

Postea
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"Greg" 11
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sc!

CONTINUED:

KATIE
(realizing)

No.

People around Katie "shush" her.

FATHER KEVIN

All we have to do is ask. And God
will deliver us unto the castle
where they filmed *Harry Potter*.
Praise be to God.

KATIE
(emotional)

[unclear]

INT. THE BREAKDOWN - GREG'S OFFICE - MONDAY MORNING

Katie storms into Greg's office, fired up.

KATIE
Hey Greg, can I ask you something?

GREG
We can't soundproof the women's
room. I'm sorry if the camera
department can hear you in there --

KATIE
That was an anonymous suggestion
and that wasn't me. No. I want to
produce the lead story. Tonight.

Katie smiles, triumphant, waiting for God to deliver.

GREG
No.

Greg grabs his papers and starts to head out. Katie reacts.

INT. THE BREAKDOWN - NEWSROOM - CONTINUOUS

Greg walks through the newsroom. Katie follows.

KATIE
Wait, why no?

GREG
It's just, Chuck is difficult and I
trust Gene.

Start

1/5

(CONTINUED)

CONTINUED:

KATIE

But... maybe you only trust him
because he's a man. Have you taken
the Implicit Bias Test online?

(proud)

My results said I distrust all
white men and women.

GREG

(getting annoyed)

You think I'm being sexist?

KATIE

I don't know. I've worked here
longer than Gene. Why else haven't
I gotten a shot?

GREG

Maybe you're not as good as Gene.
Have you ever considered that?

KATIE

Huh. Uh, no, I had not.

Greg and Katie stop outside the conference room.

GREG

Good journalists, like Gene, can
produce a segment without someone
saying, "Great job!" every step of
the way. Good journalists know when
to scrap their story and think on
their feet if a better one comes
along. Can you do that?

KATIE

(unsure)

I think so. I've produced like a
million Human Interest pieces. That
has to equal one real story. Right?

GREG

Wrong. I don't think you can do
this and I don't think you think
you can either.

Katie takes this in. He's right.

KATIE

(weakly)

You don't know what I don't think.

2/5

(CONTINUED)

CONTINUED: (2)

GREG

Are we done?

Katie nods, defeated. Greg heads into the conference room.

INT. THE BREAKDOWN - CONFERENCE ROOM - CONTINUOUS

People mill around, waiting. Greg enters, followed by Katie.

CHUCK

Oh, thank you for finally joining us. Can I get you a drink or a cranberry scone or can we start the damn meeting?

GREG

Let's start. I think we should lead with the Hurricane --

PORTIA

Oh, I had a segment pitch: "Am I Instagramming My Vacation Wrong 2?" The first one started a dialogue, but I think we can go deeper.

Katie looks to Greg expectantly. A beat, then:

GREG

Fine. Katie, you take that. Gene, you good with the hurricane?

Gene gives Greg a thumbs up. Katie thinks, getting an idea.

GREG (CONT'D)

Okay, for the B Slot, El Chapo's secret waterslide --

KATIE

(to Chuck)

Mr. Pierce, I'd like to ask you something!

Greg reacts, "Oh god." Katie takes a deep breath, then:

KATIE (CONT'D)

I have never produced a lead, even though I've worked here longer than Gene.

PORTIA

(quiet, to Gene)

Which white guy is Gene?

End

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(CONTINUED)

Untitled Tracey Wigfield Project
Pilot

CONTINUED:

CHUCK (CONT'D)

It's just... no one around here
tells me the truth.

CAROL

(sympathetic beat, then)
Your hair does look gray.

CHUCK

Thank you, Carol.

Chuck smiles at his newfound ally.

INT. THE BREAKDOWN - SHOW - A LITTLE LATER

The opening credits of the show. Chuck, whose hair has been
dyed a weird auburn color, and Portia are at the desk.

CHUCK

Good evening. Tonight we take a
look at the so-called Silver
Tsunami, a term used to refer to
America's surplus of baby boomers
and their predicted drain on social
security. But as more and more
older Americans choose to re-enter
the workforce, it may be a storm
that never happens at all. One of
those storms where you buy frozen
dinners and take in the deck
furniture for nothing...

INT. THE BREAKDOWN - CONTROL ROOM - A LITTLE LATER

Katie talks into the mic, finishing producing her segment.

KATIE

And go to commercial.

Katie smiles, proud. Greg sidles up.

GREG

Hey, good job.

KATIE

(dignified)
I don't need compliments. But I
will write that down and put it in
my Compliments Box.

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(CONTINUED)

CONTINUED:

GREG

Onto the next crisis: who's gonna
tell Chuck he looks like Ronald
McDonald?

KATIE

It's too bad my mom quit.

GREG

It really is. She could have talked
Chuck into so many things.

(re: *Breakdown* graphics)

Like changing the name of the show
to something that doesn't mean "a
total failure."

Katie thinks for a beat, getting an idea.

KATIE

Listen, if you really want her
back, I'm willing to negotiate.

GREG

Okay. What are the terms?

KATIE

I convince my mom to be our intern
for the semester. You let me do
half the leads every week.

GREG

Done. Phew, I thought you were
gonna ask for a raise. I would have
given it to you.

KATIE

Damn it.

INT. THE BREAKDOWN - HALLWAY - A LITTLE LATER

Katie walks down the hall to her office. She calls Carol on
the phone. We INTERCUT WITH: Carol on the couch at home.

CAROL

Hi, Pumpkin! The show was great.
And what'd you think of Chuck's
hair? Zazzy, right?

KATIE

Zazzy. Listen, Mom, I think you
should come back and be our intern.

(MORE)

End
5/5
(CONTINUED)