

BIG LITTLE LIES

Episode #6

"Burning Love"

Written By

David E. Kelley

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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

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*".

(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.

*

*

*

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.

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

MADLINE

Tori, hey.

TORI

Congratulations.

MADLINE

You, too. And to Joseph. Wow. It was really great, wasn't it?

TORI

It was.

MADLINE

You should be so proud of Joseph.

TORI

I am, I am.

MADLINE

So proud.

A long beat. It's really awkward now. Tori pulls Madeline aside.

TORI

Was it you?

MADLINE

I'm sorry?

TORI

I know he had an affair a year ago. It was you, wasn't it?

MADLINE

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.

(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.

MADELINE 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