

**PATTI Scene 1**

~~CINDY~~

~~Another one? What does she need?~~

~~PATTI~~

~~We'll find out... So, Doug wants to take me to the Rothko opening at MOMA tomorrow night. Am I supposed to wear a tiara?~~

~~CINDY~~

~~Or something fabulously chic. Gloves. You must wear beautiful calfskin gloves.~~

~~NORA~~

~~And there's a salon on 86th and Columbus that's open on Sundays.~~

~~Patti shoots Nora a withering look.~~

~~PATTI~~

~~Anywaaaay, can Nora use your desk?~~

~~CINDY~~

~~Sure.~~

~~Patti smiles efficiently at Nora.~~

~~PATTI~~

~~All that's left is to make yourself indispensable.~~

~~Off Nora, not sure how to do that.~~

INT. PIT - MOMENTS LATER

A journalism sweatshop of workers culled from the Seven Sisters schools. Most are single and just shy of 24.

Jane sits at her desk, typing. Patti and Nora pull up.

JANE

(to Patti)

Can you do cop calls?

PATTI

No. I mean... I don't have time. I have a source who could be valuable.

JANE

Then give him to me.

**START**

PATTI

It's the PR girl for Santana. She knows everyone who was at the show.

JANE

Fantastic. What's her number?

PATTI

She'll only talk to me.

JANE

Look, I know you were the more natural fit for this story. But there's nothing I can do. Don't sabotage the story.

PATTI

I'm trying to help.

JANE

Okay. Take an hour to work your source. If nothing pans out, you're doing cop calls.

PATTI

An hour?! You're dreaming.

RACK to Wick walking by, tracking the conflict. *Everyone is.*

JANE

No, I'm working under a deadline.

**END**

Patti leaves in a huff.

~~NORA~~

~~I can help with cop calls.~~

~~JANE~~

~~Have you ever called the precincts?~~

~~NORA~~

~~I ask if there's anything on the blotter. Right?~~

~~JANE~~

~~(sighs, regroup)~~

~~We have two days to tear down and rebuild the magazine on a developing story three thousand miles away. Orientation's cancelled today. What does your reporter need?~~

~~Off Nora's level stare, Cindy does calculations in her head.~~

~~CINDY (CONT'D)~~

~~But maybe he does.~~

## PATTI Scene 2

~~Cindy checks out Nora...~~

~~CINDY (CONT'D)~~

~~You don't think my being a novelist sounds like a lark?~~

~~NORA~~

~~I don't joke about writing or cooking.~~

~~CINDY~~

~~I don't joke about drinking and cooking.~~

~~NORA~~

~~See, we're a perfect duo.~~

~~Off Cindy, sparkling.~~

INT. THE PIT - NIGHT

Doug, overcoat on, walks by Patti at her desk.

# START

DOUG

You ready, Robinson?

PATTI

Not yet. Santana's PR girl gave me the number of the hotel room where The Stones back-up singer is staying. I want to talk to her. There are rumors that the official police account is wrong.

DOUG

Then get a list of everything the backup singer says that contradicts the official account and turn it over to Jane.

He kneels down, leans in.

DOUG (CONT'D)

Those will be her leads to follow up on. So, meet at my place in an hour? I'll order from Vincenza's. I just got the new Van Morrison.

She caresses his cheek. Gives him a deep, french kiss.

PATTI

An hour.

He pulls a snow globe of the Eiffel Tower out of his coat pocket, sets it down next to her hand. Patti picks it up with gratitude, shakes it, grows serious.

PATTI (CONT'D)

We're finally in the same city after months of being pen pals. Maybe we could blow off Rothko tomorrow night and go out to dinner?

DOUG

I already told my parents you were coming.

PATTI

Your *parents*? You didn't tell me they were part of the event.

DOUG

I didn't think it was important.

PATTI

But it is... just so... conventional. I have to kiss the ring before we can start dating? Aren't they still grieving your broken engagement?

DOUG

Nah. I told them I was trading up.

She softens into the compliment. He turns to go.

DOUG (CONT'D)

(afterthought)

I wouldn't mind meeting your parents.

PATTI

No one is meeting my parents. Ever.

DOUG

(chuckling)

See you in an hour.

**END**

Doug, a spring in his step, exits. Off Patti, uneasy for a moment, and then getting right back to work.

~~Oz approaches from the other direction, buttoning up his overcoat.~~

**PATTI Scene 3**

PATTI

~~'Iron Butterfly,' and this song  
will haunt you, because you have  
such a good ear for music.~~

OZ

~~Are you accusing me of being hip?~~

PATTI

~~I'm saying you have potential.~~

~~He sits at a nearby empty desk, unwraps a mint.~~

~~RACK to Doug, drumming at his desk with pencils. He notices  
Oz and Patti and checks to see if Sam has noticed, too.~~

~~But Sam's entirely focused on the notes in front of him. Jane  
stands behind Sam. She catches Doug clocking Patti's face  
time with Oz. Off Doug, wondering what it means for him.~~

~~RACK to Oz, listening but unable to find the groove to "In a  
Gadda Da Vida."~~

INT. LAND OF OZ, HALLWAY/BALCONY - CONTINUOUS

Wick stands at the top of the stairs, looking at the bullpen  
and pit with disgust. He hates the music that's disrupting  
his department meeting. Wick heads back to his office where  
he shuts the door behind him.

RACK to Doug, riveted and concerned. *Is Oz a threat?*

INT. BULLPEN/PIT - CONTINUOUS

**START**

PATTI

You should get high first. Then  
you'll really dig it.

OZ

(laughing)  
I'm past 30. Too old to try pot.

PATTI

No one's ever too old to smoke out.

OZ

(relaxed, thoughtful)  
Why on earth were the Hells Angels  
hired for security?

PATTI

Because no one trusts the police.

OZ

Why?

PATTI

Because they'd arrest them for smoking marijuana. And since the cops beat up those kids in Chicago, everyone thinks they're pigs.

OZ

So, the bands felt safer hiring an outlaw motorcycle gang?

PATTI

Yeah. The Hells Angels get high and like to party. They were at Ken Kesey's acid trips. I guess you could say there was a kinship.

OZ

But doing drugs doesn't necessarily mean you believe in peace and love.

PATTI

(genuine)

You're right. We all learned that this weekend.

OZ

Yeah.

(light bulb)

I'm going to write my editorial.

**END**

Oz, humming, walks through the newsroom.

~~INT. OZ'S OFFICE - NIGHT~~

~~Oz types enthusiastically as Angie enters, holding his herringbone overcoat and a small Tiffany gift bag.~~

~~ANGIE~~

~~Your car's downstairs.~~

~~OZ~~

~~I need you to go to Serendipity and give Lydia the gift.~~

~~ANGIE~~

~~But, she's --~~

~~OZ~~

~~Going to be furious. I'll deal with the consequences. Thanks, Angie.~~

**PATTI Scene 4****START**

PATTI

I knew I could break this story wide open. And I did.

DOUG

For Sam. He'll get the byline.

PATTI

What?!

DOUG

You stood me up, for the second night in a row. You lied to me so you could help Sam --

PATTI

Are you listening to anything I'm saying? Jetting off to the West Coast to try to convince a source to talk to me, it was the most exciting thing I've ever done.

DOUG

Is there a "we" in any of this? Or should I pick a new researcher?

A moment. Another stand-off.

PATTI

I'm sorry about standing you up. Twice.

DOUG

Plenty of women would have been jazzed to be invited to the Rothko opening and, even to meet my parents.

PATTI

And on any other night, I would have been.

(beat)

But not with this story in reach.

Doug nods, goes to walk away. Patti touches his sleeve.

PATTI (CONT'D)

Do you remember when, against all odds, the Colonel agreed to talk to you about the Tet Offensive? The whole newsroom cheered when you called in with eighteen hundred words of dictation that changed how people viewed that event.

(beat)

Last night, I understood how you must have felt. The rush.

Doug sits with this for a minute. Evenly but stoic:

DOUG

But you're not a reporter. You're a researcher. And we had a date.

He walks away. Off Patti, in new territory.

**END**

~~INT. LADIES ROOM - DAY~~

~~Patti is washing her hands when Nora enters.~~

~~NORA~~

~~You turned the ship around.~~

~~PATTI~~

~~Yeah. It felt pretty good.~~

~~NORA~~

~~Why did you stay on the story even after they gave it to Jane?~~

~~PATTI~~

~~(stumped)~~

~~I guess... I... couldn't let it go.~~

~~NORA~~

~~Why? For Newsweek? For Doug? For Sam?~~

~~PATTI~~

~~(thoughtful)~~

~~For the work. For me.~~

~~Nora pushes a torn piece of paper across the counter to Patti. An address is written on it. Patti looks at Nora. What's that?~~

~~NORA~~

~~We hold consciousness-raising meetings here three times a week. Monday, Wednesday and Friday.~~

~~From Patti's face we know she's never been to one.~~

~~NORA (CONT'D)~~

~~Why don't you come? I'll introduce you to terrific girls trying to do what you just did.~~