

Proving Grounds: Season 1 - Episode 7: "House Pressure."

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Episode 7: "House Pressure."

PROVING GROUNDS: EPISODE SEVEN

Episode Title: "House Pressure"

OPENING MONTAGE

Black screen.

Sound first.

A slammed cabinet. A bedroom door shutting too hard. Water running in a sink. Someone saying, "I'm fine," in a tone that clearly means the opposite. A confessional producer asking, "Can you say that again?" Silence. Then Boone Mercer's voice, raised. Then Roxie Raze cutting across somebody. Then Scott Stevens, low and cold.

SCOTT STEVENS (V.O.): "Six weeks in, nobody's tired the same way anymore."

MELISSA CARTWRIGHT (V.O.): "This is where personality stops being charming and starts being pressure."

The images arrive in sharp, unsettling flashes.

Jace Van Ardent alone in the backyard at sunrise, head in hands.

Lena Lux crying in a bathroom, then wiping her face angrily and standing up straighter.

Roxie Raze and Boone Mercer arguing in the kitchen while Darren watches from the doorway.

Tatum Quinn sitting motionless in the confessional chair, saying nothing for several seconds before finally looking up.

Scott Stevens standing in the living room of the house instead of the training facility.

A challenge station built around trust falls, reaction drills, and communication obstacles.

Darren Valiant yelling for the first time all season.

Jace shoving a chair back from the kitchen table.

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Boone punching a heavy bag in the garage until his knuckles go red.

SCOTT STEVENS (V.O.): "You want a contract? Then prove you can survive the part nobody celebrates."

Hard cut to black.

ON SCREEN: PROVING GROUNDS

SCENE ONE - 2:17 A.M.

The house is dark.

Not quiet. Dark. There is a difference.

The camera moves slowly through the downstairs hallway. The refrigerator hums. The ice machine clicks. Upstairs, muffled footsteps cross a bedroom floor. Somebody is awake and trying not to be.

In Jace and Boone's room, Jace lies on his back staring at the ceiling. Boone is asleep, or pretending to be. Jace rolls over, checks the time on his phone, exhales, sits up, and quietly leaves the room.

In the kitchen, Jace pours himself water and leans on the island in the blue light from over the stove. A few seconds later, Darren enters, equally awake.

DARREN VALIANT: "You too?"

JACE VAN ARDENT: "Couldn't shut my head off."

DARREN VALIANT: "That makes two of us."

Jace takes a drink and shrugs.

JACE VAN ARDENT: "We're at that point."

DARREN VALIANT: "What point?"

JACE VAN ARDENT: "The point where everybody left in the house has a real argument. Which means every bad day matters more."

Darren leans against the opposite counter.

DARREN VALIANT: "You think you're fading."

JACE VAN ARDENT: "I think I haven't had a week that was mine in a minute."

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DARREN VALIANT: "That's not the same thing."

JACE VAN ARDENT: "Feels pretty close at two in the morning."

Darren says nothing at first.

DARREN VALIANT: "I got bottom three on story week. Boone and Roxie have been on a run. Lena's not scared anymore. Tatum's figuring things out. You think I'm sleeping easy?"

Jace half-smiles.

JACE VAN ARDENT: "You still sound like you iron your anxiety."

DARREN VALIANT: "That's because I do."

For a moment, it's just two recruits in a kitchen, too tired to perform as hard as usual.

Confessional.

JACE VAN ARDENT: "I started this thing feeling like one of the obvious guys. Not cocky. Just... solid. And now? I'm still solid. That's the problem. Solid doesn't win a season like this. Solid gets remembered as 'the one who probably could've.'"

SCENE TWO - MORNING FRACTURES

Sunlight comes up over a house already running on frayed nerves.

In the Roxie and Lena room, Lena is still asleep when Roxie's alarm goes off at 6:00 a.m. sharp. Roxie kills it immediately, but Lena jerks awake anyway, breathing hard.

LENA LUX: "Jesus."

ROXIE RAZE: "It was two seconds."

LENA LUX: "I know."

Lena rubs her face. She didn't sleep much either.

ROXIE RAZE: "You okay?"

LENA LUX: "Yeah."

ROXIE RAZE: "That sounded fake."

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Lena shoots her a look.

LENA LUX: "Everybody says that in this house now."

ROXIE RAZE: "Because everybody's fake-tired and fake-fine all the time."

LENA LUX: "I'm not fake-anything. I'm just tired."

Roxie softens, but only slightly.

ROXIE RAZE: "Then say tired."

LENA LUX: "I'm tired."

ROXIE RAZE: "There. Look how brave."

Lena can't help laughing, which is probably Roxie's goal.

Downstairs, Boone is already in the garage hitting the heavy bag they've started using as an unofficial stress valve. Not training. Not really. Just burning noise out of his system.

Confessional.

BOONE MERCER: "The house is the hard part now. Not the ring. Not the drills. The house. Same walls, same people, same tension, every day, and nobody gets to go nowhere. You can feel everybody measuring themselves against each other before breakfast."

Tatum sits alone at the kitchen table with black coffee and a notebook. She writes one line, stares at it, then crosses it out. Darren walks through and catches the image.

DARREN VALIANT: "You journal when you're stressed?"

TATUM QUINN: "I rewrite."

DARREN VALIANT: "That sounds more like you."

TATUM QUINN: "You look tired."

DARREN VALIANT: "You look judgmental."

TATUM QUINN: "I always look judgmental."

DARREN VALIANT: "Good point."

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For once, neither smiles.

SCENE THREE - THE KITCHEN BLOW-UP

It starts small, which is how these things always start.

Six people in one kitchen. Limited counter space. Protein shaker in the sink. Eggs on the stove. Somebody's shoes in the wrong place. No one person at fault. Everyone already carrying too much.

Jace is making food. Boone is trying to clean a pan. Roxie is looking for almond milk. Lena is trying to pack her bag. Darren is standing at the counter cutting fruit. Tatum enters, sees the bottleneck, nearly turns around, and is too late.

ROXIE RAZE: "Whose shaker is this?"

BOONE MERCER: "Mine."

ROXIE RAZE: "Cool. It's been in the sink since last night."

BOONE MERCER: "Cool. I'm standing right here with it now."

ROXIE RAZE: "I know. I'm describing reality."

BOONE MERCER: "You describe reality like it owes you money."

ROXIE RAZE: "And you live in it like manners are optional."

Jace looks up immediately. Darren stops cutting fruit. Lena goes still.

BOONE MERCER: "You got a problem, say you got a problem."

ROXIE RAZE: "I do. My problem is this house keeps shrinking and somehow your footprint gets bigger."

BOONE MERCER: "That doesn't even make sense."

ROXIE RAZE: "It does if you're observant."

BOONE MERCER: "There it is. Every sentence with you has to come with a blade in it."

ROXIE RAZE: "Better than pretending bluntness is a personality."

Boone takes a step forward. Not threatening. Not yet. Just heated.

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JACE VAN ARDENT: "Hey."

BOONE MERCER: "No, she wants to talk, let her talk."

ROXIE RAZE: "Gladly."

LENA LUX: "Can we not do this before--"

ROXIE RAZE: "No, let him hear it."

BOONE MERCER: "Hear what?"

ROXIE RAZE: "That this whole 'I'm the real one' thing gets real old when everybody else also has to live with you."

That hits harder than the sink comment ever could've.

BOONE MERCER: "And your whole thing don't get old?"

ROXIE RAZE: "What whole thing?"

BOONE MERCER: "Acting like if you stab people with the truth hard enough, it makes you smart instead of scared."

The room goes dead quiet.

Roxie's face changes. Not much. But enough.

ROXIE RAZE: "Wow."

BOONE MERCER: "What?"

ROXIE RAZE: "You accidentally said something observant. Good for you."

DARREN VALIANT: "Okay."

That one word from Darren lands harder than if he yelled. Everybody hears it as the line.

JACE VAN ARDENT: "We need to stop."

BOONE MERCER: "I'm stopped."

ROXIE RAZE: "Good. Stay there."

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Roxie grabs her bag and walks out. Lena looks between Boone and the door, then follows Roxie. Tatum quietly takes her coffee and leaves the room. Jace exhales hard. Darren goes back to cutting fruit like his hands need something to do.

Confessional.

ROXIE RAZE: "Everybody wants honesty until it points both ways. Boone thinks I'm scared? Fine. Everybody in this house is scared. The difference is I don't romanticize it."

Confessional.

BOONE MERCER: "I'm not apologizing for saying it. I'm not. But I know I said it because I'm tired, and tired makes the truth come out meaner."

SCENE FOUR - SCOTT COMES TO THE HOUSE

The recruits are not at the training facility when Scott Stevens appears. They are in the living room, still simmering, when the front door opens and Scott walks in unannounced.

No music. No setup. No warning.

The effect is immediate. Everybody straightens, because if Scott is here, in the house, something is different.

SCOTT STEVENS: "Stay where you are."

He looks around the room, clocking faces, red eyes, crossed arms, unspoken things.

SCOTT STEVENS: "Good. You all look exactly how you should."

JACE VAN ARDENT: "That doesn't sound promising."

SCOTT STEVENS: "It's not."

Scott steps further into the living room.

SCOTT STEVENS: "I've spent six weeks watching you perform in the ring, on camera, in interviews, in training, in challenges. But for the rest of today, I don't care about any of that unless it survives this."

He gestures around the room.

SCOTT STEVENS: "You live together. You sleep badly together. You recover badly together. You compare, resent, admire, envy, and irritate each other every day. If you think that doesn't affect your work, you're stupid. If you think I'm not watching it, you're worse."

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SCOTT STEVENS: "Today's challenge starts here. Not at the facility. Here."

That gets everyone's attention.

SCOTT STEVENS: "For the next two hours, I want this house reset. Clean, organized, shared spaces handled, gear sorted, kitchen fixed, rooms squared away. And before any of you decide that sounds beneath you, listen carefully: the point is not chores."

SCOTT STEVENS: "The point is pressure. Shared responsibility. Communication. Whether you can function when nobody gets to be the star and everybody still has to contribute."

SCOTT STEVENS: "Melissa's here. Cameras stay up. I'll see you at the facility after."

He pauses at the door.

SCOTT STEVENS: "And if any of you think today is a day off because there's no elimination? You're already behind."

He leaves.

The room sits in stunned silence for three full seconds.

DARREN VALIANT: "Did we just get reality-show grounded?"

TATUM QUINN: "Yes."

JACE VAN ARDENT: "Amazing."

SCENE FIVE - HOUSE RESET

What follows is somehow more revealing than most training sessions.

Boone takes the kitchen instantly, partly because he feels responsible for the tension there. Jace helps without needing to be asked. Darren starts reorganizing the counter and pantry like he was born annoyed by clutter. Tatum disappears upstairs and begins quietly resetting the bedrooms to an almost military neatness.

Roxie and Lena start in their room, but it is not really about laundry or bag space.

LENA LUX: "You okay?"

ROXIE RAZE: "Do not do that thing where you check on me like a concerned camp counselor."

LENA LUX: "I'm not."

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ROXIE RAZE: "You are."

LENA LUX: "Okay. Maybe a little."

Roxie tosses a shirt onto the bed harder than necessary.

ROXIE RAZE: "Boone doesn't know me."

LENA LUX: "He doesn't know a lot of people. He mostly knows volume."

That gets the smallest laugh out of Roxie.

ROXIE RAZE: "You know what the worst part is?"

LENA LUX: "What?"

ROXIE RAZE: "He wasn't entirely wrong."

Lena stops folding.

LENA LUX: "About being scared?"

Roxie doesn't answer immediately, which is answer enough.

ROXIE RAZE: "Everybody here acts like fear is this gross secret. I just happen to look better with mine on."

Lena steps closer, not dramatic, just present.

LENA LUX: "That might be the nicest honest thing you've ever said."

ROXIE RAZE: "Please never phrase it like that again."

Downstairs, Boone scrubs the kitchen sink while Darren dries dishes, which feels so wrong it loops back around to being perfect television.

DARREN VALIANT: "You know she's not going to let that go."

BOONE MERCER: "I know."

DARREN VALIANT: "You said something real. Problem is, you delivered it like a chair shot."

BOONE MERCER: "I wasn't exactly in a soft mood."

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DARREN VALIANT: "Shocking."

Boone shakes his head and rinses the sink again.

BOONE MERCER: "You know what your issue is?"

DARREN VALIANT: "This should be fun."

BOONE MERCER: "You think if you can name everybody's problem clean enough, it keeps yours from being visible."

Darren pauses with a plate in his hand.

DARREN VALIANT: "That was rude."

BOONE MERCER: "That was observant."

Darren laughs despite himself. He hates that it was good.

Upstairs, Tatum is aligning hangers in the closet when Jace leans in the doorway.

JACE VAN ARDENT: "You always clean when you're stressed?"

TATUM QUINN: "I always clean."

JACE VAN ARDENT: "That is not an answer."

TATUM QUINN: "It is if you know me."

JACE VAN ARDENT: "I'm trying. That's kind of everybody's problem this week."

Tatum finally looks at him.

TATUM QUINN: "My problem this week is that there are six people left and five of them feel bigger than me emotionally."

Jace goes still. She almost never says things that directly.

JACE VAN ARDENT: "You know that's not the same as better, right?"

TATUM QUINN: "It is if this format decides it is."

Jace doesn't have a cute answer for that. So he doesn't force one.

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SCENE SIX - FACILITY CHALLENGE SETUP

By early afternoon, the recruits arrive at the training facility already drained in a different way. Not physically exhausted. Emotionally thinned out.

The ring is present, but today's stations are different. Less about wrestling, more about reaction. Blindfold drills. Timed communication puzzles. Trust catches on crash mats. Partner direction courses. A final live exercise in the ring built around adapting under interrupted instruction.

Scott Stevens and Melissa Cartwright are both there.

SCOTT STEVENS: "Good. You look annoyed."

No one laughs.

SCOTT STEVENS: "Today is not about being the strongest or fastest. It's about who gets worse under pressure and who gets clearer."

MELISSA CARTWRIGHT: "And before anybody decides this is some soft-skills day, understand something -- pressure management is a wrestling skill. You blow up at the wrong time, shut down at the wrong time, stop listening at the wrong time, and every talent around you pays for it."

SCOTT STEVENS: "You'll rotate through three tests. Communication. Trust. Adaptability. There's no elimination today. But there is a winner. And the winner gets a major advantage next week when this competition goes public."

That changes the room immediately. Episode 8 matters already.

SCOTT STEVENS: "Pairings are random each round. Which means nobody gets to hide with their favorite dynamic. Move to stations."

SCENE SEVEN - TEST ONE: COMMUNICATION

The first test is humiliating in exactly the right way.

One recruit wears a blindfold and must navigate a mat-and-cone obstacle course while the other gives verbal directions only. No touching. No shorthand. No yelling over each other. Time matters, but so does clarity.

Round one pairing: Darren and Lena.

DARREN VALIANT: "Okay. Listen for my voice only. Three steps forward. Small steps."

LENA LUX: "I hate this already."

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DARREN VALIANT: "Valid. Two more. Stop. Slight right."

Surprisingly good. Darren is calm. Lena listens well. When she hesitates, he doesn't rush her. Their run is not the fastest, but it's one of the cleanest.

MELISSA CARTWRIGHT: "That's what composure sounds like."

Round two pairing: Boone and Roxie.

This is chaos before it begins.

BOONE MERCER: "Two steps. No, not that--"

ROXIE RAZE: "Then say what you mean!"

BOONE MERCER: "I am saying what I mean!"

ROXIE RAZE: "At the volume of a lawnmower!"

She clips a cone with her foot, curses, yanks off the blindfold, and both of them are instantly heated.

SCOTT STEVENS: "Reset!"

SCOTT STEVENS: "And if either of you decides being loud is the same thing as leading, I will end this station for you myself."

Second try, Roxie forces herself to listen and Boone forces himself to speak more clearly. Still rough. Still not good. But functional.

Round three pairing: Jace and Tatum.

This is weirdly good. Tatum gives exact instructions. Jace responds well. Jace cracks one joke midway through and Tatum's deadpan "Focus" somehow helps more than it hurts.

JACE VAN ARDENT: "You'd be a terrifying air traffic controller."

TATUM QUINN: "Forward."

Round four: Boone and Darren switch into another heat. Roxie and Lena are paired separately. The montage continues. Some work. Some don't. The point is not perfection. It's revealing what pressure does to tone.

SCENE EIGHT - TEST TWO: TRUST

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The next test is simpler and scarier. Crash mats at ringside. One recruit stands on the apron, back to the floor, and has to fall into the arms of the others. Then there's a partner catch drill inside the ring built around timing and surrender.

Boone scoffs at it until he is the one asked to fall.

SCOTT STEVENS: "Mercer. Up."

Boone stands on the apron, looking down at everybody else like the whole premise offends him.

BOONE MERCER: "This is stupid."

MELISSA CARTWRIGHT: "Yes. And revealing."

Boone crosses his arms over his chest, leans, and still hesitates right before the fall. Everyone sees it.

SCOTT STEVENS: "Again."

The second one is cleaner. Not because he likes it. Because he hates that his hesitation was visible.

Lena goes next and falls too fast, almost like she's afraid she'll talk herself out of it. Roxie catches her hardest and cleanest.

Jace trusts easily, maybe too easily. Tatum trusts correctly, which is somehow more Tatum than any sentence ever spoken. Darren's first fall is textbook. His second, with eyes closed longer, is more interesting. Roxie hates the whole thing but performs it perfectly. Boone catches people like they're sacks of cement and has to be told twice to absorb instead of stop.

SCOTT STEVENS: "This is not about preventing impact. It's about receiving it."

That line echoes beyond the drill.

SCENE NINE - TEST THREE: ADAPTABILITY

The final test is inside the ring. Each recruit is put into a short live sequence with one partner and one opponent, but Scott and Melissa interrupt constantly, changing the instruction in real time.

Examples:

- "Your partner's hurt. Adjust."
- "Your crowd just turned on you. Recover."
- "You forgot the spot. Make it look intentional."
- "Your opponent's off-balance. Protect them without killing the story."

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It is chaos by design.

Darren shines here. His brain is fast, his instincts useful, and this kind of reactive control fits him beautifully.

SCOTT STEVENS: "Good! Again!"

Jace does well too, especially when told to recover from a broken rhythm. His improvisational instincts save him.

Boone struggles when the note requires softening instead of attacking. He can protect people, but he hates that it slows the look of intensity.

MELISSA CARTWRIGHT: "You don't get less real when you adjust. You get more professional."

That annoys him, but it lands.

Roxie is strong under interruption, especially in reading tone changes. She knows how to pivot emotionally almost on instinct.

Lena does better than expected, but when the note shifts too suddenly, she still sometimes shows panic before reaction. She recovers, but the flash is visible.

Tatum is strong technically but gets caught again by lateness in visible emotion. The adjustment happens. The feeling takes half a beat too long.

SCENE TEN - PRIVATE CHECK-INS

Between rounds, Melissa pulls aside two recruits.

First: Jace.

MELISSA CARTWRIGHT: "You're lighter than the room right now."

JACE VAN ARDENT: "That a compliment?"

MELISSA CARTWRIGHT: "Depends. Sometimes it keeps people breathing. Sometimes it keeps them from seeing your weight."

Jace processes that.

MELISSA CARTWRIGHT: "You keep thinking your note is 'be less likable.' It's not. It's 'let likable stop being the whole read.'"

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That lands exactly where it needs to.

Second: Lena.

MELISSA CARTWRIGHT: "You're stronger than you think."

LENA LUX: "I'm getting tired of hearing versions of that."

MELISSA CARTWRIGHT: "Good."

LENA LUX: "Good?"

MELISSA CARTWRIGHT: "Yes. Because eventually you stop hearing encouragement and start hearing expectation."

Lena goes very still.

MELISSA CARTWRIGHT: "That's the level you're on now."

SCENE ELEVEN - THE FINAL HOUSE CIRCLE

At the very end of the day, Scott does something none of them expect. He brings them all back to the living room of the house, now clean and quiet, and has them sit in a circle. No ring. No lights. No station.

SCOTT STEVENS: "Last thing."

SCOTT STEVENS: "One sentence each. Tell the room what this process has made harder."

No one likes this. Which is precisely why it works.

DARREN VALIANT: "It's made it harder to tell whether I'm performing well or just performing."

JACE VAN ARDENT: "It's made it harder to trust being naturally good at something when everybody else is evolving louder."

ROXIE RAZE: "It's made it harder to know when honesty is useful and when it's just armor."

That one lands everywhere.

BOONE MERCER: "It's made it harder to act like I don't care how I come off."

LENA LUX: "It's made it harder to hide when I'm angry."

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TATUM QUINN: "It's made it harder to pretend I'm okay being respected if I'm not felt."

Silence. Heavy and useful.

SCOTT STEVENS: "Good."

SCOTT STEVENS: "Now you look like a real cast."

SCENE TWELVE - RESULT

Back at the facility the next morning, Scott gives the result from the previous day's combined house-and-floor challenge. The recruits stand in the ring, visibly worn out in a less obvious way than after physical week.

SCOTT STEVENS: "Yesterday told me a lot."

SCOTT STEVENS: "Not about who can clean a kitchen or catch a fall. About who gets clearer under pressure and who gets smaller."

SCOTT STEVENS: "There is no bottom group today. But there is a winner."

He waits.

SCOTT STEVENS: "Darren Valiant."

Darren looks genuinely surprised for half a second.

SCOTT STEVENS: "You were the most stable communicator across the whole day. In the house, in the drills, in the adaptation work. Next week, when this goes public, you choose your exhibition opponent."

The room reacts immediately. That is a real advantage.

SCOTT STEVENS: "Close behind: Roxie Raze and Jace Van Ardent."

Roxie nods. Jace hears the message too: close behind is not in front.

SCOTT STEVENS: "And because I want this crystal clear -- no one is safe next week because no one was eliminated this week. Public performance changes everything."

SCOTT STEVENS: "Get out of here."

SCENE THIRTEEN - HOUSE FALLOUT

That night, the house feels different again. Not lighter, not heavier. Sharper.

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In the kitchen, Boone leans against the counter while Roxie pours a drink. The blow-up from earlier has cooled, but not disappeared.

BOONE MERCER: "I was out of line this morning."

Roxie turns and looks at him, almost suspicious of the sentence itself.

ROXIE RAZE: "That sounded painful."

BOONE MERCER: "Don't make me do it twice."

ROXIE RAZE: "You were out of line."

BOONE MERCER: "Yeah."

ROXIE RAZE: "You also weren't wrong."

Now it's Boone's turn to look startled.

BOONE MERCER: "Well that's disgusting."

ROXIE RAZE: "Agreed."

It is the closest thing they've had to peace all season.

Upstairs, Lena sits on her bed with her knees pulled up while Tatum stands in the doorway.

TATUM QUINN: "You did good yesterday."

LENA LUX: "That almost sounded warm."

TATUM QUINN: "Don't ruin it."

Lena smiles and then looks down.

LENA LUX: "I don't know if I like being expected now."

TATUM QUINN: "Nobody does."

LENA LUX: "You do."

TATUM QUINN: "No. I'm just used to hiding it differently."

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That stays between them, small and real.

Outside in the backyard, Jace and Darren stand by the fence under the patio lights.

JACE VAN ARDENT: "You choosing next week feels dangerous."

DARREN VALIANT: "For everybody or just you?"

JACE VAN ARDENT: "Little of both."

Darren looks out into the yard.

DARREN VALIANT: "I haven't decided yet."

JACE VAN ARDENT: "That's a lie."

DARREN VALIANT: "You think so?"

JACE VAN ARDENT: "I think you started deciding the second Scott said your name."

Darren smiles, but does not deny it.

FINAL CONFESSIONALS

DARREN VALIANT: "Winning this week matters because it wasn't a clean lane. It was messy, emotional, unpredictable, and I still came out on top. That says something."

JACE VAN ARDENT: "I'm done hearing the note and not answering it. Public week is the kind of week where you answer it or go home."

ROXIE RAZE: "I'm not thrilled Boone was observant. I'm less thrilled he said it out loud. But if house pressure week taught me anything, it's that this place is too small for fake control."

BOONE MERCER: "Everybody in the house is cracked open now. That's probably good. Ugly. But good."

LENA LUX: "I think I finally understand what Melissa meant. Expectation feels heavier. But it also feels better than being overlooked."

TATUM QUINN: "If public week is where this gets real, then good. It's been real for a while."

FINAL TAG

Black screen.

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Then flashes from next week.

A live crowd inside a UTA event venue. John Phillips and Mark Bravo on commentary. Scott Stevens in the ring. Darren holding a mic and naming his chosen opponent. Gasps from the other recruits. Roxie stepping through the curtain. Jace pacing backstage. Boone shadowboxing. Lena staring out at the crowd from gorilla. Tatum closing her eyes and breathing in silence.

JOHN PHILLIPS (V.O.): "For the first time, these recruits are stepping in front of a real UTA crowd."

MARK BRAVO (V.O.): "And if they thought the house was pressure, wait 'til these people decide who they care about."

SCOTT STEVENS (V.O.): "Next week, the audience tells the truth."

ON SCREEN: NEXT WEEK -- "LIVE IN FRONT OF THE UTA"

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Show Credits

Match: "Episode 7: "House Pressure."" - Written by Ben.

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