

UGLY BETTY

"FEY'S SLEIGH RIDE"

Written by

Sheila Lawrence

Directed by

Tricia Brock

Episode #105

PRODUCTION DRAFT
August 22, 2006

CAST LIST

BETTY SUAREZ	AMERICA FERRERA
BRADFORD MEADE	ALAN DALE
WILHELMINA SLATER	VANESSA WILLIAMS
DANIEL MEADE	ERIC MABIUS
IGNACIO	TONY PLANA
HILDA	ANA ORTIZ
CHRISTINA	ASHLEY JENSEN
AMANDA	BECKI NEWTON
JUSTIN	MARK INDELICATO
WALTER	KEVIN SUSSMAN
MARC	MICHAEL URIE
MASKED WOMAN	ELIZABETH PENN PAYNE
STEVE	STELIO SAVANTE
VINCENT BIANCHI	RHYS COIRO
KENNY BRANDON	
CAROL	
BRADFORD'S ASSISTANT	
MRS. FRAZIER	
SISTER EVA	
GALO	

SET LIST

INTERIORS:

MEADE PUBLICATIONS
BRADFORD'S OFFICE
ELEVATOR
FURNACE ROOM

MODE MAGAZINE
DANIEL'S OFFICE
BETTY'S DESK
BULLPEN
CONFERENCE ROOM
TUBE CORRIDOR
CLOSET
ELEVATOR LOBBY
WILHELMINA'S OFFICE
MARK'S DESK
AMANDA'S RECEPTION DESK
LADIES' ROOM
ART DEPARTMENT

BETTY'S HOUSE
LIVING ROOM
KITCHEN

DANIEL'S LOFT

THE RACK

LIMOUSINE

HMO OFFICE

PHOTO STUDIO

CONVALESCENT HOME

CHURCH CONFESSIONAL (TELENOVELA)

EXTERIORS:

NEW YORK STREET

TARGET STORE

ACT ONE

TITLE CARD: "UGLY BETTY" slams on screen before we go tight on...

1 INT. THE RACK - NIGHT 1

HER. Beaming. 1000 watts of light and metal.

We see what Betty's looking at--

A Chelsea bar where 25-30 young fashion industry assistants are mixing. Marc and Amanda lead a thrilled Betty inside.

BETTY

This is so cool. I can't believe all these people are assistants too. I've always wanted to come to Networking Night at The Rack. And there's free grilled cheese.

AMANDA

Okay, ground rules. Stop with the chatty. Don't stand so close to me. And no one eats the grilled cheese.

Betty points out someone from their office who is, in fact, enjoying a grilled cheese.

BETTY

She's having one.

MARC

Well, of course Fat Carol is eating one. What do you expect?

"Fat Carol," by the way, is a petite size 6.

BETTY

So, how does this work?

AMANDA

You've got to work the room.

BETTY

"Work the room?"

MARC

Circulate, baby. Introduce yourself. We want everyone to meet you.

(CONTINUED)

BETTY

Okay! Wish me luck.

Betty enthusiastically turns around -- and BUMPS SMACK INTO SOMEONE HOLDING A DRINK. Dirty looks all around.

BETTY (CONT'D)

Sorry.

Amanda and Marc watch her go -- pull out their CAMERA PHONES.

MARC

More classic moments for Betty's wall of shame.

ANGLE ON: Betty approaching Carol, who's standing alone in a corner with her sandwich.

BETTY

We haven't officially met. I'm Betty Suarez.

(then, handing her a card)

I work at Mode too.

Carol looks at her card, sees that she's Daniel's assistant.

CAROL

I've always thought I'd be good at your job. How long do you think you'll last?

Odd question, but Betty takes it in stride.

BETTY

Unless you know something I don't, a while, I hope.

CAROL

That's too bad.

Undaunted, Betty picks up a sandwich and continues to chat Carol up.

BETTY

I love that you're having the grilled cheese. Most people at Mode don't eat.

CAROL

(eyeing Betty's waistline)
Sometimes they shouldn't.

(CONTINUED)

1 CONTINUED: (2) 1

Carol walks off. Betty sheepishly puts the sandwich down. Maybe tonight wasn't a good idea after all.

2 INT. MEADE PUBLICATIONS - BRADFORD'S OFFICE - NIGHT 2

The office is torn apart. Files and papers everywhere. An overturned plant. As the camera moves, we see the cause of the destruction... BRADFORD, searching frantically for something. His ASSISTANT appears in the doorway.

BRADFORD'S ASSISTANT

Any luck?

BRADFORD

Does it look like I've had any luck?

BRADFORD'S ASSISTANT

Daniel and Wilhelmina are still waiting for you to sign off on the holiday spread.

BRADFORD

(distracted)

What? Oh.

Bradford pulls himself together and heads out. His assistant reacts to his odd behavior.

3 INT. MODE MAGAZINE - CONFERENCE ROOM - NIGHT 3

Daniel, Wilhelmina, and Vincent Bianchi are going over final details for the layout. There's a large mock-up on the wall of a DESERT WASTELAND, complete with A TANK and a large SANTA CLAUS BURIED IN THE SAND, holding up a BABY NEW YEAR (a la the Statue of Liberty in "Planet of the Apes"). A couple BURNED OUT CHRISTMAS TREES and SCRAP METAL REINDEER round out the scene. THREE MODELS in layered, neo-grunge wardrobe and FLAK JACKETS are posing against the backdrop.

DANIEL

(re: wardrobe)

There seem to be a lot of layers here. Don't we want to see a little more skin?

WILHELMINA

It's a post-nuclear scene. Exposed skin would melt off their bodies.

(CONTINUED)

DANIEL
(to models)
My bad.

Bradford enters.

BRADFORD
I understand you've got a holiday
spread for me.

DANIEL
We do. And we think you're going
to like it.

WILHELMINA
In this world of global warming and
terrorism, we give you... A Post-
Apocalyptic Christmas.

DANIEL
A "Mad Max-mas" if you will. It's
unlike any holiday spread you've
seen. Edgy. Topical.

WILHELMINA
Couture. I discovered an up-and-
coming designer out of Vietnam --
Anh Vu-Pham. She's doing a line of
camouflage flak jackets exclusively
for Mode.

BIANCHI
Everything's on hold for us and
ready to shoot Thursday, pending
your approval.

DANIEL
Why don't we walk you through the
mock-ups, give you a better idea
what we have in mind.

BRADFORD
(still distracted)
Yeah, that sounds good. I have to
get back upstairs.

He goes. Daniel and Bianchi look puzzled. Wilhelmina
smiles. She knows exactly why Bradford is acting this way.

Betty arrives home for the night.

(CONTINUED)

BETTY

Sorry I'm late. I hope you didn't wait to eat dinn--

She stops, pulled up short by what she sees. WALTER, her ex-boyfriend, is having dessert with the family.

BETTY (CONT'D)

What are you doing here?

WALTER

I always eat here on Tuesdays. It's tamale night.

BETTY

Walter, we broke up.

HILDA

But he gave you a purse.

BETTY

He cheated on me. I'm not ready to just jump back in.

HILDA

But he gave you a purse.

IGNACIO

I didn't raise you to be rude to guests. Now, we saved you some tamales.

Betty's in too good a mood to let this put a damper on things. She gets her food as she talks.

BETTY

Thank you. I'm starving. I went to this really cool work thing, but it's not "professional" to eat, so all I had was a mango margarita.

Without breaking stride, she grabs Ignacio's coffee out of his hand and pours it down the drain.

IGNACIO

(re: coffee)

Hey!

BETTY

I spent the whole night networking and handing out business cards...

(CONTINUED)

Betty notices Walter looking at her suspiciously.

BETTY (CONT'D)

What?

WALTER

You're drinking now? You used to get woozy from a Stridex pad!

Betty chooses to ignore him.

BETTY

It was really fun. I actually felt like I belonged...

WIPE TO:

5 INT. THE RACK - EARLIER THAT NIGHT (FLASHBACK)

5

Betty is surrounded by a small group of assistants, including KENNY BRANDON, a good-looking twenty-something.

KENNY

(extending hand)

Kenny Brandon. I work with the Editor-in-Chief at Harpers.

BETTY

Betty Suarez, Daniel Meade's assistant.

KENNY

You're the one who saved the Fabia layout. In your first week!

BETTY

Oh, no, it wasn't like that.

KENNY

Most of us have slaved away for years and are lucky if we're trusted with a dinner order. What's your secret?

BETTY

I'm just... doing my job.

KENNY

And she's modest too.

WIPE TO:

6 INT. DANIEL'S LOFT - NIGHT 6

...where Daniel waits in bed, as a tipsy Amanda tries to undress.

AMANDA

She was so gross. All she did was talk about herself the whole night.

DANIEL

That doesn't sound like Betty.

AMANDA

Well, get a drink in her, it's the Betty show, bragging about the Fabia layout...

WIPE TO:

7 INT. THE RACK - EARLIER THAT NIGHT (FLASHBACK) 7

Betty (not drinking) is with the same group as above. A few more people have joined their ranks, including Amanda, who's sipping a cosmo in the background, her eyes jealously on Kenny.

BETTY

It was all Daniel's vision. It would be wrong for me to take credit for the layout.

KENNY

Wow. An assistant who doesn't trash-talk their boss.

AMANDA

(trying to bond)

I know -- trash-talking is what I do best!

BETTY

It's easy when you have a good boss. I'm really lucky to work for Daniel.

WIPE TO:

8 INT. MODE MAGAZINE - WILHELMINA'S OFFICE - NIGHT 8

...where Marc is reporting on the evening to Wilhelmina.

(CONTINUED)

MARC

She was in rare form, even for Betty. You should've seen when she pulled out her business cards...

WIPE TO:

9 INT. THE RACK - EARLIER THAT NIGHT (FLASHBACK)

9

Betty, surrounded by even more assistants, pulls a BOX OF BUSINESS CARDS out of her bag and starts handing them out.

BETTY

(re: the box of cards)

I just got them today -- I don't usually carry entire boxes in my purse. At least not since Kleenex came out with the travel size.

The assistants laugh. Marc is at the bar, watching with the bartender.

MARC

Tragic.

(as if to Betty)

They're laughing at you, honey, not with you.

(then, to bartender)

Poor cow has no idea we only invited her so people could see she really exists. She's like a real life Snuffleupagus. And let me tell--

WILHELMINA (V.O.)

Marc!

CUT TO:

10 INT. MODE MAGAZINE - WILHELMINA'S OFFICE - NIGHT

10

Marc snaps out of his reverie.

WILHELMINA

What did you find out that's useful to me?

Marc is silent.

WILHELMINA (CONT'D)

No choice gossip? No dirt to help me destroy some lesser magazine?

(CONTINUED)

Marc suddenly has difficulty breathing.

MARC

I... I'll do better next time.

WILHELMINA

Do you know how many curly-haired, effete sycophants there are just waiting to replace you?

MARC

I know you have five of them on speed-dial.

WILHELMINA

Don't make me call.

Worried, Marc starts WHEEZING as he heads for the door...

WIPE TO:

11 INT. BETTY'S HOUSE - NIGHT 11

...where Betty is finishing up her story.

BETTY

Anyway, it was an amazing night.

JUSTIN

You know, you'd be perfect for my school project.

HILDA

I thought you were doing it on me.

BETTY

What school project?

JUSTIN

They gave us an assignment today to write a paper about someone whose job we admire. We get the day off tomorrow to go observe them. Can you take me to Mode?

BETTY

(surprised and pleased)

Wow. Yeah. If it's okay with your mom.

Walter eyes Betty's remaining tamale.

(CONTINUED)

WALTER
You gonna eat that?
(off her look)
Oh, right. I guess you need it to
soak up the booze.

HILDA
You know, Betty's job isn't as
glamorous as it sounds. She
answers the phone and orders paper
clips.

BETTY
Sorry, Hilda, we can't all sell
vitamins out of our cars.

IGNACIO
Girls.

JUSTIN
So, can I go to Mode? Please. Can
I go? Can I go?

She sees his face -- she can't say no.

HILDA
(resigned)
Just steal me some post-its.

12 ESTABLISHING SHOT - EXT. MEADE PUBLICATIONS - NEXT MORNING 12

13 INT. MODE MAGAZINE - ELEVATOR - MORNING 13

Betty and Justin get on the elevator. Justin couldn't be
more excited.

JUSTIN
You're a celebrity. The Meade
security guard knows your name!

Betty spots Amanda and Marc in the elevator.

BETTY
I want you to meet two of my
friends.

AMANDA
Just because we're sharing an
elevator doesn't mean we're
friends.

(CONTINUED)

BETTY
(plunging ahead)
Amanda, Marc, this is Justin.

MARC
Ohhh... so that's pregnancy weight.

BETTY
He's my nephew.

Justin notices Amanda's footwear.

JUSTIN
Oh my god. Manolo Blahnik, spring
2004.

Amanda looks mortified. Marc is amused.

MARC
Wearing two-year-old shoes. Even I
didn't catch that.
(then, to Betty)
Definitely not your son.

They arrive on their floor.

14 INT. MODE MAGAZINE -- BULLPEN -- CONTINUOUS

14

The foursome exit the elevator to find...

TOTAL SILENCE. The vibe is very, very strange. Assistants
creep around looking scared. No one says a word. Except--

JUSTIN
(reacting to the office)
It's the tube!

BETTY
Shhhh.

They hear muffled shouting coming from the conference room.
They head cautiously toward the sound and see through the
glass --

VINCENT BIANCHI THROWING A CHAIR AT THE WALL.

15 INT. MODE MAGAZINE - CONFERENCE ROOM - SAME TIME

15

Daniel and Wilhelmina are there, trying to calm him down.

(CONTINUED)

DANIEL

Hey. Don't take it out on the
furniture.

BIANCHI

We worked months on this spread!

DANIEL

Calm down, Vincent.

BIANCHI

How the hell can I calm down when
someone leaked our ideas to Harpers?
They stole our feature spread!!!

16

INT. MODE MAGAZINE - BULLPEN - SAME TIME

16

From the looks on the faces of Betty, Marc, and Amanda, it's
clear that Bianchi's rant was loud enough to be heard... and
to scare the crap out of them.

AMANDA

Oh my god... Kenny Brandon.

Off the trio's guilty, terrified faces...

END OF ACT ONE

ACT TWO

17 INT. MODE MAGAZINE - BETTY'S DESK - MORNING 17

Squeak, squeak, squeak. Now the only sound in the office is Justin rocking back and forth in Betty's desk chair. Bored out of his mind, he spins it around, as we...

RACK FOCUS TO:

18 INT. MODE MAGAZINE - CONFERENCE ROOM - SAME TIME 18

Daniel is furious, Wilhelmina apoplectic. The entire staff of Mode -- from the highest editor to the lowest assistant -- is being dressed down.

DANIEL

Harpers is doing "Post-Apocalyptic Christmas" for their feature spread. They copied our entire concept.

BIANCHI

They didn't just copy it, they took it! Our wardrobe, our models, our tanks! Try to find tanks laying around New York City!

DANIEL

The holiday issue is our biggest source of ad revenue for the year. With a compromised feature spread, that will certainly drop. Next year's circulation could be affected as well.

WILHELMINA

Which is precisely why Mode does not tolerate leaks. I'm giving the guilty party one chance to come forward and confess. Did any of you talk to someone from Harpers?

Wilhelmina and Daniel scan the room. No one makes a move. Except BETTY, sitting between Amanda and Marc, who starts to raise her hand. Marc instantly clamps it down, and Amanda kicks her. Daniel and Wilhelmina saw nothing.

WILHELMINA (CONT'D)

Well, then, cowards, we'll do this the hard way. Everyone will be considered guilty -- and will be treated as such -- until there's a confession. But by noon on Thursday, someone's head will roll.

(CONTINUED)

The room looks terrified.

19 INT. MEADE PUBLICATIONS - FURNACE ROOM - MORNING 19

Bradford and Steve are mid-conversation in a dark, shadowy furnace room in the bowels of the Meade Building.

BRADFORD

I want to know who took it. Check the security lists of everyone who entered and exited the building, and investigate them all.

STEVE

You should have burned it with the other things.

A furnace suddenly fires up: WHOOSH.

BRADFORD

I couldn't. The music box was personal.

STEVE

How many people knew about the affair?

BRADFORD

No one. No one but my wife.

This isn't good.

20 INT. MODE MAGAZINE - CONFERENCE ROOM - MORNING 20

The meeting continues.

WILHELMINA

Obviously, we're not going to do the same spread as that low-rent rag Harpers. That means we have two days to conceive and execute an entirely new concept.

DANIEL

If you have plans, you should probably cancel them. I really need all of us to pull together and get this done.

WILHELMINA

What Daniel's trying to say is... tell your loved ones good-bye and expect to come home to dead pets.

(CONTINUED)

MARC
(horrified, to himself)
Schmoopy!

The staffers are frozen in fear.

WILHELMINA
What are you waiting for??

Everyone jumps up and runs out of the room. Marc and Amanda grab Betty by the wrists--

21 INT. MODE MAGAZINE - LADIES' ROOM - MOMENTS LATER 21

-- and drag her into the ladies room. Marc is again WHEEZING. He turns on the hot water to inhale the steam. Amanda is CHAIN-EATING STARBURST FRUIT CHEWS.

BETTY
(to Amanda)
You kicked me with your two-year-old shoes.

MARC
All three of us talked to Kenny Brandon from Harpers last night.

AMANDA
What exactly did you tell him?

BETTY
Not that much...

WIPE TO:

22 INT. THE RACK - THE NIGHT BEFORE (FLASHBACK) 22

It's a little later in the evening than before. Betty and Kenny are talking alone -- Kenny is teasing her.

BETTY (V.O.)
He kept trying to get me to bad mouth Daniel, but I wouldn't.

KENNY
You can tell me. Is he a complete incompetent or just like a cute but mildly retarded younger brother?

BETTY
Neither. Daniel's a lot smarter than people think.

(CONTINUED)

KENNY
Really? It's just so hard to believe.

BETTY
Okay, Thursday, we're doing our
feature shoot -- a Post-Apocalyptic
Christmas. It's really cool -- we
even rented tanks for it. And it was
all Daniel's idea.

MARC (V.O.)
Ooooooh.

WIPE TO:

23 INT. MODE MAGAZINE - LADIES' ROOM - MORNING 23

MARC
Too bad, Betty. Looks like you're
the leak. Well, you didn't really
fit in here anyway.
(beat)
I want your Herman Miller chair.

BETTY
All I mentioned were tanks.

AMANDA
(to Marc)
And you're the one gasping for dear life.

BETTY
So, what did you talk to Kenny about?

MARC
Okay, first of all, he talked to me.

WIPE TO:

24 INT. THE RACK - THE NIGHT BEFORE (FLASHBACK) 24

Marc is sitting alone at the bar. Steeped in self-pity.

MARC (V.O.)
I think he thought I was cute.

Kenny approaches.

KENNY
What are you doing all by yourself?
That's not like you.

(CONTINUED)

MARC

I just don't understand it. She's like
Liza Minelli at the Pride Parade.

We see what he's looking at -- almost all of the assistants
have gravitated toward BETTY.

MARC (CONT'D)

(a la Jan Brady)

Betty, Betty, Betty.

KENNY

They just want to hear about the
Post-Apocalyptic Christmas spread.

MARC

Is she taking credit for that?
Wilhelmina's the one who got the exclusive
on the flak jackets. There's this hot new
designer she discovered -- Ang Vu-Pham --
she's giving us an exclusive.

KENNY

You featuring anyone else?

MARC

When you've got the best, you can
forget the rest.

He puts a hand on Kenny's arm, clearly flirting.

WIPE TO:

25 INT. MODE MAGAZINE - LADIES' ROOM - MORNING 25

They turn their attention to Amanda.

BETTY

So, we've got tanks and flak jackets...

MARC

I'm guessing the cosmo fountain
might have spilled something too.

AMANDA

I had one drink!

WIPE TO:

26 INT. THE RACK - THE NIGHT BEFORE (FLASHBACK) 26

CLOSE ON: a row of empty cosmo glasses. FIND Amanda (drinker of said cosmos) and Kenny mid-conversation. There's a lot of arm-touching and flirting -- but this time, it's Kenny flirting with Amanda.

AMANDA (V.O.)

Unlike the two of you, I was actually trying to find out what was going on at Harpers.

AMANDA (CONT'D)

So, what are you guys doing for your holiday issue?

KENNY

Oh, the usual. Boring.
(with bedroom eyes)
I'm much more interested in hearing about you and your magazine.

AMANDA

(a 180)
Well, since you ask, Mode is using one of my ideas. You know the Statue of Liberty scene in "Planet of the Apes?"

KENNY

Of course.

AMANDA

We're doing it with Santa buried in the sand, and instead of holding a torch, he's holding up a new year's baby.
(then)
I only know the movie because I dated a geek once.

KENNY

(self-deprecating
flirting)
Maybe you will again. Can I buy you a drink?

WIPE TO:

27 INT. MODE MAGAZINE - LADIES' ROOM - MORNING 27

MARC

Kenny's straight!?

(CONTINUED)

CAROL enters the bathroom. Is surprised to see Amanda and Marc with Betty.

CAROL
Slumming with the plump girl
again... no wonder you're hiding.

Carol heads for a stall and THROWS UP. She re-emerges to stares from Amanda, Marc, and Betty. Could she be guilty too?

AMANDA
Have something to be nervous about,
Carol?

CAROL
(duh)
I ate half a bagel.

She leaves. The group gets back down to business.

BETTY
So, I guess this means all three of us
need to go to Wilhelmina and confess.

Betty starts to head out. Amanda and Marc BLOCK HER WAY.

AMANDA
Are you high?

MARC
Confess what? We don't know it was us.

BETTY
How can you say that?

MARC
We told three tiny parts. Who's to say
someone else didn't blab the whole thing?
The art department or features or--

AMANDA
Styles. Total gossip whores.

MARC
We have to keep quiet until the
real leaker is found.

BETTY
I can't do that. Look, I won't say
anything about you guys, but I need
to admit what I did.

(CONTINUED)

Betty again tries to head out. The human wall of Marc and Amanda SHIFTS TO BLOCK.

MARC

They know all three of us were at The Rack. If you admit your guilt, it'll draw a line straight to us.

Betty hadn't thought of that.

BETTY

Even if it does... they wouldn't fire all of us.

AMANDA

Wouldn't they? Tell that to the entire 2003 photo department who got axed for mentioning the words, "sepia tones" at a party.

BETTY

I just... I don't like lying.

MARC

Neither do I. Okay, that's a lie. But we're just asking you to *omit*. It's more like a secret. Our secret.

AMANDA

You're one of us now. The assistants' club. We have to protect each other.

Betty considers the situation.

BETTY

I guess keeping quiet is better than getting you guys fired.

MARC

Then it's agreed -- we're all in this together.

Off Betty's troubled look...

END OF ACT TWO

ACT THREE

28 INT. BETTY'S HOUSE - DAY

28

Walter is mid-conversation with Ignacio. While they speak, Walter works on programming the UNIVERSAL REMOTE he had previously given to Betty.

WALTER

I thought the purse was a sure thing. I mean, I'm giving up Netflix for the next two years to pay for it. But maybe she's different now, with the fancy job and the drinking...

IGNACIO

You cheated on her!

WALTER

And I'm really, really sorry about that. But I just... I love her.

Walter pushes a button on the remote. The TV BLASTS ON IN SPANISH.

WALTER (CONT'D)

Sorry. Oh wait, you like it in Spanish.

Ignacio spots WALTER'S CUP OF COFFEE. Takes the forbidden beverage for himself and STARTS SIPPING.

IGNACIO

Many years ago, I had a fight with Betty's mother. A big one. She banned me from the bed for a week.

WALTER

Ouch.

Walter pushes another button on the remote. MUSIC PLAYS from the stereo.

IGNACIO

I knew I had to do something good. So I remembered her favorite movie - - Pretty Woman -- and took a page from Richard Gere.

WALTER

You paid her for--?

(CONTINUED)

IGNACIO

I did the scene at the end, where
he climbs up the fire escape and
declares his love for her.

Walter pushes another button. All the LIGHTS TURN OFF.

WALTER

(re: lights)

That wasn't supposed to happen.

The LIGHTS COME BACK ON.

IGNACIO

Anyway, it worked like a charm.

WALTER

I don't know if a big romantic
gesture will work on the new Betty.

IGNACIO

There is no new Betty!

WALTER

She just comes home late, smelling
like spring break in Cancun...

IGNACIO

So she works harder. That doesn't
mean anything. Betty's the same.

WALTER

I guess you're right.

IGNACIO

Of course I'm right.

The PHONE RINGS. A beat.

IGNACIO (CONT'D)

Is that you?

WALTER

No, that's really the phone.

As Ignacio crosses to the phone...

IGNACIO

But Walter -- you hurt her again,
you answer to me.

Walter nods. Sips his coffee. Is puzzled that it's EMPTY.

29 INT. BETTY'S HOUSE - KITCHEN - MOMENTS LATER 29

IGNACIO

Hello.

INTERCUT WITH:

30 INT. HMO OFFICE - SAME TIME 30

Barbara Frazier, a middle-aged woman, is at her desk.

MRS. FRAZIER

This is Barbara Frazier from
AtlantiCare Health. A Betty Suarez
made an appointment for you to come
in today at 2. I'm just
confirming.

IGNACIO

(bristling)

Actually... that's a mistake. I
don't need to come in.

MRS. FRAZIER

Are you sure? It sounds like you
have some pretty legitimate reasons
to discuss your claim.

Suddenly, the BLENDER whirs to a start.

WALTER (O.S.)

Sorry!

IGNACIO

I'm also sick. A virus.

MRS. FRAZIER

Would you like to reschedule? I
have a few openings next week.

IGNACIO

I think it's gonna last a while.
I'll call you.

He quickly hangs up, looking troubled.

31 INT. MEADE PUBLICATIONS - BRADFORD'S OFFICE - DAY 31

Daniel approaches Bradford's office, where his assistant is
cleaning up the wreckage from Hurricane Bradford.

(CONTINUED)

DANIEL

Hey... is my father in?
(then, off the office)
What happened in here?

Just then, WILHELMINA appears.

WILHELMINA

I need to speak to--

She sees Daniel.

WILHELMINA (CONT'D)

Oh.

She then notices Bradford's office.

WILHELMINA (CONT'D)

Oh!

ASSISTANT

Mr. Meade stepped out. I can try
to get him on the phone.

DANIEL

That's not necessary.

WILHELMINA

Never mind.

32

INT. MODE MAGAZINE - ELEVATORS - MOMENTS LATER

32

Daniel and Wilhelmina ride back down to the 28th floor.

WILHELMINA

So... what were you going to tell
him?

DANIEL

What were you going to tell him?

Neither speaks; each knows the other was there to put their
own spin on the leak.

WILHELMINA

You know... we might be better off
not saying anything.

DANIEL

Hide it from Dad? You sure that's
a good idea?

WILHELMINA

As the two top people here, we have
to protect each other.

(MORE)

(CONTINUED)

WILHELMINA (CONT'D)

And even though it's not our fault
the leak happened, we'll both be
blamed if we admit it before we
have a fix.

DANIEL

Good point.

WILHELMINA

Besides, Bradford's so distracted
he may not even notice the
difference.

DANIEL

Yeah, I don't know what's gotten
into him.

(beat)

Okay. This'll be our secret.

WILHELMINA

(verifying the truce)

And we'll work with each other to
fix it. The spread and the leak.

DANIEL

Absolutely.

WILHELMINA

Perfect. Then we're in this
together.

Daniel comes across Betty and Justin.

DANIEL

There you are.

A look of panic crosses Betty's face.

BETTY

(forced chipperness)

Here I am!

As they walk back toward their area, Daniel doles out her
assignments for the day.

DANIEL

Call the agency, tell them the
concept is changing. Get any
wardrobe we previously rejected
that hasn't gone back to the
designers and let me see it again.

(MORE)

(CONTINUED)

DANIEL (CONT'D)

Dig up back holiday issues of Mode for the last 25 years, copy them and distribute them to all the editors. Then blow up the center spreads to at least 24 by 32, in color, for the conference room.

(then, noticing Justin)

Do you work here?

JUSTIN

(dreamy)

Someday...

BETTY

He's my nephew. He won't get in the way.

Amanda passes by. Daniel turns his attention to her.

DANIEL

Amanda. We need snacks. And water. Flat and sparkling, half cold, half room temperature. When you get back with those, it'll be time to get lunches, because no one is leaving the building.

Amanda gives it all she's got to get out of doing this.

AMANDA

But Daniel... who's going to answer phones?

DANIEL

Get an intern. Today's not the day for shirking responsibility.

Amanda realizes just how serious he is.

ANGLE ON: Betty and Justin get to Betty's desk, where the PHONE IS RINGING.

BETTY

(into phone)

Daniel Meade's office.

She hears a few notes of "Girl from Ipanema." Betty looks puzzled.

(CONTINUED)

JUSTIN
Who is it? Please let it be
Narciso Rodriguez.

INTERCUT WITH:

34 INT. CONVALESCENT HOME - SAME TIME 34

MASKED WOMAN (V.O.)
Daniel Meade, please.

BETTY
One moment.

Daniel crosses back toward his office.

BETTY (CONT'D)
It's her.

JUSTIN
Anna Sui?!

DANIEL
Take a message.

BETTY
(into phone)
I'm sorry, he's not available right
now. May I take a message?

35 INT. MODE MAGAZINE - DANIEL'S OFFICE - TIME CUT 35

Daniel is buried in work. Betty comes in.

BETTY
She said to tell you your dad's
been acting strangely. He has many
secrets. And one of them is in the
music box.

This lands on Daniel.

BETTY (CONT'D)
Should I try to find out what that
means? I could look for a music
box...

DANIEL
(pulling it together)
No. We're both too busy to deal
with this today.

(CONTINUED)

BETTY

Right.

She scurries out, newly fearful for her job. HOLD ON Daniel
-- the message clearly troubles him.

36 INT. MODE MAGAZINE - BETTY'S DESK - CONTINUOUS 36

Betty beelines for her desk, where she's a whirlwind of activity -- dialing the phone, grabbing files, and getting herself organized for the tasks ahead.

JUSTIN

I can't believe Harpers stole your layout. Does that happen a lot?

BETTY

Not since I've been here.

JUSTIN

How did they find out what Mode was doing?

BETTY

I guess somebody... mingled too much at a bar.

JUSTIN

Why would they do that?

BETTY

(starting to crack)

Maybe they were just really excited to be there... or maybe there was too much free cheese!

(then, into phone)

Hey, it's Betty. We're picking up the clothes.

She hangs up.

JUSTIN

Well, I think whoever did it should just confess.

Off Betty's guilt... INTO: MONTAGE SEQUENCE

37 INT. MODE MAGAZINE - WILHELMINA'S OFFICE - DAY 37

Six VERY SCARED looking members of the features department sit there, as Wilhelmina circles them. Finally, she speaks:

(CONTINUED)

WILHELMINA

So... tell me who you know at
Harpers.

38 INT. MODE MAGAZINE - BULLPEN 38

Betty and Justin lug armloads of magazines and cardboard tubes of artwork into Daniel's office.

39 INT. MODE MAGAZINE - MARC'S DESK 39

Marc nervously paces outside Wilhelmina's office, sneaking peeks at what's going on inside.

40 INT. MODE MAGAZINE - ART DEPARTMENT 40

Daniel and Bianchi are with the art department, sketches posted on the wall. Daniel pulls down what he doesn't like.

41 INT. MODE MAGAZINE - MARC'S DESK 41

Marc watches the features department emerge from Wilhelmina's office. They're relieved and smiling. Marc's not.

42 INT. MODE MAGAZINE - BETTY'S DESK 42

Betty is on the phone. Justin looks at items in her desk.

BETTY

You don't have any reindeer
available?

(then)

How about a big goat?

As she hangs up, her PHONE RINGS again. As soon as Betty turns her back, Justin takes a few things that say "Mode" on them and shoves them into his backpack.

BETTY (CONT'D)

Hello.

THREE-WAY SPLIT SCREEN TO:

43 INT. MODE MAGAZINE - MARC'S DESK/INT. MODE - ELEVATORS 43

Marc is at his desk. Amanda is struggling with stacks of plastic take-out lunch containers.

MARC

Features just came out. They still
have jobs. But Styles goes in
next. Fingers crossed.

44 INT. MODE MAGAZINE - CONFERENCE ROOM - LATER 44

Daniel and Wilhelmina are with the fashion editors. Daniel holds up something he likes.

WILHELMINA
Crushed velvet never catches on.

DANIEL
I like it.

The showdown moment. Are these two really working together?

WILHELMINA
(conceding)
Oh, why not.

45 INT. MODE MAGAZINE - BULLPEN 45

Betty rolls a wardrobe rack -- realizes it's heavier than it should be. Sees Justin is riding on the rack. Her PHONE RINGS.

THREE-WAY SPLIT SCREEN TO:

46 INT. MODE MAGAZINE - MARC'S DESK/INT. MODE - LADIES' ROOM 46

Marc is at his desk. Amanda, hiding in the bathroom, is digging into one of the take-out containers.

MARC
Styles went in at 12, came out at 12:20. There were high fives.

47 INT. MODE MAGAZINE - CONFERENCE ROOM 47

Daniel, Bianchi, and Wilhelmina are looking at holiday-themed props. Daniel holds up ANTLERS -- tries to get Wilhelmina to try them on. She shakes her head no. He continues to hold them out -- c'mon, just try 'em. She finally puts them on. Daniel and Bianchi look at her -- shake their heads, "Nah."

48 INT. MODE MAGAZINE - BETTY'S DESK 48

A casting session is about to begin. Justin hands out waters to the forest of TALL MODELS encircling him. Betty's PHONE RINGS.

BETTY
Hello?

THREE-WAY SPLIT SCREEN TO:

49 INT. MODE MAGAZINE - MARC'S DESK / DANIEL'S OFFICE 49

Marc is pacing. Amanda delivers lunches.

MARC

Photo editors cleared -- they're
still employed.

50 INT. MODE MAGAZINE - BETTY'S DESK 50

Justin uses his camera phone to take a picture of himself
with the models. Betty's PHONE RINGS.

BETTY

Yeah.

THREE-WAY SPLIT SCREEN TO:

51 INT. MODE MAGAZINE - MARC'S DESK/INT. MODE - HALLWAY 51

Marc is lying on his desk. Amanda, shoes off, rubs her feet.

MARC

Art department cleared.

BETTY

How many departments are left?

MARC

Beauty and Accounting.

AMANDA

You know those virgins in
Accounting didn't do it.

MARC

Then we'll hope the sluts in Beauty
did.

END MONTAGE.

52 INT. MODE MAGAZINE - CLOSET - DAY 52

CHRISTINA

I want to strangle the filthy rat
who leaked the spread. I bet it's
that bitch, Skinny Carol.

Betty looks sick. Justin stares at a mannequin.

JUSTIN

That dress is fabulous.

(CONTINUED)

CHRISTINA
It's vintage Valentino.

JUSTIN
I think I would cinch it.

CHRISTINA
Go to accessories closet and find a
belt. We'll see how it looks.

JUSTIN
Yes!!

He runs off, in heaven.

BETTY
Hurry back. We have to pick up
dinners.

CHRISTINA
Eh, leave him here. He's having
fun.

BETTY
Really?

CHRISTINA
Sure. Besides, I have some elf
costumes I need to fit, and he's
the perfect size.

53 EXT. NEW YORK STREET - EVENING

53

Betty walks out of an Italian restaurant, carrying bags of
take-out. As she walks, she notices A LIMO creeping
alongside her. The window rolls down a crack... enough to
reveal BRADFORD MEADE inside.

BRADFORD
Why don't you come in.

Just when her day couldn't get any worse...

54 INT. LIMOUSINE - MOMENTS LATER

54

Bradford is seated in the back.

BRADFORD
I haven't seen you in awhile.

(CONTINUED)

BETTY

I'm sorry. I've been busy. Doing my job for your son.

BRADFORD

As far as I'm concerned, you have two jobs, Betty.

Gulp.

BRADFORD (CONT'D)

So, has Daniel gotten any calls from the crazy woman?

Betty hates hiding these conversations from Daniel... but Bradford is the one who hired her -- she has no choice.

BETTY

Actually... just this morning. She said you've been acting strangely. That you have many secrets. And one of them is in the music box.

Inside Bradford's head: all out panic. Outside: the picture of cool.

BRADFORD

Music box? Did she say what music box? Where this music box might be?

BETTY

No. That was everything.

BRADFORD

Well... she really is intent on wasting our time. You can go.

Betty climbs out of the car -- none too soon for either of them. The moment the door closes, Bradford's cool expression melts away. He is an UTTERLY SHAKEN man.

55

EXT. NEW YORK STREET - EVENING

55

Betty watches as the limo pulls away. Her cell PHONE RINGS.

BETTY

Hello.

THREE-WAY SPLIT SCREEN TO:

BIANCHI (CONT'D)

(then)

I'm gonna grab a smoke.

Bianchi heads out.

DANIEL

Why don't you take off. Your nephew must be sick of the Closet. And you worked hard today.

BETTY

Oh. Um... okay.

Betty starts out slowly. Guilt-ridden. Wanting to confess. Finally, she can't take it any longer.

BETTY (CONT'D)

Actually, I need to tell you something.

(deep breath)

The night before the leak, I was at The Rack, and there was this guy I was talking to who works--

Daniel realizes where she's going with this... and doesn't want her to go there.

DANIEL

You know, Betty, I don't have time to hear this right now.

BETTY

But... you told me I shouldn't hide things from you.

DANIEL

(with meaning)

Listen to me. I don't have to know *everything*. Especially if knowing it means I'd end up losing you. So, have a great night.

Betty gets what he's saying and shuts up.

Marc brings Wilhelmina her dinner.

MARC

I got your favorite salad. Arugula and endive, no dressing. But I did pick up extra lemon slices because, well, you've earned them.

WILHELMINA

Is that frisee?

MARC

No.

Wilhelmina's CELL PHONE RINGS. Marc quickly grabs the offending frisee and shoves it in his mouth.

WILHELMINA

(into phone)

Hello. Uh huh. Really?

Interesting...

She hangs up. Stares at Marc, who looks very nervous.

MARC

You'll notice I ripped your lettuce into bite-sized pieces and de-cobbed your baby corn.

Wilhelmina continues to stare... then asks the fatal question.

WILHELMINA

Was Kenny Brandon at The Rack last night?

Marc immediately starts to WHEEZE.

59

INT. BETTY'S HOUSE - NIGHT

59

ON THE TV - THE TELENOVELA - INT. CONFSSIONAL

Sister Eva yanks Galo into the confessional.

SISTER EVA

It's time for you to confess.

She pulls him toward her and PASSIONATELY KISSES him.

GALO

I confess. I want you.

She pushes him away just long enough to rip her nun's robes in half, revealing her SEXY BLACK LINGERIE beneath.

JUSTIN (O.C.)

Oh! There's also a product closet.
Hair balms and face creams and--

(CONTINUED)

REVEAL Ignacio and Hilda are watching TV. Rather, they're trying to watch TV.

HILDA

Justin. Why don't you put all that
in your paper. *Upstairs.*

JUSTIN

Fine.

He heads out. The DOORBELL RINGS. Ignacio and Hilda don't make a move. Betty enters wearing her comfy (read: hideous) robe and sporting HAIR-REMOVAL CREME above her lip.

BETTY

Isn't anyone going to get that?

She answers the door, revealing--

MARC (with his inhaler) AND AMANDA (with a large, almost empty bag of Cheetos, a bit of Cheeto dust on her top). Betty, stunned, just stands there.

MARC

Wilhelmina wants to see us at 9:00
tomorrow.

AMANDA

She knows.

Off their terrified looks...

END OF ACT THREE

ACT FOUR

60 INT. BETTY'S HOUSE - CONTINUOUS

60

Everyone is where we left them.

BETTY

She wants to see the three of us?

AMANDA

Yes, just us.

MARC

Um, it's kind-of scary out here.
Can we come in?

BETTY

Yeah. Sure.

Betty -- quickly wiping off her moustache -- ushers them in.

MARC

(sotto, to Amanda)
Actually, it's kind-of scary in
here too.

He takes a hit off the inhaler.

AMANDA

So, this is your house. It's
very... flea market chic.

MARC

Oh my god, I have that same Jesus
nightlight.

Ignacio and Hilda turn off the TV.

IGNACIO

These must be your friends from The
Mode.

BETTY

Just "Mode." This is my father,
Ignacio, and my sister, Hilda.
This is Amanda and Marc.

AMANDA

(pronouncing the "h")
Hola.

(CONTINUED)

IGNACIO
(correcting her)
Hola.

AMANDA
Noooo. There's an "h."

Justin bounds downstairs with some Kiehl's lotion.

JUSTIN
Hey, Betty, did you know they put
kiwi in--
(then, noticing Marc and
Amanda)
Oh, hey, I didn't know you were
here.

MARC
(re: the Kiehl's)
Nice, you stole the good stuff.

Hilda's not pleased -- Marc isn't the kind-of guy she's used
to in Queens -- and certainly isn't the role model she wants
for her son.

HILDA
Justin. Homework.

Meanwhile, Amanda has noticed some grapes in a bowl on the
table -- heads over to them.

BETTY
Those are plastic.

AMANDA
(defensive)
I know.

IGNACIO
Maybe you should offer your friends
a snack. We have flan.

AMANDA
What's a flan?

IGNACIO
It's a delicious cust--

AMANDA
Bring it.

61 INT. MODE MAGAZINE - CONFERENCE ROOM - NIGHT

61

BIANCHI

How about a "Lawrence of Arabia"
Christmas?

WILHELMINA

I don't even know what that means.

BIANCHI

It means we can use the four tons
of sand that are already there.

DANIEL

Okay, off of that -- the sand is
desert sand. Like Africa. So,
maybe instead of Christmas, we do
other winter holidays--

(with the smallest of
gestures toward
Wilhelmina)

Kwanzaa.

WILHELMINA

Did you just gesture at me when you
said Kwanzaa?

DANIEL

(quickly, covering)

No.

WILHELMINA

(moving on)

How about this?

She slides the magazine over to Daniel. It's a very
traditional sleigh ride, with Fey front and center holding a
LARGE RED MUSIC BOX in her lap.

WILHELMINA (CONT'D)

Fey's Sleigh Ride. From 19--

DANIEL

(a little disturbed)

-86. I know it well.

Daniel fixates on the very thing Wilhelmina was hoping he'd
notice -- the music box.

(CONTINUED)

BIANCHI

Let me see.
(taking a look)
That's nice. Traditional.

WILHELMINA

It was the best-selling holiday issue in the history of Mode. When Fey put herself in the photo, it sent shockwaves -- no editor had ever appeared in a center spread. It would be a nice tribute in the year of her death.

DANIEL

(with the slightest hesitation)
Yeah... let's do it.

62 INT. BETTY'S HOUSE - NIGHT

62

Betty, Marc, and Amanda are at the table -- Amanda is scarfing flan.

MARC

We're pinning it on Fat Carol.

BETTY

What??

MARC

Well, we have to say something when Wilhelmina calls us in.

BETTY

But that's not fair. Carol didn't even do anything.

AMANDA

(through mouthful of flan)
You know she calls you "Fat Betty," right?

Betty didn't know this.

BETTY

This is why I don't like secrets. They turn into lies. Which are much worse.

(CONTINUED)

MARC

Fat Carol hates her job -- didn't you see the way she was handing out resumes at The Rack? She'll be out of there in a few weeks.

BETTY

We don't know that.

AMANDA

(re: flan)

Hey, do you have another pan of this stuff?

MARC

Trust me. She doesn't value her job the way we do. Would she eat that much grilled cheese if she cared?

Amanda puts down her spoon.

MARC (CONT'D)

We're doing this for you, Betty. We could get other jobs. But look how long it took you to land this one.

This hits Betty.

BETTY

I just... I didn't realize part of my job description was keeping so many secrets.

Betty gets up to take Amanda's empty dish to the kitchen, as Justin runs in, with a stack of magazines.

JUSTIN

I got all my back issues of Mode in case you guys need them. I'm missing August 2002, but crushed velvet never really caught on anyway.

Betty brings the flan pan into the kitchen, where Ignacio is doing the dishes. He's overheard everything.

IGNACIO

Healthy appetite that girl has.
Don't tell her we have ice cream.

Betty, beleaguered, doesn't even crack a smile.

IGNACIO (CONT'D)

You know... sometimes you have to
keep secrets to survive, Betty.

He heads out. His words land on Betty. Even the person she respects most is telling her to hide things. Off her moral quandary....

64 ESTABLISHING SHOT - EXT. MEADE PUBLICATIONS - MORNING 64

65 INT. MODE MAGAZINE - ELEVATOR - NEXT MORNING 65

The morning of the execution. Betty, Marc, and Amanda are in the elevator. Marc BREATHES IN A PAPER BAG. Amanda eats a CRUMB BUN. Powdered sugar is on her black sweater. Just as the doors are about to close...

CAROL (O.C.)

Hold it!

Carol joins them on the elevator. They ride in silence. The tension of their day weighs upon them, Betty's guilt almost unbearable. Finally:

CAROL (CONT'D)

Too bad about your Wilhelmina meeting. We'll miss you around here.

AMANDA

Shut up, Carol.

CAROL

I don't know if there's rehab for --
(pointing disdainfully to
Marc and Amanda)
-- whatever this is. But you might consider it before starting your job hunt.

(then, to Betty)

And, Betty, I think I'll miss you most of all. It was nice having someone fatter than me.

(CONTINUED)

What a bitch. Marc and Amanda will be happy to see her go. Even Betty doesn't feel any kinship with this woman. The doors open, and everyone gets off. Our trio walks into--

66 INT. MODE MAGAZINE - BULLPEN - CONTINUOUS 66

People stare. There's subtle pointing, not-so-subtle whispers. Everyone's heard the news. As the outcasts split off to go their separate ways, they quietly repeat their mantra:

MARC

Fat Carol.

AMANDA

Fat Carol.

BETTY

(a beat)

Fat Carol.

67 INT. MODE MAGAZINE - DANIEL'S OFFICE - MOMENTS LATER 67

Betty enters Daniel's office with coffee.

BETTY

Here's your coffee. I didn't know you were getting in ear--

She's stopped by what she sees--

Daniel, standing behind his desk, with a LARGE RED MUSIC BOX opened in front of him. It's playing an EERIE WALTZ.

BETTY (CONT'D)

Where'd you get that?

Daniel doesn't answer.

BETTY (CONT'D)

(seeing his look)

Are you okay? ...Can I get you something?

She slowly crosses to him. A moment as they look at the box.

DANIEL

It all makes sense now.

(putting it together, lost in memories)

When I was 12, I had the worst Christmas of my life.

(MORE)

(CONTINUED)

DANIEL (CONT'D)

My dad had just gotten back from Switzerland, and he brought my mom a music box exactly like this. She loved it. Then, two days later, she hid it away in the attic and proceeded to burn a thousand copies of Mode. No one would tell me why.

BETTY

So, that's your mom's?

DANIEL

No. This one showed up here this morning. Apparently, my father bought two of them -- one for his wife. And one...

He's put the pieces together... but can't bring himself to say the word. Betty sees the inscription -- "To Fey, with my undying love."

BETTY

...for his mistress.

DANIEL

That's why Fey put herself in the spread. She was flaunting the affair in my mother's face.

BETTY

Did you have any idea?

DANIEL

I was 12. I sensed they were hiding something. Maybe they thought they were protecting me.

BETTY

I'm sorry.

(then)

So, what was inside?

DANIEL

Nothing. Totally empty.

Betty looks inside the box -- lifts up the inner shelf.

DANIEL (CONT'D)

What are you doing?

She reveals a second level Daniel didn't know about. Their expressions change as they see what's inside.

(CONTINUED)

DANIEL (CONT'D)

Oh my god.

Daniel pulls out... FEY'S SIGNATURE SUNGLASSES... HALF-MELTED... HIDEOUSLY MANGLED. He then reaches in with his other hand and lifts up... a BURNED, SEVERELY DEFORMED PIECE OF VANITY PLATE: FEY. Off his and Betty's disturbed looks...

END OF ACT FOUR

ACT FIVE

68 INT. MODE MAGAZINE - DANIEL'S OFFICE - CONTINUOUS 68

Betty and Daniel are where we left them.

BETTY

Who is this crazy woman? Why would she do this?

DANIEL

I have no idea.

BETTY

Clearly, she's trying to connect your father to Fey Sommers.

DANIEL

She's not just trying to do that. She's trying to connect my dad to Fey's death.

The possibility hangs in the air... until Bianchi blows into the room.

BIANCHI

(ranting)

I should go to Sears and take pictures of children. I just got back from the studio -- there are still four tons of sand sitting on the stage.

Daniel closes the music box, snaps back into work mode.

DANIEL

I've got an idea for that.

(then, to Betty)

Get me the art department on the phone.

BETTY

Okay. But... I have a meeting with Wilhelmina in five minutes.

Daniel's pulled up short.

DANIEL

I hope you know what you're doing.

69 INT. MODE MAGAZINE - BULLPEN - TIME CUT 69

Betty is on the phone.

(CONTINUED)

BETTY
Hold for Daniel.
(transferring to Daniel)
You've got the art department.

The PHONE RINGS again.

BETTY (CONT'D)
Daniel Meade's office.

INTERCUT WITH:

70 EXT. TARGET - SAME TIME 70

Hilda, upset, sits at a table filled with Herbalux products.

HILDA
Justin's school just called. He's
not there. Is he with you?

Betty, about to say no, looks up, sees Justin at Marc's desk.

BETTY
Yeah. He's here.

71 INT. MODE MAGAZINE - MARC'S DESK - SAME TIME 71

Marc, a little distracted by the impending meeting and constantly looking into Wilhelmina's office, talks to Justin.

MARC
Nice vest.

JUSTIN
Thanks. Hugo Boss. We got it half
price, because there's a small
hole, but you can't even see it.

MARC
What'd the guys at school think?

JUSTIN
They don't really appreciate
fashion...

72 INT. MODE MAGAZINE - BULLPEN - SAME TIME 72

Betty continues talking to a still-raging Hilda.

HILDA
The fashion world is no place for a
boy his age!

(CONTINUED)

BETTY

You've made that clear. But I'm sure he's just here to work on his paper.

HILDA

Wake up, Betty. There is no paper.

BETTY

What?

HILDA

He idolizes you. He made the whole thing up so he could spend more time in your glamour world.

BETTY

I-- I'm sorry.

HILDA

I just... don't even know how to deal with it. I don't know what to do with that boy...

(then)

Tell him he's in big trouble when he gets home.

They hang up. Betty looks at Justin, flipping through magazines with Marc. She heads toward them.

BETTY

So, that was your mom on the phone. I hear there is no paper.

Beat. Silence from Justin. Marc pretends to read a magazine, but is clearly eavesdropping.

BETTY (CONT'D)

Look... this place that you think is so glamorous, it's not all it's cracked up to be. It's people deceiving each other and hiding things and all kinds of stuff that's not very good for a kid who's supposed to be in school. If it's glamour you want, look at your mom. I bet you didn't know she's a designer -- she made her own prom dress. And it was hot. But she didn't raise you to deceive people. That's not who we are.

Betty's words land on Justin... and on herself. Amanda approaches. It's 9:00.

AMANDA
Show time.

Betty and Marc are jolted back to reality.

BETTY
(to Justin)
Go wait at my desk.
(then, to herself)
While I still have one.

74 INT. MODE MAGAZINE - WILHELMINA'S OFFICE - MOMENTS LATER 74

Betty, Marc, and Amanda sit before Wilhelmina.

WILHELMINA
Should I ask questions, or do you
want to just tell me what you know?

MARC
We were at The Rack Tuesday night. And
we just realized we all saw the same
thing -- someone talking to Kenny
Brandon from Harpers. As much as it
hurts us to rat out our friend, we have
to tell you -- it was Fat Carol.

AMANDA
I saw her too. Fat Carol leaked
the spread.

WILHELMINA
Betty? Is that what you saw?

An excruciating beat. Then:

BETTY
No.

Marc WHEEZES.

BETTY (CONT'D)
It was me. I told Kenny everything.
Off everyone's surprised looks...

END OF ACT FIVE

ACT SIX

75 INT. MODE MAGAZINE - WILHELMINA'S OFFICE - MOMENTS LATER 75

Wilhelmina slowly, silently circles the three assistants. The anticipation is killing them. Wilhelmina enjoys every second of it. At last--

WILHELMINA

You can go.

AMANDA

What?! You have to fire her!!

WILHELMINA

Amanda, if I fired her, I'd have to fire all of you. Do you honestly think I'd believe you and Marc would cover for someone else?

Marc and Amanda squirm. She's nailed them.

WILHELMINA (CONT'D)

Besides, you're not the only ones with informants. I know exactly what happened.

WIPE TO:

76 INT. THE RACK - TWO NIGHTS AGO (FLASHBACK) 76

It's late. The bar is almost empty. As Wilhelmina speaks, the camera weaves through the room, looking for something...

WILHELMINA (V.O.)

The three of you may have leaked a portion of the spread.

The camera lands on... KENNY BRANDON AND CAROL MAKING OUT. FURIOUSLY. SLOPPILY.

WILHELMINA (V.O.) (CONT'D)

But that disgusting Fat Carol slept with Kenny and spilled everything.

CUT TO:

77 INT. MODE MAGAZINE - WILHELMINA'S OFFICE - NIGHT 77

MARC/AMANDA

He slept with Fat Carol!?!?

(CONTINUED)

WILHELMINA

He did what he had to for his magazine.

MARC

So... what happens now?

WILHELMINA

Fat Carol gets the axe. As for the three of you... I'm going to consider the last day and a half your punishment. But don't make me show you what next time would involve.

Betty, Marc, and Amanda nod and quickly scatter.

78

INT. MODE MAGAZINE - BULLPEN - MOMENTS LATER

78

Palpable relief. Marc throws his inhaler into a trash can. Amanda dumps her snacks into Betty's hands.

AMANDA

(re: snacks)

Yours. I'm gonna go throw up.

MARC

Good idea.

(off her offended look)

For both of us.

They start toward the restrooms.

BETTY

(calling out)

Hey, we've had a rough couple days. Maybe the assistants' club should hit The Rack for mango margaritas.

MARC

(no)

Oooh.

AMANDA

We're not friends.

Betty just shakes her head.

79

INT. PHOTO STUDIO - DAY

79

QUICK SHOTS of a photo shoot in the making: models wearing only furs getting made up... large fans being rolled in...

(CONTINUED)

cameras being tested. And, in the middle of it all, a SLEIGH sitting on huge PILES OF SAND.

Betty and Justin walk in. Justin's a kid in a candy store.

JUSTIN

Oh my god. It's just like
"America's Next Top Model," but no
one's crying.

Betty notices Daniel off to the side.

BETTY

Sit there, and don't talk to anyone
unless they talk to you first.

JUSTIN

(squeaking)
A director's chair.

He hops up, as Betty heads after Daniel with some paperwork.

BETTY

Props gave me these purchase orders
for you to sign. Obviously, with
the crunch, they had to get
everything before you approved it.

DANIEL

That's fine.

He hands the papers back. Neither of them knows what to say to each other. She starts off.

DANIEL (CONT'D)

(calling out)
Betty.

BETTY

Yeah?

DANIEL

You didn't have to take the fall.
They wouldn't have done it for you.

BETTY

I know.

Betty smiles -- this is just who she is. She heads off, as Daniel shakes his head.

ANGLE ON: Marc approaching Justin in the director's chair.

(CONTINUED)

MARC

Pretty cool, huh?

JUSTIN

Best day of my entire life.

MARC

The kids at school -- they probably
wouldn't be into something like
this.

JUSTIN

No way. They don't really get me.

MARC

Like "beat you up" don't get you?

From the look on Justin's face, it's clear Marc's dead on.

JUSTIN

(caught)

Please don't tell anyone.

MARC

I won't. But you can't keep hiding
out here forever you know.

JUSTIN

I know.

MARC

Word of advice. Don't get a "look"
until you're older. Or at least
until you can fight back.

Justin nods.

80

INT. PHOTO STUDIO - TIME CUT

80

The shoot is close to beginning.

WILHELMINA

All right. We want to shoot in
five. Step it up, people.

Just then, A VOICE booms forth from deep in the shadowy
corners.

BRADFORD (O.C.)

Hold it!

Bradford steps into the light.

(CONTINUED)

BRADFORD (CONT'D)

This isn't the concept I approved.
What the hell's going on?

He looks at Daniel and Wilhelmina, both on the hot seat.
They exchange a glance.

DANIEL

Some things came up at the last
minute that couldn't be helped.

BRADFORD

I've had final say on every holiday
spread for the last 20 years.
Which one of you had the brilliant
idea to keep it from me?

The moment of truth. Are they going to sell each other out?

DANIEL

As your *Editor-in-Chief* and your
creative director, Wilhelmina and I
came to that decision together.

WILHELMINA

That's right. Our job was to fix
the problem, not burden you with
it. And we worked all night doing
just that.

DANIEL

Wilhelmina found one of Fey's old
layouts that was perfect.

WILHELMINA

And Daniel did a great job
implementing it.

A beat.

BRADFORD

You two are full of crap. I should
shut this shoot down.

WILHELMINA

What?

DANIEL

Oh, come on.

BRADFORD

(grudgingly)
Lucky for you it looks good. Maybe
even better than Fey's.

(CONTINUED)

Daniel and Wilhelmina glance at each other, relief palpable.

WILHELMINA
(calling out)
Okay, let's go--

DANIEL
Hold on a second. Something's
missing.

Daniel reaches into a bag. Pulls out a LARGE RED MUSIC BOX.
Bradford's eyes widen.

Without a word, Daniel walks it over to the sleigh and sets
it on a model's lap. He opens the lid. The same EERIE WALTZ
fills the stage.

BRADFORD walks slowly toward the box, unable to resist its
pull. All work has stopped.

He reaches the sleigh. Looks at the music box. Then, with a
touch of paranoia:

BRADFORD
Where did you get this?

A beat. Daniel watches his father sweat.

DANIEL
The attic. I remembered Mom had
it. Looks just Fey's, don't you
think?

Bradford peers at the inscription -- "To Claire, with my
undying love." It really is his wife's music box.

BRADFORD
(recovering)
It's just like Fey's. Good job.

Bradford walks off.

ANGLE ON: Wilhelmina talking on her cell phone in a corner
of the stage.

WILHELMINA
I'm watching it now. Daniel is
doing our work for us.

INTERCUT WITH:

81 INT. CONVALESCENT HOME - SAME TIME

81

MASKED LADY

Sounds like we have both father and son exactly where we want them.

WILHELMINA

I'm going to get back to the show.

She hangs up.

INTERCUT ENDS.

Bianchi crosses by.

BIANCHI

Can we get this thing going? My hair is gray and I'm driving to the early-bird special with my blinkers on.

JUSTIN

What about the sand? Isn't that from the old shoot?

Wilhelmina leans over to Justin.

WILHELMINA

Say, "Snow."

JUSTIN

Snow.

And it does. Flakes of snow waft through the air, landing on the brown sand -- slowly at first, but soon covering the dunes with a glistening purity. Justin's face lights up.

WILHELMINA

Snow is a magical blanket. It hides what's ugly, makes everything beautiful.

Even the jaded faces of Mode marvel at the wonder of the scene. All except--

BETTY... who's troubled by the situation she's found herself in, and--

DANIEL... who looks from the music box to Bradford, his face full of doubt. Nothing is as it seems.

MRS. FRAZIER (PRE-LAP)

I'm sorry, but your father's not who he says he is.

82 INT. HMO OFFICE - EVENING 82

Betty is getting bad news from Mrs. Frazier.

BETTY

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

Mrs. Frazier looks at Ignacio's file on her computer screen.

MRS. FRAZIER

According to his social security number, Ignacio Suarez is 117 years old. And dead.

BETTY

Well, that's obviously a mistake.

MRS. FRAZIER

Not on our end. The number your father's been using belongs to someone else.

Off Betty, processing the implications of this.

83 INT. BETTY'S HOUSE - NIGHT 83

Betty comes in. Hilda is showing Justin the prom dress she made.

JUSTIN

I like what you did with the bias cut. That was really ahead of your time. But... you were kinda fat in high school.

HILDA

I wasn't fat, I was pregnant. You came to my prom, too. Why do you think you love Jon Secada?

Hilda shoots the smallest of grateful glances at Betty, who continues into...

84 INT. BETTY'S HOUSE - KITCHEN - CONTINUOUS 84

...where Ignacio is preparing a snack. Betty looks at him strangely. Could her father be a different person than she's thought him to be all these years?

IGNACIO

Mija. How was your day?

(CONTINUED)

Betty debates mentioning the HMO. Not yet ready to confront him, she settles simply for...

BETTY
It was a rough one.

Ignacio nods. He's certainly had those days himself.

BETTY (CONT'D)
I'm going to turn in early.

Betty heads toward her room. She hears a WOBBLY, LOVESTRUCK VOICE coming from outside. She stops. Listens.

VOICE (O.S.)
*Just a little change
Small to say the least
Both a little scared
Neither one prepared...*

Betty's face breaks into a smile, as she realizes what it is.

VOICE (O.S.) (CONT'D) BETTY
Beauty and the Beast. *Beauty and the Beast.*

BETTY
I'll be out on the stoop.

She heads outside.

HILDA
What the hell is that?

IGNACIO
(smiling)
Betty's favorite movie.

85 EXT. BETTY'S STOOP - MOMENTS LATER 85

Betty sits on the stoop as Walter, boombox by his side, sings out to his beauty.

WALTER
*Tale as old as time
Tune as old as song
Bittersweet and strange
Finding you can change
Learning you were wrong...*

Off Betty's beaming face...

END OF EPISODE