUED)

30 CONTINUED:

30

HUCK (V.O.)
Upstate New York. Divorced. Probably
from sleeping with his students.

ABBY (V.O.)
Male or female?

HUCK (V.O.)
Both.

Paul puts a gun in the basket.

31 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - RESUME

31

Olivia points at a square-looking man in his 60's pouring a
cup of coffee. He's Doctor MELVIN FEEN.

OLIVIA
And the guy with the prescription
pad in his pocket?

HUCK
That's Melvin Feen.

And we CUT BACK TO:

32 INT. OLIVIA POPE AND ASSOCIATES/ELEVATOR AREA - DAY

32

As MELVIN FEEN steps off the elevator and meets our team.

HUCK (V.O.)
He was able to go days without sleep.
And that wasn't even his real talent.

QUINN (V.O.)
What was his real talent?

HUCK (V.O.)
Knowing how much pain a person could
tolerate before it killed them.

ABBY (V.O.)
Sounds like a charmer.

Feen puts a gun in the basket.

33 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - RESUME

33

HUCK
And then there's Betsy Ray. Matches.

And we CUT BACK TO:

34 INT. OLIVIA POPE AND ASSOCIATES/ELEVATOR AREA - DAY 34

As a matronly woman in her 50s, BETSY RAY, steps off the elevator and meets our team.

HUCK (V.O.)

Betsy runs a B&B in Vermont. But back when we worked together-

ABBY (V.O.)

Let me guess. She lit things on fire.

HUCK (V.O.)

Didn't matter what the target was, she could always make it look like an accident.

Betsy puts her gun into the basket.

35 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - RESUME 35

OLIVIA

And that leaves who?

HUCK

Charlie.

And we CUT BACK TO:

36 INT. OLIVIA POPE AND ASSOCIATES/ELEVATOR AREA - DAY 36

As our old friend CHARLIE steps off the elevator.

HUCK (V.O.)

(lying)

I don't know what he's been up to lately, but Charlie's who they called when they needed someone disappeared.

Charlie and Huck exchange a loaded stare.

CHARLIE

Hey.

HUCK

Hey.

Charlie drops his gun in the basket.

37 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - RESUME 37

OLIVIA

And if you had to guess which one is going to leak the documents to Sarnoff?

HUCK

Hard to say. They've got so much to lose, and almost nothing to gain.

A beat, and then Olivia grabs the basket of weapons off Huck's desk. She holds it out to Huck with a pointed look. Huck sheepishly slips a pistol from an ANKLE HOLSTER and tosses it onto the pile.

And off Olivia, taking a breath, clearly under pressure, we END SEQUENCE and CUT TO:

38 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - DAY 38

Where the spies, Huck included, sit at the table with Olivia.

MELVIN

When is Sarnoff planning to publish?

OLIVIA

Twelve hours, give or take.

BETSY

And if you can't stop him?

OLIVIA

Best case scenario? You go to jail. Worst? The government extradites you to the countries where you executed your missions and denies any culpability.

CHARLIE

So we go right back to where we were ten years ago? On the run?

A beat as they all process this, distressed.

MAGGIE

I have kids. My oldest is six, my youngest is *barely* out of diapers, they're little...I'm *married*...

BETSY

I have arthritis.

PAUL

I just got tenure! And I like my life now. I like who I am. I like this name and my house and my friends! My students! Dammit!

BETSY

I have arthritis. I'm not running.

OLIVIA

Which is why we all need to work together to stop this thing. Me by working my high level contacts. You by resisting whatever urge you may have to resolve this problem... criminally.

CHARLIE

Why?

OLIVIA

Because it's not who you are anymore. You're doctors. Professors. Moms. (a glance at Huck) Boyfriends. B613 is over. You've made progress in your lives. You've earned back a piece of your souls. And even if you were able to find Sarnoff and kill him, he's got an army of hackers to take his place. You'd always be hunting the next target. Maybe you'd be able to keep your names, but otherwise? It would be just like being on the run.

Everyone nods, some more begrudgingly than others.

OLIVIA (CONT'D)

Good. You'll hear from me when there's something to report.

And she exits. Maggie takes out her phone and dials a number.

BETSY

Who are you calling? TV Calling - For educational purposes only

(CONTINUED)

38 CONTINUED: (2)

38

MAGGIE

My babysitter. It looks like we're gonna be here for a while...

(into phone)

Hola, Mariana. Como están las niñas?

And she moves off to finish her call. Huck notices Charlie staring at him. And we notice a few PUNCTURE WOUNDS on Charlie's arm -- a grim reminder of his time under Huck's drill.

HUCK

What?

CHARLIE

Nothin'. Just thinking about all that "progress" we've made.

And as Huck looks away, wanting to believe that he has made progress, but already feeling it slipping away, we-

END OF ACT THREE

ACT FOUR

39 INT. OLIVIA POPE & ASSOCIATES/ABBY'S OFFICE - DAY

39

Olivia, Harrison, Abby and Quinn have assembled.

HARRISON

Now this is a nice office! Beautiful office! --Who wouldn't wanna keep this office?

ABBY

Well since you love it so much...

OLIVIA

(ignoring them)

Look, one of these people is the leak and we have to figure out who. Huck will be our eyes and ears inside the room.

HARRISON

Abby and I will be on background.

QUINN

Aren't these people all masters of deception?

HARRISON

Yeah, but their new lives might provide clues as to who's the source of the leak. Maybe someone's in financial trouble. Spending money they don't have or buying things that suggest they're about to skip town. We'll start with public records.

OLIVIA

Good. --Quinn, you monitor outgoing calls. Huck's set up a surveillance feed in his office.

As they start out, Harrison shoots Olivia a "This is how I'm handling it" look. Olivia subtly nods. And we start SKIPPING THROUGH TIME...

40 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - DAY

40

Huck is at a makeshift snack table pouring himself coffee. Melvin's making himself a cup of tea.

HUCK

Ever feel guilty about what we did? TV Calling - For educational purposes only

(CONTINUED)

40 CONTINUED:

40

MELVIN

Me? It's funny. I went back to med school thinking that, you know, maybe if I saved a few lives, I could make up for the ones I took. Then I realized the real reason I wanted to be a doctor.

(off Huck's look)

To cut people up. Is that *my* fault? Or the government who turned me into a monster? I don't know. But I try not to think about it.

And we see this resonating with Huck as Melvin's phone rings. He checks the ID and answers it.

MELVIN (CONT'D)

Dr. Blanchard. Yes, I have the prescription right here.

And as he takes out his prescription pad we CUT TO:

41 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - CONTINUOUS 41

Where Quinn is listening to Melvin's phone conversation on Huck's computer.

MELVIN (V.O.)

Okay it's RX#002301151198, 22 pills, 350 milligrams each.

Quinn jots this down and we go to-

42 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - LATER 42

Where Betsy is talking to an employee on the phone.

BETSY

Did he deliberately skip out on his bill or forget to pay? Give me his number, I'll call him.

And as she starts writing down a number we're on-

43 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - LATER 43

Paul talking on the phone with a teaching fellow.

PAUL

It's a ten-page essay on Milton. If she can't handle that she shouldn't be taking the course. --Well that depends. Is she cute?

44 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - LATER 44
Where Maggie's talking on the phone to one of her kids.

MAGGIE

Two goals?! Honey! That's amazing!
You promise to tell me all about it
when I get home tomorrow? I want to
hear all the details, every single
one of them...

45 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - LATER 45
Charlie stares at Huck, who is taking out his phone and
scrolling to a number. As Huck sees Charlie watching him--

CHARLIE

I don't have anybody to call.

And as Huck turns around, walking away from Charlie--

HUCK

Becky it's me. Just calling to say
hey...

And all this time we've been INTERCUTTING:

46 INT. OLIVIA POPE AND ASSOCIATES/HUCK'S OFFICE - DAY 46
Where Quinn has been jotting down notes. But now she's
listening to Huck, and it's heartbreaking, because she knows
he may never see Becky again.

HUCK (V.O.)

So if you want to, just give me a
call. Bye.

And he hangs up. Off Quinn, saddened, we CUT TO:

47 INT. FAIRFAX HALL OF RECORDS - DAY 47
As Abby and Harrison sit at a pair of MICROFICHE READERS,
scrolling through various DEEDS and TITLES from the '80s.
Harrison turns a dial on the machine and the documents go
all fuzzy.

HARRISON

(frustrated)

What *is* this-

ABBY

You turned the focus knob instead of
the up-and-down knob. TV Calling - For educational purposes only

(CONTINUED)

47 CONTINUED:

47

She reaches over and fixes it. Which doesn't placate him.

HARRISON

Why in the 21st century am I looking at documents with a machine that has a knob?

(off her expression)

All I'm saying is, you'd think a couple of my tax dollars could go towards a scanner.

Abby scrolls through some records on her machine.

ABBY

This is a waste of time -- we're not going to find anything in the public record. These guys are professional liars. Their backgrounds are perfect.

HARRISON

Speaking of backgrounds, you do your due diligence on your boyfriend yet?

And just as Abby's about to deny it-

HARRISON (CONT'D)

Don't give me any of that "oh, Harrison, I don't know what you're talking about" business, because you've been smiling and coming in late and you and David Rosen are a thing. So have you looked into him yet?

ABBY

What do you mean, "looked into him"? Like a background check?

Harrison's face softens.

HARRISON

Listen. I know I was getting on you about Stephen's office before, but I love you like a sister.

(then)

I just want to make sure anyone you're with is worthy of you, is all.

And that was sweet and protective and brotherly. Abby smiles at him. Truly touched. And we're OFF their easy friendship...

48 INT. SENATE OFFICE BUILDING/HALLWAY - DAY

48

Olivia's in step with Edison as he's on his way to a vote or something. We cut in mid-walk and talk.

OLIVIA

I need to know, Edison. Is the government willing to acknowledge and protect the agents who took part in the B613 program? And don't tell me there's no such thing--

EDISON

Your delusions are just shy of charming.

OLIVIA

I got you back on the intel committee--

EDISON

After getting me kicked off!

OLIVIA

I don't need to know specifics.

EDISON

You asking me as a friend or a fixer?

OLIVIA

Both.

EDISON

Wrong answer. Our days of mixing business and pleasure are over. It's one or the other from here on out.

OLIVIA

Okay, I'm asking as a fixer.

EDISON

Wrong answer again!
(then, smiling)
I'll call you.

And Edison peels into a room or office where Olivia's not welcome or allowed. Off her failure...

49 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - DAY

49

Where our band of spies is getting restless.

CHARLIE

We're down to eight hours. TV Calling - For educational purposes only

(MORE)

(CONTINUED)

49 CONTINUED:

49

CHARLIE (CONT'D)

We should call around, find out where
he's hiding.

(off Huck)

Just in case.

HUCK

Olivia's on it. Be patient.

BETSY

Patient. Please. Every minute we
waste around here is another minute
this sewer rat goes deeper underground-

MAGGIE

Sarnoff isn't our problem!

They all look at her.

PAUL

She's right. Our problem is the
source.

CHARLIE

(nods)

We find whoever's leaking this
material, and it doesn't matter what
Sarnoff does.

MELVIN

Except no one inside the Agency knew
about B613 except Crosby, and his
brains are on a mailbox.

MAGGIE

Six other people knew about B613.
Six other people could be the leak.

(then)

And they're all sitting here in this
room.

And as our little group of assassins absorbs the fact that
one of them is the leak...

50 INT. OLIVIA POPE AND ASSOCIATES/KITCHEN - DAY

50

Where Quinn, nervous, makes coffee. Her phone RINGS...

51 EXT. D.C. STREET - SAME (INTERCUT)

51

Where Olivia's on the move.

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(CONTINUED)

51 CONTINUED:

51

OLIVIA
How's Huck doing?

QUINN
He's okay. For now. And you?

OLIVIA
I hit a wall. It's time for Plan B.
I'll be there soon.

QUINN
--How soon? Like within the hour
soon, or--

OLIVIA
Quinn. You can do this. You just
need to keep everyone happy. Distract
them, whatever it takes. I'll be
there--

QUINN
Soon. Right. I got it.

And Quinn hangs up and finishes pouring milk in her coffee.
Which is when she looks up and, horrified, suddenly drops
her coffee cup, as we SMASH TO:

52 INT. OLIVIA POPE AND ASSOCIATES/ELEVATOR - DAY

52

As Abby and Harrison get off the elevator, bickering in that
longtime-partner kind of way-

ABBY
David went to Dartmouth.

HARRISON
Bad guys can graduate from the Ivy
League.

ABBY
He was top of his class at Georgetown
Law!

HARRISON
Bad guys make great lawyers.

ABBY
David's not a bad guy. He's a good
guy. For once, in my whole life, I
got the good guy, you know? Whatever
else he may be -- he's a good guy.

And we might sense just the tiniest hint of something
uncomfortable in Harrison's smile. he calling - For educational purposes only

(CONTINUED)

52 CONTINUED:

52

HARRISON

Okay, then don't look into him. But
don't come running to me when-

And now the two of them have made it to right outside the
conference room, where Quinn is standing, and waiting for
them, all wide-eyed and terrified-

HARRISON (CONT'D)

Quinn?

QUINN

They didn't give up all their guns.

She points at the conference room. And the three of them
peer into...

53 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - DAY

53

Where our spies have pulled guns on each other. Everyone.
Including Huck. That's right, they all lied before -- *none
of them left all their weapons on the table.* And off this
Reservoir-Dogs-style standoff, we:

END OF ACT FOUR

ACT FIVE

54 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - DAY

54

At this point in the standoff Melvin has his gun trained on Charlie. Charlie has his gun trained on Paul. Paul has his gun trained on Betsy. Betsy has her gun trained on Melvin. Maggie and Huck are locked in a separate standoff.

MELVIN

This is all you, Charlie. Come clean.

CHARLIE

Think what you want, Melvin. My money's on Paul.

Betsy moves her gun from Melvin to Paul.

BETSY

After what he pulled in Libya, I'll take that bet too.

PAUL

Listen! If I'm the source I'm not here. I'm deep underground by now!

HUCK

No.

BETSY

You're not.

MAGGIE

Fooling us all is key to the plan. Right, Huck?

CHARLIE

It's the only way the source lives.

HUCK

Otherwise we'd find you. We'd team up, the source wouldn't last a week.

MELVIN

The source is here. In this room. And I can make a strong case for Charlie but I might just shoot him instead-

As Melvin pulls back the hammer, Maggie swings her gun to Melvin, as does Charlie.

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(CONTINUED)

MAGGIE

I served with Charlie. Charlie's a believer. Give you three seconds to-

And this is the point when Harrison enters.

HARRISON

How about we put the guns down?

BETSY

Stay out of this, pretty boy.

HARRISON

I'm out of it.

MAGGIE

I'm dead serious, Melvin!

HARRISON

Will shooting each other solve anything?

BETSY

Yes. We all die. There's no leak.

PAUL

I'm okay with that.

HUCK

Beats living in fear.

MELVIN

Me too, so long as Charlie's first.

MAGGIE

You'll be a very close second.

HARRISON

Let's talk this through. How about I bring in a lie detector?

HUCK

We can all beat those.

HARRISON

And I'm guessing you're probably all trained to withstand torture, correct?

Silent agreement.

54 CONTINUED: (2)

54

HARRISON (CONT'D)

You're all too good at what you do to sort this out using interrogation. And this plan B you've got up and running? Is guaranteed mutual destruction. Lucky for you, there's another plan in place and her name is Olivia Pope. And she'll be here any minute. And here you all thought you had a problem! You don't. It's being handled. By the best. So let's put 'em down. On three. One.

Looks everywhere: The stand-off softening, but no one wanting to go first...

HARRISON (CONT'D)

Huck, be a leader. Two.

Huck and Maggie lower their weapons.

HARRISON (CONT'D)

Now everybody. Three.

The rest follow suit.

HARRISON (CONT'D)

Great. Now hand me your weapons so-

*

Harrison reaches for one of their guns and they all point their guns at Harrison. Harrison puts his hands up. Backing out of the room...

HARRISON (CONT'D)

Okay, cool. You hold onto those. Just hang tight. She'll be here any minute.

55 INT. OLIVIA POPE & ASSOCIATES/HALLWAY - DAY

55

Harrison walks up to Abby and Quinn who were watching the whole time.

QUINN

Oh my god! Harrison, that was-

HARRISON

(pointed at Abby)

That was big office talk is what that was.

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(CONTINUED)

55 CONTINUED:

55

ABBY

I'll admit, it was very brave and-

HARRISON

BIG OFFICE!

Harrison is pumped full of adrenaline. Heads into his office with Quinn at his side. Aside...

HARRISON (CONT'D)

Liv is coming back soon, right?

QUINN

I don't know.

HARRISON

But she said she has a plan, right?

QUINN

I think so.

HARRISON

You think so?

QUINN

She's a vague person! Very vague!

HARRISON

Whatever it is, it better work.
This suit is way too nice to be marred
by holes and blood.

Harrison sits at his desk. Looks down at his hands, which are shaking almost uncontrollably. He squeezes them together to stop the shaking, dropping that cool demeanor and -- for just a moment -- showing just how rattled he is.

56 INT. WHITE HOUSE/OVAL OFFICE - DAY

56

An aide leads James into the Oval Office. Cyrus sits on the sofa, going over papers. The aide leaves. James stops, awed.

CYRUS

Honey! Come in, come in.

JAMES

I've never been in here before.

CYRUS

It's very...Oval. And smaller than
you'd think, right? Sit.

James takes a seat.

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(CONTINUED)

JAMES

If you're trying to intimidate me
with the Oval-

CYRUS

I know you've always wanted to come
in here. That's all.

JAMES

You're buttering me up.

CYRUS

I'm buttering you up.

JAMES

Why?

CYRUS

I wanted to thank you. For writing
that article. -- I'm serious. You
did me a big favor because now I
have an excuse to ban that racist,
sexist, homophobic son of a bitch
from the White House on the basis of
optics and not just personal distaste.

JAMES

But...

CYRUS

I'm going to lose my job. The
President is going to fire me. If
your articles on Hollis Doyle
continue. Not tomorrow but soon.
Because I'm making him look bad and
I can't be trusted not to leak quotes
to my husband. Which will turn into
another way the conservatives can
suggest gays are bad for America.

JAMES

Cyrus, I didn't know-

CYRUS

I won't ask you to stop writing about
Hollis Doyle. I wouldn't do that.
I love you. And I'm proud of you.
But I need you to know how you writing
about Hollis Doyle affects me.

56 CONTINUED: (2)

56

And he's sweet and vulnerable and frail; he's tearing up.
And James is moved. He leans in and kisses him.

JAMES

I won't write about him anymore. I
won't. It's okay. I won't.

CYRUS

I don't mean to cry-

JAMES

No, I understand. I'm sorry. I
won't.

CYRUS

I have a briefing. I have to-

JAMES

Of course you do-

CYRUS

I'll see you at-

JAMES

Home. Yes. I love you.

CYRUS

I love you too.

And James is leaving the Oval. Cyrus sits there alone. He
wipes his eyes, takes a breath. And shakes off that stellar
performance. Sighs.

CYRUS (CONT'D)

(under his breath)

The things I have to do...

And he goes back to work. OFF THIS, we CUT TO:

57 INT. OLIVIA POPE & ASSOCIATES/ABBY'S OFFICE - DAY

57

Abby sits at her desk. Staring at her laptop. On it, we
see she's pulled up a LexisNexis type of search engine. A
beat, and then Abby shuts the laptop. Tries to collect
herself. But it's no use, because Abby soon goes right back
to opening up that laptop and staring at that search engine.

She takes a breath. Types in "DAVID ROSEN." And she's about
to press the search button when-

She thinks better of the situation and slams her laptop shut.
And off a conflicted Abby...

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58 INT. SKETCHY WAREHOUSE - DAY

58

Olivia and Barry. Sarnoff's Skype image is on the laptop.

OLIVIA

If you release this, your lawyer's dead.

BARRY

What??

SARNOFF

(computer altered)

C'mon, Ms. Pope. That's cheap. Threatening Barry.

OLIVIA

I'm just stating the facts. If this comes out there'll be half a dozen highly trained assassins who want revenge and Barry here is perhaps the only person in the world who knows where you are.

BARRY

(getting scared)

I don't know where he is.

OLIVIA

Good luck convincing them. Sarnoff, I'm asking you one last time to be reasonable. For Barry's sake.

SARNOFF

Let me explain something to you, Ms. Pope. Your job is to spin and gloss over. I provide truth, in the great tradition of-

And a frustrated Olivia picks up the computer and SLAMS it to the ground, breaking it in half. She turns on Barry with controlled fury.

OLIVIA

I AM TRYING TO SAVE YOUR LIFE! I AM BEING REASONABLE WITH YOU! WHY ARE YOU NOT BEING REASONABLE WITH ME?!

BARRY

I don't know where Sarnoff is!

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(CONTINUED)

58 CONTINUED:

58

OLIVIA
I'm trying to help you! Who leaked
it??

BARRY
I don't know!

OLIVIA
What *do* you know??

He hesitates.

OLIVIA (CONT'D)
Barry, they will find you. They
will torture you. They'll get what
they need from you and then they
will KILL you!

*
*
*
*

BARRY
All I know is I released the money
two hours ago!

OLIVIA
To who?

BARRY
A bank account.

OLIVIA
Whose account??

BARRY
*I don't know. I only have the account
number!*

OLIVIA
Write it down.

She hands him a pen. As he writes down the number-

OLIVIA (CONT'D)
And when you're done, go home and
say goodbye to your family. Because
if this gets out I'd say you have 24
hours left on this earth.

And as Olivia turns and goes, leaving behind a terror-struck
Barry, we see from the slight smile on her face that maybe
some of Olivia's rage was for show...

59 INT. SKETCHY WAREHOUSE - DAY

59

A different part of the warehouse, where a hopeful Olivia is
on her way out, on the phone to Huck - For educational purposes only

(CONTINUED)

59 CONTINUED:

59

OLIVIA

I got a bank routing number -- C-H-
zero-zero-two-three-zero, one-one-
five-

And we...

INTERCUT WITH:

60 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - SAME

60

As Huck finishes writing the number on a legal pad. He's off
in a corner, while the spies keep themselves busy in the b.g.

HUCK

Those first two letters? That means
it's Swiss.

And that was said with an air of defeat. Olivia starts to
frown.

OLIVIA

Which means-

HUCK

You can't hack a Swiss bank account.
No one can. Especially not in the
two hours we have left.

OLIVIA

We can do a lot in two hours, Huck--

HUCK

No we can't. Game over.
(then; softly)
Go home, Liv.

Olivia stops in her tracks. As what he's saying sinks in.

OLIVIA

I am not -- you can't just leave.
You can't just disappear forever
without saying goodbye; I can't just_
never see you again. Huck-

HUCK

I won't. Leave without saying
goodbye. I won't. But go home.
Please. Don't come back to the
office. Go home. We're in my
wheelhouse now.

And as a worried Olivia hangs up her phone, we're back in... TV Calling - For educational purposes only

61 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - MOMENTS LATER 61

As Huck tosses the PAD with the SWISS BANK ACCOUNT NUMBER on it out onto the conference table: CH 00230 115119822350. The spies stare at the number as Huck slowly turns to Melvin.

HUCK
(softly)
That prescription you called in,
Doc.

Paul nods, remembering -- because they're all so very good at remembering...

PAUL
Your Rx number. Zero-zero-two-three-
zero, one-one-five-

MAGGIE
One-one-nine-eight.

And as we realize that these are the FIRST TWELVE DIGITS of the Swiss bank account-

BETSY
Twenty-two tablets-

The next number on the pad is 22.

BETSY (CONT'D)
Of Phozerol.

And as we see the next numbers are 3-5-0, we HEAR-

CHARLIE
Three hundred fifty milligrams each.

And now we're OFF Melvin, the source of the leak, looking for an exit and realizing there isn't one...

END OF ACT FIVE

ACT SIX

62 INT. OLIVIA POPE AND ASSOCIATES/HALLWAY - NIGHT

62

As Harrison emerges from the elevators. Huck's waiting for him. As we watch, Harrison takes a thick DOSSIER from his bag and hands it over. Huck scans it.

HARRISON

In the storage locker. Just like he said.

Huck nods, satisfied.

HUCK

Good.
(then)
You need to go home.

HARRISON

What about --

HUCK

Abby, Quinn, Olivia -- they're home.
My friends and I need some... alone time.

And as Harrison registers this and silently turns back to the elevator, we're off the "Oh, shit" written across his face...

63 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - NIGHT

63

Melvin's still sitting in his chair. Resigned to his fate. Charlie has taken Melvin's gun. Huck enters with the dossier.

MAGGIE

He got there in time?

HUCK

He got there in time.

MAGGIE

Oh thank god.

BETSY

Hallelujah.

CHARLIE

Terrific.

(eyeing Huck)

So now it's just a matter of tying up loose ends.

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(CONTINUED)

63 CONTINUED:

63

Charlie offers Melvin's gun to Huck. Daring him to kill Melvin. But Huck won't take it.

HUCK

No.

CHARLIE

If you won't, I will...

And Charlie trains the gun on Melvin. Huck steps between Charlie and Melvin.

HUCK

No, Charlie. You won't.

Huck looks around at his fellow spies.

HUCK (CONT'D)

There's this girl I like. Her name is...you know what? I'm not gonna tell you what her name is. Because you're all like me. We shouldn't know each other's weaknesses. But I like her. And she's good, she doesn't ask a lot of questions but...I know her really well 'cause she's normal but she will never know me. I'm a soldier. Technically, we are soldiers. We served our country. But nobody gets to know that. There's no parade. There are no medals. So we come home and try to have normal lives. But what is normal? I really, really like killing people. It's... beautiful. Right?

And there are wistful nods all around.

HUCK (CONT'D)

They taught us to love it and then they took it away and they left us with...And I'm not bitter. I'm not. It's just...Melvin just wanted someone to know. He wanted to stop pretending to be something he wasn't. He wanted to be something else. A good guy. He just wanted to feel free. To feel normal. And wouldn't we all give anything to feel normal? Melvin's just...he's one of us.

63 CONTINUED: (2)

63

A beat of silence. Then Huck takes the gun from Charlie, empties its chamber, and places it back on the table. And Huck's speech seems to have convinced everyone to let Melvin go.

CHARLIE

Hippy dippy Huck. Who knew? Wish you'd gone all Oprah before you broke out the drill on me last-

But he doesn't finish his sentence because a GUNSHOT RINGS OUT, sending a bullet through the head of Melvin and killing him instantly. Huck stares, in horror, as we notice a few specks of blood on his face. He turns to see Maggie holding the smoking gun, having just fired the fatal shot.

MAGGIE

It was a nice speech, Spin. Really. But no loose ends.

And she puts away her gun. And then--

BETSY

We better start cleaning up.

PAUL

I got some plastic bags in my trunk.

MAGGIE

I'll find some rags.

CHARLIE

I'll get the oil drum.

And we're just on Huck as their voices fade away. The horror on his face. He sits in a chair, motionless. And as the rest of them matter-of-factly start cleaning up their mess, we do a COOL SPEEDY TIMELAPSE of Paul laying out a plastic sheet, wrapping the body, Charlie lifting it into an oil drum, hauling it away, Betsy cleaning, Maggie wiping the specks of blood off Huck's face, all as the sun rises over the Capitol... Huck never moving an inch until it's...

64 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - EARLY MORNING 64

Where Huck is still sitting, all alone. The room is clean.

OLIVIA (O.S.)

You're still here.

64 CONTINUED:

64

Huck looks up to see Olivia standing in his doorway.

OLIVIA (CONT'D)

Harrison told me that Sarnoff didn't get the dossier. And you're still here. Which means you and your friends figured out who the leak was. I don't want to know what happened. Don't tell me. I just care that you're still here. I couldn't handle it if...you're important to me.

A long beat as Huck looks at her.

HUCK

It's short for Spinster.

OLIVIA

What is?

HUCK

Spin. That's where the nickname came from. They never thought I'd meet somebody.

Olivia puts a hand on his shoulder.

OLIVIA

Go home, Huck. Get some sleep.

Huck nods dutifully and exits. Off Olivia, feeling his pain, wishing she could make it go away...

65 INT. DAVID ROSEN'S LIVING ROOM - MORNING

65

We hear the sounds of rustling and things being moved in a darkened room. A light snaps on in the hall. And then in the living room as David comes out, still half-asleep.

DAVID

Abby, I waited up for you but you never...Abby?

Because Abby is there. But she's in the corner, all wild-eyed and unslept. She's on her knees, digging through all of the refuse from the Wall O'Crazy.

DAVID (CONT'D)

Abby, what are you-

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(CONTINUED)

65 CONTINUED:

65

ABBY

I'm pretty sure it's here, I just
have to find it!

And Abby doesn't stop digging for one second as...

DAVID

Find what? Abby. ABBY! Talk to
me!

ABBY

Got it.

She's staring down at something. Trying so hard not to cry.

DAVID

Abby-

ABBY

Okay, yeah. Let's talk.

She takes a PHOTOGRAPH out of her purse and slaps it up on
David's wall. It's of the woman Harrison met in the bar.

ABBY (CONT'D)

Teresa Dunn. 37 years old. Although
when you met her she was much younger.

She takes more pictures from her purse and slaps them up.
Pictures of 20-something Teresa with 20-something David.
Cute pictures.

ABBY (CONT'D)

She worked at the Georgetown Tavern
when you were in law school. You
asked her out on several occasions.
Finally she said yes. You dated for
three months.

And David staring at this. Confused. And wary.

DAVID

What does my ex from twenty years
ago have to do with-

ABBY

Hospital photos of Teresa Dunn's
injuries.

And she slaps those up. Teresa with a bruised face.

DAVID

Where did you get those? TV Calling - For educational purposes only

(CONTINUED)

ABBY

Pretty hard to find what with you being a powerful AUSA and all. And the son of a judge. What, did Daddy clear your record so you could pass the bar?

DAVID

She fell down a flight of stairs-

ABBY

She fell. She fell.

DAVID

We were having an argument, yes. But she took off and she fell down those stairs. She fell. I didn't touch her.

ABBY

Hmm...where have I heard that before? Oh. Yes.

And then she takes what she dug out of David's trash and puts it on the wall: A photo of HERSELF. Battered and bruised.

ABBY (CONT'D)

I fell, too.

DAVID

Abby-

ABBY

The best part of this? Is that this photo of me? I found it here. In your pile of investigative crap. Did you investigate me before you slept with me or after?

DAVID

Before. Before we ever met in that bar. I was investigating everyone at Pope and Associates, you know that!

ABBY

But you only slept with one. The vulnerable one. The stupid one who wouldn't know she was being used because she's...because she has terrible taste in men-

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(CONTINUED)

DAVID

You realize that you're talking crazy, right now. I never touched Teresa Dunn. Ask her. Find her and ask her-

ABBY

I met her. For coffee. Last night. And she told me some stuff...stuff I wouldn't have believed but I was looking right in her eyes and she was crying and I felt it. In my gut.

David's staring at her.

DAVID

And like Olivia says, your gut tells you everything you need to know.

ABBY

Yeah.

DAVID

Abby, Teresa Dunn is lying. And I don't know why. But that's not what upsets me. What upsets me is that you haven't even given me a chance. It hasn't even occurred to you that I might be worth the benefit of the doubt.

ABBY

You're a bad guy. You look like a good guy but you're not.

She starts to head out. He steps forward, puts a gentle hand on her arm.

DAVID

I gave you a drawer-

And Abby's violent reaction to his hand on her causes him to jump back.

ABBY

You touch me again, I will kill you. And I mean that.

And she's gone.

66 INT. OLIVIA POPE AND ASSOCIATES - MORNING

66

As a tearstained Abby enters the office. She walks past the FAX MACHINE in the hallway, glancing at the PAGES printed out into its tray, and grabs them, semi-crumpling them in her hand. And then she just stands there, numb and shaking, because everything is awful, awful, awful.

Olivia comes out into the hall. She stares at Abby. And Abby stares right back. And there's a beat as they take each other in before Olivia goes to wrap her arms around Abby-

OLIVIA

It's okay. Whatever it is. It's gonna be okay-

And gently leads her back to her office and closes her door for privacy, we're...

67 INT. OLIVIA POPE AND ASSOCIATES/OLIVIA'S OFFICE - MORNING

67

As Liv sits Abby on her couch, and then slips the fax papers out of Abby's hand -- and we can just barely glimpse that they're from the BOARD OF ELECTIONS OF DEFIANCE COUNTY, OHIO. Liv puts them on her desk as she grabs a box of Kleenex, just in case...

ABBY

I...I was sleeping with David Rosen. And I knew it would hurt you and I'm sorry-

OLIVIA

It's okay...

ABBY

It's not okay! You're my friend and I was mean to you, I was horrible, I'm sorry, I'm just so sorry...

And as Olivia holds her, and rocks her, and pets her hair,

OLIVIA

I'm your friend. And I'll always be your friend. And it's gonna be okay, Abby -- trust me. It's gonna be okay... you're gonna be okay...

She glances over Abby's head at HARRISON, who's in...

68 INT. OLIVIA POPE & ASSOCIATES/HARRISON'S OFFICE - MORNING

68

Which was Stephen's office, but now Harrison's moving a BANKER'S BOX full of stuff into it. TV Calling - For educational purposes only

(CONTINUED)

68 CONTINUED:

68

And as he glances up and locks eyes with Olivia, we can see how much this hurt him, how high a price he's just paid. Quinn bounces in. Totally unaware and all bubbly-

QUINN

I can't believe I finally have my own office. First thing I'm getting? A couch. A real couch-

And then she pauses. Following Harrison's gaze into Abby and Liv.

QUINN (CONT'D)

What happened? Is she okay?

HARRISON

She'll be fine.

And off Harrison, looking in at Abby. Thinking about what he did...

69 OMITTED

69

70 INT. HUCK'S APARTMENT/BATHROOM - NIGHT

70

Where Huck closes the door, and locks it. He reaches behind his toilet, where there's a small SHORTWAVE RADIO stuck to the wall. And Huck turns it on and turns the dials and we hear the sound of the NUMBERS STATION fill the tiny bathroom, because Huck will have to listen to it every day for the rest of his life, waiting to see if he'll be called home. And as we follow this unnerving broadcast into...

71 INT. OLIVIA POPE AND ASSOCIATES/OLIVIA'S OFFICE - NIGHT

71

As Olivia takes the FAX PAGES from Defiance, Ohio and SHREDS them, the strips of paper falling down... and now we're...

72 EXT. VERMONT B&B - DAY

72

As Betsy sets down some knitting and rises from the swing on her charming front porch to cheerily greet a tourist couple.

BETSY

You must be the Fergusons. Come on in! I have the Leaf Peeper Suite all ready!

And as she ushers them inside...

73 INT. UNIVERSITY LECTURE HALL - DAY 73

Where Paul is lecturing a vibrant and engaged thesis group-

PAUL

William Kennedy said "One Hundred Years of Solitude" was the first piece of literature since the Book of Genesis that should be required reading for the entire human race. You're going to tell me if William Kennedy was right about that.

And he smiles at a pretty young coed.

74 EXT. SUBURBAN LAWN - DAY 74

Where Maggie is running around on the lawn, chasing her THREE YOUNG DAUGHTERS.

MAGGIE

I'm gonna get you! I'm gonna get you!

And as Maggie playfully grabs one of her kids, enveloping her in a hug-

MAGGIE (CONT'D)

I got you!!

A75 EXT. D.C. STREET - NIGHT A75

Charlie leans against an N.D. building, having just dialed a number.

CHARLIE

Hey, it's me. --Yeah, well I'm back in town. Thinking about staying a while. Maybe getting back into business.

And off this cryptic conversation...

75 INT. OLIVIA'S APARTMENT/FOYER - NIGHT 75

The doorbell rings. Liv opens the door -- in her pajamas. Tired and broken. Edison is standing there, two grocery bags in his arms. Liv stares at him. Silent.

EDISON

I've got popcorn and wine for you, an Italian sub and a bottle of scotch

(MORE) TV Calling - For educational purposes only

(CONTINUED)

EDISON (CONT'D)

for me. And two movies. We can either watch Angelina Jolie with a gun or Angelina Jolie with a different gun. Both are excellent. Or we go back to debating Presidents. My thought for today is Reagan ruined mental health care for generations of Americans. -- Invite me in. It's time. Because I am a man and I don't play games and you and I are very good together. So you let me in now or I walk away.

She stares at him. And starts to cry. Like really really cry.

75 CONTINUED: (2) 75

EDISON (CONT'D)

Liv? Are you-

And she's shoving the bags out of his arms and grabbing him and kissing him, kissing him, kissing him and yanking off his jacket and pulling him inside and slamming the door behind them. We're left outside the door. With the abandoned popcorn and Angelina Jolie movies. It wouldn't do for us to see Liv with someone other than Fitz. Not yet.

76 INT. DAVID ROSEN'S APARTMENT - NIGHT 76

As David sits on the floor of his apartment, miserable. There are stacks of newspapers on the floor. After a moment he takes one off the top, and leafs through it absentmindedly, stopping suddenly on JAMES'S HOLLIS ARTICLE. And as we watch, David RIPS the article out of the paper, picks up a marker and HIGHLIGHTS James's byline. Then he takes the article, and tacks it smack-dab in the middle of his empty living room wall.

77 INT. HUCK'S APARTMENT/BATHROOM - NIGHT 77

Where Huck finally turns off the radio, gets up, and puts it back behind his toilet. Then pads to his bedroom, and crawls into bed with Becky. And as he hugs her close to him, and she shifts in her sleep, we... CUT TO:

78 INT. OLIVIA'S APARTMENT - BEDROOM - NIGHT 78

As a naked Edison and Olivia lie in bed together, Edison asleep, but Olivia very much awake...

FADE OUT:

END OF SHOW