

UGLY BETTY

"THE BOX AND THE BUNNY"

Written by

Silvio Horta

Directed by

Sheree Folkson

Episode #103  
(Airs as #102)

PRODUCTION DRAFT

July 19, 2006

CAST LIST

BETTY SUAREZ ..... AMERICA FERRERA  
BRADFORD MEADE ..... ALAN DALE  
WILHELMINA SLATER ..... VANESSA WILLIAMS  
DANIEL MEADE ..... ERIC MABIUS  
IGNACIO ..... TONY PLANA  
HILDA ..... ANA ORTIZ  
CHRISTINA ..... ASHLEY JENSEN  
AMANDA ..... BECKI NEWTON  
JUSTIN ..... MARK INDELICATO

WALTER ..... KEVIN SUSSMAN  
MARC ..... MICHAEL URIE  
MASKED WOMAN ..... ELIZABETH PENN PAYNE  
KATE .....  
STEVE .....  
GINA GAMBARRO .....  
NEAL DELONGPRE .....  
PHOTO EDITOR .....  
PR REP .....  
ZELDA .....  
NANCY .....  
SECURITY GUARD .....  
INCINERATOR OPERATOR .....  
LATINA BEAUTY .....

SET LIST

INTERIORS:

MEADE PUBLICATIONS  
ELEVATOR  
STORAGE AREA  
MODE MAGAZINE  
DANIEL'S OFFICE  
BETTY'S DESK  
BULLPEN  
CONFERENCE ROOM  
CLOSET  
ELEVATOR LOBBY  
WILHELMINA'S OFFICE  
WILHELMINA'S RECEPTION  
BREAK ROOM  
BETTY'S HOUSE  
LIVING ROOM  
KITCHEN

DANIEL'S LOFT

WILHELMINA'S TOWNHOUSE

GINA GAMBARRO'S HOUSE

CONVALESCENT HOME

INCINERATOR ROOM

FASHION TV SEGMENT

FASHION TV STUDIO  
WILHELMINA/PAPARAZZI  
DANIEL ON THE TOWN  
DANIEL/BRADFORD FAMILY  
FUNCTION  
FEY COCKTAIL PARTY  
FEY WRECKAGE  
KATE INTERVIEW

NEW YORK TV SHOOT

PARIS APARTMENT

TOKYO OFFICE

CHURCH RECTORY (TELENOVELA)

EXTERIORS:

BETTY'S HOUSE  
WILHELMINA'S TOWNHOUSE  
GINA GAMBARRO'S HOUSE  
QUEENS STREET  
CITY PARK  
NEW YORK STREET

ACT ONE

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

HER. Big, confident smile on her face as she marches through...

1 INT. MODE MAGAZINE - BULLPEN - MORNING

1

carrying a cardboard box. She plunks it down on her desk, begins pulling out garish picture frames, tchochkes, a hideous stuffed rabbit with a graduation cap. She doesn't notice the other fashion assistants SNICKERING.

Just then DANIEL MEADE walks in talking on his cell.

DANIEL

Oh yeah, it was an amazing night for me too. We're talking about Tuesday, right?

He smiles and mouths "good morning" to Betty as he glides into his office. The phone RINGS.

BETTY

Daniel Meade's office. One second.  
(through intercom)  
It's Pamela Ricci, Chanel Marketing  
Worldwide.

As he motions to put the call through, we see Marc strolling past. He stops at her desk.

MARC

Great bunny!

BETTY

(beaming)  
Oh thanks! It was a gift from my sister when I graduated Queens College.

MARC

Aaaah, isn't that ranked one of America's Best Value Colleges?

BETTY

It's actually a really good school. Great professors and the Communications program I was in is top notch.

Betty holds up the bunny, twirls it in her hands.

(CONTINUED)

BETTY (CONT'D)

Anyway, this is sort of a good luck charm for me, seeing as how I got this amazing opportunity to do what I've always wanted to do...work in magazine publishing.

ANGLE ON MARC -- his eyes are glazed over. As he regains focus.

MARC

Well kudos. And I certainly applaud your efforts at personalizing your desk. So different, so you!

WILHELMINA (O.S.)

MARC!?!

Marc snaps to attention.

MARC

I have to go.

As he heads off, Daniel waves Betty inside...

2 INT. MODE - DANIEL'S OFFICE - MORNING

2

DANIEL

Will you set a lunch with those people she mentioned at that restaurant on Broome she said she liked.

Betty looks like a deer in headlights.

DANIEL (CONT'D)

You weren't listening in.

BETTY

I didn't think I --

DANIEL

It's okay. Just try and be on my calls unless I tell you otherwise.

BETTY

I'm sorry I didn't --

DANIEL

No worries. We're both still getting the hang of things around here -- and I think you're doing a really good job.

(CONTINUED)

BETTY  
(smiling back)  
Thanks Daniel. Hey...I was wondering if there's any chance maybe I can maybe take a look at the final Fabia Cosmetics layout?

DANIEL  
Sure -- it's in the Book.

BETTY  
Book?

DANIEL  
The mock-up of the entire magazine.  
(realizing)  
Which I should be getting at the end of each day...but I'm not.

Betty shakes her head "no."

DANIEL (CONT'D)  
Hmm.

BETTY  
What?

DANIEL  
Just remembering something my brother Alex once said to me...whoever controls the Book, controls the magazine.

He looks up and notices for the first time the bunny in Betty's hand. He can't help but burst out laughing.

DANIEL (CONT'D (CONT'D))  
What the hell is that thing?

BETTY  
(suddenly self-conscious)  
It's um...it's --  
(hiding it away)  
Your meeting's about to start.

As Daniel crosses the room, we focus on the television screen where FASHION TV is playing.

CUT TO:

3 INT. FASHION T.V. STUDIO

3

The splashy, techno-driven intro to "Fashion TV News Daily." Our host Neal DeLongpre stares gravely into the camera.

NEAL

Which Hollywood actress was given strict dietical orders if she wanted to land the crown jewel of fashion covers? None other than Kate Winslet, star of the upcoming romantic comedy "Jenna Fletcher's Box" --

The one sheet for the movie appears on-screen. It's very "Bridget Jones's Diary" with a plump, mischievously grinning Kate flanked by two handsome men as she holds up an ornate jewelry box. The tag line reads: "Who Gets Her Box?"

NEAL (CONT'D)

-- was reportedly told to shed the 30 pounds of excess *internal* baggage she gained for the role, lest she capsize yet another big ship, fashion bible Mode Magazine.

The graphic of a Mode Magazine Cover transitions to

4 VIDEO FOOTAGE

4

of Wilhelmina Slater being photographed by paparazzi.

NEAL

The edict apparently came straight from Mode creative director, Wilhelmina Slater just prior to the recent regime change when Daniel Meade, slutty scion of parent company Meade Publications, was named the new Editor-in-Chief.

5 VIDEO FOOTAGE

5

of Daniel out on the town with a woman; at a family function with his father, BRADFORD.

NEAL

Daniel took over after the tragic death of former Editor Fey Sommers in a fiery car crash.

6 VIDEO FOOTAGE

6

of Fey at a cocktail party followed by file footage of a burnt out, mangled wreck.

NEAL

The fur loving fashion martyr lost control of her vehicle while being chased by angry PETA activists. Now, the question on everyone's mind: has Mizz Slater gotten over the humiliation of being passed over for the boss's son?

7 INT. MODE - CONFERENCE ROOM - DAY

7

TIGHT ON proof sheets. Unretouched glamour photos of Kate Winslet with grease pen marks circling and x'ing almost every part of her face and body. Reveal several people in the room including: Daniel, Wilhelmina, Kate, Kate's overzealous PR Rep, and a female Mode PHOTO EDITOR.

PHOTO EDITOR

-- and right here, we're going to smooth out all the chin fat.

PR REP

Good. Tighten that punem.

Kate reacts.

PHOTO EDITOR

Clear away the pores.

KATE

I really don't see --

PR REP

Eliminate.

PHOTO EDITOR

Downsize these hips about 15%.

PR REP

At least.

PHOTO EDITOR

(circling chest)  
And this area right over here.

KATE

My breasts?

(CONTINUED)



PHOTO EDITOR

Lift them up a notch.

PR REP

Sag-be-gone.

(looking at Kate)

It's gonna be great. You're gonna look  
*amazing*.

Kate sighs.

KATE

Well frankly, I don't understand what's  
wrong with the way I look now. Pores?  
Don't I share that particular affliction  
with the entire human race? And I know  
I'm not some emaciated twig but I think I  
look...well --

WILHELMINA

Normal?

KATE

YES.

As Wilhelmina starts talking, Betty walks in to deliver  
Daniel a message. She keeps staring at Kate, very clearly  
starstruck.

WILHELMINA

You're absolutely right. You look normal  
-- wonderfully so. And if this were any  
other magazine that would be fine. But  
this is Mode. And we are not about  
normal. We are about *aspirational*. So  
why not, with the help of modern  
technology, give yourself the opportunity  
to look as stunning as you possibly  
could?

ON KATE -- she catches Betty staring at her, grinning from  
ear to ear.

KATE

Hello.

BETTY

Hi!

Betty doesn't move, stays put obliviously smiling at Kate.  
The meeting grinds to a halt. Daniel is clearly embarrassed.

(CONTINUED)

DANIEL

(curt)

Thank you Betty --

She catches herself.

BETTY

(waving)

Um bye!

As Betty walks out, Kate looks at Daniel.

KATE

Well Mr. Editor-in-Chief...what do you think?

DANIEL

I'm, well--

Daniel looks to Wilhelmina, everyone around him. It's clear how they want him to answer.

DANIEL (CONT'D)

I think these changes are really the best thing for all of us.

Kate takes a moment.

KATE

Very well then. I'll let you do your magic. I do like this picture for the cover.

A small but obvious reaction from Wilhelmina.

PR REP

(to everyone)

It's going to be fabulous.

(to Kate)

The features people want to finish your interview -- they want to delve deeper into your Namibia trip.

KATE

It was a vacation.

PR REP

Shhh. It was humanitarian.

As the PR Rep leads her away, Wilhelmina turns to the Photo Editor.

(CONTINUED)

WILHELMINA

That picture she likes is way too toothy.  
Focus on this one.

The Photo Editor circles her choice and puts it in THE BOOK  
(there is an IMPORTANT AND CONFIDENTIAL notice on the front).  
We see Daniel staring at it.

WILHELMINA (CONT'D)

I want the Book back at the end of the  
day with all originals and works in  
progress and by the way I've yet to see  
any sort of concept on that Lil' Kim in  
Versailles spread we've been talking  
about.

PHOTO EDITOR

I'll get right to it.

DANIEL

I'd love to see that as well.

PHOTO EDITOR

Yeah sure.

The Photo Editor shuts the Book, whisks it away.

DANIEL

Wilhelmina do you have a minute?

WILHELMINA

For you Daniel, I have two.

DANIEL

Shouldn't I, as Editor-in-Chief, be in  
charge of the Book?

WILHELMINA

With all your responsibilities, do you  
really think you have the time? My  
advice: focus on the big picture. Don't  
be afraid to delegate, that's what I'm  
here for.

She starts off then:

DANIEL

I do believe there's certain things that  
fall under my purview. And the Book is  
one of them. After this round of  
changes, I want to have it come to me at  
the end of each day.

(CONTINUED)

7 CONTINUED: (4)

7

Wilhelmina forces a smile.

WILHELMINA

Consider it done.

She turns before he can see her sneer.

8 INT. MODE - BREAK ROOM - DAY

8

TIGHT ON A MICROWAVE BEEPING. Betty pops open the door and pulls out a plate of SIZZLING, STEAMING BEEF EMPANADAS. As she starts walking across the room, we can see every single Mode employee CRINGING. She sits at a table with Christina, Zelda and Nancy.

ZELDA

Oh those look damn good. Hook me up.

NANCY

(as Betty offers)

I'm a vegan.

CHRISTINA

(grabbing one)

Carnivore here, through and through.

Mmmm...

(beat)

So I'm in the Closet, fitting a model, twenty minutes I'm rambling and finally she looks at me and says, "I'm sorry, do you speak English?"

They all burst out laughing.

CHRISTINA (CONT'D)

(to Betty)

How's your day?

BETTY

Good. I'm still adjusting to things but there are definitely perks like, I've never met anyone famous before and Kate Winslet said hi to me.

The others react, excited.

CHRISTINA

Oh I hear she's lovely.

(CONTINUED)

BETTY

She seemed really friendly...  
(her mood suddenly shifts)  
Unlike --

AMANDA

Are you trying to suffocate us with that  
putrid smell?!?

She's sashayed over to Betty's side.

BETTY

They're empanadas.

AMANDA

They're disgusting.

Just then, we see...KATE WINSLET, walking around, clearly  
looking for something to eat. She sees Betty, makes a  
beeline for her.

KATE

Oh my God I'm starving and there's  
absolutely nothing here except  
non-caloric space food. Can I get one of  
those, PLEASE.

BETTY

Of course!

She grabs an empanada, eats it.

KATE

Aaah -- heaven.

AMANDA

Hi! love your highlights!

KATE

(short)  
Thanks.  
(shutting her out)  
So how on Earth do you all put up working  
here?

As they laugh and make small talk we watch Amanda jealously  
staring at Betty...

CUT TO:

9 A TELEVISION SCREEN

9

Our telenovela is playing. A very pregnant LATINA BEAUTY rubs her belly as she talks to a hot Latino Priest in a church rectory.

LATINA BEAUTY

Lo nombrare igual que su padre...PADRE.  
[I'm naming him after his  
father...FATHER.]

PUSH ON her face as she stares menacingly at him.

PUSH ON his face as his eyes widen and he does the sign of the cross -- IT'S HIS BABY. Pull back to reveal we're inside...

10 INT. BETTY'S HOUSE - NIGHT

10

Post-dinner. Betty is helping clean up. Ignacio and Justin are there.

BETTY

She was soooo nice. She sat down and talked to us forever.

IGNACIO

What was her name again?

BETTY

Kate Winslet.

IGNACIO

(shaking his head)  
Never heard of her.

JUSTIN

Hello. Titanic?!?

Ignacio shrugs his shoulders, motions toward the Latina Beauty on the television screen.

IGNACIO

Now if it was Patricia Cardozo...

BETTY

Well she did eat a couple of your empanadas and loved them.

IGNACIO

Really? Bueno, the woman has good taste.

(beat)

(MORE)

(CONTINUED)

IGNACIO (CONT'D)

So I told everyone about the layout based on you and your mother.

BETTY

Really?

IGNACIO

The neighbors, los primos -- I told them it was your idea and they can't wait. When does it come out?

JUSTIN

Can we get a sneak peek?

BETTY

Probably not till it hits the newsstands.

Just then, Hilda trods in, lugging her HerbaLux case.

HILDA

Ayyy, what a day. It constantly amazes me how uneducated people are about antioxidants.

(beat; to Betty)

Look what was at the door.

She hands her a jumbo pack of nine volt batteries. There's a note on it "Love, Walter." Betty rolls her eyes.

BETTY

Wow. Batteries. Prince Charming is really going the extra mile.

HILDA

Ay mama, you gotta be a little more forgiving. Walter cares for you.

BETTY

Well he should've thought about that before he left me for Gina Gambarro.

HILDA

Listen to me, I know a thing or two about cheating and it hurts, but that poor thing didn't stand a chance...that girl is predatory.

JUSTIN

Is that why they call her Gina Hyena?

HILDA

Exactly.

(CONTINUED)

BETTY

(changing subject)

So I'm still trying to get through to the right person at the HMO.

IGNACIO

You want me to call? I can be bad cop.

BETTY

No, it's fine, I'm trying them again in the morning. But I really think it's just a glitch. There was just no reason for them to discontinue covering your pills like that.

IGNACIO

It'll all work out. But I'll light a candle to Santa Barbara tonight just in case. Thank you mi amor.

Just then, a knock on the door. They all look at each other.

BETTY

I bet you it's Walter.

As she stands...

HILDA

Betty...be nice.

Betty walks over, opens the door to reveal...

GINA GAMBARRO.

GINA

Where the hell's my \$4000?

BETTY

What are you talking about?

GINA

You broke my flat screen.

BETTY

I did not br --

GINA

(cutting her off)

Listen, you barged into my house like a little Mexican banshee and slammed my door. Thing smashed right to the floor 'cause of you.

(CONTINUED)



BETTY

Well, maybe you should've stayed away  
from what wasn't yours.

GINA

Oh, you still hung up on that?  
Look...get me the money or a comparably  
priced 50 inch plasma INSTALLED...

BETTY

Or...

Gina leans in.

GINA

I'm a *bad seed* Betty. Did a year in  
juvie. You don't even want to know.

Off Betty, fear in her eyes...

END OF ACT ONE

ACT TWO

11 EXT. QUEENS STREET - MORNING

11

Betty's on her cell phone walking toward the subway entrance.

BETTY

Yes, I've already submitted the appeal for my dad but I haven't gotten a response. Look, he has heart arrhythmia. His medication is running out so I need to get this resolved ASAP. Can I please get direct dial for someone in charge?

She pulls out a notepad, starts jotting a number down.

BETTY (CONT'D)

Uh-huh -- okay -- THANK YOU.

As she hangs up...

WALTER (O.S.)

Betty!

Walter runs over from across the street in his Pro Buy uniform. He almost gets hit by a car.

BETTY

Walter, I gotta get to work.

WALTER

Me too. I just saw you and I wanted to make sure you got my gift.

BETTY

The batteries? Yeah, thanks. I'm sure they'll come in very handy during hurricane season.

WALTER

No, no -- don't you remember?

(off her look)

When we first started dating. You stopped by Pro Buy. I was doing shipping and receiving -- box of nine volts. We were alone. It was the first time we kissed. And you said...

BETTY

(remembering)

"Careful...we're gonna 'cause a spark."

(CONTINUED)

Beat. A tender moment. Then...RING. She looks at Caller ID. Puts up a finger, "hold on."

BETTY (CONT'D)  
Good morning Daniel.

INTERCUT WITH:

12 INT. DANIEL'S LOFT - MORNING 12

Daniel getting dressed for work while talking on the phone.

DANIEL  
I just want to confirm my first meeting  
with Badgley Mischka.

BETTY  
Yes, she's set to come in at 9:30.

A BEAT.

DANIEL  
She?

BETTY  
Yes?

DANIEL  
Um...Mark Badgley and James Mischka are  
two men. They put their last names  
together when they started their design  
house.

Betty smacks her forehead.

BETTY  
Um. Right. I'll make sure there's two  
separate visitor passes for them in the  
lobby!

INTERCUT ENDS.

13 INT. DANIEL'S LOFT - CONTINUOUS 13

DANIEL  
Thanks.

He hangs up, clearly annoyed. Reveal in the background...

AMANDA, in skirt and bra, rummaging through the kitchen area.  
Total bachelor pad -- nothing in the fridge or cabinets.

(CONTINUED)

AMANDA

You have any soy sauce or maybe a  
cigarette? I need to get *something* in my  
system.

DANIEL

Sorry Amanda, I'm dry.

AMANDA

(walking up and kissing him)  
Oh I bet you are.

He laughs, back away a bit.

DANIEL

Listen, can you help me with something?

AMANDA

Totally. Name it.

DANIEL

Well, Betty's great, but she's having  
some trouble "getting it."

AMANDA

Wow, shocker.

DANIEL

Get someone to cover for you at  
reception.

AMANDA

(excited)  
You want me to take over your desk?

DANIEL

Actually I want you to help Betty out.  
Guide her in the areas where she's a  
little weak -- fashion stuff, phone  
protocol.

ON AMANDA -- he might as well have smacked her across the  
face.

DANIEL (CONT'D)

Is that okay?

Amanda quickly recovers.

(CONTINUED)

AMANDA  
Of course. Whatever you want Boss.

SMASH CUT TO:

14 INT. MODE - BETTY'S DESK - DAY

14

AMANDA  
Okay, listen up Betsy.

Amanda is hovering over Betty's desk.

BETTY  
It's Betty.

AMANDA  
Whatever. Daniel wanted me to help you out today.

Betty looks at her.

BETTY  
He did?

AMANDA  
That's right.  
(a beat)  
So...why don't we start with a quiz. I say a name, you say the first thing that comes to mind. Okay? Armani.

BETTY  
Designer.

AMANDA  
Meisel.

BETTY  
Photographer.

AMANDA  
McCartney.

BETTY  
The Beatles!

Amanda's eyes almost roll to the back of her head.

AMANDA  
If someone refers to McCartney around here, it's definitely Stella.  
(MORE)

(CONTINUED)

14 CONTINUED:

14

AMANDA (CONT'D)

(beat)  
Comme des Garçons.

BETTY

Um, I'm thinking a French boy...

AMANDA

Oh God strike me down right now.

Just then, the phone RINGS. Betty answers.

BETTY

Daniel Meade's office.

(a beat)

He's in the bathroom.

ANGLE ON AMANDA, eyes widened in horror.

AMANDA

NO NO NO! He's never in the bathroom,  
he's always UNAVAILABLE.

BETTY

(into phone; nerve-wracked)  
My mistake, he's not in the bathroom --

Amanda snatches the phone from Betty's hand.

AMANDA

Hi, I'm so sorry, that's just an intern.  
May I take a message?

She jots it down.

AMANDA (CONT'D)

I'll let him know, Ms. Sanders. Thank  
you.

She slams down the phone, stares at Betty.

AMANDA (CONT'D)

I cannot wait for this day to be over.

BETTY

Neither can I.

15 EXT. CITY PARK - DAY

15

Bradford sits a park bench by himself reading the *Berliner Zeitung*. Steve, the shady guy he met in the pilot, sits next to him.

(CONTINUED)

STEVE

I didn't know you spoke German.

BRADFORD

I don't. I just own the newspaper.

STEVE

(taken aback)

Oh. So I double, triple, quadruple checked. That was Fey Sommers driving and she's crispy, fried dead.

BRADFORD

What about the car?

STEVE

Still in police impound. But listen, they're not looking for any signs of sabotage. And my work is so good, they wouldn't find it anyway. Stroke of luck having those crazy PETA people chasing her if you ask me.

BRADFORD

How long do they keep the vehicle?

STEVE

Short while. Eventually they just dump it in a salvage yard.

Bradford nods.

BRADFORD

Stay on top of it. The moment the car's out of police possession, I want you to get it, and I want the thing melted into oblivion.

(beat)

I want to eliminate any trace of that woman.

STEVE

Who knew you hated Fey Sommers that much.

Bradford looks at him sternly.

BRADFORD

Who said I hated her?

As Bradford stands to walk away...

16 INT. MODE - BETTY'S DESK - DAY

16

Betty's working while Amanda sits at a nearby phone gossiping.

AMANDA

Yeah that place is really cool if you're like a hundred.

A DING on Betty's computer...she's just gotten an e-mail. She opens her in-box. It's from Walter. She sighs, clicks on it. An E-card. Animated bears dancing to a cheesy club song along the lines of "I Like to Move It, Move It" called "Love You Beary Beary Much." It BLARES for a split second through the computer speakers before Betty hits the mute key.

ANGLE ON AMANDA -- she whips her head around.

AMANDA (CONT'D)

(into phone)

I'll call you back.

She rolls her chair over to Betty.

AMANDA (CONT'D)

What was that?

BETTY

It's an E-card.

AMANDA

You gotta be really careful with those things at work.

BETTY

I know, that's why I hit the mute button.

AMANDA

(staring at the screen)

Who's it from?

BETTY

My ex-boyfriend.

Amanda stares at her.

AMANDA

You had a boyfriend?

BETTY

Yes.

(CONTINUED)



AMANDA

Ugh, what am I doing wrong.

Betty sighs, stands up.

BETTY

Listen, I have to go to the bathroom.  
Will you cover for me?

AMANDA

Hurry up.

Betty heads off. Amanda makes sure she's walked out of the office before nosily clicking on her E-card, staring at the dancing bears on the computer screen.

ON AMANDA'S FACE -- A smile creeps up on her face as she gets an idea. She double checks that no one's looking, then moves the cursor up to "FORWARD." A BEAT. She hits "SEND ALL." CLICK.

17 INT. MODE - BULLPEN - DAY 17

We slowly track through bullpen as people one by one open up Betty's e-card. The grating song begins playing on each and every single computer until the Mode offices are a CACOPHONY OF "LOVE YOU BEARY BEARY MUCH." Then...

CUT TO:

18 EXT. NEW YORK TV SHOOT - DAY 18

PATRICIA FIELD, sitting in the back of a wardrobe truck on her laptop opens the e-card. The song starts blasting.

19 INT. PARIS APARTMENT - EVENING 19

Eiffel Tower through a window in the background, we see a Karl Lagerfeld doppelganger open up the e-card. He GRIMACES IN HORROR.

20 INT. TOKYO OFFICE - DAY 20

An Anna Sui look alike opens up the e-card on her blackberry during a meeting. The assorted Japanese fashion victims look at each other, not knowing what to make of this.

THE E-CARD HAS LITERALLY GONE TO EVERYONE IN DANIEL'S ADDRESS BOOK.

CUT TO:

21 INT. MODE - DANIEL'S OFFICE - EVENING

21

Betty sits in front of Daniel as he paces back and forth. Outside there's THUNDER AND LIGHTNING...a storm is brewing.

DANIEL

Calvin was not amused. Anna Sui was in the middle of a meeting. Gaultier did say he found inspiration for his next season's collection, go figure.

BETTY

I swear Daniel, I didn't --

DANIEL

Betty, please. I don't want to hear excuses. You made a mistake, fine. I can understand that. But please take some responsibility here.

Daniel looks at his watch.

DANIEL (CONT'D)

Damn it, I'm running late for dinner. Do you have the Book?

BETTY

No.

DANIEL

Wilhelmina didn't give it to you?

Betty shakes her head "no." Daniel sighs, frustrated. He looks at Betty.

DANIEL (CONT'D)

Do me a favor, get it from her office, bring it over to my loft.

BETTY

Okay.

(beat)

Daniel?

DANIEL

Yeah?

She grabs an umbrella.

BETTY

It's going to start raining soon. You should take this.

(CONTINUED)

Daniel looks at her.

DANIEL

Thank you.

As he turns and walks off...

22 INT. MODE - WILHELMINA'S RECEPTION AREA - EVENING 22

MARC

She took the Book home like she does every night.

BETTY

But she was supposed to give it to Daniel.

MARC

I know nothing about that. By the way, got your e-card -- beary beary cute!

BETTY

Listen Marc, I really need to get this to him tonight. Please help me.

Marc looks at her, sighs. He picks up the phone, dials.

MARC

It's me. Daniel's asking for the Book. Mmm-hmmm. Right. I *know*.

ANGLE ON BETTY -- what's happening?

MARC (CONT'D)

Okay. That's what I thought. I'll let her know.

Marc hangs up the phone, stares at Betty for a long tense moment, then:

MARC (CONT'D)

Wilhelmina's in an unusually gracious mood and says if Daniel really needs it...

BETTY

YES.

MARC

Then you should stop by her place and pick it up yourself.

(CONTINUED)

Betty breathes a sigh of relief.

BETTY  
Thank you Marc.

She starts to head off. Then:

MARC  
Betty?

BETTY  
Yeah?

MARC  
Don't you want the address?

23 EXT. UPPER EASTSIDE TOWNHOUSE STREET - NIGHT 23

To establish. It's pouring now.

24 EXT. WILHELMINA'S TOWNHOUSE - NIGHT 24

The door opens to reveal Wilhelmina, hair down and looking incredibly sexy. The fireplace is lit behind her. It appears she has a date over. She tersely slams the heavy Book into a wet Betty's hands.

WILHELMINA  
Here. I'm sure Daniel will be working very hard on this tonight.

We see someone's shadow moving in the background in her apartment. Betty tries to look over Wilhelmina's shoulder but she blocks her from view.

WILHELMINA (CONT'D)  
Good night.

She shuts the door on her.

25 INT. WILHELMINA'S TOWNHOUSE - NIGHT 25

As Wilhelmina walks back inside we reveal...

THE MASKED WOMAN sitting in shadow, lightning flashes illuminating just a hint of her face now and again.

MASKED WOMAN  
Did she see me?

WILHELMINA  
Of course not.

(CONTINUED)

MASKED WOMAN

Well it certainly seems like Daniel's taking charge.

WILHELMINA

It's just an infantile power play. He's teetering on the edge of failure. We just need to seize the perfect opportunity to push him out. First Mode...then the Company.

MASKED WOMAN

And we need to start dealing with Bradford. After what he did to me, I want to make sure he suffers every bit as much as I have.

WILHELMINA

What do you have in mind?

MASKED WOMAN

I want the box.

Wilhelmina stares at her.

MASKED WOMAN (CONT'D)

Do you have any idea where it is?

WILHELMINA

Storage. But we need to hurry. I hear rumblings he wants to be rid of any remnants of Fey Sommers.

MASKED WOMAN

Then go when no one's around.

WILHELMINA

You mean...

MASKED WOMAN

Tonight.

Off Wilhelmina's reaction...

END OF ACT TWO

ACT THREE

26 EXT. CITY STREET - NIGHT

26

Betty's standing in the pouring rain desperately trying to catch a non-existent cab.

BETTY

Taxi!

Her phone RINGS.

BETTY (CONT'D)

Hi Daniel, I got the Book. I'm on my way down to your loft, I'm just having trouble catching a cab with the rain and --

INTERCUT WITH:

27 INT. DANIEL'S LOFT - NIGHT

27

Daniel's lying in bed with a beautiful, scantily clad woman.

DANIEL

Betty, I was just gonna tell you not to worry about it. I don't need it tonight. Just bring it in tomorrow morning.

ANGLE ON BETTY -- sopping wet. Are you kidding me?

BETTY

You don't need it.

DANIEL

(oblivious)

No, it's fine. Just go home. Do something fun. Have a great night!

BETTY

You too.

She hangs up. BEAT. A cab splashes her with water.

28 INT. BETTY'S HOUSE - LIVING ROOM - NIGHT

28

Betty, in a spectacularly ugly terrycloth robe, is sitting on the couch with her father and sister.

IGNACIO

I don't understand what you were doing in the rain. You could get a cold, pneumonia...

(CONTINUED)

BETTY

I'm not gonna get pneumonia.

IGNACIO

(serious)

Oh no? I want you to meet this girl from my clinic. She stepped out once with her hair wet. Almost died.

Justin walks in from the kitchen with a big pill bottle.

JUSTIN

Echinacea?

HILDA

Good Justin!

(to Betty)

Herbalux Premium. The best.

JUSTIN

What's that?

HIS POV -- The Book is poking out of her cheap Guatemalan purse.

BETTY

It's layout for the entire magazine.

JUSTIN

Oh my God! Can we see?!?

BETTY

(smiling)

Well...I guess it's fine.

Betty opens it up. As she flips through, we land on the unretouched Kate Winslet pictures.

JUSTIN

Eew! She's fat.

BETTY

No she's not.

IGNACIO

What's with all these marks?

BETTY

It's all the retouching and photoshopping they're doing.

(CONTINUED)

HILDA

On her?

BETTY

On everybody.

JUSTIN

Makes sense.

HILDA

Well I think she looks pretty damn good.  
And I like that dress --

(to Justin)

Papo, didn't we see it at Loehmann's for  
40 off?

BETTY

I don't think they're selling it there  
yet.

HILDA

It looks exactly the same.

Justin flips to the next page.

JUSTIN

Fabia Cosmetics...wait, is this supposed  
to be you and abuela?

BETTY

Oh yeah! It's...

All their eyes widen as they flip through the layout.

BETTY (CONT'D)

It's not what I expected.

ANGLE ON THE LAYOUT -- The model that's supposed to be Betty  
and the one that's supposed to be her mother are scantily  
dressed and Gilmore Girls-like in age difference. The  
original sweet, innocent concept has been heightened and  
sexualized into a Helmut Newton style piece with "mother" and  
"daughter" appearing to be more like lesbian lovers. Hilda's  
eyes widen.

HILDA

These do not look like a mother and  
daughter to me.

JUSTIN

It's supposed to be edgy.

(CONTINUED)



An uncomfortable silence. A pained looking Ignacio shakes his head.

IGNACIO

Dios mio...I told family. People at work. The neighbors. They're all expecting something that was inspired by you and your mother. What am I going to say when they see this?

BETTY

Dad, I didn't know they were --

IGNACIO

(cutting her off)  
I'm tired. I'm going to bed.

As he shuffles off, Justin stands up, heads toward the front door.

JUSTIN

I'm gonna go check if that cat's still on the front stoop.

HILDA

Justin, be careful, that thing could be feral.

As he leaves, Hilda looks at Betty.

HILDA (CONT'D)

I don't get it.

BETTY

They're just trying to be provocative and get people talking and --

HILDA

Betty, I don't get you. What are you doing there.

BETTY

It's an opportunity Hilda. I know you don't understand but --

HILDA

I resent that. I understand opportunity. I'm a single mom, believe me, I'm trying. But I know my place. Our family's place. And that...

(pointing at the Book)  
Is not our place.

(CONTINUED)

JUSTIN (O.S.)  
You can't come in!

Just then Gina Gambarro barges into the living room.

GINA  
Where's my money!

BETTY  
I don't owe you anything Gina.

GINA  
I want my cash or a new plasma and I want  
it NOW.

HILDA  
Bitch, out of my house.

GINA  
Oh no you did not call me a --

As they're screaming in each other's faces, looking like they're about to get in a full on fight, Betty steps in separates them.

BETTY  
Enough! Gina leave.

Gina's POV -- she notices the Book on the coffee table. Pays close attention to the "Important and Confidential" heading.

GINA  
Fine. Have it your way.

As she head out...

HILDA  
Justin, do NOT let her in again.

JUSTIN  
She pushed me!

HILDA  
I swear I am going to whup that girl's  
ass.

Off Betty...

To establish.

30 INT. MEADE PUBLICATIONS - STORAGE AREA - NIGHT

30

Wilhelmina, in an all black "catsuit", arrives at the security desk, walks up to the SECURITY GUARD who's sitting by himself watching tv.

WILHELMINA

*I need to access the storage facility.*

SECURITY GUARD

Sign your name in the log.

She looks at him. Smiles.

WILHELMINA

Don't you know who I am?

He looks at her.

SECURITY GUARD

Of course Ms. Slater. Everyone knows who you are. But you still need to sign your name in the log.

Wilhelmina leans in, incredibly flirtatious.

WILHELMINA

I'm sure we can come to a mutually beneficial agreement, keep this between you...and me.

SECURITY GUARD

(worked up)

What do you have in mind?

Wilhelmina rubs the lapel of her coat, down toward her breasts, then reaches inside and pulls out...

A WAD OF ROLLED UP BILLS. The security guard stares at it.

SECURITY GUARD (CONT'D)

Are you trying to bribe me?

WILHELMINA

Well I'm certainly not trying to seduce you.

The guard grabs the cash from her hand.

(CONTINUED)

SECURITY GUARD

You got 10 minutes -- I don't see anything. Past that, I'm calling my supervisor.

Wilhelmina winks, smiles at him. As she makes her way toward the bowels of the storage facility...

INTERCUT WITH:

31 INT. BETTY'S HOUSE - KITCHEN - NIGHT 31

We hear the lock being picked. The door swings opens to reveal Gina Gambarro breaking in. Note: she's wearing heels. As she slowly creeps toward the living room...

32 INT. STORAGE AREA - NIGHT 32

Wilhelmina makes her way through the crowded shelves until she finds herself in an area marked "Fey Sommer's Office." Furniture. Paperwork. Photo shoot props (including a sled). As she takes it all in...

33 INT. BETTY'S HOUSE - LIVING ROOM - NIGHT 33

Gina moves toward the coffee table. The Book is lying there. She goes to grab it. Then she sees...

Justin, asleep on the couch. He's tossing, turning. Looks like he's going to wake up. Gina stands there, frozen.

34 INT. STORAGE AREA - NIGHT 34

Wilhelmina is tearing apart the storage room.

SECURITY GUARD

Time's up!

A look of defeat on her face. As she gets up to leave though, she sees it -- A BEAUTIFUL RED LACQUER BOX. She smiles to herself, GRABS IT.

35 INT. BETTY'S HOUSE - LIVING ROOM - NIGHT 35

Justin turns away toward the cushions, clearly fast asleep. Gina seizes the moment, snatches the Book, BOLTS.

END OF ACT THREE

ACT FOUR36 INT. BETTY'S HOUSE - LIVING ROOM - MORNING

36

Betty is frantically tearing apart the living room searching for the Book. Just then, Ignacio walks out of the kitchen dressed for work, still clearly hurt.

BETTY

Dad, have you seen the Book?

IGNACIO

Maybe Justin took it to school -- I don't know.

BETTY

Dad, I --

IGNACIO

I'm running late mi amor. We'll talk later.

Betty nods. As he heads out the door we stay on Betty, thinking.

37 EXT. BETTY'S HOUSE - DAY

37

Betty walks out of her house, walking down the sidewalk on her cell.

BETTY

I think he has Home Ec first period.  
Look he took something really important  
that --

GINA (O.S.)

Lookin' for somethin'?

She looks over to find Gina Gambarro standing on her front stoop, mischievous smile on her face. Betty stares at her. Gina stares back. Betty understands what's happened, hangs up.

BETTY

You have it?

GINA

(coy)

I don't know. Maybe --

BETTY

Give it back to me Gina.

(CONTINUED)

GINA

Give me my \$4000.

PUSH IN on Betty's face.

PUSH IN on Gina's face. A silent stand off as music swells.

BETTY (PRELAP)

He's going to fire me.

CUT TO:

38 INT. MODE - CLOSET - MORNING

38

Betty is in the middle of conversation with Christina.

BETTY

But maybe that's for the best.

CHRISTINA

What are you talking about?

BETTY

Christina, you know why I got hired. His father didn't want him to be tempted to sleep with his assistant.

CHRISTINA

Betty, you've more than proven yourself...you saved his tush with that Fabia Layout.

BETTY

The truth is, I don't know if I belong here. My family doesn't understand this world. I barely do. I know it's just a stepping stone but...I don't know if I'll ever be able to fit in.

CHRISTINA

Rubbish. Look, I don't "fit in" either and I actually love fashion, I want to be a big designer someday. Look at Kate Winslet -- the beautiful superstar on the cover --and whose empanadas is she eating? Not the Chic-ees...yours. Nobody feels like they fit in...even the people telling us we don't.

(beat)

Listen, this is an opportunity. No one said it was going to be easy, but it's all what you make of it.

(CONTINUED)

Betty nods, taking this in. As she stands...

BETTY  
(strong-willed)  
I'm gonna go tell him about the Book.

CHRISTINA  
Good luck Betty.

She smiles warmly at Betty before she walks out of the Closet. As we pull back we reveal...

MARC who's been secretly listening in on the whole conversation. Off the glimmer in his eyes...

CUT TO:

39 INT. MODE - DANIEL'S OFFICE - MORNING

39

DANIEL, taking in what Betty's just told him. We're not sure what his reaction is going to be, then:

DANIEL  
Okay. We need to take control of this situation. Every part of the Book exists in some form --

BETTY  
I already alerted the departments to resubmit copies of their pages -- I didn't say why, just told them we were making a dual mockup.

DANIEL  
That's good, but the real problem isn't recreating the Book. We can't have the unretouched Kate Winslet proofs out there in any way, shape or form. I can't tell you how incredibly damaging it could be to her and to the magazine.

BETTY  
I'm sorry Daniel.

A BEAT.

DANIEL  
I know I made you go pick it up. Take it home. I have responsibility in this as well.

(beat; opening up)  
(MORE)

(CONTINUED)

DANIEL (CONT'D)

Funny, here I am, my big opportunity to prove to my father and everyone else that I can do this...and I'm blowing it.

Betty looks at him, clearly connecting.

BETTY

Daniel --

DANIEL (CONT'D)

Lets go talk to this neighbor of yours.

CUT TO:

40 INT./EXT. GINA GAMBARRO'S HOUSE - DAY

40

Gina opens the door, looks at Daniel, smiles sluttily.

GINA

Hello there.

DANIEL

You have something that belongs to me.

He moves over to reveal...BETTY. Gina's demeanor immediately changes.

GINA

Oh...you.

DANIEL

I want the Book back. I have your money.

GINA

Well...

Just then we hear the sound of television STATIC. We see...A BRAND NEW FLAT SCREEN being hung up on the wall by none other than...

WALTER in his Pro Buy uniform. Betty looks at him.

BETTY

What are you doing here?

WALTER

I'm working. What are you doing here?

Betty ignores him, looks at Gina.

BETTY

Where did you get the TV?

(CONTINUED)



GINA

You guys are a little late. Someone else found out about the Book -- I didn't realize this thing was like the freakin' Dead Sea Scrolls.

(beat)

Anyway, they came by earlier, gave me enough money for a new flat screen.

(motioning behind her)

LCD -- even bettuh than plasma.

DANIEL

So --

BETTY

Somebody else has the Book.

Off Betty and Daniel...

END OF ACT FOUR

ACT FIVE

41 INT. GINA GAMBARRO'S HOUSE - DAY

41

Gina and Daniel are talking on one side of the living room.

GINA  
Mets cap, big sunglasses. Knew all about  
the Book.  
(beat; seductively smiling)  
Of course, if I'd known it was you...I  
would've held out.

ANGLE ON WALTER AND BETTY --

WALTER  
I swear, this is purely a professional  
visit. There's nothing between us  
anymore. We're not even friends. I don't  
even like her.

BETTY  
Walter, it's fine. I don't care.

WALTER  
You don't?

BETTY  
No.

WALTER  
So this is your boss?

BETTY  
Yes.

WALTER  
(eyeing him)  
Is something going on between --

Betty rolls her eyes. Just then Daniel walks over, looks at  
Walter.

DANIEL  
Hey there.

WALTER  
(tough guy)  
WASSUP.

DANIEL  
(to Betty)  
I need to talk to you.

(CONTINUED)

He takes her aside.

DANIEL (CONT'D)

We need to figure out who did this, how they found out, and stop them before it's too late.

WILHELMINA (V.O.)

It's on Gawker!?!

SMASH CUT TO:

42 INT. MODE - WILHELMINA'S OFFICE - DAY

42

Wilhelmina sitting at her desk, talking on the phone as she scrolls through an internet gossip site. The lead story: "Did Mode Lose Kate's Fat Photos?"

WILHELMINA

I have no idea how this happened. Unfortunately the Book was not in my possession at the time. Yes, I understand the severity of this. A meeting? Absolutely. Though, I believe it'll just be Daniel in there. He is, after all, the Editor-in-Chief, and the man in charge.

Wilhelmina hangs up, looks up at Marc who's just walked in, sweaty, out of breath.

WILHELMINA (CONT'D)

How was Queens?

MARC

Like the Lost City of Hoochieville.

43 INT. GINA GAMBARRO'S HOUSE - EARLIER THAT DAY

43

Marc, in a Mets cap, oversized sunglasses and gloves, stands in Gina's living room. He's clearly horrified to be there. She eyes him suspiciously.

MARC (V.O.)

She was a little hesitant at first but then I showed her what I was packing...

We see him whipping out an envelope. Gina lights up.

(CONTINUED)

MARC (V.O.) (CONT'D)  
And she didn't miss a beat. Poor  
unemployed thing just couldn't bear  
missing another episode of Tyra.

44 INT. MODE - WILHELMINA'S OFFICE - DAY

44

WILHELMINA  
Good work darling.

MARC  
So did you leak the pictures?

WILHELMINA  
Of course not...I just leaked the rumor  
that they're out there. There'll be a  
great deal of sweating and hand wringing,  
Bradford will realize once and for all  
what a dolt his son is --

MARC  
Then we swoop in with the rescued proofs  
and make ourselves -- I'm sorry -- make  
you the hero.

WILHELMINA  
Very good.

Her cell phone RINGS. She looks at the Caller ID.

WILHELMINA (CONT'D)  
Some privacy Marc?

He nods and steps out, still lingering close enough to  
overhear.

WILHELMINA (CONT'D)  
I've been expecting your call. Yes, I  
have the Box. And the timing could not  
be any more perfect...

Off her smile...

45 INT. MODE - CONFERENCE ROOM - DAY

45

Kate Winslet, her PR rep, and some other Mode people are  
there with Daniel.

(CONTINUED)

PR REP

This is an atrocity. I don't even know how to spin this -- and I repped both Pam and Paris during their respective videos. That was cake.

DANIEL

We are so incredibly sorry -

PR REP

Sorry's not going to cut it. If those pictures appear on the Internet, our PR firm will NEVER allow any of our clients anywhere near your magazine. And you can say goodbye to almost any major celebrity.

Kate speaks up, relatively calm compared to her PR Rep.

KATE

How did this happen?

DANIEL

It was stolen. They were...in my office's possession. I take full responsibility.

PR REP

And what do you intend to do about it?

DANIEL

We have people out there searching, we're making calls. We're doing everything we can.

PR REP

What does that MEAN?!? I want to know who, where, how many --

KATE

Will you put a sock in it already? He said they're doing what they can. What's he going to do? Dispatch a commando unit to look for pictures? For goodness sake, calm down.

PR REP

I'm just trying to protect you --

KATE

Then come up with a solution...

(CONTINUED)

As they bicker, Daniel looks out toward the conference room entrance. He sees, through the glass doors...

BETTY, standing there, watching. They lock eyes. A BEAT.  
He looks away from her.

46 INT. MODE - BULLPEN - DAY

46

ON BETTY -- there's a look of defeat on her face. She turns around and slowly starts to make her way through the bullpen. The other FASHION ASSISTANTS are all looking at her, gossiping. Word has gotten out. She arrives at her desk and finds...

AMANDA sitting in her chair.

AMANDA

You know how in samurai movies they'd rather kill themselves than be captured or defeated?

Betty thinks about this.

BETTY

Ritual suicide. It's called Seppuku.

AMANDA

(confused)  
Like the beer?

Betty shakes her head.

AMANDA (CONT'D)

Anyway, this whole situation with you and the Book reminded me of that. And I thought...rather than live with the shame of this screw up and probably end up getting fired anyway...wouldn't you rather just quit?

As Betty takes this is in, Amanda pulls out a cardboard box packed with all of Betty's tchotchkes. We see her graduation bunny clearly sticking out on top. She shoves it in Betty's hands.

AMANDA (CONT'D)

Seppuku Betty.

(beat)

I hope you don't mind, I've taken the liberty of packing up all your stuff.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

Thought it'd save you a little time and  
some extra hot white looks from  
everybody.

BETTY

Thanks you for being so thoughtful.

AMANDA

You're welcome! Bye...ee...

Betty looks at her. At everyone there. She takes a deep  
breath, nods, turns to walk away.

47 INT. MODE - ELEVATOR LOBBY - DAY

47

Betty walks in, sees an elevator about to shut.

BETTY

Can you hold that please!

She rushes in and finds...

48 INT. ELEVATOR - DAY

48

KATE WINSLET. The door shuts. They're standing next to each  
other alone. Kate looks at her, remembers.

KATE

You're the empanada girl. Betty right?

BETTY

(looking down)

Yeah.

Kate looks at her box, smiles.

KATE

I like that bunny.

BETTY

Really?

KATE

Well, honestly it's kind of hideous, but  
also strangely adorable.

Betty laughs.

KATE (CONT'D)

You moving offices?

(CONTINUED)

BETTY

Actually...I'm quitting. But I'm probably fired anyway so...

KATE

What? Why?

Betty takes a deep breath, looks at Kate. Comes right out with it.

BETTY

Look, all this business with the Book and your proofs. It's my fault. Not Daniel's. Not Mode's. I was taking care of the Book when it was stolen. It's just a lowly assistant screw-up.

Kate looks at her, taking it in.

BETTY (CONT'D)

And I don't want it to reflect badly on anyone. And I cannot apologize enough for any pain, hurt and embarrassment you must be going through. But, for what it's worth...

(a beat)

I'd kill to look like you.

DING. The doors open. Betty nods at Kate, steps out. Off Kate, thinking...

END OF ACT FIVE



ACT SIX

49 INT. MODE - DANIEL'S OFFICE - DAY

49

Daniel's sitting with an irate Bradford.

BRADFORD

You're only a few weeks into this job  
Daniel. Do you know what you're doing?

Before Daniel can get a word out.

BRADFORD (CONT'D)

And don't blame your assistant -- that's  
the oldest trick in the book.

DANIEL

I'm not blaming anyone. I screwed up.

Bradford nods.

BRADFORD

Amazing how many times I've had to hear  
you say those words.

Just then, we see Kate Winslet marching toward his office.

AMANDA

He's in a meeting!

KATE

I need to speak to him right away.

As she burts through the door --

AMANDA

Listen, you can't come traipsing --  
(to Daniel)  
I tried to stop her.

KATE

I'm sorry to interrupt. But I need to  
speak to you.

DANIEL

Okay.

KATE

Two things. One: you can't fire that  
wonderful assistant of yours.

AMANDA

Oh yes he can.

(CONTINUED)

KATE  
(ignoring her)  
Two: I have an idea on how to fix this.

Off Daniel...

50 INT. MODE - WILHELMINA'S OFFICE - EVENING 50

Wilhelmina is sitting back, biding her time, reading one of the fashion trades. She looks up at the clock: 6 on the dot. She calls out to Marc.

WILHELMINA  
Get me Bradford.

A BEAT. She pulls out the Book from under her desk, plunks it on her desk.

MARC (O.S.)  
He's on line one.

As she picks up, Marc walks inside.

WILHELMINA  
Bradford. Good news. The Book and proofs have turned up! My people were on the manhunt and...  
(beat)  
What do you mean you know? On Fashion TV?

She motions to Marc to turn on the television.

51 ANGLE ON TV SCREEN 51

"BREAKING NEWS" on Fashion TV.

NEAL  
In a stunning new twist in today's major fashionistic drama, Kate Winslet has decided to pre-empt any embarrassment her missing photographs may have caused by allowing Mode magazine to reveal the real her and publish the pictures completely unretouched.

52 FASHION TV FOOTAGE 52

An interview with Kate.

(CONTINUED)

KATE

I want to put a spotlight on the  
hypocrisy of this business which seems  
intent on making any normal human being  
feel like an outcast.

53 BACK ON NEAL

53

NEAL

Does this audacious move by recently  
installed Editor Daniel Meade mark the  
beginning of a newer, nicer Mode? God  
help us all.

CLICK.

54 INT. MODE - WILHELMINA'S OFFICE - CONTINUOUS

54

Daniel appears at Wilhelmina's door.

DANIEL

Great news isn't it?

WILHELMINA

Wonderful.

Daniel's eyes wander to Wilhelmina's desk.

DANIEL

So it turned up.

She realizes he's staring at...the Book.

WILHELMINA

Anonymously dropped off at the front  
desk. Lucky thing.

DANIEL

Indeed.

He walks over, SNATCHES IT.

DANIEL (CONT'D)

I'll make sure it's never out of my sight  
again.

WILHELMINA

Please do that. Good night Daniel.

DANIEL

Good night Wilhelmina.

(CONTINUED)

MARC

'Night!

As he walks away, Wilhelmina mutters to herself...

WILHELMINA

Bastard.

55 INT. MODE - BULLPEN - NIGHT

55

ANGLE ON BETTY'S DESK, back to how it was (bunny, picture frames, etc.). Betty is on the phone with Ignacio.

BETTY

I just finished catching up on stuff...I'm gonna be late.

INTERCUT WITH:

56 INT. BETTY'S HOUSE - LIVING ROOM - NIGHT

56

IGNACIO

I understand. And Betty, I'm sorry -

BETTY

Dad, you don't have to -

IGNACIO

No, no. I just wasn't expecting too see what I saw. But listen. I know how much you want this. And just know I support you. One hundred and fifty percent.

BETTY

Thank you.

Ignacio hangs up. PULL BACK to see him alone. He stares bittersweetly at a picture of him and Betty's mom on their wedding day.

57 INT. MODE - BULLPEN - NIGHT

57

Reveal the magazine offices completely empty except for Betty, Christina, Zelda and Nancy, finishing a fattening take-out dinner.

CHRISTINA

These offices are actually quite lovely when they're completely devoid of Chic-ees.

(CONTINUED)

ZELDA

Oh, I can feel their anorexic spirits  
haunting the place. Brrr..

NANCY

Well we're all glad you're staying.

Betty takes a moment. Smiles.

BETTY

Me too.

Just then, the office phone rings. Betty looks at them --  
who can be calling at this time? She answers.

BETTY (CONT'D)

Daniel Meade's office.

Silence.

BETTY (CONT'D)

Hello?

WOMAN'S VOICE (O.S.)

Is Daniel there?

BETTY

No, he's gone for the day. May I take a  
message?

WOMAN'S VOICE

It's regarding his father. But I'll be  
calling back...

58 INT. CONVALESCENT HOME - NIGHT

58

Reveal the Masked Woman, on the phone...

MASKED WOMAN

Very soon...

As she hangs up, we pull back to find the RED LACQUER BOX  
sitting on her lap.

59 INT. INCINERATOR ROOM - NIGHT

59

All of Fey's things are being torched including a prominently  
displayed SLED. Reveal Bradford there with the incinerator  
operator.

BRADFORD

Is this all of her things?

(CONTINUED)

INCINERATOR OPERATOR  
Everything we could find.

BRADFORD

Good.

Off Bradford, awash in the sinister orange glow of the  
fire...

END OF SHOW