

LESSONS IN CHEMISTRY

EPISODE 108

"INTRODUCTION TO CHEMISTRY"

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Based on
"Lessons in Chemistry" by Bonnie Garmus

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2nd Blue Revised 12/12/22
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FADE IN:

1 OMITTED 1

2 EXT. ST LUKE'S BOYS HOME - DAY (PREVIOUSLY SHOT) 2

Wilson pulls up to the Boys Home. Looks up at the window where the boys stare down at him. He and Calvin briefly lock eyes.

3 INT. ST. LUKE'S BOYS HOME - BISHOP'S OFFICE - DAY - 1930 3

Wilson sits. The door opens and BISHOP CARTWRIGHT enters.

BISHOP CARTWRIGHT

Sir. I need to apologize to you. My secretary misspoke on the phone with you earlier.

WILSON

How so?

BISHOP CARTWRIGHT

Calvin Evans was here --

WILSON

(deflated)

He was adopted.

BISHOP CARTWRIGHT

No, sir. He was taken from us by God almighty. Tuberculosis.

Wilson takes an unsteady breath, trying his best to keep his emotions in check.

WILSON

When was this?

The Bishop hands Calvin's file to Wilson.

BISHOP CARTWRIGHT

Summer of '28. I'm so sorry for your loss. Calvin was an extraordinary boy, unparalleled aptitude for the sciences. Strong and decent, unbroken by his lot in life.

Wilson scans the file.

3

WILSON

Is there a phone I could use?

BISHOP CARTWRIGHT

Of course.

A4

INT. ST. LUKE'S BOYS HOME - EMPTY OFFICE - MOMENTS LATER A4

Wilson holds the receiver as he dials a number. He hesitates and then lowers the receiver down into the cradle. He takes a breath. Sits there in the quiet for a moment and then -- BURSTS into tears.

The camera PANS away from him and circles the room, landing on --

WILSON -- 20 YEARS OLDER -- SITTING BEHIND HIS DESK AT --

4 OMITTED 4

5 INT. REMSEN FOUNDATION - WILSON'S OFFICE - DAY - 1948 5

WILSON sits at his desk, red-lining a document.

His SECRETARY, 50s, enters and hands him a stack of mail.

WILSON'S SECRETARY

Your wife has gently reminded me to
gently remind you that she needs to
confirm dinner with the Moore's.

WILSON

(groans)

I guess I hoped it would go away if
I never brought it up.

He starts to thumb through the mail absently.

WILSON'S SECRETARY

While we're on the subject of
exciting moments for your social
calendar, Dr. Klein needs you to
follow up --

WILSON (O.S.)

God almighty.

She looks up to see Wilson staring down at the cover of
Scientific American Magazine -- THE SCIENTIFIC AMERICAN WITH
CALVIN ON THE COVER.

WILSON'S SECRETARY
Is that one of our grant
recipients?

But he doesn't hear her. He stares at the image like he's
seen a ghost and then --

Reaches for his phone -- frantically dialing --

WILSON
(into phone)
It's him! Calvin! He's on the cover
of Scientific American! My god, I'm
staring right at it!
(then)
I don't know, there must have been
some mistake. But he's alive. No,
I'm staring right at it! At him.
Yes, right away. More soon.

He hangs up and races out of the office.

WILSON'S SECRETARY
(calling after him)
I still don't know who you're
talking about!

CUT TO:

MAIN TITLES

INT. CALVIN'S BUNGALOW - DINING ROOM - DAY - 1958

Mad has the contents of her Calvin investigation -- the
demerits, the Avery letters, the library card -- laid out on
the dining room table.

She stares at all of it. She takes a sip of her milk.

The doorbell RINGS. Six-Thirty barks. Mad races to the door.

MAD

He's here! He's here!

She opens the door to REVEAL --

WAKELY. He holds a stacks of letters in his hands. Mad pulls him inside and catches him up on everything, talking a mile a minute.

Elizabeth watches from the kitchen doorway.

MAD (CONT'D)

Mr. Wakely! We went to the boys home and first the Bishop said he didn't know my dad, but then we went to the library and we found "Calvin Evans" on the checkout card and the Remsen Foundation stamp was right there in the book! The Remsen Foundation! Which -- you'll never believe it -- paid for my dad's research and for the library at the school and we've left messages, but no one's calling us back.

ELIZABETH

(to Wakely)

Hello, I'm Elizabeth. We met years ago.

WAKELY

At the Sloanes' barbecue. And at the protest. I had no idea you were Calvin's Elizabeth.

(then, to Mad, holds up letters)

I brought these. Letters he wrote me.

Mad lights up, reaches out to grab them. He looks at Elizabeth for permission, and she nods.

WAKELY (CONT'D)

I'll warn you. There are some bad words in there.

MAD

That's okay. I already know most of them.

Elizabeth gestures for Wakely to follow her into the kitchen, leaving Mad reading the letters on the floor of the living room.

INT. CALVIN'S BUNGALOW - KITCHEN - DAY

MOMENTS LATER. Elizabeth makes Wakely a cup of coffee.

WAKELY

You know, one of the last things he wrote me was that you were his family.

Elizabeth takes this in, then brings the coffee to Wakely at the table. She takes a seat.

WAKELY (CONT'D)

If you ever read the letters, and I would never pressure you to, you would see that Calvin is one of the reasons my dad is still alive. He would debate me on this, but I think that I was meant to meet you and Mad.

ELIZABETH

You really believe that?

WAKELY

I do. I want to be there for you, the way Calvin was there for me at a moment when I couldn't find my way to God.

ELIZABETH

Honestly?

(MORE)

ELIZABETH (CONT'D)

This business with Calvin's history
- rifling around in his past. I
never want to withhold answers from
Mad, but I'm afraid of bringing
people I can't trust into her life.
My own family was... difficult.

WAKELY

I get it. You're afraid of unknown
variables.

ELIZABETH

(laughs)
Calvin really rubbed off on you,
huh?

WAKELY

Or did I rub off on him?

ELIZABETH

Ohhh, it all makes sense now.

WAKELY

Truth is, we changed each other.
Often the case when you let new
people in.

ELIZABETH

Can go the other way too.

He nods, then --

ELIZABETH (CONT'D)

A priest and a chemist... What do
you think brought you two together?

WAKELY

(thinking)
Shared humility. We both knew how
little we knew and preferred asking
questions to answering them. What
about you two?

ELIZABETH

What drew us together?

He nods. Elizabeth considers, then --

ELIZABETH (CONT'D)

I think neither of us believed in
anything until we met.
(then, correcting)
And then we found faith. In each
other.

WAKELY

Well, that's a funny word to hear
coming from you. "Faith."

ELIZABETH

How come?

7 CONTINUED: (3)

WAKELY

You're an atheist, right?

ELIZABETH

I am.

WAKELY

Well, you know, religion is based on faith.

ELIZABETH

Yes, but you realize that faith isn't based on religion, right?

Wakely smiles.

WAKELY

Yes, indeed. You two were perfect for one another.

ELIZABETH

(quiet)

I didn't know him long enough.

WAKELY

No, you didn't. Which is why I think you already know what you're going to do.

Off Elizabeth.

8 INT. RBTV-LA - SECRETARY POOL - DAY

8

Walter fluffs a large flower arrangement. Fran notices.

FRAN

Who are those for? Next time, let me know. I have a singular florist.

WALTER

I got them for the office. You said it was drab. I wanted to de-drab it.

Fran smiles.

FRAN

They're beautiful.

Fran notices Elizabeth down the hall and runs to catch her.

FRAN (CONT'D)

Good morning. The Remsen Foundation hasn't called back.

ELIZABETH

I wasn't even going to ask. But since you brought it up, it's incredibly rude.

FRAN

I make a point of returning all of my outstanding calls by the end of the day.

ELIZABETH

Of course. Because you're a citizen in a civil society. There's a poor little girl waiting by the phone...

FRAN

(leans in, whispers)
Also, when you have a minute, I --

Fran is interrupted by HARRY (THE PA) handing Elizabeth her coffee.

ELIZABETH

Thank you, Harry.

They continue on.

ELIZABETH (CONT'D)

Sorry, you were saying...

FRAN

Actually it's nothing.

ELIZABETH

Hushed tones are rarely nothing.

FRAN

Well, it's personal and not related to the show.

ELIZABETH

That's convenient because we're friends and colleagues.

FRAN

(whispers)
I have a crush on Walter.

ELIZABETH

Oh! Oh! Well... this is fantastic!

CONTINUED: (2)

Elizabeth beams.

FRAN
(tsk tsk)
Stop smiling.

ELIZABETH
Stop smiling? How? I can't stop
smiling. This is delightful. You
should ask him to dinner.

FRAN
The man asks.

ELIZABETH
Not if the man is shy. Not if the
man doesn't value his self-worth.
Not if the woman is confident. Not
if the woman knows what she wants.

FRAN
(flustered)
Forget I brought it up.

ELIZABETH
(teasing)
Impossible. I have an excellent
memory. I'm trying my best to
forget, but I can't shake it.

PHIL'S SECRETARY, SHARI, approaches.

SHARI
Phil is asking for you both on the
stage.

ELIZABETH
And Walter?

SHARI
Walter, too.

ELIZABETH
(pointed, to Fran)
So not a total loss.

FRAN
Forget I said anything.

9

INT. RBTV-LA - STAGES - DAY

9

PHIL stands at the Supper at Six counter facing Elizabeth, Walter, and Fran. Unlike his normal yelling, he is eerily calm.

PHIL
Swift&Crisp is out.

WALTER
Why? Our numbers are holding.

PHIL
They believe that politics don't
belong in the kitchen.

ELIZABETH
May they rest in peace.

PHIL
You find this funny?

ELIZABETH
No, I don't find racism funny.

WALTER
So we have our work cut out for us.
We'll find another sponsor.

PHIL
No. You'll find another host.

Elizabeth is shocked, but tries to maintain her composure.

PHIL (CONT'D)
Are you surprised? You mock me, you
belittle me, you're dismissive of
our sponsors. You think this show
is some sort of public service. And
it's not. It's a business.

ELIZABETH
Let me talk to them. Walter is
right. Our numbers are strong. I've
been compiling research that --

PHIL
You're fired.
(then)
(MORE)

PHIL (CONT'D)

You walked into an idea -- straight-talking attractive woman makes sensible meals. That idea worked in spite of you, not because of you.

(then, to Walter)

Now find me a new girl who won't make herself the story. She could be a scientist or an actuary. I don't care. Maybe a brunette this time.

Elizabeth is in a daze.

ELIZABETH

Do I still go on today?

PHIL

Yes. It'll take a few weeks to find your replacement. I expect you to act professionally until then.

She nods.

ELIZABETH

I have a small favor to ask in return.

PHIL

... Sure.

ELIZABETH

You are a terrible boss -- you're uninspiring, demeaning, insecure, vindictive and a little man in every way. And I say this not to insult you, but in the hopes that, by some miracle, any of what I am saying lands and that when you do find my replacement, you may even for a moment consider to treat her with the respect that you've never accorded me.

Elizabeth exits. Phil seethes, turns to Walter and Fran.

PHIL

When people ask me why Elizabeth Zott isn't married? That's why.

10 INT. HOLLIS, MORRISON & DOUGLAS LLC - HARRIET'S OFFICE - DAY

A bulletin board with various maps and highway routes hangs on the wall alongside THREE COLUMNS -- "YAYS," "NAYS," and "UNDECIDED." Names of the COUNCIL MEMBERS hang in the various columns.

Harriet is on the phone at her desk. She's jotting notes onto a legal pad.

HARRIET

(into phone)

Well, we never had Bailey so that's no surprise... The undecided's are Thompson and Sommers and neither is conveniently returning my calls. Really? And you spoke to him directly and not -- no, of course. You're sure? I understand. Thank you.

Harriet hangs up the phone. Sits there for a moment and then lets out a triumphant SCREAM. She pounds her fists on the table. A PARALEGAL rushes in.

PARALEGAL

Is everything okay?

HARRIET

We have it!

PARALEGAL

You're sure??

HARRIET

Thompson is out, but Sommers is in. Sommers is in! It only took seven years, three hundred motions, a half-dozen trips to Sacramento, but surly, old, beautiful Sommers is in.

Harriet moves SOMMERS' name into the YAYS, giving it a 4-2-1 edge over the NAYS and UNDECIDEDS.

PARALEGAL

Anything for me to do?

HARRIET

Yes, you can pray that man doesn't drop dead from a heart attack before Tuesday's vote.

10

PARALEGAL
(smiles)
I'm headed to church.

Harriet looks at the wall. She pounds her fist into it in celebration.

11

INT. REMSEN FOUNDATION - WILSON'S OFFICE - DAY

11

Wilson enters. His Secretary greets him at the door and takes his coat and overcoat. A few other SECRETARIES are hovering around her desk. They all have smiles on their faces.

Wilson notices all of the Secretaries looking at him expectantly. His Secretary is vibrating with excitement.

WILSON
What am I missing?

WILSON'S SECRETARY
(barely about to contain herself)
Elizabeth Zott personally called not once, not twice, but three times.

WILSON
(confused)
Who's Elizabeth Zott?

SECRETARY'S FRIEND
Elizabeth Zott! Supper at Six?
She's on television!

11

WILSON

Why does she want to talk to me?

WILSON'S SECRETARY

That's what we're desperate to know!

Wilson heads into his office.

WILSON

Well, I'm on the edge of my seat.
Get her on the line, please.

Wilson's Secretary excitedly DIALS. Her friends hover around the phone, trying to listen.

12

INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY - SAME 12

The phone RINGS in the empty room. In the distance, we hear --
FAINT CHEERS -- which carries us to --

13

INT. RBTV-LA - STAGES - DAY 13

The audience APPLAUDS as Elizabeth holds out a tray of STUFFED MUSHROOMS for the camera.

ELIZABETH

Surely, the bar for applause should be higher than me placing a tray of stuffed mushrooms in the oven.

The audience laughs.

ANGLE ON FRAN AND WALTER

Crouched close together in video village.

FRAN

I can't believe she's just carrying on like nothing happened. I feel sick.

WALTER

Me too.

Fran jots some notes in a small notebook.

WALTER (CONT'D)

What are you writing?

FRAN

After every show, I give Elizabeth three compliments and three critiques.

WALTER

How do I sign up?

Fran smiles at the compliment.

BACK TO ELIZABETH as she puts the mushrooms in the oven.

ELIZABETH

... There are over ten thousand mushroom varieties in the world, but only four or five percent that are actually edible. So in their way, they're kind of like humans. There's only about four or five percent of humans that I find digestible, wouldn't you agree?

Elizabeth looks at Phil, pointed.

ELIZABETH (CONT'D)

(off the hoots and hollers)
While we're waiting for the mushrooms to roast, let's take some questions from the audience.

A dozen hands go up. Elizabeth points to someone in the back.

ELIZABETH (CONT'D)

Second row from the back.

A woman stands. She holds up her arm to cover the glare and then takes a step forward. It's MRS. FILLIS.

MRS. FILLIS

Miss Zott, I'm sure you don't remember me, but I was here a few months ago --

ELIZABETH

Of course! Mrs. Fillis, the open heart surgeon.

MRS. FILLIS

Well, not quite...yet, but I did get accepted into USC medical school. I wanted to tell you that.

ELIZABETH

That's wonderful! I knew you would.
I knew you could.

MRS. FILLIS

I'm the oldest student in the class
and I'm constantly exhausted, but
I've also never been happier.

ELIZABETH

Now that's worthy of applause!

The audience applauds.

MRS. FILLIS

Thank you for seeing something in
me that I didn't see in myself. And
I'm proof: it's never too late to
follow your dreams.

The audience applauds again. Elizabeth takes this in.

14 INT. RBTV-LA - STAGES - NIGHT

14

LATER. Immediately following the show. The CREW feasts on the
stuffed mushrooms. Fran approaches, hands Elizabeth her
notes.

ELIZABETH

Fran, I'm going to miss your notes.

FRAN

I haven't lost hope, I'd appreciate
the same courtesy in return.

ELIZABETH

(then, reading her note)
I'm still gesturing too much with
my right hand? I really don't
notice.

*

FRAN

It's improving, but still.

14

Walter approaches. Fran notices.

FRAN (CONT'D)
(to Elizabeth)
Do not meddle.

She shuffles off. Walter grabs a stuffed mushroom.

WALTER
Let's have a drink.

ELIZABETH
I still don't drink much.

WALTER
I still do.

15

INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - NIGHT

15

MOMENTS LATER. Walter lies on Elizabeth's couch. Elizabeth sits at her desk. Both nurse their drinks.

WALTER
In all of the excitement of the day, I forgot to tell you about a giant opportunity. Big. Giant.

ELIZABETH
I'm all ears.

WALTER
Woodrow Wilson Middle School asked you to be the judge of their sixth grade science fair. I politely declined on your behalf.

ELIZABETH
No, I want to do it. Anything to distract my mind.

WALTER
Really?

ELIZABETH
Really.

WALTER
I will call and make it so.

He polishes off his drink.

ELIZABETH

Walter, you're not currently dating anyone, are you?

WALTER

No, I function best alone.

ELIZABETH

I used to think that, too.

WALTER

And then?

ELIZABETH

I met Calvin.

(then)

If it presents itself -- love, that is -- I'd like you to consider it.

WALTER

I will.

(then)

God, I feel like I'm in a shrink's office.

He stands and heads for the door.

ELIZABETH

Walter?

He turns. Elizabeth is quiet, vulnerable.

ELIZABETH (CONT'D)

What's going to happen with the show?

WALTER

I'm not sure.

ELIZABETH

I never wanted this. I never asked for this. But now that it's getting pulled away, I feel like a piece of me is being taken with it.

Walter speaks with a strength and certainty that he rarely displays. He looks her straight in the eye --

WALTER

Elizabeth. I am your producer. It is my professional duty and my personal choice to have your back. Whatever happens, that will not change.

ELIZABETH

Thank you.

WALTER

Now if you'll excuse me, I have to RSVP to a school full of children on your behalf.

He wraps his fingers on the doorframe and exits.

Elizabeth sips her drink, taking in the room: the perfectly hung lab coats, the dog-eared cookbooks, a playful photo of Elizabeth and her crew.

The phone RINGS, snapping her out of it. She answers.

ELIZABETH

(into phone)

Elizabeth Zott... Yes, the real Elizabeth Zott. If it's alright, I'd prefer to speak in person.

(then, writing)

What's the address?

16 INT. REMSEN FOUNDATION - LOBBY - THE NEXT DAY

16

Elizabeth and Mad head through the imposing lobby.

ELIZABETH

Are you nervous?

MAD

No.

ELIZABETH

Because it would make perfect sense if you are. I'm nervous.

16

MAD

You are?

Elizabeth nods.

ELIZABETH

I am.

Mad takes Elizabeth's hand.

MAD

It's you and me.

17

INT. REMSEN FOUNDATION - WILSON'S OFFICE - DAY

17

Elizabeth sits in a leather chair. Mad looks at the framed articles and awards hung on the wall. She points to a photo of Calvin from Life Magazine.

MAD

(excited)

I've never seen this one. He's so serious.

Wilson enters. Mad takes a seat next to Elizabeth.

WILSON

I'm sorry I'm late.

(extends hand to Elizabeth)

Harry Wilson.

(then)

And let me just say, I told my wife you were coming by and she shrieked like you were the second coming of Elvis.

Elizabeth nods politely.

WILSON (CONT'D)

How can I help you?

ELIZABETH

Mr. Wilson, we've come to ask some questions. I understand this may be peculiar, but -- we're here to ask about Calvin Evans. Why had the Remsen Foundation been supporting Calvin Evans his whole life? Why is he so special to you? And why was someone named Avery Parker, a Remsen Board member, writing letters to Calvin?

WILSON
(processing)
I'm sorry, how did you know Calvin
Evans?

ELIZABETH
Calvin was my --
(then, re Mad)
She is my daughter. Mine and
Calvin's.

Wilson takes in Mad. She looks down shyly. A thousand emotions pass through him.

WILSON
Please, please hold on, it's not
for me to explain. Stay here. My
god.

Wilson rushes out of the room.

CUT TO:

A VALET, dressed in all white, runs up a fairway. He reaches a golfing FOURSOME, easing past the THREE MEN to reveal a WOMAN, 50s, her hair tucked into a golf cap, wearing men's golf trousers.

VALET
Miss Parker?

18 EP 108
CONTINUED:

BLUE DRAFT 11.7

22-25.
18

The Valet hands Avery a slip of paper. She unfolds it, scans it. The blood drains from her face and then -- she takes off running toward the clubhouse.

CUT TO:

19 INT. CALVIN'S BUNGALOW - LIVING ROOM - DAY

19

Avery stands alone in the living room, taking in her deceased son's home. She absently runs her hand along a wall. Closes her eyes for a moment. She feels eyes on her. She turns and sees --

Mad hovering in the kitchen doorway.

AVERY

Hello. You must be Mad? My name's Avery. I'm your... Calvin's mother.

Mad shyly looks back to the kitchen as Elizabeth emerges with a platter of coffee and snacks.

ELIZABETH

(quiet, to Mad)

It's okay.

Mad trails her back to the living room. They take a seat. No one knows who should begin.

AVERY

There's so much I want to ask, but--

Suddenly, Mad gets up the courage to speak.

MAD

Why did you give my dad to that boys home?

Avery takes a breath, then --

AVERY

Maybe I should start from the beginning, if that's alright.

She looks at Elizabeth. Elizabeth nods.

AVERY (CONT'D)

When I was sixteen, I accidentally got pregnant by the son of our housekeeper. An unplanned pregnancy to a high school dropout, well, that was... discouraged.

20 INT. AVERY'S HOUSE - SPARE ROOM - DAY - 1921

20

A DOCTOR hands an exhausted YOUNG AVERY her BABY. She holds him close, strokes his hair. A NURSE gives Young Avery an injection and her eyes immediately flutter closed. Avery's Mother gently takes the baby.

20

AVERY (V.O.)
Giving birth was like everything in
my life back then, my parents had
other plans, and I had no say...

21

EXT. ST. LUKE'S BOYS HOME - DAY - 1921

21

AVERY'S PARENTS carry a bundled baby and hand him off to
BISHOP CARTWRIGHT and a NUN.

AVERY (V.O.)
They wouldn't tell me where they
had brought him...

22

INT. CALVIN'S BUNGALOW - LIVING ROOM - BACK TO SCENE

22

As we were.

AVERY
I had no picture of him, only vague
and painful memories. The only wish
of mine they respected was his
name: Calvin.

Avery takes a sip of her water.

AVERY (CONT'D)
I only knew him a matter of
minutes, but his existence changed
the entire course of my life.

Elizabeth looks to Mad, who sits listening quietly, trying to
process all of this.

AVERY (CONT'D)
When I turned twenty-five, I gained
access to my trust fund. And while
my friends traveled off to Europe
or bought jewelry, I used my money
to hire a private detective and a
lawyer -- Wilson, who became more
of a father to me than my own -- to
find Calvin.

23

INT. AVERY'S HOUSE - AVERY'S STUDY - DAY - 1929

23

A YOUNG AVERY sits at her desk looking through WHITE PAGES
and creating a list of boys home, just as Mad did. Wilson
gives her shoulder a supportive squeeze.

23

AVERY (V.O.)

I also started the Remsen Foundation and donated most of my money to every boys home in a 300 mile radius in the hopes that I could at least help him from afar.

24

INT. CALVIN'S BUNGALOW - LIVING ROOM - DAY - BACK TO SCENE 24

AVERY

We never stopped looking. And then, one day, it looked like the clouds had finally lifted and the heavens parted and Wilson had managed to find him --

25

INT. ST. LUKE'S BOYS HOME - EMPTY OFFICE - 1930 (AS SEEN IN SCENE A4) 25

A Younger Wilson breaks down.

AVERY (V.O.)

-- Only to be told that he had recently died.

26

INT. CALVIN'S BUNGALOW - LIVING ROOM - DAY - BACK TO SCENE 26

As we were.

AVERY

That hope, it popped like a balloon. It flattened me.

27

INT. REMSEN FOUNDATION - WILSON'S OFFICE - NIGHT - 1948 27

Wilson shows Avery the Scientific American cover with Calvin. She can't stop staring at it.

AVERY (V.O.)

It wasn't until that magazine cover -- decades later -- decades -- later that I saw him again. I don't much care who's responsible for miracles, I just cared that this one happened to be mine.

28

INT. CALVIN'S BUNGALOW - LIVING ROOM - DAY - BACK TO SCENE 28

As we were.

28

AVERY

So I wrote letter after letter
asking to meet him. But I never
heard back.

(then)

And then one day...

Her voice catches.

AVERY (CONT'D)

And then one day...

29

INT. HOLLIS, MORRISON & DOUGLAS LLC - HARRIET'S OFFICE - DAY - 1948

Harriet types a letter and hands it to EUGENE HOLLIS (50s,
distinguished) to sign.

AVERY (V.O.)

I received a letter in the mail
from a law office. A cease and
desist.

30

OMITTED

30

31

OMITTED

31

A32

INT. REMSEN FOUNDATION - WILSON'S OFFICE - DAY - 1948 A32

We see the Hollis, Morrison & Douglas masthead. Avery puts
the cease and desist letter down, taking it in.

32

INT. CALVIN'S BUNGALOW - LIVING ROOM - DAY - BACK TO SCENE 32

As we were.

AVERY

I thought he hated me, that he
wanted nothing to do with me. Which
he had every right to. I'd have
hated me if I were him. And even
then, I didn't stop. I couldn't
help it. I drove by this house
once... I saw you two together. And
he was so happy, so at peace, that
I knew. I knew it was time to let
him go.

(then)

Had I known he had a child...

Avery trails off.

ELIZABETH

I'm so sorry. Calvin thought you were dead.

AVERY

What a poor boy to believe that. Tell me: what did I miss? Who was this man?

ELIZABETH

Well, he was Brilliant. Decent and kind. Gentle.

MAD

And a very funny dancer.

Elizabeth squeezes Mad's shoulder. Avery smiles.

AVERY

(to Mad)

I'm a funny dancer, too. Are you a funny dancer?

Mad suddenly looks down, shy.

MAD

I don't know.

AVERY

(to Elizabeth)

I would love to get to know you both a little better. I didn't have the chance with Calvin, but I would give anything to know his daughter. My granddaughter.

Elizabeth likewise looks overwhelmed.

ELIZABETH

This has been a long journey to get here. She's going to need time.

AVERY

Of course, of course.

They stand and head for the door.

ELIZABETH

Can I ask you... Why did you name him Calvin? Is that a family name?

AVERY

I named him after John Calvin.

ELIZABETH

I'm not sure I know who that is.

AVERY

He was a 16th century theologian my grandmother used to read to me. He believed in predestination. I wanted him to carry with him that this would all work out the way it was meant to.

Elizabeth smiles.

ELIZABETH

A theologian. That would've delighted him.

AVERY

Well I look forward to hearing from you soon.

ELIZABETH

Thank you for coming.

Avery exits. Elizabeth lets out a deep sigh. She looks over at Mad, her head still bowed, trying to process all of this.

QUICK CUTS.

-- A WOMAN IN A TIGHT GREEN DRESS expertly chops a carrot.

GREEN DRESS WOMAN

(expressionless)

Carrots are an excellent source of vitamin A which improves vision and --

-- A WOMAN IN A TIGHT BLUE DRESS looks directly into camera with a big smile plastered across her face. She's assembling the ingredients into the pie.

BLUE DRESS WOMAN
Aids in immunity!

-- A WOMAN IN A TIGHT RED DRESS stands behind the counter of the SUPPER AT SIX set. The cooked pie is on the counter. She shakes a cocktail shaker.

RED DRESS WOMAN
(flirty)
Three parts gin, one part vermouth
equals one very happy husband.

Phil smiles to the CAMERAMAN.

PHIL
Lot of great options.

Mad is in Elizabeth's bed with Six-Thirty. Elizabeth enters in a nightgown.

MAD
Can I sleep in here tonight, with
you?

ELIZABETH
On one condition -- I get as many
snuggles as I want.

Elizabeth climbs into bed, gives Mad a little tickle.

MAD
Two.

ELIZABETH
Five thousand!

Elizabeth tickles her again. Mad shrieks with delight. They settle in. Elizabeth puts Mad's hair up in a ponytail.

ELIZABETH (CONT'D)
Do you want to talk about earlier?
About meeting your grandmother?

Mad thinks.

MAD

I thought that when I got to the end of the mystery, it was going to feel different.

ELIZABETH

You know in science, discovery usually leads to more questions.

MAD

I don't want to ask more questions. I just want my dad.

Elizabeth wraps Mad in her arms.

ELIZABETH

I know. I miss him too. So much, but you know what? I see him in you every day.

MAD

You do?

Elizabeth nods.

ELIZABETH

The way your brow crinkles when you're frustrated... How you're always reading three books at once... How you forget to eat because your mind is focused on something else...

Mad smiles.

MAD

Dad told Wakely that "Great Expectations" was his favorite book. And it's mine, too.

Elizabeth nods.

ELIZABETH

You know that coloring book, where you paint by numbers? Imagine that every person you meet, every place you go, every letter you read about your dad is a new color to help color him in.

MAD

(thinks)
That's a metaphor.

ELIZABETH

It is.

(then)

Hey, do you want to play hooky with me tomorrow?

MAD

I played hooky with you today.

ELIZABETH

(teasing)

So you're getting good at it.

35 INT. WOODROW WILSON MIDDLE SCHOOL HALL - THE NEXT DAY

35

CLOSE ON

A BLURRY hand-drawn picture of a panther.

PULL BACK TO REVEAL --

Elizabeth and Mad, both wearing 3D glasses staring at the image. Mad waves her hand in front of the image.

Elizabeth removes her glasses and hands them back to the SIXTH GRADER.

ELIZABETH

Thank you. That was a very meticulously drawn panther.

Elizabeth makes a notation on her clipboard as she and Mad make their way through the SCIENCE FAIR.

ELIZABETH (CONT'D)

What do you think?

MAD

I prefer the humanities.

They continue to stroll.

Elizabeth's eyes are drawn to a SIXTH GRADE GIRL displaying various pieces of MOLDY BREAD on a cork board.

ELIZABETH
And what do we have here?

SIXTH GRADE GIRL
Well, my father owns a bakery and I wanted to test different environments for slowing the growth of mold.

ELIZABETH
That would be a real help to your father. Do you want to be a baker when you grow up?

SIXTH GRADE GIRL
No, I want to be a biologist.

Elizabeth lights up.

ELIZABETH
You should read Charles Darwin's "Descent of Man." Oh, and "What is Life?" by Erwin Schrödinger!

The Sixth Grade Girl feverishly writes down the recs.

SIXTH GRADE GIRL
Thank you!

ELIZABETH
Best of luck.

35 CONTINUED: (2)

35

Elizabeth and Mad continue on.

MAD

I love watching you on TV...

ELIZABETH

Thanks, bunny.

MAD

But I don't think you belong there.

ELIZABETH

Oh? Where do I belong?

MAD

A laboratory.

ELIZABETH

I made a choice. The same choice that I would make a thousand times over. But I'll always be a chemist.

MAD

Chemists do chemistry.

Elizabeth takes this in.

36 INT. CALVIN'S BUNGALOW - KITCHEN - NIGHT

36

Elizabeth puts dishes into the cabinets. She stops, then --

Bends to a lower cabinet and pulls out a box. She opens it. Inside, years of long-discarded RESEARCH. Notebook after notebook. Her fingers flip through them -- page after page filled with equations and questions and hypotheses. She's flooded with memories.

A37 EXT. HARRIET'S HOUSE - ESTABLISHING - DAY

A37

Through the window, a Christmas Tree (mid-decoration) commandeers the living room.

37 INT. HARRIET'S HOUSE - A NEW DAY

37

Christmas Music plays from a speaker. JUNIOR and Mad are cutting and taping together a long PAPER CHAIN. LINDA helps hang decorations with CHARLIE. Elizabeth and Harriet look on and sip spiced cider.

HARRIET

Why don't we drink spiced cider
year-round?

ELIZABETH

One of life's great mysteries.

Harriet turns to Elizabeth.

HARRIET

Has Mad brought up Calvin's mother
anymore? Have you heard from her?

Elizabeth shakes her head.

ELIZABETH

I don't know where she fits. You,
Charlie, Linda, Junior... that's
our family.

HARRIET

You and Mad are my family, but if
you recall, that was not where we
started.

ELIZABETH

All I want is for Mad to feel safe
and be loved. She has that.

HARRIET

You talk about love like it's
finite. It can never hurt to have
more people who love and care for
that little girl.

Elizabeth takes that in, then --

ELIZABETH

I haven't properly said thank you,
for you know, saving that little
girl's home and the entire
neighborhood.

HARRIET

(smiles)

I expect a lifetime of beer and
blueberry pie for my efforts.

(then)

The freeway here... it's just one
version of what they're doing to
communities like ours all across
the country. The fight can't stop
in Sugar Hill. Or even California.
I may not have cameras on me, but
I'm a one-woman bullhorn. And so
are you.

ELIZABETH

For another few weeks anyways.

HARRIET

Something tells me you're not
shutting up anytime soon. I sure as
hell am not.

Elizabeth stares off, lost in thought.

HARRIET (CONT'D)

You just went somewhere else. Past,
present, or future?

ELIZABETH

A little bit of each.

(clinks her cup)

You're an inspiration, Mrs. Sloane.

HARRIET

Why thank you, Miss Zott.

Charlie pulls out a giant star.

37 CONTINUED: (3)

37

CHARLIE

Pretty good, right?

HARRIET

If we didn't have a ceiling, I'd
say it's beautiful.

Elizabeth laughs.

HARRIET (CONT'D)

Alright, let me get in there before
we have to hire a handyman on
Christmas day.

38 OMITTED

38

39 INT. RBTV-LA - ELIZABETH'S MAKEUP STATION - THE NEXT DAY 39

A half-dozen people, including Walter and Fran, stand around,
anxious. Walter checks his watch again.

WALTER

She's never late.

FRAN

What do we do if she doesn't show?

WALTER

Can you cook?

FRAN

I can scoop ice cream into a bowl.
Does that count?

WALTER

(checks watch again)
Where is she?

FRAN

I'll have Harry drive by her house.
(then, calling)
Harry!Harry rushes up just as Elizabeth enters, carrying a large
box.

WALTER

Thank god.

ELIZABETH

I'm sorry, I'm sorry. I had an appointment across town and it went over.

(then, re box)

Harry, these are for the audience. Please place one under each seat. There's another box in my trunk.

Harry takes the box from her and hustles off.

Elizabeth takes a seat in the makeup chair. She stares at herself in the mirror as the team gets to work.

ELIZABETH (CONT'D)

I need to make a phone call before the show.

WALTER

There's no time.

(then, to others)

Let's go, let's go, let's go. Perfect is the enemy of good.

(then, to Elizabeth)

Are you okay?

ELIZABETH

I'm well. How are you?

WALTER

You have a look on your face. What is it?

Elizabeth thinks, then --

ELIZABETH

Clarity.

40 INT. RBTV-LA - STAGES - DAY 40

LATER. Tinsel, garlands, and Christmas lights cover the set. The Audience shuffles in.

Elizabeth, in her Supper at Six wardrobe, waits in the wings for her cue, then strides onto stage -

INTERCUT WITH:

A41 INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY A41

EARLIER. Elizabeth, in her pre-show wardrobe, strides into her dressing room and picks up the phone.

B41 INT. RBTV-LA - STAGES - DAY B41

Elizabeth lands on her mark, looks up.

ELIZABETH

Hello, my name is Elizabeth Zott
and this is Supper at Six.

The Audience applauds.

ELIZABETH (CONT'D)

Before we dive into the chemical
compounds of baked ham glazes...

BACK TO:

41 INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY 41

EARLIER. Elizabeth, in her pre-show wardrobe, is on the phone.

ELIZABETH

*I'll be starting today's show with
a few announcements --*

BACK TO:

42 INT. RBTV-LA - STAGES - DAY - BACK TO SCENE 42

Audience members pull out their notebooks, pencils at the ready.

ELIZABETH

You'll notice that there are no Swift&Crisp products littering our set and that's because they decided to drop the show. And for that, I thank them.

BACK TO:

INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY

EARLIER. Elizabeth, now in her pre-show wardrobe, is on the phone.

ELIZABETH

(into phone)

I understand that what I stand for isn't what everyone stands for. But if we lack the strength of our convictions, we lack strength.

BACK TO:

44 INT. RBTV-LA - STAGES - DAY - BACK TO SCENE 44

Elizabeth addresses the audience.

ELIZABETH

And Swift&Crisp is vile. On a sub-chemical level. Seed oils are damaging to your mitochondria and the fact that I told you to put it in your bodies will haunt me for the rest of my days.

BACK TO:

45 INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY 45

EARLIER. Elizabeth on the phone.

ELIZABETH

(into phone)

But luckily, I secured a new sponsor, someone who aligns with our values...

BACK TO:

46 INT. RBTV-LA - STAGES - DAY - BACK TO SCENE 46

Elizabeth lifts a package from below the counter, REVEALING --

ELIZABETH

Tampax.

ANGLE ON VIDEO VILLAGE

Walter and Fran watch, bemused. Phil leans over to Walter.

PHIL

When did this happen?

WALTER

I have no idea.

PHIL

This changes nothing. She's still gone.

ON ELIZABETH

ELIZABETH

I've been using Tampax for years.
They're soft, durable, and
hygienic.

(then)

For men watching at home who've
never bothered to ask, menstruation
is the process in a woman of
discharging blood from the lining
of the uterus at intervals...

BACK TO:

INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY

EARLIER. Elizabeth on the phone.

ELIZABETH

(continuing, into phone)

*... of about one lunar month from
puberty until menopause, except
during pregnancy.*

INT. RBTV-LA - STAGES - DAY - BACK TO SCENE

Elizabeth addresses the audience.

ELIZABETH

I spoke to the head of the network
earlier this afternoon and relayed
that to him.

ANGLE ON VIDEO VILLAGE

Walter, Fran and Phil.

PHIL

She said the word uterus to
Kenneth?

ON ELIZABETH

ELIZABETH

Look under your seats. A present
for each of you.

(then)

But that wasn't the sole purpose of
my call.

49

INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY
EARLIER. Elizabeth on the phone.

49

ELIZABETH
(into phone)
*But that isn't the sole purpose of
my call.*

BACK TO:

50 INT. RBTV-LA - STAGES - DAY - BACK TO SCENE

50

Elizabeth looks into camera.

ELIZABETH
I'm leaving Supper at Six.

A wave of distress fills the studio.

ANGLE ON VIDEO VILLAGE

PHIL
(growling)
Did you know about this? This is
not what we discussed.

Someone from the crowd shouts --

AUDIENCE MEMBER (O.S.)
You can't be serious!

ELIZABETH
I'm always serious.

We CUT TO various homes of Elizabeth's loyal viewers. Shocked
and saddened by the news:

A51 INT. HOME #1 - DAY

A51

ANNA (White, 30s), previously seen juggling a full-house,
sits by her kids, watching, her notebook discarded next to
her.

B51 INT. HOME #2 - DAY

B51

DEBORAH (Black, 20's) folds laundry, until the television
catches her attention. She picks up her TODDLER.

C51 INT. HOME #3 - DAY

C51

Another YOUNG WOMAN, CLAIRE (White, early 20's), grabs the
telephone, calling her girlfriend and urging her to turn on
the television.

D51 INT. HOME #4 - DAY D51
ALICE (Asian, 7-10 years old) holds her pet (TBD) inspired by Elizabeth's speech.

E51 INT. HOME #5 - DAY E51
GRACE (White, 40s) bushes her daughter MARYANN'S hair. She puts the brush down at Elizabeth's announcement.

F51 INT. CALVIN'S BUNGALOW - LIVING ROOM F51
MAD sits on the floor in front of the TV with Six Thirty with a small smile.

BACK TO:

51 INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY 51
EARLIER. Elizabeth on phone.

ELIZABETH

(into phone)

*I'm going to step down on live TV,
and as someone who has researched
television exhaustively, I predict
an uptick in viewership for weeks
to come.*

BACK TO:

52 INT. RBTV-LA - STAGES - DAY - BACK TO SCENE 52
Elizabeth addresses the audience.

ELIZABETH

Hosting this show has been the thrill of a lifetime and I thank every single one of you for that. We set out to do something that mattered and I believe we have.

BACK TO:

INT. RBTV-LA - ELIZABETH'S DRESSING ROOM - DAY

EARLIER. Elizabeth on phone.

ELIZABETH

(into phone)

And, Kenneth, I will do all of this on the condition that some changes be made...

BACK TO:

INT. RBTV-LA - STAGES - DAY - BACK TO SCENE

ANGLE ON VIDEO VILLAGE

Walter, Fran and Phil. A distinguished-looking man, 50s, KENNETH, approaches.

PHIL

Kenneth! Had I known you were coming, I would've broken out the good stuff.

KENNETH

You're fired.
(then, to Walter)
The show is yours.

Kenneth walks off. Phil is shell-shocked. Walter is gob-smacked.

ON ELIZABETH

ELIZABETH

I ask your children every night to give you a moment to yourself. It's time I take one, too -- to refocus, regroup, and decide what's next.

(then)

It's my pleasure to announce that the new host of Supper at Six...

The Audience leans forward with anticipation.

ELIZABETH (CONT'D)

Will be one of you.

(then)

And I know that might sound scary, but just remember courage is the root of change and change is what we're chemically designed for. Do not subscribe to others' opinions of what you can and cannot achieve.

The Audience is rapt as is Fran and Walter and the entire crew.

ANGLE ON VIDEO VILLAGE

Fran leans in, whispers to Walter.

FRAN

Could I take you to dinner tonight?

WALTER

Oh, to discuss the reshuffling -- ?

FRAN

To discuss my feelings for you.

WALTER

(quiet, nervous)

Oh. Of course. What? Yes. I'd very much like that.

FRAN
(smiles)
I'll pick you up at 6:45.

55 INT. LOS ANGELES CITY HALL - DAY

55

Harriet, hands clasped in front of her, sits with her COLLEAGUES.

At the opposing table -- several white and distinguished men drum their fingers nervously.

Harriet looks back into the crowd to see -- Charlie, Linda, and Junior. Charlie mouths "I love you."

The COMMITTEE CHAIR, seated with the other COMMITTEE MEMBERS (white, 50s/60s) at the front of the room, clears his throat.

COMMITTEE CHAIR
Sorry for the delay. As soon as
Councilman Sommers join us, we will
--

The door in the back of the room swings open and COUNCILMAN SOMMERS enters.

He heads down the aisle.

COMMITTEE CHAIR (CONT'D)
Thank you for joining us,
Councilman.

Sommers takes his seat.

COMMITTEE CHAIR (CONT'D)
(motions to stenographer)
We're now on the record.
(then)
The Interstate Highway System is
the future of this nation, for the
economy, for growth, and for
national defense, should that ever
be necessary. I want to thank both
sides for arguing so vociferously
and passionately over the past
eight years. But progress has been
halted long enough.
(then)
So.

(MORE)

COMMITTEE CHAIR (CONT'D)

In the matter of the California Interstate Highway System versus the West Adams/Sugar Hill committee, all those opposed to routing the highway through West Adams/Sugar Hill...

THREE COUNCILMEN -- raise their hands. Harriet stares in shock at Sommers, whose hand remains at his side.

COMMITTEE CHAIR (CONT'D)

All those in favor...

THREE COUNCILMEN raise their hands, including the Committee Chair. Harriet looks at Sommers, astonished. He slowly raises his hand, making four.

COMMITTEE CHAIR (CONT'D)

(banging gavel)

The motion is passed.

The SUITS pat each other on the back and shake hands. Harriet's left reeling.

A56 EXT. LOS ANGELES CITY HALL - DAY

A56

MOMENTS LATER. Harriet sits by herself as the final SPECTATORS exit. Sommers passes on his way out.

SOMMERS

(on the move)

I'm sorry.

Charlie approaches her. Linda and Junior hover nearby.

CHARLIE

Hey. Hey. It's okay. It's gonna be okay.

He rubs her shoulder. She looks up.

HARRIET

Is it? What do I do now?

He puts his hand on her chest.

CHARLIE
Today... you feel it.
(then)
Tomorrow... you fight.

She takes Charlie's hand and stands. Linda and Junior join them. Linda puts her arm around her mother.

LINDA
I'm proud of you.

She squeezes Linda's hand as they head to leave.

56 INT. HARRIET'S HOUSE - ENTRY - NIGHT

56

A knock at the door. Harriet opens it to find Elizabeth.

ELIZABETH
I tried calling. I'm so sorry, what
can I do?

HARRIET
I want to eat brownie batter and
cry.

ELIZABETH
I can help with that.

Elizabeth holds up a six pack.

ELIZABETH (CONT'D)
I also brought beer.

HARRIET
Beer could be good, too.

Elizabeth hugs Harriet. Harriet sobs. Elizabeth holds her.

57 EXT. LAKE - DAWN

57

We HOLD ON a placid lake and then we HEAR --

ELIZABETH (O.S.)
"...three-quarter pressure building
to full in two..."

After a beat, a COXED FOUR glides into frame.

CLOSE ON

57

In the one seat. Behind her are THREE FEMALE ROWERS.

ELIZABETH (CONT'D)
That's one...that's two...Full
Pressure!

From the dock, Avery watches the women pull as one.

58

EXT. LAKE - MORNING

58

Post-practice, Elizabeth and Avery walk on the path by the lake.

ELIZABETH
Aside from a lab, this is the place
that made Calvin happiest. I wanted
to share a part of him with you.
(then)
We had our first kiss right there.

Elizabeth points over her shoulder to the edge of the dock.

AVERY
Thank you for bringing me here.
(MORE)

AVERY (CONT'D)

Seeing Mad with those giant,
inquisitive eyes, it was the first
time I felt I saw a piece of him.
She's smart, right?

ELIZABETH

(smiles)
Terrifyingly.

AVERY

I caught your program the other
night. I saw that you quit.

ELIZABETH

I did. I want to get back to
science.

AVERY

You know, I have a foundation
specifically geared to funding the
work of scientists.

ELIZABETH

I am aware. Your application only
offers a "Mr." No "Mrs." and
certainly not a "Miss."

AVERY

I will fix that, and once I do, I'd
be happy to help with whatever you
want to pursue -- though something
tells me you don't like help.

ELIZABETH

As I've gotten older, I've learned
to view help as a gift, not an
insult to my capabilities.

AVERY

And you're thinking of getting back
into research?

ELIZABETH

I'm open to the possibility of
surprise.

DISSOLVE TO:

59 INT. COLLEGE LECTURE HALL - DAY - 1960

59

Two dozen students, mostly women, are scattered throughout the stadium seating.

Elizabeth, wearing her lab coat, enters and stands in front of the class.

ELIZABETH

Hello, my name is Elizabeth Zott
and welcome to Introduction to
Chemistry.

Elizabeth pulls out a long, hand-made paper chain (from Sc. 37) and hands it to a STUDENT in the first row.

ELIZABETH (CONT'D)

Please pass it to the person next
to you or above you.

The Students snicker, not understanding the exercise. A STUDENT raises her hand.

STUDENT #1

Professor Zott, are we supposed to
just hold this?

ELIZABETH

Yes. And it's still Miss Zott,
until I graduate from the PhD
program.

(then)

Living things are made up of atoms,
but in most cases, those atoms
aren't just floating around
individually. Instead, they're
usually interacting with other
atoms. Both the strong bonds that
hold molecules together and the
weaker bonds that create temporary
connections are essential to the
existence of life itself. Isn't
that fascinating?

The students all stare back at her blankly. One FEMALE STUDENT nervously raises her hand.

STUDENT #2

Is it random which atoms connect?

ELIZABETH

Think of your own life. You can't anticipate how the moments, the friendships, the losses, the loves will intersect. It's only when you look backwards that you see how they were all connected.

STUDENT #2

What does this have to do with chemistry?

ELIZABETH

Everything. The only constant variable in any given chemical reaction is... change. The unexpected. Surprise. Which can take your breath away or knock the wind out of you. Our job is not to avoid the element of surprise. We certainly can't control it. So that leaves us only one option.

Silence from the students.

ELIZABETH (CONT'D)

Surrender. We can't accept bad things, wrong things, but we have to accept the inevitability of change. In our circumstances and ourselves.

Elizabeth goes to her briefcase and pulls out Calvin's copy of "Great Expectations."

ELIZABETH (CONT'D)

Charles Dickens, not exactly known for his work in the sciences.

A few students chuckle.

ELIZABETH (CONT'D)

But the best scientist I've ever known kept this book at his bedside. He said it made him a better Chemist. I laughed him off at the time, because it seemed an absurd thing to say. As I'm sure it does to you now.

The students smile.

ELIZABETH (CONT'D)

But I finally relented. He had this
page dog-eared.

(then, reading)

That was a memorable day to me, for
it made great changes in me.

CUT TO:

INT./EXT. VARIOUS - QUICK CUTS

[Note: scenes in **bold** are previously shot]

-- Elizabeth, wearing a labcoat, cooks in her kitchen lab.
She's measuring, skimming, notating.

ELIZABETH (O.S.)

But it is the same with any life...

- Elizabeth running down the street with Six-Thirty.
- Elizabeth gives birth to Mad
- Elizabeth and Harriet clink bottles as their friendship grows
- Elizabeth rows with Mason.
- Wakely and Mad pouring over her clues.

ELIZABETH (O.S.) (CONT'D)
Imagine one selected day struck out
of it, and think how different its
course would have been.

-- BACK TO ELIZABETH. Sautéing vegetables, tasting a sauce
from a wooden spoon.

-- SUPPER AT SIX. Pan over from the audience to Walter and
Fran sharing a smile. They pass a monitor, REVEALING a
friendly-looking woman with a nervous smile -- THE NEW SUPPER
AT SIX HOST.

ELIZABETH (O.S.) (CONT'D)
Pause you who read this, and think
for a moment of the long chain of
iron or gold...

-- BACK TO ELIZABETH. Pulling a BUBBLING LASAGNA from the
oven. She carries it out to --

ELIZABETH (O.S.) (CONT'D)
...Of thorns or flowers, that would
never have bound you...

-- CALVIN'S LIVING ROOM full of FAMILY -- The Sloanes; Fran
and Walter and Amanda; Mason; Wakely, MARTHA; and of course,
Mad showing Avery and Wilson a new trick from Six-Thirty.

Watching over all of it is CALVIN. He smiles at Elizabeth and
exits the room.

ELIZABETH (O.S.) (CONT'D)
But for the formation of the first
link on one memorable day.

Elizabeth places the lasagna down on a trivet along with the
other items from the potluck and calls everyone to the table.

BACK TO:

61 INT. COLLEGE LECTURE HALL - DAY - BACK TO SCENE - 1959 61

Elizabeth closes the book. She now has the class' attention.
She takes a beat, then --

ELIZABETH
Now let's begin.

END OF EPISODE