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MARE OF EASTTOWN

Episode 107
"Sacrament"

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1 EXT. LEHIGH RIVER - FALLEN OAK TREE - LATE DAY 1

MARE advances deeper into the woods. The river is louder and angrier out here, the forest primeval. Up ahead, a towering old-growth white oak has fallen, impeding her path. She scales the massive trunk, climbing between limbs as crooked as witch fingers. And she presses on.

2 EXT. LEHIGH RIVER - DEEPER IN THE WOODS - LATE DAY 2

JOHN and BILLY are taking a break from fishing. They're eating ham and cheese sandwiches.

BILLY

Yunno what I think about all the time? A patch of ice out on Route 18. And cause'a that patch of ice, my truck slides off the road, crashes into a tree and kills my wife and little girl. And 'cause they die, I have no one to stay in my cabin during that family reunion. So I invite Kenny and Erin. And one night while they're in my cabin, you come in to check on me. And you an' her end up talkin' all night. And you fall in love with her. And not long after that night you put a baby inside her. And you ask me to help you keep your secret. You tell me it'll ruin your family if it ever gets out. And so I help. 'Cause you're my older brother. 'Cause I looked up to you my whole life. So I pay her money. I buy her gifts. Necklaces. Diapers. Anything to keep your secret.

Wait. What did he just say?

So now we know Billy isn't DJ's real father.

JOHN IS.

BILLY (CONT'D)

And when I think back on all of it, I see it as a lake. A totally placid lake. Just a sheet of water. And then a stone gets thrown in. And it sends ripples all the way out. Layer after layer. And every layer is another lie we told.

(MORE)

(CONTINUED)

BILLY (CONT'D)

To keep your secret. Until Erin was dead.

A long beat.

JOHN

I ruined my whole life by bein' with her. And now I'm askin' you to save me. The truth is I don't deserve to be saved. But I just... I can't imagine my life without Lor an' the kids.

BILLY

...My life's over anyway.

John reaches over, pulls Billy close.

JOHN

Are you sure? I mean, do you really think you can go through with this?

(Billy nods)

What happens if you get inside an' it's not what you imagined? How do I know you're gonna stay the course?

2

CONTINUED: (2)

2

Billy looks over at John, indignant now, realizing this show of brotherly compassion is nothing more than John's attempt to determine how committed to the lie Billy really is. Billy shrugs John off, stands abruptly and begins packing up his gear. John reaches out for him --

JOHN (CONT'D)

Billy, wait --

BILLY

Stay the fuck away from me.

Billy starts to walk off. Then, having given himself another moment to process John's question, he turns and marches back up to John.

BILLY (CONT'D)

You're really gonna ask me that fuckin' question!? Huh?! Am I gonna stay the course? How fuckin' dare you --

JOHN

I'm just -- I'm scared, Billy --

BILLY

You're fuckin' trash, John. And you're right -- you don't deserve to be saved.

Billy turns and tramps off deeper into the woods.

Alone, John watches him go a worried moment, then stands and begins packing up the remaining gear. Lastly he lifts the TACKLE BOX, then follows after Billy.

3

INT. EASTTOWN POLICE STATION - CORRIDOR - LATE DAY

3

CHIEF CARTER stands outside the meeting room, watching as, just down the hall, Trammel attempts to get a hold of Mare on his cell phone --

CHIEF CARTER

Anything?

OFFICER TRAMMEL

Still not goin' through. Her radio's not pickin' up either.

(CONTINUED)

3 CONTINUED:

3

CHIEF CARTER

Call the local station up there.
Let 'em know what's goin' on an'
have them send cars over to check
on that cabin.

Trammel nods. Chief Carter walks back into the --

4 INT. EASTTOWN POLICE STATION - MEETING ROOM - LATE DAY

4

Where JESS and TRISHA RILEY are waiting. He sits across from them, then picks up the ITEM JESS GAVE HIM from the table.

WE SEE IT NOW. It's an INSTANT PHOTOGRAPH Erin took of herself. She's sitting up in bed, smiling mischievously. Beside her, just visible on the edge of the film, is JOHN, asleep under the covers. In Erin's handwriting beneath the photo we read:

The first time you said I LOVE YOU

Chief Carter ponders the photo a moment, then --

CHIEF CARTER

Where'd you get this picture?

JESS

I found it inside one'a Erin's journals.

CHIEF CARTER

Does Dylan Hinchey know that John Ross is DJ's real father?

JESS

No. I hid the picture from him.

CHIEF CARTER

And why did you burn Erin's journals?

JESS

Because we thought if the police found them, there might be something written in there.

CHIEF CARTER

Something like...?

(CONTINUED)

JESS

Who DJ's real father was. Dylan wanted his parents to keep DJ. He told us how it'd break their hearts if he got taken away.

CHIEF CARTER

That was his reason -- what was yours?

JESS

I thought that's what Erin would have wanted, too. I was just tryin' to honor my friend.

5 EXT. LEHIGH RIVER - WATERFALL - LATE DAY

5

From the ridge, John observes Billy fishing below. Afraid his brother has changed his mind about confessing to Erin's murder for him, he opens the tackle box and removes the SIG PISTOL. WE SHOULD KNOW NOW THAT IT WAS JOHN THAT BROUGHT THE PISTOL HERE ALL ALONG, NOT BILLY.

John moves down the rock-ribbed slope to the banks of the waterfall where Billy stands fishing.

The waterfall is SO LOUD that Billy doesn't hear his brother's approach.

John raises the pistol to the back of Billy's head.

Billy turns now. Sees the pistol aimed at him. But he's not startled or frightened. Not even slightly. Instead --

BILLY

So that's why you wanted to bring me up here?

John's quiet. Billy leans his head forward so the muzzle is pressed right between his eyes.

BILLY (CONT'D)

Go 'head, John. Right here. Right here so there's no doubt.

John's hand is trembling. Badly. He's crying out of shame and desperation.

BILLY (CONT'D)

Do it! Pull the trigger, John! Pull the fuckin' trigger for me --

JOHN

I'm sorry, Billy. I'm so sorry --

BILLY

Don't be sorry. Don't be sorry, John. You'd be doin' me a favor. I've put my own gun here a thousand times, but never had the guts. Go 'head, John. An' when it's done, just roll me into the river. Let it carry me away.

(MORE)

(CONTINUED)

CONTINUED:

BILLY (CONT'D)

Back to my wife and little girl.
That's all I fuckin' want, John.

JOHN

I'm so fuckin' sorry.

BILLY

Don't be. I want it, John. Pull the
trigger.

MARE

Makes her way around a bend in the river.

She ducks under gnarled, overhanging branches and sees, up
ahead and on the opposite side of the river --

JOHN and BILLY standing on the banks. John has the pistol
pressed against Billy's forehead. Mare draws her weapon --

MARE

JOHN! PUT THE GUN DOWN!

JOHN

Alarmed by the voice, turns and sees MARE. Panicked now --

JOHN

WHAT'RE YOU DOIN' HERE, MARE!?

MARE

Keeps her pistol trained on John as she slowly advances down
the opposite bank.

MARE

PUT THE GUN DOWN, JOHN! PUT IT DOWN
GODDAMNIT!

JOHN

Looks at Billy...then back at Mare. He can feel the walls
closing in on him and knows there's no way out.

Except one. He raises the pistol to his temple. His index
finger hooks the trigger when --

BILLY TACKLES HIM!

BLAM! THE PISTOL FIRES A BULLET UP INTO THE BARREN TREES,
sending a yellow warbler into flight.

(CONTINUED)

Billy wrestles John to the soggy ground. John loses his grip on the pistol. AS THE BROTHERS STRUGGLE IN THE MUD, BOTH TRYING TO GAIN CONTROL OF THE PISTOL --

MARE STOMPS ACROSS A FORD IN THE RIVER. She STUMBLES on a rock and FALLS INTO THE FREEZING WATER! The RIVER TUGS HER DOWNSTREAM. But Mare stands and FIGHTS AGAINST IT, her strong legs battling the mighty current until she reaches the opposite side. She JUMPS ONTO JOHN'S BACK. Together, her and Billy manage to wrestle John's arms behind his back just long enough for Mare to apply the handcuffs.

She shifts her attention to Billy now. Raises the pistol at him. Billy recoils, raises his hands.

BILLY

I didn't do it, Mare. I swear I didn't do it.

Beneath her, John writhes around in the mud.

JOHN

Just kill me, Mare! Please, Mare. Just let me die. Mare! Mare, please! MARE! Just kill me now. Oh God, just kill me now.

Drenched and confused, Mare catches her breath as POLICE SIRENS RISE in the distance...

DISSOLVE TO:

A6	OMITTED	A6
B6	OMITTED	B6
BB6	INT. EASTTOWN POLICE STATION - MARE'S OFFICE - LATER	BB6

Mare sits on the floor near an outlet, waving a small hair dryer over her drenched wrist cast in a futile attempt to salvage it.

Chief Carter arrives at the doorway. Mare doesn't notice him right away and he takes a moment to smile, very glad to see that she's alright. Finally --

(CONTINUED)

BB6

CONTINUED:

BB6

CHIEF CARTER
 (re: the cast)
 Can you save it?

MARE
 (turns to Carter)
 I don't think so. It already itches
 like crazy. And smells like shit.

Giving up, Mare turns the hair dryer off, sets it down.

CHIEF CARTER
 Jess Riley came to the station
 earlier. She found this hidden
 inside one'a Erin McMenamin's
 journals.

Chief Carter hands Mare THE PHOTOGRAPH OF ERIN AND JOHN. At long last, the puzzle pieces snap firmly into place. But the finality leaves Mare feeling depressed. That the killer was right under her nose all this time. That people she trusted and loved betrayed her. She hands the picture back.

CHIEF CARTER (CONT'D)
 You alright?

MARE
 Not really.

CHIEF CARTER
 But you're gonna survive.

Mare shrugs, 'probably'.

CHIEF CARTER (CONT'D)
 Good.

Mare looks up at him. Carter smiles, like a proud father. He TAPS the door frame twice, then goes.

As Mare sits in the silent office, contemplating all that's happened --

JOHN (V.O.)
 Where do you want me to start?

MARE (V.O.)
 When did you begin a sexual
 relationship with Erin?

C6 OMITTED

C6

6 INT. EASTTOWN POLICE STATION - INTERVIEW ROOM - NIGHT

6

MARE and CHIEF CARTER sit across from JOHN --

JOHN

At the family reunion at Lake Harmony. It was late one night. Billy'd been drinkin' all day so I went over to his cabin to check on him. He was asleep. But she was there. On the porch. We took a walk. Ended up talkin' all night. And we kissed.

MARE

You kissed her?

JOHN

I don't remember who -- first -- it just happened. After that we started seein' each other.

MARE

You mean you started havin' sex.

JOHN

It wasn't just sex. I mean, there was sex. But. We were both goin' through things and we could confide in each other in ways that we couldn't with anyone else. I know it doesn't make any sense and I don't know how to explain it, but we had a connection.

John looks at Mare and Carter and quickly realizes he's not getting an ounce of sympathy from either. So he continues --

JOHN (CONT'D)

When I found out she was pregnant, I asked her to get an abortion. She wouldn't do it. She was datin' Dylan Hinchey at the time. I told her I couldn't have the news gettin' out, so we just sorta let it be that Dylan assumed the baby was his. And I cut things off with Erin soon after DJ was born.

(CONTINUED)

CHIEF CARTER

Walk us through the night of
January 10th.

JOHN

I was at Forest Lodge for Frank's
engagement party. Erin called me
around 11. We had prepaid phones
we'd use to communicate with each
other. She was upset. Said she
wanted me to pay for DJ's ear
surgery. And that she'd tell Lori
everything if I didn't meet up with
her. So I left Forest Lodge around
midnight and drove out to
Brandywine Park. She was there. She
was angry. I tried to reason with
her. Tell her I'd get the money as
soon as I could, but... she was...
She was just over it, I think. Done
with my lies. She had a gun... and
she was wavin' it around. Sayin'
how I'd ruined her life and how she
should just shoot me right then.
I'd never seen her like that before
and I got nervous she was gonna do
it. So I tried to wrestle the gun
away from her. And it fired. The
first bullet hit her hand. The
blood was just... and she was
screamin'... just...

(the memory sends an awful
shiver through him)

I panicked. And I shot her.

MARE

Where?

JOHN

...in the face... I dragged her body into the woods there, then rode back to Forest Lodge.

CHIEF CARTER

So you'd have an alibi?

JOHN

I drove Frank an' Faye home, then I called Billy. He met me out at the park and we put her body in the back of my truck.

MARE

And why drive her all the way out to Creedham Creek?

JOHN

Erin said she'd been out there earlier that night. With a group of kids. I thought if I left her there, maybe you guys would think one'a them did it.

7 OMITTED 7

8 INT. EASTTOWN POLICE STATION - HALL/CELL - NIGHT 8

Mare walks a handcuffed John down a hall --

JOHN (V.O.)

She was a good girl. She loved her son. Our son. She didn't deserve what I did to her.

She opens the cell door. John steps inside, sits down on the bed. Before Mare leaves --

JOHN

Mare?

(Mare turns back)

Will you take care'a Lor for me?

Mare ponders the question a moment, then approaches John and kneels before him. She stares him dead in the eyes, then --

MARE

You had sex with a 15 year-old girl. An innocent child. Your own blood. You killed her, stripped her naked, and dumped her like she was trash. You did that, John. So you don't get to ask me that question.

Mare stands and exits, closing and locking the cell door behind her.

AA9 INT. MARE'S HOUSE - MASTER BATHROOM - NIGHT AA9

Mare showers under the faucet. Scalding hot water rolls down her head and back, cleansing the day away as we SLOWLY --

DISSOLVE TO:

A9 INT. DELAWARE COUNTY PRISON - VISITATION ROOM - MORNING A9

Mare sits at a table across from a jumpsuit-clad Deacon Mark.

MARE

John Ross confessed to murdering Erin McMenamin last night.

A beat as Deacon Mark processes that.

(CONTINUED)

A9

CONTINUED:

A9

MARE (CONT'D)

I called over to the DA's office this mornin' an' asked them to withdraw your charges. You'll be released this afternoon.

DEACON MARK

...why?

MARE

I tracked down that girl from your previous parish. The one who accused you of assault. She's 17 now. More inclined to tell the truth. She admitted that she made it all up. Said a few other girls put her up to it as a dare because they thought you were strange.

Deacon Mark gets emotional hearing that -- *vindication* -- but reins it in. Barely.

MARE (CONT'D)

The only crime you committed was lyin' about Erin's bike because you were scared. Any of us would have done the same thing.

Having said what she came here to say, Mare motions to stand. Before she can --

DEACON MARK

...I wish I would have stopped her.

Mare pauses, remains in her chair.

DEACON MARK (CONT'D)

Erin. When she got out of my car that night. I wish I would have pulled her back in and told her not to go out to that park.

A look between them. *The tragedy of it all.*

MARE

Wherever you go after this, I hope they treat you better than we did.

DEACON MARK

...Go? I don't have anywhere to go, Detective. Saint Michael's is my home.

9

EXT. DISTRICT COURTHOUSE - DAY

9

NEWS CREWS crowd the parking lot, all anxious to get a look at Erin McMenamin's killer.

CHIEF CARTER'S FORD EXPLORER and an EASTTOWN PATROL CAR arrive. Mare and Chief Carter step out of the Explorer while Officers Trammel and Hogan take a handcuffed John from the backseat of the other.

(CONTINUED)

REPORTERS immediately swarm as the Officers, Mare, and Chief Carter escort John up the court steps, pushing their way through CAMERAMEN and REPORTERS hollering questions --

REPORTERS (ALL)

What do you have to say for yourself, John?/Why did you kill her, John?/Are you the father of Erin's child, John?

Alarmed by the vociferous, angry throng, John keeps his eyes fixed on the ground.

A10

INT. DISTRICT COURTHOUSE - PRIVATE CORRIDOR - MORNING

A10

Lori, looking shellshocked and enervated, waits at the end of a corridor, behind a barrier. John, handcuffed and in an orange jumpsuit, is led towards her by a CONSTABLE.

CONSTABLE

You have two minutes.

Constable retreats, allowing them room to converse. Lori regards John a moment.

JOHN

How're the kids doin'?

Lori doesn't respond. This whole thing is utterly surreal and it's as if she forgets how to speak. Finally...

JOHN (CONT'D)

Thanks for agreein' to see me. I don't even know how to do this... it's just... I'm askin' you to take DJ in, Lor. Will you take him in an' raise him an' give him a life?

Lori cannot believe what he's asking. She's appalled and nauseated by the request.

LORI

Are you -- I can't even -- for you to ask me that -- now -- I can't --

A10

CONTINUED:

A10

JOHN

I know. An' I'm sorry. I'm so
fuckin' sorry, Lor, I just...

(breaking up)

What other choice do I have? He's
my son. He's mine, Lor.

Constable returns.

CONSTABLE

It's time to go.

John looks at Lori. She reads the desperate plea of a father
in his eyes as he's led back down the corridor.

Now Lori is alone with all that she's been asked to do. A
NOISE SWELLS nearby, snapping her from her trance. She turns
to find MARE, CHIEF CARTER, and TWO OTHER EASTTOWN OFFICERS
entering through a private entrance, talking.

Mare notices Lori and stops.

CHIEF CARTER

Mare?

Carter now sees Lori at the opposite end of the corridor. He
gestures for the other Officers to keep moving. Carter and
Officers exit.

Mare and Lori hold each other's eyes for a long moment.

It's Mare who turns away first, indignant. She walks off...

10

INT. DISTRICT COURTHOUSE - COURTROOM - MORNING

10

A HANDCUFFED JOHN sits at a table beside his ATTORNEY. He
listens as the JUDGE reads his charges.

NOTE: FOR PLAYBACK ON TV PURPOSES ONLY

JUDGE (O.S.)

You have been charged as follows
under PA crimes code title 18: one
count of Section 2501 (A) Criminal
Homicide in the First Degree which
states a person is guilty of
criminal homicide if he
intentionally, knowingly,
recklessly or negligently causes
the death of another human being.

A11 OMITTED A11

11 OMITTED 11

12 INT. MARE'S HOUSE - KITCHEN - NIGHT 12

HELEN and FATHER DAN sit at the kitchen table, drinking Manhattans while watching a LOCAL NEWS SEGMENT on John's arrest/arraignment.

HELEN

The whole thing's hard to believe.

FATHER DAN

We were with him that night. At Frank's engagement party.

They hear a CAR DOOR SHUT outside.

HELEN

Shit, that's Mare.

(re: the News Segment)

We gotta' shut it off. The last thing she'll wanna see is more of this tragedy.

They look around. Frantically. Helen spots it on the counter and reaches back to retrieve it. She reaches too far. THE CHAIR FALLS OVER. Helen spills out. Dan moves to assist her as Mare enters --

MARE

(re: Helen on the floor)

Jesus Christ -- what the hell's'a matter with you now?

HELEN

Nothin'.

MARE

How many Manhattans in are you anyway?

(CONTINUED)

HELEN

Oh cut it out for chrissakes.

Mare and Dan manage to get Helen back into her chair. Mare retrieves a Rolling Rock from the refrigerator, then hops up on the counter. A moment, then --

FATHER DAN

How you holdin' up, Mare?

MARE

I've had better days.

HELEN

There's some leftover roast chicken in the fridge if you're hungry.

Mare nods, though she couldn't possibly eat a crumb.

HELEN (CONT'D)

Did you see Lor at the courthouse?

(Mare nods)

How was she?

MARE

We didn't talk.

HELEN

I haven't been able to stop thinking about her. I can't even imagine what she's going through.

MARE

Mom, she lied to me.

HELEN

Can you blame her?

MARE

Yeah, I can fuckin' blame her. She obstructed a murder investigation. She looked me in the eye and told me it was Billy when she knew it was John.

HELEN

Oh, Mare. Come on -

MARE

She's my best friend. You know what, I'm not really in the mood to have this conversation if you're going to take her side.

(CONTINUED)

HELEN

I'm sorry. And for the record, I'm always on your side. Even when I act like I'm not.

MARE

Thank you. Just so you know, Deacon Mark was released that afternoon. He never touched that boy. The 11 year old.

FATHER DAN

How do you know?

MARE

Because I went and asked the boy myself. He made it all up. The only mistake Mark made was lyin' about Erin's bike because he was scared.

Mare turns and goes.

Dan sits with the news a guilty moment, wishing he had believed in his friend.

13

INT. MARE'S HOUSE - HALLWAY / MASTER BEDROOM - NIGHT

13

Mare pushes on DREW'S bedroom door and peeks in on him. He's asleep. The COSMOS PROJECTOR is on. Familiar planets and stars glide across the ceiling. Mare watches him a moment, then WE FOLLOW HER AS SHE moves down the hall into the --

MASTER BEDROOM

She sits on the edge of the bed and switches on the lamp atop the night stand. Slides off her Asics now and massages her tired feet through her thick athletic socks. SIOBHAN arrives at the doorway. After a moment, Mare notices her.

MARE

Hey.

SIOBHAN

How'd it go today? I was thinking about you.

MARE

(shakes her head 'so-so',
then)

When were you gonna let me know about Berkeley?

(off Siobhan's silence)

Your father told me. Don't get too mad at him. He was just excited.

(CONTINUED)

SIOBHAN

...I don't think I'm gonna go
anyway, so...

MARE

Okay.

SIOBHAN

What does that mean?

MARE

It means it's your life, Siobhan.

SIOBHAN

...What do you think I should do?

MARE

I think you should go. I think you
need to. That's the first and last
thing I'll say about it.

Siobhan takes that in, knowing how hard it was for her mother
to say it.

SIOBHAN

You sure you're alright?

MARE

I need a vacation. Somewhere outta
this zip code.

SIOBHAN

You're a bad liar, mom. You love
bein' here in Easttown. And it's a
better place because you are.

That means more to Mare than Siobhan could ever know.

SIOBHAN (CONT'D)

G'night, Mom.

MARE

G'night, Siobhan.

Siobhan goes. Mare opens the nightstand drawer, slips her
pistol out and sets it inside. Now her badge. Then she goes
back to rubbing her tired feet. Off that image we SLOWLY --

FADE OUT.

A14 EXT. EASTTOWN - VARIOUS ANGLES - DAY (**APRIL**) A14

NATURE SHOTS OF SPRING. Daffodils in bloom. Butterflies feed on nectar. At Creedham Creek, frogs are perched on rocks. A raft of mallard ducklings glide across the surface, obediently trailing their mother.

14 OMITTED (COMBINED WITH SCENE 13) 14

15 OMITTED (COMBINED WITH SCENE A17) 15

16, A17 OMITTED 16, A17

AA17 INT. EASTTOWN POLICE STATION - LOBBY - MORNING AA17

Jan sits at the front desk, fielding a service call --

JAN (ON THE PHONE)
-- why's your husband dumping the
cat litter in your clothes
drawers?... No no, just leave him
alone for now. An officer should be
there momentarily.

Mare steps in through the officer's entrance, a Wawa coffee in her hand.

MARE
Mornin', Jan.

Jan waves, then rolls her eyes: *another day*. Mare smiles, heads upstairs.

AAA17 INT. SURGERY CENTER - WAITING ROOM - MORNING

AAA17

Lori sits in a chair watching DJ play with a toy train set in the corner. WE SHOULD NOW UNDERSTAND THAT LORI HAS ADOPTED HIM.

DJ STUMBLES and BUMPS his head on a toy bin. He CRIES, waddles up to Lori with his arms outstretched.

But she doesn't pick him up.

She just stares at him, thinking about all the pain in her life and how he's the source of it.

DJ TANTRUMS, pleading to be picked up.

Lori still won't lift him. She lets him scream because she wants him to know what he's done to her family. She wants him to suffer and cry and receive no sympathy and --

(CONTINUED)

AAA17 CONTINUED:

AAA17

THE DOOR OPENS. A NURSE enters.

Lori snaps from her dark trance, scoops DJ into her arms.

NURSE

Awww you alright, little buddy?

LORI

He's fine. He just bumped his head.

NURSE

You're Mrs. Ross?

LORI

Yes.

NURSE

Is this your son?

LORI

(*your son?* That still feels
so strange)

Yes.

NURSE

Would you mind checking to make
sure the information on this
bracelet is correct?

Lori appraises the bracelet listing the patient info. It's the name that strikes her: **DYLAN JOHN MCMENAMIN**. A moment to process that, then --

LORI

Yes. That's correct.

Nurse applies the bracelet to DJ's wrist.

NURSE

Okay. I'll be back in a few minutes
and we'll take him in for surgery.

Lori smiles mirthlessly. Nurse goes. Lori pats DJ's back as he cries.

B17 OMITTED

B17

C17 OMITTED

C17

17 & 18 OMITTED

17 & 18

19 INT. MARE'S HOUSE - DEN/KITCHEN - NIGHT

19

Dressed in his pajamas, Drew sits on the carpet with Siobhan. They're building a tower out of magnetic blocks.

Mare watches pensively from the kitchen table, hands hugging a mug of hot coffee. Helen enters, sits down beside Mare.

HELEN

What time do you have to be at the courthouse tomorrow?

MARE

9. Frank's gonna pick me up at 8:30.

DREW

Gran, watch this! A rock from outer space is gonna hit my tower.

Drew stands over the tower and drops a tennis ball onto the blocks. The tower collapses.

DREW (CONT'D)

(excitedly)

See that, Gran!?

Mare smiles for him. It's the kind of feeble smile that threatens to crumble into tears at any moment.

MARE

So cool, bud.

Drew returns to the blocks. Helen notices Mare's pain, reaches over and rubs her shoulder.

20 INT. ROSS HOME - MASTER BEDROOM/HALLWAY - NIGHT 20

Lori's asleep in bed. WE HEAR A BABY WAILING down the hall. She stirs, climbs out of bed and groggily WALKS DOWN THE HALL into DJ'S BEDROOM. Ryan's in here already. He's taken a feverish, crying DJ out of the crib and pats his back gently.

RYAN

He's been cryin' for a while.

Lori crosses to Ryan, takes DJ in her arms.

LORI

Thanks, sweetheart. Will you run downstairs an' get his ear drops for me, please?

Ryan goes. Lori sits down in the rocker and attempts to soothe DJ back to sleep. Ryan returns with the bottle of ear drops and hands them to Lori.

LORI (CONT'D)

Go back to bed, Ry. I'm okay

But Ryan doesn't leave. He seems worried.

LORI (CONT'D)

Ry. Go back to bed.

Ryan, worried for his mother, reluctantly leaves, as we --

21 INT. LOCAL COURTHOUSE - MEDIATION ROOM - MORNING 21

Inside a conference room, Mare and Frank sit beside their CUSTODY LAWYER, 50s. Across the table are CARRIE'S ATTORNEYS. But Carrie is noticeably absent. And the MEDIATOR is noticeably annoyed --

MEDIATOR

Mr. Reid, have you spoken to your client about when she plans on showing up this morning? According to my watch it's 9:20. This mediation was scheduled to begin twenty minutes ago.

ATTORNEY REID

I apologize. We haven't been able to get a hold of her. We're trying again now.

(CONTINUED)

21 CONTINUED:

21

Mare and Frank exchange a look. Mare glances down at her cell phone: '**5 missed calls from Carrie.**' Then a text message: '**meet me in the lobby???**'

MARE
(to Frank)
I'm gonna use the bathroom.

Mare excuses herself.

22 OMITTED

22

23 INT. LOCAL COURTHOUSE - LOBBY - MORNING

23

Mare arrives in the lobby to find Carrie sitting on a bench by the entrance doors. She dressed formally for the mediation, but she's glued to her seat. She looks awful, exhausted, strung out. Mare stares at her sympathetically a moment, then sits down beside her.

MARE
The mediator is pretty pissed-off
in there.

CARRIE
...I can't take him. It's not
because I don't want to, it's
just...

MARE
(looks at Carrie's
condition and KNOWS)
How long have you been using?

CARRIE
...A few months. It started because
I needed to stay awake. But lately
it's gotten worse. I need help.
(beat, then)
I bet you're pretty happy to hear
all'a this.

(CONTINUED)

MARE

I'm happy when Drew's taken care of. If that means stayin' with us, then yes I am.

CARRIE

I can't do anything right. I just --

MARE

That's not true.

CARRIE

Yes it is... I tried this time. I really tried.

MARE

I know you did... And I know you love him, Carrie.

That assuages Carrie's anguish. A little.

CARRIE

Will you just. Will you, like, tell him I'm sick? That it wasn't 'cause I didn't want him or anything like that --

MARE

Of course... Do you need anything from us?

CARRIE

(shakes her head)

I've already set up everything. I'm gonna drive right to the facility from here.

Carrie reaches into a BAG at her side and hands Mare DREW'S NIGHT LIGHT. The one she bought for him so he'd feel more comfortable spending the night at her apartment.

CARRIE (CONT'D)

He told me his other one broke, so.

MARE

Thank you. Good luck, Carrie.

Carrie looks at Mare a moment, then stands and exits. Mare watches her move into the parking lot, wondering if she'll ever see her again.

24 OMITTED 24

25 INT. COCO'S PIZZA - EASTTOWN - DAY 25

A local pizza and flat-screen paradise. Drew and Siobhan bang away on games in the arcade section while Mare, Frank, Faye and Helen sit in a booth littered with pitchers of beer. They've all come to celebrate the custody victory (or concession). Presently, they're reviewing a CATALOG OF TUXEDO OPTIONS for Frank and Faye's upcoming nuptials.

FRANK

(re: a gaudy vest black and gold ensemble)

I was thinkin' this one here.

MARE

That one!? Are you serious!?

FRANK

What's wrong with it?

HELEN

I don't think it's ugly.
(after a second look, less convinced)
It's not exactly ugly --

MARE

Of all the tuxedos in this entire catalog, that's the last one I would have guessed you'd pick.

FRANK

I'd like to do something different this time around.

HELEN

Don't listen to her, Frank. It's your wedding. Go in your underwear if you want.

FRANK

Thank you, Helen. I don't want something that's just --

FAYE

Attractive?

Everyone LAUGHS.

(CONTINUED)

FRANK

Do you even remember the tux I wore
to our wedding?

MARE

No.

FRANK

Exactly! I want Faye to remember
me.

MARE

And she should. Just not as a
blackjack dealer.

Mare and Faye exchange a high-five. The intervening months
have brought about good vibes between the two. Everything
affable and easy-breezy now, all bad feelings deep in the
rearview. Then --

MARE (CONT'D)

Oh Jesus.

FAYE

What's wrong?

Mare gestures towards a thin woman, SANDRA ELLIOT, 40s, who
has just entered the restaurant with her HUSBAND and THREE
YOUNG BOYS.

MARE

That's Sandra. She's the woman John
was havin' an affair with.

Everyone goes quiet as Sandra and her family pass by on their
way to a booth on the other side of the restaurant.

HELEN

Have you been in to visit John yet,
Frank?

FRANK

No. I just. I can't bring myself to
go see him. I just... What haunts
me is that he drove Faye and I home
from the bar that night. After he
shot her. And we -- I remember us
laughin' in that car. Laughing and
telling old stories, and singing
and...

(MORE)

(CONTINUED)

FRANK (CONT'D)

I was drunk, I'll admit, but I remember it. And to think he'd just done what he'd done. And could act the way he did. It's hard to comprehend, really. I don't know that I ever will.

Mare ponders it a moment. She, too, has had a hard time with it. DREW and SIOBHAN arrive, breaking the melancholy --

DREW

Come on, Pop-Pop! Let's go play skee-ball!

SIOBHAN

I'm tapping you in, dad.

Wiped, Siobhan plops down in a chair.

FRANK

Okay. Game on.

DREW

Nana, will you fix my Band-Aid?

Mare watches as Helen bends down, carefully fixes a Ninja Turtle Band-Aid on Drew's knee, then kisses him --

HELEN

Go kick their butts.

Frank and Faye follow Drew off to the arcade. Mare chuckles --

HELEN (CONT'D)

What's the matter?

MARE

If that was my Band-Aid as a kid, you'd have told me to shut the hell up and get lost.

HELEN

Is that something you talk about with your therapist?

MARE

Is it alright if I do?

HELEN

Of course. The truth is, I was angry a lot of the time. Angry that your father wasn't the person I thought I'd married. Angry that I couldn't fix him. And I took a lot of the frustration out on you. And I'm sorry, Mare.

MARE

I forgive you.

HELEN

Good. Because I forgave myself a long time ago.

Then, unexpectedly, Helen gets emotional. Siobhan comforts Helen.

MARE

Oh Christ, Mom, not tonight --

SIOBHAN

Oh, Gran, don't get upset --

MARE (CONT'D)

This is a good night. The ball bounced our way for once.

HELEN

I know. I'm sorry. It's just...

HELEN (CONT'D)

That's my great hope for you, Mare. That you forgive yourself. For Kevin. It wasn't your fault. It wasn't.

Mare's quiet. Uncomfortable. She's just not ready to go there yet. Helen notices and pats her hand.

HELEN (CONT'D)

On your own time.

Mare washes her hands at the sink. Dries them now and exits to find SANDRA ELLIOT about to enter the bathroom. She pauses at the sight of Mare. A tense beat between them, then --

SANDRA ELLIOT

Hi, Mare.

MARE

You got a lotta nerve tryin' to talk to me.

Mare walks off. Sandra calls to her --

(CONTINUED)

SANDRA ELLIOT
What the hell're you talkin' about?

MARE

(stops, turns back)

Lori told me all about you an' John
gettin' back together.

Incensed by the rumor, Sandra marches up to Mare, stops an
inch from her face and points her finger right at her --

SANDRA ELLIOT

How dare you. I made a mistake with
John Ross five years ago. I went
back to my husband. And I've been
with him every day since. Every.
Day. Understand?

MARE

(taken aback by her
ferocity)

Okay.

SANDRA ELLIOT

No. Not 'okay'. That's the truth.
An' don't you dare spread rumors
that could hurt my family.

A tense moment, then Sandra u-turns back to the bathroom.
Mare remains in the hallway a moment, knowing from the venom
in Sandra's voice that she wasn't lying.

AA27 OMITTED AA27

AA27A OMITTED AA27A

AAA27A INT. ROSS HOUSE - FRONT DOOR - NIGHT AAA27A

THE DOORBELL RINGS. Ryan moves to the front door, peeks out the window, and sees Dylan standing outside.

LORI (O.C.)
Don't answer it, sweetie.

Ryan hesitates.

DYLAN
(from OUTSIDE)
Open the door.

Ryan reluctantly, nervously opens the door a crack.

RYAN
Can I help you?

DYLAN
I need to talk to your mom.

Lori hustles down the stairs and pauses at the sight of Dylan. After a moment, she crosses to the front door.

LORI
(to Ryan)
I told you not to answer the door.
Go upstairs.

Ryan acquiesces, walks up the stairs, but not before looking back at his mother to make sure she's all right.

Lori looks at Dylan, guardedly, careful to keep the door close enough to slam shut should he make any sudden movements.

LORI (CONT'D)
What are you doing here?

DYLAN
...Did you know? Did you know he
wasn't my son?

LORI
No.

Dylan weighs that a moment, seems to believe her.

(CONTINUED)

AAA27A CONTINUED:

AAA27A

DYLAN

I heard he had his ear surgery.

Lori nods.

DYLAN (CONT'D)

I had these in my glove compartment. Been meanin' to drive 'em over to your house, but...

Dylan reaches into the pocket of his jeans and removes TWO ENVELOPES. He hands Lori the first one.

DYLAN (CONT'D)

I'd been savin' up for a while to get the surgery, but now... I don't know. Maybe just buy him somethin' with it. Or put it in a bank account for later.

LORI

You don't have to do that --

DYLAN

I know I don't have to.

Dylan hands her the second envelope now.

DYLAN (CONT'D)

And that's from his real mom.

We recognize the envelope as the one Dylan stole from ERIN'S BEDROOM RADIATOR. The cover reads, **DJ'S EAR SURGERY \$\$**. Lori wants to say something. *Thanks? Sorry?* She can't decide which. Dylan looks at her a moment, then walks back to his car and drives of.

A27 OMITTED

A27

27 INT. EASTTOWN POLICE STATION - MARE'S OFFICE - LATE DAY

27

Mare sits at her desk, listening to the RECORDING OF HER INTERROGATION WITH JOHN. She's got ERIN'S CASE FILE open in front of her as she stares down at the BALLISTICS REPORT with a photo of a Colt Detective Special Revolver, the gun the ballistics expert said killed Erin. Something -- perhaps Frank recounting his strange drive home with John or maybe her confrontation in the bathroom with Sandra Elliot -- has brought Mare back here.

(CONTINUED)

MARE (ON RECORDING)

Do you remember what the gun looked like, John?

JOHN (ON RECORDING)

I don't -- it was -- it felt like a typical handgun --

MARE (ON RECORDING)

But you don't remember anything specific about it?

JOHN (ON RECORDING)

As soon as I fired it, I dropped it...

MARE (ON RECORDING)

And where's the gun now?

JOHN (ON RECORDING)

I threw it in the river as I was
crossin' the Barry bridge.

Chief Carter arrives at the door.

CHIEF CARTER

Hey, Mare.

MARE

Hey.

Mare quickly shuts off the recording and claps the file closed, not wanting Chief to know she's having doubts.

CHIEF CARTER

Just got off the phone with the DA.
Given that he cooperated fully,
Billy Ross is gonna be paroled in
June. Thought you'd wanna know.

MARE

Thanks. Hey quick question -- this
ballistics guy -- the one we used
for Erin's case. What do you think
about him?

CHIEF CARTER

He's the best. I'd use him every
time if we could. Why? You got
somethin' else?

MARE

No, just... Someone from Marple
called for a recommendation.

CHIEF CARTER

Alright. Let's catch up later.

Chief Carter goes. Mare looks down at Erin's file again,
then, feeling like she's overthinking things, closes it.

**** The idea here is that we don't see the congregation. We focus on the activity at the altar.**

Father Dan stands between Frank and Faye. Frank's dressed in his wedding tux, Faye her lace gown. They're holding hands.

A28

CONTINUED:

A28

FATHER DAN

I now pronounce you husband and
wife! You may now kiss your lovely
bride.

Frank leans in, kisses Faye. WE HEAR CLAPS and FINGER-
WHISTLES --

AA28

EXT. WEDDING RECEPTION VENUE - NIGHT

AA28

MUSIC PLAYS OVER THE DETAIL SHOTS OF THE AFTERMATH OF A
DECIDEDLY HOMESPUN WEDDING RECEPTION. We see a WEDDING
PROGRAM announcing the marriage of Frank & Faye. Rented
tables and chairs. Bouquets and boutonnieres. Empty beer and
wine bottles. Confetti, seat assignment cards, half-eaten
slices of cake, et al.

It's very late in the evening. Most of the guests have left.
Frank & Faye chat to FRIENDS while a few COUPLES slow-dance
on the dance floor.

Further back, watching from a vacant table, is Mare, alone.
She's a little drunk, a lot tired, but utterly content.

The SONG comes to a close. On the makeshift stage, Siobhan
steps up to the microphone --

SIOBHAN

So this is our last song of the
night. And I just want to say umm,
I love you, dad. I'm so happy to
see you happy.

(playful)

And Faye, welcome to our crazy,
messed-up family. I think you're
gonna fit right in.

Mare smiles at that. Agrees.

Siobhan starts SINGING Pat Benatar's '*We Belong*' with the
help of Nathan and Gabeheart on drums and acoustic guitar.

The COUPLES, including Frank and Faye, begin to slow-dance.

Mare watches the newlyweds. Happy for them. For Frank,
really. It's sincere.

Just then, A HAND lands on Mare's shoulder. She looks up to
find RICHARD at her side. Her date for the evening.

MARE

How'd it go?

(CONTINUED)

AA28 CONTINUED:

AA28

RICHARD

Drew fell asleep in my arms before
your mom had time to pull the car
around. Sugar crash.

Mare smiles. Richard offers Mare his hand --

RICHARD (CONT'D)

Come on. Up you go.

MARE

(sighs, exhausted)
No chance. My feet are --

RICHARD

Everyone's gotta dance the last
song. Especially when it's your
daughter singing.

Richard pulls Mare up and escorts her over to the dance
floor. They begin to slow-dance together.

RICHARD (CONT'D)

Did you have fun tonight?

MARE

As much fun as someone can have at
the wedding of their ex.

RICHARD

I thought you handled it pretty
well.

MARE

The three Bloody Mary's I crushed
before noon helped.

RICHARD

Shit, I thought it was me that
helped.

She looks up at him, smiles.

MARE

You helped a little, too.

Mare rests her head on Richard's shoulder. It feels good
here.

B28 INT. RICHARD'S HOUSE - BEDROOM - MORNING

B28

Mare awakens to find herself alone in bed. She rolls over and sees a plate of scrambled eggs on her night stand: a heart made out of strawberries around them. She laughs at the corniness of it all. Then softens and smiles. Gestures like this aren't the worst fucking thing in the world after all.

She pops a strawberry into her mouth then looks out the window. Richard's in the driveway loading moving boxes into the trunk of his Jaguar.

C28 EXT. RICHARD'S HOUSE - DRIVEWAY - LATER THAT MORNING

C28

Mare stands with her back against the Tahoe, watching as Richard loads in the final box. He walks over to her now. Wraps his arms around her and looks her in the eyes.

MARE

I've never even heard of Bates College. Part of me thinks you're makin' it up.

RICHARD

I wish I were. I'll call you when I get there. No matter how late. Will you answer?

(she nods)

Good. The older I get, the more I want certainty in my life. Does that make me boring?

MARE

A little.

(Richard smiles)

Why do you have to go now? Just when things were gettin' good.

RICHARD

Isn't that how it always works?

MARE

Let's break the rules. Stay here with me.

RICHARD

It's a year contract. They'll probably kick me out after that.

MARE

Good... What's gonna happen to us?

(CONTINUED)

C28

CONTINUED:

C28

RICHARD

Who the hell knows? I stopped trying to predict life a long time ago... I'm gonna say goodbye now, but don't say it back. I can't bear the idea of driving seven hours and having that be the last thing you said to me. Promise?

Mare nods. He kisses her, long and deep, then --

RICHARD (CONT'D)

Goodbye, Mare.

She doesn't say it back. Richard climbs into the Jaguar and drives off. She watches him go, missing him already.

D28

OMITTED

D28

28

OMITTED (MOVED TO B17/C17)

28

29

OMITTED

29

30

INT. MARE'S HOUSE - MASTER BEDROOM - MORNING - **A FEW DAYS LATER**

30

Mare's cell phone RINGS atop the night stand. It's one of those mornings she doesn't want to leave bed.

(CONTINUED)

30

CONTINUED:

30

But it RINGS AGAIN. She stirs, flops a hand over and answers it without opening her eyes --

MARE

Yeah?

31

EXT. CARROLL HOME - MORNING

31

Here we are back where we started the series. Mare's Tahoe rolls up to the curb. She steps out and approaches the front door. KNOCKS. After a moment --

GLENN CARROLL (O.C.)

Who's there?

MARE

Mare Sheehan, Mr. Carroll.

The door opens. Glenn Carroll peeks out. He hasn't shaved in weeks and looks muddled and disheveled. The loss of his wife has sent his life into total disarray.

MARE (CONT'D)

Mr. Carroll?

GLENN CARROLL

Yes.

MARE

You called me here, remember?

GLENN CARROLL

Oh. Right. Come in.

32

INT/EXT. CARROLL HOME - HALLWAY/KITCHEN - MORNING

32

Glenn opens the door fully now. Mare steps inside --

MARE

Is everything alright?

GLENN CARROLL

Well, no. No it's not. Things haven't been alright since Betty passed. I just haven't really been able to get a hold'a things.

She follows Glenn into the KITCHEN --

GLENN CARROLL (CONT'D)

Do you want a cup'a coffee?

(CONTINUED)

MARE

Sure.

As Glenn preps the coffees, Mare looks around. The sink is overflowing with dirty dishes. On the range is a colander filled with spaghetti. Mare touches it. Rock hard. Probably been sitting there for a few days.

GLENN CARROLL

You lost your son recently.

MARE

I'm sorry?

GLENN CARROLL

Your son. We came to the funeral mass.

MARE

Yes. Right.

GLENN CARROLL

Does it get easier?

MARE

No. But after a while you learn to live with the unacceptable. And you realize you still need to put food in the pantry and pay the electric bill and wash the bedsheets. So you sorta just find a way to live with it.

GLENN CARROLL

It was just so sudden, I guess. I thought she'd be home. What the hell was she out gettin' anyway? Cheerios. I mean couldn't the goddamn Cheerios have waited til the mornin'? Christ Almighty.

Glenn carries the two mugs of coffee over to the table. He and Mare sit. Mare raises her mug only to find a LARGE CHUNK OF BAGEL floating inside. She thinks about telling him, then reconsiders. He's in bad enough shape as it is and doesn't need her piling on.

GLENN CARROLL (CONT'D)

I guess you're pretty mad at me, huh? About the whole affair thing with your mother?

MARE

Not really, no.

(CONTINUED)

GLENN CARROLL

What about Helen?

MARE

I think she would have preferred if that conversation happened in private, but she doesn't hold grudges too long these days.

GLENN CARROLL

So if I see her in the grocery store, I'm okay to say hi?

MARE

Yeah. From a distance... Why'd you call me here, Mr. Carroll?

GLENN CARROLL

Well, ever since Betty died things are missin' from the house. Like this mornin' I couldn't find my Eagles NFC Championship cup. Last week it was a pizza cutter. A very nice pizza cutter that was a gift from my son-in-law. Gone. And my gun was missin' as well.

Mare's not believing a word of this, of course. He's just a widower meandering through a fog. Still, she's willing to go through the motions if it makes him feel a little better so she takes out her note jotter.

MARE

Okay. So you'd like to report a missin' gun?

GLENN CARROLL

No no, the gun's not missin' anymore.

MARE

So it wasn't stolen?

GLENN CARROLL

Well, the day you were here. When the prowler scared our granddaughter. I went out to the shed an' got the gun an' walked around the house seein' if he was still around, yunno? So it was here then.

(MORE)

(CONTINUED)

GLENN CARROLL (CONT'D)

That night I heard a noise out by the shed. I went out to get the gun an' it was gone.

MARE

But now it's back?

GLENN CARROLL

Yeah. I was out there startin' up the lawn mower a few days ago an' there it was. I'm thinkin' maybe it was Betty. Yunno? Lookin' after me.

MARE

Her ghost? Is that what you're sayin'?

GLENN CARROLL

Yeah. Maybe. I don't know.

MARE

Okay. And what kinda gun is it, Mr. Carroll?

GLENN CARROLL

A Colt Detective Special.

Colt Detective Special... Mare's antenna goes up.

MARE

Colt Detective Special?

GLENN CARROLL

Yes. When I retired from Ridley Station they let me keep it.

MARE

Do you mind if I take a look at the gun, Mr. Carroll?

Glenn puts in the combination lock and opens the shed doors. Mare steps into the dark space.

GLENN CARROLL

It's right there. On top of the work bench.

Mare moves to a WOOD BOX. Engraved on the lid is:

**Glenn Carroll — Detective — Ridley Police Department
1971-1996**

She opens the box to find a COLT DETECTIVE SPECIAL REVOLVER inside.

GLENN CARROLL (CONT'D)
What's really strange is that two rounds are missin'.

Two bullets... Mare takes a beat to process that, then --

MARE
Who had access to this shed?

GLENN CARROLL
No one. I mean, I come in here for tools once in a while. And the boy we pay to cut the lawn knows the combination, too.

MARE
Who cuts the lawn?

GLENN CARROLL
Ryan Ross.

Ryan Ross.

Mare's heart stops for a moment. She slips past Glenn, moves out of the shed --

GLENN CARROLL (CONT'D)
Mare?

Mare approaches the SECURITY TABLET, begins scrolling through the '**Disturbance Log**'. Glenn enters --

GLENN CARROLL
What are you lookin' for, Mare?

MARE
I'm just goin' back through the logs.

Mare's going back in time... back back back to the night of Erin's murder...

She arrives at the date: **01/10**. There's a disturbance listed.

She PLAYS THE SECURITY CAMERA FOOTAGE OF THE BACKYARD.

And watches... holding her breath...

34

CONTINUED:

34

A BICYCLE ARRIVES IN THE YARD.

A YOUNG BOY WE RECOGNIZE AS RYAN, LORI'S SON, CLIMBS OFF HIS BIKE AND ENTERS THE SHED. ONLY TO EMERGE MOMENTS LATER, TUCKING THE COLT REVOLVER INTO HIS WAIST.

Mare's head falls.

GLENN CARROLL

What's'a matter, Mare? Is it not
workin' again?

Mare turns, brushes past Glenn and exits the home.

GLENN CARROLL (CONT'D)

Mare?

35

EXT. EASTTOWN JUNIOR HIGH SCHOOL - PARKING LOT/BASEBALL
FIELD - MORNING

35

Mare's Tahoe pulls into the crowded parking lot. Mare steps out. She can hear the SOUND OF CHILDREN and follows the NOISE over to the edge of the parking lot which overlooks the baseball fields and basketball courts where the JUNIOR HIGH SCHOOL CHILDREN are out playing.

Mare scans the students until her eyes land on RYAN playing second base on the baseball field.

As if he can sense Mare's presence, Ryan rises from his defensive stance and turns to her.

They stare at one another.

It's a moment that lasts much longer than a moment.

And in Mare's eyes, he knows that she knows.

That the secret is over. *Finally.* His face is filled with dread. But also some measure of relief. Relief that the terrible, torturous albatross has been lifted.

Then, abruptly, HE RUNS!

GYM TEACHER

Ryan? Hey!

HE HOPS THE OUTFIELD FENCE -- SPRINTS DOWN THE STREET --
RUNNING AS FAST AND HARD AS HE'S EVER RUN BEFORE.

Mare doesn't chase. Instead, she allows him a considerable head start, then walks back toward the parking lot.

36 INT/EXT. MARE'S CHEVY TAHOE / EASTTOWN JUNIOR HS - MOVING - DAY 36

Mare climbs in, starts the car and drives out of the school lot. She lifts the radio now --

MARE
75-51 Delcom.

DISPATCHER (V.O.)
75-51, go ahead.

MARE
I just had a subject flee from me over at Easttown Junior High School. Thirteen year-old boy wearin' cargo blue jeans and a crimson sweater. Send available cars to the area.
(this part's hard to get out. *Really hard*)
Suspect is wanted in a murder investigation.

37 EXT. RESIDENTIAL STREETS - DAY 37

Breathless, RYAN CLIMBS OVER FENCES -- DASHES THROUGH BACKYARDS -- desperate desperate desperate to get home.

38 INT/EXT. MARE'S CHEVY TAHOE - MOVING - DAY 38

Mare drives. Slowly. In the rearview an EASTTOWN POLICE CRUISER APPEARS, gumballs flashing.

Then ANOTHER.

Now a THIRD.

Mare waits until all three cruisers are in line behind her, then abruptly swerves toward the curb and slams the brakes.

39 EXT. RESIDENTIAL STREET - DAY 39

Mare's Tahoe is parked at a slant, blocking passage. Mare climbs out of the car. Behind her, OFFICERS TRAMMEL, BOYLE and HOGAN emerge from their cruisers, confused.

OFFICER BOYLE
What's goin' on, Mare?

(CONTINUED)

39 CONTINUED:

39

MARE

No one gets in front of me.
Understand?

They all nod. Mare begins walking the rest of the way to Lori's house. Trammel, Boyle and Hogan follow.

40 INT. ROSS HOME - FRONT DOOR - DAY

40

Ryan rushes inside, frantic, gulping air --

RYAN

Mom! Mom!

41 INT. ROSS HOME - KITCHEN - DAY

41

At the sink, Lori's hand-washing DJ's baby bottles and placing them on a drying rack when she hears RYAN'S VOICE --

RYAN (O.C.)

MOM! MOM!

The terror in it fills her with dread. And just as Ryan knew when he saw Mare standing across the ball field, Lori knows by the sound of her son's voice that the secret they've fought so desperately to keep hidden has been uncovered.

WE FOLLOW LORI over to the hall where she sees Ryan standing just inside the front door.

RYAN (CONT'D)

It's Mare. She knows. She knows,
mom! She's on her way here!

Lori moves to Ryan. Hugs him. Ryan breaks down, sobbing against her.

RYAN (CONT'D)

She knows, mom. She knows.

LORI

It's okay.

RYAN

I'm sorry. I'm so sorry, mom. I'm
sorry. I'm sorry --

LORI

Sshh. It's okay. It's okay.

She lifts him like a child and carries him over to the couch.

42 EXT. ROSS HOME - DAY 42

Mare and Officers Trammel, Boyle and Hogan arrive outside Lori's house.

MARE

Wait here.

The three Officers wait by the curb as Mare approaches the house alone.

43 INT. ROSS HOME - DEN - DAY 43

Lori's lying on the couch with Ryan on top of her chest. He's sobbing. She's holding him against her.

44 INT/EXT. ROSS HOME - FRONT DOOR - DAY 44

Mare arrives at the front door. She can hear RYAN CRYING INSIDE. Whatever anger she held towards Lori is gone now. She knows why Lori lied. And she knows she would have done the same thing had it been her son.

Mare reaches for the knob, but doesn't turn it right away.

45 INT. ROSS HOME - DEN - MOMENTS LATER - DAY 45

Sensing Mare's imminent arrival, Lori wraps her legs around Ryan, too. As if somehow that could prevent him from being taken away from her.

WE STAY ON LORI AND RYAN for a long while until, finally, we hear the front door creak open.

MARE'S SHADOW appears on the wall above the couch.

Lori squeezes Ryan tighter as we --

DISSOLVE TO:

46 INT. EASTTOWN POLICE STATION - INTERVIEW ROOM - NIGHT 46

Mare and Chief Carter sit across from Ryan and Lori. Lori's holding Ryan's hand. If, in the wake of John's arrest, Lori seemed resilient it was only because she'd managed to preserve her son. Now, having seemingly lost him as well, she looks utterly destroyed, empty.

(CONTINUED)

WE INTERCUT THE INTERVIEW WITH FLASHBACKS TO THE NIGHT OF ERIN'S MURDER AND EVENTS PRIOR. FLASHBACKS WILL BE WRITTEN IN ITALICS.

MARE

You understand you don't have to talk to us, Ryan. Right?

RYAN

(nods, then)

I just wanna get it all over with.

(beat)

I knew about my dad's relationship with Erin. I found text messages on his phone one day... I confronted him about it. He told me it was a mistake. I promised him I'd hide the secret if he ended the relationship. Because I wanted to keep my family together. Especially after what happened the first time.

CHIEF CARTER

The first time?

LORI

(talks only to Chief Carter and doesn't so much as acknowledge Mare)

John had had a previous affair. With a woman named Sandra Elliot. We split up for a time, but agreed to get back together.

RYAN

I thought his relationship with Erin was over. Then, that night we were over at Frank's house.

47 OMITTED

47

48 OMITTED

48

A49 INT. FRANK'S HOUSE - DEN - NIGHT A49

The engagement party is underway. People chat, drink, laugh in the kitchen. Ryan and Moira are watching TV in the den when Ryan notices John step outside to answer a phone call.

RYAN (V.O.)
I saw my dad on the phone.

LATER

While John mingles, Ryan finds his father's jacket and removes a PREPAID PHONE from a pocket.

RYAN (V.O.)
When I checked it, I found a text message from Erin askin' him to meet her at Brandywine Park.

*A text message reads: **we need to talk! tonight at the park. meet me at the amphitheater. midnight.** Ryan glances back at John in the kitchen, then types back **'i'll be there'**.*

49 OMITTED (COMBINED WITH SCENE 50) 49

50 OMITTED (COMBINED WITH SCENE A49) 50

51 INT. EASTTOWN POLICE STATION - INTERVIEW ROOM - NIGHT 51

RYAN
When I got home, I took my bike and rode to Mr. Carroll's house to get his gun.

MARE
How'd you know there was a gun in the shed?

52 INT. CARROLL HOME - BACKYARD SHED - FB NIGHT 52

Ryan opens the retirement box and lifts the Colt Detective Special revolver out --

RYAN (V.O.)
I mow their lawn every summer. So I'd seen it in there before. Then I rode my bike out to Brandywine Park and waited for her.

53

EXT. BRANDYWINE PARK AMPHITHEATER - LATER - FB NIGHT

53

Ryan's bike lies in the grass. RYAN's on his belly beside it, hiding in the woods surrounding the amphitheater. He watches as DEACON MARK'S CAR arrives. Erin steps out. She's a complete and utter mess. Defeated, broken, desperate. She exchanges heated words with Deacon Mark. Deacon Mark pleads with her to go home --

DEACON MARK

Get back in the car, Erin. Please.
I'll drive you home. Get in the
car.

ERIN

Just leave me alone!

-- but Erin SLAMS the car door shut. Deacon Mark drives off. Ryan watches as Erin takes a seat in the amphitheater and waits for John...

RYAN (V.O.)

I just wanted to scare her. To tell
her to stay away from my family. I
never meant to...

Ryan steps out of the woods. Stalks up behind Erin. Raises the revolver unsteadily now --

RYAN

Stay away from my family.

Erin turns and faces Ryan. Her face is a shock. Eyes stung from tears, mascara trails down her cheeks, hair a tangled mess.

ERIN

What are you doin' here?

RYAN

Stay away from my dad.

ERIN

Fuck you. You don't know anything --

RYAN

Just stay away from my family.
Understand? Stay away.

She looks at him. And sees only his father. The man who seduced then abandoned her. And their son.

(CONTINUED)

53

CONTINUED:

53

All the pain of being betrayed and beaten and lied to and ignored and hurt and shown no fucking mercy ever in her miserable life surges forth and she CHARGES AT RYAN who is completely surprised and unprepared for the attack and --

BACK TO:

54

INT. EASTTOWN POLICE STATION - INTERVIEW ROOM - NIGHT

54

Ryan's frozen, stalled. The next part too hard to recount.

MARE

Then what happened?

(CONTINUED)

54 CONTINUED:

54

Ryan's lost in his thoughts.

MARE (CONT'D)

Ryan?

RYAN

...I shot her.

55 EXT. BRANDYWINE PARK AMPHITHEATER - FB NIGHT

55

WE PICK UP WHERE WE LEFT OFF. With Erin punching and clawing and scratching at Ryan. He's retreating, trying to escape, but SHE KEEPS ATTACKING ATTACKING ATTACKING and then --

BLAM! THE REVOLVER FIRES!

ALL MOVEMENT CEASES. Erin looks down at her hand. It's covered in blood. AND MISSING A FINGER. The shock has rendered her aphasic.

Then, coming to, she lets out a TERRIBLE, BLOOD-CURDLING SCREAM and CHARGES AT RYAN again when --

BLAM! RYAN FIRES A SECOND TIME! Erin drops to the ground.

Trembling, Ryan stares down at her twisted figure in the grass. Lifeless. Gone.

For a long moment there is SILENCE. Then, survival instincts kicking in, Ryan looks around. The park is empty. He drops the revolver in the grass and quickly drags Erin's body into the surrounding woods so that it's hidden from view.

BACK TO:

56 INT. EASTTOWN POLICE STATION - INTERVIEW ROOM - NIGHT

56

RYAN

I grabbed the gun, rode back to Mr. Carroll's and put it back.

MARE

Why would you do that?

RYAN

I don't know. I just... I got nervous. That I'd throw it somewhere or try to hide it and someone would find it.

61 CONTINUED:

61

LORI

There was no affair. I'd seen him struggling. And one day after school he almost cracked.

MARE

Almost cracked and told you he killed Erin?

LORI

(nods, then)

He was sobbing.

62 EXT. EASTTOWN JUNIOR HIGH SCHOOL - UNDER A TREE - FB DAY

62

Lori consoles a sobbing Ryan underneath a tree --

LORI (V.O.)

The only time I'd seen him that upset before was when he found out his father was having an affair.

Ryan loses heart, nods.

BACK TO:

63 INT. EASTTOWN POLICE STATION - INTERVIEW ROOM - NIGHT

63

LORI

(won't so much as look at Mare)

So I just thought it must be happening again.

MARE

When did you know, Lor? When did you know it was Ryan that killed Erin?

64 INT. ROSS HOME - KITCHEN - FB MORNING

64

Lori and John sit. He's telling her the truth finally --

LORI (V.O.)

John told me what happened on the mornin' you came over. The morning they went up to Pat's fishing cabin. I agreed to lie to protect my son.

BACK TO:

65 INT. EASTTOWN POLICE STATION - INTERVIEW ROOM - NIGHT 65

LORI
And I would have taken the secret
to the grave if you didn't show up
at the house today.

Finally, Lori looks at Mare.

There's so much hate and pain in her eyes that Mare has to
turn away from them.

A very long beat, finally --

MARE
Is there anything else you want to
say, Ryan?

RYAN
(fighting back emotion)
Just that I'm sorry. I'm so sorry
for everything I did.

Ryan CRIES. Lori pulls him close.

66 EXT. EASTTOWN POLICE STATION - LATER THAT NIGHT 66

Mare and Chief Carter escort a handcuffed Ryan out of the
station. Trammel's waiting beside his cruiser with the back
door open. Before they put Ryan inside --

MARE
Ry. Ryan?

Ryan looks up at Mare. She pulls him close and holds him
against her chest and lowers her chin on the top of his head.
They remain that way for a long moment. Finally, the embrace
ends. Trammel places Ryan in the backseat of the car and
closes the door.

A67 INT/EXT. LORI'S RAV-4 / EASTTOWN POLICE STATION - NIGHT A67

Lori climbs in behind the wheel. She rummages her purse until
she finds her keys and moves to start the engine when...

...she pauses.

And BREAKS DOWN COMPLETELY.

All that she's been holding in -- the terrible secrets and
lies she's been struggling so desperately to keep hidden --
the massive weight of all of it COMES POURING OUT.

(CONTINUED)

A67

CONTINUED:

A67

SHE SOBS AND SOBS until --

MARE APPEARS at the passenger door. A moment. Mare climbs in and sits down beside Lori.

MARE

Lor. Lori, look at me.

Lori doesn't. Mare reaches over --

LORI

Don't touch me! Don't you dare fuckin' touch me!

A long beat. Eyes on eyes.

LORI (CONT'D)

Why didn't you come to me -- as your best friend --

MARE

I'm sorry, Lor.

LORI

Why couldn't you just let it go? This one thing -- This One Thing -- why couldn't you just let it go?

Mare's silent.

LORI (CONT'D)

It's RYAN! RYAN! It was an accident -- he never -- he couldn't -- he doesn't even know how to hold a gun! It's Ryan! My Ryan!

A silent beat, then --

LORI (CONT'D)

I lost my whole family because of you!

Mare knows that's not true. But, having lost a son of her own, she also knows the depth of Lori's pain here. So she remains quiet.

LORI (CONT'D)

Get away from me. I don't ever wanna see you again.

Mare doesn't move.

LORI (CONT'D)

Get out! Get out!

(CONTINUED)

A67 CONTINUED: (2) A67

Lori shoves Mare. Hard. Startled, Mare opens the door and steps out.

B67 EXT. EASTTOWN POLICE STATION - NIGHT B67

As Mare watches Lori's car drive away, MUSIC RISES -- *Sun Kil Moon's 'Micheline'*. THE SONG WILL CARRY US INTO A MONTAGE.

A MONTAGE that carries us from JUNE TO AUGUST. A few notes: this montage cannot be about tying things up neatly. That would be a complete betrayal of this place and the community. Instead, it should be glimpses into the lives of the people we've spent time with along the way. Impressionistic snatches filled with equal measures of sadness, loneliness, uncertainty, heartbreak, laughter, kindness, compassion, love, and mercy. And we might hear bits of dialogue that don't make sense or seem meaningless at the time. That's okay, too. We're simply bearing witness. Showing that life goes on. That they're doing the best they can.

67, 68 OMITTED 67, 68

A69, 69 OMITTED(A69 NOW B75) A69, 69

70, 71 OMITTED(SCENES MOVED TO A28) 70, 71

72 OMITTED (COMBINED WITH SCENES IN A28) 72

73 OMITTED (MOVED TO B28) 73

74 OMITTED 74

A75 INT. JESS RILEY'S APARTMENT - JESS' BEDROOM - NIGHT A75

Jess sits at her desk, reviewing her EASTTOWN HIGH SCHOOL FALL COURSE SCHEDULE. She stands now and tacks it onto her cork-board. As she does, she notices the corner of a PHOTO peeking out from behind a flyer.

She reaches for it, pulls it out. IT'S HERSELF AND ERIN, side-by-side, smiling, best friends.

Off Jess, remembering her friend and better days.

B75 INT. GRIEF THERAPIST'S OFFICE - DAY

B75

Mare sits across from Gayle --

(CONTINUED)

B75

CONTINUED:

B75

GAYLE

Have you reached out to Lori since Ryan's arrest?

MARE

(nods)

I've tried. She doesn't wanna speak to me.

(ALT)

I've called. Texted. She doesn't wanna speak to me.

GAYLE

And you believe she's mad at you specifically, because if you hadn't solved the case --

MARE

She'd still have her family.

GAYLE

How does that make you feel?

MARE

I hate when you ask that question. I really fuckin' hate --

GAYLE

I know you do. That's why I keep asking it. We make progress when we get uncomfortable. Speaking of -- let's get back to you. We talked before about how you threw yourself into these cases -- Katie and then Erin -- as a way of delaying your own grief over Kevin. But now that the cases are solved, it's to time to face it. Have you thought at all about going back up to the attic?

MARE

...No. We don't. No. No one goes up there.

Off Mare...

C75

INT. FREDDIE HANLON'S HOUSE - DOWNSTAIRS - LATE DAY

C75

The home has been completely refurbished. Brightened, cleaned, decorated, filled once again with love. Beth's inside, filling a vase of flowers with water. There's a KNOCK at the door.

(CONTINUED)

C75 CONTINUED:

C75

BETH HANLON

One second!

Beth sets the vase down on the coffee table, then opens the front door revealing Dawn, Katie and Kenzie. Dawn has her hand covering Katie's eyes --

DAWN BAILEY

Keep 'em closed, keep 'em closed.

Dawn, Katie and Kenzie step inside. Dawn moves Katie to the center of the room --

DAWN BAILEY (CONT'D)

Don't open them. Not yet not yet not yet. Okay now.

Dawn releases her hands. Katie opens her eyes. Beth hands her the house keys.

BETH HANLON

Welcome to your new house.

KATIE BAILEY

My house? But how --

DAWN BAILEY

Don't worry how. A lot of people love you, that's how.

Overwhelmed by the generosity, Katie begins crying.

KENZIE

What's the matter, mommy?

KATIE BAILEY

Nothin'. I'm happy, that's all.

Katie reaches down and holds Kenzie's hand as they take a look around their new home. Off Dawn, watching her daughter, reborn.

D75 OMITTED

D75

E75 OMITTED

E75

F75 OMITTED

F75

FF75 INT. DELAWARE COUNTY PRISON - VISITATION ROOM/PHONE AREA - MORNING FF75

**** NEED TO SEE CUT OF EPISODE BEFORE DECIDING IF WE NEED ****

John sits behind the glass partition waiting for a visitor to arrive. A look of surprise comes over him as he sees --

BILLY enter the visitation room, take a seat across the glass and lift the phone. John is nearly overcome with emotion by this gesture, but he tamps it down, and raises his phone. Still, he's too ashamed to even look at his brother.

JOHN

What're you doin' here?

BILLY

What do you mean, what'm'I doin' here? I'm here to see my brother.

John looks at Billy. Off the two brothers, starting again...

G75 EXT. SHELBY SOBER HOME - BACKYARD - DAY

G75

Carrie's back at the sober house. She sits alone at the picnic table, smoking a cigarette, lost in her thoughts.

Then, a FEMALE HOUSEMATE, 23, exits from the rear of the home with two paper plates of hot dogs and soda cans.

FEMALE HOUSEMATE

Sorry it took so long. The griddle wasn't workin' again.

CARRIE

No worries.

Carrie stubs out her cigarette. The two women sit down. Plates are passed out. Soda cans cracked open.

FEMALE HOUSEMATE

Ketchup? Relish?

CARRIE

No thanks.

FEMALE HOUSEMATE

My little girl likes to mix them together.

(CONTINUED)

G75 CONTINUED:

G75

CARRIE
How old's she?

FEMALE HOUSEMATE
Six. What about you?

CARRIE
Mine's four.

FEMALE HOUSEMATE
A boy, right?

Carrie nods, thinking about her son.

75 OMITTED

75

A76 OMITTED

A76

B76 INT. ZABEL'S HOUSE - KITCHEN - NIGHT

B76

Judy sets the table for dinner for one. When the final item has been placed, she sits down and says grace. She blesses herself, then looks up at the empty chair across from her.

C76 OMITTED

C76

D76 OMITTED

D76

E76 INT. ROSS HOME - DJ'S BEDROOM - NIGHT

E76

Lori sits in a rocking chair, reading DJ a children's book about tractors. When she looks down, he's fallen asleep in her arms. She sets the book aside, carries DJ to his crib and gently lays him down.

F76 INT. MARE'S BEDROOM - NIGHT

F76

Mare sits up in bed with her PHONE, talking to Richard over FACETIME. Intercut as needed:

(CONTINUED)

F76

CONTINUED:

F76

MARE

I started reading your book.

RICHARD

Okay, well, as much as I appreciate that, I'm gonna ask you not to finish it.

MARE

Why?

RICHARD

Uh, I wasn't gonna tell you, but-- I've started writing a new one.

MARE

Thought you only had one in you.

RICHARD

So did I. I mean, I've always said that.

MARE

That's awesome! What changed?

RICHARD

I got tired of listening to my own bullshit. Tired of living in the past... Plus, I have a muse now.

MARE

Ew. Fuck off. Do I have a choice?

RICHARD

Uh, no. That's not how it works.

Mare smiles.

G76

INT. JUVENILE HALL FACILITY - VISITATION ROOM - DAY

G76

Lori and Moira sit across from Ryan. Lori has DJ on her lap as he plays with a toy.

LORI

How's your schoolwork goin'?

RYAN

Pretty good. I got a writing class that I like a lot.

LORI

Well that's good.

(CONTINUED)

G76

CONTINUED:

G76

MOIRA

I made this for your birthday.

Moira hands him a homemade birthday card with balloons on the front cover.

RYAN

Thanks.

(CONTINUED)

G76 CONTINUED: (2)

G76

LORI
Are you makin' any friends?

RYAN
Not really. I pretty much just keep
to myself.

LORI
(that breaks her heart a
little)
You wanna hold your brother?

Your brother. Ryan hesitates. Lori passes DJ over to Ryan. Ryan bounces the boy gently on his leg. It's very strange and uncomfortable. Then DJ giggles. And the tension is relieved. Ryan even smiles a little.

H76 EXT. MARE'S HOUSE - DRIVEWAY - DAY

H76

Siobhan's departing for college. The Prius is packed to the gills, bound for California. Everyone's crying, of course. Siobhan hugs Helen. Then Drew. Then Frank.

FRANK
Bye, sweetheart.

Finally, it's Mare's turn. Siobhan crosses to her mother, pulls her close.

SIOBHAN
Goodbye, mom.

MARE
I love you, Siobhan.

SIOBHAN
I know.

The embrace ends. Siobhan wipes her tears, waves a final goodbye to everyone, then climbs into her car and drives off.

The family watches as it gets smaller and smaller and --

J76 OMITTED

J76

JJ76 OMITTED JJ76

K76 OMITTED K76

L76 INT. MARE'S HOUSE - DREW'S BEDROOM - MORNING L76

Mare wakes up beside a sleeping Drew. THIS SHOULD BE THE EXACT SAME SET-UP AS IN EPISODE 1. THE HOUSE IS COMPLETELY SILENT. ALL WE HEAR ARE THE BIRDS CHIRPING OUTSIDE.

She looks across the room.

WHAT SHE SEES: KEVIN is seen in profile, watching two sparrows on a branch with great interest.

This time, though, Kevin turns back to Mare. And smiles gently.

Mare smiles back.

Kevin's gone again.

We linger on Mare a long moment. She seems to be making a decision. Finally, she slips out of bed.

M76 INT. MARE'S HOUSE - HALLWAY - MOMENTS LATER M76

A CHAIR is set down in the hallway. Asics sneakers stand on top of it.

PAN UP TO REVEAL MARE -- reaching up to the attic door. She stands on her tiptoes and slides the barrel slide bolt to open.

CLICK...

After a moment, Mare pulls the attic door open a crack. Dust falls around the edges. She pulls it open all the way now and unfolds the stairs.

Mare looks up into the dark space, then begins her climb...

Ready to face it.

At last.

As her sneakers vanish into the attic and we leave her alone with all she's about to do, we FADE OUT...

N76 OMITTED N76

76 OMITTED 76

77 OMITTED(MERGED WITH A78) 77

A78 INT. DREW'S BEDROOM - NIGHT A78

Mare clips Drew's toenails. Helen has now taken Siobhan's position beside them in bed.

HELEN

I Spy with my old eyes... a boat...

As Drew looks around --

HELEN (CONT'D)

Dan's saying evening mass tomorrow night. I'm gonna take Drew over. I think you should come, too.

MARE

We'll see.

(CONTINUED)

A78 CONTINUED:

A78

HELEN

I'm not askin' you to get re-baptized, Mare. I'm just sayin', I really think you should be there.

78 OMITTED (COMBINED WITH 77) 78

79 OMITTED (COMBINED WITH 77) 79

80 OMITTED (COMBINED WITH 77) 80

A81, B81 OMITTED A81, B81

C81 OMITTED C81

D81 INT. SAINT MICHAEL'S CHURCH - AT THE ALTAR - LATER - NIGHT D81

THE PEWS ARE COMPLETELY FILLED. AS MARK SPEAKS, WE SHOULD GLIMPSE A LOT OF THE FACES WE'VE COME TO KNOW THROUGHOUT THE SEASON -- DAWN, KATIE AND KENZIE BAILEY, BETH HANLON AND HER FAMILY, JAN CLEARY AND HER HUSBAND, GLENN CARROLL, TONY, PATTY & BRIANNA DELRASSO, STEVE AND KATHERINE HINCHEY, STACEY WOODLEY, PAT ROSS, FRANK & FAYE, AND FINALLY, MARE, HELEN AND DREW.

Deacon Mark steps up to the lectern. Audible gasps and murmurs from the congregation. Mare looks over at Helen, now understanding why she insisted on her being here.

Mark is visibly nervous, but there's also a fierce resolve in him. At last, he's ready to face his fears and stand before this congregation again.

(CONTINUED)

D81

CONTINUED:

D81

DEACON MARK

Good evening. I understand that for some of you seeing me at the lectern again is uncomfortable. Many of you have welcomed me back into the parish while others have been understandably apprehensive. It's taken me eight long months to gather the courage to stand before all of you again. But I've done a lot of observing during that time and I feel as if we've finally come out of a tunnel. Arrived at the next level of healing. I can sense a great spirit rising once again within Easttown. It's a wondrous thing... But there are members of this community that haven't emerged with us. Members that have been ravaged by the terrible events of this past year. They now find themselves outside of a circle they were once a part of. The circle of this community was once their life... And it might occur to you that they deserve to be outside this circle. That the transgressions they've committed, the lies they've told, have no place here. But it is not for us to decide whether or not they are deserving. Our job is only to love... So I urge you to go to them. They'll push you away, lock you out, tell you they're not worthy of receiving your mercy. Don't let them.

81 OMITTED 81

82, 83 OMITTED 82, 83

A84 OMITTED A84

B84 INT. MARE'S HOUSE - KITCHEN - NIGHT B84

Mare sits at the kitchen table. Dan's words are still bouncing around her head. She seems anxious. In the den, Helen and Drew watch a television show from the couch. Finally, Mare stands, grabs her jacket --

MARE
I'm gonna go out.

HELEN
Out where?

MARE
Just get some fresh air.

Helen seems worried. After all, Mare's made terrible, impulsive decisions before.

HELEN
Everything alright?

MARE
Yeah. Fine.

Mare slides on her jacket and exits the house.

C84 EXT. EASTTOWN RESIDENTIAL STREETS - NIGHT C84

Mare smokes her vape pen as she walks. She stops for a moment, considers turning back, then decides against it.

(CONTINUED)

C84 CONTINUED:

C84

She keeps moving. In a hurry now.

84 INT. ROSS HOME - DEN - NIGHT

84

Moira watches a sitcom from the recliner. Lori's fading and nearing sleep on the couch. Caring for an infant has left her whittled down to a nub, and knowing that tomorrow brings no relief.

Moira stands and retrieves a soda from the refrigerator when there's a KNOCK at the door.

LORI
(without opening her eyes)
Don't answer it, sweetie.

Curious, Moira moves to the door and SEES MARE STANDING OUTSIDE. A moment between the two. Moira hesitates, then, perhaps knowing how much her mother needs this visit, opens the door.

MARE
Hey, Moira-girl.

MOIRA
Hi, Mare.

Mare...

Lori opens her eyes, sits up and looks back at Mare.

A moment between them.

They haven't seen or spoken to one another since the day of Ryan's arrest. Finally --

LORI
Moira, why don't you go an' get ready for bed, sweetie? I'll be up in a few minutes.

MOIRA
Bye, Mare.

LORI
G'night, More.

Moira walks up the stairs.

Lori lifts herself off the couch and moves into the kitchen.

LORI (CONT'D)
Do you want a tea?

(CONTINUED)

MARE

Sure.

Mare enters the home and closes the door behind her.

As Lori fills a kettle at the sink, Mare gazes around the house. The den is overrun with toys, baby wipes and diaper stacks. The kitchen counter filled with sippy cups, spill-proof bowls. A high chair stands beside the table.

So much has changed.

Lori crosses to the range, starts heat under the kettle.

Mare shifts her attention to Lori now. Lori has her back to us. Her head's down and she's trembling. Afraid to turn around and face Mare for fear she'll crumble to pieces.

Mare moves to her.

MARE (CONT'D)

Lor. Lor.

Lori reluctantly turns around, faces Mare.

She's trying very hard to keep from crying.

But it's not working.

Mare wraps her arms around her. Holds her.

Lori's knees buckle and she sinks to the floor.

Mare sinks to the floor with her.

LORI

Oh God, Mare. My whole life...

MARE

I know. I'm here.

Off Mare holding Lori in her arms, WE SLOWLY FADE OUT...

END OF EPISODE SEVEN.

— **THE END** —