

# BIG LITTLE LIES

Episode #4.5

"Beast of Burden"

Written by  
Diana Levy

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

*PREVIOUSLY ON...*

It is the mid-point of the first season and the big, little lies are picking up steam, marching towards the inevitable murder at the Trivia Night school fundraiser, which has been teased all season through flashbacks and foreboding montage.

CELESTE is being abused by her husband, PERRY, while continuing the facade that they have the perfect marriage. The anger and resentment between Celeste and Perry is growing, too, as Celeste dusts off her power suit and represents MADELINE and the community theater director (Madeline's part-time lover), JOSEPH, in a case where their production of AVENUE Q is being threatened for a shut down by MAYOR BARTLEY and RENATA KLEIN. While it all seems innocent, exercising her brain and her voice sparks-- no, ignites -- something new in Celeste, as she begins to confront the idea that the life she signed up for might never be enough.

Renata, who spear-headed this legal takedown, did so in an effort to demonstrate payback towards Madeline and her friend group, since they seem to be on Team JANE over the controversy of whose child is abusing Renata's daughter, AMABELLA, in school. Renata still believes it's ZIGGY, Jane's son and is consumed with finding her answer.

Since Madeline is always focused on other people's business more than her own, she has dug up the identity and location of who they believe is Jane's rapist and Ziggy's father. This just makes Jane more motivated to leave Monterey and find him... as well as take her gun to the range and practice her perfect shot if ever given the perfect opportunity.

Meanwhile, Madeline's personal life is cracking. Her affair with Joseph is not over, even though she'd like to pretend it never happened, and her uneasiness is affecting what she cares about most: her family. ED can't seem to pin point what's bothering her all the time and her eldest daughter, ABIGAIL, from her first marriage, has just moved out to live with her Dad (NATHAN) and BONNIE. This ignites more insecurities of the type of wife and mother she is, while also making it more and more difficult for Madeline to stomach the idea of spending any concentrated time with Bonnie.

"BEAST OF BURDEN"

EXT. TURKEY CANYON - MONTEREY - DAWN

EXTREME CLOSE-UP ON A TINY METAL BOX, FLICKERING... SMALL FLICKERS, TINY MAGIC... THEN ANOTHER. AND ANOTHER. BIGGER MAGIC, FAST MAGIC, THEN --

A SLOW SPARK CASCADES IN THE AIR INTO A DARK NIGHT SKY, TRANSITIONING INTO SMILING FACES LIKE PAINTED WATER COLORS GLOWING BEHIND SPARKLERS... OR CHAMPAGNE BUBBLES... OR BOTH... BRIGHT COLORS GLIMMER OVER OUR INEVITABLE TRIVIA NIGHT... THEN RED AND BLUE SIRENS SPARKLE OVER BLURRED FLASHES OF OUR HEROINES, DISTRESSED, AND DISSOLVE...

BACK TO OUTSIDE, OVER THE SOFT LIGHT OF EARLY SUN: A SPARK CATCHES A LEAF.... AMONG MANY... SLOW BURN PICKING UP SPEED. IT'S NO LONGER COOL AND QUIET. INSTEAD THE WIND FANS THE FLAMES AND BLUE GAS SUCKS UP LEAVES, TURNING THE BROWNS AND GREENS INTO HOT, HOT HEAT... FIRE. WILD FIRE. **WILDFIRE.**

SMASH CUT TO:

MONTEREY OCEAN WAVES CRASHING INTO ROCKS. THE ANECDOTAL ELEMENT TO THE FIREY SCENE BEFORE. ICEY BLUE, COLD, AND STORMY. THE WAVES ARE SEDUCTIVE AND HEAVY AND SOMETHING HEAVIER IS COMING. THE SOUND OF THEIR TUMBLES INTERRUPTED --

IPHONE EMERGENCY ALERT SOUND RINGS OUT.

INT. JANE'S HOUSE - LIVING ROOM - 7:23AM

Jane BOLTS OUT OF BED and grabs her iPhone charging on the floor. ZIGGY lies next to her, eyes still closed, with his hands over his ears.

INT. MADELINE'S HOUSE - MASTER BEDROOM - SAME TIME

ED is cuddling MADELINE, who stretches for her phone on the side table. Ed tries to hold onto her. She glares at his grasp.

MADELINE  
(re: Ed and the noise)  
What in God's name --

INT. RENATA'S HOUSE - GYM - SAME TIME - CONTINUOUS

RENATA is on her Peleton, facing the ocean, as cliché as the ad itself -- but hey, they marketed to somebody. She grabs her iPhone to examine the alert. She slows down, but not a full stop. No, never stop.

PELATON TRAINER (O.S.)  
Renata, why you dropping? Come on,  
Renata. Who's going to take her #1--

Renata SLAMS the Peleton button OFF, eyes on her phone.

RENATA  
Gordon!

Not even a beat of silence, when --

RENATA (CONT'D)  
Jesus fucking Christ. Gordon!

INT. MADELINE'S HOUSE - MASTER BEDROOM - CONTINUOUS

Ed is still hanging onto Madeline as she tries to properly read her phone.

MADELINE  
Ed. Please. It could be an atomic  
bomb warning.

ED  
(dry)  
It's probably just a kidnapping.

She GLARES at his joke. He releases her but not without a twang of vengeful regret. He picks up his phone and they're both sucked in, lying parallel but not touching.

MADELINE  
Turkey Canyon Brush fire. That's  
where--

INT. BONNIE'S HOUSE - KITCHEN - SAME TIME

NATHAN is pacing, angry and aimless, while BONNIE makes chia seed pudding for SKYE, who can't take her eyes off Nathan. Bonnie notices.

BONNIE  
(to Nathan)  
Can you just breathe a second and  
stop pacing around?

Nathan LUNGES, suddenly making up half the ground between them. He gets close to her face, almost leering over her.

NATHAN

Breathe?!

She STARES him down and he shrinks back to size.

BONNIE

Yes. Breathe. Now if you'll excuse me...

Skye watches Bonnie move past Nathan as she gets coconut creamer out of the fridge.

NATHAN

How can you say that when our house  
might --

(he gets closer, trying  
his best whisper)

*Burn down* and we could lose  
everything?

Bonnie takes her own advice and breathes in before turning around and looking at Nathan.

BONNIE

(matter-of-fact)

God, grant Nathan the serenity to  
accept the things he cannot change--

NATHAN

Is that the serenity prayer?

BONNIE

(sweet)

The courage to change the things he  
can --

NATHAN

(eyerolling)

This is so patronizing.

SKYE

And the wisdom to know the  
difference!

Bonnie pours creamer into two mugs and hands one to Nathan.  
Olive branch if you will.

BONNIE

Now start packing.

He SIPS his coffee and breathes. Bonnie has disarmed Nathan.

INT. MADELINE'S HOUSE - KITCHEN - MORNING

MADELINE is in a matching SWEATY BETTY SET, wireless ear buds in, making Chloe breakfast scrambled egg whites, while ED is watching clips of live streams on his iPhone.

MADELINE  
(talking on phone)  
Is your house on the list? How do  
you know?

CHLOE watches Madeline while she fools around with the music on her iPod, not playing anything but headphones in ears.

ED  
Bartley's making an announcement.

MADELINE  
(into phone)  
Jane, they're making an  
announcement on the news now... I  
don't know... Ed has it.  
(to Ed)  
Ed, what channel?

ED  
(staring at his phone)  
I don't know, I'm on Twitter.

MADELINE  
(defensive)  
I'm just trying to help Jane.

ED  
(biting patience)  
Then tell her to go on Twitter.

Madeline GLARES at Ed but talks into her buds.

MADELINE  
He says to go on Twitter.

INT. JANE'S TOWNHOUSE - LIVING ROOM - CONTINUOUS

JANE has headphones in while ZIGGY jumps on the bed.

JANE  
Can you stop that?  
(into phone)  
No, not you. Ziggy.

Jane starts scrolling through her phone on Twitter.

JANE (CONT'D)  
 Fuuuuuuuhhhh...

Ziggy stops jumping, hoping to catch his Mom in ultimate sin. She's too good for that though.

JANE (CONT'D)  
 Fudge.

Jane walks into the kitchen, wanting to search her phone in privacy. She's looking at a MAP OF TURKEY CANYON with FIRE DANGER and EVACUATION NOTICES.

JANE (CONT'D)  
 We're in the evacuation zone. Fuck.  
 I thought we would be in the clear.

MADELINE  
 Careful what you wish for, right?

Jane raises her eyebrows remembering their conversation about Jane wanting to move away.

BACK ON MADELINE who is peering over Ed's phone with Ed, just as they discover they're not in the evacuation zone. They each grasp their chest and hold one another in mimed silence of gratitude.

MADELINE (CONT'D)  
 (into ear buds)  
 I'm so sorry, Jane. But if you and  
 Ziggy want to come here...

Madeline's tone is that of a question as she looks to Ed for approval. Ed NODS.

MADELINE (CONT'D)  
 (finishing as a sentence)  
 ... You're always welcome.

BACK ON JANE who smiles to herself, but then has another thought and we SMASH TO:

JANE LYING IN BED THAT FATEFUL NIGHT, DESERTED IN HER BLUE DRESS, REACHING FOR A GUN. A GUN THAT WAS NOT THERE BEFORE. HER FINGERS GRIP IT SO TIGHT, WHITE KNUCKLES.

NATHAN (O.S.)  
 We're in a fucking tinder box.

INT. BONNIE'S HOUSE - SAME TIME

The disarmed Nathan we last saw is gone. This Nathan is just walking away from staring at Bonnie's phone, looking at the same map as Jane.

NATHAN  
Everything here. Gone. Wiped out.

Skye starts to CRY at the table. Bonnie goes to hold her.

BONNIE  
Nathan. Calm down.

ABIGAIL ENTERS in pajamas and last night's make up, left on for no one.

ABIGAIL  
What's going on?

NATHAN  
Don't tell me to calm down.

They BOTH look at Bonnie, Skye too. Still crying. Bonnie warriors through the pressure of the guard.

BONNIE  
Abigail. Will you watch Skye for a  
moment?

Abigail NODS as Bonnie takes Nathan by the wrist out to the patio. POV Abigail and Skye as they stare from the kitchen.

Bonnie reaches for Nathan's hands in an effort to ground him, but they reactively fly in the air instead. Abigail reaches tenderly for Skye, just as Nathan and Bonnie realize they are being watched.

BONNIE (CONT'D)  
We can't get them freaked out.

Bonnie drops her hands and leans in closer to Nathan.

BONNIE (CONT'D)  
Can you just look at me like we're  
having a normal conversation so  
they think what's happening is --

He looks at her, right in the eye. He's not angry, he's scared. She loses it, wiping tears like she's ripping off a band-aid.

BONNIE (CONT'D)  
-- Fucking normal even though none  
of this is fucking normal.

Nathan is thankful for her vulnerability.



NATHAN

Yes. Fine. I'm here. We got this.

BONNIE

We have time, we just need a plan.

NATHAN

Right. Baby, I love you.

He KISSES her on the forehead.

SKYE

Is it snowing?

Bonnie and Nathan look over and between them and Skye and Abigail, FLUFFY FLAKES fall from the sky.

Nathan's face DROPS and Bonnie SWALLOWS.

BONNIE

It's ash.

ABIGAIL

Ash?!

INT. RENATA'S HOUSE - MASTER BEDROOM - CONTINUOUS

Renata is wearing JEANS, UNDER EYE COOLING PATCHES and an ODDLY POINTY SATIN BRA, her hair in a TOWEL WRAP. She stares at their CEILING-DESCENDING FLAT SCREEN as GORDON walks back and forth across the room getting dressed.

The LOCAL NEWS is playing with MAYOR BARTLEY at a podium outside of the elementary school.

BARTLEY (O.S.)

The Turkey Hill evacuees must report to Otter Bay Elementary by 2pm. We will have food, water, games for kids. Please do not stay in your home.

RENATA

We have six hours. Six hours?! How are we going to choose what to take in six hours?

GORDON

The school? Really? Can't we just make a weekend out of it and go to the Four Seasons or something?

RENATA

Are you on crack? And risk everyone  
thinking we're too good for them?

(then)

Oh God.

Something dawns on Renata.

RENATA (CONT'D)

All the people in town are going to  
see our stuff. Our most special  
stuff. This whole thing says  
everything about us. Everything.

Gordon SLOWS, not convinced but recognizing a good Renata  
spin when he sees one.

GORDON

I don't think --

RENATA

What should we bring? Art? No. Too  
pretentious. Books? No, too heavy.

She's already spun, which always gets Gordon angry.

GORDON

As much as we can fit in each car.

He stops for a second and looks at her, remembering a point.

GORDON (CONT'D)

See, this is why it's good we got  
the second Range Rover.

She stops for a second as she becomes disgusted. Then goes  
after him again, laughing, almost mocking him.

RENATA

We're not taking *both* gas guzzlers.  
With all our belongings driving  
around like the man who lived in  
his shoe? Come on.

Renata TAKES OFF her towel from her head and starts  
aggressively drying her hair with it.

RENATA (CONT'D)

Maybe we should go to the Four  
Seasons.

GORDON

Babe, calm --

RENATA  
Don't tell me to...

Then --

RENATA (CONT'D)  
Ouch, fuck.

Her neck is stuck from the towel dry.

RENATA (CONT'D)  
Fuck, ouch my neck.

Amabella walks in wearing her FROZEN NIGHTGOWN, sleepy and just waking up.

AMABELLA  
What's wrong, Mommy?

CLOSE ON THEA

Late thirties, in what appears to be a police interrogation room. NOTE: ALL FREE-STANDING CLOSE-ONS ARE IN THIS SETTING.

THEA  
Nothing gets rich people more  
peevd than the idea of having to  
give up their stuff.

BACK WITH RENATA

RENATA  
Amabella, nothing, sweetheart --

Renata lunges to embrace her daughter, but her neck gets in her way and she puts Amabella down.

RENATA (CONT'D)  
Ouch.

Amabella looks to Gordon like it's Gordon's fault.

GORDON  
(realizing)  
Amabella, Mommy just pulled --

Amabella runs OUT, leaving Gordon and Renata CONFUSED and DISHEARTENED.

RENATA  
This is all because of that Ziggy.

INT. CELESTE'S HOUSE - CLOSET - CONTINUOUS

CELESTE is in her LA PERLA SILK ROBE FaceTiming with PERRY. His face is so big in the screen, it's like he could jump out. She carries around the phone, annoyed with having to perform as she considers what to take of the rows and rows of perfectly ALIGNED PUMPS AND CHANEL SUITS.

PERRY  
I'm coming home.

CELESTE  
You don't have to come home.

PERRY  
And let you do all this packing and setting up of our family alone? Are you--

Celeste knows the rules of this Damsel game.

CELESTE  
(sweet and soft)  
Baby, we have to be out of here in six hours. You're in Munich. If you left right this second you wouldn't be back until late tonight.

PERRY  
I hate that I'm not there.

A PING comes from Celeste's phone. AN EMAIL FROM MAYOR BARTLEY. SUBJECT: PERRY'S A LUCKY GUY. She opens the email and words like FANTASTIC, SMART, and BEAUTIFUL pop up from the screen. She smiles.

PERRY (CONT'D)  
What are you doing? Where'd you go?

Celeste puts her hair up, shakes off the smile, and picks up the FaceTime. She examines herself with her phone, as if Perry is her mirror.

Perry pouts.

PERRY (CONT'D)  
You're wearing your hair like that?

CELESTE  
(explaining yet exhausted)  
I'm going to be packing up the kids and the car--

PERRY  
You look like a school girl.

CELESTE (CONT'D)  
I can't have my hair in my face.

Celeste doesn't miss a word Perry says to her. She takes the opportunity for some leverage.

CELESTE (CONT'D)  
I thought you like a little school girl every once in awhile...

Perry's eyes light up like a robot. He's in.

PERRY  
A little school girl can't take care of everything on her own.

MAX is coming in through the bedroom.

MAX (O.S.)  
Mom?... Mom?...

Celeste straightens up and continues talking to Perry.

CELESTE  
I'm going to pack up some clothes, the good jewelry, paper documents from the safe... what else?

PERRY  
I don't like this, Celeste.

Max ENTERS.

MAX  
Like what? Hi Dad.

Celeste presents Max into iPhone frame to save herself.

PERRY  
Hi Tiger.

It works.

MAX  
When are you coming home?

PERRY  
Soon, bud, soon.

MAX  
Mom says we're having a snow day, but not.

PERRY

Let's hope so.

Celeste holds Max, as if to comfort him enough that he won't say anything that gets them in trouble.

Perry twitches at being left out.

EXT. MADELINE'S HOUSE - BACKYARD - MORNING

MADELINE and ED are intertwined with each other on WOOD CHAIRS, drinking coffee, looking out at the ocean. Madeline is off in further thought. Ed looks at her and attempts to bring her back to earth.

ED

What would you take?

MADELINE

Huh?

She doesn't break her stare.

ED

If you had a couple hours to choose what you can't live without, what would you take?

MADELINE

Chloe.

ED

(deadpan)  
Great start.

MADELINE

(smiling)  
And her iPod and charger.

ED

Glad we can agree on that.

MADELINE

Clothes. Pillows. Underwear. Lots of underwear.

(suddenly overwhelmed)  
I don't know what I'd take for Abigail. She has everything.

ED

But for you... what would you take for you?

Madeline is surprised to think of that. Or that she didn't.

MADELINE

Laptop. Jewelry. Wedding photos.  
(then, self-doubt)  
I don't know. What about you?

ED

Some records. Temptations and  
Elvis. Deeds for the house, cash,  
and a shit ton of silver. Although  
it's kinda heavy so maybe --

MADELINE

Silver?

ED

I have bars of silver in the safe.

MADELINE

Are you serious? Why?

ED

It's like ancient Bitcoin. Just  
heavier.

MADELINE

I didn't even think of that stuff.

ED

That's why we're a perfect match.

Ed starts to lean into her for some good lovin' when Ed's words suddenly spark a realization for Madeline.

MADELINE

I've gotta call Abigail.

ED

Just a little kiss --

Then CHLOE barges in with her iPod and ear buds in her ears.

CHLOE

(unapologetic)

Are we going to die?

Madeline and Ed look up at Chloe and SIGH. Ed knows to tend to Chloe as Madeline takes her phone out of her pocket.

ED

No, Chloe, we're not going to die.  
At least not today. We don't even  
have to evacuate. We're fine.

CHLOE  
Well can I still go to school?  
Everyone else is.

INT. BONNIE'S HOUSE - KITCHEN - SAME TIME

Abigail is scanning INSTAGRAM ON HER PHONE, while sipping Matcha, when her FACETIME pops up: MADELINE CALLING. Yes, her mom's first name is programmed in her phone, not "Mom."

Abigail rolls her eyes before answering.

ABIGAIL  
Hi Mom.

MADELINE  
Hi baby, are you ok?

ABIGAIL  
Yeah. We're good.

Bonnie and Nathan cross behind Abigail, packing, while simultaneously in Madeline's view.

BONNIE  
(feigning control)  
Hi Madeline!

MADELINE  
(feigning niceties)  
Hi Bonnie! How's it going?

Bonnie stops to share the screen with Abigail, gently resting her head over Abigail's shoulder, like two perfect puzzle pieces. Madeline winces at the love shared between them.

BONNIE  
We're ok. Grabbing essentials and  
valuables and getting to the school  
by 2.

MADELINE  
Is there any way we can help?

BONNIE  
I think we're good for now.

MADELINE  
Ok great. Abigail, you know, if you  
want to come spend the night back  
here, we're not getting evacuated  
and it might be nice for your Dad  
and Bonnie to not have to--



Abigail looks to Bonnie for permission. Madeline dies a little inside.

BONNIE  
It's up to you, Abs.

Before Madeline can stand Abigail's response --

MADELINE  
You don't have to make a choice now  
but you have your bed and all your  
clothes here.

A half beat of silence enough for Madeline to insecurely change the subject.

MADELINE (CONT'D)  
Anyway, Chloe and I are going to  
come to the school and volunteer.

Chloe hears this.

	ED	BONNIE
You are?		You are?

MADELINE  
Yes, we are. We're even going to  
bring lemonade.

CHLOE  
Yes Queen!

Madeline ROLLS HER EYES at Chloe and back to the screen. We see where Abigail gets it from.

MADELINE  
So yeah, we'll see you at the  
school. Love you, Abs!

INT. WHOLE FOODS - LATE MORNING

The place is mayhem. Some familiar faces like STU and THEA walk by and glare at MADELINE and JANE, who seem used to it.

Madeline and Jane cruise down the aisle, as if it is any other day, except for everyone else it's not. ZIGGY and CHLOE are standing down the aisle looking at a video on Chloe's phone together.

JANE  
I just think maybe this is the sign  
I needed that we should leave.

MADELINE  
What do you mean?

JANE  
If our house --

Ziggy looks up for a second and Jane waits a beat to finish her sentence.

CHLOE  
Ziggy! Look.

CHLOE starts practicing dance moves from whatever she's looking at on the phone. She's doing extreme waist wiggles and even a slight stanky leg.

GABRIELLE, one of our townspeople, comes from behind Chloe and Ziggy with a shopping cart, unimpressed and in a rush.

GABRIELLE  
Excuse me, Chloe.

Chloe doesn't stop at first. Then --

MADELINE  
Chloe!

CHLOE  
What?

MADELINE  
(giving up)  
Practice your Ariana Grande  
choreography at home, please.

BACK ON Jane and Madeline, who smile at Gabrielle as she pushes past them.

GABRIELLE  
Lucky her.

Madeline considers giving Gabrielle a reaction, then actively chooses to count her blessings and SMILE instead.

JANE  
We already don't have anything. If  
our house burns down, I still have  
everything I need.

FLASHES OF MADELINE'S PASSIONATE THROWS OF HEAVY PETTING WITH JOSEPH, THE COMMUNITY THEATER DIRECTOR. HANDS DOWN SHIRTS AND UP SKIRTS.

MADELINE

I guess that's kind of liberating.

JANE

We can go somewhere else and it doesn't have to be because of Renata or Amabella or because Ziggy is a bully.

MADELINE

But we need you. You keep us real.

JANE

I'm not sure if I want to stay here to keep you real.

Then, RENATA plows up the aisle from the other direction, wearing a FOAM COLLAR, her cart overflowing.

RENATA

(sotto)  
Jesus fucking --

MADELINE

Here we go.

Renata arrives with her cart.

RENATA (CONT'D)

Hi ladies.

MADELINE

Hi Renata.

They all STARE at each other for a beat.

MADELINE (CONT'D)

You've got enough toilet paper to wipe every ass in Silicon Valley for months.

RENATA

We are being evacuated, thank you very much.

(then)

The toilet paper at the school gives me diaper rash. Happy now?

JANE

I'm sorry, Renata. We're being evacuated too.

Renata looks Jane over.

RENATA

I guess there really is no safe place for us to go then.

Ouch.

MADELINE

(cutting)

You can always just drive straight to Tijuana. I hear the crime rate there is just as comparable as Monterey.

RENATA

(moving on)

I take it your house is in the clear.

MADELINE

So far.

RENATA

Yeah, well, when the ocean is your actual backyard... I told Gordon we should buy there but he's always paranoid about a Tsunami.

She laughs hard and awkward as Jane and Madeline sink two inches into their shoulders.

RENATA (CONT'D)

Climate change is real, people.  
Amirght? We're basically refugees.

Suddenly, the EMERGENCY ALERT PINGS on all the phones in the grocery store. Ziggy and Chloe cover their ears as The Moms each take their phones out, concerned.

RENATA (CONT'D)

Fire's picked up speed. Evacuation just moved up an hour. Fuck.

People start running faster with carts.

Renata picks up speed with her cart. Jane and Madeline follow her with their eyes before looking back at each other.

Chloe and Ziggy suddenly jump in front of them, WE DIDN'T START THE FIRE by BILL JOEL plays out OF CHLOE'S IPHONE.

CHLOE

(lip syncing)

*Einstein, James Dean, Brooklyn's  
got a winning team / Davy Crockett,  
Peter Pan, Elvis Presley,  
Disneyland...*

ZIGGY  
 (lip syncing)  
*Bardot, Budapest, Alabama,  
 Krushchev / Princess Grace, "Peyton  
 Place", trouble in the Suez ...*

Madeline and Jane proceed down the aisle regardless.

BILLY JOEL (O.S.)  
 We didn't start the fire / It was  
 always burning / Since the world's  
 been turning...

INT. MADELINE'S HOUSE - LIVING ROOM / KITCHEN

Madeline is spraying FRAMED FAMILY PHOTOS with Windex and meticulously dusting them off.

MADELINE AND CHLOE'S FIRST PHOTO TOGETHER AFTER LABOR...  
 MADELINE, ED, ABIGAIL, AND CHLOE FOR FAMILY BEACH PHOTO  
 SHOOT... MADELINE AND ED'S WEDDING KISS...

Madeline picks up this frame and looks at it.

QUICK CUTS OF STORMY WAVES CRASHING DOWN, WAVES FEELING  
 HEAVIER, STRONGER. TWO BODIES CLOSELY INTERTWINED, A HAND  
 SLAMS ON THE WINDOW. IT'S HARD TO TELL IF IT'S PASSIONATE OR  
 VIOLENT, BUT IT'S DEFINITELY SEX.

Madeline puts the frame down, trying to shake it off.

UNTIL --

QUICK CUTS OF FIRE RAGING, IT'S HOT, HOT HEAT. SCORCHING AND  
 ENGULFING INNOCENT TREES, SOME GREEN, BUT MOSTLY DRY AND  
 DEAD. THE FIRE BURNS THEM OUT OF THEIR MISERY.

CHLOE  
 Mom... Mom... Madeline.

Madeline gets sucked back to earth at Chloe trying to get her  
 attention.

CHLOE (CONT'D)  
 Over here, Madeline.

Madeline looks up and finds Chloe over in the kitchen  
 standing over the JUICER with a LEMON.

MADELINE  
 Chloe!

Madeline runs over into the kitchen where Chloe is standing over the island. Madeline arrives just as Chloe presses BLEND without the lid on. LEMON SHARDS SPIN OUT ACROSS THE KITCHEN and in Madeline's FACE.

MADELINE (CONT'D)  
Stop! Unplug it, Chloe.

THE GRINDING SOUND is just a reflection of the grinding in her head. Madeline unplugs the juicer as Chloe laughs but Madeline is not amused. ED runs in at the commotion.

ED  
What's going on?

Madeline turns around and reveals her face covered in lemon and tears.

ED (CONT'D)  
When life gives you lemons...

MADELINE  
Very funny. We're making lemonade for the evacuees.

ED  
Why?

MADELINE  
To bring to the school and set up a lemonade stand.

ED  
As people are trying to process the possibility of never returning to their homes, you're going to give them lemonade?

MADELINE  
(bristled)  
They need our help.

She wipes her face off.

MADELINE (CONT'D)  
I'm going to go change.

ED  
Honey, you know, this isn't *actually* happening to you, which means you don't *actually* have to insert yourself.

MADELINE

I want to help and support my community.

ED

Does your community need you dropping in and reminding them of your luck? Because that's all this is here. It's not because you're better. We're just lucky.

MADELINE

All of Chloe's friends are going to be together at school. I don't want her to miss out on that.

Chloe looks up SMILING, SHOWING OFF HER TEETH. Ed holds a look on Madeline, waiting for the other shoe to drop.

ED

Fine. I'll come too.

Relieved, Madeline's ready to move on.

MADELINE

I saw Renata at Whole Foods. They have to evacuate. She'll be at the school too.

ED

All that schadenfreude must not be missed.

CHLOE

What's shoe in fried?

MADELINE

It's when you know your shoes are better than someone else's but want to compare them anyway.

CHLOE

My shoes are more fried than Amabella's.

MADELINE

Exactly. Now go get changed.

Madeline TAKES OUT her PHONE AND TEXTS CELESTE, smiling at whatever she's writing.

INT. CELESTE'S HOUSE - CLOSET - CONTINUOUS

CELESTE is finally alone, when a text PINGS on her phone from Madeline. She looks at the text: ARE YOU EVACUATING? OR ARE YOU PROTESTING BECAUSE YOUR HOUSE IS TOO BEAUTIFUL TO LEAVE?

Celeste puts her phone down and REVEAL: TWO OPEN SUITCASES, one which is filled with her clothes and another, completely empty.

She stares at Perry's clothes, debating what to take, if to take at all.

Off on CELESTE --

EXT. OTTER BARY ELEMENTARY SCHOOL - MIDDAY

JANE pulls up in her Prius with ZIGGY in the backseat, processing the overwhelming scene in front of them. AN OVERLOADED PARKING LOT OF SCARED PARENTS, AMBULANCES, PRESS VANS and CAMERAS.

JANE

Oh God...

ZIGGY

Are we going to be on TV?

JANE

(quick)

No!

Ziggy keeps his eyes on the camera crews. Jane notices HARPER and her family in a CHEVROLET SUBURBAN, in the next and only parking space. Harper glares, in SLO-MO, as Jane pulls in.

JANE (CONT'D)

We are just going to hang out and not cause any trouble, ok Zig?

ZIGGY

Is Chloe here?

JANE

I'm not sure.

Jane OPENS HER DOOR right into Harper's personal space -- stand off. Harper's husband, DON STIMSON, is on the other side of the suburban.

JANE (CONT'D)

Excuse me.



Harper steps out of the way of the door, begrudgingly.

DON

Harper, can you stop chit-chatting  
with your gal pals and help me?

Jane SMILES at Harper, whose cold stare suddenly softens with the embarrassment of her leash being pulled.

HARPER

(to Don, staring at Jane)  
Coming.

Jane walks around the car to get Ziggy, but he's already out. She grabs him by the top of his backpack before he runs off.

JANE

Hey. Slow down.

He stops and she kneels down next to him.

JANE (CONT'D)

This isn't a regular school day,  
ok? I want you to stay close. Do  
you understand?

Ziggy NODS as he watches other friends show up.

ZIGGY

Chloe!

Jane turns around and finds ED, MADELINE and CHLOE walking up to them. Chloe is carrying a big sign that reads FREE LEMONADE as Ed struggles carrying TWO BIG JUGS behind Madeline.

JANE

Do you need help with that?

ED

I'm cool.

He's not.

Jane grabs one anyway and Madeline eyes Ed for his stubbornness.

MADELINE

Thanks.

Madeline sees Harper looking at them, staring, while Don fusses around her, unpacking essentials from the suburban.

MADELINE (CONT'D)  
 (yelling to Harper)  
 Isn't Jane just the best?

Harper doesn't say anything back-- Madeline's favorite type of conversation.

MADELINE (CONT'D)  
 Anyway, free lemonade when you guys  
 finally make it inside.

ED  
 Hi Don.

Harper's CHILDREN start CRYING from inside the car, classic cue to keep moving.

Jane, Madeline, Ed, Chloe and Ziggy walk through the parking lot and see some familiar faces including JOSEPH BACHMAN now with his wife, TORI.

Madeline's smile goes from sympathetic to self-conscious when she locks eyes with Tori. Madeline's eyes happily move onward and upward to MAYOR BARTLEY, standing near a podium with the LOCAL NEWS CAMERA CREWS. MAYOR BARTLEY looks both overwhelmed and empowered.

MADELINE  
 Ooo, Jane, come with me. I want to  
 say hi to Mayor Bartley. We'll meet  
 you guys inside.

Madeline walks right on over, Ed continues to bring the kids inside.

MADELINE (CONT'D)  
 Mayor Bartley!

BARTLEY  
 Maddie! Ugh, can you believe this?

MADELINE  
 (almost sincere)  
 I know, it's devastating.

BARTLEY  
 Aren't you guys in the clear?

MADELINE  
 Yes, and we didn't want to sit at  
 home when our friends and community  
 are in peril.

She makes a good sale.

BARTLEY

Crazy, right? I mean just the other day, we're sitting around a table arguing and debating about our local theater, and now -- for what?

MADELINE

For the community. Each day in Monterey is a blessing, right?

BARTLEY

Couldn't have said it better myself.

Bartley notices Jane and sticks out his hand, flashing a pearly white smile. Jane struggles to shake it, holding the big jug.

BARTLEY (CONT'D)

I'm Mayor Bartley.

JANE

(shy)

Nice to meet you.

A NEWS PRODUCER approaches Bartley.

NEWS PRODUCER

Mayor. We got you on in 5.

Bartley puts on his PAPER FACE MASK like he's a superhero before a mission.

MADELINE

(considering)

You look very Guiliani 9/11 right now, Mayor.

BARTLEY

Thanks, Madeline. Stay safe.

Madeline leans in and does a double-cheek kiss with Bartley, who kind of loves being the star of this show.

As Madeline walks towards the school doors, she locks eyes again with JOSEPH who has been watching the whole exchange with the Mayor.

Bartley is now standing in front of cameras, swarmed by TOWNSPEOPLE.

BARTLEY (CONT'D)

(yelling to Madeline)

Where's Celeste?

MADELINE  
I'm not sure.

BARTLEY  
We could use a person like her  
right now.

This lingers on Madeline as she and Jane walk inside -- where  
is Celeste?

INT. OTTER BARY ELEMENTARY SCHOOL - AFTERNOON

The school is mayhem. PARENTS and STUDENTS walking up and  
down the halls, wearing breathing masks. LONG LINES of ADULTS  
outside bathrooms sized for children.

JANE  
How does he know Celeste again?

MADELINE  
From when she fudging killed it at  
our meeting for Avenue Q.

JANE  
Oh right.

MADELINE  
I mean she's basically the Erin  
Brokovich of musical theater.

Just then, Renata and Amabella BUST OUT of the GIRL'S  
BATHROOM. Renata is in a FOAM NECK COLLAR, wiping down  
Amabella's hands with sanitary wipes.

RENATA  
Just stay still, honey, ok?

As Madeline, Jane, Chloe, and Ziggy approach, Ziggy and Chloe  
run up to Amabella. Renata reactively clutches her close.

MADELINE  
Renata.

RENATA  
Madeline. Jane.

MADELINE  
Where's Gordon?

Renata continues to wipe down Amabella.

RENATA

With the car. We decided to only take one. He's putting stuff in a storage unit but we still have more boxes back home but I'm not sure we have time.

She stops fussing over Amabella, who then takes the moment to run off with Chloe and Ziggy.

RENATA (CONT'D)

I insisted we only take one car. Now's not the time to be excessive but already I'm like -- Amabella!

It's too late.

JANE

I think they're off having fun.

RENATA

We'll see about that. I'm just so stressed out, we have all this art that's just going to be money lit on fire if we don't move it out. I mean Gordon's doing what he can, but then I left extra packed suitcases with Amabella's favorite blanket but I can't go get it --

JANE

Do you want me to use my car to pick anything up?

Renata sinks with the nicety of it all.

RENTA

Jane, wow, that is so sweet.

Gabrielle and Samantha look on as the three women chat.

CLOSE ON GABRIELLE

GABRIELLE

Renata's the type to become your best friend when she needs something from you.

BACK AT OTTER ELEMENTARY SCHOOL

RENATA

I'm not sure it's the best idea to leave either of our children unattended given the circumstance.

Madeline rolls her eyes at Renta's defense yet also remembering what she wants her purpose to be here.

MADELINE

Why don't I grab the stuff at your house and go check on Celeste? You guys live so close to each other and anyway, I have an SUV.

RENATA

What's the catch?

MADELINE

Give you and Jane time to reconnect...

Renata still look suspicious.

MADELINE (CONT'D)

Fine, if you don't want --

RENATA

No, no, it's great. Thank you.

MADELINE (CONT'D)

Great. You can help Ed with the lemonade stand. And tell Chloe I'll be back soon. As if she'll even notice.

JANE

Yup.

RENATA

It's just a few boxes in the front hall.

Already On her way out...

MADELINE

Any good jewelry?

RENATA

Very funny.

Madeline EXITS out of the school and we stay on Renata and Jane, who awkwardly stand with each other. Ed sees Madeline and she gives a wave, leaving him confused and concerned.

INT. MADELINE'S CAR - CONTINUOUS - BIXLEY BRIDGE

As Madeline drives on the PCH over the majestic bridge, BEAST OF BURDEN by THE ROLLING STONES plays over her radio. Her hand starts drumming to the beat...

*Am I hard enough, Am I rough enough, Am I rich enough, I'm not too blind to see...*

Lost in thought looking at the water crashing on the left, she notices a PLUME OF SMOKE on her right, toward the canyons, toward where she's she driving. Panicking, she presses the BLUETOOTH function.

The BLUETOOTH beeps for a command.

MADELINE  
Call Abigail.

BLUETOOTH  
Calling Abigail.

It goes to VOICEMAIL.

ABIGAIL (O.S.)  
*It's Abigail. I don't check voicemails.*

Madeline rolls her eyes.

MADELINE  
Call Nathan.

BLUETOOTH  
Calling Nathan.

His phone rings right to voicemail too.

NATHAN (O.S.)  
*It's Nathan, you know what to do.*

Madeline SLAMS the button to end the call.

MADELINE  
Ugh! Seriously?!

Madeline is getting more and more upset. She turns right into one of the Canyons. The traffic coming down is backed up and she's driving the wrong way up the canyon. Now she looks genuinely worried.

MADELINE (CONT'D)  
Call Husband.

BLUETOOTH  
Calling Husband.

It RINGS throughout the car.

ED (O.S.)  
Hey babe.

MADELINE  
Omigod, thank God. It's you.

Ed is still in the auditorium, struggling to hear Madeline. Madeline breathes a sigh of relief and suddenly goes into tears but any good husband hears tears from a mile away.

ED  
Maddie, why are you crying? What's wrong? Is everything ok? Where are you?

MADELINE  
(realizing how ridiculous  
it all sounds out loud)  
I'm helping Renata.

She starts sobbing more.

ED  
It's that bad?

MADELINE  
I'm going to her house and getting stuff and checking on Celeste. Perry's gone.

ED  
Why?

MADELINE  
I don't know why! Because I'm a nice person.

ED  
No, why is Perry gone?

MADELINE  
Out of town for work, I don't know. They're alone though.

ED  
Are you in danger? Are they?

The air quality is getting smokier, she rolls her windows up. It makes her scared and makes her cry more and breathe heavy.

MADELINE  
Not yet.



ED

Not yet?!?

MADELINE

Abigail isn't answering. Neither is Nathan. I don't know where she is. And I can see smoke and it's just like scary. And real.

ED

Did you call Bonnie?

MADELINE

No I didn't call fucking Bonnie. Not after her 90210 spin off photoshoot on Facetime this morning.

ED

Ok, I'll call Bonnie, just get in and get out of there and come right back to the school.

MADELINE

Ok, I love you. Like so much.

ED

I know, I love you too.

Madeline's car pulls up to

EXT. CELESTE'S HOUSE - CONTINUOUS

CELESTE is loading up stuff into the SUV. Celeste looks like a yoga model at a car show. The TWINS are sword fighting in the driveway.

MADELINE wipes her tears and puts on a smile as she gets out of the car.

MADELINE

(sing-songy)

Watch out Posh Spice, Sporty's back.

Celeste tries to LAUGH.

CELESTE

What are you doing here?

MADELINE

You weren't at the school and I wanted to check on you. Hi boys!

CELESTE  
We're about to leave.

Celeste does some serious heavy lifting, putting the last suitcases in the back of the car.

MADELINE  
(to Celeste)  
Plus I said I'd help Renata and I  
needed you to see it to believe it.

Celeste smiles, but she's tense.

MADELINE (CONT'D)  
(reading Celeste)  
Did you pack everything you need?

CELESTE  
Mmm hmm.

MADELINE  
(pushing)  
When's Perry returning?

CELESTE  
Don't know. Ready, boys?

She closes the door and looks at Madeline.

CELESTE (CONT'D)  
So what, you want us to stop with  
you at Renata's on the way down?

MADELINE  
(teasing)  
I may need a witness.

Celeste genuinely laughs this time. Madeline smiles.

CELESTE  
I'll follow you.

Laughing suddenly breaks down the tough exterior and Celeste stops. Then Madeline. Out of reaction to Celeste. As if Celeste might say something Madeline hadn't heard before.

MADELINE  
What?

CELESTE  
A little early, but if this is the  
last time I'm ever here...

EXT. CELESTE'S HOUSE - PATIO - EARLY AFTERNOON

The thick air is starting to descend onto their property. There's a distinct line between the ocean water air and the thick fire air. The amber glow of wildfire is unmistakable.

MADELINE and CELESTE are having a glass of rose while the TWINS continue to play.

MADELINE  
I needed this.

CELESTE  
Me too.

Celeste SMILES, Madeline starts to cry. She gets flustered.

MADELINE  
Blah! I don't even know why I'm crying. I'm one of the lucky ones, it just feels like --

CELESTE  
Like the end of the world?

MADELINE  
And it will be just me and Ed standing after it's all done.

CELESTE  
That sounds pretty nice, right?

MADELINE  
I guess. I mean, yes, of course, I love Ed, but suddenly I'm like if this is the end, is this what I thought it would look like?

Celeste does not let that emotional boulder take her down. Instead she takes a stoic extra sip.

MADELINE (CONT'D)  
If this all burns down -- your whole life -- and you have to start over, how would you do it?

CELESTE  
For starters? Go Solar.

Madeline LAUGHS and wipes away dried tears.

CELESTE (CONT'D)  
But I'm not sure if I'd do anything different.

Madeline leans in before calling Celeste's bluff.

MADELINE

Really? There's no part of you that feels like you just want to burn it down? Burn the whole fucking thing down and start again. Get a new life, be a new wife.

CELESTE

When you put it that way...

MADELINE

You'd still take Perry and his perfect dick?

Celeste LAGUHS. Madeline glows with satisfaction.

EXT. RENATA'S HOUSE - CONTINUOUS

Madeline gets out of the car, Celeste parking behind her. Madeline runs to the front door. The air is clearer here. She coughs anyway. Dramatic effect for no one.

INT. RENATA'S HOUSE - CONTINUOUS

Madeline ENTERS and finds a whole Tumi set of luggage in the front, a GARMENT BAG included, as well as a RAINBOW PRINTED LOUIS VUITON ROLLER for Amabella.

MADELINE

She has the garment bag?

Madeline looks through the drawers of the drum table. COINS, OLD PARKING TICKETS, EXTRA KEYS. She's looking for something, but not sure what, and that feels weird, so she stops. She takes one last look around. There's so much more there than just good luggage. Pre-apocopyptic.

Her phone PINGS.

It's a TEXT FROM ED: ABIGAIL, BONNIE, AND NATHAN ARE SAFE AND ON THEIR WAY.

About to cry, Madeline exhales and takes the bags out.

EXT. RENATA'S HOUSE - DRIVEWAY - CONTINUOUS

MADELINE awkwardly hobbles through the cobblestone carrying the luggage as Celeste watches from inside her car.

CELESTE  
Do you need any help?

MADELINE  
No, it's ok. I prefer to play  
martyr to Renata, anyway.

Madeline puts the luggage in the car.

CLOSE ON THEA

THEA  
She and Celeste walked in like they  
owned the place.

CLOSE ON HARPER

HARPER  
But for richer or poorer, we were  
all stuck together.

INT. OTTER BARY ELEMENTARY - AUDITORIUM - AFTERNOON

MADELINE walks in as if owning this place still matters.  
CELESTE follows her in and the TWINS run off with friends.

Madeline feels the cold energy in the room. There's more  
people and more chaos than before. People she used to see in  
Balenciaga are now in sweats, sitting on the cold wood floor.  
Not to mention, more brown and black people than she's ever  
seen here before.

CHLOE (O.S.)  
Yo, Woman.

Madeline turns around. Damned for responding, damned for not.

MADELINE  
What did I say about calling me  
that?

CHLOE  
Nothing.

Not wrong. Madeline fixes her clothes to fit her better.

MADELINE  
Have you seen Abigail?

Madeline is scanning the room trying to find Abigail or  
Bonnie or Nathan.

CHLOE

Can we set up the lemonade stand now? I'm thinking we should charge \$5 a cup, keep profits up.

MADELINE

Honey, we're a non-profit organization.

CHLOE

Why?

MADELINE

Because we are not going to profit off other people's misfortunes.

CHLOE

So I'm working for free?

MADELINE

You're volunteering.

Chloe's not impressed. Madeline spots NATHAN.

MADELINE (CONT'D)

It'll look great for college admissions. Now go play with Ziggy.

Chloe runs off looking for Ziggy, while Madeline crosses over to Nathan, who looks distraught, as Bonnie comforts him.

MADELINE (CONT'D)

Nathan. I've been looking for you.

Bonnie SMILES but Nathan isn't as obliging.

NATHAN

What do you want?

Madeline is taken aback.

MADELINE

I just --

NATHAN

Because I looked. At the map. And you don't have to evacuate. So I can't think of any other reason why you'd be here...

MADELINE

Chloe and I are going to give out lemonade and provide community support.

Nathan laughs, almost to himself.

BONNIE  
That's nice.

MADELINE  
Where's Abigail?

BONNIE  
Bathroom, I think.

MADELINE  
I don't want to be called crazy,  
but I need to know where she is and  
that she's safe and I haven't seen  
her, so I don't know that yet.

Nathan is about to spark, when Bonnie grabs his arm.

NATHAN  
She went to the bathroom.

INT. CLASSROOM - CONTINUOUS

The room is dark, lights off, but the sunlight from the windows gives it a little life. JANE is looking at the art projects on the wall, but ZIGGY doesn't want to linger.

ZIGGY  
Can we go back?

JANE  
I'm looking at all your hard work.

ZIGGY  
I want to go back and find Chloe.

Jane looks closer.

JANE  
Is this the family tree project?

ZIGGY  
Can we go back now?

JANE  
Where's yours?

ZIGGY  
I don't know.

JANE  
Come on...

She starts looking at the projects more purposefully, looking for his name.

JANE (CONT'D)  
Where's your project?

This pushes Ziggy too far.

ZIGGY  
I don't know, okay?!?

JANE  
Excuse me? What kind of attitude is that?

ZIGGY  
I just want to go back.

He sulks and looks down, avoiding her glance. She squats down to get eye level.

JANE  
Ziggy, baby, where's your project?

ZIGGY  
I threw it out.

JANE  
Why?! You worked hard on that.

ZIGGY  
No I didn't. I barely had anyone on it. Some people had so many people, they needed two posters.

JANE  
Those people are a waste of resources and over-populating the earth.

This goes over Ziggy's head.

JANE (CONT'D)  
There's nothing to be ashamed of about our family. You can't just throw us away. Do you hear me?

He nods in shame.

JANE (CONT'D)  
We're not trash, okay?!

It's tough to see who needs more convincing here.



ZIGGY

Can I go back and play now?

JANE

Sure.

FLASHES OF JANE PREGNANT BUT LOOKS LIKE SHIT, TRAUMATIZED BY HER PAIN, EMERGING FROM BED REST, SHE WALKS TOWARDS THE TOP OF THE STAIRS. TEARS STREAMING DOWN HER FACE, LIKE SHE'S ABOUT TO DO SOMETHING DESPERATE --

THEN A QUICK MATCH CUT TO HER STARING DOWN THE CLIFFSIDE OF MONTEREY, RIGHT BEFORE SHE'S ABOUT TO JUMP, BUT THEN STOPS HERSELF. HER EYES FLY OPEN --

And Jane is still sitting on one of the classroom desks. She gets up, she notices ABIGAIL through the classroom door window, walking down the hallway quickly.

INT. OTTER BAY ELEMENTARY - AUDITORIUM - CONTINUOUS

ZIGGY runs in to catch up with CHLOE who is handing cups of lemonade out to her classmates.

JANE trails behind and scans the room when MADELINE, standing with CELESTE, WAVES Jane over. Madeline is handing out cups of lemonade to PEOPLE sitting down.

MADELINE

And here's one for you. And you.

JANE

I think I just saw Ab--

But before Jane can finish, TORI appears.

TORI

You don't have to do this you know.

MADELINE

Do what?

TORI

Lemonade isn't going to get our house back.

MADELINE

Did your house already burn down?

Madeline's not naive when she asks this question.

TORI

No, but --

MADELINE

Phew! I'm so glad. Not everyone will be so lucky. Let's cross our fingers and not get ahead of ourselves.

Tori stops talking. Madeline smiles. Joseph looks like he's dying inside. Jane clocks this.

JANE

Actually, Madeline, can I talk to you?

CLOSE ON Jane and Madeline aside from the group.

MADELINE

Is everything okay?

JANE

Yeah, I think I saw --

BARTLEY gets on the loud speaker.

MADELINE

Ooo shhh, it's Bartley.

BARTLEY

Excuse me everybody, please. I have an announcement to make.

Everyone quickly silences, some SHHH to people.

BARTLEY (CONT'D)

We have an update on the Turkey Hill fire. The Santa Ana winds have picked up, confirming our fears of coming down the canyon. You'll all have to stay here for the night at least. Prepare to only have what you brought with you.

PEOPLE groan and gasp. The stress makes Renata's neck wince.

BARTLEY (CONT'D)

Our thoughts and prayers go to each and every one of you and your homes, your stability, your everything. We will be here to take care of each other. Let's hold on, Turkey Hill Strong.

The crowd starts to rumble, some clap. Bartley leans back into the mic one last time.

BARTLEY (CONT'D)  
That's uh, hashtag Turkey Hill  
Strong.

BACK TO THE GROUP and now RENATA is with Madeline, Jane, and Celeste.

RENATA  
I can't believe this. I forgot my  
mother's diamond earrings. How  
could I do this?

Some of the other people over hear this.

HARPER  
I guess you can worry about diamond  
earrings when you feel your \$10  
million dollar home is replaceable.

RENATA  
Those earrings are *sentimental*.

Madeline, Jane, and Celeste all react with "here we go" eyes.

HARPER  
So are the photos I left.

THEA  
My dad's baseball cards.

TORI  
And the new house we just dumped  
our life savings into.

Renata is getting ganged up on and no one knows how to stop  
it... or they just want to see what it looks like. BONNIE  
moves in next to Madeline.

BONNIE  
(to Madeline)  
Let's take her out back.

Madeline's ears perk up -- is Bonnie suddenly stooping to the  
level she always wanted?

Bonnie opens up her hand though and REVEAL: a perfectly  
rolled JOINT. Even better. Madeline's eyes get big and she  
takes the joint to show Renata. She pulls Renata's sweater  
from the back.

MADELINE  
Renata. Come on. Let's go.

Renata turns around and snaps at Madeline.

RENATA  
Don't tell me --

CLOSE ON THEA

THEA  
I thought Renata was going to punch  
her in the face.

Back on Madeline and Renata. Renata now sees what's in  
Madeline's hand and immediately relents.

CLOSE ON HARPER

HARPER  
But then for some reason, she just  
stopped.

EXT. BACK OF OTTER BARY ELEMENTARY - CONTINUOUS

MADELINE, BONNIE, CELESTE, RENATA, AND JANE are huddled in a  
circle as Bonnie lights the joint. Jane looks over her  
shoulder to stand guard.

RENATA  
Are you sure we should do this? I  
don't want to get in trouble.

MADELINE  
Don't be such a pussy, Renata. If  
anyone needs this, it's you.

Bonnie takes a puff to really get it cherried.

CELESTE  
It's legal now, anyway.

BONNIE  
For white people.

They awkwardly choose silence to acknowledge yet dismiss  
their privilege. Bonnie hands the joint to Renata. Renata  
looks skeptical.

BONNIE (CONT'D)  
It'll be good for your neck.

Renata takes a puff and COUGHS as she hands it to Jane. Jane  
looks over her shoulder and takes a puff like an old pro.

MADELINE  
Dope dealer in college, Jane?

JANE  
More like *for* the kids in college.

Renata looks at her stunned.

RENATA  
Did you not go to college?

Jane struggles for patience with Renata.

JANE  
Not as a single mom.

BONNIE  
College will be meaningless in a few years anyway. Not enough people can afford it.

Madeline takes a puff now.

MADELINE  
Is that what you're telling Abigail when I'm not around?

Bonnie is about to back pedal, when --

COP  
Are you ladies smoking marijuana on school property?

They all look at each other before looking at THE COP. Fuck. Celeste steps in.

CELESTE  
Hi Officer. Yes, yes we are.

COP  
Not only are you smoking on school grounds, but when we're in a city emergency for open fires.

CLOSE ON GABRIELLE

GABRIELLE  
Women like that are so entitled, they think they're above the law.

BACK AT THE SCHOOL

CELESTE  
Yes, sir. However, we are in incredibly dire circumstances here and it was prescribed to all of us for anxiety.

COP

We are on school property. Your *kids'* school property...

CELESTE

Considering this property is being used as a temporary home to all of us, and not to educate, and since we don't have our own homes to go to for consumption, do you think we could find a way to look at the extraordinary circumstance as just that? An extra-ordinary circumstance.

The COP thinks on this as he looks at their shame-filled faces.

COP

I've seen you in the school parking lot.

He's talking to Renata. She looks up, flattered.

RENATA

And?

COP

You ride everyone's ass in the drop-off lane.

Renata's embarrassed, about to defend herself, but Jane grabs her hand to remind to her to stop there.

RENATA

I have a long commute.

Just then BARTLEY APPEARS.

BARTLEY

What's going on here? *Celeste?*

Bartley SNIFFS and realizes the unmistakable smell and SMILES, as he clocks each woman there.

BARTLEY (CONT'D)

Nothing like a little peace pipe to get everyone to settle their differences, huh.

COP

Excuse me, Mayor Bartley?

BARTLEY

Believe it or not, Officer, these  
are some of the smartest women I've  
met and I will vouch for them.

He looks right at Celeste. Everyone notices.

CELESTE

Thank you, Mayor.

BARTLEY

Think of me as your knight in  
shining armor.

They ALL CRINGE, yet try to remain gracious with a smile.

COP

It's not like I'll have a mailing  
address to send these tickets to  
anyway.

MADELINE

Thank you, Officer.

COP

Just know, if any of you having any  
run-ins with the law, I won't  
forget a single one of you.

Off our HEROINES, as if they just got away with murder --

INT. OTTER BAY ELEMENTARY SCHOOL - AUDITORIUM - CONTINUOUS

SLOW MO as, like MEAN GIRLS meets THE CRAFT, RENATA, JANE,  
MADELINE, CELESTE, and BONNIE ENTER the auditorium. Madeline  
and Celeste leading the pack.

That's when Madeline notices Chloe leading a pack of peers in  
some sort of choreography. She then sees Ed talking to Joseph  
in the distance. Madeline's throat falls to her feet and her  
high goes from fun to fucked.

Ed sees Madeline and WAVES. Madeline waves back. Chloe spots  
them and runs over to them. Ziggy follows.

CHLOE

There you are! What's wrong with  
you?

MADELINE

What do you mean?

CHLOE

Your eyes are all red. Are you sad?

Chloe looks at all of them. So does Ziggy. In an odd role reversal, it seems Chloe and Ziggy are onto them.

MADELINE

(stoner paranoia)

What???

CHLOE

(taken aback)

Nothing. I produced a dance routine to a song and it's time for the performance.

ZIGGY

Come on!

Chloe grabs Madeline's hand and Ziggy grabs Jane's and they drag their Moms over in front of the stage. Our Moms are all a little stoned and excited to see what's about to happen. The OTHER MOMS follow.

MADELINE

Here we go...

Chloe gets on the mic.

CHLOE

What's up, Monterey!!!

Classic Emcee.

People don't know what to do though, so carefree Bonnie takes the lead and cheers. Others follow suit.

CHLOE (CONT'D)

We got a tight show for you tonight. We are facing some uncertain times and well...

Madeline and Ed look at each other from across the room, both impressed and terrified on what Chloe's about to do.

CHLOE (CONT'D)

As the future of our country, we have a little something to share with you.

(to no one on stage right)

Hit it!



To make up for the fact that there isn't someone there to "hit it," Chloe runs over to the speakers and plugs in her iPod as all the KIDS line up in position like a choir.

Chloe checks to make sure everyone is in order. She gestures to MAX and JOSH to move over a little bit. They obey.

The kids all lined up like a mini church choir of beautiful, cherub-looking, mostly white children. People start to straighten up, the crowd's chatter slowing down.

Ziggy brings a single CHAIR in front. Chloe gives Ziggy a THUMBS UP, her chorus of followers a thumbs up, and PRESSES PLAY on the iPod and runs into place. Front and center, head down sitting in the chair.

*THIS IS AMERICA* by CHILDISH GAMBINO starts to play on the speakers. The Chorus of Children lip sync the opening.

#### CHORUS

(lip syncing)

*Yeah, yeah, yeah, yeah, yeah*  
*Yeah, yeah, yeah, go, go away*  
*Yeah, yeah, yeah, yeah, yeah*  
*Yeah, yeah, yeah, go, go away...*

It's melodic and light. The Chorus even has some TAMBORINES.

Madeline and Renata seem the most excited about the surprise, but being high as a kite will do that. Jane is less enthused. Ziggy stands next to the chair Chloe is sitting in, unsure of what his big move will be.

#### ZIGGY

(lip syncing)

*We just wanna party, party just for*  
*you/ We just want the money, money*  
*just for you/ I know you wanna*  
*party/ Party just for me, Girl, you*  
*got me dancin'/ Dance and shake the*  
*frame...*

Then, AMABELLA dances up to the chair where Chloe is sitting, she mimes a GUN TO HER HEAD, PULLS the imaginary TRIGGER at the perfect GUN SHOT SOUND from the music video recording.

ALL THE ADULTS' JAWS DROP.

But Chloe jumps out of her chair, dancing across the stage, as she lip syncs and moves like Donald Glover in the video.

CHLOE  
*(lip syncing)*  
*This is America, Don't catch you*  
*slippin' up / Don't catch you*  
*slippin' up, Look what I'm whippin'*  
*up / This is America (woo) ...*

Renata turns to Madeline and Jane, HORRIFIED.

RENATA  
*(angry whisper)*  
 This is all your fault!

The chorus breaks up and they all swarm the front of the stage trying to get everyone up and dancing, but it's mainly a room full of totally embarrassed, privileged white people.

Madeline looks over to Celeste who shrugs her shoulders in apathetic panic. She looks to Ed: same.

As Madeline continues to look around for some help to remedy this situation, she realizes something.

MADELINE  
*(to Bonnie)*  
 Where's Abigail?

It's hard to hear over the embarrassment playing out before them. Quick cuts of angry PARENTS and offended OTHERS makes Madeline panic. Indiscernible rap music over the speakers doesn't help either.

MADELINE (CONT'D)  
 I still haven't seen her. Where is she?

Bonnie starts to look around too. Nathan picks up on Madeline's panic and in that parental coded way, looks around. No Abigail.

CHLOE  
 Police be trippin' now (woo)  
 Yeah, this is America (woo, ayy)  
 Guns in my area (word, my area)  
 I got the strap (ayy, ayy)  
 I gotta carry 'em...

MADELINE  
 She's not here. Where'd she go?

Madeline looks to Jane.

MADELINE (CONT'D)  
 Have you seen Abigail?

JANE  
I saw her walk out in the hallway a  
little while ago... but...

Madeline takes out her phone and calls Abigail.

CUT TO:

EXT. CANYON FARM RESTAURANT

Abigail is climbing over the restaurant's PRIVATE FENCE with a few FRIENDS, fires blazing around her, trying to get to the TRAPPED ZEBRAS AND GIRAFFES LIVE-STREAMING FROM HER PHONE.

CLOSE UP ABIGAIL'S PHONE

Her camera gets cut off by Madeline's PRE-PROGRAMMED SMILING FACE calling. Madeline's portrait in sharp contrast to Abigail's environment.

Abigail ignores the call and continues taping. She presses the button to reverse the camera lens so it's on her face. She's wears a mask for breathing.

ABIGAIL  
(into phone camera)  
While we all escape to safety, the  
precious animals we brought here  
for entertainment will suffer and  
burn and die. It's time to take  
responsibility for our choices!

EXT. OTTER BAY ELEMENTARY - PARKING LOT - CONTINUOUS

Jane is showing Madeline Abigail's livestream with Bonnie looking over her shoulder, while Madeline continues to call.

MADELINE  
What in the fucking fuck?

She looks at Bonnie.

MADELINE (CONT'D)  
How could you let her do this?

Madeline stops trying to place calls.

BONNIE  
Me? How did I let her do this?

MADELINE  
Your progressive liberal bullshit  
is going to get her killed.

Bonnie breathes in and zens out.

BONNIE  
Let's just get her out of there.

MADELINE  
How?

Bonnie uses her fob to unlock their Chevy Volt.

BONNIE  
I'll drive.

MADELINE  
We're stoned. How can you drive?

BONNIE  
You ever drive after a couple  
glasses of wine?

MADELINE  
Yeah.

BONNIE  
That's worse. Now get in.

They get into Bonnie's car.

BACK IN THE AUDITORIUM

Celeste and Renata break up Chloe's performance. People are starting to share video and live feeds of the fire growing. It's becoming scarier and scarier and people are nervous.

Jane and Celeste notice Abigail's live stream on people's phones and that the parents and townspeople are not just whispering about the danger but about Abigail and Madeline.

CLOSE ON HARPER

HARPER  
I mean if she spent more time  
worrying about herself and her kid,  
instead of everyone else, maybe she  
wouldn't be in this situation.

INT. BONNIE'S CAR - CONTINUOUS

Madeline is crying hard and having trouble breathing as Bonnie drives up the canyon, the fire getting stronger, the air getting worse.

BONNIE  
Breathe, babe, breathe.

MADELINE  
Your woo woo "just breathe"  
bullshit isn't helpful.

BONNIE  
You've never been in real danger  
then.

MADELINE  
You have?

BONNIE  
With all due respect, Madeline, you  
know nothing about me.

Madeline looks at her shocked to be called out.

MADELINE  
Ok...

BONNIE  
Let's just say some dads aren't  
good dads.

Bonnie can feel Madeline wanting to pile on.

BONNIE (CONT'D)  
And it's not because they don't  
show up...

Bonnie and Madeline's eyes MEET.

BONNIE (CONT'D)  
... It's because they don't leave.

Beat as this lays heavy on Madeline as she reads between Bonnie's lines.

BACK AT OTTER BAY ELEMENTARY - LATE AFTERNOON, EARLY EVENING

PEOPLE are now watching footage on the TV and their phones, crying in that soft and stoic People Magazine kind of way. Some of the children who were just dancing and laughing are now inconsolable seeing the ANIMALS trapped in the fire. Fire is scary. Death is scarier.

Jane holds onto Ziggy, looking like one of the only single parents...

EXT. CANYON FARM RESTAURANT - CONTINUOUS

Bonnie's car pulls up. The air is so thick, the trucks themselves can barely be seen but the red flashing lights are unmistakable. There are FIRE TRUCKS, FIREMEN, and AMBULANCES working on the fire.

Abigail is with FRIENDS, protesting the firefighters, refusing to leave.

MADELINE and BONNIE fly out of the car looking for ABIGAIL, Bonnie lets Madeline take the lead after they push for first position.

MADELINE

Abigail! Get out of there. You could get hurt!

ABIGAIL

Mom! What are you doing here?

A FIREFIGHTER rushes to Madeline and Bonnie.

FIREFIGHTER

Is that your daughter?

MADELINE

Yes.

BONNIE

Yes.

Madeline glares at Bonnie.

BONNIE (CONT'D)

Step-daughter.

The ZEBRA BUCKS but then Abigail is there stroking its face, breathing deeply calmly, a pillar of strength in chaos.

FIREFIGHTER

Her "save the giraffes" campaign is putting their lives and ours all at risk.

Madeline finds pride in this moment then turns back to the FIREFIGHTER with a reignited pride and purpose.

MADELINE

With all due respect, sir, she's showing up for something she believes in.

A HOT SPOT OF LITTLE FLAMES ON DRIED BRUSH, LIGHTS UP.

FIREFIGHTER

Me too. Now, it's time to evacuate.

BONNIE

We're not leaving without her.

Madeline looks to Abigail, their eyes lock.

FIREFIGHTER

To each his own.

MADELINE

You're just going to leave us?

FIREFIGHTER

I'm not putting my men in any more danger.

The Firefighter heads back towards safety when A FLAMING TREE COMES CRASHING BEHIND THEM.

MADELINE

Abigail, please!

Abigail runs towards Madeline and Bonnie, finally scared. They both throw their arms around her.

INT. BONNIE'S CAR - A FEW MINUTES LATER

BONNIE, MADELINE, and ABIGAIL are driving down the canyon, the smoke behind them, the amber glow of fire all around.

As BEAST OF BURDEN plays over, the smoke suddenly starts to clear quickly and that stormy ocean presents itself. They are silent as Abigail CRIES.

MADELINE

It's ok honey, just breathe. We're all okay.

Madeline and Bonnie look at each other and smile. Bonnie hums over the folky instrumentals. Madeline joins in.

*Pretty, pretty, pretty, pretty, pretty girls / Uh you're a pretty, pretty, pretty, pretty, pretty, pretty girl / Pretty, pretty, such a pretty, pretty, pretty girl / Come on baby please, please, please...*

It's relieving to know that those breaks are always there, even if hidden at times, the stormy shores always brew.

EXT. OTTER BAY ELEMENTARY - PARKING LOT - DAWN

The Mayor is at the podium as groggy families stir coffee in styrofoam cups under white tents and make sad peanut butter and jelly sandwiches.

BARTLEY

Good morning Turkey Hill and Monterey communities. It is with great relief that I announce our fires are 90% contained.

PEOPLE CHEER with excitement.

BARTLEY (CONT'D)

The Santa Ana winds flipped overnight, sending the fire down the other side of the canyon.

RENATA goes back home with GORDON and the kids to a perfectly untouched house.

JANE and ZIGGY are playing inside their bungalow.

BARTLEY (V.O.)

Minimal damage has been reported.

BONNIE and NATHAN return home with Abigail and Skye.

BARTLEY (V.O.)

I know this experience forced us all to confront the things that really matter in life...

MADELINE and ED are back at the house with Chloe. Madeline is still emotionally recovering from the scare with Abigail and that Abigail still didn't come home with her again.

BARTLEY (V.O.)

... And that's not easy.

INT. CELESTE'S HOUSE - MORNING - CONTINUOUS

CELESTE and THE TWINS are home, when Perry finally walks through the door. As the boys run around the house, Perry helps Celeste by going out to the car to bring things inside.

BARTLEY (V.O.)

But at the end of the day, everyone in our community is extremely lucky. Monterey is a quiet, loving community and --



At the car, Perry opens the bags and notices NOT A SINGLE ITEM OF HIS is packed. Not even a pair of underwear, or even a photo of them from their wedding.

BARTLEY (V.O.)  
I'm just so relieved we were able  
to show each other exactly that.

Celeste left Perry with an empty bag.

INT. CELESTE'S HOUSE - CLOSET - CONTINUOUS

Celeste looks at the bags Perry dropped on the floor. Both cases are UNZIPPED. She knows he looked inside the bags and saw her choice.

BARTLEY  
Thank you Monterey, we're here to  
stay.

Then Celeste's song she's been playing all season in her ear buds, STRAIGHT FROM THE HEART by IRMA THOMAS, plays over...

*DO YOU NEED ME, LIKE I NEED YOU? / LOOK AT ME, I'M CRYING  
FROM HOLDING YOU...*

Off on Celeste, doing the math of what Perry just realized, terrified...

Just then, PERRY comes from behind her and shoves her up against the wall, pushing his dick into her from behind.

*... IF TIME WOULD STAND STILL / WHILE I'M THINKING OF YOU /  
I'D THINK OF ALL THE THINGS THAT I WANTED OF YOU...*

Feeling his force and energy, Celeste GASPS, somewhere between frightened and turned on. Perry puts his hand over her mouth, forcibly silencing her as he tears down her yoga pants and unbuckles his pants, inserting himself inside her.

*... TO MAKE ME FORGET THE PAIN THAT YOU CAUSED...*

CLOSE ON Celeste as she winces in pain as Perry forces his love onto her. They're back to their old games...

*UNDERSTANDING IS A GREAT THING / IF IT COMES FROM THE  
HEART...*

END OF EPISODE