

BIG LITTLE LIES

Episode # 5

"Once Bitten"

Written By

David E. Kelley

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

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PRODUCTION DRAFT

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BLUE REVISION – 3/09/16

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YELLOW REVISION – 3/28/16

GREEN REVISION – 3/30/16

GOLDENROD REVISION – 4/11/16

SALMON 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)
Amabella Klein (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)
Skye Carlson (minor)

Detective Adrienne Quinlan

Principal Warren Nippal
Ms. Emily Barnes

Dr. Amanda Reisman

Joseph Bachman
Tori Bachman
Dr. Megan Shapiro
Dr. Scott Winslow

Saxon Baker

Gabrielle
Harper Stimson
Samantha
Thea Cunningham
Jackie

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SONGS LIST:

AVENUE Q - "FOR NOW" - CAST
TALK TALK - "THE RAINBOW"
VILLAGERS - "NOTHING ARRIVED"
DEATH IN VEGAS - "HANDS AROUND MY THROAT"
GOLEN BOY & MISS KITTIN - "RIPPIN' KITTIN"
JANIS JOPLIN - "BALL AND CHAIN"

SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL
- PRINCIPAL NIPPAL'S OFFICE - MORNING

MADELINE'S HOUSE
- KITCHEN - DAY
- BEDROOM - NIGHT
- HALLWAY/STAIRCASE - NIGHT

CELESTE'S HOUSE
- KITCHEN - DAY & EVENING
- MASTER BATHROOM - DAY
- LIVING ROOM - DAY
- HALL - DAY

JANE'S TOWNHOUSE - NIGHT
- KITCHEN - EVENING

RENTATA'S HOUSE
AMABELLA'S ROOM - DAY & NIGHT

BONNIE'S HOUSE, LIVING ROOM - DAY

CYPRESS COMMUNITY HOSPITAL
- E.R. ROOM - DAY
- JOSEPH'S HOSPITAL ROOM - DAY
- WAITING ROOM - DAY
- CORRIDOR - DAY

CREST COMMUNITY THEATER - MORNING

MONTEREY AIRPORT - DAY

DR. AMANDA REISMAN'S OFFICE - DAY

OFFICE BUILDING
- SAXON BAKER'S OFFICE - DAY
-RECEPTION AREA - DAY

GUN RANGE - DAY

MADELINE'S SUV - DAY

JANE'S PRIUS - NIGHT
JOSEPH'S CAR - DAY
CELESTE'S CAR - DAY
BLUE BLUES CAFÉ - DAY
DETECTIVE QUINLAN'S CAR - DAY

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EXTERIORS:

OTTER BAY ELEMENTARY SCHOOL - DAY

RENATA'S HOUSE, BACKYARD - DAY

CYPRESS COMMUNITY HOSPITAL PARKING LOT - DAY

SAN LUIS OBISPO
- OFFICE BUILDING - DAY
- STREET - DAY

BLUE BLUES - DAY

CREST COMMUNITY THEATER - MORNING

MONTEREY - BIXBY BRIDGE - DAY

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MONTEREY STREET - DAY
BEACH - DAY

SEASIDE CLIF - DAY

FISHERMAN'S WHARF - BOARDWALK - DAY

"ONCE BITTEN"

OVER BLACK: A SOFT, LOW BUT EERIE SOUND FADES IN. LIKE THE MUFFLED ROAR OF A FARAWAY OCEAN, BROKEN SOMETIMES BY DISTANT SCREAMS. OF WHALES PERHAPS. STRANGE.

500 EXT. MONTEREY - BIXBY BRIDGE - DAY 500

THAT SPECTACULAR VIEW AGAIN OF THE BRIDGE BY THE COAST AS WE HAVE NEVER SEEN IT BEFORE, COVERED BY A MYSTERIOUS CLOUD OF FOG. THE HEADLIGHTS OF A CAR APPEAR ON THE BRIDGE. AS THEY SLOWLY MOVE TOWARDS US, A SILHOUETTE PASSES BY IN THE FOREGROUND IN A BLINK. ODD.

500A INT. MADELINE'S SUV - BIXBY BRIDGE - DAY 500A

That is what Madeline seems to think as she drives, and frowns.

MADELINE'S POV: THROUGH THE FOG, IN THE DISTANCE, A WOMAN DISAPPEARS UNDERNEATH THE BRIDGE.

Madeline wonders. Spots a Jaguar parked on the side of the road at the end of the bridge. Pulls over.

500B EXT. MONTEREY - BIXBY BRIDGE - DAY 500B

Madeline gets out of her SUV, follows the woman's steps, looks around to try to find her when suddenly TWO FAMILIAR PUPPETS appear behind Madeline, held by SOMEONE we can't see that pushes Madeline and the puppets off the cliff, AS WE'RE STARTLED BY THE SOUND OF A LOUD, CRYING HARMONICA.

MADELINE WAKES UP WITH A START IN HER BED.

AND WE'RE BACK IN HER DREAM AS MADELINE FALLS DOWN THE FATAL STEEP CLIFF WITH THE PUPPETS.

THEIR FALLING POV: RENATA KLEIN IS WATCHING THEM FROM THE CLIFF'S EDGE. WITH A SMILE.

500C MONTAGE 500C

OVER THE MYSTERIOUS AND SEXY VIBE OF "THE RAINBOW" FROM TALK TALK...

CELESTE IS DRIVING, LOST IN THOUGHT.

(CONTINUED)

500C CONTINUED:

500C

FLASHES AND GLIMPSES OF NAKED BODY PARTS OF A MAN AND A WOMAN, HARD TO TELL IF THEY ARE HAVING SEX, OR TRYING TO KILL EACH OTHER.

MADELINE IS DRIVING, FOCUSED ON THE ROAD.

A HUGE WAVE IS VIOLENTLY CRASHING ON A CLIFF.

FEMALE HANDS ARE PUTTING A BLACK GUN IN A PURSE.

JANE IS DRIVING, LOST IN THOUGHT.

MALE HANDS ARE CLEANING THE BARREL OF A GUN. A SHINY SILVER ONE.

BONNIE IS DRIVING, LOST IN HER THOUGHTS.

THE COVER OF A ZIPPO IS BEING FLICKED OPEN AND CLOSED.

DETECTIVE QUINLAN IS DRIVING, ONE HAND ON THE WHEEL, THE OTHER ON HER LIGHTER.

MORE NAKED BODY PARTS.

FOOTSTEPS IN THE SAND.

RENATA IS DRIVING, FOCUSED ON THE ROAD.

500D EXT. OTTER BAY ELEMENTARY SCHOOL - DAY

500D

AS THE MUSIC CONTINUES AND GOES TO A SOLO PIANO BRIDGE, WE SEE CELESTE, MADELINE, JANE, BONNIE AND RENATA, ALL KISSING THEIR KIDS GOODBYE. IT'S FUNNY HOW THEY ALL LOOK SO MUCH THE SAME SUDDENLY. DESPITE HOW DIFFERENT THESE WOMEN ARE, THEY ALL SHARE THIS ONE THING IN COMMON: LOVE FOR THEIR CHILDREN.

THE KIDS WALK INTO THE SCHOOL ENTRANCE AS WE SEE THEM FROM A DISTANCE, THROUGH A CAR WINDOW: RENATA'S. SHE WATCHES AMABELLA INTERACT WITH THE OTHER KIDS, LOOKING FOR A CLUE. WHO COULD BE HURTING HER BABY? AND THEN SHE SPOTS...

MADELINE IS ABOUT TO GET INTO HER CAR. SHE STOPS IN HER TRACKS WHEN SHE MEETS RENATA'S GLANCE.

MADELINE'S POV: RENATA'S JAGUAR IS PARKED ON THE STREET FURTHER AWAY. IT STARTS TO MOVE AND DRIVES AWAY, AS THE MYSTERIOUS, SEXY BEAT OF "THE RAINBOW" KICKS IN AGAIN AND AS WE CUT TO...

A CLOSE-UP OF A SILVER GUN SHOOTING: BANG, BANG, BANG, BANG, BANG. THE MUSIC ENDS.

501 INT. GUN-RANGE - DAY

501

NATHAN is on the shooting range with HIS SILVER GUN. As he re-loads, we hear someone else starting to shoot a gun: BANG! Times five again.

Nathan looks at his neighbor's target: a thin paper blow-up of THE SILHOUETTE OF A MAN. The neighbor is a pretty good shot... three bullet holes on the forehead, one on the bridge of the nose, one on the cheek.

Nathan peeks in, surprised to find a female neighbor, and at a second glance... Jane.

CLOSE ON SAMANTHA

SAMANTHA

I think guns are sexy.

(then)

I don't say it in public.

(then)

Especially Glocks.

501A EXT. CREST COMMUNITY THEATER - MORNING

501A

BANG! This time, it's not a gun but a door that is being shut! MADELINE DEBOARDS HER SUV, heads for the staircase that we know. Again, its entrance is blocked. And again, Madeline doesn't care. She rips the "Do Not Cross" construction ribbon and walks up the stairs as we hear the cast of "AVENUE Q" belting out...

CAST (V.O.)

(singing)

Nothing lasts/ Life goes on/ Full
of surprises/ You'll be faced with
problems of all shapes and sizes.

501B INT. CREST COMMUNITY THEATER - CONTINUOUS

501B

Wet Tech rehearsal continues. THE ENTIRE ENSEMBLE IS ON STAGE SINGING "FOR NOW."

CAST

(singing)

You're gonna have to make a few
compromises/ But only for now.

JOSEPH BACHMAN stands in an aisle, watching the above.

(CONTINUED)

501B CONTINUED:

501B

THE SONG CONTINUES as Madeline enters, observes, approaches Joseph. The body language is telling.

MADELINE

Does that mean we're on?

JOSEPH

(without looking at her)

Mayor just gave the okay.

MADELINE

Fantastic! Wow!

She squeezes his arm in a friendly fashion, wants to express her excitement in some way, "high five" or something, but Joseph doesn't move a finger.

JOSEPH

(still not looking at her)

Yep.

A beat. An early winter frost. Okay. Madeline gets it and leaves.

502

INT. BLUE BLUES - DAY

502

JANE is sipping a coffee as Madeline arrives.

MADELINE (V.O.)

The shooting range?

Both of them are now seated and in the middle of a conversation.

JANE

He came up to say hello. He was very nice.

MADELINE

Why were you there?

JANE

I try to go once a month. Target practice.

Madeline wonders, hides behind her coffee cup.

JANE (CONT'D)

You seem suspicious.

(CONTINUED)

502

CONTINUED:

502

MADELINE

We're planning this little road trip to meet your rapist, and you're taking target practice...

(ironic)

I'm not suspicious at all.

JANE

(fighting a smile)

I don't plan to shoot the man.

MADELINE

I'm not a big believer in guns to begin with. That's something Nathan and I used to get into, his gun thing. All those mass shootings we have... I don't know.

JANE

It's actually helped me. Owning a gun. They say just holding one in your hand has psychological benefits for emotional trauma.

MADELINE

Really?

JANE

It inhibits mentalization. Helps you block yourself off from emotions.

MADELINE

And that's a good thing?

JANE

If the memories are painful enough, yes.

(off Madeline)

I feel stronger when I hold a gun. More invincible.

CLOSE ON SAMANTHA

SAMANTHA

I've held one once, a loaded one, I didn't even shoot, and I must admit... it turned me on.

(CONTINUED)

502 CONTINUED: (2)

502

CLOSE ON GABRIELLE

GABRIELLE

For all we know, Jane was packing every time she came to school.

503 INT. CELESTE'S HOUSE, HALL - DAY

503

CELESTE is getting ready to head out the door, and when she does, there stands PERRY. SHE SCREAMS. It's quite a scream.

CELESTE

You like to scare me, don't you?

He thinks it's funny.

CELESTE (CONT'D)

What happened to the tennis game?

PERRY

Changed my mind.

(then)

Where are the kids?

CELESTE

Judo. You knew that.

He has that look. This is the irresistible Perry, the Perry she's addicted to. We can see it in her eyes. So can he. He reaches up, plays with her hair. Tightens his grip, pulling it a little. But this isn't violent. It's foreplay, and Celeste knows the difference.

CELESTE (CONT'D)

So you thought you'd skip golf, come home and "take me."

PERRY

Something like that.

CELESTE

And did it occur to you that I might not stand for it? That I'd object?

Perry gets serious for a second. Wonders if she is.

504 INT. CELESTE'S HOUSE, KITCHEN - LATER

504

And she pushes him hard through the kitchen door.

(CONTINUED)

504 CONTINUED:

504

Now half-dressed, they're having at it right on the kitchen floor. A pretty combustible cocktail of love, sex, anger... it's both erotic and a bit scary, each trying to exert dominion over the other.

RENATA (O.S.)

It's dirty.

505 INT. RENATA'S HOUSE - AMABELLA'S ROOM - DAY

505

RENATA is there with AMABELLA; Renata is brandishing a clean t-shirt.

AMABELLA

No it isn't.

RENATA

You're not going on a play date in dirty clothing. In this town, I'd be reported to Child Services, wear this one.

AMABELLA

I'll just get this dirty.

RENATA

Leaving somebody's house in a mess is fine.

As Amabella changes her t-shirt--

AMABELLA

Man.

Suddenly, Renata freezes--

RENATA

(shock)
What happened?

AMABELLA

What?

RENATA

To your shoulder?

ANGLE THE BACK OF AMABELLA'S EXPOSED RIGHT SHOULDER: TEETH MARKS.

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

Oh my god.

(CONTINUED)

505 CONTINUED:

505

Over Renata--

PERRY (O.S.)
There's something kind of sick
about this.

506 INT. CELESTE'S HOUSE, KITCHEN - DAY

506

Perry and Celeste, lying on the floor, post-coital, both sweating a bit.

CELESTE
Agreed.

PERRY
If not sick... not entirely
healthy.

He spots their reflection in the glass door of the oven. The tableau looks more like a crime scene than an after sex one. But there is something nice about it...

PERRY (CONT'D)
The way the sun is hitting your
face right now... God shining a
light on his greatest piece of art.

CELESTE
(amused)
Pfff... Charmer.

But it seems to work. She smiles. She is charmed... and a bit horrified that he can melt her like this. Is there anything more intoxicating than unconditional adoration?

A beat. As Perry starts to caress her, he spots a bruise on Celeste's body. Then another one. He gets closer to her, holds her tight against him, more like a child than a man.

Celeste holds him back, caresses his hair, more like a mother than a wife. Next to her on the floor, among her clothes, her cell phone vibrates.

506A INT. MADELINE'S HOUSE - KITCHEN - DAY

506A

Madeline is on her cell, unloading grocery bags, shelving the goods, distractedly watching her laptop opened on the counter, as she waits for Celeste to pick up, but she receives a text message instead: "I'll call you back".

(CONTINUED)

506A CONTINUED:

506A

MADELINE

(to herself)

Why?

(as she texts)

You're... in the middle... of a
wild... torrid... sex session?

Madeline smiles, thinks she's funny, as she continues to
shelve the goods until she gets another message. She drops
her smile. Looks at her phone again: "On the kitchen
floor".

Madeline wonders. Then--

(CONTINUED)

506A CONTINUED: (2)

506A

MADELINE (CONT'D)
 (to herself)
 Yeah, right.

She puts the phone down when she sees Ed arriving from the staircase, finishing buttoning up his fly. He goes straight to his computer station in the living room, back to work.

Madeline stares at him for a moment. Wonders.

Ed feels her stare.

ED
 Don't go to the bathroom
 downstairs, honey. Jesus, did I
 just unload myself.

Madeline shakes her head. Closes her eyes.

507 INT. RENATA'S HOUSE - AMABELLA'S ROOM - DAY

507

And so does Renata who's trying to calm herself down as she watches her husband, GORDON, trying to get an explanation from Amabella, who's gone a bit rigid.

GORDON
 Sweetheart, you have to tell us.

AMABELLA
 We were all just playing.

GORDON
Who all?

AMABELLA
 I don't remember. A bunch. At
 recess.

A beat.

GORDON
 Honey. I'm getting upset about two
 things here. First. Somebody is
 hurting you.

RENATA
 And human bites are very dangerous--

GORDON
 (let me finish)
 Renata, please.

(CONTINUED)

507 CONTINUED:

507

His tone is one of forced calm, but his alarm is clear, both to Renata and Amabella.

GORDON (CONT'D)

(to Amabella)

And second. You're being dishonest. And you're are not a dishonest person. In fact, you're one of the most truthful people I know.

Amabella is starting to well up some.

GORDON (CONT'D)

If you just share with us--

RENATA

Was it that Ziggy?

AMABELLA

I don't know!

RENATA

Of course you know!!

GORDON

(to Renata)

Alright--

RENATA

Nothing is alright, she's being bullied! Somebody bit her, for god's sake!

(to Amabella)

You see how upset I'm getting?! Your not telling us the truth is making me upset!!

A beat. The child is shut down.

GORDON

(another tack)

Amabella. Whoever's hurting you... he or she may also be harming somebody else. You'd want to stop that, wouldn't you? You wouldn't want innocent people getting hurt. You're too kind for that, right?

(nothing)

Right?

Nothing.

508

EXT. RENATA'S HOUSE, BACKYARD - DAY - LATER

508

Renata and Gordon, both fraught.

GORDON

A lawyer isn't the answer. Maybe we should just take her out, put her in a private school--

RENATA

Why should she be the one to go, it should be that little felon.

GORDON

Renata--

RENATA

If you tell me to calm down, I swear--

GORDON

Can you take a breath?!

RENATA

Why aren't you more upset?

GORDON

I am very upset.

RENATA

Well, I don't see it, Gordon!

GORDON

Do not make this a referendum on my anger, alright? That somebody has been hurting her, for who knows how long, that we haven't known about it, or that we can't stop it, or that she won't even talk to us, do not pull out your fucking scorecard to total up who's got the most anger.

RENATA

The problem is yours is for me, when it should be directed at whoever is mutilating our daughter!

GORDON

(about to explode)
You listen to me--

(CONTINUED)

508

CONTINUED:

508

RENATA

No, I will not, I listened to you the last time! There's something wrong with Amabella! But you didn't want to hear about that. I wanted to take her to a psychiatrist but you thought no, better to whisk me into your office bathroom -- where you could fuck me on top of the sink!

GORDON

Stop screaming at me!! Goddamn you!

It's gone too far for both of them now. A beat. They're both quaking with rage, fear... and both are struggling; Renata sees as much and gathers herself.

RENATA

(quietly)

Whether it's talking to a lawyer, a child psychiatrist, the teacher, all of the above... we've got to do something. My god, that's the essence of parenting, keeping your child safe. We're not doing that, Gordon.

CLOSE ON HARPER

HARPER

Renata blamed herself. The hours she worked... my question was: where was the nanny?

She waits for an answer that doesn't come.

HARPER (CONT'D)

Where was she?

ED (V.O.)

Yeah!

508A

INT. MADELINE'S HOUSE - KITCHEN - DAY

508A

Madeline and Ed are about to do it right there in the kitchen, among the grocery bags, as they're getting undressed. They don't have Celeste and Perry's swagg, but they are going for it.

(CONTINUED)

508A CONTINUED:

508A

ED

You sure you don't want to go on
the couch, or in the bed?

MADELINE

You complained we hardly had sex.
Just shut up and fuck me, Ed.

As he's about to try to, we hear the front door opening.

CHLOE (O.S.)

It's me.

Fuck. Madeline and Ed dress up in a flash and start
unloading what's left of grocery bags to unload, as Chloe
arrives in the kitchen, aims for the fridge.

MADELINE

What's up, baby?

CHLOE

(her head in the fridge)
I'm hungry.

ED

Don't they have food at your
friend's place?

Chloe shoots her dad a look. Madeline fights a laugh.

CHLOE

Today's grocery day. So before the
human crusher eats everything, I
wanted to--

Chloe stops herself in her tracks. Looks at her mother.
Madeline's mood just changed. Chloe seemed to have
forgotten that the human crusher doesn't live with them
anymore.

CHLOE (CONT'D)

Sorry, mom.

MADELINE

It's alright. I didn't forget.
See?

(showing the grocery bags)
I bought less of her crap. More of
yours.

(CONTINUED)

508A CONTINUED: (2)

508A

ED

(to Chloe)

I'll make you my special BLT, give me fifteen. Now get out of here.

CHLOE

Deal, my man.

(as she exits)

Now you can go back to do whatever you were doing and pretending not to.

Chloe disappears into her room. The parents share a look and a smile. This little one. Ed goes to Madeline, embraces her from behind.

ED

We got ten. Takes me five to make a BLT. Downstairs bathroom?

Ed takes Madeline's hand and slides it down to his crotch as he kisses her neck. He turns her, waits for an eye contact, or for some response but the sound of a "Facebook alert" attracts Madeline's attention. She turns to look at the computer on the counter.

509 INT. BONNIE'S HOUSE - LIVING ROOM - DAY

509

Nathan is ON THE PHONE AS HE'S WATCHING FOOTBALL ON TELEVISION ALONG WITH BONNIE.

NATHAN

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

MADELINE (O.S.)

(from the phone)

Some secret project. One of her friends makes reference to it on her Facebook page. Listen to this: is this the shot you're going to use, on your secret project? Is it sexy/slutty enough?" What kind of project is this?

NATHAN

Well, if it's a secret, that's probably why I don't know about it.

(he shoots an eye-roll to Bonnie)

Also why are you on Abby's Facebook page, and how, did she friend you?

(CONTINUED)

509 CONTINUED:

509

MADELINE (O.S.)

(from the phone)

I'm her mother, not her friend,
 it's my job to be on it, and yours,
 too, if she's living with you, you
 assume the obligation to parent,
 which I thought you were already
 pretending to do.

NATHAN SIMPLY HANGS UP. Bonnie bursts out laughing.

509A INT. MADELINE'S HOUSE - KITCHEN - DAY

509A

Madeline is on her cell, laptop in front of her, as Ed is prepping his special BLT.

MADELINE

Hello? Nathan? He hung up on me.
 That fuck.

CHLOE (O.S.)

(from her room)

Watch your mouth, woman!

MADELINE

(yelling back)

Why don't you have your loud music
 on when it's time, young lady?!

ED

Should you really be snooping
 around on her Facebook page?

MADELINE

I am her mother!

(lowering her voice)

It's my fucking duty to spy on her.

He stares at her.

ED

Is everything okay?

No answer. She starts unloading the grocery bags again.

ED (CONT'D)

For the last few days, I don't know
 where your head has been.
 Something happened, right? What
 are you not telling me?

They stare at each other. A busted look in her eyes.

(CONTINUED)

509A CONTINUED:

509A

MADELINE

I may have... put something...
stupid into motion.

Ed sits.

ED

Okay.

She stares. Dare she tell?

MADELINE

I told you about Jane's past, how
she was sexually assaulted. I
think I tracked down the assaulter.
He's an interior decorator in San
Luis Obispo.

ED

And?

MADELINE

Jane is determined to confront him.
So Celeste made an appointment with
the guy for Wednesday, ostensibly
to hire him -- that may have been
my idea -- and we're headed down
there to see.

What?

ED

No, you're not. Just call the
police--

MADELINE

We don't know for sure that it's
him.

ED

But suppose it is? The man is
dangerous--

MADELINE

There will be three of us, in a
crowded office place.

ED

Are you out of your mind?

(CONTINUED)

509A CONTINUED: (2)

509A

MADELINE

We're not going to take any chances, I promise. It'll be a public area, three of us--

ED

Absolutely not.

(then)

You're telling me Perry Wright is letting Celeste go on this mission--

MADELINE

Perry doesn't know, Jane's sworn us to secrecy. She wanted to go by herself, but...

ED

It's a bad idea.

MADELINE

She needs closure, Ed. I don't think I can stop her at this point and I'm certainly not about to let her go alone.

ED SHAKES HIS HEAD INDEFINITELY AS A SNARE AND A BASE DRUM START TO PLAY A ROCK BEAT IN PERFECT SYNC WITH ED'S HEAD SHAKE, AND AS WE...

CUT TO:

509B EXT. CLIFF - DAY

509B

WE'RE AT THE TOP OF A HIGH STEEP CLIFF LOOKING DOWN AT A BEACH AND THE OCEAN. AS THE MUSIC CONTINUES, WE HEAR A VOICE...

MS. BARNES (O.S.)

Hi, Emily Barnes, here. Sorry to disturb you.

That is Jane's POV as she stands at the edge of the cliff, breathless, in her running outfit, her cell phone in her hand, earbuds on. We know her routine.

JANE

What's going on?

MS. BARNES

We have a problem.

CLOSE ON JANE

(CONTINUED)

509B CONTINUED:

509B

Intensity on her face, which is becoming familiar now, taking long bursts of breath as she listens, and then hangs up.

A beat during which she stares at the ocean and suddenly bursts into a rage, throwing her cell phone in the air with all her strength, yelling her heart out.

JANE

FUCKKKKKK!!

And the music explodes: "Hands Around My Throat" by Death In Vegas.

510 EXT. BEACH - DAY

510

As the music keeps on playing, Jane picks up her phone in the sand, blows on it a few times, and starts running on the beach, steely-eyed.

Soon, she's met by Madeline, also in her running outfit. And then by Celeste, same. Not a word is exchanged. Not a look. As if they have done this before. The three women run side by side, in sync, faster and faster. The rhythm of the music, its rock n roll vibe, it seems like we're in a music video with three "badass" chicks.

CELESTE (V.O.)

So... does Emily Barnes now suspect that Ziggy is the one who bit Amabella?

JANE (V.O.)

I don't think so. But now that the Kleins have come forward, she felt obliged to share her prior suspicions with the principal. I'm meeting with him tomorrow.

510A EXT. FISHERMAN'S WHARF - BOARDWALK - DAY

510A

The badass girls arrive on the boardwalk, totally out of breath, sweating like crazy. They stop to catch their breath as they lean on a ramp, and look at the marina in front of them.

MADELINE (V.O.)

Celeste, you may have to be a lawyer again.

(CONTINUED)

510A CONTINUED:

510A

CELESTE (V.O.)
Did you ask Ziggy if he bit her?

JANE (V.O.)
He swears he did not. And I am so
sick of falsely accusing him or
asking him if...

Jane slams the ramp as we hear her burst into a rage again.

JANE (V.O.)
FUCKKKKKK!!

511 INT. BLUE BLUES - DAY

511

The patrons all turn towards Jane, seated at a table,
drinking coffee with Madeline and Celeste, still in their
running outfits.

Behind the bar, Tom looks at Jane, wonders.

JANE
(to Tom and the patrons)
Sorry.
(to Celeste and Madeline)
It's never fucking over in this
fucking town which I wish to god I
never came to now.

CELESTE
Maybe,... this isn't the best week
to go to San Luis Obispo.

JANE
(steely resolve)
We're going. I'm fine.

A beat.

MADELINE
Ed insists on joining.

JANE
What?

MADELINE
I'm sorry I told him, but... he
knew I was keeping something from
him.

Her eyes dart to Celeste's, then back to Jane, who feels
betrayed.

(CONTINUED)

511 CONTINUED:

511

MADELINE (CONT'D)

He thinks it's unsafe and he may be right. It might be good to have a man with us.

JOSEPH (O.S.)

Madeline?

Madeline, startled, makes a yelp.

REVEAL JOSEPH BACHMAN

JOSEPH (CONT'D)

(to Madeline)

May I talk to you, please?

MADELINE

(discomfort)

It's not a good time, Joseph, I'm sorry, I'm in the middle of something.

But Joseph does not budge. He looks at Celeste, Jane, and back to Madeline.

JOSEPH

You're in the middle of something?

Uh oh. Madeline suddenly gets the feeling he might spill his guts right in the cafe. She rises.

MADELINE

(to Jane and Celeste)

Excuse me.

512 EXT. BLUE BLUES - DAY - SECONDS LATER

512

Joseph and Madeline emerge.

JOSEPH

We need to talk.

MADELINE

About what?

He looks at her: "Really?"

MADELINE (CONT'D)

You didn't seem like you wanted to talk when I came by the theater.

(CONTINUED)

512 CONTINUED:

512

JOSEPH
Let's take a drive.

MADELINE
Not a good idea.

JOSEPH
Do you want me to say what I have
to say here? Because I can't
promise decorum.

Madeline considers.

513 INT. JOSEPH'S CAR - DAY - MOMENTS LATER

513

Joseph and Madeline sit parked on a quiet street, not far
from Blue Blues judging by the surroundings. We can still
see the marina in the background.

JOSEPH
It's not about us having a future
together. You made yourself clear.

MADELINE
(abrupt)
What is it about then?

JOSEPH
(doesn't like her tone)
I'm sorry to be such an annoyance.

MADELINE
(snappish)
Well, this is annoying, Joseph, so
just say what you have to say,
please.

JOSEPH
It's about me getting clarity. Me
understanding what was real. Or
not.

Madeline looks out the window.

JOSEPH (CONT'D)
Look at me, please.

She does.

(CONTINUED)

JOSEPH (CONT'D)

However brief it might have been,
we both know we had the most
amazing sex, but it was more than
that.

MADELINE

(short)

Well, if that's what you know, then
why not cling to that as what's
real, can you drive me back now?

JOSEPH

(with some disbelief)

That you're this uncomfortable with
the conversation says something--

MADELINE

Of course I'm uncomfortable, I
cheated on my husband.

JOSEPH

Why did you come back?

(off her look)

Why get involved with the theater
again, doing 'Avenue Q'--

MADELINE

Because you and I were over. Dead
and buried, I thought.

JOSEPH

I don't believe you. You returned
because you sensed it wasn't over.
Because you wanted more.

(a beat)

You're not done loving me. And
you're not done desiring me.

She looks out the window.

JOSEPH (CONT'D)

You can't look at me because you
know it's true.

MADELINE

Can you drive me back, please?

(CONTINUED)

513 CONTINUED: (2)

513

A beat. He throws his car into gear, peels out.

JOSEPH

For god's sake, Maddie. This kind of denial is pathological. I get that you don't want to have feelings, but you kissed me back, at the theater, the other day--

Then, suddenly... WHAM. JOSEPH'S BLINDSIDED BY A PICKUP TRUCK. AIRBAGS INFLATE.

513A EXT. BLUE BLUES - DAY

513A

CLOSE ON CELESTE WHO HEARS THE DISTANT SOUND OF A CAR HORN DRONING ON. SHE SHARES A LOOK WITH JANE.

514 EXT. STREET - MINUTES LATER

514

SILENCE. JOSEPH'S CAR IS WRECKAGE ON THE DRIVER'S SIDE. PARAMEDICS ARE MOVING JOSEPH'S UNCONSCIOUS BODY OUT OF THE CAR. THAT IS MADELINE'S POV...

(CONTINUED)

514 CONTINUED:

514

... AS SHE STANDS NEARBY, FLANKED BY A COUPLE OF POLICE OFFICERS, PHYSICALLY OKAY, BUT CLEARLY IN SOME SHOCK. LITTLE BIT OF BLOOD COMING FROM HER NOSE.

THE PICKUP TRUCK IS ON ITS SIDE, THE DRIVER, A TEENAGER, IS OKAY, HE STANDS WITH SEVERAL OFFICERS.

MADELINE, FIGHTING SHOCK, SURVEYS ALL OF THE CHAOS. SHE'S TRYING TO PROCESS SO MUCH... SHE PROCESSES NOTHING. THE PARAMEDICS, THE FIREMEN, THE OFFICERS, ALL TALKING TO HER, BUT WE CAN'T HEAR THEM. TO MADELINE, IT'S ALL WHITE NOISE. AND IT'S ALL BECOMING BLURRY, AS CELESTE AND JANE RUN TO HER. SHE CLOSES HER EYES.

BLACK.

A GLIMPSE OF AN OUT OF FOCUS SILHOUETTE RUNNING IN A HOSPITAL.

514A INT. CYPRESS COMMUNITY HOSPITAL - E.R. - DAY

514A

CLOSE ON MADELINE

Waking up on a bed, as Ed races to her. She folds into him. She would crawl inside him if she could.

ED

Baby! Are you alright?

She cannot bring herself to speak; she nods 'yes.' 'Just hold me.' He does so. And we cut to:

A CLOSE-UP OF A PEN-LIGHT BEING SHONE...

515 INT. CYPRESS COMMUNITY HOSPITAL - E.R. - MOMENTS LATER

515

... INTO MADELINE'S EYES.

DR. SCOTT WINSLOW, thirties, E.R. Doctor, is examining Madeline. Ed and Celeste are also there, as is A NURSE.

DR. WINSLOW

(to Madeline)

It's possible you're concussed, but I don't think so. You have no headache, you don't feel sleepy or groggy?

MADELINE

No.

(CONTINUED)

515

CONTINUED:

515

CELESTE

Are you sure?

MADELINE

Yeah.

DR. WINSLOW

We could do a catscan, but--

MADELINE

I'm fine. I'm not subjecting myself to radiation just to keep your premiums down.

ED

Honey--

MADELINE

I'm okay. I didn't even hit my head.

(to the Doctor)

What about Joseph?

DR. WINSLOW

He's stable.

Celeste looks away when Ed catches her look.

CLOSE ON GABRIELLE

GABRIELLE

A lot of people were talking about exactly why Joseph Bachman and Madeline were in that car together.

CLOSE ON MELISSA

MELISSA

I'm sure it had something to do with artistic expression.

*
*
*
*

516

INT. CYPRESS COMMUNITY HOSPITAL - WAITING ROOM - LATER

516

Madeline, Ed, TORI BACHMAN, late thirties, and DR. MEGAN SHAPIRO.

DR. SHAPIRO

He should be fine. He's concussed and had a pneumothorax. He remarkably had no broken bones. I guess those airbags work.

TORI

Pneumothorax?

(CONTINUED)

516

CONTINUED:

516

DR. SHAPIRO

Collapsed lung. He's in recovery right now, we'll move him to the ICU in a couple of hours, you can visit him there.

(takes her hand)

Your husband will be fine.

TORI

Thank you. Thank you so much.

(CONTINUED)

516 CONTINUED: (2)

516

DR. SHAPIRO

My pleasure.

And the doctor heads off. Tori looks visibly wobbled.

TORI

(to Madeline)

What happened?

MADELINE

This kid ran a stop sign, I guess.
I never saw it. I don't think
Joseph did either.

ABIGAIL (O.S.)

Mom?

Reveal ABIGAIL, approaching, worried, fighting tears. She goes to her mother, they hug, and it's the embrace of a lifetime for Madeline. She does not want to let go.

MADELINE

How did you get here?

And we suddenly see them from afar, at the end of a hallway, where someone's watching: NATHAN.

JANE (V.O.)

Is she okay?

517 INT. JANE'S KITCHEN - EVENING

517

Jane's at her kitchen table, laptop open; Skyping with Celeste who is doing the same from her KITCHEN, as she's pulling a casserole out of the oven. In the background, Perry and the TWINS are gathered for dinner at the counter, PLAYING WITH LEGO TOYS.

(CONTINUED)

517

CONTINUED:

517

CELESTE

I just left her. She was shaken up, but she's fine, Joseph will be, too.

JANE

And the man in the pickup truck?

ZIGGY ENTERS, heads for the kitchen sink where he pours himself a glass of water, listening to Jane. He's got a radar for his mother's anxiety.

CELESTE

Teenage boy, they think he was texting. Listen, I'm sitting down with Perry and the boys for dinner. Madeline's at home, give her a call, I'm sure she'd love to hear from you.

JANE

Okay. Thanks, bye-bye.

As Jane clicks off, her SAFARI SEARCH IMAGES POP BACK UP ON HER COMPUTER.

ZIGGY

Was she wearing her seatbelt?

JANE

I'm sure she was. It would be extra dangerous if not.

ZIGGY

Who's that?

JANE

Who's what?

Jane sees that Ziggy is pointing at her computer on which we can see MANY PICTURES OF SAXON BAKER.

JANE (CONT'D)

Oh... this man is an interior decorator. He picks out furniture and stuff for homes. I was thinking of getting some new furniture.

ZIGGY

What's wrong with our furniture?

(CONTINUED)

517 CONTINUED: (2)

517

JANE

Well, it would be kind of fun to redecorate the house a little, don't you think?

Ziggy eyes the computer; he doesn't have time to study the man before Jane shuts the laptop down, and heads for the fridge.

JANE (CONT'D)

What should we make for dinner?

Ziggy blinks twice. Could he possibly think?

518 INT. CELESTE'S HOUSE - KITCHEN - EVENING

518

CELESTE, PERRY AND THE TWINS are gathered for dinner. AS CELESTE DISHES UP THE CASSEROLE, Josh is moving two Lego cars, making them collide with extra sound effects.

CELESTE

Okay, boys, time to eat.

Max is moving a police Lego car, making a siren sound.

MAX

(to Josh)

You're under arrest!

CELESTE

(little help)

Perry.

PERRY

Toys down, food up. Hup to.

(CONTINUED)

518

CONTINUED:

518

MAX

Teenagers are bad. Do we have to be teenagers?

CELESTE

I'm afraid so.

MAX

I'm gonna skip that part.

JOSH

Silly.

PERRY

Teenagers aren't so bad. You just have to get to know them. In fact, once you become a teenager, you only like other teenagers. It's the grownups that teenagers think are bad.

JOSH

Do teenagers think you're bad?

PERRY

I guess some do.

MAX

They do?

PERRY

Well, when I use my... you know...
(he burps)
... superpower.

The BOYS GIGGLE.

PERRY (CONT'D)

And when I talk with my...
(demonstrating, using a
low, scary tone)
... special voice.

(CONTINUED)

518

CONTINUED: (2)

518

THE BOYS DON'T KNOW IF THEY SHOULD GIGGLE ANYMORE. Perry really sounded scary for a second.

PERRY (CONT'D)
(special voice)
They know... that here comes...

Suddenly, HE EXPLODES OUT OF HIS CHAIR.

PERRY (CONT'D)
(special voice)
The monsta!!!

AND HE BEGINS TO WALK SPASMODICALLY TOWARDS THE BOYS WHO LEAVE THE TABLE, SCREAMING.

PERRY (CONT'D)
(special voice)
Go tell a teenaga: I'm badddd!!

CELESTE
Perry! They're not done eating!
Please!

Oops. Perry stops immediately, sits.

PERRY
Sorry, baby.
(calling after them)
Get back, boys.

When they do, they have their NERF MISSILE GUNS aimed at their father. Perry calmly looks at them, and with one hand underneath the table, points a finger towards Celeste, and winks at his sons, without his wife's knowledge. The twins smile and go for it. Dozens of missiles hit poor Celeste who jumps out of her chair.

CELESTE
No!!!!

CLOSE ON DR. REISMAN

As we hear...

QUINLAN (O.S.)
How long had you been treating
Perry and Celeste Wright?

DR. REISMAN
I'm not at liberty to say.
(then)
Doctor-patient privilege.

519 OMITTED 519

520 INT. MADELINE'S HOUSE - BEDROOM - NIGHT 520

MADELINE, in her pajamas, seated at her vanity, putting body lotion on, FINISHING UP. SHE catches a glance of her reflection in the mirror, and immediately looks down, a myriad of emotions, not the least of which is guilt. Ed enters.

(CONTINUED)

520

CONTINUED:

520

MUSIC is playing from another room, with a vibe that is totally Chloe's, and that reminds us of "River" from Leon Bridges, with a little more melancholy to it: "Nothing Arrived" from Villagers.

ED

How we doing? Any headaches?

This is the zillionth time he's checked.

MADELINE

I love you for worrying. But you really don't need to... every five minutes.

A look between them. She then gives him a little kiss.

ED

Why were you in his car, anyway?

MADELINE

(simply)

I was at Blue Blues with Jane and Celeste, he came in all rattled about a bunch of stuff going south with the play. Ticket sales, prop deliveries, one of the actors came down with strep throat, we're just over a week away from opening night. Anyway, we decided to ride together to the theater so we could knock a lot of stuff off on the drive. Then, wham.

Whether Ed believes it or not... hard to tell.

ED

Well. Could have been worse. Everybody lived to tell about it.

He kisses her forehead, then exits. Madeline wonders "will she ever tell about it?" She's relieved that he seemingly doesn't suspect anything... but she's also a bit horrified that she just lied to him with such facility. THAT BEGETS ANOTHER GLANCE AT HER REFLECTION IN THE MIRROR... AND ANOTHER LOOK DOWN UNTIL--

CHLOE RUNS INTO THE ROOM AND ONTO HER MOTHER'S LAP.

CHLOE

How is she doing?

(CONTINUED)

520 CONTINUED: (2)

520

ABIGAIL (O.S.)
Any headaches?

Madeline turns to look at Abigail who's standing in the doorway.

MADELINE
(to both Abi and Chloe)
Stop it. I'm fine. Did Ed send you?

521 OMITTED

521

522 OMITTED

522

522A INT. MADELINE'S HOUSE - HALLWAY/STAIRCASE - SAME

522A

Ed is listening from the hallway as he's about to disappear down the staircase.

HIS POV: a glimpse of Abigail in the doorway, looking inside the master bedroom. As she's about to leave...

MADELINE (O.S.)
Hey.
(a beat)
I'm glad you're staying tonight.
Thank you.

OFF Ed...

CLOSE ON JACKIE

JACKIE
Something was up with that Joseph Bachman and Madeline.
(then)
I just don't know exactly what.

CLOSE ON JOSEPH

JOSEPH
Do I need a lawyer here?

522B INT. RENATA'S HOUSE - AMABELLA'S ROOM - NIGHT

522B

A STUNNING VIEW of the ocean through a window.

(CONTINUED)

522B CONTINUED:

522B

That is AMABELLA'S POV as she lies in bed, staring, glaring into the sea. Calm. Peaceful. The ocean never lies.

522C INT. JANE'S HOUSE - NIGHT

522C

CLOSE ON JANE, sleeping. But we hear someone else breathing. In a loud fashion. JANE'S EYES SUDDENLY POP OPEN. She hears what we hear. And is petrified. She slides one hand underneath the pillow and turns in a flash to discover...

... Ziggy, sleeping mouth open next to her. The kid has joined his mom in her sofa-bed during the night.

(CONTINUED)

522C CONTINUED:

522C

Jane hides her gun, and goes back to bed, staring at Ziggy. Calm. Peaceful. Could this child ever lie?

522D INT. CELESTE'S HOUSE - LIVING ROOM - DAY

522D

PERRY ARRIVES IN THE ROOM, WITH HIS BAGGAGE AND SUITCASE, READY TO LEAVE. HE STEPS ON SOME NERF MISSILES AND LEGOS THAT ARE SPREAD EVERYWHERE ON THE FLOOR.

PERRY

You should have made them pick them up.

CELESTE SITS ON THE COUCH, DISTRACTEDLY FOLDING LAUNDRY, AS SHE READS SOME LEGAL DOCUMENTS ON HER LAPTOP OPEN IN FRONT OF HER ON THE COFFEE TABLE.

CELESTE

It's just easier to do it myself after they're asleep rather than do battle with them. I just didn't have the patience to go through it last night.

PERRY

You're turning them into spoiled brats.

CELESTE

No, I'm not. They're six, remember?

PERRY

I don't want to live in a pigsty.

Perry kicks at some LEGOS on the floor to hide them under the couch.

CELESTE

So pick them up yourself.

Perry freezes and looks at her. Uh oh.

CELESTE (CONT'D)

I'll do it later, no big deal.

Perry gets down on his knees and carefully picks up every piece of Lego and missiles from the floor and puts them in a big toy box, as Celeste keeps folding, watching him, wondering if she should worry or smile.

523 INT. OTTER BAY ELEMENTARY, NIPPAL'S OFFICE - DAY

523

Jane, Emily Barnes and Principal WARREN NIPPAL are seated in the tiny office.

NIPPAL

Unfortunately Amabella won't say who's involved. However, her mother is convinced that Ziggy is responsible.

Jane gulps.

NIPPAL (CONT'D)

But I'm not. Nor is Mrs. Barnes. Look, if it weren't for the incident on orientation day, I wouldn't have called you in until we had anything more definitive.

Jane nods. Waits.

NIPPAL (CONT'D)

Is there anything out of the ordinary in Ziggy's past, his home life, his background, that you think we should know, that might be relevant? I understand that Ziggy's father is not involved with his upbringing, is that right?

A long beat. Jane just stares. Then--

JANE

Well, is this relevant? All I know about Ziggy's father is that he was keen on erotic asphyxiation and raping women.

524 INT. BLUE BLUES - DAY - LATER

524

Madeline chokes while drinking her coffee as she sits in front of Jane.

MADELINE

You didn't say that?

(CONTINUED)

524 CONTINUED:

524

JANE

Of course, I didn't. But the thought of it, that it could get out one day, that Ziggy wasn't the result of normal, loving sex, but the product of... rape...

Jane sighs, shakes her head. She seems to have a hard time with the word... and the memory of it.

JANE (CONT'D)

Every time I'm asked about Ziggy's father, I'm always scared I'll be exposed. I thought the Kleins were about to spot me right there.

MADELINE

What do you mean?

We hear a KNOCK on a door.

524A INT. OTTER BAY ELEMENTARY, NIPPAL'S OFFICE - DAY - FLASHBACK 524A

We're back with Jane, Emily Barnes and the principal as the SCHOOL SECRETARY puts her head in.

SECRETARY

Mr. And Mrs. Klein are here.

The principal looks at his watch.

MADELINE (V.O.)

No?

Renata appears at the secretary's shoulder, catching sight of Jane, clearly ready to barge on in.

RENATA

We just wondered if you could fit us in.

The principal jumps out of his seat.

NIPPAL

Is it possible you could come back later?

RENATA

I assume we're all here to discuss the same topic, aren't we?

(CONTINUED)

524A CONTINUED:

524A

Renata strides past the secretary and straight into the office, followed by Gordon.

Jane gets to her feet.

RENATA (CONT'D)

(to Jane)

You need to get that son of yours under control.

GORDON

Renata.

(to Jane)

Please, excuse my wife. She's very upset.

He holds out a hand to Jane.

GORDON (CONT'D)

Gordon Klein.

She takes it.

JANE

Jane Chapman.

NIPPAL

All right, well perhaps then, we could have a constructive chat. Can I offer anyone tea, coffee, water?

RENATA

I don't want refreshments. I'll tell you what I want. I want her child to stay the hell away from my daughter.

Jane stares Renata down. And then it happens. It looks like the tough woman is about to break down. Renata is fighting tears so hard, Jane is startled to suddenly be feeling compassion for her. Offers a tissue.

524B INT. BLUE BLUES CAFE - DAY

524B

And we're back at the cafe where it's Madeline's turn to fight some emotions. She catches herself, shakes her head.

MADELINE

You are too nice! So what's the upshot?

(CONTINUED)

524B CONTINUED:

524B

JANE

They're hiring a teacher's aide
whose specific job will be to keep
a close eye on Amabella and Ziggy.

MADELINE

God. How ridiculous.

JANE

Maybe not.
(then, almost guilty)
What if... Renata's right?

Madeline shoots Jane a look: are you kidding me?

MADELINE

That bitch cannot be right, I'm
sorry.

JANE

If I'd done everything properly,
Ziggy wouldn't be marked with this
genetic stain. He wouldn't be
behaving this way.

MADELINE

He's not. What are you talking
about?

JANE

I remember the first time I saw
him, he didn't just cry like babies
are supposed to do. His whole body
was screaming, it was like he was
upset to be born. I just looked at
him and said, "I'm so sorry, little
baby, I'm sorry for putting you
through this."

Madeline is about to get emotional again.

JANE (CONT'D)

I was hoping the love for this
cute, funny-looking, red-faced
creature... would wash away the
dirty memory...

Jane shakes her head, breathes in. A long deep breath. It
doesn't look like it did.

OFF Madeline, concerned--

CLOSE ON HARPER

HARPER

Saxon Baker? Never heard of him.

(CONTINUED)

524B CONTINUED: (2)

524B

CLOSE ON STU

STU
I know "Sexy Sax Man" though.

And Stu starts to hum "Careless Whisper" as he pretends to play the saxophone with his hands.

524C INT. CELESTE'S CAR - MONTEREY STREET - DAY 524C

Celeste parks her car, turns off the engine, looks at herself in the mirror, takes her purse, and applies some make-up on her face, her neck, her hand, until WE HEAR her cell phone ring.

ANGLE ON THE PHONE: MADELINE is calling.

Celeste doesn't pick up and gets out of her car.

525 EXT. CYPRESS HOSPITAL - PARKING LOT - DAY 525

Madeline is on her cell as she deboards her car, heads for the hospital.

MADELINE

Hey, call me back when you can. We have to stop Jane from going on this trip, steal her car or something...

526 INT. CYPRESS HOSPITAL - CORRIDOR - DAY 526

Madeline heads down the hospital corridor...

MADELINE (V.O.)

I thought she needed closure, now I'm thinking she wants revenge.

...unaware of Tori's presence, Joseph's wife, at the nurse station near by. She spots Madeline who enters into--

527 INT. CYPRESS HOSPITAL - JOSEPH'S ROOM - CONTINUOUS 527

Joseph lies there, bandaged head. Awake.

MADELINE

Hey.

A beat. What to possibly say? Finally--

JOSEPH

I'm okay. They plan to release me on Wednesday.

MADELINE

That's good. Thank god.

(CONTINUED)

527

CONTINUED:

527

JOSEPH

Are you okay?

MADELINE

Not even a scratch. Lucky.

Awkward silence.

MADELINE (CONT'D)

I'm sorry. I feel that... maybe you were driving a little fast, a little less aware, because of--

JOSEPH

I'm here because some kid ran a stop sign.

More silence.

MADELINE

If I can help you get some clarity... did I have feelings?

It seems hard to admit. But she does. With a nod.

MADELINE (CONT'D)

Do I still? Maybe. Like you said, I kissed you back. But what I'm feeling most right now is fear. Paralyzing fear that what happened between us last year might get out. And ruin my family. That it might destroy a love that goes to my core. My love for Ed.

Joseph stares back.

MADELINE (CONT'D)

Was it just sex between you and me, no. And when you kissed me the other day, you brought back... I don't deny it. But whatever I felt, it doesn't come close to being a fraction of what I feel, what I will always feel for my husband.

Joseph just got more clarity than he was perhaps looking for. A beat during which he nods.

JOSEPH

I think I'm going to ask you to beg out of the play.

(MORE)

(CONTINUED)

527

CONTINUED: (2)

527

JOSEPH (CONT'D)

The work's basically done now
anyway. We should be fine.

Of course. Madeline looks like she was prepared for that
reaction.

MADELINE

(no argument)

You should.

Silence. Awkward. Tori then enters.

TORI

Madeline.

MADELINE

(brightly)

Well, he just looks so much better
today, doesn't he?

(CONTINUED)

527 CONTINUED: (3)

527

TORI

Oh, yes. I think we're all doing better. How are you feeling?

MADELINE

(a little too cheery)

Honestly, I usually have some lower back pain, which I don't have at all, I think the accident actually spared me a trip to the chiropractor.

A joke, kind of. A nervous joke. A beat.

MADELINE (CONT'D)

(to Joseph)

Well, anyway, I just came by to say hi and make sure you're doing okay. I'm going to head out now.

JOSEPH

Okay. Thanks.

MADELINE

Good to see you, Tori.

TORI

You too.

Madeline then looks to Joseph.

MADELINE

(weakly)

Bye.

JOSEPH

Bye.

They both know that's "the goodbye." A beat. And without more, Madeline exits. We hold on Joseph for a moment. Then, OFF Tori, sensing...

528 INT. CYPRESS HOSPITAL - CORRIDOR - CONTINUOUS

528

Madeline walks toward the exit... faster... and faster... until she gets through the door where she starts running... leaving Joseph Bachman behind.

529

INT. DR. AMANDA REISMAN'S OFFICE - DAY

529

Dr. Reisman is seated in her chair, waiting for Celeste to speak, a smile on her face, almost like inviting her to speak.

CELESTE

He's in Chicago. Coming back tonight. So I decided to come by myself.

DR. REISMAN

Okay.

CELESTE

It was Perry's idea to come in, actually. Which I take as a very healthy sign.

We can read the doctor's suspicion, as can Celeste.

CELESTE (CONT'D)

(trying a little too hard)
Don't you think that's positive, that he would want to come in?

DR. REISMAN

(neutral)
Why did Perry want to come in?

CELESTE

Well, same, you know, he's troubled... we both are, that our lovemaking often seems to be bound up in some anger.

Silence.

DR. REISMAN

Why did you want to come in today?

Celeste takes a deep breath.

A FLASH OF PERRY UP-ENDING THE ENTIRE BOX OF LEGOS OVER CELESTE'S HEAD. THE SHOCK AND HUMILIATION MAKES HER GASP.

CELESTE

I don't know.

DR. REISMAN

Something happened?

A beat. Celeste shakes her head. No.

(CONTINUED)

529

CONTINUED:

529

A FLASH OF CELESTE GRABBING A HANDFUL OF LEGOS FROM HER LAP AND THROWING THEM AT PERRY'S FACE.

CELESTE

The usual, you know. Before he left this morning...

A FLASH OF PERRY SLAPPING CELESTE IN THE FACE.

CELESTE (CONT'D)

... we made love.

A beat during which Celeste smiles uncomfortably.

A FLASH OF PERRY TAKING CELESTE FROM BEHIND, HOLDING HER HANDS BEHIND HER BACK, AS HE'S PENETRATING HER VIOLENTLY.

CELESTE (CONT'D)

It's as if the passion is fueled, or at least enhanced, by rage. And that might be a problem.

(then)

Is it?

DR. REISMAN

Well, I'm encouraged that you at least think of it as lovemaking. Because sex isn't always that.

Silence. Celeste's discomfort is evident.

DR. REISMAN (CONT'D)

Does the sex you have with Perry ever strike you as violent?

A FLASH OF PERRY AND CELESTE TENDERLY KISSING EACH OTHER AFTER SEX.

CELESTE

No.

Silence. She's withholding. The Doctor knows it. And Celeste knows that the Doctor knows it.

DR. REISMAN

Are you ever left with bruises?

(CONTINUED)

529

CONTINUED: (2)

529

A beat.

A FLASH OF CELESTE IN HER BATHROOM, APPLYING MAKEUP ON THE OBVIOUS BRUISES SHE HAS ON HER FACE, HER NECK, HER HAND...

CELESTE

Maybe... one or two... I can't remember.

She's a good liar. The doctor measures that. Then--

DR. REISMAN

Have you ever sustained bruises from something other than sex?

This doctor knows. She knows.

CELESTE

(deflecting)
I don't follow.

The doctor lets Celeste squirm for a beat with the hollowness of her response. Then--

DR. REISMAN

Your husband said he grabbed you too hard sometimes. Has he ever left a mark on you by grabbing you?

CELESTE

We have a very volatile relationship.

Silence.

CELESTE (CONT'D)

I've left the occasional mark on him, too.

DR. REISMAN

By hitting him?

CELESTE

Yes.

DR. REISMAN

Hitting him first, or hitting him back?

This doctor surely knows. And she's got Celeste right in the cross-hairs now. There's nowhere to run.

(CONTINUED)

CELESTE

This feels uncomfortable. And a little unethical, truth be told.

DR. REISMAN

How so?

CELESTE

Well, you're treating us as a couple.

DR. REISMAN

And only you showed up, so I'm treating half the couple.

CELESTE

From what I know about your duty of care, you have an ethical--

DR. REISMAN

I throw off the ethical chains when I sense a patient in danger.

CELESTE

What?

Silence. The doctor uses silence as a weapon, and it's effective. She fixes a long stare at Celeste, knowing full well (even if Celeste doesn't) that Celeste is here to talk. Part of Celeste wants to flee the room, but something tells her not to. Finally--

DR. REISMAN

He hurts you.

CELESTE

I didn't say that.

DR. REISMAN

I pick up on things, not just from you, but from Perry.

CELESTE

We both become violent sometimes. I take my share of the blame.

DR. REISMAN

He hurts you.

(CONTINUED)

529 CONTINUED: (4)

529

Silence.

CELESTE

I'm not a victim. I hit him back.
I throw things at him.

Silence.

DR. REISMAN

What are you looking for from me,
Celeste?

CELESTE

(an admission)

Help.

(then; back to denial)

The relationship gets toxic, we
both acknowledge that. That's why
we made the appointment to come
back in. To learn techniques, to
get strategies to make...

DR. REISMAN

him stop.

CELESTE

Us stop.

Silence.

DR. REISMAN

Are you physically afraid of him?

CELESTE

This feels very wrong; you're our
doctor, you're treating us, and you
seem to be demonizing him.

Silence.

DR. REISMAN

Does he know you're here alone?

OFF Celeste,

530 INT. MADELINE'S HOUSE, KITCHEN - DAY

530

Madeline looks at the ocean, sipping a cup of tea, a bit
lost in thought again. It's becoming a pattern. Suddenly,
HER CELLPHONE DINGS. She sees who's calling and smiles.

(CONTINUED)

530

CONTINUED:

530

MADELINE

Hey, I was just thinking about you.

INTERCUT WITH JANE, DRIVING

JANE

How you doing? Still no headaches or anything?

MADELINE

I'm fine. You are so sweet to worry.

JANE

Well, I do worry. In fact... I'm sitting here thinking how good to me you've been since I moved here, I honestly don't know what I'd do without you. I mean it.

MADELINE

(touched)
Thank you.

JANE

I read a quote once by Ralph Waldo Emerson. Something like "friendship is the masterpiece of nature." You're my masterpiece. One of the best persons I have ever met.

Madeline nearly dissolves on the spot. There are times when there is nothing more needed than a kind word. This would be one of those times.

MADELINE

(fights a spec of emotions)
If you only knew how much...

She cannot even finish the sentence. Fuck, so much emotion under the surface...

MADELINE (CONT'D)

And I'm not even having my period.

JANE

Also, could I ask a favor? Could you grab Ziggy at pick-up? I've got so much work, I need a few hours of quality time to catch up. I would pick him up around seven.

(CONTINUED)

530 CONTINUED: (2)

530

MADELINE
Of course. No problem.

JANE
I'm calling the school, so they're
aware of it.

MADELINE
Ziggy's mine, babe. But take a
compass, would you?

JANE
Ha. No worries. I'm good.

MADELINE
Have fun.

JANE
I will.

And as JANE CLICKS OFF; WE STAY WITH HER. She puts some
music on: "*Rippin Kittin*" from Miss Kittin and Golden Boy.
She lights up a joint. Takes a long hit. Cranks the
volume up...

HER POV

SHE'S DRIVING ON THE 101 FREEWAY... THE ROAD SIGN AHEAD
READS "SAN LUIS OBISPO: 26 MILES."

RESUME

Jane, steely-eyed. She's doing this alone. OFF her:

CLOSE ON THEA

THEA
What do I know of Jane Chapman?
Nobody knows anybody, Detective.
You can write that down. And then
underline it.

AND WE'RE BACK ON JANE, DRIVING AND SMOKING, AS WE HEAR
MISS KITTIN'S VOICE: "Mommy, can I go out and kill
tonight..."

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

531

Celeste is still there.

DR. REISMAN
Does he ever hurt the children?

(CONTINUED)

531

CONTINUED:

531

CELESTE

God, no. He's the most wonderful father. I can't imagine a better one, truth be told, it's probably the reason--

She stops herself.

DR. REISMAN

The reason what?

Nothing.

DR. REISMAN (CONT'D)

The reason you don't leave him?

CELESTE

There are other reasons.

DR. REISMAN

Such as...

CELESTE

I'm madly in love with him. He adores me, he treats me like a goddess.

DR. REISMAN

When he's not hurting you.

A beat.

CELESTE

He's a great father. We still make each other laugh. The violence is certainly an issue, but marriage is complicated.

DR. REISMAN

Meaning you think violence is normal in a relationship.

CELESTE

No!

DR. REISMAN

My apologies. I misread.

But this doctor doesn't misread. Celeste knows it, and the doctor knows that Celeste knows.

(CONTINUED)

531 CONTINUED: (2)

531

DR. REISMAN (CONT'D)

When this violence occurs, have you ever been afraid you might die?

CELESTE

What? Absolutely not.

DR. REISMAN

Never?

Celeste shakes her head. Never. But her mind goes to one event:

A FLASH OF CELESTE'S FACE BEING PUSHED INTO A SOFA. SHE CAN'T GET AIR. SHE'S PANICKING.

And the doctor sees it on Celeste's face. And Celeste sees on the doctor's face... she spotted the tell. Then--

DR. REISMAN (CONT'D)

That must have been terrifying.

Admission by silence.

DR. REISMAN (CONT'D)

Did you think of leaving him then?

CELESTE

I've thought of leaving him many times, but then... When I think about all we have...

DR. REISMAN

Are there any weapons in your house?

CELESTE

What? God no, unless you count the boys' light sabers.

That gets a slight smile from the doctor.

CELESTE (CONT'D)

Couples comes to you with problems. After awhile, that may be all you see. Do you ever pause to consider what's good in a marriage, what's so profoundly right?

DR. REISMAN

I do. Tell me, what's most profoundly right about yours?

(CONTINUED)

531

CONTINUED: (3)

531

CELESTE

Well, first, we love each other. Second... we have been through so much. Four miscarriages. A high-risk pregnancy, the twins were born at 32 weeks, two months in the hospital, and Perry never wavered. He was right there with me, every step.

DR. REISMAN

I see.

CELESTE

I don't think you do. We're bound together by these experiences. And our love for each other, our sons. Breaking away from him would be like tearing flesh.

DR. REISMAN

"Breaking away from him" is an interesting way to put it.

Silence.

DR. REISMAN (CONT'D)

How do you think the abuse impacts on your sons?

CELESTE

It doesn't impact on them in any way. They have no idea. They live in a happy household, I see to that. We never fight in front of them, never.

Celeste is starting to feel claustrophobic. Like the walls are closing in. The doctor nods. Waits. Then--

DR. REISMAN

(matter-of-fact)

He will hit you again.

Not a judgment. Just a fact.

CELESTE

Yes. He will. And I'll hit him.

DR. REISMAN

And eventually, the children will know. If they already don't.

(CONTINUED)

531 CONTINUED: (4)

531

A beat.

DR. REISMAN (CONT'D)
Our time is about up. We should
meet again. And come up with a
plan.

CELESTE
A plan?

DR. REISMAN
For the next time he hits you.

OFF Celeste...

CLOSE ON A GUN

THAT LOOKS FAMILIAR. IT IS BEING CHECKED BY FEMALE HANDS.
IT'S FULLY LOADED.

532 INT. JANE'S CAR - QUIET STREET - SAN LUIS OBISPO - DAY

532

Jane is seated behind the wheel, engine off, parked on a
quiet street in front of a hip-looking design building in
San Luis Obispo. She puts the gun back in her bag, gets
out of her car, and walks into the building.

533 INT. OFFICE BUILDING - RECEPTION AREA - DAY

533

Jane sits, her body rigid, her face almost blank. Her bag
on her shoulder. Waiting. Finally--

SAXON (O.S.)
Ms. Wright.

THE SOUND GOES ALMOST SILENT. AND THE IMAGE SLOWS DOWN.
REVEAL Saxon Baker, who has quietly approached. Late
thirties, perhaps forty. Jane is frozen.

SAXON (CONT'D)
(extends a hand, but we
can hardly hear him)
Saxon Baker. Pleasure to meet you.

Jane stares at his face for a half-beat, then snaps to;
takes his hand.

JANE
Thank you.

(CONTINUED)

533 CONTINUED:

533

SAXON

Come on in.

He leads, she follows. He then says something that we can't hear.

JANE

I'm sorry?

As they enter into:

534 INT. SAXON'S OFFICE - CONTINUOUS

534

SAXON

My portfolio.

She's a bit flustered, but she studies him.

JANE

Yes. Beautiful.

SAXON

Great. Have a seat. Tell me what's what, what you're looking for.

But she's not sitting. She stands. Staring. Perhaps glaring.

A FLASH OF THE DARK SILHOUETTE OF SAXON BANKS POURING CHAMPAGNE FOR JANE IN THE HOTEL ROOM WHERE SHE GOT RAPED...

... as Saxon Baker pours some water for Jane. There are some similarities in their gestures.

SAXON (CONT'D)

Is everything alright?

She nods. Slowly approaches him... staring at the wall behind him, pretending to be curious of his work, looking at different pictures and diplomas hung on the wall. And then she leans in close to him. Too close. What the fuck?

SAXON (CONT'D)

I'm sorry... what are you doing?

Jane smells the air, holding on to her bag, ready to interfere if need be...

SAXON (CONT'D)

Ms. Wright. This is very odd--

(CONTINUED)

534 CONTINUED: 534

A FLASH OF NAKED BODY PARTS IN VIOLENT SEXUAL INTERCOURSE.

BANG!

534A INT. CELESTE'S CAR - DAY 534A

The real Ms. Wright just slammed her door shut as A LOUD, SCREAMING, ELECTRIC GUITAR EXPLODES.

Celeste is looking numb. Her shallow breaths begin to grow deeper. Then... tears... streaming down her face. NO FUCKING WAY! She wipes them off and starts the engine.

BANG!

535 EXT. SAN LUIS OBISPO OFFICE BUILDING - DAY 535

Jane just slammed open the door of the design building as she runs to her car... under the ELECTRIC GUITAR still screaming and crying...

536 INT. JANE'S PRIUS - DAY 536

She starts the engine. Takes off with screeching tires.

536A EXT. OTTER BAY ELEMENTARY SCHOOL - DAY 536A

SKYE runs into the arms of BONNIE who is waiting for her daughter at pickup at the end of the day...

As AMABELLA meets her mother Renata... they hug...

As CHLOE and ZIGGY climb into Madeline's SUV...

And as the TWINS run to CELESTE who waits for them, arms open, big smile on her face, sunglasses on, nothing shows.

537 INT. JANE'S PRIUS - DAY 537

As Jane drives, SHE LETS OUT A GUTTURAL SCREAM AND LEANS ON THE CAR HORN as if to scream at the whole fucking world... similar to THE SCREAM OF THE DIRTY, RAW, DISTORTED GUITAR THAT KEEPS ON PLAYING.

538 INT. CELESTE'S CAR - DAY 538

As Celeste drives and keeps her eyes on the road, the twins, seated in the back, look outside and wonder...

MAX
Where are we going?

Celeste doesn't answer... just smiles... then...

CELESTE
You'll see.

539 INT. MADELINE'S HOUSE - KITCHEN - DAY 539

Chloe puts her ipod down on the counter and we now discover whose guitar is playing, the one from "Big Brother And The Holding Company"... and it keeps playing as Madeline, Ed, Abigail, Chloe and Ziggy set the table for dinner. Like a happy, normal family. That's what Ziggy seems to be thinking as he looks at the others, with his smile that we know...

540 INT. MONTEREY AIRPORT - DAY 540

Celeste and the kids arrive at the airport. They walk in the hallway as we wonder what is she up to when suddenly Perry gets out of the arriving section and does a double take when he spots the twins and Celeste... who came to welcome him back.

The kids run to their dad. Hugs and kisses. Father and sons walk to Celeste. Perry has his kid look on his face. He knows he fucked up again. But he's so happy to see her there, so touched by the attention... that all he can do is to hug her. And cry.

541 INT. JANE'S PRIUS - NIGHT 541

Jane keeps on driving madly as she's holding back tears when suddenly a police car is FLASHING ITS LIGHTS behind her... as we...

CUT TO:

BLURRY FLURRIES OF FLASHING LIGHTS; GLIMPSES OF DIFFERENT ELVIS PRESLEYS AND AUDREY HEPBURNS;

(CONTINUED)

541

CONTINUED:

541

FLASHES OF NAKED BODY PARTS... OF A MAN AND A WOMAN. HARD
TO TELL IF THEY'RE HAVING SEX... OR TRYING TO KILL EACH
OTHER. AND WE...

SMASH CUT TO BLACK

(CONTINUED)

541 CONTINUED: (2)

541

... as Janis starts to sing her descent to hell, "*Ball And Chain*". End credits.

TO BE CONTINUED