

THE L WORD: GENERATION Q

EPISODE 101

Written by

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FADE IN:

OVER BLACK: SIX MONTHS AGO

1 INT. DEPT. CULTURAL AFFAIRS, BATHROOM - ONE YEAR AGO 1

We discover FELICITY GREEN (40s, black). She spins her wedding ring. She pops her crisp collar. She tucks her hair behind her ear. Until the whole person is revealed. *

She confident-ally takes in her own image in the bathroom mirror while TWO WOMEN (20s) gossip from inside stalls. *

WOMAN #1 (O.S.)
I'm not happy that she's leaving
but like, she's kinda scary.

WOMAN #2 (O.S.)
Totally. But like in a hot way.

WOMAN #1 (O.S.)
Oh totally. Her divorce got ugly. *

WOMAN #2
I know. I felt bad for her. *

WOMAN #1
I heard a rumor that she hooked up
with an employee. *

WOMAN #2 (O.S.)
Gahd, I wish it was me. *

They laugh. *

Then, they open the stall doors, see Felicity and blush. *

WOMAN #1
Sorry ma'am. We didn't know anyone
else was in here. *

WOMAN #2
Yeah. Sorry. That was *

FELICITY
It's OK.
(then)
I wish it were me too. *

The women giggle and exit. Leaving Felicity to consider her next move. She makes final adjustments to her hair. She slips her wedding ring into her purse. And goes. *

2 INT. DEPT. CULTURAL AFFAIRS, HALLWAY - CONTINUOUS 2

We track with Felicity as she struts down the empty hallway. *

Stride. Stride. Stride. Heels echo. *

She stops at an office door marked: DIRECTOR OF CULTURAL *
AFFAIRS. She turns the knob and enters with purpose. *

3 INT. DEPARTMENT OF CULTURAL AFFAIRS - CONTINUOUS 3

BETTE PORTER turns to the sound of the door opening.

BETTE
Hello again.

Off Bette's confident, knowing smile...

TITLE CARD: THE L WORD

FADE IN:

4 EXT. EAST SIDE BUNGALOW - PRESENT DAY 4

Tucked away in the hills of Los Feliz, BUNGALOWS surround an
infinity pool. Morning glories. Humming birds. Paradise.

5 INT. EAST SIDE BUNGALOW - DAY 5

DANI AND SOPHIE'S BEDROOM

SOPHIE SANTOS (33, Afro-Latina, sweet, understated) thrusts
her hips and reaches for the wall behind her as someone goes
down on her beneath the sheets.

SOPHIE
Mm-hm, mm-hm, mm-hm!

Sophie orgasms and relaxes.

Then, DANI NUNEZ (30, Latina, confident, smart, extroverted)
pulls the covers back and reveals her contagious smile.

DANI
G'Morning.

SOPHIE
(smiling)
Good God. I don't know what came
over me. I woke up so horny and -

Dani peels back the covers and they spot her BLOODY HAND.

DANI
That explains the penny
smell.

SOPHIE (CONT'D)
Oh God, no! It looks like a
crime scene.

DANI
It's OK, this happens every
month.

SOPHIE (CONT'D)
I know! You'd think I'd know
by now.

DANI
I love you.

SOPHIE
I'm sorry.

DANI
Please don't apologize.

SOPHIE
OK. I'm not sorry.

They smile at each other and kiss. Sophie goes off to the
bathroom.

SOPHIE (CONT'D)
(as she goes)
Just don't touch anything.

DANI
You are a charmer Idgie
Threadgoode.

Sophie reenters, tosses wet-ones to Dani.

SOPHIE
Here.

Dani watches Sophie in front of the closet, naked.

SOPHIE (CONT'D)
I should have laid out my clothes
last night. How can I own all this
shit and have nothing to wear?

DANI
You've got stuff.

SOPHIE
Not good stuff.

DANI
(beat)
You're going to be incredible, Ms.
Producer.

Sophie curtsies despite having nothing on.

SOPHIE
Thankyavermuch for knowing my
anxiety has nothing to do with my
outfit.

DANI
I can't wait to marry you.

SOPHIE
(playfully)
That's funny 'cause I don't see no
ring on this finger.

DANI
You know what's gonna happen?

SOPHIE
What?

DANI
I'll tell you what's gonna happen.

SOPHIE
I'm waiting.

DANI
What's gonna happen is that you're
gonna think I forgot that I said
I'd propose, right? And then...
when you least expect it... BAM.
There's gonna be a ring.

SOPHIE
Will it have dolphins on it?

DANI
Yes?

SOPHIE
No.

DANI
Thank God. My heart stopped for a
hot sec there.

SOPHIE
But I appreciate that you would
have gotten me a dolphin ring if
that's what I really wanted.

DANI
Anything.

Sophie looks at Dani laughing in bed.

SOPHIE
You make it impossible to leave.

DANI
How? What am I even doing? Nothing.
Just laughing at my own jokes.

Dani pulls back the sheet and teases Sophie with some skin.

SOPHIE
We stained the duvet -

THEN - The door swings open. Sophie dives back into bed with
Dani - they scramble to cover the important bits.

DANI
Micah!

SOPHIE (CONT'D)
What is wrong with you?

MICAH
I'm sorry, I'm sorry, I'm sorry -

MICAH KIM (30, Korean, trans male, steady, a climate
scientist at JPL) crawls over the bed. Peeks out their
blinds.

DANI
What the fuck are you doing?

SOPHIE
Do you *know* that we're both
naked under here?

MICAH
It's an emergency --

DANI
What are you looking at?

MICAH
Not what. *WHO*.

DANI
Ooh.

SOPHIE
Ooh.

Dani and Sophie sidle up beside him at the window.

MICAH

There's an insanely hot guy moving
in next door.

SOPHIE

Fun. What's his name?

MICAH

Dunno. Haven't left the house yet.
But I saw him out of the corner of
my eye and I could have sworn it
was Mario Lopez!.

*

*

DANI

No!

MICAH

YES!

(then)

It wasn't but... he's still hot.

*

SOPHIE

Wait. I missed something. Do you
think Mario Lopez is attractive?

DANI

He's Micah's ideal man.

MICAH

Oh my God, there he is.

JOSE (40, Latino, an artist) wipes past the open window with
a BOX. Shirtless. Sweat glistens.

MICAH (CONT'D)

(suggestively)

Hello.

DANI

(suggestively)

Hello.

Jose stops, checks around - *he definitely heard that.*

Micah, Dani and Sophie duck down and giggle.

DANI (CONT'D)

Oh. We know him. That's Jose. He's
the new property manager.

*

MICAH

Really?

SOPHIE

Yeah. I met him last week. He's an
artist and his uncle owns the
place.

*

*

*

*

DANI
You should *definitely* have sex with
that person.

*
*
*

MICAH
It could be messy if he lives next
door.

*

DANI
He won't always.

BEAT.

MICAH
Is that your less-than-subtle way
of telling me to get my own place?

DANI
Was it that obvious?

MICAH
Ugh. It's fine. I'll be in my room
crying about something else.

*

He spots a blood stain on the duvet cover.

MICAH (CONT'D)
(as he goes)
Def don't miss that.

*

He closes the door. Sophie and Dani get dressed.

SOPHIE
We definitely need our own place.

MICAH (O.S.)
I heard that!

Dani pulls on a shirt and runs out her bedroom door...

DANI
(as she runs out)
I'm comin' in so hot right now.

6

MICAH'S BEDROOM - CONTINUOUS

6

Dani barges in and playfully tackles Micah. Then, she presses
her lips to his ear and whispers.

DANI
You got the ring?

MICAH
Of course.

Micah unclenches his fist and reveals AN ENGAGEMENT RING.

DANI
Have you been *literally* holding it
this whole time?

MICAH
You said: hold onto this. So...
(shrugs)
I did.

DANI
I meant like hide it in your room
or something.

MICAH
Oh. Well.

DANI
Wow. Wow, wow, wow. You are... so
special to me. I really mean that.

Dani slips the ring into her pocket.

7

EXT. SILVER LAKE, LOS ANGELES

7

SUNSET BLVD

(SARAH) FINLEY (26, white, former Olympic swimmer, charming,
unfocused) rides her bicycle in jeggings and a sports bra.

She zips past HIPSTERS, coffee shops, poke restaurants, ramen
places, and tattoo parlors.

NPR's 'Morning Becomes Eclectic' plays from her IPHONE
speaker.

She stops at a stoplight, slips the device from her armband
and orders a kale smoothie off an app.

She looks up - the light's still red.

She opens HER (a dating app for queer women designed by queer
women) and swipes left, left, left, right.

THEN -- A CATCALLER whistles at her from the sidewalk.

CATCALLER
Damn honey! Gimme a smile!

FINLEY
TIME'S UP MOTHER FUCKER!

The light turns green, Finley flips him off and pedals on.

8 I/E. SUNSET JUNCTION - MOMENTS LATER

8

The cafe in the Sunset Junction where hipsters scroll through instagram and wait in line. Finley enters, skips the absurdly long line and BARISTAS swoon.

BARISTA
Hey, Finley.

FINLEY
Morning. You good?

BARISTA
Better now that you're here.

FINLEY
Stop. No. You makin' me blush.

BARISTA
I got your power green smoothie
with an extra boost all ready for
ya.

FINLEY
(as she goes)
Thank you kindly.

Finley swipes the GREEN SMOOTHIE, smiles and goes.

9 EXT. BETTE'S HOUSE - MORNING

9

A modest two-story craftsman with impeccable foliage sits on a neat plot of land on the east side of Los Angeles. A 'PORTER FOR MAYOR' sign pokes out of the front lawn.

PRELAP: Cardi B's latest track plays.

10 INT. BETTE'S HOUSE - MORNING

10

BATHROOM

ANGELICA PORTER-KINARD (16, Mixed b/w, queer, smart) listens to Cardi B while she cleans up the fade in her hair.

Her black hair hits the porcelain sink in feathery clumps.

DING. TEXT FROM JORDI: *bring extra towels.*

Angie thumbs a response: *k*

She watches three dots appear - Jordi is writing back. A hopeful smile slides onto her face. Then the dots disappear.

Ang types TO JORDI: *im soooooo excited!!! Xoxoxoxoxo*

She stares at the message.

BETTE (O.S.)

Ang!

Ang erases her text.

ANGIE

Yeah?

Angie steps back and studies her reflection.

11

KITCHEN - SAME

11

Bette and PIERCE (30s, Trans male POC), her Campaign Scheduler, scramble for the door.

BETTE

(calling off)

Do you need a ride to school?

ANGIE (O.S.)

No mom! I'm good!

BETTE

You sure?!

PIERCE

She said she's good --

ANGIE (O.S.)

I said I'm good!!

Bette side eyes Pierce as he smiles smugly to himself.

BETTE

Don't.

He passes her an iPad with her daily schedule.

PIERCE

We have a jam-packed day. Donor solicitations up first. Press in the afternoon.

BETTE
(calling up)
Bye Ang. Love you!

12 BATHROOM - SAME

12

O/S The FRONT DOOR CLOSES. Angie smiles devilishly.

Angie pulls on her vintage jean jacket, steps back and checks herself out in the mirror. She shrugs - *not the best BUT not the worst either*. She grabs TWO TOWELS and goes.

13 INT. ALICE AND NAT'S HOUSE - DAY

13

A quaint three bedroom in the Hollywood Hills. Impressive views and landscapes but lacking in square footage.

Two KIDS, OLIVE (8) and ELI (6), stare at their IPADS while their scrambled eggs burn.

WOMAN (O.S.)
Where the fuck does your mother
keep the spatula?

That woman, ALICE, CLANGS open the cutlery drawer then notices the kids blank stares. Not her finest moment.

*

ALICE
OK. That's the real question.

They look up at her just as their mom, NATALIE "NAT" (40s, funny, maternal) enters dressed for work.

*

NAT
(pointing)
Spatula's above the -

ALICE
Thank you.

Alice nod, grabs it, saves the eggs. Nat kisses her kids.

NAT
Alice is making you breakfast
before she takes you to school.
That's so nice. What do you say?

OLIVE
Thank you.

ELI
Thank you.

*
**

ALICE
You know when I was your age, I
made my own breakfast. My mom never
made me eggs or -

OLIVE
You're not our mom.

ALICE
OK. I know that but --

GIGI (40s, Persian, warm) their "real" mom knocks and enters.

GIGI
Hi, hi, hi. Who's ready for school?

Olive and Eli run to greet her. Alice throws Nat a look.

ALICE
(aside)
What's happening? Today's my day.

NAT
Hm?

GIGI
Hi Alice.

ALICE
(covering)
Hi Gigi. Good morning.

GIGI
I saw your show the other night. My
mom's obsessed with it. *

ALICE
Oh, yeah, that's -

GIGI
It's cute. Very... poppy. Ya know?

BEAT. Alice tries not to let on that she expected more.

ALICE
Mm-hm. Thank you.

GIGI
You guys ready?

ALICE
(aside to Nat)
Are you not gonna tell her that I'm
supposed to --

NAT
(aside to Alice)
Just let her take them --

GIGI
Oh. I'm sorry. Did you want to take
them today?

ALICE NAT
Oh, no, no, it's - It's fine -

ALICE GIGI
It's not a big deal if - I don't mind if -

NAT ALICE
Either way is - Same. Both are good.

BEAT.

OLIVE
I wanna go with mom.

BEAT. Alice looks to Nat.

NAT
Great. Settled then. I'll pick you
up at 2.

They say their good byes. The door closes.

Nat and Alice are left alone.

ALICE
Um. That was...

Nat looks at her watch.

NAT
I have to leave in 7 minutes.

ALICE
My feelings are hurt. I'm a little
raw right now and --

Nat strips.

ALICE (CONT'D)
Oh, OK, let's, yeah, let's do that.

Nat throws Alice against the sofa and they kiss hard. They
roll off the couch and crash onto the floor.

*
**
*

*

14 EXT. LAX - DAY 14 *

A few elite passengers descend the steps of an airliner. *

Then, in slo-mo, like the rock star she is, **SHANE** steps off. *

She adjusts her sunglasses as she makes it onto the tarmac. *

Everything is perfectly LA. The sun. The sky. The palm trees. *

THEN, from behind her... *

FLIGHT ATTENDANT (O.S.) *

Shane? *

Shane turns to her. Smiles. *

FLIGHT ATTENDANT (CONT'D) *

You wanna show me around LA? *

Off Shane's mischievous smile... *

15 INT. SHANE'S HOUSE - DAY 15

An 80s style two story house in the hills. White walls. *

Cement floors. No furniture except huge leaning mirrors *

surrounding a hair dresser's chair in the alcove. *

Unclear if anyone even lives here.

But then, A CRASH off screen. And moans. And then...

Shane and Flight Attendant (30s, POC) smack into the wall. *

The Flight attendant's uniform is on the floor. Their *

suitcases are unpacked. They fuck against the wall, crash *

onto the bed and finally slide onto the floor.

FLIGHT ATTENDANT

(quietly)

You're perfect. You're perfect.

Your hands. Are...

Flight Attendant gasps.

ECU: Body parts. Hands. Flesh. Lips.

THEN -- an ALARM. Shane looks at her phone. *

SHANE *

Shit. I gotta go. *

PRELAP: Shane's Camaro purrs. *

16 EXT. SUNSET/GOWER - DAY

16 *

Shane's Camaro zooms down Sunset Blvd. She pulls into the studio. A BILLBOARD for Alice's show hangs outside.

*
*17 INT. ALICE'S STUDIO - DAY

17 *

Alice watches on as Finley tinkers with Alice's host desk on stage. The set is a sophisticated take on the late night talk show. (Something like the docuseries Chelsea Does.)

*
*
*

Alice reviews her notes while, from the ground, Finley finishes assembling Alice's new desk.

*

FINLEY

So, the hot bartender at Black
broke up with her boyfriend.

ALICE

Uh-huh.

FINLEY

And last night I *finally* get a text
from her.

ALICE

Mm-hm.

FINLEY

And she's all "u up?" And I'm all:
"FOR YOU KWEEN? YAAS."

ALICE

Mm-hm.

FINLEY

So I go to her house last night. We
fudge. It's awesome. *BUT* --

ALICE

Uh-oh.

FINLEY

I only had enough gas for a one way
trip to Topanga. So I drove there,
ran out of gas, left my car there,
borrowed her bike and... *boom*. Look
at me. Still on time and shit.

ALICE

I honestly don't know what to say.

FINLEY
That's cool. Take your time, Boss.
Think it over.

*
*

Finley stands up brushes herself off.

FINLEY (CONT'D)
Done.

ALICE
Great.
(then)
Your shirt's on backward.

As Finley strips to change, Alice hears a slow clap from the
somewhere in the audience.

*
*

SHANE
Well, well, well. Look what we have
here.

*
*
*

ALICE
HI! You're here! You're really
here!

*

SHANE
I'm really here.

Alice runs to Shane and hugs her tight.

*

ALICE
Shane, Finley. Finley, Shane.

SHANE
Hey.

FINLEY
Sup.

ALICE
Shane's my best friend and she's
doing my hair this season and
Finley's the office PA. So if you
need anything, she's your best bet.
(then)
OK, I'm gonna take Shane on a
little tour so if our new producer
shows up, just show her, her
office. OK?

FINLEY
Sure thing Boss.

Alice watches Shane take in the set.

*

ALICE
What d'you think? Not bad, huh?

*
*

SHANE
It's incredible Al. It's fucking
incredible.

*
*
*

Finley watches on enviously as Shane throws her arm around
Alice and the two walk down the hall together.

*
*

PIERCE (PRELAP)
I know begging isn't your strong
suit but if you could...

18

I/E ESCALADE/FAMILY PHARMA CORPORATE OFFICE - DAY

18

Pierce preps Bette as they pull up to a nondescript building
surrounded by a barbed-wire-topped iron fence.

BETTE
I'll do my best.

PIERCE
Please.

BETTE
I hear you. I will try.

Security cameras inconspicuously record as the SUV stops at
the GUARD STATION. Pierce lowers the window.

PIERCE
Yes. Hi. We're with Bette Porter.
She's here to see Rudolfo Nunez.

The Guard nods, presses a button and a gate slides open.

ALICE (PRELAP)
It's too small.

19

EXT. SUNSET GOWER - DAY

19

Alice and Shane approach a row of trailers.

*

SHANE
What is?

ALICE
Nat's house. It's tiny.

*

SHANE

Why didn't you all just move into your house?

ALICE

I don't live in the right school district.

SHANE

Oh.

ALICE

And my mom's living in my house. It's a long story, I don't really wanna get into it.

A PACK of BASIC YOUTUBERS (early 20s) stop Alice.

BASIC YOUTUBER

Excuse me, can we get a selfie?

ALICE

Of course!

Shane steps out of the way.

ALICE (CONT'D)

Get in. You want her too. She does my hair.

The girls swoon, snap a photo and peel off.

ALICE (CONT'D)

Anyway, I burnt the kids' breakfast 'cause I couldn't find the spatula and then Gigi showed up -

SHANE

That's their other mom, right?

ALICE

Yeah and she's just so much better at everything than me.

SHANE

She's their mom. She's has more practice.

ALICE

I know. I just wish she wasn't better than me in like every way, ya know?

SHANE
But didn't you have incredible
morning sex with Nat? *

ALICE
Yeah. I did.

SHANE
I think you're doing fine. *

ALICE
Gahd, I missed you. *

SHANE
Missed you too. *

Alice looks at Shane.

ALICE
How are you holding up?

SHANE
I'm fine. I'm good. Happy to back.
I needed a fresh start. *

ALICE
And have you spoken to "she who
shall not be named?" *

SHANE
Nope. *

ALICE
So it's like done, done? Like for
real over? Like in the legal ways? *

SHANE
It's over. *

Alice opens the door to Shane's hair and make up trailer. *

20 INT. HAIR AND MAKE UP TRAILER - CONTINUOUS

20 *

Alice leads Shane inside. *

ALICE
Ta-da. *

Shane drops her bag. Makes herself at home. *

SHANE

My dad told me once - in this business, weather you make or not, it doesn't matter, 'cause either way, you end up in a trailer.

*
*
*
*
*

21 INT. FAMILY PHARMA CORPORATE OFFICE - DAY

21

CORRIDOR

Dani steps off the elevator and hurries down the corridor. She seamlessly texts and nods familiarly at COWORKERS. She rounds the corner and the CEO'S ASSISTANT rises to greet her.

DANI

Is my dad in his office?

ASSISTANT

No. He got pulled into something.

DANI

But we have a -

ASSISTANT

Meeting. I know. He'll meet you in there. Five minutes. Maybe ten.

DANI

(off her look)

Is something wrong?

ASSISTANT

He didn't say.

Dani inhales deeply and then...

22 CONFERENCE ROOM - CONTINUOUS

22

Pierce impatiently checks the time while Bette intently looks over an elaborate proposal: A comprehensive plan to convert city-owned property into corporate offices.

Then, the glass door swings open, Dani enters.

DANI

My father's deeply sorry but he'll be another minute.

(extending her hand)

Ms. Porter, I'm Dani Nunez, the associate-director of communications. It's a pleasure to meet you.

BETTE
Your father's the CEO?

DANI
He is.
(off Bette's look)
I like to think that I was bred for
the job. I pursued communications
at Stanford and then did my
graduate work at USC but it's
possible, there was nepotism
involved. If that's what you're
thinking.

Bette nods - *impressed*.

DANI (CONT'D)
Please. Have a seat.

23 EXT. SUNSET GOWER, PRODUCTION SUITE - DAY

23

Finley whips her GOLF CART around a corner. Sophie holds on
for dear life.

FINLEY
Yeah so I used to work for
TaskRabbit actually. Alice hired me
to put together a bed for one of
her step kids and then she was
like, oh can you fix these other
things and one thing lead to
another I guess and now I'm the
office PA here so... pretty cool.

Finley and Sophie both smile as the buildings whoosh by. They
bask in a feeling of accomplishment. *They made it.*

24 INT. SUNSET GOWER, HALLWAY - MOMENTS LATER

24

Finley carries a few boxes for Sophie as she leads her down
the hall past posters and merchandise for Alice's show.

FINLEY
Your office is right here.

Finley opens the door.

25 INT. SOPHIE'S OFFICE - CONTINUOUS

25

Finley puts the boxes down on Sophie's desk.

SOPHIE

Thank you so much for your help.

FINLEY

Anytime. Um... if you need anything just let me know.

SOPHIE

Thank you.

Finley hesitates.

FINLEY

Oh, um. OK. I'll go now.

She leaves but waits outside the door, considers reentering, desperate to stay a little longer but instead... she goes.

26

CONFERENCE ROOM - LATER

26

Alice sits at the head of the table with 12 SEGMENT PRODUCERS, including Sophie who studies the rowdy group as they swivel familiarly in their chairs.

ALICE

I'd like to introduce everyone to our newest producer Sophie Santos. She's joining us from the doc world.

MALE PRODUCER

Is that code for reality?

SOPHIE

Um... no. It's not code for anything.

MALE PRODUCER

Well. Welcome to the dark side.

ALICE

Let's get started. Who is booked for tomorrow?

MALE PRODUCER

Ariana Grande just fell out.

ALICE

Who's coming instead?

MALE PRODUCER

I spoke with Kylie Jenner's manager-

ALICE
 No, no, no. Please. I don't want to
 interview any more Kardashians. I'm
 begging you.

MALE PRODUCER
 She's a Jenner.

ALICE
 Still a no.
 (to Sophie)
 Can you find someone?

SOPHIE
 Oh. Um. Sure. Of course.

ALICE
 Someone in the political space,
 maybe?

The room laughs.

MALE PRODUCER
 What is this?

SOPHIE
 I can see if Kamala Harris is in
 town.

ALICE
 That'd be perfect Sophie. That's
 exactly why I brought you in.

BEAT. Sophie notices the others side-eye her.

SOPHIE
 I'll see what I can do.

ALICE
 Great. Let's move on.

Alice sneaks a sympathetic smile to Sophie who balks.

CONFERENCE ROOM

CLOSE ON: Bette listening as Dani presents a 3D rendering of
 a building updated with their company's proposed
 improvements.

DANI

Family-Pharma needs to expand our corporate offices and after nearly three decades, our family-owned company wants to expand inside LA's City limits. The vacant Riverside Jail is already zoned for exactly what we need and we have the capital to invest in a project of this scale. We want to support your candidacy for mayor, Ms. Porter and we know this is a hot property so if you can support our family-owned company's bid on the space, we'd love to support your campaign.

Dani meets Bette's eyes from across the conference table.

DANI (CONT'D)

So. Do we have a deal?

Bette smiles confidently and sits back in her seat.

BETTE

You said family-owned twice.

BEAT.

DANI

Did I?

BETTE

Other than that I think you did well.

Dani smiles thinly and searches Bette's face - wondering where she's going with this.

BETTE (CONT'D)

Do you know why I'm running for mayor?

DANI

I'm happy to know more.

BETTE

We are in the midst of the biggest housing crisis in our city's history. And, as is typical, people of color, members of the LGBT community and women get hit the hardest in a crisis. I happen to be all three of those things.

DANI

Me too.
 (beat)
 And you said crisis twice.

BETTE

Funny.
 (beat)
 Do you suffer from extreme self-loathing?

DANI

Excuse me?

BETTE

That jail could be converted into moderate-income housing. Not just serve as a way for your family to turn a profit. How could someone as smart as you spend her days working for a company that has sold more opioids in LA than any other company? And, while there are *other* reasons for our city's homelessness crisis, heroin addiction, which is on the rise due to the products you are pushing, played no small part. I could understand the willful ignorance of a straight, white man but now that I know you're a queer, brown, woman, I find myself wondering: how the hell do you sleep at night?

Off Dani's ashen look.

28

I/E. ESCALADE/FAMILY PHARMA - MOMENTS LATER

28

The SUV pulls out. Pierce looks at Bette.

PIERCE

Well. That was the opposite of what I asked you to do in there.

BETTE

I know. I'm sorry. I started out with the right intentions but, well, you know me.

PIERCE

I do. You were fierce.
 (off her look)
 Loved every goddamn second.

Pierce watches the looming edifice fade out of view.

29 EXT. HARVARD-WESTLAKE - DAY

29

A palatial campus featuring terra-cotta buildings with Spanish-style roofs sits on rolling hills made of real grass.

The BELL RINGS and clumps of STUDENTS (ages 11-18) gossip as they pass through the breezeway to their next class.

A second BELL RINGS...

TEACHER (PRELAP)

So...picking up from yesterday...

30 INT. HARVARD-WESTLAKE, CLASSROOM - CONTINUOUS

30

Ang takes notes alongside 20 other equally engaged STUDENTS. Their TEACHER, (30s, black, male) writes on the white board.

TEACHER

When analyzing the characters in Don Quixote, the questions I want you to keep coming back to are...

Everyone turns to the sound of the classroom door opening. An ADMINISTRATOR holds a post-it note.

Students crane to sneak a peek but the angle ensures that only the teacher can read it. The teacher nods at the Administrator. The door closes.

The teacher continues while walking down the center aisle toward Angie.

TEACHER (CONT'D)

Who can tell me what Don Quixote wants when the story starts?

Hands go up. The teacher points to a STUDENT.

TEACHER (CONT'D)

Marnie. Yes. Take a stab please.

MARNIE'S VOICE fades as the teacher stops at Angelica's desk, whispers something and off his concerned smile...

31 COUNSELOR'S OFFICE

31

The COUNSELOR gestures for Angie to take a seat.

COUNSELOR

I'm sure you're scared - wondering what's going on right now.

ANGIE

Uh... yeah. Is everything OK?

COUNSELOR

I have your mom, Tina on the line. And she has a bit of bad news that she'd like to tell you herself. Would that be OK?

ANGIE

Um... yeah. I guess.

The counselor passes the phone to Angie and unmutes the line.

ANGIE (CONT'D)

(into phone)

H-h-hello?

JORDI (V.O.)

Hi honey. It's mom.

ANGIE

Hi mom. What's wrong?

JORDI (V.O.)

It's grandma. She took a turn.

*
*

MOMENTS LATER...

*

32

EXT. HARVARD-WESTLAKE - CONTINUOUS

32

The Counselor and Angie emerge and approach an idle BMW.

*

COUNSELOR

Is that her?

*
*

ANGIE

Yeah. That's her.

*

COUNSELOR

OK, well I hope your grandma feels better. Family is important.

*
*
*

ANGIE

Mm, hm. Thank you.

*
*

The Counselor nods somberly and returns inside as Ang duck into the idle car...

*
*

33 I/E. JORDI'S BMW/WOODWARD PREP - CONTINUOUS 33 *

We reveal it's not Tina, it's **JORDI YANG** (18, non-binary, Chinese-American) smiling mischievously in the front seat. *

JORDI
Works every time. *

Ang holds her breath and anxiously checks the rearview mirror. The school dips out of sight. *

Ang smacks Jordi playfully.

ANGIE
Holy shit!

JORDI
Good one, right?

ANGIE
I can't believe you pulled that off!

JORDI
Dude, I told you! *

Angie grabs Jordi's shoulders and playfully shakes them. *

JORDI (CONT'D)
I'd like to dedicate this day to two very important people.

Ang holds her iPhone like a mic and records the exchange.

ANGIE
And who might they be, Jordi? *

JORDI
First, to your absentee mother, Tina.

ANGIE
Ah, yes, of course.

JORDI
And also, to my equally unreliable mother, Karen. *

ANGIE
Wonderful.

JORDI

*If these fine women hadn't
willfully abandoned their children,
the school administrators might
know what their voices sound like
which would have made today -
impossible.*

Then, Jordi cranks up the volume to **Designer's** latest trap and the 808 beats vibrate the beamer. *
*

As the two wind westward on Sunset Blvd, Ang steals glances at Jordi who basks in Ang's sweet, unwavering attention.

ALICE (PRELAP)

What do you mean?

*
*

34

INT. HAIR AND MAKE UP TRAILER - DAY

34

Alice sits at the mirror. Shane styles her hair.

SHANE

I just got back from Atlanta. I haven't gotten around to buying furniture yet. That's all.

*

ALICE

What did you sleep on last night?

*

SHANE

A lovely flight attendant named Missy.

*
*
*

ALICE

Ew.

*
*

SHANE

Don't worry about it. I've been doing hair on a tour bus for a decade, I can sleep anywhere.

*
*
*

Alice takes out her phone, goes to Restoration Hardware and orders Shane a bed.

ALICE

I'm sending a bed to your house.

*

SHANE

I can buy my own furniture.

*
*

ALICE

But you won't.

*
*

SHANE

Al.

ALICE

I know you. You live like an animal
when you're depressed.

(then)

I've sent you a bed.

*
*
*

BEAT.

SHANE

Thank you.

ALICE

You're welcome. You should take
Finley with you. She can put
together anything.

SHANE

I'll be fine on my own.

35

INT. FAMILY PHARMA - CEO'S OFFICE - DAY

35

RUDOLFO NUNEZ (50s, Dani's no-nonsense father), wraps up a
call just as Dani storms into his office.

DANI

You left me there to --

RUDOLFO

(into phone)

I'll have to call you back.

DANI

-- to go over a plan that I know
nothing about. She --

RUDOLFO

I'm sorry.

DANI

She made me feel like an idiot.

RUDOLFO

I'm sorry.

DANI

Where the hell were you?

Rudolfo inhales deeply and sighs.

RUDOLFO
We have a situation.

Off Dani's anticipatory look...

36 CONFERENCE ROOM - MOMENTS LATER

36

Rudolfo somberly addresses FOUR COMMUNICATIONS EXECES. Among them, Dani, the only woman and the youngest by 15 years.

RUDOLFO
Last night, Jack's son died.

Rudolfo pats JACK's (60s, white) shoulders. Dani and the others smile sympathetically at their fellow executive.

RUDOLFO (CONT'D)
I know I speak for everyone when I say that I am so, deeply sorry for your loss. No father should have to bury his child.

Jack nods stoically.

RUDOLFO (CONT'D)
If there's anything that any of us can do for you, please do not hesitate. We are your family too. You can lean on us.

JACK
Thank you sir. That means a lot to me and my wife and our daughters.

BEAT. Then, Rudolfo shifts gears.

RUDOLFO
Now, we all know how the media is going to spin this. A pharmaceutical executive's son died of a heroin overdose. They're gonna try to blame our company. They'll try to attack us personally. Attack our corporate family. And, they're gonna go after Jack.

All eyes on Jack except for Dani who takes copious notes.

RUDOLFO (CONT'D)
Dani.

Dani lifts her head and meets her father's eyes.

DANI
Yes, sir.

RUDOLFO
I want you to take point on this. I need you to do anything in your power to protect Jack from the media. Get ahead of this. Let them hear our story first.

BEAT. Dani hesitates.

RUDOLFO (CONT'D)
(off her look)
Dani?

DANI
Hm?

RUDOLFO
I need you to do your job.

DANI
Yes, sir.

RUDOLFO
Thank you.

Dani addresses Jack directly and continues to take notes.

DANI
Jack. I'm so sorry.

JACK
Thank you.

DANI
I know this must be hard but my dad is right. The media will eat you alive if we let them.

JACK
I know.

DANI
But I won't let them.

JACK
I know that too.

DANI
Good.
(then)
(MORE)

DANI (CONT'D)
I'm gonna need any photos of --
what's your son's name?

JACK
Michael.

DANI
Does he have any nicknames?

JACK
My wife and I called him Mikey when
he was young.

DANI
That's sweet. Thank you.

Dani pauses. Swigs water. Swallows the lump in her throat.

DANI (CONT'D)
And how old was he?

JACK
He was only 23.

DANI
I'm so sorry.
(then)
What did Mikey love?

Their voices fade into inaudible white noise as Dani fires off each question. Rudolfo watches on proudly.

37

INT. CAMPAIGN HEADQUARTERS - BETTE'S OFFICE

37

CLOSE ON: Live news coverage on a flat screen TV.

Split screen, a REPORTER on the left and Jack on the right.

REPORTER (ON TV)
I can't help but mention the fact
that Family Pharma, where you have
worked for almost twenty years,
manufactured the pain killer that
got your son addicted and
eventually led to his death. What
do you make of that?

JACK (ON TV)
I know it's your job to report the
news. I have a great respect for
your job. But I am honestly shocked
that you would bring that up.

REPORTER (ON TV)

But --

JACK (ON TV)

My son, Mikey, he loved fishing, he played chess, he was a person not a salacious news story. And if you have any respect for the pain of a grieving father, I'd ask you to not forget that. My son was an addict but he was also just my son.

The Reporter nods apologetically and ends the interview.

BETTE (O.S.)

Oh come on! Don't let him off the hook like that!

PULL BACK as Bette mutes the TV.

BETTE (CONT'D)

That was bullshit.

PIERCE

He's a grieving father.

BETTE

He's a fucking criminal who is exploiting the death of his son to garner praise for his legal cartel.

PIERCE

Maybe say that during your policy speech. That'll lighten the mood.

Pierce gathers BAGS full of "PORTER FOR MAYOR" freebies.

38

EXT. FAMILY PHARMA CORPORATE OFFICE - DAY

38

Rudolfo walks Dani to her car.

RUDOLFO

You're brilliant. You know that?

DANI

Thanks dad.

RUDOLFO

I think you're ready.

DANI

For what?

RUDOLFO
The Board and I have talked it over
and we would like to make you an
Executive Vice President.

BEAT.

DANI
I - I don't know what to say.

RUDOLFO
I think, "Thank you, sir," is
traditional --

DANI
Yes, yes. Thank you, sir. Oh my
God. I can't even --

She wraps him up in a hug.

RUDOLFO
And you know that comes with a 15
percent bump and a corner office.

DANI
Thank you. I love you.

RUDOLFO
I love you too. Very proud of you.
Very proud.

He kisses both her cheeks. His cell RINGS.

RUDOLFO (CONT'D)
We'll celebrate this weekend.
(as he goes, into phone)
Rudolfo Nunez.

DANI
OK. Bye.

Dani ducks into her Audi and starts her engine. She drums the
wheel to celebrate.

THEN -- something catches her eye.

Through her tinted windows -- she strains and then, the image
comes into focus.

Jack sobs uncontrollably in the front seat of his idle car.

PUSH IN on Dani as she watches on empathetically.

39

INT. SOPHIE'S OFFICE - DAY

39

Finely hangs Documentary Film Posters, Sophie finishes up a call as Alice enters. Softly closing the door behind her. *

ALICE *

Please tell me you found someone. I am so sick of interviewing Bachelorette contestants. I've met with seven of them. At different times. And then all together. It's my own personal hell. *

FINLEY *

I watched them all. Very compelling. *

ALICE *

Thanks Finley but I wanna be taken seriously and this feels like a real chance. *

SOPHIE *

Well, Kamala's in Washington along with Feinstein -- *

ALICE *

Shit. *

SOPHIE *

But I have a call into Kim Foxx and it's looking pretty good. *

FINLEY *

Who's that? *

ALICE *

She's that attorney, right? *

SOPHIE *

Yeah. She's the Chicago DA who brought charges against R. Kelly. *

FINLEY *

Hot. *

SOPHIE *

Yeah. She's a woman of color doing incredible things. *

ALICE *

She sounds perfect. Thank you. I'm so glad you're here. *

40 INT. EAST SIDE BUNGALOW - DAY

40 *

Micah double knots the laces on his sneakers.

Outside his window, Jose grunts as he struggles to move his dining room table.

Micah checks himself out in the mirror, adjusts his gym shorts, considers a sweatband, decides against it, and goes.

41 EXT. EAST SIDE BUNGALOW - CONTINUOUS

41

As Micah approaches, Jose clumsily drops two dining chairs.

JOSE

Shit.

MICAH

Ooh, lemme help.

JOSE

It's OK, I think I can --

Micah lifts both chairs. His veins bulge from his neck.

JOSE (CONT'D)

You sure you got both of those 'cause -

MICAH

Mm-hm. These are beautiful.

JOSE

Thanks. My ex hated them. He thought they took up too much space.

Jose watches as sweat drips down Micah's temple.

Then, Jose gets ahead of Micah and opens his front door.

JOSE (CONT'D)

Here, lemme get the --

SMASH. Micah shatters a pane of glass in the front door.

MICAH

Ohmygod -

JOSE (CONT'D)

It's OK -

MICAH

Ohmygod -

JOSE (CONT'D)

Really, it's fine -

MICAH
I'm so sorry -

JOSE (CONT'D)
I would have done the same
thing.

BEAT. Jose and Micah look at each other, and the shattered
glass and laugh.

MICAH
I'm, um, Micah - by the way.

JOSE
Jose.

Micah extends his hand to shake, Jose accepts.

JOSE (CONT'D)
Sorry. My hands are... I was gonna
say damp but -

MICAH
They're pretty wet.

JOSE
Yup. They sure are.

BEAT.

MICAH
I'll, uh, clean that glass up and
fix the door.

JOSE
I can fix it. It's kinda my job.

MICAH
OK. OK. Good. Well... If you need
me to break anything else, I live
right there so...

Jose laughs.

JOSE
Thank you.

MICAH
Sure.

Micah goes. Before he enters. Jose calls after him.

JOSE
Hey.

Micah turns back.

JOSE (CONT'D)
We should go out sometime.

MICAH
Uh... yeah. Sure. I'd love that.

Off Jose's smile...

42 EXT. LA CITY HALL - DAY 42 *

The massive Art Deco tower dwarfs everything nearby;
including the PEOPLE that hustle up and down the concrete
steps that lead to its arched entryway. *
*
*

43 INT. GAY AND LESBIAN CENTER - DAY 43

CORRIDOR

Bette flips through note cards and reviews her speech. Her
heels echo with each step. Pierce trails.

PIERCE
I'll signal you to wrap up and open
the floor to questions. This is a
friendly crowd but still keep it
brief. Keep it vague.

They pass a CROWD waiting to hear Bette's speech.

44 MAIN ATRIUM - CONTINUOUS 44

Pierce ushers Bette behind a thick curtain where they watch
an EDUCATOR introduce Bette from a podium at center stage.

PIERCE
You good? Need anything?

BETTE
Did you notice that guy?

PIERCE
What guy?

Bette considers explaining herself but before she can...

EDUCATOR
Ladies and gentleman, I'd like to
introduce the person who I believe
will be the next Mayor of our great
City, Bette Porter.

Bette takes a deep breath and steps on stage.

The CROWD of GOVERNMENT EMPLOYEES, CITIZENS and REPORTERS clap enthusiastically as Bette makes her way to the podium.

She shakes the Educator's hand and addresses the crowd.

BETTE

Good afternoon. Thank you all so much for being here.

Bette clocks Tyler Greene in the crowd, swallows down an uneasy feeling and continues her speech.

45

EXT. ECHO PARK - DAY

45

Jordi and Angie strut down the strip, stopping to watch STREET PERFORMERS.

They browse homemade jewelry at a craft stand. Jordi reaches for Angie's hand and pulls her up to the counter.

JORDI

You need this.

ANGIE

What? No, I - I don't need -

She slips a BEADED NECKLACE over Ang's head and gushes.

JORDI

Ohmygod, no, you do. You really do.
(to Vendor)
How much?

VENDOR

For you? Gimme twelve.

JORDI

I'll give you seven.

VENDOR

Beautiful and cheap. You want to come home with me tonight?

JORDI

Ew. Fuck no. That's disgusting.

Jordi slips the Vendor \$10, reaches for Ang's hand and pulls her along. Ang stares at their interlaced fingers. With her free hand, she clutches the beaded necklace.

46 INT. LA CITY HALL - DAY

46 *

Bette spots Pierce's "wrap it up" signal.

BETTE
And with that, I'd like to open up
the floor for questions.

A flurry of hands shoot up.

The MODERATOR passes the mic to TYLER GREENE (40s).

*

TYLER
Prior to running for office, you
were the Director of Cultural
Affairs for the City of Los
Angeles.

BETTE
That's correct.

TYLER
And while you were serving as
director, do you remember fucking
my wife?

The room STIRS. Cameras FLASH. Shutters CLICK. Bette FREEZES.

BETTE
Um, I, um -

TYLER
*How does fuckin Felicity Greene, a
married employee of yours, make you
qualified to be Mayor?*

47 QUICK NON-SYNC SERIES FLASH IN BETTE'S MEMORY...

47

- Bette slides Felicity onto the conference table.
- Felicity wraps her legs around Bette.
- Felicity unbuttons Bette's shirt.
- Bette pulls Felicity's dress up, and her underwear down.
- She kisses her inner thigh.
- Felicity draws Bette's head closer, closer, closer...

BACK TO:

48 INT. LA CITY HALL - DAY

48 *

Bette stares helplessly as SECURITY descends onto the crowd.

Tyler screams violently. Spit catches the corners of his mouth.

CHAOS ensues.

TYLER

SHAME ON YOU MS. PORTER! SHAME ON --

The mic POPS - the sound cuts out.

Pierce yanks Bette off stage and shields her from the room of iPhones recording.

49 CORRIDOR - CONTINUOUS

49

Bette's heels echo as she hustles toward the nearest exit while REPORTERS and SPECTATORS trail.

FROM BETTE'S POV:

-- Overwhelming swirls. Questions become distorted.

-- She focuses on the sound of her own breath.

-- She stares at the waxed tiles and searches for clarity.

-- Then, an a-ha moment. She grips Pierce's shoulder.

BETTE

Call my kid. I don't want her to
read about this on fucking Twitter.

He whips out his phone.

They turn the corner and duck out of sight.

50 EXT. ECHO PARK - DAY

50

Ang and Jordi hit Jordi's vape and crack up laughing as couples in swan boats paddle by. Jordi fix's Ang's necklace.

JORDI

You'd look good with a tattoo right
here.

ANGIE

You think?

JORDI

Mm-hm.

Ang admires Jordi's face. Off her look.

JORDI (CONT'D)

What?

ANGIE

Nothing.

JORDI

Yeah right, fool.

They stare at one another. Smiling awkwardly. Maybe leaning in to kiss but maybe it's just the pot and then... DING. DING. DING. And the romantic moment gone.

JORDI (CONT'D)

Your phone's blowing up.

ANGIE

Yeah. Sorry. I -

Angie glances at the screen. FROM MOM: Hi. Don't look at twitter. Come home right after school. Thanks.

JORDI

What's wrong?

ANGIE

Hm? Oh. Um. Nothing.

(then)

Nothing.

JORDI

Yeah OK.

Jordi playfully shoves Ang's shoulder.

51

INT. EAST SIDE BUNGALOW, KITCHEN - EVENING

51

Dani makes dinner. Micah steals bites when she's not looking.

DANI

He was just sobbing in his car.

*

Micah stares blankly.

MICAH

Fuck, that's hard.

*

*

DANI

I know. I can't stop thinking about it. He was... broken. God. I don't think I've ever seen a dude cry like that. It was... horrible.

*

MICAH

I'm so sorry.

*

*

DANI

Thanks.

*

*

Dani tries to shake off the memory.

*

DANI (CONT'D)

Can we talk about something else?

*

*

MICAH

Are you sure?

*

*

DANI

Yeah. I don't want to think about it for a second.

*

*

*

MICAH

Um... I broke Jose's window.

*

*

DANI

What? How?

MICAH

I was tryna help him move and I got a little cocky with a chair.

*

DANI

Oh, well, that's not that bad. I thought you were gonna say you threw a baseball through it or something.

MICAH

I don't own a baseball.

DANI

That's why I couldn't picture it but I'm with you now.

MICAH

I think we're gonna go out.

*

DANI

This story is just full of unexpected turns.

*

*

MICAH
I haven't really done this yet. *

DANI
Done what? *

MICAH
Dated. *

DANI
You got on dates all the time.

MICAH
Nah, I meet guys on Grindr. I don't go on real dates. *

DANI
Maybe now's a good time to start.

DING. Dani gets a text from Sophie: ON MY WAY HOME.

DANI (CONT'D)
Oh my god. She's coming. OK. Does the house look OK? Do I look OK?

MICAH
Yeah. It's fine. You're fine.

Off Dani's "thanks for nothing" look...

ANGIE (PRELAP)
Hey, it's Angie, leave a message.

52

INT. BETTE'S HOUSE, KITCHEN - EVENING

52

Alice and Shane drink wine. Bette hangs up the phone.

BETTE
Where the fuck is she?

ALICE
She ditched. She's fine.

BETTE
How the hell do you know?

ALICE
Shane never went to school and she turned out... Well...

SHANE
Funny.

ALICE
I'll try her. Maybe she'll answer
if I call.

Alice does.

SHANE
What are you gonna do? What are
your options?

BETTE
My advisors are telling me to drop
out --

SHANE ALICE
That's bullshit. You can't do that. *
**

SHANE
I don't get what the scandal is.

ALICE
She slept with an employee.

BETTE
It was my last day.

ALICE
You sound defensive.

BETTE
I am defensive.

ALICE
She was married.

BETTE
Which I didn't know.

SHANE
I think it's 'cause you're gay.

BEAT.

BETTE
I can't believe that's still a
thing.

SHANE ALICE
I know. I know. *
**

BETTE
Jesus. It's like two steps forward,
one giant fucking step back.

SHANE
You gotta speak publicly.

ALICE
You gotta come on my show.

BETTE
You just said I sounded defensive.

ALICE
You do.

SHANE
People are trying to paint you like
these predator dudes.

BETTE
I'm afraid I'm exactly like them.

SHANE
You're not. That's shame. It'll
kill you.

ALICE
We can do it all on my show
tomorrow. I'll make sure Sophie has
a heads up on the new direction.

BETTE
I - I don't know.

SHANE
Keep your head up. You're Bette
fucking Porter.

BETTE
It's good to have you back.

The door swings open.

ANGIE
Hello?

Bette looks at Alice and Shane.

BETTE
Would you both excuse us please?

Dani looks at herself in the mirror. Adjusts her hair. She looks at the engagement ring in the palm of her hand.

Then, she hears the front door open.

SOPHIE (O.S.)

Hi!

Sophie's voice makes Dani smile.

DANI

Hey babe.

Dani goes into...

54

LIVING ROOM - CONTINUOUS

54

Sophie wraps up a call.

SOPHIE

(on phone)

Yes... Understood... You want talking points for her and questions for you?... No problem. Of course. See you in the morning.

She hangs up as she jots down notes.

DANI

Hi, how was your first day --

SOPHIE

Ugh. Hold me.

Sophie flops into Dani's arms.

DANI

Oh no, was it bad --

SOPHIE

No, no, it was great. Alice is great, she really believes in me -

DANI

Of course she does. You're the smartest person I know.

SOPHIE

But I have to work all night.

DANI

You can take a break though, right? You should probably take a break.

SOPHIE
I don't know if I -

DANI
Maybe a bath would be nice --

SOPHIE
Oh my God, a bath would be
incredible.

DANI
I can make that happen.

Dani kisses Sophie's forehead and runs off.

SOPHIE
Oh. OK. Wow.
(calling out)
I love you!

DANI (O.S.)
I love you too!

Sophie hears the bath running and smiles.

PRELAP: A muscly car engine.

55 EXT. SHANE'S HOUSE - NIGHT

55

Shane pulls up in her BLACK CAMARO and approaches a large BOX
of FURNITURE in front of her door way.

She opens the door and tries to push it. It doesn't budge.
She flips around and uses her legs. It doesn't move. She
looks at the box.

SHANE
Mother fucker.

She sends a text. Off the outgoing WHOOSH...

ANGIE (PRELAP)
I HATE YOU! YOU RUIN EVERYTHING!

56 INT. BETTE'S HOUSE, ANGIE'S ROOM - NIGHT

56

Angie flings open her bedroom door. Bette is on her heels.

BETTE
Hey. Don't get fresh with me. You
ditched school.

ANGIE
Whatever. You fucked somebody, so --

BETTE
HEY!
(BEAT)
Don't you ever, ever use that kind
of language with me again. Do you
understand me?

ANGIE
Yes.

BETTE
I'm not your friend, I am your
mother! Give me your bag.

Bette grabs Angie's bag and shakes out the contents.

ANGIE
WHAT ARE YOU DOING?

BETTE
I'm looking for drugs. You're
acting like a crazy person.

ANGIE
We vaped.

BEAT. Bette stops searching.

BETTE
What does that mean? You vaped
what? Pot?

ANGIE
Yeah. But I don't have it. Jordi
does.

Bette searches Angie's face, considers what's next.

BETTE
Anything else?

ANGIE
No.

BETTE
So to recap, You're grounded.
You're too black and too underrage
to be smoking pot in public. Gimme
your phone.

ANGIE
Whatever.

BEAT. Angie hands over her phone and flops onto her bed.
Just before Bette steps into the hallway...

ANGIE (CONT'D)
I miss her.

BETTE
Hm? Who?

ANGIE
Mama T.

BEAT. BEAT. BEAT.

BETTE
I'm sorry. I'm really sorry.
(then)
You want to go see her in Toronto?
I can look into flights for you.
Would you like that?

Angie nods.

BETTE (CONT'D)
OK. Anything else?

ANGIE
Yeah actually... How do you know if
someone... likes you?

BETTE
(beat)
Oh. Um. Hm. That's a good one.

Off Bette's warm expression...

PRELAP: A DRILL WHIRS.

57

INT. SHANE'S HOUSE - NIGHT

57

Finley puts the final screw into Shane's new bed.

FINLEY
That oughta do it.

SHANE
Thanks man. I appreciate your help.

Shane holds out a wad of cash.

FINLEY

Oh, that's OK. Alice paid me.

SHANE

Just take it. As a tip or whatever.

FINLEY

OK. Thanks.

SHANE

I'd offer you a beer but the fridge is empty.

Finley stuffs the wad in her pocket and heads for the door.

FINLEY

That's OK. Next time. You've got a sick place.

SHANE

Thanks.

FINLEY

When's the rest of your stuff coming?

SHANE

That's all I've got for now.

FINLEY

Oh. OK. Well, if you buy any more stuff, you know where to find me.

SHANE

I hate all that commercial shit, I'd rather make my own stuff.

58

INT. EAST SIDE BUNGALOW, BATHROOM - NIGHT

58

Dani wraps her legs around Sophie as they soak in the tub

Dani lathers body wash on a loofah and washes Sophie from the tips of her fingers all the way up to the back of her neck. Sophie moans in ecstasy.

SOPHIE

I love you. Did I mention that yet today?

DANI

Yes.

SOPHIE
Well that's good.

Sophie closes her eyes and gives over to Dani's touch.

SOPHIE (CONT'D)
God, you feel so good.

DANI
So do you.
(then)
I would like to end every day like
this.

SOPHIE
Me too.

DANI
I love coming home to you.

SOPHIE
Me too.

DANI
You already feel like family.

SOPHIE
So do you. Always have.

DANI
I'll never leave.

Sophie squeezes her eyes shut and grips Dani's hand.

SOPHIE
Neither will I.

DANI
Will you marry me?

SOPHIE
Anytime.

DANI
No really. Will you marry me?

Sophie opens her eyes just as Dani slips the engagement ring on her finger. Sophie gasps and immediately cries.

SOPHIE
Yes, yes, yes.

Dani laughs and her eyes well up. They kiss and cry and stare at the ring.

SOPHIE (CONT'D)
Is this real?

DANI
Yes.

SOPHIE
I can't believe this is real. I
can't believe you're gonna be my
wife. This is - this is just...
AHH!

They kiss and laugh and kiss in between crying until...

MICAH (O.S.)
Um, hello? Anybody home?

DANI	SOPHIE
We're in here!	We're in the bathroom!

Micah barges in without knocking.

DANI	SOPHIE (CONT'D)
We're engaged!	We're engaged!

MICAH
She said yes? She said yes?

DANI	SOPHIE
Yes!	Of course!

MICAH
Lemme see!

The three best friends scream and giggle as they celebrate.

PRELAP: DING of incoming text messages.

59 EXT. SHANE'S HOUSE - NIGHT

59

Shane reads texts on her screen, thumbs a response then looks longingly out over her pool and onto the city's lights.

Her phone DINGS. DINGS. DINGS. She lets a series come in without answering. She closes her eyes, willing them to stop but then...

FINLEY (O.S.)
Hello?

Shane jumps as she turns to find Finley opening her fence.

SHANE

Yo.

FINLEY

Sorry. I tried the door but then I heard your phone. I can leave if you want to but -

Shane notices Finley's armful of gifts. A six pack of beer, a trash-picked pallet and a big tool box.

FINLEY (CONT'D)

I thought, you know, we could build stuff if you didn't want to buy it.

SHANE

Yeah. That'd be cool.

Shane nods for Finley to join her pool side.

FINLEY

Sick.

Finley brings the six pack, steps out of her shoes and sits near Shane. They both dangle their feet into the water.

SHANE

You can go in if you want.

FINLEY

Oh no. This is good.

(then)

I used to swim. Like professionally. I was in the Olympics.

SHANE

I can't tell if you're kidding.

FINLEY

I'm not. I was there. I lost. Bad. Do you have a bottle opener? Or a lighter? I thought these were the twist off kind but...

SHANE

Yeah. Hang tight.

Shane goes inside. Finley stares out over the city. Shane's phone DINGS. Finley sneaks a peek and reads a series of incoming texts from DO NOT ANSWER.

DO NOT ANSWER: I'm sorry.

DO NOT ANSWER: I miss you.

DO NOT ANSWER: I'm sorry.

Shane comes back out with a bottle opener. She sits.

SHANE (CONT'D)
What part of town you live in?

FINLEY
Oh, I'm air b&b-ing til I find a spot. It's chill.

SHANE
You can stay here if you want.

FINLEY
Really? You sure?

SHANE
Yeah.
(then)
I'd like to build stuff.

Shane's phone DINGS again. She turns the sound off.

FINLEY
Who's that?

SHANE
(beat)
No one.

PRELAP: WINE POURING INTO A GLASS.

60 INT. BETTE'S HOUSE, KITCHEN - NIGHT

60

Bette nurses a glass of well-earned wine. She stares off in deep thought.

POLITICAL COMMENTATOR (ON TV, PRELAP)
I'd tell her to get out. And get out fast.

61 INT. EAST SIDE BUNGALOW - NIGHT

61

Sophie watches news coverage of Bette's scandal while Dani bangs around the kitchen. Sophie leans in as they replay a clip from Bette's speech.

BETTE (ON TV)

I have so much to say about the importance of women's voices that I hardly know where to begin.

TYLER (ON TV)

How does sleeping with Felicity Greene, a married, government employee, qualify you to be mayor?

The room STIRS. Cameras FLASH. Shutters CLICK. Bette FREEZES.

Tyler's voice makes Dani grimace.

DANI

Ugh. I hate everything about that guy. I hope she eviscerates him.

SOPHIE

I thought you didn't like her.

DANI

Her policies don't align with my plans for office expansion but I still have a vagina and this whole thing is fucking ridiculous.

(then)

You want tea?

SOPHIE

Sure.

(then)

You don't care that she slept with an employee?

DANI

She slept with a consenting adult.

SOPHIE

I think that was Woody Allen's defense.

DANI

Gross.

SOPHIE

How does this not fall on the wrong side of the me too movement?

DANI

Because! It's two consenting adults AND the person making the claim isn't either one of them.

SOPHIE

That's true.

Sophie types while Dani vents.

DANI

That guy's just pissed his wife cheated on him. With a woman. It's a classic mix of misogyny and homophobia. Ugh. Talking about it's making my stomach hurt. Are there Tums?

SOPHIE

Top drawer on the right.

(then)

Keep talking. Tell me more. You're the queen of spin so --

DANI

This isn't spin!

SOPHIE

I didn't mean --

DANI

I'm being totally serious!

SOPHIE

I know. I'm sorry, I -

DANI

This is just such a profound distraction from the issues that she actually stands for.

SOPHIE

That's good.

DANI

And obviously I'm not suggesting that breaking up a marriage is a small thing but even if she knew she was married, it wasn't Bette's marriage to preserve anyway. She's clearly not a saint but she's got decent, human ideals.

Dani chews on TUMS and watches Sophie type that line.

DANI (CONT'D)

I'd lose the religious connotation on that one.

(then)

(MORE)

DANI (CONT'D)
I'm all fired up now. You're a genius and a good person and that's more than I can say for myself so.

SOPHIE
Hey. Thank you.

Sophie reaches out, pulls Dani close. They kiss.

DANI
Anytime.

SOPHIE
I love you.

DANI
I love you back.
(as she goes)
I'm proud of you. I wanna be like you when I grow up.

SOPHIE
You're not so bad!

DANI (O.S.)
Good enough to marry?

SOPHIE
(calling out)
FUCK. YES!

62 EXT. SUNSET/GOWER - THE NEXT DAY

62

Sunset Blvd. A BILLBOARD for Alice's Show hangs outside.

ALICE (PRELAP)
I'm here with mayoral candidate Bette Porter. Thank you for being here.

63 INT. SUNSET/GOWER - DAY

63

Cameras roll on Alice and Bette as they sit for an interview on stage in front of a studio audience.

BETTE
Thank you for having me.

ALICE
Full disclosure - we've known each other for about twenty-five years.

BETTE
That's right.

ALICE
And in those 25 years, have I ever
gone easy on you? Cut you any
slack? Let you off the hook...?

BETTE
Not even for a single day, Alice.

They smile at one another.

ALICE
Great. Let's dive in.
(then, to camera)
In case you've been living under a
rock, yesterday during a forum, a
man who has since been identified
as real estate mogul, Tyler Greene,
publicly accused mayoral candidate,
Bette Porter, of having an affair
with his wife.
(to Bette)
Is that correct?

BETTE
Yes.

ALICE
Do you consider yourself a sexual
predator?

BETTE
Jesus, Alice. No. I don't.

ALICE
But did you sleep with his wife?

BETTE
Her name is Felicity. And yes.

ALICE
Do you regret your decision?

BETTE
(beat)
No.

ALICE
What was that? Why did you
hesitate?

BETTE

Because I don't want anyone to think I'm OK with causing another person pain. I'm not. But I also don't want it to seem like I'm apologizing for having sex with a consenting adult. Because that's also not a message I'm comfortable sending. Women and girls are often reminded that for us, purity and chastity are paramount to intelligence and ambition. I want to be clear that's not my position.

ALICE

But you slept with a married woman.

BETTE

I didn't know she was married.

ALICE

But, do you respect the institution of marriage?

BETTE

Let's say I have a complicated relationship with the institution of marriage.

ALICE

How so?

BETTE

On one hand, I fought hard for the right to marry. And on the other, my divorce was the most painful chapter of my life. So, those things combined have complicated my view of marriage.

ALICE

And you have a daughter.

BETTE

I do but see? See? This is exactly why I - this is why I was afraid to speak publicly. Because I didn't want this story to grow into something it isn't.

64 INT. FAMILY PHARMA, DANI'S OFFICE - DAY

64

Rudolfo leads Dani into her new corner office. She settles into the plush leather chair. She admires her view.

BETTE (V.O.)

This isn't about my views on marriage. Or my family. Or my character. This isn't a sexual harassment case. It was my last day. Felicity no longer reported to me. I was very much officially not her boss. I had no power over her or anybody else. This is a question of morality.

65 EXT. EAST SIDE BUNGALOW - DAY

65

Micah and Jose stand back and watch as HANDY-PEOPLE install Jose's new door. The two steal glances of one another.

BETTE (V.O.)

I didn't know she was married at the time. All we know is that her husband found out and rather than work on his relationship, or confront me privately, he chose to expose his own family in a particularly salacious, disingenuous, hateful way.

66 INT. FAMILY PHARMA CORPORATE OFFICE - DAY

66

12 EXECS watch as an AD-MAN gives a presentation for a new antidepressant spot. Dani is engrossed.

BETTE (V.O.)

Where is Felicity in all of this? She's been completely silent.

Then, Dani scans the room. She spots Jack. Blood shot eyes. Unshaved face.

BETTE (V.O.)

I haven't heard from her at all.

She looks from him to her father who laughs easily at the Ad Exec's bad puns. The confident smile slides off her face.

BETTE (V.O.)

I suspect because she didn't want this.

Dani watches Jack try to choke back a spontaneous lump of tears but can't hold back the flood.

He rushes out the door.

Dani watches the men do nothing as Jack leaves in despair.

BETTE
I feel for her.

Dani gets up and follows him out of the office.

67

HALLWAY - CONTINUOUS

67

Jack hobbles as grief cripples him. Dani catches up to him and hugs him. She holds him while he breaks down in her arms.

BETTE (V.O.)
But she's quiet, I've been asked to step down and somehow, her vengeful husband gets to have the loudest voice in the room. How the hell does that even happen?

ALICE (V.O.)
I... I honestly don't know.

68

INT. SHANE'S HOUSE - DAY

68

Finley and Shane work together to turn the trash-picked pallet into a nightstand.

BETTE (V.O.)
I don't want this event to define my candidacy. I have goals. Real, impactful goals that are worth talking about.

69

INT. SUNSET/GOWER, STAGE - DAY

69

Sophie watches the interview from the wings.

BETTE
I am not the perfect messenger, but I have the perfect message.

BEAT. Alice lets that land.

BETTE (CONT'D)
 I stand for the greater good. I
 will be a voice for
 underrepresented groups that shape
 this great city, I will put
 policies in place to end
 homelessness and I will take on big
 pharma. All I ask, is that my
 message be heard despite my
 imperfections.

70

INT. SUNSET/GOWER, BACKSTAGE - MOMENTS LATER

70

Bette steps off, hugs Alice.

BETTE
 Thank you.

ALICE
 That was fun, right?

BETTE
 It was more than that.
 I always knew you were good but...
 you were really good out there.

ALICE
 Thanks, so were you --

BETTE
 No, really. Rachel Maddow couldn't
 have done it better. The world's
 gonna take you seriously, Alice.
 You should be proud of yourself.

ALICE
 Thanks Bette. That's the nicest
 thing you've ever said to me.

Bette turns to Sophie, extends her hand.

BETTE
 And thank you.

SOPHIE
 It was my pleasure.

BETTE
 Her questions were good, and the
 talking points you gave me were
 even better.

SOPHIE

That wasn't me. It was my
girlfriend. I mean - fiance, Dani
Nunez.

Off Bette's look.

71 INT. UNKNOWN OFFICE - THE NEXT DAY 71

ELEVATOR

Pierce leads Dani up to the 11th floor.

72 HALLWAY 72

He escorts her down a long hallway and ushers her into an
office. Pierce continues down the hall as Dani steps in.

73 BETTE'S CAMPAIGN OFFICE 73

Dani stops cold. Takes in the silhouette of Bette backlit by *
the unobstructed, panoramic views of LA through floor to *
ceiling windows. She turns.

BETTE

Pretty incredible view, isn't it.

DANI

It's not as good as mine, but yeah
it's not bad.

BETTE

Well, there's certainly more money
in pharmaceuticals than in public
service.

DANI

Oh, I am well aware.

BETTE

I'm curious to know what I can do
for you Ms. Nunez. Would you like
to have a seat?

DANI

Thank you. And thank you for
meeting with me again so quickly.

Dani sits across from Bette.

DANI (CONT'D)

I'm not gonna bull shit you Ms. Porter. I don't think you've got time.

BETTE

I appreciate that.

DANI

My colleague's son died the other night. Heroin overdose. 23 years old.

BETTE

I saw.

DANI

Up until yesterday, I managed to convince myself that my job was to protect the company that afforded me the life that I have. Protect the people that helped build it from the ground up.

(then)

We used to make medicine that saved people. Or at the very least, made their lives more manageable.

(then)

But, ever since you came into my office, I can't help but think that um... I killed my colleague's son. Maybe I didn't pull the trigger but I loaded the gun. If you get what I'm saying.

BETTE

I do. You have a conscience.

DANI

My fiance is pulling 16 hour days and she comes home... fulfilled.

BETTE

But you don't?

DANI

You know how people say "we're not curing cancer"?

BETTE

Sure.

DANI

Well, I thought I was actually curing cancer but... I guess nothing is that simple.

(then)

You asked me the other day how I sleep at night but the truth is... I don't. Not well anyway. I'm damn good at my job and I want to work for someone I believe in. I came here because I believe in you. I'd like to be your PR consultant. If you'll have me.

BETTE

(beat)

Lemme ask you something.

DANI

Anything.

BETTE

Has anyone ever said no to you?

DANI

Not yet.

Dani looks squarely at Bette who looks right back at her.
Finally. Equals.

END PILOT.