

It's Our Time

Written by
Sarah Watson

Revised Network Draft
1/31/2020

FADE IN:

EXT. RIDGEVILLE, OHIO / INT. STELLA'S CAR - NIGHT

A boring-ass town in the middle of Ohio. CORNFIELDS and EMPTY FARMS on all sides. On top of being dull, it's kinda creepy.

STELLA COOPER is at the wheel. She's 34, think Greta Gerwig if instead of having a meteoric rise to success, she'd swung and missed and always wondered... what if? Same basic charm. But with an edge of world weariness underneath.

She's talking to her boyfriend TRAVIS on bluetooth. *

STELLA (INTO HER PHONE)
I forgot how quiet it is here. Do
you hear that? *

She holds the phone out. *

TRAVIS (ON THE PHONE)
Hear what? *

STELLA
Exactly. I used to love that sound.
Well, lack of sound. Now it just
feels... empty. I miss New York.
And you. Mostly New York. But also
you. *

TRAVIS (ON THE PHONE)
New York misses you too.

She was hoping for a bit more than that. But whatever.

STELLA
Anyway, big news. I finally found a
job. The English teacher at my old
high school is out for the year. So
guess who's going to fulfill her
lifelong dream of longterm subbing? *

TRAVIS
That's great. *

STELLA
The lifelong dream part was
sarcasm. I'm trying to psych myself
up. Did I sound convincing? *

TRAVIS
Yes. And I think it's fantastic. *

(CONTINUED)

CONTINUED:

Stella looks around at the corn, this town. She's trying so hard to be upbeat, but it's hard.

TRAVIS

It's the fresh start you need.

STELLA

I'll barely be making enough to cover my legal bills.

(a nervous pause)

And what happens if the press gets my name?

TRAVIS

They won't. I promise. But Stella... While we're talking fresh starts...

STELLA

I still haven't told anyone what really happened.

Suddenly, out of the corner of her eye, Stella sees...

A PIRATE SHIP.

Seriously. A pirate ship. Right there in the middle of a corn field. She does the mother of all double takes just as...

TRAVIS

Stella.

(psyching himself up)

Okay. I'm just going to say it. I think we should break up.

STELLA

Ahhhhhhhh!

It takes us a second to realize her scream is NOT because she just got dumped. It's because a fucking KID just jumped in front of her fucking car. A chunky guy in a HAWAIIAN SHIRT and PLAID PANTS. He waves his hands. Stella SCREAMS again.

TRAVIS

Stella, come on. We both know this has been a long time coming.

The Boy approaches her window. Stella's heart pounds.

STELLA

Travis I have to call you back.
No, wait. I don't actually. Because you just dumped me. God. Seriously?
(MORE)

(CONTINUED)

CONTINUED: (2)

STELLA (CONT'D)

After everything we've been
through? Good bye. Oh, and screw
you!

*
*

Stella hangs up and frantically lowers the window.

STELLA

Are you okay? What happened?

BOY

(stilted)

Look, mister. I need a ride. My
friends and I just had a run in
with these really disgusting--

(then, confused)

Wait. Who the hell are you?

(to someone unseen)

Wrong car! It's the wrong car!

He runs off into the night. The hell? Stella flings her car
door open, jerks against the seatbelt, untangles herself, and
finally hops out. Where the hell did he go?

As she looks around, she sees ANOTHER BOY, a little older. He
holds a CELL PHONE like he was recording something. This is
COLLIN (14). Collin is a meticulous planner and running into
this lady was *not* part of his plan.

COLLIN

Oh shi--

Before he can finish that, they're both blinded by HEADLIGHTS
screaming towards them from around the bend.

COLLIN

Go! You gotta go! Go!

Stella dives back in her car and gets the hell out of there.
As she glances in her rearview mirror, her eyes drift again
to the PIRATE SHIP.

*

Over this, a FAMILIAR BEAT kicks in... Cyndi Lauper's, "The
Goonies R Good Enough."

DISSOLVE TO:

EXT. RIDGEVILLE, OHIO - SUNRISE

The music continues.

Three KIDS ON BIKES ride through the morning stillness. It's
Collin and his two best friends, LOGAN and WILLOW.

(CONTINUED)

CONTINUED:

We realize that the music is coming through Collin's EARBUDS.

They wind through Ridgeville... The dilapidated DOWNTOWN...
The GM AUTOMOTIVE PLANT... A blue collar neighborhood...
American flags on every porch. Names on every mailbox.

We hold on one in particular: THE COOPER RESIDENCE.

INT. COOPER HOUSE - STELLA'S ROOM - MORNING

Stella wakes up. She opens her eyes, grabs her phone, and
GOOGLES HERSELF. It's so seamless we know it's habit. Nothing
new pops up. Thank god.

She hears voices from the kitchen.

INT. COOPER HOUSE - KITCHEN - SAME

LIZ COOPER-BOYLAN (37, an older, plainer, version of Stella)
and her husband, KEVIN BOYLAN (40s wearing his COP UNIFORM)
get in each other's way in the small kitchen.

TORY (15, Kevin's daughter from a previous marriage) and
OLIVIA, (10, waivers between precocious and obnoxious) eat
breakfast at the counter.

TORY

Is Aunt Stella really going to be
my English teacher? That's so
weird.

OLIVIA

Relax. She's only teaching *advanced*
English.

LIZ

Hey.

OLIVIA

What? It's true.

KEVIN

She won't be your teacher. But you
might see her around the halls. If
that happens, just be normal. Say
hello. Then move on with your life.

TORY

So she's going to keep living with
us?

LIZ

Yes.

KEVIN

Not forever.

(CONTINUED)

CONTINUED:

Liz tosses him a look. They both go for the coffee. As they pour, Kevin lowers his voice.

KEVIN

We need to get our rental income back.

LIZ

I'm not kicking her out. Of her own house.

KEVIN

Your dad left it to you.

LIZ

Only because Stella didn't need it. Now she does.

She glances back at the kids to make sure they're not listening. Both are absorbed in SCREENS.

LIZ

Are we still overdrawn?

He nods. Liz sighs.

LIZ

I sent out two more resumes last night. I'll find something.

KEVIN

You shouldn't have to. Look, radical suggestion here. Now that she has a job, she can pay rent.

LIZ

She is not paying rent on her childhood bedroom. That's... weird.

TORY

Everything about this situation is weird.

(off Liz)

What?

KEVIN

We were having a private conversation.

TORY

I've met her like four times in my entire life and now she just lives with us.

(MORE)

(CONTINUED)

CONTINUED: (2)

TORY (CONT'D)

And she gets completely weird about it whenever anyone asks why she's back.

STELLA (O.S.)

She's weird about it because her dreams got crushed in New York and she can't afford a good therapist at the moment.

*
*
*
*

They turn to see Stella, who obviously just heard everything.

STELLA

Is there coffee?

*

EXT. COOPER HOUSE - DAY

Liz walks Stella to her car.

*

STELLA

I know this situation isn't ideal. I'm trying to stay out of the way as much as I can.

*
*
*
*

LIZ

We'll make it work. For as long as you need. But Stella... Are you doing okay?

*
*
*

STELLA

Sure. Yeah. It's not like I thought Travis was "the one" or anything.

*
*
*

LIZ

I meant more like in general.
(delicate)
But speaking of guys you *did* think were the one...

*
*
*
*
*

Stella shoots her a look.

*

STELLA

Really? We're going to make this into a thing? I'm working with my ex-boyfriend. It's not a big deal.

*
*
*
*

LIZ

He's Tory's favorite teacher.

*
*

STELLA

Paul? Of course he is. Did you tell her about the time I saw him having sex with Ruby? Because that might change her mind.

*
*
*
*
*

(CONTINUED)

CONTINUED:

Liz smooths a piece of Stella's hair behind her ear.

LIZ

Come on. You had a lot of good
times together. Nobody is the worst
thing they've done.

Stella nods and looks down. These words hit her in the gut.

LIZ

Hey. What's wrong?

STELLA

Do you really believe that? Nobody
is the worst thing they've done?

Stella isn't really talking about Paul anymore. But Liz
doesn't know that.

LIZ

Yes. I do. And he only screwed her
once. That we know about.

STELLA

I love you.

LIZ

Love you more.

Stella waves as Liz goes inside. As soon as she's gone,
Stella Googles herself again. Nothing new. Thank God.

Then, curiosity gets the better of her. She Googles: "Pirate
ships in Ridgeville." This takes us to...

EXT. ABANDONED FARM - MORNING

The "PIRATE SHIP" stands in a field of dead corn. Holy shit.
It *is* real. Well, sort of. It's a prop. The base is an OLD
GRAIN TRUCK that's been tricked out with SALVAGED WOOD.

It's covered in a million tarps which protect it from the
rain. (And make it look pretty junky.)

Three now familiar BIKES lay on their sides near it.

Willow works under the hood. She has a world-weary energy. An
adult packed in the body of a plump 14-year-old. She's fine
with the fact that she's fat. Proud even. She takes no shit.

Logan, black, unabashedly nerdy, delightful goofball, works
on the sails. He's got the easiest life of the three and
hasn't had to grow up as fast as his friends.

(CONTINUED)

CONTINUED:

Collin sits on the ground, LAPTOP in front of him, brow furrowed. He's a perfectionist about his art. The kind of creative who drifts between distracted and intense.

He edits the footage they shot the previous night. Chunk running into the Fratellis. If it wasn't obvious before, it is now, they're recreating scenes from the movie.

Logan hollers to Collin and Willow.

LOGAN

Raise your hand if you're ready to see the main sail unfurl? Trick question. You can not ever be ready for something this bad ass.

Logan pulls the rope that should open the main sail. But it just twists and tangles. *

WILLOW

Well, you got one thing from the movie right.

(off Logan's hopeful look)

I feel like I'm babysitting but I'm not getting paid. *

But Collin can see the potential. His mind works that way. He's always solving problems, always finding the magic. *

COLLIN

No. It's almost there. Just a few more adjustments. And if I put the camera here... *

He puts his hands into a square like director's do. *

COLLIN

It'll look even bigger. Imagine it. I pan up and up and up to reveal... Boom! Chunk in the Captain's hat. Then he swings out and... Boom again. We get that shot and we're winning that contest for sure. *

Willow and Logan trade a look. His enthusiasm is infectious. *

LOGAN

Come on, director. We're going to be late for school. *

They all go into... *

INT. BARN - CONTINUOUS

They've made this abandoned barn into a mini SOUNDSTAGE. And it's fucking cool. One of the CALF PENS is draped with GREEN SCREEN SHEETS. *

The rest of the barn has been tricked out to look like the inside of a TUNNEL. CARDBOARD FAST FOOD CONTAINERS line the walls for sound absorption. As they grab their BACKPACKS from old HORSE TACK RACKS, Collin turns to Willow. *

COLLIN

How long do you think it'll take you to get the truck running? *

WILLOW

Like twenty minutes. *

COLLIN

Perfect. The contest deadline is in three weeks and we have to have the scene shot *and* edited to submit. *

WILLOW

(clarifying) *

Like twenty minutes *after* we buy the part. Which is like 200 bucks. *

LOGAN

Way to bury the lead. *

COLLIN

We'll figure it out. One Eyed Willy won't let us fail. Will you, Willy? *

Reveal a SKELETON with an EYE PATCH by the door -- It's ONE EYED WILLY! Logan and Willow give him a fist bump and exit. *

Collin takes a second alone with Willy. Almost like a silent prayer. Then he gives him a fist bump and follows his friends. *

CUT TO:

INT. RIDGEVILLE HIGH SCHOOL - MAIN HALL - DAY

Stella looks around, struck by how things haven't really changed. She stops in front of the TROPHY CASE. There's a 14 year old picture of her receiving a WRITING AWARD. Jesus. Has nobody else done anything since she left? *

PRINCIPAL KENNEDY (O.S.)

The prodigal student returns.

(CONTINUED)

CONTINUED:

Stella turns to see PRINCIPAL KENNEDY (60s, no-nonsense.)

STELLA
Principal Kennedy.

PRINCIPAL KENNEDY
Stella Cooper. It's been far too long. I'm trying to remember the last time I saw you.

He's screwing with her. He remembers. So does she.

STELLA
Graduation. Fourteen years ago.

PRINCIPAL KENNEDY
Oh, right. Let's see if I can recall the exact words. It was something like, "F this town. F this school. And F you. Because I'm never coming the F back." You did not use the abbreviation.

STELLA
(trying for a laugh)
Well, joke's on me because I came the F back.

Principal Kennedy is not amused. Stella shifts.

STELLA
Sorry. I really thought that would land. But you don't have to worry. I'm taking this seriously. In fact, I have some big ideas about the curriculum--

Principal Kennedy puts up his hand, stopping her.

PRINCIPAL KENNEDY
No big ideas, Stella. Mrs. Simon left a lesson plan for you. Just follow it exactly. And I require every teacher to advise one of the student clubs.

STELLA
(humbled)
Sure. Whatever you need. I really am grateful to be here and I want you to know I'm going to take it seriously. I'm not the same girl I was before.

(CONTINUED)

CONTINUED: (2)

Principal Kennedy casts a quick look at her award. *

PRINCIPAL KENNEDY *

No. It would seem you're not. *

This is absolutely a dig. He leaves and Stella stares at her award, feeling the shame of how far she's fallen. *

Suddenly she sees a REFLECTION in the trophy case window. It's Collin. Stella whirls around. But he's already gone. *

INT. RIDGEVILLE HIGH SCHOOL - SAME

We pick up with Collin, Logan, and Willow. They round a corner into a packed hallway.

A CROWD forms a circle and cheers as MARCUS, 15, does stunts on his BMX BIKE. Marcus tries to pop a wheelie and loses control. He knocks into Willow, sending all her stuff flying. Frustrated, she bends over to pick her things up. *

MARCUS

(to his friend) *

Damn. That was like colliding with the water buffalo at the Cleveland Zoo. *

A few people laugh. Willow turns to him, emotional armor on.

WILLOW

Excuse me. I didn't quite hear what you said. I think it was about me. *

MARCUS

I said, knocking into you was like colliding with the water buffalo at the Cleveland Zoo. *

She smiles and angles her phone up. She's been recording. *

MARCUS

What are you doing?

WILLOW

Say hi to everyone on the "Rate My Fat Shamer" thread. *

(off him) *

Ooh. Too shy to say hello? That's okay. Your stunned look is going to play great. *

As she uploads it, a few students watch. Among them is HANNAH (15), scrunchie, Hydroflask, demeanor of the popular.

(CONTINUED)

WILLOW

Unfortunately I don't expect you to rate very high since your insult was pretty pedantic.

(off Marcus)

Logan, can you please define pedantic for our friend here.

LOGAN

Dude. I don't know.

HANNAH

It means unimaginative.

Willow looks up. Hannah gives her a nod. She's impressed.

INT. RIDGEVILLE HIGH SCHOOL - ANOTHER HALLWAY - MOMENTS LATER

Stella stands at the door of her classroom. She's about to pull the door open when she feels someone staring at her.

It's PAUL MEYER. Her ex has aged a few years, but he still has the same boyish charm that always made Stella melt. He's sensitive and a good listener. The kind of guy you tell all your secrets. And Stella told him many over the years.

Stella can't help herself, she smiles.

STELLA

Hi, Paul.

*

He does not smile back. Right then, Collin walks up to Stella's door. She's surprised enough to turn away from Paul.

STELLA

Hey. It's you. I know you.

An "oh shit" look appears on Collin's face as he realizes she's his teacher. Then his expression changes.

COLLIN

Must have been someone else. I've never seen you in my life.

He blows past her into the classroom. Confused, Stella turns to Paul. He goes into his classroom without a word. Stella throws up her hands. Seriously?

*

*

But she won't let this moment defeat her. She forces a smile onto her face, musters all her energy, and pulls her classroom door open.

*

*

*

END OF ACT ONE

ACT TWO

INT. COOPER HOUSE - KITCHEN - NIGHT

Liz cooks. Stella "helps" by poking at some chicken on the stove with a set of tongs.

STELLA
Principal Kennedy could not have
been more thrilled to put me in my
place.

LIZ
I'm sure that's not true. Get away
from the chicken.

STELLA
I'm helping.

LIZ
You're not. Back up.

Stella gives up the tongs and takes out her phone. She
Googles herself. A new NEWS STORY pops up. Holy shit.

Right then Tory comes marching in.

TORY
Oh. My. God. You and Mr. Meyer?

She's holding Stella's old YEARBOOK. It's open to the senior
superlatives. Stella and Paul were: "Best Couple."

But Stella isn't paying attention. She clicks on the news
story. Heart pounding. But her panic dissolves into disgust.

The local paper, THE RIDGEVILLE GAZETTE, wrote about her
return. "Former Bright Shining Star Fellowship Winner Returns
To Ridgeville High as Substitute Teacher."

TORY
I can't believe you dated my
physics teacher. This is such hot
goss.

Stella looks up from her phone.

STELLA
It's not hot goss. It's not even
cold goss. We barely dated. It was
casual. Then ended amicably.
(MORE)

(CONTINUED)

CONTINUED:

STELLA (CONT'D)
(re: yearbook)
Can I have that back please?

Tory sits down at the counter and flips the page. *

TORY
Whoa. Who's Ruby Duncan?

She points to RUBY DUNCAN. We can tell she's beautiful. Even underneath the devil horns and mustache that teenaged Stella drew across her picture along with one word: WHORE. *

TORY
What did she do? *

STELLA
The question is *who* did she do? *

LIZ
Stella! *

TORY
You shouldn't slut shame. *

LIZ
You're absolutely right, Tory.
Thank you for reminding us how
women should stand with each other.
Tell your sister and dad that
dinner's ready. *

Liz takes the yearbook from Tory's hands as she leaves the room. Once she's gone, Liz turns to Stella. *

STELLA
I know, I know. I'm sorry. *

LIZ
No. Screw that Gen Z tolerance and
acceptance crap. Ruby *is* a whore.
That is a fact. *

STELLA
I love you for that. But Tory's right.
I should be mad at Paul. Not Ruby. *

LIZ
Okay. But, Stella. Paul doesn't even
know that you saw them together. It's
been almost fifteen years. Don't you
think he deserves to know why you
left without saying goodbye? *

(CONTINUED)

CONTINUED: (2)

Stella sighs and stares at that yearbook photo. *

INT. LOGAN'S HOUSE - NIGHT

A nice middle class home. Clean and homey. Logan, Willow, and Collin are at the table. A production meeting of sorts. *

Logan plays with one of those athletic STRETCH COILS that Brand uses in the movie. Collin opens a large SHIPPING BOX.

Logan's little brother, ZACK, (10, desperately wants to be part of everything) hovers. *

COLLIN

I can't believe that lady is our sub. This is worst case scenario. *

It's not just *some* adult who saw us filming. It's a teacher. *

WILLOW

I like her. She doesn't seem like the kind of person who would bust us.

COLLIN

Of course she would. We've been trespassing. Not to mention you were driving without a license.

Willow glances toward the kitchen to make sure LOGAN'S PARENTS (JARROD and DENISE) didn't hear. They make dinner, unaware. Willow catches a snippet of their conversation.

DENISE (FROM THE KITCHEN)

...the cuts are happening across almost every department. It's the biggest round of layoffs yet.

Willow keeps listening while Collin opens the box. Logan sets his stretch coil aside to grab what's inside. *

LOGAN

Oh hells yes. God bless, eBay. *

Logan holds up a STATUE OF DAVID. Zack brightens.

ZACK

No way. It's exactly like the one in the movie. When can I break the dick off?

Logan holds it out of the way protectively.

(CONTINUED)

LOGAN

Back up. The dick stays on until
we're ready to shoot.

*

COLLIN

(to Willow)

What's this bring our budget down
to?

But Willow is absorbed in Logan's parent's conversation.

JARROD (FROM THE KITCHEN)

Is there anything you can do?

DENISE (FROM THE KITCHEN)

Management's already made their
lists. It's going to be a real bad
week for a lot of people. I'm
worried about the backlash. I'm not
ready to go through this again.

COLLIN

Willow.

WILLOW

(snapping back)

Huh?

COLLIN

Budget?

WILLOW

Nothing. Basically nothing. Like a
hundred bucks. I'm getting a pop.

She slides away from the table.

COLLIN

Wait. Have you talked to your dad
about fixing the TV yet?

WILLOW

No. But I will.

COLLIN

Willow. We have every other prop
for Mikey's living room. We can't
wait--

WILLOW

I said I'll talk to him.

(standing)

I'll be right back.

(CONTINUED)

CONTINUED: (2)

Zack takes Willow's seat. He loves being a part of this.

ZACK

Talk to me about my character
motivation.

Willow walks into the kitchen. Jarrod and Denise stop
talking.

DENISE

(brightening)

Hey, Willow. Everything okay?

WILLOW

So it's happening? More layoffs at
the plant?

Denise and Jarrod trade a look.

DENISE

Oh, sweetheart. I'm sorry. I
shouldn't have been talking so
loud.

WILLOW

My dad said there have been a lot
of rumors. I know you can't tell me
anything for sure but... If you do
know anything...

*

DENISE

(a thoughtful beat)

As far as I know your dad's
department hasn't come up.

*

Jarrod clears his throat -- she shouldn't be saying this.

JARROD

Are we setting you a plate for
dinner?

WILLOW

Thanks. But I need to get home. I'm
sure my dad is waiting for me.

Denise and Jarrod trade another concerned look. There's
clearly a lot of love and history here.

INT. WILLOW'S HOUSE - MOMENTS LATER

*

Willow uses her key -- total latchkey kid vibe -- to come in.
She sorts through the mail. Lots of BILLS. We see the worry
on her face.

(CONTINUED)

CONTINUED:

This is very much the home of a single dad. Furniture that doesn't quite fit the space. Only a few pictures.

Just enough empty BEER CANS for us to understand why Logan's Mom seemed concerned. Definitely no dinner on the table.

WILLOW

Dad?

She follows the sound of the TV. Her DAD has the tired look of someone whose life didn't quite turn out the way he hoped.

WILLOW

Hey.

He nods. Barely looking up from the TV.

WILLOW

I was wondering if you'd had a chance to look at that old TV yet? I mean, no pressure, but... Well, a little pressure. We need it soon.

It takes him a second to register what she's talking about.

WILLOW'S DAD

Oh, right. The TV. No. I forgot.

She lingers, wanting to say more.

WILLOW

Okay. I'll heat up some dinner for us in a bit. And if you get a chance to look at the TV...

But he's already gone back to his TV show.

INT. WILLOW'S HOUSE - BEDROOM - MOMENTS LATER

Willow pulls out her CELL PHONE as she walks in.

Her room is colorful and vibrant. Posters of zaftig women in vintage pinup girl style adorn the walls.

As she makes a call, she picks up a FRAMED PHOTO from her desk. It's her MOM in her ARMY UNIFORM. Willow polishes a smudge over some engraved lettering -- the date of her death. It was only a year ago.

COLLIN (ON THE PHONE)

Hey.

(CONTINUED)

CONTINUED:

Willow moves to her window and waves. She can see into Collin's bedroom which is directly across from hers.

INTERCUT WITH:

INT. COLLIN'S HOUSE - BEDROOM - SAME

Collin's room is filled with MOVIE POSTERS: Parasite, Close Encounters, John Wick, Star Wars, Looper, and of course, The Goonies.

COLLIN

What's up?

WILLOW

Just letting you know it might take a while to get the TV working. My dad really wants to. But he's pretty busy so...

Willow can also see into Collin's downstairs window. She watches a MAN with no shirt grab a beer from the fridge.

WILLOW

Um, Collin. Did you know there's a large shirtless man in your kitchen?

COLLIN

That's my mom's new boyfriend. She had to work a double so he's "babysitting."

(ending the conversation)

I gotta go. I want to get this footage edited.

After they hang up, Willow's PHONE DINGS. It's a new Instagram DM. From HANNAH (the girl who defined "pedantic.")

Message from Hannah: epic clapback with Marcus *applause hands*

Intrigued, Willow starts scrolling through Hannah's profile. Hannah is beautiful. Carefree and confident. She has 35,000 followers who tune in for her makeup tutorials.

Willow's never really had female friends before and there's something enticing about this girl.

INT. COLLIN'S HOUSE - LIVING ROOM - NIGHT

Collin's house is tidy but small. His mom has done her best with older and second hand furniture.

(CONTINUED)

CONTINUED:

Collin edits at the kitchen table while his MOM'S BOYFRIEND watches TV on the couch. He's 30s, picture Aaron Eckhart from Erin Brockovich. Not a bad guy but rough around the edges.

MOM'S BOYFRIEND

You should take a break, kid. The amount of time you're putting into that, I could have taught you everything I know about pouring concrete. You should come to work with me some time. I'll teach you a real skill.

COLLIN

Thanks. But I'm good.

His mom's boyfriend goes back to his TV show and laughs at something dumb. Collin pops his earbuds in and keeps editing.

INT. COOPER HOUSE - BATHROOM - THE NEXT MORNING

Stella stares down a running toilet. She jiggles the handle, removes the back and jiggles all the little parts inside. One of them breaks off in her hand. Shit.

Kevin opens the door, bumping her.

KEVIN

Hey. Sorry. I thought it was free.

STELLA

It is. I'm done. Just give me thirty seconds...

But she quickly realizes she can't fix it in thirty seconds. Or at all. She holds the part out, guilty.

STELLA

I'm sorry.

Kevin sighs. This is the last thing he needs this morning.

KEVIN

I'll go to the hardware store after work.

STELLA

No. I'll go. I have a free first period today.

TORY (O.S.)

(from the hall)

Dad! Let's go! I'm ready.

(CONTINUED)

KEVIN

Guess I'll use the bathroom at work.

STELLA

Kevin.

He turns back, but Stella doesn't really know what to say.

STELLA

Sorry about your toilet.

INT. ABANDONED BARN - MORNING

Willow and Logan stand close together in the green screened calf pen. Willow's HANDS ARE TIED TOGETHER and she has her arms around Logan's neck. His hands are on her waist.

We should definitely get a vibe that he loves doing this scene. He's always had a crush on Willow. But he'd never tell her.

WILLOW

...She sent me a DM. That means she went to the trouble of figuring out my name, tracking down my profile...

LOGAN

You're in the high school directory. It doesn't exactly make her Sherlock Holmes.

WILLOW

She's so interesting. Like VSCO but not in an annoying way.

*
*
*

COLLIN

Can you both take one step closer to me?

Collin has his iPhone on a tripod and two laptops side by side. One shows a still of the movie. Andy and Brand in the water, Andy's hands tied, arms around him.

On the other laptop, we see Collin's test footage. He's using green screen technology to make it look like Willow and Logan are standing in the cave. Cool.

LOGAN

Question for the director. How much tongue are you thinking for the kiss? Because I'm thinking like a lot.

(CONTINUED)

WILLOW

If your tongue goes anywhere near
my mouth, I'm biting it off.

Collin suddenly turns alert.

COLLIN

Did you hear that?

Everyone stops. It sounds like car tires on gravel. The three
of them rush to the window.

INTERCUT WITH:

EXT. ABANDONED FARM - SAME

A CAR pulls to a stop right out front. Shit.

A MAN and a WOMAN, both in SUITS, exit the car. The Man puts
a REAL ESTATE SIGN on the dead front lawn.

LOGAN

Real estate agents. Great. Trash
the Goon Docks.

COLLIN

Shh.

The Woman pokes around the property. She starts to go behind
the barn.

COLLIN

(a whisper, concerned)
The pirate ship.

WILLOW

It's okay. The mast is down. It's
tarped.

They watch as the woman changes course. She walks toward the
barn. She puts her hand on the handle. Starts to turn it.
They all hold their breath.

MALE REAL ESTATE AGENT

Forget it. It's a tear down. Let's
get out of here. This place gives
me the creeps.

She lets go of the handle. Three exhales in tandem as the
real estate agents get in the car and leave. As soon as
they're gone, our trio rushes outside.

(CONTINUED)

LOGAN

There's an open house Saturday.
Great. We're screwed.

COLLIN

We'll have to move again. We can
take that farm on Buckeye Road.
It's not as big, but it'll work.

LOGAN

What about the pirate ship? How are
we going to get it there?

*

COLLIN

We'll have to get it running.

WILLOW

In three days? Collin--

COLLIN

You said twenty minutes.

*

*

WILLOW

After we get the part.

*

*

COLLIN

Then we'll get the part. Right now.
We'll have to skip school. This is
more important.

*

Collin climbs on his bike. Logan and Willow don't follow.

WILLOW

I'm not skipping school.

Collin looks to Logan. But he shrugs. He's out too.

COLLIN

Fine. Tell everyone I'm sick.

Collin takes off on his bike as Willow and Logan watch.

INT. HARDWARE STORE - MORNING

A bell jingles as Stella walks in. JAMES "JAX" JACKSON looks
up from the counter. He's late 30s, rugged, a total man's
man. Stella finds herself staring.

JAX

Toilet trouble?

What? Stella realizes she's holding the broken toilet piece.

(CONTINUED)

STELLA

Oh. Yeah. I need to buy whatever
this is.

JAX

Follow me.

She does, noticing that he walks with a slight limp.

A FEW ROWS OVER

Collin, rushed and anxious finds the part he needs: the
FLYWHEEL. It's 263 dollars. Shit. We watch him have an
internal debate with himself. He's not a thief. But he's
desperate.

Collin looks up and down the aisle to make sure nobody is
watching. Slowly he slides the part under his shirt. Okay.
That wasn't so hard. He can do this. But when he turns he
sees...

STELLA. Standing at the edge of the aisle, watching. He
stares at her for a second. Then TAKES OFF RUNNING.

STELLA

Collin!

She chases him out the front door.

EXT. HARDWARE STORE - CONTINUOUS

Collin struggles with his bike lock.

STELLA

Collin. Collin! Stop!

He looks up, cornered. Then Jax comes out. Collin, guilty and
scared, pulls the flywheel out from under his shirt.

COLLIN

I'm sorry.

JAX

This is your one get out of jail
free card. You steal from me again,
we're going to have a problem.

*

Jax hands the flywheel back to him.

JAX

Pay me when you can. And don't
forget to thank me when you get
your Academy Award.

(CONTINUED)

CONTINUED:

Then he turns to Stella and hands her his BUSINESS CARD. She takes it, intrigued. Is he asking her out?

JAX

In case you need help with the toilet.

(off her look)

I'm not sexist. I know women are perfectly capable of fixing their own toilets. You just don't strike me as one of them.

STELLA

That is... fair actually.

He gives her a smile. Then goes back inside. Stella turns to Collin.

STELLA

Academy Award? What's he talking about? What the hell is going on?

(off his shrug)

Fine. I'm calling Principal Kennedy. You can tell him while you do detention.

COLLIN

Wait. Okay.

He takes out his iPhone and hits play. It's the scene Stella interrupted with Chunk. (Very rough, no VFX, bad sound.)

STELLA

Oh my God. That kid in the plaid pants. I knew there was something familiar about him. The Goonies.

COLLIN

Go ahead and laugh. Everyone else does. But they won't be when we go viral. We're going to get a million hits and enough money to do the whole movie. A shot for shot remake. And then every film school will be fighting over me. I'm getting out of this town and I'm never coming back.

Stella can't help but smile. He sounds just like she did. Collin misinterprets her expression.

COLLIN

I knew you'd laugh.

(CONTINUED)

STELLA

I'm not laughing. You just reminded
me of somebody. That's all.

COLLIN

Who?

But Stella's eyes widen at the next part of the scene.

STELLA

(worried)

Is that Willow? Driving?

COLLIN

She knows what she's doing.

STELLA

Look, I feel like I have to say
something. As your teacher and--
Well, as someone who has done some
dumb things in her life. I know
this seems important. Probably like
the biggest deal in the world.

COLLIN

It is.

STELLA

Oh, Collin. I really do get it. But
stealing? Cutting class? And...

She motions to Willow then hands him his phone back.

STELLA

I can't even watch that anymore.
You have to be careful. None of
this will be worth it if you end up
in jail.

COLLIN

Yes, it will. It absolutely will.
No matter what it takes.

He unlocks his bike, puts the flywheel in his basket, and
rides off. We hold on Stella, watching him go.

END OF ACT TWO

ACT THREE

INT. COOPER HOUSE - NIGHT

We're tight on the television where THE GOONIES plays. It's the magical and emotional scene when the kids are in the bottom of the wishing well.

Stella and Liz watch from the couch. They've already killed a bottle of WINE and are working on their second. *

LIZ
They're really going to do every scene? *

STELLA
Yep. That's their plan. Oh wait. I love this part. *
(reciting with Mouth) *
This one right here. This was *my* *
dream. *My* wish. And it didn't come *
true. So I'm taking it back. I'm *
taking 'em all back. *

LIZ
I can't believe you remember every word. Actually, I can. I think you and Paul watched The Goonies a million times on this couch. *

STELLA
It was always his favorite movie. *
(then, with a sigh) *
He thinks this is going to change his life. *

LIZ
(confused) *
Paul? *

STELLA
No. The kid doing the movie. *

LIZ
Maybe it will. *

Stella shoots her a look. *

LIZ
Okay. It probably won't. But what's the harm in trying? *

(CONTINUED)

On screen, Andy tells Mikey why she wants to quit.

ANDY (ON TV)
*If we keep going, someone is really
going to get hurt. Maybe even dead.*

Stella points to it as if it's proof.

STELLA
Thank you, Andy.

LIZ
He's not going to die.

STELLA
No. But he's going to get his
dreams crushed. Which is just as
bad. Believe me.

LIZ
You do realize that you can still
be a writer in Ridgeville, right?

STELLA
It's not just the writing. I had
this whole life in New York. I miss
it. God, do I miss it. There's this
energy there. This excitement. Here
it's like... A dead end.

It's impossible for Liz not to take that personally. Stella
sees the expression shift on her face.

STELLA
You know what I mean.

LIZ
I do know what you mean. And you
know what?
(stopping herself)
No. Never mind.

STELLA
What? Just say it. What?

LIZ
You're not the only one in the
world who didn't get her dream.

STELLA
I know that.

(CONTINUED)

LIZ

Do you? Because ever since you've
been back... Look, I know something
happened in New York and I know you
don't want to tell me about it.
That's fine. I mean, it's not. It's
weird. But I'm so sick of you
moping around acting like you're
the only person whose life didn't
turn out exactly the way she wanted
it to. At least you got to try.

STELLA

If you want to try, try. Nobody is
stopping you.

Liz scoffs. Stella doesn't get it.

LIZ

I've sent out thirty resumes. And I
got one interview. *One.*
(a beat, sincere)
I'm so scared I'm never going to
have something that's just mine.

Before Stella can say anything, Kevin comes home.

LIZ

Hi, babe. We ate without you, but
I'll heat you something up.

Stella watches Liz, realizing for the first time that she's
not the only sister going through some shit.

As all of this connects, it's impossible not to hear Mikey on
screen. He delivers his famous "our time down here line." As
the MUSIC SWELLS. It takes us to...

INT. ABANDONED BARN - MOMENTS LATER

The gear is half packed and there's a frenzied energy.
Logan, Zack, and the kids playing MOUTH and DATA pack up.

Collin works with Chunk in the GREEN SCREEN PEN. Chunk stands
on top of a GREEN SCREEN BOX holding a ROPE that hangs from
the middle of the ceiling. He looks fucking terrified.

COLLIN

Okay. You're standing on top of One
Eyed Willy's pirate ship. It's
beautiful. Majestic. But you still
have to get away from the Fratellis.

(CONTINUED)

A lone cow moos outside.

COLLIN
It's a sea lion. Just go with it.
And... Action!

*

CHUNK
(acting horribly)
It's Captain Chunk. And Captain
Chunk says let's get the hell out
of here.

He puts a DAGGER between his teeth, grips the rope tighter,
and poises himself to swing off the box. But he panics at the
last second, wraps his legs around the rope, and holds on for
dear pathetic life.

CHUNK
Ahhhh.

COLLIN
(exasperated)
Cut.

Collin turns as the door opens. Willow walks in, covered in
grease and looking defeated.

WILLOW
I guess it wasn't the flywheel.

COLLIN
Okay. So what do we try next?

*

*

WILLOW
I don't know.

*

*

COLLIN
Willow. We have two days.

*

Chunk lightly swings from side to side behind them.

WILLOW
(frustrated)
I don't know, Collin. I'm not an
expert. If my mom was here she'd
know. But she's not. I don't know
what to do.

*

*

*

*

BOOM! Behind them, Chunk splats to the ground, taking the
entire rope and a huge chunk of ceiling with him.

LOGAN
Man down.

*

*

(CONTINUED)

WILLOW *
Maybe it's time we talk about *
giving up. *

COLLIN *
No. Never. Goonies never say die. *

Willow and Logan trade a look. They understand what Collin *
doesn't. They're in over their heads. *

INT. COLLIN'S HOUSE - BEDROOM - NIGHT *

Collin tries to edit the scene. But it's a mess. He doesn't *
have the footage. Chunk's performance is a disaster. *

Curious, he does a search for: STELLA COOPER. *

The Ridgeville Gazette article pops up. He reads it. Then he *
goes back further. He reads about the time she got arrested *
for pulling off an epic prank. He wasn't expecting that. *

He continues searching. He reads about her writing *
fellowship. There are interview quotes from her about why she *
wanted to get out of Ridgeville. Each word pulls him in. *

EXT. RIDGEVILLE - ESTABLISHING

Sun rise over a new day.

INT. LAW OFFICE - MORNING

Liz, dressed in an OUTDATED SUIT, sits across from the HEAD *
OF HR at the biggest law firm in town. (Hannah's dad works *
here and they handle some of the business for the plant.)

Liz tries to look professional as the HR Woman frowns at her *
resume. *

HR WOMAN
Talk to me about this gap here.
2010 to the present.

LIZ
Well, 2010 is when my daughter was
born and--

The HR Woman puts up her hand, stopping her.

HR WOMAN
I'm not legally allowed to ask
about spouses or children.

(CONTINUED)

LIZ

Right.

LIZ

In 2010 I had a, uh, life change
that made it hard to work. But
now... Well, that life change is...
self-sufficient enough to get
herself to school.

The HR Woman smiles, softening.

HR WOMAN

Let me tell you a little bit more
about the position. You'd be a
general assistant.

Liz nods.

HR WOMAN

We really want to find someone who
can grow with the company. If this
works out, after six months, we'd
pay for your schooling to become a
paralegal.

A look passes over Liz's face. The HR Woman catches it.

HR WOMAN

Is that... Not of interest?

LIZ

No. It's... very of interest.
(getting emotional)
Can I be honest?

The HR Woman nods.

LIZ

I know you have a lobby filled with
candidates who are younger and more
qualified. Who don't have big gaps
on their resumes. But I want this.
I would appreciate it in a way that
they never could. I would kill
myself for this job.

HR WOMAN

Would nights and weekends be a
problem? I can't ask about your...
life change... But, look, we both
know that some people can do nights
and weekends and some can't.

(CONTINUED)

Liz hesitates, but only for a second.

LIZ
It wouldn't be a problem at all.

The HR Woman stands.

HR WOMAN
Okay. Thanks for coming in. I'll
get back to you with an answer by
the end of the week.

Liz stands too. She feels just the tiniest bit of hope.

INT. RIDGEVILLE HIGH SCHOOL - CLASSROOM - DAY

Stella teaches from Mrs. Simon's lesson plan notes. *

STELLA
Mrs. Simon would like you to read
up to chapter four of Catcher in
The Rye and find moments that show
how Holden brings his loneliness on
himself. If you agree with that.
(she flips the lesson plan
over)
Oh. No wait. That's it. I guess you
have to agree with that. *

Collin stares out the window, completely disengaged. School
will never matter as much as his movie. *

Stella notices a MALE STUDENT looking in his lap. Obviously
texting. *

STELLA
Okay, Evan. Hand it over.

Caught, he looks up.

STELLA
The cell phone. You're not subtle.

EVAN
It's my dad.

STELLA
Ooh. Too bad for you that the zero
tolerance cell phone policy applies
to parents too.
(putting out her hand)
The contraband please.

(CONTINUED)

CONTINUED:

He hesitates.

EVAN

He said layoffs are starting at the plant.

There are murmurs from the rest of the class.

*

STELLA

Evan. The phone.

He reluctantly hands it over. Stella goes back to the front of the room.

STELLA

Okay. Catcher in The Rye. Where were we?

But the worried expressions on her students' faces break her heart. Something in her shifts.

*

STELLA

Look, my dad worked there too. I went through this. A lot actually. What I learned is that you can't control what happens to them. But you can control what happens to you. So this is what we're going to do. We're going to work our asses off this year. I'm going to push you hard and challenge you to think for yourselves. Maybe you agree that Holden brings his loneliness on himself. But maybe you think it's more complicated than that.

*
*
*
*
*
*
*

She glances at Collin. He's still looking out the window.

*

STELLA

I'm also going to prep you for those stupid standardized tests. You will hate it. But I don't care. Because that's how you get scholarships and all the other opportunities that people around here don't get very often. But that starts tomorrow. For today, I'm going to turn around and not look. And you're going to do whatever you need to do.

*
*
*
*
*
*

(CONTINUED)

CONTINUED: (2)

Stella sets Evan's phone on his desk. Then she turns her back. Students reach into backpacks, pull out phones, send texts, and make calls. Willow frantically texts her dad. *

From the reflection in the window, Stella sees that Collin is one of the only students not making a call. She walks over to him. *
*

STELLA

Hey. If there's anyone you need to call, it's okay. You're not going to get in trouble.

COLLIN

My mom doesn't work at the plant.

STELLA

What about your dad?

COLLIN

Don't know. Never met the guy.

Stella takes this in. Collin looks up at her. *

COLLIN

I read about your fellowship. I know you didn't make it. But that doesn't mean that we won't. *

The BELL RINGS and Collin quickly gathers up his stuff. *

INT. RIDGEVILLE HIGH SCHOOL / HALLWAY - DAY

The hallway fills. By now, word of the layoffs has spread. *
Everyone is talking about it.

WILLOW

My dad's not responding.

(to Logan)

Will you call your mom? Find out what's going on?

Marcus overhears, gets in Logan's face.

MARCUS

Yeah. Ask your mom why she's firing all our parents.

LOGAN

It's not her decision. Her job is in just as much danger as everyone else's. So is my dad's.

(CONTINUED)

MARCUS

Yeah right. They can't fire either of them no matter how bad they want to. We all know how quota crap works.

LOGAN

Excuse me?
(getting in his face)
Say that again.

MARCUS

Why? You want your fat friend to film it? Go ahead. You know it's true. Look around. It's only the white kids crying. Because of people like your parents.

*
*

Logan lunges. Which is stupid since Marcus is so much bigger and so much more used to fighting.

Stella and Paul both rush out of their classrooms to break it up. Paul grabs Marcus and Stella helps Logan to his feet. He's holding back tears. Trying so hard to stay tough.

Willow, stunned by everything that just happened, gets another blow. A text from her dad.

WILLOW

My dad got fired.

MARCUS

See! See! Because he's white.

Logan breaks out of Stella's arms and lunges at Marcus. It turns into a total ass beating.

PRINCIPAL KENNEDY (O.S.)

Hey!

They stop fighting. Logan stands tall, trying not to cry.

PRINCIPAL KENNEDY

(to Logan,
compassionately)
Go get yourself cleaned up.

Stella and Paul trade a look as Logan pushes past them and into the bathroom. And with that...

END OF ACT THREE

ACT FOUR

INT. RIDGEVILLE HIGH SCHOOL / BATHROOM - DAY

Logan cleans blood off his face while Collin watches.

LOGAN

I at least got one good hit in,
right?

COLLIN

(a total lie)
Sure.

LOGAN

I hate him. He has no idea what
he's talking about. I hate him.

Logan is amped and pissed as he walks out.

INT. RIDGEVILLE HIGH SCHOOL / HALLWAY - CONTINUOUS

Logan's energy shifts when he sees Willow waiting for him.

LOGAN

Oh, Wills. I'm so sorry.

WILLOW

Your mom told me my dad was safe.
What's he supposed to do now?

LOGAN

It's going to be okay.

WILLOW

Is it? Is it really? How? *

COLLIN

Because it is. It always works out
in the third act. Always.

Willow shoots him a death stare.

LOGAN

Now's not the time, man.

COLLIN

Now is exactly the time. It's our
last day to get the truck off the
farm. We can still do this. *

(CONTINUED)

WILLOW

Oh my god. Just stop. Who cares
about the stupid movie? I've got
real problems.

*

COLLIN

I know. So do I. Why do you think
I'm killing myself for this
project? Because it's going to
change everything. When we win that
contest--

*
*
*
*
*
*

WILLOW

We're not going to win. We're never
going to win.

*
*
*

COLLIN

We have to. If we don't, what's our
future? Working way too hard at
some crappy minimum wage job like
my mom? Working at the plant and
worrying about layoffs every single
day. I know you don't like to talk
about it, but I see what it's like
with your dad. Is that the life you
want? There's nothing for us here
and you want out as much as I do.
Maybe more. Come on, Willow. It's
our time. It's our time down here.

*
*
*
*
*
*
*
*
*
*
*

For a second it looks like Willow is moved. But then...

*

WILLOW

I. Quit.

*

COLLIN

But... You can't quit. Who would
play Andy?

WILLOW

Who cares? I'm not an actress. And
you're not a director. We're
just... We're townie losers who are
never getting out of this place.

She pushes past him. Logan is about to chase after her when:

STELLA (O.S.)

Logan.

They turn to see Stella. She's been there the whole time.

(CONTINUED)

CONTINUED: (2)

STELLA

Principal Kennedy needs to see you
in his office.

Logan looks at Collin. He's furious that he hurt Willow.

LOGAN

I quit too. It's over, man.

As Logan walks off, Stella trades a look with Collin.

INT. DINER - NIGHT

Stella walks in. The mood is somber. She sees Paul sitting in *
a booth alone. They trade a glance. She decides to walk over. *

STELLA

Can I join you?

PAUL

Free country.

She sits.

STELLA

Rough day.

PAUL

Yeah. It's getting more common *
unfortunately. *

They sit in awkward silence for a second. *

STELLA

How's your mom doing? *

PAUL

She's still a mess. But we're getting *
by. *

STELLA

Say hi to her for me, okay?

Paul nods. Stella looks around at all the people. Everyone is *
talking about the plant layoffs, fretting and worrying. *

PAUL

What's wrong?

STELLA

I never thought I was better than *
them. *

(off Paul)

(MORE)

(CONTINUED)

CONTINUED:

STELLA (CONT'D)

Okay. Maybe I did. But I think I've
done a pretty exceptional job
proving that I was wrong.

PAUL

You really do overachieve at
everything.

But he's smiling. This is what he always loved about her.

STELLA

God. Not you too. Everyone just
loves seeing the "bright shining
star" of Ridgeville crash and burn.

PAUL

You're not crashing and burning.

STELLA

Yes I am. Everything is such a
mess. But that's okay. I deserve
it.

(not proud)

I did think I was better than them.

PAUL

You were.

(off her look)

At least to me.

Stella looks away.

PAUL

I don't blame you for leaving.
Nobody did. You had too much inside
you to stay here. This town would
have strangled you. I get that. I
just don't understand why you
didn't say goodbye.

Stella looks up and meets his eye. She knows she needs to
tell him.

STELLA

Paul...

Right then, the WAITRESS comes to take their order. She's got
acrylic nails and a cheap box dye job, but she's just as
beautiful as she was in high school. It's RUBY.

RUBY

Well, look at this. Stella Cooper
at my table.

(CONTINUED)

STELLA

Ruby.

RUBY

I heard you were back. Figured you
were too fancy to come in here though.

PAUL

Can you give us a minute, Ruby?

STELLA

(getting up)

No. I don't need a minute. I
need... God, I don't even know what
I need. But not this.

*
*
*

With that she walks out.

*

PAUL

Stella--

But she's already gone.

EXT. DINER PARKING LOT - NIGHT

Stella charges through the parking lot, a mess of emotions.
Hurt, anger, irritation. But mostly loneliness.

She searches her bag for her keys and accidentally pulls out
the hardware store guy's BUSINESS CARD.

She stares at it. Then does something impulsive. She calls.

STELLA

Hi. This is Stella. From the
hardware store. Are you doing
anything right now?

INT. COLLIN'S HOUSE - BEDROOM - NIGHT

Collin looks out his bedroom window. Willow's SHADE is
CLOSED. He tries calling her. The RINGING takes us to...

INT. WILLOW'S HOUSE - BEDROOM - NIGHT

Willow lies on her bed watching Collin's name flash on her
phone. She presses IGNORE.

A second later, her phone CHIMES with a text.

WILLOW

(annoyed)

God, Collin. Take a hint.

(CONTINUED)

CONTINUED:

But it's not Collin. It's Hannah. Willow sits up.

Hannah: **Hey. Heard about your dad. U ok?**

Willow starts to type: **Totally fine.**

But then she deletes it and starts over: **Not really.**

Hannah responds fast: **Come over. 1307 West Memorial Drive**

INT. WILLOW'S HOUSE / LIVING ROOM - NIGHT

Willow comes down the stairs.

Her Dad is at the dining room table doing something. (We can't see what.)

She almost says something to him. Then her demeanor shifts.

WILLOW

I'm going out. I'll be back later.

He nods. After she's gone, he turns. We see what Willow could not. He's working on fixing the TV.

INT. COOPER HOUSE / BATHROOM - NIGHT

Jax works on the TOILET. Stella comes in with two BEERS. She hands one to him.

JAX

Thanks.

STELLA

It's the least I can do. I really appreciate this. I need to start fixing the things I broke and it turns out I can't do it myself.

She sits on the counter with her beer while he works.

STELLA

So how often does Collin come into the hardware store?

JAX

Often enough that I've got a soft spot for the kid. He's smart. Weird. But in an interesting way.

STELLA

He told you what he's working on?

(CONTINUED)

JAX
Yeah. He told me.

STELLA
Do you think he can pull it off?

JAX
(with a shrug)
He thinks he can. Isn't that what matters?

STELLA
Absolutely.
(then, sincere)
I miss having that completely naive belief in myself. I miss being that passionate about something.

JAX
You're not still writing?

STELLA
How'd you know I wrote?

JAX
Your dad used to come into the store.

Stella wasn't expecting that.

JAMES
I was really sorry to hear about his passing. He was a good guy.

STELLA
Thanks. Yeah. He was.

JAX
He bragged about you a lot. His daughter. The big New York writer.

This stabs her in a complicated way. Jax can tell.

JAX
Did I say something wrong?

STELLA
When he got sick I didn't have the heart to tell him how bad things were going. Publishers hated everything I wrote. My voice wasn't "interesting enough." My writing was "too small."
(MORE)

(CONTINUED)

CONTINUED: (2)

STELLA (CONT'D)

(a shrug)

Too small for New York. Too big for
Ridgeville. Whatever. How'd you end
up here?

JAX

I feel like you're changing the
subject.

STELLA

I am. But I still want to know.

JAX

It's a long story. Not a very good
one.

(off her look)

They say that people live in small
towns for two reasons. Either
you're born here, or you're hiding
here. I wasn't born here. Can you
hand me that wrench?

*
*
*
*
*

When he reaches for it, his sleeve comes up, showing a
TATTOO: Semper Fi, with the eagle, the globe, and anchor of
the MARINES. He sees her notice.

JAX

That's a long story too.

STELLA

I like stories.

JAX

Then tell me one.

*

Stella shoots him a look.

*

STELLA

You're very good at deflecting.

*
*

Jax smiles. It's warm with a hint of sexy.

*

JAX

He's got a YouTube Channel. Collin.
He's really good. I'm just saying. If
you're looking for inspiration...

*
*
*
*

He gets back to work.

*

INT. COLLIN'S HOUSE - NIGHT

*

Collin watches out the WINDOW as Willow gets on her bike. He
turns, letting the curtains snap back in place.

EXT. ABANDONED FARM - NIGHT

Collin rides up. He's angry and hurt. A ball of emotions.

He kicks over the FOR SALE sign. Walks to the grain truck, pops the latch, and springs open the hood.

He doesn't need his friends. He'll do this without them.

EXT. STREET - NIGHT

Willow finds the address that Hannah gave her. It's the Country Club. Not at all what Willow was expecting.

INT. COUNTRY CLUB - MOMENTS LATER

Willow feels out of place as she walks in.

HANNAH
Willow! Over here!

Willow is relieved for exactly one second before she realizes Hannah is with a whole GROUP OF KIDS from school.

HANNAH
I'm so glad you made it.
(to group)
Everyone, this is Willow. She's
super awesome so be cool to her.
(to Willow)
Make yourself at home. Order
anything you want. Mi country club
es su country club. Have fun.

*

With that, Hannah bounds off leaving Willow alone.

INT. COOPER HOUSE - KITCHEN - SAME

Liz unloads groceries while Kevin listens at the bathroom door.

LIZ
Kevin, get away from that door.

KEVIN
I can't believe your sister's got a
guy in there.

LIZ
He's fixing the toilet.
(pointed)
Which has been broken for a lot
longer than Stella's been here.

(CONTINUED)

Kevin smirks. He knows.

LIZ

Now come over here and help me. We have to seriously talk about this.

KEVIN

You really think you might get it?

LIZ

I don't know. That HR lady was impossible to read. But there was this sliver of a moment and-- I think there's a chance. But even if I do... The nights and weekends...

KEVIN

Yeah. That's a challenge.

LIZ

But we *could* make it work. Tory gets her license this year. Stella can help out.

(getting excited)

God. Paralegal training. That would put me into an entirely different pay bracket. We'd be able to save. We could finally nail down some of our debt. And travel. Fly to Mexico like we've always talked about.

As Liz gets excited, Kevin feels the opposite. It's hard for him not to be the provider.

KEVIN

I wish I made more money.

She looks at him.

LIZ

Kevin.

KEVIN

I promised you this life and I feel like I let you down.

LIZ

You didn't. At all. Come here.

He does. She pulls him close.

LIZ

We're in this together, okay?

(CONTINUED)

CONTINUED: (2)

She kisses him. Convincing him more and more with each kiss. It gets sexier and sexier. But we're on her face. We see that she's not happy.

INT. LOGAN'S HOUSE - NIGHT

Logan plays a video game. His little brother comes in without knocking.

LOGAN
Zack, get out.

ZACK
Is it mom's fault? That all those people lost their jobs?

LOGAN
No.

Zack lingers. Logan softens. He feels for the little dude.

LOGAN
Mom's the one who has to tell them.
So they blame her. It's complicated. It's adult stuff.

Zack continues lingering.

LOGAN
What?

ZACK
I don't want the movie to be over.
I liked being your little brother.

LOGAN
You are my little brother, dude.

ZACK
You know what I mean. You never let me hang out with you and your friends before. It was fun.

LOGAN
(quoting the movie)
I know how you feel, wimp. I'm going to miss it too.

Zack smiles as Logan puts him in an affectionate headlock.

EXT. COUNTRY CLUB - NIGHT

An epic pool party. Kids partying in and out of the pool, much to the annoyance of the older Country Club members.

Willow stands alone. A group of DRUNK GIRLS see her.

DRUNK GIRL
Hey. I think I know you.

WILLOW
Willow. Hi.

DRUNK GIRL
Right. You're the girl who dunked
on Marcus.

*
*

Willow smiles. Proud for one brief second.

*

DRUNK GIRL #2
Oh, yeah. Your dad got laid off
today, right?

Willow nods and shifts uncomfortably.

DRUNK GIRL
I hate this. I feel so responsible,
you know? I mean, it's my dad's
company, not mine. But still. I
feel like *I* did this to you.

DRUNK GIRL #2
You didn't, Cassie. You can't blame
yourself.
(to Willow)
Tell her it's not her fault.

Willow shifts again.

DRUNK GIRL #2
Oh my God. Tell her.

WILLOW
Excuse me. I need the bathroom.

Willow turns and books it out of there. The drunk girls trade looks -- what a bitch. Hannah sees Willow racing out and catches up to her.

HANNAH
Hey. You're not leaving are you?

(CONTINUED)

WILLOW

Why did you invite me here?

HANNAH

What do you mean? It's a party.
You're not having fun?

WILLOW

If you want to make fun of me, go
online like everyone else. I can
handle it there. But here... You
don't need to prove to me that I
don't belong. Believe me, I'm well
aware. I know I'm not Country Club.
I'm...

(almost laughing)

I'm a Goonie.

HANNAH

Willow. I invited you because I
think you're super cool. You don't
take any crap, you're like
completely sure of yourself.

(a beat)

I really like you.

This lands. Both girls stare at each other.

DRUNK GIRL #2

Hannah! There you are you sexy
thang.

The Drunk Girl mob approaches. Willow wipes at her tears.
Fuck. She can't let them see her cry. Hannah leans in.

HANNAH

Go. Get out of here. I'll cover for
you.

Willow dashes away. But she does risk one tiny glance back at
Hannah who smiles at her in a way that feels like more than
just friendship. *

INT. COOPER HOUSE - STELLA'S ROOM - NIGHT *

Stella sits on the floor with her LAPTOP. She's about to
Google herself, but stops. Instead she opens YOUTUBE. *

She finds Collin's Channel and hits play on the first video. *
It's Mikey (played by Zack) at the bottom of the wishing *
well. And it's magical. Absolutely fucking magical. *

(CONTINUED)

CONTINUED:

Stella is blown away by how good it is. The directing, the special effects. She wasn't expecting this. Emotional tears spring to her eyes as she watches.

*
*
*

EXT. ABANDONED FARM / INT. GRAIN TRUCK - NIGHT

Collin sits in the cab of the truck. He tries and tries to get the engine to turn over. But fuck! It just makes the same terrible GRINDING NOISE over and over.

Forget it. It's done. He gives up. He starts to climb out of the truck. But then stops.

He tries one last, desperate, time to start the truck. Exasperated he hits the steering wheel. And then... THE ENGINE TURNS OVER! Holy shit!

Collin looks up, shocked. It sounds like it might stall so he pumps the gas. It revs to life. He delicately puts it in gear. The truck jerks forward.

He's never driven before so it's hurky jerky as he pulls up to the edge of the driveway.

Suddenly... HEADLIGHTS. Bright. Getting brighter. A HORN HONKS. Collin slams on the breaks. He's fine. He's okay.

The car passes and he edges out again.

He's feeling more and more confident. Because he can't see what we can. The "mast" of the "ship" is too tall. It's going to collide with some electrical wires.

*

He speeds up, faster and faster. And then... BAM! Collin is thrown forward by the impact.

*
*

Sparks shoot from the wires, raining down on the truck! And then...

*
*

All the street lights go out at once.

*

BLACKNESS.

END OF ACT FOUR

ACT FIVE

INT. COOPER HOUSE - LIVING ROOM - NIGHT

Stella, Liz, and Olivia gather on the couch for a movie. It's a nice family moment. Tory hangs up her phone and joins them.

TORY

Dad said start without him. He's going to be at the station for a while. He said something about a pirate ship colliding with some electrical lines or something.

Stella bolts up.

SMASH TO:

INT. POLICE STATION - FRONT LOBBY - NIGHT

Stella gets the update from Kevin who isn't pleased to have her here.

KEVIN

He's not hurt. Just shaken up. Now go home. There's nothing you can do.

STELLA

Are you going to charge him?

KEVIN

I can't talk to you about this.

Right then, Principal Kennedy walks in. Stella is surprised.

PRINCIPAL KENNEDY

Stella Cooper. Tell me I'm not here to bail you out as well.

KEVIN

Hi, Principal Kennedy. You can go on back.

As he does, Stella shoots Kevin a look -- what the hell?

KEVIN

I couldn't get ahold of Collin's mom.

STELLA

So you called Principal Kennedy?

(CONTINUED)

KEVIN
(sotto, to Stella)
Just go home. We're handling it.

STELLA
I'm his teacher, Kevin. I'm going
back there.

Stella pushes her way back. Kevin follows, exasperated.

INT. POLICE STATION - OFFICE - MOMENTS LATER

Collin stares at the wall, freaked out but trying not to show
it. He reacts when Stella and Principal Kennedy walk in.

COLLIN
What's going on?

PRINCIPAL KENNEDY
I understand you got into a lot of
trouble tonight.

Collin looks at the floor.

COLLIN
I guess.

PRINCIPAL KENNEDY
Driving without a license.
Destruction of property. This is a
lot bigger than "I guess." Are you
scared?

Collin nods.

PRINCIPAL KENNEDY
Good. I want you to remember this
moment so that it never happens
again. Officer Boylan has agreed to
release you with a very stern
warning...

Kevin gives Stella a look -- *I told you. It's under control.*

PRINCIPAL KENNEDY
But you have to agree to knock it
off with this filming nonsense.
It's a waste of time and money and
just look at the choices you're
making because of it. Promise me
it's over and the charges go away.
(off his hesitation)
Collin.

(CONTINUED)

CONTINUED:

Collin considers. We don't know what his answer will be.

Stella watches him, silently rooting for him to tell
Principal Kennedy to shove it. Finally...

COLLIN

Yeah, okay. It's over.

Stella feels the air go out of her.

PRINCIPAL KENNEDY

Smart choice. We're going to get
you on a good path, son. Come on.
I'll take you home.

Stella feels the emotion inside her churn and churn until
finally...

STELLA

Wait!

Everyone turns.

STELLA

He shouldn't have to give this up.

KEVIN

Stella... Let me walk you out.

STELLA

No. Collin, tell them why you're
doing this.

(off his hesitation)

Tell them.

COLLIN

There's this contest. We have to
submit one scene. Fully edited. I
think we're good enough.

(a beat)

I know we are. I'm good at this.

STELLA

He is. He's so talented. And he
works so hard. Are we really going
to take that away from him just
because he made a mistake?

PRINCIPAL KENNEDY

It was a pretty big mistake.

STELLA

And it won't happen again.

(CONTINUED)

KEVIN

You can't guarantee that.

STELLA

No. But... Actually yes! Yes, I
can. Principal Kennedy, you told me
I have to advise a club. I'll
advise the film club. I'll
guarantee he stays out of trouble.

Principal Kennedy scoffs and rolls her eyes -- You? This
pisses her off more than anything else. It also hurts.

STELLA

You never believed in me. Well,
that was your mistake. But you're
not doing it again with, Collin.
He's good. He's really good. And
he's going to be a big deal some
day. With or without you standing
in his way.

KEVIN

(firm)

Stella. Go home.

But she doesn't. She turns to Principal Kennedy.

STELLA

We're doing this. Is it going to be
with your support? Or without it?

Principal Kennedy considers and finally relents.

PRINCIPAL KENNEDY

Okay. But one more stunt like this
and it's over. I mean it. All of
it.

STELLA

Understood. Come on, Collin. Let's
go make a movie.

Collin scrambles up. Stunned and awed.

EXT. POLICE STATION - NIGHT

Stella and Collin walk out of the station together.

COLLIN

Nobody has ever done anything like
that for me before.

(CONTINUED)

STELLA

You know, I never asked. Why'd you pick Goonies?

COLLIN

You mean aside from it being one of the greatest cinematic masterpieces of all time?

STELLA

Aside from that.

COLLIN

It was my dad's favorite movie.
(off her look)
At least that's what my mom told me. It's one of the only things I know about him.

Stella takes this in. It's really moving. Then, Collin lights up. *

COLLIN

It's my mom. My mom is here. *

He looks thrilled and relieved and Stella is happy for him. *
She knows he needs this. She turns to see a FRANTIC WOMAN in *
a WAITRESS UNIFORM rushing their way. Holy shit. It's Ruby.

STELLA

Ruby.

COLLIN

You know my mom?

Ruby fawns all over Collin, a nervous wreck.

RUBY

I was at work. You know they don't let me have my phone there. Are you okay? Are you hurt?

COLLIN

I'm fine, Mom. I'm fine.

RUBY

You have to stop doing stuff like this. I can't keep worrying about you.

She's not exactly thrilled to have Stella witness this moment. This is humbling as fuck. She straightens and pulls herself together.

(CONTINUED)

RUBY

Thank you for coming down. I've got it from here.

STELLA

Of course. I... I didn't realize you had a son.

RUBY

For fourteen years now. Way to stay current. Come on, Collin.

Ruby grabs Collin's hand and pulls him to her car.

As Collin and his mom walk off, Collin turns back. A final, hopeful look at Stella. She tries to smile, but we see the shock on her face.

It's all clicking into place. Fourteen years ago... Holy shit. That means... PAUL IS COLLIN'S FATHER.

DISSOLVE TO: *

INT. LOGAN'S GARAGE - DAY

Collin and Logan are sorting all the props that they rescued from the farm. Collin is mid-story.

COLLIN

Then they put me in the back of a squad car.

LOGAN

Ho-lee shiz nuts. I can't believe this. It's legendary. You are a legend, dude. Then what?

*

*

They both turn as Willow walks in. She struggles under the weight of an old TELEVISION.

*

COLLIN

Seriously? Your dad fixed it?

WILLOW

I told you. He can fix anything.

LOGAN

Did you hear? Our man here got arrested.

WILLOW

The whole town heard. Tell me everything.

(CONTINUED)

LOGAN
Start with the coolest part.

*
*

COLLIN
We have a teacher advisor now. And money. Since we're an official school club, the school has to give us the same amount as other clubs. 300 bucks.

LOGAN
Dude. The cop car. Start with riding in the back of the cop car.

Willow smiles and joins her friends. As Collin starts the story again...

INT. DRUG STORE - DAY

Liz carries a full basket to the checkout counter. She's putting items onto the conveyer belt when her phone rings.

She stiffens when she sees the Caller ID.

LIZ
(to Cashier)
I'm so sorry. I have to answer this.
(into phone)
This is Liz.

HR WOMAN
Hi, Liz. This is Alice from Austin, Turner, and Bingham. I have an update for you.

Liz girds her metaphorical loins.

HR WOMAN
I met with the partners this morning and presented our top candidates. I want you to know the competition was incredibly stiff. We had a lot more applicants than we were expecting. So many people have been displaced with the plant downsizing. It's just really tough out there.

Liz deflates.

LIZ
Yeah. I know. I understand.

(CONTINUED)

HR WOMAN

But your passion really came
through in the interview and I was
able to convince the partners.

LIZ

Wait... Are you... You're offering
me the job?

HR WOMAN

I'm offering you the job.

Emotional tears prick the corners of Liz's eyes.

LIZ

Thank you. I'm thrilled. This means
so much to me. I won't let you
down.

HR WOMAN

I'll email you the start paperwork.
Bye, Liz.

Liz hangs up. She's stunned and more than a little emotional.

LIZ

(to herself)
Wow. Wow.

CASHIER

Good luck.

LIZ

Huh?

Liz sees the item the cashier has just scanned. It's a
PREGNANCY TEST.

CASHIER

(re: the pregnancy test)
I said, good luck.

Liz frowns at that fucking test. That fucking test that can
ruin everything.

DISSOLVE TO:

INT. / EXT. RIDGEVILLE HIGH SCHOOL - EVENING

Logan and Willow put out cones to block off a huge area in
the parking lot. They've set up a large GREEN SCREEN at least
50 feet across.

(CONTINUED)

CONTINUED:

All the kids are there, dressed and ready. Chunk, Mouth, Data, and of course Zack as Mikey.

Stella oversees, but mostly she's letting Collin take control. Her PHONE RINGS.

COLLIN

Is that Jax?

She checks it. Surprised to see it's TRAVIS. She's not sure how to feel about it. But then, a confident smile crosses her face. She sends that fucker straight to voicemail.

STELLA

Nope. It's nobody.

WILLOW

Uh, Miss Cooper...

*

Stella turns as a COP CAR pulls into the parking lot. Two POLICE OFFICERS climb out. Oh crap.

*

STELLA

Is there a problem, officers?

POLICE OFFICER

We heard what you're doing today.

(off their worried looks)

We were wondering if we could watch. I freakin' love this movie.

*

*

Suddenly the other officer notices something in the distance.

*

POLICE OFFICER #2

*

Holy Mary mother of God.

MUSIC UP as everyone turns. We don't see what they do, but their eyes tell it all -- Holy. Fucking. Shit.

INT. CLASSROOM - SAME

Paul grades. He does a double take at whatever is outside.

EXT. PARKING LOT - SAME

We see THE CROW'S NEST first. Just over the top of a house. Then the top of the SAILS. Oh my god. It's the PIRATE SHIP.

*

Everyone waits for the ship to come around the edge of the house so they can see it. There's a collective inhale.

It gets CLOSER... Logan and Willow bubble with anticipation.

(CONTINUED)

CONTINUED:

And CLOSER... Paul's eyes go wide with childlike wonder.

And CLOSER... Stella is the only one not watching the pirate ship. She's watching Collin, proud and emotional. *

And suddenly THE PIRATE SHIP bursts into full view. They've done so much work since we last saw it. It's realistic and impressive. So much bigger and better than we were expecting. *

The TRUCK DOOR OPENS and Jax climbs out of the driver seat.

Collin shifts right into director mode, readying everything. He clips Chunk into a HARNESS. Chunk looks terrified. But Collin kneels down next to him and gives him some direction. *

COLLIN *

I know this ship is big and I know
it's going to be scary up there. But
that's what makes it exciting. So
when you get to the top. Don't just
jump. Take a second first. Look
around and drink it in. Let yourself
be scared. Then jump. *

Chunk nods. He puts the DAGGER between his teeth and climbs to the top. Everyone holds their breath. At the top, his eyes are clenched. But then, like Collin said, he LOOKS AROUND. *

His eyes go wide with the thrill. He grabs the rope and SWINGS. Holllllllyyyyy Shittttt! It's awesome! Everyone trades stunned looks. They weren't expecting it to go *this* well. *

INT. CLASSROOM - SAME

Paul cheers for Chunk. Hell yes! But then his expression shifts. He sees Stella walk up to Jax and give his arm a squeeze. It's one of those things that might just be friendly. But kinda looks like more.

EXT. PARKING LOT - SAME

Everyone rushes to the ship to cheer for Chunk and help him out of his harness. Stella leaves her phone on her chair.

As she walks away, a text message pops up on her phone. From Travis. The words are a sharp contrast to the celebration. *

TRAVIS: We have a serious problem. The press has your name. CALL ME. And with that... *

END OF PILOT