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THE WEST WING

"The State Dinner"

Written by
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and
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Directed by
Thomas Schlamme

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THE WEST WING

"The State Dinner"

Script Revision History

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THE WEST WING

"The State Dinner"

CAST LIST

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

DONNA
CAROL
LAURIE
CHARLIE
MRS. LANDINGHAM
ABIGAIL BARTLET

REPORTER #1 (SONDRA)
REPORTER #2
PHOTOGRAPHER
SIGUTO (formerly Watanabe)
RUSSO
LITTLE
REPORTER
DANNY
CHAFEY
REESE
MINALDI
GINGER (FEMALE AIDE) *
CARL EVERETT
BRYCE
BAMBANG
SECRET SERVICE AGENT

THE WEST WING

"The State Dinner"

SET LIST

INTERIORS

WHITE HOUSE

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

EXTERIORS

THE WHITE HOUSE - DAY/NIGHT
(EST)

GEORGETOWN UNIVERSITY CAMPUS -
DAY

COVERED TERRACE - NIGHT

"The State Dinner"

TEASER

FADE IN:

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

1

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

C.J.

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

REPORTER #1 (SONDRA)

Shoes?

C.J.

I believe she'll be wearing shoes, yes.

SONDRA

C.J.--

C.J.

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

SONDRA

Accessories?

C.J.

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

REPORTER #2

And Mrs. Siguto?

C.J.

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

SONDRA

C.J.--

(CONTINUED)

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

The REPORTERS are writing...

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

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

2 INT. CORRIDOR - CONTINUOUS

--where JOSH falls in step with her.

JOSH
 C.J.--

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

JOSH
 Yes.

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

JOSH
 What wine are we--

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

JOSH
 Okay.

C.J.
 What do you need?

JOSH

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

C.J.

Sure. What're we talkin' about?

JOSH

Hurricane Sara.

C.J.

Sara's a hurricane.

They walk into--

3 INT. ANOTHER CORRIDOR - CONTINUOUS

3

JOSH

Yes.

C.J.

Where's it heading?

JOSH

Georgia and parts of the Carolinas.

C.J.

When?

JOSH

It'll hit landfall by tonight.

C.J.

Is it serious?

JOSH

You ever been in a hurricane?

C.J.

No.

JOSH

Me neither, but they look pretty serious.

SAM steps in--

SAM

Just so you know, they voted for the strike.

(CONTINUED)

C.J.
The Teamsters?

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

C.J.
When?

SAM
Now.

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

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

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

JOSH
We'll make more food.

C.J.
Josh--

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

They turn into--

4 INT. ANOTHER CORRIDOR - CONTINUOUS

4

--where they're joined by TOBY.

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

TOBY
Yeah.

C.J.
Everybody--

TOBY

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

C.J.

Virginia?

TOBY

Idaho.

C.J.

What's in Idaho?

They all walk into--

5 INT. COMMUNICATIONS BULLPEN - CONTINUOUS

5

TOBY

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

C.J.

Are they armed?

TOBY

Yeah.

C.J.

Are there kids?

TOBY

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

C.J.

Okay.

TOBY

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

C.J.

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

(MORE)

(CONTINUED)

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

JOSH/SAM/TOBY
Yeah/Yes/Right.

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

JOSH
What?

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

C.J.
Sondra?

SONDRA
I'm sorry, could you--

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

SONDRA
Thanks.

C.J.
No problem.

SMASH CUT TO:

MAIN TITLES

END OF TEASER

ACT I

FADE IN:

6 EXT./EST. THE WHITE HOUSE - DAY

6

CUT TO:

7 INT. JOSH'S BULLPEN AREA - DAY

7

JOSH comes out of his office--

JOSH
Donnatella Moss.

DONNA
Hey--

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

DONNA
What's his name?

JOSH
Rahmadi Sumahidjo Bambang.

DONNA
Can you spell that?

JOSH
Not correctly, no.

JOSH starts walking and DONNA follows...

DONNA
Josh?

JOSH
Yes.

DONNA
I've gotta tell you something.

JOSH
What?

(CONTINUED)

7 CONTINUED:

8.
7

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

They walk into--

8 INT. LOBBY - CONTINUOUS

8

JOSH
What's the problem?

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

JOSH
I wish you wouldn't do that.

DONNA
Why?

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

DONNA
I do not.

JOSH
Donna--

They walk into--

9 INT. CORRIDOR - CONTINUOUS

9

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

JOSH stops walking.

JOSH
What?

DONNA
I read it.

(CONTINUED)

JOSH
They summarily execute people they
suspect of being sorcerers?

DONNA
They behead them.

JOSH
Sorcerers.

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

JOSH
A scythe?

DONNA
They're doing it with a scythe.

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

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

JOSH
You bet.

They walk into--

10 INT. LEO'S OFFICE - CONTINUOUS

10

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

LEO
(to JOSH)
I heard it got upgraded.

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

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

JOSH
What's goin' on with the truckers?

(CONTINUED)

LEO

I'm meeting with 'em in the Roosevelt Room in an hour.

JOSH

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

C.J.

Yeah.

TOBY

What's the issue there?

SAM

Two-tiered hiring.

LEO

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

C.J.

But they're part-time employees.

MANDY

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

TOBY

I'm with management.

JOSH

Me too.

MANDY

Imagine my surprise.

TOBY

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

MANDY

Fair hiring practices.

LEO

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

SAM

I'll do it.

LEO

You've gotta work with Toby on the toast.

SAM

It takes two of us to write a toast?

LEO

The State Department's very particular about these toasts.

JOSH

I'll assign someone from my office.

MANDY

I can do it.

JOSH

No you can't.

MANDY

Why not?

JOSH

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

MANDY

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

JOSH

I don't think it'll be the end of the administration, Leo, I think it'll be the end of the République.

LEO

(to MANDY)

Establish a contact at the Justice Department and the FBI and keep Josh informed throughout the day and night.

MANDY

Kind of like a faculty advisor.

(CONTINUED)

LEO
Just do it.

MANDY
Thank you.

LEO
What else?

JOSH
The Redskins suck.

LEO
(a little laugh)
Thank you.

The meeting starts to break up--

TOBY
Donna--

They spill out into--

11 INT. CORRIDOR - CONTINUOUS

11

DONNA
Yeah.

TOBY
Did Josh talk to you about--

DONNA
Rahmadi Sumahidjo Bambang?

TOBY
Yes.

DONNA
I'm on it.

TOBY
Thank you.

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

TOBY
Yes.

(CONTINUED)

11 CONTINUED:

11

DONNA
(to JOSH)
You see?

JOSH
You're all crazy.

They walk off as we

CUT TO:

12 INT. MURAL ROOM - DAY

12

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

PHOTOGRAPHER
Mr. President--

C.J.
No questions right now, Harry.

PHOTOGRAPHER
A short one?

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

The photo gallery LAUGHS--

C.J.
(to CAROL)
Next group.

CAROL
(to photographers)
Follow me, please.

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

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

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

(CONTINUED)

SIGUTO

Yes.

BARTLET

(beat)

They told you that?

SIGUTO

Yes.

BARTLET

(pause)

Yo-Yo-Ma's gonna play.

(beat)

I believe some Bach concertos.

(pause)

Do you like salmon?

SIGUTO

No.

BARTLET

Well... our mistake.

SIGUTO

(pause)

Yes.

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

CUT TO:

13 INT. SAM'S OFFICE - DAY

13

SAM is typing away as TOBY comes in--

TOBY

What do you have so far?

SAM

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

TOBY

The beginnings of a real democracy, let's
not get carried away.

(CONTINUED)

SAM

All right. "We've been friends for 50 years, and the U.S.--"

TOBY

Don't say "friends."

SAM

It's a State dinner.

TOBY

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

SAM

How else are you gonna steal someone's money?

TOBY

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

SAM

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

TOBY

We just gotta see a guy about a thing.

SAM

You need any help?

TOBY

No. Toughen this up.

SAM

I'll talk to you later.

CUT TO:

14 INT. JOSH'S BULLPEN AREA - DAY

14

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

MANDY

You don't think I can do this.

JOSH

Why aren't you in your own office?

(CONTINUED)

MANDY

I don't have an office in the building.

JOSH

There was a reason for that.

MANDY

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

They walk into--

15 INT. JOSH'S OFFICE - CONTINUOUS

15

JOSH

Did they refuse it politely?

MANDY

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

JOSH

That's what I'm asking you.

MANDY

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

JOSH

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

MANDY

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

JOSH

Why?

MANDY

We sold it to 'em.

(CONTINUED)

JOSH

(beat)

You know that for sure?

MANDY

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

JOSH

I was wondering.

MANDY

Man it bugs you.

JOSH

Yes.

16 INT. ROOSEVELT ROOM - DAY

16

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

LEO

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

RUSSO

There are fundamental differences.

LEO

Name them.

LITTLE

It's the same--

LEO

Name them again.

RUSSO

It's the two-tiered hiring.

LITTLE

Leo, the trucking industry faces intense competition from Fed Ex, UPS, the airlines, the railroads, freight operations...

(MORE)

(CONTINUED)

LITTLE (cont'd)
for us to accept wage costs that are significantly greater than our competitors' would render us--

RUSSO
You're full a crap, Seymour.

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

RUSSO
Forgive me.

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

CUT TO:

17 INT. THE OVAL OFFICE - DAY

17

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

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

SIGUTO
Fine, thank you.

REPORTER
Would you mind expanding on that, sir?

SIGUTO looks blankly at BARTLET...

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

SIGUTO
I have nothing more to say on the subject.

(CONTINUED)

BARTLET

Okay.

C.J.

One more question. Danny.

DANNY

Mr. President--

BARTLET

Which President?

DANNY

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

BARTLET

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

DANNY

Vermeil.

BARTLET

Vermeil?

DANNY

Yes sir.

C.J.

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

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

DANNY

(smiling)

You have no idea what it's about, do you?

C.J.

The protesters?

DANNY

Yeah.

C.J.

It's about vermeil.

(CONTINUED)

DANNY
What's vermeil?

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

DANNY
Okay.

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

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

C.J.
Thanks.

DANNY
Anytime.
(calling)
Carol?

CAROL steps over--

CAROL
Yeah.

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

DANNY exits...

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

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

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

BARTLET
Leo.

(CONTINUED)

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

SIGUTO
Good morning.

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

BARTLET
Absolutely.

LEO
Thank you.

BARTLET
(to SIGUTO)
Pardon me one moment.

LEO and BARTLET walk into--

18 INT. LEO'S OFFICE - CONTINUOUS

18

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

LEO
I'm sorry to hear that.

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

LEO
There you go.

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

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

(CONTINUED)

BARTLET
Where are you sitting?

LEO
At your table, sir.

BARTLET
Where's Toby sitting?

LEO
With C.J. and Josh and Sam.

BARTLET
Well, that's the fun table.

LEO
Yeah.

BARTLET
What do you need?

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

BARTLET
'Cause of the hurricane?

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

BARTLET
Sounds right.

They head back into--

19 INT. OVAL OFFICE - CONTINUOUS

19

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

BARTLET
Thank you.

LEO
Yes, sir.

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

(CONTINUED)

BARTLET
I'm sorry to keep you waiting.

SIGUTO
Yes.

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

FADE TO BLACK

END OF ACT I

ACT II

FADE IN:

20

INT. TOBY'S OFFICE - DAY

20

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

TOBY

Read this.

SAM

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

TOBY

Read.

SAM

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

TOBY

Read.

SAM

"The national ideology of Pancasila,
upon which your constitution is founded,
includes a belief in the Supreme Being
while calling for religious tolerance--"
and I see you underlined that--"freedom
of the press, freedom of assembly,"
...Toby, do you really think we should
invite people over to dinner and then
tell them exactly what they're doing
wrong with their lives?

TOBY

Absolutely. Otherwise it's just wasted
food.

SAM

Toby--

TOBY

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

(CONTINUED)

SAM

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

TOBY

Friendly reminder.

SAM

Can we soften up the top of this?

TOBY

How?

SAM

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

TOBY

Wow.

SAM

I know.

TOBY

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

SAM

I know.

TOBY

That was really somethin' special, Sam.

SAM

It was very bad.

TOBY

You want a little break?

SAM

Yeah, I need to shake it off.

TOBY

Let's take lunch.

(CONTINUED)

SAM
See you later.

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

SAM
Thanks.

SAM exits, but TOBY keeps talking after him--

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

CUT TO:

21 INT. PRESS BRIEFING ROOM - DAY

21

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

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

REPORTER #1
Why the protesters?

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

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

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

(MORE)

(CONTINUED)

C.J. (cont'd)

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

REPORTER #2

Is the President concerned it might send the wrong message?

C.J.

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

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

DANNY

C.J.--

They head out the back door and into--

22 INT. CORRIDOR - CONTINUOUS

22

C.J.

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

DANNY

Hey--

C.J.

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

DANNY

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

C.J.

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

DANNY

A job well done.

(CONTINUED)

C.J.
You're very proud of yourself.

DANNY
Yeah. Say, what are you wearing tonight?

C.J.
What am I wearing?

DANNY
Yeah.

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

DANNY
Not my paper, that was just for me.

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

DANNY
Yeah.

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

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

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

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

DANNY
See ya.

DANNY exits...

C.J.
Okay.

CUT TO:

23 INT. DINER - DAY

23 *

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

SAM

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

LAURIE

Sam, I've got Con Law in an hour. *

SAM

Should I sit quietly? *

LAURIE

Yeah, 'cause I've gotta study this. *

SAM

No problem.

LAURIE

Thanks.

SAM

I'll eat my sandwich.

LAURIE

Good, Sam.

SAM

I'm having trouble deciding between the chicken salad and the ham and cheese. *

LAURIE

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

SAM

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

(CONTINUED)

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

SAM
Because of the way you're dressed?

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

SAM
Nothing.

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

SAM
No.

LAURIE
Okay.

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

SAM
Your night job is crummy.

LAURIE
Yes I know.

SAM
We won't talk about it now.

LAURIE
Thank you.

SAM
Do you have a thing tonight? A date?

LAURIE
A client?

SAM
Yeah.

LAURIE
Yes.

SAM
Who?

LAURIE

Sam--

SAM

I'm just--

LAURIE

I thought we had a deal.

SAM

Yes.

LAURIE

Thank you.

SAM

Where's he taking you?

LAURIE

I don't know.

SAM

Okay.

LAURIE

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

SAM

(beat)

Is this someone--

LAURIE

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

SAM

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

LAURIE

Well, thank you for that display of geek bravado, but I'd really like to
(MORE)

23 CONTINUED: (3)

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

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

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

SAM
Yes.

LAURIE
Then shut up.

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

LAURIE
Fine.

SAM
I'm eating your sandwich.

LAURIE
Fine.

24 INT. MRS. LANDINGHAM'S OFFICE - DAY

24

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

JOSH
Hey, Charlie.

CHARLIE
Hey.

JOSH
Who's he in with?

CHARLIE
The Deputy Attorney General and some
FBI guys.

MANDY
That's us.

(CONTINUED)

JOSH
Good morning, Mrs. Landingham.

MRS. LANDINGHAM
Good morning, Josh.

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

MRS. LANDINGHAM
Thank you, Josh.

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

They walk into--

25 INT. OVAL OFFICE - CONTINUOUS

25

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

LEO
We can show clear and present danger?

CHAFEY
Absolutely.

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

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

BARTLET
No.

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

(CONTINUED)

JOSH

Excuse me, Mr. President, but these people aren't thumbing through Hustler, they're armed. They're evading arrest and they're holding hostages.

MANDY

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

CHAFEY

Yes, it's called a sting, Mandy.

MANDY

Yeah, but another word for that is entrapment.

CHAFEY

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

MANDY

I'm not talking about the Courts, I'm talking about public opinion.

REESE

Then this is two different conversations.

BARTLET

You wanna raid the house?

CHAFEY

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

MANDY

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

REESE

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

LEO

Josh?

(CONTINUED)

JOSH

There's no way this is gonna end good.
All that's left is to end it fast.

LEO

I agree.

MANDY

What about a negotiator?

CHAFEY

To negotiate what?

MANDY

A peaceful settlement.

JOSH

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

MANDY

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

BARTLET

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

CUT TO:

26 INT. MRS. LANDINGHAM'S OFFICE - DAY

26

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

JOSH

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

MANDY

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

(CONTINUED)

JOSH

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

MANDY

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

LEO comes out of the Oval Office--

LEO

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

MANDY

Good.

LEO exits. JOSH looks at MANDY...

JOSH

Well you're in the game now.

JOSH exits, leaving MANDY standing there as we

FADE TO BLACK

END OF ACT II

ACT III

FADE IN:

27 EXT./EST. THE WHITE HOUSE - NIGHT 27

CUT TO:

28 INT. JOSH'S OFFICE - NIGHT 28

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

DONNA

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

JOSH

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

CHARLIE knocks on the open door--

CHARLIE

Excuse me.

JOSH

What's up?

CHARLIE

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

JOSH

What do you need?

CHARLIE

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

JOSH

Are they evacuated?

CHARLIE

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

(CONTINUED)

DONNA
They lost phone lines in parts of
Northeastern Georgia.

CHARLIE
I'm sorry to ask you this--

JOSH
Don't worry about it. Donna, call FEMA
and use my name. When that doesn't work,
use Leo's name.

DONNA exits--

CHARLIE
It's just that they don't get around too
well.

JOSH
We'll find 'em.

JOSH heads out into--

29 INT. CORRIDOR - CONTINUOUS

29

--where he's joined by MANDY--

MANDY
Hi.

JOSH
I look good tonight, don't you think?

MANDY
Yes.

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

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

JOSH
Yeah?

MANDY
You think that's a good sign?

JOSH
I really don't know.

(CONTINUED)

MANDY
I'm asking what you think?

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

MANDY
What's happening with the Teamsters?

JOSH
I don't know.

They walk into--

30 INT. ANOTHER CORRIDOR - CONTINUOUS

30

MANDY
Any news on the hurricane?

JOSH
Not that I'm aware of.

MANDY
What is it you do here exactly?

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

They walk into--

31 INT. COMMUNICATIONS BULLPEN - CONTINUOUS

31

JOSH
(calling)
Toby!

SAM comes out of his office--

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

JOSH
Don't we?

MANDY
You guys wanna be alone?

SAM

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

JOSH

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

SAM

(beat)

I should probably leave that out.

JOSH

I would.

TOBY pops his head in the doorway--

TOBY

Excuse me, Josh?

JOSH

Hey.

TOBY

Can I speak to you a moment?

JOSH steps out into the hallway with TOBY--

JOSH

Is he in there?

TOBY

Yes.

JOSH

Let's go.

TOBY

There's a problem.

JOSH

What?

TOBY

(calling over)

Mr. Minaldi?

MINALDI, a nervous-looking man in a rumpled coat and tie steps
over--

(CONTINUED)

TOBY

This is Mr. Minaldi, the interpreter
from the State Department.

JOSH

You do speak Indonesian, don't you?

MINALDI

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

JOSH

Donna--

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

DONNA

I know, I know, I've got it under
control.

JOSH

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

DONNA

No.

JOSH

What are we doing?

DONNA

Mr. Minaldi speaks Portuguese.

TOBY

Where does that get us?

DONNA

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

TOBY

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

DONNA

The kitchen guy doesn't speak English.

TOBY

You're kidding me.

(CONTINUED)

DONNA

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

TOBY

Is the bar open over there?

DONNA

Yeah.

TOBY

Make this work.

TOBY's off--

JOSH

Donna--

DONNA

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

JOSH

Thank you.

DONNA

Hey, Josh.

JOSH

Yeah.

DONNA

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

JOSH

Yeah.

DONNA

Good.

CUT TO:

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

32

*

The room is, needless to say, elegant. A string quartet PLAYS in the corner. The GUESTS are filtering in as WAITERS walk through with glasses of champagne. PHOTOGRAPHERS and REPORTERS stand behind a velvet rope line.

*

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

*

*

(CONTINUED)

To a passing WAITER--

*

C.J.

*

Excuse me, have you seen the First Lady?

*

(CONTINUED)

ABBEY (O.S.)
(calling)
C.J.!

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

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

C.J.
Good evening, Mrs. Bartlet.

ABBEY
Nice threads, girl.

C.J.
Thank you, ma'am.

ABBEY
Though showing some décolletage wouldn't kill you dead.

C.J.
Yes, ma'am.

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

C.J.
Nice to meet you all.

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

C.J.
Thank you, Mrs. Bartlet.

ABBEY
(to the group)
Would you excuse us?

ABBEY leads C.J. away before--

(CONTINUED)

C.J.

Abbey--

*

ABBEY

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

C.J.

I appreciate the thought.

ABBEY

What's on your mind, babe?

*

*

C.J.

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

*

ABBEY

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

*

C.J.

Yes, ma'am, but its history--

*

ABBEY

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

*

*

C.J.

Okay... well. Good answer.

*

*

ABBEY

The truth'll do it almost every time.

*

*

C.J.

Yes, ma'am.

*

*

ABBEY

He's a cardiologist, C.J.

*

*

C.J.

Yes, ma'am.

*

*

LEO steps over--

*

LEO

'Evening, Abbey.

*

*

ABBEY

Excuse me, I'm not sure, is this Leo
McGarry or is this Fred Astaire?

*

*

*

(CONTINUED)

LEO
It's Fred Astaire.

C.J.
Pardon me.

C.J. goes off--

ABBEY
Leo, where's my husband?

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

ABBEY
What's going on with the Teamsters?

LEO
They've been at it for ten hours.

ABBEY
What's your confidence?

LEO
We'll be okay.

ABBEY
Go mingle.

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

SAM
Good evening, ma'am.

ABBEY

Oh, don't you boys look cute in your little suits.

JOSH

Yes, we do.

ABBEY

(calling out to the bank of photographers)

Could someone be sure to get a picture of the boys in their suits?

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

TOBY

This is certainly humiliating.

ABBEY

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

TOBY

Okay.

(CONTINUED)

A FEMALE AIDE (GINGER) interrupts--

GINGER

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

ABBEY

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

JOSH

Yes, ma'am.

(CONTINUED)

ABBEY is led away, taking us past MANDY, who's standing to the side, nervous and distracted. She walks into--

32A INT. JOSH'S BULLPEN AREA - CONTINUOUS

32A

DONNA's on the phone--

MANDY
Anything yet?

DONNA
I'm on with the Red Cross.

MANDY
Yeah, what about Idaho?

DONNA
Nobody's calling back.

MANDY picks up a phone and starts dialing--

MANDY
(to herself)
What is goin' on?

CUT BACK TO:

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

32B

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

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

CARL EVERETT steps over...

LEO
Meet--

EVERETT
Toby Ziegler, Joshua Lyman and Sam Seaborn.

TOBY
Our reputations precede us.

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

(CONTINUED)

Over this, an AIDE has stepped in and whispered something in LEO'S ear. *

LEO
Excuse me. *

LEO walks off-- *

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

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

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

EVERETT
This is Brittany. Brittany this is--

TOBY
Toby Ziegler.

JOSH
Josh Lyman.

SAM
Sam Seaborn.

LAURIE
Nice to meet you.

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

JOSH
Have a good time. *

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

SAM
Toby. Everett's date? *

TOBY
Yeah? *

SAM
No pictures with the President.

TOBY
Why?

SAM
Trust me.

TOBY
Yeah, okay.

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

CUT TO:

32C INT. JOSH'S BULLPEN AREA - SAME TIME

32C

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

DONNA
(calling)
Charlie!

As he gets closer...

DONNA
Your grandparents are at a shelter in Granville.

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

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

CHARLIE
You're kidding.

DONNA
It's heading back out to the Atlantic.

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

32D INT. LEO'S OFFICE - CONTINUOUS

32D

C.J.
It's a whole new situation.

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

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

LEO
(realizing)
Oh, Jesus.

C.J.
You know about this?

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

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

LEO
Can they get out?

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

LEO
Catastrophic.

C.J.
What do you want to do?

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

C.J.
I should start working now.

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

(CONTINUED)

They walk out as we:

CUT TO:

INT. FOYER - NIGHT

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

MANDY

(sotto)

I'm not hearing anything from
the FBI, I'm not hearing anything

(MORE)

(CONTINUED)

MANDY (cont'd)
from Justice, it's been a half hour
and I can't get any information
out of Idaho.

JOSH
It's over.

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

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

MANDY
What happened?

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

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

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

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

JOSH
(quietly)
Mandy--

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

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

FADE TO BLACK

END OF ACT III

ACT FOUR

FADE IN:

33 **EXT. EST. - THE WHITE HOUSE - NIGHT** 33

We're in the middle of a significant thunderstorm.

34 **INT. FOYER - NIGHT** 34

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

BARTLET
Without warning?

LEO
Yeah.

BARTLET
A hurricane shifted direction without any warning?

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

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

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

BARTLET
How long 'til the worst of it starts?

BRYCE
About 20 minutes.

BARTLET
Any way I can talk to the Fleet Commander? *

(CONTINUED)

BRYCE

It'll take a few minutes, but we can set
a hook-up right here.

*
*
*

(CONTINUED)

BARTLET

Thanks.

*

BRYCE

Thank you, Mr. President.

BRYCE goes off...

BARTLET

(beat)

Any word on the guy's condition?

LEO

They're prepping him for surgery.

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

BARTLET

All right.

(beat)

What do I do now?

*

*

LEO

Go back to the party.

*

*

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

*

*

CUT TO:

35 EXT. COVERED TERRACE - NIGHT

35

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

JOSH

It's what they gear up for, Mandy.

JOSH is standing with CHARLIE...

MANDY

I sent him in there.

JOSH

The FBI sent him in there.

MANDY

On the President's order.

(CONTINUED)

JOSH
That's right.

MANDY
Which was at my recommendation.

(CONTINUED)

JOSH

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

MANDY

How does that make it better?

CHARLIE

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

MANDY

I know.

(beat)

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

CHARLIE

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

MANDY

Then what are you telling me this for?

CHARLIE

We just thought you could use the company.

MANDY

Thanks.

JOSH

You know he's not dead yet.

MANDY

Gimme time.

JOSH

I've gotta go see a guy.

CHARLIE

I'll stay here.

(CONTINUED)

JOSH

Thanks.

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

JOSH

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

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

CUT TO:

36 INT. THE KITCHEN - NIGHT

36

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

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

TOBY

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

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

MINALDI

Senhor Gomez, o senhor fala Batak,
correto? *

GOMEZ

Sim. *

MINALDI

(translating)
Yes. *

TOBY

And as you just did, you also speak
Portuguese. *

MINALDI translates and gets his answer. *

MINALDI

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

(CONTINUED)

GOMEZ
Sim.

*
*

MINALDI
(translating)
Yes.

*

TOBY
But not English.

MINALDI
Mas não fala Inglês.

*
*

MINALDI translates, gets his answer--

GOMEZ
Não.

*
*

(CONTINUED)

MINALDI
(translating)
No.

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

*
*
*
*

MINALDI starts--

MINALDI
Okai.
(beat)
São línguas--

*
*
*
*

TOBY
Don't translate that.

TOBY takes a breath...

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

*

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

*
*
*

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

*
*
*

BAMBANG
Kembali.

*
*

GOMEZ
Não tem de que.

*
*

MINALDI
You're welcome.

TOBY
Okay.

*

JOSH enters--

JOSH
Sorry I'm late. I'm Josh Lyman.

(CONTINUED)

MINALDI begins the translation process--

MINALDI

Desculpem o atraso. Meu nome é Josh Lyman.

*
*
*

GOMEZ

Ma'af saya telat. Nama saya Josh Lyman.

*
*

TOBY

It's gonna be a few minutes.

BAMBANG

Saya senang berjumpa dengan bapak.

*
*

GOMEZ

Prazer em conhece-lo.

*
*

MINALDI

(translating)

Pleased to meet you.

JOSH

Are you enjoying the evening?

(CONTINUED)

TOBY

Josh. This isn't really the best context for chit-chat, you know what I mean?

JOSH

Mandy's pretty upset.

TOBY

Did you talk to her?

JOSH

I didn't do a great job.

MINALDI

I didn't like the salmon.

JOSH

(beat)

Huh?

TOBY

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

BAMBANG

Why don't we just speak in English?

There's a long, embarrassed silence...

JOSH

Donna...

DONNA

I was told--

JOSH

Yes.

DONNA

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

JOSH

Yes.

DONNA

Should I go?

JOSH

Yes.

(CONTINUED)

TOBY
Mr. Minaldi, Mr. Gomez, thank you
for your trouble.

MINALDI
He spoke English the whole time.

JOSH
Yes.

MINALDI and GOMEZ exit.

BAMBANG
What can I do for you, gentlemen?

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

CUT TO:

37 INT. ROOSEVELT ROOM - NIGHT

37

The negotiators are tired and cranky...

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

LITTLE
I disagree.

RUSSO
No kidding.

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

BARTLET
How 'ya doin'?

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

BARTLET
You tired?

LITTLE
Yes, sir.

(CONTINUED)

BARTLET
You hungry?

RUSSO
Yes, sir.

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

Everyone starts to sit--

BARTLET
Stay standing.

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

CUT TO:

38 INT. C.J.'S OFFICE - NIGHT

38

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

DANNY (OS)
That's a nice dress.

C.J. looks up...

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

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

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

DANNY
What happened?

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

DANNY
What'd I do?

(CONTINUED)

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

DANNY
No.

C.J.
Why are you doing it?

DANNY
I'm doing it to flirt with you.

C.J.
I don't believe you.

DANNY
I know.

C.J.
So?

DANNY
So that's your problem.

C.J.
Look--

DANNY
What's Hurricane Sara about to hit?

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

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

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

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

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

(CONTINUED)

DANNY

You are.

C.J.

I have work to do.

DANNY

I thought you did well with the
vermeil scandal.

C.J.

See, you're doing it.

DANNY

I know.

C.J.

I have work to do.

DANNY

No problem.

C.J.

You really like the dress?

DANNY

Yes.

C.J.

(beat)
All right. Whatever.

DANNY

I hope the FBI guy pulls through.

C.J.

Fifteen minutes.

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

CUT TO:

39 INT. KITCHEN - NIGHT

39

A few WAITERS with dessert trays go past.

BAMBANG

But your friend isn't an American.

TOBY

He's French.

(CONTINUED)

BAMBANG
Why not let the French--

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

BAMBANG
The extradition process--

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

BAMBANG
Your friend led anti-Government
demonstrations.

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

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

TOBY
Yes.

BAMBANG
Senior aide to senior aide.

TOBY
Yes.

BAMBANG
I think you have a lot of nerve.

TOBY
I'm saying--

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

There's a silence in the room, a sort of regrouping as TOBY
and JOSH absorb the sudden shift the meeting has taken.

TOBY

(after a moment)

Please understand... that with so many people watching... so much media coverage... it was important to make it clear that the United States, with its commitment to human rights--

BAMBANG

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

TOBY

(pause)

Yes, it does.

BAMBANG

You humiliated my president tonight. And for no other reason than to show off. And now you want me to do you a favor?

(beat)

Go to hell.

BAMBANG walks out of the kitchen...

JOSH

(beat)

We'll talk to the French.

TOBY

Yeah.

JOSH

Toby?

(beat)

We'll talk to the French.

TOBY

Yeah.

TOBY and JOSH exit as we:

CUT TO:

INT. DINING ROOM - NIGHT

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

(CONTINUED)

EVERETT

Sam?

*

SAM

Carl. Brittney.

*

EVERETT

You got a minute?

*

SAM

Sure.

*

EVERETT

Can I cut to the last page?

*

*

SAM

Sure.

*

*

EVERETT

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

*

*

SAM

Usually a little more than I'm comfortable with.

*

EVERETT

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

*

*

SAM

You wanna have a relationship with me?

EVERETT

What do you think?

SAM

I cost 500 an hour.

LAURIE shoots SAM a look... EVERETT doesn't know what he meant by that.

*

EVERETT

I don't understand.

SAM

In the private sector. I billed out
at 500 dollars an hour. Right now I work
for the White House and they're pretty
rigid about my taking on private
clients, you know what I'm saying?

*

EVERETT

You think I do?

*

*

SAM

You want some of my food?

*

*

EVERETT sees someone--

*

EVERETT

Excuse me--
(calling)
Todd!

*

*

*

*

EVERETT goes off. As soon as he does--

*

LAURIE

I didn't know.

*

SAM

What were you thinking?

LAURIE

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

*

SAM

He just tells you what to wear.

LAURIE

That's right.

SAM

That's great.

LAURIE

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

SAM

Thank you.

LAURIE

You know what I mean?

SAM

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

ABBEY (O.S.)

Sam--

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

SAM

Mrs. Bartlet, good evening.

ABBEY

Are you enjoying yourself?

SAM

Yes, ma'am.

ABBEY

Sam?

SAM

Yes?

ABBEY

Wouldn't you like to introduce me to your friend?

SAM

Okay.

(CONTINUED)

LAURIE

Mrs. Bartlet, my name is Brittney
Rollins.

ABBEY

Abbey Bartlet.

LAURIE

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

ABBEY

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

SAM

He went back to the West Wing for a
moment.

ABBEY

Ah.

SAM

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

ABBEY

It's to pistol whip the trucking
industry.

SAM

Ma'am, why would he--

ABBEY

'Cause he can't save a gunshot victim and
he can't stop a hurricane.

(to LAURIE)

You are thoroughly charming. You'll
excuse me?

SAM

Yes, ma'am.

ABBEY disappears...

LAURIE

That was incredible.

SAM

(beat)

I'm just gonna eat if that's okay.

(CONTINUED)

LAURIE
(understanding)
Sam...

*
*
*
*

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

*

EVERETT calls--

*

EVERETT
Brittney!

*
*

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

*
*

40

CUT TO:

*

41

41 INT. ROOSEVELT ROOM - NIGHT

LITTLE

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

BARTLET

Time's up.

LITTLE

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

BARTLET

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

LITTLE

You can't do that, Mr. President.

BARTLET

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

LITTLE

And it was struck down by the Supreme
Court.

BARTLET

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

(MORE)

(CONTINUED)

BARTLET (cont'd)

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

BARTLET gets up and walks into--

42 INT. CORRIDOR - CONTINUOUS

42

ABBEY (OS)

I shouldn't stay away so long.

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

BARTLET

I'm all right.

ABBEY

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

BARTLET

I approved a plan for an FBI negotiator--

ABBEY

I know.

BARTLET

He's in surgery now.

ABBEY

I know.

(beat)

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

(smiles)

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

(laughs)

You do, Jed.

(beat)

You don't have the power to fix everything.

She kisses him lightly...

ABBEY

But I do like watching you try.

(CONTINUED)

BARTLET smiles. We HEAR a thunderclap and suddenly the LIGHTS go out. Just as suddenly, emergency LIGHTS are turned on...

BARTLET
What the hell--

ABBEY
Wow.

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

Two SECRET SERVICE AGENTS have come over--

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

BARTLET
Yeah.

The AGENTS lead BARTLET and ABBEY into--

42A INT. FOYER - NIGHT

42A

*

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

*
*
*

BARTLET
We got the Fleet Commander?

*
*

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

*
*
*
*
*
*
*
*
*

They go into--

43 INT. LANAI ROOM - CONTINUOUS

43

*

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

*
*

BARTLET

All right, I guess I'll talk to the
captain of the Hickory.

*
*
*

JOSH

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

*
*
*

BARTLET

You got somebody on there now?

*
*

LEO

The kid in the radio shack.

*

(CONTINUED)

BARTLET

(beat)
You kidding?

BRYCE

No, sir.

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

ABBEY

Jed.

BARTLET looks at his wife.

ABBEY

Talk to the boy.

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

BARTLET

Hello?

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

BARTLET

Hello? Is anybody there?

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

VOICE (OVER SPEAKER)

This is the U.S.S. Hickory.

BARTLET

Who am I talking to?

VOICE (OVER SPEAKER)

This is Signalman Third Class Harold Lewis.

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

BARTLET

Son, this is President Bartlet.

There's a long pause before...

BARTLET

Hello?

VOICE (OVER SPEAKER)

Yes, sir.

BARTLET

Seaman, is your C.O. around?

VOICE (OVER SPEAKER)

Sir, they're getting him right now.

BARTLET waits a moment before...

BARTLET

You mind if I talk to you in the
meantime?

We HEAR sudden static--

BARTLET

Harold?

VOICE (OVER SPEAKER)

I'm--yes, sir.

BARTLET

Are you all right?

VOICE (OVER SPEAKER)

My head hit on--I hit my head.

BARTLET

Are you bleeding?

VOICE (OVER SPEAKER)

Yes, sir.

BARTLET

Can you put something on it?

VOICE (OVER SPEAKER)

I need to get to the other--I can't
reach it.

BARTLET

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

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

(CONTINUED)

BARTLET
Harold?

(CONTINUED)

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

MANDY

What are you doing?

JOSH

I'm dancing with you.

MANDY

Why?

JOSH

I was ordered to.

BARTLET

Harold? Are you back?

VOICE (OVER SPEAKER)

Yes, sir. I think the C.O. should be here any minute, sir.

BARTLET

Can you tell us what's goin' on?

VOICE (OVER SPEAKER)

Well--

A rush of static--

BARTLET

Harold?

VOICE (OVER SPEAKER)

Hello?

BARTLET

We're here.

VOICE (OVER SPEAKER)

Yeah...

BARTLET

Can you tell us what's goin' on?

VOICE (OVER SPEAKER)

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

(MORE)

(CONTINUED)

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

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

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

The radio goes to STATIC again--

BARTLET
Harold?

VOICE (OVER SPEAKER)
Yes, sir.

We DISSOLVE to END TITLE...

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

VOICE (OVER SPEAKER)
Yes sir.

BARTLET
Just hang on.

FINAL FADE.

END OF SHOW