

“BIG LITTLE LIES”

Episode #1

“Somebody’s Dead”

Written By

David E. Kelley

REVISED PAGE: 53

Based on the book: “Big Little Lies” by Liane Moriarty.

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PRODUCTION DRAFT – 01/03/16
FULL BLUE Revision – 01/07/16
PINK REVISION – 01/09/16
YELLOW REVISION – 01/23/16
GREEN REVISION – 05/22/16

CAST LIST

MADELINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein
Gordon Klein

Ziggy Chapman (minor)
Chloe Mackenzie (minor)
Amabella Klein (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)

Skye Carlson (minor)
Joseph Bachman

Detective Adrienne Quinlan
Detective Walt Gibson

Principal Warren Nippal
Ms. Emily Barnes
Di Chapman

Lori
Tom
Juliette

Gabrielle
Harper Stimson
Jackie
Bernard
Oren
Matt
Samantha
Stu
Thea Cunningham
Dr. Leo Chang

SETS LIST

INTERIORS:

MADELINE'S HOUSE

- DINING ROOM - SUNSET
- HALLWAY OUTSIDE ABIGAIL'S ROOM - NIGHT
- ABIGAIL'S ROOM - NIGHT
- FAMILY ROOM - NIGHT

CELESTE'S HOUSE - SUNSET

- DEN - NIGHT
- HALLWAY - NIGHT
- LIVING ROOM - NIGHT

JANE'S TOWNHOUSE - NIGHT

- ZIGGY'S BEDROOM - NIGHT

BONNIE'S STUDIO - DAY

JANE'S PRIUS - MORNING

*

MADELINE'S SUV - MORNING

BLUE BLUES CAFÉ - DAY

EXTERIORS:

OTTER BAY ELEMENTARY SCHOOL - MORNING

- SCHOOL TERRACE - MORNING & MID-DAY
- PARKING LOT - AFTERNOON

MADELINE'S HOUSE, BACKYARD BEACH - SUNSET

CELESTE'S HOUSE

- PATIO - DAY
- DECK - SUNSET

JANE'S TOWNHOUSE - NIGHT

RENATA'S HOUSE - SUNSET

- DECK - SUNSET
-

FISHERMAN'S WHARF

- PARKING LOT - DAY
- BOARDWALK - DAY

BLL - EP 1 - "Somebody's Dead" - FULL BLUE - 01/07/16

EXTERIORS: (CONT'D)

MONTEREY - BIXBY BRIDGE - MORNING

ROAD BY THE OCEAN - MORNING

BEACH - NIGHT

SONG LIST:

"BRIGHT LIGHTS" - GARY CLARK JR.

"VICTIM OF LOVE" - CHARLES BRADLEY

"KING KONG" - BABE RUTH

"CALL ON ME" - JANIS JOPLIN

*

PIANO MUSIC - TBD (CHLOE & MADELINE PLAY)

"SEPTEMBER SONG" - AGNES OBEL

"WHAT DO YOU DO WITH A B.A. IN ENGLISH?" - Avenue Q (Madeline)

BIG LITTLE LIES

"Somebody's Dead"

100 OVER BLACK WE HEAR THE SOUND OF SOMEONE BREATHING OVER 100
DISTANT, SPORADIC POLICE RADIO CLIPS; IT CONTINUES AS WE
FADE IN ON BLURRY FLURRIES OF FLASHING LIGHTS AND AS WE
INTRODUCE GLIMPSES OF DIFFERENT MALE AND FEMALE FACES
DAZZLED BY THE LIGHTS. WE DO NOT SETTLE ON THESE PEOPLE,
THEIR IMAGES ARE FAST, FLEETING, BUT WE DO HAVE TIME TO
NOTICE SOMETHING: THE MEN ALL LOOK LIKE ELVIS PRESLEY; THE
WOMEN LIKE AUDREY HEPBURN.

AS WE HEAR A CAR DOOR BEING SHUT...

101 EXT. SOMEWHERE - NIGHT 101
WE WHIP PAN ON A POLICE CAR WHERE DETECTIVE ADRIENNE
QUINLAN, forties, IS MET BY PARTNER/COLLEAGUE DETECTIVE
WALT GIBSON, also forties. THEY WALK PAST A FIRE TRUCK, AN
AMBULANCE, THROUGH A CRIME SCENE.

GIBSON

In the back.

QUINLAN

(re: all the people)
What is all this?

GIBSON

Some Costume night, or something.
School fundraiser.

AS QUINLAN SURVEYS THE SURROUNDINGS, WE GET OUR FIRST GOOD
LOOK: DIFFERENT WHIP PANS REVEAL THE YARD LITTERED WITH
ELVIS PRESLEYS RANGING FROM LATE TWENTIES TO MID-FORTIES; A
BUNCH OF AUDREY HEPBURNS AS WELL, SAME AGE-RANGE, ALL
SHAPES AND SIZES. A FORTUITOUS COSTUME FOR SOME OF THE
WOMEN; LESS SO FOR OTHERS.

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

Victim's on the back terrace.

AND WE WHIP PAN BACK TO THE DETECTIVES. We get it now. This
is the POV of someone watching them. And we can still hear
his or her breathing.

QUINLAN

Witnesses?

DET. GIBSON

Plenty. Though not a lot of clarity.

(CONTINUED)

101

CONTINUED:

101

QUINLAN
(no nonsense)
How contaminated is this scene?

GIBSON
They did a pretty good job of it.

They arrive on top of a staircase and stop, stare down at what we can only surmise is a dead body. EMT'S AT WORK BUT THERE'S NO PENDING EMERGENCY. WHAT'S DONE IS DONE.

GIBSON (CONT'D)
Already dead when we arrived.

Quinlan stares at the ground, shakes her head.

QUINLAN
My god.

CLOSE ON GABRIELLE

late thirties, in what appears to be a police interrogation room. NOTE: ALL FREE-STANDING CLOSE-ONS ARE IN THIS SETTING.

GABRIELLE
It wasn't just the mothers. It was the dads, too.

CLOSE ON STU, fortyish

STU
The thing about fundraisers. They're vicious.

CLOSE ON samantha, forty

SAMANTHA
Everybody wants to prove who's the richest.

CLOSE ON STU

STU
Add alcohol to the mix... and the fact that... women don't let things go. They're like the Olympic athletes of grudges.

CLOSE ON THEA, forties

THEA
It's sexist how the women always get blamed.

(CONTINUED)

101 CONTINUED: (2)

101

CLOSE ON HARPER, fortyish

HARPER

I'm telling you. It all goes back to
the incident on Orientation Day.

AN ELECTRIC GUITAR STARTS TO PLAY THE FIRST NOTES OF "BRIGHT
LIGHTS" FROM GARY CLARK JUNIOR AS WE CUT TO:

102 EXT. MONTEREY - BIXBY BRIDGE - MORNING

102

AN SUV CROSSES A BRIDGE BY THE OCEAN WITH A SPECTACULAR
VIEW.

HARPER (V.O.)

And at the root of it was Madeline...

103 INT. MADELINE'S SUV - MORNING

103

A TIGHT SHOT OF MADELINE MARTHA MACKENZIE, DRIVING.

HARPER (V.O.)

... the Herculean talker.

forty, a whirlwind of a human being, quakes with good
intentions, bright, bossy. The contrast between Clark's
sexy, rock n roll track and Madeline's face is interesting,
not an obvious match, but quite an intro. There is nothing
apparently rock n roll about her, but sexy...

MADELINE

There's really nothing to be afraid
of. Your sister had a great time and
so shall you. No need to be nervous.

She speaks rapid-fire, perfect enunciation. NOW, SEEN FROM
BEHIND, FROM HER SIX-YEAR-OLD DAUGHTER'S PERSPECTIVE:

MADELINE (CONT'D)

You should be excited, you know why?

MEET CHLOE, seated in the back of the SUV, moving her head
to the MUSIC AS THE BEAT EXPLODES. Glittery, bossy, just
like her mother; precocious beyond her years, with a rock
star quality. WE'RE ON A WELL-TRAVELED ROAD IN MONTEREY,
CALIFORNIA, NEXT TO THE OCEAN, BLUE SKY, BRIGHT SUN. CHLOE
MOUTHS THE FOLLOWING:

MADELINE (CONT'D)

This is the very first day of the
rest of your life.

(CONTINUED)

103

CONTINUED:

103

CHLOE
(some eye-roll)
Okay, woman.

MADELINE
Not a hundred percent sure about that
tone.
(then)
Would you, please?

Chloe immediately LOWERS THE VOLUME OF THE MUSIC from her iPOD that is connected to the car radio when suddenly Madeline jams on the brake, LEANS ON THE HORN.

REVEAL IN FRONT OF HER, A BLUE MITSUBISHI, TEEMING WITH YOUNG PEOPLE, TEENAGERS, slowly moving behind other cars towards a stop sign at an intersection.

MADELINE (CONT'D)
Mother--

CHLOE
Fucker!

MADELINE
Chloe Adeline Mackenzie!

CHLOE
You were thinking it.

MADELINE
Only 'cause that scared me. You want to see how teenagers die, this is how, that girl in front of me is driving her car and texting at the same time.

MADELINE LEANS ON THE HORN, YELLING OUT THE WINDOW:

MADELINE (CONT'D)
You are going to die!!

THE DRIVER SPIES MADELINE IN HER REAR-VIEW MIRROR, AS MADELINE JAMS HER FINGER INTO HER PALM, SIMULATING TEXTING.

MADELINE (CONT'D)
It's illegal! It's against the law!!

THE DRIVER, A TEENAGE GIRL, COOLLY EXTENDS THE FINGER: "UP YOURS," with the poise of a veteran bird-flipper.

(CONTINUED)

103 CONTINUED: (2)

103

MADELINE THROWS THE CAR INTO PARK, JAMS ON THE EMERGENCY BRAKE, AND IS OUT OF THE VEHICLE IN A FLASH. CHLOE SIMPLY TURNS UP THE MUSIC. She's seen this before.

104 EXT. ROAD BY THE OCEAN - CONTINUOUS

104

MADELINE STORMS UP TO THE OFFENDING CAR, BANGS ON THE WINDOW. THE DRIVER, LORI, SEVENTEEN-ISH, WHITE SKIN, SPARKLY NOSE-RING, CLUMPY MASCARA, SLIDES DOWN THE WINDOW.

LORI

What is your problem?

MADELINE

You put down that phone. You could kill yourself and your-- Abigail?

A stunned beat.

MADELINE (CONT'D)

What have I told you about riding with texters, young lady?!

On the back seat, a SIXTEEN YEAR OLD GIRL drops her head into her hands.

ABIGAIL

Mom!

MADELINE

It's worse than drinking!

MADELINE SNATCHES THE PHONE, THEN WINGS IT ONTO THE FLOOR IN FRONT OF THE GAPE-JAWED PASSENGER.

MADELINE (CONT'D)

You must stop it.

Lori looks back at this alien. As Madeline turns and heads back, she HEARS THE EXPLOSION OF LAUGHTER FROM WITHIN THE MITSUBISHI. Upon which, MADELINE NOTICES ANOTHER CAR, STOPPED BEHIND HERS; SHE THROWS OUT AN APOLOGETIC WAVE, BEGINS TO TROT BACK TO HER CAR, PROMPTLY FALLS. SPLAT.

CLOSE ON GABRIELLE

GABRIELLE

It's possible that had she not fallen, nobody would've gotten killed.

105

INT. JANE'S PRIUS - MORNING

105

JANE CHAPMAN, twenty-four, behind the wheel, her tired old Prius idling behind the parked SUV. There's a palpable fragility to Jane. No makeup, no effort made to draw attention to herself. A hint of anxiety on her face; through it all she oozes a fundamental kindness.

JANE

Ouch.

STRAPPED INTO THE BACK SEAT, HER SIX-YEAR-OLD SON, ZIGGY. Big eyes, the image of innocence and gentility. He could pass for a puppet.

ZIGGY

Did you hurt yourself?

JANE

No. The lady tripped, she fell down.

THE MITSUBISHI ZOOMS OFF after doing its stop at the intersection. JANE PUTS ON HER SIGNAL, BEGINS TO NAVIGATE PAST THE PARKED SUV.

ZIGGY

Where are we going?

JANE

We don't want to be late for Orientation.

ZIGGY

But shouldn't we make sure the lady's okay?

JANE

Well...

(then)

You're right, we should.

JANE PULLS THE PRIUS OVER, DEBOARDS, under--

106

EXT. ROAD BY THE OCEAN - CONTINUOUS

106

JANE

(calling to Madeline)

Are you okay?

As Jane helps her up--

(CONTINUED)

106

CONTINUED:

106

MADELINE

I'm fine. I just rolled my ankle a little.

JANE

You should probably get ice on it.

MADELINE

I've got to get to school. My daughter's first day, they have a thing about tardiness.

JANE

At Otter Bay? That's where I'm going, my son, Ziggy, is starting there.

MADELINE

Ziggy? Like Ziggy Stardust? What a great name.

(indicating)

That's my little Chloe, shrinking from embarrassment right there. Are you new to Monterey?

JANE

Just moved here. Two weeks ago.

MADELINE

I'm Madeline, by the way, Madeline Martha Mackenzie. I only go by Madeline, but for some reason I always mention the Martha.

JANE

Jane. Jane-no-middle-name Chapman.

MADELINE

I already like you, Jane-no-middle-Chapman. You're an intrinsically nice person, I have a nose for this sort of thing.

CLOSE ON BERNARD, forties.

BERNARD

What Madeline had was a nose for everybody else's business.

CLOSE ON OREN, also forties.

(CONTINUED)

106 CONTINUED: (2)

106

OREN

(times ten)

Oh my god.

107 INT. JANE'S PRIUS - MORNING

107

Jane drives, Madeline rides, her injured foot elevated above the dashboard. Chloe sits in the back, next to Ziggy.

MADELINE

I'm a stay-at-home myself so I'm glad to welcome another full time mother into the ranks. It can be us against them sometimes, the career moms in this town, they put more into their various board meetings than they do parenting, trust me.

CHLOE

My Mom's an active talker.

JANE

I actually have a part-time job.

MADELINE

So do I, but it doesn't really count, the over-under in this town is a hundred and fifty thousand. I work in the community theater twenty hours a week, so I'm an "under," what do you do?

JANE

Bookkeeping. So I guess I'm an "under" too.

CHLOE

(to Ziggy)

When I grow up, I'm going to run a massive Label. Do you have plans?

ZIGGY BLINKS HARD, TWICE: A NERVOUS TIC HE HAS WHEN THINGS JUST DO NOT COMPUTE.

CHLOE (CONT'D)

I'm effervescent, which makes for a good leader. Do you have an adjective you like to go by?

ZIGGY

No.

(CONTINUED)

107

CONTINUED:

107

CHLOE

What kind of music do you listen to?
I'm into soul. And rock n roll.

Ziggy blinks again.

JANE

He's a bit nervous.

CHLOE

There's nothing to be scared about.
There aren't even that many rules to
follow. We have to wash our hands
before going into the classroom. And
we're allowed only one paper towel.

AS ZIGGY BLINKS TWICE--

CHLOE (CONT'D)

No peanut butter allowed, 'cos some
kids are allergic. You can't even
have it in your lunch box. I got
Janis on mine. Joplin, of course.
My sister made it. Who's on yours?
Don't tell me Bowie?

Jane takes a deep breath of anxiety.

JANE

Will he be teased if he brings his
lunch in a bag?

MADELINE

Okay, darling, you need to relax.
Ziggy will be walking in with Chloe,
that's like arriving with the golden
ticket.

The golden ticket smiles as she shows her iPod to Ziggy,
and presses play.

107A

AN EXTREME CLOSE UP OF A FEMALE FINGER

107A

GENTLY HITTING THE HEAD OF A MICROPHONE THREE TIMES. THE
INSTRUMENTAL BEGINNING OF A CHARLES BRADLEY SONG STARTS TO
PLAY. Good old soul sound.

CLOSE ON HARPER

QUINLAN (V.O.)

An autopsy is still being
conducted...

(CONTINUED)

107A CONTINUED:

107A

CLOSE ON GABRIELLE

QUINLAN (V.O.)
... to ascertain the exact cause of
death...

CLOSE ON SAMANTHA

QUINLAN (V.O.)
... but at this point we can confirm
that the victim...

CLOSE ON THEA

QUINLAN (V.O.)
... suffered a broken pelvis...

CLOSE ON DETECTIVE QUINLAN

in front of a microphone. Perhaps a press conference.

QUINLAN
... and a fracture at the base of the
skull.

SMASH CUT TO:

GLIMPSES OF HARPER, GABRIELLE, SAMANTHA AND THEA, all looking like Audrey Hepburn, only now, they are not dazzled by FLASHING POLICE LIGHTS but by camera flashes, and they all have huge smiles on their faces. Then another Audrey Hepburn appears, one that we haven't seen yet, as we're startled by the voice of Charles Bradley who screams his heart out: I'M A VICTIM OF LOVIN YOU! Meet CELESTE WRIGHT.

108 EXT. CELESTE'S HOUSE, PATIO - DAY

108

A tall, statuesque beauty, mid-forties; she's stunning, even without her Audrey Hepburn look. We enjoy watching her as BRADLEY KEEPS SINGING OUT LOUD his broken heart. Her eyes closed, it looks like she's listening to the music and appreciating it. Perhaps retreating into it. This time, the match between sound and face seems perfect until something bounces off her forehead. She opens her eyes and clearly doesn't have the look of someone who is appreciating the moment.

CELESTE'S POV: her SIX-YEAR-OLD TWINS, JOSH AND MAX, scamper about the patio, firing Nerf missiles at each other.

(CONTINUED)

108

CONTINUED:

108

CELESTE
C'mon, guys, put down the weapons,
we're going to be late.
(kneeling before Josh)
Let's get your jacket zipped, c'mon.

THUMP: A NERF MISSILE BOUNCES OFF HER FOREHEAD. SHE CLOSES
HER EYES AGAIN AND SHAKES HER HEAD.

CELESTE (CONT'D)
(calling out)
Perry!!

JOSH
He's my POW.

CELESTE
Put down the gun, and grab your
jacket. We need to go.

Josh fires again, as PERRY, forties, suit and tie,
Hollywood good looks, enters with a suitcase. THE MISSILE
HITS CELESTE IN THE EAR.

CELESTE (CONT'D)
Dammit.

PERRY
(to the Twins)
Hey, hey, hey! What did we say about
shooting Mom before noon?

As Max beams--

CELESTE
(slightly amused)
Can you help me out a little?

PERRY
(pointing an imaginary pistol
at his boys)
Bang bang!

The TWINS DROP LIKE FLIES, PLAYING DEAD.

CELESTE
Thank you.

PERRY
(to the Twins)
First one to the car gets a dollar.

And THE BOYS POP UP; IN A FLASH THEY'RE OUT THE DOOR.

(CONTINUED)

108

CONTINUED: (2)

108

PERRY (CONT'D)

(charming)
Just takes money.

CELESTE

(with a smile)
You're bad.

PERRY

I thought you liked me bad.
(tenderly; covertly)
We make a "bad" team.

A smile. A kiss. A loving look. These two are clearly very much in love.

PERRY (CONT'D)

I wish I didn't have to go.

CELESTE

Do you really have to?

A look. Another kiss. This one a little hungrier... his hand slides to her buttocks, this could lead to the table, seems like it has before.

CLOSE ON THEA

THEA

There should be like a five-year limit on how long couples get to be gooey.
(adding)
My opinion.

109

EXT. OTTER BAY ELEMENTARY SCHOOL - MORNING

109

MORNING RECEPTION IN PROGRESS. THE TERRACE AND YARD ARE BUBBLING WITH ENERGETIC FIRST GRADERS AND THEIR PROUD PARENTS. A bright building, manicured landscaping, the DISTANT SOUND OF THE PACIFIC OCEAN: public school meets a bit of paradise.

JANE

Gosh. It's all just so beautiful.

MADELINE

Right?

JANE

I mean, it's so spectacular.

(CONTINUED)

109

CONTINUED:

109

As Gabrielle passes--

GABRIELLE
Madeline, hello, hi.

MADELINE
Hi, Gabby. Good summer?

GABRIELLE
Fantastic, you look wonderful.
(covertly, re: Madeline's
face)
Did you..?

MADELINE
I didn't, but you're sweet to think so.

GABRIELLE
Well, you just look fabulous.

MADELINE
You are so nice.

As Gabrielle heads off--

MADELINE (CONT'D)
(to Jane; re: Gabrielle)
A gossip, we don't like her.

As Bernard and Oren play through, both distracted.

BERNARD
Hey Maddie, have you seen Justin?

MADELINE
(pointing)
Just ran by me, whoosh.

BERNARD
(to Oren)
That way.

As Bernard and Oren depart --

JANE
Where's Ziggy? I've lost him.

MADELINE
He's fine, Chloe's got him.

As RENATA, forty-eight, appears. Beautiful, sophisticated,
affluent, with a finely-tuned self-awareness of all of it.

(CONTINUED)

109

CONTINUED: (2)

109

A crisp, symmetrical haircut, stylish glasses, Prada Pacific blue pantsuit; a woman of power.

MADELINE (CONT'D)

(warmly)
Renata, hello.

RENATA

(big smile)
Madeline!

So friendly, they can only hate each other.

MADELINE

(claiming dominion)
Please meet my friend, Jane Chapman,
she's new here.

JANE

(to Renata)
Hello.

RENATA

Renata Klein. A pleasure, and
welcome.

(to Madeline)
How was your summer?

MADELINE

Flew by, how 'bout yours?

RENATA

The same. Joined the Board at
PayPal, don't ask me why.

AS HER CELL PHONE GOES OFF--

RENATA (CONT'D)

Hold on. My "Hamilton" tickets.

MADELINE

(spotting Celeste)
Celestee!

THEIR POV

CELESTE IS AIMING HER SMARTPHONE, HAVING THE BOYS POSE FOR
A PICTURE.

MADELINE (CONT'D)

(to Jane)
Come meet my best friend.

(CONTINUED)

Madeline takes Jane by the hand.

MADELINE (CONT'D)

(hello!)
Oh my god.

CELESTE

Madeline!

MADELINE

When did you get back?

CELESTE

Last night.

They embrace, then--

MADELINE

You total bitch, you got even more beautiful.

CELESTE

So did you. Is that the dress I bought you?

MADELINE

Damn straight, got my new dress, new shoes, new friend. Meet Jane Chapman, we already love her.

CELESTE

Hi, Jane.

MADELINE

She came to my rescue after I fell, trying to save young lives. Her son is Ziggy, he's the one with Chloe, so cute.

CELESTE

Can you believe they're in first grade?

Upon which, NATHAN CARLSON, forties, and his wife, BONNIE, twenty-seven, arrive. Nathan wears his customary light blue shirt: "Carlson Premium Landscaping" embroidered over the left pocket. Bonnie is cheerful, pretty, physically fit, a beautiful, sensitive soul... makes Madeline ill.

NATHAN

Hey, Maddie.

MADELINE

Nathan, Bonnie, meet Jane.

(to Bonnie)

That dress is so gorgeous, oh my god.

BONNIE

Thank you, I made it.

MADELINE

Of course you did.

BONNIE

(to Madeline; eagerly)

Listen, I'd love to arrange a play-date for Chloe and Skye.

Richard Plepler

(CONTINUED)

109

CONTINUED: (5)

109

Madeline puts an over-my-dead-body-face on, covering with the brightest of smiles.

BONNIE (CONT'D)

They're not just classmates, but basically half-sisters, y'know.

MADELINE

Are they, now, am I missing the math?

NATHAN recognizes Madeline's undercurrent of hostility.

BONNIE

Well, Skye is Abigail's half-sister, and Abby is Chloe's half-sister, so... y'know.

CLOSE ON HARPER

HARPER

We were all concerned about Bonnie and Madeline both having their girls in first grade together.

CLOSE ON JACKIE

JACKIE

What it would do to the classroom dynamic.

RESUME

Nathan pulls Madeline aside.

NATHAN

Listen, are you okay to swap weekends? Let Abby come with us Friday?

MADELINE

Why?

NATHAN

We're going to see Bonnie's mother in Camarillo and Abby hates missing out. She and Bonnie's mom have kind of a special connection.

Madeline feels a twinge of vomit burn on her esophagus.

MADELINE

No problem.

(CONTINUED)

109 CONTINUED: (6)

109

NATHAN

You sure?

MADELINE

(forced sweet)

Do I not look and sound sure?

CLOSE ON DETECTIVE QUINLAN

QUINLAN

We're looking at all angles. Nobody
has been ruled out.

CLOSE ON SAMANTHA

SAMANTHA

So we're like seriously using the
word... "murder"?

110 EXT. FISHERMAN'S WHARF - PARKING LOT - DAY

110

We're inside a car watching the ocean, the hue, the waves,
the mood... unpredictable, powerful, frightening,
beautiful... the ultimate intoxicant: fear and beauty.
That is Celeste's POV as she sits still being the wheel,
just watching. We hear a CAR DOOR being shut. Celeste
turns to look at...

Jane and Madeline in the distance, getting out of Jane's
Prius as they walk away, but we can't hear them, they're
too far. Of course, Madeline is speaking non-stop.

That puts a smile on Celeste's face. She stares back at
the ocean for a moment. The sadness comes back. She
washes it away and gets out.

111 EXT. FISHERMAN'S WHARF - BOARDWALK - DAY

111

Madeline and Jane walk on the boardwalk. Hobbled a bit by
the turned ankle, Madeline walks, arm locked with Jane.
Already intimate friends, it seems.

MADELINE

(to Jane)

I actually like Nathan.

(then)

Okay, "like" might be a strong word,
but I admit he's a decent person. I
just wasn't prepared to see him
there, he certainly wasn't for
Abigail's first day.

(CONTINUED)

111 CONTINUED:

111

JANE

And Bonnie's the new wife?

MADELINE

Yes, and she's wonderful. In fact,
she's so nice and pretty and perfect
and sweet I could just, y'know...

Richard Plepler

(CONTINUED)

111 CONTINUED: (2)

111

JANE
Punch her in the face.

That startles Madeline; she stops, and spots Celeste in the distance, approaching.

MADELINE
(shouting, to Celeste)
We love her!

112 INT. BLUE BLUES CAFE - DAY

112

Funky, charming, a bit distressed... a great little gem of a salty beach cafe. TOM, thirties, proprietor-barista extraordinaire, is there as the three girls arrive.

TOM
Madeline! What's happened to you?

MADELINE
I am gravely injured, Tom. Turned my ankle.

TOM
(with a wink to Jane)
Oh, calamity.

MADELINE
This is my friend, Jane. She's my knight in shining armor, rescued me like a wounded dog, and you know what else, she's funny.

TOM
Nice to meet you, funny Jane.

MADELINE
She's just moved here, I'm guessing for your special coffee, could you bring us some, and throw in something chocolate that won't make my ass fat.

TOM
You got it.

(CONTINUED)

MADELINE

Everybody comes here for the schools, you're not alone, private school education at a public school price. Anyway, you're going to love it here. Do you surf? What about your husband -- or partner, I should say, or boyfriend, girlfriend -- I'm open to all possibilities.

JANE

No husband or partner. Just me.

MADELINE

So... Ziggy's dad..?

CELESTE

(to Madeline)
Easy, girl.

JANE

It's okay.
(then)
He's not in the picture.
(then)
He was actually never in the picture, we weren't... together.

MADELINE

(fascinated)
Really?

CELESTE

(sensing Jane's discomfort)
Where'd you move here from?

JANE

Santa Cruz. Lived with my parents there.

MADELINE

She's a part time bookkeeper, isn't that great?

(to Jane)

We actually hire freelance accountants at the theater when we go into production, I'll see if we have anything for you.

(CONTINUED)

JANE

Wow.
(a beat, a bit overwhelmed)
You're so... nice.

MADELINE

This is Monterey, we pound people
with "nice."

CELESTE

Not to death.

Madeline and Celeste seem to have some sort of complicity.

JANE

You guys are long-time friends?

Madeline and Celeste look at each other.

MADELINE

We met what... four years ago?

CELESTE

(to Jane)
She saved one of the twins from
drowning.

MADELINE

Oh, please, he was in a swimming
class.

CELESTE

Madeline. You jumped into a pool to
save my child.

MADELINE

And I'd do it all over again.
(to Jane)
She bought me a new outfit after.

CELESTE

(to Jane)
You could say we're lifetime friends.

Jane is just staring back at Celeste. She then diverts her
stare. An awkward beat.

CELESTE (CONT'D)

(to Jane)
Are you alright?

(CONTINUED)

112

CONTINUED: (3)

112

Jane nods. Madeline and Celeste exchange a look.

MADELINE

Tell us, honey.

JANE

It'll sound stupid.

They just stare at her; they'll wait for it.

JANE (CONT'D)

Sometimes when I go to new places... beautiful and lovely places... I get this sensation, if only I were here.

A beat. How odd.

MADELINE

But you are here.

JANE

I know, it's so weird. I feel like I'm on the outside looking in. At this other life, I guess. One that doesn't really belong to me.

ANGLE CELESTE

She knows exactly what Jane is saying. In fact, the words almost pierce her. This stranger with her raw, naked face - - suddenly, Celeste feels like she's known her forever.

RESUME

JANE (CONT'D)

(to Celeste)

And when I look at you... I'm sorry, I don't mean to embarrass you, but you are so beautiful it makes me feel almost ashamed.

MADELINE

Ashamed?

JANE

You both seem so exactly... right. Which makes me feel, I don't know... wrong, I guess.

The honest vulnerability of that is stunning to both Madeline and Celeste; they can only stare back.

(CONTINUED)

112 CONTINUED: (4)

112

We suddenly SEE them from outside, THROUGH A WINDOW, from a WALKING POV, JOSEPH BACHMAN'S, late thirties, as he arrives at the cafe. When he spots them, he stops.

JOSEPH'S POV

JANE (CONT'D)
(muted through the glass)
You probably think I'm crazy now.

MADELINE
(muted)
Of course not, but if you are, you'll be right at home in this town.

Some laughter.

ANGLE JOSEPH

Who turns... and leaves.

112A INT. BONNIE'S STUDIO - DAY

112A

Bonnie is getting ready to leave, gathering her purse and jacket as Nathan waits in the doorway. He's bristling.

BONNIE
Honey. It's fine. Go back to work, I'll pick up Skye.

NATHAN
It's not fine. She can be hostile to me. But not you. I'm coming.

BONNIE
(Zen)
And should she bottle up her emotions inside, what would that serve?

NATHAN
Can't she see? You didn't do anything to her.

BONNIE
None of us really see things as they are. We see things as we are.

(CONTINUED)

112A CONTINUED:

112A

NATHAN

With Skye and Chloe in the same class, it's only a matter of time before Madeline really gets to know you. Once she figures out you're smart, the shit's gonna hit the fan.

BONNIE

The shit's gonna hit the fan... if I don't tell her about the petition.

NATHAN

You're not gonna do that?

No answer. She's gone. He exits.

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

Suicide. This is suicide.

113

EXT. OTTER BAY ELEMENTARY SCHOOL, TERRACE - MID-DAY

113

THE KIDS ARE EMERGING; FIND ZIGGY, CHARGING TOWARD JANE, STILL WITH MADELINE. THE PARENTS HAVE ALL REGATHERED.

ZIGGY

Mommy!

JANE

Hey, baby. How was it?

ZIGGY

Fun. I made friends.

JANE

(hugging him tightly)
That's so wonderful.

MADELINE

He's beyond adorable, you do know that.

(then)

Where's the Chloe?

(then; spotting)

Ah, there, look at her, totally networking.

RENATA

(arriving)

Jane. Renata, hello, we met earlier.

JANE

Hello.

(CONTINUED)

113

CONTINUED:

113

With Renata is a YOUNG WOMAN, twenty.

RENATA

I wanted to introduce you to Juliette, my Amabella's nanny.

JULIETTE

(French accent)
Pleased to meet you.

RENATA

She's French. I always think it's nice for the nannies to get to know each other. A little support group, shall we say.

MADELINE

Jane's not a nanny, Renata, she's a mother, only young. Like you used to be.

RENATA

Oh. I didn't mean...

TWO SIX-YEAR-OLD BLOND BOMBERS CHARGE BY, HEADING FOR CELESTE WHO BENDS DOWN TO HUG THEM BOTH, as Bonnie arrives--

BONNIE

Madeline. Hi.
(pulls her aside)
I just found out you're working at the community theater, which is great.
(then; delicately)
There's a petition going round...

Bonnie spots Nathan who is watching from a distance, shaking his head endlessly.

MADELINE

What do you mean, a petition?

BONNIE

About the play. There's some concern about whether it's appropriate, I know, it's ridiculous.

MADELINE

There's a petition to stop the production?

(CONTINUED)

113

CONTINUED: (2)

113

CLOSE ON THEA

THEA

That play was kind of a life-line to Madeline. Like it tethered her to a purpose.

CLOSE ON HARPER

HARPER

She grew up wanting to be Betty Grable.

(fighting a snicker)

Ended up Betty Crocker.

RESUME

BONNIE

I signed it.

MADELINE

You signed it?

Nathan bites his lip, hoping the bomb won't explode.

BONNIE

Not because it's inappropriate, I just didn't think it was any --

(catching herself)

I had no idea that you were involved.

MS. BARNES (O.S.)

Excuse me.

AND THEN, A RISING WAVE OF COMMOTION: MADELINE SEES A SOBBING, CURLY-HAIRED LITTLE GIRL, SHOULDERS HUNCHED, CLUTCHING HER NECK. EMILY BARNES, twenty-four, known to all as Ms. Barnes, stands alongside her.

MS. BARNES (CONT'D)

Could I have everybody's attention for a moment?

Renata rushes to the distraught curly-haired child. Juliette follows, but hardly in a rush.

MS. BARNES (CONT'D)

Both children and parents please.

MADELINE

(to Jane)

Uh oh, teacher voice.

(CONTINUED)

113

CONTINUED: (3)

113

MS. BARNES

(teacher voice)

We've had such a lovely morning, but we need to have a little chat about something. And it's a little bit serious.

WE HEAR SOME MUTTERING, WHISPERS: "What's going on?" etc.

MS. BARNES (CONT'D)

Someone just hurt Annabella. Excuse me, Amabella. And I'd like whoever it was to please come over and apologize because we don't hurt our friends at school, do we? And if we do, we always say sorry, because that's what first grade children do.

SILENCE. SOME KIDS STARE BACK. SOME STARE AT THE GROUND. SOME BURY THEIR FACES INTO THEIR MOTHERS' SKIRTS. There are no apologists forthcoming. Finally--

RENATA

Who was it, Amabella? Who hurt you, baby?

The child mutters something inaudible.

MS. BARNES

(steering the witness)

Was it an accident, maybe?

RENATA

It wasn't an accident, for God's sake, look at her neck, it has marks.

ANGLE ON BERNARD AND OREN, watching the others.

BERNARD

(whispering)

I bet it's Timmy Collins.

OREN

Way too much screen time.

Ms. Barnes kneels to talk to the little girl, whispers in her ear. The room is frozen, rapt.

JANE

(to Ziggy)

Did you see what happened, honey?

Ziggy shakes his head no. With vigor.

(CONTINUED)

113

CONTINUED: (4)

113

MS. BARNES

Apparently one of the boys... um, well... my problem is that the children don't know one another's names yet. Amabella... she can't tell me which little boy...

RENATA

We're not going to let this go.

HARPER

(backing Renata)
Absolutely not.

MS. BARNES

(over her head)
Well...

ZIGGY

(taking Jane's hand)
I'm ready to go home now, Mom.

JANE

It's okay.

MAX, ONE OF CELESTE'S TWINS, RUNS A MATCHBOX CAR OVER THE HEAD OF HIS BROTHER, JOSH, WHO SWATS IT AWAY LIKE A FLY.

ANGLE BONNIE AND NATHAN, WITH SKYE

BONNIE

(to Skye)
Did you see anything, honey?

SKYE

No.

MS. BARNES

Amabella, honey, can you point to the boy who hurt you?

MADELINE

C'mon, really?

JACKIE

Shhh.

Amabella points at a little gangster standing next to Ziggy.

MS. BARNES

(re: the gangster)
This boy?

(CONTINUED)

113

CONTINUED: (5)

113

AMABELLA

No.
(re: Ziggy)
Him.

Jane's entire body clenches, as Ms. Barnes puts her hand on little Ziggy's head.

MS. BARNES

This boy?

ZIGGY BLINKS HARD, TWICE.

AMABELLA

Yes. He tried to choke me.

ZIGGY

It wasn't me!

AMABELLA

Yes it was.

TWO MORE HARD BLINKS from Ziggy; and we WHIP PAN ON JANE; she feels her chest tightening.

CLOSE ON THEA

THEA

There was something not quite right about that Ziggy. Something about his eyes.

CLOSE ON MATT

forties; blue-collar

MATT

They were spread kind of far apart.

CLOSE ON HARPER

HARPER

He picked the wrong little girl to strangle.

RESUME - ON ZIGGY, as Jane comes to the rescue.

ZIGGY

I didn't do anything.

MS. BARNES

Ziggy, sweetie, we just need you to say "Sorry," to Amabella, that's all.

(CONTINUED)

113

CONTINUED: (6)

113

JANE
(to Amabella)
Are you sure it was this boy?

RENATA
(nice, but firm; to Ziggy)
Could you say sorry to Amabella,
please? You hurt her quite badly.

ZIGGY
It wasn't me.

ANGLE CELESTE WITH MADELINE

CELESTE
(sotto)
Could she have got it wrong?

RESUME

RENATA
(to Ziggy)
Please don't lie. All you need to do
is say you're sorry.

JANE
Ziggy doesn't lie.

MADELINE
Alright.

RENATA
Well, I can assure you Amabella is
telling the truth.

HARPER
Absolutely.

The entire gathering is becoming tense.

JANE
If my son says he didn't do it, I
believe him.

MS. BARNES
Okay. This may not be the best way
to handle this --

Madeline looks at Ms. Barnes: "Now you realize." Bravo.

RENATA
The child needs to take
responsibility for his actions.
(MORE)

(CONTINUED)

113

CONTINUED: (7)

113

RENATA (CONT'D)

He needs to see there are consequences, that he cannot go around choking other children, that he can't pretend he didn't do it.

AMABELLA

(to Renata)

It doesn't matter, Mom.

RENATA

It does matter,
(to Jane)
please make your son apologize.

MADELINE

Renata...

HARPER

(to Madeline)

Stay out of it.

As Bonnie takes a step to mediate; Nathan stops her.

JANE

I can't make him apologize for something he didn't do.

MS. BARNES

(way over her head)

Alright--

AMABELLA

I want to go home now.

ZIGGY

Me too.

RENATA

This is unacceptable.

MS. BARNES

Everybody--

RENATA

(to Ziggy)

If you ever touch my little girl again like that, you will be in big trouble.

Jane stiffens: Wait a minute!

(CONTINUED)

113 CONTINUED: (8)

113

MADELINE
 (to Renata)
 Now you need to apologize.

MAX
 (thrilled; to his twin)
 The grownups are fighting.

RENATA
 Madeline--

MADELINE
 Renata--

CLOSE ON BERNARD

BERNARD
 The battle lines were drawn right
 there.

CLOSE ON THEA

THEA
 Team Renata. Versus Team Madeline.

CLOSE ON PRINCIPAL WARREN NIPPAL

NIPPAL
 (taking offense)
 We have never had a Trivia Night end
 up in bloodshed before.

114 OMITTED

114

115 EXT. OTTER BAY ELEMENTARY SCHOOL - PARKING LOT - LATER

115

Madeline, Jane, and Celeste on a brisk walk; Madeline's
 ankle has been healed by adrenaline; KIDS IN TOW, they
 speak in hushed but urgent tones.

MADELINE
 Aren't there laws in effect now, like
 a Students' Bill of Rights?
 (to Jane)
 Celeste used to be a lawyer. And a
good one.
 (back to Celeste)
 Even first-graders are entitled to
 due process, am I wrong?

(CONTINUED)

115

CONTINUED:

115

CELESTE

He's not being punished.

MADELINE

But he could be stigmatized as a bully, which is worse.

JANE

I don't really want to make a big deal of this.

HARPER (O.S.)

Madeline.

REVEAL HARPER

Approaching

HARPER (CONT'D)

(to Jane)

Hey. Harper Stimson, hello, and welcome to Otter Bay. Hi, Celeste. How's Perry?

An imperceptible eye roll from Madeline, under --

CELESTE

He's great, thank you.

Harper immediately pulls Madeline to the side, but not out of earshot.

HARPER

If it'll help --

MADELINE

You didn't ask me about Ed.

HARPER

I'm sorry. Listen, Renata happens to be one of my best friends. So if there's any way I can play the role of peace maker in all this--

MADELINE

(smiling through her teeth)

Thank you so much, Harper. I'll let you know. And I'll be sure to let everyone know that Renata's your best friend.

As Harper's face falls--

(CONTINUED)

115 CONTINUED: (2)

115

HARPER
I'm only trying to help.

MADELINE
I'm sure you are.

And off Harper goes.

MADELINE (CONT'D)
This could get ugly.

CELESTE
(a hint)
It doesn't have to.

JANE
I think we should just let it blow
over.

CLOSE ON THEA

THEA
Things never blow over once Madeline
gets involved. They blow up. Boom!

116 INT. MADELINE'S HOUSE - DINING ROOM - SUNSET

116

LOUD ROCK N ROLL MUSIC EXPLODES as Chloe's finger hits the
play button on her IPOD's Sonos application.

ED, forties, Madeline, Chloe and Abigail set the table on
Babe Ruth's dark, upbeat, psychedelic song, KING KONG.
Nobody comments, nobody talks, everyone seems to accept the
DJ's choice, quite a pick for a six year old. There is
something dramatic about that track that totally suits the
MALE VOICE that we start to hear...

MALE VOICE (V.O.)
There was a four-by-three stellate,
full thickness, scalp laceration,
located on the superior occipital
scalp.

CLOSE ON DR. LEO CHANG

fifties, to whom the voice belongs; some sort of press
conference.

(CONTINUED)

116

CONTINUED:

116

DR. CHANG

We also found full thickness scalp contusion and associated galeal and subgaleal hemorrhages. Putrefied and liquefied brain.

RESUME ON MADELINE AND HER FAMILY now all seated at the dinner table.

MADELINE

(to Chloe)

Would you please?

Chloe LOWERS THE VOLUME OF THE BABE RUTH TRACK that is still playing.

MADELINE (CONT'D)

The teacher couldn't possibly have handled it worse, "can you point at the suspect, Amabella?" Come on.

ED

I take it this Jane is kind of damaged.

MADELINE

Why would you say that?

ED

You're drawn to damaged people.

MADELINE

I am not.

ED

Even Celeste, there's something wounded about her, if you ask me.

MADELINE

I didn't ask, and I am not drawn to damaged people. Do I bother to help people in need, last time I checked, that was not a personality flaw.

Abigail bites her lip. Fights a smile.

MADELINE (CONT'D)

I see that, do you not think I see that?

As they eat in silence--

(CONTINUED)

116

CONTINUED: (2)

116

MADELINE (CONT'D)

On his very first day of school, to be accused like that. Can you imagine anything worse?

ABIGAIL

Being choked maybe?

MADELINE

Bruises heal, stigmas can last a lifetime.

ABIGAIL

You don't think assault victims bear lifetime emotional injuries?

MADELINE

I didn't say that, but it seems you read some recent study which you'd like to share.

ED

Alright.

MADELINE

Alright, what?

ED

Nothing.

MADELINE

Clearly it was something, Ed, you said, 'alright,' there was either meaning attached, or it was just a nervous tic. Which was it?

CHLOE

Guys, Mom had a day.

MADELINE

(to Chloe)

And never you mind.

CHLOE

I'm on your side, woman.

ABIGAIL

I think his 'alright' meant let's not fight at the dinner table.

MADELINE

Were we fighting?

(CONTINUED)

116

CONTINUED: (3)

116

ABIGAIL

We were about to. You said I probably read some "study," on women assault victims. I would've responded "no, I learned it at my 'Self-Defense and Wellness' class, which happens to be taught by Bonnie, who just the mention of her name can make your eyes twitch, so Ed said 'alright' to head it off.

A forced smile comes across Madeline's face, perhaps she's trying not to twitch. Then--

MADELINE

I see. While on the subject of Bonnie, you know what she did today? She actually signed a petition trying to stop our production of "Avenue Q".

ABIGAIL

This is the play where puppets drop F-Bombs?

CHLOE

Cool!

MADELINE

It is not only not about that but it would actually be a good thing for you to see, since it captures the struggle of young adults being disillusioned with life, feeling demoralized and defrauded by the false promises of tomorrow.

ABIGAIL

I can get all that here.

And Madeline whacks the table. Rises. Exits.

ABIGAIL (CONT'D)

What'd I say?

117

INT./EXT. CELESTE'S HOUSE - DECK - SUNSET

117

The backyard offers a striking view of the ocean, its waves crashing below magnificent cliffs as...

Celeste and the boys are on the deck. Her phone in hand, she's making them pose for photos. But we can't hear them. Or hardly. We're inside looking out through a window.

118

EXT. CELESTE'S HOUSE - DECK - SUNSET

118

CELESTE

Okay. To your right, guys, and closer together.

Now we hear them. Or hardly, because of the sound of the waves that crash on the cliffs.

As the boys lean closer--

CELESTE (CONT'D)

Perfect, except for the faces, can we maybe smile a little?

SOMEBODY'S POV... watching the above.

REVEAL PERRY

On the deck... watching his family. As much as he wants to rush over and hold them, kiss them... he has to just stop and absorb how incredibly blessed he is. That's his wife over there. His two beautiful boys, in this incredible home. He's hit the lottery in life.

RESUME

JOSH

(making a muscle)
I have bigger muscles.

MAX

(making a muscle)
No you don't... Mine are bigger.

JOSH

Dad!!

And now WE SEE WHAT JOSH SEES: PERRY is sneaking up behind Celeste; he's holding a finger up to his lips: "Ssshhh."

CELESTE

Okay, show me muscles, and smiles as big as the muscles.

Perry gently lowers behind Celeste.

JOSH

Hey, Mom. Wanna play "Angry Beaver"?

CELESTE

In a minute.

(CONTINUED)

118

CONTINUED:

118

MAX

I think the angry beaver is gonna get you, Mom.

CELESTE

(clicking away)

Oh my, I hope not, that'd be so awful.

And suddenly, PERRY ROARS AND GRABS HER. CELESTE LETS OUT A SCREAM OF HORROR; AS THE BOYS SQUEAL WITH DELIGHT, she turns to SEE PERRY. She's stunned.

PERRY

Okay, so I'm a happy beaver.

CELESTE

You're not going to Vienna?

PERRY

No, I still have to go. But I can get a flight out tomorrow.

A look between them.

PERRY (CONT'D)

Tomorrow's their first day of school. Didn't wanna miss.

Celeste, moved, grateful, goes to him, hugs him tightly. And they kiss. The kids are watching with huge smiles as Perry points the imaginary pistol at them. Bang bang.

The boys play dead, as the parents keep kissing passionately.

CLOSE ON GABRIELLE

GABRIELLE

I kind of agree with Thea, enough is enough.

CLOSE ON JACKIE

JACKIE

People over forty shouldn't be gushy.

119

EXT. RENATA'S HOUSE - SUNSET

119

A STUNNING RON MANN CONTEMPORARY, on top of a mountain, with an infinity pool overlooking the ocean, a breathtaking sight.

(CONTINUED)

119

CONTINUED:

119

WE FIND RENATA ON THE DECK, sipping a Tanqueray and tonic. Staring, glaring into the distant ocean. HUSBAND GORDON KLEIN, fifty, EMERGES, sits, glass of wine in hand. Silence. Until--

RENATA

What is our princess doing?

GORDON

She's on her computer. She seems okay.

No response. She's been quiet all evening. Dangerous territory for Gordon. He's doomed either for inquiring, or failing to. Finally--

GORDON (CONT'D)

You okay?

RENATA

Fine.

"Fine" means "beyond fucked" in Renata-speak. But he's on record for asking at least, maybe he can tip-toe out of the minefield. More silence. Until--

RENATA (CONT'D)

(simply)

I'm not liked.

GORDON

What?

She fixes a look on him.

RENATA

I said I'm not liked.

GORDON

(a weak attempt)

That simply isn't true, honey.

Renata holds a look: "You know it's true." And then she looks back to the ocean.

RENATA

It's one thing to be demonized for having the temerity to have a career.

She sips.

(CONTINUED)

119

CONTINUED: (2)

119

RENATA (CONT'D)

I mean, what kind of person would choose to work? Certainly not a "mother" by any acceptable definition.

(sips)

If you could have seen the looks I got today. The morning I decide not to go to the office but rather to accompany my child to her Orientation... to defend her after she is physically assaulted, to react humanly, as any mother would... I was met with utter contempt.

Okay. He has a job to do here. Certainly if he's hoping for sex this calendar year.

GORDON

(carefully)

I'm sure there are those, especially women, who might resent you. You're beautiful, hugely successful, financially independent, on the School Committee, the Board at the aquarium...

(nudging it even further)

...and to make matters worse, you're beyond sexy.

She stares. Straight ahead. Loves what she hears. Looks at him. Smiles. He smiles back. And she stares at the waves again. She's not going to cry.

GORDON (CONT'D)

Women. You all want to be the envy of your friends, but god forbid you garner too much of it.

Her head slowly turns; levying a punishing look on him. He fucked up. Knows it.

120

INT./EXT. MADELINE'S HOUSE - BACKYARD BEACH - SUNSET

120

Another POV through a window: Chloe's. She's looking at her mother who stands still, alone, on the beach, staring into the horizon. The backyard and its view on the ocean are not as impressive as Renata's or Celeste's but still. Ed emerges from the house...

121

EXT. MADELINE'S HOUSE - BACKYARD BEACH - SUNSET

121

... and approaches Madeline. A look between them...

ED

You want to talk about it?

MADELINE

No. Talking is not a problem for me,
when I want to talk, I talk.

Ed knows to wait it out; her default mode is "vent." He goes to the picnic table. Sits. She paces about, and then, finally--

MADELINE (CONT'D)

I'm losing her. Abigail.

ED

Of course you're not losing her.

MADELINE

It's Bonnie this, Bonnie that. Last week, she came home all excited about peeling potatoes at a homeless shelter, said it was such a beautiful experience to be able to contribute. She'll whine if I ask her to set the table, but peel one fucking potato with Bonnie...

ED

Bonnie's a positive influence. You'd rather Abby be out with friends smoking pot?

(off Madeline)

That wasn't helpful, was it?

MADELINE

(off Ed; softening)

I can feel her pulling away.

(then)

And Chloe will be right behind her, you should have seen her march right into school this morning like a woman/child, never looking back: "I'm on my own now, Mom. See ya."

(a beat)

They'll all be grown and gone one day and then we'll be left to move on to other chapters in life and I don't have any other chapters. This is it. I'm a mother.

(MORE)

(CONTINUED)

121

CONTINUED:

121

MADELINE (CONT'D)

That's my entire universe which is in total melt-down at the moment because my oldest daughter prefers to hang with her fucking step-thing.

ED

Hey. You will never lose them. And you know that.

Both of them are suddenly distracted by a NEW SONG THAT IS PLAYING FROM INSIDE THE HOUSE...

MADELINE

(fighting against her emotion)

I um... I always thought that Nathan would get his due. That Abby wouldn't love him as much as me. But he hasn't paid the slightest price. He's got Bonnie, who's nicer and younger and prettier and probably gives him mint-flavored organic blow-jobs. And he gets to be buddies with Abigail. He got away with it all. He won.

Ed absorbs that.

ED

(voice of calm)

Okay. Speaking as the consolation prize, we're going to have a pretty big fight about what you just said. But not tonight.

MADELINE

I didn't mean... you are the best thing that ever happened to me, don't you think for one second that you're not.

(a beat)

It's just possible for me to love you with all my heart, and nevertheless...

ED

Hurt over your ex.

He gets her. God, is she grateful for that. He pulls her into a deep embrace. Love is love. And Janis Joplin seems to agree: *"When times are bad, just call on me darling."* They look at the house, moved by the attention of the DJ who has vanished.

122

EXT. JANE'S TOWNHOUSE - NIGHT

122

A small, unloved building, some decay on the shingles. But nothing looks too shabby when bathed in a full Monterey moon. Jane's on her cell, seated on the stairs of the porch, smoking, speaking with DI, her mother.

JANE

He was a little shaken up at first, said he never wanted to go back to school. But he's okay now.

DI (O.S.)

Why would she accuse Ziggy?

JANE

I don't know. She could have been confused, there were a lot of new faces... the thing is, she seemed truthful, it wasn't like she was a brat. The mother was a little awful, but the girl seemed okay.

DI (O.S.)

Well, you can't possibly think Ziggy tried to choke her.

JANE

Of course not.

DI (O.S.)

So what's going to happen?

JANE

Well, the principal decided it's best to let it go, move forward, so that's what we're going to do.

DI (O.S.)

I still don't understand why you chose to move there... all alone.

JANE

I'm not. I've already made friends, Mom. Most of the people are really friendly.

DI (O.S.)

People need family in their lives, you know? I really think you should come back here.

(CONTINUED)

122 CONTINUED:

122

JANE

Jesus, Mom! Can we not get into that again?!

(deep breath to calm herself)

I'm gonna go check on Zig.

Jane clicks off, takes a hit of... what is it, a joint... throws it away in the street, and walks inside...

123 INT. JANE'S TOWNHOUSE - CONTINUOUS

123

... into the living room where she stops in her tracks, looks around: a few boxes unpacked, nothing on the walls, furniture at its strict minimum, used, old, and a sink that leaks. One drop at a time. She takes her cell and dials.

DI (O.S.)

Hello?

A long beat.

JANE

I'm sorry. I love you, Mom.

DI (O.S.)

I love you too, hon...

She doesn't let her mom finish, hangs up again. Seems to feel better now. We do love this girl. She walks to the couch, pulls out a hide-a-bed. Sits on it a while, then rises, and disappears into the only bedroom of the house.

124 INT. ZIGGY'S BEDROOM - NIGHT

124

ZIGGY LIES THERE ASLEEP as Jane stares at him.

Even though it's dark, we can't help being touched by what we see: the colors, the posters on the walls, the toys, the brand new furniture, a six year old boy's dream room. Now we really love this girl.

There's a certain magic to Ziggy while he sleeps. All his innocence comes to the fore. It hurts to think that this tender, sensitive boy will one day grow into a whiskered, broad-chested man thing. Jane gently climbs onto the bed, lies next to him. Studies that little face, counting the freckles. And she can't help but wonder a bit. Could he have done it? Does anybody truly know their child? After all... she then shakes the idea out of her head: "don't think about that." Almost on cue, Ziggy's eyes open and he's staring at her. Into her.

(CONTINUED)

124

CONTINUED:

124

JANE

Hey. Did I wake you?

He says nothing. Jane stares.

JANE (CONT'D)

Zig.

ZIGGY

Am I in trouble?

JANE

No, baby.

But she has to ask. She has to.

JANE (CONT'D)

Ziggy. Did you touch that little girl? You can tell me.

He just stares.

JANE (CONT'D)

Did you, honey?

ZIGGY

No.

She studies his face. He just stares back. Then--

ZIGGY (CONT'D)

Why did she say I did it?

JANE

I don't know, baby. Maybe she just got it wrong.

A beat.

ZIGGY

Am I going to have any friends?

JANE

Of course you are, baby. It's all going to be great, I promise you.

A beat. His little eyes close again. She then pulls him tight to her. Holds him close, as if trying to corral his youth. If only he could stay small, insulated from the pains and hardship that tomorrow promises. As she cradles him tightly, a myriad of emotions trickles: joy, fear, love, worry... whatever the cocktail, it results in tears.

124A INT. MADELINE'S HOUSE, HALLWAY / ABIGAIL'S ROOM - NIGHT 124A

Through a cracked door, we see ABIGAIL laying in bed, over her laptop, probably on FACEBOOK. A KNOCK. Madeline pokes in. Abigail immediately shuts her screen off.

MADELINE

Can we talk about the SAT tutor?

ABIGAIL

Mom.

MADELINE

Honey, if you don't get your boards up...

ABIGAIL

Y'know, Mom, the whole college thing, it's kind of a racket. Especially liberal arts, people go off to study Homer for four years, they graduate with a ton of debt and no job prospects.

MADELINE

You are going to college, young lady.

ABIGAIL

Ed didn't go, he's doing alright--

MADELINE

He took computer engineering--

ABIGAIL

And Dad, he never went, and he seems perfectly happy in life.

(off Madeline)

Career-wise.

MADELINE

Go ahead, finish the analogy, let's not leave Bonnie out. Her little cup of happiness just runneth over, doesn't it, with no college degree.

ABIGAIL

I'm sorry that you hate Bonnie. And that I'm unable to.

MADELINE

This is not about Bonnie. Not about your dad, or Ed, or even me. It's about you. And your future.

(CONTINUED)

124A CONTINUED:

124A

ABIGAIL

And what I'm saying is... The metric of success is not always monetary or career related. It can be much more of a holistic equation.

Okay. That actually makes Madeline's eye twitch.

MADELINE

I will not pretend to know as much as others about the holistic wonder of life. What I do know... in the end, if you're not independent, if you're not self-sufficient... all that it-takes-a-village crap, it's only true to a point. Even the best-laid plans can go poof, in which case you need to be educated, strong, independent, strong.

ABIGAIL

You said 'strong' twice.

(then)

You kind of remind me of a space-alien right now, you do know that.

Madeline smiles, tries to brush a piece of hair off Abigail's face but the daughter moves back, annoyed.

ABIGAIL (CONT'D)

(pointing to her laptop)

Can I?

They hold a look. The mother gets it, as it should be, and exits in silence.

125 INT. CELESTE'S HOUSE, HALLWAY / LIVING ROOM - NIGHT

125

We see Perry laying on the couch, the boys draped over him as he reads from "The Gashleycrumb Tinies" by Edward Gorey. This is Celeste's POV as she watches from the hallway. Her man. Her boys. A contrast to the previous scene.

PERRY

E is for Ernest who choked on a peach.

Perry pretends to be choked, and holds back a small BURP.

PERRY (CONT'D)

F is for Fanny sucked dry by a leech.

(CONTINUED)

125

CONTINUED:

125

Perry makes the sound of sucking something.

PERRY (CONT'D)

That's what you'll get if you go down to the beach without me or your Mom. Strictly forbidden. Too many leeches.

MAX

There wasn't any last time we went.

PERRY

Of course not, I was there. They're scared of me.

JOSH

Pfff!

PERRY

Didn't you notice? Every time we go down there, I scare them away.

JOSH

How?

PERRY

With my...
(and he BURPS)
...burping superpower!

ANGLE CELESTE

Fighting a giggle.

PERRY (CONT'D)

Once you master it, ciao, bye leeches.

And he BURPS again. A big one. The kids laugh.

PERRY (CONT'D)

You guys want to know a secret? I mean... top secret.

They nod. Of course, they want to know.

PERRY (CONT'D)

My superpower?
(looks around)
I get it from Mom.

MAX/JOSH

No?

(CONTINUED)

125 CONTINUED: (2)

125

PERRY

What did we have tonight at dinner
with the steak?

JOSH

Mom's spinach salad?

PERRY

Top secret.

And he BURPS again. The boys laugh out loud.

ANGLE CELESTE AS SHE SHAKES HER HEAD, BRINGS HER SMARTPHONE
UP, FRAMES A SHOT, AND... CLICK.

126 INT. CELESTE'S HOUSE, DEN - CONTINUOUS

126

CLOSE ON A COMPUTER, ON CELESTE'S Facebook page with
different photos of Perry and the twins. It's a collage of
bliss; Celeste organizes and re-organizes the page; there's
a certain art to story-telling. She works away. Then, as
a hand touches her on the shoulder, she flinches.

REVEAL Perry.

CELESTE

You startled me.

PERRY

Sorry. The boys mentioned a little
girl getting hurt today.

CELESTE

(distracted)

Oh. Renata Klein's daughter. I
don't think she was really injured...

(re: a photo)

Do they look cute there, or what?

PERRY

I love this one, too. Look at
Maxie's little face.

These two look like real suckers for their children.

PERRY (CONT'D)

So what exactly happened? With the
daughter.

CELESTE

A boy tried to choke her.

(CONTINUED)

126

CONTINUED:

126

PERRY

Seriously?

CELESTE

Seems nobody witnessed it, but she was pretty distraught. And there was a mark on her neck.

PERRY

Which boy, do you know?

CELESTE

His name's Ziggy, he's new, and truth be told, he seems very sweet. I met his mother, who couldn't be nicer.

PERRY

Well, to be safe, let's tell Josh and Max to keep their distance from him.

CELESTE

I don't think that's necessary.

PERRY

Honey. If the kid is violent--

CELESTE

He's not violent.

PERRY

You know this, how, because he seemed sweet?

CELESTE

First off, he may be completely innocent--

PERRY

Or guilty, and the last thing we need is for the boys to be getting mixed up with the wrong crowd.

CELESTE

They're six.

PERRY

They're not to associate with him.

As she goes to pass him--

CELESTE

You're being ridiculous.

(CONTINUED)

126

CONTINUED: (2)

126

And he grabs her arm, hard.

PERRY
(suddenly icy)
The boys are to stay away from that kid.

CELESTE
(in pain)
Take your hand off me.

PERRY
If I can't be here to look out for them all the time, I'll at least make sure that you do.

CELESTE
I asked you. To remove. Your fucking hand.

This is scary now. Could it actually get violent? Finally, he releases. She holds a dagger-glare, then exits the room. OVER PERRY, WE HEAR THE TINKLING OF SOME PIANO MUSIC.

127

INT. MADELINE'S HOUSE, FAMILY ROOM - NIGHT

127

MADELINE SITS AT THE PIANO, PLAYING IMPERFECTLY, SINGING SOFTLY to herself and only herself.

MADELINE
What is my life gonna be? Four years of college/ And plenty of knowledge...

AS SHE HITS A WRONG NOTE, SHE STOPS PLAYING. SHE GETS IT BACK INTO GEAR AND STOPS AGAIN WHEN SHE SEES ABIGAIL IN THE DOORWAY, STARING AT HER.

ABIGAIL
That's a song from your puppet show, right?

MADELINE
It's really more than a puppet show.

A beat. Abigail goes in, sits next to her mother. They hold a look, Madeline suddenly gets ambushed.

ABIGAIL
This play is important to you, isn't it?

(then)

(MORE)

(CONTINUED)

127

CONTINUED:

127

ABIGAIL (CONT'D)

I'll tell Bonnie to start a new petition. In favor of.

That gets Madeline to smile. She spots the same piece of hair that she wanted to brush off Abigail's face earlier. She wonders if she should try again. She does. This time, it works; it's a gentle and loving gesture.

ABIGAIL (CONT'D)

Mom, are you okay? You're not like dying or anything, are you?

MADELINE

Dying, of course not. Why would you say such a thing?

ABIGAIL

Well, you seem a little wobbly. Are you having one of your massive periods?

MADELINE

No, I just... What people don't tell you is that you lose your children as they grow. As beautiful and wonderful as you've become, that little girl whose curly hair I'd have to de-tangle... the one who -- every time she had a bad dream -- would crawl into my bed, she's gone. I think that's what's going on now with me a little, maybe compounded by Chloe going into first grade... I'm losing my babies.

(deflecting)

Which, by the way, has been clinically compared to a massive period.

ABIGAIL

I'll always be your baby.

And that almost undoes Madeline. She fights mightily, perhaps futilely to hold in her emotion. She dare not say anything, fearing tears could actually gush out of her mouth. She nods instead.

ABIGAIL (CONT'D)

Bonnie's like a friend. Maybe even a best friend sometimes. But you're my mother. I'm your daughter.

The tears flow now. Madeline goes to hug Abigail.

(CONTINUED)

ABIGAIL (CONT'D)
(watch the shirt)
Silk.

And Madeline pulls back. No tears on silk.

MADELINE
I can still call you 'baby-cakes,'
right?

ABIGAIL
Forever.
(then)
Not in public.

Madeline smiles but soon stops when she spots Chloe behind the door, peeping on them.

MADELINE
Jesus! Go back to bed, young lady!
Now!

Instead of running away, Chloe runs to them with a million dollar smile on her face. Impossible to resist. She sits between her mom and her sister and BEGINS TO PLAY ON THE PIANO; A PLEASANT SONG; A SIMPLE MELODY; LIKE A CHILD SONG. SOON, MADELINE JOINS IN FROM HER SIDE, ON ANOTHER OCTAVE. THEY HAVE DONE THIS DUET BEFORE. IT SHOWS. ABIGAIL WATCHES IN SILENCE, ENJOYING EVERY SINGLE NOTE. THE MUSIC CONTINUES AS WE CUT TO:

A WALKING POINT OF VIEW, at dawn, as we follow footsteps on the beach from a single person, apparently a man, since the imprints in the sand are from male shoes. They haven't been washed away yet by the waves that are coming in and out of frame, almost touching the footsteps. The person was walking very close to the water. Not too long ago. We stop when suddenly we notice that there are no more footsteps ahead, nor to the right towards the ocean; nor to the left, as if the person had vanished.

*
*
*
*
*
*

QUINLAN (O.S.)
We are treating the matter as a
homicide. We have no suspects as of
yet.

CLOSE ON DETECTIVE QUINLAN

QUINLAN (CONT'D)
I will say that we do believe we have
probably already spoken to the person
or persons involved.

(CONTINUED)

127

CONTINUED: (3)

127

CLOSE ON RENATA

steely-eyed... in her backyard, staring straight ahead, standing somewhat rigidly, a nightcap in her hand. Alone. In front of...

violent waves that are hitting the cliffs but we don't hear them. All we hear is the SOFT PIANO THAT KEEPS ON PLAYING and soon transforms into something more complex, classical, modern, repetitive. We're now listening to Agnes Obel's instrumental track, SEPTEMBER SONG. As we pull back, we realize that we're looking through a window...

CELESTE'S WINDOW

ON CELESTE

eyes open, IN BED. It shakes a little. She turns to look at PERRY, on the other side, facing the opposite direction. Sleep came to him. She turns back, no desire to sleep in her eyes, but the reflection of the crashing waves.

CLOSE ON JANE

As she returns from Ziggy's room and sits on the hide-a-bed. Stares at the drawer of her end table. Opens it. With a key. Looks inside for a long time. We want to see what she's looking at... but she closes the drawer.

CLOSE ON MADELINE

AS THE PIANO CONTINUES

She's seated at her vanity in a nightgown, looking at herself in the mirror, and then at Ed's reflection, already in bed, sleeping like a baby.

THE PIANO MUSIC ENDS as Madeline TURNS OFF THE LIGHT. THEN--

BLURRY FLURRIES OF LIGHTS, CAMERA FLASHES AND GLIMPSES OF different Elvis Presleys and Audrey Hepburns. A LOUD, CRYING HARMONICA STARTLES US WHEN WE SEE FLASHES OF NAKED FLESH: BODY PARTS OF A MAN AND A WOMAN, HARD TO TELL IF THEY ARE HAVING SEX, OR TRYING TO KILL EACH OTHER.

END CREDITS over the mystery and sexy vibe of "THE RAINBOW" from Talk Talk that sets the tone for what's coming and...

TO BE CONTINUED

BIG LITTLE LIES

Episode #2

“Serious Mothering”

Written By

David E. Kelley

REVISED PAGES ONLY: 17, 17A, 23, 31, 37

Based on the book: “Big Little Lies” by Liane Moriarty.

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PRODUCTION DRAFT – 01/04/16

FULL BLUE - 01/07/16

PINK REVISION – 01/12/16

YELLOW REVISION – 01/23/16

CAST LIST

MADLINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein
Gordon Klein

Ziggy Chapman (minor)
Chloe Mackenzie (minor)
Amabella Klein (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)

Skye Carlson (minor) (non-speaking)

Detective Adrienne Quinlan

Principal Warren Nippal
Ms. Emily Barnes

Brent

Tom

Joseph Bachman
Stacey
Kelly

Gabrielle
Harper Stimson
Melissa
Samantha
Stu
Thea Cunningham

Singers

*

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL

- PRINCIPAL'S OFFICE - DAY
- LIBRARY - MORNING
- CLASSROOM - DAY

MADELINE'S HOUSE

- LIVING ROOM - MORNING
- FAMILY ROOM - NIGHT
- KITCHEN - MORNING, SUNSET & NIGHT
- MASTER BATHROOM - NIGHT
- STAIRCASE - NIGHT

CELESTE'S HOUSE - NIGHT

- MASTER BEDROOM - DAY & NIGHT
- FAMILY ROOM - SUNSET

JANE'S TOWNHOUSE - NIGHT

- ZIGGY'S BEDROOM - MORNING
- LIVING ROOM - DAY

RENATA'S HOUSE - HALL - DAY

JANE'S PRIUS - MORNING AND DAY

MADELINE'S SUV - DAY & SUNSET

PERRY'S AUDI Q7 - MORNING

BLUE BLUES CAFÉ - SUNSET

MONTEREY HOT YOGA - DAY

- WELLNESS AREA - DAY

CREST COMMUNITY THEATER - DAY

(MORE)

EXTERIORS:

OTTER BAY ELEMENTARY - MORNING
- DROP-OFF AREA - MORNING
- HALLWAY - DAY

MADELINE'S HOUSE
- BACKYARD/BEACH - EVENING

CELESTE'S HOUSE - NIGHT
- BACKYARD/DECK - SUNSET

RENATA'S HOUSE, DECK - NIGHT

FISHERMAN'S WHARF - PARKING LOT - MORNING
MONTEREY - PARK - MORNING

BLUE BLUES CAFÉ, DECK - MORNING

SIDE DOOR CAFE - NIGHT

CREST COMMUNITY THEATER - DAY

MONTEREY - BIXBY BRIDGE - MORNING & SUNSET

SONG LIST:

"WHAT HAVE YOU DONE MY BROTHER?"
(NAOMI SHELTON & THE GOSPEL QUEENS)

"FAIRLY ODDPARENTS" THEME (MAX AND JOSH)

"HEARTACHE AND PAIN" (CHARLES BRADLEY)

"NEVER SMILE AT A CROCODILE" ("PETER PAN" CARTOON)

"RIVER" (LEON BRIDGES)

*

BIG LITTLE LIES
 "Serious Mothering"

CLOSE ON MADELINE

Staring.

200 INT. MADELINE'S HOUSE, LIVING ROOM - MORNING

200

Madeline stares at the ocean, lost in thought. Maybe some wonder. Until--

CHLOE (O.S.)
 What's out there?

Madeline jumps with a start, turns to SEE CHLOE.

MADELINE
 So help me, god. I will tie a bell around your neck if you keep sneaking up on me.

CHLOE
 What do you look at? In the ocean.

MADELINE
 Nothing.

CHLOE
 You spend a lot of time staring at nothing.

MADELINE
 Well, I take it back. There is something; it's the big "out there." The ocean is beautiful, it's powerful, mostly it's vast. Full of life. Full of mystery. Who knows what lies out there beneath the surface.

CHLOE
 Monsters?

MADELINE
 Monsters, perhaps. Dreams. A shipwreck -- full of treasure. It's the great unknown, that's what the ocean is.

(CONTINUED)

200 CONTINUED:

200

They both stare out.

CHLOE

What kind of dreams you think are out there?

MADELINE

I'm not sure. But I know they're out there.

ZIGGY (O.S.)

I don't want to go.

201 INT. JANE'S TOWNHOUSE, ZIGGY'S BEDROOM - MORNING

201

JANE sits on the edge of his bed. Ziggy is sitting upright, tense.

JANE

Honey. It's going to be fine.

ZIGGY

It won't. They think I choked that girl.

JANE

Look at me. You know in your heart that you did not choke that girl. That's good enough for me. It should be good enough for you. And it will be good enough for everybody else.

Ziggy stares back: "Do you actually expect me to fall for that?"

JANE (CONT'D)

Hey, what's our mantra, you and me?

Ziggy rolls his eyes, doesn't answer.

JANE (CONT'D)

We're gonna be...

ZIGGY

... brave.

JANE

Yes. We're going to be very brave. Every day.

(CONTINUED)

201 CONTINUED:

201

ZIGGY
 Mom. Why did we move here?

CLOSE ON GABRIELLE

GABRIELLE
 You have to ask yourself "what's she's running from?"

202 INT. MADELINE'S HOUSE, KITCHEN - MORNING

202

MADELINE and ED in the kitchen; Madeline is pacing, on the phone. CHLOE and ABIGAIL at the table having breakfast to the sound of Naomi Shelton & The Gospel Queens: *"What Have You Done My Brother"*.

MADELINE
 You cannot be serious.
 (then)
 This makes us cowards, Joseph, you cannot just roll over on this, what kind of precedent--

AS WE HEAR YELLING THROUGH THE PHONE

MADELINE (CONT'D)
 Please don't you yell at me.

Madeline signals Chloe to lower the music.

MADELINE (CONT'D)
 It was you who said we need to fight for our creative freedom. If not now, when?

AND WE HEAR MORE YELLING THROUGH THE PHONE

MADELINE (CONT'D)
 Do not yell at me!!!

Madeline's yelling freezes Ed and the girls. She notices and walks out of the kitchen as we stay with the others who can still hear Madeline, whispering now. They share a smile.

MADELINE (O.S.) (CONT'D)
 You know what? I am a lady and I've never said this to anybody before in my entire life, but I'm going to say it now: You can just go fuck yourself right on the head, that's what you can do.

(CONTINUED)

202 CONTINUED:

202

Madeline comes back in. Sucks air in deeply through her nostrils.

ABIGAIL

Right on the head?

She shoots her a "not funny" glare. Everyone else thinks it is but says nothing. Then--

MADELINE

(to Ed)

He's thinking of dumping 'Avenue Q.' Not worth the controversy.

ED

What's he want to replace it with?

CHLOE

(deadpan)

Not "Cats"?

Madeline drops her head into her hands... as we hear Abigail chuckling. Madeline jerks her head back up, but the smile on Abigail's face is gone.

203 EXT. MONTEREY - BIXBY BRIDGE - MORNING

203

AN AUDI Q7 ENTERS FRAME AND CROSSES A BRIDGE THAT LEADS TO A ROAD BY THE OCEAN WITH A SPECTACULAR VIEW. WE HEAR THE THEME SONG FROM "THE FAIRLY ODDPARENTS" fading out as the car drives away; KIDS sporadically humming and singing over it:

"Timmy is an average kid/ That no-one understands/ Doom and gloom up in his room/ Is broken instantly/ By his magic little fish/ Who grant his every wish/..."

204 INT. PERRY'S AUDI Q7 - ROAD BY THE OCEAN - MORNING

204

ON PERRY. Driving. He looks in the rearview mirror:

THE TWINS ARE WATCHING THE PROGRAM ON AN IPAD. THE VOLUME IS LOUD.

Perry looks back on the road, then to:

CELESTE, IN THE PASSENGER SEAT. She doesn't turn. Stays silent. Then--

PERRY (O.S.)

Remember your first day of school?

(CONTINUED)

204 CONTINUED:

204

CELESTE

I actually do. I got asked out on a date. By a second-grader, no less.

PERRY (O.S.)

And did we accept?

CELESTE

(shaking 'no')
He wore white Docksidors.

She turns, finally, and offers him a smile. He smiles back. Has she forgiven him, or is she simply intent on making this a nice day for the boys? Celeste guards her secrets well. Another look at the twins in the mirror from Perry, and back on the road.

PERRY

I'm sorry for last night. The idea of a bully being at large in the class, I just...

CELESTE

I don't think he's a bully. But you're probably right, we should err on the side of safety.

She reaches over and takes Perry's hand.

CELESTE (CONT'D)

I'm glad that you came back.

PERRY

Wish I didn't have to fly right out tonight.

A beat. Celeste seems to wish the same.

CELESTE

I was thinking... after you get back from Vienna, maybe we could try a new counselor.

PERRY

Okay.

Really? She seems surprised.

PERRY (CONT'D)

Yes. I think it's a good idea.
(then)

(MORE)

(CONTINUED)

204 CONTINUED: (2)

204

PERRY (CONT'D)

I think this is going to be a really good year for us. I'm going to make sure of it.

And just like that, when she thinks there's no real hope... she's swept off her feet all over again.

205 INT. PERRY'S AUDI Q7 - SCHOOL STREET - LATER

205

HIS POV THROUGH THE WINDSHIELD: A LONG LINE OF CARS LEADING UP TO THE SCHOOL.

PERRY

Wow. Bit of a line.

CELESTE

It'll move quickly, we just drop and go, they've got it down to a science.

PERRY

We don't go in?

CELESTE

No, just drop. They can't be bothered with the parents now.

PERRY

We don't even meet the teachers or anything?

CELESTE

That all happened yesterday at Orientation. They start right in with class today.

PERRY

That's not something that you might have mentioned to me?

CELESTE

I think we did discuss it.

Silence. Uh oh. She can see it, and she can feel it. He's going dark. PERRY CLICKS OFF THE CARTOON.

JOSH/MAX

Hey.../What...

PERRY

School time.

(CONTINUED)

205 CONTINUED:

205

The boys know the tone. There's no argument. Suddenly, there's a morning frost. Finally--

PERRY (CONT'D)
 You might have let me know that
 Orientation Day was when we--

CELESTE
 (not in front of the boys)
 Don't.

Silence. Both stare straight ahead. It's icy now. Sharp contrast to...

206 EXT. OTTER BAY ELEMENTARY - LATER

206

ENERGY, EXUBERANCE, KIDS WALKING AND RUNNING AROUND WITH FIRST DAY JOY/JITTERS/ANXIETIES. MOSTLY IT'S FUN AND FROLIC. THIS IS CHLOE'S POV as she's welcoming Ziggy who walks towards her.

CHLOE
 We may have assigned seats. But if
 not, you can plop right next to me.

As SKYE approaches--

CHLOE (CONT'D)
 Hi, Skye. This is my friend,
 Ziggy.

Skye waves hi to Ziggy.

CHLOE (CONT'D)
 She's my half-sister. Sort of. My
 mom was married to her dad.

AMABELLA ARRIVES.

AMABELLA
 (to Skye)
 Hello. What's your name?

We now see Amabella from a distant POV. We can't hear her nor the kids anymore. We're inside a car parked further away from the drop-off: Jane's.

As she's watching, wondering, hoping, Madeline's car pulls up next to hers.

(CONTINUED)

206 CONTINUED:

206

MADELINE

Hey, mama bear, yoga class this morning, you up for it?

We hear a car honking at Madeline.

JANE

I would love to, but I actually have a job interview.

MADELINE

Wow. That's fantastic.

Jane nods and shoots a look back to the school.

MADELINE (CONT'D)

He'll be fine, don't worry.

Madeline is being honked at again. A LONGER HONK; Madeline drives off.

MADELINE (CONT'D)

(to the rearview mirror)
Get laid, bitch.

She waves to Jane who watches her go and then turns to look back at the kids among which Amabella is flipping through a stack of pink envelopes. Hands one to Skye, to Chloe, turns to Ziggy. Freezes.

CLOSE ON GABRIELLE

GABRIELLE

It was inappropriate. Handing out party invites on the first day.

CLOSE ON STU

STU

Renata was sending a message.

207 INT. MONTEREY HOT YOGA - DAY

207

A yoga studio. Dimly-lit, about twenty people, session in progress. WE FIND MADELINE AND CELESTE; Celeste bends like Gumby; with Madeline, it seems like her joints are fused. Both are dripping with sweat.

MADELINE

I was thinking... you could do it.

(CONTINUED)

207 CONTINUED:

207

CELESTE

I don't practice law anymore.

MADELINE

But you could come out of retirement for this one case, to safeguard the arts for all of Monterey. I would kind of like be your client, how fun would that be? "Drinks with the client."

Upon which, STACEY, thirty, yoga instructor, arrives, pushes down really gently on Madeline's back to help with the stretches.

STACEY

(a reminder)

Yoga is a time for quiet reflection.

MADELINE

I don't like to be touched.

STACEY

Breathe into it. There you go.

As Stacey moves off--

CELESTE

Look over there, eleven o'clock.

Madeline squints to see... NATHAN AND BONNIE.

MADELINE

(a little too loud)

You gotta be kidding me.

She's SHUSHED BY SOMEONE.

MADELINE (CONT'D)

Don't you "shush" me,

(to Celeste)

She has her own studio, for god's sake.

A BIGGER CHORUS OF "SHUSH."

208 INT. MONTEREY HOT YOGA, WELLNESS AREA - MINUTES LATER

208

Madeline with Stacey; who's just admonished her. OTHER SWEATY PARTICIPANTS MULL ABOUT.

(CONTINUED)

208

CONTINUED:

208

MADELINE

I've just had a stressful few days.
I'm fine.

STACEY

We do have a session where the
rules are more relaxed. A peri-
menopausal class.

MADELINE

That won't be necessary.
(then)
I promise to behave.

STACEY

Thank you.

And Stacey heads off; Madeline can't help but check out Stacey's perfectly sculpted buttocks; looks to the mirror to regard her own. As Celeste steps in, holding up her phone, she takes a photo of Madeline.

MADELINE

Oh, no, you don't. I better not
show up on your Facebook page,
looking like this.

As Nathan and Bonnie arrive

NATHAN

Hey, Maddie. Celeste.

MADELINE

Hey, guys. Nathan, yoga, wow.

NATHAN

Bonnie got me into it.

MADELINE

Ah.

BONNIE

Sweat is the new miracle cure.
Gets all the toxins out.

MADELINE

Mmmm.

BONNIE

I've got Abby signed up for my
piloxing class, she's really
excited about it.

(CONTINUED)

208 CONTINUED: (2)

208

MADLINE
 (it's killing her)
 That's... more fantastic.

CLOSE ON THEA

THEA
 Ticking bomb, I'll leave it at
 that. Tick, tick, tick.

208A OMITTED

208A

208B OMITTED

208B

209 INT. OTTER BAY ELEMENTARY, LIBRARY - MORNING

209

THE CHILDREN ARE ALL SEATED IN A GIANT CIRCLE, TWENTY-
 ONE IN ALL.

MS. BARNES
 Our very first project will be for
 each of you to do a "family tree,"
 where you get to talk about your
 wonderful family. Isn't that
 great. But, before that, I'm going
 to introduce you to a very special
 friend to our class.

She holds up a stuffed animal.

MS. BARNES (CONT'D)
 This is Harry The Hippo.

Some KIDS CHEER, SOME LAUGH, OTHERS DON'T SEEM TO CARE.
 Harry looks a little odd.

MS. BARNES (CONT'D)
 Harry has been a beloved member of
 the first grade for almost ten
 years. I know, you're not in
 kindergarten anymore, and you're
 about to find out that the
 transition to first grade is not
 always easy, but with Harry, you
 won't even notice it. And the best
 part: You will all have your turn
 to take Harry home for sleep-overs.

Some kids cheer again. Chloe and Ziggy share a look:
is this a joke?

(CONTINUED)

209 CONTINUED:

209

MS. BARNES (CONT'D)
I'm going to start the day by
passing Harry around, so you can
all greet him with a hug.

Amabella's hand shoots up.

MS. BARNES (CONT'D)
Yes, Amabella.

AMABELLA
(making sure)
Does Harry want to be hugged?

MS. BARNES
Why yes. He loves hugs.

Ziggy then catches Amabella staring at him. She looks
a little wary.

CLOSE ON SAMANTHA

SAMANTHA
Look, let's face it. Amabella
picked that Ziggy out of a line-up.
And she was unwavering.

CLOSE ON STU

STU
The kid was off, I'll leave it at
that.

210 INT. CELESTE'S HOUSE, MASTER BEDROOM - DAY

210

Perry is packing his Louis Vuitton suitcase, he does so
meticulously -- a man of precision and order. We can
also feel him powder-kegging, his movements are
militaristically crisp. Celeste enters, observes, sees
he's making haste.

CELESTE
I thought your flight was at five.

PERRY
(no eye contact)
Best to get there early.

CELESTE
It's eleven-thirty.

(CONTINUED)

210 CONTINUED:

210

PERRY

(clipped)
Thank you. Good to know.

Okay. Enough is enough.

CELESTE

Are you serious?

PERRY

I flew back to be here. I don't even get to go in the building--

CELESTE

I understand, but that doesn't--

PERRY

And for you to just dismiss my being upset about--

CELESTE

I dismissed nothing, I just refused to be blamed for--

PERRY

You know what I think? You didn't want me at Orientation.

What?

PERRY (CONT'D)

You decided to have that moment all to yourself, just Mommy and her boys--

CELESTE

You are such a child.

A SLAP. It happens so fast -- like a reflex. Celeste wastes no time slapping him back; he reflexively gives her a violent two-handed shove; her body smashes back against the wall. She winces in pain. A beat.

PERRY

(what have I done?)
Oh my god --

He goes to hug her.

CELESTE

Don't.

(CONTINUED)

210 CONTINUED: (2)

210

PERRY

I'm so sorry.

He pulls her in to him.

PERRY (CONT'D)

(gently)

Hey...

As she struggles against it, he takes hold of her arm. Suddenly, it's a struggle, SHE'S PUSHING THE HEEL OF HER HAND INTO HIS CHIN, HE PULLS HER HAND OFF, PUSHES HER AGAINST THE WALL, GETS CONTROL OF HER. IT'S PHYSICAL, BORDER-LINE VIOLENT. THEN, LIKE A WRESTLER, HE PUSHES HIS FOREHEAD AGAINST HERS, CONTROLS HER HEAD, PUSHES IT UP. NOW THEY'RE EYE TO EYE. ANGER. HEAT. Then, out of nowhere... a kiss between them. Then, a more passionate one. As hands start to grab and grope--

211 INT./EXT. JANE'S PRIUS - DAY

211

A DRIVING POV, THROUGH A WINDSHIELD: KIDS ARE SPILLING OUT, their day is done; CARS ARE WAITING IN THE DROP-OFF LINE.

JANE DRIVES; Madeline is the passenger.

MADELINE

Truth be told, part-time jobs can be harder. 'Cause in addition to having to do the work, you have to constantly be scouring for new jobs.

JANE

Are you looking for other work?

MADELINE

No, no, twenty hours a week is my max. Between you and me, I like to preserve my full-time mother status, gives me something to lord over Renata and all those other career Cruellas.

(then; sing-songy)

Here they come. Our little future world leaders.

JANE

Do you see Ziggy?

(CONTINUED)

211 CONTINUED:

211

MADELINE

(pointing)
There he is. Right with Chloe, did I not tell you, she's like a guard dog.

(climbing out)
Chloe!!!

BRENT, thirties, the uniformed parking monitor, BLOWS A WHISTLE.

BRENT

(to Madeline)
Ma'am, please.

Brent runs a chaos-free operation.

MADELINE

What, I can't call for my child?

BRENT

Please re-board your vehicle, ma'am.

As Chloe arrives--

CHLOE

(to Madeline)
Are you causing trouble, woman?

MADELINE

Get in.
(to Brent)
Do not ever blow that whistle at me again.
(off his stare)
You're new here, I'm not.

Madeline re-boards as Ziggy and Chloe climb in the back.

MADELINE (CONT'D)

So how was the first day, guys?

CHLOE

Fine. We got to meet Harry the Hippo.

Chloe rolls her eyes: *How stupid.*

JANE

Zig?

(CONTINUED)

211 CONTINUED: (2)

211

ZIGGY
Good.

JANE
(hopeful)
Yeah?

ZIGGY
Mm hmm. The teacher's nice.

JANE
That's so great.

Madeline spots a pink card in Chloe's bag and takes it.

MADELINE
What's that?

Chloe shakes her head: nothing. She tries to take it back but it's too late.

MADELINE (CONT'D)
Amabella's birthday party. How nice!

Chloe shoots her mom a look.

ZIGGY
I didn't get invited.

A punch to Jane's stomach. The mothers share a look.

JANE
(covering, to Ziggy)
Well. You don't really know her that well, sweetheart.

MADELINE
(helpful, to Jane)
Plus, she thinks he tried to kill her.

CHLOE
(diverting)
Ok, what are we listening to?

Chloe takes her phone and goes through her music library.

MADELINE
(to Chloe, mouthing)
Was he the only one?

(CONTINUED)

211 CONTINUED: (3)

211

Of course, Jane noticed. Her chest is tightening all over again as Chloe shoots her mom another look.

CLOSE ON THEA

AS CHARLES BRADLEY'S SOUL MUSIC EXPLODES...

THEA

The shit is never terribly far from Madeline's fan.

MELISSA

But that party thing created a vortex.

*
*

212 INT. MADELINE'S HOUSE, KITCHEN - SUNSET

212

CLOSE ON MADELINE

Shaking her head as she walks to the table to join Ed, Chloe, and ABIGAIL, eating supper, and as Bradley starts to sing and scream "*Heartaches and Pain*".

MADELINE

Outrageous... is what it is. For the whole class to get invited with the exception of Ziggy. I mean, come on.

ED

This is the kid that...

He puts his hands to his throat, eyes bulging.

MADELINE

Will you please.

She sits. Looks at Chloe's IPOD, and shoots her daughter a look. She doesn't need to say anything. Chloe lowers the volume of the music. Then--

MADELINE (CONT'D)

That is so Renata. First day of school...

ED

Well, if she's convinced that this Ziggy poses a threat to her daughter's safety, of course he's not going to get invited.

(CONTINUED)

212

CONTINUED:

212

MADLINE

I'm just saying invitations should
not have been distributed in class.
Not to the exclusion of one.

Richard Plepler

(CONTINUED)

212 CONTINUED: (2)

212

They eat in silence. Then--

MADELINE (CONT'D)
I've set up a play-date for you and
Ziggy, Chloe. On Thursdays.

CHLOE
Cool.

A beat.

ED
Are we sure that's a good idea?

MADELINE
Why wouldn't it be?

ED
We don't know for a fact that he's
innocent.

Madeline tries to stare Ed down, but he holds his
position.

ED (CONT'D)
Maybe the benefit of the doubt
should run to Chloe's favor instead
of Ziggy's.

MADELINE
Are you suggesting I might put my
daughter in harm's way?

ED
Our daughter.

CHLOE
(settle)
Team.

MADELINE
(to Chloe)
You should've called or texted me
as soon as Ziggy was snubbed.
Maybe I could've intervened.

ED
How would she call you?

MADELINE
She's got a phone in her doll,
don't start with me.

(CONTINUED)

212 CONTINUED: (3)

212

A beat.

ABIGAIL

You really shouldn't encourage her to play with dolls.

MADELINE

Oh, really, and why is that?

ABIGAIL

Well. It's a little 1960's. Not to mention sexist, is it a Barbie doll?

CHLOE

Barbies aren't allowed. Sylvie Adelstein's gave Joey Proccacini a boner.

MADELINE

Y'know, Abigail, I am super impressed with your emerging social conscience, I really am.

Madeline checks herself, but Abigail reads her.

ABIGAIL

Shall we leave it at that or is now the time to pile on Bonnie?

Madeline bites her tongue. Rises, exits. A beat. Ed rises, exits. Chloe looks at her sister, shakes her head.

213 EXT. MADELINE'S HOUSE, BACKYARD/BEACH - MOMENTS LATER

213

Ed walks towards the picnic table where Madeline sits, looking at the ocean. He joins her. Silence. Finally--

MADELINE

I have a low tolerance when it comes to injustice, which is exactly what's happening to this Ziggy and his mother.

ED

You fled the table when Abby brought up Bonnie. I'd ask you what's the deal with Bonnie, except we both know it's really about Nathan.

(CONTINUED)

213 CONTINUED:

213

MADELINE

That is not true.

ED

It is true.

A beat. Some admission by silence.

MADELINE

I shouldn't have to constantly run into him, that's all. Monterey has thirty thousand people, for god's sake, I can't even go to a goddamn yoga class without...

(then)

And yoga, give me a break. When he was married to me, he couldn't so much as go for a walk, and when he finally did, he never came back.

Ed's turn to bite his lip.

ED

Remember that big fight I promised? Now would be a good time.

(then)

Is Nathan the one?

MADELINE

What?

ED

For every person, there's "the one," case in point, you are my one. But for you...

(a beat; it's hard to even say it aloud)

... he's the one you fell irreparably in love with, who irreparably broke your heart, who you apparently can't get over, fifteen years later.

MADELINE

Are you out of your mind?

ED

No. I'm never out of my mind. I don't get to be crazy. I'm stable, I'm grounded. Good ol' steady Eddie, that's me.

(CONTINUED)

213 CONTINUED: (2)

213

MADELINE

Where is this coming from?

ED

(coming uncorked)

It's coming from the fact that you don't really seem to adore me, that you are rarely interested in having sex, but specifically today it's coming from your constant carrying on about Nathan's seemingly perfect life, which tells me you're far from satisfied with your own. And I'm fucking sick of it.

(a beat; fighting his anger)

I may not be the good-looking adventure ride, but there's something to be said for being there, for being truthful, for being somebody you can steadfastly count on.

She's a bit poleaxed. A beat.

ED (CONT'D)

(quaking with quiet rage)

I won't be anybody's runner-up. You need to hear that.

OFF Madeline, stunned.

CLOSE ON THEA

THEA

Scratch the surface of any Jimmy Stewart... Charlie Manson.

214 EXT. CELESTE'S HOUSE, BACKYARD DECK - SUNSET

214

A FULL AND LOW MOON OVER THE OCEAN ON A SUNSET SKY. That is Celeste's POV...

... as she sits on the deck, contemplating the view, hot tea in hand, UNDER--

SINGERS (O.S.)

Never smile at a crocodile/ No, you can't get friendly with a crocodile/...

THE SONG CONTINUES AS SHE TURNS TO LOOK AT...

(CONTINUED)

214 CONTINUED:

214

... THE BOYS, INSIDE THE HOUSE, WATCHING TV. In the background, KELLY, the nanny, twenty-six, is tidying up the living room from all of the boys' toys.

215 INT. CELESTE'S HOUSE, FAMILY ROOM - SUNSET

215

"PETER PAN", THE ANIMATED MOVIE IS ON;

CELESTE SITS WITH THE TWINS, A LITTLE TREPIDATION ON THEIR FACES, APPROPRIATELY OCCASIONED BY CROCODILES. Harry the Hippo sits between them. Josh burrows into his mother for a little extra safety.

CELESTE

You okay?

MAX

He's scared of the crocodile.

JOSH

I'm not.

Josh takes Harry and covers his eyes.

JOSH (CONT'D)

He is. We need to protect him.

Max rolls his eyes and takes Harry from his brother.

CELESTE

That's right, the innocent need protecting, don't they?

(then)

How's Amabella doing?

JOSH

Good.

MAX

For a girl.

She gives Max a look: silly. Then--

CELESTE

Do you think Ziggy Chapman was the one who choked her at Orientation?

MAX

No.

JOSH

Ziggy's really nice.

(CONTINUED)

215 CONTINUED:

215

MAX

Can he come over?

CELESTE

Maybe, we'll ask Daddy. *

CELESTE'S CELLPHONE CHIMES: CALLER I.D. "MADELINE." *

INTERCUT WITH MADELINE, on her back porch.

MADELINE

"Side Door?"

CELESTE

Now?

MADELINE

I've decided to swap my family out
for a vodka.

(then)

The nanny there?

CLOSE ON STU

STU

I think they both had drinking
problems. I do.

215A INT. BLUE BLUES - SUNSET

215A

Jane is sitting with TOM, the barista. Ziggy is at the
next table, playing a game on Jane's iPad. Tom holds a
flyer.

TOM

I'm happy to let you post it, but
nobody really reads flyers. You
want to get work these days, you
need a website.

JANE

That costs money.

TOM

Less than you think. Madeline's
husband Ed is in web design. He
could put something together. I
already have an accountant,
otherwise... do you have any
clients?

(CONTINUED)

215A CONTINUED:

215A

JANE

A few portables I brought from
Santa Cruz.

Tom measures her.

TOM

Can I ask... what brought you here?

ZIGGY

The schools are great, to build a
better life for her son... that's
all you'll get.

Jane and Tom are surprised to find out that Ziggy was
listening. The kid quickly glances at them with a
smirk and dives back into his game.

JANE

(to Ziggy)

I came here with dreams of a
certain life, yes.

(to Tom)

In hope of a better one...

Tom nods. Seems to agree. And to like these two.

216

EXT. MONTEREY - BIXBY BRIDGE - SUNSET

216

THAT SPECTACULAR VIEW AGAIN... OF THAT BRIDGE BY THE
OCEAN WITH MADELINE'S CAR DRIVING TOWARDS US, AS WE
HEAR, THROUGH THE WAVES, A DISTANT UPBEAT MUSIC COMING
FROM THE CAR, ALONG WITH...

DET. QUINLAN (V.O.)

We're looking at the victim's
relationships with every parent...

CLOSE ON DET. QUINLAN

DET. QUINLAN

... who attended Trivia Night.

A LOUD FEEDBACK SOUND annoys Quinlan.

217

INT. MADELINE'S SUV - ROAD BY THE OCEAN - SUNSET

217

(CONTINUED)

217 CONTINUED:

217

ON MADELINE

Driving, over loud music coming from the car radio:
*"There's a fire inside, even in you, we all got the
fire, we all know what to do".*

218 EXT. SIDE DOOR CAFE - NIGHT

218

Madeline and Celeste sit on the back patio around a
fire pit.

MADELINE

That he doubts my love for him?
Ed's not even a neurotic guy, maybe
it is me, maybe I do a lousy job of
conveying how much... I don't know.

CELESTE

You once said you two don't have
sex very often.

MADELINE

That's only because I'm tired most
of the time -- between school
stuff, and the play, and...

Celeste sips her drink.

CELESTE

How was Nathan in bed?

MADELINE

I don't want to talk about Nathan.

CELESTE

But we are talking about him.

MADELINE

No, we're talking about Ed.

CELESTE

Okay.

MADELINE

Okay, what?

CELESTE

Possible that you had a little more
passion for Nathan than you have
for Ed? Maybe Ed might sense that?

(off Madeline)

(MORE)

(CONTINUED)

218

CONTINUED:

218

CELESTE (CONT'D)

Men can sometimes be more intuitive
than we give them credit for.

A beat.

CELESTE (CONT'D)

Have you considered seeing a
counselor?

MADELINE

Oh, please, we don't need a
counselor. Couples fight. You
telling me you and Perry never
fight?

CELESTE

(covering)
Sometimes we do.

MADELINE

And you just whoosh off to therapy
after?

CELESTE

No. More times than not, we
have... y'know.

MADELINE

What, 'y'know'?
(off Celeste)
Sex?

CELESTE

One emotion gets confused for
another...
(covertly)
Sometimes I wonder if he likes to
fight 'cause it'll lead to...
(then)
Sometimes I wonder if I like it, too.

MADELINE

The fighting part? Or the sex?

Madeline stares back, fascinated.

MADELINE (CONT'D)

Does this happen a lot?

CELESTE

Happens enough.

Madeline studies her.

(CONTINUED)

218 CONTINUED: (2)

218

MADELINE

I have to be honest, Celeste, that strikes me as a little twisted.

(then, admitting)

And wonderful.

Then--

MADELINE (CONT'D)

The sex you two have is really...

She makes a primal grunt sound.

MADELINE (CONT'D)

Isn't it?

CELESTE

It's pretty good.

MADELINE

Does Perry ever feel... not loved enough by you?

Before Celeste can answer--

RENATA (O.S.)

(brightly)

Celeste. Madeline.

REVEAL Renata has arrived.

RENATA (CONT'D)

Hi. I'm over there with friends, and I saw you two.

(to Celeste)

I don't mean to intrude, but do you have a second?

CELESTE

Sure.

RENATA

I won't bother you with the whole saga, but basically the local V.A. hospital is being shuttered, which means patients will have to drive all the way to Sacramento for services. I'm very involved with the Vets, specifically PTSD, I'm hosting a small fundraising dinner to help defray costs and keep the facility open. We would love to have you and Perry.

(MORE)

(CONTINUED)

218

CONTINUED: (3)

218

RENATA (CONT'D)

(then to Madeline)

And you and Ed as well, of course.

MADELINE

You're a very kind person, Renata.
By the way, that was so sweet of
you to invite Chloe to Amabella's
birthday party.

RENATA

(modestly)

Oh, well...

MADELINE

(sweetly)

Might have been more sweet if you
hadn't singled out and excluded
little Ziggy.

RENATA

(sweetly)

Well, you can understand.

MADELINE

(sweetly)

I actually can't.

RENATA

Okay. It might just spoil things
for Amabella if she were strangled.
I could be wrong.

MADELINE

If Ziggy doesn't go, Chloe doesn't
go.

CELESTE

(peacemaker)

Maybe that isn't the best--

MADELINE

(to Renata)

And if Chloe's out, the brigade
will follow. She's like the pied
piper.

CELESTE

(so much for making peace)

Okay.

Renata takes a breath, smiles.

(CONTINUED)

218 CONTINUED: (4)

218

RENATA

Madeline. I like you. And I actually admire you standing up for your unapologetic friend. But let me offer this as objectively and constructively as I can: Do not fuck with my daughter's birthday.

MADELINE

(rising; to Renata)
Don't you threaten me.

As the two women look each other in the eye...

CLOSE ON MELISSA

MELISSA

I was in that bar, I saw them from afar. And I distinctly saw Madeline glance towards a steak knife.

219 INT. MADELINE'S HOUSE, MASTER BATHROOM - NIGHT

219

Madeline aggressively brushes her teeth; Ed is there.

MADELINE

(mouthful of toothpaste)
The war is on.

And she spits.

ED

This really isn't fair to Chloe.

MADELINE

Excuse me?

ED

Last year Amabella had a jumping castle, and a magician. And this year only figures to be better!

MADELINE

Oh, please.

ED

And for you to summarily say she can't go, and then to use her as a tool to get other kids to not go,--

MADELINE

I'm not doing that.

(CONTINUED)

219 CONTINUED:

219

ED

One minute it's Nathan, or Bonnie, now Renata, not to mention the parking monitor, the girls in the car, I can't even keep track of all the fights you start, somebody needs to invent an app.

MADELINE

How 'bout you have my back for one of them? Would that be too much?

ED

What is it about this Jane? Is she like your lost little sister or something, is this just a cause in lieu of...

MADELINE

Of what? A life?

Ed holds a hand up, he didn't say that. Then--

MADELINE (CONT'D)

Jane is a single mom. Do you need an app to put two and two together? When Abigail was a baby, Nathan was never around. I was a single mother. And yes, I'm still angry about it. It's not my love for Nathan that lingers fifteen years later, but my resentment. Big difference.

Madeline stares. Then aggressively spits the remaining bit of toothpaste into the sink. Exits in a huff.

CLOSE ON DETECTIVE QUINLAN; PRESS CONFERENCE

DET. QUINLAN

There's clearly a lot of bad blood in this community.

220 EXT. CELESTE'S HOUSE - NIGHT

220

CELESTE'S AUDI A8 DRIVES THROUGH THE GATE, PULLS INTO THE DRIVEWAY, PARKS IN FRONT OF THE HOUSE. SHE STAYS BEHIND THE WHEEL FOR A MOMENT. HER FACE IS EXPRESSIONLESS.

221 INT. CELESTE'S HOUSE - NIGHT

221

A spectacular floral arrangement sits on the table in the living room where Kelly is reading as Celeste enters.

CELESTE (O.S.)

Wow.

KELLY

They arrived just after you left. Double the price, I think, for night-time deliveries.

Celeste joins Kelly and opens a card that was left on the table:

"You make me. Perry."

*

She smiles and SNAPS A PICTURE OF THE FLOWERS WITH HER CELLPHONE.

KELLY (CONT'D)

On a less-positive note... I believe I've failed you miserably.

222 INT. CELESTE'S HOUSE, MASTER BEDROOM - NIGHT

222

Josh and Max are in the master bed, still awake, Harry The Hippo between them. They immediately pretend to sleep when Celeste enters. She walks to them.

CELESTE

I thought Harry was just a stupid stuffed animal for babies.

Max pushes Harry on his brother's side.

MAX

He is.

They push each other back. Then--

JOSH

Can we sleep with you tonight?

CELESTE

Again?

They nod yes, and wait patiently for a response. How can she resist? She slides in next to them.

(CONTINUED)

222 CONTINUED:

222

CELESTE (CONT'D)
 Harry doesn't snore, does he? I
 hear it's a problem with hippos.

MAX
 Daddy snores.

Max pretends to snore.

CELESTE
 No, like this.

She joins in. And then Josh. It's a snoring
 impression contest. When they stop...

JOSH
 I wish Daddy was here.

A beat. It changes her mood.

CELESTE
 Me, too. But the four of us all
 together, we'll be okay.

The boys don't have a clue of what she's referring to.
 They just stare at their mom as she lies next to them,
 and suddenly notices that Harry... is missing a leg.

JOSH
 It was Max.

MAX
 It was Josh.

As they go on and fight, we CUT TO...

223 INT. JANE'S PRIUS - ROAD BY THE OCEAN - MORNING

223

AN UNDEREXPOSED MOVING POV: THE SUN, THE OCEAN, THE
 COASTLINE... A FURTHER REMINDER: NATURE IS BEAUTIFUL
 BUT MAN-MADE. THE IMAGE BECOMES PERFECTLY EXPOSED WHEN
 THE TAINTED WINDOW THROUGH WHICH WE WERE LOOKING COMES
 DOWN, THEN UP AGAIN... AND DOWN...

CLOSE ON

Ziggy, enjoying the wind on his face, as he's playing
 with the electric window...

JANE (O.S.)
 I think that's a bad idea. As much
 as I appreciate it...

(CONTINUED)

223 CONTINUED:

223

He looks at his mom...

She's on her cell, talking and driving.

JANE (CONT'D)

If the birthday party is ruined and Ziggy's the root cause, it'll just make things worse for him.

INTERCUT WITH MADELINE on her cell IN THE HALLWAY, hurrying about, getting ready to rush out the door with Chloe as ABIGAIL WALKS DOWN THE STAIRS.

MADELINE

Sweetie, people here just assume me to be the root cause of everything, you need not worry.

(to Chloe)

Hurry up.

JANE (O.S.)

I'd really prefer you just let Chloe go to the party--

ABIGAIL DROPS HER PURSE TO THE FLOOR; ALL KINDS OF SHIT FALLS OUT, INCLUDING AN UNMISTAKABLE LITTLE BOX. MADELINE FREEZES, as Abigail quickly scoops it all up.

MADELINE

(to Jane)

Call you back.

(abruptly)

Chloe, to the car. Now!

The tone... They all know something's up.

224 INT. MADELINE'S HOUSE, KITCHEN - LATER

224

ABIGAIL

I'm not having sex, I promise you.

MADELINE

Then why the pill?

ABIGAIL

Because... if the day ever comes... not that it's coming soon... but...

MADELINE

You are sixteen years old. How did you even get this?

(CONTINUED)

224 CONTINUED:

224

ABIGAIL

From a doctor.

MADELINE

Dr. Ennis, our doctor, she prescribed this without--

ABIGAIL

Not her. I went to Planned Parenthood.

Madeline just stares.

ABIGAIL (CONT'D)

Please do not make a big deal of this, I am not sexually active...

MADELINE

How'd you get there?

ABIGAIL

What?

MADELINE

Planned Parenthood. You took a cab, uber, Planned Parenthood is way out in Seaside, how'd you get there?

ABIGAIL

Um.

Madeline is suddenly looking a bit psychotic. Uh oh.

225 EXT. OTTER BAY ELEMENTARY, DROP-OFF AREA - MORNING

225

BRENT, the Monitor, spots Madeline who gets out of her car; BLOWS HARD ON HIS WHISTLE.

MADELINE

(to Brent)

Don't even think about it.

Madeline wastes no time, she's right in Bonnie's face, who is dropping off SKYE.

(CONTINUED)

225 CONTINUED:

225

MADELINE (CONT'D)

Bonnie, hey, hi, good to see you again, coupla things: happy to hear Abby has bonded with your mother, thrilled that the communal potato-peel thing worked out, but when it comes to my daughter's social recreational life, together with medications that might affect her reproductive organs, I'd appreciate you kicking that can of worms to me, would that be okay? Oh, and should Skye come to me ten years down the road, asking for a lift to Planned Parenthood, I will be sure to give you that courtesy call.

Bonnie looks a little shell-shocked. BRENT is approaching fast, BLOWING ON THE WHISTLE.

226 EXT. FISHERMAN'S WHARF - PARKING LOT - MORNING

226

A CAR DOOR GETS SLAMMED SHUT. Madeline's.

227 EXT. DECK - BLUE BLUES CAFE - MORNING

227

Madeline, Celeste, and Jane, seated at Blue Blues Cafe.

MADELINE

Why couldn't she have come to me?

JANE

I could never talk to my mother about birth control.

CELESTE

I wouldn't be too hard on either Abby or Bonnie here.

Madeline takes a deep breath.

MADELINE

You know how I like my grudges.
(to Jane)
I tend to them -- like little pets.

JANE

Me too. I'm not much into forgiveness either.

(CONTINUED)

227 CONTINUED:

227

MADELINE

Really, and who do you have not to forgive?

JANE

(covering)

Nobody. Just y'know, in general.

She's hiding something. Celeste and Madeline see it.

CELESTE

(taking her off the hook)

Never forgive. Never forget.

As Tom arrives with coffee--

TOM

That sure sounds like a motto to live by.

CLOSE ON HARPER

HARPER

More like a motto to die by.

RESUME

TOM

(to Jane)

Marv Herman runs the muffler shop on Kentner, I'm told he's in need of some bookkeeping assistance.

(to Celeste)

And maybe some legal assistance, too, if the zoning board...

CELESTE

I'm retired.

MADELINE

Except when it comes to defending the First Amendment.

TOM

Oh, yeah, I heard Shakespeare got it wrong. "The play's the thing," unless it has puppets.

Tom shoots a wink, heads off.

MADELINE

(re: Tom)

So cute, tell me about it.
(MORE)

(CONTINUED)

227 CONTINUED: (2) 227

MADELINE (CONT'D)

(to Jane)
Unfortunately, gay. *

JANE *

Really?

MADELINE

The best ones always are.

228 EXT. MONTEREY - PARK - MORNING 228

ED IS ON HIS BICYCLE with all the brightly-colored gear: the helmet with rear-view mirrors, the shoes, the shorts, the jersey; he looks ridiculous. That is Nathan's POV as he sits on a bench. Ed pedals up to him.

NATHAN

Ed.
(re: the gear)
Love the look. Especially the mirrors, got to respect a man who has his own back.

ED

Oh, well. Standard stuff.

NATHAN

Yeah. How's the computer business going?

ED

Great. Kinda like landscaping, I guess. "Growth" industry.

NATHAN

Clever.
(then)
Listen, thanks for meeting me.

Ed gets off his bike.

229 EXT. MONTEREY - PARK - MINUTES LATER 229

Ed and Nathan are now standing next to each other, facing the ocean.

(CONTINUED)

229

CONTINUED:

229

NATHAN

As far as I know, there was no undue influence or interference. Abby had some questions about Planned Parenthood, Bonnie answered them, Abby then asked if Bonnie would take her there. There was no parental usurping of any kind, I promise you. I will discuss all of this with Maddie. But what I'd like to take up with you -- I'm sure you can appreciate... it's a bit of a delicate dance for me with my ex-wife.

He pauses: "How do I say this?"

NATHAN (CONT'D)

I expect her to be a little rough on me. But to punish Bonnie --

ED

I believe she's being nice to Bonnie, or at least trying, under the circumstances.

A half-beat.

NATHAN

What circumstances would those be?

ED

Nathan, c'mon. It was pretty tough when you left.

NATHAN

That was almost fifteen years ago.

ED

It's difficult for Madeline to see you at every school function, so involved, when you weren't there for Abigail. Difficult to run into you at Yoga when you never...

(backtracking)

... maybe I'm talking out of turn.

A beat.

NATHAN

I was young. And maybe a bit of a shit. I made a lot of mistakes both with Maddie and Abby.

(MORE)

(CONTINUED)

229

CONTINUED: (2)

229

NATHAN (CONT'D)

Should I be required to repeat those mistakes with Bonnie and Skye?

ED

No. But it wouldn't hurt to be mindful of other people's feelings sometimes.

NATHAN

Ah. Mr. Sensitive.

ED

I'm sorry?

NATHAN

That was actually a compliment. You're the standard bearer for today's evolved man. You work at home. Pitch in almost fifty-fifty with child care, you even cook.

Ed stares. Feels a dig in that.

ED

You're the guy who likes to fish and hunt. I'm Mr. Girly-man. That it?

NATHAN

That's not what I said. Look. It would be a little indelicate for me to take all this up with Maddie.

(pointed)

So I'm taking it up with you.

ED

That sounded like a threat, Nathan. Are you threatening me?

A beat. This is getting tense.

ED (CONT'D)

You know this thing with that Ziggy kid... and all the talk of bullying.

(then)

I was bullied. Sixth grade. And I always turned the other cheek, thinking that was the more mature thing to do.

(a beat)

(MORE)

(CONTINUED)

229 CONTINUED: (3)

229

ED (CONT'D)

Some thirty years later it still haunts me that I didn't beat the shit out of that kid. So much so... I find myself fantasizing... that somebody will come along one day and say or do something to me... that'll offer me the chance to redeem myself for...

(a beat)

You've always treated me quite well, Nathan. Too bad.

OFF Nathan, a look of 'holy shit,' on his face,

CLOSE ON GABRIELLE

GABRIELLE

The first thing I said, the very first thing: it wasn't just the mothers.

230 EXT. CREST COMMUNITY THEATER - DAY

230

LOW ANGLE on the tall staircase of the theater as Madeline starts running up the stairs, stopped in the middle by some work being done. She looks around, pulls up her dress, walks over a work banner and continues her way up the stairs.

231 EXT. CREST COMMUNITY THEATER - DAY

231

Madeline crosses the plaza to the theater entrance: a small moving figure among dozens of still, mature, north pacific trees.

232 INT. CREST COMMUNITY THEATER - DAY

232

JOSEPH BACHMAN, thirty-three, good-looking, smart, a little J-Crew is staring almost straight into camera at something that soon brings a subtle smile to his lips.

JOSEPH

It's not really a legal matter Madeline. If the Mayor refuses to authorize funding--

MADELINE

But we can make it a legal matter, it should be a legal matter.

(CONTINUED)

232 CONTINUED:

232

JOSEPH

The funding is discretionary, he could deny it on whatever grounds he wants, and--

MADELINE

Is he denying it?

JOSEPH

He's strongly suggesting we pick something more community-centric.

MADELINE

Joseph, we've worked hard on this. We're being victimized here by small-mindedness, led by the likes of Renata Klein.

JOSEPH

Understood, but we need to pick our battles. And--

MADELINE

Sometimes the battles pick us.

(off Joseph)

We can't quit. We just can't.

JOSEPH

Is this about the play, or winning?

MADELINE

Maybe both.

(off Joseph)

Sometimes I get tired of the snitches with stars stepping on the rest of us.

He smiles softly. Clearly these two are friends.

MADELINE (CONT'D)

You wanted to be brave with your artistic direction, that's all I'm asking for here. That you be brave.

JOSEPH

You told me to go fuck myself on the head.

MADELINE

You know how I get.

(then)

Please.

(CONTINUED)

232 CONTINUED: (2)

232

He stares back, consent by silence. He's putty in her hands.

JOSEPH
I'll talk to the Mayor.

MADELINE
Thank you. You won't regret this.

As she turns to go, she spots something on Joseph's table and stops on her tracks--

MADELINE (CONT'D)
What's that?

JOSEPH
Tickets to "Disney On Ice".
"Frozen."

MADELINE'S POV: CLOSE ON THE TICKETS on which we can clearly read the date: September 17th, 2:00P.M.

OFF Madeline, wheels spinning:

CLOSE ON GABRIELLE

GABRIELLE
Amabella passed out her invitations on Wednesday morning. Madeline was calling parents, offering free tickets to "Disney On Ice" by Thursday noon.

232A INT. RENATA'S HOUSE - HALL - DAY

232A

The door opens on Harper as she walks in, breathless.

HARPER (V.O.)
The two events were scheduled for the same day, same time.

CLOSE ON HARPER (in the interrogation room).

HARPER
A vicious shot over the bow.

RESUME

We see Renata from behind as she stares through the window at the distant ocean, Harper waiting for her reaction... that never comes.

(CONTINUED)

232A CONTINUED: 232A

A soft, beautiful MELODY is played by an ACOUSTIC GUITAR. Nothing vicious, on the contrary.

232B INT. OTTER BAY ELEMENTARY - CLASSROOM - DAY 232B

CLOSE ON CHLOE as the music continues.

CLOSE ON ZIGGY

CLOSE ON AMABELLA

233 INT. JANE'S TOWNHOUSE - LIVING ROOM - DAY 233

CLOSE ON JANE as she answers the RINGING phone, stunned by what the caller says. The MUSIC abruptly STOPS.

234 INT. OTTER BAY ELEMENTARY - PRINCIPAL'S OFFICE - DAY 234

Nippal, at his desk.

JANE (O.S.)

Sexual assault?

REVEAL Jane, on the other side of the desk.

NIPPAL

Technically speaking, look, it's not a big deal. But school policy demands that we take--

JANE

What exactly happened?

NIPPAL

It appears that Ziggy kissed Amabella, and that the advance was unwelcome. And a little aggressive.

JANE

What?

NIPPAL

Amabella was not hurt, but given our strict zero-tolerance policy when it comes to these sorts of transgressions...

He picks up the phone. Jane is dumbstruck.

(CONTINUED)

234 CONTINUED:

234

NIPPAL (CONT'D)

Are the others here?

CLOSE ON DETECTIVE QUINLAN

DET. QUINLAN

In addition to the murder investigation, we're investigating others on assault and conspiracy to incite violence.

235 INT. OTTER BAY ELEMENTARY - PRINCIPAL'S OFFICE - DAY

235

Now joining Jane and Nippal are Nathan, Bonnie, Renata and Madeline, at opposite ends. Renata stares at Madeline. If looks could kill.

NIPPAL

The intent, by all accounts, was to simply make peace with Amabella.

RENATA

Which is an admission then that he did try to choke her.

NIPPAL

Hold on. Zigfield still maintains his innocence on the choking front. The idea of brandishing affection upon Amabella was first proffered by Chloe in an attempt to ameliorate the birthday party brouhaha.

MADELINE

It was Chloe's idea?

NIPPAL

She played a song, invited Zigfield and Amabella to dance, and... it seems your daughter has inherited the "let's-solve-everyone-else's-problems" gene.

Madeline's eyes narrow as she digs into Nippal with a glare. Renata enjoys the moment. Madeline notices.

NIPPAL (CONT'D)

The motion was then seconded by Skye.

(CONTINUED)

235 CONTINUED:

235

BONNIE

I don't believe my daughter would ever sanction a non-consensual touching.

Madeline throws her glare from Renata to Bonnie.

NATHAN

I'm sorry, but isn't this a big pile of hoey over a whole lot of nothing?

NIPPAL

We have a policy, sir.

236 EXT. OTTER BAY ELEMENTARY - HALLWAY - DAY

236

Nippal's door opens; Renata bee-lines out first, followed by Bonnie and Nathan, who also head off rather briskly. Jane, still looking shell-shocked, moves more slowly; Madeline sees as much and stays close to her.

MADELINE

Jane?

Jane just keeps walking.

MADELINE (CONT'D)

Look at me, honey.

Jane stops, does so, she looks almost dazed.

MADELINE (CONT'D)

It's nothing. They're kids. My god, if I had a nickel for every time I tried to kiss a boy when I was six years old... this is nothing, you do know that.

Jane nods. A beat. And then it's just all too much. Her face contorts with grief, she slowly sinks to the floor, as she gives in to her tears.

MADELINE (CONT'D)

Hey, hey, hey. By this time tomorrow we'll be laughing about this. Come on.

As Madeline tends to Jane...

WE NOW SEE THEM FROM A DISTANT POV, FROM THE FAR END OF THE CORRIDOR... Ziggy's.

237 INT. MADELINE'S SUV - DAY

237

We hear the soft, beautiful MELODY again, played by an ACOUSTIC GUITAR. Chloe is in the back, moving her head to the music that comes from the car speakers, as Madeline drives.

CHLOE

How can you not wanna make up on this song? Come on!

MADELINE

Make up, yes, not make out, dummy.

CHLOE

It's what you guys do, when you get mad at each other, big hug, kiss, bang! Everything's better again.

MADELINE

It's different with married people.

CHLOE

Why?

MADELINE

Because it just is, that's why. Don't start with me.

They both shake their heads and look away. These two are so much the same. A long beat. Madeline looks from the rearview mirror to the road, to the car navigation screen which displays Chloe's music playing: LEON BRIDGES, *RIVER*.

MADELINE (CONT'D)

This is a beautiful song, honey.

PERRY (V.O.)

Hey, baby.

238 INT. CELESTE'S HOUSE, MASTER BEDROOM - NIGHT

238

Celeste has just had a bath; she's wearing a bathrobe as she sips some tea in front of her COMPUTER SCREEN; SKYPING WITH PERRY. INTERCUT BETWEEN THEM.

CELESTE

Isn't it like the middle of the night there?

(CONTINUED)

238

CONTINUED:

238

PERRY

It is. I'm having the usual insomnia adjusting to the time-zone. Is that the bathrobe I bought you?

CELESTE

It is. And thank you for the flowers, they're beautiful.

He smiles; it's an admiring smile.

PERRY

I miss you.

CELESTE

Miss you, too. And the boys miss you.

PERRY

How was their second day?

CELESTE

Fine, but a little more drama; that Ziggy boy tried to kiss Amabella Klein.

PERRY

What is wrong with that kid?

CELESTE

I think he was just trying to make friends with her. You know how school is, it's all about being popular.

(off his silence)

Can you hear me?

PERRY

I can hear you. I'm just looking at you, beautiful.

CELESTE

You're sweet.

PERRY

Do me a favor. Take that robe off for a second.

CELESTE

Perry.

(CONTINUED)

238 CONTINUED: (2)

238

PERRY

Come on, I need to help myself go to sleep, and you need to help me help myself.

She just stares back. Naughty boy. But he does make her feel beautiful -- constantly, in fact.

PERRY (CONT'D)

Just let me look at my gorgeous wife for a second. Ten seconds.

CELESTE

I'll give you five. The boys are waiting for me downstairs.

PERRY

Make it a nice five.

And she lowers her robe. He smiles... but we see a flicker of... something. His smile looks tempered. She looks up, SEES HERSELF IN THE MIRROR, SEES WHAT HE SEES: that bruise on her ribs. Neither make mention of it; finally, as she re-covers herself--

CELESTE

Okay. That's all you get, naughty boy, you'll have to come home sooner if you want more.

PERRY

Sit for a second, come closer.

She sits in front of the COMPUTER.

PERRY (CONT'D)

I love you. Call me when you wake up?

CELESTE

I will.

He kisses his index finger, touches the camera with it. Celeste kisses her index finger, does the same.

238A EXT. RENATA'S HOUSE, DECK - NIGHT

238A

Renata sits with GORDON. She is still livid. A beat.

GORDON

We could take her out of the school if you're that concerned.

(CONTINUED)

238A CONTINUED:

238A

RENATA

Why should she have to leave? She did nothing wrong.

GORDON

I just don't think legal action is the answer. Let's see how things go. I'm guessing it'll all sort itself out.

RENATA

I'm not feeling supported.

Shit. The 'I don't feel supported' card.

GORDON

Well. I suppose I can't argue your feelings.

Her head slowly turns. She punishes him with a look.

239

INT. JANE'S TOWNHOUSE - NIGHT

239

A door is being cracked open to reveal Ziggy in bed, appearing to be asleep. That is Jane's POV.

She quietly enters, approaches... Ziggy's eyes are wide open, staring back at her; it nearly gives her a start.

JANE

Hey. Thought you were asleep.

He just stares.

ZIGGY

I saw you crying.

(then)

At school.

JANE

Oh. I... I think stress just got the better of me, baby. I'm fine now. Don't worry.

A long beat. Then--

ZIGGY

At pick-up, I heard one of the mothers say I was a little monster.

(CONTINUED)

239 CONTINUED:

239

JANE

Hey. You are not a monster! You hear me? You are not a monster.

A little scary, the way she barked that. He just stares back. She strokes his hair.

JANE (CONT'D)

(softening)

There is nothing wrong with you.

But she wonders. She cannot help but wonder. She pulls him tight.

240 INT. MADELINE'S HOUSE, KITCHEN - NIGHT

240

Abigail is getting a late-night snack, a pickle out of the fridge as Madeline enters. She's in her pajamas. They haven't much yet talked. It's a tiny bit awkward.

MADELINE

A pickle?

ABIGAIL

I'm not pregnant.

That gets a bit of a soft smile from Maddie.

MADELINE

If the day does come, the day you alluded to earlier...

ABIGAIL

You mean when I decide to have sex? That day?

MADELINE

Yeah, that one.

(then)

Can we talk about it first?

ABIGAIL

Sure.

MADELINE

I might actually be of help, y'know.

ABIGAIL

Got it.

A beat.

(CONTINUED)

240 CONTINUED:

240

MADELINE

I actually have a lot of women friends, as you know. Never once have I ever heard any of them say, "gee, if only I'd had sex sooner in life.

ABIGAIL

This is awkward now.

MADELINE

Sorry. Got it.

And Madeline exits.

241 INT. MADELINE'S HOUSE, FAMILY ROOM - NIGHT

241

ED, on the sofa, is WATCHING TELEVISION on mute, his computer on his lap, half working, half watching when suddenly Leon Bridges' *River* melody starts to play again. Madeline just put it on as she enters, sits on the sofa.

MADELINE

Nathan told me you threatened to beat him up.

ED

Of course not. He wanted me to get you to back off Bonnie a little, it led to a discussion, and... I never threatened to beat him up. I did let him know I wouldn't be intimidated by him, which I think was his intent.

She considers that.

MADELINE

So how'd you two leave it?

ED

We left it... he's got Bonnie's back. And I've got yours.

She holds a look, smiles a bit.

MADELINE

Such a he-man.

He just shoots her a look.

(CONTINUED)

241 CONTINUED:

241

MADELINE (CONT'D)
 Can I just say one thing?

ED
 You never leave it at one thing.

MADELINE
 You're the one, okay? My one and only.

242 INT. CELESTE'S HOUSE, MASTER BEDROOM - NIGHT

242

CLOSE ON CELESTE'S COMPUTER WHICH FEATURES THE PHOTO OF THE FLOWERS. SHE CLICKS ON THE IMAGE, DRAGS IT ONTO HER INSTAGRAM PAGE, A NICE COMPLEMENT TO THE OTHER BLISSFUL IMAGES. PERRY, THE BOYS, JANE AND MADELINE FROM BLUE BLUES. A FINE NARRATIVE... AS LEON BRIDGES' MUSIC CONTINUES TO PLAY.

243 INT. MADELINE'S HOUSE, STAIRCASE - NIGHT

243

Abigail walks up the stairs and stops when she sees something. She walks one step down to peek into the...

FAMILY ROOM

... where Ed and Madeline are dancing to LEON BRIDGES' SONG. Like teenagers dancing on a slow. That music does seem to help people to make up.

CLOSE ON Abigail, seeming to agree.

RESUME

CELESTE'S COMPUTER SCREEN

AS THE MUSIC CONTINUES, PERRY'S IMAGE POPS UP on Skype. He wonders why for a second and gets it. That puts a smile on his face. He brings one hand down, out of frame. Now we get it. As he starts touching himself, we see glimpses of Celeste's reflection on the screen. She dances for him as she, too, pleasures herself.

Another way... of making up.

OFF this, we SMASH TO BLACK

AS LEON BRIDGES' MUSIC KEEPS ON PLAYING OVER THE END CREDITS.

TO BE CONTINUED

BIG LITTLE LIES

Episode #3

"Living The Dream"

Written By

David E. Kelley

YELLOW REVISED PAGE: 11.

Based on the book: "Big Little Lies" by Liane Moriarty.

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PRODUCTION DRAFT – 01/09/16
BLUE REVISION – 01/23/16
PINK REVISION – 3/28/16
YELLOW REVISION – 4/13/16

CAST LIST

MADELINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein
Gordon Klein

Ziggy Chapman (minor)
Chloe Mackenzie (minor)
Amabella Klein (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)

*

Skye Carlson (minor)
Lily (minor; non-speaking)
Sam (minor; non-speaking)

*

*

Detective Adrienne Quinlan

Principal Warren Nippal
Coach Bob
Joseph Bachman
Fiona Brewster

*

Dr. Amanda Reisman

*

Gabrielle
Harper Stimson
Melissa
Samantha
Stu
Thea Cunningham

"Avenue Q" - CAST MEMBERS

SONG LIST:

"DISCO INFERNO"

"EVERYBODY'S A LITTLE BIT RACIST) ("AVENUE Q") (CAST MEMBERS)

*

"HARVEST MOON" - NEIL YOUNG

*

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL
AUDITORIUM - DAY

MONTEREY HIGH SCHOOL
- FIONA'S OFFICE - DAY
- CORRIDOR - DAY

MADELINE'S HOUSE - NIGHT
- KITCHEN - DAY & NIGHT
- ABIGAIL'S ROOM - EVENING & NIGHT

- ED'S OFFICE - DAY

CELESTE'S HOUSE
- LIVING ROOM - NIGHT
- FAMILY ROOM - NIGHT
- SHOWER - NIGHT
- DEN - NIGHT

*

JANE'S TOWNHOUSE - DAY
- KITCHEN - DAY & EVENING

RENATA'S HOUSE - DAY & EVENING
- KITCHEN - EARLY EVENING
- TENT - DAY

DR. AMANDA REISMAN'S OFFICE - DAY

PERRY'S AUDI Q7 - DAY
MADELINE'S SUV - DAY
VAN - DAY

ORACLE BUILDING
- LOBBY - DAY
- GORDON'S OFFICE - DAY
- BATHROOM - DAY

CREST COMMUNITY THEATER - DAY
- JOSEPH BACHMAN'S OFFICE - DAY

EXTERIORS:

OTTER BAY ELEMENTARY SCHOOL

- LITTLE LEAGUE BASEBALL FIELD - DAY
- PARKING LOT - DAY

MONTEREY HIGH SCHOOL - DAY

MADELINE'S HOUSE - NIGHT

- BACKYARD / BEACH - NIGHT *

RENATA'S HOUSE - BACKYARD - DAY

JANE'S TOWNHOUSE - AFTERNOON *

- PORCH - EVENING *

CREST COMMUNITY THEATER - DAY *

ORACLE BUILDING, SAN JOSE - DAY

MONTEREY - DUSK

SEVENTEEN-MILE DRIVE - DAY

STREET - DAY

Richard Plepler

BIG LITTLE LIES

"Living The Dream"

300 EXT. MONTEREY - DUSK

300

A BIG SURF, WAVES CRASHING, EXPLODING AGAINST THE ROCKY SHORELINE. THE OCEAN ROARS. A BIT LIKE A DEATH ROAR.

ANGLE JANE

... standing above, high on a cliff side, staring at the waves. Beautiful, treacherous... the ocean can take your breath away. Jane continues to stare until...

ZIGGY (O.S.)

Mom?

REVEAL ZIGGY. Standing behind her.

ZIGGY (CONT'D)

We should go. Isn't it dinner time?

She holds a look at him. Beauty can beget treachery... which can in turn beget more beauty. Innocence, even.

JANE

(soft smile)

Yeah, baby. Dinner time.

CLOSE ON AMABELLA

AMABELLA (O.S.)

(crestfallen)

She's not coming?

REVEAL

301 INT. RENATA'S HOUSE, KITCHEN - EARLY EVENING

301

RENATA sits at the table with Amabella. THROUGH THE WINDOW, WE SEE LAST-MINUTE PREPARATION SET-UPS FOR THE BIRTHDAY PARTY.

RENATA

She wants to, sweetheart. But it turns out she has a conflict. It so happens your party falls on the exact same day as "Disney On Ice."

(CONTINUED)

301 CONTINUED:

301

AMABELLA
(some heartbreak)
But if Chloe doesn't come...
(then)
...is everybody else coming?

RENATA
Almost everybody. There are a few
others going to... the other.

A beat.

AMABELLA
How many?

RENATA
I'm not exactly sure.

AMABELLA
How many, about?

RENATA
(weakly)
I think... six.

WE CAN SEE THE WOUND ON AMABELLA'S FACE.

RENATA (CONT'D)
Hey. Most of the class is coming,
and you know what? It's going to
be an incredible party, we've got
games, a magician, Spiderman, a
disco. You're going to have the
best birthday party ever.

AMABELLA
Okay.

And Amabella, clearly crestfallen, exits the room.
Renata drops her head into her hands. As GORDON enters
through the side-door, just back from the tennis club.

GORDON
Hey.
(sees her face)
What's wrong?

RENATA
I've made a terrible mistake.
There are six kids not coming
tomorrow. Six.

(CONTINUED)

301 CONTINUED: (2)

301

CLOSE ON SAMANTHA

SAMANTHA

I kind of felt bad about accepting those tickets. But they cost a fortune, plus Lily didn't really know Amabella from a bar of soap.

RESUME

RENATA

It was a mistake to not invite Ziggy Chapman.

GORDON

Honey, he choked her. She's afraid of him, how could we possibly invite him?

RENATA

It's just now with Chloe Mackenzie not coming, and...
(then)
That fucking Madeline.

GORDON

(assuring)
It's going to be a spectacular party. Amabella's going to have the time of her life.

RENATA

I want to kill her.

CLOSE ON QUINLAN

DET. QUINLAN

The injuries were severe. And many. We're talking about multiple broken bones.

302 OMITTED

302

CHLOE (O.S.)

Indians?

303 INT. MADELINE'S HOUSE, KITCHEN - NIGHT

303

MADELINE, ED, CHLOE AND ABIGAIL, all huddled around a computer. On the wall... A POSTER: family bonding over "CHLOE'S FAMILY TREE."

(CONTINUED)

303 CONTINUED:

303

MADELINE

Native Americans, honey, many people have Native American ancestors.

CHLOE

(pointing at a picture)
That looks like an Indian.

(then)

This isn't fair. Joey Bennett's ancestor is Christopher Columbus.

ABIGAIL

He killed all the Indians.

MADELINE

(to Abigail)
You're not helping.

ED

(backing Abigail)
That's actually--

MADELINE

Ed.

CHLOE

I don't want to do a family tree.

MADELINE

Well, we have to, it's an assignment.

ABIGAIL

You want to do well in school, right, Chloe?

MADELINE

(to Chloe)
Listen to your sister.

ABIGAIL

If you don't excel in first grade, you won't get into a private school, which means forget about Stanford, and then, what's the point?

MADELINE

(to Chloe)
Don't listen to your sister,
(to Abigail)
(MORE)

(CONTINUED)

303 CONTINUED: (2)

303

MADELINE (CONT'D)

how long do we plan to beat this
dead horse?

ABIGAIL

I'm just kidding.

THE PHONE RINGS; ED ANSWERS.

CHLOE

Wait, who beats horses?

MADELINE

Nobody, honey.

ED

(to Madeline; re: the phone)
Renata Klein.

MADELINE

Really?

As Madeline takes the phone, WE INTERCUT WITH RENATA AND
MADELINE.

MADELINE (CONT'D)

Hello.

RENATA

Hey, Madeline, Renata.

MADELINE

What's up?

RENATA

Well, I had a bit of a long night
of the soul last night. And... I
think you're right, it was wrong
for me to exclude Ziggy Chapman
from the party, and I'd like to
invite him after all. And I hope
Chloe can come as well, of course,
Amabella is so fond of her. Would
you have Jane's number, I'd like to
give her a call.

MADELINE

Oh, that's so sweet of you.

(CONTINUED)

303 CONTINUED: (3)

303

She sticks a finger in her mouth, "gags" to Ed.

MADELINE (CONT'D)

But actually tomorrow, a bunch of us are heading for San Jose to see "Disney On Ice."

RENATA

Well... I thought...

MADELINE

Maybe we can swing by after?

Chloe nods to her mom. Yes!

MADELINE (CONT'D)

How long will the party be going?

RENATA

Three o'clock.

MADELINE

Oh. No, we won't make it back by then, damn. Too bad.

Chloe shakes her head. No!

RENATA

There must be something we can do.

MADELINE

If only there was. I'm sorry, "were," subjunctive tense since it's contrary to fact.

Renata gets it. Madeline's going to be a bitch.

RENATA

How 'bout this? Chloe and the others come to the party, big smiles on their faces, I'll arrange a sleepover trip to Disneyland for everybody, VIP passes all round, backstage passes at the "Frozen" show.

MADELINE

I so wish we could, but--

RENATA

I'll even get Snow White to sit on your husband's face and maybe Dumbo could squat on yours.

(CONTINUED)

303 CONTINUED: (4)

303

MADELINE

You are so sweet to offer -- but
the kids have their little hearts
set on the show.

CHLOE

I'd rather go to the party than to
this stupid...

Madeline signals Chloe to shut up.

RENATA

You're dead in this town. As is
your fucking puppet show.

Renata slams her phone down as we stay with her. A
beat.

GORDON

All good?

304 INT. CELESTE'S HOUSE, FAMILY ROOM - NIGHT

304

CELESTE and PERRY are snuggled on the sofa, red wine in
hand, both watching "THE WALKING DEAD." Both rapt; AN
ESPECIALLY TENSE SCENE PLAYS OUT ON SCREEN. ONE OF THE
LEADING CHARACTERS IS CREEPING THROUGH THE FOREST.

PERRY

This isn't good.
(to the character on screen)
Go back. Please, go.

CELESTE

I don't think I want to look.

SUDDENLY, A ZOMBIE JUMPS FROM BEHIND A TREE, TEETH
SNAPPING; PERRY AND CELESTE BOTH SCREAM, SOME OF PERRY'S
WINE SPILLS;

PERRY

Fuck.

PERRY HITS PAUSE.

(CONTINUED)

304 CONTINUED:

304

PERRY (CONT'D)
(re: his wine)
Did I get you..?

CELESTE
No. Tiny bit on the sofa.

As Perry moves to the kitchen, Celeste blots the sofa with some water.

CELESTE (CONT'D)
I don't think this helps me sleep,
watching this right before bed.

Perry comes back with a cloth to clean his mess.

PERRY
Are we going to some kid's birthday party tomorrow? I ran into Reed Whittaker today, he seemed to think we were.

CELESTE
(blotting away)
We were, for about ten seconds, but now we're not. Madeline got tickets to "Disney On Ice," so there's a group of us going to that. The boys are quite excited, actually.

PERRY
So am I not invited to see this Disney thing?

CELESTE
I didn't think you'd be interested, you never want to go to these things. An arena full of screaming children...

Perry stops scrubbing the sofa.

(CONTINUED)

PERRY

It didn't occur to you that after being gone all week, I might like to spend time with my family?

Perry stares; he's icing over. Then-

PERRY (CONT'D)

Why didn't we discuss it?

CELESTE

It just sort of happened. Madeline got tickets, there were only so many...

PERRY

So it's a money thing.

CELESTE

(getting annoyed now)
Take my ticket, I'll stay here.

PERRY

That's not the point.

CELESTE

What is the point?

PERRY

One second they're going to a birthday party, the next you've decided to take them to a show--

PERRY (CONT'D)

Am I not a member of this family, did you not think it might be nice for Josh and Max to spend time with their dad--

CELESTE

Oh, for God's sake, the boys barely know the girl having the party, and sometimes I have to make decisions when you're ten thousand miles away.

As she rises to exit, he grabs her hard by the shoulders.

PERRY

Hey!

(then)

You think I want to be away all the time? You think I enjoy missing my family? I do it for us.

(CONTINUED)

304 CONTINUED: (3)

304

CELESTE
You're hurting me.

PERRY
I'm hurting you?

As his hands tighten.

PERRY (CONT'D)
Can we talk a bit about how much
you hurt me?
(off her)
Sometimes I wonder whether you
deliberately plan these things
to... avoid having to be with me.

CELESTE
(icy)
Take your hand off me.

PERRY
You could have bought another
ticket.

She stares back. Here we go again. A beat. Finally,
he releases. Starts to head off.

CELESTE
Perry?

He stops, turns back.

CELESTE (CONT'D)
(deliberate; even)
I will leave you.
(again; perhaps convincing
herself)
I will leave you.

Perry stares her down, a hint of a dismissive smile
almost. She could never leave him.

CLOSE ON GABRIELLE

GABRIELLE
These two. Rich, beautiful, madly
in love. And why shouldn't they
be? She's every man's dream. And
he's yummy.
(then)
Don't write that down.

304A INT. CELESTE'S HOUSE - DEN - NIGHT

304A

CELESTE is at her desk, her open laptop in front of her.

HER POV: GOOGLE SEARCH ON AVENUE Q'S RESEARCH AND THEN ON THE FIRST AMENDMENT.

*
*

305 INT. VAN - DAY

305

ONE OF THOSE BIG HUMMER STRETCH VANS. MADELINE, CHLOE, JANE, ZIGGY, CELESTE, JOSH, MAX, SAMANTHA, her daughter, LILY; MELISSA, and her son, SAM... The KIDS are moving their heads to the rhythm of the music, "DREAMS" from FLEETWOOD MAC, thanks to Chloe. The mothers all seem in perfect harmony with the voice of Stevie Nicks. This song is setting a mood in the van that is nice, cool, unexpected from a bunch of kids and mothers about to go to a Disney show. Ziggy is on-guard; he holds Harry The Hippo tight.

CELESTE

(to Ziggy)

Be gentle with his legs.

MADELINE

(to Chloe)

Put on something we can sing along to.

CHLOE

Just listen, woman.

CLOSE ON HARPER

HARPER

Madeline was desperate for the trip to be better than the birthday party. It was pathetic.

RESUME

Madeline turns to Celeste, who's lost a bit in the memory of last night.

MADELINE

All good?

CELESTE

(covering)

Good.

MADELINE

Thanks for arranging the transpo.

(CONTINUED)

305 CONTINUED:

305

CELESTE

Well. You got the tickets. Least
I could do.

MADLINE

(reading her)
Everything okay?

(CONTINUED)

305 CONTINUED: (2)

305

CELESTE

Between you and me? I'd rather
snorkel in my own vomit than have
to listen to that stupid "Frozen"
song one more time.

And Celeste winks. Madeline smiles. A perfect deflect.

306 EXT. RENATA'S HOUSE, BACKYARD - DAY

306

WE HEAR THE MUSIC FROM WITHIN THE TENT: "DISCO INFERNO"
IS EXPLODING OUT LOUD. WE'RE OUTSIDE THE TENT WITH
GORDON, HAVING A SMOKE WITH SPIDERMAN ON BREAK. Gordon
finishes his cigarette, and ENTERS INTO:

307 INT. TENT - CONTINUOUS

307

GORDON'S POV: ALL THE PARTY GUESTS ARE DANCING TO "DISCO
INFERNO." THEY'RE ALL IN SYNCH, CLEARLY HAVING GOTTEN
INSTRUCTIONS/LESSONS FROM THE 'DISCO TEAM LEADER' a
local Monterey favorite who doesn't come cheaply.
PARENTS AND KIDS TOGETHER, SINGING, DANCING.

ALL

(singing)

Burn, baby, burn.

Gordon SEES RENATA, NEXT TO HARPER. THEA and GABRIELLE
ARE BOTH THERE, TOO. The level of silliness a parent
will sink to in order to put a smile on their child's
face. Gordon spots BONNIE WHO DANCES LIKE AN IKETTE;
NEXT TO HER NATHAN IS TRYING TO DO AN IMPRESSION OF
TRAVOLTA. HE SHOULD HAVE A SEAT.

CLOSE ON THEA

THEA

It was a fantastic party. With the
exception of Bonnie's dancing. A
lot of husbands were staring.

CLOSE ON STU, mimicking "Touching Fire."

STU

She was hot!

(admitting)

Some of us got erections.

308 EXT. RENATA'S HOUSE, BACKYARD - LATER

308

Renata is proudly dispensing the party favors -- in this case, over-the-top gift-bags.

RENATA
 (doling out bags of stuff)
 Thank you so much for coming. I
 hope you had fun.

BONNIE
 Of course we did, thank you so
 much.

Bonnie and Nathan take their bag and walk off with Skye who immediately opens it, revealing "Frozen" swag, including elaborate DOLLS and SNOWMEN.

CLOSE ON THEA

THEA
 The "Frozen" gift bags was a deft
 touch.

CLOSE ON GABRIELLE

GABRIELLE
 They only sell the cheap stuff at
 the actual show.

309 INT. MADELINE'S HOUSE, ED'S OFFICE - DAY

309

Ed is at work on his computer, as Abigail enters.

ABIGAIL
 Whatcha doing?

ED
 Designing this website for a new
 drone company. Incredible, the
 technology.

ABIGAIL
 Aren't those things illegal now?

ED
 Not yet. Probably matter of time,
 though. They need to make them
 with guns so we can get
 Constitutional protection.

(CONTINUED)

309 CONTINUED:

309

ABIGAIL

What happened between you and my father? He said you threatened him.

ED

I didn't threaten him.

(off Abigail)

I didn't. If anything, he was aggressive; he demanded that I make your mother be nice to Bonnie. Which I found to be ridiculous, truth be told.

ABIGAIL

Which part was ridiculous? The idea of Mom being nice to Bonnie, or that my father should care?

ED

Okay. I guess we know where you stand.

ABIGAIL

What's going on with Mom?

ED

Nothing. Why?

ABIGAIL

She doesn't seem a bit agitated to you lately?

ED

Honey, agitation is her preferred state.

ABIGAIL

Well, it's not mine, if that matters.

And she exits the room as WE HEAR THE DOOR OPEN

MADELINE (O.S.)

Oh my god! It was beyond great.

310 OMITTED

310

311 INT. JANE'S TOWNHOUSE - CONTINUOUS

311

Jane and Ziggy walk in.

(CONTINUED)

311 CONTINUED:

311

JANE

So good! Did we have fun or not?

Ziggy goes straight to the bathroom.

ZIGGY

You got Harry, right?

Jane stops in her tracks.

CLOSE ON HARPER

HARPER

Harry The Hippo had been with the school for over ten years.

CLOSE ON GABRIELLE

GABRIELLE

And the cheap thing she replaced it with? Made in China. The hippo's face wasn't even friendly.

312 INT. JANE'S TOWNHOUSE - LATER

312

Madeline and Jane. Jane's head is in her hands.

JANE

They're all going to think I'm the most irresponsible mother. And Ziggy will get blamed, as if things weren't already bad.

MADELINE

It's not a big deal--

JANE

(suddenly)

Why does this fucking shit keep happening to me?

There's a look of rage in Jane's eyes... scary. Madeline is taken aback, a bit spooked.

313 INT. CELESTE'S HOUSE, MASTER BATHROOM - SHOWER - NIGHT

313

CELESTE IS SHOWERING; she's almost meditative, letting the HOT WATER POUR OVER HER HEAD. It's a bit of a safe haven in here, a respite... a place she feels warm, protected. THE GLASS IS THOROUGHLY STEAMED UP, her choice;

(CONTINUED)

313 CONTINUED:

313

it affords another layer of protection, however illusory. She regards the bruise on her arm. She glances up, SEES A SHADOW OF SORTS, WHICH STARTLES HER. SHE THEN WIPES SOME OF THE STEAM OFF THE GLASS, TO REVEAL PERRY'S FACE; SHE SCREAMS WITH FRIGHT. HE'S RIGHT FUCKING THERE. He then opens the shower door; TURNS OFF THE WATER. Stares. Finally--

PERRY

(calmly)

Would you do me a favor?

He then HOLDS UP A DIAMOND NECKLACE; easily worth thirty thousand dollars; perhaps more.

PERRY (CONT'D)

Would you be so kind as to try this on?

CELESTE

(stunned; softly)

Perry.

He steps into the shower, still holding THE NECKLACE; FASTENS IT AROUND HER NECK. She smiles weakly. Perry then kisses her neck. Then a soft kiss on her lips. And he begins to gently, softly work his way down. THE CAMERA STAYS LOCKED ON CELESTE'S BLANK FACE AS HE BEGINS TO PLEASURE HER. AND THEN, HER EXPRESSION BEGINS TO CONTORT. With guilt. Shame. Desire. She still loves him. Craves him. Will she ever get out of this? As her neck arches, surrendering to the carnal pleasure of it all--

314 OMITTED

314

315 EXT. MONTEREY HIGH SCHOOL - CORRIDOR - DAY

315

As Abigail walks the corridor, heading out, she's stopped by FIONA BREWSTER, late thirties, guidance counselor.

FIONA

Abigail. Hey. How's things?

ABIGAIL

Pretty good.

FIONA

Really?

(CONTINUED)

315 CONTINUED:

315

ABIGAIL

What's wrong? Have I done something wrong?

FIONA

Can I talk to you in private for a second?

ABIGAIL

(worried now)

What did I do?

FIONA

(relax)

Nothing, honey. Let's go to my office, shall we?

316 EXT. CREST COMMUNITY THEATER - DAY

316

From within, we hear the song: "EVERYBODY'S A LITTLE BIT RACIST" as MADELINE'S walks toward the entrance.

317 INT. CREST COMMUNITY THEATER - CONTINUOUS

317

CAST MEMBERS WITH PUPPETS ARE REHEARSING THE SONG. Madeline enters, heads for Joseph's office.

JOSEPH (V.O.)

We're not getting the funding. Seems this petition thing has swelled.

318 INT. CREST COMMUNITY THEATER, JOSEPH'S OFFICE - LATER

318

Madeline and Joseph.

MADELINE

And I have a good idea who's behind the swell, look, how much more funding do we really need at this point?

JOSEPH

A lot. And even if we didn't--

MADELINE

What if we all work for free, to prove a point, a pretty damn important point.

(CONTINUED)

318 CONTINUED:

318

JOSEPH

Madeline. I'm going to tell you what the mayor pretty much told me. "You don't want to go there."

MADELINE

But I do want to go there.

JOSEPH

If we alienate the mayor or City Council, we'll be cutting off our--

MADELINE

Fuck this!

JOSEPH

Okay.

Silence. She's pissed. He can see it.

JOSEPH (CONT'D)

I don't like it either.

MADELINE

So what, we only put on productions that the town deems appropriate? 'Cause today it's 'Avenue Q,' tomorrow it's 'The Book of Mormon.' Or 'Rent.'

JOSEPH

I told the mayor we might consider legal recourse, he basically laughed. Plus, I'd have to solicit the City Council to even get funding to retain a lawyer, so--

MADELINE

A lawyer I can get. A damn good one. Celeste Wright. She used to practice at a huge firm.

JOSEPH

(let it go)
Maddie-

MADELINE

This is largely because Renata Klein has the mayor and this town by the balls, if City Council sees Celeste and Perry Wright lining up on the other side, they will take notice.

(CONTINUED)

318 CONTINUED: (2)

318

Joseph smiles softly.

MADELINE (CONT'D)

Why are you smiling, you think this is funny?

JOSEPH

You are such a bulldog.

MADELINE

Can you get a meeting with the mayor?

(off Joseph)

What's not to try?

Madeline's cell VIBRATES. Abigail's name SHOWS on CALLER ID.

FIONA (V.O.)

Her GPA was three-point-nine coming into the year.

319 INT. MONTEREY HIGH SCHOOL, FIONA'S OFFICE - DAY

319

Fiona, Madeline, and Abigail. Abigail is visibly nervous. Madeline is visibly worried.

FIONA

Granted, it's only been three weeks, no reason to panic. But to see such a precipitous drop in performance, it usually tells me something else is going on.

What? Madeline looks to Abigail.

MADELINE

Are you taking drugs?

Abigail drops her head into her hands.

FIONA

It isn't drugs.

MADELINE

Then what? A boy?

ABIGAIL

(covering her face)

Please, please, please--

(CONTINUED)

319 CONTINUED:

319

FIONA

Madeline. May I call you Madeline?

MADELINE

As opposed to what, Arthur?

(quickly)

Sorry. Yes, Madeline is fine.

FIONA

It seems Abigail is under a bit of stress at home.

Madeline looks to Abigail.

MADELINE

Is this because Ed threatened to beat up your dad?

ABIGAIL

It isn't that.

MADELINE

Then what?

Abigail looks to Fiona; Fiona shoots her a look: "it's okay to say it."

ABIGAIL

It's kind of... sort of... in a way... um... you.

Madeline doesn't believe her ears. Finally--

MADELINE

I'm sorry. Did you say me?

ABIGAIL

I feel... this burden... or pressure... I dunno, to be perfect.

MADELINE

Excuse me?

(CONTINUED)

319 CONTINUED: (2)

319

ABIGAIL

Whether it's I "need to get into Stanford," or--

MADELINE

(dismissive)

The SAT tutor, I knew it, look--

FIONA

Maybe you should let Abigail finish.

Abigail looks to Fiona:

FIONA (CONT'D)

(to Abigail)

Go ahead. She can handle it.

MADELINE

Handle what?

ABIGAIL

Okay. There are a lot of high-powered women who live here. Some run banks, others run Google or Yahoo. Sometimes, I feel you're grooming me... to get to a place you... um

(weakly; delicately)

...couldn't.

That was a gut punch. Madeline just stares. You might as well drive a stake through her heart. And now for the bombshell.

ABIGAIL (CONT'D)

I think it would just be best... if I go live with Dad for awhile.

Madeline continues to just stare. A long beat. Then--

MADELINE

(weakly)

What did you just say?

ABIGAIL

(firm)

That it would be better for me to live with Dad.

(CONTINUED)

319 CONTINUED: (3)

319

MADELINE

Oh.

Another beat.

ABIGAIL

(struggling)

I feel like I can't be myself at home. I think I should live with Dad for a bit.

Abigail's struggle is Madeline's heartbreak. This is every bit as devastating as when Nathan left, perhaps more so. But she fights to remain stoic.

MADELINE

This is something you discussed with your father?

ABIGAIL

No. I'm not even sure I was totally aware of how much I...
 (a beat)
 ...until Ms. Brewster and I started talking.

Madeline looks to Fiona: "thank you very much. Expect a lawsuit."

ABIGAIL (CONT'D)

(fighting tears)

Mom. I just need... a change. Okay?

MADELINE

(covering)

Okay.

ABIGAIL

It would be better for me. Spiritually.

WE ACTUALLY SEE MADELINE'S NOSTRILS FLARE UPON HEARING "spiritually." She suddenly looks near psychotic.

ABIGAIL (CONT'D)

Okay. This is not about Bonnie. This is about me and you.

Which only makes it that much more devastating.

ABIGAIL (CONT'D)

I just need... space.

320 INT. MADELINE'S HOUSE, KITCHEN - DAY

320

Ed and Madeline sit in stunned silence. Finally--

ED

It's my fault, I never should have gotten into it with Nathan.

MADELINE

It's not your fault. It's mine, I just push too much. I always have.

ED

Look at me.

She doesn't.

ED (CONT'D)

Honey.

She looks at him.

ED (CONT'D)

You are not losing her. You and Abby are so close, maybe too close, which is why she feels...

MADELINE

She would never ever walk out if she knew I had cancer.

ED

You don't have cancer.

MADELINE

I'd be willing to get it.
(admitting; some struggle)
This is really rough, Ed.

ED

I know.

A beat.

ED (CONT'D)

I know you don't want to hear this... but if it is your fault... your crime was that you were too good of a parent.

(off Madeline)

(MORE)

(CONTINUED)

320 CONTINUED:

320

ED (CONT'D)

You've raised a strong-minded, autonomous young woman who can think for herself, who can express her feelings... equipped to make pretty big life decisions. She's an extraordinary person. Just like her mom.

Madeline is genuinely moved. God, did she need to hear that. She takes his hand, squeezes it tightly.

MADELINE

(softly)

Thank you.

321 EXT. ORACLE BUILDING, SAN JOSE - DAY

321

A gleaming, shining building. Renata enters.

GORDON (V.O.)

Therapy?

322 INT. ORACLE LOBBY - CONTINUOUS

322

WE FIND RENATA, heading to the elevator bank.

RENATA (V.O.)

It couldn't hurt.

323 INT. GORDON'S OFFICE - DAY

323

A corner office, on the top floor, GREAT VIEWS... the office is well-decorated; oozes posh. Renata has come to see him.

GORDON

She's six.

RENATA

But she's gifted, which makes her intuitively advanced and emotionally more vulnerable.

GORDON

Honey.

RENATA

Do not honey me.

(off Gordon)

Look, I know she enjoyed the party.

(MORE)

(CONTINUED)

323 CONTINUED:

323

RENATA (CONT'D)

But you have to admit her excitement seemed tempered. It was because Chloe and two other popular children weren't there.

GORDON

But seeking medical help--

RENATA

Amabella internalizes, and a social slight can cause more psychological harm than being choked.

GORDON

I come back to, she's six.

RENATA

She wouldn't need to know she's seeing a child psychologist, some of the best ones now dress like clowns, we could sell it as another birthday surprise.

He fights a smile.

RENATA (CONT'D)

You're laughing at me. This is our daughter, Gordon.

GORDON

One of the reasons that you're so successful is because you're able to anticipate every possible hiccup. It's one of your many gifts. But one of the pitfalls... you have a tendency to way over-think things. Amabella had a great time at the party. How could she not? It blew "Disney On Ice" away.

Renata just stares. A long beat.

GORDON (CONT'D)

What?

RENATA

Have I become tragically unfun?

GORDON

Of course not.

(CONTINUED)

323 CONTINUED: (2)

323

RENATA

I have. I'm one of those people I
vowed not to turn into, a
corporate, controlling, sour--

GORDON

Stop.

A beat.

RENATA

On our third date, we went sky-
diving, remember?

GORDON

Indeed.

RENATA

I think it's the last time I
allowed myself to just free-fall.

GORDON

Well, we're adults now.

RENATA

You make it sound so horrible.

(then)

When did we become past our
spontaneous prime?

A beat. He gives her a good long look up and down.

GORDON

You want to be spontaneous? Let's
make love right on that desk. I
take it back; let's fuck right on
that desk.

RENATA

Do not make fun of me.

GORDON

I'm not making fun, I'm looking at
my wife, and I want to fuck her.
Right here and right now.

RENATA

(a little turned on, but
covering)

Don't be ridiculous.

(CONTINUED)

323 CONTINUED: (3)

323

GORDON
Why not? Ridiculous is totally
commensurate with free-falling.
Take off your clothes.

RENATA
(enough of this talk)
Alright.

GORDON
Do I need to rip them off?

RENATA
(both startled and titillated)
Gordon.

He just stares.

RENATA (CONT'D)
People will see.

GORDON
They won't see.

RENATA
They'll hear. You know how I get.

GORDON
Okay. No desk. Bathroom. Even
better.

OVER Renata,

CELESTE (O.S.)
Passion isn't the problem.

324 INT. DR. REISMAN'S OFFICE - DAY

324

Celeste and Perry sit before DR. AMANDA REISMAN, forties.

CELESTE
Or if it is... the problem might be
there's too much of it.

DR. REISMAN
How do you mean?

Perry looks uncomfortable. He and Celeste set ground
rules as to what was on or off limits. But he's anxious,
not convinced that Celeste will stick to the rules.
Celeste glances toward Perry; Dr. Reisman clocks it.

(CONTINUED)

324 CONTINUED:

324

CELESTE

(choosing her words carefully)
Well. We love each other very
much. But sometimes... things can
get a little... volatile.

DR. REISMAN

Volatile how?

CELESTE

We fight a lot. Yell, scream, say
things that... there seems to be a
lot of anger that we need help...
controlling.

A beat as Dr. Reisman measures them both; her radar is
telling her that Celeste is withholding, seems a little
scripted.

DR. REISMAN

(gently probing)
When you talk of anger. And
volatility. Are we talking about a
physical expression of anger?

A half-beat of hesitation

CELESTE

No. Emotional. Verbal.

A beat.

PERRY

That isn't true.

What the...? Celeste's head jerks to look at Perry.

PERRY (CONT'D)

After we fight... we make love. If
you could call it making love,
there seems to be so much anger
mixed up in it. There's a line
between passion and... rage. And
sometimes I wonder whether we cross
it.

Celeste is really surprised, perhaps buoyed -- that he
went there.

DR. REISMAN

And where do you think this rage
comes from?

(CONTINUED)

324 CONTINUED: (2)

324

PERRY

I wouldn't know how to begin to answer that.

DR. REISMAN

Try.

PERRY

I think... I'm afraid of losing her.

Celeste's eyes are laser-locked on Perry now. She didn't expect this candor, his willingness to be vulnerable in front of a stranger.

DR. REISMAN

Okay. And why do you think that?

PERRY

Look at her. She could have any man she wants. If she's not happy with me, there's a thousand other men who'd get in line...

(then)

...and lately, she doesn't always seem happy. And that terrifies me. And for whatever reason, the fear turns to anger. Then rage.

He is so open and communicative here, Celeste is now wondering whether to trust it. He could be "gaming" this.

PERRY (CONT'D)

From the beginning, I was always worried she'd go through me. In fact, I was sure of it.

DR. REISMAN

What do you mean, go through you?

PERRY

Outgrow me, figure me out, whatever. I've always had the sense that... I don't know, that the day would come when she'd just stop loving me. And I think I constantly look for evidence...

DR. REISMAN

Evidence that she doesn't love you any more.

(CONTINUED)

324 CONTINUED: (3)

324

A TEAR ESCAPES, TRICKLES DOWN PERRY'S CHEEK. Celeste is near gape-jawed. Either this is the man she fell in love with and married, or he's a total sociopath.

DR. REISMAN (CONT'D)

Celeste. How do you feel about what Perry just said?

CELESTE

(trying to fathom it; to Perry)

I gave up my career for you. Moved here, left my family, all my friends. To think that I don't love you--

PERRY

Yesterday, you said you would leave me.

A beat.

DR. REISMAN

And what occasioned that?
(then)
Anybody?

Silence. Then--

PERRY

I grabbed her. By the shoulders, very hard.

Celeste is shocked that he's revealing this.

PERRY (CONT'D)

So the idea that it's never gotten violent... This was. I grabbed her hard. And she told me if I ever did it again, she would leave me.

Dr. Reisman looks to Celeste.

CELESTE

(admitting)
He frightened me.

DR. REISMAN

Has this ever happened before?

Before Celeste can answer--

(CONTINUED)

324 CONTINUED: (4)

324

PERRY

Yes.

(a beat)

Sometimes I lash out.

He looks at Celeste; an admission. But perhaps also a directive. "He'll do the talking here." But Dr. Reisman can read the signals.

DR. REISMAN

And you, Celeste?

CELESTE

What about me?

DR. REISMAN

Do you ever lash out?

A beat.

CELESTE

Yes. When he gets physical... I fight back.

Silence.

DR. REISMAN

And how does that make you feel?
When this happens?

CELESTE

Not good.

DR. REISMAN

Could you be more specific?

CELESTE

I feel... shame, I suppose.

DR. REISMAN

Shame.

A beat. The doctor waits for more. Seems Celeste wants to say more.

CELESTE

We get angry. It leads to fierce, angry sex. Tender apologies. All better. And the dirty secret lives on.

(then)

Shame.

325 INT. GORDON'S OFFICE, BATHROOM - DAY

325

Gordon Klein, pants down, has Renata, half-undressed, up on the sink; his butt-cheeks look to be in total spasm. As he thrusts away, RENATA YELPS, GRUNTS with orgasmic delight; pleasure. Fifty years of sensible, practical, living -- it's all given way to reckless abandon now. Two Pagans in the woods.

RENATA

Yes. Yes! Fuck me! Fuck me to the moon! Fuck me to the moon and back!!

(screams)

Oh yes! Fuck me to the fucking moon!!!

Gordon's buttocks convulse, quiver, and thrust, HE THEN SCREAMS, as he releases; then RENATA SCREAMS.

CLOSE ON NIPPAL

NIPPAL

Thank you all for coming.

REVEAL

326 INT. OTTER BAY ELEMENTARY SCHOOL, AUDITORIUM - DAY

326

Principal Warren Nippal stands before a FULL HOUSE OF PARENTS. MADELINE and ED included in the crowd. Madeline looks a little detached throughout, perhaps feels a bit empty.

NIPPAL

We'll turn to various administrative matters shortly, but first, let me proudly report -- we are once again off to a wonderful new year, the faculty is excited, the students are engaged. Optimism and joy abound from the entire Otter Bay school community.

CLOSE ON THEA

THEA

Give me a fucking break.

RESUME

(CONTINUED)

326 CONTINUED:

326

NIPPAL

Our first order of business today regards our Annual Fall Gala Fundraiser; given the unprecedented success of last year's Trivia Night, with the theme of "Dead Celebrities," we have decided to come back with yet another costume gala, this time "Elvis and Audrey" night.

ANGLE RENATA

as she enters. Reasonably put back together, but looking a little flush. A hair or two out of place, which hasn't happened since the late nineties.

NIPPAL (CONT'D)

Where couples will be asked to dress up as Elvis Presley or Audrey Hepburn. It should make up for a splendid evening of fun, fashion, and frivolity, one which should raise much-needed funding, going to the benefit of all our wonderful children.

A HAND GOES UP IN THE FRONT ROW: THEA.

NIPPAL (CONT'D)

Yes, Ms. Cunningham.

THEA

We all dress as either Elvis or Audrey? The same costumes for everybody?

NIPPAL

Part of the fun will be seeing the different interpretations.

CLOSE ON SAMANTHA

SAMANTHA

It was a mistake to make people compete. The guests all showed up with game faces on.

CLOSE ON GABRIELLE

GABRIELLE

You can't win in this town unless somebody else loses.

(CONTINUED)

326 CONTINUED: (2)

326

CLOSE ON NIPPAL

NIPPAL
 (offended; livid)
 That's not what got someone killed.

327 EXT. OTTER BAY ELEMENTARY SCHOOL, PARKING LOT - LATER

327

Post-assembly; parents are heading to their cars. WE FIND MADELINE and ED on a brisk move.

MADELINE
 Of all the people for me to have to pretend to be. Audrey Hepburn, oh yes, I'll look the spitting image.

NATHAN (O.S.)
 Maddie.

Madeline turns to see Nathan and Bonnie approaching.

MADELINE
 Oh, great.
 (then; to Nathan)
 Nathan, hey. Bonnie.

BONNIE
 Hey, Madeline.

Nathan nods to Ed.

NATHAN
 Ed.

ED
 Nathan.

Ed is fixing a bit of a hard look on Nathan: "go on, say something stupid, license me to hate you." Nathan reads Ed's expression, decides not to go there.

NATHAN
 (to Madeline)
 Can I steal you for one sec?

Madeline sighs, not in the mood for this. Nathan ushers her for some privacy.

NATHAN (CONT'D)
 Listen, um. This thing with Abby. That was not my doing. I was just as surprised as you.

(CONTINUED)

327 CONTINUED:

327

MADELINE

Okay.

NATHAN

Are you... alright with this?

MADELINE

I suppose I have no choice but to be. I mean, legally I guess I have a choice, she's a minor. But she also has a well-developed sense of self-awareness, and if she thinks this is best for her...

NATHAN

(surprised; impressed)

That's very mature of you.

Madeline just stares, doesn't like the inference that her "maturity" is a fluke.

NATHAN (CONT'D)

We'll take good care of her.

Madeline nods. She just wants to get through this. Nathan glances toward Ed, sees Ed is still glaring at him.

NATHAN (CONT'D)

Listen. This is a little off-subject -- but not really. Could you just discretely check your husband for a second.

Madeline looks to Ed, sees it; Ed quickly diverts his stare.

NATHAN (CONT'D)

You see the way he was staring at me? I think he wants to fight me.

MADELINE

Don't be ridiculous. Ed doesn't fight.

CLOSE ON STU

STU

Ed and Nathan hated each other's guts. Are we all afraid to say that?

RESUME

(CONTINUED)

327 CONTINUED: (2)

327

Bonnie approaches Madeline and Nathan. Madeline can barely manage to make eye-contact with Bonnie, but she does.

BONNIE

I just wanted to say... I know that you are her mother.

Madeline can nod, but she doesn't dare talk. Too raw.

BONNIE (CONT'D)

And Abigail knows it.

(then)

Please know that I will never try to encroach...

Madeline is just holding on. Doesn't want to get angry, doesn't want to cry. Holding on... as suddenly, Bonnie gives her a nice, sincere, beautiful embrace.

328 EXT. LITTLE LEAGUE BASEBALL FIELD - DAY

328

Tee-ball practice tryout. A LONG-LINE OF FIVE AND SIX-YEAR-OLDS WAITING TO TAKE THEIR SWING. Ziggy is in the line, near the front, he looks beyond miserable. Would prefer to be anywhere else. Jane and A SLEW OF OTHER NERVOUS PARENTS stand behind the backstop. The FIELD itself is LITTERED with FIELDERS, TWENTY OR SO, all five and six year-olds. TIMMY, the batter up, SWINGS WILDLY AT THE BALL ON THE TEE, MISSES BY A FOOT, HITS ONLY THE TEE, CAUSING THE BALL TO FALL. COACH BOB, thirties, resets the tee, under--

COACH BOB

(peppy)

That's okay. That was a good cut, Timmy, just keep your eye right on the ball. Good cut, good cut.

As Ziggy leaves the line, comes over to Jane.

ZIGGY

Do I have to?

JANE

Just try it, baby, okay? You really might like it.

ZIGGY

I just want to play on the swings.

(CONTINUED)

328 CONTINUED:

328

JANE
 If you don't like it, I won't make
 you come again. But just try it
 this once, okay? You're almost up.

As Ziggy ambles back to the line, Timmy swings again.
 BARELY NICKS THE TOP OF THE BALL, CAUSING IT TO FALL
 OFF. But IT DOES FALL FORWARD.

COACH BOB
 (to Timmy)
 Run!! Run!!

AND LITTLE TIMMY TAKES OFF FOR FIRST, AS ONE OF THE
 FIELDERS CHARGES IN TO RETURN THE FALLEN, BUT EVIDENTLY-
 PLAYABLE BALL. AS JANE'S CELL CHIMES; SHE SEES THE
 CALLER I.D. READS "MADELINE."

328A INT. MADELINE'S SUV - DAY

328A

MADELINE IS IN THE PASSENGER SEAT. ED IS DRIVING.

JANE (V.O.)
 (through the car speakers)
 Hey.

MADELINE
 Missed you at the Assembly.

JANE (V.O.)
 I know, I'm at Tee-Ball with Ziggy.
 I'm trying to get him... y'know,
 involved.

MADELINE
 Savor the moment, and others like
 them, 'cause trust me, they grow up.

JANE (V.O.)
 You sound a little... are you okay?

MADELINE
 I'm fine. Abigail has decided to
 live with her dad.
 (in denial)
 Less laundry to do. I don't have
 to cook all that vegan crap.

JANE (V.O.)
 Oh, Madeline. I'm sorry. Can I
 call you right back? Ziggy's about
 to get up to bat!

(CONTINUED)

328A CONTINUED:

328A

MADELINE

Go, call me later.

Madeline clicks off. Ed looks at her and waits for her to look back. It doesn't happen. She's lost in her thoughts, looking at the landscape passing by. Ed takes her hand, brings it to his lips and kisses it. She finally looks at him, offers him a sad smile and kisses his hand back.

328B EXT. LITTLE LEAGUE BASEBALL FIELD - DAY

328B

Ziggy waddles up to the plate, he's a little slumped; the bat is on his shoulder.

COACH BOB

What's your name, buddy?

ZIGGY

Ziggy Chapman.

JANE

C'mon, Zig!!

COACH BOB

Okay then, Ziggy, let's stand up a little straighter, okay, let's get that bat off your shoulder!

JANE

Hit a home run, Zig!!!

Ziggy looks back to Jane; "please stop."

COACH BOB

Okay, now spread the feet a bit, shoulder-width apart.

(as Ziggy does so)

Atta boy.

(positioning the bat)

Bring the bat up to about here.

Fantastic. You want to keep your eye right on the ball and swing as level as you can, okay, Zig?

ZIGGY

Okay.

Coach Bob stands back.

(CONTINUED)

328B CONTINUED:

328B

JANE
 (to herself)
 Please, please, please.

COACH BOB
 Anytime you're ready, Zigster.

And Ziggy swings. It's full-on contact; HE HITS A LINE-DRIVE "ROPE" THAT SAILS INTO LEFT FIELD. It surprises everyone, nobody more than Ziggy, whose eyes bulge with shock.

COACH BOB (CONT'D)
 Run!!

JANE
 Oh my god!!

COACH BOB
 Run!!

And Ziggy takes off. The ball has sailed over the left fielders' heads (all three of them.) THEY GIVE CHASE AS ZIGGY RUNS THE BASES.

JANE
 Run, Ziggy!! Run!!

AND BOY, DOES ZIGGY RUN. SPRINTING FOR ALL HE'S WORTH. ROUNDING FIRST, THEN SECOND; A FIELDER FINALLY RETRIEVES THE BALL, HEAVES IT TOWARD THE INFIELD; WHERE ANOTHER PLAYER GOES TO PICK IT UP.

ANGLE ZIGGY

SPRINTING FOR THIRD

RESUME

THE FIELDER IN SHALLOW LEFT FIELD THROWS THE BALL TOWARD THE PITCHER'S MOUND, IT SOMEHOW AVOIDS EVERYBODY. ZIGGY ROUNDS THIRD AND IS HEADED FOR HOME. ONE OF THE SECOND BASEMEN PICKS UP THE BALL AND THROWS IT TOWARD HOME PLATE. BUT IT DOESN'T GO TO HOME PLATE, RATHER IT GOES STRAIGHT UP. ZIGGY CROSSES HOME PLATE STANDING UP.

COACH BOB
 Home run!! Home run!!

Jane lets out a PRIMAL SCREAM OF UTTER JOY, designed to reach God and personally thank Him. SHE JUMPS UP AND DOWN like she's won the World Series.

(CONTINUED)

328B CONTINUED: (2)

328B

Ziggy, on the other hand, simply hopes he now qualifies for the swing set and can be done with all this nonsense.

329 EXT. SEVENTEEN-MILE DRIVE - DAY

329

WE SEE A BLACK AUDI Q7, BACKED BY THE STUNNING ROCKY COASTLINE; AS THE VEHICLE CRUISES ALONG--

330 INT. PERRY'S AUDI Q7 - DAY

330

Perry and Celeste, driving back from the therapist's. SILENCE. Celeste is still trying to process Perry's "openness" and "vulnerability." She wants to trust it, believe it. She's perhaps a bit desperate to. They continue to ride in silence. Until--

PERRY

Did I do okay?

A beat.

CELESTE

(evenly)

You were incredible.

He's not quite sure how to read that. They continue to ride in silence. Until--

PERRY

I'm serious, y'know.

She looks at him.

PERRY (CONT'D)

I'm going to change. Don't give up on me, baby.

She takes his hand. Holds it tight.

331 INT. RENATA'S HOUSE - EVENING

331

Renata enters. She looks around, surveys the place, the magnificence of it all. Gordon appears. Observes.

RENATA

I didn't know you were home.
You're not going to believe this,
the theme for the school party is
Elvis Presley and Audrey Hepburn.

(CONTINUED)

331 CONTINUED:

331

GORDON

Oh, god, no.

RENATA

Beavis and Butthead, next year,
want to bet? Where's Amabella?

GORDON

Upstairs.

Renata again looks around the house. Regards the view.

GORDON (CONT'D)

You okay?

RENATA

Fine.

GORDON

You keep looking round like...

RENATA

Actually, I was just admiring how
beautiful...

(then)

Remember when we finished the
remodel? And we couldn't get over
how perfect everything turned out?
We'd built a place that...

A beat. She looks around.

RENATA (CONT'D)

We can't build a perfect world, can
we? No matter what, shit will
happen.

A beat.

GORDON

Are you not happy, Renata?

RENATA

I am happy. I just...

(then)

it felt nice to be desired like
that earlier. You have no idea.
Thank you.

GORDON

Honey. I desire you all the time.
Usually, you find it annoying.

(CONTINUED)

331 CONTINUED: (2)

331

RENATA

Gordon. You want sex all the time.
Today, you really desired me. Do
you see the difference?

GORDON

(honest)
Not really.

RENATA

(sweetly)
My oblivious little man.

She goes to him, gives him a kiss.

332 OMITTED

332

333 INT. MADELINE'S HOUSE, ABIGAIL'S ROOM - EVENING

333

Madeline is helping Abigail pack; keeps thinking to herself "there are harder things than this;" she will not wallow. Knowing this is difficult for Abigail, she refuses to make it more so. She folds a pair of white skinny jeans and adds them to the open suitcase.

MADELINE

Remember when we bought these?

ABIGAIL

Yeah.

"There are harder things than this." "There are harder things than this." But could there be? Madeline takes short, shallow breaths, as if to soften a blow to the abdomen. But outwardly, she does her best.

MADELINE

How 'bout this tee, do you still
wear it?

ABIGAIL

Yeah, you can throw it in.

Madeline then picks up a pale peach-colored top.

MADELINE

Don't you dare ruin this. Remember
it's hand wash only. Tell Bonnie.
Or tell your dad,
(with a wink)
maybe he does the laundry now.

(CONTINUED)

333 CONTINUED:

333

Abigail's eyes smile, sees the humor in Madeline's little dig. Madeline smiles a little. It's a nice moment; she'll take it. Then--

MADELINE (CONT'D)

Hey, now that you're out of the house, maybe you and me can be girlfriends a bit?

ABIGAIL

That sounds awesome.

Abigail appreciates the enormous effort Madeline is making to keep this upbeat. But she's also loathe to acknowledge it for fear of opening floodgates. Chloe arrives at the door. She and Abigail hold a look.

CHLOE

Are you ever coming back?

Another blow to Madeline's abdomen; she wonders the same thing. When a teenager leaves....

ABIGAIL

Of course I'll be back. I'll be back and forth all the time.

CHLOE

You promise?

Abigail kneels in front of her little sister.

ABIGAIL

I absolutely promise. My family lives here.

(for Madeline's benefit)

This is my family.

That breaks Madeline's heart, but she will not surrender to it. Upbeat. Upbeat. Upbeat.

333A EXT. STREET - DAY

333A

Jane and Ziggy are walking toward their townhouse. Ziggy is still in baseball attire.

JANE

I just thought it was so fantastic... maybe we should go out for dinner to celebrate.

(CONTINUED)

333A CONTINUED:

333A

ZIGGY

That's okay.

JANE

Ziggy, you hit a home run and ran around all the bases on your very first try. Let's go for pizza or something.

ZIGGY

I need to do my family tree. I need to bring it tomorrow.

JANE

No, that isn't due for another week.

ZIGGY

Tomorrow.

JANE

No, sweetie, it's the nineteenth.
 (checking on her phone)
 I specifically marked it right in the--

She freezes in her tracks.

JANE (CONT'D)

(weakly; horrified)
 Oh, no. Oh, please, no.

334 EXT. JANE'S TOWNHOUSE - FIFTEEN MINUTES LATER

334

MADLINE'S SUV PULLS UP IN A SCREECH. MADLINE HOPS OUT, she's toting a large poster-board.

335 INT. JANE'S TOWNHOUSE, KITCHEN - THIRTY MINUTES LATER

335

Madeline is there; Jane is wrought. The poster-board and a pile of pictures on the table.

MADELINE

We can do this. We will get it done.

JANE

I'm such a screw-up. I thought we still had a week.

As Ziggy enters--

(CONTINUED)

335 CONTINUED:

335

MADELINE

(brightly)
Hey, Zig.

ZIGGY

Are we gonna get in trouble?

MADELINE

No way, man, this will be easy.
Hey, I heard you hit a home run
today?

ZIGGY

Yeah.

JANE

(re: the pictures)
I'd already organized some of the
photos. His grandmother,
grandfather, these are cousins over
here. That's my brother. These
are my cousins, who... would they
be considered second cousins?

MADELINE

Okay, first -- we need to draw a
big tree on the cardboard, they
like you to show an actual tree.

JANE

Zig, wanna help draw the tree?

ZIGGY

Okay.

JANE

(to Madeline)
The assignment said make sure the
child contributes to the project.

MADELINE

(re: a picture)
Who's this one?

JANE

That's an uncle on my mother's
side.

MADELINE

Cute.

(CONTINUED)

335 CONTINUED: (2)

335

JANE
(to Ziggy)
Ready to draw the tree?

ZIGGY
What about my father?

A beat.

ZIGGY (CONT'D)
We need to put him in here.

Jane is suddenly frozen.

JANE
Well...

ZIGGY
Ms. Barnes says it doesn't matter
if we don't have a photo, we just
put in his name.

JANE
(calmly)
You know that you don't have a dad,
sweetheart.
(then)
Now, you have grandma and grandpa
and great-uncle Jimmy--

ZIGGY
I still have to write my dad's name
on the board.

Ugh. A beat.

ZIGGY (CONT'D)
You draw a line from me to my
mother and my daddy. That's the
way you do it. They told me.

He points to a sample family tree that Ms. Barnes
provided, it shows a perfect, unbroken, nuclear family.

MADELINE
(coming to the rescue)
It doesn't have to be exactly like
that. Everyone's project will be a
little bit different.

(CONTINUED)

335 CONTINUED: (3)

335

ZIGGY
(not buying it)
You have to write down your
mother's name and your father's
name. I'll get in trouble if I
don't put it down.

JANE
No you won't, honey.

ZIGGY
I want you to put it down.

JANE
(tougher slightly)
Ziggy.

ZIGGY
(harder)
What's my dad's name? Just write
it down.

Jane is frozen again. Then--

JANE
Sweetie, I've told this story so
many times. Your dad would have
loved you so much if he'd known
you. But--

ZIGGY
What's his name?

JANE
(shouting)
Shut up! I don't know his name.
Go to your room.

ZIGGY holds her stare for a beat and disappears into his
room, BANGING THE DOOR behind him.

Jane and Madeline share an uncomfortable look.

336 EXT. JANE'S TOWNHOUSE, PORCH - LATER

336

Ziggy has been tucked into bed; Madeline sits with Jane,
who's still visibly wrought. They sip a beer.

JANE
The name he gave me was a lie.
(then)
I have no clue.

(CONTINUED)

336 CONTINUED:

336

A beat.

MADELINE

Did you ever try to track him down?

JANE

(admitting)

No. I did not.

Okay. A beat. Jane's body clenches up a bit.

JANE (CONT'D)

He was not a nice man.

A beat. Madeline can see that Jane wants to talk about it some.

JANE (CONT'D)

He said his name was Saxon Banks. Mr. Banks, like the dad in "Mary Poppins." But I Googled him after, and...

(a beat)

We met in a bar. He was funny, sexy... we were both... pleasantly drunk.

(then)

He seemed so sweet. Gentle, even. We got a room at a hotel, it overlooked the ocean. It was... romantic.

WE INTERCUT WITH FLASHBACKS: GLIMPSES, IMAGES OF WHAT JANE DESCRIBES, BUT THE IMAGES ARE INCOMPLETE, FRACTURED, SOMETIMES OUT OF FOCUS, EVEN.

JANE (CONT'D)

He kissed me in a way that... so soft... and then...

She goes still. Madeline has a sense of where this is going.

JANE (CONT'D)

He had his hands on my throat... choking... as if it were fun, erotic. Told me it would be a rush... Like cocaine.

Silence.

(CONTINUED)

336 CONTINUED: (2)

336

JANE (CONT'D)

I had trouble getting air, I pulled away. And told him I didn't like it.

(a beat)

And then... he changed.

MADELINE

What do you mean, he changed?

JANE

He became very angry. He started kissing me again, but this time it wasn't soft. It wasn't gentle. I tried to resist, but...

(a beat)

Suddenly, he was on top of me... shoving himself inside... like he was operating some piece of machinery. It was so rote. Like mowing the grass.

Silence. Jane is lost in the memory.

JANE (CONT'D)

I didn't resist anymore. I was too afraid he'd kill me, he was that cold. I just stared at the ceiling. When it was over... he pulled his pants up. And said goodbye. I said "bye." And he was gone.

(silence)

But he gave me Ziggy.

MADELINE

Have you ever gotten... help for this? Counseling?

JANE

What could anybody say? Or do?

(then)

You're the first person I've told.

MADELINE

Sweetie.

JANE

I thought I'd moved on. Eventually started to date again, or tried.

(admitting it)

I'm not over it. I still get afraid.

(MORE)

(CONTINUED)

336 CONTINUED: (3)

336

JANE (CONT'D)

I keep a loaded gun right next to my bed. I'll never be over it.

(stoic)

But I have moved forward. I've made a life for myself, and I've made a life for Ziggy. Which will continue. Ziggy will have a good, good life.

(then; coldly)

But the name of his father is not going on that fucking poster-board.

OFF Madeline,

337 INT. CELESTE'S HOUSE, LIVING ROOM - NIGHT

337

Celeste sits... the room is dimly lit. She sits in the shadows, a somewhat blank expression on her face. Perry appears at the doorway, studies her from afar. Then--

PERRY

Hey.

She turns to see him.

PERRY (CONT'D)

What are you thinking about?

A beat.

CELESTE

I was trying to decide whether I'm feeling happy or sad.

PERRY

People typically know.

CELESTE

I think it's both. Sad, because my husband doubts my love for him.

A beat.

PERRY

And happy?

CELESTE

Happy, because today... for the first time in a long time, I'm hopeful. For us.

(CONTINUED)

337 CONTINUED:

337

He just stares at her for the longest time.

PERRY

Would you dance with me?

CELESTE

Would I dance?

PERRY

Yes. Right here. Now.

(off her)

I just want to hold you. Look into your eyes. And just... be in love with you. And feel you being in love with me. Would you?

A beat.

CELESTE

(why not)

Sure.

He pulls out his iPhone, synchs it with the sound system: Neil Young's "HARVEST MOON" BEGINS TO PLAY.

PERRY

The most beautiful song... for the most beautiful woman.

Perry walks to Celeste, takes her by the hand. And THEY BEGIN TO SLOWLY, TENDERLY, DANCE, their eyes locked on each other. Whatever the flaws of this union... they are still madly in love. AS THE MUSIC CONTINUES, WE:

CUT TO:

337A INT. JANE'S HOUSE - NIGHT

337A

Jane is sitting on the sofa, her knees tucked under her arms... she's looking like one of those roly-poly bugs that turn into an impenetrable ball when they sense danger. The memory of the past trauma has moved back in. Her body is rigid. She just sits in a tight ball, staring... remembering... staring... remembering... until she hears a sound and looks up...

HER POV: the SILHOUETTE OF A MAN walking into her house.

Jane quickly unlocks the drawer of her end table.

The SILHOUETTE OF THE MAN beelines for her.

(CONTINUED)

337A CONTINUED:

337A

Jane takes the gun and SHOTS. BANG.

The man is HIT in the head.

RESUME - Jane, still sitting in a tight ball, no gun in hand. That was just a fantasy.

THE MUSIC CONTINUES AS WE:

CUT TO:

338 EXT. MADELINE'S HOUSE - NIGHT

338

MADELINE'S SUV PULLS INTO HER DRIVEWAY. She deboards, looking a bit worn, heads for her house.

339 INT. MADELINE'S HOUSE - NIGHT

339

Madeline trudges up the stairs; it's been a long day. WE CONTINUE TO HEAR "HARVEST MOON."

340 OMITTED

340

341 INT. ABIGAIL'S ROOM - NIGHT

341

Madeline enters, FLIPS ON THE LIGHT. The room has that "moved out" look. Pictures and personal items have been removed. The bed is made; there's no mess, no signs of teenage life; a sterile feeling. She's gone. But Madeline will not wallow. If she gives into it... she might not recover. So she remains stoic, guarded. After a beat, she leaves.

342 EXT. MADELINE'S HOUSE - BACKYARD / BEACH - NIGHT

342

MADELINE SIPS RED WINE FROM A GLASS, STARING AT NOTHING. JUST THE OCEAN. AND THE MOON. AS NEIL YOUNG CONTINUES TO SING OF LOVE THAT ENDURES, ETERNAL AND UNWAVERING AS THE BOUNTIFUL MOON --

OFF Madeline, numb, expressionless... empty, we:

FADE TO BLACK.

TO BE CONTINUED

BIG LITTLE LIES

Episode # 4

"Push Come To Shove"

Written By

David E. Kelley

REVISED PAGES: 35, 37.

Based on the book: "Big Little Lies" by Liane Moriarty.

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FULL PINK – 3-3-16

YELLOW REVISION – 3-8-16

GREEN REVISION – 3-28-16

GOLDENROD REVISION – 4-12-16

SALMON REVISION – 4-18-16

CHERRY REVISION – 5-23-16

CAST LIST

MADELINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein

Ziggy Chapman (minor)
Chloe Mackenzie (minor)
Amabella Klein (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)
Skye Carlson (minor)

Mayor Randall Bartley

Joseph Bachman

Ms. Emily Barnes
Dr. Lynette Moriarty
Dr. Amanda Reisman

Tom

*

Gabrielle
Harper Stimson
Samantha
Thea Cunningham

SONG LIST:

ACOUSTIC GUITAR MUSIC (TBD)
"THAT FEELING" (ALABAMA SHAKES)
"ONE NIGHT" (ELVIS PRESLEY) (ED)
"POCKETFUL OF MIRACLES" (ELVIS PRESLEY - ED/CHLOE)
"CHANGES" (CHARLES BRADLEY)
"PACK UP YOUR TROUBLES" (MS. BARNES/KINDERGARTENERS)
"ALL APOLOGIES" (NIRVANA/SINEAD O'CONNOR) (JANE/ZIGGY)
"YOU BLOODY MOTHER FUCKING ASSHOLE" (MARTHA WAINWRIGHT)

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL

- TEACHERS' LOUNGE - DAY
- CLASSROOM - DAY

MADELINE'S HOUSE - NIGHT

- KITCHEN - EVENING

CELESTE'S HOUSE, MASTER BEDROOM - NIGHT

- CELESTE'S CLOSET - MORNING & NIGHT
- KITCHEN - NIGHT

*

JANE'S TOWNHOUSE - NIGHT

BONNIE'S HOUSE - EVENING

BONNIE'S PILOXING STUDIO - MORNING

- BONNIE'S OFFICE - MORNING

MONTEREY CITY HALL, CONFERENCE ROOM - DAY

DR. LYNETTE MORIARTY'S OFFICE - DAY

- WAITING ROOM - DAY

DR. AMANDA REISMAN'S OFFICE - DAY

BLUE BLUES CAFÉ - MORNING & DAY

CREST COMMUNITY THEATER - DAY

- JOSEPH BACHMAN'S OFFICE - DAY

MADELINE'S SUV - DAY & EVENING

BLUE BLUES CAFÉ - DAY

JANE'S PRIUS - DAY

MONTEREY BAY AQUARIUM - SHARK TANK - DAY

ICE CREAM SHOP - DAY

EXTERIORS :

MADELINE'S HOUSE - NIGHT & DAY
- BACKYARD BEACH - DAY

CELESTE'S HOUSE - PATIO - DAWN & DAY

MONTEREY CITY HALL - DAY
- PARKING LOT - DAY

SIDE DOOR CAFE - DAY & NIGHT

BLUE BLUES CAFÉ - MORNING

MONTEREY - BIXBY BRIDGE - EVENING

CLIFF BY THE SEASHORE - DAY

FISHERMAN'S WHARF - PARKING LOT - MORNING

BEACH - SUNSET

"PUSH COME TO SHOVE"

401 EXT. MONTEREY - BIXBY BRIDGE - SUNSET 401

THAT SPECTACULAR VIEW AGAIN... OF THAT BRIDGE BY THE COAST; MADELINE'S SUV DRIVES TOWARDS US, AS WE HEAR, THROUGH THE WAVES, A BEAUTIFUL MELODY PLAYED BY AN ACOUSTIC GUITAR...

401A INT. MADELINE'S SUV - ROAD BY THE OCEAN - SUNSET 401A

THE MUSIC COMES FROM THE CAR RADIO. Madeline is driving, focused on the road. But we can tell that her mind is somewhere else as we cut to...

401B ABIGAIL WAVING GOODBYE FROM THE PASSENGER SEAT OF NATHAN'S JEEP AS IT DRIVES AWAY, FILLED WITH BOXES AND STUFF. 401B

MADELINE, ED, AND CHLOE WAVE BACK FROM THE FRONT DOOR OF THE HOUSE. A TRULY SAD TABLEAU BUT NOBODY IS CRYING. THEY ALL HAVE THE MOST BEAUTIFUL SMILES ON THEIR FACES.

CHLOE SYNCHRONIZES AN iPHONE FROM HER LAPTOP AND UNPLUGS IT.

401C MADELINE AND ED ARE SIPPING TEA AS THEY WATCH THE OCEAN IN SILENCE, SEATED ON WOODEN CHAIRS IN THEIR BACKYARD, RIGHT ON THE BEACH. CHLOE ARRIVES AND GIVES MADELINE HER iPHONE AS SHE SITS ON HER MOM'S LAP, SINGING ALONG WITH A SOULFUL FEMALE VOICE: "*It's gonna be alright...*" 401C

401D We're BACK ON MADELINE, DRIVING as she glances towards the car radio that shows what's playing: "*That feeling*", from Alabama Shakes. She seems to appreciate it, starts to move her head to the peaceful rhythm of the music. And it's now Madeline's turn to sing along: "*I'm gonna be alright*". These words, that view of the coast, the sunset, that song, one's got to be grateful. And it looks like it. 401D

402 EXT. SIDE DOOR CAFE - NIGHT 402

Nathan sits by himself, a beer in hand, half empty. He spots Madeline arriving, looks at his watch, shakes his head and puts on his happy face when Madeline sees him.

(CONTINUED)

402

CONTINUED:

402

NATHAN (O.S.)

All in all, I think it's been great.

MADELINE and NATHAN sit... the tension is palpable. The body language a little stiff.

NATHAN (CONT'D)

A pretty smooth six days. Other than...

MADELINE

What?

NATHAN

Well. The one little dust-up.

A beat, as Madeline reads him.

MADELINE

You mean my dust-up?

NATHAN

I didn't say that.

MADELINE

Because you didn't have to.

Nathan bites the inside of his cheek, determined to keep this "friendly."

MADELINE (CONT'D)

(a contained bristle)

I was wrong to be concerned about your decision to cancel the SAT tutor.

NATHAN

It was not wrong.

MADELINE

I mean, who cares if Abigail gets her scores up, whether or not she gets into a college whose admission standards require anything more than a pulse, what's the big dif?

NATHAN

(bristling now, too)
Okay.

(CONTINUED)

402 CONTINUED: (2)

402

MADELINE

What okay?

Nathan bites his lip. She's determined to make this contentious.

NATHAN

You see what you're doing here?

MADELINE

Why are we meeting, Nathan?

NATHAN

What I would like to propose is that you, me, Bonnie, and Ed have dinner together.

Madeline stares back, "what"?

NATHAN (CONT'D)

We need to discuss the transitional parenting paradigm of Abigail. To make sure there aren't any glaring chasms. Like with the tutor thing.

She stares back.

MADELINE

The transitional parenting paradigm, to safeguard against future chasms. Who the fuck talks like that?

Nathan is chewing his tongue now, trying not to snap back.

MADELINE (CONT'D)

Why can't you just say this is Bonnie's idea?

NATHAN

Alright, Maddie. It's Bonnie's idea. Me, I think the four of us trying to get along is ridiculous. But one of the things that defines what it means to be a husband is a willingness to go along with your wife's fucked up notions.

(MORE)

(CONTINUED)

402 CONTINUED: (3)

402

NATHAN (CONT'D)

For example, when I was married to you, I spent nine thousand dollars to ground the house against electromagnetic fields so we wouldn't all get brain tumors. The time we went camping...

NATHAN (CONT'D)

I said okay,

MADELINE

I hate camping, that was your idea.

NATHAN

Better to let the mosquito bite the shit out of us than let our skin come in contact with Deet.

MADELINE

What's your point?

NATHAN

My point is, I jumped through a lot of fucked up hoops for you during our marriage.

MADELINE

Oh, give me a break.

NATHAN (CONT'D)

I now make those same--

NATHAN (CONT'D)

--leaps for Bonnie. Trust me, I'd sooner shove an electric eel up my ass and let him gnaw through my intestines than sit down to dinner with you and psycho Ed. But for the sake of Abigail, I'll do it. That's the kind of caring wonderful fucked up fuckshit person I am. How bout that?

Madeline stares back, now genuinely concerned for him.
OFF her--

MADELINE (V.O.)

The man is losing his mind.

403 INT. CELESTE'S HOUSE - KITCHEN - NIGHT

403

CELESTE is on the phone. She's got papers, a law book and her open laptop on the kitchen counter. ON THE LAPTOP: GOOGLE SEARCH BETWEEN CENSORSHIP AND THE FIRST AMENDMENT.

(CONTINUED)

403

CONTINUED:

403

CELESTE

So did you schedule the dinner?

MADLINE (O.S.)

(from the phone)

Yes. Can you imagine? I could never get him to do a couples dinner, never. But for Bonnie, he's "Mr. Fucking Sacrifice."

CELESTE

Listen, maybe you could bottle up some of your anger here and put it to a good use.

MADLINE (O.S.)

(from the phone)

What do you mean?

CELESTE

I'm thinking it might be a good idea for both you and Joseph to attend this meeting with the mayor tomorrow. I can't really speak to the content of the show. Joseph can, and we could also use your passion.

MADLINE (O.S.)

(from the phone)

I cannot possibly thank you enough for doing this, Celeste.

CELESTE

I haven't done anything yet but you know what, it's actually fun.

As PERRY enters the room, Celeste discretely closes the laptop.

(CONTINUED)

403 CONTINUED: (2)

403

CELESTE (CONT'D)

Let's meet at Blue Blues after drop-off tomorrow. I'll brief you. Alright? 'Night.

PERRY

What's fun?

CELESTE

Oh, the mayor is trying to shut down the "Avenue Q" production, thinks it's inappropriate for a community theater. I agreed to help Madeline out.

PERRY

Help her out how? Legal help?

CELESTE

Yes.

PERRY

So we're suddenly practicing law again?

CELESTE

I'm not practicing law. I'm going to a meeting.

PERRY

The town of Monterey can't afford to hire an attorney?

CELESTE

The town of Monterey is the one trying to shut down the production, and what's the big deal?

PERRY

This isn't something that might come up in conversation?

CELESTE

It might, if you were ever here long enough for us to actually have one. By the time the talk shifts from the kids, you're already packing up your bag for the next business trip.

(CONTINUED)

403 CONTINUED: (3)

403

Perry just stares.

CELESTE (CONT'D)
You want to hit me now?

Perry holds a look.

PERRY
Do you want me to hit you,
Celeste? Sometimes I wonder.

He then exits.

404 EXT. MADELINE'S HOUSE - NIGHT

404

MADLINE PULLS INTO THE DRIVEWAY. She deboards, heads to the house, notes that the downstairs is dark. Odd.

405 INT. MADELINE'S HOUSE - MOMENTS LATER

405

Madeline enters. There is a dark silhouette in the living room, standing still like a statue.

MADLINE
Ed?
(a little spooked)
Ed?!!

And suddenly, as SHE CLICKS ON THE LIGHTS, ED is there, a microphone in hand, dressed in a white jumpsuit, as ELVIS PRESLEY'S "ONE NIGHT" explodes.

ED
(singing)
One night with you/

MADLINE
Oh. My. God.

ED
(singing)
Is what I'm now praying for/

MADLINE
No, no, no, no, no, no...

Ed is helped by A KARAOKE MACHINE THAT SHOWS UP THE LYRICS OF THE SONG ON A SCREEN.

(CONTINUED)

405 CONTINUED:

405

ED

(singing)
The things that we two could plan/

MADELINE

Yes, we could but...

ED

(singing)
Would make my dreams come true...

MADELINE

You're going to wake Chloe.

ED

(singing)
Just call my name/...

MADELINE

Okay. Ed.

ED

(singing)
And I'll be right by your side/...

MADELINE

That's enough.

ED

(singing)
I want your sweet helping hand/

MADELINE

Wrap it up.

ED

(singing)
My love's too strong to hide/

CLOSE ON THEA

THEA

The neighbors actually heard them practicing for the talent show.

CLOSE ON HARPER

HARPER

They came to Trivia Night with game faces on.

(CONTINUED)

405 CONTINUED: (2)

405

CLOSE ON THEA

THEA

We're talking about viciously competitive people.

(admitting)

They weren't alone.

Elvis' song suddenly stops.

RESUME ON ED AND MADELINE.

MADELINE

(sweetly)

You are a nutjob, do you know that?

ED

But I'm your nutjob.

MADELINE

Yes you are. As opposed to...

ED

(sensing)

What?

MADELINE

My meeting with Nathan? They want to have a dinner. You, me, Bonnie, and Nathan, a pleasant little sit-down so we can make nice and group-think our parenting skills.

ED

Well. It could be a good idea.

MADELINE

Fucking Bonnie. She probably just wants to show off, she'll be shoving organic quinoa down our throats, mixed with kale grown in her sustainable vertical garden, all the while meditating. If she gives me one tip on how to peel a fucking potato, for instance, so help me god... I'll go straight for her throat.

(CONTINUED)

405 CONTINUED: (3)

405

ED
That might not be a good idea.
(then)
How 'bout "Suspicious Minds?"

(CONTINUED)

405 CONTINUED: (4)

405

MADELINE

What?

ED

Or "Surrender"? I'm not sure
which song I should pick. You
tell me.

CHLOE (O.S.)

"Pocketful Of Rainbows."

Ed and Madeline turn towards little Chloe who's watching
from the staircase. She comes down.

MADELINE

What are you doing still up, young
lady? Go back to bed, right now.

CHLOE

(to Ed)

You gotta pick a song that no one
else will sing.

Ed wonders. As he looks for the song in the karaoke
machine...

ED

It's not even listed.

CHLOE

Exactly.

And Chloe plays Elvis' version of "Pocketful Of
Rainbows" from her ipod.

MADELINE

(to Chloe)

I said go to bed, now!

It's like Madeline doesn't exist. Chloe starts to sing
along with Elvis to teach Ed the lyrics.

CHLOE

I don't worry/
Whenever skies are gray above

ED

(joining in, as back
vocal)
Gray above...

(CONTINUED)

405 CONTINUED: (5)

405

CHLOE
Got a pocketful of rainbows

ED
Of rainbows...

CHLOE
Got a heart full of love

ED
Full of love...

MADELINE
Am I dreaming? Is this happening
right now?

She is not dreaming.

406 INT. JANE'S TOWNHOUSE - NIGHT

406

NOR IS JANE as she lays in her hide-a-bed sofa, wide
awake, lost in thought.

406A CLOSE ON JANE. RUNNING. IN THE DAYLIGHT. SWEAT ON HER
FACE, a look of menace in her eyes. But we don't hear
her. There is no sound but an eerie silence.

406A

HER POV: she's running towards the edge of a cliff. And
she doesn't slow down. At the last minute, right on the
edge, she stops. Out of breath, she looks down at the
violent waves crashing on the rocks a hundred feet
below. She could have killed herself.

406B We're back on JANE in bed, eyes wide open. She closes
her eyes, turns and is suddenly startled by the presence
of Ziggy who's standing next to her bed, like a ghost.

406B

JANE
Zig?

No answer. Ziggy just stands there, staring. Jane
takes his hand and walks him back into his room, into
his bed.

ZIGGY
(suddenly startled)
What are you doing?

JANE
You were sleepwalking, baby.

(CONTINUED)

406B CONTINUED:

406B

She puts him under the sheets, kisses him until...

ZIGGY
You're looking for dad, right?
That's why we moved here.

Whoa. It's Jane's turn to have no answer.

ZIGGY (CONT'D)
What happened between you two?
You can tell me.

She wonders for a second. No. She can't.

ZIGGY (CONT'D)
You guys met one night and... that
was it... he left?

Jane is speechless. She can't believe how mature and clever her son is. Finally, she nods and whispers a very soft and subtle...

JANE
Yes.

A long beat.

ZIGGY
You don't have to look for him, if
that's what you're doing for me.
I'm okay, mom. The two of us...
we'll be just fine.

She stares at him, shakes her head, laughs, and cries as she hugs him with so much love that she could crush him. That's how strong love is.

A407 INT. CELESTE'S HOUSE - CELESTE'S CLOSET - NIGHT

A407

Perry is putting the jacket of a suit on a hanger when he spots something: a garment bag from DOLCE GABBANA with a price tag on it. He looks inside to discover a new female business outfit. He breathes in. Shakes his head.

407 INT. CELESTE'S HOUSE, MASTER BEDROOM - NIGHT

407

Celeste emerges from the bathroom and climbs into the bed where Perry lies on his back. She rolls over, away from him. A beat. Maybe she's dodged a bullet.

(CONTINUED)

407 CONTINUED:

407

CELESTE

'Night.

PERRY

I'm only concerned.

(CONTINUED)

407 CONTINUED: (2)

407

CELESTE

About?

PERRY

Your stress level.

CELESTE

I'll be fine.

He rolls her over to face him. He looks into her.

PERRY

Honey. You couldn't get pregnant before. When you were working, the doctors all agreed...

CELESTE

I'm not trying to get pregnant.

PERRY

I'm just saying. You had a lot of anxiety-induced issues. Which went away after you quit your job.

CELESTE

(cutting him off)

I know my history.

(contained)

I am not trying to get pregnant. I am doing one little thing to help out a friend. Is that really so hard for you to deal with?

A beat. He's snapped over less.

PERRY

I'm just looking out for you. Who looks out for you more than I do? Should you go to pieces again, who's going to put you back together? Madeline? I am the one who is always there for you, Celeste, who will always be there.

CELESTE

It's difficult... when you try to control me.

He nods.

(CONTINUED)

407 CONTINUED: (3)

407

PERRY

The idea of you resuming your career...

CELESTE

I am not doing that.

PERRY

Maybe I want to have another baby.

CELESTE

Excuse me?

PERRY

Perhaps a daughter.

CELESTE

Honey. My biological clock, it's too late, come on.

PERRY

No, it's not...

(off her)

Can you imagine? Having a little girl of our own?

There is something contagiously romantic, charismatic, when Perry speaks of having children. The dream, the promise of it all becomes so real.

PERRY (CONT'D)

Remember the little dresses, the outfits we thought of buying before we knew... Wouldn't it be unbelievable to have a little girl?

CELESTE

Yes.

He reaches up, tenderly caresses her face with his hand.

PERRY

Being your husband. Max and Josh's dad...

(off her look)

Sometimes I wish we had ten kids.

CELESTE

Okay, for a while there, it was sounding romantic.

(CONTINUED)

407 CONTINUED: (4)

407

PERRY

Let's have that little girl.

He kisses her softly. He's like a drug. One minute Celeste is ready to leave him; the next, she cannot bear the idea of living without him.

PERRY (CONT'D)

Can we work on it?

He kisses her with a little more passion. A hand travels to her buttocks.

PERRY (CONT'D)

Tonight?

CELESTE

(resisting, but not really)

We both have busy days tomorrow.

PERRY

Yes we do.

(as his hands start to roam)

Maybe we should just call it a night.

CELESTE

You just think you're so irresistible, don't you?

And now her hands start to travel. And then there's no turning back. They make love like they fight... unbridled passion. As it continues to escalate, Celeste seems more the aggressor.

408 OMITTED

408

409 EXT. BLUE BLUES CAFE - MORNING

409

Jane sits with Madeline, having coffee.

JANE

Presley?

MADELINE

Ed loves to dress up, I think he has a problem.

(MORE)

(CONTINUED)

409

CONTINUED:

409

MADELINE (CONT'D)

One night I came home, he was dressed as a vampire, cape, fangs and all. He thought it would spice up our sex life.

JANE

Did it?

Madeline smiles and stays silent. Looks like it did.

MADELINE

I'm sorry, I don't mean to be talking about sex, of all things.

(calling to the Barista)

Tom, something extra puffy with chocolate.

TOM

You got it.

JANE

(to Madeline)

Why not... talk about sex, of all things?

MADELINE

Well... no reason.

It's suddenly a bit awkward.

JANE

'Cause I'm a rape victim?

That was pretty direct. Madeline gets uncomfortable.

MADELINE

No... but honey, you are. If the suggestion is I'm judging you in any way--

JANE

I haven't had sex since then. And it's funny how ever since I told you about Ziggy's dad, something has been happening. In my body. It's like wanting to... come back to life again.

Madeline is all ears, wonders what Jane means.

(CONTINUED)

409 CONTINUED: (2)

409

JANE (CONT'D)

I've always known that my reaction to that night had been too big. Or perhaps too small. I pretended it meant nothing, and therefore it had come to mean everything. Telling you those stupid little words he had said to me, just repeating them out loud... it's as if... they needed to stay secret to keep their power.

Madeline is deeply moved.

JANE (CONT'D)

So ever since I told you, I keep catching myself looking at men.

Really? They share a smile.

JANE (CONT'D)

But not so much in a sexual way, but in a sensual, appreciative way. Like that guy's tanned forearm with a tattoo behind you.

Madeline turns and spots the guy's forearm, lit by a ray of sun beaming through the window.

JANE (CONT'D)

Or that older man's neck at the counter.

Madeline spots a man massaging his neck with one hand at the counter.

JANE (CONT'D)

But then my mind takes over and brings me back to that fucking one night stand.

(CONTINUED)

409 CONTINUED: (3)

409

MADELINE

Honey, I'm so sorry. You couldn't know the man was a fucking sociopath.

JANE

Psychopath. Fuck yeah.

MADELINE

Dickhead.

JANE

Asshole.

MADELINE

Abominable pig.

JANE

If I could kill him, I think I would.

And once again, Madeline is struck by Jane's confidence. No more joking now.

MADELINE

Honey, don't repeat that one out loud.

(then)

Have you thought of counseling?

JANE

No, but I'm thinking of moving back now.

MADELINE

What?

JANE

Ziggy's not happy here.

Upon which, Celeste arrives, power navy-blue Dolce & Gabbana suit.

CELESTE

How we doing?

(CONTINUED)

409 CONTINUED: (4)

409

MADELINE

So this is your frumpy "go-to-meeting" outfit.

CELESTE

(rolling with it)
Don't be silly, I'll take my jacket off for the meeting.

MADELINE

Sleeveless?

CELESTE

(with a wink)
You'll have to wait and see.

MADELINE

Madame here is thinking of moving back!

CELESTE

What? No way!

MADELINE

No freaking way.

CELESTE

Don't let them get to you. Ziggy didn't do it. Don't give in now!

JANE

I'm not giving in, I'm just... I don't know... trying to do the right thing... for my son, you know?

Jane suddenly gets emotional. Celeste and Madeline nod. They know. We stay with them for a moment as we hear a B3 ORGAN playing a sustained single note that seems to underline their feeling of compassion, but it also adds some mystery to the moment.

CLOSE ON HARPER

HARPER

We still didn't know the truth about Jane. I'm just saying.

(CONTINUED)

409 CONTINUED: (5)

409

CLOSE ON THEA

THEA

We've had who-knows-how-many Orientations, nobody ever got choked. A zillion Trivia Nights, nobody was murdered. Who are the new variables to the equation? Jane Chapman, and her son, Ziggy, whose eyes are abnormally far apart. A trait linked to social disorders.

410 INT. PILOXING STUDIO - MORNING

410

Tattooed arms and legs are jabbing and kicking as we HEAR Charles Bradley's soulful beat punching in over the B3 organ that keeps on playing. The limbs are BONNIE's, as she is leading a SMALL ARMY OF CLIENTS, including HARPER, SAMANTHA and THEA IN A PILOXING SESSION. And this song is called "CHANGES".

BONNIE

(to the group)

Are we gonna go through some changes today, or not?

THE CLIENTS BEGIN TO "WHOOOP" TO THE JABS AND GRUNT TO THE PUNCHES.

We FIND ED entering the studio. Immediately a bit awe-struck, "this is cool." He watches, it even looks like he's joining in a bit.

Bonnie spots him. Wonders.

ED (V.O.)

God, I love sweat on women.

411 INT. BONNIE'S OFFICE - LATER

411

Bonnie, glistening with sweat, post workout, with Ed.

ED

I'm sorry, I wasn't... that was just a general observation.

A beat.

(CONTINUED)

411 CONTINUED:

411

BONNIE

I'm going to guess that you're not really here about physical fitness.

ED

Madeline told me about this "dinner" you and Nathan are proposing. Which I think is potentially a good idea.

BONNIE

But...

ED

Well. Nathan and Madeline... that's a pretty volatile cocktail.

BONNIE

And what about you, Ed? You've been acting a little aggressively of late.

ED

Yeah, well... I'm only trying to be supportive of Madeline. You know she was kind of abandoned by her dad, he only made time for her brothers. She felt abandoned when Nathan left... and now with Abigail, it's the triple whammy. She's in a pretty fragile state.

BONNIE

Got it. Fragile times.

ED

What's that s'posed to mean?

BONNIE

Nothing.

ED

It doesn't help, by the way, that you're this seemingly perfect stepmom. Anyway, what I came to say... we're going to do this dinner. But I think it'll be up to you and me to keep things civil.

(CONTINUED)

411 CONTINUED: (2)

411

Bonnie smiles, shakes her head, seems to think that it won't be necessary but plays with him.

BONNIE

Okay.

ED

Also... probably best if you don't give Madeline any kind of advice, like how to peel a potato.

Bonnie just stares. Doesn't get it. Ed shakes his head: not a good idea.

412 INT. OTTER BAY ELEMENTARY SCHOOL, CLASSROOM - DAY

412

MS. BARNES is LEADING THE CLASS IN A LITTLE SING-ALONG.

ALL

(singing)

Pack up your troubles in your old
kit bag/And smile, smile,
smile/Don't let your joy and
laughter hear the snag/Smile boys,
that's the style/What's the use of
worrying/It never was worth
while/So, pack up your troubles in
your old kit bag/And smile, smile,
smile...

AS THEY CONTINUE TO SING, Ms. Barnes notices that AMABELLA is not singing. In fact, it looks like she's been crying. Ms. Barnes further notices that ZIGGY, while singing, is clocking Amabella.

413 INT. OTTER BAY ELEMENTARY - CLASSROOM - LATER

413

As Amabella is about to walk out of the room...

MS. BARNES

Amabella.

Ms. Barnes signals Amabella to come to her desk. She waits for the last students to get out, then...

MS. BARNES (CONT'D)

You weren't singing. Is there a reason?

(CONTINUED)

413 CONTINUED:

413

AMABELLA

No. I just didn't feel like it.

MS. BARNES

You typically love the sing-alongs. It seems like something's a little wrong, sweetie.

Nothing.

MS. BARNES (CONT'D)

Are you sure you're not upset about something? Your eyes look a little red. You can tell me, I promise I'll keep it a secret.

The child is clearly not forthcoming. A beat. Then, another tack...

MS. BARNES (CONT'D)

How are things between you and Ziggy?

AMABELLA

Fine. He's nice. We're friends.

MS. BARNES

That's great.
(then)
So what do you and Ziggy like to do together?

AMABELLA

We just like playing and stuff.

MS. BARNES

Playing what?

Amabella just stares back. Then--

AMABELLA

I don't know. Just stuff.

MS. BARNES

And he's nice to you?

AMABELLA

Yes.

A beat. Silence.

(CONTINUED)

413 CONTINUED: (2)

413

MS. BARNES

Amabella. Is somebody still
hurting you?

Amabella tries not to cry, fights to stay stoic.

414 EXT. CITY HALL - DAY

414

Madeline stands with Celeste beside Madeline's SUV.

CELESTE

You found him?

MADELINE

I may have found him. There is a
Saxon Baker, interior designer,
who lives in San Luis Obispo.
Matches Jane's description.
Kinda.

CELESTE

Didn't she say Saxon Banks?

MADELINE

The guy could have given only his
real first name. He told Jane he
was an architect, sometimes
interior designers pass themselves
off as architects.

CELESTE

I'm not sure it's a good idea to
be tracking this guy down.

As Madeline is about to talk, she sees Joseph.

CELESTE (CONT'D)

Ssssh.

As JOSEPH BACHMAN arrives--

JOSEPH

I'm having second thoughts about
this.

MADELINE

Why?

(CONTINUED)

414 CONTINUED:

414

JOSEPH

Look, even should we win this battle,
we make an enemy of the mayor's
office. Long term, it's not a good
idea.

MADELINE

Our funding is done, we open in
just over two weeks--

JOSEPH

But what about the next production?
And the one after that--

MADELINE

Joseph, look at me.

He does. Seems to love doing so.

MADELINE (CONT'D)

Do you believe that "Avenue Q" is
worth fighting for?

JOSEPH

Yes.

MADELINE

Then what are we talking about
here?

JOSEPH

The future of the theater itself.
If we piss off the mayor, and I've
been told he pisses off easily...

CELESTE

I can keep today's meeting civil.

Right at this moment, they see RENATA KLEIN in the
distance, walking into City Hall.

CELESTE (CONT'D)

Or maybe not.

MADELINE

Don't tell me she's going where
we're going?

415

INT. CONFERENCE ROOM - DAY

415

Renata Klein is seated next to the Mayor in a large conference room. MAYOR RANDALL BARTLEY, fifties, a bit gruff, a rough-and-tumble politician, is surrounded by A COUPLE OF AIDES. Sitting across from them: Celeste, Madeline, and Joseph.

MAYOR BARTLEY

Look, I'm not looking to like chill artistic expression. I hear it's a great play. That said, the puppets fuck. We can't have puppets fucking in Monterey.

MADELINE

May I be heard?

Celeste puts her hand on top of Madeline's to suggest "not yet."

CELESTE

There is one scene and one scene only where two of the puppets simulate sex. There is no nudity.

MAYOR BARTLEY

Yeah, naked puppets don't concern me. Fucking puppets on the other hand... It's vulgar.

CELESTE

Even if it were, you'd still have to show that it has no literary, social, or artistic value--

MAYOR BARTLEY

I'm not talking about the legals.

MADELINE

Well, if this goes to court...

Celeste puts a hand on Madeline's arm again.

CELESTE

(voice of reason)

To shut down a play simply because it makes you uncomfortable, at this stage, two weeks--

(CONTINUED)

415 CONTINUED:

415

MAYOR BARTLEY

Okay, look. I'm new to this whole controversy, okay? It's just been brought to my attention, mostly by concerned parents.

Madeline shoots a look to Renata; Renata returns the stare.

MAYOR BARTLEY (CONT'D)

So I'm bringing a fresh eye to the whole thing. You can tell me I'm full of shit; you wouldn't be the first -- but from my perspective, the whole point of the theater is to bring the community together, to entertain, to have an affirming effect on our society. This thing here is already divisive.

RENATA

We have zoning laws prohibiting strip clubs, sex shops,--

CELESTE

This is hardly that.

MADELINE

This play examines love, racism, same sex marriage, there are so many redeeming themes--

MAYOR BARTLEY

The puppets fuck.

RENATA

If I may speak, not as a member of the Monterey Planning Board, but as a parent...

Madeline straightens, bristles at the suggestion that she's not a 'parent.'

RENATA (CONT'D)

Nobody's trying to be a prude here. It's a vulgar universe, understood. But we're Monterey. Is this the best we can do? Really?

(a beat)

(MORE)

(CONTINUED)

415 CONTINUED: (2)

415

RENATA (CONT'D)

The question here isn't what is
this play? It's who are we?

A beat. Compelling. Winning. Renata knows it; shoots
Madeline a self-satisfied look. And then--

CELESTE

(poised)

I take your point, Renata, and it's a
good one. We all have small
children. This is the village we've
chosen to raise them in. As for who
we are, I like to think that among
other things we're open-minded. In
fact, what draws many to Monterey is
its progressiveness.

(back to the Mayor)

Legally, you already know you
lose. If anything, The California
Constitution goes further than the
Federal one to protect the First
Amendment.

(to Renata)

But to your question: Who are we?
Like you say, we're Monterey. Do
we really want to become
synonymous with suppression and
prior restraint? We'll face
accusations of being anti-
American, certainly anti-free
speech. That's not the kind of
politics you've been practicing,
Mr. Bartley. There are bigger
black eyes than putting on
controversial musicals, especially
ones that win Tonys.

A beat. Madeline sits taller, shoots a look to Renata:

MADELINE (V.O.)

Stick that up your tight ass,
bitch.

416 OMITTED

416

417 INT. MADELINE'S SUV - DAY

417

Madeline and Celeste slam their doors as they climb into
Madeline's SUV--

(CONTINUED)

417 CONTINUED:

417

MADELINE

You were fucking brilliant.

CELESTE

Really?

MADELINE

It pisses me off, truth be told, that you can be so smart on top of everything else, but you were incredible. Elegant, sympathetic, you even had Cruella agreeing with you in the end, come on!

CELESTE

Thank you.

And then, unexpectedly... CELESTE IS STRUGGLING.

MADELINE

Hey, hey... what's wrong?

CELESTE

(trying to laugh it off)
I'm sorry. And embarrassed.

MADELINE

About?

CELESTE

I don't know where this is coming from.

MADELINE

Maybe you do.

A beat.

CELESTE

It's like for five years, I've been wiping runny noses and organizing play-dates, and... being a good mom. All of a sudden... I felt alive again, I guess. Like I've been dead. Is that crazy?

MADELINE

No.

(CONTINUED)

417 CONTINUED: (2)

417

CELESTE

I am so ashamed to be feeling
this, much less saying it. But
being a mother. It's not enough.
It's not even close.

(then)

I feel almost evil for saying it
aloud.

Madeline takes her hand.

MADELINE

You're not evil.

CELESTE

Do you ever think it?

MADELINE

(admitting)

Yes.

(then)

It's the greatest racket ever
sold, that being a mother by
itself...

(off Celeste)

Nobody's more desperate than me to
believe it should be enough.
Because that's all I am.

CELESTE

It's not all you are.

MADELINE

Well, I never had a career, or...

(a beat)

trust me, when your sole focus
becomes the lives of your
children... it's like your own has
stopped.

A beat.

MADELINE (CONT'D)

That book, "What To Expect When
You're Expecting"? It never tells
you to expect... emptiness
sometimes.

A stunned beat. Then-- they stare at each other. Like
they've bonded over the deepest, darkest secret known to
mankind.

(CONTINUED)

417 CONTINUED: (3)

417

MADELINE (CONT'D)
I'm not going to just say it
aloud. I'm going to declare it.
"Being a mother is not enough."
There.
(admitting)
That felt good.

A beat.

MADELINE (CONT'D)
(screaming to the world)
"It's not even fucking close!!!"

Celeste laughs at that.

MADELINE (CONT'D)
(SHE LEANS ON HER CAR
HORN)
Motherhood isn't enough!!!

More laughs from Celeste.

MADELINE (CONT'D)
You should go back to practicing
law.

CELESTE
Oh. I can't do that.

MADELINE
Why not? God knows you're good at
it.

CELESTE
(denial)
I don't want to go back to
practicing law.

MADELINE
Celeste. Who are you kidding?
You miss it. You miss it.

And Celeste stares back. Like she's just been
broad-sided by the truth. And then--

CELESTE
(screaming to the world)
I fucking miss it!!!

418

EXT. SIDE DOOR CAFE - DAY

418

Ms. Barnes is there with Jane.

MS. BARNES

Thank you for agreeing to meet me.
I would've asked you to come to
the school, but... it's kind of a
fish bowl there, and people... can
gossip.

JANE

(a lump in her throat)
What's going on?

MS. BARNES

Well. First let me say I have no
facts, no evidence, no--

JANE

(fearing the worst)
Oh my god.
(then)
Just tell me.

MS. BARNES

I have reason to suspect, and only
suspect... that Amabella Klein is
still being bullied. And that
Ziggy may be the culprit.

Jane can feel her insides seize up. She can't even form
a response.

MS. BARNES (CONT'D)

I have not seen anything. But I
feel certain that something's
going on with Amabella. She's
implicated no-one, in fact she
claims she and Ziggy are friends.
My personal experience of Ziggy:
he's a sweet little boy.

JANE

Then where is this coming from?

MS. BARNES

I've sensed some tension between
them. This morning, Amabella was
visibly upset about something. I
observed Ziggy looking at her.
(MORE)

(CONTINUED)

418 CONTINUED:

418

MS. BARNES (CONT'D)

And from my vantage point, it appeared he knew what she was upset about.

JANE

Maybe he saw her being bullied. Maybe he was concerned.

MS. BARNES

That could very well be, though it wasn't my take. As I said, I have no evidence. What I do have is an obligation. If I think a child is being physically or emotionally abused, I have a duty to go forward with that, first and foremost to the parents.

JANE

(snapping)

What fucking evidence do you have?

Ms. Barnes stares back, frozen. Then--

MS. BARNES

I'm actually on your side here.

JANE

I'm sorry, but going to Amabella's parents will make things worse. If you're on my side, you gotta come up with a better solution.

A beat during which Ms. Barnes seems to agree with Jane.

MS. BARNES

Do you have any reason to suspect that Ziggy could be violent?

(CONTINUED)

418 CONTINUED: (2)

418

Hesitation. Then--

JANE

No.

(CONTINUED)

418 CONTINUED: (3)

418

MS. BARNES
Maybe something in his past--

JANE
(suddenly yelling)
No!!!

HEADS TURN. Jane is immediately mortified.

JANE (CONT'D)
He's a docile, sweet boy, he's
never hurt anybody.

A beat.

JANE (CONT'D)
Wouldn't somebody have seen it,
for God's sake? If this was going
on at school?

MS. BARNES
You'd be surprised how discrete
this kind of thing can be.

A beat. Then--

MS. BARNES (CONT'D)
Okay. Maybe you'll think this is
way off-book... how about you take
Ziggy to a child psychologist, get
an independent evaluation?

The idea grows in Jane's mind.

419 INT. COMMUNITY THEATER - DAY 419

REHEARSAL IN PROGRESS as Madeline walks through, headed for Joseph's office.

JOSEPH (V.O.)

I feel guilty about your friend working for free, I mean, should this go to court...

420 INT. JOSEPH BACHMAN'S OFFICE - DAY 420

MADELINE

It won't. You saw how good she was? And Celeste is financially okay, her husband runs a hedge fund, add to that, she's enjoying herself. So stop beating yourself up.

JOSEPH

Well, I do beat myself up... and with very good reason. A lot of people have gone out on a limb here, made sacrifices. Given their time, their passion... including you.

MADELINE

I love this play.

A beat during which Madeline waits for Joseph to say more. He doesn't. He just stares at her, and suddenly pulls her in and plunges his tongue into her mouth.

421 EXT. CELESTE'S HOUSE, PATIO - DAY 421

Celeste spits her wine as she takes a sip, looking at Madeline who sits in front of her.

CELESTE

Oh my god.

MADELINE

Right? Out of nowhere. I'm still shaking.

(CONTINUED)

421 CONTINUED:

421

Madeline empties her glass of wine and pours herself more. THE TWINS ARE PLAYING IN THE BACKGROUND. Madeline makes sure that they're not listening.

*

MADELINE (CONT'D)

One second we're talking, the next, he's tongue-lashing my esophagus.

CELESTE

The man assaulted you?

MADELINE

I may have... y'know, kissed him back a little.

421A

AND WE'RE BACK IN JOSEPH'S OFFICE AS MADELINE KISSES HIM BACK. NOT JUST A LITTLE. WE DON'T HEAR THEM. WE STILL HEAR THE SOUND OF CELESTE AND MADELINE'S EXCHANGE.

421A

CELESTE (V.O.)

I'm sorry?

MADELINE (V.O.)

It was a reflex.
(off Celeste)
Okay, I may have grabbed his ass, too.

Madeline grabs Joseph's buttocks.

MADELINE (V.O.)

It all happened so fast.

421B

BACK ON CELESTE ON THE PATIO, LISTENING TO MADELINE, eyes wide open.

421B

MADELINE

The next thing I know, he has his hands in my shirt.

421C

AND WE'RE BACK IN JOSEPH'S OFFICE. MADELINE HAS HER hand in his pants as they keep on kissing madly.

421C

MADELINE (V.O.)

Or was it my hands in his? I don't remember.

She breaks it off. Wants to leave but Joseph grabs her and kisses her again.

(CONTINUED)

421C CONTINUED:

421C

CELESTE (V.O.)

So what you're saying... it was mutual.

She again breaks it off.

MADELINE (V.O.)

No. Not at all, the man jumped me and yelled at me...

JOSEPH

I'm in love with you. You hear me? I'm in love with you, Madeline, and have been for a long time.

Madeline's reaction is spontaneous: she slaps Joseph in the face and flees the room.

421D

RESUME ON CELESTE who stares at Madeline, mouth wide open, her jaw on the floor. A beat during which she fights a smile.

421D

MADELINE

It's not funny, Celeste.

Celeste can't help herself, bursts into laughter.

MADELINE (CONT'D)

It is not funny. I'm happily married, and he forced himself on me.

CELESTE

(probing)

But... was it thrilling?

MADELINE

Absolutely not.

Celeste stares, clocking Madeline's denial. Upon which, Perry enters, arriving home from work. He notices Celeste's laughing.

PERRY

Hey, what am I missing?

MADELINE

Nothing. I make her laugh all the time, for no reason. She's a good audience. I'm a funny girl.

(CONTINUED)

421D CONTINUED:

421D

Perry senses there's something else in play here.

PERRY

Uh huh.

(then)

How funny was it in court today?

CELESTE

It wasn't court...

Madeline jumps on the opportunity to change the subject, interrupts Celeste who tries to collect herself, but can hardly do it.

MADELINE

She was brilliant, oh my god. You should have seen her, Perry, the woman is amazing. Doesn't know when to stop laughing but... amazing.

PERRY

I kind of already knew that.

CELESTE

It was just a meeting. And it went fine.

PERRY

If my baby makes up her mind to do something, get out of her way.

Perry rubs Celeste's back, caressing her head a little. It makes Celeste slightly rigid. Madeline notices as the Twins arrive on the patio with their skateboards.

*

PERRY (CONT'D)

Here are my little men! What's up boys?

Hugs and kisses between father and sons.

JOSH

I made an "Ollie" today!

(CONTINUED)

421D CONTINUED: (2)

421D

PERRY

You didn't?

MAX

I made a "nose slide".

PERRY

Oh my god!

(to Celeste)

Mom, did you film this?

JOSH

I almost got a "kickflip".

MAX

I wanna show you, dad, come on.

PERRY

Why don't you show me after dinner, guys? I want to chill with mommy for a second. And funny Maddie.

The boys protest/plead mightily.

PERRY (CONT'D)

Guys, please!

They take him and pull him away. He doesn't resist, waves goodbye to the girls as if it's the last time he'll see them, and off the father goes with his sons.

MADELINE

He is so great. Why can't somebody like that stick his tongue in my mouth?

(quickly)

I'm sorry, that was a completely inappropriate thing to say.

CELESTE

Madeline. Tell me what really happened.

MADELINE

What do you mean?

CELESTE

Come on. It's me here.

(then)

(MORE)

(CONTINUED)

421D CONTINUED: (3)

421D

CELESTE (CONT'D)

Has something been going on
between you and Joseph?

MADELINE

No.

CELESTE

Honey. You have to at least
wonder why you responded the way
you did.

MADELINE

I don't. I'm not an introspective
person. Wondering about oneself
can only lead to no good.

Celeste shakes her head, fights a smile, senses that
Madeline doesn't tell her everything.

MADELINE (CONT'D)

Will you... stop it. I'm going to
show you something that will wipe
that smirk off your face.

Madeline grabs her iphone.

CELESTE

Go ahead, change the subject. You
tell me when you're ready.

MADELINE

There is nothing to tell, Jesus.
I am ready...

It's Madeline's turn to shake her head. She works her
iphone, goes on the web, fighting a smile. Could
Celeste be right?

MADELINE (CONT'D)

... to show you this...

MADELINE SHOWS HER PHONE SCREEN TO CELESTE:

A MAN, MID-THIRTIES, GOOD-LOOKING, WITH A NAME
UNDERNEATH THE PHOTO: SAXON BAKER.

MADELINE (CONT'D)

Check out the eyes, slightly far
apart. Can you see the
resemblance?

(CONTINUED)

421D CONTINUED: (4)

421D

CELESTE
How'd you find this? When?

MADELINE
I just did, today. Wait, the plot thickens. He was investigated for assault in 2012.

CELESTE
Are you kidding me?

MADELINE
It never went to court, no arrest was made. He probably paid the girl off, the fucker.
(off Celeste)
Should I show this to Jane?

421E AS WE CUT TO A CLOSE-UP OF AN OUT OF FOCUS FACE UNDER WATER, A BROADNOSE SEVEN-GILL SHARK SWIMS BY, AND A SOFT, FEMALE VOICE STARTS TO SING: *"What else should I be, all apologies..."*

421E

That is Jane's reflection as she looks at sharks in a giant fish tank at the Monterey Bay Aquarium, and as we hear Sinead O'Connor's minimalistic, acoustic version of Nirvana's "All Apologies". Jane is kneeled down next to Ziggy, both impressed by what they see on the other side of the fish tank's giant window.

421F MOTHER AND SON ARE NOW EATING ICE CREAM AT A MONTEREY CREAMERY AS THE MUSIC KEEPS PLAYING.

421F

421G JANE IS DRIVING HER PRIUS AS SHE SINGS ALONG WITH ZIGGY, BOTH SCREAMING LIKE CRAZY OVER SINEAD'S VOICE...

421G

JANE & ZIGGY
IN THE SUN/IN THE SUN/I FEEL AS
ONE/IN THE SUN/IN THE SUN/I'M
MARRIED/BURIED

422 EXT. BEACH - SUNSET

422

SINEAD'S SONG continues over Jane and Ziggy at the beach as THEY PLAY CATCH in the sun. SHE THROWS A FLY. Ziggy looks up, wonders where to move and THE BALL PASSES HIM, falls further back.

(CONTINUED)

422 CONTINUED:

422

JANE

Don't worry, that was a tough one.
You're doing great, buddy.

He knows he isn't. He takes his glove off and goes to sit at their spot where there is some pizza left in a box on a blanket. Looks like they had some picnic.

ZIGGY

Last time we had some ice cream
and pizza, and went to the zoo,
you told me we were going to move
to Monterey.

Jane wonders.

ZIGGY (CONT'D)

What now?

Jane looks at him, shakes her head. Such a clever kid.
Finally--

JANE

You're going to see a child
therapist.

423 INT. BONNIE'S HOUSE - SUNSET

423

Bonnie is seated at a table making some sort of jewelry.
Nathan is there.

BONNIE

I think he plans to sign up for a
class.

NATHAN

Was he flirting with you?

Bonnie frowns. "No, stupid."

NATHAN (CONT'D)

What did he say?

BONNIE

That it should fall to him and me
to keep the peace at this dinner.

(CONTINUED)

423 CONTINUED:

423

NATHAN

Was he out of line at all? Did he say anything that... 'cause I'd love to pop him one.

BONNIE

Nathan Carlson.

NATHAN

Well, the man's off, Bonnie. Let's just admit it.

BONNIE

The point of the dinner is so we can all get along, not so you can pop him one.

NATHAN

I'm just saying the guy is off. At some point boundaries will have to be set.

As ABIGAIL enters

ABIGAIL

Hey. I'm headed over to Becky's house. I won't be too late.

BONNIE

Okay.

NATHAN

(to Abigail)
Becky. Is she the stupid one?

ABIGAIL

Dad.

NATHAN

I don't want your mother nagging me, "you're letting her hang around stupid people." She's already upset about the tutor thing.

Bonnie shoots Abigail a look: "Go, I'll handle him." The two clearly have a connection.

ABIGAIL

Later.

(CONTINUED)

423 CONTINUED: (2)

423

And Abigail's off. Nathan looks to Bonnie, who fires off a reprimanding look.

NATHAN

What?

She puts her arms around him.

BONNIE

(playful)

You need to calm yourself down.
We don't want anybody getting hurt, do we?

She kisses him. He takes a deep breath.

NATHAN

Maybe we should move. There are other towns besides Monterey.

BONNIE

Move? First, Skye loves it here. A lot. Second, we'll never find a town where the public schools are this good. And third, if we move, what about Abigail? She goes back to her mom? Or comes with us? That would be the last straw for Step-thing.

Nathan thinks about it. A huge smile grows on his face. Bonnie shakes her head and off she goes.

NATHAN

What? Can a guy fantasize?

424 INT. MADELINE'S HOUSE, KITCHEN - SUNSET

424

Ed enters and finds Madeline staring out at the ocean.

ED

Whatcha doing?

MADELINE

Oh. Nothing. Enjoying the sunset. Thinking about how lucky we are to have this in our face every day.

(CONTINUED)

424 CONTINUED:

424

ED
(knows better)
That's not what you were thinking.

Ed sees the open computer in front of her.

ED (CONT'D)
Does Abby know you go on her
Facebook page?

MADELINE
Probably. I leave comments.
Though under an alias.

ED
What's the alias?

MADELINE
God.

Ed smiles.

MADELINE (CONT'D)
So you went to see Bonnie? At her
studio.

ED
Wow. No secrets in this town.
(off Madeline)
I was thinking of doing a sit-up,
wanted to get her advice.

Madeline shoots him a look. Seriously.

ED (CONT'D)
I went to talk about the dinner.
How best to avoid friction.
(off Madeline)
Animosity.
(off Madeline)
Violence.

That gets a little smile from Madeline.

MADELINE
Exactly how psychotic do you think
I am?

Ed holds up his fingers, gestures "this much." A beat.

(CONTINUED)

424 CONTINUED: (2)

424

ED
You doing okay, Maddie?

Madeline stares at him. She walks to him, puts her arms around him and rests her head on his shoulder. He then positions her to make eye-contact.

ED (CONT'D)
Tell me.
(a beat)
Tell me and I'll make you feel good, baby.

Will she?

MADELINE
I think I'm losing control.

ED
Of?

MADELINE
Of what I am.

ED
How so?

MADELINE
I don't know.

ED
You don't know?

She shakes her head, holds back a tear. That's all she's able to confess now. And he hugs her. A nice, sincere, beautiful hug... that breaks her heart.

425 OMITTED

425

426 EXT. CELESTE'S HOUSE - PATIO - DAWN

426

Coffee in hand, in his sweat suit, Perry is watching the sun rising above the ocean as the twins, still in pyjamas, eat cereal in silence at the table. He looks at them. Takes the moment in. They're totally invested in the reading of their respective cereal boxes that they hold in front of them. Perry goes back to looking at the ocean. Breathes in.

(CONTINUED)

426 CONTINUED:

426

PERRY

There is nothing like the sound
of... crunching cereal in the
morning.

The twins stop crunching for a second, look at their
dad, smile, and go back to their eating and reading.
They do make a lot of crunching noise.

427 INT. CELESTE'S HOUSE, CELESTE'S CLOSET - MORNING

427

Celeste is half-dressed, getting ready for her day.
Trying on another business outfit, a cream-colored
pantsuit. Perry enters, almost ready himself, looking
for a tie.

PERRY

Wow.

CELESTE

Not too summery? We're into fall.

PERRY

It looks fantastic. Funny how
clothes seem to do that with you.

(then)

What's the occasion?

CELESTE

I have a meeting with the attorney
representing the town.

PERRY

Another meeting?

CELESTE

Relax. I'm hoping to settle the
thing today.

PERRY

And if it doesn't settle?

CELESTE

Well, then, I guess we'd go to
court, but it would be a one-off,
they really have no grounds.

PERRY

A court appearance now?

(CONTINUED)

427 CONTINUED:

427

CELESTE

I'm hoping not, but what's the big deal?

PERRY

The big deal is you lied to me, you said it would be one meeting yesterday, and then

PERRY (CONT'D)

it would be over with, now you're talking about going to court.

CELESTE

I never said that, I said I thought the case would go away quickly, and I still believe

CELESTE (CONT'D)

it will,--

PERRY

I do not want you doing this.

CELESTE

Well, it's not your fucking call--

In a flash, he grabs her throat, pushes her up against the wall.

MAX (O.S.)

Mom?

Hearing Max approach, Perry releases, not a second too soon.

MAX (CONT'D)

(entering; to Celeste)

Are you taking us to school?

Max is fully dressed now, jacket on.

CELESTE

Yeah, sweetie. Let's go. We don't want to be late.

Max runs to Perry who kneels down to get a kiss from his son.

PERRY

'Bye champ. Have a good one.

MAX

'Bye dad.

(CONTINUED)

427 CONTINUED: (2) 427

Celeste leaves the room avoiding eye contact with Perry as the boy walks out, unaware of what just happened. Or is he?

427A AND WE CUT TO A QUICK FLASH OF AMABELLA BEING STRANGLED BY SMALL HANDS: ZIGGY'S. 427A

428 OMITTED 428

428A INT. DR. MORIARTY'S OFFICE - WAITING ROOM - DAY 428A

Jane shakes this thought out of her mind as she sits in the waiting room of a doctor's office. Alone by herself.

As a door opens, DR. LYNETTE MORIARTY, thirties, appears with a concerned look on her face. She sits next to Jane. Wonders how to break the news. And finally just nods.

Jane rises and screams her heart out...

... as the door opens again. Dr. Moriarty appears and smiles warmly at Jane.

DR. MORIARTY

C'mon in.

Still seated, mortified by what she just fantasized, Jane collects herself, and walks into--

429 INT. DR. MORIARTY'S OFFICE - DAY 429

Ziggy is there.

DR. MORIARTY

Well, Ziggy and I were having a nice conversation, weren't we, Ziggy?

ZIGGY

(no eye-contact)
Yes.

DR. MORIARTY

He's a smart little guy.
(to Ziggy)
(MORE)

(CONTINUED)

429 CONTINUED:

429

DR. MORIARTY (CONT'D)

Honey, why don't you go into the playroom for a bit while your mom and I talk, okay?

ZIGGY

I should get to school.

JANE

It's okay, baby. We won't be long.

And Ziggy enters into a playroom behind a glass wall, lots of stuffed animals, building blocks. A beat.

JANE (CONT'D)

So?

DR. MORIARTY

Have a seat.

Jane sits. Dr. Moriarty sits.

DR. MORIARTY (CONT'D)

I can see you're nervous, so I'll get right to the punch line. I don't think Ziggy's a bully.

Jane nearly wilts with relief.

DR. MORIARTY (CONT'D)

I brought up the incident you mentioned at the orientation, and he was very clear that it wasn't him. I'd be surprised if he were lying. If so, he's the most accomplished liar I've ever seen. And frankly, he does not show any of the classic signs of a bullying personality. He's not narcissistic, he most certainly demonstrates empathy and sensitivity.

Tears of relief are flowing from Jane now.

DR. MORIARTY (CONT'D)

You okay?

JANE

Yes. You just have no idea...

(CONTINUED)

429 CONTINUED: (2)

429

Dr. Moriarty hands Jane some tissues.

JANE (CONT'D)

Are you sure?

DR. MORIARTY

Pretty sure. I'd definitely like to see him for another appointment. I do think he's suffering from a lot of anxiety. I believe there was a lot that he didn't share with me today. I wouldn't be at all surprised to learn that he himself was being bullied at school.

JANE

Ziggy?

DR. MORIARTY

I could be wrong. But I wouldn't be shocked. My guess is that it's verbal. Perhaps a smart kid has found his weak spot. Also, he brought up his father.

JANE

Oh?

DR. MORIARTY

He's extremely anxious about his dad, who, believe it or not, he thinks might be Darth Vader.

JANE

What?

DR. MORIARTY

Children often get caught halfway between reality and fantasy. He's only six. I asked if you two talk much about his father and he said it upsets you and that you're not saying a lot about him. Is that true?

JANE

Well...

(CONTINUED)

429 CONTINUED: (3)

429

DR. MORIARTY

He said "Be aware that if you're talking to my Mom about my Dad, she gets a funny look on her face." I take it Ziggy's father was not exactly a good guy.

JANE

Not exactly.

DR. MORIARTY

And I assume Ziggy's never met him.

JANE

And he never will.

Dr. Moriarty lets that go. A beat.

DR. MORIARTY

Anyway, as I said... I think you've got a caring, sweet little boy on your hands. But I would like to see him again.

430 OMITTED

430

431 EXT. FISHERMAN'S WHARF - PARKING LOT - MORNING

431

A CAR DOOR GETS SLAMMED SHUT. Madeline's. She gets out of her SUV as suddenly, out of nowhere, Joseph Bachman approaches her.

JOSEPH

Can I talk to you?

Madeline is startled. She looks around, worried. He doesn't give her the time to answer.

JOSEPH (CONT'D)

First of all, what I did was unacceptable. Inexcusable. That said, it didn't happen in a vacuum.

MADELINE

What do you mean?

(CONTINUED)

431 CONTINUED:

431

JOSEPH

What do I mean? Madeline, come on.

Madeline's body goes rigid.

MADELINE

I most certainly don't know what you're talking about.

JOSEPH

You don't know what I'm talking about?

(then)

You don't remember last year--

MADELINE

(shutting that down)

No, I do not. That was an accident. I told you right after... the accident that... it was a mistake never to be repeated.

JOSEPH

It was repeated several times, and--

MADELINE

No. You stop that. That matter was expunged.

JOSEPH

Expunged?

MADELINE

Yes. It didn't happen. I'm a happily married woman.

Joseph shakes his head. Even smiles. Can't believe how much she's in control.

MADELINE (CONT'D)

You are opening up something that we agreed was never to be opened up again.

JOSEPH

You're taking denial deep into uncharted territory here.

(CONTINUED)

431 CONTINUED: (2)

431

MADELINE

Yeah. I'll stick to my territory
and you stick to yours.

And off she goes, but he takes her arm, pulls her back
and kisses her. She tries to pull away but he's
stronger. She stops resisting, and then stops moving,
waiting for Joseph to stop. When he does, she stares at
him. See? Nothing. And she walks away, leaving Joseph
truly stunned.

432 INT. DR. AMANDA REISMAN'S OFFICE - DAY

432

Celeste sits opposite Dr. Reisman.

CELESTE

I'm just concerned as to how he
might react.

DR. REISMAN

To the idea that you want to go
back to work?

CELESTE

Yes.

(off Dr. Reisman)

You heard him say how he was
afraid that... what were his
words, that I "would go through"
him. I worry that he'll take this
as some sort of rejection.

DR. REISMAN

You were working when he first met
you, when he fell in love with
you, right?

Celeste nods.

CELESTE

Perry likes me home and in the
house. He's not even crazy about
me having friends.

(a beat)

I thought you might have some
ideas as how best to approach my
going back to work.

Dr. Reisman just stares.

CELESTE (CONT'D)

No?

(CONTINUED)

432 CONTINUED:

432

DR. REISMAN

Well, I could certainly suggest some communicative tools. But for me, the issue isn't how best to talk to your husband but why you're afraid to.

CELESTE

I'm not afraid. I just want to communicate it in the best way.

DR. REISMAN

(unconvinced)
Okay.

Silence.

CELESTE

I'm not afraid.

CLOSE ON THEA

THEA

The week leading up to Trivia Night. Something changed with Celeste.

CLOSE ON GABRIELLE

GABRIELLE

Still beautiful. But in her face... her eyes...

CLOSE ON THEA

THEA

Not a look like she could kill somebody, but... actually, maybe it was.

433 INT. BLUE BLUES CAFE - DAY

433

ANGLE ON A COMPUTER THAT REVEALS THE PICTURE OF SAXON BAKER, the same one we saw before.

This is Jane's POV as she stares at MADELINE'S COMPUTER, looking frozen.

Madeline and Celeste are sitting at the table waiting for Jane to react.

(CONTINUED)

433 CONTINUED:

433

Jane just stares. For an eternity.

JANE

It looks like him.

(then)

I was drunk. It looks like it could be him, but...

(then)

If I hear his voice... I can still hear the sound of his voice. I also remember the smell of him.

Madeline and Celeste exchange a look.

JANE (CONT'D)

Where did you say he lives?

Madeline hesitates before telling Jane. Shares a look with Celeste.

MADELINE

San Luis Obispo.

(a beat)

You're not thinking of going there, right?

Jane doesn't say anything but we know the answer.

MADELINE (CONT'D)

That may not be the best idea.

CELESTE

It would be a terrible idea.

There is rage in Jane's eyes now. Fire.

433A	AND JANE FIRES A ROUND OF BULLETS AS A LOUD ACOUSTIC GUITAR STARTS TO PLAY AGGRESSIVELY...	433A
433B	AS WE SEE JANE RUNNING...	433B
433C	AND DANCING, HEADSET ON HER HEAD, ALONE IN HER PLACE...	433C
433D	AND RUNNING...	433D
433E	AND FIRING HER GUN AGAIN...	433E
433F	AND DANCING, AND SINGING OVER THE ROUGH, BROKEN VOICE OF FEMALE FOLK ROCK SINGER MARTHA WAINWRIGHT...	433F

(CONTINUED)

433F CONTINUED:

433F

JANE
AND YOU HAVE NO IDEA/HOW IT
FEELS/TO BE ON YOUR OWN/IN YOUR
OWN HOME/WITH THE FUCKING
PHONE/AND THE MOTHER OF GLOOM

433G AND RUNNING FASTER, AND FASTER AS SHE APPROACHES THE
CLIFF THAT WE KNOW.

433G

IT DOESN'T SEEM LIKE SHE'S GOING TO SLOW DOWN. AND JUST
WHEN SHE'S ABOUT TO GET TO THE EDGE OF THE CLIFF, WE...

SMASH CUT TO BLACK

AS WE HEAR MARTHA WAINWRIGHT GETTING TO THE REFRAIN OF
HER SONG: "YOU BLOODY MOTHER FUCKING ASSHOLE".

TO BE CONTINUED

BIG LITTLE LIES

Episode # 5

"Once Bitten"

Written By

David E. Kelley

REVISED PAGE: 25.

Based on the book: "Big Little Lies" by Liane Moriarty.

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CAST LIST

MADELINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein
Gordon Klein

Ziggy Chapman (minor)
Chloe Mackenzie (minor)
Amabella Klein (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)
Skye Carlson (minor)

Detective Adrienne Quinlan

Principal Warren Nippal
Ms. Emily Barnes

Dr. Amanda Reisman

Joseph Bachman
Tori Bachman
Dr. Megan Shapiro
Dr. Scott Winslow

Saxon Baker

Gabrielle
Harper Stimson
Samantha
Thea Cunningham
Jackie

*

SONGS LIST:

AVENUE Q - "FOR NOW" - CAST
TALK TALK - "THE RAINBOW"
VILLAGERS - "NOTHING ARRIVED"
DEATH IN VEGAS - "HANDS AROUND MY THROAT"
GOLEN BOY & MISS KITTIN - "RIPPIN' KITTIN"
JANIS JOPLIN - "BALL AND CHAIN"

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL
- PRINCIPAL NIPPAL'S OFFICE - MORNING

MADELINE'S HOUSE
- KITCHEN - DAY
- BEDROOM - NIGHT
- HALLWAY/STAIRCASE - NIGHT

CELESTE'S HOUSE
- KITCHEN - DAY & EVENING
- MASTER BATHROOM - DAY
- LIVING ROOM - DAY
- HALL - DAY

JANE'S TOWNHOUSE - NIGHT
- KITCHEN - EVENING

RENTATA'S HOUSE
AMABELLA'S ROOM - DAY & NIGHT

BONNIE'S HOUSE, LIVING ROOM - DAY

CYPRESS COMMUNITY HOSPITAL
- E.R. ROOM - DAY
- JOSEPH'S HOSPITAL ROOM - DAY
- WAITING ROOM - DAY
- CORRIDOR - DAY

CREST COMMUNITY THEATER - MORNING

MONTEREY AIRPORT - DAY

DR. AMANDA REISMAN'S OFFICE - DAY

OFFICE BUILDING
- SAXON BAKER'S OFFICE - DAY
-RECEPTION AREA - DAY

GUN RANGE - DAY

MADELINE'S SUV - DAY

JANE'S PRIUS - NIGHT
JOSEPH'S CAR - DAY
CELESTE'S CAR - DAY
BLUE BLUES CAFÉ - DAY
DETECTIVE QUINLAN'S CAR - DAY

*

EXTERIORS:

OTTER BAY ELEMENTARY SCHOOL - DAY

RENATA'S HOUSE, BACKYARD - DAY

CYPRESS COMMUNITY HOSPITAL PARKING LOT - DAY

SAN LUIS OBISPO
- OFFICE BUILDING - DAY
- STREET - DAY

BLUE BLUES - DAY

CREST COMMUNITY THEATER - MORNING

MONTEREY - BIXBY BRIDGE - DAY

*

MONTEREY STREET - DAY
BEACH - DAY

SEASIDE CLIF - DAY

FISHERMAN'S WHARF - BOARDWALK - DAY

Richard Plepler

"ONCE BITTEN"

OVER BLACK: A SOFT, LOW BUT EERIE SOUND FADES IN. LIKE THE MUFFLED ROAR OF A FARAWAY OCEAN, BROKEN SOMETIMES BY DISTANT SCREAMS. OF WHALES PERHAPS. STRANGE.

500 EXT. MONTEREY - BIXBY BRIDGE - DAY 500

THAT SPECTACULAR VIEW AGAIN OF THE BRIDGE BY THE COAST AS WE HAVE NEVER SEEN IT BEFORE, COVERED BY A MYSTERIOUS CLOUD OF FOG. THE HEADLIGHTS OF A CAR APPEAR ON THE BRIDGE. AS THEY SLOWLY MOVE TOWARDS US, A SILHOUETTE PASSES BY IN THE FOREGROUND IN A BLINK. ODD.

500A INT. MADELINE'S SUV - BIXBY BRIDGE - DAY 500A

That is what Madeline seems to think as she drives, and frowns.

MADELINE'S POV: THROUGH THE FOG, IN THE DISTANCE, A WOMAN DISAPPEARS UNDERNEATH THE BRIDGE.

Madeline wonders. Spots a Jaguar parked on the side of the road at the end of the bridge. Pulls over.

500B EXT. MONTEREY - BIXBY BRIDGE - DAY 500B

Madeline gets out of her SUV, follows the woman's steps, looks around to try to find her when suddenly TWO FAMILIAR PUPPETS appear behind Madeline, held by SOMEONE we can't see that pushes Madeline and the puppets off the cliff, AS WE'RE STARTLED BY THE SOUND OF A LOUD, CRYING HARMONICA.

MADELINE WAKES UP WITH A START IN HER BED.

AND WE'RE BACK IN HER DREAM AS MADELINE FALLS DOWN THE FATAL STEEP CLIFF WITH THE PUPPETS.

THEIR FALLING POV: RENATA KLEIN IS WATCHING THEM FROM THE CLIFF'S EDGE. WITH A SMILE.

500C MONTAGE 500C

OVER THE MYSTERIOUS AND SEXY VIBE OF "THE RAINBOW" FROM TALK TALK...

CELESTE IS DRIVING, LOST IN THOUGHT.

(CONTINUED)

500C CONTINUED:

500C

FLASHES AND GLIMPSES OF NAKED BODY PARTS OF A MAN AND A WOMAN, HARD TO TELL IF THEY ARE HAVING SEX, OR TRYING TO KILL EACH OTHER.

MADELINE IS DRIVING, FOCUSED ON THE ROAD.

A HUGE WAVE IS VIOLENTLY CRASHING ON A CLIFF.

FEMALE HANDS ARE PUTTING A BLACK GUN IN A PURSE.

JANE IS DRIVING, LOST IN THOUGHT.

MALE HANDS ARE CLEANING THE BARREL OF A GUN. A SHINY SILVER ONE.

BONNIE IS DRIVING, LOST IN HER THOUGHTS.

THE COVER OF A ZIPPO IS BEING FLICKED OPEN AND CLOSED.

DETECTIVE QUINLAN IS DRIVING, ONE HAND ON THE WHEEL, THE OTHER ON HER LIGHTER.

MORE NAKED BODY PARTS.

FOOTSTEPS IN THE SAND.

RENATA IS DRIVING, FOCUSED ON THE ROAD.

500D EXT. OTTER BAY ELEMENTARY SCHOOL - DAY

500D

AS THE MUSIC CONTINUES AND GOES TO A SOLO PIANO BRIDGE, WE SEE CELESTE, MADELINE, JANE, BONNIE AND RENATA, ALL KISSING THEIR KIDS GOODBYE. IT'S FUNNY HOW THEY ALL LOOK SO MUCH THE SAME SUDDENLY. DESPITE HOW DIFFERENT THESE WOMEN ARE, THEY ALL SHARE THIS ONE THING IN COMMON: LOVE FOR THEIR CHILDREN.

THE KIDS WALK INTO THE SCHOOL ENTRANCE AS WE SEE THEM FROM A DISTANCE, THROUGH A CAR WINDOW: RENATA'S. SHE WATCHES AMABELLA INTERACT WITH THE OTHER KIDS, LOOKING FOR A CLUE. WHO COULD BE HURTING HER BABY? AND THEN SHE SPOTS...

MADELINE IS ABOUT TO GET INTO HER CAR. SHE STOPS IN HER TRACKS WHEN SHE MEETS RENATA'S GLANCE.

MADELINE'S POV: RENATA'S JAGUAR IS PARKED ON THE STREET FURTHER AWAY. IT STARTS TO MOVE AND DRIVES AWAY, AS THE MYSTERIOUS, SEXY BEAT OF "THE RAINBOW" KICKS IN AGAIN AND AS WE CUT TO...

A CLOSE-UP OF A SILVER GUN SHOOTING: BANG, BANG, BANG, BANG, BANG. THE MUSIC ENDS.

501 INT. GUN-RANGE - DAY

501

NATHAN is on the shooting range with HIS SILVER GUN. As he re-loads, we hear someone else starting to shoot a gun: BANG! Times five again.

Nathan looks at his neighbor's target: a thin paper blow-up of THE SILHOUETTE OF A MAN. The neighbor is a pretty good shot... three bullet holes on the forehead, one on the bridge of the nose, one on the cheek.

Nathan peeks in, surprised to find a female neighbor, and at a second glance... Jane.

CLOSE ON SAMANTHA

SAMANTHA

I think guns are sexy.

(then)

I don't say it in public.

(then)

Especially Glocks.

501A EXT. CREST COMMUNITY THEATER - MORNING

501A

BANG! This time, it's not a gun but a door that is being shut! MADELINE DEBOARDS HER SUV, heads for the staircase that we know. Again, its entrance is blocked. And again, Madeline doesn't care. She rips the "Do Not Cross" construction ribbon and walks up the stairs as we hear the cast of "AVENUE Q" belting out...

CAST (V.O.)

(singing)

Nothing lasts/ Life goes on/ Full
of surprises/ You'll be faced with
problems of all shapes and sizes.

501B INT. CREST COMMUNITY THEATER - CONTINUOUS

501B

Wet Tech rehearsal continues. THE ENTIRE ENSEMBLE IS ON STAGE SINGING "FOR NOW."

CAST

(singing)

You're gonna have to make a few
compromises/ But only for now.

JOSEPH BACHMAN stands in an aisle, watching the above.

(CONTINUED)

501B CONTINUED:

501B

THE SONG CONTINUES as Madeline enters, observes, approaches Joseph. The body language is telling.

MADELINE

Does that mean we're on?

JOSEPH

(without looking at her)
Mayor just gave the okay.

MADELINE

Fantastic! Wow!

She squeezes his arm in a friendly fashion, wants to express her excitement in some way, "high five" or something, but Joseph doesn't move a finger.

JOSEPH

(still not looking at her)
Yep.

A beat. An early winter frost. Okay. Madeline gets it and leaves.

502

INT. BLUE BLUES - DAY

502

JANE is sipping a coffee as Madeline arrives.

MADELINE (V.O.)

The shooting range?

Both of them are now seated and in the middle of a conversation.

JANE

He came up to say hello. He was very nice.

MADELINE

Why were you there?

JANE

I try to go once a month. Target practice.

Madeline wonders, hides behind her coffee cup.

JANE (CONT'D)

You seem suspicious.

(CONTINUED)

502

CONTINUED:

502

MADELINE

We're planning this little road trip to meet your rapist, and you're taking target practice...

(ironic)

I'm not suspicious at all.

JANE

(fighting a smile)

I don't plan to shoot the man.

MADELINE

I'm not a big believer in guns to begin with. That's something Nathan and I used to get into, his gun thing. All those mass shootings we have... I don't know.

JANE

It's actually helped me. Owning a gun. They say just holding one in your hand has psychological benefits for emotional trauma.

MADELINE

Really?

JANE

It inhibits mentalization. Helps you block yourself off from emotions.

MADELINE

And that's a good thing?

JANE

If the memories are painful enough, yes.

(off Madeline)

I feel stronger when I hold a gun. More invincible.

CLOSE ON SAMANTHA

SAMANTHA

I've held one once, a loaded one, I didn't even shoot, and I must admit... it turned me on.

(CONTINUED)

502 CONTINUED: (2)

502

CLOSE ON GABRIELLE

GABRIELLE

For all we know, Jane was packing every time she came to school.

503 INT. CELESTE'S HOUSE, HALL - DAY

503

CELESTE is getting ready to head out the door, and when she does, there stands PERRY. SHE SCREAMS. It's quite a scream.

CELESTE

You like to scare me, don't you?

He thinks it's funny.

CELESTE (CONT'D)

What happened to the tennis game?

PERRY

Changed my mind.

(then)

Where are the kids?

CELESTE

Judo. You knew that.

He has that look. This is the irresistible Perry, the Perry she's addicted to. We can see it in her eyes. So can he. He reaches up, plays with her hair. Tightens his grip, pulling it a little. But this isn't violent. It's foreplay, and Celeste knows the difference.

CELESTE (CONT'D)

So you thought you'd skip golf, come home and "take me."

PERRY

Something like that.

CELESTE

And did it occur to you that I might not stand for it? That I'd object?

Perry gets serious for a second. Wonders if she is.

504 INT. CELESTE'S HOUSE, KITCHEN - LATER

504

And she pushes him hard through the kitchen door.

(CONTINUED)

504 CONTINUED:

504

Now half-dressed, they're having at it right on the kitchen floor. A pretty combustible cocktail of love, sex, anger... it's both erotic and a bit scary, each trying to exert dominion over the other.

RENATA (O.S.)

It's dirty.

505 INT. RENATA'S HOUSE - AMABELLA'S ROOM - DAY

505

RENATA is there with AMABELLA; Renata is brandishing a clean t-shirt.

AMABELLA

No it isn't.

RENATA

You're not going on a play date in dirty clothing. In this town, I'd be reported to Child Services, wear this one.

AMABELLA

I'll just get this dirty.

RENATA

Leaving somebody's house in a mess is fine.

As Amabella changes her t-shirt--

AMABELLA

Man.

Suddenly, Renata freezes--

RENATA

(shock)
What happened?

AMABELLA

What?

RENATA

To your shoulder?

ANGLE THE BACK OF AMABELLA'S EXPOSED RIGHT SHOULDER: TEETH MARKS.

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

Oh my god.

(CONTINUED)

505 CONTINUED:

505

Over Renata--

PERRY (O.S.)
There's something kind of sick
about this.

506 INT. CELESTE'S HOUSE, KITCHEN - DAY

506

Perry and Celeste, lying on the floor, post-coital, both sweating a bit.

CELESTE
Agreed.

PERRY
If not sick... not entirely
healthy.

He spots their reflection in the glass door of the oven. The tableau looks more like a crime scene than an after sex one. But there is something nice about it...

PERRY (CONT'D)
The way the sun is hitting your
face right now... God shining a
light on his greatest piece of art.

CELESTE
(amused)
Pfff... Charmer.

But it seems to work. She smiles. She is charmed... and a bit horrified that he can melt her like this. Is there anything more intoxicating than unconditional adoration?

A beat. As Perry starts to caress her, he spots a bruise on Celeste's body. Then another one. He gets closer to her, holds her tight against him, more like a child than a man.

Celeste holds him back, caresses his hair, more like a mother than a wife. Next to her on the floor, among her clothes, her cell phone vibrates.

506A INT. MADELINE'S HOUSE - KITCHEN - DAY

506A

Madeline is on her cell, unloading grocery bags, shelving the goods, distractedly watching her laptop opened on the counter, as she waits for Celeste to pick up, but she receives a text message instead: "I'll call you back".

(CONTINUED)

506A CONTINUED:

506A

MADELINE

(to herself)

Why?

(as she texts)

You're... in the middle... of a
wild... torrid... sex session?

Madeline smiles, thinks she's funny, as she continues to shelve the goods until she gets another message. She drops her smile. Looks at her phone again: "On the kitchen floor".

Madeline wonders. Then--

(CONTINUED)

506A CONTINUED: (2)

506A

MADELINE (CONT'D)
(to herself)
Yeah, right.

She puts the phone down when she sees Ed arriving from the staircase, finishing buttoning up his fly. He goes straight to his computer station in the living room, back to work.

Madeline stares at him for a moment. Wonders.

Ed feels her stare.

ED
Don't go to the bathroom
downstairs, honey. Jesus, did I
just unload myself.

Madeline shakes her head. Closes her eyes.

507 INT. RENATA'S HOUSE - AMABELLA'S ROOM - DAY

507

And so does Renata who's trying to calm herself down as she watches her husband, GORDON, trying to get an explanation from Amabella, who's gone a bit rigid.

GORDON
Sweetheart, you have to tell us.

AMABELLA
We were all just playing.

GORDON
Who all?

AMABELLA
I don't remember. A bunch. At
recess.

A beat.

GORDON
Honey. I'm getting upset about two
things here. First. Somebody is
hurting you.

RENATA
And human bites are very dangerous--

GORDON
(let me finish)
Renata, please.

(CONTINUED)

507

CONTINUED:

507

His tone is one of forced calm, but his alarm is clear, both to Renata and Amabella.

GORDON (CONT'D)

(to Amabella)

And second. You're being dishonest. And you're are not a dishonest person. In fact, you're one of the most truthful people I know.

Amabella is starting to well up some.

GORDON (CONT'D)

If you just share with us--

RENATA

Was it that Ziggy?

AMABELLA

I don't know!

RENATA

Of course you know!!

GORDON

(to Renata)

Alright--

RENATA

Nothing is alright, she's being bullied! Somebody bit her, for god's sake!

(to Amabella)

You see how upset I'm getting?! Your not telling us the truth is making me upset!!

A beat. The child is shut down.

GORDON

(another tack)

Amabella. Whoever's hurting you... he or she may also be harming somebody else. You'd want to stop that, wouldn't you? You wouldn't want innocent people getting hurt. You're too kind for that, right?

(nothing)

Right?

Nothing.

508 EXT. RENATA'S HOUSE, BACKYARD - DAY - LATER 508

Renata and Gordon, both fraught.

GORDON

A lawyer isn't the answer. Maybe we should just take her out, put her in a private school--

RENATA

Why should she be the one to go, it should be that little felon.

GORDON

Renata--

RENATA

If you tell me to calm down, I swear--

GORDON

Can you take a breath?!

RENATA

Why aren't you more upset?

GORDON

I am very upset.

RENATA

Well, I don't see it, Gordon!

GORDON

Do not make this a referendum on my anger, alright? That somebody has been hurting her, for who knows how long, that we haven't known about it, or that we can't stop it, or that she won't even talk to us, do not pull out your fucking scorecard to total up who's got the most anger.

RENATA

The problem is yours is for me, when it should be directed at whoever is mutilating our daughter!

GORDON

(about to explode)
You listen to me--

(CONTINUED)

508

CONTINUED:

508

RENATA

No, I will not, I listened to you the last time! There's something wrong with Amabella! But you didn't want to hear about that. I wanted to take her to a psychiatrist but you thought no, better to whisk me into your office bathroom -- where you could fuck me on top of the sink!

GORDON

Stop screaming at me!! Goddamn you!

It's gone too far for both of them now. A beat. They're both quaking with rage, fear... and both are struggling; Renata sees as much and gathers herself.

RENATA

(quietly)

Whether it's talking to a lawyer, a child psychiatrist, the teacher, all of the above... we've got to do something. My god, that's the essence of parenting, keeping your child safe. We're not doing that, Gordon.

CLOSE ON HARPER

HARPER

Renata blamed herself. The hours she worked... my question was: where was the nanny?

She waits for an answer that doesn't come.

HARPER (CONT'D)

Where was she?

ED (V.O.)

Yeah!

508A

INT. MADELINE'S HOUSE - KITCHEN - DAY

508A

Madeline and Ed are about to do it right there in the kitchen, among the grocery bags, as they're getting undressed. They don't have Celeste and Perry's swagg, but they are going for it.

(CONTINUED)

508A CONTINUED:

508A

ED

You sure you don't want to go on
the couch, or in the bed?

MADELINE

You complained we hardly had sex.
Just shut up and fuck me, Ed.

As he's about to try to, we hear the front door opening.

CHLOE (O.S.)

It's me.

Fuck. Madeline and Ed dress up in a flash and start
unloading what's left of grocery bags to unload, as Chloe
arrives in the kitchen, aims for the fridge.

MADELINE

What's up, baby?

CHLOE

(her head in the fridge)
I'm hungry.

ED

Don't they have food at your
friend's place?

Chloe shoots her dad a look. Madeline fights a laugh.

CHLOE

Today's grocery day. So before the
human crusher eats everything, I
wanted to--

Chloe stops herself in her tracks. Looks at her mother.
Madeline's mood just changed. Chloe seemed to have
forgotten that the human crusher doesn't live with them
anymore.

CHLOE (CONT'D)

Sorry, mom.

MADELINE

It's alright. I didn't forget.
See?

(showing the grocery bags)
I bought less of her crap. More of
yours.

(CONTINUED)

508A CONTINUED: (2)

508A

ED

(to Chloe)

I'll make you my special BLT, give me fifteen. Now get out of here.

CHLOE

Deal, my man.

(as she exits)

Now you can go back to do whatever you were doing and pretending not to.

Chloe disappears into her room. The parents share a look and a smile. This little one. Ed goes to Madeline, embraces her from behind.

ED

We got ten. Takes me five to make a BLT. Downstairs bathroom?

Ed takes Madeline's hand and slides it down to his crotch as he kisses her neck. He turns her, waits for an eye contact, or for some response but the sound of a "Facebook alert" attracts Madeline's attention. She turns to look at the computer on the counter.

509 INT. BONNIE'S HOUSE - LIVING ROOM - DAY

509

Nathan is ON THE PHONE AS HE'S WATCHING FOOTBALL ON TELEVISION ALONG WITH BONNIE.

NATHAN

I don't know what you're talking about.

MADELINE (O.S.)

(from the phone)

Some secret project. One of her friends makes reference to it on her Facebook page. Listen to this: is this the shot you're going to use, on your secret project? Is it sexy/slutty enough?" What kind of project is this?

NATHAN

Well, if it's a secret, that's probably why I don't know about it.

(he shoots an eye-roll to Bonnie)

Also why are you on Abby's Facebook page, and how, did she friend you?

(CONTINUED)

509 CONTINUED:

509

MADELINE (O.S.)

(from the phone)

I'm her mother, not her friend,
it's my job to be on it, and yours,
too, if she's living with you, you
assume the obligation to parent,
which I thought you were already
pretending to do.

NATHAN SIMPLY HANGS UP. Bonnie bursts out laughing.

509A INT. MADELINE'S HOUSE - KITCHEN - DAY

509A

Madeline is on her cell, laptop in front of her, as Ed is
prepping his special BLT.

MADELINE

Hello? Nathan? He hung up on me.
That fuck.

CHLOE (O.S.)

(from her room)

Watch your mouth, woman!

MADELINE

(yelling back)

Why don't you have your loud music
on when it's time, young lady?!

ED

Should you really be snooping
around on her Facebook page?

MADELINE

I am her mother!

(lowering her voice)

It's my fucking duty to spy on her.

He stares at her.

ED

Is everything okay?

No answer. She starts unloading the grocery bags again.

ED (CONT'D)

For the last few days, I don't know
where your head has been.
Something happened, right? What
are you not telling me?

They stare at each other. A busted look in her eyes.

(CONTINUED)

509A CONTINUED:

509A

MADELINE

I may have... put something...
stupid into motion.

Ed sits.

ED

Okay.

She stares. Dare she tell?

MADELINE

I told you about Jane's past, how
she was sexually assaulted. I
think I tracked down the assaulter.
He's an interior decorator in San
Luis Obispo.

ED

And?

MADELINE

Jane is determined to confront him.
So Celeste made an appointment with
the guy for Wednesday, ostensibly
to hire him -- that may have been
my idea -- and we're headed down
there to see.

What?

ED

No, you're not. Just call the
police--

MADELINE

We don't know for sure that it's
him.

ED

But suppose it is? The man is
dangerous--

MADELINE

There will be three of us, in a
crowded office place.

ED

Are you out of your mind?

(CONTINUED)

509A CONTINUED: (2)

509A

MADELINE

We're not going to take any chances, I promise. It'll be a public area, three of us--

ED

Absolutely not.

(then)

You're telling me Perry Wright is letting Celeste go on this mission--

MADELINE

Perry doesn't know, Jane's sworn us to secrecy. She wanted to go by herself, but...

ED

It's a bad idea.

MADELINE

She needs closure, Ed. I don't think I can stop her at this point and I'm certainly not about to let her go alone.

ED SHAKES HIS HEAD INDEFINITELY AS A SNARE AND A BASE DRUM START TO PLAY A ROCK BEAT IN PERFECT SYNC WITH ED'S HEAD SHAKE, AND AS WE...

CUT TO:

509B EXT. CLIFF - DAY

509B

WE'RE AT THE TOP OF A HIGH STEEP CLIFF LOOKING DOWN AT A BEACH AND THE OCEAN. AS THE MUSIC CONTINUES, WE HEAR A VOICE...

MS. BARNES (O.S.)

Hi, Emily Barnes, here. Sorry to disturb you.

That is Jane's POV as she stands at the edge of the cliff, breathless, in her running outfit, her cell phone in her hand, earbuds on. We know her routine.

JANE

What's going on?

MS. BARNES

We have a problem.

CLOSE ON JANE

(CONTINUED)

509B CONTINUED:

509B

Intensity on her face, which is becoming familiar now, taking long bursts of breath as she listens, and then hangs up.

A beat during which she stares at the ocean and suddenly bursts into a rage, throwing her cell phone in the air with all her strength, yelling her heart out.

JANE

FUCKKKKKK!!

And the music explodes: "Hands Around My Throat" by Death In Vegas.

510 EXT. BEACH - DAY

510

As the music keeps on playing, Jane picks up her phone in the sand, blows on it a few times, and starts running on the beach, steely-eyed.

Soon, she's met by Madeline, also in her running outfit. And then by Celeste, same. Not a word is exchanged. Not a look. As if they have done this before. The three women run side by side, in sync, faster and faster. The rhythm of the music, its rock n roll vibe, it seems like we're in a music video with three "badass" chicks.

CELESTE (V.O.)

So... does Emily Barnes now suspect that Ziggy is the one who bit Amabella?

JANE (V.O.)

I don't think so. But now that the Kleins have come forward, she felt obliged to share her prior suspicions with the principal. I'm meeting with him tomorrow.

510A EXT. FISHERMAN'S WHARF - BOARDWALK - DAY

510A

The badass girls arrive on the boardwalk, totally out of breath, sweating like crazy. They stop to catch their breath as they lean on a ramp, and look at the marina in front of them.

MADELINE (V.O.)

Celeste, you may have to be a lawyer again.

(CONTINUED)

510A CONTINUED:

510A

CELESTE (V.O.)
Did you ask Ziggy if he bit her?

JANE (V.O.)
He swears he did not. And I am so
sick of falsely accusing him or
asking him if...

Jane slams the ramp as we hear her burst into a rage again.

JANE (V.O.)
FUCKKKKKK!!

511 INT. BLUE BLUES - DAY

511

The patrons all turn towards Jane, seated at a table,
drinking coffee with Madeline and Celeste, still in their
running outfits.

Behind the bar, Tom looks at Jane, wonders.

JANE
(to Tom and the patrons)
Sorry.
(to Celeste and Madeline)
It's never fucking over in this
fucking town which I wish to god I
never came to now.

CELESTE
Maybe,... this isn't the best week
to go to San Luis Obispo.

JANE
(steely resolve)
We're going. I'm fine.

A beat.

MADELINE
Ed insists on joining.

JANE
What?

MADELINE
I'm sorry I told him, but... he
knew I was keeping something from
him.

Her eyes dart to Celeste's, then back to Jane, who feels
betrayed.

(CONTINUED)

511 CONTINUED:

511

MADELINE (CONT'D)

He thinks it's unsafe and he may be right. It might be good to have a man with us.

JOSEPH (O.S.)

Madeline?

Madeline, startled, makes a yelp.

REVEAL JOSEPH BACHMAN

JOSEPH (CONT'D)

(to Madeline)

May I talk to you, please?

MADELINE

(discomfort)

It's not a good time, Joseph, I'm sorry, I'm in the middle of something.

But Joseph does not budge. He looks at Celeste, Jane, and back to Madeline.

JOSEPH

You're in the middle of something?

Uh oh. Madeline suddenly gets the feeling he might spill his guts right in the cafe. She rises.

MADELINE

(to Jane and Celeste)

Excuse me.

512 EXT. BLUE BLUES - DAY - SECONDS LATER

512

Joseph and Madeline emerge.

JOSEPH

We need to talk.

MADELINE

About what?

He looks at her: "Really?"

MADELINE (CONT'D)

You didn't seem like you wanted to talk when I came by the theater.

(CONTINUED)

512 CONTINUED:

512

JOSEPH
Let's take a drive.

MADELINE
Not a good idea.

JOSEPH
Do you want me to say what I have
to say here? Because I can't
promise decorum.

Madeline considers.

513 INT. JOSEPH'S CAR - DAY - MOMENTS LATER

513

Joseph and Madeline sit parked on a quiet street, not far
from Blue Blues judging by the surroundings. We can still
see the marina in the background.

JOSEPH
It's not about us having a future
together. You made yourself clear.

MADELINE
(abrupt)
What is it about then?

JOSEPH
(doesn't like her tone)
I'm sorry to be such an annoyance.

MADELINE
(snappish)
Well, this is annoying, Joseph, so
just say what you have to say,
please.

JOSEPH
It's about me getting clarity. Me
understanding what was real. Or
not.

Madeline looks out the window.

JOSEPH (CONT'D)
Look at me, please.

She does.

(CONTINUED)

JOSEPH (CONT'D)

However brief it might have been,
we both know we had the most
amazing sex, but it was more than
that.

MADELINE

(short)

Well, if that's what you know, then
why not cling to that as what's
real, can you drive me back now?

JOSEPH

(with some disbelief)

That you're this uncomfortable with
the conversation says something--

MADELINE

Of course I'm uncomfortable, I
cheated on my husband.

JOSEPH

Why did you come back?

(off her look)

Why get involved with the theater
again, doing 'Avenue Q'--

MADELINE

Because you and I were over. Dead
and buried, I thought.

JOSEPH

I don't believe you. You returned
because you sensed it wasn't over.
Because you wanted more.

(a beat)

You're not done loving me. And
you're not done desiring me.

She looks out the window.

JOSEPH (CONT'D)

You can't look at me because you
know it's true.

MADELINE

Can you drive me back, please?

(CONTINUED)

513 CONTINUED: (2)

513

A beat. He throws his car into gear, peels out.

JOSEPH

For god's sake, Maddie. This kind of denial is pathological. I get that you don't want to have feelings, but you kissed me back, at the theater, the other day--

Then, suddenly... WHAM. JOSEPH'S BLINDSIDED BY A PICKUP TRUCK. AIRBAGS INFLATE.

513A EXT. BLUE BLUES - DAY

513A

CLOSE ON CELESTE WHO HEARS THE DISTANT SOUND OF A CAR HORN DRONING ON. SHE SHARES A LOOK WITH JANE.

514 EXT. STREET - MINUTES LATER

514

SILENCE. JOSEPH'S CAR IS WRECKAGE ON THE DRIVER'S SIDE. PARAMEDICS ARE MOVING JOSEPH'S UNCONSCIOUS BODY OUT OF THE CAR. THAT IS MADELINE'S POV...

(CONTINUED)

514 CONTINUED:

514

... AS SHE STANDS NEARBY, FLANKED BY A COUPLE OF POLICE OFFICERS, PHYSICALLY OKAY, BUT CLEARLY IN SOME SHOCK. LITTLE BIT OF BLOOD COMING FROM HER NOSE.

THE PICKUP TRUCK IS ON ITS SIDE, THE DRIVER, A TEENAGER, IS OKAY, HE STANDS WITH SEVERAL OFFICERS.

MADELINE, FIGHTING SHOCK, SURVEYS ALL OF THE CHAOS. SHE'S TRYING TO PROCESS SO MUCH... SHE PROCESSES NOTHING. THE PARAMEDICS, THE FIREMEN, THE OFFICERS, ALL TALKING TO HER, BUT WE CAN'T HEAR THEM. TO MADELINE, IT'S ALL WHITE NOISE. AND IT'S ALL BECOMING BLURRY, AS CELESTE AND JANE RUN TO HER. SHE CLOSES HER EYES.

BLACK.

A GLIMPSE OF AN OUT OF FOCUS SILHOUETTE RUNNING IN A HOSPITAL.

514A INT. CYPRESS COMMUNITY HOSPITAL - E.R. - DAY

514A

CLOSE ON MADELINE

Waking up on a bed, as Ed races to her. She folds into him. She would crawl inside him if she could.

ED

Baby! Are you alright?

She cannot bring herself to speak; she nods 'yes.' 'Just hold me.' He does so. And we cut to:

A CLOSE-UP OF A PEN-LIGHT BEING SHONE...

515 INT. CYPRESS COMMUNITY HOSPITAL - E.R. - MOMENTS LATER

515

... INTO MADELINE'S EYES.

DR. SCOTT WINSLOW, thirties, E.R. Doctor, is examining Madeline. Ed and Celeste are also there, as is A NURSE.

DR. WINSLOW

(to Madeline)

It's possible you're concussed, but I don't think so. You have no headache, you don't feel sleepy or groggy?

MADELINE

No.

(CONTINUED)

515

CONTINUED:

515

CELESTE

Are you sure?

MADELINE

Yeah.

DR. WINSLOW

We could do a catscan, but--

MADELINE

I'm fine. I'm not subjecting myself to radiation just to keep your premiums down.

ED

Honey--

MADELINE

I'm okay. I didn't even hit my head.

(to the Doctor)

What about Joseph?

DR. WINSLOW

He's stable.

Celeste looks away when Ed catches her look.

CLOSE ON GABRIELLE

GABRIELLE

A lot of people were talking about exactly why Joseph Bachman and Madeline were in that car together.

CLOSE ON MELISSA

MELISSA

I'm sure it had something to do with artistic expression.

*
*
*
*

516

INT. CYPRESS COMMUNITY HOSPITAL - WAITING ROOM - LATER

516

Madeline, Ed, TORI BACHMAN, late thirties, and DR. MEGAN SHAPIRO.

DR. SHAPIRO

He should be fine. He's concussed and had a pneumothorax. He remarkably had no broken bones. I guess those airbags work.

TORI

Pneumothorax?

(CONTINUED)

516

CONTINUED:

516

DR. SHAPIRO

Collapsed lung. He's in recovery right now, we'll move him to the ICU in a couple of hours, you can visit him there.

(takes her hand)

Your husband will be fine.

TORI

Thank you. Thank you so much.

Richard Plepler

(CONTINUED)

516 CONTINUED: (2)

516

DR. SHAPIRO

My pleasure.

And the doctor heads off. Tori looks visibly wobbled.

TORI

(to Madeline)

What happened?

MADELINE

This kid ran a stop sign, I guess.
I never saw it. I don't think
Joseph did either.

ABIGAIL (O.S.)

Mom?

Reveal ABIGAIL, approaching, worried, fighting tears. She goes to her mother, they hug, and it's the embrace of a lifetime for Madeline. She does not want to let go.

MADELINE

How did you get here?

And we suddenly see them from afar, at the end of a hallway, where someone's watching: NATHAN.

JANE (V.O.)

Is she okay?

517 INT. JANE'S KITCHEN - EVENING

517

Jane's at her kitchen table, laptop open; Skyping with Celeste who is doing the same from her KITCHEN, as she's pulling a casserole out of the oven. In the background, Perry and the TWINS are gathered for dinner at the counter, PLAYING WITH LEGO TOYS.

(CONTINUED)

517

CONTINUED:

517

CELESTE

I just left her. She was shaken up, but she's fine, Joseph will be, too.

JANE

And the man in the pickup truck?

ZIGGY ENTERS, heads for the kitchen sink where he pours himself a glass of water, listening to Jane. He's got a radar for his mother's anxiety.

CELESTE

Teenage boy, they think he was texting. Listen, I'm sitting down with Perry and the boys for dinner. Madeline's at home, give her a call, I'm sure she'd love to hear from you.

JANE

Okay. Thanks, bye-bye.

As Jane clicks off, her SAFARI SEARCH IMAGES POP BACK UP ON HER COMPUTER.

ZIGGY

Was she wearing her seatbelt?

JANE

I'm sure she was. It would be extra dangerous if not.

ZIGGY

Who's that?

JANE

Who's what?

Jane sees that Ziggy is pointing at her computer on which we can see MANY PICTURES OF SAXON BAKER.

JANE (CONT'D)

Oh... this man is an interior decorator. He picks out furniture and stuff for homes. I was thinking of getting some new furniture.

ZIGGY

What's wrong with our furniture?

(CONTINUED)

517 CONTINUED: (2)

517

JANE

Well, it would be kind of fun to redecorate the house a little, don't you think?

Ziggy eyes the computer; he doesn't have time to study the man before Jane shuts the laptop down, and heads for the fridge.

JANE (CONT'D)

What should we make for dinner?

Ziggy blinks twice. Could he possibly think?

518 INT. CELESTE'S HOUSE - KITCHEN - EVENING

518

CELESTE, PERRY AND THE TWINS are gathered for dinner. AS CELESTE DISHES UP THE CASSEROLE, Josh is moving two Lego cars, making them collide with extra sound effects.

CELESTE

Okay, boys, time to eat.

Max is moving a police Lego car, making a siren sound.

MAX

(to Josh)
You're under arrest!

CELESTE

(little help)
Perry.

PERRY

Toys down, food up. Hup to.

(CONTINUED)

518

CONTINUED:

518

MAX

Teenagers are bad. Do we have to be teenagers?

CELESTE

I'm afraid so.

MAX

I'm gonna skip that part.

JOSH

Silly.

PERRY

Teenagers aren't so bad. You just have to get to know them. In fact, once you become a teenager, you only like other teenagers. It's the grownups that teenagers think are bad.

JOSH

Do teenagers think you're bad?

PERRY

I guess some do.

MAX

They do?

PERRY

Well, when I use my... you know...
(he burps)
... superpower.

The BOYS GIGGLE.

PERRY (CONT'D)

And when I talk with my...
(demonstrating, using a
low, scary tone)
... special voice.

(CONTINUED)

518

CONTINUED: (2)

518

THE BOYS DON'T KNOW IF THEY SHOULD GIGGLE ANYMORE. Perry really sounded scary for a second.

PERRY (CONT'D)
(special voice)
They know... that here comes...

Suddenly, HE EXPLODES OUT OF HIS CHAIR.

PERRY (CONT'D)
(special voice)
The monsta!!!

AND HE BEGINS TO WALK SPASMODICALLY TOWARDS THE BOYS WHO LEAVE THE TABLE, SCREAMING.

PERRY (CONT'D)
(special voice)
Go tell a teenaga: I'm badddd!!

CELESTE
Perry! They're not done eating!
Please!

Oops. Perry stops immediately, sits.

PERRY
Sorry, baby.
(calling after them)
Get back, boys.

When they do, they have their NERF MISSILE GUNS aimed at their father. Perry calmly looks at them, and with one hand underneath the table, points a finger towards Celeste, and winks at his sons, without his wife's knowledge. The twins smile and go for it. Dozens of missiles hit poor Celeste who jumps out of her chair.

CELESTE
No!!!!

CLOSE ON DR. REISMAN

As we hear...

QUINLAN (O.S.)
How long had you been treating
Perry and Celeste Wright?

DR. REISMAN
I'm not at liberty to say.
(then)
Doctor-patient privilege.

519 OMITTED 519

520 INT. MADELINE'S HOUSE - BEDROOM - NIGHT 520

MADELINE, in her pajamas, seated at her vanity, putting body lotion on, FINISHING UP. SHE catches a glance of her reflection in the mirror, and immediately looks down, a myriad of emotions, not the least of which is guilt. Ed enters.

Richard Plepler

(CONTINUED)

520

CONTINUED:

520

MUSIC is playing from another room, with a vibe that is totally Chloe's, and that reminds us of "River" from Leon Bridges, with a little more melancholy to it: "Nothing Arrived" from Villagers.

ED

How we doing? Any headaches?

This is the zillionth time he's checked.

MADELINE

I love you for worrying. But you really don't need to... every five minutes.

A look between them. She then gives him a little kiss.

ED

Why were you in his car, anyway?

MADELINE

(simply)

I was at Blue Blues with Jane and Celeste, he came in all rattled about a bunch of stuff going south with the play. Ticket sales, prop deliveries, one of the actors came down with strep throat, we're just over a week away from opening night. Anyway, we decided to ride together to the theater so we could knock a lot of stuff off on the drive. Then, wham.

Whether Ed believes it or not... hard to tell.

ED

Well. Could have been worse. Everybody lived to tell about it.

He kisses her forehead, then exits. Madeline wonders "will she ever tell about it?" She's relieved that he seemingly doesn't suspect anything... but she's also a bit horrified that she just lied to him with such facility. THAT BEGETS ANOTHER GLANCE AT HER REFLECTION IN THE MIRROR... AND ANOTHER LOOK DOWN UNTIL--

CHLOE RUNS INTO THE ROOM AND ONTO HER MOTHER'S LAP.

CHLOE

How is she doing?

(CONTINUED)

520 CONTINUED: (2)

520

ABIGAIL (O.S.)
Any headaches?

Madeline turns to look at Abigail who's standing in the doorway.

MADELINE
(to both Abi and Chloe)
Stop it. I'm fine. Did Ed send you?

521 OMITTED

521

522 OMITTED

522

522A INT. MADELINE'S HOUSE - HALLWAY/STAIRCASE - SAME

522A

Ed is listening from the hallway as he's about to disappear down the staircase.

HIS POV: a glimpse of Abigail in the doorway, looking inside the master bedroom. As she's about to leave...

MADELINE (O.S.)
Hey.
(a beat)
I'm glad you're staying tonight.
Thank you.

OFF Ed...

CLOSE ON JACKIE

JACKIE
Something was up with that Joseph Bachman and Madeline.
(then)
I just don't know exactly what.

CLOSE ON JOSEPH

JOSEPH
Do I need a lawyer here?

522B INT. RENATA'S HOUSE - AMABELLA'S ROOM - NIGHT

522B

A STUNNING VIEW of the ocean through a window.

(CONTINUED)

522B CONTINUED:

522B

That is AMABELLA'S POV as she lies in bed, staring, glaring into the sea. Calm. Peaceful. The ocean never lies.

522C INT. JANE'S HOUSE - NIGHT

522C

CLOSE ON JANE, sleeping. But we hear someone else breathing. In a loud fashion. JANE'S EYES SUDDENLY POP OPEN. She hears what we hear. And is petrified. She slides one hand underneath the pillow and turns in a flash to discover...

... Ziggy, sleeping mouth open next to her. The kid has joined his mom in her sofa-bed during the night.

(CONTINUED)

522C CONTINUED:

522C

Jane hides her gun, and goes back to bed, staring at Ziggy. Calm. Peaceful. Could this child ever lie?

522D INT. CELESTE'S HOUSE - LIVING ROOM - DAY

522D

PERRY ARRIVES IN THE ROOM, WITH HIS BAGGAGE AND SUITCASE, READY TO LEAVE. HE STEPS ON SOME NERF MISSILES AND LEGOS THAT ARE SPREAD EVERYWHERE ON THE FLOOR.

PERRY

You should have made them pick them up.

CELESTE SITS ON THE COUCH, DISTRACTEDLY FOLDING LAUNDRY, AS SHE READS SOME LEGAL DOCUMENTS ON HER LAPTOP OPEN IN FRONT OF HER ON THE COFFEE TABLE.

CELESTE

It's just easier to do it myself after they're asleep rather than do battle with them. I just didn't have the patience to go through it last night.

PERRY

You're turning them into spoiled brats.

CELESTE

No, I'm not. They're six, remember?

PERRY

I don't want to live in a pigsty.

Perry kicks at some LEGOS on the floor to hide them under the couch.

CELESTE

So pick them up yourself.

Perry freezes and looks at her. Uh oh.

CELESTE (CONT'D)

I'll do it later, no big deal.

Perry gets down on his knees and carefully picks up every piece of Lego and missiles from the floor and puts them in a big toy box, as Celeste keeps folding, watching him, wondering if she should worry or smile.

523 INT. OTTER BAY ELEMENTARY, NIPPAL'S OFFICE - DAY

523

Jane, Emily Barnes and Principal WARREN NIPPAL are seated in the tiny office.

NIPPAL

Unfortunately Amabella won't say who's involved. However, her mother is convinced that Ziggy is responsible.

Jane gulps.

NIPPAL (CONT'D)

But I'm not. Nor is Mrs. Barnes. Look, if it weren't for the incident on orientation day, I wouldn't have called you in until we had anything more definitive.

Jane nods. Waits.

NIPPAL (CONT'D)

Is there anything out of the ordinary in Ziggy's past, his home life, his background, that you think we should know, that might be relevant? I understand that Ziggy's father is not involved with his upbringing, is that right?

A long beat. Jane just stares. Then--

JANE

Well, is this relevant? All I know about Ziggy's father is that he was keen on erotic asphyxiation and raping women.

524 INT. BLUE BLUES - DAY - LATER

524

Madeline chokes while drinking her coffee as she sits in front of Jane.

MADELINE

You didn't say that?

(CONTINUED)

524 CONTINUED:

524

JANE

Of course, I didn't. But the thought of it, that it could get out one day, that Ziggy wasn't the result of normal, loving sex, but the product of... rape...

Jane sighs, shakes her head. She seems to have a hard time with the word... and the memory of it.

JANE (CONT'D)

Every time I'm asked about Ziggy's father, I'm always scared I'll be exposed. I thought the Kleins were about to spot me right there.

MADELINE

What do you mean?

We hear a KNOCK on a door.

524A INT. OTTER BAY ELEMENTARY, NIPPAL'S OFFICE - DAY - FLASHBACK 524A

We're back with Jane, Emily Barnes and the principal as the SCHOOL SECRETARY puts her head in.

SECRETARY

Mr. And Mrs. Klein are here.

The principal looks at his watch.

MADELINE (V.O.)

No?

Renata appears at the secretary's shoulder, catching sight of Jane, clearly ready to barge on in.

RENATA

We just wondered if you could fit us in.

The principal jumps out of his seat.

NIPPAL

Is it possible you could come back later?

RENATA

I assume we're all here to discuss the same topic, aren't we?

(CONTINUED)

524A CONTINUED:

524A

Renata strides past the secretary and straight into the office, followed by Gordon.

Jane gets to her feet.

RENATA (CONT'D)

(to Jane)

You need to get that son of yours under control.

GORDON

Renata.

(to Jane)

Please, excuse my wife. She's very upset.

He holds out a hand to Jane.

GORDON (CONT'D)

Gordon Klein.

She takes it.

JANE

Jane Chapman.

NIPPAL

All right, well perhaps then, we could have a constructive chat. Can I offer anyone tea, coffee, water?

RENATA

I don't want refreshments. I'll tell you what I want. I want her child to stay the hell away from my daughter.

Jane stares Renata down. And then it happens. It looks like the tough woman is about to break down. Renata is fighting tears so hard, Jane is startled to suddenly be feeling compassion for her. Offers a tissue.

524B INT. BLUE BLUES CAFE - DAY

524B

And we're back at the cafe where it's Madeline's turn to fight some emotions. She catches herself, shakes her head.

MADELINE

You are too nice! So what's the upshot?

(CONTINUED)

524B CONTINUED:

524B

JANE

They're hiring a teacher's aide
whose specific job will be to keep
a close eye on Amabella and Ziggy.

MADELINE

God. How ridiculous.

JANE

Maybe not.
(then, almost guilty)
What if... Renata's right?

Madeline shoots Jane a look: are you kidding me?

MADELINE

That bitch cannot be right, I'm
sorry.

JANE

If I'd done everything properly,
Ziggy wouldn't be marked with this
genetic stain. He wouldn't be
behaving this way.

MADELINE

He's not. What are you talking
about?

JANE

I remember the first time I saw
him, he didn't just cry like babies
are supposed to do. His whole body
was screaming, it was like he was
upset to be born. I just looked at
him and said, "I'm so sorry, little
baby, I'm sorry for putting you
through this."

Madeline is about to get emotional again.

JANE (CONT'D)

I was hoping the love for this
cute, funny-looking, red-faced
creature... would wash away the
dirty memory...

Jane shakes her head, breathes in. A long deep breath. It
doesn't look like it did.

OFF Madeline, concerned--

CLOSE ON HARPER

HARPER

Saxon Baker? Never heard of him.

(CONTINUED)

524B CONTINUED: (2)

524B

CLOSE ON STU

STU
I know "Sexy Sax Man" though.

And Stu starts to hum "Careless Whisper" as he pretends to play the saxophone with his hands.

Richard Plepler

524C INT. CELESTE'S CAR - MONTEREY STREET - DAY 524C

Celeste parks her car, turns off the engine, looks at herself in the mirror, takes her purse, and applies some make-up on her face, her neck, her hand, until WE HEAR her cell phone ring.

ANGLE ON THE PHONE: MADELINE is calling.

Celeste doesn't pick up and gets out of her car.

525 EXT. CYPRESS HOSPITAL - PARKING LOT - DAY 525

Madeline is on her cell as she deboards her car, heads for the hospital.

MADELINE

Hey, call me back when you can. We have to stop Jane from going on this trip, steal her car or something...

526 INT. CYPRESS HOSPITAL - CORRIDOR - DAY 526

Madeline heads down the hospital corridor...

MADELINE (V.O.)

I thought she needed closure, now I'm thinking she wants revenge.

... unaware of Tori's presence, Joseph's wife, at the nurse station near by. She spots Madeline who enters into--

527 INT. CYPRESS HOSPITAL - JOSEPH'S ROOM - CONTINUOUS 527

Joseph lies there, bandaged head. Awake.

MADELINE

Hey.

A beat. What to possibly say? Finally--

JOSEPH

I'm okay. They plan to release me on Wednesday.

MADELINE

That's good. Thank god.

(CONTINUED)

527

CONTINUED:

527

JOSEPH

Are you okay?

MADELINE

Not even a scratch. Lucky.

Awkward silence.

MADELINE (CONT'D)

I'm sorry. I feel that... maybe you were driving a little fast, a little less aware, because of--

JOSEPH

I'm here because some kid ran a stop sign.

More silence.

MADELINE

If I can help you get some clarity... did I have feelings?

It seems hard to admit. But she does. With a nod.

MADELINE (CONT'D)

Do I still? Maybe. Like you said, I kissed you back. But what I'm feeling most right now is fear. Paralyzing fear that what happened between us last year might get out. And ruin my family. That it might destroy a love that goes to my core. My love for Ed.

Joseph stares back.

MADELINE (CONT'D)

Was it just sex between you and me, no. And when you kissed me the other day, you brought back... I don't deny it. But whatever I felt, it doesn't come close to being a fraction of what I feel, what I will always feel for my husband.

Joseph just got more clarity than he was perhaps looking for. A beat during which he nods.

JOSEPH

I think I'm going to ask you to beg out of the play.

(MORE)

(CONTINUED)

527

CONTINUED: (2)

527

JOSEPH (CONT'D)

The work's basically done now
anyway. We should be fine.

Of course. Madeline looks like she was prepared for that
reaction.

MADELINE

(no argument)
You should.

Silence. Awkward. Tori then enters.

TORI

Madeline.

MADELINE

(brightly)
Well, he just looks so much better
today, doesn't he?

(CONTINUED)

527

CONTINUED: (3)

527

TORI

Oh, yes. I think we're all doing better. How are you feeling?

MADELINE

(a little too cheery)
Honestly, I usually have some lower back pain, which I don't have at all, I think the accident actually spared me a trip to the chiropractor.

A joke, kind of. A nervous joke. A beat.

MADELINE (CONT'D)

(to Joseph)
Well, anyway, I just came by to say hi and make sure you're doing okay. I'm going to head out now.

JOSEPH

Okay. Thanks.

MADELINE

Good to see you, Tori.

TORI

You too.

Madeline then looks to Joseph.

MADELINE

(weakly)
Bye.

JOSEPH

Bye.

They both know that's "the goodbye." A beat. And without more, Madeline exits. We hold on Joseph for a moment. Then, OFF Tori, sensing...

528

INT. CYPRESS HOSPITAL - CORRIDOR - CONTINUOUS

528

Madeline walks toward the exit... faster... and faster... until she gets through the door where she starts running... leaving Joseph Bachman behind.

529 INT. DR. AMANDA REISMAN'S OFFICE - DAY 529

Dr. Reisman is seated in her chair, waiting for Celeste to speak, a smile on her face, almost like inviting her to speak.

CELESTE
He's in Chicago. Coming back tonight. So I decided to come by myself.

DR. REISMAN
Okay.

CELESTE
It was Perry's idea to come in, actually. Which I take as a very healthy sign.

We can read the doctor's suspicion, as can Celeste.

CELESTE (CONT'D)
(trying a little too hard)
Don't you think that's positive, that he would want to come in?

DR. REISMAN
(neutral)
Why did Perry want to come in?

CELESTE
Well, same, you know, he's troubled... we both are, that our lovemaking often seems to be bound up in some anger.

Silence.

DR. REISMAN
Why did you want to come in today?

Celeste takes a deep breath.

A FLASH OF PERRY UP-ENDING THE ENTIRE BOX OF LEGOS OVER CELESTE'S HEAD. THE SHOCK AND HUMILIATION MAKES HER GASP.

CELESTE
I don't know.

DR. REISMAN
Something happened?

A beat. Celeste shakes her head. No.

(CONTINUED)

529

CONTINUED:

529

A FLASH OF CELESTE GRABBING A HANDFUL OF LEGOS FROM HER LAP AND THROWING THEM AT PERRY'S FACE.

CELESTE
The usual, you know. Before he
left this morning...

A FLASH OF PERRY SLAPPING CELESTE IN THE FACE.

CELESTE (CONT'D)
... we made love.

A beat during which Celeste smiles uncomfortably.

A FLASH OF PERRY TAKING CELESTE FROM BEHIND, HOLDING HER HANDS BEHIND HER BACK, AS HE'S PENETRATING HER VIOLENTLY.

CELESTE (CONT'D)
It's as if the passion is fueled,
or at least enhanced, by rage. And
that might be a problem.
(then)
Is it?

DR. REISMAN
Well, I'm encouraged that you at
least think of it as lovemaking.
Because sex isn't always that.

Silence. Celeste's discomfort is evident.

DR. REISMAN (CONT'D)
Does the sex you have with Perry
ever strike you as violent?

A FLASH OF PERRY AND CELESTE TENDERLY KISSING EACH OTHER AFTER SEX.

CELESTE
No.

Silence. She's withholding. The Doctor knows it. And Celeste knows that the Doctor knows it.

DR. REISMAN
Are you ever left with bruises?

(CONTINUED)

529

CONTINUED: (2)

529

A beat.

A FLASH OF CELESTE IN HER BATHROOM, APPLYING MAKEUP ON THE OBVIOUS BRUISES SHE HAS ON HER FACE, HER NECK, HER HAND...

CELESTE

Maybe... one or two... I can't remember.

She's a good liar. The doctor measures that. Then--

DR. REISMAN

Have you ever sustained bruises from something other than sex?

This doctor knows. She knows.

CELESTE

(deflecting)
I don't follow.

The doctor lets Celeste squirm for a beat with the hollowness of her response. Then--

DR. REISMAN

Your husband said he grabbed you too hard sometimes. Has he ever left a mark on you by grabbing you?

CELESTE

We have a very volatile relationship.

Silence.

CELESTE (CONT'D)

I've left the occasional mark on him, too.

DR. REISMAN

By hitting him?

CELESTE

Yes.

DR. REISMAN

Hitting him first, or hitting him back?

This doctor surely knows. And she's got Celeste right in the cross-hairs now. There's nowhere to run.

(CONTINUED)

CELESTE

This feels uncomfortable. And a little unethical, truth be told.

DR. REISMAN

How so?

CELESTE

Well, you're treating us as a couple.

DR. REISMAN

And only you showed up, so I'm treating half the couple.

CELESTE

From what I know about your duty of care, you have an ethical--

DR. REISMAN

I throw off the ethical chains when I sense a patient in danger.

CELESTE

What?

Silence. The doctor uses silence as a weapon, and it's effective. She fixes a long stare at Celeste, knowing full well (even if Celeste doesn't) that Celeste is here to talk. Part of Celeste wants to flee the room, but something tells her not to. Finally--

DR. REISMAN

He hurts you.

CELESTE

I didn't say that.

DR. REISMAN

I pick up on things, not just from you, but from Perry.

CELESTE

We both become violent sometimes. I take my share of the blame.

DR. REISMAN

He hurts you.

(CONTINUED)

529 CONTINUED: (4)

529

Silence.

CELESTE

I'm not a victim. I hit him back.
I throw things at him.

Silence.

DR. REISMAN

What are you looking for from me,
Celeste?

CELESTE

(an admission)

Help.

(then; back to denial)

The relationship gets toxic, we
both acknowledge that. That's why
we made the appointment to come
back in. To learn techniques, to
get strategies to make...

DR. REISMAN

him stop.

CELESTE

Us stop.

Silence.

DR. REISMAN

Are you physically afraid of him?

CELESTE

This feels very wrong; you're our
doctor, you're treating us, and you
seem to be demonizing him.

Silence.

DR. REISMAN

Does he know you're here alone?

OFF Celeste,

530 INT. MADELINE'S HOUSE, KITCHEN - DAY

530

Madeline looks at the ocean, sipping a cup of tea, a bit
lost in thought again. It's becoming a pattern. Suddenly,
HER CELLPHONE DINGS. She sees who's calling and smiles.

(CONTINUED)

530

CONTINUED:

530

MADELINE

Hey, I was just thinking about you.

INTERCUT WITH JANE, DRIVING

JANE

How you doing? Still no headaches or anything?

MADELINE

I'm fine. You are so sweet to worry.

JANE

Well, I do worry. In fact... I'm sitting here thinking how good to me you've been since I moved here, I honestly don't know what I'd do without you. I mean it.

MADELINE

(touched)
Thank you.

JANE

I read a quote once by Ralph Waldo Emerson. Something like "friendship is the masterpiece of nature." You're my masterpiece. One of the best persons I have ever met.

Madeline nearly dissolves on the spot. There are times when there is nothing more needed than a kind word. This would be one of those times.

MADELINE

(fights a spec of emotions)

If you only knew how much...

She cannot even finish the sentence. Fuck, so much emotion under the surface...

MADELINE (CONT'D)

And I'm not even having my period.

JANE

Also, could I ask a favor? Could you grab Ziggy at pick-up? I've got so much work, I need a few hours of quality time to catch up. I would pick him up around seven.

(CONTINUED)

530

CONTINUED: (2)

530

MADELINE
Of course. No problem.

JANE
I'm calling the school, so they're aware of it.

MADELINE
Ziggy's mine, babe. But take a compass, would you?

JANE
Ha. No worries. I'm good.

MADELINE
Have fun.

JANE
I will.

And as JANE CLICKS OFF; WE STAY WITH HER. She puts some music on: "*Rippin Kittin*" from Miss Kittin and Golden Boy. She lights up a joint. Takes a long hit. Cranks the volume up...

HER POV

SHE'S DRIVING ON THE 101 FREEWAY... THE ROAD SIGN AHEAD READS "SAN LUIS OBISPO: 26 MILES."

RESUME

Jane, steely-eyed. She's doing this alone. OFF her:

CLOSE ON THEA

THEA
What do I know of Jane Chapman?
Nobody knows anybody, Detective.
You can write that down. And then underline it.

AND WE'RE BACK ON JANE, DRIVING AND SMOKING, AS WE HEAR MISS KITTIN'S VOICE: "Mommy, can I go out and kill tonight..."

531

INT. DR. AMANDA REISMAN'S OFFICE - DAY

531

Celeste is still there.

DR. REISMAN
Does he ever hurt the children?

(CONTINUED)

531

CONTINUED:

531

CELESTE

God, no. He's the most wonderful father. I can't imagine a better one, truth be told, it's probably the reason--

She stops herself.

DR. REISMAN

The reason what?

Nothing.

DR. REISMAN (CONT'D)

The reason you don't leave him?

CELESTE

There are other reasons.

DR. REISMAN

Such as...

CELESTE

I'm madly in love with him. He adores me, he treats me like a goddess.

DR. REISMAN

When he's not hurting you.

A beat.

CELESTE

He's a great father. We still make each other laugh. The violence is certainly an issue, but marriage is complicated.

DR. REISMAN

Meaning you think violence is normal in a relationship.

CELESTE

No!

DR. REISMAN

My apologies. I misread.

But this doctor doesn't misread. Celeste knows it, and the doctor knows that Celeste knows.

(CONTINUED)

531

CONTINUED: (2)

531

DR. REISMAN (CONT'D)

When this violence occurs, have you ever been afraid you might die?

CELESTE

What? Absolutely not.

DR. REISMAN

Never?

Celeste shakes her head. Never. But her mind goes to one event:

A FLASH OF CELESTE'S FACE BEING PUSHED INTO A SOFA. SHE CAN'T GET AIR. SHE'S PANICKING.

And the doctor sees it on Celeste's face. And Celeste sees on the doctor's face... she spotted the tell. Then--

DR. REISMAN (CONT'D)

That must have been terrifying.

Admission by silence.

DR. REISMAN (CONT'D)

Did you think of leaving him then?

CELESTE

I've thought of leaving him many times, but then... When I think about all we have...

DR. REISMAN

Are there any weapons in your house?

CELESTE

What? God no, unless you count the boys' light sabers.

That gets a slight smile from the doctor.

CELESTE (CONT'D)

Couples comes to you with problems. After awhile, that may be all you see. Do you ever pause to consider what's good in a marriage, what's so profoundly right?

DR. REISMAN

I do. Tell me, what's most profoundly right about yours?

(CONTINUED)

531

CONTINUED: (3)

531

CELESTE

Well, first, we love each other. Second... we have been through so much. Four miscarriages. A high-risk pregnancy, the twins were born at 32 weeks, two months in the hospital, and Perry never wavered. He was right there with me, every step.

DR. REISMAN

I see.

CELESTE

I don't think you do. We're bound together by these experiences. And our love for each other, our sons. Breaking away from him would be like tearing flesh.

DR. REISMAN

"Breaking away from him" is an interesting way to put it.

Silence.

DR. REISMAN (CONT'D)

How do you think the abuse impacts on your sons?

CELESTE

It doesn't impact on them in any way. They have no idea. They live in a happy household, I see to that. We never fight in front of them, never.

Celeste is starting to feel claustrophobic. Like the walls are closing in. The doctor nods. Waits. Then--

DR. REISMAN

(matter-of-fact)

He will hit you again.

Not a judgment. Just a fact.

CELESTE

Yes. He will. And I'll hit him.

DR. REISMAN

And eventually, the children will know. If they already don't.

(CONTINUED)

531 CONTINUED: (4)

531

A beat.

DR. REISMAN (CONT'D)
Our time is about up. We should
meet again. And come up with a
plan.

CELESTE
A plan?

DR. REISMAN
For the next time he hits you.

OFF Celeste...

CLOSE ON A GUN

THAT LOOKS FAMILIAR. IT IS BEING CHECKED BY FEMALE HANDS.
IT'S FULLY LOADED.

532 INT. JANE'S CAR - QUIET STREET - SAN LUIS OBISPO - DAY

532

Jane is seated behind the wheel, engine off, parked on a
quiet street in front of a hip-looking design building in
San Luis Obispo. She puts the gun back in her bag, gets
out of her car, and walks into the building.

533 INT. OFFICE BUILDING - RECEPTION AREA - DAY

533

Jane sits, her body rigid, her face almost blank. Her bag
on her shoulder. Waiting. Finally--

SAXON (O.S.)
Ms. Wright.

THE SOUND GOES ALMOST SILENT. AND THE IMAGE SLOWS DOWN.
REVEAL Saxon Baker, who has quietly approached. Late
thirties, perhaps forty. Jane is frozen.

SAXON (CONT'D)
(extends a hand, but we
can hardly hear him)
Saxon Baker. Pleasure to meet you.

Jane stares at his face for a half-beat, then snaps to;
takes his hand.

JANE
Thank you.

(CONTINUED)

533 CONTINUED:

533

SAXON

Come on in.

He leads, she follows. He then says something that we can't hear.

JANE

I'm sorry?

As they enter into:

534 INT. SAXON'S OFFICE - CONTINUOUS

534

SAXON

My portfolio.

She's a bit flustered, but she studies him.

JANE

Yes. Beautiful.

SAXON

Great. Have a seat. Tell me what's what, what you're looking for.

But she's not sitting. She stands. Staring. Perhaps glaring.

A FLASH OF THE DARK SILHOUETTE OF SAXON BANKS POURING CHAMPAGNE FOR JANE IN THE HOTEL ROOM WHERE SHE GOT RAPED...

... as Saxon Baker pours some water for Jane. There are some similarities in their gestures.

SAXON (CONT'D)

Is everything alright?

She nods. Slowly approaches him... staring at the wall behind him, pretending to be curious of his work, looking at different pictures and diplomas hung on the wall. And then she leans in close to him. Too close. What the fuck?

SAXON (CONT'D)

I'm sorry... what are you doing?

Jane smells the air, holding on to her bag, ready to interfere if need be...

SAXON (CONT'D)

Ms. Wright. This is very odd--

(CONTINUED)

534 CONTINUED: 534

A FLASH OF NAKED BODY PARTS IN VIOLENT SEXUAL INTERCOURSE.

BANG!

534A INT. CELESTE'S CAR - DAY 534A

The real Ms. Wright just slammed her door shut as A LOUD, SCREAMING, ELECTRIC GUITAR EXPLODES.

Celeste is looking numb. Her shallow breaths begin to grow deeper. Then... tears... streaming down her face. NO FUCKING WAY! She wipes them off and starts the engine.

BANG!

535 EXT. SAN LUIS OBISPO OFFICE BUILDING - DAY 535

Jane just slammed open the door of the design building as she runs to her car... under the ELECTRIC GUITAR still screaming and crying...

536 INT. JANE'S PRIUS - DAY 536

She starts the engine. Takes off with screeching tires.

536A EXT. OTTER BAY ELEMENTARY SCHOOL - DAY 536A

SKYE runs into the arms of BONNIE who is waiting for her daughter at pickup at the end of the day...

As AMABELLA meets her mother Renata... they hug...

As CHLOE and ZIGGY climb into Madeline's SUV...

And as the TWINS run to CELESTE who waits for them, arms open, big smile on her face, sunglasses on, nothing shows.

537 INT. JANE'S PRIUS - DAY 537

As Jane drives, SHE LETS OUT A GUTTURAL SCREAM AND LEANS ON THE CAR HORN as if to scream at the whole fucking world... similar to THE SCREAM OF THE DIRTY, RAW, DISTORTED GUITAR THAT KEEPS ON PLAYING.

538 INT. CELESTE'S CAR - DAY 538

As Celeste drives and keeps her eyes on the road, the twins, seated in the back, look outside and wonder...

MAX
Where are we going?

Celeste doesn't answer... just smiles... then...

CELESTE
You'll see.

539 INT. MADELINE'S HOUSE - KITCHEN - DAY 539

Chloe puts her ipod down on the counter and we now discover whose guitar is playing, the one from "Big Brother And The Holding Company"... and it keeps playing as Madeline, Ed, Abigail, Chloe and Ziggy set the table for dinner. Like a happy, normal family. That's what Ziggy seems to be thinking as he looks at the others, with his smile that we know...

540 INT. MONTEREY AIRPORT - DAY 540

Celeste and the kids arrive at the airport. They walk in the hallway as we wonder what is she up to when suddenly Perry gets out of the arriving section and does a double take when he spots the twins and Celeste... who came to welcome him back.

The kids run to their dad. Hugs and kisses. Father and sons walk to Celeste. Perry has his kid look on his face. He knows he fucked up again. But he's so happy to see her there, so touched by the attention... that all he can do is to hug her. And cry.

541 INT. JANE'S PRIUS - NIGHT 541

Jane keeps on driving madly as she's holding back tears when suddenly a police car is FLASHING ITS LIGHTS behind her... as we...

CUT TO:

BLURRY FLURRIES OF FLASHING LIGHTS; GLIMPSES OF DIFFERENT ELVIS PRESLEYS AND AUDREY HEPBURNS;

(CONTINUED)

541

CONTINUED:

541

FLASHES OF NAKED BODY PARTS... OF A MAN AND A WOMAN. HARD
TO TELL IF THEY'RE HAVING SEX... OR TRYING TO KILL EACH
OTHER. AND WE...

SMASH CUT TO BLACK

Richard Plepler

(CONTINUED)

541 CONTINUED: (2)

541

... as Janis starts to sing her descent to hell, "*Ball And Chain*". End credits.

TO BE CONTINUED

Richard Plepler

BIG LITTLE LIES

Episode #6

"Burning Love"

Written By

David E. Kelley

REVISED PAGES: 19, 19A.

Based on the book: "Big Little Lies" by Liane Moriarty.

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PRODUCTION DRAFT

March 21, 2016

BLUE REVISION – 3/28/16

PINK REVISION – 3/30/16

YELLOW REVISION – 4/15/16

GREEN REVISION – 6/1/16

CAST LIST

MADELINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein
Gordon Klein

Ziggy Chapman (minor)
Chloe Mackenzie (minor)

Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)
Skye Carlson (minor)

Principal Warren Nippal
Ms. Emily Barnes

Dr. Amanda Reisman

Tom

Gabrielle
Harper

Stu
Thea Cunningham

Tracy Rensing

Joseph Bachman
Tori Bachman
Joyce
Kelly
Juliette (non-speaking)

SONG LIST:

"PAPA WAS A ROLLING STONE" (TEMPTATIONS) *

"A FINE, FINE LINE" ("AVENUE Q") (JOYCE)

"FOR NOW" ("AVENUE Q") (CAST MEMBERS)

"GRASS IS GREENER" (ST. PAUL AND THE BROKEN BONES) *

"BURNING LOVE" (ELVIS PRESLEY) (NATHAN)

"TROUBLE" (ELVIS PRESLEY) (NATHAN) *

"NOTHING CAN COME BETWEEN US" (SADE)

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL
- MS. BARNES' CLASSROOM - MORNING
- SCHOOL CORRIDOR - MORNING
- PARKING LOT - MORNING *

MADELINE'S HOUSE
- KITCHEN - NIGHT
- FAMILY ROOM - NIGHT
- MASTER BEDROOM - SUNSET *
- LIVING ROOM - NIGHT *

CELESTE'S HOUSE
- MASTER BEDROOM - NIGHT
- KITCHEN - EVENING & NIGHT
- FAMILY ROOM - NIGHT *

JANE'S TOWNHOUSE - SUNSET *
- ZIGGY'S ROOM - NIGHT *
- LIVING ROOM - NIGHT *

BONNIE'S HOUSE
- FAMILY ROOM - NIGHT
- KITCHEN - MORNING *
- DINING ROOM - EVENING
- ABIGAIL'S ROOM - NIGHT *

RENATA'S HOUSE, SUNROOM - DAY

JANE'S PRIUS - MORNING
MADELINE'S SUV - EVENING & NIGHT

DR. AMANDA REISMAN'S OFFICE - DAY

BLUE BLUES CAFÉ - DAY *

CREST COMMUNITY THEATER - NIGHT *
- THEATER LOBBY - NIGHT

PACIFIC COLONY SUITES APARTMENTS - MORNING & NIGHT
- MASTER BEDROOM - NIGHT
- BOYS' ROOM - NIGHT

MATERNITY WARD (JANE GIVING BIRTH) - ANYTIME *

(MORE)

EXTERIORS:

OTTER BAY ELEMENTARY SCHOOL
- PARKING LOT - MORNING

MADELINE'S HOUSE
- BACK PORCH - NIGHT
- BACKYARD BEACH - NIGHT

CELESTE'S HOUSE, DECK - NIGHT & SUNRISE *

BONNIE'S HOUSE - NIGHT
- GARDEN - NIGHT

JANE'S TOWNHOUSE - SUNSET

RENATA'S HOUSE - DAY

OCEAN - SUNRISE

Richard Plepler

BIG LITTLE LIES

"Burning Love"

A600 INT. MADELINE'S HOUSE - FAMILY ROOM - NIGHT

A600

CLOSE ON CHLOE'S IPOD on which we can see the cover of an album from THE TEMPTATIONS. A little finger presses play, and the instrumental introduction of "Papa Was A Rolling Stone" starts to play.

Chloe is in her pajamas, and Ziggy seems to be wearing pajamas borrowed from Chloe, since there is nothing masculine about them. It looks like Ziggy is sleeping over at Chloe's and it wasn't planned.

The two friends start to dance to the song as it plays out loud. They're good. And soon we realize that they're performing some kind of show for Ed and Madeline, seated on a couch, in the family room.

B600 MONTAGE

B600

THE SONG KEEPS ON PLAYING AS WE SEE...

BLURRY FLASHING LIGHTS OF JANE'S DRIVER'S LICENSE AS SHE HANDS IT TO A POLICE OFFICER...

JANE IS SMELLING THE AIR AROUND SAXON BAKER WHO WONDERS... WHAT THE HELL...

CLOSE ON YOUNGER JANE'S FACE DURING VIOLENT SEXUAL INTERCOURSE...

A SUBJECTIVE POV RUNNING TOWARDS THE EDGE OF A CLIFF...

CHLOE AND ZIGGY ARE DANCING WILDLY...

BLURRY FLASHING LIGHTS OF A POLICE CAR BEHIND JANE AS SHE WAITS PATIENTLY, PARKED ON THE SIDE OF THE ROAD, SHOOTING SOME LOOKS IN HER REARVIEW MIRROR...

JANE AND SAXON BAKER LOOK AT EACH OTHER IN AN ODD WAY, AND AS SHE LEADS IN CLOSER, HER BAG FALLS FROM HER SHOULDER...

A POLICE OFFICER WALKS BACK TO JANE SEATED IN HER CAR...

(CONTINUED)

B600

CONTINUED:

B600

CLOSE ON JANE'S BAG ON THE FLOOR IN WHICH WE CAN SEE A GLIMPSE OF JANE'S GUN...

CLOSE ON SAXON BAKER... WHAT THE FUCK...?

CLOSE ON JANE'S FACE, ALL SWEATY, WHO SCREAMS HER HEART OUT AS SHE'S GIVING BIRTH...

CLOSE ON A CRYING NEWBORN: BABY ZIGGY...

JANE GRABS HER BAGS WITH HER GUN AND RUNS AWAY...

CLOSE ON JANE WHO TAKES HER DRIVER'S LICENSE BACK, ALONG WITH A SPEEDING TICKET...

THE DOOR OPENS ON JANE. MADELINE INVITES HER IN...

CHLOE AND ZIGGY ARE ASLEEP ON AIR MATTRESSES IN THE FAMILY ROOM, WRAPPED IN SLEEPING BAGS. JANE IS TOUCHED BY THE TABLEAU. SHE TURNS TO LOOK AT HER FRIEND. WILL SHE TELL HER WHERE SHE WAS?...

CLOSE ON MADELINE WHO FEELS JANE'S STARE. SHE TURNS TO LOOK AT HER... SENSES... AND SUDDENLY HER JAW DROPS TO THE FLOOR...

AS THE MUSIC ENDS ABRUPTLY...

ON A CRASHING WAVE...

C600

EXT. MADELINE'S HOUSE - BACKYARD - BEACH - NIGHT
(FORMERLY SC. 602)

C600

Madeline is there with JANE. And the ocean.

MADELINE

I never should have Googled the guy, or stirred you up. This is my problem in life, I can never let dead dogs lie.

JANE

The problem is he's not dead. He's still out there. For all we know, still assaulting women.

Madeline is getting concerned now.

MADELINE

May I ask... on your little road trip... did you take your... um... gun?

(CONTINUED)

C600

CONTINUED:

C600

Hesitation. Then--

JANE

No.

MADELINE

You don't seem sure.

JANE

I did not take my gun.

MADELINE

And had this Saxon Baker been the guy... What would you have done?

Hesitation.

JANE

(coldly)

I would have given him a piece of my mind.

Madeline measures Jane. This is a little disconcerting.

JANE (CONT'D)

Did you find any others?

MADELINE

I beg your pardon?

JANE

When you did your internet search. Did you find any other Saxons that fit the profile?

MADELINE

Honey, I'm getting a little worried.

JANE

Were there any others?

MADELINE

Listen. You moved to Monterey to start over. To build a future. I really suggest you focus on that. And not the past.

Jane stares at Madeline, doesn't seem to agree.

PERRY (V.O.)

You're going to kill me.

600

EXT. CELESTE'S HOUSE, DECK - NIGHT

600

CLOSE ON PERRY. Watching from the doorway.

CELESTE STANDS THERE, staring at the ocean, a glass of wine in hand. She turns to look at Perry who joins her.

CELESTE

What?

PERRY

I need to leave again tomorrow, in the morning. This time Phoenix. I'm back Thursday.

CELESTE

You'll miss the play. Opening night.

PERRY

I can see it when I get back.

CELESTE

But it's opening night, there's a whole big thing. Madeline's going to be so disappointed.

PERRY

I don't want you going to the premiere either.

CELESTE

Excuse me?

A beat. He approaches.

PERRY

Come to Phoenix with me.

CELESTE

Honey...

PERRY

I think it would be the best thing. Maybe we could sneak off to Sedona, relive our honeymoon.

CELESTE

If I miss opening night, Madeline would never speak to me again.

(CONTINUED)

600 CONTINUED:

600

PERRY

Madeline's really beginning to piss me off.

(a beat)

C'mon. How often do we get away together?

CELESTE

You see what you're doing? You're the one who has to leave suddenly. And somehow, I'm the one who disappoints.

He stares.

PERRY

My intent was to be romantic.

A beat. He caresses the side of her face. She responds to his touch. Perhaps surrenders to it.

JOSH (O.S.)

Mom?

Reality beckons.

601 EXT. BONNIE'S HOUSE - NIGHT

601

BONNIE is TENDING TO HER HERB GARDEN. NATHAN is there, bridling. Bonnie is steadfastly unflappable.

NATHAN

I don't want to.

BONNIE

(even keel)

Madeline would take it as a slight if we just cancel.

NATHAN

Why is everything about Madeline? I am sick of Madeline. One of the perks of leaving her was not having to sit down with her ever again at a fucking dinner table.

BONNIE

(mellifluous)

Relationships don't end with divorce, they simply transition.

(CONTINUED)

601

CONTINUED:

601

NATHAN

You know what, Bonnie? When you see me chewing on the insides of my cheeks like this, not a good time to go Dr. Phil on me. It isn't normal for divorced people to be friendly. To have dinner. To be civil. It's okay for things to be ugly sometimes, y'know, it's called life.

BONNIE

Got it, life can be ugly, I'll make a note of it.

ABIGAIL (O.S.)

Hey.

REVEAL ABIGAIL, approaching.

ABIGAIL (CONT'D)

What'cha doing?

BONNIE

Oh, just puttering in the garden, honey. Trying to make things grow and evolve.

That was meant for Nathan, which he well knows.

NATHAN

(to Abigail)

What have you been doing locked behind closed doors all day? This secret project of yours?

ABIGAIL

It won't be secret for long, my official unveiling is Wednesday.

BONNIE

You've been working pretty hard on it.

ABIGAIL

Well, college admissions look for passion projects now, it's not just about GPA's and being captain of volleyball.

(then; shifting gears)

Listen, I just want to say... thank you for doing this dinner Tuesday.

(off Nathan)

(MORE)

(CONTINUED)

601 CONTINUED: (2)

601

ABIGAIL (CONT'D)

I know you and Mom don't get along much, or necessarily want to. But... the idea that we could all be together sometimes... like we used to be...

Abigail gives her dad a quick hug, but it's sincere.

ABIGAIL (CONT'D)

... is kind of cool.

And off Abigail goes. Nathan stands there, poleaxed. He knows that it's more than "kind of cool" for his daughter. The wound never heals for the kids of divorce.

MADELINE (V.O.)

I feel like I've opened up this horrible can of violent worms.

602 OMITTED (**MOVED; NOW SC. C600**)

602

603 INT. MADELINE'S HOUSE - KITCHEN - NIGHT

603

Madeline on her cell; INTERCUT WITH Celeste, IN HER BEDROOM; silk bathrobe.

CELESTE

How'd you leave it?

MADELINE

I tried to diffuse her. Imagine me assuming the role of "diffuser." I should just stay out of other people's lives.

CELESTE

I'll talk to her.

MADELINE

What could you possibly say?

Perry enters the bedroom, but Celeste doesn't notice.

CELESTE

Excuse me?

(CONTINUED)

603

CONTINUED:

603

MADELINE

I'm sorry, I didn't mean... it's just she couldn't much relate to my life, how on earth could she identify with yours, which is a tick north of perfect.

CELESTE

My life isn't a perfect, Madeline. Bad things have happened to me. I do get the concept, you know.

Celeste turns and freezes when she sees Perry who's now in the bathroom. Did he hear?

MADELINE

I've offended you. I can hear it in your voice. You can tell me to go fuck myself.

CELESTE

I'm not going to tell you that.

Perry walks to Celeste and begins to fiddle with her; nibbles her ear.

CELESTE (CONT'D)

I don't think she's a dangerous person.

Perry drops out of view, as he goes to his knees.

CELESTE (CONT'D)

Can I call you back?

MADELINE

Oh my god, is Perry there? Are you two in the middle of--

CELESTE

I'll call you back.

She hangs up. A beat during which she looks at Perry, lets him fiddle with her. As he kisses her belly, and goes lower...

PERRY

Tell me about it, baby. What bad things have happened to you?

Celeste wonders which Perry is she dealing with, here? He looks at her, smiles... and goes down on her.

604

INT. JANE'S PRIUS - MORNING

604

JANE DRIVES, ZIGGY rides, as WE HEAR the instrumental introduction of "*Papa Was A Rolling Stone*".

Richard Plepler

(CONTINUED)

604 CONTINUED:

604

Ziggy is watching THE TEMPTATIONS performing their song on a YOUTUBE VIDEO ON HIS IPAD.

Jane approaches the drop-off at the Otter Bay Elementary carport.

JANE
Okay, baby, pulling up, we're here.

ZIGGY
Wait. My favorite part.

As SHE PULLS IN--

JANE
Hit pause, your favorite part will be waiting for you when I pick you up, I promise.

ZIGGY
Here it is.

And THE TEMPTATIONS do a cool dance move, spinning on themselves.

Suddenly, A RAP ON THE WINDOW. Jane lurches to SEE MS. BARNES AT THE WINDOW. JANE LOWERS THE WINDOW.

MS. BARNES
(to Jane)
Can you come see me?

We can see from her face, it's urgent.

605 INT. MS. BARNES' CLASSROOM - MINUTES LATER

605

MS. BARNES
(a bit ashen)
There's evidently a petition circulating, I just found out about it myself.

JANE
A petition?

MS. BARNES
Calling for Ziggy's suspension.

JANE
Suspension from school?

(CONTINUED)

605

CONTINUED:

605

MS. BARNES

I'm furious about it, as is Mr. Nippal. And we will get it stopped. But in the meantime...

JANE

Are people actually signing it?

MS. BARNES

It seems so.

JANE

He's six years old! And we don't even know that he's the bully. Is Renata Klein behind this?

MS. BARNES

I don't know. As I said, I just found out, and we will absolutely handle it. Ziggy will of course not be suspended.

CLOSE ON HARPER

HARPER

I'm not ashamed to say I started the petition. The school was doing nothing.

CLOSE ON NIPPAL

NIPPAL

The school was not doing nothing.

CLOSE ON STU

STU

That Harper was so far up Renata's ass she could chew her food for her.

CLOSE ON THEA

THEA

I signed the petition.

CLOSE ON GABRIELLE

GABRIELLE

I accidentally signed it.

(CONTINUED)

605 CONTINUED: (2)

605

RESUME

MS. BARNES

The petition we will get squashed.
I'm more concerned... some of the
children have been instructed not
to play with Ziggy.

That hits Jane right between the eyes. And in her
heart.

606 INT. OTTER BAY ELEMENTARY - SCHOOL CORRIDOR - CONTINUOUS

606

As luck -- perhaps bad luck -- would have it, RENATA
and GORDON KLEIN are walking towards Jane, headed for
Nippal's office. Jane's head fills with rage, she
beelines right for them, gets right in Renata's face.

JANE

Are you behind this petition?

RENATA

(you're in my way)
Please excuse me.

As Renata moves to step by her, Jane blocks her path,
gets in her face.

JANE

I asked you a fucking question.

GORDON

Hey, come on.

RENATA

(to Jane)
Please don't threaten me.

JANE

Was. It. You?

RENATA

What if it was? What are you going
to do, choke me?

And in a flash, Jane violently shoves Renata; her thumb
-- perhaps accidently -- pokes Renata right in the eye.

GORDON

Hey!

(CONTINUED)

606

CONTINUED:

606

RENATA

My eye!!

Suddenly, Ms. Barnes is charging; Jane is as surprised as anybody by the outburst.

GORDON

(to Jane)

What is wrong with you?

RENATA

She's blinded me!!

CLOSE ON THEA

THEA

If they had any sense they would've canceled Trivia Night right then and there.

CLOSE ON GABRIELLE

GABRIELLE

I had actually planned to skip Trivia Night until I heard about the eye-gouging.

607

INT. BLUE BLUES CAFE - DAY

607

Jane and Madeline. Jane's head is in her hands, she's beyond mortified.

MADELINE

Okay. First, what you did was human. What mother wouldn't get upset over a movement to banish her child?

JANE

I was violent. The worst thing I could possibly have been.

Silence.

MADELINE

Is her eye okay?

JANE

Evidently.

A beat.

(CONTINUED)

607

CONTINUED:

607

JANE (CONT'D)

I need to leave this town. The sooner the better.

MADELINE

Okay, you listen to me. Ziggy is a popular kid. Chloe likes him, she says that all the kids do. Even Amabella plays with him. This is the parents. I will not let you be bulldozed out of Monterey.

As TOM delivers coffee--

TOM

(to Jane)

For what it's worth, neither will I.

JANE

(appreciative)

Thank you.

Jane lowers her head; Tom looks to Madeline: "is she okay?" Madeline signals back: "I got it." And Tom heads off.

MADELINE

A lot of parents are probably applauding you. You're not the only person who's wanted to deck Renata Klein, just the first who had the actual guts to do so. This is a good thing. It's high time people get the idea that Jane Chapman is not a woman to be fucked with. And they'll think twice about messing with her son, too.

JANE

I did have my gun.

MADELINE

I beg your pardon?

JANE

When I went to San Luis Obispo. I had it right in my purse. I don't think I ever would have shot him. But I took the gun.

(CONTINUED)

607 CONTINUED: (2)

607

MADELINE

(thrown)
 Oh. Well.
 (then)
 I'd be lying if I said that didn't
 give me some pause.

JANE

Gives me pause, too.
 (then)
 You know what's crazy? I was
 hoping he'd turn out to be a nice
 guy. Saxon whoever-he-is.

Madeline wonders.

JANE (CONT'D)

Part of me has always hoped it was
 some kind of big misunderstanding,
 a night gone wrong. Or that maybe
 he'd had a bad day, maybe his
 parents had just been killed in a
 car crash or something.

(admitting)

I'm just so desperate to believe
 that Ziggy's father might actually
 be a good person.

Off Madeline,

608 INT. DR. AMANDA REISMAN'S OFFICE - DAY

608

Celeste is with the doctor.

CELESTE

He's being more affectionate.
 Clingy even. Which... that usually
 happens when he's either insecure
 or...

DR. REISMAN

Or what?

CELESTE

Or when I have the power.

Off Dr. Reisman--

CELESTE (CONT'D)

One minute he has it. The next,
 it's me. It's like a seesaw.

(CONTINUED)

608

CONTINUED:

608

DR. REISMAN
When do you get the power?
(sensing)
After he hits you?

CELESTE
(confirming)
If I get hurt, then I get the upper
hand. The more he hurts me, the
higher I go, and the longer I get
to stay there. He's been so sweet
the last few days, so loving.

DR. REISMAN
But at some point... he gets the
power back.

CELESTE
Yes. As time goes by, the bruises
fade, his guilt subsides... his
insecurity grows... then I'm
walking on eggshells... until it
happens again.

DR. REISMAN
Where is he now?

CELESTE
Phoenix. He left this morning.

Celeste then takes a breath, which Dr. Reisman sees.

DR. REISMAN
When are you going to leave him?

The question startles Celeste.

DR. REISMAN (CONT'D)
When he hurts you badly enough?
When he hurts the children?

CELESTE
He would never--

DR. REISMAN
(taking control)
You need to rent an apartment.
Locally, if you don't want to
disrupt the boys' school.

CELESTE
Whoa, whoa, whoa. We're getting
way ahead of ourselves here.

(CONTINUED)

608

CONTINUED: (2)

608

DR. REISMAN

I don't think so. Stock the refrigerator, make sure the utilities are paid for, have the beds made up for the kids, get it all set up so we can at least remove "where on God's earth would I go?" from the equation. You have a place, a mind-set, and another life standing by should you need it, which we both know you will.

CELESTE

This is not the way a therapist is supposed to talk--

DR. REISMAN

(clipped)

I'll get the number of Better Business Bureau, you can report me. In the meantime, start documenting the abuse. Write everything down, photograph your injuries, keep doctor reports. That could be important in a custody hearing and men like your husband typically do go for custody. He has the resources, the money, the contacts, more importantly, the ego to see it through.

CELESTE

Why are you being such an alarmist?

DR. REISMAN

Because I'm alarmed. Have you told anybody else about the abuse?

CELESTE

No.

DR. REISMAN

Why not?

CELESTE

I don't know.

DR. REISMAN

If you were to guess...

CELESTE

Perhaps... some of my self-worth comes from how I'm seen by others.

(CONTINUED)

608 CONTINUED: (3)

608

That gets a slight smile from the doctor.

DR. REISMAN

I'm always amazed by patients who can harbor such profound self-awareness underneath the hard shell of denial.

(then)

Find a friend to confide in. Do it today.

CELESTE

Because..?

DR. REISMAN

Because if there is a custody battle, you know what Perry's lawyer will be asking: "Did you ever tell anybody, Mrs. Wright?" "Really, you told nobody at all, is that because it never really happened, and you're just making all this up to win custody?"

Celeste's mind is working as we hear the therapist's voice...

DR. REISMAN (O.S.) (CONT'D)

"In fact, you've repeatedly maintained what a wonderful husband and father Perry is, haven't you, Mrs. Wright?" "Nobody has ever witnessed this 'alleged' abuse, ever. Isn't that true, Mrs. Wright?" "We only have your word." "You said he was wonderful, now you say he's a monster, were you lying then, or are you lying now?"

OFF Celeste, a little shell-shocked.

609 EXT. RENATA'S HOUSE - DAY

609

JANE PULLS UP HER PRIUS; deboards. Takes a second to take in the magnificent beauty of the place. Life is so good in theory. With some trepidation, she marches up to the house. RINGS THE DOORBELL. Takes a deep, calming breath. THE DOOR OPENS, REVEALING JULIETTE, the nanny.

(CONTINUED)

609 CONTINUED:

609

JANE
Hi, Juliette. Jane Chapman, we
actually met on Orientation Day.
(then)
Is Mrs. Klein here?

WE HEAR THE APPROACHING FOOTSTEPS on the marble floor.
Renata appears, patch over one eye.

JANE (CONT'D)
(weakly)
Are you okay?

RENATA
What do you want?

JANE
May I talk to you please?

610 INT. RENATA'S HOUSE, SUNROOM - MOMENTS LATER

610

Jane and Renata.

JANE
(contrite)
First of all, I am so sorry. There
was no excuse for me to push you
like that. I was beyond out of
line.

RENATA
Yes.

JANE
The truth is... I was feeling...
exactly how I know you must be
feeling. Your child is being
victimized. If I were in your
situation... I completely
understand and sympathize with what
you're going through, I do.

RENATA
Which is why you tried to separate
my left eyeball from its socket.

JANE
I am as sure as a parent can be
that Ziggy is innocent.
(then)
I took him to a child psychologist.
(MORE)

(CONTINUED)

610

CONTINUED:

610

JANE (CONT'D)

He was tested, examined, and found to be a gentle boy incapable of what he's being accused of.

Renata glares, giving Jane nothing.

JANE (CONT'D)

Mrs. Klein. I am at my wits' end, I really don't know what to do. Does Amabella maintain that Ziggy has been hurting her?

RENATA

(admitting)

No. She claims he's sweet.

Jane just stares back. Finally--

JANE

What about the incident at Orientation?

RENATA

She never took back the accusation against your son. But she refuses to talk to us about it further.

(then)

What six-year-old refuses to communicate with her parents?

(then)

You think you're at your wits' end? My child is the one getting hurt. And I can't stop it.

Silence. It dawns on Jane... as much as Madeline and the other parents may sympathize with her... it is only Renata who can truly appreciate what it feels like. To have a child being victimized... Can there be anything more painful?

CLOSE ON THEA

THEA

There was a rumor whipping round that Jane and Renata had patched up their differences. I never bought it.

CLOSE ON STU

STU

I believe women are chemically incapable of forgiveness.

*

(CONTINUED)

610 CONTINUED: (2)

610

CLOSE ON MELISSA

MELISSA
That's an inexcusably sexist thing
to say.

*
*
*
*

Richard Plepler

611 OMITTED 611

612 OMITTED 612

612A INT. MADELINE'S HOUSE - MASTER BEDROOM - SUNSET 612A

is wearing a new dress, checking herself from every angle in the full-length mirror. Ed walks in, coat and tie, holding something behind his back.

ED

Wow. Kazowie.

MADELINE

Okay. Did you just say ka-zowie?

ED

Yes, I did. You look fantastic. Got a big date or something?

MADELINE

As a matter-of-fact, I do. A very big date.

(then)

Okay if we swing by and pick up Celeste? She's flying solo, Perry had to leave town again.

ED

Well, as third wheels go, she would be one of the better ones.

MADELINE

I'm not sure how I feel about that comment. And what are you holding behind your back?

Ed then brandishes a big bunch of roses.

ED

Congrats. On your opening night.

MADELINE

Oh, well. I'm not really part of it anymore.

ED

You are a huge part of it. This would not even be happening but for you. Are you kidding?

(CONTINUED)

612A CONTINUED:

612A

MADELINE

You are the best husband, do you know that?

ED

I do.

And they kiss, as we:

612B EXT. JANE'S TOWNHOUSE - SUNSET

612B

Ziggy is seated outside on the porch, strumming his guitar.

JANE (O.S.)

(from inside)

What do you think?

Ziggy stops playing and turns to look inside the house.

612C INT. JANE'S TOWNHOUSE - CONTINUOUS

612C

Jane walks out of the bathroom, wearing a nice dress, as Ziggy enters the room.

ZIGGY

You look nice.

JANE

Why, thank you, Mr. Man.

ZIGGY

Why can't I go to the play?

JANE

Well.

ZIGGY

I like puppets.

JANE

I know you do.

ZIGGY

Is it because the puppets have sex?

JANE

Who told you that?

(CONTINUED)

612C CONTINUED:

612C

ZIGGY

Chloe. She said that a boy puppet
puts his penis in a girl puppet.

Jane freezes.

JANE

Chloe said that?

ZIGGY

Why do you act so surprised, Mom?
That's how babies get made.

JANE

(thrown)
Well...

ZIGGY

That's how I got made, right?
Unless I got created by spiders
from Mars.

He smiles at her. Thinks he's clever.

*Note: For those who catch the reference, great, those
who don't, it doesn't matter, the line still works.
The reference is to David Bowie's album "Ziggy Stardust
and The Spiders From Mars".*

JANE

Funny. I think this is a longer
discussion. But yes, in a way,
that's how you were conceived.

ZIGGY

I know. It's icky.

JANE

Well, sometimes, magic comes from
icky... Ziggy.

And the nanny, LYDIA, arrives on the porch.

LYDIA

(through the door)
How's my little champion?

OFF Ziggy...

612D OMITTED

612D

612E INT. CELESTE'S HOUSE, FAMILY ROOM - NIGHT (FORMERLY SC. 615) 612E

Celeste is on her knees in front of Josh, looking into his mouth. Max is there.

CELESTE
My baby lost another baby tooth.

JOSH
I put it under my pillow.

MAX
There is no tooth fairy, idiot.
It's mom and--

Celeste cuts Max off and shoots him a look.

CELESTE
Hey. Get me a tissue.

JOSH/MAX
Is it still bleeding?

The front door opens and they are all startled by Perry.

PERRY
(monster voice)
Hey, hey, hey.

Celeste is shocked to see him.

CELESTE
What???

PERRY
Don't we have a premiere to attend tonight?

CELESTE
You made it back for the play?

PERRY
I got lucky. A guy cancelled his flight.

CELESTE
(as she walks to him)
Oh, Perry.

MAX
(to Josh)
They're gonna kiss.

(CONTINUED)

612E CONTINUED:

612E

And Perry bends Celeste over, silent movie style, and gives her a kiss. The boys laugh.

Richard Plepler

612F INT. CELESTE'S HOUSE, BEDROOM - NIGHT (**FORMERLY SC. 616**) 612F

Perry and Celeste. As she's getting ready for the night.

CELESTE

Thank you, Mr. Monster.

He smiles softly. Then--

PERRY

You look amazing.

CELESTE

Thank you for that, too.

He plays with her hair a little.

CELESTE (CONT'D)

We can't be late.

He trails his finger down Celeste's neck to her breast.

CELESTE (CONT'D)

(tempted)

Please don't do that.

PERRY

(seducing)

You don't want me to do that?

CELESTE

(fighting off
temptation)

No.

PERRY

(almost cooing)

Gee, you seem pretty adamant.

CELESTE

(weakly)

Perry. We have to get ready.

PERRY

We can be a little late.

CELESTE

Actually, we can't.

He slides her hand down to his groin, pushes it into him.

(CONTINUED)

612F CONTINUED:

612F

PERRY

I've been very excited to get home.

CELESTE

I can feel that.

He gives her a kiss... and as he does, he unzips his fly... with the dexterity of a surgeon, he deftly has his penis out and in her hand.

CELESTE (CONT'D)

(half-amused but a
little not)

That's quite a trick.

And Perry pulls her in tighter, nuzzling her neck, manipulating her hand.

CELESTE (CONT'D)

(aroused but
resisting)

Honey...

(breaking away)

We have to go.

PERRY

Haven't you been missing me?

He takes her hand, positions it back onto his now-throbbing penis.

CELESTE

(not amused now)

Perry, come on.

PERRY

(frustrated)

What is wrong with you? I come home, happy to--

CELESTE

We'll be late--

PERRY

Why do you always have to be like this?

The man still has a full erection, by the way.

CELESTE

(re: his erect penis)

Did you take a pill or something?

(CONTINUED)

612F CONTINUED: (2)

612F

He's not amused.

PERRY

Of course not. You're capable of arousing me without medication, pity that you can't summon up the same passion--

CELESTE

You're being ridiculous--

And he grabs her arm.

PERRY

I just want to make love to my wife, that's all.

Playing with her hair again--

PERRY (CONT'D)

(softening)

And I don't think I'm out of line, wishing my wife would want to make love to me.

As she pulls away, he yanks on her hair, violently. She instinctively throws a punch, he catches it with his hand, and then with an open hand he straight-arms her in the jaw. She staggers back... and in one fluid movement grabs hold of the tennis racquet on the table and is swinging it. She makes full contact with his still-erect penis. He screams out in pain, DROPS TO THE FLOOR. She raises the racquet, almost swings again for his head, but stops herself. As he writhes in pain on the floor--

OFF PERRY, WE HEAR SOME PIANO MUSIC...

613

INT. CREST COMMUNITY THEATER - CONTINUOUS

613

ANGLE ON THE STAGE. ACTORS AND PUPPETS ARE RIGHT IN THE MIDDLE OF THE PLAY.

JOYCE

(singing)

There's a fine fine line between a lover and a friend. There's a fine fine line between reality and pretend--

(CONTINUED)

613

CONTINUED:

613

THAT IS MADELINE'S POV AS SHE SITS WITH ED AND JANE, about halfway back. THE THEATER IS PACKED. THERE IS AN EMPTY SEAT NEXT TO MADELINE.

JANE
(sotto; to Madeline;
re: Celeste)
Still nothing? Not even a text?

Madeline shakes no.

MADELINE
She probably lost her sitter.

Nathan and Bonnie are in the same row further away, seated with Abigail.

CLOSE ON MADELINE

JOYCE (O.S.)
(singing)
And you never know until you reach
the top/ If it was worth the uphill
climb/ There's a fine fine line
between love and a waste of time...

SPYING JOSEPH from afar, processing his face, the apparent sadness.

JANE
It's so good.

MADELINE
Amazing.

Ed takes Madeline's hand, agreeing without a word. Madeline looks back to the stage. Then, as she looks back to Joseph--

HER POV

Joseph's wife, Tori, is staring back at her.

Madeline re-directs her stare, looks back to the stage.

TIME CUT TO:

The full cast is singing the finale "FOR NOW." The play is a roaring success.

613A INT. COMMUNITY THEATER LOBBY, POST-SHOW RECEPTION - LATER 613A
BOISTEROUS, CROWDED, AN ELECTRICITY ABOUNDS.

ED
(effusive)
It was fantastic.

MADELINE
Right? And the people seemed to
like it, didn't they?

ED
Like it?

JANE
They loved it.

As Nathan and Bonnie appear.

BONNIE
Congratulations, Madeline.

MADELINE
Thank you.

NATHAN
I thought it was great. I mean,
I'm not a big fan of muppets,
but...

JANE
(pulling out her
phone)
I'm gonna try Celeste.

MADELINE
Where's Abby?

NATHAN
She had to rush out, but she told
me to tell you she loved it.

MADELINE
Why'd she have to rush out?

NATHAN
This big project of hers. Whatever
it is... seems to be all-consuming.

TORI
Madeline.

(CONTINUED)

613A CONTINUED:

613A

MADELINE

Tori, hey.

TORI

Congratulations.

MADELINE

You, too. And to Joseph. Wow. It was really great, wasn't it?

TORI

It was.

MADELINE

You should be so proud of Joseph.

TORI

I am, I am.

MADELINE

So proud.

A long beat. It's really awkward now. Tori pulls Madeline aside.

TORI

Was it you?

MADELINE

I'm sorry?

TORI

I know he had an affair a year ago. It was you, wasn't it?

MADELINE

Of course not. I'm a happily married person, Joseph and I are friends. I would never... he would never... My word. I would never.

TORI

Why were you in his car?

614 OMITTED

614

615 OMITTED (MOVED; NOW SC. 612E)

615

615A INT. MADELINE'S SUV - NIGHT

615A

Madeline is seated on the passenger seat. ED DRIVES.
Silence.

ED

Kinda quiet.

MADELINE

Oh... just reflecting on it all.

ED

Big night. I would think you'd be
bubbling over a bit with pride.
You should be.

MADELINE

Thanks.

(then)

Thinking about this dinner coming
up with Nathan and Bonnie.
Dreading it.

ED

It'll be fine.

She's not sure about that. And Madeline's phone
vibrates. She looks at it, sees Celeste's ID.

MADELINE

(to Ed)

Finally. She better have a damn
good reason.

(to the phone)

Where were you?

Madeline listens. Her jaw suddenly drops to the floor.

MADELINE (CONT'D)

WHAT?!

616 OMITTED (MOVED; NOW SC. 612F)

616

617 INT. MADELINE'S HOUSE, KITCHEN / LIVING ROOM - NIGHT

617

Ed is there with Madeline speaking in hushed tones.

ED

A broken urethra?

(CONTINUED)

617 CONTINUED:

617

MADELINE

Yeah. Wow. Can you imagine?
Obviously they must've been having
sex. I mean, there's no bone to
break when it's flaccid, is there?

Madeline turns towards Chloe who's watching SOME MUSIC
VIDEO ON YOUTUBE, HER IPAD CONNECTED TO THE TV IN THE
LIVING ROOM: "*Grass is Greener/Live version*" from St.
Paul And The Broken Bones.

MADELINE (CONT'D)

Time to go to bed, young lady.

CHLOE

Gimme ten.

MADELINE

Chloe.

CHLOE

I'll give you seven, final offer.

MADELINE

Now.

Chloe turns the TV off, runs into the kitchen, kisses
her parents good night and runs into her room.

ED

So it happened... during...

MADELINE

Talk about wild sex.

ED

Yeah. Talk about it.

She reads his face, measures his tone.

MADELINE

What's that s'posed to mean?

ED

I just can't imagine the passion it
must take to shatter a urethra in
two places.

MADELINE

You sound envious. Would you like
me to smash yours?

Ed shoots her a look. Funny.

(CONTINUED)

617 CONTINUED: (2)

617

ED

Not smash it, but... we never have wild sex.

(off Madeline)

We have nice sex, I like it. But let's admit it. The whole thing times out between four and six minutes, and neither of us are remotely in danger of physical injury.

MADELINE

That's a really mean thing to say, Ed.

ED

Sorry. Maybe I am envious.

(off Madeline)

Perry walks in the door, and whoosh? I wish we had that kind of desire.

MADELINE

By we, you mean me.

ED

Okay. You're a fiery person, which makes your "tepid-ness" for me more conspicuous.

A beat. She looks away.

ED (CONT'D)

I don't mean to punish you.

MADELINE

Well, you're certainly doing a good job of it.

ED

I tell myself all the time, "hey, married couples after awhile, they reach a sexual plateau, it's the norm." And when I hear of other couples breaking urethras...

MADELINE

It's not like you're a raging bull, most nights you only touch me reaching for the Visine 'cause you've got dry eye.

(CONTINUED)

617 CONTINUED: (3)

617

ED
 Because you don't want it,
 Madeline. We never talk about
 that, because that would make it
 harder to pretend. And sometimes
 that's the essence of a happy
 marriage, isn't it, the ability to
 pretend.

CLOSE ON THEA

THEA
 In the days leading up to Trivia
 Night, it just seemed more and more
 people wanted to kill each other.
 It was hard to keep track.
 (admitting)
 Math isn't my strength.

618 OMITTED (**COMBINED WITH SC. 627**)

618

A619 EXT. BONNIE'S HOUSE - GARDEN - NIGHT

A619

Bonnie is taking care of some flowers and plants at the
 end of the garden as she watches Abigail, in her room,
 through a window. From her perspective, she can also
 see Nathan inside the house, but in the family room.
 She glances back and forth from Abigail to Nathan when
 suddenly "BURNING LOVE" FROM ELVIS STARTS TO PLAY.

619 INT. BONNIE'S HOUSE, FAMILY ROOM - CONTINUOUS

619

NATHAN IS SINGING "BURNING LOVE" OVER ELVIS'S VOICE AS
 HE'S LOOKING AT THE LYRICS ON A LAPTOP.

NATHAN
 (singing)
 Lord almighty/ I feel my
 temperature rising/ Higher higher/
 It's burning through to my soul/

Bonnie enters, wonders what Nathan is doing.

NATHAN (CONT'D)
 (singing to Bonnie)
 Girl, girl, girl/ You gonna set me
 on fire/ My brain is flaming/ I
 don't know which way to go

(CONTINUED)

619

CONTINUED:

619

NATHAN (CONT'D)

(lowering the volume)

Abby says Chloe told her that Ed is practicing, and he's good. I'm gonna kick his ass.

BONNIE

Nathan.

NATHAN

The play inspired me. Plus, I'm sick of Ed's little digs. Like he's the one with culture and shit. I'll show him who's more evolved, I'm gonna kick his cultural ass.

And he plays another song from Elvis: Trouble.

NATHAN (CONT'D)

If you're looking for trouble/ you came to the right place...

Bonnie turns it off.

BONNIE

The whole point of this dinner is to reduce the friction that contributes to--

NATHAN

Between me and Madeline. Friction between me and Ed is just fine.

BONNIE

Okay, first of all, I'm disappointed in your attitude. Second, more importantly, we've got a bigger problem.

Nathan wonders.

BONNIE (CONT'D)

Abigail's secret project.

NATHAN

What about it?

BONNIE

She's auctioning off her virginity.

It's like he doesn't even hear it. He just stares.

(CONTINUED)

619 CONTINUED: (2)

619

BONNIE (CONT'D)
 For Amnesty International. So it
 is a good cause.

NATHAN
 She's auctioning off her virginity?

BONNIE
 For Amnesty International.

Nathan looks like he might explode.

BONNIE (CONT'D)
 (weakly)
 Good cause.

A beat. Then...

NATHAN
 (yelling)
 Abigail!!!!

620 EXT. MADELINE'S HOUSE, BACK PORCH - NIGHT

620

Ed sits, staring out at the ocean. Madeline
 approaches, not to fight, but to try to understand.

MADELINE
 (quietly)
 So you think our marriage is just
 pretend?

ED
 No. What I said is that in every
 marriage there is pretending. Even
 the best ones.

MADELINE
 You said it was the essence, if I
 heard correctly.

He now looks at her.

ED
 I don't "pretend" to love you. I
 know you don't "pretend" to love
 me.
 (off her)
 What I do like to pretend, as do
you... is that I'm all that.

He shakes his head.

(CONTINUED)

620

CONTINUED:

620

MADELINE

So we're reprising the "Steady Eddie" theme.

ED

Madeline. I'm the lucky one. I get to wake up every day to the girl of my dreams. That makes me the winner. I just feel like the loser sometimes.

She sits next to him. Takes his hand. A long beat during which he looks at her, waits for her to say something. Will she dare to tell him about Joseph? He takes her hand and kisses it. Madeline is fighting tears now.

MADELINE

I haven't been the best wife, I know... and I'm so sorry, Ed... but...

ED

Look at me. A lot has happened with us. A lot more will. But we will have a long life... together.

Madeline wonders... does he know? Did he always know? And then, Ed nods to her silence... and she cries and hugs him.

CLOSE ON NATHAN

NATHAN

What the fuck!?

621

INT. BONNIE'S HOUSE, FAMILY ROOM - NIGHT

621

Nathan, Bonnie, and Abigail.

ABIGAIL

I thought you'd be proud of me.

NATHAN

Proud?

NATHAN (CONT'D)

You thought I'd be proud?

BONNIE

(to Nathan; helpful)
Let's use our "Thoughtful" voice.

(CONTINUED)

621

CONTINUED:

621

ABIGAIL

Most girls lose their virginity for
a lot less, like for nothing.

Richard Plepler

(CONTINUED)

621

CONTINUED: (2)

621

ABIGAIL (CONT'D)
The money I raise--

NATHAN
So you're selling yours!!

ABIGAIL
At a worthy price--

BONNIE
(to Nathan)
Gentle tone.

ABIGAIL
--for a worthy cause--

NATHAN
Are you completely--

ABIGAIL
Do not try to tell me that
sex isn't a form of currency,
women are exploited all--

NATHAN (CONT'D)
--out of your mind?

NATHAN (CONT'D)
This is prostitution.

ABIGAIL
(yelling back)
You listen to me--

NATHAN
You are shutting down that website!

ABIGAIL
No, I am not!

NATHAN
You're sixteen, this would be child
porn--

ABIGAIL
(to Bonnie)
Why did you tell him?!

BONNIE
Abby, come on, you told me in the
hopes that I'd break it to him.

ABIGAIL
I just wanted your opinion, I
didn't want you to go running to
him--

NATHAN
Have you launched this site?

ABIGAIL
Not yet, but...

And Nathan beelines for Abigail's room.

(CONTINUED)

621 CONTINUED: (3)

621

ABIGAIL (CONT'D)

Where are you going?

She chases him, but he's very fast.

BONNIE

Guys. Come on now.

622 INT. ABIGAIL'S ROOM - SECONDS LATER

622

Nathan charges in; ABIGAIL is right on his heels.

ABIGAIL

This is my private space, you shit,
you can't just charge in here and--

Nathan grabs her laptop; she tries to snatch it away; it quickly becomes a wrestling match -- as they shout at each other, Bonnie tries to separate them, SHE TOO IS SHOUTING UNTIL THEY HEAR A MASSIVE TERRIFIED SCREAM: SKYE'S, as she yells her heart out from the doorway.

623 INT. CELESTE'S HOUSE, KITCHEN - NIGHT

623

Perry and Celeste enter, as KELLY IS COMING DOWN THE STAIRS. Some awkwardness.

CELESTE

How are the boys?

KELLY

They're fine. Sound asleep.

PERRY

Thank you for coming back. You can go now.

Kelly's not so sure, she shoots a look to Celeste, which Perry sees.

PERRY (CONT'D)

I said you could go.

CELESTE

(to Kelly)

We're fine.

Kelly goes, collects her coat.

(CONTINUED)

623 CONTINUED:

623

KELLY
(to Perry)
I hope you feel better.

PERRY
(can't really make eye-
contact)
Thank you.

Kelly shoots another quick look to Celeste, then takes her leave.

CELESTE
'Night.

And Kelly exits. Some tense silence.

CELESTE (CONT'D)
Let me get some ice.
(as she walks away)
I'm so sorry, again--

PERRY
(coldly)
You're lucky I didn't kill you.

She stops, turns to look at him, shocked. A beat. The tone of that was chilling.

CELESTE
(quietly)
What did you just say?

PERRY
I could've been seriously hurt,
Celeste. You could've done
permanent damage.

She just stares at him. And he heads up the stairs. Celeste just stands there, frozen. Shaken by the cold reality of his words: "You're lucky I didn't kill you." It had the ring of truth. She is lucky. She's got to get out of here.

624 INT. JANE'S TOWNHOUSE, ZIGGY'S ROOM - NIGHT

624

Jane is lying on Ziggy's bed.

JANE
So the spermatozoa part is what
fertilizes the egg.

(CONTINUED)

624 CONTINUED:

624

ZIGGY

Women lay eggs?

JANE

No. Women have eggs inside them.
Which get fertilized by the sperm
and then out of that comes the
baby.

ZIGGY

So... you wanted to have a baby.
And my father fertilized you?

JANE

Something like that, yeah.

ZIGGY

What do you mean, something like
that?

JANE

Okay. It was like that.

A beat.

ZIGGY

Where is he?

Jane feels so sorry to have no answer. She shrugs as
Ziggy blinks twice.

624A EXT. CELESTE'S HOUSE - DECK - SUNRISE

624A

Big waves pounding against the rocky shoreline. Beauty
and ferocity. Mesmerizing and deadly. This is
Celeste's POV as she stands on the deck, alone, a cup
of tea in her hand.

625 INT. BONNIE'S HOUSE, KITCHEN - MORNING

625

Nathan is pouring himself a second bowl of Coco Puffs,
comfort food. Bonnie sips on her organic almond latte.
Silence, except for Nathan's crunching. Until--

BONNIE

You talk to her this morning?

NATHAN

No.

BONNIE

(you should)
Are you going to?

(CONTINUED)

625

CONTINUED:

625

Nathan shoots Bonnie a look. Upon which, Abigail blows in; school backpack in hand, she goes to the fridge, quickly grabs some fruit. Then, she's headed to the door.

NATHAN

Honey?

ABIGAIL

(not looking at him)

Late for school.

NATHAN

It'll just take a second. Please.

She looks back, stops at the door.

NATHAN (CONT'D)

The idea behind all this is extremely noble. Not many sixteen-year-old girls have much of a social conscience and... I am proud of you. Very proud. I just think there's another way to accomplish your goal.

ABIGAIL

Dad. Come on. A sixteen-year-old white girl from Monterey selling her virginity online, Wolf Blitzer would saddle that up for weeks. That's THE way.

And she's gone. Silence. Until--

NATHAN

I blame you.

BONNIE

Me?

NATHAN

You care about the world. It's rubbed off on her.

(MORE)

(CONTINUED)

625 CONTINUED: (2)

625

NATHAN (CONT'D)

And now she wants to be saddled up
by Wolf Blitzer.

Silence.

NATHAN (CONT'D)

Once Madeline hears about this...
She will so blame me.

BONNIE

No she won't.

NATHAN

Just you wait.

CLOSE ON HARPER

HARPER

There was some kind of drama with
the teenage daughter, I don't know
what exactly. I heard it involved
sex.

626 EXT. OTTER BAY ELEMENTARY - SCHOOL PARKING LOT - MORNING

626

Post drop-off, WE FIND JANE with RENATA.

JANE

A playdate?

RENATA

It would allow us to keep a
watchful eye on them. Which one
teacher plus an assistant can't
really do with twenty-two kids.

JANE

So you're still convinced Ziggy is
the culprit?

RENATA

I don't know, I hope to schedule
playdates with each and every child
in the class, eliminate suspects
one by one.

(off Jane)

If you have a better idea...

JANE

You're even going to schedule a
playdate between Amabella and Chloe
Mackenzie?

(CONTINUED)

626 CONTINUED:

626

RENATA

If that psycho will allow for it.
I'm sorry, I realize Madeline's
your friend, I shouldn't have said
that.

As Harper approaches, a concerned look on her face.
Perhaps her friend Renata needs assistance.

HARPER

Everything okay here?

RENATA

Yes, we're fine.

Harper isn't sure; she makes eye-contact with Renata
for confirmation.

JANE

You're so nice to be concerned,
Harper. I mean, how many people
would walk across a parking lot to
check on a friend? Ask me, the
school should give out special
commendations for such goodwill.
Perhaps I'll circulate a petition.

Harper stiffens. Then--

HARPER

We just want our children to be
safe, that's all.

JANE

Yep. Takes a village, we all need
to have each others' backs. Who's
got yours, by the way?

CLOSE ON THEA

THEA

Looking backwards, it's a miracle
more people weren't murdered on
Trivia Night.

627 INT. PACIFIC COLONY SUITES APARTMENT COMPLEX - MORNING

627

A luxury high-end rental, two bedrooms. Currently
unfurnished, clean, nice view of the ocean.
Quintessential rental property. Broker TRACY RENSING,
thirty-eight, is there with Celeste, whose arms are
folded, defensive body language.

(CONTINUED)

627 CONTINUED:

627

TRACY

There are some units that would come furnished, though personally, I think the decor is hideous, and both are ground floor units so you wouldn't get the view.

CELESTE

Unfurnished is fine. And we're definitely within Monterey City limits?

TRACY

Yes, we're southwest Monterey.

CELESTE

And it's available now?

TRACY

You could move in tomorrow. If you think it's pretty now, you should see it at sunset.

Celeste circles the apartment, looks around.

CELESTE

Would it be possible for me to come back and just sit here for a bit? Get the feel of the place? I know that probably sounds weird.

TRACY

Not at all. It's possibly where you'll be living, it's not weird at all. Tell you what, I'll give you the keys, clear it with the front office, take as much time as you need.

CELESTE

Thank you.

Celeste walks to the window, stares out...

... AS WE HEAR AN UPBEAT, JOYFUL SONG KICKING IN...

627A OMITTED

627A

627B OMITTED (COMBINED WITH SC. 627)

627B

627C OMITTED 627C

627D OMITTED (**COMBINED WITH SC. 627**) 627D

628 INT. MADELINE'S SUV - EVENING 628

A MOVING POV ON THE OCEAN: MADELINE'S as she sits in the passenger seat. Ed driving. THE MUSIC CONTINUES, UNDER--

ED

If you feel yourself getting angry, just remind yourself it's all about us getting along for Abigail's sake.

MADELINE

I'll be fine. I took something.

They ride in silence. Until--

ED

This is a good thing, what we're doing.

She takes Ed's hand. They're together in this. Madeline gulps some air for composure...

... AS THE MUSIC CONTINUES AND A SENSUAL FEMALE VOICE STARTS TO SING...

629 INT. BONNIE'S HOUSE, DINING ROOM - EVENING 629

CLOSE ON BONNIE as she moves to the rhythm of the music. We now recognize SADE's voice singing "*NOTHING CAN COME BETWEEN US*", Bonnie's pick, of course, just like everything else on the table.

The four of them are at the carb-centric table: Pasta, bread, potatoes, risotto. Nervous energy abounds, good manners run amok--

ED

Everything looks so delicious.

NATHAN

(meaning Bonnie)
The chef's not too bad.

(CONTINUED)

629

CONTINUED:

629

BONNIE
 (indicating Nathan)
 The cook's even better.

Madeline fights her reaction of rolling her eyes.

MADELINE
 Love the setting, I always feel so fancy when you get extra spoons and forks.

ED
 I just want to use them all.

MADELINE
 And the wine glasses, I've been looking for some exactly like this, though Ed likes stemless.

ED
 I actually prefer beer, but--

BONNIE
 I can get you a stemless if you'd prefer.

ED
 No, no, no, no.

MADELINE
 He's fine.

NATHAN
 Since we're focused on the wine glasses, how 'bout we raise them?

As they raise their glasses--

ED
 A toast!

Silence. A beat. Nothing.

MADELINE
 Which I guess I shall make. To Nathan and Bonnie, and...

ED
 None of us killing each other.

Nervous laughter. They sip their wine, followed by--

MADELINE
 Where's Abigail, she's not going to join?

(CONTINUED)

629

CONTINUED: (2)

629

BONNIE

She'll be down for dessert. She says she can only be stuck with the grown-ups for so long, but I think she's really wanting us to have some bonding time.

MADELINE

I bet she's working on that secret project of hers, which I'm just dying to know what it is, does anybody know?

Silence. A look between Nathan and Bonnie.

NATHAN

We just found out last night. What it is.

MADELINE

Do tell.

NATHAN

It's a bit unconventional. Maybe even radical.

MADELINE

Can you just tell me what it is?

NATHAN

I overreacted at first, so let me caution you to take a breath and process it before jumping to...

A half-beat. Madeline stares: "tell me."

NATHAN (CONT'D)

Her project centers around raising funds for Amnesty International. She showed me the website, it's very professionally put together.

(here goes)

Abigail is auctioning off her virginity to the highest bidder to protest against sex slavery.

A long beat.

MADELINE

Very funny.

(CONTINUED)

629

CONTINUED: (3)

629

NATHAN

I'm being serious.

(then)

She says "if the world stands by while a seven-year-old is sold for sex, then people shouldn't blink an eye if a privileged white American girl sells herself for the same."

Stunned silence. Until--

MADELINE

(fighting shock)

This is for real?

NATHAN

She hasn't gone live with the site yet, and we don't intend to let that happen.

MADELINE

Please tell me you're making this up, it's some kind of a sick joke.

BONNIE

Madeline. It's shocking. And a bit disturbing. But I think it's important that we separate the nobility of the goal from the misguided means of pursuing it. We champion the former and dissuade her of the latter.

MADELINE SUDDENLY PROJECTILE VOMITS ONTO HER PLATE. ED, NATHAN, AND BONNIE ALL YELP WITH SHOCK, HORROR.

BONNIE (CONT'D)

(ever the good sport)

That's okay. That's okay. A human reaction.

AND MADELINE PROJECTILES AGAIN, BUT NOW ON THE TABLE. IT SPLASHES ONTO THE OTHER PLATES, AND INTO THE FOOD DISHES.

BONNIE (CONT'D)

That's okay.

MADELINE

This is how you parent, Nathan? She's been under your roof for ten days and she's a prostitute?

(CONTINUED)

629 CONTINUED: (4)

629

NATHAN

(to Bonnie)

Did I tell you?!

BONNIE

Let's all settle. This is today's world of Facebook and reality television and now even Presidential politics. It's not so much what people are saying so long as they're talking about you. At least Abigail is trying to accomplish a good here.

MADLINE SPRITZES THE LAST DAB OF VOMIT; IT HITS BONNIE.

BONNIE (CONT'D)

(now annoyed)

Goddammit!

630 INT. CELESTE'S HOUSE, FAMILY ROOM - EVENING

630

Perry and the boys are eating on the couch, as they watch TV (a skateboard video.)

JOSH

If a dragon ate Superman, he'd just punch his way out.

MAX

He'd burn up. Dragons have fire in 'em.

JOSH

Fire can't hurt Superman. Only Kryponite. Right, Dad?

PERRY

(distracted)

I think that's right.

MAX

But Superman needs air. There's no air to breathe in a dragon's stomach.

PERRY

I didn't think about that.

JOSH

He could hold his breath.

(CONTINUED)

630 CONTINUED:

630

Celeste comes down the stairs, aims for the door, opens it.

PERRY

Where you going?

CELESTE

I have a dinner with Jane.

Celeste leaves. Bang.

CLOSE ON PERRY. He senses it: we've got a problem.

631 INT. BONNIE'S HOUSE, ABIGAIL'S ROOM - NIGHT

631

Abigail is at her computer. A KNOCK. The door opens. Madeline enters.

ABIGAIL

You guys done with dinner already?

MADELINE

Dinner got ruined. I puked on it.

Madeline closes the door.

MADELINE (CONT'D)

Right after your dad told me about your project.

Abigail sighs: Here we go. Madeline sits on the edge of the bed.

MADELINE (CONT'D)

Honey, I don't even know where to begin on this. So I'll cut right to the end. This is wrong. I salute the cause. I do. But--

ABIGAIL

But what? Saluting a cause, recognizing a problem... it's not enough. A person has to do something.

MADELINE

That something wouldn't be this. Honey...

ABIGAIL

The play. You said it spoke to you because it was about searching for a purpose in life. Which I got.

(MORE)

(CONTINUED)

631

CONTINUED:

631

ABIGAIL (CONT'D)

Wanting to leave a mark. I get it.
You were the one who told me... a
person's life needs to matter. Was
it all just bullshit?

MADELINE

(softly)

No.

(then)

I'm not going to give you the whole
song and dance about how precious
and sacred your body is.

ABIGAIL

Thank god.

Madeline doesn't bite on that.

MADELINE

But it should never be for sale.
No matter the cost, or the cause.
Never. You will look back on this -
- probably soon. And say 'what the
hell was I thinking?'

ABIGAIL

Must be nice to always be so right.
So perfect.

MADELINE

I'm not always right.
(then)
I've made much bigger mistakes than
this one.

Abigail just looks away.

MADELINE (CONT'D)

A year ago... I cheated on Ed.

Abigail looks back. Shock.

MADELINE (CONT'D)

I had an affair. I cut it off damn
quick, but...

ABIGAIL

You had an affair?

Madeline nods. Then--

(CONTINUED)

631 CONTINUED: (2)

631

MADELINE

The two things I care about most in life are my family and my marriage. And I risked destroying them both. I know about fuck-ups, trust me. At least the cause you'd be having sex for is a good one. Mine was just selfish.

ABIGAIL

Do you not love Ed?

Madeline is suddenly fighting some emotion. She nods. Of course she loves him. And shrugs...

AS WE HEAR THE INTRODUCTION OF "PAPA WAS A ROLLING STONE" AGAIN...

632 INT. JANE'S TOWNHOUSE, LIVING ROOM - NIGHT

632

THE MUSIC CONTINUES UNDER--

Ziggy performing another dancing act for his mother who is seated on the couch in front of him, enjoying the show. The kid is good, he's got some moves. And as he keeps on dancing, we hear the TEMPTATIONS singing: *"It was the third of September/ That day I'll always remember/ 'Cause that was the day/ That my daddy died..."*

Jane starts to lose her smile, wonders, as the TEMPTATIONS keep on singing: *"I never got a chance to see him/ Never heard nothin' but bad things about him/ Momma I'm depending on you, to tell me the truth..."*

Jane nearly dissolves on the spot, as we CUT TO:

632A ABIGAIL LOOKING AT HER MOM WHO WALKS OUT OF HER ROOM, AS WE CUT TO:

632A

633 DARKNESS. THE MUSIC KEEPS ON PLAYING. WE SEE A DOOR OPENING AND A STREAM OF LIGHT... A FIGURE APPEARS... A LIGHT SWITCH IS FLIPPED ON: WE SEE CELESTE IN THE APARTMENT. She's returned to get the "feel" of the place. She looks around the stark, unfurnished place, tries to imagine herself now living here. She walks about, HER HEELS CLACKING AGAINST THE HARDWOOD FLOORS. SHE PEERS INTO THE MASTER BEDROOM. SHE WALKS OVER TO THE BOYS' ROOM, LOOKS IN THERE. THE PLACE IS SO EMPTY. SO LIFELESS. SHE WALKS ABOUT... THEN SHE SITS ON THE FLOOR. AGAINST THE WALL. TUCKS IN HER KNEES; SHE LOOKS ALMOST FETAL. SHE PONDERES TOMORROW. YESTERDAY.

633

(CONTINUED)

632A CONTINUED:

632A

CHANGE. AND SHE BEGINS TO ROCK BACK AND FORTH,
GENTLY... STARING BLANKLY, as we CUT TO:

633A CLOSE ON A LAPTOP. ON ITS SCREEN. A GOOGLE PAGE.
LETTERS APPEARING IN THE SEARCH BAR : S A X O N...

633A

AND WE SMASH CUT TO BLACK. END CREDITS OVER "PAPA WAS
A ROLLING STONE."

TO BE CONTINUED

Richard Plepler

BIG LITTLE LIES

Episode # 7

“Fun and Merriment”

Written By

David E. Kelley

REVISED PAGE: 1.

Based on the book: “Big Little Lies” by Liane Moriarty.

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PRODUCTION DRAFT

March 16, 2016

BLUE REVISION – 3/30/16

PINK REVISION – 4/11/16

YELLOW REVISION 4/12/16

GREEN REVISION – 6/1/16

CAST LIST

MADELINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein
Gordon Klein
Ziggy Chapman (minor)
Chloe Mackenzie (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)

Detective Adrienne Quinlan
Detective Walt Gibson

Principal Warren Nippal
Ms. Emily Barnes

Dr. Amanda Reisman
Tom
Joseph Bachman
Tori Bachman

*
*
*

Kelly
Lydia

*
*

Traffic Monitor (non-speaking)
Waiter (non-speaking)
Band

*

Gabrielle
Harper
Stu
Thea Cunningham

SONG LIST:

*
*

"TREAT ME NICE" (ELVIS IMPERSONATOR)
"DON'T" (ELVIS PRESLEY) (BONNIE)
"WONDER OF YOU" (ELVIS PRESLEY) (ED, BACKUP SINGERS)
"SEPTEMBER SONG" (AGNES OBEL) (CHLOE, MADELINE)
"HOW'S THE WORLD TREATING YOU" (ELVIS PRESLEY) (NATHAN)

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL - DAY

MADELINE'S HOUSE - MORNING

- MASTER BEDROOM - DAY & NIGHT
- FAMILY ROOM - DAY

CELESTE'S HOUSE - EVENING

- MASTER BATHROOM - MORNING & EVENING
- HALLWAY - MORNING
- LIVING ROOM - NIGHT
-

*

CELESTE'S NEW APARTMENT

- BOYS' ROOM - DAY
- KITCHEN - DAY

JANE'S TOWNHOUSE - EVENING

- FAMILY ROOM - DAY

RENATA'S HOUSE, MASTER BATHROOM - EVENING

DR. AMANDA REISMAN'S OFFICE - DAY

PERRY'S AUDI Q7 - NIGHT

BLUE BLUES CAFÉ - DAY

CREST COMMUNITY THEATER

- JOSEPH BACHMAN'S OFFICE - MORNING

INTERROGATION ROOM - DAY

EXTERIORS:

OTTER BAY ELEMENTARY SCHOOL - DAY

*

CREST COMMUNITY THEATER - NIGHT

- ENTRANCE - NIGHT

*

- COURTYARD/BALLROOM - NIGHT

*

- PARKING LOT - NIGHT

*

- BACKYARD - NIGHT

MADELINE'S HOUSE - MORNING

BLUE BLUES CAFÉ - DAY

*

*

STREET - NIGHT

*

CEMETERY - DAY

*

BEACH/OCEAN - DAY

*

Richard Plepler

BIG LITTLE LIES

"Fun and Merriment"

CLOSE ON THEA

THEA

The only mystery to me is why all the questions. You know who did it, for God's sake.

CLOSE ON MELISSA

MELISSA

There were witnesses.

*
*
*

CLOSE ON CELESTE

EYES OPEN... WINCING, BREATHING DEEPLY... SUCKING AIR.
PULL BACK TO REVEAL...

701

INT. CELESTE'S HOUSE, MASTER BATHROOM - MORNING

701

Celeste lays on the floor, doubled over; the wind knocked out of her. Wearing a bra, panties, and a red welt on her side. SHE CONTINUES TO SUCK AIR.

PERRY (O.S.)

Get up.

And PERRY, dressed for work, stands over her.

PERRY (CONT'D)

(almost tenderly)

You're fine, Celeste. Get up.

She lays here, still gulping oxygen.

PERRY (CONT'D)

Honey.

(extends his hand)

You just got the wind knocked out of you a little. You're fine.

She flinches when she feels his hand on her... but... it's a gentle touch.

PERRY (CONT'D)

C'mon, sweetie. Let's get up.

Whatever happened, it's over. His Tourettesian burst of anger has passed, he's now tender, remorseful Perry.

PERRY (CONT'D)

Baby, I'm sorry.

(CONTINUED)

701 CONTINUED:

701

MAX (O.S.)
Mom! We gotta go.

Perry quickly moves to

702 INT. CELESTE'S HOUSE, HALLWAY - CONTINUOUS

702

MAX is heading toward the master bedroom. Perry intercepts.

PERRY
Hey, buddy, Mom isn't feeling well.
I'll take you guys to school, okay?

MAX
What's wrong with her?

PERRY
Her tummy's just a little upset,
that's all. She'll be okay. I'll be
right down, okay?

JOSH
Did she have too much vodka?

PERRY
No, she's probably just got a little
virus, that's all. But out of
respect...
(monster voice)
... no happiness allowed today.

As Perry goes to tickle him, MAX flees. Perry goes back into:

703 INT. CELESTE'S HOUSE, MASTER BATHROOM - CONTINUOUS

703

Celeste is on her knees now, breathing normally. As Perry helps her to her feet--

PERRY
I'm really sorry.

CELESTE
Yes, you are. You're the most
fucking sorry person I know.

He immediately ices over. A flicker of rage crosses his face. But she'd rather be hit again than forgive.

(CONTINUED)

703 CONTINUED:

703

CELESTE (CONT'D)
Go ahead, you piece of shit.

This is extremely tense. He raises a hand; she refuses to cower. He then strokes her hair, ever so tenderly.

PERRY
Such a tone. Seems our little therapist hasn't been too effective after all.

Shock. Does he know? "That she's been sneaking off to Dr. Reisman?"

PERRY (CONT'D)
Maybe instead of going together, I should go alone.

She measures him. He doesn't know. Some relief.

PERRY (CONT'D)
I think I'd stand a better chance of getting to the root of my problem... if I went alone.

CELESTE
What exactly would you say to her?

PERRY
That I hit my wife. That I hurt her.
(a profound admission)
That I can't make myself stop.
(then)
That I'm desperate to stop.

And just like that, she feels a twinge of hope for them again. And some disgust for herself for doing so. He approaches, reaches out to touch her. Ever so gently, he delicately traces the side of her face with his finger. And there is wonder in his eyes. He can never get used to how beautiful she is, how blessed he is to be with her. And her private disgust also gives way to wonder. One man, two extremes, both authentic.

704 INT. MADELINE'S HOUSE - MORNING

704

MADELINE, in a slightly agitated state, is getting ready to rush out the door with Chloe; ED is on a laptop.

(CONTINUED)

MADELINE
(calling upstairs)
Chloe!! Zero tolerance on tardiness,
young lady, let's go, right now.

CHLOE (O.S.)
Woman!

MADELINE
Get your little butt down here.

ED
Well, she has still yet to launch it,
that's a good sign.

MADELINE
What?

ED
Abigail? There's no sign of a launch
yet on her Facebook page...

MADELINE
So you're hacking into her site now,
after getting so high up on your
Clydesdale.

As WE HEAR CHLOE COMING DOWN THE STAIRS--

ED
What exactly did you say to her,
anyway?

MADELINE
Common sense, live right or go
straight to hell.

CHLOE
Are you having your period?

MADELINE
Out to the car, now.

Chloe is out the door. As Madeline begins to go, Ed
takes her hand.

ED
Are you having your period?

MADELINE
You trying to be funny?

(CONTINUED)

704 CONTINUED: (2)

704

ED
I'm trying to be serious.
(off her)
What's going on with you?

A beat. For a second, she might spill. But then--

MADELINE
I gotta get Chloe to school.

705 EXT. MADELINE'S HOUSE - CONTINUOUS

705

As she steps outside, Madeline looks up... she sees it. Sitting in a parked car across the street. Staring. TORI BACHMAN. SHE PUTS THE CAR INTO GEAR; DRIVES OFF. OFF MADELINE, SERIOUSLY SPOOKED, UNAWARE THAT IN THE WINDOW BEHIND HER, ED IS WATCHING.

JOSEPH (O.S.)
Are you sure it was Tori?

706 INT. JOSEPH BACHMAN'S OFFICE - LATER

706

Madeline and JOSEPH.

MADELINE
Does she drive a grey Saturn?

Clearly she does.

JOSEPH
And she was just parked there, right outside your house?

MADELINE
I have half a mind to go to the police.

JOSEPH
And say what? "The wife of the man I was having an affair with is looking at me funny"?

(CONTINUED)

706

CONTINUED:

706

MADELINE

Clearly, she knows about us, Joseph, first she flat-out accuses me, now she's going all 'Glenn Close.'

JOSEPH

She suspects. She doesn't know, in fact I did a good job of denying it. Not that my capacity for denial would be a fraction of yours.

Madeline stares, tries to read him.

MADELINE

Look. I admitted I had feelings for you. I don't know what else you could possibly expect me to say.

JOSEPH

Maybe that it goes beyond "feelings."

A beat.

MADELINE

What, you think I'm still in love with you?

JOSEPH

(pointing a finger)
The thing about you, Madeline--

MADELINE

Do not point your--

JOSEPH

(yelling)
Let me finish!

That shocks her a bit.

(CONTINUED)

706

CONTINUED: (2)

706

JOSEPH (CONT'D)

Central to your core is your grossly,
if not artificially inflated sense of
moral integrity. For you to be
fucking me for three months like a
mad hyena in heat--

MADELINE

How dare you--

MADELINE (CONT'D)

--talk to me like that, you

JOSEPH

--could only mean that, yes,--

JOSEPH (CONT'D)

(screaming)

--you were not only in love with me--

MADELINE

(screaming back)

No, I was not!!!

JOSEPH

... but had the best sex of your
life!!!

Madeline is on the verge of hyperventilating.

MADELINE

You are so wrong. You have gone so
far in the direction of wrong--

JOSEPH

If I am, how come I feel so aroused,
right now? And I'm sure you feel the
same.

Joseph takes her hand and puts it on his crotch. She
takes it away immediately.

JOSEPH (CONT'D)

You're telling me that this is wrong,
Maddie, to love and desire someone
like we do?

MADELINE

I do not desire you--

(CONTINUED)

706

CONTINUED: (3)

706

JOSEPH

You're lying!

Joseph grabs her hand again; she pulls it away.

MADELINE

Touch me one more time, you'll regret
it for the rest of your life! So
help me god.

He stares at her for a long time, breathing heavily.
Then--

JOSEPH

Well, my mistake, then. See you at
the party tonight.

MADELINE

(in his face)

Yeah, you'll see me at the party
alright. I'll be standing front and
fucking center!

And he leaves. Madeline stands there, also breathing
hard.

707

INT. DR. AMANDA REISMAN'S OFFICE - DAY

707

Celeste is with DR. REISMAN.

DR. REISMAN

Clearly, you need to get out.

Silence.

(CONTINUED)

707

CONTINUED:

707

DR. REISMAN (CONT'D)
He just beat you up.

CELESTE
I've got the apartment.

DR. REISMAN
But you're not in it.
(then)
Is the refrigerator stocked? Beds
made up?

No. Silence.

DR. REISMAN (CONT'D)
Are you going to leave him, Celeste?

CELESTE
Yes.

A beat. The doctor lets the dead air speak. And then--

CELESTE (CONT'D)
He goes away tomorrow on another
business trip, so... We have a big
school gala tonight, so...

DR. REISMAN
It's one thing should he kill you,
but god forbid you miss a party.

Silence.

DR. REISMAN (CONT'D)
Your husband is ill, Celeste, but so
are you. You've packaged such a
perfect image of your life that you
even fool yourself.
(then)
You're ill.

Celeste just stares at her feet.

DR. REISMAN (CONT'D)
There are children in the house.

Enough. Celeste jumps out of her seat and leaves.

708

INT. JANE'S TOWNHOUSE, FAMILY ROOM - DAY

708

Jane is on the phone, paperwork spread out in front of her, including a Quickbooks spreadsheet. ZIGGY, still in his jammies, IS WATCHING CARTOONS, a thermometer in his mouth.

JANE

(into phone)

Yes, the invoice was sent out twelve days ago.

(then)

I would really appreciate it. Thank you so much. Bye bye.

And she hangs up. As THE THERMOMETER BEEPS, Jane pulls it out, checks.

JANE (CONT'D)

Ninety-eight point six. That's as normal as it gets, bud.

She feels his brow. She then picks up the remote, TURNS OFF THE TELEVISION.

JANE (CONT'D)

Tell me the truth, baby. Are you really feeling sick, or is it that you don't want to go to school?

ZIGGY

I feel sick.

Ziggy's not a good liar. He doesn't know how.

JANE

You don't seem congested.

ZIGGY

I have aches.

(puts his hand to his temple)

One here.

(points to the crown of his head)

One way up here.

(points to his heart)

And here.

(CONTINUED)

708

CONTINUED:

708

JANE

Oooh. Possible that your heart hurts because the other kids have been told not to play with you? I would certainly understand.

Silence from Ziggy.

JANE (CONT'D)

Is that what's going on here, buddy?

ZIGGY

Friends play with me. Chloe, and Josh. And Harriet. And Amabella.

Richard Plepler

(CONTINUED)

708

CONTINUED: (2)

708

JANE

Amabella Klein plays with you?

ZIGGY

Yes. We're friends. She likes 'Star Wars,' too.

(then; almost dismissive)

It's not me who hurts her.

Jane stares, something in his tone. Something knowing.

JANE

Ziggy. Do you know who's been hurting her?

His face closes down slightly, but enough for a mother to recognize.

JANE (CONT'D)

Oh my god. Who is it?

ZIGGY

I don't want to talk about it.

JANE

You do know.

(then)

For god's sake, Ziggy, why wouldn't you tell me?

He stares back, a bit like a deer caught in the headlights.

ZIGGY

I promised.

JANE

You promised who?

His lip quivers a bit now.

JANE (CONT'D)

All this time you've known? While taking the blame?

ZIGGY

I only just found out.

JANE

Who is it?

(CONTINUED)

708

CONTINUED: (3)

708

ZIGGY
I promised I wouldn't tell.

JANE
I don't care. Promised who?

Silence.

JANE (CONT'D)
(softly imploring)
Promised who, Ziggy?

ZIGGY
Amabella. She said if I told, she
might get killed dead.

His eyes are filling with tears.

JANE
Ziggy. Sweetie. Normally, it's
important to keep promises, but
sometimes--

ZIGGY
No. I promised.

Jane's wheels are spinning. She can sense that part of
him wants to tell.

JANE
How 'bout this?

She grabs her computer, flips it on.

JANE (CONT'D)
You can't tell me who it is, but you
can point! That wouldn't be breaking
a promise. Right?

He blinks twice.

JANE (CONT'D)
You wouldn't be breaking your promise
to Amabella, and I can promise you
that she won't be killed dead.

ANGLE THE COMPUTER

A CLASS PHOTO. ROSTER, ALL THE FIRST GRADE FACES.

JANE (CONT'D)
Point to me which one.

(CONTINUED)

708 CONTINUED: (4)

708

Ziggy is not sure about this.

JANE (CONT'D)

It's not breaking a promise, and it will help protect her. She's been a friend to you, this is a chance for you to be a good friend to her.

Ziggy looks frozen.

JANE (CONT'D)

For god's sake, Ziggy, just point.

Slowly a hand goes up... and he points.

JANE (CONT'D)

(stunned; a whisper)

What?

Ziggy nods.

ANGLE THE COMPUTER

It's one of the twins.

MADELINE (V.O.)

Oh my god.

709 EXT. BLUE BLUES CAFE - DAY

709

Jane with Madeline, sitting at an outside table. Madeline's just gotten the news.

MADELINE

Why did she point at Ziggy on Orientation Day?

JANE

Max told her he would do it again if she told. I don't know what to do.

MADELINE

You go right to Celeste, that's what you do. She'd want to hear it directly from you, just as I would if it were Chloe. Honesty is the best policy, that's what I always...

She catches herself; hears her own words aloud. Then--

(CONTINUED)

709

CONTINUED:

709

MADELINE (CONT'D)

(deflecting)

My god, I knew those twins were ruffians. But bullies?

JANE

It's just Max. Ziggy was quite clear on that.

THE BELL ON THE DOOR CHIMES.

ANGLE GORDON KLEIN

has just entered; he sees them. An awkward nod 'hello' as he walks towards them.

GORDON

I'm sorry to interrupt. Hi, Madeline.

(to Jane)

Jane, Gordon Klein, Renata's husband, we met, remember?

JANE

Yes, of course.

GORDON

I was wondering whether I might speak to you privately for a second.

JANE

Okay.

MADELINE

Gee, I'm feeling a little excluded.

Tom regards the dynamic.

Gordon shoots Madeline a look. As he sits...

GORDON

Actually, Madeline, this would be good for you to hear as well since you two make quite the little team.

(then; to Jane)

Whether or not Ziggy is the one who hurts Amabella--

JANE

Well I'm so happy and relieved to tell you that he isn't--

(CONTINUED)

709

CONTINUED: (2)

709

GORDON

(interrupting)

You're the one who attacked my wife.
Please know that I will be taking out
a restraining order if you ever go
near Renata again.

Tom approaches.

TOM

I'm sorry, Gordon. I'm going to have
to ask you to leave now.

GORDON

Everything's okay, Tom.

TOM

It's actually not. I can't have you
harassing my customers. Could you
leave, please?

Gordon stares: "For real?"

GORDON

I don't think you have the legal
right to remove--

TOM

I am asking you to leave.

He goes to the door.

TOM (CONT'D)

I'm sure I'll see you another time.
Just not today.

GORDON

(he rises, to Jane)

Please remember what I said, Jane.

(CONTINUED)

709

CONTINUED: (3)

709

GORDON (CONT'D)

(to Tom)

You just lost yourself a lot of
customers, my friend.

Gordon takes his leave. Exits.

TOM

(to Jane)

You okay?

JANE

Thank you. That was impressive.

Madeline agrees.

MADELINE

You're a real prince, Tom. You
should have told him to go fuck
himself.

(she stands)

Okay, I need to go become My Fair
Lady.

(to Jane)

Tell Celeste about the other.

Madeline exits.

TOM

I've been wanting to impress you. I
was just waiting for the chance.

A beat. She gets his meaning.

JANE

Aren't you gay?

TOM

What?

Obviously, he's not.

710

EXT. OTTER BAY ELEMENTARY SCHOOL - DAY

710

CARS BACKING UP IN THE DROP-OFF ZONE AS THE FIRST GRADERS EMERGE. THE ELECTRONIC BOARD REMINDS PARENTS, "SUPPORT OTTER BAY ELEMENTARY -- ATTEND TONIGHT'S BIG GALA!" WE FIND MADELINE near the front, as she deboards her SUV to meet with Chloe.

WE CAN HEAR THE TRAFFIC MONITOR BLOWING ON HIS WHISTLE.

MADELINE

How was your day, baby-cakes?

CHLOE

Well, T.G.I.F.

MADELINE

Tell me about it. I'm either picking fights today, or joining in.

NATHAN (O.S.)

Maddie?

REVEAL NATHAN APPROACHING as Chloe climbs into the SUV.

MADELINE

(to herself)

Sure. Why not?

NATHAN

Ready for Trivia Night? You're coming, I presume.

MADELINE

I'll be the one dressed like Audrey Hepburn.

NATHAN

Funny. Listen. Bonnie and I went to see a counselor this morning, one who specializes in teenagers. I wanted to share...

MADELINE

Wait just a second. You went to a counselor? You?

He doesn't bite. Except for his lip.

(CONTINUED)

710

CONTINUED:

710

NATHAN

He thinks that this could be a kind of scream for attention. Divorce can mess kids up pretty good.

MADELINE

Really? Parents splitting up can actually affect the kids? If only I'd known, I might not have walked out. Oh, wait, did I...

NATHAN

Do you just have to turn everything into a fucking battle?

Nathan shoots a look to Chloe, hoping she didn't hear that.

NATHAN (CONT'D)

(back to Madeline)

Sorry.

MADELINE

(genuine)

I'm glad you're taking the parenting thing seriously. I am.

Nathan knows his ex well enough to see something's up.

NATHAN

Are you okay, Maddie?

MADELINE

I'm fine.

He can see that she's not.

NATHAN

Y'know. Apart from all our shit...

He shoots a look in Chloe's direction again.

NATHAN (CONT'D)

(back to Madeline)

I do root for you. I'm not crazy about spending time together. But I do root for you.

MADELINE

I know. Thank you.

(CONTINUED)

710 CONTINUED: (2)

710

NATHAN

Also, a heads up... of sorts. Bonnie plans to sing tonight at the party, as part of the talent thing. Maddie. She's good. Really good.

Great.

CLOSE ON THEA

THEA

Knowing what I know now... I'm surprised there wasn't more carnage on Trivia Night.

CLOSE ON GABRIELLE

GABRIELLE

One dead, we definitely got off light.

CLOSE ON CELESTE

Staring with vacant eyes.

710A INT. CELESTE'S NEW APARTMENT - DAY

710A

WE REVEAL HER IN THE NEW APARTMENT. SHE'S MAKING UP THE TWIN BEDS IN THE BOYS' ROOM. Her body language is a bit rigid, frozen, like she's on auto pilot. The room is quiet, peaceful. All we hear is the distant, pleasant sound of outdoor birds singing.

FLASHBACK

A QUICK GLIMPSE OF CELESTE'S HEAD BEING SLAMMED AGAINST A WALL. NO SOUND BUT THE ONE OF THE BIRDS FROM...

PRESENT

Celeste carefully places some of the boys' toys about, staging the room. Warmth and happiness. Until she feels pain on her neck.

FLASHBACK

A QUICK GLIMPSE OF CELESTE'S THROAT BEING GRABBED BY PERRY'S HANDS, as she tries to fight back. NO SOUND BUT THE ONE OF THE BIRDS FROM...

(CONTINUED)

710A CONTINUED:

710A

PRESENT

CELESTE IS HANGING SOME OF THE BOYS' CLOTHES IN THEIR SOON-TO-BE NEW CLOSET.

FLASHBACK

A QUICK GLIMPSE OF CELESTE'S BODY, dressed in bra and panties only, AS SHE RECEIVES A PUNCH INTO HER SIDE, KNOCKS THE WIND OUT OF HER. AGAIN, NO SOUND BUT THE ONE OF THE BIRDS FROM...

PRESENT

Celeste is taking inventory of the items in the refrigerator. Suddenly, her CELL PHONE RINGS. She jumps, nearly yelps. Sees the caller I.D.

711

INT. BLUE BLUES CAFE - LATER

711

Jane sits there, a bit anxious, bracing for a difficult conversation. Celeste comes through the door, she's also nervous, as a result of Jane's tone on the phone.

JANE

Thank you. I just didn't want to say on the phone.

Celeste sits.

CELESTE

(choking back some alarm)
Say what?

Jane takes a breath. Then--

JANE

Ziggy informed me this morning that it was Max who choked Amabella at Orientation.

It hits Celeste like a sledgehammer.

JANE (CONT'D)

That it's been Max bullying her all along.

Celeste just stares. Finally--

(CONTINUED)

711 CONTINUED:

711

CELESTE

(softly)
What?

JANE

Amabella told Ziggy. But made him promise not to tell, Max threatened to hurt Amabella more if it got out. So Ziggy's been keeping the secret.

A beat. Celeste looks near catatonic.

CELESTE

Are you sure about this?

JANE

I considered that Ziggy might be lying to protect himself. I also have to face the fact that violence could be in his DNA. Given who his father is.

That hits home with Celeste.

JANE (CONT'D)

But I really think he's telling the truth here. He also said Max pushed Skye down the stairs, and that he's been a little aggressive with her, too. I did let Bonnie know.

Celeste looks unsteady, she's swirling, the world is suddenly upside down. But there's also a sudden clarity pulsing within her. WE SEE FEAR. SOME HORROR. But also... unmistakable resolve.

JANE (CONT'D)

Celeste, I'm so sorry to be breaking this to you.

Silence. Jane takes her hand.

JANE (CONT'D)

Look, kids sometimes bully, it's human nature. They grow out of it.

CELESTE

(steely-eyed)
Sometimes they don't.

There's certainty in her voice. She knows for sure now: She will leave Perry.

712

INT. MADELINE'S HOUSE - MASTER BEDROOM - DAY

712

Madeline is getting ready, last touch-ups before the big night. ABIGAIL sits not too far away, watching.

MADELINE

He said, "see you at the party" like it was a threat.

ABIGAIL

I seriously doubt he's going to just blow up his life.

Madeline is not so sure about that. A beat during which Abigail watches the reflection of her mom putting on some lipstick. Madeline catches her look. They share a smile.

ABIGAIL (CONT'D)

Why did you want to blow up yours?

Oh. Madeline is surprised by the question. She turns to look at Abigail.

ABIGAIL (CONT'D)

Why'd you cheat on Ed?

MADELINE

If only I knew the answer to that.

Abigail stares; waiting for more.

MADELINE (CONT'D)

I can't make sense of it.

(then)

The one thing I cling to more than anything is being a good wife, a good mom.

(a beat)

I can't explain it, or excuse it. Other than to say it was maybe a stupid thrill-ride where I never thought I'd get caught... I've been wanting to tell Ed for so long... I just haven't found the courage yet.

Abigail considers. Then--

ABIGAIL

What good can come of it?

(CONTINUED)

712 CONTINUED:

712

MADELINE

I'd maybe feel less burdened.

ABIGAIL

What good can come of it for Ed? Or
Chloe?

Madeline considers, nods. A look between them. Then--

MADELINE

How'd you get so smart?

ABIGAIL

I take after my dad.

Madeline shoots her a look.

ABIGAIL (CONT'D)

Kidding.

(a beat)

Listen. I've decided not to go
through with it. My secret project.

What? Madeline seems so relieved.

ABIGAIL (CONT'D)

It was pointed out to me -- not by
Bonnie -- that whatever attention I
drew to the cause would get buried
under the controversy over my
methodology. So I'm going to find
another way.

(a beat)

Maybe I never wanted to do it. It
was more of a publicity stunt. To
raise awareness--

MADELINE

And piss me off?

They share another smile. Madeline holds a long look at
her daughter. It's not lost on her that they have an
incredibly candid and healthy relationship. Nor does it
escape Madeline... this is a pretty cool kid.

MADELINE (CONT'D)

You are such a great kid.

713 INT. RENATA'S HOUSE, MASTER BATHROOM - SUNSET

713

RENATA and Gordon Klein. He's already got his Elvis outfit on; Renata is still working on her hair. The bathroom is massive.

RENATA

I really wish you hadn't confronted them like that.

GORDON

I'm not going to just stand by and do nothing.

RENATA

The problem is, I'm the one who gets vilified.

GORDON

Why would you be--

RENATA

Because I'm a working mom, I have a career which, by default, makes me the bitch, you have no idea. I could be shot dead in the head, half the mothers would go, "what, she couldn't be bothered to duck?" "The nanny didn't stop the bullet?" That's how these people think, they're vicious.

GORDON

Maybe we should just blow off this party.

RENATA

In which case, we're demonized for skipping the fundraiser. "The rich people just send money, they can't be expected to actually invest their time."

(then)

God, I hate everybody right now.

(then)

Except Jane, believe it or not. How fucked up is that?

714 OMITTED

714

715

INT. CELESTE'S HOUSE, MASTER BATHROOM - SUNSET

715

CELESTE IS TAKING A SHOWER, PRE-PARTY. Making a mental checklist of all the things to do; the vacant expression we saw before now replaced by intense clarity. As she turns, SHE, AND WE, SEE THROUGH THE STEAM, A FIGURE AT THE SHOWER DOOR. A MUTED YELP FROM HER. SHE WIPES AWAY THE STEAM. He's standing there, smiling. He opens the door.

PERRY

This feels very dangerous.

She stares back: which Perry do we have here? He's wearing black slacks, a white shirt, his hair slickly combed back, like Elvis.

PERRY (CONT'D)

We're running a bit late for the party as is.

(playful)

And you have the temerity to be in the shower like this? Tempting me.

It's contagious, amorous Perry. A breath of relief.

PERRY (CONT'D)

You are simply the most beautiful woman on earth. Every time I look at you, it's like the first time.

Celeste shakes her head, the charmer is back.

PERRY (CONT'D)

Do we really need to be on time to this party?

CELESTE

I'm sorry to say we do.

He just stands there. His expression shifts, almost imperceptibly, but enough for Celeste to detect. Uh oh.

PERRY

I'm not budging. Not until you give me a kiss. Whet my appetite for later.

She goes to him. Gives him a soft, tender kiss. She then gently pushes him out.

(CONTINUED)

715 CONTINUED:

715

He retreats. As she turns back to the shower, WE SEE THE REVULSION ON HER FACE.

CLOSE ON ZIGGY

ZIGGY

You look really pretty.

716 INT. JANE'S TOWNHOUSE - SUNSET

716

Jane, now dressed as Audrey Hepburn, with Ziggy.

JANE

Why, thank you, buddy.

The babysitter, LYDIA, is there.

LYDIA

You really do. You actually look exactly like Audrey Hepburn.

THE DOORBELL RINGS.

JANE

That's probably my date. Mommy has a date. With a very nice man.

Ziggy blinks twice.

JANE (CONT'D)

(to Lydia)

We shouldn't be too late.

(to Ziggy)

Bye, buddy. You mind Lydia, okay?

ZIGGY

I will.

Jane gives Ziggy a kiss, heads for the door, opens it to reveal: Tom. Jeans. Jacket. Nothing remotely Elvis about him. But pretty cool-looking.

TOM

Sorry. I don't do costumes. You look fantastic, by the way.

She bites her lip; looks a bit thrown.

TOM (CONT'D)

I say something wrong?

(CONTINUED)

716 CONTINUED:

716

JANE

No.

She takes her tiara off her head, her necklace off her neck, her gloves off her hands, and throws them on the table next to her.

JANE (CONT'D)

I don't do costumes, either.

And still, she looks fantastic.

717 EXT. CREST COMMUNITY THEATER - ENTRANCE - NIGHT

717

The red carpet is out; it's very Hollywood. PAPARAZZI-ESQUE PHOTOGRAPHERS SNAP PICTURES AS THE ELVIS'S AND AUDREY'S WALK TO THE RED CARPET. Limousines transport the couples to the entrance.

WE FIND MADELINE AND ED, posing for the photographers. Madeline's got on a mini; she's boasting a bit of cleavage. She looks a little like a Playboy Bunny. A hot one.

MADELINE

We can order these pics online for forty-nine dollars a pop, isn't that thoughtful of them?

As Thea approaches.

THEA

(to Madeline)

Audrey Hepburn meets Eartha Kitt.
I love it.

CLOSE ON THEA

THEA (CONT'D)

The dress was inappropriate. And desperate, if you ask me.

RESUME - THEATER ENTRANCE

THEA (CONT'D)

You better keep a close eye on her tonight, Ed.

ED

Oh, I intend to.

(CONTINUED)

717 CONTINUED:

717

And as they turn, MADELINE NEARLY COLLIDES WITH TORI AND JOSEPH BACHMAN.

MADELINE

Tori. Joseph. You both look great.

TORI

(pointed; humorless)
Yes.

Richard Plepler

(CONTINUED)

717 CONTINUED: (2)

717

JOSEPH
 (cold)
 Madeline. Ed.

And Tori leads Joseph off.

Madeline and Ed share a long and quiet but loaded moment.

MADELINE
 I'm sorry.

Upon which, WE HEAR THE RAZZLE-DAZZLE OF A NEW ARRIVAL. Madeline and Ed turn to see BONNIE and NATHAN emerging from their JEEP. Bonnie looks beyond fantastic, of course; an earthy, bohemian, sexy look.

ED
 Be nice.

She frowns. Will she?

718 INT. CELESTE'S HOUSE - LIVING ROOM - NIGHT

718

Celeste is walking down the stairs, dressed and made up as Audrey Hepburn. The twins are on the couch when they see her--

JOSH
 Wow! You look so beautiful.

Max nods. Agrees. But there is something unusual about him. He's not as talkative, as expressive as usual. Celeste is doing a cat walk for her sons. They love it. She looks fantastic. We hear a PHONE RINGING from another room. None of them pay attention to it, as they all enjoy the moment. Then--

MAX
 I got a tooth loose.

Celeste stops her act and looks at Max. She walks to the couch and sits between the twins. Max opens his mouth, puts a finger on the loose tooth. Celeste tries to move it. It hardly does. Max seems to avoid eye contact with his mother.

CELESTE
 Look at me.

(CONTINUED)

718

CONTINUED:

718

He doesn't. She takes his face and forces him to look at her.

CELESTE (CONT'D)

You're a good boy. The tooth fairy won't forget you, if that's what you worry about.

Max nods. This is just what he needed to hear. Mother and son become spontaneously emotional. They hug as Perry walks down the stairs, wearing a black leather Elvis' look-a-like outfit; the epitome of cool/sleek/hip/sexy. It's his turn to show off, as he's holding Celeste's mobile phone in his hand, like a microphone.

PERRY

(to Max)

Did I hear you got a loose tooth?

Perry gets down on his knees in front of Max, puts the phone down next to Celeste, and pushes his Elvis' glasses down over his nose.

PERRY (CONT'D)

(looking into Max's mouth)

Let me see, buddy.

(glancing at Celeste)

I have a message for you.

(to Max)

Wow! It's really loose this time.

(to Celeste)

From Tracy.

Celeste wonders.

CELESTE

I don't know anyone called Tracy.

PERRY

Your property manager.

Celeste's stomach plunges.

PERRY (CONT'D)

(to Max)

Maybe a little loose.

Perry ruffles Max's hair and straightened his glasses.

(CONTINUED)

718

CONTINUED: (2)

718

PERRY (CONT'D)

They're putting new smoke alarms in the apartment and want to know if they can get access Monday morning.

Perry grabs both boys by their waists and lifts them up on his hips, where they cling comfortably like monkeys, their faces joyous. Perry tilts his head at Celeste. A white-toothed Elvis smile.

PERRY (CONT'D)

Does that suit you, honey?

Right at this moment, Kelly knocks at the door and enters.

Perry puts the boys down and does his Elvis' act for Kelly who falls for it. He walks his way to the door and invites Celeste to join him.

PERRY (CONT'D)

We don't want to be late, do we?

KELLY

Go, please. You guys have fun.

718A OMITTED 718A

718B OMITTED 718B

719 OMITTED 719

720 EXT. CREST COMMUNITY THEATER - COURTYARD/BALLROOM - NIGHT 720

Cloudy, with a chance of murder. AS WE LOOK AT THE SKY,
WE HEAR A SINGER CROONING ELVIS PRESLEY'S "TREAT ME
NICE."

That is Madeline's POV as she walks with Ed through the
courtyard currently decorated, reconfigured into a
ballroom. A BAND PLAYS, A SINGER DRESSED AS ELVIS is on
stage singing "TREAT ME NICE."

(CONTINUED)

720 CONTINUED:

720

MADELINE

Do you see Jane or Celeste?

ED

Hard to tell. Everybody kind of looks the same.

MADELINE

Big social gatherings, I need my people.

As a WAITER arrives with a tray of fizzy pink cocktails, Madeline grabs two, downs one quickly, returns the empty glass.

ED

(re: the downing)
Okay.

MADELINE

You want one?

ED

I'll wait 'til after my number.

MADELINE

(to the Waiter)
I'll take his.

Madeline then snatches another cocktail; she's double-fisted.

CLOSE ON STU

STU

The drinks were strong. That didn't help matters, people getting half in the bag.

CLOSE ON PRINCIPAL WARREN NIPPAL

NIPPAL

We're currently reviewing our procedures in relation to serving alcohol at school events.

721 INT. PERRY'S CAR - STREET - NIGHT

721

Perry drives; he and Celeste ride in silence. Finally--

(CONTINUED)

721

CONTINUED:

721

PERRY

Were you even planning to tell me?
Or was I just to discover you gone
when I got back from Hawaii?

CELESTE

(looking straight ahead)
The latter.

Silence. Celeste has gone to the other side. She will
be this man's victim no more.

PERRY

I told you I would get help.

CELESTE

Yes, did you make that appointment,
Perry?

PERRY

I promise you. I will get better. I
will.

CELESTE

It's too late for that.

HE PULLS INTO THE COMMUNITY THEATER ENTRANCE, PAST THE
RED CARPET--

CELESTE (CONT'D)

Where are you going?

HE DOESN'T ANSWER AND DRIVES THROUGH THE PARKING LOT
WHERE HE PULLS INTO A PARKING SPOT; TURNS OFF THE
IGNITION.

PERRY

Why is it too late? We have a
family, Celeste, consider the boys.

CELESTE

(abruptly)
Max has been bullying Amabella Klein.
It wasn't Ziggy Chapman, it's been
Max all along.

PERRY

How do you know this?

CELESTE

I confronted Max, he admitted it.
Josh confirmed it, too.

(CONTINUED)

721 CONTINUED: (2)

721

A beat.

PERRY
We'll talk to the teachers.

CELESTE
I'll talk to the teachers.

Celeste goes to open her door, but Perry hits the auto-lock.

CELESTE (CONT'D)
I swear, Perry, open the fucking door.

PERRY
We will talk to the teachers. Mother and father. Husband and wife. And I'll talk to Max tomorrow. Before I leave for the airport.

CELESTE
Really, and what will you say? That it's not the way to treat a woman? That men should never hit women?

Silence.

CELESTE (CONT'D)
You think it's any wonder that--

PERRY
The boys have never--

CELESTE
Yes, they have. If they haven't seen it, they've heard it. They know what their father does to their mother.

Silence. Until--

PERRY
(some desperation)
You cannot leave. Please, let's talk about this.

CELESTE
You are who you are.

PERRY
(bangs the steering wheel)
No! I can change.
(MORE)

(CONTINUED)

721 CONTINUED: (3)

721

PERRY (CONT'D)

You have to give me the chance. For the sake of us. For the sake of the kids. I know that I have this... madness. But I can fix it.

OVER CELESTE, WE HEAR

BONNIE (O.S.)

(singing)

Don't/Don't/ That's what you say...

722

EXT. COMMUNITY THEATER - COURTYARD/BALLROOM - CONTINUOUS

722

BONNIE is on stage, singing a version of Elvis Presley's "DON'T." Soulful, sensuous, sultry, she's beyond good. If Elvis had ever heard Bonnie's version, he never would have bothered. A LOT OF COUPLES ARE DANCING. AND A LOT OF MEN ARE GAWKING A BIT, INCLUDING ED.

ED

She's really good.

MADELINE

Yes, I bet the room is just full of erections.

ED

(threatened)

A little too good.

BONNIE CONTINUES TO SING AS MADELINE SPOTS JANE AND TOM approaching. The cloud of doom has completely lifted off Jane; she radiates with... well, joy even. The sad little waif who came to town three weeks ago... gone.

MADELINE

Jane. And Tom? Jane and Tom. Really?

ED

Wow. Is that you, Jane?

JANE

New and improved.

(CONTINUED)

722 CONTINUED:

722

MADELINE
Is that a smile I see?

And Jane actually blushes a little.

723 INT. PERRY'S CAR - COMMUNITY THEATER PARKING - NIGHT

723

Perry looks a little unhinged.

PERRY
I'll get the help I need.
(silence)
Obviously, about to lose my family,
I can appreciate the severity of the
situation.

She's just staring straight ahead.

PERRY (CONT'D)
Are you listening to me?

Silence.

PERRY (CONT'D)
I'm sick. In sickness and in health,
for god's sake. We took a vow.

And now she looks at him.

CELESTE
To have and hold dear, to cherish, to
respect, that was also part of the
vow. Nothing about smashing my head
into a wall, or--

PERRY
You've been violent too!

CELESTE
In reaction to. I've never initiated
it. The way you hit me, the way I
hit you, there is nothing normal
about it. That's enough!

PERRY
This is something we can work on
together. To just all of a sudden...

CELESTE
It's not all of a sudden. I should
have left you long ago.
(MORE)

(CONTINUED)

723

CONTINUED:

723

CELESTE (CONT'D)

I've always found a way to talk
myself into us, for my passion for
you, for the sake of Josh and Max.
But now, they're the reason to leave.

He shakes his head in denial. She nods. They know it's
the end. Both are getting emotional now, fighting
tears. Different kind of tears though. His are of
desperation, frustration and rage. If looks could kill,
Celeste would be dead. Suddenly, A RAP ON THE DRIVER'S
SIDE WINDOW. THEY BOTH JUMP A BIT. PERRY HIDES HIS
FACE FROM GORDON AND RENATA, smiling brightly.

RENATA

Ready for the big night? You two
look--

The passenger door smash opens and Celeste is gone.

Renata and Gordon exchange a look. Bad moment.

724

EXT. COMMUNITY THEATER - COURTYARD/BALLROOM - CONTINUOUS

724

We see Jane and Madeline from a distance, cocktails in
hand, as they start to cheer with the crowd when ED gets
on stage. Madeline's attention shifts when she spots
someone and looks almost straight into the camera.

HER POV: on the other side of the dance floor, Tori
stops staring at Madeline to applaud along with Joseph
and the rest of the crowd.

Madeline doesn't let it get to her and brings her
attention back on stage when Ed starts SINGING HIS
"WONDER OF YOU." He's really giving all he's got. The
crowd cheers and applauds.

Only one doesn't: Nathan, as he's watching from far back
when suddenly he gets a slap from Bonnie: *come on*.
Nathan claps his hands. Twice.

RESUME

Madeline and Jane are watching Ed performing. He's
good, not great, but he's got so much heart that we
can't take our eyes off him, and that makes Madeline so
happy, and proud...

(CONTINUED)

724 CONTINUED:

724

JANE
 Isn't he great?

... and soon emotional. Madeline looks at Jane, agrees.

MADELINE
 The best.

She now looks at Ed with her teary eyes.

ED
 (singing)
 I guess I'll never know/ The reason
 why/ you love me as you do...

Ed spots Madeline and sings directly to her now.

ED (CONT'D)
 That's the wonder/ the wonder of you.

The tears are flowing on Madeline's face. She can't take it anymore. And just when Bonnie arrives--

BONNIE
 (re: Ed)
 He's so good.

Madeline runs away. Jane wonders and follows, leaving Bonnie high and dry.

CLOSE ON HARPER

HARPER
 Madeline wasn't right that night. We all saw it.

724A EXT. CREST COMMUNITY THEATER - BACKYARD - NIGHT

724A

Madeline is with Jane.

MADELINE
 (fighting against emotion)
 I cheated on him. It was awhile ago,
 it's over, but I'm a total fraud and
 a fuck and a horrible person.

JANE
 Oh, come on.

MADELINE
 In there is the greatest man I've
 ever met--

(CONTINUED)

724A CONTINUED:

724A

JANE
 So you're not perfect. Join the club.

CLOSE ON GABRIELLE

GABRIELLE
 Madeline was out-of-her-mind hammered.

724B EXT. CREST COMMUNITY THEATER - COURTYARD/BALLROOM - NIGHT 724B

CELESTE arrives like royalty. Imperial postures. Dressed like many others, except rather than looking like she's in costume, it's as if the real Audrey has finally arrived. But something is missing to make a perfect royal portrait: the smile. Celeste looks around and spots all the faces that we now know, staring at her, nodding and waving: WHIP PAN from Gabrielle to Samantha, to Thea, to Harper, to Stu, to Joseph, and we're back on Celeste who's being caught by Renata and Gordon.

RENATA
 (sensing)
 Are you alright, sweetie?

Celeste ushers her for some privacy. Gordon gives them some space, wonders what's going on.

CELESTE
 This should probably wait but... my son Max is the one who's been hurting Amabella.

RENATA
 What?

CELESTE
 I just found out today. It's not Ziggy, it never was. Max admitted it.

RENATA
 But Amabella pointed at Ziggy.

CELESTE
 She did that at random, because she was frightened of Max.

(CONTINUED)

724B CONTINUED:

724B

Renata computes the whole thing and puts a hand to her mouth.

RENATA

Oh my god. Amabella didn't want me to invite the twins to her party. I couldn't understand why.

CELESTE

I am so sorry.

RENATA

(horrified)

I feel so terribly guilty.

CELESTE

You are not to blame for any of this.

Renata spots Perry who just joined Gordon. He ad libs some hello's, trying to wear his best smile, graciously receiving warm party platitudes from guests, female guests, from Harper to Gabrielle to Thea. But his mind is on Celeste as he glances at her, non stop.

ANGLE ED

now off-stage, approaching Nathan.

ED

Hey. You seen Madeline?

NATHAN

According to Bonnie, she had to step away. You might want to tend to her.

ED

What do you mean?

NATHAN

She might have misdrank a little. Again.

Ed shakes his head, with a huge smile growing. Nathan is asking for it.

NATHAN (CONT'D)

Didn't mean to offend. Sorry.

ED

You did mean to offend, and you're not sorry.

(CONTINUED)

724B CONTINUED: (2)

724B

NATHAN

What's the matter, Ed, not pleased with your performance up there? Afraid you might have your ass kicked tonight?

For a second, it looks like they could come to blows right here until Bonnie steps in.

BONNIE

What's going on here?

NATHAN

The usual. Ed's being a dick.

ED

Let's do it.

As Nathan takes a step--

BONNIE

What is wrong with you two? For god's sake.

NATHAN

I'm telling you, the guy's been trying to pick a fight for two weeks.

ED

I'm standing up for Madeline, asshole. That's a completely foreign concept to you, right?

BONNIE

Ed, please--

Upon which, Ms. Barnes backs into Ed, causing him to spill some of his drink on Bonnie.

CLOSE ON THEA

THEA

I personally saw Ed Mckenzie throw his drink at Bonnie Carlson.

725 EXT. CREST COMMUNITY THEATER - BACKYARD - NIGHT

725

BACK WITH JANE AND MADELINE.

JANE

Does Ed have any idea?

(CONTINUED)

725 CONTINUED:

725

MADELINE

No. Part of me thinks I should tell him. But then I think it would only hurt him. I don't know.

Right then, we hear in the distance the announcer introducing Nathan performing his Elvis' song.

Madeline rolls her eyes.

MADELINE (CONT'D)

Oh, god.

725A EXT. CREST COMMUNITY THEATER - COURTYARD/BALLROOM - NIGHT 725A

Nathan helps Bonnie dry her shirt with some napkins.

BONNIE

I'm alright, baby, go. Blow them away.

She kisses him on the mouth. Longer than what she would normally do, than what most people do. Ed notices and looks sad for a second. Nathan notices too, looks at his girl, and without a word, tells her how much he loves her. He walks away all boosted up and before he gets onto the stage, throws Ed a dirty look.

MS. BARNES

(to Ed)
I'm sorry.

Nathan walks up to the microphone as the music starts to play.

AND WE NOW SEE HIM FROM A DISTANT POINT OF VIEW: Celeste's. She's with Perry in the back, behind everyone, both pretending to watch the show.

PERRY

Would you please? Let's go back in the car. We need to talk about this.

No answer from Celeste.

PERRY (CONT'D)

Please.

He's good. He looks so desperate. Like a child needing his mother. And then she hears him. We hear him.

(CONTINUED)

725A CONTINUED:

725A

Celeste's POV: NATHAN IS ON STAGE, taking his role seriously as he sings, eyes closed, "*How's The World Treating You.*" The dance floor gets it immediately: the couples all start to slow dance. A first tonight.

NATHAN

(singing)

I had nothing but sorrow/ Since you
said we were through/ There's no hope
for tomorrow...

Nathan's got everyone's attention now. He's so good, even Ed is impressed.

But not Perry. He looks at Celeste, wondering if she's behind this or not, "*What the hell?*"

NATHAN (CONT'D)

(singing)

How's the world treating you...

725B EXT. CREST COMMUNITY THEATER - BACKYARD - NIGHT

725B

Jane and Madeline are carefully listening to Nathan's voice in the distance.

NATHAN (O.S.)

Every sweet thing that mattered...

The girls are as impressed as everyone else. Madeline takes it personally. Gets emotional again.

NATHAN (O.S) (CONT'D)

Has been broken in two...

725C EXT. CREST COMMUNITY THEATER - COURTYARD/BALLROOM - NIGHT

725C

Bonnie watches her man sing, touched by his performance and by the reaction of the crowd among which she spots Celeste and Perry in the distance, arguing.

Perry suddenly grabs Celeste's arm violently. She immediately breaks his grip and disappears in the crowd.

Bonnie freezes, hears her blood pumping through her veins... through Nathan's voice...

NATHAN

All my dreams have been shattered/
How's the world treating you...

(CONTINUED)

725C CONTINUED:

725C

RESUME

Gordon gets back to Perry who puts his happy face back on, but keeps looking in Celeste's direction: where is she? Gordon is obviously unaware of what just happened but sensing that something's going on, tries to be nice.

GORDON

It took a minute, look at us, single again. Want a drink?

725D EXT. CREST COMMUNITY THEATER - BACKYARD - NIGHT

725D

WE STILL CAN HEAR NATHAN'S SINGING IN THE DISTANCE AS RENATA JOINS JANE AND MADELINE.

RENATA

Jane, I owe you and your son a big apology. Celeste just told me. I cannot begin to express how sorry I am.

JANE

Apology accepted, thank you.

RENATA

And I also apologize for the behavior of my husband this morning, he was completely out of line.

JANE

Well, I did stick my thumb in your eye.

Madeline suddenly hugs Renata.

MADELINE

It takes a big person to apologize like that. You're a big person, Renata. I'm small. Tiny. A bug.

Renata wonders what's going on, and so does Celeste when she arrives. Jane mimics that Madeline had too much to drink. Madeline sees Celeste and invites her to join their embrace.

MADELINE (CONT'D)

(to Celeste, re: Renata)
I underestimated this great soul.

(CONTINUED)

725D CONTINUED:

725D

And then Perry arrives, nods to the group, looks at his wife. Here is the kid again, begging for mercy...

PERRY

Can we, please?

He extends an arm to invite her to leave, to take his hand.

And we now see them from a walking distant POV: Bonnie's as she approaches, carefully.

RESUME

Celeste wonders if she should go to Perry or not. She glances from him to Renata, to Jane, to Madeline to whom she smiles and nods, it's okay, before she starts walking towards Perry.

Just then Madeline does a double take towards Jane who is staring at Perry. A stunned expression.

JANE'S POV: Perry glances from Celeste to Jane, stares blankly at her when suddenly he gets hit by a gun shot in the forehead.

Note: We're going to see Jane throughout the series, at the appropriate moments, having some fantasies of killing Saxon Banks with a gun shot in the head. Of course, we'll never see his face, just his silhouette. Add two more moments in earlier episodes.

We're back on Jane staring at Perry, no gun in hand.

Back on Perry looking at his wife. That was just a fantasy from Jane, but we get it now, so does Madeline when she sees the look on Jane's face. Madeline glances back and forth from Perry to Jane, and when she mouths "Saxon Banks" to her and sees her nodding, IMAGE AND SOUND SLOW DOWN.

THE COCKTAIL CHATTER SLOWS TO A WARBLE. All we hear now is the distant muffled voice of...

NATHAN

(singing)

How's the world treating you...

Madeline immediately sobers up, as she shakes her head, panicked. She'd like to say something to Celeste but nothing comes out of her mouth. She watches Celeste walk towards Perry, helplessly.

(CONTINUED)

725D CONTINUED: (2)

725D

And now we see the scene from Bonnie's perspective, as she gets closer...

And from Renata's...

And from Madeline's, as she watches Celeste grab Perry's hand, we

SMASH CUT TO:

726 EXT. CREST COMMUNITY THEATER - BACKYARD - LATER

726

BLURRY FLURRIES OF FLASHING LIGHTS AGAIN. AS WE HEAR SOME HEAVY BREATHING, WE WHIP PAN ON OUR DIFFERENT ELVIS PRESLEYS AND AUDREY HEPBURNS ALL DAZZLED BY THE LIGHTS.

DET. GIBSON (O.S.)
Victim's on the back terrace.

AND WE WHIP PAN ON DETECTIVE ADRIENNE QUINLAN AND DETECTIVE WALT GIBSON AS THEY WALK THROUGH THE CRIME SCENE. They stop on top of a staircase going down and stare at what we can only surmise is a dead body.

DET. GIBSON (CONT'D)
Already dead when we arrived.

And we finally see who is watching them: Celeste. She's not panicked. There is something different about her. Something we've never seen before. A spark in the eye. A confidence.

Quinlan stares at the ground, shakes her head.

DET. QUINLAN
My god.

HER POV: Perry's dead body lies in the staircase.

727 INT. INTERROGATION ROOM - DAY

727

CLOSE ON RENATA

Talking. But we can't hear her.

CLOSE ON JANE

Also talking. We can't hear a word of what she says.

THEN ON BONNIE

(CONTINUED)

727

CONTINUED:

727

MADELINE

AND CELESTE

All of them are being interrogated. One by one. And since there is no sound, we have plenty of time to look at them. To examine their face. They're no longer dressed as Audrey Hepburn. They're all fixed up like they normally do... well, except for Celeste: she has a black eye and a swallowed lip. Not pretty. He didn't miss her. We hear a door opening, footsteps, and a CLICK that turns a speaker on--

CELESTE

(from the speaker)

... he took a step back, lost his balance and fell.

Quinlan is watching Celeste from behind the double sided mirror in the adjacent room as Gibson turns the volume up.

DET. QUINLAN

Turn it off.

Gibson wonders why, and clicks the speaker off.

DET. QUINLAN (CONT'D)

They're lying.

Quinlan turns to Celeste again, studies her face, as we see her talk to another DETECTIVE seated in front of her on the other side of the table. She's still shook up by the events and looks sad but still in some sort of control.

DET. QUINLAN (CONT'D)

I don't think it was an accident.

DET. GIBSON

Because..?

Quinlan glances at her partner: idiot.

DET. QUINLAN

Their language. Too much the same. One of them briefed the others.

Both look at Celeste in the other room as she keeps talking. We still can't hear her.

(CONTINUED)

727 CONTINUED: (2)

727

DET. QUINLAN (CONT'D)
 When the husband got violent with his
 wife, I don't think he tripped and
 fell by himself.

Gibson frowns. A beat.

DET. QUINLAN (CONT'D)
 He was pushed.

They think about that possibility for a while as they
 watch Celeste moving her lips, totally unaware that
 she's being watched from the other room. Or is she?

DET. GIBSON
 Alright. So self defense case then.
 She fought back. He tripped.
 Involuntary manslaughter. Twelve
 months of community service, good
 behavior, she's out in six, maybe
 three. Why bother to lie?

A long beat during which Quinlan looks at Celeste's
 wounded hands, then at her eyes, her lips, searching for
 a clue.

DET. QUINLAN
 That's what's bugging me. Why lie?

DET. GIBSON
 They're not.

Quinlan looks frustrated. Shakes her head. Can't
 figure it out. Nor do we.

DET. GIBSON (CONT'D)
 Let it go.

And he exits. Quinlan stays there and stares at Celeste
 in silence.

OVER CELESTE, WE HEAR THE TINKLING OF SOME PIANO MUSIC.

727A INT. MADELINE'S HOUSE - FAMILY ROOM - DAY

727A

CHILDREN'S HANDS ARE PLAYING PIANO: CHLOE'S. She's
 looking at something as she plays a simple melody: Agnes
 Obel's *September Song*.

HER POV: Madeline is sipping tea at the kitchen window,
 staring out at the ocean.

(CONTINUED)

727A CONTINUED:

727A

She turns to look at Chloe when she recognizes the song. She walks to her and joins in. They play the song as a duet, clearly a mother-daughter ritual they've done before.

727B EXT. CEMETERY - DAY

727B

AS THE MUSIC KEEPS PLAYING, WE FIND THE TWINS walking hand in hand with their mom, all dressed up. In black. They are followed by the whole Monterey community that came along to pay their respect. The burial ceremony is over. They all walk to their cars, all of our leads and their spouses immediately behind Celeste, a beautiful gesture of support. All of our women seem to share Celeste's grief.

We now see them from a different point of view: someone's watching from a distance, behind a tree.

728 EXT. OCEAN - DAY

728

AS THE PIANO CONTINUES, WE SEE A WALKING POINT OF VIEW that follows footsteps in the sand of a beach, apparently from of a child. Then, more footsteps. Then little feet running, a lot of them, that belong to...

ZIGGY, CHLOE, MAX, JOSH, SKYE AND AMABELLA, ALL RUNNING IN THE WATER, PLAYING A GAME OF TAG. LAUGHING. DELIGHTED. INNOCENCE, JOY. Fun and merriment.

WE FIND MADELINE, JANE, RENATA, BONNIE AND CELESTE picnicking on the beach, watching the above. There is no more sign of injury on Celeste's face. Time has passed. They suddenly get splashed by one of the twins who runs away. Bonnie goes after him. Catches him and plays a game of wrestling with him. Looks like that's what he was asking for.

Celeste is moved by the tableau. Madeline notices. Squeezes her hand. Their friendship has only deepened, we can sense it.

Coming to the rescue, Ziggy splashes Bonnie. Jane joins in, splashes Ziggy. Then Renata joins in. Soon it becomes a splashing game between the moms and the kids. Pure frolic. Reckless abandonment. The kind of joy that life has a way of squashing. The kind of moment that you don't want to end.

Then, suddenly, Bonnie embraces Madeline, holds her tight. Long enough to have the kids stop playing and wonder, amused. The other mothers share a look.

(CONTINUED)

728

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728

Bonnie looks at Madeline and offers her the most beautiful smile... along with a tear.

CLOSE ON THE ONLOOKING FACES OF THE MOTHERS. In their eyes, underneath a shared melancholia... peace, hopes and dreams for their children. Perhaps a few for themselves as well.

Celeste extends an arm, inviting Bonnie and Madeline to get out of the water.

Jane looks down at

CELESTE'S HAND

As the piano continues, we realize that we're back on TRIVIA NIGHT, when Celeste reached Perry's hand. We now see the scene from Jane's perspective. She's paralysed.

HER POV: Celeste and Perry head off. As they do, Celeste turns to look at Madeline who mouths something to her. Celeste wonders, glances towards Jane, sees the fear in her eyes, and stops walking. She can't believe it. Shakes her head in disgust, and lets go of Perry's hand as she walks away from him. Perry wonders what's going on until he does a double take on Jane. She holds his stare, feeling the blood through her veins. He looks down and spots the floor getting wet at her feet. That's how scared she is. He looks at her again, seems to remember now, looks at Celeste, and...

The carnage begins. But it doesn't look like it. The absence of sound combined with the soft piano and the slow motion effect give us the impression of watching a ballet. A burlesque one... where beauty meets chaos. *Note: the following will be intercut with flashes of waves... powerful, strong, beautiful waves.*

Perry grabs Celeste's arm and forces her to walk with him. She fights back and receives a violent slap in the face.

FLASH OF WAVES.

Madeline tries to interfere. Perry puts his free hand on her face and pushes her away.

FLASH OF WAVES.

Renata screams her heart out as she grabs Celeste's free arm to pull her back...

(CONTINUED)

CONTINUED: (2)

FLASH OF WAVES.

Perry's free hand is holding Jane's neck tightly, choking her. And he pushes her away.

FLASH OF WAVES.

Celeste manages to free herself but immediately gets a knee kick in the stomach.

FLASH OF WAVES.

Perry is looking at Celeste on the ground, shaking his head...

FLASH OF WAVES.

Madeline screams her heart out as suddenly, out of nowhere, Bonnie runs in and gives Perry a very hard, two-handed shove. He staggers back. And she lunges, pushes again. AND DOWN THE STAIRCASE HE GOES.

A WAVE CRASHES. But this time, we stay on it. This is Jane's POV as she stares at the ocean, seated on the beach. Madeline, Bonnie, Renata and Celeste join her as the kids continue to play. Then, as we watch the women dry themselves, we hear--

CELESTE (V.O.)

I pushed him! This is all my fault.
I'm taking the blame. Legitimate
defense, I'll be okay.

And we're back at TRIVIA NIGHT AGAIN. They're all in a state of panic. Horror, shock, relief, hard to tell.

CELESTE

We have to stick to the same story.

MADELINE

You didn't push him.

What? Bonnie wonders. Everyone does. Renata gets it.

RENATA

Nobody did.

They share a look, confused, shaking their heads, nodding, crying, wondering what to do...

(CONTINUED)

728

CONTINUED: (3)

728

THEN WE SEE BLURRY FLURRIES OF FLASHING LIGHTS ON NATHAN AND ED'S FACES as they look at their wives holding a long embrace, and as COPS evacuate the crime scene. By the look on their faces, the two husbands obviously don't have a clue of what just happened.

Bonnie parts from Madeline and walks to Nathan, holds him tightly. Ed walks to Madeline, does the same. Nathan and Madeline share a look. Nathan gives her a nod. A thankful one. Looks like these two are ready for peace.

And we're BACK ON THE BEACH, but we now see the women and their children from a distant point of view, from a parked car, through a windshield. In its rearview mirror, we can see the eyes of the driver. It doesn't look like Quinlan is letting go.

OFF this, as the piano ends, we

CUT TO BLACK

END CREDITS over the mystery and sexy vibe of "*The Rainbow*" from Talk Talk.