

# THE WORD

EPISODE #508

“LAY DOWN THE LAW”

WRITTEN BY:  
**ALEX KONDRACKE**

DIRECTED BY:  
**LESLIE LIBMAN**

FINAL COLLATED

August 30, 2007

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EPISODE #508  
"LAY DOWN THE LAW"  
FINAL COLLATED  
August 26, 2007

CAST LIST

BETTE PORTER  
TINA KENNARD  
JENNY SCHECTER  
SHANE McCUTCHEON  
ALICE PIESZECKI  
KIT PORTER  
MAX SWEENEY  
JODI LERNER  
TASHA WILLIAMS

PHYLLIS KROLL  
COLONEL GILLIAN DAVIS  
ADELE CHANNING  
NIKI/BRAND GIRL  
MOLLY  
KEVIN MADOR  
JOAN NOORD  
SAM MAKAREJEV  
CAPTAIN CURTIS BEECH  
BEGONIA/KARINA  
CAMMIE/SHAUN  
GREG/JIM  
GLORIA  
MAJOR DOROUGH  
LIEUTENANT FINNERTY  
ANITA MARTINIEZ  
OFFICER  
RANKING MEMBER  
AMY  
MELINDA  
PHOTOGRAPHER(S)  
SECURITY GUARD

JENNIFER BEALS  
LAUREL HOLLOMAN  
MIA KIRSHNER  
KATHERINE MOENNIG  
LEISHA HAILEY  
PAM GRIER  
DANIELA SEA  
MARLEE MATLIN  
ROSE ROLLINS

CYBILL SHEPHERD  
KELLY McGILLIS  
MALAYA RIVERA DREW  
KATE FRENCH  
CLEMENTINE FORD  
AARON CRAVEN  
DENALDA WILLIAMS  
DANIELLE KREMENIUK  
TED WHITTALL  
PATRICIA VELASQUEZ  
ANGELA GOTS  
DOMINIC ZAMPROGNA  
TANYA CHAMPOUX  
SEAN BELL  
AARON PEARL  
CRYSTAL BUBLE  
CONRAD WHITAKER  
ANDY STAHL  
DEANNE BRAY  
CHANTAL JARRY  
KASPAR MICHAELS  
REESE ALEXANDER

EPISODE #508  
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August 17, 2007

**SET LIST**

INTERIORS

FACTORY

THIRD FLOOR

OFFICE

STUDIO SCREENING ROOM

ALICE’S APARTMENT

LIVING ROOM

THE PLANET

JOINT FORCES TRAINING BASE

BOXING RING

WOMEN’S LOCKER ROOM

ADMINISTRATION BUILDING

HALLWAY/ HOLDING ROOM

HEARING ROOM

BATHROOM (BATHROOM)

LEZ GIRLS FILM SET

REAL/ TINA’S TRAILER

REAL/ NIKI’S TRALER

REAL/ HAIR & MAKEUP TRAILER

REAL/ JENNY’S TRAILER

JODI’S LOFT

TASHA’S BEDROOM

WESTWOOD PALACE THEATER

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EXTERIORS

FACTORY

PARKING LOT

ROOFTOP

BIKE TRAIL

LEZ GIRLS FILM SET

BACK LOT/BASECAMP

WARDROBE TABLE

JOINT FORCES TRAINING BASE

ADMINISTRATION BUILDING

MANN WESTWOOD THEATER

RED CARPET

CROWD

VIP

JODI'S LOFT

"LAY DOWN THE LAW"

TEASER

1                    EXT. FACTORY - PARKING LOT/ROOFTOP - DAY                    1

A GIANT IMPENETRABLE FACTORY. Barbed wire, Armed guards, security cameras. This place isn't messing around.

IN THE PARKING LOT, a MOTORCYCLE pulls up and parks. Straddling the bike - a FIGURE in a skin-tight black leather suit and a ski mask scans the factory with binoculars.

The figure stealthily climbs up a steep, metal access ladder on the side of the building.

1A                   INT. FACTORY - ON THE GRIDS - DAY                    1A

FIGURE'S POV -- We can see a GUARD patrol the roof. The figure unholsters a DART GUN and shoots up. A thin harpoon hits the Guard in the neck. The Guard collapses.

Infiltrating the factory, the figure surprises another GUARD on a moving catwalk. He goes down in a quick flurry of karate punches.

1B                   INT. FACTORY - ON THE FLOOR - DAY                    1B

Moving quickly, the figure takes off a watch and attaches it to an electronic keypad on the outside of a steel door. BEEP. BEEP. BEEP. The door swings open.

1C                   INT. FACTORY - OFFICE - DAY                    1C

The figure moves into a plush office. Suddenly there's a gun to the figure's head. It's AGENT MARK BRYANT, looking severe.

AGENT BRYANT

Did you really think it would be  
that easy?

(no response)

Who sent you?

The figure makes a sudden move for the gun, but Bryant swiftly grabs and twists the figure's arm, holds her in a lock.

AGENT BRYANT (CONT'D)

I believe I asked you a question.

With a free hand, the figure pulls off the ski mask. Long

(CONTINUED)

1C CONTINUED:

1C

blonde hair unfurls. It's NIKI. Relieved, Agent Bryant lets go of her arm, lowers the gun and laughs.

AGENT BRYANT (CONT'D)  
You've gotta stop dropping in on me  
like this, Mrs. Bryant.

NIKI/MRS. BRYANT  
I thought you'd be happy to see  
me... Mr. Bryant.

Niki/Mrs. Bryant unzips her leather suit, revealing sexy semi-sheer black satin undergarments. She pushes Agent Bryant back onto the chaise lounge.

NIKI/MRS. BRYANT (CONT'D)  
Did you miss me?

AGENT BRYANT  
Always.

They make out like crazy as the MUSIC SWELLS. Fancy END CREDITS roll across the screen. "AGENT MARK BRYANT ..... Logan Bennett; AGENT BROOKE BRYANT .... Niki Stevens ..."  
PULL BACK

2 INT. STUDIO SCREENING ROOM - NIGHT (N1)

2

...from the screen to reveal that we're in a small private screening room. Niki's team, led by KEVIN MADOR and JOAN NOORD, are in the control seats...already going to work.

KEVIN

Send a clip to Ratner. Tell him we've got the girl of his dreams...his wet dreams.  
(obsequious laughter)  
And we want eight million for her.

Kevin and Joan hi-five one another. Niki squeals, claps.

JOAN

It's going up to twelve on the next picture.

Niki throws her arms around Kevin and Joan.

NIKI

Oh my God. You're the best!

JOAN

I have a call into Stuff. I think we got the cover.

KEVIN

Excellent! By the end of this year our Niki's going to be every American male's object of desire.

JOAN

She's going to be bigger than Jessica Alba.

KEVIN

She's going to be numero uno on every babe-alicious hot one hundred list.

NIKI

Shut up! Just shut up.

(CONTINUED)

2 CONTINUED:

2

TINA sits in the back of the screening room with SAM, the Lez Girls DP. Sam looks at her with compassion.

TINA

When this movie premieres Thursday night, she's going to be my worst nightmare.

SAM

I don't envy you.

Tina sighs as her nightmare unfolds a few feet away.

MAIN TITLE

**LAY DOWN THE LAW**

3 EXT. CITY PARK BIKE TRAIL - DAY (D2)

3

Panting, helmets in hand, SHANE and JODI straddle their bikes. They've been riding hard. Shane slugs from her water bottle, takes care to speak so Jodi can read her lips. Each asks the other to clarify when she doesn't understand.

SHANE

I really like her. She's got something going on...

JODI

It's called heterosexuality.

SHANE

Believe me, I've been with loads of straight girls-- It's not just the challenge. She's got--  
(grasping for it)  
Class.

They get off their bikes, sit in the grass to rest. Jodi nods, knows what Shane is talking about.

JODI

Maybe she's a spaghetti girl...

Off Shane's look.

JODI (CONT'D)

(explaining joke)

Straight until wet. Do you think she's into you?

(CONTINUED)



3 CONTINUED:

3

SHANE

I don't know. She flirts-- She told me to call her, so I did-- She was on the phone with her boyfriend--

JODI

Straight girl is playing you.

SHANE

I know. And I like it.

(Jodi chuckles, shakes her head)

Do you think I should take her to the theater or something?

JODI

Does she like the theater?

SHANE

I don't know... I can't stand it.

JODI

(laughs)

How about if I have a dinner party?

SHANE

Really?

JODI

I have friends I want Bette to meet. Can you think of one more couple...?

SHANE

How about Tina and Sam?

JODI

Sam?

SHANE

The DP on the movie. I think she and Tina are into one another.

Shane stands. She tries an ASL sign she's learned.

(CONTINUED)

3 CONTINUED: (2)

3

SHANE (CONT'D)

You ready?

Jodi gently corrects Shane's attempt to sign.

JODI

Almost. It's...

Shane does it correctly, holds out her hand to help Jodi up.  
Jodi groans.

SHANE

Come on. We've got to train if  
we're going on this bike ride.

(Jodi rolls her eyes)

Is Bette pressuring you?

JODI

No. I want to ride. My Aunt is a  
breast cancer survivor--

Shane and Jodi get back on their bikes, ride off.

4 OMITTED

4

5 OMITTED

5

6 INT. TINA'S TRAILER - MORNING (D3)

6

SLAM! In Touch Magazine hits the table. On the cover is a  
half-naked Niki Stevens oil wrestling Cindi, surrounded by  
thongs of screaming lezzies. Headline reads, "EXCLUSIVE! IS  
NIKI A LEZ GIRL FOR REAL?"

KEVIN

Have you seen this?

Kevin Mador glowers down at Tina.

TINA

Oh, shit--

(CONTINUED)

6 CONTINUED:

6

KEVIN

She has a hundred million dollar career-making blockbuster premiering tomorrow night, and all anyone wants to talk about this morning is what she's doing in your little turd of a movie. Or rather, who she's doing.

TINA

It's not good for our movie either.

KEVIN

I'm gonna fuckin' pull her. The last thing I need is the zit faced teen boy demographic thinking Niki Stevens doesn't like dick! I never wanted her to do this shitty little movie in the--

TINA

You can't pull her, Kevin. We're in the middle of production.

(desperate beat)

Look, I have an idea. Do you represent any hot young actors?

KEVIN

I'm on the verge with Zac Efron. Why--?

TINA

No, no, no. We need her to be photographed at her premiere with someone hunky, hot and handsome.

(hating herself)

Someone whose dick she might like.

KEVIN

(getting with the program)

Brilliant! Okay, I got a call asking about her the other day, from Stavros Niarchos--

TINA

We can do better. Niki Stevens doesn't date Paris's sloppy seconds. Who's really boyishly hip and sexy in that Entourage-y Jane Magazine kind of way? Someone cute, who all the tweenish girls will--

(CONTINUED)

6 CONTINUED: (2)

6

There's a KNOCK on Tina's door, and it opens. GREG/JIM is standing there, smiling his cute, boyish, Entourage-y smile.

GREG/JIM

Hey, boss. Are you ready to take a look at my outfit for the scene with--

(noticing Kevin)

Oh, sorry for busting in on you.

Tina and Kevin look at one another. Are you thinking what I'm thinking?

7 INT. JOINT FORCES TRAINING BASE - BOXING GYM - DAY (D3)

7

Not some newfangled health club with fancy, stylish equipment. This is an old-fashioned boxing gym, full of mostly male soldiers training on heavy bags, lifting free weights, sparring in the ring.

TASHA works a heavy bag. A few feet away, a slender, fit soldier in a hoodie is pummeling a speed bag with impressive skill and fierce, relentless intensity.

Tasha moves to stand and wait for the speed bag. The other soldier finally stops battering.

TASHA

Are you finished on that?

The soldier in the hoodie turns around. It's COLONEL DAVIS; a look in her eyes -- woman has demons she's working through.

COLONEL DAVIS

It's all yours.

Davis heads out. Tasha watches her go.

8 EXT. BASE CAMP - WARDROBE TRUCK - DAY (D3)

8

Several long clothing racks set up outside. Jenny and ADELE watch as GLORIA, the costume designer, sifts through the garments for Jenny's approval.

JENNY

Why does Jesse have a Balenciaga jacket? Jesse shops at The Limited.

GLORIA

She saw the Balenciaga in Karina's closet and she went nuts...

(MORE)

(CONTINUED)

8 CONTINUED:

8

GLORIA (CONT'D)

Why does she always get the good clothes...?! I want to wear the Mark Jacobs fur trimmed boots! I want Balenciaga! She totally lost it with me, screaming and stomping around--

Jenny sighs, getting the picture.

JENNY

Okay, okay. You did the right thing, Gloria. I'll deal with Niki. Don't worry about it.

Tina enters. She's been looking for Jenny.

TINA

Jenny, there you are. I need to talk to you for a minute.

JENNY

One second.

(to Gloria)

I like the Marni for Karina. In purple. Purple is my color for her. Adele, remember the amethyst choker I showed you that I liked for her?

(walks over to Tina)

What is it?

Tina takes Jenny by the arm, leads her between two racks of clothes for privacy.

TINA

Listen, we have a bit of a situation with Niki's management over the SheBar debacle last week. There are photos of her all over the tabloids.

JENNY

I know. It's so tacky. Why can't they leave her alone?

(CONTINUED)

8 CONTINUED: (2)

8

TINA

It's unfortunate, and her reps are beside themselves. They're threatening to pull her from our movie--

JENNY

They can't do that!

TINA

Unfortunately, they can. The photos were taken on our clock and they were a total breach of her contract. Lucky for us, I don't think they will because it wouldn't look good for Niki. But they're insisting that she take a date to the Liquid Heat premiere tomorrow night--

JENNY

She is. She's taking me.

TINA

A male date, Jenny. A jock. A standard, cute, girls-creaming-in-their-jeans American hunk.

JENNY

Uch! Don't make me sick. Niki would never do that.

Jenny turns and runs out of the wardrobe department.

9 OMITTED

9

10 INT. NIKI'S TRAILER - CONTINUOUS

10

Jenny storms into the trailer to find Niki, curled up on the couch. Her face is blotchy; she's been crying.

(CONTINUED)

10 CONTINUED:

10

JENNY

Is it true? You're taking some dim-witted actor boy-toy to the Liquid Heat premiere instead of me?

NIKI

I don't know. They said I had to, they said if people found out I was gay it would ruin my career -- but I don't want to go with Greg, he's such a cheese-ball.

JENNY

You're going with Greg? Are you insane?

NIKI

I want to go with you...

SOUND OF A TOILET FLUSHING. Kevin Mador emerges from the bathroom.

KEVIN

That's out of the question.

(to Jenny)

I don't want you within ten miles of the Westwood Palace tomorrow night.

JENNY

You're making her take a beard to the premiere to pretend she's straight? You should be ashamed of yourself.

KEVIN

No, you should be ashamed of yourself. I'm not even going to go into the questionable ethics of you screwing the underage star of your movie --

NIKI

I love her!

(CONTINUED)

10 CONTINUED: (2)

10

KEVIN

But if you really care so deeply  
for Niki and your purported mission  
to make the first star-driven,  
studio movie about lesbians, you  
will not destroy the career of the  
star on whom the movie's success  
hinges.

Jenny goes to Niki, crouches down beside her.

JENNY

Baby, you don't have to let him  
push your around like this. He's  
just a big bully.

Niki turns her face to the wall, sobbing. Jenny looks back at  
Kevin.

JENNY (CONT'D)

You really are a pig.  
(whispers to Niki)  
Don't worry. I'll be there. I'm not  
going to let you down.

Niki nods, barely perceptibly. Jenny kisses the back of her  
head. Exits without another word to Kevin.

11 INT. TRAINING BASE - WOMEN'S LOCKER ROOM - DAY (D3)

11

Tasha emerges from the showers. Grabs her towel and covers  
herself. Modest, cautious, discreet.

She goes to her locker to change. Colonel Davis is changing  
at a nearby locker. They both go to great pains to avoid  
looking at one another.

Another FEMALE OFFICER walks by. She's got a good body --  
long legs, sculpted torso -- and she's flaunting it.

Discreetly, Tasha glances at the attractive servicewoman.  
Then quickly looks away.

ANOTHER ANGLE. Davis does exactly the same.

12 INT. HAIR/MAKEUP TRAILER - EVENING (D3)

12

Shane putters in her trailer, cleaning up and listening to  
music. Cammie/Shawn enters, carrying a BOTTLE OF SCOTCH and  
two glasses. Still in wardrobe, she's the spitting image of  
Shane.

(CONTINUED)



12 CONTINUED:

12

SHANE

Hey, what are you doing here? I  
thought you were wrapped.

Cammie/Shاون plops the bottle of scotch down on the counter.  
Sits down in Shane's chair. She's a little tipsy.

CAMMIE/SHAUN

I want to get drunk and then I want  
you to have sex with me.

SHANE

I thought you weren't gay. Just  
"gay for pay."

Cammie/Shاون tries to answer, but instead she bursts into  
tears.

CAMMIE/SHAUN

I am-- I don't know what I am. I  
just know that I suck in this part.  
I can't get it right. Jenny hates  
me! She wishes she never cast me.  
And I'm a good actor! I never suck!

She sobs, so wracked with tears that Shane has to put her  
arms around her. Cammie/Shاون cries in Shane's arms. She  
gazes up at Shane. Kisses her. Shane goes with it for a  
moment out of habit. Then pulls away.

(CONTINUED)

12 CONTINUED: (2)

12

SHANE

Cammie, I--

CAMMIE/SHAUN

What? I thought you slept with everyone. Am I that repulsive?

SHANE

No, you're not repulsive.

Cammie/Shاون pulls her shirt over her head. She's braless. She takes Shane's hand and puts it on her breast and tries to kiss her again.

CAMMIE/SHAUN

Then let's just--

Before Shane has a chance to extricate herself, the make-up trailer door opens again, and Begonia walks in.

BEGONIA

I wanted to talk to you about--

Begonia stops when she sees half-naked Cammie/Shاون in Shane's arms. She and Shane make eye contact. Begonia shakes her head. Pathetic. Turns and walks out.

13 INT. JODI'S LOFT - NIGHT (N3)

13

BETTE has just arrived, tired from a long day at work. Jodi is in the kitchen, cooking. Fixings for a Moroccan dinner everywhere -- more like an art project than food prep. Bette moves to Jodi and gives her a kiss. They sign and speak.

BETTE

Is this all for tomorrow night?

JODI

I'm doing Moroccan.

BETTE

Who's coming to this Moroccan feast?

JODI

Amy and her new girlfriend Melinda.  
Shane, maybe Molly.

Bette rolls her eyes.

(CONTINUED)

13 CONTINUED:

13

BETTE

That is such a disaster.

JODI

Molly hasn't said yes yet. She's a little flaky.

BETTE

And homophobic. You've heard the things she says about Phyllis.

JODI

That's her mother. But I agree, Shane may have set her sights on the one girl who won't fall into her arms.

BETTE

I think that's why she's so crazy about her. She loves the challenge.

JODI

She says it's not about that.  
(shrugs --*but who knows?*)  
I also invited Tina and Sam.

BETTE

You what?!

JODI

Shane told me they're dating.

BETTE

They're not dating.

JODI

It doesn't matter. It's not a couples dinner. Anyway, Tina seemed happy to bring her.

Bette is beside herself.

BETTE

Are you trying to make it a horrible evening for me?

(CONTINUED)

13 CONTINUED: (2)

13

JODI

No-- What are you so upset about?

Bette realizes she's digging herself in; finesses.

BETTE

The whole ex-girlfriend turned best friend thing. You and your ex, me and my ex. It's my idea of a nightmare lesbian dinner party.

JODI

Fine, don't come. But let me know.

Jodi continues to cook. Bette stews, relents.

BETTE

Of course I'm coming.

(sighs)

I'm sorry. It's just-- I'll get over it. I don't know why it bugs me so much.

(the food prep)

Can I help?

Jodi hands Bette a knife and a chopping board with onions waiting to be diced.

13A INT. TASHA'S BEDROOM - DAY (D4)

13A

A meticulous CLASS A UNIFORM laid out on the bed. Tasha picks up the crisp white turn-down collar shirt. She pulls it on and buttons it up. Then reaches for the Army green trousers.

CLOSE on an officer ceremonial belt buckled. Tasha slips on her greet coat, then fastens the bright gold buttons. She places a beret on her head.

Tasha fastens a mounting bar displaying her BRONZE STAR MEDAL RIBBON along with several other ribbons to the left lapel of her coat. She brushes the lint from her shoulder then adjusts her crooked beret. She looks somber, determined.

13B OMITTED

13B

13C OMITTED 13C

14 EXT. TRAINING BASE - ADMINISTRATION BUILDING - NOON (D4) 14

Platoons of soldiers and military vehicles pass by Colonel Davis as she strides across the base. Looking especially sharp in her highly decorated CLASS A UNIFORM. She climbs the steps to the Administration Building. Enters.

From another direction, Tasha and Beech approach. Tasha is stoic. They enter the building.

MAJOR DOROUGH and LIEUTENANT FINNERTY make their way across the street, followed by SPECIALIST ANITA MARTINEZ, all dressed in their CLASS A UNIFORMS. They mount the steps.

Finally, Alice walks through the bustle of Army life, nervous and out of place. She checks a scrap of paper against the address of the Administration Building.

15 INT. ADMIN. BUILDING - HALLWAY/HOLDING ROOM - CONTINUOUS 15

An OFFICER leads Alice down the hall. They land at a doorway.

OFFICER

You can wait in there, Miss. You'll be called when they're ready for you.

Alice takes a seat in the waiting room, in a hard wooden chair. She looks around. Sparse and official. She looks up to see...

Colonel Davis enter the room, followed by Dorough and Finnerty, in mid-conversation.

COLONEL DAVIS

...and you tell Macallister that I welcome the opportunity to take his money anytime.

(CONTINUED)

15 CONTINUED:

15

DOROUGH

I'll let him know, Colonel. He's looking for a good game.

Davis laughs. Notices Alice sitting by herself.

COLONEL DAVIS

Hello, Alice; thank you very much for being with us today. The proceedings will begin shortly. You can wait here until you're called to testify. All we require of you is that you answer any questions that are posed directly and truthfully. I'll try not to take too much of your time.

Alice can see past Davis, into the hallway. She sees an ENLISTED SOLDIER escort Martinez into the room next door, and then gets a glimpse of Tasha, standing in the hallway with Beech.

Tasha and Alice meet eyes for a moment and then Tasha looks away. Davis turns around but Tasha is already gone.

16 INT. THE PLANET - DAY (D4)

16

PHYLLIS and MOLLY sit at a table on the patio, screaming at each other.

PHYLLIS

Have you lost your mind? You can't take a hiatus from school! You aced your LSAT's.

\*  
\*

MOLLY

I'm taking some time off to figure out what I want to do. I mean, why does the world need any more lawyers, Mom. Honestly? What's the point? It's so... *pedestrian*. You get a degree and then intern--

\*  
\*  
\*  
\*

PHYLLIS

For Ruth Bader Ginsburg!

\*  
\*

MOLLY

Whatever! Then you get married and pop out 2.5 babies and summer on the Cape --

\*  
\*

(CONTINUED)

16 CONTINUED:

16

PHYLLIS

Yes!

MOLLY

No! God, I don't want that life!  
It's just not me --

PHYLLIS

It is you! It's always been you.  
What about Richard? Richard loves  
you!

MOLLY

He's a bore. We broke up last week.

PHYLLIS

He worshipped the ground you walked  
on!

MOLLY

Which was BORING! He's learning to  
golf, Mom, golf. He got medication  
for early-onset baldness! Can't you  
see how depressing that is?

PHYLLIS

He's human. You can't throw away  
everything you two have built  
together.

MOLLY

You're one to talk.

\*

(CONTINUED)

16 CONTINUED: (2)

16

PHYLLIS

What does your father say?

MOLLY

That you owe him a lot of money and  
you've ruined his life.

PHYLLIS

(sighs)

What does he say about your taking  
time off from school?

\*  
\*

ANOTHER ANGLE. Shane enters and heads to the coffee bar where  
KIT laments the IN TOUCH piece about Niki at SheBar.

SHANE

Kit, man am I glad you're back in  
business.

KIT

Aren't you supposed to be working?

SHANE

We wrapped early. It's Niki  
Stevens's movie premiere.

KIT

(re: IN TOUCH)

Did you see this shit? What the  
fuck am I gonna do about those  
bitches?

SHANE

Their club is closed down.

KIT

Yeah, but it's gonna open again.  
And when it does, everybody's gonna  
want to go there and see Niki  
Stevens all greased up.

(CONTINUED)



16 CONTINUED: (3)

16

SHANE

You could have them knocked off.

Kit looks at her. Light bulb.

SHANE (CONT'D)

I was kidding.

Phyllis and Molly are leaving, and still arguing.

PHYLLIS

Do you know what happens to people  
without an education? You could end  
up like...

Phyllis is grasping. As they cross, she sees Shane and Kit in  
the BG.

PHYLLIS (CONT'D)

Like her!

Molly turns, sees who Phyllis is talking about.

MOLLY

Shane? What's wrong with her?

PHYLLIS

She's a hairdresser. That's what  
happens to people who don't get an  
education. They wind up in service  
professions.

MOLLY

Did you really just say that? You  
are such an elitist.

PHYLLIS

It's true!

MOLLY

I thought you were her friend.

PHYLLIS

Sure, to party with --

MOLLY

To *party* with?

PHYLLIS

She's not a serious person --

(CONTINUED)

16 CONTINUED: (4)

16

MOLLY

What do you know about her? You  
don't know her.

PHYLLIS

I know plenty. She's a Lothario and  
a cad, and the kind of boy you used  
to fall for in high school before  
you knew better. Thank god you're  
not gay.

\*  
\*  
\*  
\*

Molly starts walking towards Shane.

PHYLLIS (CONT'D)

Where are you going?

\*

MOLLY

I'm going gay for Shane. We're  
going to adopt Chinese babies and  
live in a trailer park.

\*

PHYLLIS

Molly!

(CONTINUED)

16 CONTINUED: (5)

16

PHYLLIS (CONT'D)  
(not taking the threat  
seriously)  
Don't you dare tell her what I just  
said.

\*  
\*

Shane is knocking back her espresso. Molly sashays up.

MOLLY  
Hey...

SHANE  
Hey --

MOLLY  
Sorry I didn't call you back --

SHANE  
Hey - Did I call you? It was so  
long ago, I don't even remember--

Molly laughs.

MOLLY  
Am I seeing you tonight?

SHANE  
I don't know. Are you?

Molly smiles, warm, promising and inviting. Turns and exits  
in a way that begs a long, lingering POV shot.

17 INT. TRAINING BASE - HEARING ROOM - DAY (D4)

17

A small courtroom used for administrative hearings. Wood  
paneling, circa 1970. A raised dais where a judge would sit  
in other proceedings, but not this one.

Three service members -- one woman and two men -- make up THE  
BOARD, with the senior most serving as RANKING MEMBER. They  
sit in the jury box.

(CONTINUED)

17 CONTINUED:

17

Davis sits by herself at a plain wooden table. Tasha and Beech sit at an identical table on the other side of the aisle. A COURT REPORTER on the sidelines with a tape machine.

PAN AROUND the room as--

RANKING MEMBER

This Board has been convened for the purpose of considering the pertinent facts relating to the case of Captain Tasha Williams, 542nd Military Police Company, who is being processed for administrative separation by reason of homosexual conduct under the provisions of AR 135-175, paragraph 2-12g. The Board will make a recommendation with respect to final action of retention, separation or suspension.

The Ranking Member turns his attention to Tasha.

RANKING MEMBER (CONT'D)

The Board is not bound by formal rules of evidence. And the Board's decision will be based upon a preponderance of the evidence presented. Do you have any questions concerning your rights or procedures before this Board?

TASHA

No, Sir.

ENDING ON Tasha, sitting by Beech, unflinching.

18 INT. TINA'S TRAILER - DAY (D4)

18

Bette and Tina sitting next to one another, speaking in heated whispers.

BETTE

You could have said no. You didn't have to accept the invitation.

(CONTINUED)

18 CONTINUED:

18

TINA

I thought it was coming from both of you.

BETTE

Why would I invite you to bring some girl who's after you to a dinner party at Jodi's?

TINA

I don't know, Bette. I thought maybe it was what you decided. You're with Jodi; I'm with whoever I'm with--

BETTE

And you and I are having an affair?  
(Tina shrugs halfheartedly)  
And you would have been okay with that?

TINA

It's kind of a foregone conclusion, don't you think?

BETTE

Not for me.

Tina sighs.

TINA

Bette, I'm not looking to break up your relationship with Jodi. That's not anything I ever wanted to do.

BETTE

What if I want to?

TINA

Do you?

Bette hesitates.

BETTE

Look, I really don't like the person I've become right now. It's certainly not behavior I want to model for our daughter.

TINA

What do you want to do, Bette?

(CONTINUED)

18 CONTINUED: (2)

18

BETTE  
(hard as it is to say...)  
I think we should stop sleeping  
together. Until we can gain some  
clarity, you know...?

Tina nods in agreement. They both know it's the right thing.

19 INT. TRAINING BASE - HEARING ROOM - DAY (D4)

19

The hearing continues. Beech is giving his opening remarks.

BEECH  
Captain Tasha Williams is an  
exemplary soldier. She has served  
with distinction in Iraq. She has a  
Bronze Star Medal with V for Valor,  
two Army Commendation Medals, a  
Joint Service Commendation Medal...  
I could go on. There's no debating  
Captain Williams's courage and  
commitment to military service.

19A INT. TRAINING BASE - HEARING ROOM - TIME CUT

19A

Davis is concluding her opening remarks. She looks at Tasha,  
sizing her up.

COLONEL DAVIS  
The military code of conduct is  
very clear. Rules are in place to  
maintain good order and discipline,  
and our job here is to enforce  
those rules. It has been alleged  
that Captain Williams committed  
acts of homosexual conduct, and  
should the evidence presented to  
you today support those findings,  
the government will recommend that  
Captain Williams be separated from  
duty in the United States Army  
National Guard.

Tasha betrays nothing.

RANKING MEMBER  
You may call the first witness.

20

INT. TRAINING BASE - HEARING ROOM - TIME CUT

20

Davis opens a laptop, presents it to the board. OurChart is up on the screen, featuring some provocative photos of some girls kissing. The board members wince. Colonel Davis turns to her witness, the smug inquiry officer Major Dorough.

COLONEL DAVIS

Major Dorough, can you please explain the significance of this website?

DOROUGH

It's owned by Alice Pieszecki. She does podcasts on it, talking about being a lesbian. She interviews other lesbians about their sex lives and talks about her sex life.

COLONEL DAVIS

So, Alice Pieszecki, the woman named in two of the complaints against Captain Williams, is a self-professed lesbian?

DOROUGH

That's correct.

COLONEL DAVIS

And this chart--?

ON DAVIS'S LAPTOP, Davis switches to "The Chart," Alice's page - popping up images of hundreds of women.

DOROUGH

It's a chart of all the lesbians she knows who have had sex with one another.

COLONEL DAVIS

(as if shocked)

Who've had sex with one another?

(CONTINUED)

20 CONTINUED:

20

Davis eyes the panel of stern looking officers who will decide Tasha's fate. Does she even need to continue?

DOROUGH

Yes ma'am. It's not my chart. If you know what I mean.

Dorough chuckles at his little joke.

COLONEL DAVIS

Yes. Thank you Major Dorough. I think we all know what you mean. Nothing further.

RANKING MEMBER

Your witness, Captain Beech.

Tasha looks at Beech. *This better go well.* Beech trades places with Davis, faces off with Major Dorough.

BEECH

Major Dorough, is Captain Williams's name on that chart or anywhere on this website?

DOROUGH

Not on the website, no, but--

BEECH

No further questions.

21 INT. TRAINING BASE - HEARING ROOM - TIME CUT

21

Specialist Anita Martinez on the stand. Witness for the prosecution. Beech cross examines her.

BEECH

You testified earlier that Captain Williams was your commanding officer in Iraq. How would you characterize her as a commanding officer?

(CONTINUED)



21 CONTINUED:

21

MARTINEZ

She's a fair and honest leader. She has the respect of her unit and always has a clear picture of where we're going. We got into some pretty hairy situations out there, but we always felt safe with Captain Williams, as safe as you can in that part of the world.

Tasha's face registers just the faintest glimmer of pride.

BEECH

Do you have any personal knowledge supporting the allegations that Captain Williams is a homosexual?

MARTINEZ

I do not.

BEECH

You testified that you've been reclassified MOS 42A and transferred to a different unit, Specialist Martinez. What was Captain Williams' role in that?

MARTINEZ

I asked Captain Williams to recommend me for job reclassification because of personal circumstances having to do with my family.

BEECH

So she went to bat for you?

MARTINEZ

Yes, sir.

BEECH

And you would have no qualms about serving under her again?

MARTINEZ

I would serve under her anytime.

Beech looks pleased.

22 INT. TRAINING BASE - HEARING ROOM - TIME CUT

22

Colonel Davis questioning Martinez on a re-direct.

COLONEL DAVIS

Thank you for your testimony here today, Specialist Martinez. I have only a few more questions for clarification. This job reclassification, you said it was something that Captain Williams arranged for you?

MARTINEZ

Yes, Ma'am.

COLONEL DAVIS

That's very fortunate for you. Not many reclassification requests are granted. The military doesn't usually like to spend the time and money to retrain somebody for someone else's job when they're perfectly capable of doing the one to which they've already been assigned. Captain Williams must have felt very strongly about you to have granted that request.

MARTINEZ

I don't know.

Davis scrutinizes Martinez's face. Martinez shifts in her seat.

COLONEL DAVIS

Did you have a sexual relationship with Captain Williams?

MARTINEZ

No.

COLONEL DAVIS

What sort of relationship did you have.

MARTINEZ

She was my commanding officer.

COLONEL DAVIS

Did she ever take you to dinner?

MARTINEZ

No.

(CONTINUED)

22 CONTINUED:

22

COLONEL DAVIS  
Put her arm around you?

Martinez hesitates.

MARTINEZ  
Well, sure but...

COLONEL DAVIS  
Isn't it true that at the time she  
put her arm around you, you knew  
she was a lesbian?

MARTINEZ  
No. I mean, I had heard rumors --

COLONEL DAVIS  
What kind of rumors?

MARTINEZ  
The guys, they just talk...

COLONEL DAVIS  
It was generally thought, in your  
unit, that Captain Williams was a  
lesbian. Yes or no?

Martinez is cornered.

MARTINEZ  
Some of the guys --

COLONEL DAVIS  
Yes or no.

MARTINEZ  
Yes.

Beech and Tasha watch as Martinez crumbles on the stand.

COLONEL DAVIS  
In that case, you must have felt  
uncomfortable to be receiving all  
of this special attention from  
Captain Williams? If she was a  
lesbian and she was giving you  
preferential treatment--

(CONTINUED)

22 CONTINUED: (2)

22

BEECH

Objection. Characterization of preferential treatment is unsupported.

RANKING MEMBER

Witness may answer.

COLONEL DAVIS

Did you feel uncomfortable receiving attention from Captain Williams?

MARTINEZ

I wasn't sure... I mean, I didn't want people thinking I was...

Martinez re-groups. Capitulates.

MARTINEZ (CONT'D)

Yes. I was uncomfortable.

Tasha sinks slightly in her chair, her good friend and ally dismantled.

23 OMITTED

23

24 INT. ADMINISTRATION BUILDING - HALLWAY - AFTERNOON (D4)

24

Alice fills a cup of water at the watercooler then turns to find Tasha approaching. There's an uncomfortable moment; they barely acknowledge one another. Then:

ALICE

So-- how's it going?

TASHA

Martinez folded.

ALICE

I'm sorry.

(awkward beat)

Do you know when they're gonna call me?

TASHA

You're their witness. I have no idea.

ALICE

Tasha, I'm not on her side. I don't want to be here.

(CONTINUED)

24 CONTINUED:

24

TASHA

I know. I'm sorry you got pulled  
into --

Colonel Davis emerges from the hearing room. Alice and Tasha  
go silent. Davis eyes them both.

COLONEL DAVIS

It's okay. You're allowed to talk  
to one another.

Alice and Tasha remain silent. Tasha walks away. Alice sits  
down on a nearby bench. Davis watches her for a moment, as  
she fills a cup with water.

COLONEL DAVIS (CONT'D)

I was looking for you.

ALICE

Well you found me.

COLONEL DAVIS

I came to tell you that we're out  
of time.

Alice is momentarily elated.

ALICE

You mean, I don't have to testify?

COLONEL DAVIS

Same time tomorrow.

Alice sighs, glares at Davis.

25 INT. JODI'S LOFT - NIGHT (N4)

25

Jodi opens the door to Tina and Sam.

TINA

Sorry we're late. I had a meeting  
to go over the next week's work.  
We're so far behind--

JODI

Come on in! Can I get you a drink?

Jodi escorts them inside. Tina gives Jodi a bottle of wine,  
then sees Bette who's dressed to the nines, but looks tense.

(CONTINUED)

CONTINUED:

TINA

A glass of wine would be great.

Tina and Bette exchange looks for a moment. Loaded.

JODI

(to Sam)

Would you like a glass of wine?

SAM

No, thank you. I don't drink when I'm shooting.

BETTE

I'm surprised. I'd think you'd need a stiff drink after being mired in Jenny's masturbatory opus all day long.

Tina shoots Bette a look. Watch it. She turns to Shane, Molly, AMY and MELINDA, seated on pillows around a low table, an elaborate array of exotic starters spread out before them.

TINA

Hey. I'm Tina.

Greetings and introductions all around.

26

EXT. WESTWOOD PALACE THEATER - RED CARPET - NIGHT (N4)

26

A Hollywood premiere. Kleig lights, an adoring crowd, throngs of photographers, arriving guests. Kevin Mador escorts Niki and Greg/Jim down the press line. THOUSANDS OF FLASH BULBS go off in Niki's face, as she poses expertly on the red carpet.

PHOTOGRAPHERS

Niki! Niki!/Look this way!/Over here!

Niki plays to the cameras, enjoying herself, vamping in a sexy pose one minute, giggling with Greg/Jim the next. Kevin Mador looks up to see Jenny and Adele approaching. He gasps, alarmed. Waves over a SECURITY GUARD.

KEVIN

(to Guard)

See that woman over there? She's banned. Make sure she doesn't get into the theater.

INTERCUTTING  
WITH:

27 EXT. WESTWOOD PALACE THEATER - THE CROWD - CONTINUOUS 27

OVER BY JENNY AND ADELE

Jenny spots Niki through the crowd.

JENNY

Oh my God, Adele! There she is! She looks beautiful!

The Security Guard steps in front of Jenny.

SECURITY GUARD

Excuse me, Miss. I'm going to have to ask you to leave the premises.

JENNY

No, excuse you, I have a ticket to this event.

Jenny hands over her ticket. The Security Guard pockets it. Jenny tries to take a step around him, but the Security Guard blocks her path. Jenny yells--

JENNY (CONT'D)

NIKI! NIKI! I'm here!

ON THE RED CARPET

Niki turns, looks.

Hordes of adoring fans are calling Niki's name. But after a beat, she catches a glimpse of Jenny. Niki pretends she doesn't see her, turns and continues down the red carpet.

ON JENNY

She pulls out her BLACKBERRY, texts.

ON THE RED CARPET

Niki continues down the red carpet. She checks her BLACKBERRY.

INSERT, NIKI'S BLACKBERRY: "We are outside. Can't get in. Come get us. J"

Niki ignores the text. Greg/Jim offers Niki his arm. She takes it, disappears into the lobby.

BY JENNY

(CONTINUED)

27 CONTINUED:

27

ADELE

Jenny, I'm going to go in and find Niki. If she knows you're here, she'll insist that they let you in.

Jenny looks uncertain, but so vulnerable, she let's Adele go on. Adele marches down the red carpet and into the premiere.

28 INT. JODI'S LOFT - NIGHT (N4)

28

Everybody digs into the main course. The conversation is stilted, slightly strained and awkward. Amy, Jodi and Melinda are both signing and speaking. Amy says to Sam:

AMY

So you're the cameraman on Tina's movie?

SAM

The Director of Photography. Yeah.

AMY

That must be pretty unusual, to have a woman doing that job.

TINA

There are about as many female DPs in Hollywood as there are women in Congress. We're really lucky Sam was available.

Tina puts her hand on Sam's knee. Bette winces. Molly and Shane are wrapped up in their own conversation, leaning into each other. Both a little drunk.

MOLLY

...Richard's such a nice guy, he is, and he loves me, but it's like, not enough. I mean, it's terrible, but I'm just like, who cares?... there's no...

(hand gesture for oomph)

You know. No spark, whatever, I don't know...

SHANE

You mean the sex is bad-- ?

MOLLY

I don't know -- More like, I don't know what I want...

(CONTINUED)



28 CONTINUED:

28

SHANE

How about a cigarette?

Molly smiles, disarmed.

MOLLY

I'm trying to quit.

SHANE

Me too.

They share a look. Molly is falling for her.

MOLLY

What the hell. I can quit tomorrow.

SHANE

I say, live for today.

Shane stands, holds out her hand and pulls Molly up. They leave. Melinda SIGNS.

MELINDA

I thought she wasn't gay.

Bette signs back.

BETTE

She isn't.

(signs to Jodi)

This should not be happening.

JODI

You can't stop it and it's not your place to try.

Tina and Sam are completely excluded. Tina, irked, says to Sam, pointedly--

(CONTINUED)

28 CONTINUED: (2)

28

TINA

Mm. Isn't this great. I wonder what it's called?

Jodi catches that, turns to Tina.

JODI

Sorry. It's called...  
(spells to Bette)  
B-I-S-T-E-Y-A.

Bette interprets...

BETTE

Bisteya.

SAM

It's amazing. And you made this?

Bette turns to Tina.

BETTE

I'm sorry. We didn't mean to exclude you.

TINA

Oh yes, you did.

Sam stands.

SAM

Where's the bathroom?

Jodi gets up and shows Sam to the bathroom. Tina glances at Bette. Bette tries to control herself. Amy signs/speaks to Bette, jarring her back to reality.

AMY

Has Jodi ever made you an Indian dinner?

BETTE

No she hasn't.

TINA

It's just as well. Bette hates Indian food.

BETTE

I didn't until Tina and I went to India. I got really sick there.

(CONTINUED)

28 CONTINUED: (3)

28

TINA

She lost ten pounds. She was so weak, I practically carried her through Jaipur.

They manage a smile at one another, remembering.

29 OMITTED

29

30 EXT. JODI'S LOFT - LATER

30

Shane and Molly sit close together on the stairs, a bottle of wine beside them. Molly's wearing Shane's jacket. Molly looks at Shane, assessing.

MOLLY

I see what you're up to.

SHANE

You do?

MOLLY

You think, here's this stupid straight girl who doesn't know who she is and what she wants to do with her life, and you're just going to sit there and be charming until I decide to sleep with you.

SHANE

I'm thinking nothing of the sort.

Off Molly's look.

SHANE (CONT'D)

I'm not!

MOLLY

You don't want to sleep with me.

SHANE

No.

MOLLY

(offended)

Why not?

(CONTINUED)

30 CONTINUED:

30

SHANE

Because after it was over you would freak out and go running back to your boyfriend and I'd be left in the cold with nothing to show for it but mediocre sex. Plus I'd be out of cigarettes.

Molly hits her.

MOLLY

I am not mediocre in bed!

SHANE

(laughs)

I'm sure you're a hellcat.

MOLLY

The reverse-psychology isn't going to work either --

SHANE

I'm not trying to make anything work. I like you. I like *talking* to you.

Impulsively, Molly leans in, kisses Shane -- sweet, tentative and promising. She pulls away, looks at Shane.

MOLLY

So? Was that a bad idea?

SHANE

Such a bad idea.

They linger for a moment. Shane moves back toward Molly but doesn't kiss her. Finally Molly kisses Shane again, this time a long, slow, hot kiss. They finally pull apart, hot, primed--

SHANE (CONT'D)

Let's get out of here.

MOLLY

Yeah, take me home, please.

SHANE

My place is closer.

Molly shakes her head, "no." As predicted, she's a little freaked out.

(CONTINUED)

30 CONTINUED: (2)

30

MOLLY

I'm sorry. I shouldn't have done that. I don't know what I was thinking... I think-- Can you just drop me back at my mother's house, please?

ON Shane. Cold shower to the brain.

31 EXT. WESTWOOD PALACE THEATER - VIP AREA - NIGHT

31

A cordoned off VIP after-party area where STARS mingle, and PHOTOGRAPHERS clamor to capture them. Adele stands, chatting up Kevin and Joan and keeping a close eye on Niki who is surrounded by HOLLYWOOD BIG WIGS. They all vie for her attention.

ADELE

You're in such good hands with Tina. I assure you, no one will get on that set who shouldn't be on that set--

Greg/Jim pulls Niki away from the BIG WIGS and toward an awaiting PHOTOGRAPHER. Adele waves. Greg waves back just before he and Niki strike a pose. Adele's phone buzzes. It's a text from Jenny. "Where are you?" Adele texts. "Can't find Niki. Still looking." Adele hits send and turns back to Kevin and Joan.

ADELE (CONT'D)

We hired a new head of security when that story broke.

32 INT. JODI'S LOFT - NIGHT (N4)

32

Tina returns from the bathroom to find Bette bringing empty dinner dishes to the kitchen. Everybody is gone.

TINA

Where'd everybody go?

BETTE

Jodi took them up to the rooftop to show them the sculpture she's working on. Shane took Molly home. She told me to say goodbye to you.

(CONTINUED)

32 CONTINUED:

32

Tina looks at Bette for a moment, then turns to go.

BETTE (CONT'D)

Tina.

Tina turns around.

BETTE (CONT'D)

This is the most excruciating thing  
I've ever been through.

Tina picks up an empty dish from the dinner table and brings  
it to the kitchen.

They look at one another. Agonizing. Bette pushes Tina behind  
a screen. Their convictions of earlier sorely tested. They  
lean toward one another, about to kiss. VOICES sound from  
down the hall. Bette whispers urgently.

BETTE (CONT'D)

We should go see Dan together.

TINA

Dan Foxworthy?

BETTE

He knows us better than anyone. He  
can help us figure out what the  
hell we're doing.

Jodi, Melinda, Amy and Sam return from the rooftop, drinks in  
hand. Bette and Tina are at the sink, stacking dishes.

SAM

(to Tina)

You guys should go check out Jodi's  
sculpture up there. It's  
incredible.

BETTE

I know. It's a beautiful piece.

Sam comes over to Tina and puts her arm around her, casual.

SAM

(to Tina)

Do you want to take off? I really  
should--

(CONTINUED)

32 CONTINUED: (2)

32

TINA  
Yeah. Let's go.

Tina grabs her bag and her coat.

TINA (CONT'D)  
Thank you so much, Jodi, for a  
lovely evening.

SAM  
Goodnight.

Sam and Tina say their good-byes, shake hands and hug with everybody. Jodi is warm with the apparent success of the evening. Bette watches with dismay as Tina walks out the door with Sam.

33 OMITTED

33

34 OMITTED

34

35 OMITTED (ENCOMPASSED IN SCENE 33)

35

36 EXT. WESTWOOD PALACE THEATER - VIP AREA - NIGHT (N4)

36

The after-party is ENDING. Hollywood acolytes pour onto the street. The PAPARAZZI lie in wait. Just as Niki is about to leave, Adele pulls her aside, whispers in her ear, gives her a nudge.

ADELE  
Kiss Greg. They'll love it.

The paparazzi launch when they see Niki with Greg. Niki stops in the middle of the street and gives Greg a big smooch for the cameras.

DOZENS OF FLASHES immortalize the moment.

ANOTHER ANGLE. Hidden behind a car, Jenny watches, heart sinking, bereft. Adele comes up beside her.

ADELE (CONT'D)  
There you are. I've been looking  
for you for hours.

JENNY  
Did you see that? Niki kissed Greg.

(CONTINUED)

36 CONTINUED:

36

ADELE

Jenny, don't let it upset you. I'm  
sure her manager told her to do it.  
Look, there are photographers  
everywhere.

Adele puts her arm around Jenny.

37 OMITTED

37



38 EXT. TRAINING BASE - ADMIN. BUILDING - NOON (D5) 38

Establishing.

39 INT. TRAINING BASE - HEARING ROOM - CONTINUOUS 39

Alice sits on the stand, tense. Her left hand on the bible.

ALICE

I do.

Alice looks around the room, nervous. Does her best to avoid looking at Tasha. Colonel Davis approaches her.

COLONEL DAVIS

Thank you for coming to speak to us, today, Miss Pieszcki. It's nice to see you again.

ALICE

I'm sorry I can't say the same.

(CONTINUED)

39 CONTINUED:

39

COLONEL DAVIS

I caught you on television the other day... On "The Look." It was fun, very entertaining. I'd never seen it before.

Alice doesn't say anything.

COLONEL DAVIS (CONT'D)

So, you are a lesbian, Miss Pieszcki?

ALICE

Last time I checked.

COLONEL DAVIS

How long have you known Captain Williams?

ALICE

I'm not sure. Maybe a year.

COLONEL DAVIS

How would you describe your relationship?

ALICE

We're friends. And that doesn't make Tasha a lesbian.

COLONEL DAVIS

I didn't ask whether Captain Williams was a lesbian, Alice. You might want to stick to answering the questions I ask.

ALICE

Oh.

Alice is duly chastised. Waits for the next question.

COLONEL DAVIS

Do you have a lot of friends in the military?

ALICE

No.

(CONTINUED)

39 CONTINUED: (2)

39

COLONEL DAVIS

Well, I'm curious then. How did  
someone like you meet someone like  
Captain Williams?

ALICE

We met through mutual friends.  
(Colonel Davis waits for  
more)  
...at a gathering.

COLONEL DAVIS

A lesbian gathering?

ALICE

No.

COLONEL DAVIS

Have you had sexual relations with  
Captain Williams?

Alice is thrown. A LONG PAUSE. Tasha waits in anticipation.

ALICE

You know what? This whole thing is  
a crock. It's a frickin' witch  
hunt. You're trying to say that  
Tasha is a lesbian just because of  
her association with me, with lame  
trumped up evidence. I could just  
as easily say that I think you're a  
lesbian Colonel Davis, with a  
propensity to engage in homosexual  
conduct, because of the way you  
looked at me in the hallway  
yesterday. I'll bet if next week on  
The Look, I ask for women to come  
forward, women who've been looked  
at by you like that, I'll get some  
people calling in. I mean, the show  
reaches 30 million people, surely  
there's somebody in the audience  
who would go on record --

(CONTINUED)

39 CONTINUED: (3)

39

Alice is vamping, but she's angry and on a roll.

COLONEL DAVIS  
That's enough, Ms. Pieszecki--

ALICE  
If all I need to establish is that  
you know a lesbian, one lesbian,  
and you maybe went out to lunch  
with her once-- I'll bet there  
aren't a lot of women who wear that  
uniform who haven't eaten out with  
a lesbian in their time.

Davis is visibly enraged. She turns to the Ranking Member.

COLONEL DAVIS  
I would like to request a recess at  
this time to allow Ms. Pieszecki to  
collect herself.

RANKING MEMBER  
We'll take a fifteen minute recess.

The room disbands.

40 EXT. TRAINING BASE - ADMIN. BUILDING - CONTINUOUS 40

Tasha paces nervously.

41 INT. ADMIN. BUILDING - HOLDING ROOM - CONTINUOUS 41

Alice enters, alone. Goes to the window. After a beat, she  
hears the door open. It's Davis. She crosses to Alice,  
violates her personal space, threatening.

COLONEL DAVIS  
I don't know what you were trying  
to pull in there.

ALICE  
I wasn't trying to PULL anything.

COLONEL DAVIS  
Don't play games with me, Alice.

(CONTINUED)

41 CONTINUED:

41

Davis searches Alice's face. Alice gives away nothing. Davis decides to cut bait.

COLONEL DAVIS (CONT'D)  
Okay. Here's the deal. I'm going to need something. Some kind of assurance from you that I don't have to watch my back.

Alice isn't sure where Davis is going.

ALICE  
Go on. I'm listening.

COLONEL DAVIS  
Tell your friend Captain Williams to play by the rules when she gets on the stand. I'm going to ask her about Private Brown. She just has to tell the story, very matter-of-fact.

Alice is flabbergasted but plays it cool.

ALICE  
The story about how Brown saw us at the race track--?

COLONEL DAVIS  
And twisted an innocent day out with friends into a sordid escapade so that he could make his trumped up claim. And I'll never hear from you again.

ALICE  
No, you won't. You'll never hear from me--

COLONEL DAVIS  
I won't be inviting you back on the stand, and I won't be discussing this with Captain Beech. So you have about five minutes to do what you need to do before we resume--

Davis opens the door, struts out.

(CONTINUED)

41 CONTINUED: (2) 41

ALICE  
Oh my God.

42 EXT. TRAINING BASE - ADMIN. BUILDING - CONTINUOUS 42

Alice spots Tasha outside, runs down the steps towards her.

TASHA  
Alice--

Alice grabs Tasha's arm, drags her to a more secluded place.

TASHA (CONT'D)  
What are you doing? Alice--

ALICE  
Shh! You need to listen to this.  
(catches her breath)  
This is crazy but--

TASHA  
What?

ALICE  
I think you might walk out of this.

TASHA  
What?!

ALICE  
Davis is terrified I'm going to out  
her. She says she doesn't want to  
have to watch her back. She just  
made a deal with me. All you have  
to do is tell what happened with  
Brown and say you believe in their  
bullshit code of honor and she'll  
recommend retention or whatever.

TASHA  
She's going to let me off?

A CLERK calls from O.C.

CLERK (O.C.)  
Captain Williams, the hearing is  
resuming in five--

TASHA  
I gotta go.

(CONTINUED)

42 CONTINUED:

42

ALICE  
Good luck.

Tasha runs back toward the building. Alice watches her go.

ALICE (CONT'D)  
Goodbye.

43 INT. TRAINING BASE - HEARING ROOM - MOMENTS LATER

43

Tasha is on the stand. Beech questions her.

BEECH  
One final question, Captain Williams. Why initially did you decide to join the service?

TASHA  
I come from a military family. My father served, and his father before him. I feel a strong sense of duty to serve my country. It's what I've always wanted to do.

BEECH  
Thank you. No further questions.

RANKING MEMBER  
Recorder, your witness.

Colonel Davis approaches the bench. She's very direct and businesslike. She consults her file.

COLONEL DAVIS  
Captain Williams, what is your relationship with Private Jack Brown?

TASHA  
Private Brown was a soldier serving under my command.

COLONEL DAVIS  
Does he hold a grudge against you for any reason?

TASHA  
He was upset with me when I recommended Specialist Martinez for the Human Resources job instead of him.

(CONTINUED)

43 CONTINUED:

43

COLONEL DAVIS

It has been alleged that you gave preferential treatment to Martinez because you were hopeful of a more intimate relationship--?

TASHA

That is not true. I recommended Specialist Martinez for reclassification because she had a superior service record. Martinez has two commendations and is disciplined and hard-working. Brown wasn't qualified.

COLONEL DAVIS

Do you think Brown brought these charges against you in retaliation?

Tasha hesitates.

TASHA

Yes, I do believe that.

Davis nods.

COLONEL DAVIS

You stated your father was in the Army, and his father before him. I gather you feel a strong desire and commitment to serving your country. Does the military represent the ideals and morals by which you live your life?

TASHA

Yes, it absolutely does.

COLONEL DAVIS

You're aware, Captain, that in this time of war, our armed services are strained for qualified, dedicated officers on the front lines.

TASHA

I am aware of that.

(CONTINUED)



43 CONTINUED: (2)

43

COLONEL DAVIS

One last question... Do you agree that it is imperative that the military codes of conduct be strictly adhered to, especially in a time of war?

Tasha is looking past Colonel Davis, distant. Reflective.

TASHA

I always have. Until now.

Davis is confused.

COLONEL DAVIS

I'm sorry.

TASHA

One of the things that's asked of us when we go to the front lines is that we be prepared to be separated from the people we love. And we ask it of them, too. We ask them to let us go to fight for their freedom, maybe to never come home. And when we do come home, we feel blessed. It seems so wrong now to have my personal freedom denied to me within my own country. It seemed wrong to watch the person I love interrogated like a criminal when she didn't do anything wrong.

Davis looks horrified.

COLONEL DAVIS

The person you love? To whom are you referring, Captain Williams?

TASHA

Alice Pieszcki.

On everyone's faces, reacting as Tasha declares her love for Alice.

44 EXT. TRAINING BASE - MOMENTS LATER

44

Alice is walking across base toward the parking lot, through a sea of soldiers and military vehicles. From across the lawn, Tasha calls for her. Alice can't hear her. Tasha starts toward her.

(CONTINUED)

44 CONTINUED:

44

TASHA

Alice! Wait! Don't go.

Alice turns. Tasha runs, stops in front of her.

ALICE

What happened? Did you win? You look happy.

TASHA

I did. I won.

Alice looks at her, relieved and disappointed at the same time.

ALICE

That's great. I'm really glad for you. How did you win? What happened? What were the exact words?

TASHA

I told them I loved you.

Alice is confused. Beech comes up behind them.

BEECH

Hey there.

TASHA

Hey.

BEECH

Williams, you will be missed.

Beech turns to Alice.

BEECH (CONT'D)

I just have to ask you one thing, Alice. How the hell did you know about Colonel Davis?

ALICE

Know what?

BEECH

How did you know to scare the bejeezus out of her by exposing that she's a lesbian?

(CONTINUED)

44 CONTINUED: (2)

44

ALICE

I didn't know anything. I was  
totally bluffing.

Tasha and Beech look at one another. They start laughing.  
From across the base, Davis comes striding, flanked by  
Dorough, Finnerty, and two of the board members. She's about  
to walk past. She stops.

COLONEL DAVIS

It's a shame, Captain Williams.  
Personal freedom is an enviable  
thing, but personal sacrifice to  
ensure that many more Americans can  
continue to have theirs, that's the  
nobler choice.

Tasha nods. Salutes Colonel Davis. Davis salutes her.

COLONEL DAVIS (CONT'D)

Good luck to you.

Alice and Tasha watch as Davis walks away.

ALICE

Do you think she's hot?

Tasha laughs.

TASHA

She's probably got tons of action  
going on the DL... But that gets  
old.

ALICE

No joke.

They take another look at Davis strutting across the base.

Then Tasha sweeps Alice up with a grand Officer and a  
Gentleman kind of move and kisses her, right there on base,  
for all the world to see. Some soldiers look the other way,  
but a few quietly cheer them on.

THE END