

BIG LITTLE LIES

Episode # 4

"Push Come To Shove"

Written By

David E. Kelley

REVISED PAGES: 35, 37.

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

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PRODUCTION DRAFT
FEBRUARY 22, 2016
BLUE REVISION – 2/25/16
FULL PINK – 3-3-16
YELLOW REVISION – 3-8-16
GREEN REVISION – 3-28-16
GOLDENROD REVISION – 4-12-16
SALMON REVISION – 4-18-16
CHERRY REVISION – 5-23-16

CAST LIST

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

Renata Klein

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

Mayor Randall Bartley

Joseph Bachman

Ms. Emily Barnes
Dr. Lynette Moriarty
Dr. Amanda Reisman

Tom

*

Gabrielle
Harper Stimson
Samantha
Thea Cunningham

SONG LIST:

ACOUSTIC GUITAR MUSIC (TBD)
"THAT FEELING" (ALABAMA SHAKES)
"ONE NIGHT" (ELVIS PRESLEY) (ED)
"POCKETFUL OF MIRACLES" (ELVIS PRESLEY - ED/CHLOE)
"CHANGES" (CHARLES BRADLEY)
"PACK UP YOUR TROUBLES" (MS. BARNES/KINDERGARTENERS)
"ALL APOLOGIES" (NIRVANA/SINEAD O'CONNOR) (JANE/ZIGGY)
"YOU BLOODY MOTHER FUCKING ASSHOLE" (MARTHA WAINWRIGHT)

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL

- TEACHERS' LOUNGE - DAY
- CLASSROOM - DAY

MADELINE'S HOUSE - NIGHT

- KITCHEN - EVENING

CELESTE'S HOUSE, MASTER BEDROOM - NIGHT

- CELESTE'S CLOSET - MORNING & NIGHT
- KITCHEN - NIGHT

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JANE'S TOWNHOUSE - NIGHT

BONNIE'S HOUSE - EVENING

BONNIE'S PILOXING STUDIO - MORNING

- BONNIE'S OFFICE - MORNING

MONTEREY CITY HALL, CONFERENCE ROOM - DAY

DR. LYNETTE MORIARTY'S OFFICE - DAY

- WAITING ROOM - DAY

DR. AMANDA REISMAN'S OFFICE - DAY

BLUE BLUES CAFÉ - MORNING & DAY

CREST COMMUNITY THEATER - DAY

- JOSEPH BACHMAN'S OFFICE - DAY

MADELINE'S SUV - DAY & EVENING

BLUE BLUES CAFÉ - DAY

JANE'S PRIUS - DAY

MONTEREY BAY AQUARIUM - SHARK TANK - DAY

ICE CREAM SHOP - DAY

EXTERIORS :

MADELINE'S HOUSE - NIGHT & DAY
- BACKYARD BEACH - DAY

CELESTE'S HOUSE - PATIO - DAWN & DAY

MONTEREY CITY HALL - DAY
- PARKING LOT - DAY

SIDE DOOR CAFE - DAY & NIGHT

BLUE BLUES CAFÉ - MORNING

MONTEREY - BIXBY BRIDGE - EVENING

CLIFF BY THE SEASHORE - DAY

FISHERMAN'S WHARF - PARKING LOT - MORNING

BEACH - SUNSET

"PUSH COME TO SHOVE"

401 EXT. MONTEREY - BIXBY BRIDGE - SUNSET 401

THAT SPECTACULAR VIEW AGAIN... OF THAT BRIDGE BY THE COAST; MADELINE'S SUV DRIVES TOWARDS US, AS WE HEAR, THROUGH THE WAVES, A BEAUTIFUL MELODY PLAYED BY AN ACOUSTIC GUITAR...

401A INT. MADELINE'S SUV - ROAD BY THE OCEAN - SUNSET 401A

THE MUSIC COMES FROM THE CAR RADIO. Madeline is driving, focused on the road. But we can tell that her mind is somewhere else as we cut to...

401B ABIGAIL WAVING GOODBYE FROM THE PASSENGER SEAT OF NATHAN'S JEEP AS IT DRIVES AWAY, FILLED WITH BOXES AND STUFF. 401B

MADELINE, ED, AND CHLOE WAVE BACK FROM THE FRONT DOOR OF THE HOUSE. A TRULY SAD TABLEAU BUT NOBODY IS CRYING. THEY ALL HAVE THE MOST BEAUTIFUL SMILES ON THEIR FACES.

CHLOE SYNCHRONIZES AN iPHONE FROM HER LAPTOP AND UNPLUGS IT.

401C MADELINE AND ED ARE SIPPING TEA AS THEY WATCH THE OCEAN IN SILENCE, SEATED ON WOODEN CHAIRS IN THEIR BACKYARD, RIGHT ON THE BEACH. CHLOE ARRIVES AND GIVES MADELINE HER iPHONE AS SHE SITS ON HER MOM'S LAP, SINGING ALONG WITH A SOULFUL FEMALE VOICE: "*It's gonna be alright...*" 401C

401D We're BACK ON MADELINE, DRIVING as she glances towards the car radio that shows what's playing: "*That feeling*", from Alabama Shakes. She seems to appreciate it, starts to move her head to the peaceful rhythm of the music. And it's now Madeline's turn to sing along: "*I'm gonna be alright*". These words, that view of the coast, the sunset, that song, one's got to be grateful. And it looks like it. 401D

402 EXT. SIDE DOOR CAFE - NIGHT 402

Nathan sits by himself, a beer in hand, half empty. He spots Madeline arriving, looks at his watch, shakes his head and puts on his happy face when Madeline sees him.

(CONTINUED)

402 CONTINUED:

402

NATHAN (O.S.)
All in all, I think it's been
great.

MADELINE and NATHAN sit... the tension is palpable. The
body language a little stiff.

NATHAN (CONT'D)
A pretty smooth six days. Other
than...

MADELINE
What?

NATHAN
Well. The one little dust-up.

A beat, as Madeline reads him.

MADELINE
You mean my dust-up?

NATHAN
I didn't say that.

MADELINE
Because you didn't have to.

Nathan bites the inside of his cheek, determined to keep
this "friendly."

MADELINE (CONT'D)
(a contained bristle)
I was wrong to be concerned about
your decision to cancel the SAT
tutor.

NATHAN
It was not wrong.

MADELINE
I mean, who cares if Abigail gets
her scores up, whether or not she
gets into a college whose
admission standards require
anything more than a pulse, what's
the big dif?

NATHAN
(bristling now, too)
Okay.

(CONTINUED)

402 CONTINUED: (2)

402

MADELINE

What okay?

Nathan bites his lip. She's determined to make this contentious.

NATHAN

You see what you're doing here?

MADELINE

Why are we meeting, Nathan?

NATHAN

What I would like to propose is that you, me, Bonnie, and Ed have dinner together.

Madeline stares back, "what"?

NATHAN (CONT'D)

We need to discuss the transitional parenting paradigm of Abigail. To make sure there aren't any glaring chasms. Like with the tutor thing.

She stares back.

MADELINE

The transitional parenting paradigm, to safeguard against future chasms. Who the fuck talks like that?

Nathan is chewing his tongue now, trying not to snap back.

MADELINE (CONT'D)

Why can't you just say this is Bonnie's idea?

NATHAN

Alright, Maddie. It's Bonnie's idea. Me, I think the four of us trying to get along is ridiculous. But one of the things that defines what it means to be a husband is a willingness to go along with your wife's fucked up notions.

(MORE)

(CONTINUED)

402 CONTINUED: (3)

402

NATHAN (CONT'D)

For example, when I was married to you, I spent nine thousand dollars to ground the house against electromagnetic fields so we wouldn't all get brain tumors. The time we went camping...

NATHAN (CONT'D)

I said okay,

MADELINE

I hate camping, that was your idea.

NATHAN

Better to let the mosquito bite the shit out of us than let our skin come in contact with Deet.

MADELINE

What's your point?

NATHAN

My point is, I jumped through a lot of fucked up hoops for you during our marriage.

MADELINE

Oh, give me a break.

NATHAN (CONT'D)

I now make those same--

NATHAN (CONT'D)

--leaps for Bonnie. Trust me, I'd sooner shove an electric eel up my ass and let him gnaw through my intestines than sit down to dinner with you and psycho Ed. But for the sake of Abigail, I'll do it. That's the kind of caring wonderful fucked up fuckshit person I am. How bout that?

Madeline stares back, now genuinely concerned for him.
OFF her--

MADELINE (V.O.)

The man is losing his mind.

403 INT. CELESTE'S HOUSE - KITCHEN - NIGHT

403

CELESTE is on the phone. She's got papers, a law book and her open laptop on the kitchen counter. ON THE LAPTOP: GOOGLE SEARCH BETWEEN CENSORSHIP AND THE FIRST AMENDMENT.

(CONTINUED)

403 CONTINUED:

403

CELESTE

So did you schedule the dinner?

MADLINE (O.S.)

(from the phone)

Yes. Can you imagine? I could never get him to do a couples dinner, never. But for Bonnie, he's "Mr. Fucking Sacrifice."

CELESTE

Listen, maybe you could bottle up some of your anger here and put it to a good use.

MADLINE (O.S.)

(from the phone)

What do you mean?

CELESTE

I'm thinking it might be a good idea for both you and Joseph to attend this meeting with the mayor tomorrow. I can't really speak to the content of the show. Joseph can, and we could also use your passion.

MADLINE (O.S.)

(from the phone)

I cannot possibly thank you enough for doing this, Celeste.

CELESTE

I haven't done anything yet but you know what, it's actually fun.

As PERRY enters the room, Celeste discretely closes the laptop.

(CONTINUED)

403 CONTINUED: (2)

403

CELESTE (CONT'D)

Let's meet at Blue Blues after drop-off tomorrow. I'll brief you. Alright? 'Night.

PERRY

What's fun?

CELESTE

Oh, the mayor is trying to shut down the "Avenue Q" production, thinks it's inappropriate for a community theater. I agreed to help Madeline out.

PERRY

Help her out how? Legal help?

CELESTE

Yes.

PERRY

So we're suddenly practicing law again?

CELESTE

I'm not practicing law. I'm going to a meeting.

PERRY

The town of Monterey can't afford to hire an attorney?

CELESTE

The town of Monterey is the one trying to shut down the production, and what's the big deal?

PERRY

This isn't something that might come up in conversation?

CELESTE

It might, if you were ever here long enough for us to actually have one. By the time the talk shifts from the kids, you're already packing up your bag for the next business trip.

(CONTINUED)

403 CONTINUED: (3)

403

Perry just stares.

CELESTE (CONT'D)
You want to hit me now?

Perry holds a look.

PERRY
Do you want me to hit you,
Celeste? Sometimes I wonder.

He then exits.

404 EXT. MADELINE'S HOUSE - NIGHT

404

MADELINE PULLS INTO THE DRIVEWAY. She deboards, heads to the house, notes that the downstairs is dark. Odd.

405 INT. MADELINE'S HOUSE - MOMENTS LATER

405

Madeline enters. There is a dark silhouette in the living room, standing still like a statue.

MADELINE
Ed?
(a little spooked)
Ed?!!

And suddenly, as SHE CLICKS ON THE LIGHTS, ED is there, a microphone in hand, dressed in a white jumpsuit, as ELVIS PRESLEY'S "ONE NIGHT" explodes.

ED
(singing)
One night with you/

MADELINE
Oh. My. God.

ED
(singing)
Is what I'm now praying for/

MADELINE
No, no, no, no, no, no...

Ed is helped by A KARAOKE MACHINE THAT SHOWS UP THE LYRICS OF THE SONG ON A SCREEN.

(CONTINUED)

405 CONTINUED:

405

ED

(singing)
The things that we two could plan/

MADELINE

Yes, we could but...

ED

(singing)
Would make my dreams come true...

MADELINE

You're going to wake Chloe.

ED

(singing)
Just call my name/...

MADELINE

Okay. Ed.

ED

(singing)
And I'll be right by your side/...

MADELINE

That's enough.

ED

(singing)
I want your sweet helping hand/

MADELINE

Wrap it up.

ED

(singing)
My love's too strong to hide/

CLOSE ON THEA

THEA

The neighbors actually heard them
practicing for the talent show.

CLOSE ON HARPER

HARPER

They came to Trivia Night with
game faces on.

(CONTINUED)

405 CONTINUED: (2)

405

CLOSE ON THEA

THEA

We're talking about viciously
competitive people.

(admitting)

They weren't alone.

Elvis' song suddenly stops.

RESUME ON ED AND MADELINE.

MADELINE

(sweetly)

You are a nutjob, do you know
that?

ED

But I'm your nutjob.

MADELINE

Yes you are. As opposed to...

ED

(sensing)

What?

MADELINE

My meeting with Nathan? They want
to have a dinner. You, me,
Bonnie, and Nathan, a pleasant
little sit-down so we can make
nice and group-think our parenting
skills.

ED

Well. It could be a good idea.

MADELINE

Fucking Bonnie. She probably just
wants to show off, she'll be
shoving organic quinoa down our
throats, mixed with kale grown in
her sustainable vertical garden,
all the while meditating. If she
gives me one tip on how to peel a
fucking potato, for instance, so
help me god... I'll go straight
for her throat.

(CONTINUED)

405 CONTINUED: (3)

405

ED

That might not be a good idea.

(then)

How 'bout "Suspicious Minds?"

(CONTINUED)

405 CONTINUED: (4)

405

MADELINE

What?

ED

Or "Surrender"? I'm not sure
which song I should pick. You
tell me.

CHLOE (O.S.)

"Pocketful Of Rainbows."

Ed and Madeline turn towards little Chloe who's watching
from the staircase. She comes down.

MADELINE

What are you doing still up, young
lady? Go back to bed, right now.

CHLOE

(to Ed)

You gotta pick a song that no one
else will sing.

Ed wonders. As he looks for the song in the karaoke
machine...

ED

It's not even listed.

CHLOE

Exactly.

And Chloe plays Elvis' version of "Pocketful Of
Rainbows" from her ipod.

MADELINE

(to Chloe)

I said go to bed, now!

It's like Madeline doesn't exist. Chloe starts to sing
along with Elvis to teach Ed the lyrics.

CHLOE

I don't worry/
Whenever skies are gray above

ED

(joining in, as back
vocal)

Gray above...

(CONTINUED)

405 CONTINUED: (5)

405

CHLOE
Got a pocketful of rainbows

ED
Of rainbows...

CHLOE
Got a heart full of love

ED
Full of love...

MADELINE
Am I dreaming? Is this happening
right now?

She is not dreaming.

406 INT. JANE'S TOWNHOUSE - NIGHT

406

NOR IS JANE as she lays in her hide-a-bed sofa, wide awake, lost in thought.

406A CLOSE ON JANE. RUNNING. IN THE DAYLIGHT. SWEAT ON HER FACE, a look of menace in her eyes. But we don't hear her. There is no sound but an eerie silence.

406A

HER POV: she's running towards the edge of a cliff. And she doesn't slow down. At the last minute, right on the edge, she stops. Out of breath, she looks down at the violent waves crashing on the rocks a hundred feet below. She could have killed herself.

406B We're back on JANE in bed, eyes wide open. She closes her eyes, turns and is suddenly startled by the presence of Ziggy who's standing next to her bed, like a ghost.

406B

JANE
Zig?

No answer. Ziggy just stands there, staring. Jane takes his hand and walks him back into his room, into his bed.

ZIGGY
(suddenly startled)
What are you doing?

JANE
You were sleepwalking, baby.

(CONTINUED)

406B CONTINUED:

406B

She puts him under the sheets, kisses him until...

ZIGGY

You're looking for dad, right?
That's why we moved here.

Whoa. It's Jane's turn to have no answer.

ZIGGY (CONT'D)

What happened between you two?
You can tell me.

She wonders for a second. No. She can't.

ZIGGY (CONT'D)

You guys met one night and... that
was it... he left?

Jane is speechless. She can't believe how mature and
clever her son is. Finally, she nods and whispers a
very soft and subtle...

JANE

Yes.

A long beat.

ZIGGY

You don't have to look for him, if
that's what you're doing for me.
I'm okay, mom. The two of us...
we'll be just fine.

She stares at him, shakes her head, laughs, and cries as
she hugs him with so much love that she could crush him.
That's how strong love is.

A407 INT. CELESTE'S HOUSE - CELESTE'S CLOSET - NIGHT

A407

Perry is putting the jacket of a suit on a hanger when
he spots something: a garment bag from DOLCE GABBANA
with a price tag on it. He looks inside to discover a
new female business outfit. He breathes in. Shakes his
head.

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

407

Celeste emerges from the bathroom and climbs into the
bed where Perry lies on his back. She rolls over, away
from him. A beat. Maybe she's dodged a bullet.

(CONTINUED)

407 CONTINUED:

407

CELESTE

'Night.

PERRY

I'm only concerned.

(CONTINUED)

407 CONTINUED: (2)

407

CELESTE

About?

PERRY

Your stress level.

CELESTE

I'll be fine.

He rolls her over to face him. He looks into her.

PERRY

Honey. You couldn't get pregnant before. When you were working, the doctors all agreed...

CELESTE

I'm not trying to get pregnant.

PERRY

I'm just saying. You had a lot of anxiety-induced issues. Which went away after you quit your job.

CELESTE

(cutting him off)
I know my history.
(contained)
I am not trying to get pregnant. I am doing one little thing to help out a friend. Is that really so hard for you to deal with?

A beat. He's snapped over less.

PERRY

I'm just looking out for you. Who looks out for you more than I do? Should you go to pieces again, who's going to put you back together? Madeline? I am the one who is always there for you, Celeste, who will always be there.

CELESTE

It's difficult... when you try to control me.

He nods.

(CONTINUED)

407 CONTINUED: (3)

407

PERRY

The idea of you resuming your career...

CELESTE

I am not doing that.

PERRY

Maybe I want to have another baby.

CELESTE

Excuse me?

PERRY

Perhaps a daughter.

CELESTE

Honey. My biological clock, it's too late, come on.

PERRY

No, it's not...

(off her)

Can you imagine? Having a little girl of our own?

There is something contagiously romantic, charismatic, when Perry speaks of having children. The dream, the promise of it all becomes so real.

PERRY (CONT'D)

Remember the little dresses, the outfits we thought of buying before we knew... Wouldn't it be unbelievable to have a little girl?

CELESTE

Yes.

He reaches up, tenderly caresses her face with his hand.

PERRY

Being your husband. Max and Josh's dad...

(off her look)

Sometimes I wish we had ten kids.

CELESTE

Okay, for a while there, it was sounding romantic.

(CONTINUED)

407 CONTINUED: (4)

407

PERRY

Let's have that little girl.

He kisses her softly. He's like a drug. One minute Celeste is ready to leave him; the next, she cannot bear the idea of living without him.

PERRY (CONT'D)

Can we work on it?

He kisses her with a little more passion. A hand travels to her buttocks.

PERRY (CONT'D)

Tonight?

CELESTE

(resisting, but not really)

We both have busy days tomorrow.

PERRY

Yes we do.

(as his hands start to roam)

Maybe we should just call it a night.

CELESTE

You just think you're so irresistible, don't you?

And now her hands start to travel. And then there's no turning back. They make love like they fight... unbridled passion. As it continues to escalate, Celeste seems more the aggressor.

408 OMITTED

408

409 EXT. BLUE BLUES CAFE - MORNING

409

Jane sits with Madeline, having coffee.

JANE

Presley?

MADELINE

Ed loves to dress up, I think he has a problem.

(MORE)

(CONTINUED)

409

CONTINUED:

409

MADELINE (CONT'D)

One night I came home, he was dressed as a vampire, cape, fangs and all. He thought it would spice up our sex life.

JANE

Did it?

Madeline smiles and stays silent. Looks like it did.

MADELINE

I'm sorry, I don't mean to be talking about sex, of all things.

(calling to the Barista)

Tom, something extra puffy with chocolate.

TOM

You got it.

JANE

(to Madeline)

Why not... talk about sex, of all things?

MADELINE

Well... no reason.

It's suddenly a bit awkward.

JANE

'Cause I'm a rape victim?

That was pretty direct. Madeline gets uncomfortable.

MADELINE

No... but honey, you are. If the suggestion is I'm judging you in any way--

JANE

I haven't had sex since then. And it's funny how ever since I told you about Ziggy's dad, something has been happening. In my body. It's like wanting to... come back to life again.

Madeline is all ears, wonders what Jane means.

(CONTINUED)

409 CONTINUED: (2)

409

JANE (CONT'D)

I've always known that my reaction to that night had been too big. Or perhaps too small. I pretended it meant nothing, and therefore it had come to mean everything. Telling you those stupid little words he had said to me, just repeating them out loud... it's as if... they needed to stay secret to keep their power.

Madeline is deeply moved.

JANE (CONT'D)

So ever since I told you, I keep catching myself looking at men.

Really? They share a smile.

JANE (CONT'D)

But not so much in a sexual way, but in a sensual, appreciative way. Like that guy's tanned forearm with a tattoo behind you.

Madeline turns and spots the guy's forearm, lit by a ray of sun beaming through the window.

JANE (CONT'D)

Or that older man's neck at the counter.

Madeline spots a man massaging his neck with one hand at the counter.

JANE (CONT'D)

But then my mind takes over and brings me back to that fucking one night stand.

(CONTINUED)

409 CONTINUED: (3)

409

MADELINE

Honey, I'm so sorry. You couldn't know the man was a fucking sociopath.

JANE

Psychopath. Fuck yeah.

MADELINE

Dickhead.

JANE

Asshole.

MADELINE

Abominable pig.

JANE

If I could kill him, I think I would.

And once again, Madeline is struck by Jane's confidence. No more joking now.

MADELINE

Honey, don't repeat that one out loud.

(then)

Have you thought of counseling?

JANE

No, but I'm thinking of moving back now.

MADELINE

What?

JANE

Ziggy's not happy here.

Upon which, Celeste arrives, power navy-blue Dolce & Gabbana suit.

CELESTE

How we doing?

(CONTINUED)

409 CONTINUED: (4)

409

MADELINE

So this is your frumpy "go-to-meeting" outfit.

CELESTE

(rolling with it)
Don't be silly, I'll take my jacket off for the meeting.

MADELINE

Sleeveless?

CELESTE

(with a wink)
You'll have to wait and see.

MADELINE

Madame here is thinking of moving back!

CELESTE

What? No way!

MADELINE

No freaking way.

CELESTE

Don't let them get to you. Ziggy didn't do it. Don't give in now!

JANE

I'm not giving in, I'm just... I don't know... trying to do the right thing... for my son, you know?

Jane suddenly gets emotional. Celeste and Madeline nod. They know. We stay with them for a moment as we hear a B3 ORGAN playing a sustained single note that seems to underline their feeling of compassion, but it also adds some mystery to the moment.

CLOSE ON HARPER

HARPER

We still didn't know the truth about Jane. I'm just saying.

(CONTINUED)

409 CONTINUED: (5)

409

CLOSE ON THEA

THEA

We've had who-knows-how-many Orientations, nobody ever got choked. A zillion Trivia Nights, nobody was murdered. Who are the new variables to the equation? Jane Chapman, and her son, Ziggy, whose eyes are abnormally far apart. A trait linked to social disorders.

410 INT. PILOXING STUDIO - MORNING

410

Tattooed arms and legs are jabbing and kicking as we HEAR Charles Bradley's soulful beat punching in over the B3 organ that keeps on playing. The limbs are BONNIE's, as she is leading a SMALL ARMY OF CLIENTS, including HARPER, SAMANTHA and THEA IN A PILOXING SESSION. And this song is called "CHANGES".

BONNIE

(to the group)

Are we gonna go through some changes today, or not?

THE CLIENTS BEGIN TO "WHOOOP" TO THE JABS AND GRUNT TO THE PUNCHES.

We FIND ED entering the studio. Immediately a bit awe-struck, "this is cool." He watches, it even looks like he's joining in a bit.

Bonnie spots him. Wonders.

ED (V.O.)

God, I love sweat on women.

411 INT. BONNIE'S OFFICE - LATER

411

Bonnie, glistening with sweat, post workout, with Ed.

ED

I'm sorry, I wasn't... that was just a general observation.

A beat.

(CONTINUED)

411 CONTINUED:

411

BONNIE

I'm going to guess that you're not really here about physical fitness.

ED

Madeline told me about this "dinner" you and Nathan are proposing. Which I think is potentially a good idea.

BONNIE

But...

ED

Well. Nathan and Madeline... that's a pretty volatile cocktail.

BONNIE

And what about you, Ed? You've been acting a little aggressively of late.

ED

Yeah, well... I'm only trying to be supportive of Madeline. You know she was kind of abandoned by her dad, he only made time for her brothers. She felt abandoned when Nathan left... and now with Abigail, it's the triple whammy. She's in a pretty fragile state.

BONNIE

Got it. Fragile times.

ED

What's that s'posed to mean?

BONNIE

Nothing.

ED

It doesn't help, by the way, that you're this seemingly perfect stepmom. Anyway, what I came to say... we're going to do this dinner. But I think it'll be up to you and me to keep things civil.

(CONTINUED)

411 CONTINUED: (2)

411

Bonnie smiles, shakes her head, seems to think that it won't be necessary but plays with him.

BONNIE

Okay.

ED

Also... probably best if you don't give Madeline any kind of advice, like how to peel a potato.

Bonnie just stares. Doesn't get it. Ed shakes his head: not a good idea.

412 INT. OTTER BAY ELEMENTARY SCHOOL, CLASSROOM - DAY

412

MS. BARNES is LEADING THE CLASS IN A LITTLE SING-ALONG.

ALL

(singing)

Pack up your troubles in your old
kit bag/And smile, smile,
smile/Don't let your joy and
laughter hear the snag/Smile boys,
that's the style/What's the use of
worrying/It never was worth
while/So, pack up your troubles in
your old kit bag/And smile, smile,
smile...

AS THEY CONTINUE TO SING, Ms. Barnes notices that AMABELLA is not singing. In fact, it looks like she's been crying. Ms. Barnes further notices that ZIGGY, while singing, is clocking Amabella.

413 INT. OTTER BAY ELEMENTARY - CLASSROOM - LATER

413

As Amabella is about to walk out of the room...

MS. BARNES

Amabella.

Ms. Barnes signals Amabella to come to her desk. She waits for the last students to get out, then...

MS. BARNES (CONT'D)

You weren't singing. Is there a reason?

(CONTINUED)

413 CONTINUED:

413

AMABELLA

No. I just didn't feel like it.

MS. BARNES

You typically love the sing-alongs. It seems like something's a little wrong, sweetie.

Nothing.

MS. BARNES (CONT'D)

Are you sure you're not upset about something? Your eyes look a little red. You can tell me, I promise I'll keep it a secret.

The child is clearly not forthcoming. A beat. Then, another tack...

MS. BARNES (CONT'D)

How are things between you and Ziggy?

AMABELLA

Fine. He's nice. We're friends.

MS. BARNES

That's great.

(then)

So what do you and Ziggy like to do together?

AMABELLA

We just like playing and stuff.

MS. BARNES

Playing what?

Amabella just stares back. Then--

AMABELLA

I don't know. Just stuff.

MS. BARNES

And he's nice to you?

AMABELLA

Yes.

A beat. Silence.

(CONTINUED)

413 CONTINUED: (2)

413

MS. BARNES

Amabella. Is somebody still
hurting you?

Amabella tries not to cry, fights to stay stoic.

414 EXT. CITY HALL - DAY

414

Madeline stands with Celeste beside Madeline's SUV.

CELESTE

You found him?

MADELINE

I may have found him. There is a
Saxon Baker, interior designer,
who lives in San Luis Obispo.
Matches Jane's description.
Kinda.

CELESTE

Didn't she say Saxon Banks?

MADELINE

The guy could have given only his
real first name. He told Jane he
was an architect, sometimes
interior designers pass themselves
off as architects.

CELESTE

I'm not sure it's a good idea to
be tracking this guy down.

As Madeline is about to talk, she sees Joseph.

CELESTE (CONT'D)

Ssssh.

As JOSEPH BACHMAN arrives--

JOSEPH

I'm having second thoughts about
this.

MADELINE

Why?

(CONTINUED)

414 CONTINUED:

414

JOSEPH

Look, even should we win this battle,
we make an enemy of the mayor's
office. Long term, it's not a good
idea.

MADELINE

Our funding is done, we open in
just over two weeks--

JOSEPH

But what about the next production?
And the one after that--

MADELINE

Joseph, look at me.

He does. Seems to love doing so.

MADELINE (CONT'D)

Do you believe that "Avenue Q" is
worth fighting for?

JOSEPH

Yes.

MADELINE

Then what are we talking about
here?

JOSEPH

The future of the theater itself.
If we piss off the mayor, and I've
been told he pisses off easily...

CELESTE

I can keep today's meeting civil.

Right at this moment, they see RENATA KLEIN in the
distance, walking into City Hall.

CELESTE (CONT'D)

Or maybe not.

MADELINE

Don't tell me she's going where
we're going?

415 INT. CONFERENCE ROOM - DAY

415

Renata Klein is seated next to the Mayor in a large conference room. MAYOR RANDALL BARTLEY, fifties, a bit gruff, a rough-and-tumble politician, is surrounded by A COUPLE OF AIDES. Sitting across from them: Celeste, Madeline, and Joseph.

MAYOR BARTLEY

Look, I'm not looking to like chill artistic expression. I hear it's a great play. That said, the puppets fuck. We can't have puppets fucking in Monterey.

MADELINE

May I be heard?

Celeste puts her hand on top of Madeline's to suggest "not yet."

CELESTE

There is one scene and one scene only where two of the puppets simulate sex. There is no nudity.

MAYOR BARTLEY

Yeah, naked puppets don't concern me. Fucking puppets on the other hand... It's vulgar.

CELESTE

Even if it were, you'd still have to show that it has no literary, social, or artistic value--

MAYOR BARTLEY

I'm not talking about the legals.

MADELINE

Well, if this goes to court...

Celeste puts a hand on Madeline's arm again.

CELESTE

(voice of reason)
To shut down a play simply because it makes you uncomfortable, at this stage, two weeks--

(CONTINUED)

415 CONTINUED:

415

MAYOR BARTLEY

Okay, look. I'm new to this whole controversy, okay? It's just been brought to my attention, mostly by concerned parents.

Madeline shoots a look to Renata; Renata returns the stare.

MAYOR BARTLEY (CONT'D)

So I'm bringing a fresh eye to the whole thing. You can tell me I'm full of shit; you wouldn't be the first -- but from my perspective, the whole point of the theater is to bring the community together, to entertain, to have an affirming effect on our society. This thing here is already divisive.

RENATA

We have zoning laws prohibiting strip clubs, sex shops,--

CELESTE

This is hardly that.

MADELINE

This play examines love, racism, same sex marriage, there are so many redeeming themes--

MAYOR BARTLEY

The puppets fuck.

RENATA

If I may speak, not as a member of the Monterey Planning Board, but as a parent...

Madeline straightens, bristles at the suggestion that she's not a 'parent.'

RENATA (CONT'D)

Nobody's trying to be a prude here. It's a vulgar universe, understood. But we're Monterey. Is this the best we can do? Really?

(a beat)

(MORE)

(CONTINUED)

415 CONTINUED: (2)

415

RENATA (CONT'D)

The question here isn't what is
this play? It's who are we?

A beat. Compelling. Winning. Renata knows it; shoots
Madeline a self-satisfied look. And then--

CELESTE

(poised)

I take your point, Renata, and it's a
good one. We all have small
children. This is the village we've
chosen to raise them in. As for who
we are, I like to think that among
other things we're open-minded. In
fact, what draws many to Monterey is
its progressiveness.

(back to the Mayor)

Legally, you already know you
lose. If anything, The California
Constitution goes further than the
Federal one to protect the First
Amendment.

(to Renata)

But to your question: Who are we?
Like you say, we're Monterey. Do
we really want to become
synonymous with suppression and
prior restraint? We'll face
accusations of being anti-
American, certainly anti-free
speech. That's not the kind of
politics you've been practicing,
Mr. Bartley. There are bigger
black eyes than putting on
controversial musicals, especially
ones that win Tonys.

A beat. Madeline sits taller, shoots a look to Renata:

MADELINE (V.O.)

Stick that up your tight ass,
bitch.

416 OMITTED

416

417 INT. MADELINE'S SUV - DAY

417

Madeline and Celeste slam their doors as they climb into
Madeline's SUV--

(CONTINUED)

417 CONTINUED:

417

MADELINE

You were fucking brilliant.

CELESTE

Really?

MADELINE

It pisses me off, truth be told,
that you can be so smart on top of
everything else, but you were
incredible. Elegant, sympathetic,
you even had Cruella agreeing with
you in the end, come on!

CELESTE

Thank you.

And then, unexpectedly... CELESTE IS STRUGGLING.

MADELINE

Hey, hey... what's wrong?

CELESTE

(trying to laugh it off)
I'm sorry. And embarrassed.

MADELINE

About?

CELESTE

I don't know where this is coming
from.

MADELINE

Maybe you do.

A beat.

CELESTE

It's like for five years, I've
been wiping runny noses and
organizing play-dates, and...
being a good mom. All of a
sudden... I felt alive again, I
guess. Like I've been dead. Is
that crazy?

MADELINE

No.

(CONTINUED)

417 CONTINUED: (2)

417

CELESTE

I am so ashamed to be feeling
this, much less saying it. But
being a mother. It's not enough.
It's not even close.

(then)

I feel almost evil for saying it
aloud.

Madeline takes her hand.

MADELINE

You're not evil.

CELESTE

Do you ever think it?

MADELINE

(admitting)

Yes.

(then)

It's the greatest racket ever
sold, that being a mother by
itself...

(off Celeste)

Nobody's more desperate than me to
believe it should be enough.
Because that's all I am.

CELESTE

It's not all you are.

MADELINE

Well, I never had a career, or...

(a beat)

trust me, when your sole focus
becomes the lives of your
children... it's like your own has
stopped.

A beat.

MADELINE (CONT'D)

That book, "What To Expect When
You're Expecting"? It never tells
you to expect... emptiness
sometimes.

A stunned beat. Then-- they stare at each other. Like
they've bonded over the deepest, darkest secret known to
mankind.

(CONTINUED)

417 CONTINUED: (3)

417

MADELINE (CONT'D)
I'm not going to just say it
aloud. I'm going to declare it.
"Being a mother is not enough."
There.
(admitting)
That felt good.

A beat.

MADELINE (CONT'D)
(screaming to the world)
"It's not even fucking close!!!"

Celeste laughs at that.

MADELINE (CONT'D)
(SHE LEANS ON HER CAR
HORN)
Motherhood isn't enough!!!

More laughs from Celeste.

MADELINE (CONT'D)
You should go back to practicing
law.

CELESTE
Oh. I can't do that.

MADELINE
Why not? God knows you're good at
it.

CELESTE
(denial)
I don't want to go back to
practicing law.

MADELINE
Celeste. Who are you kidding?
You miss it. You miss it.

And Celeste stares back. Like she's just been
broad-sided by the truth. And then--

CELESTE
(screaming to the world)
I fucking miss it!!!

418

EXT. SIDE DOOR CAFE - DAY

418

Ms. Barnes is there with Jane.

MS. BARNES

Thank you for agreeing to meet me.
I would've asked you to come to
the school, but... it's kind of a
fish bowl there, and people... can
gossip.

JANE

(a lump in her throat)
What's going on?

MS. BARNES

Well. First let me say I have no
facts, no evidence, no--

JANE

(fearing the worst)
Oh my god.
(then)
Just tell me.

MS. BARNES

I have reason to suspect, and only
suspect... that Amabella Klein is
still being bullied. And that
Ziggy may be the culprit.

Jane can feel her insides seize up. She can't even form
a response.

MS. BARNES (CONT'D)

I have not seen anything. But I
feel certain that something's
going on with Amabella. She's
implicated no-one, in fact she
claims she and Ziggy are friends.
My personal experience of Ziggy:
he's a sweet little boy.

JANE

Then where is this coming from?

MS. BARNES

I've sensed some tension between
them. This morning, Amabella was
visibly upset about something. I
observed Ziggy looking at her.
(MORE)

(CONTINUED)

418 CONTINUED:

418

MS. BARNES (CONT'D)

And from my vantage point, it appeared he knew what she was upset about.

JANE

Maybe he saw her being bullied. Maybe he was concerned.

MS. BARNES

That could very well be, though it wasn't my take. As I said, I have no evidence. What I do have is an obligation. If I think a child is being physically or emotionally abused, I have a duty to go forward with that, first and foremost to the parents.

JANE

(snapping)

What fucking evidence do you have?

Ms. Barnes stares back, frozen. Then--

MS. BARNES

I'm actually on your side here.

JANE

I'm sorry, but going to Amabella's parents will make things worse. If you're on my side, you gotta come up with a better solution.

A beat during which Ms. Barnes seems to agree with Jane.

MS. BARNES

Do you have any reason to suspect that Ziggy could be violent?

(CONTINUED)

418 CONTINUED: (2)

418

Hesitation. Then--

JANE

No.

(CONTINUED)

418 CONTINUED: (3)

418

MS. BARNES

Maybe something in his past--

JANE

(suddenly yelling)

No!!!

HEADS TURN. Jane is immediately mortified.

JANE (CONT'D)

He's a docile, sweet boy, he's never hurt anybody.

A beat.

JANE (CONT'D)

Wouldn't somebody have seen it, for God's sake? If this was going on at school?

MS. BARNES

You'd be surprised how discrete this kind of thing can be.

A beat. Then--

MS. BARNES (CONT'D)

Okay. Maybe you'll think this is way off-book... how about you take Ziggy to a child psychologist, get an independent evaluation?

The idea grows in Jane's mind.

419 INT. COMMUNITY THEATER - DAY 419

REHEARSAL IN PROGRESS as Madeline walks through, headed for Joseph's office.

JOSEPH (V.O.)

I feel guilty about your friend working for free, I mean, should this go to court...

420 INT. JOSEPH BACHMAN'S OFFICE - DAY 420

MADELINE

It won't. You saw how good she was? And Celeste is financially okay, her husband runs a hedge fund, add to that, she's enjoying herself. So stop beating yourself up.

JOSEPH

Well, I do beat myself up... and with very good reason. A lot of people have gone out on a limb here, made sacrifices. Given their time, their passion... including you.

MADELINE

I love this play.

A beat during which Madeline waits for Joseph to say more. He doesn't. He just stares at her, and suddenly pulls her in and plunges his tongue into her mouth.

421 EXT. CELESTE'S HOUSE, PATIO - DAY 421

Celeste spits her wine as she takes a sip, looking at Madeline who sits in front of her.

CELESTE

Oh my god.

MADELINE

Right? Out of nowhere. I'm still shaking.

(CONTINUED)

421 CONTINUED:

421

Madeline empties her glass of wine and pours herself more. THE TWINS ARE PLAYING IN THE BACKGROUND. Madeline makes sure that they're not listening.

*

MADELINE (CONT'D)

One second we're talking, the next, he's tongue-lashing my esophagus.

CELESTE

The man assaulted you?

MADELINE

I may have... y'know, kissed him back a little.

421A AND WE'RE BACK IN JOSEPH'S OFFICE AS MADELINE KISSES HIM BACK. NOT JUST A LITTLE. WE DON'T HEAR THEM. WE STILL HEAR THE SOUND OF CELESTE AND MADELINE'S EXCHANGE.

421A

CELESTE (V.O.)

I'm sorry?

MADELINE (V.O.)

It was a reflex.
(off Celeste)
Okay, I may have grabbed his ass, too.

Madeline grabs Joseph's buttocks.

MADELINE (V.O.)

It all happened so fast.

421B BACK ON CELESTE ON THE PATIO, LISTENING TO MADELINE, eyes wide open.

421B

MADELINE

The next thing I know, he has his hands in my shirt.

421C AND WE'RE BACK IN JOSEPH'S OFFICE. MADELINE HAS HER hand in his pants as they keep on kissing madly.

421C

MADELINE (V.O.)

Or was it my hands in his? I don't remember.

She breaks it off. Wants to leave but Joseph grabs her and kisses her again.

(CONTINUED)

421C CONTINUED:

421C

CELESTE (V.O.)

So what you're saying... it was mutual.

She again breaks it off.

MADELINE (V.O.)

No. Not at all, the man jumped me and yelled at me...

JOSEPH

I'm in love with you. You hear me? I'm in love with you, Madeline, and have been for a long time.

Madeline's reaction is spontaneous: she slaps Joseph in the face and flees the room.

421D

RESUME ON CELESTE who stares at Madeline, mouth wide open, her jaw on the floor. A beat during which she fights a smile.

421D

MADELINE

It's not funny, Celeste.

Celeste can't help herself, bursts into laughter.

MADELINE (CONT'D)

It is not funny. I'm happily married, and he forced himself on me.

CELESTE

(probing)
But... was it thrilling?

MADELINE

Absolutely not.

Celeste stares, clocking Madeline's denial. Upon which, Perry enters, arriving home from work. He notices Celeste's laughing.

PERRY

Hey, what am I missing?

MADELINE

Nothing. I make her laugh all the time, for no reason. She's a good audience. I'm a funny girl.

(CONTINUED)

421D CONTINUED:

421D

Perry senses there's something else in play here.

PERRY

Uh huh.

(then)

How funny was it in court today?

CELESTE

It wasn't court...

Madeline jumps on the opportunity to change the subject, interrupts Celeste who tries to collect herself, but can hardly do it.

MADELINE

She was brilliant, oh my god. You should have seen her, Perry, the woman is amazing. Doesn't know when to stop laughing but... amazing.

PERRY

I kind of already knew that.

CELESTE

It was just a meeting. And it went fine.

PERRY

If my baby makes up her mind to do something, get out of her way.

Perry rubs Celeste's back, caressing her head a little. It makes Celeste slightly rigid. Madeline notices as the Twins arrive on the patio with their skateboards.

*

PERRY (CONT'D)

Here are my little men! What's up boys?

Hugs and kisses between father and sons.

JOSH

I made an "Ollie" today!

(CONTINUED)

421D CONTINUED: (2)

421D

PERRY

You didn't?

MAX

I made a "nose slide".

PERRY

Oh my god!

(to Celeste)

Mom, did you film this?

JOSH

I almost got a "kickflip".

MAX

I wanna show you, dad, come on.

PERRY

Why don't you show me after
dinner, guys? I want to chill
with mommy for a second. And
funny Maddie.

The boys protest/plead mightily.

PERRY (CONT'D)

Guys, please!

They take him and pull him away. He doesn't resist,
waves goodbye to the girls as if it's the last time
he'll see them, and off the father goes with his sons.

MADELINE

He is so great. Why can't
somebody like that stick his
tongue in my mouth?

(quickly)

I'm sorry, that was a completely
inappropriate thing to say.

CELESTE

Madeline. Tell me what really
happened.

MADELINE

What do you mean?

CELESTE

Come on. It's me here.

(then)

(MORE)

(CONTINUED)

421D CONTINUED: (3)

421D

CELESTE (CONT'D)

Has something been going on
between you and Joseph?

MADELINE

No.

CELESTE

Honey. You have to at least
wonder why you responded the way
you did.

MADELINE

I don't. I'm not an introspective
person. Wondering about oneself
can only lead to no good.

Celeste shakes her head, fights a smile, senses that
Madeline doesn't tell her everything.

MADELINE (CONT'D)

Will you... stop it. I'm going to
show you something that will wipe
that smirk off your face.

Madeline grabs her iphone.

CELESTE

Go ahead, change the subject. You
tell me when you're ready.

MADELINE

There is nothing to tell, Jesus.
I am ready...

It's Madeline's turn to shake her head. She works her
iphone, goes on the web, fighting a smile. Could
Celeste be right?

MADELINE (CONT'D)

... to show you this...

MADELINE SHOWS HER PHONE SCREEN TO CELESTE:

A MAN, MID-THIRTIES, GOOD-LOOKING, WITH A NAME
UNDERNEATH THE PHOTO: SAXON BAKER.

MADELINE (CONT'D)

Check out the eyes, slightly far
apart. Can you see the
resemblance?

(CONTINUED)

421D CONTINUED: (4)

421D

CELESTE

How'd you find this? When?

MADELINE

I just did, today. Wait, the plot thickens. He was investigated for assault in 2012.

CELESTE

Are you kidding me?

MADELINE

It never went to court, no arrest was made. He probably paid the girl off, the fucker.

(off Celeste)

Should I show this to Jane?

421E AS WE CUT TO A CLOSE-UP OF AN OUT OF FOCUS FACE UNDER WATER, A BROADNOSE SEVEN-GILL SHARK SWIMS BY, AND A SOFT, FEMALE VOICE STARTS TO SING: *"What else should I be, all apologies..."*

421E

That is Jane's reflection as she looks at sharks in a giant fish tank at the Monterey Bay Aquarium, and as we hear Sinead O'Connor's minimalistic, acoustic version of Nirvana's "All Apologies". Jane is kneeled down next to Ziggy, both impressed by what they see on the other side of the fish tank's giant window.

421F MOTHER AND SON ARE NOW EATING ICE CREAM AT A MONTEREY CREAMERY AS THE MUSIC KEEPS PLAYING.

421F

421G JANE IS DRIVING HER PRIUS AS SHE SINGS ALONG WITH ZIGGY, BOTH SCREAMING LIKE CRAZY OVER SINEAD'S VOICE...

421G

JANE & ZIGGY

IN THE SUN/IN THE SUN/I FEEL AS
ONE/IN THE SUN/IN THE SUN/I'M
MARRIED/BURIED

422 EXT. BEACH - SUNSET

422

SINEAD'S SONG continues over Jane and Ziggy at the beach as THEY PLAY CATCH in the sun. SHE THROWS A FLY. Ziggy looks up, wonders where to move and THE BALL PASSES HIM, falls further back.

(CONTINUED)

422 CONTINUED:

422

JANE

Don't worry, that was a tough one.
You're doing great, buddy.

He knows he isn't. He takes his glove off and goes to sit at their spot where there is some pizza left in a box on a blanket. Looks like they had some picnic.

ZIGGY

Last time we had some ice cream
and pizza, and went to the zoo,
you told me we were going to move
to Monterey.

Jane wonders.

ZIGGY (CONT'D)

What now?

Jane looks at him, shakes her head. Such a clever kid.
Finally--

JANE

You're going to see a child
therapist.

423 INT. BONNIE'S HOUSE - SUNSET

423

Bonnie is seated at a table making some sort of jewelry.
Nathan is there.

BONNIE

I think he plans to sign up for a
class.

NATHAN

Was he flirting with you?

Bonnie frowns. "No, stupid."

NATHAN (CONT'D)

What did he say?

BONNIE

That it should fall to him and me
to keep the peace at this dinner.

(CONTINUED)

423 CONTINUED:

423

NATHAN

Was he out of line at all? Did he say anything that... 'cause I'd love to pop him one.

BONNIE

Nathan Carlson.

NATHAN

Well, the man's off, Bonnie. Let's just admit it.

BONNIE

The point of the dinner is so we can all get along, not so you can pop him one.

NATHAN

I'm just saying the guy is off. At some point boundaries will have to be set.

As ABIGAIL enters

ABIGAIL

Hey. I'm headed over to Becky's house. I won't be too late.

BONNIE

Okay.

NATHAN

(to Abigail)
Becky. Is she the stupid one?

ABIGAIL

Dad.

NATHAN

I don't want your mother nagging me, "you're letting her hang around stupid people." She's already upset about the tutor thing.

Bonnie shoots Abigail a look: "Go, I'll handle him." The two clearly have a connection.

ABIGAIL

Later.

(CONTINUED)

423 CONTINUED: (2)

423

And Abigail's off. Nathan looks to Bonnie, who fires off a reprimanding look.

NATHAN

What?

She puts her arms around him.

BONNIE

(playful)

You need to calm yourself down.
We don't want anybody getting
hurt, do we?

She kisses him. He takes a deep breath.

NATHAN

Maybe we should move. There are
other towns besides Monterey.

BONNIE

Move? First, Skye loves it here.
A lot. Second, we'll never find a
town where the public schools are
this good. And third, if we move,
what about Abigail? She goes back
to her mom? Or comes with us?
That would be the last straw for
Step-thing.

Nathan thinks about it. A huge smiles grows on his
face. Bonnie shakes her head and off she goes.

NATHAN

What? Can a guy fantasize?

424 INT. MADELINE'S HOUSE, KITCHEN - SUNSET

424

Ed enters and finds Madeline staring out at the ocean.

ED

Whatcha doing?

MADELINE

Oh. Nothing. Enjoying the
sunset. Thinking about how lucky
we are to have this in our face
every day.

(CONTINUED)

424 CONTINUED:

424

ED
(knows better)
That's not what you were thinking.

Ed sees the open computer in front of her.

ED (CONT'D)
Does Abby know you go on her
Facebook page?

MADELINE
Probably. I leave comments.
Though under an alias.

ED
What's the alias?

MADELINE
God.

Ed smiles.

MADELINE (CONT'D)
So you went to see Bonnie? At her
studio.

ED
Wow. No secrets in this town.
(off Madeline)
I was thinking of doing a sit-up,
wanted to get her advice.

Madeline shoots him a look. Seriously.

ED (CONT'D)
I went to talk about the dinner.
How best to avoid friction.
(off Madeline)
Animosity.
(off Madeline)
Violence.

That gets a little smile from Madeline.

MADELINE
Exactly how psychotic do you think
I am?

Ed holds up his fingers, gestures "this much." A beat.

(CONTINUED)

424 CONTINUED: (2)

424

ED
You doing okay, Maddie?

Madeline stares at him. She walks to him, puts her arms around him and rests her head on his shoulder. He then positions her to make eye-contact.

ED (CONT'D)
Tell me.
(a beat)
Tell me and I'll make you feel good, baby.

Will she?

MADELINE
I think I'm losing control.

ED
Of?

MADELINE
Of what I am.

ED
How so?

MADELINE
I don't know.

ED
You don't know?

She shakes her head, holds back a tear. That's all she's able to confess now. And he hugs her. A nice, sincere, beautiful hug... that breaks her heart.

425 OMITTED

425

426 EXT. CELESTE'S HOUSE - PATIO - DAWN

426

Coffee in hand, in his sweat suit, Perry is watching the sun rising above the ocean as the twins, still in pyjamas, eat cereal in silence at the table. He looks at them. Takes the moment in. They're totally invested in the reading of their respective cereal boxes that they hold in front of them. Perry goes back to looking at the ocean. Breathes in.

(CONTINUED)

426 CONTINUED:

426

PERRY

There is nothing like the sound
of... crunching cereal in the
morning.

The twins stop crunching for a second, look at their
dad, smile, and go back to their eating and reading.
They do make a lot of crunching noise.

427 INT. CELESTE'S HOUSE, CELESTE'S CLOSET - MORNING

427

Celeste is half-dressed, getting ready for her day.
Trying on another business outfit, a cream-colored
pantsuit. Perry enters, almost ready himself, looking
for a tie.

PERRY

Wow.

CELESTE

Not too summery? We're into fall.

PERRY

It looks fantastic. Funny how
clothes seem to do that with you.

(then)

What's the occasion?

CELESTE

I have a meeting with the attorney
representing the town.

PERRY

Another meeting?

CELESTE

Relax. I'm hoping to settle the
thing today.

PERRY

And if it doesn't settle?

CELESTE

Well, then, I guess we'd go to
court, but it would be a one-off,
they really have no grounds.

PERRY

A court appearance now?

(CONTINUED)

427 CONTINUED:

427

CELESTE

I'm hoping not, but what's the big deal?

PERRY

The big deal is you lied to me, you said it would be one meeting yesterday, and then

PERRY (CONT'D)

it would be over with, now you're talking about going to court.

CELESTE

I never said that, I said I thought the case would go away quickly, and I still believe

CELESTE (CONT'D)

it will,--

PERRY

I do not want you doing this.

CELESTE

Well, it's not your fucking call--

In a flash, he grabs her throat, pushes her up against the wall.

MAX (O.S.)

Mom?

Hearing Max approach, Perry releases, not a second too soon.

MAX (CONT'D)

(entering; to Celeste)

Are you taking us to school?

Max is fully dressed now, jacket on.

CELESTE

Yeah, sweetie. Let's go. We don't want to be late.

Max runs to Perry who kneels down to get a kiss from his son.

PERRY

'Bye champ. Have a good one.

MAX

'Bye dad.

(CONTINUED)

427 CONTINUED: (2) 427

Celeste leaves the room avoiding eye contact with Perry as the boy walks out, unaware of what just happened. Or is he?

427A AND WE CUT TO A QUICK FLASH OF AMABELLA BEING STRANGLLED BY SMALL HANDS: ZIGGY'S. 427A

428 OMITTED 428

428A INT. DR. MORIARTY'S OFFICE - WAITING ROOM - DAY 428A

Jane shakes this thought out of her mind as she sits in the waiting room of a doctor's office. Alone by herself.

As a door opens, DR. LYNETTE MORIARTY, thirties, appears with a concerned look on her face. She sits next to Jane. Wonders how to break the news. And finally just nods.

Jane rises and screams her heart out...

... as the door opens again. Dr. Moriarty appears and smiles warmly at Jane.

DR. MORIARTY

C'mon in.

Still seated, mortified by what she just fantasized, Jane collects herself, and walks into--

429 INT. DR. MORIARTY'S OFFICE - DAY 429

Ziggy is there.

DR. MORIARTY

Well, Ziggy and I were having a nice conversation, weren't we, Ziggy?

ZIGGY

(no eye-contact)
Yes.

DR. MORIARTY

He's a smart little guy.
(to Ziggy)
(MORE)

(CONTINUED)

429 CONTINUED:

429

DR. MORIARTY (CONT'D)

Honey, why don't you go into the playroom for a bit while your mom and I talk, okay?

ZIGGY

I should get to school.

JANE

It's okay, baby. We won't be long.

And Ziggy enters into a playroom behind a glass wall, lots of stuffed animals, building blocks. A beat.

JANE (CONT'D)

So?

DR. MORIARTY

Have a seat.

Jane sits. Dr. Moriarty sits.

DR. MORIARTY (CONT'D)

I can see you're nervous, so I'll get right to the punch line. I don't think Ziggy's a bully.

Jane nearly wilts with relief.

DR. MORIARTY (CONT'D)

I brought up the incident you mentioned at the orientation, and he was very clear that it wasn't him. I'd be surprised if he were lying. If so, he's the most accomplished liar I've ever seen. And frankly, he does not show any of the classic signs of a bullying personality. He's not narcissistic, he most certainly demonstrates empathy and sensitivity.

Tears of relief are flowing from Jane now.

DR. MORIARTY (CONT'D)

You okay?

JANE

Yes. You just have no idea...

(CONTINUED)

429 CONTINUED: (2)

429

Dr. Moriarty hands Jane some tissues.

JANE (CONT'D)

Are you sure?

DR. MORIARTY

Pretty sure. I'd definitely like to see him for another appointment. I do think he's suffering from a lot of anxiety. I believe there was a lot that he didn't share with me today. I wouldn't be at all surprised to learn that he himself was being bullied at school.

JANE

Ziggy?

DR. MORIARTY

I could be wrong. But I wouldn't be shocked. My guess is that it's verbal. Perhaps a smart kid has found his weak spot. Also, he brought up his father.

JANE

Oh?

DR. MORIARTY

He's extremely anxious about his dad, who, believe it or not, he thinks might be Darth Vader.

JANE

What?

DR. MORIARTY

Children often get caught halfway between reality and fantasy. He's only six. I asked if you two talk much about his father and he said it upsets you and that you're not saying a lot about him. Is that true?

JANE

Well...

(CONTINUED)

429 CONTINUED: (3)

429

DR. MORIARTY

He said "Be aware that if you're talking to my Mom about my Dad, she gets a funny look on her face." I take it Ziggy's father was not exactly a good guy.

JANE

Not exactly.

DR. MORIARTY

And I assume Ziggy's never met him.

JANE

And he never will.

Dr. Moriarty lets that go. A beat.

DR. MORIARTY

Anyway, as I said... I think you've got a caring, sweet little boy on your hands. But I would like to see him again.

430 OMITTED

430

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

431

A CAR DOOR GETS SLAMMED SHUT. Madeline's. She gets out of her SUV as suddenly, out of nowhere, Joseph Bachman approaches her.

JOSEPH

Can I talk to you?

Madeline is startled. She looks around, worried. He doesn't give her the time to answer.

JOSEPH (CONT'D)

First of all, what I did was unacceptable. Inexcusable. That said, it didn't happen in a vacuum.

MADELINE

What do you mean?

(CONTINUED)

431 CONTINUED:

431

JOSEPH

What do I mean? Madeline, come on.

Madeline's body goes rigid.

MADELINE

I most certainly don't know what you're talking about.

JOSEPH

You don't know what I'm talking about?

(then)

You don't remember last year--

MADELINE

(shutting that down)

No, I do not. That was an accident. I told you right after... the accident that... it was a mistake never to be repeated.

JOSEPH

It was repeated several times, and--

MADELINE

No. You stop that. That matter was expunged.

JOSEPH

Expunged?

MADELINE

Yes. It didn't happen. I'm a happily married woman.

Joseph shakes his head. Even smiles. Can't believe how much she's in control.

MADELINE (CONT'D)

You are opening up something that we agreed was never to be opened up again.

JOSEPH

You're taking denial deep into uncharted territory here.

(CONTINUED)

431 CONTINUED: (2)

431

MADELINE

Yeah. I'll stick to my territory
and you stick to yours.

And off she goes, but he takes her arm, pulls her back
and kisses her. She tries to pull away but he's
stronger. She stops resisting, and then stops moving,
waiting for Joseph to stop. When he does, she stares at
him. See? Nothing. And she walks away, leaving Joseph
truly stunned.

432 INT. DR. AMANDA REISMAN'S OFFICE - DAY

432

Celeste sits opposite Dr. Reisman.

CELESTE

I'm just concerned as to how he
might react.

DR. REISMAN

To the idea that you want to go
back to work?

CELESTE

Yes.

(off Dr. Reisman)

You heard him say how he was
afraid that... what were his
words, that I "would go through"
him. I worry that he'll take this
as some sort of rejection.

DR. REISMAN

You were working when he first met
you, when he fell in love with
you, right?

Celeste nods.

CELESTE

Perry likes me home and in the
house. He's not even crazy about
me having friends.

(a beat)

I thought you might have some
ideas as how best to approach my
going back to work.

Dr. Reisman just stares.

CELESTE (CONT'D)

No?

(CONTINUED)

432 CONTINUED:

432

DR. REISMAN

Well, I could certainly suggest some communicative tools. But for me, the issue isn't how best to talk to your husband but why you're afraid to.

CELESTE

I'm not afraid. I just want to communicate it in the best way.

DR. REISMAN

(unconvinced)
Okay.

Silence.

CELESTE

I'm not afraid.

CLOSE ON THEA

THEA

The week leading up to Trivia Night. Something changed with Celeste.

CLOSE ON GABRIELLE

GABRIELLE

Still beautiful. But in her face... her eyes...

CLOSE ON THEA

THEA

Not a look like she could kill somebody, but... actually, maybe it was.

433 INT. BLUE BLUES CAFE - DAY

433

ANGLE ON A COMPUTER THAT REVEALS THE PICTURE OF SAXON BAKER, the same one we saw before.

This is Jane's POV as she stares at MADELINE'S COMPUTER, looking frozen.

Madeline and Celeste are sitting at the table waiting for Jane to react.

(CONTINUED)

433 CONTINUED:

433

Jane just stares. For an eternity.

JANE

It looks like him.

(then)

I was drunk. It looks like it could be him, but...

(then)

If I hear his voice... I can still hear the sound of his voice. I also remember the smell of him.

Madeline and Celeste exchange a look.

JANE (CONT'D)

Where did you say he lives?

Madeline hesitates before telling Jane. Shares a look with Celeste.

MADELINE

San Luis Obispo.

(a beat)

You're not thinking of going there, right?

Jane doesn't say anything but we know the answer.

MADELINE (CONT'D)

That may not be the best idea.

CELESTE

It would be a terrible idea.

There is rage in Jane's eyes now. Fire.

433A AND JANE FIRES A ROUND OF BULLETS AS A LOUD ACOUSTIC GUITAR STARTS TO PLAY AGGRESSIVELY... 433A

433B AS WE SEE JANE RUNNING... 433B

433C AND DANCING, HEADSET ON HER HEAD, ALONE IN HER PLACE... 433C

433D AND RUNNING... 433D

433E AND FIRING HER GUN AGAIN... 433E

433F AND DANCING, AND SINGING OVER THE ROUGH, BROKEN VOICE OF FEMALE FOLK ROCK SINGER MARTHA WAINWRIGHT... 433F

(CONTINUED)

433F CONTINUED:

433F

JANE
AND YOU HAVE NO IDEA/HOW IT
FEELS/TO BE ON YOUR OWN/IN YOUR
OWN HOME/WITH THE FUCKING
PHONE/AND THE MOTHER OF GLOOM

433G AND RUNNING FASTER, AND FASTER AS SHE APPROACHES THE
CLIFF THAT WE KNOW.

433G

IT DOESN'T SEEM LIKE SHE'S GOING TO SLOW DOWN. AND JUST
WHEN SHE'S ABOUT TO GET TO THE EDGE OF THE CLIFF, WE...

SMASH CUT TO BLACK

AS WE HEAR MARTHA WAINWRIGHT GETTING TO THE REFRAIN OF
HER SONG: "YOU BLOODY MOTHER FUCKING ASSHOLE".

TO BE CONTINUED