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EP.#210

## SCANDAL

“One for the Dog”

Written by  
Heather Mitchell

Directed by  
Steve Robin

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SCANDAL

“One for the Dog”

CHARACTER LIST

ABBY WHELAN  
CYRUS BEENE  
DAVID ROSEN  
HARRISON WRIGHT  
HUCK  
OLIVIA POPE  
PRESIDENT “FITZ” FITZGERALD GRANT  
MELLIE GRANT  
QUINN PERKINS

Alissa  
Baby Nurse  
Becky Flynn  
Chief of Surgery  
CIA Type  
Edison Davis  
Federal Agent  
Female Reporter  
Frank Rogin  
\*  
Government Goon  
Hal Rimbeau  
Hollis Doyle  
Interrogator  
James Novak  
Kimberly Mitchell  
Male Reporter  
Military Courier  
NSA Type  
Pat Wexler  
Producer  
Sally Langston  
Secretary of Defense  
Secretary of State  
Spook  
Tom  
Trixie  
Verna Thornton

(fka: Defense Secretary) \*

SCANDAL

“One for the Dog”

SET LIST

INTERIORS	INTERIORS (CONT'D)
OLIVIA POPE AND ASSOCIATES CONFERENCE ROOM OLIVIA'S OFFICE HALLWAY HUCK'S OFFICE	DAVID'S APARTMENT
	EXTERIORS
SUPER-SECRET PRISON CELL INTERROGATION VIEWING ROOM	D.C. STREET JAMES MADISON HOSPITAL
BAR	*
HOLLIS DOYLE'S OFFICE	ROOFTOP
WHITE HOUSE OVAL OFFICE HALLWAY SITUATION ROOM CYRUS'S OFFICE RESIDENCE	
OLIVIA'S APARTMENT LIVING ROOM	
JAMES MADISON HOSPITAL HALLWAY FITZ'S ROOM	
DAVID'S OFFICE	
CYRUS AND JAMES'S HOUSE BEDROOM	
HOSPITAL NURSERY	
APARTMENT	

SCANDAL

"One for the Dog"

ACT ONE

FADE IN:

1 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - FLASHBACK 1 \*

It's the dead of night, and we can just feel that the rest of the office is silent and empty as first CYRUS and then MELLIE enter and take their seats at the conference table next to OLIVIA and VERNA. Cyrus glances around.

CYRUS

Where's Hollis? Doesn't he usually host this dance?

Verna and Olivia exchange a look.

VERNA

Hollis Doyle is why I've asked you all here tonight.

And off this line, we move OUT OF TIME AND INTO...

2 INT. BAR - NIGHT 2

As HARRISON chats up a bubbly TEXAN BLONDE, who's just draining a glass of something pink and fruity. We'll call her TRIXIE.

HARRISON

Can I buy you a drink?

Harrison is a very handsome man. Trixie beams.

TRIXIE

'Course you can.

HARRISON

You look so familiar -- you work for Hollis Doyle, right? I think I've seen you on the Hill.

TRIXIE

Oh, Hollis and my Daddy go back a dog's age! When I left UT and told Daddy I wanted to come to Washington, he said Hollis was just the man to call.

(CONTINUED)

2 CONTINUED:

2

HARRISON

You don't say.

And just as we're worrying just a little about Harrison's taste in women, we notice that ABBY is sitting on Trixie's other side, expertly PICKPOCKETING a KEY CARD from her purse. And off the tiny, all-but-imperceptible glance that Abby and Harrison exchange over Trixie's head as Abby gets up and leaves the bar with the card, we move back to...

3 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - FLASHBACK

3 \*

VERNA

I went to see Hollis the other day -- do you know he keeps a second phone in his office? Locked it in his desk drawer the second he laid eyes on me. It was a cheap little burner like the drug dealers use.

CYRUS

A *phone*? You brought us here because the man has more than one phone??

MELLIE

My husband is clinging to life in a hospital bed!

OLIVIA

Verna. Plenty of people keep two phones.

She might as well have just called Verna a dinosaur. That hurts.

VERNA

In my day, they didn't.

4 INT. HOLLIS DOYLE'S OFFICE - NIGHT

4

The office is dark and empty as Abby uses the KEY CARD she stole from Trixie to break in. As we watch, she picks the lock on Hollis's desk drawer and extracts a BURNER PHONE from beneath the papers and files and maybe also a TEXAS-Y PISTOL of some sort that's hidden in there. She scrolls through the CALL LOG -- just one number, over and over. And as Abby writes the number down...

5 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - FLASHBACK

5 \*

VERNA

...Hollis told Sally about my cancer.  
(MORE)

(CONTINUED)

5 CONTINUED:

5

VERNA (CONT'D)

And when she threatened to remove me from the bench, I told her Liv's man Huck was the suspect in the Red Hoodie. Which I believed at the time. And for which I've apologized.

Off a grudging Liv,

VERNA (CONT'D)

Repeatedly.

OLIVIA

"I'm sorry" doesn't get me any closer to finding him.

Cyrus stands.

CYRUS

Well thank you for this Oprah moment and keeping us all updated on Phonegate, Verna, but I have a husband waiting for me at home.

Verna shakes her head.

VERNA

I'm sorry, I guess I'm just old-fashioned. But when Hollis was talking to that Betsy...or Becky maybe?

\*

And we see that little bit of info land hard on Olivia as Verna continues...

\*

\*

VERNA (CONT'D)

I could swear he was talking about the Stanworth Hotel.

\*

\*

And now they're all interested-

\*

MELLIE

Where the sniper who shot Fitz was.

\*

\*

And we cut back to-

\*

6 INT. BAR - NIGHT

6

Where Trixie's had another round, and Harrison's acting skills are wearing thin.

(CONTINUED)

TRIXIE

Well, I was a Tri Delt and she was a Chi Omega, so we were never going to work out as roommates, you know?

HARRISON

Oh, I do. Know.

TRIXIE

But you know what the best thing about my new roommate is?

(CONTINUED)

6 CONTINUED: (2)

6

Trixie runs a stiletto up Harrison's leg.

TRIXIE (CONT'D)

She's out of town. Wanna get out of here?

Dear God. Harrison downs his drink.

HARRISON

Let's just talk more. I really want to get to know you better-

But just then, Abby slips back onto the barstool on the other side of Trixie and gently slides the KEY CARD back into her purse. And as a wave of relief crashes over Harrison's face-

HARRISON (CONT'D)

You know what? On second thought, I don't want to get to know you better.

He tosses some money on the bar.

HARRISON (CONT'D)

Thanks for the memories. Enjoy your night.

And just like that, Harrison stands and leaves. And we're off poor stunned Trixie, who just missed out on what seemed for all the world like a sure thing...

7 INT. OLIVIA POPE AND ASSOCIATES/CONFERENCE ROOM - FLASHBACK

7 \*

VERNA

My sources in the White House tell me Hollis practically lives in the Oval now that Sally Langston's the acting President. He has done nothing but benefit from Fitz's absence...

8 INT. OLIVIA POPE &amp; ASSOCIATES/OLIVIA'S OFFICE - NIGHT

8

Where Olivia's conferring with Harrison -- because we're out of time, remember?

HARRISON

Should we call the number?

OLIVIA

No. Just hold on to it -- we may need it later.

As Harrison nods, we go back to...



9 INT. OLIVIA POPE & ASSOCIATES/CONFERENCE ROOM - FLASHBACK 9 \*

VERNA

You all know that ever since our first meeting, Hollis Doyle has been out for nothing but brute power. He has lied for it; he has cheated for it; he has killed for it...And I have gathered you here tonight because I believe he was the one who tried to assassinate the President of the United States.

\*

And as the others react, that's our-

TITLE CARD

10 EXTREMELY CLOSE ON A PIECE OF PAPER 10

And we're seeing FLASHES of the paper's contents: *I am submitting this letter to the President Pro Tempore of the Senate and the Speaker of the House as outlined in the 25th Amendment.* And we're moving back and forth between the letter and the nib of a PEN as it inscribes the sender's signature. *After consultation with my counsel, the Attorney General and my doctors at James Madison Hospital...and as the PEN trails ink in its wake...As no further incapacity exists...an "i" is dotted, a "t" is crossed...I will resume my duties as soon as the Acting President and Cabinet accept...* And the PEN has stopped signing. And we pull back to REVEAL the full signature on the page: **Fitzgerald Thomas Grant III.**

\*

11 INT. SUPER-SECRET PRISON CELL - DAY 11

We are VERY CLOSE on a MAN'S FACE. It's hard to recognize him -- both because his features are darkened and distended from a severe BEATING and because he's SOAKING WET and STARK NAKED and alternating between VOMITING streams of water and frantically GASPING FOR BREATH. It's scary and disorienting.

INTERROGATOR (O.S.)

What is your name?! What is your name?! Who were you working with?!

The MAN can't answer because of the vomiting and the gasping and beating but no one takes that into consideration. He's tipped back and shoved back down under water and he's struggling and fighting, desperate for air. And just as he's about to pass out, he's yanked back up out of the water-

--Surfacing, gagging, coughing, vomiting. (Note: There's an Interrogator and the two men who are beating the Man). The INTERROGATOR (30s), a fierce soldier-type leans into the man's face. And it all begins again...

(CONTINUED)

11 CONTINUED:

11

INTERROGATOR (CONT'D)

What is your name?! What is your  
name?! Who were you working with?!

It's terrible. Because somewhere in all of this, we've slowly  
come to realize that the man who is quite obviously being  
waterboarded to within an inch of his life is our very own  
HUCK.

12 INT. INTERROGATION VIEWING ROOM - SAME

12

...Where we find DAVID, watching this all go down. He stares,  
wide-eyed, through the two-way mirror into the interrogation  
room, a GOVERNMENT GOON and a MIDDLE-AGED SPOOK by his side.

GOV'T GOON

He hasn't answered any of our  
questions yet.

SPOOK

He will. They always do. Eventually,  
they always do.

David clears his throat. They look at him. Cold.

DAVID

I'm just...wondering about...it really  
looks like he can't take much more  
of the waterboard-  
(off their looks)  
-The "interrogating". And I'm  
wondering maybe if we want to do  
less "interrogating" and maybe think  
about his civil rights...

They stare at him like he's speaking a foreign language.  
David gets bold.

DAVID (CONT'D)

I'm a U.S. Attorney, gentleman. I  
represent the United States of  
America. The United States of America  
is in this room with you. So you  
need to watch how you treat the  
prisoner on American soil.

The Spook and the Goon look at one another. Then the Spook  
leans very close to David's face. Calm.

SPOOK

I represent the CIA, the Department  
of Homeland Security, the Patriot  
(MORE)

(CONTINUED)

12 CONTINUED:

12

SPOOK (CONT'D)

Act and all the men and women who ever fought and died for your right to stand in this room with your glasses and your briefcase and spout your crap. We're not on American soil. This is not America, this is the Pentagon. And that is an enemy combatant. Son, I represent the United States, you understand? The United States of America is in the room with YOU. You're a guest here. Shut your mouth.

And the Goon presses the intercom button.

GOV'T GOON

Again.

And as Huck is tipped back under the water again, we're off a horrified David...

\*

13 INT. WHITE HOUSE/OVAL OFFICE - DAY

13

SALLY with HOLLIS DOYLE, cowboy-booted feet propped on the coffee table, as comfy as can be.

HOLLIS

The American people deserve to know you, Sally Langston, have caught the President's shooter. You haven't turned *bashful* on ol' Hollis...

SALLY

I've told the Attorney General I want to announce it. Tonight. In prime time.

HOLLIS

So what's the hold up?

SALLY

They're still interrogating the suspect.

HOLLIS

(scoffs)

*Suspect*. That boy's guilty as a chicken-feathered hound.

(CONTINUED)

13 CONTINUED:

13

SALLY

They insist the evidence is circumstantial. That we need a confession before we announce.

HOLLIS

Are ya'll using enhanced interrogation techniques?

SALLY

Yes. Repeatedly. He's not cracking.

HOLLIS

Maybe they need to *enhance* the enhancements.

SALLY

(shaking her head)

I handed them a perfectly baked cake. All they had to do was frost the damn thing.

Beat.

HOLLIS

I'm hungry.

And off their mutual frustration-

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

14

As an anxious Olivia paces, Edison comes in her front door. Without missing a beat-

OLIVIA

What did you find out?

EDISON

Maybe you could say hello. And possibly kiss me. Before you start grilling me for information.

He waits, eyebrow raised.

OLIVIA

Hello. Come here.

Edison leans down. She kisses him.

OLIVIA (CONT'D)

What did you find out?

(CONTINUED)

14 CONTINUED:

14

EDISON

Nothing.

OLIVIA

Edison-

EDISON

NOTHING. I found out nothing. And I mean NOTHING. Not a whisper. I've had my ear to the ground all day. CIA, NSA, FBI...no one anywhere is admitting that they have anyone in custody in connection with the attempted assassination of the President. Which means...

OLIVIA

They definitely disappeared him. \*

Olivia takes that in. Worried. Edison studies her a beat. \*

EDISON

If you give me the name of your client, maybe I can-

OLIVIA

No. I told you, no name.

EDISON

If I had a name, maybe I could get somewhere. Sound like I know what I'm talking about when I'm out there fishing for answers...

OLIVIA

I told you, if we're going to be together we need to have a Chinese wall. \*

EDISON

Olivia, I'm trying to help you here.

OLIVIA

I know. And I appreciate it.

A beat. He leans in and kisses her. That happens for a beat, things heating up a little on the sofa. Then the doorbell rings. Liv sits up. Edison mutters...

(CONTINUED)

EDISON  
Saved by the bell.

Olivia turns back to glance at him as she opens the door to find a MILITARY COURIER, envelope in hand.

MILITARY COURIER  
I have an official letter for Senator Edison Davis.

OLIVIA  
(to Edison)  
You're getting letters at my house now?

Edison is up and heading to the door.

EDISON  
Yes?

MILITARY COURIER  
I'll need an ID and thumb print, sir.

Olivia watches as Edison produces his ID and gives his thumb print -- both of which are scanned in some high tech way into a handheld machine.

MILITARY COURIER (CONT'D)  
Sign here. And here. And here.

Edison does. The courier hands him the letter. Edison shuts the door. Liv watches as he opens the letter.

OLIVIA  
What did you mean?

EDISON  
(too busy reading)  
What?

OLIVIA  
Saved by the bell. What did you mean by that?

Edison looks up, paying attention to her.

EDISON  
You're avoiding me.

OLIVIA  
I am not-

(CONTINUED)

14 CONTINUED: (3)

14

EDISON

We haven't had sex in a week.

OLIVIA

The President was shot!

EDISON

What does that have to do with our  
love life?

OLIVIA

Fine. You want to have sex. We can  
have sex. Let's go.

She turns to head to the bedroom.

EDISON

I don't want to have sex if you're  
going to have an attitude-

OLIVIA

I don't have an attitude-

EDISON

This is a symptom. Of whatever the  
hell is going on with you. Just  
like you and your Chinese wall.

OLIVIA

That is not-

EDISON

You didn't even tell me President  
Grant was going to ask to be  
reinstated.

Olivia freezes.

OLIVIA

What?

Edison holds up the letter.

EDISON

I'm President Pro Tem of the Senate,  
remember? He's gotta send two  
letters. One to me and one to the  
Speaker of the House.

Olivia grabs for the letter. Edison holds it out of her  
reach.

(CONTINUED)

EDISON (CONT'D)  
Chinese Wall.

OLIVIA  
Fitzgerald Grant sent you a letter asking to be reinstated to his full powers as President? He's awake and conscious and he sent you a letter?

EDISON  
You didn't know?

She's processing this. So relieved she can't even take it. Edison knows the look on her face.

EDISON (CONT'D)  
This is confidential infor-

Olivia's already grabbing her coat and purse. Edison steps in front of the door to block it.

OLIVIA  
Edison-

EDISON  
Where are you going?

OLIVIA  
Out.

EDISON  
Olivia. No one can know about this. President Langston doesn't even know about this yet. You can not tell anyone.

OLIVIA  
Move out of my way.

EDISON  
Liv-

OLIVIA  
MOVE. OUT. OF MY WAY.

Edison stares at her a long beat. She stares back. Her face says she's Olivia Pope and her man is awake and Edison had better move his ass. Finally...

EDISON  
Fine.

(CONTINUED)



14 CONTINUED: (5) 14

Pissed, he steps out of her way and Olivia is out the door. Edison stands there.

15 INT. JAMES MADISON HOSPITAL/HALLWAY - NIGHT 15

As Olivia catches up to Cyrus, who's striding down the hall. And there's joy in her heart and a bounce to her step.

OLIVIA

I cannot believe you didn't call me the second he woke up -- and don't you dare use Mellie as an excuse, because I've seen how fast you can text on the sly.

CYRUS

My apologies.

OLIVIA

No apologies.  
(then; beaming)  
He's awake.

They pause at the security checkpoint. Remove their coats. Liv surrenders her purse. They stand there, as armed men wand them up and down with metal detectors -- and now might be the moment when we notice that Cyrus hasn't said much, and doesn't look giddy, or joyous, or happy at all. But then they're released and we don't dwell on it as they head down the hall to where TOM and HAL stand guard outside a door...

OLIVIA (CONT'D)

Tom. Hal.

And Tom and Hal nod impassively as they enter...

16 INT. JAMES MADISON HOSPITAL/FITZ'S ROOM - CONTINUOUS 16 \*

...Where Fitz lies in bed. Mellie at his side. And the first thing we notice about Fitz is that he is not, in fact, awake at all.

OLIVIA

Is he sleeping?

CYRUS

In a manner of speaking.

Liv moves to Fitz's side. And as she looks at him, her giddiness wanes and the smile disappears from her face-

(CONTINUED)

16 CONTINUED:

16

OLIVIA  
Fitz?

MELLIE  
(all business)  
He's in a coma.

Olivia slowly turns to Mellie. And the meeting of their eyes is fire slamming into ice-

OLIVIA  
What. Did. You. DO.

And that's the...

END ACT ONE

ACT TWO

17 INT. WHITE HOUSE/HALLWAY - NIGHT

17 \*

Sally and Hollis walk-and-talk heading toward the Situation Room.

HOLLIS

East Sudan's takin' your measure,  
Madame President. Lookin' to size  
up your gumption.

SALLY

You mean my balls. Kinyazi reckons  
a skirt in the Oval Office renders  
our nation impotent.

HOLLIS

They don't respect women over there.  
Cover 'em up. Don't let 'em drive.  
Mess all with their privates.

SALLY

Well, they've grossly miscalculated  
if they think they can mess with me.

HOLLIS

Ain't ever but one way to deal with  
bullies. Hit 'em so it hurts. *Smite*  
them jihadi boys.

SALLY

They will know our Savior's wrath.

HOLLIS

That's why He gave us Hellfire  
missiles and Reaper drones.

SALLY

I do believe you're right.

They reach the Sit Room door. Sally enters. Off Hollis,  
satisfied he's riled her to a war pitch-

18 INT. WHITE HOUSE/SITUATION ROOM - CONTINUOUS

18 \*

Where the GENERALS and STATE DEPARTMENT people stand as Sally  
sweeps in and takes the commanding seat at the head of the  
table.

SALLY

Gentlemen. What have we got?

(CONTINUED)

18 CONTINUED:

18

SECRETARY OF DEFENSE

\*

A blockade. In the East Sudan Straights.

SECRETARY OF STATE

\*

The good news is President Grant anticipated this move and put a plan in place to call an emergency session of the Security Council-

SALLY

(scoffs)

The UN? Are we *appeasers*, gentlemen?

ALL

No, ma'am.

SALLY

Then recommendations on how we demonstrate that to the East Sudanese.

Using the map, the Secretary of Defense lays out options.

\*

SECRETARY OF DEFENSE

\*

Two clear options. We target the blockade directly with our carrier assets in the Gulf of Aden. Or we strike the headquarters and military installations in and around the capital where Kinyazi is based.

SALLY

I propose a third option. We do both.

The Military men admire Sally's brass balls while the Secretary of State squirms, clearly uncomfortable with a move that bold. FRANK ROGIN, Sally's Chief of Staff, enters, crosses to her. Bends, whispers in her ear-

\*  
\*  
\*  
\*

FRANK ROGIN

Ma'am, we may have to hold off on military action.

Off Sally, looking none too pleased-

19 INT. JAMES MADISON HOSPITAL/FITZ'S ROOM - NIGHT

19 \*

A livid Olivia paces in front of Cyrus and Mellie.

OLIVIA

Which one of you forged his signature?

(CONTINUED)

MELLIE

I did.

OLIVIA

(to Cyrus)

And you didn't try to stop her?

CYRUS

I only found out after she submitted  
the letter. But frankly, it's not  
the worst idea in the world-

\*  
\*  
\*

OLIVIA

Really. Forging the President's  
signature on a letter of reinstatement  
when he's in a coma.

\*

MELLIE

*Hollis Doyle tried to kill my husband.*  
Don't kid yourself. This is a coup.

\*  
\*

CYRUS

So we stage a coup right back.

\*  
\*

Olivia blinks. Slowly registering how serious they are-

\*

OLIVIA

What you are talking about is so far  
outside the law-

\*  
\*  
\*

MELLIE

And what would you do instead? Turn  
Hollis in to the Feds, so he can rat  
all of us out for what we did in  
Ohio? Do you want to get to federal  
prison, Liv? Because I sure as hell  
don't.

\*  
\*  
\*  
\*

CYRUS

The only way to get rid of Hollis  
without committing suicide is to get  
Sally out of there. Whatever it  
takes.

\*  
\*  
\*

Olivia stares at Fitz, trying to sort through all of this.

\*

OLIVIA

What are the doctors saying?

CYRUS

The bullet in his head didn't cross  
the hemisphere-

(CONTINUED)

19 CONTINUED: (2)

19

OLIVIA  
I know what his injuries are. What's  
the prognosis?

\*

MELLIE  
That he could wake up in the next  
seventy-two hours and be fine.

\*

\*

OLIVIA  
Could.

Mellie nods.

OLIVIA (CONT'D)  
And if he doesn't?

MELLIE  
Woodrow Wilson's wife ran the country  
for two years after he had his stroke  
and no one was the wiser.

CYRUS  
We run the country together. As a  
brain trust. Until he's ready to  
take the reins.

\*

\*

\*

A stone-faced Tom enters with a SATELLITE PHONE.

MELLIE  
Yes, Tom.

TOM  
It's President Langston. She'd like  
to speak with President Grant.

And our three co-conspirators just stare at the phone for a  
moment, doing the should-you-take-it-no-you-take-it dance.  
And then Mellie snatches the phone out of Tom's hand and shoos  
him out of the room. And in the nanoseconds it takes to bring  
the phone to her ear, TEARS have been summoned to her eyes.

\*

\*

\*

MELLIE  
Sally! It's like a miracle!

AND WE INTERCUT:

20 INT. WHITE HOUSE/OVAL OFFICE - NIGHT

20 \*

Where Sally is sitting at the desk, listening to Mellie gush.

MELLIE  
All our prayers -- the prayers you  
so ably led the American people in-  
(MORE)

(CONTINUED)

MELLIE (CONT'D)

they've been answered! I can't thank you enough.

SALLY

Yes, well...needless to say I'm over the moon. We all are.

MELLIE

Bless you. That's all I can say. Bless you for never losing faith.

SALLY

"The Lord is good to all." So Mellie I was hoping to schedule a visit.

MELLIE

A visit.

She exchanges a look with Olivia and Cyrus.

SALLY

Yes. To offer your husband my personal congratulations. Or we can chat on the phone if he'd like. Is he awake right now? \*

MELLIE

He's sleeping.

SALLY

Ah.

And suddenly there's a flicker of doubt in her eyes.

MELLIE

I'm sorry, Sally. The doctor's asking for me. I'll pass on your congratulations and best wishes. Thank you so very much for calling. Bye.

And she hangs up. Sally sits there a beat. Then hangs up her phone. Her wheels turning. And then we're back in the hospital, Cyrus and Olivia staring at Mellie expectantly as she lifts her eyes to them, a sick feeling in her stomach.

MELLIE (CONT'D)

She knows.

(CONTINUED)

20 CONTINUED: (2) 20

And as Cyrus and Olivia absorb this, knowing they're in for a battle...

21 INT. DAVID'S OFFICE - DAY 21

Where David sits, blinking. Stunned. Still trying to get his head around what he saw in the basement of the Pentagon. PAT WEXLER enters.

PAT

David.

It takes effort for David to drag his eyes up.

DAVID

Pat.

PAT

Just wanted to see how things were going.

DAVID

I can't tell you. Because telling you would be a violation of the Patriot Act and I could end up in the basement of the Pentagon, being beaten and waterboarded to within an inch of my life. Not that that ever happens.

Pat sits.

PAT

Yeah. This is the hard part.

DAVID

"The hard part"?

PAT

Of being a U.S. Attorney. Of keeping the balance between upholding the law and making sure Americans are safe. It's a fine line. But I put you in because I thought you'd be the right person to walk it.

David fixes him with a stare.

PAT (CONT'D)

The man in that cell is a bad guy.

(MORE)

\*

(CONTINUED)



21 CONTINUED:

21

PAT (CONT'D)

And unfortunately, torture is the only language people like that understand. It's not ideal, but I can't think of a better way to break someone like that. Can you?

DAVID

We're shredding Constitutional amendments like confetti.

PAT

No, we're trying to figure out if some disaffected lunatic shot the President of the United States.

(then)

No one wants to see you succeed more than I do. But you can't just talk about wearing the white hat, David. You can't just fight the good fight. We live in the real world. Remember that.

And Pat gets up, because he has to get back to work. And he gives David a look like he expects him to do the same. A beat later, David's cell rings. He picks up, annoyed.

DAVID

I haven't found out anything else... No, not about Olivia, not about any of them.

And we INTERCUT WITH:

22 INT. CYRUS AND JAMES'S HOUSE/BEDROOM - DAY

22

JAMES pacing back and forth.

JAMES

What's the problem? You've had a week.

DAVID

I've been busy.

JAMES

Too busy for the story of the century?

DAVID

The President was shot. There's a lot of stories of the century this week.

(MORE)

(CONTINUED)

22 CONTINUED:

22

DAVID (CONT'D)

Anyway, I sent for a voting machine.  
I double check that, then I can move  
forward.

JAMES

I already told you. The memory card  
switched all the votes to Grant.  
The election was rigged.

DAVID

I believe you. But before I start  
indicting members of the Grant  
administration, I'd like to see how  
this thing works with my own two  
eyes. Don't worry, I'll get to it.

And he hangs up. And we're off an anxious James...

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

23 \*

Abby, Harrison and Quinn are staring at a POST-IT. Or rather,  
what's on the Post-It: A phone number. \*

QUINN \*

She thinks this is Becky's number. \*

ABBY \*

I don't know. \*

QUINN \*

Should we call it? \*

HARRISON \*

She said not to call it. \*

QUINN \*

But it could lead us to Becky -- it  
could help Huck. \*

ABBY \*

If Hollis was calling Becky, that  
means he was behind the shooting,  
and then tried to frame Huck for it.  
So why aren't we going to the police?  
Why aren't we getting Huck out of  
jail? \*

HARRISON \*

Because Huck's not in jail. They  
took him under the Patriot Act.  
That's not jail. That's...the dark  
side. \*

(CONTINUED)

ABBY

But still. Why aren't we going to the authorities? Why aren't we trying? Why are we just... sitting here?

HARRISON

We're not just sitting here. Liv has a plan.

ABBY

What plan?

Harrison looks at them. Because he doesn't know. A beat. Then:

HARRISON

We are out of our depth. Olivia runs with the big dogs and...I don't know, I'm starting to think...

QUINN

What?

And Harrison whispers this next part.

HARRISON

Liv worked for the White House. The President got shot. Huck's in jail for doing it. And one of the richest men in the country, Hollis Doyle, might be behind it. This is next level stuff, grassy knoll stuff. There's another layer of D.C., you know, where the real politics happen, where decisions are made. It's not about democracy and the flag. It's about power. It's about things that go bump in the night, stuff that regular Americans never hear about. This is the real deal. We don't question Liv on this.

They all are quiet as they take in that magnitude. A beat. Then Abby holds up the number again.

ABBY

Maybe we could trace it.

HARRISON

You know how to trace it?

(CONTINUED)

23 CONTINUED: (2)

23

ABBY

No.

\*  
\*

QUINN

Huck would know.

\*  
\*

They stare at the number. Huck would know. But they don't get to dwell on this for long, because Olivia has just swept through the door. She marches over to the empty picture wall and tacks up a picture. Turns to the gang.

\*  
\*  
\*  
\*

OLIVIA

Everyone. We have a new client.

\*  
\*

And as we pull back to reveal a PICTURE OF FITZ, we...

\*

END ACT TWO

ACT THREE

24 INT. WHITE HOUSE/OVAL OFFICE - DAY

24

Sally enters.

SALLY

(over her shoulder)

Get a Constitutional law expert and  
Edison Davis on the phone!

Hollis follows her in, shuts the door.

HOLLIS

They won't put you through to Fitz?

SALLY

Do they take me for a fool? For an  
absolute *child*?

HOLLIS

What'd the First Lady say when you  
called?

SALLY

I was treated to something out  
of...well, I don't even know what.  
A *performance*. Amateur theatrics!

HOLLIS

You thinkin' what I'm thinkin'?  
That they could have a stone cold  
corpse over there an' they-all'd be  
swearin' he's alive and well and  
fixin' to run a half-marathon.

SALLY

I have a duty to the American people.

HOLLIS

A solemn, *sworn* duty, by God, you  
do.

SALLY

But if I challenge this reinstatement  
letter I risk seeming like a power-  
grabbing opportunist.

HOLLIS

In a game of Texas Hold 'Em -- and  
that's all life ever really is --  
you never want to tip your hand.

(MORE)

(CONTINUED)

24 CONTINUED:

24

HOLLIS (CONT'D)

So you get someone else to do your  
biddin'.

Sally thinks a moment.

SALLY

If I leak that letter to the press  
then they'll ask the questions I  
can't ask myself.

HOLLIS

Then you swoop in at the end an'  
rake up all the chips.

Sally takes this in, then strides to the door, flings it  
open-

SALLY

Stop calling people! And get me a  
copy of that damn letter!

Off Sally, determined not to take this lying down-

25 EXT. JAMES MADISON HOSPITAL - DAY

25

A MALE REPORTER holds up a copy of the Reinstatement Letter. \*

MALE REPORTER

I have in my hands a copy of the  
letter of reinstatement President  
Grant signed just hours ago... \*

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

26 \*

Quinn enters from Olivia's office, joining Harrison, Abby  
and Olivia in their quest to bend the universe, enter a black  
hole and SKIP THROUGH TIME.

QUINN

Cable and nets are wall-to-wall with  
it. Someone leaked the letter.

OLIVIA

Wonder who.

HARRISON

They're gonna wanna see the President.

(CONTINUED)

26 CONTINUED:

26

ABBY

And by "*they*," he means *everyone on planet Earth*.

\*  
\*

This isn't news to Olivia, who's already forming a plan.

\*

OLIVIA

Harrison, find a friendly Doctor.  
Make them a hero.

\*

As Harrison swings his coat on, we HARD CUT to...

\*

27 INT. JAMES MADISON HOSPITAL - DAY

27

Harrison has cornered the CHIEF OF SURGERY.

CHIEF OF SURGERY

You want me to lie? To the world?

HARRISON

Lie? Hell no. That would be in conflict with both our ethical standards. We took oaths, right?

The Chief Of Surgery cocks her head, suspicious.

HARRISON (CONT'D)

Would you say that the President's recovery is miraculous thus far?

CHIEF OF SURGERY

Given the injuries, it's certainly impressive. But-

HARRISON

So just short of miraculous?

Off the smart surgeon, unconvinced.

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

28 \*

Right back where we were.

OLIVIA

Quinn. Go with him. We need an anecdote from a well-placed and unimpeachable inside source.

\*

Quinn grabs her shit and scurries after Harrison.

(CONTINUED)

28 CONTINUED:

28

OLIVIA (CONT'D)

Abby, call Kimberly Mitchell's producer and leak that I've just returned from the hospital where I visited with the President. Pretend you're going behind my back.

A beat, as Abby hesitates. Because this is big. \*

ABBY \*

Are you sure you want to lie to the press? \*

Olivia nods. \*

OLIVIA \*

I know what I'm doing. Just make the call. \*

And Abby does- \*

ABBY \*

Jeff, it's Abby Whelan- \*

29 INT. JAMES MADISON HOSPITAL/HALLWAY - DAY 29 \*

Quinn has cornered Hal.

HAL

I'm a terrible liar. I'm not your man, Ma'am.

QUINN

It's not a lie, it's just a story. You've told a tall tale to a kid before, right? For fun?

Hal has to think for a beat.

HAL

No, Ma'am.

Off Quinn, trying to train the Terminator, we cut to-

30 INT. JAMES MADISON HOSPITAL/FITZ'S ROOM - NIGHT 30 \*

And we're back in the scene where Mellie just hung up with Sally and told Olivia and Cyrus "she knows."

OLIVIA

Cyrus. Assure the power players.  
(MORE)

(CONTINUED)



30 CONTINUED:

30

OLIVIA (CONT'D)

The Hill, the Cabinet, Senior White  
House Staff...you need to live the  
lie. Act like Fitz's return is a  
foregone conclusion.

Off Cyrus agreeing, we cut to a PHOTOBURST of a smiley Cyrus  
glad-handing on the Hill. Then slam into...

\*

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

31 \*

Where Frank Rogin is in a meeting with two LOBBYISTS when  
Cyrus bursts in.

(CONTINUED)

31 CONTINUED:

31

FRANK ROGIN

Well that depends on the timing of-  
(then)  
Cyrus...excuse me...what are you-

CYRUS

Don't mind me! Just grabbing a few  
briefing books. The President is  
ravenous for East Sudan intel.

Cyrus quickly grabs a few binders off Frank's desk, much to  
his dismay. On his way out, sweetly...

CYRUS (CONT'D)

Oh and...take your time clearing out  
of here. By the end of the day will  
be just fine. As you were!

And he's gone, leaving Frank Rogin pissed off. But just for  
a few frames because we're so quickly slammed back to-

32 EXT. JAMES MADISON HOSPITAL - DAY

32

On our FEMALE REPORTER.

FEMALE REPORTER

The news is encouraging but questions  
are swirling about the President's  
abilities to function given the  
seriousness of the injuries-

33 INT. JAMES MADISON HOSPITAL - DAY

33

Our Chief of Surgery is growing agitated.

CHIEF OF SURGERY

But still...I can not go out there  
and tell the world he's awake.

HARRISON

Not asking you to. Just asking you  
to focus on the positive. His  
improvements are miraculous, his  
mobility shows signs of a full recover-

CHIEF OF SURGERY

His movements are involuntary. *He's  
in a coma.*

HARRISON

That's a negative. Movements at  
this stage, involuntary or not, show  
signs of a full recovery, right?

(CONTINUED)

33 CONTINUED:

33

CHIEF OF SURGERY

Right, but-

HARRISON

No but. Stay positive. You're a miracle worker. Plain as day. Don't let anything get in the way of that.

Off the Chief of Surgery, buoyed by Harrison's bullshit.

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

34 \*

KIMBERLY MITCHELL practically chases Olivia around the office, frothing at the bit for a scoop.

OLIVIA

I shouldn't even be talking to you.

KIMBERLY MITCHELL

I know you talked to him.

OLIVIA

I can't confirm that.

KIMBERLY MITCHELL

You have to give me something. Anything. Off the record, at least.

Olivia Pope fakes relenting like no one you've ever seen.

OLIVIA

He's in great shape. But he's not going to go public until the wound on his head is more healed...til the hair grows back.

KIMBERLY MITCHELL

Is he worried about the perception with our allies? Our enemies?

OLIVIA

Both. And...no, I've said enough.

KIMBERLY MITCHELL

What!?

OLIVIA

This stays between us?

KIMBERLY MITCHELL

Of course.

(CONTINUED)

34 CONTINUED: 34

OLIVIA

He's a little vain. Okay, a lot.

Off Kimberly Mitchell, eating it up with a spoon we cut to-

35 INT. JAMES MADISON HOSPITAL/FITZ'S ROOM - NIGHT 35 \*

OLIVIA

Mellie, move back into the residence.  
I'm going to set you up with one  
interview. It's the only one you  
do. Gesture and smiles only as you  
walk out that door.

Off Mellie, nodding, we cut to a PHOTOBURST of Mellie giving  
a thumbs up to the Press outside of the hospital. Returning  
to the White House and hugging staff. Then we're suddenly  
in-

36 INT. WHITE HOUSE/RESIDENCE - DAY 36 \*

Kimberly sits with Mellie. It's intimate, cozy. (Think  
Oprah, not Battleground).

MELLIE

...He's so looking forward to speaking  
to the American People and thanking  
them for their devoted support.

KIMBERLY MITCHELL

He might want to wait til the scars  
heal to do that, am I right?

MELLIE

(mock shock)  
You said it, not me. But  
yes...between you and me? He is a  
little bit vain.

And we love Mellie and we understand Fitz and it buys them  
time and good will and we're back to-

37 EXT. JAMES MADISON HOSPITAL - DAY 37

In front of a bank of microphones, the Chief of Surgery talks  
to the PRESS.

CHIEF OF SURGERY

Given the injuries...I'm a woman of  
science so I don't use words like  
miracle. But in my twenty-five years  
this is as close as I've come.

(MORE)

(CONTINUED)

37 CONTINUED:

37

CHIEF OF SURGERY (CONT'D)

Obviously we'll continue to monitor  
his progress going forward...

As the Chief continues we cut to the side where Hal is sandwiched between Quinn and a FEMALE REPORTER. It's all aside and whispery. Quinn nudges Hal, now's the time.

HAL

But I'm not funny.

QUINN

Let the words do the work.

Hal musters the courage, leans over to the Reporter.

HAL

You know, he told a joke just after  
he woke up. Wanna hear it?

Off the Reporter, um...hell yes! Hard cut to-

38 EXT. JAMES MADISON HOSPITAL - DAY

38

We go down the line of stand-ups starting with that same Female Reporter.

FEMALE REPORTER

According to this White House source,  
soon after waking up the President  
told the First Lady, quote, Next  
Birthday? Let's order take-out...

MALE REPORTER

And so it's just a matter of when  
the doctors release the President.  
The dark cloud has lifted over the  
country, as the President is clearly  
out of the woods and ready to take  
office...

\*  
\*  
\*

Whip to the side where Harrison mouths a "nice job" to Quinn.  
"You too" she mouths back. Then just as fast we're off to-

39 INT. JAMES MADISON HOSPITAL/FITZ'S ROOM - DAY

39

Olivia is alone with Fitz. She's just...standing beside his  
bed. Staring down at him. Her face looks cold and empty  
but that's because she's trying to will herself to accept  
the idea that he's never going to wake up. She reaches out  
a hand to touch him. Then pulls back before she does.

(CONTINUED)

39 CONTINUED:

39

Then in one swift move, she grabs her purse and turns away and strides out of the room.

40 INT. SUPER-SECRET PRISON CELL - DAY

40

We hear the screams first. And they are awful. They sound liquid, they sound wet. And as we pan down from the fist that is smashing into the side of Huck's head, we realize they sound liquid because Huck's screaming and spitting up blood at the same time. Still wet, still naked, hands still shackled behind his back. But as we get close to his face, we realize that as bad as this is, Huck is being very tough. The screams are yells of rage, not of fear or pain. It's how he's keeping himself together.

\*

The punching of the side of Huck's head happens over and over and over. And then it stops. The guy holding Huck up on his knees lets go and Huck falls over onto the floor.

One of the men shakes out his hand -- it's a little sore from all that punching. THE INTERROGATOR gets down on one knee to talk to Huck.

INTERROGATOR

You can talk, you can not talk, it's up to you. But I gotta tell you son, you don't talk? You're going to get the death penalty. You're going to fry. And I'm betting President Grant is going to flip the switch on you himself.

Huck snaps to attention at those words. Alert. It's hard to speak but he manages...

HUCK

What?

INTERROGATOR

You're going to fry at the hands of President Grant.

On Huck as he processes that...

INTERROGATOR (CONT'D)

Now, if you talk to me, I can maybe get you a life sentence, you-

HUCK

I'll talk. I'll talk. I'll talk.

The Interrogator smiles at the other guy in the room.

(CONTINUED)

40 CONTINUED:

40

INTERROGATOR

Well, there we go.

HUCK

But not to you. To them.

The Interrogator grabs Huck by the neck.

INTERROGATOR

What?

HUCK

To the guys in charge. To them.

And Huck turns as best he can to look at the two-way mirror. Talking to whoever is behind there.

HUCK (CONT'D)

I'll talk! I'll tell you everything you want to know! Everything you need to know! But you have to come out from behind the glass! Come out and I'll talk to you!!

41 INT. INTERROGATION VIEWING ROOM - CONTINUOUS

41

On the Government Goon and the Spook and David taking this in, we...

TIMECUT TO:

42 INT. SUPER-SECRET PRISON CELL - LATER

42

A video camera is being set up. Huck is still naked and wet and bleeding and handcuffed. But now he's sitting in a chair. Government Goon and Spook and a very uncomfortable David are now in the room. Huck stares at David, never takes his eyes off him. David shifts, under his gaze -- it's unnerving. Goon looks at the CAMERA GUY.

GOV'T GOON

Is it on?

The guy nods. Spook looks at Huck.

SPOOK

Start talking.

HUCK

Is the President still alive?

SPOOK

You can start with your name-

(CONTINUED)

42 CONTINUED:

42

HUCK

Is the President still alive?

SPOOK

I'm asking the questions-

HUCK

I have one question first! Is he still alive?

SPOOK

You get one last chance-

HUCK

IS HE STILL ALIVE!!?!?

And all the time his eyes have never left David.

SPOOK

For crap's sake-

DAVID

Yes. He's still alive.

HUCK

Then he's in still in danger.

And David is staring at Huck because Huck seems to be talking just to him. But the Spook and the Goon share a look, unimpressed and annoyed. Then the Goon turns to the Interrogator and his guys...

GOV'T GOON

Shut it down.

And the men move in as we go inside the VIEW of the video camera to just see Huck, shackled to the chair, frantic to get them to hear him...

HUCK

She's not done! If he's alive, she's not done! She's coming back to finish the job. It's not over. It's not over. He's still in danger. You hear me? IT'S. NOT. OVER. IT'S NOT-

And then he doesn't say any more because one of the men kicks Huck's chair over and then we see the men stomping on something out of frame that we hope isn't Huck. But we hear that same liquid screaming and so we know that it is...

...And we hear the Goon shouting at the Camera Man.

(CONTINUED)



42 CONTINUED: (2)

42

GOV'T GOON (O.S.)  
Turn off the camera! Turn off the  
camera! RIGHT NOW! TURN OFF THE  
DAMNED CAMERA!!!!!!

And as that liquid scream comes again, the camera is switched off and we go to black...

43 INT. CYRUS AND JAMES'S BEDROOM - NIGHT

43

James sits on the bed, playing with his iPad. He's watching Cyrus out of the corner of his eye. Cyrus is brushing his teeth and pacing, in and out of the bathroom, muttering to himself. This goes on for a beat.

JAMES  
Why aren't you happy?

Cyrus comes back out of the bathroom.

CYRUS  
What?

JAMES  
You should be happy. You thought  
the President was dying. Now he's  
awake. Which is a miracle.

CYRUS  
Yes.

Cyrus nods, playing along. Heads back into the bathroom, still worried.

JAMES  
An actual miracle. A call the Vatican  
miracle.

Cyrus comes back out of the bathroom.

JAMES (CONT'D)  
I mean with that kind of gunshot  
wound to the head, even in the best  
circumstances...well, to be up and  
talking and ready to resume office  
so soon after that kind of traumatic  
brain injury, no delayed motor skills  
or aphasia...Saints be praised,  
MIRACLE. Right?

Cyrus narrows his eyes.

(CONTINUED)

CYRUS

Aphasia? That's a word you use in sentences now?

JAMES

It is. I quit my job because you said the baby would be here but the baby that you say exists and is waiting for us isn't here and so-

CYRUS

I told you, the baby has jaundice and the social worker is working to have the paternal rights severed-

JAMES

The baby isn't here and so I have nothing to do all day but research gunshot wounds to the head on the internet and call up a few of my expert sources at Johns Hopkins. And the experts, by the way, agree with the internet. MIRACLE.

Cyrus looks at James a long beat. James looks at Cyrus. Oh there is so much tension and so much to be said but no one is going to say it. A beat. Then:

CYRUS

Maybe we shouldn't pick up the baby at all. I mean, if you're too busy.

JAMES

Cyrus-

CYRUS

I could call the social worker and let her know that you're not ready. What with your research on miracles taking up so much of your time.

JAMES

I want the baby.

CYRUS

'Cause you just said you quit your job but I noticed that you haven't given up your White House hard pass. Also, when I called the Times, they said you still worked there.

James shifts, caught. Cyrus is winning.

(CONTINUED)

43 CONTINUED: (2)

43

JAMES

They know I'm planning to quit. And I will. Just as soon as we get the baby.

CYRUS

Great. That's a relief. Because that little girl isn't going to raise herself, is she?

JAMES

No. She's not.

CYRUS

Still, adoptions go wrong all the time, right? Wouldn't get your hopes up. It might take a miracle to get a baby in your arms.

And Cyrus wanders back into the bathroom and slams the door behind him. James sits there. And off their weird détente, we move back to-

44 INT. OLIVIA POPE &amp; ASSOCIATES/OLIVIA'S OFFICE - NIGHT

44 \*

Olivia sits, staring into space. Her cell phone rings. She answers.

OLIVIA

Edison. Hi. Yes. Yes, it's great news. The President's doing really well. Yes, I saw him. Earlier today. He's making jokes. Yeah. Look, I have to go, I have a client here in my office so...I'll see you tonight. Bye.

She hangs up. Breathes. There's a knock on her door and then David is striding in. He stands there. They look at one another. A beat and then Abby is moving into the conference room because she saw David walking by her door. David closes the door, shutting Abby out.

DAVID

I know where Huck is. And they're hurting him.

END ACT THREE

ACT FOUR

45 INT. OLIVIA POPE AND ASSOCIATES/OLIVIA'S OFFICE - NIGHT 45 \*

David and Olivia, as we left them.

DAVID

He's somewhere deep in the military-industrial complex. There's miles of tunnels down there. The elevator ride takes more than a minute.

And Olivia knows that could only mean one thing.

OLIVIA

They're torturing him.

DAVID

They skipped the sleep deprivation and electric shock elements of the program, and went right to the free skate: Waterboarding. They've been at it for three days, but he won't crack. \*

OLIVIA

They could waterboard him for three months. He'll never crack, because he didn't do it. \*

DAVID

I don't know if he did it or not.

OLIVIA

I'm telling you-

DAVID

And we know how good your word is. Look, the point is, it's a matter that needs to be decided in a court, not a torture chamber. \*

(then)

He did tell them something. \*

OLIVIA

What?

DAVID

That the President's still in danger, and whoever shot him will be back to finish the job.

(CONTINUED)

45 CONTINUED:

45

The color starts to drain from Olivia's face.

OLIVIA  
That's what he said. You're sure?

DAVID  
Yes.

OLIVIA  
(realizing)  
Were you there?

DAVID  
That is none of your business.

Olivia nods. Fair enough. Then-

OLIVIA  
Thank you, David.

DAVID  
Don't thank me. I'm not doing this  
for you.

It's clear he still has her in his sights for that little  
business in Defiance. And we follow him out of the conference  
room and into...

46 INT. OLIVIA POPE AND ASSOCIATES/HALLWAY - NIGHT

46 \*

Where he pauses as he passes Abby's door. She's in there.  
And they lock eyes for a SINGLE WORDLESS MOMENT before he  
continues down the hall...

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

47 \*

Olivia talks with Sally's Chief of Staff, Frank Rogin. \*

OLIVIA  
I need a meeting. With Sally.

FRANK ROGIN  
Do you wanna come talk about Grant's  
actual condition? Because this whole  
he's-halfway-to-doing-pushups-on-the-  
White-House-lawn bit is wearing awful  
thin.

Olivia chooses to ignore that.

(CONTINUED)

47 CONTINUED:

47

OLIVIA

The man you're torturing in the Pentagon isn't the person who shot President Grant. But he knows who did, and he can help Sally find her.

FRANK ROGIN

You mean your employee. Who you were harboring in your office.

(then)

We gave you a hell of a break on that one.

OLIVIA

Thank you.

(then)

But the fact remains you have the wrong person in custody. And he will die at your hands rather than confess to a crime he didn't commit. And you and Sally can't get the media bump without the confession, so-

And off Frank Rogin -- she's not wrong -- we...

CUT TO:

48 INT. WHITE HOUSE/OVAL OFFICE - DAY

48 \*

Where a skeptical Sally is staring at Olivia. They're flanked by Sally's Chief of Staff, Fred Rogin; a HIGH-RANKING CIA TYPE; and his matching HIGH-RANKING NSA compatriot.

SALLY

Why on earth would I release him? On your say-so? Because somehow this feeds into the charade that Fitzgerald Grant is awake? I wasn't elected yesterday, Olivia. I know political Kabuki when I see it.

OLIVIA

President Grant's life is still in danger. I know it's a leap of faith-

SALLY

Leap of faith? It's swallowing tacks and expecting to puke up a unicorn.

\*

OLIVIA

These are *your* experts, Sally. You called them, not me. So why don't we listen to what they have to say?

(CONTINUED)

48 CONTINUED:

48

Sally looks at the men.

SALLY

Gentlemen.

CIA TYPE

The prisoner was the star of the B-613 program.

SALLY

Which means?

CIA TYPE

That the United States government funneled millions of dollars into teaching him how to execute a target without getting caught.

OLIVIA

Which means he didn't do this-

Sally glares at her. And nods for the CIA Type to continue.

CIA TYPE

The prisoner is also one of the best trackers the Agency has ever seen.

He hands Sally a thick FILE.

CIA TYPE (CONT'D)

His dossier, ma'am.

SALLY

And you're telling me none of the literally thousands of intelligence agents I have at my disposal can do what this man can do?

CIA TYPE

Read the summary on pages 4 and 5, ma'am.

Sally reads. Quiet. A beat. Finally, she looks back up, eyes wide, shaken. We get the sense that whatever she just read will haunt her for a lifetime. She swallows, trying to find her voice.

SALLY

How would we go about it?

(CONTINUED)

48 CONTINUED: (2)

48

## NSA TYPE

The prisoner swallows a tracking device that remains in his system for 48 hours. During that time, we keep a team on him. He never leaves the grid, executes his mission to the best of his ability, and we collect him before the tracking device expires.

Off Sally's expression,

## NSA TYPE (CONT'D)

It's not the first time we've run an operation like this, Madame President.

## SALLY

That may be, but if this man so much as pinches a pretty girl's bottom while he is free, I will have you both killed. And I do not mean metaphorically.

\*

And off a victorious Olivia, we...

49 INT. INTERROGATION VIEWING ROOM - DAY

49

Goon and Spook are watching something happening on the other side of the mirror. We can only take so much torture so we don't see what it is. But we hear the screaming. The door opens and David strides in.

## DAVID

Hello, gentlemen.

And he keeps right on walking, heading for the door to the super-secret prison cell.

\*

## SPOOK

Where the hell do you think you're going?

## DAVID

Me? I'm not going anywhere. But you all might wanna think about packing it in. Because, fellas, you're back on American soil.

And he tips his metaphorical white hat at these monsters and walks right into-



50 INT. SUPER-SECRET PRISON CELL - CONTINUOUS

50 \*

Huck's on the floor. Something's being done to an area below his waist that is painful but we don't see it. David strides in. The Interrogator pauses, looks up.

DAVID

By executive order, this man is to be released.

INTERROGATOR

What?

DAVID

Okay, I'm thinking you're not the sharpest pencil in the Pentagon's drawer so I'll be clearer: President Sally Langston has ordered that you stop torturing this United States citizen and let him go. Immediately.

Huck looks up at David, grateful.

51 EXT. D.C. STREET - DAY

51

As a NONDESCRIPSED SEDAN pulls up to the curb and Huck is roughly ejected out onto the sidewalk. He stands, shakes it off, and looks up to see Olivia standing on the curb. They stare at each other a beat. A thousand emotions packed into a single look.

HUCK

We don't have a lot of time.

OLIVIA

What do you need me to do?

HUCK

We have to move him.

And off that question we SMASH TO:

52 INT. WHITE HOUSE/RESIDENCE - DAY

52

Olivia hands Mellie a form to be signed as Cyrus looks on.

MELLIE

What is this?

OLIVIA

A transfer form requesting that the President be moved to Camp David  
(MORE)

(CONTINUED)

OLIVIA (CONT'D)  
effective immediately. I need you  
to sign his name.

MELLIE  
Why are we moving him?

OLIVIA  
You don't need to know why we are  
moving him, you just need to sign.

Mellie's pen hovers above the page.

CYRUS  
Several reasons. It's safer, it's a  
lot easier to control the guest list  
and the press has no access to the  
place.

MELLIE  
It takes him out of the Capital. It  
makes him look weak.

CYRUS  
He's in a coma. He *is* weak.

Grudgingly, Mellie signs the paper. Cyrus takes it.

CYRUS (CONT'D)  
Thank you.

And heads out. Olivia turns to go.

MELLIE  
How are you holding up?

OLIVIA  
Me? I'm fine.

MELLIE  
It's not easy. Living a lie.  
Pretending everything is perfect  
when it's not. I'm betting you're  
just discovering that. I learned  
that lesson a while ago.

A beat.

MELLIE (CONT'D)  
I keep asking myself...what am I  
going to do? If he never wakes up.  
(MORE)

(CONTINUED)

52 CONTINUED: (2)

52

MELLIE (CONT'D)

I mean, I can keep this ruse going for so long until...but if he never wakes...what am I going to do?

She looks at Liv.

MELLIE (CONT'D)

What are you going to do? Do you ever wonder that? What you're going to do without him?

OLIVIA

He'll wake up.

MELLIE

He rules our lives, yours and mine. He's lying in a coma and still, look at us. Taking care of him. I don't know...Who are you without him, Liv? Ever think about that? Are you anybody? Am I?

And she's really asking. Olivia looks at her a beat.

OLIVIA

Mellie. You need to pull it together. You have one job here. Holding off Sally. I'm doing everything else. So get a grip. Okay?

Mellie looks at Olivia, disappointed. That was the most open conversation she's ever tried to have with Liv and she's just discovered that it was a mistake to even try.

MELLIE

Fine.

But as Olivia moves off, we can see that she's a little shaken. Her phone rings.

OLIVIA

Yes, Harrison...I'll be right there. Don't let him take another step.

\*

And whatever that was about, it must be urgent because she's off at a clip...

53 INT. HOSPITAL/NURSERY - DAY

53

Row upon row of isolettes holding babies. James is led inside by a BABY NURSE.

(CONTINUED)

BABY NURSE

Wash your hands.

Dutifully, James pumps out a blob of HAND SANITIZER from the bottle the nurse is holding out.

JAMES

I was just...I don't need to be in here or get in the way, I only wanted to look at her through the glass but she wasn't there-

BABY NURSE

She's over here in the back. And you *have* to come in. It's *great* if you come in. She needs to be held, she needs to bond with you.

The Baby Nurse has moved to an isolette and she's picking up a baby. She holds the baby out to James. He stands there, far away, frozen.

JAMES

I probably shouldn't. I mean, all the papers aren't signed...I was just stopping by...

BABY NURSE

You're going to be her father, right? Come here and meet your daughter. It's fine.

James takes a tentative step forward. And then another and another. And then he's staring down into the face of a BEAUTIFUL BABY in the Nurse's arms. Overwhelmed.

JAMES

Oh.

He's speechless.

BABY NURSE

Would you like to hold her?

And James nods. And the baby is placed in his arms. And James stands there, holding this tiny baby girl. Swaying back and forth. It's an intimate moment. He looks up at the Baby Nurse, his eyes bright with tears.

JAMES

She's clearly very intelligent.

(CONTINUED)

53 CONTINUED: (2)

53

BABY NURSE

Yes, she is.

And we're off James, never wanting to let her go...

54 INT. JAMES MADISON HOSPITAL/OUTSIDE FITZ'S ROOM - DAY

54 \*

Olivia heads down the hall. Approaching Harrison who stands with Edison.

HARRISON

I'm not trying to be difficult,  
Senator-

EDISON

Exactly what is your role here anyway?

HARRISON

I'm simply telling you that the  
President isn't accepting any visitors-

EDISON

On whose authority?

HARRISON

When Olivia gets here, you can-

OLIVIA

(arriving)  
-ask me yourself.

A heated beat.

OLIVIA (CONT'D)

Thank you, Harrison.

HARRISON

I will be right over there if you  
need me.

Harrison looks at Edison. Pointed. Then moves away.

OLIVIA

Hello.

EDISON

I haven't seen you in two days.

OLIVIA

I've been working.

EDISON

You haven't been home in two days.

(CONTINUED)

OLIVIA  
I have been working.

EDISON  
You're not taking my calls.

OLIVIA  
Again-

EDISON  
Liv-

OLIVIA  
Every third time you call, I answer.

EDISON  
You have a system for avoiding my calls?

OLIVIA  
Is that why you're here? Because I haven't answered my phone to your satisfaction?

EDISON  
I'm here to see the President.

OLIVIA  
He's not accepting visitors.

EDISON  
You're a visitor.

OLIVIA  
I'm his-

EDISON  
What. You're his what.

OLIVIA  
I'm his friend.

EDISON  
Yeah.

They stare at one another a long beat.

OLIVIA  
You should go.

EDISON  
I'm not leaving until I see him.

(CONTINUED)

OLIVIA

You're not seeing him.

Edison looks around, moves in so that his conversation with Liv isn't overheard.

EDISON

Okay, you all may have done a masterful job with the press and the American public but Sally Langston is whispering to anyone who will listen that all is not right over here in Camelot.

OLIVIA

Sally has a right to her opinion. But I'm not going to dignify it with a response-

EDISON

Olivia. If the letter from President Grant was forged, there will be joint Congressional hearings and letters of impeachment hand-delivered by the Senate Sergeant at Arms. The Chief Justice of the Supreme Court will turn the Senate chamber into a courtroom and you will be a star witness for the prosecution in proving one of many counts of perjury. Possibly treason. Forging that letter or helping whoever DID forge that letter is staging a coup. It's an act of domestic terrorism.

A beat. She looks at him.

OLIVIA

I have no idea what you are talking about.

EDISON

I love you, Liv. But I am the leader of the Senate. Which, given the company you keep, may not seem like much. But it puts me in the top five most valuable players in the country. And if my job description requires, I won't hesitate to prosecute you to the full extent of the law. And guess what? *I make the law.* So.

(MORE)

(CONTINUED)

54 CONTINUED: (3)

54

EDISON (CONT'D)

Talk it over with whomever it is you  
need to talk it over with. Then you  
let me know when the President is  
ready to see me.

OLIVIA

Goodbye, Edison.

And she watches as he leaves.

END ACT FOUR



ACT FIVE

55 INT. WHITE HOUSE/OVAL OFFICE - DAY

55

Sally meeting with Hollis.

SALLY

They're moving Fitz to Camp David.

HOLLIS

Their mamas didn't raise no fools.  
It's the smart play: hide him away  
from media scrutiny, run out the  
clock.

(then)

The man is obviously not right, can't  
we find a doctor who'll come clean?

Sally shakes her head.

SALLY

Doctor-patient confidentiality.

HOLLIS

How 'bout we buy 'em some new medical  
gizmo or a membership at Augusta?

SALLY

(disapproving)

Hollis...

HOLLIS

Oh, you know me, just thinkin' out  
loud.

(then)

But somethin's got to be done. This  
uncertainty is bad for the country,  
bad for the markets, bad for our  
image around the world. We look  
weak to our adversaries and confused  
to our friends.

(adds)

The man is not fit for office. We  
can't have an illegitimate President.

(with steel)

Something has got to be done.

And is it just us, or did that last bit have a slightly  
ominous cast? Hollis stands, heads for the door.

SALLY

Hollis?

(CONTINUED)

55 CONTINUED:

55

HOLLIS  
Plausible deniability, Madame  
President. I'm handling it. Don't  
you worry a bit about it.

Hollis heads out. Off Sally-

56 INT. APARTMENT - DAY

56

We pan across a nearly empty apartment -- void of any decor -- just a television, a mattress, a ratty armchair, a beat-up coffee table and a duffel bag. SOMEONE has their feet propped up on something we don't see as they watch television -- where an upbeat TV REPORTER comes to us live from outside Fitz's hospital-

TV REPORTER  
The President is, in fact, doing well enough that preparations are underway to move him to Camp David, where he'll be able to further recuperate as well as be briefed on the events of the last few days -- including the situation in East Sudan. The First Lady will undoubtedly be joining him at Camp David...

The newscast continues, and as we pull back from the TV -- a CELL PHONE, sitting on the arm of the chair, RINGS. And we REVEAL it's BECKY who answers.

BECKY  
Hey. Yeah, I'm watching it right now.

And now we see what Becky has her feet propped up on: the GUN CASE Huck took from the hotel room. The one Harrison planted at Becky's house. Becky swings her feet off the case and pulls it towards her. She pops open the latch and we see the DISASSEMBLED SNIPER RIFLE inside.

BECKY (CONT'D)  
I'll be ready...

And off Becky, clearly planning to finish the job...

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

57

Abby walks by Huck's open door. Then doubles back at the sight of Quinn ripping open a just-purchased bag of lollipops.

ABBY  
Lollipops?

\*

(CONTINUED)

57 CONTINUED:

57

Quinn shrugs.

QUINN

Now that Huck's out... They're his favorite.

(then)

When I got out of prison, he bought me jelly beans.

ABBY

You know if he doesn't find Becky, they're just gonna take him back into custody.

Quinn nods. She knows.

QUINN

And we'll probably never see him again.

ABBY

Probably not.

QUINN

Which is why we need to think positive.

(holds out lollipop)

Want one?

ABBY

(shakes her head)

No thanks.

QUINN

Why does everything hinge on catching Becky, when we know it was Hollis who hired her? Why doesn't Olivia go after him?

ABBY

Maybe he's got something on her.

(then; a shrug)

Or maybe I just believe the worst in people. Who knows?

And as Abby moves off down the hall, we're on Quinn, as she mulls this over...

58 EXT. JAMES MADISON HOSPITAL - NIGHT

58 \*

Pull back to reveal we're in HUCK'S POV. He's standing in a corner of the parking lot, eyeing the hospital like a killer plotting an assassination. Olivia approaches with a DOCUMENT.

OLIVIA

A map of the motorcade route, courtesy  
of the Secret Service.

HUCK

Thanks.

OLIVIA

You might also find this interesting.

She hands him a slip of paper.

HUCK

Is this-

OLIVIA

The number we pulled off Hollis  
Doyle's burner phone. If it's  
Becky's, we'll have our proof that  
Hollis is the one who hired her.  
Huck, is there any chance-

HUCK

No. Becky's a professional. If she  
gets a call from anyone but Hollis  
on this number, she'll spook.

\*

Olivia nods disappointedly then starts to head off.

HUCK (CONT'D)

Liv.

Olivia turns back.

(CONTINUED)

58 CONTINUED:

58

HUCK (CONT'D)

I won't let you down this time. I promise.

Olivia smiles appreciatively but there's doubt in her eyes...

59 INT. DAVID'S APARTMENT - NIGHT

59

As David toys absentmindedly with the CYTRON CARD. A beat, and then there's a KNOCK at the door-

ALISSA (O.S.)

David!

And he opens the door to reveal ALISSA, who's struggling to carry a VOTING MACHINE that looks just like the ones from Episode 207. And which also, if you'll recall, looked like they'd be really, really heavy.

ALISSA (CONT'D)

Help. Me.

60 INT. DAVID'S APARTMENT - LATER

60

Where the voting machine has been set up on David's dining room table. As we watch, David reaches out to the screen and votes for RESTON/HOWARD, then prints out his receipt -- and we see three other BALLOT RECEIPTS on the table. They all say RESTON/HOWARD, too. David looks at Alissa, serious.

DAVID

I want you to promise me you won't tell anyone you had anything to do with this. They killed those people in California-

ALISSA

Please. I'm not dying before I pass the bar. If only so I can have the satisfaction of quitting on Jane. Last week she gave me a plaque that reads, "What would you do if you knew you couldn't fail?"

DAVID

Sorry.

ALISSA

Yeah.

David pushes the FINAL TALLY button. The machine prints out another RECEIPT. And we're CLOSE ON the results: ONE VOTE FOR RESTON/HOWARD AND THREE FOR GRANT/LANGSTON.

(CONTINUED)

ALISSA (CONT'D)

So this is what gave him Ohio.

DAVID

And Ohio gave him the Presidency.

Alissa stares at the ballots. Unable to believe what she's seeing.

ALISSA

You were right. David, you went from being an unshaven conspiracy theorist with a disturbing wall collage to being... right.

(then)

So when you tell everyone about this -- I mean, Grant's going to be impeached, right? But what happens to the country -- how is anyone going to believe an election again?

DAVID

I don't know. But the people that stole this election? They stole the rights of every single American citizen. They stole our democracy. And they deserve to be punished for it.

(then)

I believe in the law. I fight the good fight. It might be hard; it might be crazy. But I fight the good fight. Because someone has to.

ALISSA

If I still believed in elections, I would totally vote for you for Attorney General.

DAVID

We don't vote for Attorney General, Alissa. But thank you.

A beat. And then,

ALISSA

David?

DAVID

Yeah?

(CONTINUED)

60 CONTINUED: (2)

60

ALISSA

You know why I really want to pass  
the bar?

DAVID

Why?

ALISSA

So I can fight the good fight, too.

And off a truly touched David, and his unlikely protégé...

61 INT. JAMES MADISON HOSPITAL/FITZ'S ROOM - NIGHT

61

Fitz lies in bed. Olivia enters the room. Closes the door behind her. Checks to make sure the blinds are drawn so no one can see in. Then she moves to the side of the bed. Sits down on the edge. Reaches out and very gently touches Fitz's face. Then lays down beside him. Curling into him, head on his chest. There's no crying, there's no speaking. She's just...with him.

62 EXT. ROOFTOP - NIGHT

62

As Becky slips out onto the rooftop. And swiftly and silently makes her way to the edge. She's got the GUN CASE with her, and as we watch, she leans out over the edge of the building and looks across the street. And then we see what she sees -- the BACK ENTRANCE to James Madison Hospital.

Her eyes cold and calculating, Becky does some quick assessments of angles and distance, then, satisfied, opens her case and starts to slowly assemble the sniper rifle -- an artist immersed in work she loves. And that's how we-

END ACT FIVE

ACT SIX

63 EXT. ROOFTOP - NIGHT

63

Through a SNIPER SCOPE, we see an AMBULANCE and a couple of ESCALADES -- a limited view of the PRESIDENT'S MOTORCADE. And the rifle is pointed at the space between the doors of the hospital and the doors of the ambulance. And then we hear a phone RING, and we REVERSE on Becky as she pulls the phone from her pocket.

HUCK (O.S.)

Hi, Becky.

And she turns to find Huck standing on the roof. Not more than 20 feet away. Holding a gun on her.

BECKY

They're not moving him to Camp David tonight, are they?

\*  
\*

HUCK

No.

She nods. Impressed that he tricked her. Huck tucks the phone in his pocket, never taking his eyes off her.

BECKY

And by the time I reach for my gun you'll have put four bullets in me.

HUCK

Five. One for the dog.

And then a DOZEN SWAT TEAM MEMBERS, dressed in SWAT gear and carrying SWAT rifles, emerge from a couple of doors on the roof. And as Huck and Becky sink to their knees and place their hands behind their head, she stares at Huck the entire time when she says:

BECKY

It's Kate.

HUCK

What?

BECKY

My real name. It's Kate.

And then Two SWAT Teamers slam her to the ground. And two slam him to the ground. And she turns her head to look at him.

\*

(CONTINUED)



63 CONTINUED:

63

BECKY (CONT'D)

What's your name?

Huck stares at her.

HUCK

Does it matter?

And as they're both dragged to their feet and led off in opposite directions, we go to...

64 INT. WHITE HOUSE/OVAL OFFICE - NIGHT

64 \*

Sally's seated at the desk, hands folded calmly in front of her while all around is a rush of commotion. Maybe A GAFFER tweaks a light. Or an AIDE removes Fitz's toy battleship from the desk. But we get the sense that Sally's about to be beamed out live to a billion people.

PRODUCER (O.S.)

Ten seconds.

A MAKEUP ARTIST checks Sally's shoulders, hair and face one last time. But Sally's oblivious because high above her the clouds have parted and the warm celestial light of her Lord and Savior is beaming down upon her. She basks in its glory, gleefully. This is her time.

PRODUCER (O.S.) (CONT'D)

Three...two...

On the always silent "one," Sally drops the smile and trades it for steel.

SALLY

My fellow Americans. For the past week, our nation's law enforcement agencies have been working tirelessly, around the clock, searching for those responsible for the grave and cowardly attack on President Grant.

(pause for history)

The search. Is over. I can report this morning that we have in custody the assassin who, allegedly, killed Britta Kagen and shot President Grant nearly to death. The Justice Department has determined that the assassin worked alone. That there are no co-conspirators still at large. That the President's life is no longer in danger of further attack.

(MORE)

(CONTINUED)

64 CONTINUED:

64

SALLY (CONT'D)

And while we wait in hopes of the President's full recovery, please continue with me in your prayers...

And we've probably cut out of this already and pulled back to reveal that we're watching this in...

65 INT. OLIVIA POPE &amp; ASSOCIATES/CONFERENCE ROOM - NIGHT

65 \*

As an exhausted Harrison, Abby, Olivia and Quinn eat TAKEOUT CHINESE and watch Sally make her mark on history. There's a KNOCK at the door of Pope and Associates. Glances all around-

ABBY

Was that a knock?

OLIVIA

Someone check the door.

QUINN

Got it.

Quinn leaves, and returns with a FEDERAL AGENT. Who's escorting a handcuffed Huck. And the team just looks up at Huck for a beat, because he's pretty banged-up. The agent unlocks the cuffs.

FEDERAL AGENT

We're releasing him to your custody.

He hands her a form. She signs.

OLIVIA

Thank you.

And then the agent is gone. And everyone's still staring at Huck until he slowly sits down at the table, and there's a beat of silence, no one quite sure what to say until-

QUINN

Welcome home.

Harrison passes Huck a takeout container and a pair of CHOPSTICKS. He takes them. And they all eat and watch TV.

And off the deep bonds of this strange little family...

66 INT. JUSTICE DEPARTMENT/DAVID'S OFFICE - NIGHT

66

Alissa's slapping down FILES of paper evidence -- PHOTOS, RECEIPTS, etc.

(CONTINUED)

66 CONTINUED:

66

ALISSA

Cytron file, Defiance file, co-conspirator file. Alphabetized and cross-referenced, with a color-coded index.

She grins at him.

ALISSA (CONT'D)

I brought in a hermit crab for show and tell in second grade. Thought nobody could ever top that. But you just did.

DAVID

Thank you, Alissa.

ALISSA

Nervous?

DAVID

Terrified.

ALISSA

Good. You do your best work when you're terrified.

Just then, Pat appears at David's door.

PAT

You wanted to see me?

DAVID

Pat! Come in. Have a seat.

And he does. And Alissa gives David one last encouraging smile and closes the door behind her...

67 INT. CYRUS AND JAMES'S BEDROOM - NIGHT

67

James enters to find Cyrus sitting on the edge of the bed. Cyrus stares into space, defeated.

JAMES

Cyrus-

CYRUS

There's no miracle.

JAMES

What?

(CONTINUED)

67 CONTINUED:

67

CYRUS

Fitz. He's not awake. He's not talking. He's...not anything. There's no miracle. We lied. Report it, don't report it, I don't care anymore...it doesn't matter.

James sits down beside Cyrus.

JAMES

I just called my boss and quit my job. I'm not a reporter anymore.

CYRUS

I'm not Chief of Staff anymore.

He looks at James. Smiles, sadly.

CYRUS (CONT'D)

Let's go get our baby.

JAMES

Let's.

They love each other and they're going to be okay. Cyrus' cell phone rings. He reaches into his coat pocket, answers it.

CYRUS

Cyrus Beene.

On his face as he listens...

68 INT. WHITE HOUSE/OVAL OFFICE - NIGHT

68

Sally's at her desk as Mellie enters, carrying a briefing book.

SALLY

Madame First Lady, come right in.

Sally's all sweet and mild. Mellie matches her, smile for smile.

MELLIE

Acting President Langston. Thanks for inviting me down.  
(glancing around)  
I see you've been redecorating.

(CONTINUED)

SALLY

Oh, I just moved in some of my family photos and set aside that dusty old ship Fitz had on the desk.

MELLIE

That dusty old ship was a gift from George Bush, Sr. But whatever. It'll all be moved back soon enough.

\*

Sally smiles, gestures to the Briefing Book.

SALLY

Some light reading?

MELLIE

Oh, it's the East Sudan briefing. There's only so much "What To Expect When You're Expecting" one can take. And the President likes me to be up on things.

SALLY

Especially now, I'm sure.

MELLIE

How do you mean?

SALLY

As he recovers his full capabilities.

MELLIE

The President is sharp as a tack. It's really quite remarkable.

SALLY

Unbelievable. One might say.

MELLIE

(marvelling)  
Modern medicine.

They hold pleasantly cool looks to one another.

SALLY

I've just done some fascinating reading myself. On Graphology. It's-

MELLIE

(cool as a cucumber)  
The study of handwriting. Yes.

(CONTINUED)

SALLY

Much of it's rather dry and somewhat impenetrable. But other insights are fairly easy to digest. For example, the T-Bar.

MELLIE

I'm not familiar.

SALLY

It's quite elegant in its simplicity, really. You see, when a right-handed person writes the letter T, the cross at the top goes from left to right. But a left-handed person will make the T-cross from right to left. Now...

Sally takes out Fitz's Letter of Reinstatement.

SALLY (CONT'D)

The President is left-handed.

She hands the letter to Mellie with a polite smile.

SALLY (CONT'D)

But his First Lady is not.

Mellie stares at the signature on the letter -- a smoking gun?

SALLY (CONT'D)

(enunciating precisely)  
Fitzgerald Thomas Grant. Three T's in all. As it happens.

Mellie hands the letter back, unruffled.

MELLIE

There's an old saying: an expert is someone who's read one book. I'm quite sure I could find ten actually *accredited* Graphologists who'll swear Fitz signed that piece of paper. Particularly given he's still recovering his full motor skills resulting from a gunshot wound to the head.

SALLY

Will you also find a doctor?

(MORE)

(CONTINUED)

SALLY (CONT'D)

Because I have a sworn affidavit from one of President Grant's physicians at James Madison Hospital saying that your husband has failed to so much as *open his eyes*.

Mellie's now caught. And knows it.

SALLY (CONT'D)

This is not a game. I have you all dead to rights. Falsifying documents is a *crime*.

Mellie's not going down without a fight.

MELLIE

I'm sure Hollis Doyle has shared his famous Texas Hold 'Em analogy he would bore us with during the campaign. He might have also mentioned: never overplay your hand.

(adds)

Your momentary spike in popularity, the temporary uptick, this fleeting *blip* in your approval rating, is solely and entirely due to your apprehension of the individual who shot this nation's beloved President. The duly elected Fitzgerald Thomas Grant -- three T's and all. People love him. He's an American hero. I'm a distraught very pregnant First Lady. America's worried about me. They saw my husband's blood on my dress. If I did anything wrong, well...poor sweet me. Challenge this letter and I will personally bury you in a political ditch so deep you won't place in a primary for town dogcatcher.

SALLY

Madame First Lady, you will withdraw this letter of reinstatement. Or I'll have no choice but to reveal it as the humiliating forgery it is. And while I'm sure poor sweet you would come out smelling like a rose, that kind of emotional hysteria and weakness would put a quick and certain end to what I understand are your own considerable political ambitions.

(CONTINUED)

68 CONTINUED: (4)

68

Sally lets that land. Then adds-

SALLY (CONT'D)  
That's all. You may go.

Sally sits down at the desk again, dismissive. Off Mellie as she exits, checkmated-

69 INT. OLIVIA POPE &amp; ASSOCIATES/OLIVIA'S OFFICE - DAY

69

Olivia's at her desk, studying some papers, when suddenly she feels a presence in her doorway.

OLIVIA  
(not looking up)  
Did you need something, Quinn?

And even though Quinn knows she'll probably get clobbered for this, she nods.

QUINN  
I do. I need to know why you aren't on the phone right now with the FBI, telling them about Hollis Doyle? He blew up Cytron and killed my boyfriend and ruined my life -- and don't say he didn't because I know he did -- and he hired an assassin to shoot the President of the United States. And you're not doing a single thing about it. I need to know why. I need you to start talking.

And after a long beat, Olivia nods.

OLIVIA  
Okay.

And Quinn's just as surprised as we are...

QUINN  
...Okay?

OLIVIA  
Let's talk.

And Olivia nods for her to take a seat. And just when we think Olivia's finally going to tell Quinn everything she knows -- about Cytron, Hollis, hell, even the election rigging -- Olivia's phone rings. She checks the caller and answers.

OLIVIA (CONT'D)  
Hello.

(CONTINUED)



69 CONTINUED: 69

And we INTERCUT WITH:

70 INT. JAMES MADISON HOSPITAL/FITZ'S ROOM - DAY 70

Where we're close on Cyrus, who is standing. Phone in hand.

CYRUS

Someone wants to talk to you.

And he moves the phone down...

To Fitz. Who is awake.

FITZ

Hi.

OLIVIA

Hi.

And off the look of almost inexpressible relief, and joy,  
and wonder on Olivia's face, we...

END SHOW