



The West Wing

"What Kind of Day Has It Been"

Episode Twenty-Two

THE WEST WING

"What Kind of Day Has It Been"

CAST LIST

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

BONNIE
DANNY
BUTTERFIELD
GINA
ZOEY
FITZWALLACE
GINGER
DONNA
HOYNES
MARGARET
MRS. LANDINGHAM
KATIE
MIKE
CAROL

MODERATOR
STAFFER #1
STAFFER #2
STAFFER #3
STAFFER #4
STAFFER #5
OFFICER #1
OFFICER #2
CIVILIAN

THE WEST WING

"What Kind of Day Has It Been"

SET LIST

INTERIORS

THEATRE

HOLDING AREA

WHITE HOUSE

Situation Room

Oval Office

Mrs. Landingham's Office/

Corridor

Press Briefing Room

Communications Bullpen

Toby's Office

Josh's Bullpen

Josh's Office

Leo's Office

Corridors

Roosevelt Room

Lobby

Leo's Outer Office

C.J.'s Office

EXTERIORS

THEATRE - NIGHT

THE WHITE HOUSE - DAY (EST.)

PORTICO - DAY

THE POTOMAC - DAY

"What Kind of Day Has It Been"

TEASER

From the DARKNESS we HEAR:

BARTLET (VO)

There's another one. Two politicians are having an argument. One of them stands up and shouts, "You're lying!" The other one says, "Yes I am, but hear me out."

And we HEAR the LAUGHTER and APPLAUSE of about 400 people.

TITLE:

University of Virginia, Charlottesville
Live Town Hall Meeting on CNN

FADE IN:

1 INT. THEATRE - NIGHT

1

It's just BARTLET, a stool and a microphone. A MODERATOR sits at a small desk to the side. Most of the 400 or so people in the audience are STUDENTS or FACULTY.

MODERATOR

Mr. President, we have time for one more question.

BARTLET

I don't think I answered the last one yet, Suzanne got me telling jokes.

Everyone LAUGHS...

BARTLET

Suzanne, there is an answer to your question, but you're not gonna like it. You ready? The current crop of 18-25 year-olds is the most politically apathetic generation in American history. In 1972, half of that age group voted. In the last election it was 32 percent. Your generation is considerably less likely than any previous one to call or write elected officials, attend rallies or work on political campaigns. There's a great American writer from New York City named Allan Stewart Konigsberg. You know him as Woody Allen.

(MORE)

(CONTINUED)

BARTLET (cont'd)

He said decisions are made by those who show up. So are we failing you or are you failing us? It's a little of both. According to the Center for Policy Alternatives, 61 percent of you agree with the statement, "Politicians and political leaders have failed my generation." When asked how older generations see you, your top answers are "lazy," "confused," and "unfocused." Asked how you see yourselves, your answers are "ambitious," "determined," and "independent."

BARTLET takes a moment to think about something... we're not sure what.

BARTLET

I want to continue with this, but there was some debate among my staff earlier today as to whether or not I should take off my jacket. Some thought it would fit nicely with the folksy image of a town hall meeting. Others thought it wouldn't be presidential. If I take my jacket off, can I trust you all to read nothing into it other than I've been talking for two hours and it's a little hot under these lights?

The CROWD APPLAUDS with their approval. BARTLET takes his jacket off.

BARTLET

See, all that ambition and determination doesn't translate into political action, Suzanne.

BARTLET continues speaking as we:

CUT TO:

2 INT. HOLDING AREA - SAME TIME

2

The town hall meeting is playing on monitors for the PRESS. They clack away at laptops as STAFF and blue-blazered event personnel work the area.

(CONTINUED)

C.J.
(calling out)
Carol's passing around the figures,
they're from the Center for Policy
Alternatives.

BONNIE walks up to SAM with a cell phone--

BONNIE
Where's Toby?

SAM
Why?

BONNIE
It's Peter Jobson.

SAM
Give it to me.

TOBY comes in from another part of the room. He watches the
broadcast for a moment before SAM calls to him--

SAM
(calling)
Toby!

He looks over at SAM. TOBY makes a gesture as if to say,
"what?" SAM makes a subtle gesture with his flattened palm
like an airplane taking off. TOBY doesn't understand. SAM
does it again. TOBY gets it and smiles.

TOBY
(calling out).
Josh!

JOSH sees him from another part of the room.

JOSH
(calling)
Yeah!

TOBY makes the same gesture with his hand. JOSH exhales.
LEO's walking by.

JOSH
Leo.

LEO
Did we hear?

JOSH makes the gesture with his hand.

(CONTINUED)

LEO
What's that?

JOSH
It's the signal.

LEO
Wasn't that the signal for the other
thing?

JOSH
It's the signal for this thing now.

LEO
When did that happen?

JOSH
It happened just a--who cares, Leo,
it's the signal for this thing now.

LEO
We're totally out of the woods?

JOSH
Go tell the President.

CUT TO:

3 INT. THEATRE - SAME TIME

3

BARTLET
There's another survey, this one by the
Generation-X advocacy group Third
Millennium: 53 percent of 18-25 year-
olds believe the soap opera *General
Hospital* will outlast Medicare.

LEO's walked in the back or side of the room. He's caught
BARTLET's eye and makes the gesture with his hand. BARTLET
smiles for a brief moment and moves right on.

BARTLET
This is a generation convinced that
the generation before them has ransomed
their future. That's why my youngest
daughter, Zoey, is always mad at me.

A big LAUGH from the room.

BARTLET
This is the part where Zoey tries to
crawl under her seat to hide.
(MORE)

(CONTINUED)

BARTLET (cont'd)
Don't worry about it, sweetie, I'm gonna
bring out the baby pictures any second
now.

Another big LAUGH as we:

CUT TO:

4 INT. HOLDING AREA - SAME TIME 4

DANNY's concentrating on the monitors and tapping away at his
laptop. A crumpled up piece of paper hits him in the back of
the head. He keeps typing. Another one hits him. He keeps
typing. Another one.

DANNY
(without turning around)
It's not like I don't notice that
you're throwing pieces of paper at
me.

C.J.
C'mere.

DANNY gets up and C.J. walks him to a quiet spot.

DANNY
Why?

C.J.
(whispering)
I have a tip.

DANNY
(beat)
You do?

C.J.
Yes.

DANNY
Okay.

C.J.
I have a tip and I'm giving it to you
before the others.

DANNY
Are we being watched right now?

C.J.
No.

(CONTINUED)

DANNY

Then why are we talking like this?

C.J.

I have news.

DANNY

What's the news?

C.J.

I want you to acknowledge that I'm doing something nice for you.

DANNY

What's the news?

C.J.

A peace pipe of sorts.

DANNY

Yes.

C.J.

An offering, which in one sense--

DANNY

What's the damn news?

C.J.

Call your science editor.

DANNY

Why?

C.J.

'Cause everyone on the Space Shuttle Columbia is still alive.

DANNY

(pause)

C.J., what the hell went on today?

C.J.

Are you--

DANNY

I'm acknowledging the offer of the peace pipe and accepting this as an offering of whatever, yes.

(CONTINUED)

C.J.

I'll start from the beginning, but you should know that on board the shuttle is Toby Ziegler's brother.

C.J. continues as WE PICK UP BUTTERFIELD passing by and heading to GINA.

BUTTERFIELD

(motioning her over to him)

Gina.

GINA steps over to him.

BUTTERFIELD

Straight to the car.

GINA

He's not gonna work the rope line?

BUTTERFIELD

There's a softball game he wants to watch.

GINA

They show softball on TV?

BUTTERFIELD

Yeah.

GINA

And the President watches it?

BUTTERFIELD

He likes to unwind watching sports on TV.

GINA

Softball?

BUTTERFIELD

Whatever's on.

GINA

Okay.

BUTTERFIELD moves on as CHARLIE hurries through.

CHARLIE

Excuse me.

GINA

Hey, Charlie.

(CONTINUED)

CHARLIE
Have you seen Josh?

GINA
Right over there.

GINA heads off as CHARLIE goes to JOSH, who's watching on a monitor. CHARLIE stands next to him for a moment. He wants to nonchalant this, but can't.

CHARLIE
He used it.

JOSH
(beat)
Yeah.

CHARLIE
He used the material I gave him.

JOSH
(beat--smiling)
Yeah.

CHARLIE
(pause)
You were right.

JOSH
What do you mean?

CHARLIE
It doesn't go away.

And with that we HEAR the APPLAUSE from the theatre that signals the end of the town meeting.

JOSH
Here we go.

Activity begins immediately as we:

CUT TO:

5 EXT. THEATRE - NIGHT

5

A CROWD even larger than the one inside is gathered on either side of the President's exit route to the waiting motorcade. Huge FLOODLIGHTS illuminate the area. The CROWD is chanting "Bartlet, Bartlet" and "Go, Jed, Go!"

GINA's standing by the door and talking into her sleeve.

(CONTINUED)

GINA

He's not working the rope line.
Straight to the car. Mike, you've got
Bookbag till the lobby, I pick her up at
the door.

The CHANTING and crowd NOISE continue as GINA's eyes dart the crowd with professional subtlety. She looks left, then right... then left again. Something caught her eye over there, but she's not sure what.

Then the doors open behind her and BARTLET and ZOHEY, followed by the STAFF, start spilling out. The CROWD goes crazy.

GINA falls in with ZOHEY--

ZOHEY

Baby pictures he's heckling me with.
And Visa card bills.

There's something bothering GINA as they walk.

ZOHEY

And look, now he's working the rope
line. There was ever a chance he was
gonna walk past a crowd of people.
(calling to him)
Charlie!

CHARLIE starts to make his way over...

GINA

(to herself--barely audible)
I saw something.

ZOHEY

By the way, Charlie apologized to me.
Made a full apology.

CHARLIE

What are you telling her?

ZOHEY

Hang on.
(to GINA)
What'd you just say?

GINA

I saw something.

ZOHEY

Gina--

(CONTINUED)

GINA takes one more step, realizes what she saw, whips around
180 degrees and we:

SMASH CUT TO:

MAIN TITLES

END OF TEASER

ACT ONE

FADE IN:

6 EXT./EST. THE WHITE HOUSE - DAY

6

TITLE:

White House Situation Room
12 Hours Earlier

CUT TO:

7 INT. SITUATION ROOM - DAY

7

FITZWALLACE is on the phone. A few other OFFICERS stand about, maybe talking on the phones or to each other. LEO comes in.

LEO

What's goin' on?

FITZWALLACE

One second, Leo.

(into phone)

That was the SA-6, right? Surface to air.

(into phone)

Thank you.

(to LEO)

Al Jaber Air Base in Kuwait says a Nighthawk didn't come back.

LEO

Didn't come back from where?

FITZWALLACE

A three hour patrol of the no-fly with the five and dime.

LEO

Iraq?

FITZWALLACE

Yeah.

LEO

We've got an F-117 down in Iraq?

FITZWALLACE

Along with a pilot.

(CONTINUED)

LEO

How much of this is confirmed?

FITZWALLACE

None of it.

LEO

How much time?

FITZWALLACE

I need ten more minutes.

LEO

Ten minutes, then I'm bringing in the President.

LEO exits as we:

CUT TO:

8

EXT. PORTICO - DAY

8

BARTLET and CHARLIE head to the Oval Office.

BARTLET

It seems to me if the event's over by ten, then I can be back here at eleven.

CHARLIE

Yes, sir.

BARTLET

And you know what that means.

CHARLIE

Yes, sir, it means you can watch the girls' softball game.

BARTLET

Did you just snicker when you said that?

They walk into--

9

INT. THE OVAL OFFICE - DAY

9

--where a STAFFER is waiting with some papers.

CHARLIE

No, sir.

BARTLET

Yes, you did.

(CONTINUED)

STAFFER #1
(handing him the papers)
Mr. President?

BARTLET
Thanks, Lou.
(to CHARLIE)
When you said "girls' softball game"
you snickered.

CHARLIE
No, sir.

BARTLET
Yes, you snickered as if to indicate
that there's something wrong with my
wanting to watch a girls' softball game
live via satellite.

CHARLIE
Well, you seem pretty excited about it,
sir.

Another STAFFER comes in--

STAFFER #2
They're ready for you, Mr. President..

BARTLET
Thanks, Phil.

They start to head out.

BARTLET
(to CHARLIE)
I am excited about it. You come to the
end of a long day. You sit back. You
open a beer. You watch a sporting event.
That's what men do.

CHARLIE
They watch girls' softball.

They head out into--

10 INT. MRS. LANDINGHAM'S OFFICE/CORRIDOR - CONTINUOUS

10

BARTLET
When that's what's on, that's what they
watch.

(MORE)

(CONTINUED)

BARTLET (cont'd)

It's that or a cricket match between Scotland and Bermuda, and I'm an educated man, Charlie, but when someone tries to explain cricket to me, all I want to do is hit 'em in the head with a teacup.

STAFFER #3

Good morning, Mr. President.

BARTLET

Good morning, Patty.

(to CHARLIE)

So it's softball. Sacramento State and the University of the Pacific.

CHARLIE

Well, that's a clash of the titans, Mr. President.

BARTLET

You're not gonna ruin my fun.

CHARLIE

I wouldn't want to, sir.

BARTLET

I'm gonna get to the end of the day, I'm gonna sit back, open a beer--

CHARLIE

--and watch girls' softball.

BARTLET

That's right.

Two STAFFERS walk by.

STAFFER #4

Good morning, Mr. President.

STAFFER #5

'Morning, sir.

BARTLET

Hey, Steve. Hey, Mikey.

(to CHARLIE)

Listen, have I gotten any of the names right so far?

CHARLIE

No, sir, but you came damn close on a couple of 'em.

(CONTINUED)

BARTLET

Okay.

They walk into--

11 INT. PRESS BRIEFING ROOM - CONTINUOUS

11

SAM, MANDY and SEVERAL AIDES are scattered about the room. The podium's been moved out of the way and in its place is a stool and a hand held microphone. Anyone sitting stands when BARTLET and CHARLIE come in.

MANDY

Good morning, Mr. President.

BARTLET

Good morning, everybody.

MANDY

Sir, we're a little pressed, I hope you don't mind if we get right to it.

BARTLET

Sure.

MANDY

Okay. It's a town hall meeting broadcast live on CNN. For purposes of this rehearsal, C.J.'ll be the moderator, and she'll be sitting to your left, which is camera right. You have a pitcher of water and a drinking glass.

BARTLET

And when I speak, I should stand facing the audience, right?

MANDY

Sir--

BARTLET

You know how I knew that?

MANDY

Mr. President--

BARTLET

'Cause I've does this two or three hundred thousand times before. Hey, Sam, why didn't Columbia land last night?

SAM

I'm sorry, sir?

(CONTINUED)

BARTLET

The Space Shuttle was supposed to land last night but somebody just said it didn't.

SAM

I don't know, sir.

BARTLET

Why don't you go and ask Toby.

SAM

Why would Toby know?

BARTLET

His brother's on the flight.

SAM

Really?

BARTLET

He's a payload specialist.

SAM

I didn't know that.

BARTLET

Go and ask him.

SAM

Yes, sir.

SAM exits.

BARTLET

Here we go.

MANDY

Okay, sir. Mr. President, the first question--

BARTLET

I'm sorry, Mandy. You say I've got a pitcher of water and a drinking glass. And the water gets into the glass how?

CUT TO:

12 INT. COMMUNICATIONS BULLPEN - DAY

12

TOBY's thinking out loud to BONNIE, GINGER and several STAFFERS.

(CONTINUED)

TOBY

It'll go something like this: Mr. President, your administration has pursued a policy of what--

BONNIE

--constructive engagement.

TOBY

--constructive engagement toward China. Even though it's a Communist country that has systematically what--

GINGER

--imprisoned dissidents.

TOBY

--okay, oppressed its blah blah blah. At the same time, your administration has refused to engage Cuba. Why the double standard?

SAM comes in--

SAM

Toby.

TOBY

We need an answer on Cuba. We need an answer on Cuba and we need an answer on farm loans.

They walk into--

13 INT. TOBY'S OFFICE - CONTINUOUS

13

SAM

College students aren't gonna ask a question about Cuba.

TOBY

Let's get one up anyway.

SAM

You know that not only did I not know you had a brother on the Space Shuttle right now, I didn't know you had a brother.

TOBY

Yeah.

SAM

I didn't know you had a brother.

(CONTINUED)

TOBY

I do.

SAM

Do you know why the shuttle didn't land last night?

TOBY

Why?

SAM

(pause)

Toby, did you know that the shuttle was supposed to land last night and didn't?

TOBY

Sam, what do you want from me? Is there something going on on the shuttle?

SAM

I'll find out.

TOBY

Thank you, and write me an answer on Cuba.

SAM

Okay.

SAM walks out and we:

CUT TO:

14 INT. JOSH'S BULLPEN - DAY

14

JOSH comes in.

JOSH

Donna.

DONNA

Yes.

JOSH

Did you get me a meeting with the Vice President?

DONNA

I did, but you're not gonna be happy.

JOSH

Jogging.

(CONTINUED)

DONNA

Yes.

JOSH

We really couldn't, this time, just
sit in chairs?

DONNA

He's jogging at two and that's the only
time he could fit you in.

JOSH

All right, order me some boiled chicken
and some pasta. Nothing like a meeting
you have to carb-up for.

He continues into--

15 INT. JOSH'S OFFICE - CONTINUOUS

15

DONNA (OS)

You're supposed to be at the town hall
prep right now.

JOSH

Yeah, I'm going over to the press room.

DONNA

They started ten minutes ago.

JOSH has gone in back of his desk and noticed something. He
comes back out into--

16 INT. JOSH'S BULLPEN - CONTINUOUS

16

JOSH

Donna?

DONNA

Yeah.

JOSH

Where's my chair?

DONNA

We have to go.

They start walking.

JOSH

Where's my chair?

(CONTINUED)

DONNA
What chair?

JOSH
The chair I sit in at my desk.

DONNA
It's at the shop.

JOSH
(beat)
The shop?

DONNA
You said one of the wheels was wobbly.

JOSH
Yeah, you call a guy from maintenance,
he brings a screwdriver.

DONNA
Well, I sent it to the shop.

JOSH
I didn't even know there was a shop.

DONNA
It's not so much a shop as it is--

JOSH
What.

DONNA
--my friend, Curtis.

JOSH
Your friend, Curtis?

DONNA
Yeah.

JOSH
Is fixing my chair.

DONNA
I'm throwing him some work.

JOSH
And how much is Curtis charging the
Federal Government to fix the wobbly
wheel on my chair?

(CONTINUED)

DONNA

He said he'd have to take a look at the job.

JOSH

Back in his shop.

DONNA

Yeah.

JOSH

Okay.

They walk into--

17 INT. PRESS BRIEFING ROOM - CONTINUOUS

17

--where the rehearsal session is underway.

MANDY

Mr. President, more than 40 million Americans don't have health insurance and the majority of them are children. In the first year of your presidency you proposed no new--

BARTLET

I proposed--

MANDY

--comprehensive solution to the crisis. Can we expect real action in the near future or will your administration continue to nibble around the edges?

BARTLET

I wouldn't say my administration's nibbled around the edges.

JOSH

Don't repeat that phrase, sir, that'll be the sound bite. If we don't have a solution, the very least we can do is acknowledge that there's a problem.

BARTLET

"I agree with you that far too many Americans don't have access to the quality affordable health care they deserve. And it's intolerable that most of them are children."

(CONTINUED)

JOSH

Yes.

BARTLET

"We can and we must do more."

LEO comes in--

LEO

Mr. President?

BARTLET

(to LEO)

Hang on.

(to JOSH)

Now can I blame Congress?

JOSH

Knock yourself out.

LEO

Mr. President, I need you in the
Situation Room.

BARTLET takes a quick moment, tosses his notes down and heads
out the door with LEO as we:

CUT TO:

18 INT. SITUATION ROOM - DAY

18

The room has a few more OFFICERS in it now and they all stand
up as BARTLET and LEO enter.

FITZWALLACE

Good morning, Mr. President.

BARTLET

Is the pilot still alive?

FITZWALLACE

He had an ACES II Zero/Zero ejector seat
on board.

OFFICER #1

NATO Command in Brussels says the Aegis
systems on the North Dakota picked up a
tracking signal in the Fao Peninsula
south of Basra.

BARTLET

He's in the middle of nowhere.

(CONTINUED)

LEO

Who else is out there?

OFFICER #1

The 4th Corps of the Iraqi R.G., which includes the 10th Armored Division and the 14th Infantry Division, would patrol the area.

OFFICER #2

Somebody's within ten miles of the pilot.

BARTLET

Our guy's ten miles from the 4th Corps of the Iraqi Republican Guard?

FITZWALLACE

It's a matter of who gets there first.

LEO

Fitz, you got a rescue scenario?

FITZWALLACE

Yeah, the 16th Special Operations Group out of Hurlbert Field.

LEO

They use the Pave Hawks?

FITZWALLACE

And the MH-53J.

LEO

(to BARTLET)

These are specially equipped helicopters. They fly tree-top altitude at about 180 knots.

FITZWALLACE

We'll also keep a pair of E-3 AWACS surveillance planes to halt any allied assets leaving the area.

CIVILIAN

Mr. President, can I suggest that rather than jumping into a military rescue plan, we consider--

LEO

Oh, please.

CIVILIAN

--that a phone call to Iraqi Ambassador--

(CONTINUED)

LEO

Phil, you wanna check with the embassy?

CIVILIAN

I'm saying, Leo, that three hours spent on a diplomatic solution isn't--

LEO

I'll tell you what, Phil, how 'bout I drop you and your 47 million dollar American warplane that's already been picked up by Iraqi radar in the middle of a desert, and you tell me if we've got three hours to find a diplomatic solution before we come get you.. -

BARTLET

What's his name?

FITZWALLACE

(beat)

I'm sorry, sir?

BARTLET

The pilot. What's his name?

FITZWALLACE

Captain Scott Hotchkiss.

BARTLET

Where's he from?

FITZWALLACE

Rhode Island.

BARTLET

How old is he?

FITZWALLACE

26.

BARTLET

(pause)

Rob told me in my intelligence briefing last week... that the Iraqi Government has put out a bounty equivalent to 14,000 dollars U.S. for any American plane shot down or any American soldier captured.

(to FITZWALLACE)

He was just patrolling the no-fly zone, right?

(CONTINUED)

FITZWALLACE

Yes, sir.

BARTLET

He hadn't engaged?

FITZWALLACE

No, sir.

BARTLET

Phil, if it ends up Fitzwallace has to
call this kid's parents, I swear to God
I'm invading Baghdad.

(to FITZWALLACE)

Get him back.

FITZWALLACE

Yes, sir.

BARTLET exits as we:

FADE TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

19 OMITTED 19
20 INT. LEO'S OFFICE - DAY 20

C.J. comes in.

C.J.

Yeah.

LEO

C.J., the Iraqis shot down an F-117
Nighthawk in the Southern No-Fly Zone.

C.J.

Is the pilot still alive?

LEO

Yeah, but he's stranded between a couple
of divisions of the Republican Guard.

C.J.

Is there a Pentagon--

LEO

--a Pentagon team's coming over to
brief you.

C.J.

Is there a rescue mission?

LEO

The President gave the order about an
hour ago.

C.J.

If the Iraqis shot down an F-117, they're
gonna tell the world about it.

LEO

Yeah.

C.J.

There's gonna be film of a burning
airplane on CNN within two hours.

The press'll have the news before you're
done with whatever you've got going on in
the situation room.

(CONTINUED)

LEO

Which is the problem of conducting a covert rescue mission in the age of instant news, you understand what I'm telling you?

C.J.

Yes, I do.

LEO

'Cause there was a problem.

C.J.

Leo--

LEO

A few months ago--

C.J.

I'm saying--

LEO

There was a problem a few months ago with India/Pakistan, you were uncomfortable--

C.J.

Leo--

LEO

You were uncomfortable lying to the press about--

C.J.

I wasn't lying to the press on India/Pakistan, I was lied to by you, which made me look like an idiot. And that's why I was uncomfortable.

LEO

Well, I'm not lying to you now. Four MH-53J Pave Lows carrying 80 guys from the 16th Special Ops are out flying under radar.

C.J.

We're gonna pay a price for misleading the press.

LEO

I don't care.

(CONTINUED)

C.J.
I understand.

JOSH comes in--

JOSH
Leo.

LEO
Yeah.

JOSH
An F-117?

LEO
(to C.J.)
Go to your briefing.
(to JOSH)
Yeah.

C.J.'s exited.

JOSH
An F-117's a stealth fighter.

LEO
Yeah.

JOSH
At some point we're gonna talk about how
they shot down a stealth fighter, right?

LEO
Oh, you can take that to the bank.

JOSH
Anyway, I arranged a meeting with Hoynes.

LEO
When?

JOSH
In an hour.

LEO
Where?

JOSH
We're jogging.

LEO
Listen to me.

(CONTINUED)

JOSH

Yeah.

LEO

Don't tell him why it's bad for us, tell him why it's bad for him.

JOSH

I'm not worried about the meeting.

LEO

Come see me after.

JOSH heads out into--

21 INT. CORRIDOR - CONTINUOUS

21

--as TOBY comes along.

TOBY

An F-117?

JOSH

Yeah.

TOBY

Isn't that a stealth fighter?

JOSH

Yes.

TOBY

How did it get seen?

JOSH

I'm sure that someone's looking into that.

TOBY

I would think so.

JOSH

In its defense, the Stealth Fighter's a generation of technology behind the B-2 Spirit Bomber.

TOBY

But the Stealth Fighter still has stealth capability, right?

JOSH

Sure.

(CONTINUED)

TOBY

'Cause if it doesn't, we should call it something else.

JOSH

Yeah.

JOSH peels off and TOBY heads into--

22 INT. TOBY'S OFFICE - CONTINUOUS

22

--where SAM is sitting with his feet up on TOBY's desk.

SAM

Hello.

TOBY

Hi.

SAM

One of the payload bay doors would not close.

TOBY

I'm sorry?

SAM

Specifically the starboard payload bay door.

TOBY

Sam, if your feet aren't off my desk, and I mean stat--

SAM takes his feet off the desk.

SAM

This is not his first shuttle mission, it is his fourth shuttle mission. Dr. David Ziegler, holding post-graduate degrees in both Physiology and Biology. I now know more about your brother than I do about you, since I didn't know that you had a brother.

TOBY

A payload bay door wouldn't close?

SAM

I talked to the mission commander at NASA, a guy named Peter Jobson. He said the power drive unit on the starboard

(MORE)

(CONTINUED)

SAM (cont'd)
payload bay door was jammed, they're gonna need an EVA to fix it, and they didn't want to land till morning.

TOBY
It's morning every 45 minutes on the shuttle.

SAM
Morning at Edwards.

TOBY
It's morning right now.

SAM
The EVA's taking them a little time.

TOBY
Well, it's a red letter day for U.S. aviation, isn't it?

SAM
Toby, Peter Jobson was very calm. He said, "it's a minor problem."

TOBY
All right, go back to work. C.J.'s gonna need the briefing room so let's move prep to the Roosevelt Room as soon as the President's free.

SAM
I don't believe he'll get anything on Cuba, but we're working out an answer. Also on teachers.

TOBY
Okay.

SAM starts to leave--

TOBY
Sam.

SAM turns around.

TOBY
Keep in touch with Peter Jobson and let me know when it's gonna land, would you.

SAM
Yeah.

BONNIE steps in--

(CONTINUED)

BONNIE
Toby?

TOBY
Yeah.

BONNIE
It's on the news.

CUT TO:

23 INT. PRESS BRIEFING ROOM - DAY

23

It's jam packed and noisy as C.J. steps in with three OFFICERS who take seats behind the podium.

C.J.
Good afternoon. A U.S. Air Force F-117A Nighthawk Stealth Fighter Attack Aircraft flying a routine patrol out of Al Jaber Air Force Base in Kuwait was shot down over the Southern No-Fly Zone in Iraq. At this time, we don't know the condition of the pilot. We know the plane carries an ACES II Zero/Zero ejector seat and that it was activated. General Richmond and General Clancy are going to talk more about that in a moment.

EVERYONE
C.J.!

C.J.
Danny.

DANNY
C.J., is there a rescue mission underway?

C.J.
Obviously there are a number of scenarios being contemplated, but I wouldn't want to speculate. Obviously we've been in touch with the Iraqi government and the President is looking for a diplomatic solution.

DANNY
There've been no military moves?

C.J.
No. Chris.

END OF ACT TWO

ACT THREE

FADE IN:

24 EXT. THE POTOMAC - DAY

24

Two SECRET SERVICE AGENTS stand by a jogging path along the river. JOSH and HOYNES, with AGENTS in front and back, run past along the path.

HOYNES

The public has no idea that what you're trying to do with the F.E.C. is meaningless.

JOSH

I wouldn't say it's meaningless, Mr. Vice President.

HOYNES

I'm saying the F.E.C. can't abolish soft money, they can only regulate the way it's used. The NRA, the tobacco money, the oil money, it's all gonna keep coming in. Moreover, the Democrats, while receiving less soft money than the Republicans, actually need it more.

JOSH

Because Republicans have an edge on hard money and PACs.

HOYNES

That's right.

JOSH

PAC contributions always favor Congressional incumbents.

HOYNES

That's right.

JOSH

So only during the 80s, when the Democrats controlled Congress and PACs exploded, were Congressional Democrats able to out-raise and out-spend Republicans.

HOYNES

Yes.

(CONTINUED)

JOSH

And that's when we started to act like 'em on economic policy decisions. There was a reckless de-regulation of the S&L industry by a Democratic Congress flooded with S&L contributions. A disaster that nearly collapsed the national banking industry and ended up costing taxpayers 500 billion dollars.

HOYNES

What's your point?

JOSH

We're no better with the money than they are.

HOYNES

Tell me about it.

JOSH

Three-quarters of all soft money going into the Democratic party isn't coming from labor unions, it's coming from corporations.

HOYNES

Yes, I know.

JOSH

More than 100 businesses gave both parties in excess of 125,000 dollars in the last election.

HOYNES

Yes.

JOSH

They gave it to both parties. That's not free speech or political values, Mr. Vice President. I don't know how we did it, but we legalized bribery.

HOYNES

Yes.

JOSH

So what we've got are two corporate parties. One of them pro-life and one of them pro-choice.

(CONTINUED)

HOYNES

Josh, when I said what's your point,
I meant what's your point.

JOSH

We've noticed a sudden increase in the
amount of racquetball and late night
poker games with Democratic opponents
of campaign finance reform.

HOYNES

Josh, this is Washington, D.C. You can't
swing a dead cat without hitting a
Democratic opponent of campaign finance
reform.

JOSH

Can we stop running a second?

They stop.

JOSH

You're backing the wrong horse. You read
the same polls I do, the President picked
up nine points in three weeks, that's 51
percent job approval, big deal. But he's
on national television tonight and he's
gonna pick up another five which is 56
percent and a 14 point bump in a month.
And that's daunting, but hang on, 'cause
if we bring this Air Force pilot home
alive, that's another ten points and
we're off to the races with a job
approval rating in the high 60s. Now
Democratic congressmen who need to get re-
elected are all payin' a buck to have
their picture taken with the President,
and you're lookin' around the racquetball
court sayin' where'd everybody go.

(beat)

You've had some experience battling Jed
Bartlet when he's right. And you've had
some experience battling him when he's
popular. Why in the world would you want
to try it when he's both at the same
time?

(CONTINUED)

HOYNES

(pause)

Josh, sometimes I wonder, if I'd listened to you two years ago, would I be President right now.

(beat)

You ever wonder that?

JOSH

No, sir, I know it for sure.

(beat)

I'm done. I appreciate the time, sir.

JOSH turns and starts walking back as we:

CUT TO:

25 INT. JOSH'S BULLPEN - DAY

25

DONNA's at her desk as CHARLIE walks in.

DONNA

Charlie.

CHARLIE

Hey.

DONNA

If a wheel on a desk chair was wobbly, how much would you expect to pay to have it fixed.

CHARLIE

You could probably just fix it with a screwdriver.

DONNA

But if you wanted to have an expert do it.

CHARLIE

Have a guy come in with a screwdriver.

DONNA

So three-hundred dollars would be too much to pay?

CHARLIE

Donna, gimme a bottle of beer and a screwdriver.

DONNA

Just checking.

(CONTINUED)

CHARLIE sees ZOEY and GINA coming out of the press room door at the end of the hall.

CHARLIE

Excuse me.
(calling down)
Hey.

ZOEY

(seeing him)
Hey.

CHARLIE

Hey, Gina.

GINA

Hey, Charlie.

ZOEY

My father told me to come by for the town hall prep, but we were just in the briefing room and--

CHARLIE

C.J. needed it for the press. The President's in the Roosevelt Room.

ZOEY

How's it going?

CHARLIE

The prep?

ZOEY

Yeah.

CHARLIE

He's gonna ace it.

ZOEY

Did you talk to him about your thing?

CHARLIE

What thing?

ZOEY

The Center for Policy Alternatives.

CHARLIE

No.

ZOEY

Charlie--

(CONTINUED)

CHARLIE
Leave me alone.

ZOEY
You remain a mystery to me, you know that?

CHARLIE
Yeah, I'm inscrutable.

CUT TO:

26 INT. THE ROOSEVELT ROOM - DAY

26

A stool and a microphone have been set up at the end of the table. MANDY, SAM and several STAFFERS are peppering BARTLET.

SAM
You can tag Congress as being obstructionist, but first you have to list your own accomplishments or you don't have any credibility.

BARTLET
Expanding coverage for five million more poor children.

SAM
Yes.

BARTLET
Making health care portable for people who change jobs.

MANDY
And you can also list the agenda for the coming year.

BARTLET
(to MANDY)
You know what's hard about this, Mandy?

MANDY
Sir--

BARTLET
I'm rehearsing without the pitcher and the glass and it's totally weird for me.

MANDY
How do we feel about him taking off his jacket?

(CONTINUED)

SAM
No.

MANDY
I like it.

SAM
It'll look staged.

MANDY
Not if he does it at the right moment.

SAM
What's he gonna do, throw it over his
shoulder?

MANDY
Maybe.

SAM
I'm also not wild about the hand held
mic, can we get him wired?

BARTLET
No, 'cause with the mic and the stool and
the jacket over my shoulder, I can do the
town hall meeting and then a couple of
sets at the Copa.

CHARLIE and ZOEY walk in, with GINA waiting outside.

BARTLET
(to ZOEY)
Wassup?

ZOEY
I came to watch prep.

BARTLET
We're done, prep is over. We're down to
do I or do I not take my jacket off.

BARTLET and ZOEY take a step out into--

27 INT. CORRIDOR - CONTINUOUS

27

ZOEY
You wanna know what I think?

BARTLET
I honestly couldn't care less. You
wanna come with us tonight?

(CONTINUED)

ZOEY
Why?

BARTLET
'Cause you missed prep.

ZOEY
Dad, are you sweating?

BARTLET
I'm fine.

ZOEY
You sure?

BARTLET
Yeah.

ZOEY
You took your pills?

BARTLET
Zoey--

ZOEY
Fine, go ahead and collapse.

BARTLET
You're channeling Mom now?

ZOEY
Dad--

BARTLET
Come to Virginia tonight.

ZOEY
I can watch on TV.

BARTLET
It's not like being there in person.

ZOEY
You're gonna talk about me and the
camera's gonna go on me and my face is
gonna turn red and it's gonna be awful
for me.

BARTLET
Bonus. Then it's settled.

They walk back into--

28 INT. ROOSEVELT ROOM - CONTINUOUS

28

BARTLET
Zoey's coming tonight.

ZOEY
Hey, Charlie had something he wanted to mention during prep.

BARTLET
Yeah?

CHARLIE
I'm sorry?

BARTLET
Zoey said you had something you wanted to mention.

CHARLIE
No, sir.

ZOEY
Charlie--

BARTLET
You sure?

CHARLIE
Yes, sir. There was just--I'm sorry, there was a misunderstanding.

BARTLET
Okay. We're done.

EVERYONE
Thank you/Thank you, Mr. President/
Thank you, sir/etc.

ZOEY
(to BARTLET)
I'm gonna go see Mom.

BARTLET
Okay.

MANDY
(calling after)
Mr. President.

MANDY follows BARTLET out into--

29 INT. CORRIDOR - CONTINUOUS

29

BARTLET

Yeah.

MANDY

I'm sorry I can't be there tonight.

BARTLET

You'll be missed.

MANDY

I was thinking it might not be a bad idea to have a signal worked out.

BARTLET

A signal for what?

MANDY

For if there's good news regarding the pilot and it comes while you're on television. I think if there was a signal to let you know, it might ease your mind and help your performance.

BARTLET

(pause)

What kind of signal did you have in mind?

MANDY

Something like this. Just very subtle. Very easy.

BARTLET

What is that?

MANDY

It's a departure, it's a safe departure. Would you like a different signal?

BARTLET

(trying not to laugh)

No, that one's good.

MANDY

Should I spread it around?

BARTLET

(beat)

Well, I think it's gonna get around all by itself, but if you want to help it along a little there's nothing wrong with that.

(CONTINUED)

MANDY
Thank you, Mr. President.

BARTLET
Thank you.

They go in separate directions as we:

CUT TO:

30 INT. LOBBY - DAY

30

CHARLIE catches up to ZOEY and GINA.

CHARLIE
(calling)
Zoey.
(he catches up)
Can I talk to you in here?

ZOEY
Yeah.

They go into--

31 INT. JOSH'S BULLPEN AREA - CONTINUOUS

31

CHARLIE
I wish you hadn't done that.

ZOEY
You needed prompting. I can't believe
you chickened--

CHARLIE
I didn't chicken out and I didn't need
prompting.

ZOEY follows him into:

32 INT. JOSH'S OFFICE - CONTINUOUS

32

GINA waits outside.

CHARLIE
It's just inappropriate. I don't have
the same relationship with your father
that you have. I don't have the same
relationship that the staff has.

ZOEY
I don't think it's outa line for you to
put your two cents in.

(CONTINUED)

JOSH comes in, showered and changed from his run.

JOSH
Hi.

CHARLIE
Sorry, we were just using the office for--

JOSH
You can keep fighting in just a second,
I just need to find something.

JOSH goes to his desk.

ZOEY
I also think it's not outa line for me to
have spoken up for you, since you were
clearly chicken.

CHARLIE
Zoey, I work in a building with the
smartest people in the world.

And with that, JOSH opens his desk drawer and sits down in
his chair, or would have if there'd been a chair there.

JOSH
(pause--from the floor behind
the desk)
Donna!

DONNA comes in.

DONNA
Hi.

JOSH
How ya doin'.

DONNA
We should get something temporary so that
that doesn't happen.

JOSH
Yeah.

DONNA
Leo just called.

JOSH
I'll call him back in just a minute.

(CONTINUED)

DONNA
He wants to see you.

JOSH
I'm supposed to be with C.J.

DONNA
He said he wants to see you right now.

JOSH exits.

CHARLIE
Anyway, I wish you wouldn't do that
anymore.

ZOEY
(beat)
Okay. Well. You're wrong. I'll see you
later.

ZOEY exits and we:

CUT TO:

33 INT. TOBY'S OFFICE - DAY

33

TOBY's at his desk when SAM knocks.

TOBY
Come in.

SAM steps in.

TOBY
What do you know?

SAM
(pause)
Listen.

TOBY
Sam--

SAM
No, no, it's not... listen. Bonnie's
getting Peter Jobson on the phone for
you. He's gonna tell you about this.

TOBY
Sam--

(CONTINUED)

SAM

There was a screw-up when they closed the door. They were doing something called a manual winch-op, which means they disconnected the motor from the door. Somehow, either as a result of that or something completely unrelated, the two OMS engines are failing. OMS is Orbital Maneuvering System.

TOBY

Do you know if they have primary RCS?

SAM

That's what they're trying now. Toby? If this was at a certain level, they'd have called the President.

TOBY

Yeah.

SAM

Seriously.

TOBY

Yeah.

SAM

Anyway, Bonnie's getting Peter Jobson.

TOBY

Before, when you first asked me, the only reason I reacted the way I did, I was just embarrassed 'cause, honestly, I forgot he was up there. They'd switched his mission order around a couple of times and I just... lost track of it.

BONNIE comes in--

BONNIE

Toby, Peter Jobson's on oh-five.

TOBY

Thank you.

FADE TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

34 INT. LEO'S OUTER OFFICE - DAY

34

MARGARET's at her desk as JOSH comes in.

JOSH
Hey.

MARGARET
Hey, Josh.

JOSH
He wants to see me?

MARGARET
Yeah. Are you in pain?

JOSH
I'm in a little bit of pain, yeah.

MARGARET
'Cause of your jogging?

JOSH
Yeah.

MARGARET
I know some good stretching exercises
you could do.

JOSH
Or I could just never jog again.

MARGARET
Yeah.

JOSH
He wanted to see me, right?

MARGARET
Yeah.

JOSH
Can I go in?

MARGARET
Yeah.

JOSH opens the door and walks into--

35 INT. LEO'S OFFICE - CONTINUOUS

35

LEO
Hey, Josh.

JOSH
What's goin' on?

LEO
I just talked to Hoynes.

JOSH
Is he in?

LEO
Yeah, he's on board, you did a good job.

JOSH
Good.

LEO
Josh.

JOSH
Yeah.

LEO
Did you happen to say to him that if
Scott Hotchkiss comes back alive there'll
be a ten point bump?

JOSH
I did.

LEO
I gotta tell you, if the President ever
heard about that, he'd come out of his
skin.

JOSH
Leo--

LEO
Don't do that, not even in private.

JOSH
I was--

LEO
The guy's been blown out of the sky.
He could be seriously injured. For sure
he's in the Iraqi desert with no water.

(MORE)

(CONTINUED)

LEO (cont'd)

He's gotta keep radio silence 'cause we're not the only ones lookin' for him. And the airplane he came with isn't a cargo jet, it's a Nighthawk Stealth Bomber. It is a major American military asset, and if they get to him first, they're gonna want to ask him some questions about it. And when all he gives 'em is name, rank and serial number, they're gonna beat him, Josh, they're gonna torture him.

(beat)

This is to say nothing of eighty guys in helicopters who are gonna get shot at if they're picked up underneath the radar.

JOSH

You're right.

LEO

The President's been jokin' around all day, but he's been living and dying with every hour of this. And he'd be really offended if he knew you were discussing a political upside. And I gotta tell you, Josh, as a guy who flew planes in a war, I was really offended, too.

JOSH

Yes, sir.

LEO

Okay.

JOSH

Okay.

LEO

You did good today, I'm just sayin'--

JOSH

Yeah.

LEO

There's a way to be a person.

JOSH

I apologize.

LEO

Your apology's accepted.

JOSH steps in--

(CONTINUED)

LEO
What are you doing?

JOSH
It looked like you wanted to hug me.

LEO
Man, did you read that wrong.

JOSH
Okay.

JOSH starts to exit--

LEO
Hey, Mandy was here before. We have some kind of signal?

JOSH
Yeah, for if we know something during the town hall.

LEO
It's gonna be days.

JOSH
Maybe not.

LEO
What's the signal?

JOSH
It's this here.

LEO
What is that?

JOSH
It's the signal.

LEO
It looks like a hip-hop gesture.

JOSH
It's an airplane taking off.

LEO
It doesn't look like an airplane taking off.

(CONTINUED)

JOSH

It's the signal, Leo, it's the only signal. You're not gonna confuse it with all the other signals we've got.

LEO

Sure.

JOSH

(beat)

I really do apologize, Leo.

LEO

Thank you.

JOSH walks out as we:

CUT TO:

36 INT. THE OVAL OFFICE - DAY

36

BARTLET is lying on the couch with a towel covering his eyes.
CHARLIE comes in.

CHARLIE

Mr. President?

BARTLET

Yeah.

CHARLIE

Admiral Fitzwallace phoned and he's on his way over.

BARTLET

Thanks.

CHARLIE

Would you like anything?

BARTLET

No, thanks. Hey, what was it Zoey was talking about before?

CHARLIE

It was nothing, sir.

BARTLET

What was it?

(CONTINUED)

CHARLIE

There was--it was just--there's been a report that's been sitting on your desk for a few weeks.

BARTLET

It has?

CHARLIE

My desk really. And so I was reading it. And in prep this last week, you'd been having discussions with the senior staff about youth participation in the political process. You were saying--

BARTLET

What's the report?

CHARLIE

I'm sorry, sir?

BARTLET

What's the report, Charlie?

CHARLIE

It's from a group called The Center for Policy Alternatives. And there are some things in there that hit home with me and I had mentioned it to Zoey and that's why--

MRS. LANDINGHAM comes in--

MRS. LANDINGHAM

Mr. President?

BARTLET

Yeah.

MRS. LANDINGHAM

Chairman Fitzwallace.

BARTLET

Thank you. Charlie, whatever it is, stick it in my briefcase for me, would you.

CHARLIE

Yes, sir.

FITZWALLACE comes in as CHARLIE exits.

FITZWALLACE

Mr. President.

(CONTINUED)

BARTLET

You have any news at all.

FITZWALLACE

Actually, I think I'm gonna have something in just a minute. They'll put the call through here.

BARTLET

Okay.

FITZWALLACE

You mind if I wait with you, sir?

BARTLET

No.

FITZWALLACE

How are you feeling?

BARTLET

I feel fine.

FITZWALLACE

Yeah?

BARTLET

Yeah, I feel fine.

FITZWALLACE

(pause)

The eagle. On the seal in the carpet. It has arrows in one hand and an olive branch in the other. Most of the eagle's facing the olive branch, but when Congress declares war, the eagle faces the arrows.

(pause)

How do they do that, you think they have a second carpet sittin' around in the basement someplace?

BARTLET

(pause)

I don't know.

FITZWALLACE

Maybe this piece in the middle cuts out and they do it like a basketball court.

BARTLET

I honestly don't know, Fitz, look--

(CONTINUED)

MRS. LANDINGHAM comes in--

MRS. LANDINGHAM
Excuse me, Chairman? That's your phone
call, the blinking line.

FITZWALLACE
Thank you. I'm gonna stop buggin' you in
just a second, Mr. President.

FITZWALLACE picks up the phone.

FITZWALLACE
(into phone)
Yeah.
(beat)
Thank you.
(to BARTLET)
Mr. President, I've got Captain Scott
Hotchkiss on the phone. He's cleared
Iraqi air space and he's on his way to
Tel Aviv.

BARTLET's stunned...

BARTLET
(pause)
Fitz--

FITZWALLACE
Congratulations, sir.

BARTLET
The kid's all right?

FITZWALLACE
He's got a sprained ankle.

BARTLET
(pause)
That's... that's a job awfully well done,
Mr. Chairman.

FITZWALLACE
Thank you, Mr. President.

BARTLET
I owe you one.

FITZWALLACE
Nah, that's not how it works.

(CONTINUED)

BARTLET

Just the same, I'm gonna check out that thing with the carpet.

FITZWALLACE

(smiling)

Talk to the pilot.

BARTLET

Seriously, I'm gonna get you an answer on that.

BARTLET picks up the phone--

BARTLET

(into phone)

Captain Hotchkiss, this is President Bartlet, how's your ankle?

(beat)

Good. Before you say another word, gimme your parent's phone number, I never get to make this call.

(writing it down)

Thank you. Now, Captain, let's talk about how we're gonna pay for this plane you lost. What kind of plan did you have in mind?

CUT TO:

37 INT. PRESS BRIEFING ROOM - EVENING

37

C.J.'s at the podium.

PRESS

C.J.! C.J.!

C.J.

Katie.

KATIE

Did we use Saudi Arabian air space and if so, was it with the Saudis' permission?

C.J.

We did use Saudi air space. We flew secretly on the way in, they were informed of the mission on the way out.

MIKE

And is that when the British were told?

(CONTINUED)

C.J.
That's when the British were told.

PRESS
C.J.! C.J.!

C.J.
Folks, it's a few minutes after seven and most of us have to pile into buses to get down to Charlottesville. All this material will be covered in much greater detail at the Pentagon briefing which will begin 30 minutes after our return. That's all for now.

C.J. steps off the podium to SHOUTS of "C.J!" and walks out into--

38 INT. CORRIDOR - CONTINUOUS

38

--where CAROL meets her.

CAROL
Nice.

C.J.
And I want to congratulate you, Carol. I really thought I was gonna see Saudi Arabia spelled with a "Y."

CAROL
C.J., I'm a much better speller than you give me credit for.

C.J.
Yes. One "L" in Tel Aviv.

CAROL
Okay.

DANNY
(calling)
C.J.
C.J.
(over her shoulder)
In the office.

She turns into--

39 INT. C.J.'S OFFICE - CONTINUOUS

39

--and waits a moment before DANNY walks in.

(CONTINUED)

C.J.

Danny, I don't even want to hear it, I did exactly the right thing, your nose is bent outa joint and I don't give a damn.

DANNY

How ya doin'.

C.J.

I'm doing fine.

DANNY

You looked at me and you told me point blank--

C.J.

That's right.

DANNY

--you were working on a diplomatic--

C.J.

Danny--

DANNY

--you looked at me, you said there was no--

C.J.

What'd you think I was gonna do, Danny, give you longitude and latitude? Did you want me to fork over the radio frequency they were transmitting on?

DANNY

You didn't have to answer the question.

C.J.

I did.

DANNY

You could have said, "Danny, we're not ruling anything in or out and I'm not gonna let you take me down that path," and it would've been done with.

C.J.

Danny, if by standing up and lying I mis-directed Iraqi counter-intelligence for even half a beat then it was absolutely worth it, that's a no-brainer. And if I didn't, then it was certainly worth the try. There are only 50 people in the world who can't understand why I

(MORE)

(CONTINUED)

C.J. (cont'd)
lied this morning and they all work in
the White House press room. I'm sleeping
fine tonight.

DANNY
You didn't have to call on me.
(pause)
Every hand shot up. Everybody was gonna
ask the same question. You knew what
your answer was gonna be. You called on
me.

C.J.
(pause)
Well... yes I did.

DANNY
You wouldn't have rather done that to a
journalist who's been less supportive of
this administration than I have?

C.J.
No, I chose you.

DANNY
C.J., I am not staying in the penalty
box forever. I have covered the White
House eight years and I've done it for
the *New York Times*, the *Washington Post*,
Time Magazine and the *Dallas Morning
News* and I'm telling you, you can't mess
me around like this.

C.J.
Danny, I gotta tell you, that was,
seriously, that was a turn-on when you
said that. Though I don't know why you
decided to be your most haughty on
"Dallas Morning News" in that sentence.

DANNY
C.J.--

CAROL comes in--

CAROL
The buses are leaving.

C.J.
(to DANNY)
The busses are leaving.

(CONTINUED)

DANNY waits a moment, then exits as we:

CUT TO:

40 INT. TOBY'S OFFICE - NIGHT

40

TOBY's looking out the window as BARTLET steps into the doorway.

BARTLET

Toby?

(beat)

Toby?

TOBY

I'm sorry, Mr. President, excuse me.

BARTLET

You can't see 'em, they're over Australia now.

TOBY smiles...

BARTLET

I just spoke to the mission commander. Don't worry, I called him, he didn't call me. They're trying firing something called the RCS.

TOBY

Yeah, it's the reaction control system. It's actually 40 separate engines around the shuttle.

BARTLET

And if that doesn't work they've got about 39 other things they can try. There is redundancy after redundancy after redundancy built in and for good measure, they have Atlantis warming up on the launch pad, it can dock with Columbia in two hours, we can do that now, Toby.

TOBY

The first thing the shuttle does after it leaves the atmosphere is open the cargo bay doors. That's what lets the heat out. Once the doors are closed they have a pretty short window to get back before it overheats.

BARTLET

Then they'll open the doors again.

(CONTINUED)

TOBY

How?

BARTLET

The same way they closed 'em, with a five dollar wrench.

(beat)

He's gonna be fine. And after we're done tonight, you're gonna take the next flight to Edwards Air Force Base, you're gonna meet him when he lands, you're gonna not be such a horse's ass and you're gonna talk to your brother.

TOBY

Yeah.

BARTLET

(pause)

Okay.

BARTLET exits and we:

CUT TO:

41 EXT. THEATRE - NIGHT

41

A large CROWD is starting to gather under the floodlights and behind the police barricades.

We HEAR LAUGHTER turn into APPLAUSE--

BARTLET (O.S.)

Thank you. Thank you very much.

CUT TO:

42 INT. THEATRE - SAME TIME

42

BARTLET

That was a joke about politicians.

There's another LAUGH...

BARTLET

There's another one. Two politicians are having an argument. One of them stands up and shouts, "You're lying!" The other one says, "Yeah, but hear me out."

CUT TO:

43 EXT. THEATRE - NIGHT

43

The CROWD is growing.

CUT TO:

44 INT. HOLDING AREA - NIGHT

44

As the speech plays on the monitors. The STAFF works the PRESS.

JOSH

I'm pretty sure that was The Center
for Policy Alternatives, but C.J.'s
getting it.

BONNIE comes up to SAM holding a cell phone--

BONNIE

Where's Toby?

SAM

Why?

BONNIE

It's Peter Jobson.

SAM

Give it to me.

(into phone)

This is Sam Seaborn.

(beat)

Thank you.

SAM sees TOBY on the other side of the room--

SAM

Toby!

TOBY looks over. He makes a gesture as if to say "what?"
SAM does Mandy's signal. At first TOBY doesn't understand
and SAM does it again. TOBY gets it and SAM nods his head
"yes" to confirm it.

He sees JOSH--

TOBY

(calling out)

Josh!

CUT TO:

45 EXT. THEATRE - NIGHT

45

The CROWD's getting bigger. We notice two 15 year-old BOYS vying for a good viewing spot in the middle of the crowd. One of them is pinning on a "BARTLET FOR AMERICA" button.

CUT TO:

46 INT. THEATRE - NIGHT

46

BARTLET

If I take my jacket off, can I trust you all to read nothing into it other than I've been talking for two hours and it's a little hot under these lights?

Off the APPLAUSE we:

CUT TO:

47 EXT. THEATRE - NIGHT

47

BUTTERFIELD comes up to GINA at the door--

BUTTERFIELD

Gina. Straight to the car.

GINA

He's not gonna work the rope line?

BUTTERFIELD

There's softball game he wants to watch.

The CROWD is CHANTING "Bartlet, Bartlet." We SEE the BOYS chanting as the second one fastens on his "BARTLET FOR AMERICA" pin as we:

CUT TO:

48 INT. THEATRE - NIGHT

48

BARTLET

Overall entitlement payments will have crowded out public investment in infrastructure and they'll have crowded out public investment in education, to say nothing of general quality of life. So college kids today are facing a future of paying even higher taxes for fewer government benefits.

(MORE)

(CONTINUED)

BARTLET (cont'd)
Which is why it doesn't come as a
galloping shock to me that today's young
people aren't exactly living for
tomorrow.

CUT TO:

49 INT. HOLDING ROOM - SAME TIME

49

A piece of paper hits DANNY in the back of the head.

DANNY
It's not like I don't notice that you're
throwing pieces of paper at me.

C.J.
C'mere.

DANNY
Why?

C.J.
(whispering)
I have a tip.

DANNY
(beat)
You do?

C.J.
Yes.

DANNY
Okay.

C.J.
I have a tip and I'm giving it to you
before the others.

CUT TO:

50 EXT. THEATRE - NIGHT

50

The CROWD's even bigger. They CHANT, "Go, Jed, Go!"

CUT TO:

51 INT. THEATRE - NIGHT

51

BARTLET
They're telling me that we're out of
time.

(MORE)

(CONTINUED)

BARTLET (cont'd)

I just wanted to mention that at several points during the evening, I was referred to as both a liberal and a populist. And the fella fourth from the back called me a socialist, which was nice, I hadn't heard that for a while.

(beat)

Actually, I'm an economics professor. My great-grandfather's grandfather was Dr. Josiah Bartlet, who was the New Hampshire Colony's delegate to the Second Continental Congress, the one that sat in session in the summer of 1776 and announced to the world that we were no longer subjects of King George III, but rather a self-governing people. "We hold these truths to be self-evident," they said. "That all men are created equal." Strange as it may seem, that was the first time in history that anyone had ever bothered to write that down.

(beat)

Decisions are made by those who show up.

(beat)

Class dismissed. Thank you everybody.
God bless you. God bless America.

And off the standing ovation we:

CUT TO:

52 EXT. THEATRE - NIGHT

52

"BARTLET! BARTLET!"...

CUT TO:

53 INT. HOLDING ROOM - NIGHT

53

ZOEY comes up to CHARLIE. They talk above the noise.

ZOEY

You owe me an apology.

CHARLIE

I owe you an apology?

ZOEY

He used it and you're feeling good and you're looking for a way to thank me for it.

(CONTINUED)

CHARLIE

He used it, I'm feeling good, you had nothing to do with it and you were still unbelievably wrong.

ZOEY

I accept your apology.

BARTLET comes in--

BARTLET

Here we go. Time for sports.

MRS. LANDINGHAM

Girls softball, sir.

BARTLET

Women's softball, and don't say it like that.

MRS. LANDINGHAM

Yes, sir.

BARTLET

You're not gonna ruin my good time.

MRS. LANDINGHAM

I think we both know from experience that's not true, sir.

BARTLET

Yeah. Toby!

TOBY

Sir!

BARTLET

Walk with me.

CUT TO:

54 EXT. THEATRE - NIGHT

54

GINA's in front of the doors.

GINA

(into sleeve)

He's not working the rope line. Straight to the car. Mike, you've got Bookbag till the lobby, I pick her up at the door.

(CONTINUED)

The CHANTING and crowd NOISE continue as GINA's eyes dart the crowd with professional subtlety. She looks left, then right... then left again. Something caught her eye over there, but she's not sure what.

Then the doors open behind her and BARTLET and ZOEY, followed by the STAFF, start spilling out. The CROWD goes crazy.

GINA falls in with ZOEY as BARTLET and the STAFF work the crowd.

ZOEY
Baby pictures he's heckling me with.
And Visa card bills.

There's something bothering GINA as they walk.

ZOEY
And look, now he's working the rope line.
There was ever a chance he was gonna walk
past a crowd of people.
(calling to him)
Charlie!

CHARLIE starts to make his way over...

GINA
(to herself--barely audible)
I saw something.

ZOEY
By the way, Charlie apologized to me.
Made a full apology.

CHARLIE
What are you telling her?

ZOEY
Hang on.
(to GINA)
What'd you just say?

GINA
I saw something.

ZOEY
Gina--

GINA takes one more step, realizes what she saw and whips around 180 degrees just in time to see the two BOYS reach underneath their jackets.

(CONTINUED)

GINA
GUUUUHHHN!!

The BOYS begin unloading their guns as three AGENTS dive at BARTLET and GINA grabs ZOEY to the ground. Even the SCREAMING crowd doesn't drown out the rapid pops of GUNFIRE as we:

DISSOLVE TO:

END TITLE CARD

We continue to HEAR the screaming of the crowd and the GUNFIRE along with agents shouting, "Get down on the ground!" We HEAR the sound of panic and finally the crackle of a radio: "Oh, God, we've got people down." "Who's been hit, who's been hit"...

FADE TO BLACK

END OF SHOW