

NOW

One Hour Drama Concept

MOW to Series

Created by

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TRI-LAUREL PRODUCTIONS

# NOW

*A hot new upscale magazine of the 21<sup>st</sup> Century — and the-story-behind-the-story of how its unique staff puts themselves on the line to uncover an international espionage coup*

## **An Introduction ...**

Douglas Bolden's was instilled with the knowledge that with money and education comes a greater responsibility to change the world than ordinary mortals possess.

In college he was a political activist and a basketball star. Moving into the world of academia, he is successful but restless. After nearly marrying the daughter of a prominent industrialist, he reevaluates his life and decides to make his voice count on a larger canvas.

After a meeting with publisher William Foxworth, Doug becomes the Editor-in-Chief of Foxworth Publications' new magazine, NOW. Doug has carte blanche to give NOW "his" voice - making it whatever he wants as long as it is classy ... and it sells. With only two years to make this magazine a go - or Foxworth will close the door - Doug pulls every string and succeeds in staffing the office with some of the best but strangest in the New York publishing world.

*“NOW” - an upbeat, technologically hip, high gloss magazine - is born. It is a weekly magazine that delivers the world of current events with a cutting edge - compelling even the man-on-the-street to read it.*

Due to Doug, it is born with a lot of fan fare ... and a lot of problems. Under staffed and basically under financed, it has to hit the street running.

*In its short nine months existence, NOW attacks issues that affect the powerful and the rich. From its full table of contents, at least one or two articles a week specialized in subjects that deal with the system and the little man who is often the victim of it.*

Doug's contacts are invaluable - and as NOW begins to be quoted on the floor of Congress - Doug's enemies grow. Pressure is put on national advertisers to stay away from this hot new magazine.

Time and money are running out fast - he and his staff need to break a story that will make NOW, itself, front page news. Something that will boost its circulation nationally and make advertisers beg to be in each issue.

A tall, good-looking man with intelligent eyes and a tuft of unruly hair which never stops falling across his forehead, Doug's day starts like most others as he enters the door of this unique circular building in the upper East side of New York. The building is old but filled with light from massive skylights covering the roof. Entering the hardwood reception area, he can see every department from the descending curved wrought-iron stairway nearby that connects the two open floors.

The receptionist hands him a fist-full of messages, several of which he crumples and puts in his pocket in disgust - others he gives to his assistant who catches up to him as he is heading towards the staircase - whipping off responses as he literally flies down the steps. Everyone can see that he has arrived and he knows it was only a matter of seconds before he will have to be answering questions from every direction.

He needs to make it down to the small quadrant at the back of the bottom floor. This is where three computers and their appropriate “wizards” are set up doing nothing but handling NOW’s internet business. Doug has put an abbreviated version of the magazine on the Web from the beginning and finally it is starting to pay big dividends ... in advertising, in public attention and recently, with the chat room, in reliable contacts for stories from around the nation.

He is stopped even before he makes it to the bottom of the stairs. An overworked art director and a crazed photographer with graphic mock-ups and proofsheets falling out of their hands, block his passage to the final stair. Politely pushing his way by and quickly scanning each item as it is shoved in his hand, he continues to make decisions while on the run. A royal funeral is happening within days and the elements for the layout are too important for him not to look at. The first magazine out with a cover and layout that grabs attention ... is the winner.

As he passes the room with glass dividers, he can see a mock-up of the current issue laid out page by page across the wall - with two of his staff in heated combat. Drix Medford, a brilliant, if not eccentric, writer and Callie Strozier, NOW’s advertising executive, are at it again. Only 10 hours before they go to press, something catches Doug’s eye on one of the leading headlines and he starts to make a quick right turn into the room - but his research director grabs him in mid-turn. She quickly reports that the facts don’t check

out on an story they are trying to run regarding an upcoming election in California. Already approaching the two is the writer, who wants to debate the necessity of worrying about facts that nobody can prove or disprove ...

It is only 9:30 in the morning and the hum is already at a high level within the small building. Strategically placed in various corners of the two floors are small media centers, with large televisions at their centers - all being fed by a small satellite dish on the roof - giving the staff access to breaking stories around the world.

The building goes silent as shots of a Manhattan traffic helicopter exploding in mid-air come up on the screens. When they flash a picture of the woman who is the reporter flying the copter - everyone turns to look at Doug, Drix and Callie. Collectively, their bodies stiffen and the three stand speechless as they see the face of a woman in her mid-thirties come up full screen on the set closest to them. This woman was once the most promising news anchor in network television ... and a woman who, in very different ways, was close to all three.

***Little did anyone know at that moment that this was the beginning of a story which could put NOW in international headlines - or close its doors forever.***

# NOW

*Movie for Television*

## Pilot Concept

Callie, a trained journalist but functioning as an account executive for NOW magazine, finally gets a chance to do a human interest story and her subject is Jeanine Powers ... a woman who was once the top news anchor in network television. Due to high living with fast company, Jeanine's descent was swift. After a few years, she sobered herself, learned to fly and eventually got a job flying over the Manhattan skyline at dusk giving traffic reports. This is when Callie met her and was doing a series of in-depth interviews. Then, all too tragically, Jeanine's life comes to an end - on television. Reporting over the Big Apple, she loses control - apparently, once again on drugs. After trying to correct the copier for several minutes, she knocks against an abandoned building, explodes and then plummets into the East River.

From the moment of her death, Callie fights to convince her editor, Doug and NOW's lead journalist, Drix, that Jeanine, a fitness addict for several years, could never have returned to drugs or alcohol. In fact, the only thing in the helicopter was Jeanine's normal bottle of water.

Searching Jeanine's apartment, Callie finds a clue that leads Drix and her to a well known bar in a high class hotel near the United Nations. A bar known to cater to the diplomats who need women that look like they belong with

people of power. After a few twists and a combination of luck, tenacity and investigative deduction ... which takes them from an international party in New York to the back streets of London ... Drix and Callie find Vanessa.

Vanessa finally tells them what she had previously only told Jeanine - who was planning to make a major come-back with this dangerous story. Vanessa is one of several woman who work for a well-established businessman named Trevor, who's export-import firm has a high profile worldwide. Vanessa discovers that Trevor trades "expensive" international secrets with spies by placing coded messages in the "equipment" his "girls" take with them when they go to entertain the men. Vanessa came across this by accident one night and after telling Jeanine, flees for her life. Obviously, based on what happened to Jeanine, just in time.

Eventually, Doug flies to London, and with the help from several of his influential contacts, "just" manages to get Vanessa and he safely on a plane to the United States ... where they are met by a very high level government agency.

Although this story is a Pulitzer Prize in the making, involving sabotage, espionage, treason and great heroics - NOW is "asked" to keep the lid on it until the government has everything in place for a major sting.

Doug's final line ... "I'm told that it'll take about three months ... let's hope we still have a magazine."