

SHE SAID

Screenplay by
Rebecca Lenkiewicz

Based on the *New York Times* Investigation by
Jodi Kantor, Megan Twohey and Rebecca Corbett

and the Book "She Said" by
Jodi Kantor and Megan Twohey

1 INT. A CLUB. VENICE. NIGHT. 1

Title: Venice. 1998.

ZELDA PERKINS, 25, British white, attractive, a strong face, dressed up, is dancing with ROWENA CHIU, 24, British Chinese, attractive, delicate. They are loving dancing to Bowie. They are high on life and the dancing.. It is a young and brilliant atmosphere.. We fall into their dancing and faces..

BOWIE (V.O.)

If you say run I'll run with you
And if you say hide
We'll hide..
Because my love for you
Would break my heart in two
If you should fall into my arms
And tremble like a flower...

2 EXT. THE LIDO. VENICE. DAWN. 2

Zelda smokes and sits on the beach, looking out to sea, content.. Rowena lies curled up beside her, asleep.. An empty bottle of champagne in the sand. Two YOUNG ITALIAN MEN, 20s, strangers, walk by.. And smile and wave at Zelda. She smiles back, puts her hand near Rowena automatically, protective.. Rowena still sleeps.. Zelda and Rowena are in their party dresses...The boys walk away, happy, into the distance.

3 INT. A CORRIDOR. A CHIC HOTEL. VENICE. MORNING. 3

A day later. Rowena knocks on Zelda's hotel door. She knocks again and leans her head against the door, breathing hard. Zelda opens it, in a hotel dressing gown.

ZELDA PERKINS

What is it?..Rowena? What's happened?

Rowena is shaking and her face is white and tears strewn. She is traumatized and trying not to cry but starts to sob and bellow as Zelda holds her and tries to calm her...

4 EXT. WOODED AREA. IRELAND. DAY. 4

Title: Ireland. 1992.

LAURA MADDEN, 21, attractive, sensitive looking, treks through the woods with a dog at her side.

4A EXT. SHORELINE. BY THE WATER. IRELAND. DAY.

4A

Laura emerges from the woods onto an empty beach, her dog still with her.. As she walks she hears voices.. She follows the voices and then comes to a stop, looking up.

A large Revolutionary War-era British SHIP sits in the water at a distance.. One ROWBOAT paddles away from the ship, manned by soldiers in period outfits.. Towards the shore, another BOAT is already being unloaded by more soldiers, who run the cargo to an encampment up the beach.. They drop the crates in a pile, close to where a horse is tied up and a couple of civilians raise a tent. The whole scene is fantastically busy.

DIRECTOR (O.S.)

CUT!

All of the action comes to an immediate halt.

Laura looks.

A.D. (O.S.)

FIRST POSITIONS!

She turns.. And finds an entire FILM CREW to the side. The crew springs into action. The CAMERA is reset, gaffers adjust lights, the boom operator swings the long microphone around. The soldiers, slower now, haul the crates back into place down the beach.

Nearby, a handsome YOUNG MAN, 24, glances at Laura and smiles.. He beckons to her.. Laura, shy, cannot even smile back .. Another YOUNG WOMAN, 23, smiles at Laura.. Laura half waves, half smiles, beautiful, amazed at this site and their warmth.

5 EXT. A FILM SHOOT. IRELAND. DAY. 5

Another day. Laura now walks across a base camp in muddy boots.. She hauls a crate of water with the Young Woman, whose boot is now caught in the mud.. They laugh, the boot shifts.. They head towards the tea urn, walkie talkies on. They watch the various goings on.. Actors in soldier costumes mingling with the crewmembers.. They laugh together, exhausted by their jobs but loving it.. Laura's Friend is called away on the walkie talkie.. Laura notices the horse nearby. She walks towards it. She stands near the horse. Watches it.. Admires its beauty. Laura is startling with a face which feels both innocent and thoughtful.

6 INT. A SHOWER CUBICLE. A CHEAP HOTEL ROOM. DUBLIN. DAY. 6

Laura is alone in a shower. We only see her face. She feels numb, shampoo foam falls into her eyes but she ignores it, does not move to rinse it away, just blinks, static.

7 EXT. BROOKLYN & MANHATTAN STREETS. NEW YORK. DAY. 7

TITLE: Brooklyn. 2017. Twenty five years Later.

Tracking shots of WOMEN on the streets of New York. The various sounds of the streets.. traffic, white noise.. And we see TWO TEENAGE FEMALE COLLEGE STUDENTS, Hispanic, talking, laughing.. JODI KANTOR, early 40s, American, white, Jewish, attractive, strong, not tall, on her work phone (inaudible) as she walks through the streets.

Trump's voice now becomes a sound-track to watching these various women.

DONALD TRUMP (O.S.)

I moved on her, and I failed. I'll admit it.
I did try and fuck her. She was married.

And I moved on her very heavily.

(MORE)

DONALD TRUMP (O.S.) (CONT'D)

In fact, I took her out furniture shopping. She wanted to get some furniture. I said, "I'll show you where they have some nice furniture." .. I moved on her like a bitch. But I couldn't get there. And she was married.

It is documentary feeling.. we see an OLDER WOMAN, African-American, staring out through a cafe window and an OFFICE WORKER striding to work with earpods, trainers, smart dress... we track WOMEN who pass by.. Jodi Kantor dictates a text into her phone.

JODI

Hi .. I'm going to try you again at 2.30 Pacific. Thank you.

We catch a glance of a Woman in her 80s, Asian, waiting for a bus.. we see the frown of another Woman, 60s, who texts on her phone.. Jodi Kantor heads to the subway..

DONALD TRUMP (O.S.)

Then all of a sudden I see her, she's now got the big phony tits and everything. She's totally changed her look...

I better use some Tic Tacs just in case I start kissing her. You know I'm automatically attracted to beautiful women.. I just start kissing them. It's like a magnet. .. Just kiss. I don't even wait. And when you're a star, they let you do it. You can do anything. Grab 'em by the pussy. You can do anything...

Faces and bodies, a female student, African-American, 20s, listens to her music... MEGAN TWOHEY, 39, attractive, tall, American, strong, heads towards the subway, we see her face, intent, but it is now lost in the crowd...(Men are around but we don't pick up on them..) .. Jodi Kantor stops at the subway entrance as her phone is ringing, she answers it..

The African-American Older Woman stares at us as if to say "What?".. She's strong, seen it all.... But hurt. Jodi Kantor hangs up and heads down into the subway.

8 EXT. COUNTRYSIDE, LA., CALIFORNIA. DAY. 8

A rhythmic pounding of feet on ground. Of female breath.. Steady but intense. A distant figure, a WOMAN, 40s, white, fit, runs in the countryside through some grey weather.. Steady, amazonian, she is in running gear and she paces herself during a long and rigorous haul. She runs through the trees .. She runs past mountains. She breathes heavily.. She is running out demons but she is also strong and fantastic.

9 INT. NYT - NEWSROOM - 3RD FL. DAY. 9

Jodi leans by a wall, on the phone, it goes to voicemail..

JODI

Hi Rowena.. it's Jodi.. Would you give me just one chance to talk to you? Please? It's so important.

And she hangs up, troubled.

TITLE: SHE SAID

10 EXT. A STREET. BROOKLYN. NIGHT. 10

Title: A year earlier.

Megan Twohey walks down the sidewalk. It is late and the street is unpeopled. She sees one GUY, 30s, White, lurking in the shadows and her pace quickens just a touch and she reaches for her phone. The Guy is on his phone, talking.. But now a sound.. Mechanical whirring.. louder and louder.. Megan looks up.. A private helicopter up high.. Beaming a light onto the city. She stares up at the bright beam from the dark helicopter, it's almost as though it was honing in on her.

10A INT. A CAFE. NEW YORK. DAY. 10A

Megan sits opposite Rachel Crooks, American, white, early 30s, slim, fair.. Rachel is nervous.

RACHEL CROOKS

I really want to.. But you know.

MEGAN

You're scared.. anyone would be...

RACHEL CROOKS

It'll be like life before and life after won't it?

MEGAN

It would impact on your life yes..
it's a huge decision.

RACHEL CROOKS

Do you really think speaking out
might stop him?

MEGAN

I think it's really important for
voters to have this information as
they determine whether he is fit to
be president.

RACHEL CROOKS

What if he decides to sue? Would
the New York Times be able to help
me?

MEGAN

News organizations can't provide
legal support. You'd be on your
own.

11 / 12 OMITTED

11 / 12

13 INT. A BEDROOM. A HOUSE. TORONTO, CANADA. DAY.

13

Two Syrian families share the limited space. Jodi has her
back to us and strange mechanical noises vibrate in a modest,
quiet room. A SYRIAN TODDLER runs in and stares.

JODI (WARM)

It's milk.

TODDLER (IN ARABIC)

What is it? What's that noise?

Jodi laughs and indicates an electric breast pump. The
toddler's MOTHER, LAILA, Syrian, 30s, enters.

LAILA (IN BROKEN ENGLISH, LAUGHING)

Jodi? You are milking yourself?

JODI (LAUGHING)

Yes.. And then I'm going to write
up your story.

They are all laughing.

14 INT. AN AIRPORT HOTEL. TORONTO, CANADA. NIGHT. 14

Jodi watches as Syrian families walk into the lobby. A CANADIAN VOLUNTEER has a clipboard. The SYRIAN CHILDREN are variously huddling with their parents or sleeping, most have their clothes in plastic bags. Jodi notes the details.

15 EXT. COUNTRYSIDE, L.A., CALIFORNIA. DAY. 15

The same running Woman jogs the end of her wild circuit.. And lies down on the moss, one arm over her face.. The other outstretched .. we do not see her face .. she breathes heavily, free and enjoying the cold air.

16 INT. A MEDICAL ROOM. A HOSPITAL. SWANSEA. WALES. DAY. 16

LAURA MADDEN, in her 40s now, sits at the side of the desk. A FEMALE DOCTOR shifts the computer screen towards her so they are both looking at a mammogram and a CT scan of her breast.

FEMALE DOCTOR

So this is the CT scan .. and
Laura, we are looking at a full
mastectomy..

Laura knew there would be possible surgery but this is very big news ..

LAURA

Right..

FEMALE DOCTOR

We should schedule this as soon as
possible. We're probably talking
about a two week wait..

LAURA

Okay.. Yes.. I understand..

17 INT. KITCHEN. LAURA MADDEN'S HOUSE. SWANSEA, WALES. DAY. 17

Laura sits at a table and cuts vegetables with her TWO daughters GRACIE, 11 and NELL, 13 ..the radio plays quietly.. Nell cries and cannot see her knife any more.

LAURA

Hey.. Hey come here. It's alright
Nell, it's going to be alright.

Nell puts down her knife and goes to her mother and holds her. Gracie looks at them, bereft.

Laura puts her arm out to Gracie who joins the fold. HYWEL, 9 and IRIS, 10, run in, laughing and playing, oblivious.

18 EXT. A STREET. BROOKLYN. EVENING. 18

Jodi walks through the streets. Wild winds hurl through the empty streets and the rain pelts down. It is a huge storm.

19 EXT. A BALCONY. JODI'S APARTMENT. BROOKLYN. EVENING. 19

Jodi stands with her daughter TALIA, 11, in the rain, in their nightclothes. Talia holds her phone to the thunder, recording the sound and light. The thunder booms hugely.

20 MOVED TO SCENE 10A & TO SCENE 29 20

21 OMITTED 21

22 INT. MEGAN'S APARTMENT. BROOKLYN. EVENING. 22

Megan types at her laptop. Thunder booms again and rain pours against her window. Megan sees the time.

MEGAN

Shit..

She texts to someone.. Then goes back to her typing, but faster.

MEGAN (WHISPERS) (CONT'D)

Shit.. Shit.. shit..

23 EXT. A STREET BY A PROSPECT HEIGHTS BAR. BROOKLYN. NIGHT. 23

Megan rushes out and down the street.. Rain starts to pelt down.. She has no umbrella.. She reaches while running for a plastic bag in her pocket.. And holds it over her head and runs towards a bar. She looks through the bar window.. All couples or friends.

Except for VADIM RUTMAN, 40, American, white, slim, attractive, who sits waiting, alone, reading. He sees Megan outside looking in .. she looks at him, he at her..

24 INT. A BAR. PROSPECT HEIGHTS, BROOKLYN. NIGHT. 24

Megan approaches Vadim's table, her clothes are a bit wet.

MEGAN

Hi? I'm so sorry.. I'm doing this piece and suddenly I had to meet someone.. Megan.. I'm Megan.

Megan puts out her hand.. Vadim stands, graceful..

VADIM

Hello.. ..

MEGAN

Hi....

VADIM

Megan..

They have a moment looking at each other. Megan suddenly panics, maybe he's not the blind date her friend arranged?..

MEGAN

Oh my God.. You are Jim aren't you?

VADIM

I'm actually Vadim...

Megan feels alarm, he's really not the Date. And is conscious of finding him attractive, wants to laugh with nerves.

MEGAN

Oh shit.. I'm sorry.. My friend...

Vadim smiles, he is only joking with her.

VADIM

Our mutual friend.. who calls me Jim.

MEGAN (SMILES, RELIEF)

Oh.. Okay.. good.. but I am sorry that I kept pushing the time.

VADIM

Not a problem..

MEGAN

I should have got hold of you before you headed out.

VADIM

Are you serious?.. Five texts in two hours..I felt like a teenager.. Do you want a beer?

MEGAN

Sure.

And they smile at each other, suddenly happy to be there. Megan starts to take off her coat and to sit down. The rain pelts stronger against the window.

MEGAN (CONT'D)

That's some rain.

VADIM

It is .. We should probably be terrified.

MEGAN

By the rain? ...

VADIM

Yeah.. by.. By that and.. you know..

Vadim shrugs, warm, very attracted to Megan who looks at the dark rain.

MEGAN

Yeah.. exactly right.

Vadim studies Megan. There is a strong connection.

25 MOVED TO 31A 25

26 MOVED TO 31B 26

27 INT. JODI'S APARTMENT. BROOKLYN. DAY. 27

Jodi is leaving her apartment but her baby Daughter VIOLET, two years old, is wrapped around her leg... Jodi crouches down and hugs her..

JODI

Sweetie..Go to Daddy now..

Jodi tries to gently untangle...but Violet won't let her go.. Talia comes up to her sister, mature and kind with her.

TALIA

Violet.. Mom's going to work..
Let's go see your animals..

She takes Violet's hand and leads her away.

JODI

Thank you Talia.. you're my hero!

And Jodi leaves.

28 INT. A SUBWAY TRAIN CARRIAGE. NEW YORK. DAY. 28

Jodi is pushed up against several People. She listens to music on her phone as she reads her research on a tablet. She looks around at the Men and Women in the carriage.. Their various body language.. The separation between the male and female.. Men taking up more space.. Women accommodating to the cramped space.

29 INT. A BEDROOM. VADIM'S APARTMENT. BROOKLYN. EVENING. / INT. 29
RACHEL CROOKS'S HOUSE. DAY.

Vadim looks at Megan in bed, she looks at him.. They are newly dating and it is intense. Megan's phone rings, she sees the name Rachel Crooks, blinks.

MEGAN

.. I have to get this.. Hi Rachel.

RACHEL CROOKS (O.S.)

You're definitely going to write about Jessica Leeds?

MEGAN

Jessica is absolutely on board. One hundred per cent.

/ We see Rachel at home.

RACHEL CROOKS

Okay. I'll do it. I'll go on the record and say what he did to me.

MEGAN (O.S.)

.. You will?.. That's great Rachel.

30 INT. A LIVING ROOM. VADIM'S APARTMENT. BROOKLYN. NIGHT. 30

Megan wears a T shirt and earpods and listens to an interview by Trump who laughs .. Megan studies his face. Vadim comes in, unkempt, in a T shirt and boxer shorts. He puts a tea next to Megan, puts a book away. Megan watches, really falling for him.

31 INT. A BATHROOM. VADIM'S APARTMENT. BROOKLYN. NIGHT. 31

Megan walks into Vadim who is in the bath, reading a manuscript.

MEGAN

Do you always read in the bath?

VADIM

Only when I'm nervous.

MEGAN

..Why would you be nervous?

Vadim half smiles, he's in love with her.

VADIM

Plus I'm behind with work as I've been seismically distracted this past month.

Megan smiles.. sits on the edge of the bath and now swings around and puts her feet in. Vadim holds Megan's leg and they say nothing for moments.

VADIM (CONT'D)

It kind of amazes me that I didn't know this leg and foot five weeks ago.

MEGAN

Yeah?

VADIM

Yes.

MEGAN

I'd like to have a kid..

Vadim nods.. Takes this in.. Smiles. It is loaded and the first mention of it but Megan also trusts him..

MEGAN (CONT'D)

But like you say we've only known each other a short time.

VADIM

Yeah.. but.. you know.. We both talk a lot.

Megan nods.. smiles.. she's scared and excited.

MEGAN

And I'm thirty eight.

VADIM

And I'm forty one. What are you saying? You want someone younger?

MEGAN (LAUGHS)

No.

VADIM

We'd have a funny kid.. Beautiful you know.. And funny.

Vadim smiles, laughs.. And Megan smiles, high on their nocturnal life.. She gets into the bath and kisses Vadim, they hold each other, breathe.

31A INT. NYT INVESTIGATION - JODI'S DESK - 4TH FL. DAY. 31A

Jodi works at a desk. Megan works at another desk a few desks away. Jodi looks around at one point and so does Megan.. They catch each other's eye for a moment.. Then they each go back to their computers. Separate.

31B INT. NYT NEWSROOM - 3RD FL. DAY. 31B

Jodi walks down an open corridor.. JOURNALISTS sit at their desks.. One male Journalist, RON LIEBER, mid 40s, attractive, broad, tall, dark haired Jewish American, types.. He looks up at Jodi.. She sees him, keeps walking but returns the look.. subtle but charged.. He looks, half smiles, complicit.

32 / 33 OMITTED 32 / 33

34 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. EVENING. 34

Boxes are still unpacked from moving in. Megan sits in her pajamas, hair in a ponytail, feeling rough, checking her emails. Vadim looks in from the bedroom.

VADIM

Were you sick again?

Megan half nods..

VADIM (CONT'D)

You should probably get some sleep?

MEGAN

I will. As soon as I get a response.

VADIM

From Trump's people? What happens if they don't respond?

MEGAN

They will. But we can't publish until they do.

Megan stares at her email, touches her stomach, nauseous.

35 EXT. STREETS. FLORIDA. EVENING. 35

Hordes of sexualized ads and palm trees along a busy road.

36 INT. BACKSTAGE AT PRESIDENTIAL CAMPAIGN. FLORIDA. EVENING. 36

Donald Trump is being adjusted for his exit onto the stage.

MAN

.. We're ready for you Mr. Trump..

Trump makes a small hand gesture, meaning wait for a moment.

37 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. EVENING 37

Megan glances at her email.. her phone rings.. she answers.

MEGAN

Hello?

TRUMP (O.S.)

Is this Megan Twohey?

Megan realizes it's Trump immediately.. She is completely shocked.. She shakes off her sickness, sits up and is "on", grabbing a pen and notebook.

MEGAN

Yes ... Mr. Trump?

TRUMP (O.S.)

I do not know these women. They are lying. And if I did something to them why didn't they go to the police?

Megan is writing down everything as fast as she can..

MEGAN

Jessica Leeds and Rachel Crooks didn't ever say that they knew you, just that they were chance encounters..

TRUMP (O.S.)

The New York Times has concocted these stories and if you publish them I will sue.

Megan tries to keep him talking and on the phone for as long as possible.

MEGAN

What about the leaked Access Hollywood tape? Do you do those things?

TRUMP (O.S.)

I don't do it. I don't do it. It was locker room talk.

MEGAN

And Miss Utah? She claims that you forcibly kissed her more than once when you owned the Miss America pageant?

Vadim walks back into the room and takes in the conversation.. Megan indicates to him.. Trump..

TRUMP (O.S.)

She's lying. You are disgusting!
You are a disgusting human being!

And he hangs up... Megan hears the dead tone. She is shocked, Vadim is quiet.. Megan strokes her stomach... she smoothes it, her heart racing, breathes hard.

38 EXT. A POLITICAL RALLY. FLORIDA. DAY.

38

STOCK FOOTAGE. Trump walks on stage and the crowd erupts. He enjoys it.

TRUMP

The corrupt media is teamed up against you, the American people. And I'll tell you what.. It's libelous, it's slanderous, it's horrible and it's really unfair. But we're going to beat the system.

STOCK FOOTAGE. He waves a hand to the audience who roar approval.

39 INT. RACHEL CROOKS'S HOUSE. OHIO. DAY.

39

Rachel Crooks looks out from behind a curtain at her front lawn. It is covered by REPORTERS. She holds a padded envelope mailed to her... She opens it and recoils from the smell and what she sees and what we don't.. excrement.. She hurls the envelope to the floor.

40 INT. A PRE-NATAL CLINIC. BROOKLYN. DAY.

40

Vadim sits and looks at a leaflet. Megan is in the hallway on the phone to Rachel Crooks.

MEGAN

Write everything down, Rachel. Tape any conversations or voicemails.

A NURSE calls over.

NURSE

Megan Twohey?

Vadim stands, indicates to the Nurse.

VADIM

That's us.

Vadim approaches Megan who nods at him.

MEGAN

I'm sorry I've got to go...

Megan hangs up. Megan's phone sounds, she picks it up fast.

MEGAN (CONT'D)

Rachel?

FEMALE VOICE (O.S.)

Megan Twohey? I'm calling from Bill O'Reilly at Fox News. Are you a feminist?

Megan hangs up and shouts in the waiting room.

MEGAN (LOUD)

Are you fucking kidding me?

COUPLES stare. Vadim ushers Megan forward, amused and proud.

40A INT. JODI'S APARTMENT. BROOKLYN. NIGHT.

40A

Ron works in bed. Jodi glances at and folds some nice maternity dresses and shirts. She discards a maternity bra and puts the rest of the clothes into a nice tote bag.

RON

What are you doing? You're giving away your maternity clothes?

JODI (AMUSED)

Is this your way of telling me you want another kid?

41 OMITTED

41

42 INT. NYT INVESTIGATION - MEGAN'S DESK - 4TH FL. EVENING. 42

Megan types at her desk. The bag of maternity clothes with a post-it note are next to her but she has not registered them. She closes her laptop and gets up.

Jodi, at her desk, watches as Megan leaves. The Maternity

clothes remain on the desk. Megan failed to notice them.

43 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. NIGHT. 43

Vadim eats take out but Megan cannot stomach it, nauseous. They watch CNN news on Vadim's laptop. Vadim has a text ping.

VADIM

O' Reilly's talking about you.

Vadim switches to Fox news on his computer. Bill O'Reilly..

BILL O'REILLY

These allegations about candidate Trump I mean... The problem is, Megan Twohey is a feminist..

Megan sighs.. Vadim shakes his head.

MEGAN

I'm going to get some noodles.

Megan gets up, frustrated by O'Reilly.

44 EXT. INTERSECTION. BROOKLYN. NEW YORK. NIGHT. 44

Megan walks, her phone goes. She answers.

MEGAN

Hello?

MALE VOICE (O.S.)

I am going to rape you and murder you and dump your body in the Hudson river.

Megan listens and puts her hand to her stomach. She looks around.. everyone seems suspect. She sees a cab but she refuses to hail it.. or to be intimidated.

45 INT. NYT NEWSROOM (BY PAGE ONE) - 3RD FL. DAY. 45

Jodi walks through the office on her phone. A group of JOURNALISTS are gathered around a large TV, including Ron Lieber..Jodi approaches, stands close to Ron and watches. DEAN BAQUET, 60s, African American, attractive, intelligent face, warm, REBECCA CORBETT, 60, white, attractive, intelligent face, MATT PURDY, 50s, white American, smart, warm, ironic. EMILY STEEL, 30s, American, MICHAEL SCHMIDT, mid 30s, Jewish American, stare at footage of Bill O'Reilly.

CNN TV REPORTER

In the wake of a New York Times investigation the Fox News host Bill O'Reilly has been fired over allegations of sexual misconduct.

Dean watches Emily and Michael.. nods, smiles at them.

DEAN BAQUET

Job well done Emily.. and you Mike. Excellent reporting.

JOURNALIST 1

Yeah good job guys..

People variously glance or salute Emily and Michael and watch the TV. Jodi talks quietly to Ron.

JODI

He's gone? Fox really fired him?

RON (NODS, IMPRESSED)

..Even in the Trump era someone can be held accountable..

They all stare at the TV monitor.

46 INT. NYT - NEW CONFERENCE ROOM (STAGE). DAY.

46

Rebecca sits at a long table with Matt Purdy. There are other JOURNALISTS including Jodi and Emily Steel and Mike Schmidt. They sit with laptops and coffees, brainstorming ideas. Rebecca drinks tea..the discussion is flying..

EMILY STEEL

So Wall Street?

JOURNALIST 1

And Silicon Valley?

REBECCA

Sure.. where else?

JODI

Are we talking solely corporate misuse of power?

REBECCA

No I'm talking all workplaces ..where sexual harassment might happen. Let's look at areas where the women are on minimum wage.

JOURNALIST 1

I could look into hospitality?

REBECCA

Good..also let's look for the enablers.. Fox kept O'Reilly on for some time after our story broke.

MATT PURDY

And for decades before that.

EMILY STEEL

He was only ousted from the network when the advertisers jumped ship.

MIKE SCHMIDT

Exactly. Fox fired O'Reilly for becoming a financial liability.. not for years of sexual harassment.

JOURNALIST 2

So we're looking for men with similar histories to O' Reilly's?

REBECCA

Yes but additionally let's interrogate the whole system.. Why is sexual harassment so pervasive? And so hard to address?

MATT PURDY

Keep asking yourself who's complicit in that? Who's enabling that situation?

Jodi makes notes.

47 INT. NYT - CAFE - 14TH FL. DAY.

47

Jodi types while eating a sandwich. It's lunchtime, the place is crowded. She looks up and sees Rebecca and Matt sitting by the window. She takes her stuff and walks over to their table.

JODI

I spoke with Shaunna Thomas, head of UltraViolet, a feminist group. She said the wrongdoing in Hollywood is overwhelming. She is in touch with an actress, Rose McGowan, who has tweeted about being raped by a producer.

(MORE)

JODI (CONT'D)

Thomas says it's Harvey Weinstein and that Rose McGowan is now working on a book about it.

MATT PURDY

Wasn't he charged with something a couple of years ago?

JODI

Ambra Battalina Gutierrez..An Italian model.. she claimed that Weinstein groped her in a meeting. The NYPD investigated it. But he was never charged.

REBECCA

Okay.. Talk to Rose McGowan. Try and talk to other actresses he's worked with. See if there's something's there.

MATT PURDY

Access will be a problem. Their publicists will block you.

JODI

I'll figure it out. And I'll try to reach ex-employees.

MATT PURDY

That's a lot of calls. He's been producing for decades.

47A INT. NYT INVESTIGATION - JODI'S DESK - 4TH FL. DAY

47A

Jodi types at her laptop.. She thinks for a moment then starts to type. "Dear Rose"... she types fast.

48 INT. JODI'S APARTMENT. BROOKLYN. NIGHT.

48

Jodi stands and leans on a kitchen bar, she looks through images of actresses who are on red carpets on her laptop and Hollywood and LA with a list next to her..a photo of Gwyneth Paltrow smiling on the red carpet.

JODI (QUIET, TO HERSELF)

Okay.. so how do I get to you?

Her husband Ron Lieber, is at the dinner table, eating. Jodi looks at another image, processes it.. a golden casting couch statue.

JODI (CONT'D)

..there's an Actual casting couch sculpture? In Los Angeles? ..Look..

Jodi angles the image to Ron who glances at it.

RON

.. Are you going to eat?

But Jodi doesn't sit down to eat.

RON (CONT'D)

I spoke to Dad..He sounded worse. I need to go and see him sometime soon.

JODI

Could you go for a long weekend? You could take the girls?

RON

I could take Talia.. Not both of them, not with him that bad.

JODI

Okay..

Jodi is very distracted. Ron is deadpan.

RON

I'm having an affair.. With a very famous actress.. do you want her number?

Jodi stares at her laptop, vaguely nods, then smiles at him, warm, having registered his comment in her head now.

49 INT. A BEDROOM. JODI'S APARTMENT. BROOKLYN. NIGHT.

49

Jodi is in bed, watching Ashley Judd on her lap top.. Ashley Judd performs Nasty Woman at the Women's March.

ASHLEY JUDD

"I am a nasty woman.. I'm not as nasty as a man who bathes in cheeto dust.."

Ron walks in from the bathroom and watches with Jodi as the poem continues..

RON

Is that Ashley Judd?

JODI

She wrote about being sexually harassed by a producer in the 90s.. she doesn't name him..but she describes him as "one of our industry's most famous, admired-slash-reviled bosses."

Violet cries. Jodi pauses the clip.

RON

I'll go?

JODI

I'll get her....

Jodi starts to get up.. But now Talia calls out.

TALIA (O.S.)

Mom?

Ron listens..

RON

We'll both go.

Ron walks out.

50 INT. AN ULTRASOUND OFFICE. HOSPITAL. BROOKLYN. DAY.

50

Megan lies on a hospital bed.. Her large stomach covered in lubricant. A scan shows an advanced baby, moving a little. Next to Megan sits Vadim, fascinated and touched by this image of his child.

ULTRASOUND TECH

Would you like to hear her heartbeat?

MEGAN

Yes. Please.

The Ultrasound Tech applies a microphone gadget to Megan's stomach.. there is a large and stunningly fast heartbeat. .. Megan and Vadim listen, moved, to the sound, it's urgent, beautiful.

51 OMITTED

51

52 INT. INVESTIGATION - JODI'S DESK - 4TH FL. DAY.

52

Jodi has a long list of actresses on one printout. On another she looks at a long list titled Employees and ex-employees of Miramax/ The Weinstein Company. There are notes by names. She picks up the phone to dial.

JODI

Hi my name is Jodi Kantor.. I'm an investigative reporter for the New York Times. We are looking into sexual harassment in the workplace. I believe you were an employee at Miramax and worked for Harvey Weinstein in the 90s.

FEMALE VOICE (O.S.)

Are you recording this?

JODI

No absolutely not and I won't quote from this conversation without your permission. But in your time as an assistant were you aware of any instances in which Harvey Weinstein treated women inappropriately? Or crossed a line?

FEMALE VOICE (O.S.)

Did Harvey cross a line?

And the ex-employee hangs up. Jodi crosses out a name.

53 INT. JODI'S APARTMENT. BROOKLYN. NIGHT.

53

Jodi makes Talia's lunch box for the next day.. and answers her phone, seeing the number, hopeful.

JODI

.. Hello! Mary.. Thanks so much for calling back.

A Miramax ex-employee, MARY sounds contained and troubled.

MARY (O.S.)

I mean what can I say..Harvey is.. Harvey. Who have you talked to?

JODI

I can't tell you names. Just as I'd never divulge yours.. But if you wanted to share anything that you know, that would really help.

MARY (O.S.)

Yes.. I don't think people will want to.. talk. Sorry.

And Mary hangs up.

54 INT. NYT INVESTIGATION - JODI'S DESK - 4TH FL. DAY

54

Jodi sits at her desk, on the phone.

JODI

Okay.. Thanks for your time.

She crosses out a name. She dials another number. Rebecca approaches from her office.

JODI (CONT'D)

Oh, hi Rose, this is Jodi Kantor.. from the New York Times. I wrote you an email... Shaunna Thomas suggested you might be willing to have a conversation with me about Hollywood, and specifically Harvey Weinstein...

ROSE (O.S.)

Are you writing about him?

JODI

Yes I am.

Rebecca hears the name Rose and retreats.

JODI (CONT'D)

I know this is not necessarily easy to speak about, but I would really appreciate hearing more about your experiences...

ROSE (O.S.)

Right..look I don't feel that inclined to talk to you about it...

Jodi flinches, it's a blow.

JODI

..Could I ask why not?

Rose gathers her armor and defends herself.

ROSE (O.S.)

Here's the thing.. I've been treated quite shabbily by your paper numerous times... and I believe the root of it is sexism.

Jodi juggles the call. She has to have Rose on their side.

JODI

I'm sorry that was your experience... But I have worked on a lot of gender-related issues.

ROSE (O.S.)

And I've talked in the past. And nothing happened. I spoke at a political meeting recently and the NYT put it in the "Style" Section. It does damage.. To shout and no one listens.

JODI

Rose.. I'm investigating systemic sexism in Hollywood.

ROSE (O.S.)

How many pages have you got? No. I put myself on the line before and it made no difference.

Jodi feels the urgency to meet Rose and steams forward...

JODI

I've written about the workplace at Amazon, Starbucks, and Harvard Business School. And change did happen. They reformed their policies as a direct result of the Times articles.

ROSE (O.S.)

Okay..

JODI

..Another story I wrote led to the introduction of lactation suites around the country for new mothers on low incomes. But if you don't want to talk, I understand. And good luck with your book.

ROSE (O.S.)
 Okay. Thank you.. Goodbye.

Rose hangs up. Jodi walks to Rebecca's office.

REBECCA
 Was that Rose McGowan saying no?

Jodi nods.

JODI
 It's been weeks of "no"s.

REBECCA
 They're scared. Did you get any of
 the other actresses' numbers yet?

JODI
 I'm waiting on various relatives I
 tracked down who said they'd help..
 I left a sealed note at that Off-
 Broadway theatre.

REBECCA
 You'll find people who want to
 talk.

Jodi is worried by Rose's rejection.

55 EXT. THE NEW YORK TIMES BUILDING. DAY. 55

From a distance we see Rebecca exit the building. Her
 daughter MOLLY, 30s, an attractive strong face, waits for
 her. They embrace.

55A INT. AN ITALIAN DINER / BAR. MANHATTAN. DAY. 55A

Rebecca and Molly sit and look at their menus.

MOLLY
 How about soup and salad and then
 share the special?

REBECCA
 Sure.

MOLLY
 How are you?

REBECCA
 I'm good.. I was thinking today of
 that time you were bullied at work.

MOLLY

It's gone. It's in the past.

REBECCA

I hope so. I mean entirely. Don't let these bastards leave their shadow.

This is uncharacteristic of Rebecca.

MOLLY

Are you okay?

REBECCA

Yes...

MOLLY

How's Dad?

REBECCA

He's great. Do you want to come home for the weekend? I'm leaving early on Friday.

MOLLY

I have a deadline.

REBECCA

I'm very proud of you Molly. I really am.

MOLLY

You're not ill or something are you?

Rebecca laughs.

REBECCA

No... my god do I have to be sick to praise my daughter?

MOLLY

No.. No.. of course you don't.

And they both laugh and Rebecca indicates to the waitress.

55B MOVED TO 56A

55B

56 INT. HALLWAY. HOSPITAL. BROOKLYN. SUNSET. 56

A hallway outside of the ward, a beautiful view. Megan holds her baby daughter MIRA, one day old.. who cries and cries.. Megan tries to comfort her but feels consumed herself by some other, larger grief and cannot access joy with an intense postpartum depression that has hit her.

56A INT. A ROOM. THE HAMPTON INN. MANHATTAN. NIGHT. 56A

Rebecca hangs her coat up into a neatly packed closet. She takes off her large decorative necklace. There are some books stacked neatly on a shelf. This is a home away from home.

57 EXT. HOSPITAL. BROOKLYN. DAY. 57

Vadim carries the baby in a baby carrier into their car. Megan stands on the street.. She stares at the car and at the ground, troubled, almost blank, something is very off kilter. Megan starts to walk away from the car. Vadim comes back out, having strapped the baby in the back. Megan is a few yards away, walking.

VADIM

Megan!

Megan stops and walks back towards Vadim, abstracted.

58 INT. NYT INVESTIGATION - JODI'S DESK - 4TH FLOOR. DAY. 58

Jodi looks into a small make-up mirror, rearranges herself. She takes her laptop, walks down the aisle. The Investigation Conference room is occupied by colleagues. One of them waves at her. She smiles back.

58A INT. NYT - NEW CONFERENCE ROOM (STAGE). DAY 58A

Jodi breathes, calls a number, waits...Ashley Judd answers.. video.

JODI

Ashley.. Hi..It's Jodi.. Thank you for talking to me.

Ashley is warm, professional.

ASHLEY JUDD

Hi Jodi.. I see you. Hello.

59 INT. ASHLEY JUDD'S APARTMENT. LOS ANGELES. DAY.

59

ASHLEY JUDD, early 40s, white American, attractive, sits at her kitchen table.... mid conversation..

ASHLEY JUDD

.. So then he asked to meet me.
Really early. I reckoned that was safe. I'd been up all night filming and I went to the Peninsula Hotel. To reception.. Is Mr. Weinstein in the Belvedere Restaurant or on the Patio? I asked. No, they said. Go up to his room ..

JODI (O.S.)

To his hotel room?

ASHLEY JUDD

Evidently that is where his business was always conducted. It wasn't a room it was a huge suite. But I was annoyed.. because I knew room service would be slow. And I just needed sleep.

60 EXT. THE STREETS OF LOS ANGELES. DAY.

60

As Ashley speaks we see the streets of L.A. and the advertising there.. Shop windows.. Billboards.. Everything revolving around perfect female bodies.

ASHLEY JUDD (O.S.)

So I ordered cereal to make it all quicker and I went up.. And he was in a bathrobe... and he wanted to give me a massage. "No" I said. Then he asks me to help pick out his clothes for the day... I can still see it.. the layout of the hotel room...He keeps asking me to do things and they're more and more sexual and he gets closer.... And I said no, a lot of times.. in a lot of different ways. Finally, he asks me to watch him take a shower. So I said Harvey the day you get me an Academy Award then I'll give you a blow job... and I ran out. Fast.

JODI (O.S.)
 What did you do?

ASHLEY JUDD (O.S.)
 I told my dad. And other people.
 And Harvey punished me.. He
 blackballed my career..Because I'd
 refused him.

JODI (O.S.)
 How do you know that?

ASHLEY JUDD (O.S.)
 He would blank me and greet other
 actresses next to me. There were
 jobs which I didn't get and I know
 it was his making a call. I wrote
 about it. And nobody did anything.

JODI (O.S.)
 You didn't name him but did
 industry people know who you were
 talking about in your article?

ASHLEY JUDD (O.S.)
 Absolutely.. and the abuse came
 down on me and not on him. When I
 performed that poem at the Women's
 March? I lost a big advertising
 contract. A small group of people
 complained when I was quoting the
 president. He used that language
 and got elected. I quoted him, and
 I got fired. It's decades later and
 it's the same thing. I'd do it all
 again but I also want to work.

61 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. DAY.

61

Vadim holds Mira.. he is delighted, but is also aware that
 Megan is hugely emotional.. Megan looks away from him,
 troubled.

VADIM
 You're just exhausted..

Megan nods but cannot reply, hugely troubled..

VADIM (CONT'D)
 Megan? .. You just need your body
 to recover a bit you know..

Megan looks away.. Vadim looks at her, incredibly worried..

MEGAN

I don't know if I can do this.

VADIM

Look.. just rest .. Try to sleep.

Megan looks at him.

MEGAN

I don't want to be... I just feel this constant sense of dread.

She shakes her head, cannot say it.

VADIM

You're tired. Your body's exhausted.

MEGAN

I would know if it was that.

Vadim walks around with Mira, but Megan does not move.

62 INT. JODI'S APARTMENT. BROOKLYN. LATE AFTERNOON.

62

Jodi cooks while Talia sits and does some homework. Talia glances at an article Jodi has put down, Talia underlines its title "NDAs" with her pen.

TALIA

So if you sign it you don't tell anyone about anything?

JODI

Yes, there could have been bullying .. or sometimes it's a big shop and they just don't want you to tell their trade secrets.

TALIA

Did you sign one?

JODI

No.

TALIA

So shops have secrets but newspapers don't?

JODI

I think pretty much everyone and everything has a secret.

TALIA

But maybe they don't want to share it.. What's yours?

JODI

I'll tell you one day.. Do you have one?

TALIA

Of course..

Talia nods and keeps writing..

TALIA (TO HERSELF) (CONT'D)

Of course I have a secret..

63 INT. A ROOM. THE HAMPTON INN. MANHATTAN. MORNING. 63

Early morning. Rebecca exits her hotel room and walks down the corridor.

64 INT. NYT - ATRIUM/ NEWSROOM/ REBECCA'S OFF. 3RD&4TH FL. DAWN. 64

Rebecca walks into the dark unpeopled office, wearing another large necklace. She waves her arms, the lights activate.

She enters her office and plugs in her laptop.

65 INT. PROSPECT PARK BROOKLYN. DAY. 65

Jodi, Talia and a FRIEND (11) with school bags walk in the park as Jodi speaks on the phone with a French actress, Judith Godreche.

JUDITH GODRECHE (O.S.)

Hello..this is Judith Godreche. You wrote to me?

JODI

Yes.. Thank you so much for responding Miss Godreche.

JUDITH GODRECHE (O.S.)

Before you continue.. I Have talked about Weinstein in the past but in private.. So sadly no. My immigration lawyer does not want me to be involved.

Judith Godreche hangs up.

JODI (TO HERSELF)

Involved in what?

66 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. DAY. 66

Megan holds Mira who is crying relentlessly.. She talks to Vadim on the phone.

MEGAN

I wouldn't call if.. No.. No.. I know this writer has been waiting to meet with you but.. Please come home!.. Yes. I'm so sorry.

Megan is processing this..

MEGAN (CONT'D)

Vadim?

Mira seems to cry even louder than before.

MEGAN (CONT'D)

I have to go..

Megan hangs up and pats Mira's back.

MEGAN (CONT'D)

It's okay..

Megan tries to compose herself and sits to breast-feed awkwardly, her top won't easily come up to free her breast... everything is difficult. She tries to reassure Mira.

MEGAN (CONT'D)

We're okay... everything's okay...

And Megan rips at her shirt from the top down instead of fumbling with it.. Heartsore and clinically depressed.

67 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. EVENING. 67

Megan holds Mira who is finally sleeping.. Megan cries but has to do it silently.. She bellows but keeps it as a silent scream. Mira moves a bit.. Megan rubs Mira's stomach and wipes away tears so that they do not drip onto her.

68 INT. JODI'S APARTMENT. BROOKLYN. LATE AFTERNOON. 68

Jodi sits at her desk and works. (She wears earbuds connected to her phone.) Talia mixes a drink in the kitchen. Jodi's phone goes, Jodi picks up.

JODI

Hello.

Rose McGowan is on the line.

ROSE (O.S.)
 Hi..It's Rose.. McGowan.

Jodi is surprised, relieved.

JODI
 Rose..Hi..

ROSE (O.S.)
 It's not just him you should be
 after.. there's an entire machine,
 a supply chain.

JODI
 Of abusers? In Hollywood? Can you
 be more specific?

Talia stares at her mother. Jodi writes a note to Talia..
 "Netflix code.. "TaliaViolet12!".. And gives it to Talia who
 runs off with it, happy.

ROSE (O.S.)
 ..They're worldwide.. wherever
 movies are being made or sold. Each
 studio does the victim-shaming and
 payouts. If white men could have a
 playground this would be it.

JODI
 Do people know about it?

ROSE (O.S.)
 Of course. I told a lot of people
 what happened to me.

JODI
 At the Sundance Film Festival.

ROSE (O.S.)
 I was twenty three, I was doing all
 these brilliant independent films.
 I was just incredibly..
 (MORE)

ROSE (O.S.) (CONT'D)
hopeful.

Jodi hears the key in the front door.

ROSE (O.S.) (CONT'D)
And then I went to that hotel room.

Ron and Violet come in.

RON
Hey..

Jodi races into the bedroom for quiet and disappears behind the door.

Ron puts the luggage down.

RON (CONT'D)
Talialia?

TALIA (FROM HER ROOM O.S.)
I'm here...

Violet runs into Talialia's room. Ron follows.

68A INT. JODI'S APARTMENT. BEDROOM. LATE AFTERNOON.

68A

Dim light through the window. Jodi listens, still with her earbuds in.

ROSE (O.S.)
It was supposed to be a business meeting in the hotel restaurant.. but the restaurant guy told me the meeting would be upstairs.. He wasn't friendly.. And upstairs two more guys told me to go on in to his living room.. He had like a whole floor of the hotel. They weren't friendly either. And then they left.

A beat.. She breathes..

ROSE (O.S.) (CONT'D)
He was on a sofa. Talking loudly on his phone...I waited. Then we talked about projects and he suddenly said "I have a jacuzzi in my room".. I didn't know what the answer to that was so I just.. kept talking..

(MORE)

ROSE (O.S.) (CONT'D)

We wrapped up and he said he'd walk me out and I thought well that went well.. it was my first big meeting.

Jodi opens her cellphone and looks at a picture of the young Rose.

ROSE (O.S.) (CONT'D)

He walked behind me down a hallway.. Then he said "This is the Jacuzzi room." And I looked in and.. He pushed me inside.. he stripped me.. And he was suddenly naked..I left my body in some way.. I was in shock.. And he raped me. I went into survival mode to get out and I faked an orgasm. He told me to get dressed.. He left me messages telling me I was his new special friend. And that he'd done a lot for other actresses.

Rose pauses, deeply affected.

JODI

Did you report it?

ROSE

Can you see the law taking my side on that?

JODI

But you told other people?

ROSE

I told a lot of people. And nobody did a thing. Nothing.

JODI

Can I contact the people you told?

ROSE

He'll have spies watching you now, as we speak. I hope you know that.

69 MOVED TO 70A

69

70 INT. NYT INVESTIGATION - REBECCA'S OFFICE - 4TH FL. DAY.

70

Rebecca and Jodi sit together.

JODI

Weinstein settled with Rose. A hundred thousand dollars.

REBECCA

Really? That's a good get. People typically don't agree to pay settlements without good reason. You've got to find documentation of that, and figure out who arranged or knew about it.

JODI

Rose says she gave the money to a rape crisis centre..

REBECCA

That amount has to have a paper trail.

JODI

I've left messages with her then lawyers and I think Rose is going to meet with me. But then I'm trying to talk to so many other women but they don't want to engage.

REBECCA

They're tough conversations .. Talk to Megan Twohey. She spoke to a lot of women in Chicago who had been raped. And to the women who accused Trump of harassment ..

70A INT. A BEDROOM. JODI'S APARTMENT. BROOKLYN. NIGHT.

70A

Ron sleeps. Jodi looks at Rose at the Sundance film festival, early 20s, happy, exuberant. Then at pictures of the older Rose, her style different.. She puts her phone away, lays down, and stares at the ceiling.

71 MOVED TO 68A

71

72 INT. NYT INVESTIGATION - STAIRS - 4TH FL. DAY. / INT. MEGAN AND VADIM'S APT. DAY. 72

Jodi is talking to Megan on the phone.

JODI
Oh I hear her.. How is it all going?

A slight silence at the other end..

MEGAN (O.S.)
Yeah it's..

Jodi can hear the strain.

JODI
It's the toughest part I think..

MEGAN (O.S.)
Is it?

/ We are with Megan now, in her apartment with Mira, slight chaos and a feeling of claustrophobia.. hearing Jodi.

JODI (O.S.)
I found it to be so.. with my first daughter.. I had postpartum depression..

MEGAN
Right...

JODI
Everyone's excited and it's like you're just..not there.. it's terrifying...

Megan does not reply, Jodi intuits Megan's depression.

JODI (CONT'D)

I'll send you the number of a doctor I spoke to.. She really helped me.

Megan takes this in.. Breathes.. Cannot quite respond..

/ With Jodi now, she hears the strain and subtext of excruciating..

MEGAN (O.S.)

So I got your email. How's it all going?

JODI

I feel like there are a lot of women who have been through something with him but they find it hard to talk. How did you persuade women to tell you what had happened to them?

/ With Megan now, who bounces Mira on her knee.. calmer than before.. Megan clicks into Work and is on form..

MEGAN

It's difficult.. They're terrified .. A case I made was.." I can't change what happened to you in the past, but together we may be able to use your experience to help protect other people".. the truth basically... it's very hard.. to ask women to talk.

And Megan holds Mira, kisses her head, loves her.

73 INT. NYT INVESTIGATION - REBECCA'S OFFICE - 4TH FL. DAY. 73

Jodi walks into a small neutral office where Rebecca sits.

JODI

Lisa Bloom, the lawyer, she wrote to me.

REBECCA

Gloria Allred's daughter?

JODI

Yes.

REBECCA

Do you know her?

JODI

No, but I assume she wants to help.
I've forwarded the mail to
Emily...And a playwright is getting
me an in with some actresses.

REBECCA

That's great.. Progress.. Good.

JODI

Can I just ask, when is Megan
Twohey coming back to work?

REBECCA

Do you want a partner on this
story?

JODI

What do you think?

74 INT. NYT INVESTIGATION - JODI'S DESK - 4TH FL. DAY.

74

Jodi is at her desk. Emily Steel approaches with a printout.

JODI

Emily. Thank you.

EMILY STEEL

..Are you ready for this?

Emily reads from a printout with a photo of LISA BLOOM, 50s,
white, smiling and glamorous.

EMILY STEEL (CONT'D)

Lisa Bloom.."BIG ANNOUNCEMENT: My
book SUSPICION NATION is being
produced by Harvey Weinstein and
Jay Z.."

JODI

What? Weinstein is producing her
book?

EMILY STEEL

Lisa Bloom ...daughter of feminist
icon ..is working with Weinstein.

JODI

But why would she do that?

EMILY STEEL

How much do you get paid for a mini series?.. He's got to be behind Lisa reaching out to you.

JODI

So Weinstein knows what we're doing?.. Okay.

74A EXT./INT. NYT - IN FRONT OF ENTRANCE AND RECEPTION. DAY. 74A

Megan approaches. She opens the big door with energy and walks through the reception, excited to be back.

75 INT. NYT - MATT PURDY'S OFFICE - 3RD FL. DAY. 75

Megan sits with Rebecca Corbett and Matt Purdy.

MATT PURDY

Do you want to keep going with Trump?

REBECCA

Or you could join Jodi and look into Harvey Weinstein?

MEGAN

I worry about whether it makes a difference.. Those women spoke out against Trump.. and he still became President.

REBECCA

But in the wake of O'Reilly there's possibility.

MEGAN

That must have been an amazing day here.

Matt Purdy chews his pen, happily recollecting it..

MATT PURDY

It was memorable..

REBECCA

With Weinstein.. I think there could be a "there" there.

MEGAN

Okay.

Megan blinks, thinking.. Matt's phone goes...

MATT PURDY

Sorry, I've got to take this.

Matt leaves, phone to ear. Megan blinks, tired, worried.

REBECCA

How is your daughter?

MEGAN

Mira..She's great..Oh and thank you for the gift. I'm sorry I've been..

REBECCA

Megan is there anything bothering you? Besides no sleep and diapers everywhere.. are you okay?

MEGAN

..I found it quite.. Difficult.

A moment.. Rebecca understands.

REBECCA

I'm sorry...Will working help?

MEGAN

Absolutely. It's better now.

REBECCA

And you have a daughter.

MEGAN

Yes.

REBECCA

Think about what you want to cover.. And come back to me.

MEGAN

Thanks Rebecca.

Megan thinks of O'Reilly.. Of women.. Of her daughter. Then gets up.

REBECCA

Daughters are wonderful. I love that word.. "daughter".

Megan exits and Jodi is loitering outside, waiting for the outcome.. Jodi smiles, a touch shy.

JODI

Hi.

MEGAN

Hi.

It's slightly awkward. Jodi loiters.. Megan does too.

JODI

You want a coffee?

MEGAN

Sure..

75A INT. NYT - COFFEE STATION - 4TH FL. DAY.

75A

Jodi and Megan stand next to each other, getting coffee. Megan looks at printouts that Jodi has given her.

JODI

Right now I'm trying to talk to other actresses who he's worked with.

MEGAN

Right..Are they all famous?

JODI

Yes..

Megan nods, doubtful.. Scans the names... Jodi intuits..

JODI (CONT'D)

I know these women seem like they're untouchable.. And incredible..

MEGAN

I guess my question is just like... is this really the best use of our time? Like as opposed to other people we could potentially be writing about. People who can't speak out. Actresses already have a voice.

JODI

But they could also fear being punished by the film industry for using it.

MEGAN

..Sure. But what is it exactly we're looking at here?

JODI

We're looking at extreme sexual harassment in the workplace..

MEGAN

Supposing the actresses weren't working for Weinstein? Is that technically even a workplace?

JODI

These are not quid pro quo situations.. These young women walked into what they all had reason to believe were Business Meetings with A Producer.. An Employer. They were hopeful..they were expecting a serious conversation.. About their work or a possible project. Instead they say he met them with threats and sexual demands. They claim assault and rape. If that can happen to Hollywood actresses, who else is it happening to?

Megan looks at her. She's impressed by Jodi.

MEGAN
 And you think his employees were
 targeted too?

JODI
 I do...

Megan nods. Jodi is both energized and just a touch nervous.

MEGAN
 I could search for any police
 complaints against Miramax.. or
 court records.

The energy between them is almost weird but a bit electric.

MEGAN (CONT'D)
 Should I?

Jodi nods.

JODI
 Yes.

76	OMITTED	76
77	INT. NYT INVESTIGATION - CONFERENCE ROOM - 4TH FL. DAY. Through the office window/ doors we see Megan and Jodi sitting opposite Rebecca with laptops.. They talk Rebecca through who will pursue what and dividing the files.	77
78	OMITTED	78
79	INT. NYT - NEW CONFERENCE ROOM (STAGE). DAY. Megan is on the phone .. A GOVERNMENT OFFICIAL, female, 50s, talks to her.	79

MEGAN

.. I found records of a complaint against Miramax from 2001 but the report was closed out the same day it was made.. it says "Complainant elected court action" but then no court documents exist, which seems inconsistent... Do you have any more information on that?

GOVERNMENT OFFICIAL (O.S.)

No .. those records would have been destroyed.

MEGAN

Really? Why?

GOVERNMENT OFFICIAL (O.S.)

It's agency policy. All records are destroyed after three years.

/ With Megan now..

MEGAN

Why is that?

GOVERNMENT OFFICIAL (O.S.)

As I said it's policy.

Megan bites her lip.

MEGAN

.. So can you please tell me who filed the sexual harassment complaint?

GOVERNMENT OFFICIAL (O.S.)

No I cannot.

MEGAN

Because..?

GOVERNMENT OFFICIAL (O.S.)

It's policy. We are prohibited from giving you that name. Is that everything?

MEGAN

.. This is very important.. It's about someone who is still very powerful in the workplace.. who could still be harassing someone.. Is there any way you can Help me?

There is a slight pause.. The Government Official decides..

GOVERNMENT OFFICIAL (O.S.)
 .. You could ask me the name of the
 government investigator who was
 assigned the case.. I could give
 you that information.. just a
 name..

Megan lifts instantly..

MEGAN
 Thank you!

And Megan prepares to type into a search engine ..

80 INT. NYT - CAFE - 14TH FL. LUNCHTIME.

80

Jodi and Megan drink coffee together, laptops on the table.

MEGAN
 I've made twenty calls to track
 this investigator... What did Lisa
 Bloom say?

JODI
 She just talked as though he was
 kind of naughty. She was talking to
 me kind of Jew to Jew and including
 Weinstein in the gang...oh and
 yes.. I had a long talk with Lena
 Dunham and Jenni Konner. They want
 to help. And they have so many
 numbers.

MEGAN
 Amazing. Did you know them before?

JODI
 I don't know anyone..

Megan's phone goes.

MEGAN
 It's the investigator.

Megan gets up to answer it and walks away with the phone.

MEGAN (CONT'D)
 Hi.. thanks for getting back to
 me.. Do you remember the case?

FEMALE INVESTIGATOR (O.S.)
 There were hundreds of sexual
 harassment cases at that agency.

MEGAN
 This one was brought to you and
 then it was closed very quickly..

FEMALE INVESTIGATOR (O.S.)
 That's not unusual.

MEGAN
 It was filed against Miramax..

A pause.. Megan waits.. Is it a potent pause?

FEMALE INVESTIGATOR (GENUINE)(O.S.)
 What's Miramax?

Megan stops hoping.. No use pursuing this line.

81 EXT. NEW YORK STREET. DAY.

81

LISA BLOOM, 50s, well dressed, glamorous, exits an expensive
 restaurant and waits for a car to pick her up.

LISA BLOOM (V.O.)
 I've read the thorough reports and
 Rose comes across as a disturbed,
 pathological liar.

82 EXT. NEW YORK MIDTOWN STREET. DAY.

82

Megan and Jodi head towards two different delis which are
 right next to each other.

LISA BLOOM (V.O.)
 Harvey I feel equipped to help you
 against the Roses of the world..

83 EXT. NEW YORK MIDTOWN STREET. DAY.

83

Megan and Jodi stand against a wall.. Megan eats a large
 bacon sandwich and Jodi drinks soup near the subway entrance.

LISA BLOOM (V.O.)
 ..because I have represented so
 many of them.

84 INT. NYT INVESTIGATION - MEGAN'S DESK - 4TH FL. DAY. 84

Rebecca, Jodi and Megan sit and debrief. Rebecca has some chocolate almonds that they eat.

REBECCA

What've you got? Throw me some red meat.

Megan hands Rebecca a photo of a woman, Latina, 40s, strong.

MEGAN

I've been trying to track down this assistant who was at Miramax in her early twenties. One day she just disappeared. All she left were her running shoes under the table. I haven't been able to find her yet. But her mother lives in Queens. I thought I'd just show up?

REBECCA

Good. How has it been going with the new leads?

JODI

It's helped a lot but it's still pretty halting. But Gwyneth Paltrow might talk to us.

REBECCA

That would be huge..if she was willing to go on the record..

JODI

She was his golden girl.

REBECCA

Okay.. We're moving.

Rebecca looks at the woman's face, smiling, strained.

85 INT. MEGAN'S CAR. CORONA, QUEENS. DAY. 85

Megan drives past cafes and shops, cramped, peopled. It is very hot.. Megan drinks water.. listens to Beyonce, Flawless.

86 OMITTED 86

87 EXT. AN APARTMENT BLOCK. QUEENS. DAY.

87

Megan rings the bell.. No answer.. She waits.. She takes out a handwritten note in an envelope. But now the door opens.. Megan looks at the WOMAN, Latina, attractive, strong but a trace of damage, 40s, it's the Ex-Assistant Herself.

MEGAN (SHOCKED)

Hi...

A young GIRL, 7, is with the WOMAN and looks at Megan.

WOMAN

Hello..

Megan takes a moment to recalibrate. The excitement of being face to face with the ex-employee who disappeared.

MEGAN

I.. Was expecting your mother.

WOMAN

I'll get her ? Who shall I say?

MEGAN

No.. No.. It's you I wanted to see.

WOMAN

Excuse me?

MEGAN

I'm Megan Twohey. I'm an investigative reporter.. for the New York Times.

The Woman takes this in, she looks scared.. she ushers her daughter back into the house.

WOMAN

Go back upstairs.. to abuelita..

The Girl walks back into the house.

MEGAN

Can we talk for a minute? About your time with Miramax?

The Woman is hit by the word Miramax.. breathes.. hesitates..

WOMAN

I can't believe you found me.. I've been waiting for this for twenty five years..

MEGAN

Can we talk? Please? It's important.

The Woman looks upset but tries to hide it.

MEGAN (CONT'D)

I'll leave as soon as you tell me to but it would be so useful just to.. hear anything about your time working for Harvey Weinstein.

The Woman looks down at the very mention of his name and she breathes, she comes out and closes the door and walks to a nearby wall. Megan follows and stands with her.

WOMAN

What do you know?

MEGAN

That you were at the beginning of your career and doing well. That something happened and then you disappeared.

The Woman nods, troubled at the amount of detail.

MEGAN (CONT'D)

..and that your father threatened legal action..

The Woman processes this, pulls herself together.

WOMAN

..So.. I had a business dispute with Miramax, it was resolved amicably, and we've agreed not to discuss it.

MEGAN

Okay....

WOMAN

...I'm sorry.

MEGAN

It's good to meet you anyway... So it was "resolved".

WOMAN

Yes... It was.

Megan intuits a settlement and changes tack.

MEGAN

It's nice having girls.. I have a daughter.. she's almost four months old.

WOMAN

And you're working.. That's good.

MEGAN

I'm okay... And she's great.

WOMAN

It gets better and better..

MEGAN

I've never been so worried or tired .. Or so happy, underneath the exhaustion...

WOMAN

Yeah the worry continues.

There is a pause..

MEGAN

I do appreciate your talking to me. ..There are women who have had settlements .. and they're bound to silence.. but we have written around them.. it is possible to report around that restriction. A source can remain anonymous.

The Woman nods but cannot go there.

WOMAN

.. I should go back in..

MEGAN

..A lot of my work has been around women who have been assaulted. And it's not just the horrific event they have had to survive but the aftermath. Where they have to fight to be believed.

The Woman looks directly at Megan and she looks scared and crushed for some moments, fighting to get breath.

WOMAN

Yes..it must be very hard for them.

And the Woman tries not to break down..

MEGAN

I'm sorry.. I've thrown you a curveball here, and I'm keeping you from your family. Would it be okay if I got your number?

WOMAN

.. My number... okay.

The Woman looks away, Megan studies her face, caught in the past, troubled.

88 EXT. A STREET. QUEENS. DAY.

88

Megan walks towards her car as she speaks on the phone to Jodi.

MEGAN

She was terrified Jodi.. ..but she wants to talk.. she really does.

JODI (O.S.)

Great!.. Listen Megan, Gwyneth Paltrow called. And we actually spoke for a while and she told me about an incident.. at the Peninsula Hotel!

MEGAN

The Peninsula! What the fuck!

JODI (O.S.)

Exactly. Where Ashley went to meet him.

MEGAN

.. Shit.. What happened?

Megan's phone shows the Woman ringing.

MEGAN (CONT'D)

Oh shit it's her! Got to go.

Megan ends the call to Jodi and diverts it to the Woman.

MEGAN (CONT'D)

Hello?

WOMAN (O.S.)

Megan? I'm sorry but it's a no. But good luck. Honestly.

Megan listens, knows that a lawyer has advised her.

89 EXT. ROADS IN NEW YORK. EVENING. 89

Megan drives towards a sign which reads RIVERDALE.

90 EXT. A SUBURBAN STREET. RIVERDALE. NY. EVENING. 90

Megan waits, watching a house. A Local Security Patrol drives by. Megan slouches down in her seat. Then she gets up again.

91 EXT. A HOUSE. A SUBURBAN STREET. RIVERDALE. NY. EVENING. 91

Later: A Man arrives home. And some lights go on in the house. Megan leaves the car and walks towards the front door.

Megan rings a doorbell. JOHN SCHMIDT, 50s, white American, comes to the door.. MRS. SCHMIDT stands behind him. We cannot hear Megan's introduction nor his response but Megan goes in.

92 INT. A HALLWAY. A HOUSE. RIVERDALE. NY. EVENING. 92

Megan steps into their hallway. John and Mrs. Schmidt stand next to each other.

JOHN SCHMIDT

I can't see what you'd want from me?

MEGAN

You were the chief financial officer at Miramax.. The women who received settlements they can't speak, they'll be sued if they do. But if someone could talk freely about the payouts that would be hugely helpful.

MRS. SCHMIDT

What payouts?.. John?

John looks down, sighs, his wife will interrogate him.

MEGAN

I'm not asking you to go on the record. Just to have your perspective on what might have happened back then.

JOHN SCHMIDT

I need to think about it.. okay.

MEGAN

Thanks.. Sorry to just show up.

And Megan leaves the house.

93 EXT. JODI'S APARTMENT. BROOKLYN. DAY.

93

Megan stands outside Jodi's apartment block next to a series of buzzers. She wears a white, pressed, dress. She buzzes.

MEGAN

Hi.. it's Megan.

Ron answers, sounds of Violet crying.

RON (O.S.)

Hi Megan, it's Ron. Jodi's on her way out.

MEGAN

Thanks.

Megan looks through the security gates she sees children playing in the communal square, laughing.. Innocent. ... Jodi approaches in a similar white summer dress. Megan smiles..

MEGAN (CONT'D)

Hey..

JODI

Oh gosh..we're like.. Reporting twins? Should I go back and change..?

MEGAN

No. Let's go.

They walk towards the car.

94 EXT. A HIGHWAY. NEW YORK STATE. DAY.

94

Megan's car speeds along.

95 EXT. A HIGHWAY NEAR THE HAMPTONS. NY. DAY.

95

Megan's car drives past a sign for The Hamptons. Amy Winehouse, " Back to Black." plays.

AMY WINEHOUSE (O.S.)

We only said goodbye with words
I died a hundred times
You go back to her
And I go back to
I go back to us.

96 EXT. RESIDENTIAL ROADS. THE HAMPTONS. NY. DAY. 96

Megan and Jodi drive through impressive roads, mansion after mansion.

97 EXT. A LARGE HOUSE. THE HAMPTONS. NY. DAY. 97

Megan gets out and slams the car door. Jodi closes hers. They walk towards the front door. There are sounds of Children playing in a swimming pool. Family life. The front door is opened by GWYNETH'S ASSISTANT, female, white, about 30..

GWYNETH'S ASSISTANT

Hi. How was your ride? Gwyneth thought it would be nice to sit in the backyard, let me show you...

She leads the way around the house.

98 EXT. BEHIND THE HOUSE. THE HAMPTONS. NY. DAY. 98

Megan and Jodi, in their matching white dresses, sit down at a table next to the pool.

GWYNETH'S ASSISTANT

Gwyneth will be right with you.

She disappears into the house.

99 INT. MEGAN'S CAR. THE HAMPTONS. NEW YORK STATE. DAY. 99

Megan drives, she and Jodi are energized and amazed.

JODI

So it's a total pattern.. a Pattern of Behavior!..

MEGAN

Gwyneth was invited for the business meeting.. the hotel room. And threatened with losing her job if she refused him...

JODI

She told her agent, no one does a thing...

Rebecca interrupts.. They are all on speaker phone.

REBECCA (O.S.)

Will Gwyneth go on the record?

JODI

She really wants to but..

MEGAN

I think she does and she doesn't..

JODI

She's scared it could turn into some sort of tabloidy sex scandal. Gwyneth was twenty three. So was Rose. They were so young.

REBECCA (O.S.)

Tell me everything when you get in.

JODI

Okay. Bye.

Rebecca hangs up.

JODI (CONT'D)

How are we going to get these women to go on the record Megan?

Megan glances at a road sign..

MEGAN

Hang on.. Is this the way we came?

Jodi stares, quiet for a moment, Megan is silently raging. Jodi reads a town road sign..

JODI

Quogue?.. I think an ex exec at Miramax lives there... Should we try her?

Jodi goes to find the address...

MEGAN

Do you have the address?

JODI

I must have..yes.

Jodi feeds the address to a map app..

JODI (CONT'D)

It's going to be the next right.

MEGAN

The only way these women are going to go on the record..

And Megan glances in her rear view mirror.

JODI

..is if they all jump together.

Megan nods, indicates.. Megan and Jodi are bonding more.

100 EXT. A SUMMER COTTAGE. WATER MILL. NY. DAY.

100

Jodi and Megan stand at a door. Jodi rings the bell while clutching a handwritten note. They whisper to each other, eyeing the people in a small GATHERING in the back garden.

JODI

You take the lead on this.

MEGAN

You do it, you're less intimidating.

JODI

You don't find me intimidating?

MEGAN

No, it's just a height thing --

A WOMAN, 40s, warm, all smiles... appears. She gives a nice Who are you with? Look?

WOMAN

Hi?

JODI

Hi.....We were just.. in the area.. We're from the New York Times.. I believe you used to work for Harvey Weinstein?

The Woman's face clouds and she slams the door in their face.

JODI (CONT'D)

...Do you think she'll go on the record?

They leave the doorstep.

101 EXT. A PARK. BROOKLYN. DAY.

101

Vadim carries Mira in a sling. He walks near a branch of leaves and takes a soft leaf and touches Mira's hand with it. Megan loiters a little behind them, on the phone.

MEGAN

I really appreciate you talking to me on a Saturday.

WOMAN (O.S.)

I hope the links were useful..

MEGAN

They were. But I find it very strange that if I want to access certain information, I can't?

WOMAN (O.S.)

The EEOC is all about information.. What could you not find?

MEGAN

For instance.. which companies have had the most sexual harassment complaints? But no one was permitted to tell me that?

WOMAN (O.S.)

.. Yes that would be confidential information.

MEGAN

Do you think that's right? Shouldn't the Equal Employment Opportunities Commission be a resource for information? From what I understand the commission has minimal enforcement authority .. and your founding mandate requires you to Settle whenever possible and to Disclose as Little as possible.

WOMAN (O.S.)

You're putting your own emphasis in there Megan.

MEGAN

Those are facts though aren't they? Correct me if I'm wrong.

WOMAN (O.S.)

They are. And it could improve,
most large organizations could.

MEGAN

You basically have no transparency
at all. And there doesn't seem to
be any.. fighting.. on behalf of
the women involved.

WOMAN (O.S.)

Our policies are reviewed annually.

MEGAN

Do you know internally which
companies have the most charges?

WOMAN (O.S.)

Yes we do. But we're not allowed to
disclose that information.

MEGAN

So any woman applying for a job is
not allowed to check any record
that employer has in terms of
harassment?

WOMAN (O.S.)

That's right.. You should probably
talk to someone higher up.

MEGAN

I will.. but don't you think that's
strange that the Commission exists
to protect people but its policy
prohibits sharing the information
needed to protect them?

WOMAN (O.S.)

Megan I'm not the head of the EEOC.
I was just trying to help.

MEGAN

And you have. And it's the weekend.
I really thank you.

WOMAN (O.S.)

Okay. Goodbye.

The Woman hangs up. Megan joins Vadim and Mira, she's amazed
and despondent about the call but smiles at Mira.

MEGAN
 Amazing.. Incredible..

VADIM
 Mira or the Equal Opportunities
 Commission?

MEGAN
 Both..

Megan takes the leaf and holds it for Mira to look at.

102 INT. NYT INVESTIGATION - REBECCA'S OFFICE - 4TH FL. NIGHT. 102

Rebecca, Jodi and Megan convene.

MEGAN
 We're looking into the incident
 with Ambra Battilana Gutierrez. She
 accused Weinstein of groping her in
 his office.

JODI
 But the DA wouldn't prosecute. The
 NYPD gave her a wire but they
 claimed it wasn't enough to arrest
 him.

MEGAN
 Linda Fairstein worked in the DA's
 department. I've texted her.

103 INT. A HOTEL CORRIDOR. NEW YORK. NIGHT. 103

A suave corridor. Trays outside various rooms with debris of
 wine and bottles.. Napkins tomato sauce-smearred. We hear the
 audio recorded between Ambra Battilana Gutierrez and
 Weinstein, we see the various empty hotel corridors.

WEINSTEIN (O.S.)
 I'm telling you right now, get in
 here.

AMBRA BATTILANA GUTIERREZ (O.S.)
 What do we have to do here?

WEINSTEIN (O.S.)
 Nothing. I'm going to take a
 shower, you sit there and have a
 drink.

AMBRA BATTILANA GUTIERREZ (O.S.)
I don't drink.

WEINSTEIN (O.S.)
Then have a glass of water.

AMBRA BATTILANA GUTIERREZ (O.S.)
Can I stay on the bar?

WEINSTEIN (O.S.)
No. You must come here now.

AMBRA BATTILANA GUTIERREZ (O.S.)
No.

WEINSTEIN (O.S.)
Please?

AMBRA BATTILANA GUTIERREZ (O.S.)
No, I don't want to.

WEINSTEIN (O.S.)
I'm not doing anything with you, I
promise. Now you're embarrassing
me.

AMBRA BATTILANA GUTIERREZ (O.S.)
I know, I don't want to. I'm sorry,
I cannot.

The Hotel corridor is now a different one, room service
debris outside the door, immaculate furnishings.

WEINSTEIN (O.S.)
No, come in here.

AMBRA BATTILANA GUTIERREZ (O.S.)
No, yesterday was kind of
aggressive for me.

WEINSTEIN (O.S.)
I know..

AMBRA BATTILANA GUTIERREZ (O.S.)
I need to know a person to be
touched.

WEINSTEIN (O.S.)
I won't do a thing.

AMBRA BATTILANA GUTIERREZ (O.S.)
I don't want to be touched.

WEINSTEIN (O.S.)

I won't do a thing, please. I swear I won't. Just sit with me. Don't embarrass me in the hotel. I'm here all the time. Sit with me, I promise..

AMBRA BATTILANA GUTIERREZ (O.S.)

I know, but I don't want to.

A different hotel corridor. There are classical paintings on the walls and a huge bunch of roses. And mirrors.

WEINSTEIN (O.S.)

Please sit there. Please. One minute, I ask you.

AMBRA BATTILANA GUTIERREZ (O.S.)

No, I can't.

WEINSTEIN (O.S.)

Go to the bathroom.

AMBRA BATTILANA GUTIERREZ (O.S.)

Please, I don't want to do something I don't want to.

WEINSTEIN (O.S.)

Go to the bathroom.. Hey, come here. Listen to me..

AMBRA BATTILANA GUTIERREZ (O.S.)

I want to go downstairs.

WEINSTEIN (O.S.)

I won't do anything and you'll never see me again after this. OK? That's it. If you don't .. if you embarrass me in this hotel where I'm staying..

AMBRA BATTILANA GUTIERREZ (O.S.)

I'm not embarrassing you..

WEINSTEIN (O.S.)

Just walk..

AMBRA BATTILANA GUTIERREZ (O.S.)

It's just that I don't feel comfortable.

WEINSTEIN (O.S.)

Honey, don't have a fight with me in the hallway..

AMBRA BATTILANA GUTIERREZ (O.S.)
It's not nothing, it's..

WEINSTEIN (O.S.)
Please. I'm not gonna do anything.
I swear on my children. Please come
in. On everything. I'm a famous guy.

AMBRA BATTILANA GUTIERREZ (O.S.)
I'm, I'm feeling very uncomfortable
right now.

A different hotel corridor. Uber trendy and "happening".

WEINSTEIN (O.S.)
Please come in. And one minute. And
if you wanna leave when the guy
comes with my jacket, you can go.

AMBRA BATTILANA GUTIERREZ (O.S.)
Why yesterday you touch my breast?

WEINSTEIN (O.S.)
Oh, please. I'm sorry. Just come on
in. I'm used to that.

AMBRA BATTILANA GUTIERREZ (O.S.)
You're used to that?

WEINSTEIN (O.S.)
Yes, come in.

AMBRA BATTILANA GUTIERREZ (O.S.)
No, but I'm not used to that.

WEINSTEIN (O.S.)
I won't do it again. Come on, sit
here. Sit here for a minute,
please?

AMBRA BATTILANA GUTIERREZ (O.S.)
No, I don't want to.

WEINSTEIN (O.S.)
If you do this now you will... Now
go. Bye. Never call me again. Okay?
I'm sorry, nice to have.. I promise
you I won't do anything.

A different hotel corridor. Blank. Suave but more standard.

AMBRA BATTILANA GUTIERREZ (O.S.)
I know, but yesterday was too much
for me.

WEINSTEIN (O.S.)

The guy is coming. I will never do another thing to you. Five minutes. Don't ruin your friendship with me for five minutes.

AMBRA BATTILANA GUTIERREZ (O.S.)

I know.. But it's kind of like, it's too much for me. I can't.

WEINSTEIN (O.S.)

Please, you're making a big scene here. Please.

AMBRA BATTILANA GUTIERREZ (O.S.)

No, but I wanna leave.

WEINSTEIN (O.S.)

OK, bye. Thank you.

103A EXT. A STREET. MANHATTAN. DAY. / INT. AN UPMARKET OFFICE. 103A
MANHATTAN. DAY.

Megan calls a number.

MEGAN

Linda? Megan Twohey here. How are you?

Linda Fairstein sounds enthused.

LINDA FAIRSTEIN (O.S.)

I'm good Megan. How can I help?

MEGAN

I'm looking into the police complaint against Harvey Weinstein that wasn't charged. Two years ago.

Fairstein's tone changes. It cools.

LINDA FAIRSTEIN (O.S.)

Oh. Okay.

Megan feels the change in tone.

MEGAN

It seemed to go away very quickly.

LINDA FAIRSTEIN (O.S.)

There was no criminal conduct there.

MEGAN

The cops seemed pretty confident that there was. Do you think there was anything irregular.. about how it was handled?

A pause.

/ We see Linda now in a very suave office.

LINDA FAIRSTEIN

I don't. Why would you say that?

MEGAN (O.S.)

What makes you so certain that there was no criminal conduct? Wasn't there a recording?

LINDA FAIRSTEIN

I don't think there's a road to go down... no.

MEGAN (O.S.)

Okay.. Linda.. do you know Harvey?

LINDA FAIRSTEIN

I've met him socially.. But we've never been to each other's homes.

MEGAN (O.S.)

Right..

LINDA FAIRSTEIN

Good. Thanks.

MEGAN (O.S.)

Okay. I'm sure we'll speak soon.

LINDA FAIRSTEIN

Yes. Goodbye.

104 EXT. A BROOKLYN SQUARE. EVENING.

104

Jodi walks and her cell phone goes.. "GP". Jodi picks up.

JODI

Gwyneth?

Gwyneth sounds incredibly strained and a bit hushed.

GWYNETH (O.S.)

He's here. I invited a few people over... and he's turned up..

(MORE)

GWYNETH (O.S.) (CONT'D)

I haven't seen him for Years... He must know I spoke to you.

JODI

Do you have people with you there?

GWYNETH (O.S.)

Yes.. I'm just fielding him.. Keeping a distance.

JODI

Do you feel like you're in physical danger at all?

Gwyneth breathes, she is obviously nervous.

GWYNETH (O.S.)

I'll keep people around me till he goes. It's a shock. I know he's watching me, he's letting me know.

JODI

He can't do anything Gwyneth... Call me, I'm here if you need me.

GWYNETH (O.S.)

What? .. Bye.

And the phone cuts off. Jodi walks faster, breathes.

105 MOVED TO 103A 105

106 INT. NYT NEWSROOM - BY MATT'S OFFICE - 3RD FL. DAY. 106

Jodi and Megan walk with intent towards a small glass office.

107 INT. NYT - MATT PURDY'S OFFICE - 3RD FL. DAY. 107

Jodi and Megan sit with Rebecca and Matt Purdy. Rebecca has a page of printed notes in her hand which she looks at now.

JODI

The non-disclosure agreements are never examined or questioned. They rarely come up in open court. Law schools don't teach them. Also the attorneys who represent the victim can get up to forty percent of the settlement.

MATT PURDY

That's a big incentive to keep that system going.

MEGAN

Most sexual harassment cases are settled out of court and most of them have a confidentiality clause... and the women who sign these contracts they have to give over all of their evidence.. Diaries.. Emails.. phones.. It's like the complainants are the attackers.

JODI

It's cash for silence. And enables the abusers to continue..

MEGAN

And these clauses are standard practice. The women need the money.. they want to close the case and they don't want to be branded liars or flirts.

JODI

I'm sure it can feel like the only recourse.

MEGAN

I imagine some victims see a settlement as a confession of guilt. They think they've scored a victory, when it's actually a gagging order. And if you try and take this kind of case to court the sexual harassment laws are so weak.

JODI

They're actually non-existent if you're a freelancer.. Or if the company has less than fifteen employees in the workplace.

MEGAN

..Also most lawyers prefer settlements because it's less of a financial risk for them.

Rebecca nods..

REBECCA

How close are any of the actresses to going on the record?

JODI

We're introducing the idea.

REBECCA

I'm afraid we'll have various horrific hotel room accounts and no corroborating evidence.. Everything has got to be done very cleanly. What is your strategy for getting these women to go on the record?

MEGAN

We feel that they'll speak out if they're not the only ones.. safety in numbers.

MATT PURDY

And settlements?

MEGAN

Three so far. There's Rose McGowan. We're pretty sure about Ambra Battilana. And I'd guess the same with the ex-assistant in Queens.

MATT PURDY

And no documents?

Jodi and Megan nod.. Rebecca looks at them .. They wait.

REBECCA

You do not have a publishable story.

Megan and Jodi glance at each other, disappointed as they process how hugely complex and difficult this story is. Dean appears at the door and looks in.

REBECCA (CONT'D)

Hey..

DEAN BAQUET

Hey.. So look team.. You have to imagine that every call you make is being recorded. That you are being followed.

JODI

Okay..

DEAN BAQUET

Don't let Weinstein talk to you
unless it's on the record.

MEGAN

I'd be interested in talking to
him, even off the record.

DEAN BAQUET

No. If Harvey has something to say
he needs to say it publicly. I've
dealt with him before.. it's ugly.

MEGAN

Okay.

JODI

Okay.. Thank you Dean.

108 INT. JODI'S APARTMENT. BROOKLYN. EVENING.

108

Jodi holds Violet who is restless and funny. Ron stands
beside their dining table, Talia lights the candles for the
Sabbath, serious, Jodi watches her, protective, she is
becoming an adolescent. Ron and Jodi place their hands upon
Talia's and Violet's heads for the children's blessing.

RON

Y'simaich Elohim k'sarah, rivka,
rakhel v'leah.
Yivareikhayich Adonay
v'yishmarayikh.
Ya'er Adonay panav elayikh
v'yihunayikh.
Yisah Adonay panav alayikh vayasem
lakh shalom.*

Translation:

May God make you like Sarah,
Rebecca, Rachel and Leah.
May God Bless you and keep you.
May God's light shine upon you, and
may God be gracious to you.
May you feel God's Presence within
you always, and may you find peace.

109 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. NIGHT.

109

Megan works on her laptop on the edge of the bed, Mira
stretched in the middle, Jim asleep on the other edge.

110 INT. AN ITALIAN DINER / BAR. MANHATTAN. DAY.

110

Jodi, Megan, and Rebecca walk into the diner. Two Men drink at the bar. An African American WAITRESS signals.

WAITRESS

Hi Rebecca, just choose any table.

REBECCA

Thank you, Cynthia.

They start to walk over. Jodi's phone pings. The men at the bar look over. One of them salutes Megan.

MAN

Hi.

Megan ignores him.

MEGAN

Oh we got a good lead to talk to a past executive at Miramax.

REBECCA

Great. When will that be?

MEGAN

Jodi's seeing her tomorrow.

JODI

Oh my god!

MEGAN

What?

JODI

It's from an ex-assistant..

MEGAN

And?

Jodi looks at them both, checks no one is near.

JODI (QUIET)

Ronan Farrow is working on an HW story for the New Yorker.

REBECCA

What? Since when?

JODI

She doesn't say but apparently he's spoken to a lot of actresses already.

MEGAN

Shit. Who? Has he spoken to Ashley.. or Gwyneth?

JODI

I'll check with them and make sure they're staying with us.

The MEN at the bar keep looking over.

The Waitress approaches.

WAITRESS

Here are the menus.

REBECCA

Thank you. It's pressure we could do without.. but we just keep going. And we continue to be thorough.

MAN 2 [TO MEGAN]

Did you see my friend? He said hi..

Jodi shudders, impatient at the macho interruption.

JODI

Please God no..

MEGAN (TO MAN 2)

Could you leave us? We're talking.

MAN 2 (TO MAN)

You should be doing something else.

Megan stands, angry about Ronan Farrow and these cretins.

MEGAN

Fuck you!

MAN 2 (SHOUTS)

Fuck you! I would bend you over in a second lady!

MEGAN (SHOUTS)

Fuck you! Get out! Get the fuck out!

Megan seems almost ready to go and attack the guy..Jodi stands as does Rebecca.. People look.

MAN 2 (SHEEPISH BUT LOUD ENOUGH)

Frigid bitches..

The WOMEN look at the men, repulsed but not surprised.
Rebecca stares at Man 2.

REBECCA

You know the word frigid was
actually first used to describe
Men? Who were.. "Having problems"?

Rebecca stares at the Man. The men leave.

111 INT. A FRENCH CAFE. NEW YORK. DAY.

111

Jodi sits opposite a female EX-MIRAMAX EXECUTIVE, 40s,
American, attractive, smart. Strong.. they are mid
conversation.. the Ex-Miramax Executive is tense..

EX-MIRAMAX EXECUTIVE

.. There was an incident in
Venice.. at the film festival. It
was.. 98.

JODI

What happened?

But the Ex-Miramax Executive cannot go there..

EX-MIRAMAX EXECUTIVE

..What makes me most angry...is the
silence.. No one spoke out then and
no one's talking about it now..he
built the silence... And people
complied.. He produced fear and
intimidation... The only
alternative seemingly was to quit..
And to throw away everything you
had worked so hard for out of the
door. You were terrified you'd be
the next target. So people looked
the other way.

JODI

Within the company?

EX-MIRAMAX EXECUTIVE

And outside of it... he played the
press.. He played the agents..

JODI

How did he play the press?

EX-MIRAMAX EXECUTIVE

He'd promise them access to stars
in exchange for hushing up some
incident.

JODI

What sort of incident?

EX-MIRAMAX EXECUTIVE

Where to start.. okay Harvey had a
.. what did they call it? .."a
physical altercation" ..with a male
employee at a conference. And then
they settled with the guy.

JODI

And with women?

EX-MIRAMAX EXECUTIVE

He pursued them, endlessly..

JODI

..What happened in Venice?

The ex-Executive takes a sip of her drink, it's not easy.

EX-MIRAMAX EXECUTIVE

I do not want to be quoted. Period.

JODI

Understood.

EX-MIRAMAX EXECUTIVE

We were in Harvey's suite and there
were a bunch of people in there and
there were these two assistants...
And they were sitting there
trembling.

JODI

And Weinstein was there?

EX-MIRAMAX EXECUTIVE

Yes. Harvey was talking film and
ignoring them..but they were
literally.. vibrating, one with
fear and the other with anger.

JODI

Can you tell me their names?

Jodi looks at her. The ex-Executive is upset. She breathes..

EX-MIRAMAX EXECUTIVE

Yes.. And there's another woman you
should talk to.

JODI

Who?

Jodi looks at her.

112 INT. NYT INVESTIGATION - REBECCA'S OFFICE - 4TH FL. DAY. 112

Rebecca, Megan and Jodi sit.

JODI

So the two assistants were Rowena Chiu and Zelda Perkins. And I have a third name..Laura Madden. And none of them are taking my calls.

REBECCA

So show up in person.

JODI

They live in Silicon Valley, London, and Wales.

REBECCA

Can you get on a plane?

JODI

... Let me work it out with Ron, but of course.

REBECCA

Documents, verification, you know what we need.

113 EXT. A ROAD IN THE BAY AREA. CALIFORNIA. DAY. 113

A little red rental car drives along by the sea.

114 EXT. A CAR. ROADS IN THE BAY AREA. CALIFORNIA. DAY. 114

Jodi drives.. Listening to music.

The car's rental agreement is on the seat beside Jodi.

115 EXT. A HIGHWAY. SILICON VALLEY. CALIFORNIA. DAY. 115

Jodi drives past a road sign University Avenue.

116 EXT. A RESIDENTIAL STREET. SILICON VALLEY. CALIFORNIA. DAY. 116

Jodi walks towards ANDREW CHEUNG, Australian-born Chinese, attractive, 40s, in his driveway, cleaning his mini-van.

JODI

Hi.. So I'm sorry to bother you.. I see you're busy.. I'm actually looking for Rowena Chiu..

ANDREW

Hi.. Rowena's not here right now. Can I give her a message?

JODI

Oh.. Okay. When will Rowena be home?

ANDREW

My wife's out of the country. For a while.

JODI

Oh ..I see.. I did try calling her...

ANDREW

Rowena's in England. Is this a work thing?

JODI

No.. You must be Andrew? Andrew Cheung? I'm Jodi Kantor from the New York Times.

Andrew nods, intrigued but wary.

ANDREW

Okay...So what did you want to talk to Rowena about?

JODI

We're researching a story about Miramax.. I flew in from New York.

ANDREW

You came all this way?

JODI

Yes. Could we speak for a minute?

ANDREW

Sure.

JODI

I've been talking to people who worked for Harvey Weinstein.

ANDREW

You're going quite far back with Rowena's time there?

JODI

We're writing about his treatment of women.

ANDREW

Right.. And Rowena fits in how?

Jodi thinks he is bluffing.

JODI

Your wife worked at Miramax for some years..

ANDREW

Yes. Mainly in Hong Kong.

JODI

I'd like to hear about her experience of working for Weinstein.

ANDREW

I'm confused why you can't discuss it on the phone?

JODI

I did try .. But it's always better to actually meet.

Jodi decides to be absolutely honest and straight.

JODI (CONT'D)

So.. and this is off the record. My understanding is that Weinstein possibly victimized your wife? When Rowena first worked for him.

Andrew shakes his head....

ANDREW

Rowena's never mentioned anything like that to me... What do you mean by "victimized"? Can you be more specific?

JODI

I was told that Rowena may have received a settlement. From Weinstein.

Andrew shakes his head... He looks at their house.

ANDREW

Do I look like a guy whose wife got a settlement?

It is modest, Jodi, stricken, realizes that he knows Nothing.

JODI

When does Rowena get back from England?

ANDREW

Could you have confused her with someone else?

Jodi knows he is telling the truth and feels Terrible.

JODI

I apologize for taking up your time... But would you please give this to Rowena?

Jodi gives Andrew a sealed envelope.

ANDREW

If you're talking to these other people why do you need to talk to Rowena? And if you turn up in my driveway..what kind of victimization?

JODI

It's complex...

ANDREW

I'm asking you to expand on it?

Jodi looks towards her car, troubled.

JODI

I think it would be best if you asked Rowena.

117 EXT. A RESIDENTIAL STREET. SILICON VALLEY. CALIFORNIA. DAY. / 117
INT. NYT INVESTIGATION - MEGAN'S DESK - 4TH FL. DAY.

Jodi is parked on a street like Andrew's, having driven around the corner and pulled over. She speaks to Megan next to a brick wall.

JODI

How did she keep a secret like that? What if London's a repeat of this?

MEGAN (O.S.)

It won't be. We need documents Jodi. You'll get them.

JODI

I checked with an employment lawyer in the UK and he said that it was irresponsible of me to even ask about breaching NDAs. No one does it. They would get sued.

/ We see Megan at her desk.

MEGAN

Fuck him. Forget that guy. He has no idea.

JODI (O.S.)

Shit! I wish I smoked or something. I'm staring at an actual brick wall . . . and all I can think is Fuck..

MEGAN

That's okay.. Fuck.. and Documents..

Jodi almost smiles.

MEGAN (CONT'D)

Jodi... You've got this.

118 EXT. A COASTAL ROAD. CALIFORNIA. DAY.

118

Jodi walks away from her rental car. She glances at the sunlit ocean. She calls LAURA MADDEN, British, 40s now.

JODI

Hi Laura, this is Jodi Kantor.. I hope you got my messages.. I'm in California right now but I'm coming to London tomorrow..

LAURA (O.S.)

Hi ..Jodi..

Laura sounds quite abstracted and tired.

JODI

I'm so glad to speak to you.. So..I know you worked in the London office for Harvey Weinstein?

A silence... Laura breathes. Jodi waits.

JODI (CONT'D)

Is that right?.. Laura?

Laura suddenly cries.. and really cries.

JODI (CONT'D)

Laura?

Laura keeps crying.. Jodi waits.

JODI (CONT'D)

Laura?.. Can I help in any way?

LAURA (O.S.)

No. I can't talk about this.

JODI

Laura..

Laura hangs up.

119 EXT. HEATHROW AIRPORT. LONDON. DAWN. 119

Jodi pulls a huge suitcase on wheels towards the cab stand.

120 INT. A NICE RESTAURANT. LONDON. UK. DAY. 120

Jodi sits across the table from Zelda Perkins, British, 40s now, attractive, intelligent, open. Zelda is anxious, but tries to contain it. Jodi sees Zelda's bag under the table, it is large and half open with reams of stapled papers that could be documents or letters, they have the Miramax logo visible on some of them. Jodi tries not to stare at the bag of documents, looks around.

JODI

This is a nice place..

ZELDA PERKINS

Yes..

*

Zelda is a bit on edge.

ZELDA PERKINS (CONT'D)
 .. You know, other people have
 tried to write this story.. he
 kills it every time.

JODI
 We're aware of that.. And we're not
 going to let that happen to us.

Zelda looks around..

JODI (CONT'D)
 Are you okay Zelda?

ZELDA PERKINS
 Yes.

JODI
 So.. You started working at Miramax
 when you were twenty one?

ZELDA PERKINS
 Yes. I was an assistant in the
 London office..

JODI
 How was it?

ZELDA PERKINS
 It was great.. But.. it would shift
 when Harvey came to town..

JODI
 In what way?

ZELDA PERKINS
 Everyone became .. on call to
 Harvey..

*

JODI
 What did that entail?

ZELDA PERKINS
 Script meetings... discussions...
 And then more personal stuff..

JODI
 Like?

Zelda breathes... she needs to tell the whole story.

ZELDA PERKINS

.. For instance I would have to go to the hotel and wake Harvey up. Run his shower for him. Get him out of bed. He would usually be naked...he might try to pull me onto him...

*

JODI

What did you do?

ZELDA PERKINS

I'd fend him off.. I found humor or aggression worked best.. Harvey was always either excited or furious..You never knew which it would be.

JODI

Did anyone on the team give you advice about him?

ZELDA PERKINS

Yes, once, one girl told me to always wear my puffer jacket and to sit in an armchair not the sofa next to him. Which helped.. That's how I knew it wasn't only happening to me.

*
*
*

JODI

What exactly was happening?

ZELDA PERKINS

Bullying... emotional abuse.. I was too young to understand it.

*

JODI

Right. How long would he stay?

ZELDA PERKINS

A few days. A week. And then he'd go back to America..

*

JODI

How was that?

ZELDA PERKINS

There was relief and a sort of comedown... that you'd survived.

JODI

And everyone knew how he was?

ZELDA PERKINS

People knew he could be inappropriate.. that was standard Harvey. He could also be charming. Everyone normalized his behavior. He played people. He was a master manipulator. "No" wasn't an option.

JODI

With women?

ZELDA PERKINS

Or men. Harvey wanted people.. To submit to him.

JODI

And if they didn't?

ZELDA PERKINS

Then he'd roar and he'd spit. He could destroy someone in seconds.

JODI

Were You scared of him?

ZELDA PERKINS

We all were.

Zelda looks away, trying to gather herself, it's harder than she thought it would be.. Just talking.

JODI

Three years into this you were at the Venice Film festival?

ZELDA PERKINS

I resigned after that.

JODI

What happened?

ZELDA PERKINS

I can't tell you all of it.

JODI

What can you tell me?

Jodi waits.. Zelda pours herself some more water..

ZELDA PERKINS

There was a new assistant, my age.. ..and she was great, very smart.

(MORE)

ZELDA PERKINS (CONT'D)

And she was doing Harvey's evening script meeting alone for the first time. I told her to call me if he got difficult.

JODI

Was he pursuing her?

ZELDA PERKINS

No. Harvey told me he didn't like Jewish or Asian women. But that night..

Zelda drinks water.

JODI

She called you?

ZELDA PERKINS

No. But the next morning.. she came to me.. hysterical.. sobbing.. I held her.. And I was crying too.

*

JODI

Did she tell you what he did?

Zelda indicates no.

ZELDA PERKINS

Not exactly. Only that no one must know. But I knew.. that Harvey must have..

*

JODI

What?

ZELDA PERKINS

She was so upset.. I felt it must have been the worst thing possible. I calmed her down and I went straight out to confront Harvey. He was in a meeting... with Scorsese... who hated him.. so it was a big deal for Harvey.. and I went up to him and said very clearly: "I need you to come with me right now."

*

*

*

*

*

..Zelda stops.

JODI

You went straight up to them and confronted him?

ZELDA PERKINS

Yeah.. I was so angry.. And in front of everyone he stood up and followed me like a lamb. And then I knew. I knew he did it.

*
*
*

JODI

And then?

ZELDA PERKINS (NODS)

Oh, he denied it and he said " I swear on my wife and kids' lives that I did not assault that young woman." And then I knew that he was lying.. That he'd assaulted her. He always used that line as a get out of jail free card.. Always.

*

JODI

Did the assistant report it? To the police?

ZELDA PERKINS

No. She told no one. We went back to London and we both resigned. I told my direct superior who suggested we get ourselves a good lawyer. I had no idea where to get one, but I found a company close to our office.

*
*

A pause.

JODI

.. And?

ZELDA PERKINS

And I thought it would be simple then.. criminal proceedings... But our lawyers kept saying we'd have no chance and the only thing to do was agree to a settlement. I said categorically no.. That no money should change hands.. And that we just wanted to stop him. They kept saying we had no choice.. and that Miramax wouldn't come to the table unless there was a settlement.

JODI

And no U.K. police were involved?

*

ZELDA PERKINS

We had no case.. No evidence. No police report from Venice. And with rape it's impossibly difficult to get a prosecution. The lawyers said damage limitation was the only way to go. So then I said alright we have some very real demands .. Conditions that Harvey would have to meet. If we were going to sign.

JODI

What were the demands?

ZELDA PERKINS

I had a list.. But they battled us down to the most important ones.

*

JODI

Can you tell me what those negotiations looked like?

ZELDA PERKINS

We were kept in a room.. One night we were there till five am.. we weren't allowed pens.. nothing to write with.. We'd be accompanied to the loo. And Harvey's legal team demanded the names of the people we'd told anything to and I refused because I thought they'd go after them.

*

JODI

You were scared they'd hurt them?

ZELDA PERKINS

Yes. And we were being treated like the criminals.

*

*

JODI

What conditions did they finally agree to?

ZELDA PERKINS

We demanded that if Harvey had another settlement within two years it had to be reported to Disney or he would be fired. Another was that he would have therapy..

(MORE)

ZELDA PERKINS (CONT'D)

with me present initially so he
couldn't lie to the therapist..

(MORE)

ZELDA PERKINS (CONT'D)

we demanded that HR would introduce a system to protect the women and staff.. and it felt like if we could achieve all of those .. That was what we were paying for with our silence.. We were paying for him to stop... So finally we signed but they had their own insane conditions for us.

*
*

*

JODI

What were they?

Zelda stops.. Drinks some water.. Trying to be clear but obviously affected by the memory..

ZELDA PERKINS

I tried to commit them to memory.. they wouldn't give us our own copy.

JODI

What?

ZELDA PERKINS

I was only given visitation rights to my own settlement.

JODI

That's incredible..but you memorized them?

Jodi glances under the table again.. bundles of papers.

ZELDA PERKINS

I asked for letters too.. which stated some of the conditions. One said " You will make best endeavors to not help the police in a criminal or civil case."

JODI

And what else?

ZELDA PERKINS

We weren't to talk to our family or a doctor.. We signed it. They paid us some money.. And I felt completely broken.

JODI

What did you do?

ZELDA PERKINS

I interviewed for jobs afterwards and everyone said why would you leave Harvey? And they presumed I'd.. Been you know...with him. It was horrible.

JODI

You couldn't tell anyone you'd stood up to him.

ZELDA PERKINS

It was a huge deal.... If I broke the terms of the NDA, he could come after me and my family financially. I believed I'd go to jail.

*

JODI

I know .. What did you do then?

ZELDA PERKINS

I went to visit a friend in Guatemala. And I stayed for five years. I'd lost any chance of working in film, I couldn't speak freely to anyone. I worked with horses..

*

*

Zelda breathes.

JODI

You lost a lot.

Zelda looks at her..

ZELDA PERKINS

I did.

JODI

And now?

Zelda shrugs, tries to smile.. strong but very vulnerable.

JODI (CONT'D)

We've been talking to other women.

Zelda nods, believes Jodi. Zelda picks up her bag. Jodi can see the Miramax logo..

ZELDA PERKINS

These are the original letters.

Zelda reads from one..

ZELDA PERKINS (CONT'D)

I had to have their permission if I wanted to contact a therapist or an accountant. ..I was never to speak to "any other media now or hereafter existing" about it. Jodi, this is bigger than Weinstein. This is the system protecting abusers.

*
*
*

Zelda looks at another document, wryly.

*

ZELDA PERKINS (CONT'D)

I want you to take these. Use them.

JODI

Are you sure?

ZELDA PERKINS

I was silenced. I want my voice back... I've got to go now.

She leaves. Jodi watches until Zelda disappears around a corner. Jodi doesn't move.

121 INT. A NIGHT CLUB. LONDON. NIGHT.

121

Zelda, 20s, stands in the club. Bowie's Life on Mars plays. Zelda looks around, she is dressed smartly and looks wrecked as she has been with the lawyers till 5am. Other YOUNG PEOPLE are in disco gear and dance and drink and kiss and talk. Zelda just stares, clutching her briefcase with documents in it. She is out of place. She is traumatized, cries.

DAVID BOWIE

It's a God-awful small affair
To the girl with the mousey hair
But her mummy is yelling, "No"
And her daddy has told her to go.

122 INT. A HOTEL ROOM. LONDON. UK. NIGHT.

122

Jodi is on face-time with Talia.

TALIA

Is it dark there? It's like four o'clock here.. Did you drink tea?

JODI

A little bit.

TALIA

Who are you meeting?

JODI

A few women..

TALIA

Can you find me a shell? And a cat hat for Violet.

JODI

I'll try. Have you been okay without me?

TALIA

Sure. You're back tomorrow.

JODI

I am.

TALIA

Yay..

And Talia laughs.. And Jodi laughs too..

TALIA (CONT'D)

What did they do? The women you're meeting?

JODI

We'll talk about it when you're older.

TALIA

Are they criminals? Bank robbers?

JODI

No.

TALIA

Was it rape?

JODI

Talia... I've never heard you use that word.

TALIA

Boys say it all the time.. And girls.

JODI

They shouldn't. That word shouldn't be used casually...

TALIA

Okay..

JODI
Let's talk about it when I'm back.

TALIA
I'm sorry..

JODI
You didn't do anything wrong.

TALIA
Are you angry with me?

JODI
No! I miss you Talia. Like someone
cut a piece out of me.

TALIA
Out of your liver?

Jodi laughs..

JODI
More like my heart, you know? My
poor heart!

And they both laugh. The screen freezes.

JODI (CONT'D)
I lost you!

TALIA (O.S.)
What?

JODI
Talia.. Talia?..

And Talia is freeze framed and Jodi stares at her daughter's
face.. young and bright.

JODI (CONT'D)
Talia?..

Jodi wants to cry, upset, wanting to protect her daughter.

123 INT. FRONT ROOM. LAURA MADDEN'S HOUSE. SWANSEA, WALES. NIGHT.123

Laura watches TV with her son, Hywel, 11, half slumped over
her, happily eating crisps. The phone rings in the kitchen.
Laura's daughter Gracie, 13, walks in.

GRACIE
It's another call from America.

Laura sighs.

LAURA
I told you sweetie.. Just tell any
journalists "No".

GRACIE
She says you worked together.
Pamela Lubell? Hywel wants to take
his yellow pillow to Cornwall?

Laura switches.. curious.

LAURA
No, we're not taking pillows
..Pamela? God....okay.

Laura untangles from Hywel to head to the kitchen.

124 INT. KITCHEN. LAURA MADDEN'S HOUSE. SWANSEA, WALES. NIGHT. 124

Laura is on the phone to Pamela Lubell, American, ..

LAURA
Hi Pamela.. How are you? It's
been.. Decades.

PAMELA LUBELL (O.S.)
I know Laura.. it's really been a
while... how's life?

LAURA
It's.. good.

PAMELA LUBELL (O.S.)
How's Everything.. How Are You?

LAURA
Yeah I'm okay..

PAMELA LUBELL (O.S.)
That's great. Laura.. Have you had
any calls? From reporters? Trying
to write stories about Harvey.

LAURA
I have actually.. yes. I didn't
talk to them.

PAMELA LUBELL (O.S.)
 Good.. That's good to
 hear..Cockroach journalists.. It
 was great wasn't it? Back then?
 Harvey was always very generous.

LAURA
 .. That wasn't my experience.

PAMELA LUBELL (O.S.)
 Laura.. Can I have your assurance
 that you won't talk to anyone?

LAURA
 What? This is.. what did you say?

PAMELA LUBELL (O.S.)
 If you have a project I can take it
 to Harvey?

LAURA
 I don't. And I'll talk to who I
 please.

Laura hangs up, disturbed by the call. She looks at a number
 she has written down on a spare envelope.. rings it..

LAURA (CONT'D)
 Jodi Kantor? .. This is Laura
 Madden.

125 INT. RECEPTION. HOTEL. UK. LONDON. NIGHT.

125

Jodi is wired, excited.. She talks to the tired RECEPTIONIST,
 Female, 40s, who is checking her lap top screen for Jodi.

RECEPTIONIST
 You want to book a flight to
 Cornwall? For tomorrow?

JODI
 Yes.. To Newquay airport.

RECEPTIONIST
 You'd normally just get a train.

JODI
 But flying's quicker right?

Jodi speaks into her phone..

JODI (CONT'D)

Sweetheart.. I'm staying longer..
I'll call you later... Love.

Jodi's phone rings. She looks at it.."Diana Filip". Jodi Diverts it. The Receptionist keeps trying to book.

RECEPTIONIST

Sorry.. you needed to book a flight much earlier..

126 INT. A TRAIN. TEIGNMOUTH. DEVON. UK. DAY. 126

Jodi looks out the window at the sea and red rocks and people on the beach. She relaxes for a few moments.. Staring at the sea.. She picks up her phone but puts it down again.. quiet.

127 OMITTED 127

128 EXT. A BEACH. NEWQUAY. CORNWALL. UK. DAY. 128

Jodi drags a huge wheelie bag across the beach. It looks incongruous past surfers and swimmers and sun worshippers.

Jodi checks the beach cafe next to her, looks at the map on her phone.. her blue dot edging closer to the destination, she breathes and heads for the distant cafe.

129 EXT. A BEACH CAFE. NEWQUAY. CORNWALL. UK. DAY. 129

Jodi sits opposite Laura Madden. Laura is composed and calm and open with a very slight guardedness.

JODI

This is a nice place for a vacation.

LAURA

Yeah..

JODI

And you grew up in Ireland..

LAURA

I did yes..

JODI

And your first job was wrangling extras? In.. 1992?

LAURA

..They were shooting near us. I loved it. Then I heard Miramax were making a film nearby and I got a job as a runner on that. I was ecstatic, it was great.

JODI

And you met Harvey Weinstein when?

LAURA

Soon after that. I was going to be working directly for him. Doing errands.. Answering calls. I was.. very happy.. to be asked.

JODI

So where did you meet him?

LAURA

In Dublin.. At his hotel. He was charming.. there were sandwiches.. And champagne. And he was saying he'd heard how hard I worked and I was just.. excited.. I was twenty one.. you know.. very young.. and incredibly keen.. But I was shy too.. so when he said he'd give me a permanent job in the London office I felt so happy.

JODI

He said that to you in the meeting?

LAURA

Yes. He was in his bath robe when he opened the door. But I thought that was maybe very ..Hollywood. But quite soon into talking he said would I give him a massage? And I said no. He was very matter of fact he said it's not a romantic request.. everyone does it for him.... it's part of the job. So I suddenly saw myself as the problem you know.. that I was the one who was sexualizing it.. That I was just young and uptight.. So I put my hands on his shoulders but I still couldn't actually move them at all.. over his body. I just stood there.. and froze.. my hands wouldn't move..

(MORE)

LAURA (CONT'D)

And then he said he'd give me a massage first, to relax me. And he said, "look, all the girls do it.. It's just work.." And then he said.. Take your top off ..very matter of fact.. Take your bra off.. And I did. I was terrified but I just thought get through it. Do it.

130 INT. A CAFE. DUBLIN. 1992. IRELAND. DAY.

130

Laura, 21, watches the other People in the cafe and glances at the clock on the wall.. She is hopeful and excited. She writes down thoughts in a book. She drinks a coffee. She is excited. Laura looks out of the cafe window .. the world going by .. People's faces.. on the streets. She's hopeful.

LAURA (V.O.)(40S)

And then my trousers were off.. And he was standing over me.. Masturbating. I was lying on the bed and I was terrified.. I asked him to leave me alone. But he kept asking for different things.. Then he suggested a shower and I got up and he carried on ..masturbating.. while the shower was on..

131 INT. A HOTEL ROOM. DUBLIN. IRELAND. DAY.

131

A table set with sandwiches and champagne, half eaten, half drunk.. The sound of a shower in the adjoining bathroom. And a YOUNG WOMAN crying through the noise of the shower. Her tote bag has fallen off the chair and is over the floor, a pocket diary, a copy of Beckett's Poetry, a hairbrush with some hair in it. Some lipgloss. Some clothes on the floor, a top and a bra and a pair of jeans. Socks. Trainers.

LAURA (V.O.)

And I just kept crying.. So the water was pouring down and I was sobbing and trying not to look at him .. and he was still.. masturbating. And he got angry then.. I think my crying was so loud that it put him off.. And he left the bathroom. And I locked the door. And I could hear him on the other side.. Still the sounds of him masturbating.

(MORE)

LAURA (V.O.) (CONT'D)

Finally I went back into the room
itself and grabbed my clothes and
belongings and I just ran.. I ran
down the street.. I'd never run so
fast in my life.. The adrenaline.

132 EXT. A STREET IN DUBLIN. 1992. IRELAND. DAY.

132

A chaos of vision from Laura's point of view.. Internal blood
flowing.. Her heart sounds loud like bullets.. Her breath is
fast.. She is running.. adrenaline pumping.. People vaguely
double take with her speed.

We watch her now.. Running.. Like an animal.. Dodging people
and high octane breathing.. feral.

JODI (O.S.)

How do you feel about it now?

LAURA (O.S.)

.. I feel like it dictated a
certain direction my life took.. I
just felt like it was this huge
error of judgment that sort of
marked me and all my decisions. And
I felt such shame ..that I'd let
him do that.

JODI (O.S.)

Did you think he'd done the same to
other girls?

LAURA (O.S.)

I thought that he must have tried
it with them.. But that they'd all
said no. It was like he took my
voice that day. That I lost it..
just when I was about to start
finding it.

133 INT. NYT - DEAN BAQUET'S OFFICE - 3RD FL. DAY.

133

Dean sits in his modest office and reads a proof of an
article on his laptop. The office phone goes. Dean picks up.

DEAN BAQUET

Hello?

FEMALE VOICE (O.S.)

I have Harvey Weinstein on the
phone for you.

Dean stops for a moment.. Pauses.

DEAN BAQUET
Put him on.. Thank you..

The call is put through.

WEINSTEIN (O.S.)
Dean how are you ? This is Harvey?

DEAN BAQUET
Hi Harvey what can I do for you?

WEINSTEIN (O.S.)
It's been a while. You know I covet
the Times? If I hadn't made movies
I would've been a journalist...
Dean..I heard someone was working
on a story about me?

DEAN BAQUET
Yes. If you'd like to speak to the
reporters on the record they'd
welcome that.

WEINSTEIN (O.S.)
I want to talk to you Dean.

DEAN BAQUET
Talk to my reporters about your
concerns. I'm sorry I have work to
do.

WEINSTEIN (O.S.)
Are you going to hang up?

DEAN BAQUET
Unless you have anything else to
say?

WEINSTEIN (O.S.)
I love the truth. People make up
stories..A lot. Be careful of that.

DEAN BAQUET
That's fine Harvey. Goodbye.

And Dean hangs up.

He leaves his office, crosses the Newsroom, and knocks on the
door of Matt Purdy's Office, who sits at his desk.

134 INT. NYT - NEW CONFERENCE ROOM (STAGE). DAY.

134

Dean Baquet sits with Jodi, Matt Purdy, Megan and Rebecca.
They drink tea and coffee.

MEGAN

What did he want?

DEAN BAQUET

He was just trying that man to man
thing.. So what have you got?

MEGAN

Well, the biggest thing is the
documents Jodi got from Zelda
Perkins in London. Rose is still
off the record, but she has given
us permission to write about her
settlement. We're trying to figure
out a way to confirm it. Harvey
offered her a million dollars
recently for her silence.

DEAN BAQUET

And?

MEGAN

Rose refused. But she doesn't want
us to quote her.

JODI

There are still no on the record
sources yet. NDAs are a problem.

MEGAN

Laura Madden didn't sign one. She's
the only ex-assistant who is
technically free to speak. Ashley
and Gwyneth didn't sign one either.
But they're not ready to go on the
record.

JODI

But Laura hasn't even told her
children yet.

MEGAN

And she's going to be in the
hospital for reconstructive
surgery. So it's not likely.

JODI

I'm still leaving messages for
Rowena Chiu. But there's no
engagement.

DEAN BAQUET

So, no more proven settlements.

MEGAN

Ambra Battilana Gutierrez almost certainly settled. And John Schmidt confirmed that Miramax settled with the woman I visited in Queens.

DEAN BAQUET

Anything more on the New Yorker article?

MEGAN

No. David Boies and Lanny Davis want to come and talk to us.

DEAN BAQUET

What do you think?

REBECCA

Don't we want to hold off and push for an on the record interview with Weinstein?

DEAN BAQUET (TO REBECCA)

It's your call Binky.

MEGAN

You know.. I'd like to talk to Lanny at least. Just to see what he has to say.

MATT PURDY

Lanny enjoys talking.

REBECCA

We might get some idea of how Weinstein operates.

DEAN BAQUET

Do what you think is best.

135 INT. NYT - ATRIUM CONFERENCE ROOM - 3RD FL. DAY.

135

LANNY DAVIS, 50s, a lawyer, white, American, affable, a PR expert, sits opposite Jodi, Megan and Rebecca. Lanny eyes Megan's i-phone in front of him which is recording.

MEGAN

And I trust it's okay to record this.

LANNY DAVIS

Sure.. Harvey's not always that rational... The reason I'm here is not to try to kill anything. I want to know that if you're including something like Rose McGowan's claim then we can defend that.

REBECCA

Of course..

LANNY DAVIS

I know you'll be investigating with due diligence..

REBECCA

Lanny... you'll have every chance to respond.

LANNY DAVIS

I don't expect you to name sources.. but if it's possible for you to let me know overall what your story is about?..

MEGAN

We're looking into problematic behavior towards women by Weinstein.

LANNY DAVIS

Okay.. Harvey adamantly denies any allegation of rape or assault.. Nothing criminal.. but he is aware of complaints about his treatment of women. And he's working on that. Powerful men of an older generation are changing their understanding of the meaning of the word consensual.. why women don't feel it's consensual even if a man convinces himself it is.

MEGAN

Do you want to expand on that?

LANNY DAVIS

I believe that there is a story to be told about the evolution of men, and in particular Harvey on this subject.

REBECCA

Would he be willing to talk to us about it? On the record?

LANNY DAVIS

He has to deal with his wife and children before anything else.

MEGAN

You're adamant that Rose McGowan's rape accusation is false. Why?

LANNY DAVIS

Did she tell anybody right away? Did she show signs of distress?

MEGAN

She told her manager and a lawyer.

LANNY DAVIS

Harvey was aware that there was a problem with Rose, but not that she was accusing him of rape. So I'm making a bright line on the word rape. Anything below that line, he was aware of feeling, concerns.

JODI

Of what kind?

Lanny looks at her.. Stops.

MEGAN

If the concerns were not about rape, then what were they about?

Lanny gathers himself..

LANNY DAVIS

The only way I can answer, is a sense of being exploited because of that disparate power relationship. There's mental coercion that isn't physical coercion.. Lisa Bloom has been working with Harvey to help him recognize the difference.

Megan and Jodi are astonished and their bodies subtly tell us that.. Megan tries to contain her astonishment.

MEGAN

Lisa Bloom..

Megan glances at Jodi.. They have a moment of absolute amazement and connection.

LANNY DAVIS

Yes.

MEGAN

If Weinstein had been made aware of McGowan's concerns at the time, how did he respond?

LANNY DAVIS

I believe he had dealings legally with her about them.

MEGAN

How would you characterize those legal dealings?

LANNY DAVIS

I think he became aware that she did not regard what happened as okay with her.. I'm not talking about rape.. I'm talking about the effect that he had on Rose McGowan. And that rather than fighting..

MEGAN

Rather than fighting.. then what?

LANNY DAVIS

I think that he has agreed to settlements rather than litigating what he might have litigated.. As Harvey saw it.. It was better to settle even if you haven't done anything wrong.

The women variously take in the word "settle" .. A victory.

MEGAN

He preferred "to settle"..

Lanny nods..

MEGAN (CONT'D)

Were there other cases of "questionable intimate relations with women in which Weinstein settled?"

Lanny Davis hesitates.. Caught and awkward.

LANNY DAVIS

Let's say for now, even on a background basis, that I need to find out what my limits are legally, even if on background I am confirming settlements. But the answer is, yes, there have been...

MEGAN

How many?

Lanny realizes he has gone into a big hole.. A pause.. Lanny shakes his head.. He won't go there..

MEGAN (CONT'D)

Lanny.. has Weinstein tried to interfere with our reporting in any way?

LANNY DAVIS

No.. Harvey has no intentions of getting in the way. I asked him that. Unequivocally no, he said.

He stares at the women, they stare at him. Lanny is backing into his chair..

136 INT. NYT - ATRIUM HALLWAY - 3RD FL. DAY.

136

Megan, Rebecca and Jodi walk together, they are excited, this is a huge step forward.

REBECCA

To admit to settlements this early, they're in real trouble.. We need to find out a number.. we need to corroborate each one.

Jodi's phone rings. She glances at it, rejects the call.

JODI

Have you had any dealings with Diana Filip?.. I said no to speaking at a women's conference and she just keeps on calling me.

REBECCA

Did you get her checked out?

JODI

The security consultant said she's legit but who has time for these random people?

137 INT. A SMALL WINDOWLESS OFFICE. NY. DAY.

137

"Diana Filip", 30s, smartly dressed, sits with a phone in her hand, she has a slight Eastern European accent. She is watched by an undercover AGENT, Israeli, 50s, male.

DIANA FILIP
She's not answering.

ISRAELI AGENT
You need a face to face. It's three hundred thousand dollars. But we have to kill the story.

DIANA FILIP
I'm doing my best.

ISRAELI AGENT
Check back on McGowan's movements. Then go back to Kantor. I'll update Weinstein's lawyers.

And Diana Filip nods, types into her laptop.

138 INT. JODI'S APARTMENT. BROOKLYN. NIGHT. / INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. NIGHT.

138

Jodi and Ron lie in bed together, asleep, huddled into each other. Jodi's phone rings. Jodi picks up, half asleep.. A female, 60s.

FEMALE VOICE (O.S.)
I worked at Miramax. Talk to Irwin Reiter. He hates Weinstein.

And the Woman hangs up. Jodi thinks for a moment, then speed dials. The phone rings. Megan picks up. Jodi and Megan whisper.

MEGAN (O.S.)
Are you okay?

JODI
Did I wake you?

/ We see Megan's side of the call.

MEGAN
No, what's up

JODI (O.S.)
What do you know about Irwin Reiter?

MEGAN

Hang on, I put together a file on him.

JODI (O.S.)

I need to write a good fucking email.

Megan reaches for her laptop in the dark.

139 EXT. A PARK. BROOKLYN. DAY.

139

Jodi watches kids including Violet play, her phone rings.

JODI

Hello? This is Jodi Kantor.

IRWIN REITER (O.S.)

Irwin Reiter...I can meet on Monday at 9:30 p.m. In Tribeca. But I have some conditions.

JODI

That's great. What are your conditions?

140 INT. LITTLE PARK RESTAURANT. MANHATTAN. NIGHT.

140

Jodi Kantor sits opposite IRWIN REITER, 60s, slim, New Yorker, white, an expressive, pleasant face.. Irwin looks at Jodi but checks behind him too.. he jokes, tense.

IRWIN REITER

You want to get me killed..

JODI

Irwin..You've been an accountant for the Weinsteins for thirty years.

There is a hiatus for a moment.. Irwin picks up his bag, looks away.. very diverted by his own tension..

IRWIN REITER

I pick up the cheque.. and I reserve the right to leave after five minutes... So what do you want to know?

JODI

We have information on several
settlements that Weinstein made in
the 90s.. paid to actresses and ex-
employees ...

(MORE)

JODI (CONT'D)

Could you tell me anything about that?.. Could you confirm those settlements? And how it was from your perspective?

IRWIN REITER

My perspective?..

JODI

Would it be company money that was used?

Irwin looks around.. Unnerved again.. And diverts..

IRWIN REITER

You wrote that we're from the same tiny world?

JODI

Summers at bungalows in the Catskills. Meals at Lefty's and Pop-Ins.

IRWIN REITER

What do you remember from those holidays?

Jodi takes a moment..

JODI

Gosh I remember so many things.. But it was the first time I remember seeing my grandmother's arms bare. I knew those tattoos meant something seismic..

IRWIN REITER

Yeah? How did you know?

JODI

I just sensed it.. My grandmother talks a lot about being a survivor. Did your family discuss it?

Irwin shrugs, he's not going there.

IRWIN REITER

Who else are you talking to?

JODI

I can't disclose that Irwin.

Irwin diverts again.

IRWIN REITER

My parents... they couldn't go there. Barely discussed it.

JODI

It's so mysterious... why some families talk about it. Some don't.

Irwin nods.. Nervous but thoughtful...

IRWIN REITER

The money Weinstein was spending was you know.. Crazy. I tried.. I tried to get the Board to do something. But they kept ignoring his behavior and keeping him on. I emailed Weinstein.

Irwin breathes.. Looks around..

JODI

What did you say?

IRWIN REITER

I just told him to stop doing all this shit.. He can't stand me. But I work with Bob mostly... I wrote an email to a colleague.. I said "How many? How many are enough?"

JODI

How many women?

Irwin looks down, starts to shred a paper napkin into bits.

IRWIN REITER

The "sex police" he called me. No one ever stopped him.

JODI

Why was that?

Jodi drinks her drink.. Irwin ignores her question, stressed.

IRWIN REITER

Did you talk to LOC..? Or ZP?

Jodi processes the initials..

JODI

Who is LOC?

Irwin does listen but goes back and forth, distracted.

IRWIN REITER

..Who hits on a woman on the first day of her job? There was a kid.. an assistant..... she was twenty five .. my daughter's age..

JODI

What's her name?

IRWIN REITER

There was a memo...

Irwin looks at her.. Direct.....

IRWIN REITER (CONT'D)

Let me ask you something Jodi.. That's really puzzling me.

JODI

Of course..

IRWIN REITER

Why are you asking about the nineties.... when Weinstein has committed so many more recent offenses?

JODI

Can you tell me about them Irwin?

But Irwin is getting up.

IRWIN REITER

I have to go. But we'll meet up again.. Maybe.

Jodi gets up.

JODI

Irwin.. This is so important.

Irwin nods and leaves. Jodi breathes, it was swift, intense.

141 EXT. A STREET. TRIBECA. MANHATTAN. NIGHT.

141

Jodi leaves the restaurant. A dark car starts to follow her. She vaguely feels it, starts walking faster to the subway.

142 INT. NYT - CAFE - 14TH FL. DAY.

142

Megan sits with Lanny Davis.

MEGAN

I heard that Ambra Battalina Gutierrez just got a seven figure settlement. And now Weinstein owns her audio tape of the incident. These settlements Lanny..

Lanny nods, intent, wanting to be helpful, well liked..

MEGAN (CONT'D)

What are we talking?

LANNY DAVIS

I can't tell you that Megan, you know that.

MEGAN

I'm not talking about naming you.. Of course not.. It would just be great.. for background.. To know a number. For the other settlements. That you're aware of.

LANNY DAVIS

I'm not a bad guy here..

MEGAN

I know that.

LANNY DAVIS

My profession is to get facts into the hands of reporters.. But you know. I can't help.

MEGAN

I keep getting forty in my head? Which would be ridiculous right?

LANNY DAVIS

It's not forty. Seriously. It's less than that.

MEGAN

Good... that's a relief.

LANNY DAVIS

Sure..

MEGAN

So less than.. Half of forty then?

Lanny laughs. Megan half laughs.

MEGAN (CONT'D) (CONT'D)
Oh and what the fuck Lanny we heard
that Ronan Farrow is working on a
story.

LANNY DAVIS
No no that is done. Over.

MEGAN
.. I don't see you as a bad guy
Lanny, I never have. I respect you.

LANNY DAVIS
And I respect you.

MEGAN
This is all going to come out
Lanny.. Publicly.

LANNY DAVIS
It generally does.

Megan laughs.. Lanny laughs.. He stops laughing, decided.

LANNY DAVIS (CONT'D)
Megan..

MEGAN
Lanny..

Megan looks directly at him.

LANNY DAVIS
I'd say.. Eight to twelve
settlements.

Megan nods.. She blinks.. Takes it in.. Lanny nods, it's out
there now.. .Megan processes this, shocked... ..

MEGAN
Do you think that's Normal for men
to make so many payoffs?

Lanny cannot afford to be outraged so contains himself.

LANNY DAVIS (MATTER OF FACT)
I do.

They look at each other, it's intense, Lanny looks down.

143 EXT. NEW YORK MIDTOWN STREET. DAY.

143

Jodi and Megan walk together.

JODI

It feels like we're so close ..Do you think we'll get it?.. What if we don't?

MEGAN

I'm having nightmares about him again..

JODI

Oh God I had them too... I'm terrified that we know all of this and we might go to our graves knowing it.

MEGAN

The story will run. My worry is that people won't care and he won't be slowed down let alone stopped.

JODI

It's like an ocean of wrongdoing.. Can you imagine how many Harveys are out there? Every day?

MEGAN

I sometimes wonder.. when I had Mira.. If all the trauma, not just in me, but in all the women I've talked to .. the constant violence.. The darkness ..I wonder if it all kind of imploded.. you're hewn in two for a kid to come out.. maybe that's part of the depression that hits women.

JODI

Do you wish you hadn't signed up to this story?

MEGAN

Do you?

JODI

No. I wanted to book something for the long weekend. I mean where are we? My feeling is I won't.

MEGAN

Don't book anything.

JODI

Yeah. No.

And Jodi nods and they keep walking.

144 EXT. NEW YORK MIDTOWN STREET. DAY. 144

Jodi heads into a deli, Megan heads into the one next door.

145 EXT. BRYANT PARK. MANHATTAN. DAY. 145

Jodi and Megan sit and eat on a bench.

JODI

I don't know why you go there. The staff don't enjoy questions... Did you not like those clothes I put on your desk?

MEGAN

What?

JODI

I left some maternity clothes on your desk ... Did you have an initial impression of me?

MEGAN

Your work resonated ..obviously.. And I saw you wore dresses a lot.

Jodi eats, processes that.

JODI

And is that a crime?

MEGAN

I have zero recollection of a bag of clothes. I'm sorry..

JODI

..Did I tell you what Ashley Judd told me about the bonobo apes? How the females do a kind of in house policing?

MEGAN

No.. Tell me..

Megan eats.

146 INT. LITTLE PARK RESTAURANT. MANHATTAN. NIGHT. 146

Jodi sits opposite Irwin and they are more relaxed now.

JODI

The last time we met, you mentioned a memo.

IRWIN REITER

It was sent by an ex-assistant. It was extensive. Scathing. She sent it to the board.

JODI

When was this? What was their reaction?

IRWIN REITER

There was a short burst of behind doors mayhem.. But then it went quiet. And she left.

JODI

Was she paid off?

IRWIN REITER

.. We were told it was dealt with.

JODI

..What did her memo say?

IRWIN REITER

That the company was a toxic environment.

JODI

Would anyone have a copy?

IRWIN REITER

He had my computer scanned you know?

JODI

That's awful.

IRWIN REITER

There was this very smart young woman Sandeep.. She hated working for Harvey. And when she complained Harvey said he knew where her kid sister went to school and he could have her kicked out .. Another assistant she had to pick up used syringes in his hotel room. He used them..he had a problem..

Irwin indicates his crotch. Jodi winces. Irwin's phone pings.. He looks at it. Jodi looks at the clock.

147 INT. JODI'S APARTMENT. BROOKLYN. NIGHT.

147

Ron reads at his laptop. Jodi walks in.

JODI

Hi.. I'm sorry it's late.

Ron nods..

JODI (CONT'D)

Ron? ... Are you okay?

RON

Talia was up late. Violet woke up twice. I've got an inbox full of enraged people about this insurance story which is going to be huge.. there are already hundreds of emails.. a hurricane is heading towards Florida so I'm going to fly down somehow and move Dad to someplace else before he is literally blown away.. And I have a slight nervous twitch in my eye..

JODI

Let me see..

Jodi looks at Ron's eye which is slightly twitching.

JODI (CONT'D)

When will you go to Florida?

RON

Very soon.

JODI

Do you know which days specifically?

Ron presses for his online diary, they are both trying to do their Work and it's impossible..

148 INT. JODI'S APARTMENT. BROOKLYN. NIGHT.

148

Jodi is awake with her back to Ron who is also awake. Talia comes in to them.

TALIA

Mom.. I had a nightmare..

JODI

Come here sweetie..

And Talia climbs into bed and hugs into Jodi who is beyond tired. Talia wants to cry.

TALIA

I want to be older....
I'm not scared.

Jodi hugs her. Talia stares into the darkness.

149 INT. NYT INVESTIGATION - HALLWAY BY CONFERENCE ROOM - DAY. 149

Megan, Jodi and Rebecca talk with Dean. Megan hands him papers.

MEGAN

A group of lawyers were trying to break this conspiracy of silence with NDAs.. They were saying that victims should have payouts but they should also be entitled to speak out. That their purchased silence perpetuates predation.. But.. Wait for this.. Gloria Allred.. claimed that taking away confidentiality would mean the end of settlements. That no one would ever pay out unless silence was part of the bargain.

JODI

Meanwhile her daughter Lisa Bloom is working with Harvey..

REBECCA

I'm just astonished.. Allred spends her whole life defending women..

MEGAN

She was raped herself. And then she speaks against this proposed legislation.
Also we found out that Allred negotiated a settlement with Bill O'Reilly in 2011. And in 2004 her firm represented a dancer who alleged that Weinstein sexually assaulted her.

JODI

And her firm takes a 40 per cent cut.

DEAN BAQUET

Are you talking to her?

MEGAN

I spoke to her when I was investigating Trump.. She said that no woman was ever forced to sign an NDA, that "Nobody is holding a gun to their head." And something about powerful figures wanting peace which equals silence.

DEAN BAQUET

Poverty can feel like having a gun to your head..

A beat.. They look to Dean..

DEAN BAQUET (CONT'D)

No word on the New Yorker?

MEGAN

No.. But the good news is that Rowena is in town and agreed to meet with Jodi.

He looks back at the printout.

150 INT. A CAFE. NY. DAY.

150

Jodi sits with ROWENA CHIU, 40s, attractive, British Chinese, warm but contained.

ROWENA

...I didn't tell anyone. Not my husband. Not my parents.

JODI

Why not?

ROWENA

I grew up in an immigrant household. We are taught to keep our head down, work hard and be invisible you know.. In Chinese culture pride and shame are huge drivers. And I was young.. Scared.

JODI

Rowena.. Can you tell me anything about Venice?

ROWENA

This is off the record, yeah?

Rowena looks at Jodi, she nods.

ROWENA (CONT'D)

I had the evening shifts.. going through notes on screenplays with Harvey. One night we were working and he kept trying to touch me. I didn't want to make him angry.. He's a very big man.. I kept trying to get back to the notes. And that went on.. For a few hours. Just trying to avoid him.

JODI

How did you do that?

ROWENA

I would just..fight him off.. I'd worn two pairs of tights... to buy me some time if ever I needed it .. but finally he held me down, not forcefully, but like it was a game... then he parted my legs, and told me that with one single thrust, it would all be over. I got away....I was.. traumatized..I was naive.. I was a Christian.. I was still with my first boyfriend.

JODI

And you shared this with Zelda?

ROWENA

Not all of it.. but Zelda was completely enraged.. And very brave in facing him... We both resigned. But I couldn't get a new job after leaving Miramax. Everyone kept saying, if I worked for Harvey why would I leave? I had a good degree but no one would take me on. Harvey was a bit obsessed me being an Oxford graduate and yet I was working for him.. the NDA that we signed..

(MORE)

ROWENA (CONT'D)

It stipulated that if ever I had trouble getting a job in film again I was to go back to Harvey or his lawyer Hutensky for help. I asked for a reference from them and Hutensky kept repeating..

Rowena stops.. Breathes..

JODI

What? What did he keep saying?

ROWENA

How much Harvey valued me. We agreed I would return to Miramax, under strict conditions. But then I decided to walk away.. And then I became terrified they'd turn up outside my apartment unless I started working for Harvey again.. that someone would tell my boyfriend what happened. So I signed. For Hong Kong. I thought it would be far enough away. I thought I would be okay.

JODI

What happened there?

ROWENA

It was horrible. I was a mess. I felt incredibly alone. I couldn't tell anyone about it and the isolation just ate into me.

151 INT. A NOODLE BAR. HONG KONG. DAY.

151

Rowena, mid 20s, stands at the counter across from a CASHIER.

CASHIER

(in Cantonese)

Would you like to sit while waiting?

ROWENA

(in Cantonese)

No, thank you.

A WAITRESS, carrying Rowena's noodles as well as a bottle of alcohol, crosses the restaurant, which is filled with people chatting and eating.

The Waitress rolls her eyes at the Cashier. They have an easy familiarity, which Rowena takes in.

CASHIER
(in Cantonese)
What now?

WAITRESS
(in Cantonese)
I can't stand her.

The Cashier giggles and turns to Rowena.

CASHIER
(to Rowena)
*18 for the noodles, and... 65 for
the liquor.*

Rowena nods and takes out the money.

CASHIER (CONT'D)
(to Waitress)
What did she say?

The Waitress reaches across the Cashier for a plastic bag.

WAITRESS
*"Did you get the pea shoots? Did
you get the pea shoots?" Yes, I got
the pea shoots! Have I ever
forgotten the pea shoots, in three
years?!*

The Cashier laughs, as Rowena hands over the cash. Rowena smiles, drafting off of their energy.

WAITRESS (CONT'D)
*I swear, I'm going to throw her in
that pot someday.*

The Cashier bumps the Waitress's hand as she finishes bagging up the food and drink.

CASHIER
Stop that!

They share a wicked smile.

The Cashier hands Rowena her change, and the Waitress holds out the bag.

WAITRESS
Have a wonderful day!

ROWENA

Thanks.

Rowena takes the bag, but lingers for a moment.

CASHIER

(to Waitress)

She would poison the soup.

The Waitress laughs.

WAITRESS

Too fatty!

152 OMITTED 152

152A INT. HOTEL LOBBY. HONG KONG. DAY. 152A

Rowena crosses the hotel lobby, warmly acknowledging the HOTEL CLERK as she heads towards the elevator.

153 OMITTED 153

153A INT. HOTEL ROOM. HONG KONG. DAY. 153A

Rowena, now in underwear, sits on the bed in her dark, filthy disaster of a hotel room. The blinds are drawn, and the room is littered with takeout containers, spilled food, dirty clothes, sheets, and towels. No one aside from her has been in the room for days.

She grabs her purse and removes a pharmacy bag. She rips the bag, and pops open the pill bottle inside, taking out a fistful of pills.

She swallows the pills, and downs them with alcohol.

She chases the pills with the soup and noodles from the shop.

154 OMITTED 154

155 INT. LITTLE PARK RESTAURANT. MANHATTAN. NIGHT. 155

Jodi and Irwin have finished a bottle of wine together.

JODI

..Why are you talking about
Weinstein Now Irwin? After all
these years?

IRWIN REITER

I told my daughter about it. She's
twenty six. She was so mad at me..
These women.. They were her age. I
felt rage.. yeah, rage.

Irwin shrugs. Jodi braces herself..

JODI

Irwin.. You've been very honest
with me.. I want to give you this..
it's a description from an actress
who you would know and recognize..

Jodi gives Irwin a typed, short typed description. Irwin
reads it and is visibly surprised and upset.. Shocked..

IRWIN REITER

... What? ..

He keeps reading, re reads.. Jodi watches his face..

JODI

This person won't go on the record.
I can't put her in the story... And
there are other women too.

IRWIN REITER

I didn't know .. I really didn't
know anything like this. I .. I
thought it was just extra marital
bullshit..

JODI

It's not.

Irwin breathes... downs some wine.. raging, sad.. He tries to
take it in. He looks at his phone. Jodi has no idea what he
will do next. He gets up, presses his phone, finds something.

JODI (CONT'D)

Irwin?

He leaves the phone on the table.

IRWIN REITER

Do what you want with it.

He walks towards the bathroom. Jodi picks up his phone.. It
is the memo ..from Lauren O'Connor. Jodi's hand shakes as she
sets her phone to take a screenshot. Jodi sends it to Rebecca
and Megan. She checks that the mails have sent. She talks
into her phone.. Her voice is far more vulnerable than usual.

JODI

Megan.. It's the memo.

156 INT. THE MEN'S BATHROOM. LITTLE PARK RESTAURANT. NIGHT. 156

Irwin stands at a basin and washes his hands.. he washes them
and washes them.. catches himself in the mirror. Looks back
to his hands.

157 INT. LITTLE PARK RESTAURANT. MANHATTAN. NIGHT. 157

Irwin walks up to the table, pale.. he takes his phone and he
leaves. Jodi remains seated at the table.

158 OMITTED 158

159 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. NIGHT. 159

Rain crashes against the window. Megan eats takeaway, Mira asleep on her .. Vadim eats, watch the news on a laptop.

CNN REPORTER

This has been a record breaking year for storms and hurricanes.

Megan's phone beeps. She checks it. She rereads it..

MEGAN

Shit.. This is it.. this.. Is.. It.

VADIM

What?

Megan sighs.. Relief..

MEGAN

I fucking love you Vadim!

VADIM

Can I have that in writing?

MEGAN

And I love Jodi!

VADIM

That's fine too.

MEGAN

This really might be It..

She hands Mira carefully to Vadim and re reads the text.

160 INT. A ROOM. THE HAMPTON INN. MANHATTAN. NIGHT. 160

The rain crashes against the hotel window. The lamp flickers with a thunderstorm. Rebecca reads in bed. Her phone beeps. She reads Jodi's text. ..breathes.. Takes in the news ..

160A EXT. A STREET. TRIBECA. MANHATTAN. NIGHT. 160A

Jodi walks. The rain is torrential. She does not mind it.

161 INT. NYT - NEW CONFERENCE ROOM (STAGE). DAY. 161

Dean Baquet and Matt Purdy read the memo and we hear a patchwork of excerpts..

Rebecca, Jodi and Megan are there, watching Dean and Matt. We study their various faces as they read or watch each other.

LAUREN O' CONNOR (V.O.)

For your records. November 3, 2015.
I have experienced repeated harassment and abuse from the head of this company/ I am a 28 year old woman trying to make a living and a career/ I am a professional/ I am sexualized and diminished/
I have been fearful about speaking up/ But remaining silent is causing me great distress/He told me "I'm a bad boy but what's important is that I'm honest about it."/ he said the only thing I was "good for" was "making babies"/an assistant told me Harvey made her give him a massage while he was naked/It was horrible to see her so upset/When I complained to their human resources executive, the response was/ "Let us know if he hits you or crosses a line physically". Harvey Weinstein is a 64 year old, world famous man and this is his company. The balance of power is me: 0, Harvey Weinstein: 10.

Rebecca looks at Dean and Matt. Dean looks up.. Matt looks up at Jodi and Megan.

DEAN BAQUET

Go write. It's time to write.

MATT PURDY

You've got the story. Once we publish, everything else will come out.

DEAN BAQUET

This memo is not going to stay contained for long. We have to get this story out and soon.

REBECCA

We'll talk to Lauren O'Connor.

DEAN BAQUET

Get a hold of the Board for their response.

MEGAN

Let me call Lance Maerov.

DEAN BAQUET

Write it. Let's get ready. Fast.

162 INT. NYT INVESTIGATION - JODI'S DESK - 4TH FL. DAY. 162

Megan and Jodi sit at their separate desks typing.

163 INT. NYT INVESTIGATION - CONFERENCE ROOM - 4TH FL. DAY. 163

Rebecca, Jodi, and Megan are on a call with LAUREN O'CONNOR, (UNSEEN but White American, late 20s,) and her attorney, NICOLE PAGE.(ALSO UNSEEN).. The atmosphere is charged.

NICOLE PAGE (O.S.)

My client does not want to be named. That memo was never for public distribution.

REBECCA

Lauren?

NICOLE PAGE(O.S.)

My client is here but she is too upset to speak.

REBECCA

Lauren.. I'm sorry that this is difficult for you. We are not going to publish the whole of the memo. And we will make it absolutely clear that you were not the source and that you declined to comment. But we do intend to use your name for its credibility. If you were a victim of sexual assault we would absolutely keep your anonymity.... But as a Witness to what went on it would make this story much stronger to name you. Our hope is that Weinstein's abusive behavior will be stopped by this article. I hope you can see that? But if you want to make a stronger case for us not using your name.. we do invite you to do that .. Lauren?

Silence..

164 EXT. A STREET. NY. DAY./ A STREET. MANHATTAN. DAY. 164

Megan walks and calls Lance Maerov, America, 50s.

MEGAN

Hi Lance... We have a memo here from Lauren O'Connor to the Weinstein Company. We want to know what did you do about it? What did the Board do about it?

/ With Lance now. A street. Lance, in a nice suit, expensive scarf, carrying a coffee.

LANCE MAEROV

What? .. You've got what?

He drops his scalding coffee, it explodes and he retreats.

165 EXT. BRYANT PARK. MANHATTAN. DAY. 165

Megan sits opposite Maerov. Megan is very much on the attack.

LANCE MAEROV

We did try to change things with the police complaint in 2015.

MEGAN

But what about this memo? It was there and then it was gone?

LANCE MAEROV

Look, we were all worried about Harvey's behavior.

MEGAN

..Can I quote you Lance?

.. Lance breathes..

LANCE MAEROV

Yes.. Yes you can.

MEGAN

So Lauren's complaint?

LANCE MAEROV

It was withdrawn, days after it was sent, so yes I let it go..

MEGAN

Why do you think it was withdrawn?

LANCE MAEROV

I really don't know.. Are you sure this isn't just young women who sleep with a movie producer to try to get ahead?

MEGAN

We have decades of allegations. Of harassment, accusations of assault, of rape and multiple settlements.

Maerov takes this in, looks down, processing this.

MEGAN (CONT'D)

I know you'll need to speak to the Board but could you leave it until after the weekend? Is that possible? .. Okay..

Lance nods, shocked, worried. Megan gets up and leaves. Maerov watches her stride away. He gets out his phone.

166 INT. NYT - CAFE - 14TH FL. TWILIGHT.

166

Jodi is on the phone, with a list in front of her of women to call. And a list beside that of what they have already.

JODI

Ashley.. I know that ideally a lot of women would be jumping together but that's not happening. But we do have a series of incidents and a predatory pattern.... You'd be coming forward alone but you would be standing on a mountain of evidence..

There is silence.

JODI (CONT'D)

Ashley?

ASHLEY JUDD (O.S.)

Yes.... I'll think about it very seriously Jodi.. over the weekend.

Jodi waits.. Breathes..

JODI

Thank you Ashley.

167 EXT. NEW YORK STREETS. MANHATTAN. NIGHT. 167

A tropical storm is hitting the streets. Rubbish flies everywhere.. Jodi is almost blown away by the force of it.

168 INT. NYT - NEWSROOM CONFERENCE ROOM - 4TH FL. DAY. 168

Jodi, Megan, Rebecca, Matt Purdy, Dean Baquet and DAVID MCCRAW, 60s, white, brilliantly bright and optimistic, the Times's Attorney sit around a table.

DEAN BAQUET

We go with what we have.

JODI

I know we have to be mindful of the New Yorker but couldn't we wait just a little longer? For these women to commit?

DEAN BAQUET

No we need to publish.

MEGAN

It's nothing like the whole story.

DEAN BAQUET

This can be the first arrow. More women will come forward afterwards.

JODI

It could be so much stronger Dean.

DEAN BAQUET

It's solid. It's enough.

REBECCA

How much time will we give Weinstein to respond?

DEAN BAQUET

Twenty four hours?

REBECCA

I'd double that.. forty eight hours... that's fair. And we still have a lot of work to do.

DEAN BAQUET

Two days? How many people could Harvey and his team talk to in that amount of time?.. David?

DAVID MCCRAW

I'd go with Rebecca. We want to be
irreproachable from the legal side.

DEAN BAQUET

Good.. Let's call Lanny.. We'll ask
to speak to Weinstein and his team
at one o' clock tomorrow. We'll
tell them what we've got and give
them two days to respond or refute.
Megan?

Megan looks worried..

MEGAN

So we could be going to print very
soon..

DEAN BAQUET

That's right.

Megan and Jodi are disappointed that this is not The Story
but they are workmanlike and get up to leave.

169 INT. NYT INVESTIGATION - 4TH FL. NIGHT.

169

It's late. There are just three figures at their desks,
writing, Jodi, Megan and Rebecca.

REBECCA

Go home. It's midnight. Go home.

Megan and Jodi both nod and keep typing.

170 INT. A CAB. MANHATTAN. NIGHT.

170

Megan and Jodi sit in the back and watch the world go by.
People doing normal things.... They are both spent.

JODI

If just One of the women would have
gone on the record..

MEGAN

Why is he taking the tunnel?

JODI

Do you think people will care? When
it comes out?

MEGAN

I wonder who Weinstein will have on
the call with him..

JODI

..I hope they care. We just needed
One woman..

Lights change to red..

MEGAN

This is going to take forever..

And Jodi, tired, frustrated, mouths the word.

JODI (SILENTLY MOUTHING)

One!

MEGAN

Jodi! .. Let it go.

JODI

Do you think you could have got
Laura to go on the record? And
Ashley?

MEGAN

What?

JODI

Could I have done something
different?

MEGAN

No.

Megan knocks on the cabbie's glass, irritated.

MEGAN (CONT'D)

You know there's a quicker route?

He ignores her. Megan shakes her head.. Exhausted.

JODI

Maybe if we'd finally been able to
get them in a room together..

MEGAN

A room would make no difference.
They don't want to go on the record
by themselves. Would you want to?

And Jodi almost cries, she's so tired and confused.. Megan senses this but is too exhausted to put a hand on Jodi's hand. They both stare out of their respective car windows.

171 INT. MEGAN AND VADIM'S APARTMENT. BROOKLYN. NIGHT. 171

Megan looks at Vadim sleeping.. And Mira, arms spread wide, sleeping beside him, on her tummy. Megan lies on the bed and looks at her daughter's face in the half light, Mira breathing and beautiful and rested. Megan, tired to the bone and spent, curls up by Mira.. smells Mira's soft hair.

172 INT. NYT - NEWSROOM CONFERENCE ROOM - 4TH FL. DAY. 172

Dean Baquet, Matt Purdy, Rebecca, David McCraw, Jodi and Megan are waiting for a conference call with Weinstein and his people, lap tops out. An office clock shows 3.15 Pm..

MEGAN

It's been two fucking hours.

DEAN BAQUET

It's a tactic.. but I have things to do..

The phone rings. Dean picks it up.. A FEMALE SECRETARY.

FEMALE SECRETARY

Dean? I have Harvey Weinstein and his lawyer Charles Harder for you.

DEAN BAQUET

Okay let's go team.. are you ready?

Everyone nods or assents.

JODI

We're ready.

DEAN BAQUET

Put them through.
Harvey? .. Charles?

CHARLES HARDER (O.S.)

Dean..

DEAN BAQUET

How do you want to do this Harvey?

WEINSTEIN (O.S.)
 I don't want to do this is what I
 want! Are they there? The
 reporters?

DEAN BAQUET
 We're all here Harvey.

WEINSTEIN (O.S.)
 Who have you talked to?

MEGAN
 We've sent you what we're covering
 Harvey.

WEINSTEIN (O.S.)
 Who have you talked to?

173 INT. NYT - HALLWAY OUTSIDE NEWSROOM CONF. ROOM - 4TH FL. DAY.173

REPORTERS pass by an innocuous office which is the one where
 the call is happening. We do not hear what is going on but we
 see Dean Baquet looking impatient. Jodi, Megan, Rebecca,
 Matt, David McCraw look variously intent. A REPORTER glances
 in.. the clock says 4.45pm..

174 INT. NYT - NEWSROOM CONFERENCE ROOM - 4TH FL. DAY. 174

The team are all still listening. Weinstein is roaring..

WEINSTEIN (O.S.)
 Have you talked to Gwyneth?

DEAN BAQUET
 Gwyneth's not in the story Harvey..

WEINSTEIN (O.S.)
 Why don't you tell me who's on the
 record and let me respond to that?

MEGAN
 Harvey.. how many settlements have
 you paid out over the years? We
 were told eight to twelve?

WEINSTEIN (O.S.)
 That's you talking that's not me
 talking! If Lanny spoke he spoke
 for himself and not on behalf of
 his client.

HARDER (O.S.)
 How much time are you giving us to
 respond? We need two weeks.

REBECCA
 You'll have two days.

HARDER (O.S.)
 This goes back to the 90s!

WEINSTEIN (O.S.)
 If you mess up and you don't tell
 the truth, how do you look yourself
 in the eye?

Rebecca looks at her watch. Looks at Dean.

DEAN BAQUET
 It's been ninety minutes Harvey..
 We're going to wrap it up now ..

The reporters look at Dean, Weinstein is breathing loudly.

175 EXT. THE COUNTRYSIDE. CALIFORNIA. DAY. 175

A female breathing. Ashley Judd runs hard. She stops now and
 stretches. She looks up at the sky.. Listens to the sounds of
 nature around her. She shuts her eyes for a moment.. Prays.

176 INT. NYT NEWSROOM - 3RD FL. DAY. 176

The team, Jodi, Megan, Rebecca, Dean, Matt and David McCraw
 walk down a corridor, exhausted.

DEAN BAQUET
 Harvey's just disputed Lanny's
 eight to twelve.. We have to have
 corroboration. Eight to twelve
 settlements has to be backed up.
 Who can you call at the company?

MEGAN
 I'll ask David Glasser.

Jodi's phone goes. She looks..

JODI
 It's Ashley.

MEGAN (KNEE JERK SPEED)
 Pick up. Answer it.

JODI

I am.. I am.

Megan, Dean, Rebecca, David and Matt look at Jodi who steps a few feet away from them, braced for rejection. She picks up..

JODI (CONT'D)

Ashley.. How are you?

ASHLEY JUDD (O.S.)

I'm good. I just went for a run.

JODI

..That's great.. running is good.

ASHLEY JUDD (O.S.)

I spoke to my lawyer.. And I've been considering what the right thing to do is..

JODI

Yes... yes of course..

....Jodi waits.. Trying not to be over anxious, breathing...

JODI (CONT'D)

And?

ASHLEY JUDD (O.S.)

I'm prepared to be a named source in your investigation. I have to.. as a woman and a Christian.

Jodi involuntarily starts to weep.. The Team watches as she smiles and weeps.. Megan nods at her, it's a victory.. Jodi covers her mouth so that Ashley cannot hear her.. Megan puts her hand on Jodi's arm.. All the emotion of the past months is coming out.. Jodi sobs with relief, Megan holds her arm.

ASHLEY JUDD (O.S.) (CONT'D)

Jodi..?

But Jodi cannot speak for a moment. Jodi tries to speak professionally through tears.

JODI

Yes.. Yes Ashley... This means the world to me as a journalist.

Jodi sobs really hard, Ashley waits.. realizing the emotion.

ASHLEY JUDD (O.S.)

We'll speak soon.

JODI
Ashley. Thank you.

And Jodi hangs up and tries to stop crying, she is supported by Megan and Rebecca.. Dean, David McCraw and Matt stand united, hopeful.

JODI (THROUGH TEARS TO MEGAN) (CONT'D)
Ashley said yes. She said yes.

MEGAN
She did Jodi.. she did.

DEAN BAQUET
Okay gang. Here we go with The Whole Damn Story..

Rebecca gathers herself, triumphant..

REBECCA
You need to rewrite. The lede is Ashley Judd's account of the Peninsula suite. Get a good Judd quote to end that section.

JODI (GATHERING HERSELF)
I'm on it..

DEAN BAQUET
We publish as soon as the piece is in good shape... Good work gang.

They're all excited.

REBECCA
Okay.. Let's go.. Disperse.

And they disperse.

177 INT. NYT INVESTIGATION - JODI'S DESK - 4TH FL. NIGHT. 177
Jodi and Megan eat take out. They are sweating over the story.

178 INT. NYT LOBBY. DAY. 178
Megan talks to David Glasser on the phone. Tourists stare at the NYT sign.

MEGAN

David? I thought it was fair to give you as company president a chance to comment. Are you up to speed with everything?

179 INT. A BEDROOM. DAVID GLASSER'S HOUSE. CALIFORNIA. DAWN. 179

DAVID GLASSER, 40s, sits on the side of his bed, phone in hand, he looks overtired, rough, his wife still sleeping next to him.. The sun is rising outside.

DAVID GLASSER

I am.. The board had an emergency conference call..

MEGAN (O.S.)

David?.. The eight to twelve settlements... We have conflicting reports...We don't need to name you but would you confirm that eight to twelve is accurate?

DAVID GLASSER

How many?

MEGAN

Eight to twelve. Are we safe using that figure?

DAVID GLASSER

Eight to twelve.
Yeah...Yes...That's accurate.

Megan breathes, jubilant, the relief of the confirmation.

180 INT. NYT INVESTIGATION - REBECCA'S OFFICE. DAY. 180

Megan goes to Rebecca who sits writing.

MEGAN

David Glasser says yes to eight to twelve settlements.

Rebecca looks at Megan.. She claps her hands, springs up and hugs Megan, tight. Then she sits back down to keep writing.

181 INT. NYT INVESTIGATION - CONFERENCE ROOM - 4TH FL. DAY. 181

Rebecca stands by the door. Megan and Jodi are inside on a conference call to Lanny Davis. Dean stands outside.. He nods to Rebecca.. Who opens the glass door.

DEAN BAQUET

What's happening? Is Harvey on the phone?

REBECCA

It's Lanny. Weinstein's refusing to give us a response.

Dean walks into the office and motions for the phone.. Megan gives it to him. Dean's air is impatient and tougher now.

LANNY DAVIS (O.S.)

Here's the thing Megan..

DEAN BAQUET

Lanny, I'm sick of this shit. You've got five different lawyers reaching out to us. We're not talking to five different lawyers. Get your people in line and get back to us with your response.

Dean puts the phone down.

182 INT. NYT - DEAN BAQUET'S OFFICE - 3RD FL. DAY. 182

Dean, Megan, Jodi, Rebecca, Matt Purdy and David McCraw hold copies of an eighteen page email from Weinstein.

DEAN BAQUET

This isn't a response. It's a novel.

REBECCA

They call the women "liars" and the journalism "false".

DAVID MCCRAW

It's legalistic bullying. I sent back three paragraphs to counter their eighteen pages. I've asked for their data.. And I invite them to court.

DEAN BAQUET

Let's see how long before they respond...

Megan looks at her phone, on silent but a message.

MEGAN

Waiting time's up.. Weinstein wants
to meet us..He's on his way here...

They all stare at Megan.

DEAN BAQUET

Do we let him in?

MEGAN

..Let him in. I've got this.

183 INT. NYT LOBBY. DAY.

183

A GROUP of Four, Weinstein, Linda Fairstein, Lisa Bloom and
the attorney ELKAN ABRAMOWITZ arrive in the building. We only
see glimpses of them coming in.

Megan waits for them by the elevator.

184 INT. A CORRIDOR. NYT BUILDING. DAY.

184

An Editor loiters near a small, crowded glass office. He sees
the back of WEINSTEIN, Megan's face and Weinstein's People.

185 INT. NYT - NEWSROOM CONFERENCE ROOM - 4TH FL. DAY.

185

Megan looks at the People around her. We don't see them, only
her.. We hear them.

MEGAN

Okay.. You have fifteen minutes to
speak.. No more.

Megan watches as a cacophony of voices interact, including
Weinstein's. It is surreal, they are talking absolute shit.

VOICES (O.S.)

We have a folder here.. Some
pictures.. None of these women are
credible witnesses.. She's a nut. /
She's a shake down artist... /
here's a picture of Ashley Judd
Smiling with Harvey.. She's
smiling.. And McGowan.. Smiling..

Megan simply looks at the table.. hands are variously
thumping on the table.. throwing large photos around. Megan
hears a different voice.

ASHLEY JUDD (WARM, THOUGHTFUL, V.O.)
You know the female bonobo apes..
They defend one another against
male sexual aggression. The female
lets out a cry and the other female
apes come down from the trees and
they stop the attacker from having
any food. They police themselves.

Megan watches the tribal aggression of Harvey's team, Bloom's
mouth with power lipstick, Fairstein's shiny leather
briefcase.. cufflinks, trinkets.

185A INT. NYT ELEVATOR BANK - 3RD FL. DAY. 185A

Megan stands by the elevator bank, watching Harvey and his
team depart.

186 INT. NYT INVESTIGATION - 4TH FL. DAY. 186

Rebecca and Jodi anxiously wait, Jodi stares at a text,
shaking her head.. Rebecca checks an article online, anxious.

JODI
Is it there? Is it online?

REBECCA
Yes.. They have it too.

JODI
So it's in both.. Oh god..

Megan walks in, Jodi looks up, worried.

JODI (CONT'D)
What happened?

Megan senses something is wrong with Jodi and Rebecca.

MEGAN
What you'd expect.. A lot of
fucking bullshit.. What's wrong?

REBECCA
Harvey and his team have spoken to
Variety and the Hollywood Reporter.

MEGAN
What?

REBECCA

About us and the story.. he claims
he's "surprised" by it.

Dean walks in. Megan reads the article.

DEAN BAQUET

This is bad.. How was it Megan?

MEGAN

It was okay..

JODI

He says the story sounds so good he
wants to buy the movie rights.

DEAN BAQUET

He's playing us.. You have to write
fast. We just lost any privacy.

187 INT. NYT INVESTIGATION - JODI'S DESK - 4TH FL. DAY. 187

Jodi and Megan type and type. An Editor RORY TOLAN, 30s,
white, American, dabbles with the language as Rebecca looks
over Tolan's shoulder, checking it.

188 INT. NYT INVESTIGATION - 4TH FL. NIGHT. 188

Jodi, Megan and Rebecca, all spent, stare together over
Tolan's shoulder who is putting the final changes in.

REBECCA

Go home. I'll check this.

189 INT. A CAB. BROOKLYN. NIGHT. 189

Megan sleeps. Jodi stares out of the window, wired.

She watches Megan who sighs in her sleep, Jodi puts her coat
over Megan, loves her.

190 INT. NYT INVESTIGATION - 4TH FL. NIGHT. 190

Complete darkness. But an eerie feeling that Someone is
there.

The lights come on. Rebecca is at her desk waving her arms up
gently. It is a movement sensor that activates them. She
pours another cup of black tea from a flask.

Rebecca sits at the computer and changes a word or two..
Keeps rereading.

Later... She takes her glasses off .. The lights go out. She
keeps typing, staring at her screen.

191 INT. NYT INVESTIGATION - 4TH FL. NIGHT. 191

It is dark. Rebecca looks at

the time.. 4.45 am in red letters on a clock.. her eyes are
reluctantly closing, she takes off her glasses. She rests her
beautiful head, sleeps.

5.15 AM.. Rebecca stirs.. She looks at the clock and the
article and she puts her glasses on and resumes editing.

Dawn. The sun rises and Rebecca is writing still.

7AM. Rebecca gets up and leaves.

192 INT. A BATHROOM. THE HAMPTON INN. MANHATTAN. MORNING. 192

Rebecca flexes her fingers and wrists which ache. She places
them into a sink full of warm water. Looks at her hands.

193 INT. NYT INVESTIGATION - 4TH FL. DAY. 193

Rebecca, Megan and Jodi stand near to Tolan. Jodi's phone
goes.

JODI
It's Laura Madden..

Everyone stares at Jodi and the phone..

194 EXT. A HOSPITAL WARD. SWANSEA. WALES. DAY. 194

Laura stands in a corridor in a hospital gown.

LAURA
Jodi... Yes I'm okay.. I'm about
to go in.. look.. I haven't signed
any contract.. I'm not gagged.. and
I want to speak out on behalf of
the women who can't... I have three
daughters and I don't want them to
ever accept abuse or bullying as
'normal.' I have to go now..
(MORE)

LAURA (CONT'D)

But you can use anything I've
said.. I'll do it..I'll go on the
record.

195 INT. NYT INVESTIGATION - 4TH FL. DAY. 195

Jodi is off the phone and embraces Megan.

JODI

Oh Laura .. Beautiful Laura!

Other Reporters clock the two Women who are a strange vision
of joy. Jodi and Megan start to almost laugh, relief, Megan
starts to want to cry, stops herself..

196 INT. NYT - NEW CONFERENCE ROOM (STAGE). DAY. 196

Jodi, Megan, Matt, and Rebecca field another phone call from
Weinstein... Around a conference call.

HARVEY WEINSTEIN (O.S.)

Why shouldn't I just do a fucking
interview right now with the
Washington Post, based on your lack
of transparency?

JODI

You want some sort of list of who
we've spoken to for this story?

MEGAN

And if we don't disclose it to you,
you're threatening us?

HARVEY WEINSTEIN (O.S.)

If you're using Gwyneth Paltrow
tell me.

MEGAN

We're not using Gwyneth Paltrow.

HARVEY WEINSTEIN (O.S.)

Are you talking to Gwyneth Paltrow?

Dean Baquet walks in and stands next to Megan.

DEAN BAQUET

Hey Harvey? This is Dean. Here's
the deal. You need to give us your
statement now. I'm about to push
the button.

HARVEY WEINSTEIN (O.S.)
 Hey, Dean, let me tell you
 something about intimidation. I'll
 talk to the Post. I will.

Dean pauses, he speaks a little softer, as though to a child.

DEAN BAQUET
 Harvey, call them. That's fine. You
 can call the Post. Harvey, I'm
 trying to be fair with you.

HARVEY WEINSTEIN (O.S.)
 You are intimidating me, Dean.

DEAN BAQUET
 No, Harvey, here's the deal. We're
 trying to get your statement.
 Please give it to us now because
 we're about to publish.

HARVEY WEINSTEIN (O.S.)
 I want to give it to you.

DEAN BAQUET
 Thank you.

HARVEY WEINSTEIN (O.S.)
 Is Gwyneth in it?

DEAN / MEGAN
 She's not in the story.

DEAN BAQUET
 So here's what we need to do now,
 Harvey. We want to give you every
 word that you want to say. So say
 it. I also have a newspaper to put
 out. I'm going to walk out. Talk to
 the reporters. Take care. Good
 luck.

Dean walks out.

LISA BLOOM (O.S. TO THE REPORTERS)
 You have a reckless disregard for
 the truth. You want a "hit" story
 and these allegations are false.

JODI
 We don't want a "hit" story Lisa.

LISA BLOOM (O.S.)
Harvey is going to take some time
off to focus on this issue.

Megan stares at Jodi. This is Huge news!

MEGAN
Are you Harvey?

HARVEY WEINSTEIN (O.S.)
Yes.. I'm going to take time off.

MEGAN
From the company?

HARVEY WEINSTEIN (O.S.)
Yes, I want to spend some time
learning.

LISA BLOOM (O.S.)
Learning and listening to me.

MEGAN (WHISPERS TO JODI)
He's taking a leave of absence..

Jodi nods.. They both know this always concedes wrongdoing.

HARVEY WEINSTEIN (O.S.)
I could do the press conference
with a Chinese newspaper..

Weinstein laughs. Megan too laughs out loud, relief,
celebration. Jodi laughs now.

HARVEY WEINSTEIN (O.S.) (CONT'D)
She laughed! They laughed for the
first time.

MEGAN
We need to wrap up now, Harvey.

HARVEY WEINSTEIN (O.S.)
Fine..

Megan and Jodi hang up from the call and fall into each
other, laughing and crying with relief.

197 INT. A HOSPITAL WARD. SWANSEA. DAY.

197

Laura is being wheeled on a trolley. A NURSE, female, 40s,
asks her..

NURSE

Are you okay Laura?

Laura looks up at her..

LAURA

I am.. Thank you.. I really am.

And Laura looks up, weeps silently.. Emotion not sadness.. and some worry has gone.. She looks released.. Younger.

198 EXT. A BEACH. IRELAND. 1992. DAY. 198

Laura, 21, laughs.. With a Girlfriend walking beside her.

199 INT. A HOTEL ROOM. HONG KONG. DAWN. 199

Rowena Chiu, 27, lies on a hotel bed in a fetal position, in pain. Next to her are bottles of pills and a bottle of spirits. But she gets up from the bed ... she goes to the window..Opens it.. she sees a murmuration of starlings flying in the sky, watches them, she's intensely hurt, but alive..

200 INT. NYT INVESTIGATION - 4TH FL. DAY. 200

Megan and Jodi stand behind Tolan, whilst Rebecca studies another laptop.

REBECCA

Their statements are in..

Rebecca examines the statements of the Weinstein team, Jodi and Megan look to their phones to read them.. Dean joins them. Rebecca is rapidly lifting out the material to use...

Rebecca, Jodi, Megan, Matt Purdy, Dean Baquet and the editors line up behind Tolan, who sits at the keyboard, they all review the article on his computer screen.

Baquet, excited, nods.

DEAN BAQUET

It's ready to go.

A quiet moment.. Matt Purdy breathes hard.

MATT PURDY

Let's read through it together one last time.

They are each reading it again.. We see their various faces..
Dean has scanned and read it now, as have the others.

DEAN BAQUET

Yeah?

MATT PURDY

One second..

Matt Purdy reads the last of it.

MATT PURDY (CONT'D)

Yeah.

Tolan looks at Dean.

TOLAN

Okay?

Dean looks at Jodi and Megan.

DEAN BAQUET

Okay?

JODI / MEGAN

Okay / yeah.

Tolan pushes the button. We see the faces of Megan and Jodi
who are so full of these words, and Rebecca.. the work of
it.. They look to the article and to each other and breathe.

BLACKOUT.

TITLE

HARVEY WEINSTEIN WAS CHARGED WITH MULTIPLE CRIMES AGAINST
WOMEN AND OVER TWO YEARS LATER HE WAS SENTENCED TO TWENTY
THREE YEARS IN PRISON.

We see the faces of the EIGHTY WOMEN who have accused
Weinstein of sexual assault.

END.
