

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

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*

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
-

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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	*

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)

704 CONTINUED:

704

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)

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.

(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.

(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

CONTINUED:

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)

728 CONTINUED: (2)

728

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.