



THE SECRET LIVES OF HUSBANDS AND WIVES
"Pilot"

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ACT ONE

1

EXT. SADDLE HILLS, NEW YORK - AFTERNOON

1

The autumn sun has just started to drop as we FLY OVER the town of Saddle Hills located in Westchester County, New York. Passing below us are ample homes, swimming pools and manicured lawns.

A leafy and affluent town of roughly twenty thousand, Saddle Hills is located just outside of the City. It's charming and elegant. Frankly, it looks like the whole town's been plucked from the picturesque pages of a Restoration Hardware catalog.

*
*
*

And on this perfect fall day, it's impossible not to feel like this is a place where you -- where *all of us* -- would want to live.

We SWOOP DOWN and FIND A a stream of PEOPLE heading into a comfortably-sized, clapboard home.

With balloons and streamers decorating this house's front porch and door, it's clear that there's a party going on.

We CLOSE IN ON THIS HOME, get a glimpse of the painted address on the mailbox -- *36 Albion Road* -- LANDING ON...

2

INT. THE DUNNS' HOUSE - LIVING ROOM - CONTINUOUS

2

This living room is crowded with attractive thirty- and forty-somethings and their children of varying ages. In fact, there are so many people here, that the party has spilled out of the room's opened french doors and out onto the deck and into the backyard.

Drinks are flowing and hanging on the living room wall is a hand-painted banner that reads, "Welcome Home, Dad!"

The camera SEARCHES THE CROWD momentarily, like it's looking for someone, and then BREEZES PAST various partygoers, UP THE STAIRS to the home's second floor where it LANDS on the other side of the closed door to the-

3

INT. THE DUNNS' HOUSE - BATHROOM - CONTINUOUS

3

We can HEAR the tell-tale sounds of GROPING and HEAVY BREATHING.

Sure enough, we find a man and a woman, both in their late thirties, HAVING SEX against the sink.

(CONTINUED)

WOMAN

My husband's gonna kick your ass
when he gets home.

MAN

What kind of real man would leave a
woman like you home alone in the
first place?

WOMAN

Great question.

They go at it for another few seconds and then they HEAR
someone trying to get into the bathroom.

The door handle wiggles and they both freeze.

WOMAN (CONT'D)

There's someone in here.

KIKI (O.S.)

Mom, do you know where Dad is?

MAN'S VOICE

I'm in here too, Keeks.

Standing on the other side of the bathroom door is seven-year-
old, KIKI DUNN (short for "Kristen").

WOMAN

Your dad's helping me with a
splinter, sweetie. We'll be out in
a minute.

This man and woman are husband and wife.

Ruggedly handsome, KYLE DUNN, 39, is a former astronaut who
carries himself with the well-earned swagger of a guy who re-
entered the Earth's atmosphere at three thousand degrees
Fahrenheit and didn't break a sweat.

His wife, ALISON DUNN, 37, is no less heroic; she's "Super
Mom". Attractive, level-headed and always on top of her
game, her life revolves around her family.

ALISON

So much for...
(imitates Kyle good-
naturedly)
'It's a party, Ally. No one's
gonna miss us.'

Kyle laughs as he buckles his belt on his jeans.

(CONTINUED)

Alison adjusts her outfit in the mirror.

ALISON (CONT'D)

I hope you know that our daughter's been bragging to anyone and everyone about you coming home for weeks. You better live up to your billing.

Speaking in the deep baritone of a NASA spokesman...

KYLE

You know when they scaled back the space program, they prepared us astronauts for re-entry into civilian life, Ally. I've been trained to mingle with the public, spend meaningful time with my children and still have energy left...

She laughs as he kisses her on the cheek.

KYLE (CONT'D)

To service my wife's needs.

Alison looks deeply into her husband's eyes.

ALISON

I still can't believe you're home for good.

Kyle kisses Alison.

KYLE

You couldn't get rid of me now if you tried.

Alison unbuckles his belt.

ALISON

I'm not trying.

4

EXT. THE DUNNS' HOUSE - BACKYARD - CONTINUOUS

4

Kyle and Alison, holding hands and slightly unkempt, walk over to GREG and PAULA COOKE.

Greg, 41, is still the same guy he was when he was twenty-two, and, frankly, he still dresses that age. There's a mildly frantic quality to him. He talks fast, like his parking meter is always about to expire.

*
*

(CONTINUED)

His wife, Paula, 37, on the other hand, is calm, measured and classy. A strikingly beautiful African-American woman, she can wear a dress off the rack from Wal-Mart and make it look like it's Marc Jacobs.

It's clear to the Cookes what the Dunns have been doing.

GREG
(to Kyle)
Seriously? You couldn't wait until
after we all left?

Kyle and Alison share sheepish grins.

PAULA
My husband doesn't understand that
married couples actually have sex.

Paula's comment hangs in the air for a very brief, but very awkward, moment. And then Greg steps in to fill the gap.

He slaps Kyle on the back.

GREG
(to Kyle)
First day on the new job tomorrow!
From high-flying flight surgeon to
small-town doctor. You sure you're
ready for this?

*

Paula and Alison commiserate OFF TO THE SIDE.

PAULA
(to Alison)
Where have you been all day?

ALISON
Soccer practice, piano lesson,
cleaning out the garage, eight
loads of Kyle's laundry, dog bath
and...
(gesturing to the party)
this.

PAULA
You think Kyle has any idea how
hard you worked raising these kids
on your own while he was basically
gone this whole time?

ALISON
If he did, he'd beg NASA to take
him back right now.

(CONTINUED)

From behind them...

MAN'S VOICE (O.S.)
Tres Anejos for dos beautiful
senoritas?

It's RICHARD DEEVER, 43. He's had a few drinks.

With geek-thick, horn rimmed, Tom Ford eyeglasses, Richard speaks with a nerdy formality that might sound ironic from anyone else but, in his case, is totally genuine.

He carries a tray loaded with shots of tequila.

RICHARD
(to Kyle and Greg)
Senors?

ALISON
(to Richard)
Where's Danielle?

RICHARD
She's at an inspection for a house
that we're brokering. She should
be here soon.

Richard clears his throat loudly and holds up his shot glass.

RICHARD (CONT'D)
You've been my wife's closest
friends since she attended
kindergarten here in Saddle Hills.
And having gotten to know all of
you over the past eight months...

RING RING. Greg's cell phone.

He looks down at the number and steps away from the group to take the call as Paula, his wife, watches him suspiciously.

RICHARD (CONT'D)
I'm proud to call you my friends as
well.

They all raise their shots and throw them back...except Paula who continues to track her husband.

5

I/E. PONTIAC GRAND AM - SAME

5

We're inside a beat-up Pontiac Grand Am parked just down the block from the Dunns.

(CONTINUED)

The DRIVER, who watches Greg talking on the phone in the front yard, sits alone in the car, smoking a cigarette. We don't see this guy's face but we GET CLOSE ON HIS LEFT HAND.

There's a TATTOO, some sort of Cyrillic writing, circling the ring finger.

A copy of the New York Post sits on the passenger's seat next to him and, underneath this newspaper, just peering out from its very edge, is the barrel of a GUN. *

6

EXT. THE DUNNS' HOUSE - FRONT YARD - CONTINUOUS

6

Greg, clearly agitated, has just gotten off his phone. As he walks toward the backyard, RUDY HARPER (forties, slick and sinister), smoking a cigarette, joins him.

RUDY

Greg Cooke, ladies and gentlemen.

Greg doesn't like Rudy.

GREG

What are you doing here, Rudy?

RUDY

My daughter's on a soccer team with the astronaut's kid.

GREG

(re: the cigarette)

Can I bum one of those?

Rudy hands Greg a cigarette and lights it for him.

RUDY

Word on the street is that the last of your investors jumped ship a few weeks back. I can make you whole again, Greg.

Rudy tries to hand him a business card.

RUDY (CONT'D)

Take my number.

Greg doesn't take the card.

GREG

I got your number, Rudy.

Greg stomps out his cigarette and walks back to the party.

7

I/E. MERCEDES C250 - SAME

7

We're inside a Mercedes sedan that speeds down the highway.

Katy Perry is blaring out of the radio and behind the wheel is a WOMAN (thirties) who holds her cell phone to her ear.

WOMAN

Answer the goddamn phone.

She listens for another beat and then tosses the phone onto the passenger's seat, the car's navigation system announces, "*Make a slight right at next exit.*"

The next exit is Saddle Hills.

8

EXT. THE DUNNS' HOUSE - BACKYARD - CONTINUOUS

8

As Richard pours tequila into a glass, a pair of women's hands reach around his head and cover his eyes.

WOMAN'S VOICE (O.S.)

Guess who!

Richard freezes, almost imperceptibly, and then...

RICHARD

Some sort of Kardashian?

Richard turns around and finds himself face-to-face with his giggling wife, DANIELLE DEEVER, 37.

The slightly inappropriate snugness of Danielle's wardrobe matches her tightly wound personality.

They kiss.

RICHARD (CONT'D)

I thought you were still at the Dodson inspection.

DANIELLE

We're all done. No repair contingencies!

Danielle holds up her hand for a high-five.

DANIELLE (CONT'D)

Four sales this month!

Richard slaps her hand.

DANIELLE (CONT'D)

Where's our daughter?

(CONTINUED)

Richard points to a teenage girl, INDIA (15, angry, sullen), sitting over in a corner and typing away on her iPhone.

DANIELLE (CONT'D)
Pissed off as usual?

Richard nods.

Over on the other side of the yard, Greg re-joins Paula.

She sniffs him.

PAULA
Were you smoking?

GREG
No. Just standing too close to the grill.

Paula knows that's bullshit.

IN THE MIDDLE OF THE YARD, Kyle approaches Danielle and Richard.

KYLE
(to Danielle)
I didn't know you were here.

He kisses her on the cheek.

DANIELLE
I'm easy to miss.

Kyle laughs.

KYLE
Not even close, Danielle. Excuse me for a minute.

Kyle steps onto a picnic table to address the crowd.

KYLE (CONT'D)
Eight years ago...

People stop talking and look toward Kyle.

KYLE (CONT'D)
Alison and I made the decision that I would live and work in Houston and she would stay here and raise the kids. I got back home for the holidays and a stray weekend here and there, but it was tough on all of us.

(CONTINUED)

As Kyle speaks, we start CUTTING BACK AND FORTH BETWEEN KYLE, THE WOMAN IN THE MERCEDES and THE GUY IN THE PONTIAC.

We start WITH THE MERCEDES as it takes a left onto Albion Road, the Dunns' street.

KYLE (O.C.) (CONT'D)
I'm finally home now. To stay.

We're BACK ON KYLE looking down at Alison, Kiki, and HENRY (14) who are standing with each other.

KYLE (CONT'D)
I want to thank my family for
letting me live my dream. I love
you guys.

And then we're IN THE PONTIAC where the guy with the tattoo extinguishes his cigarette as he sees headlights approaching.

He starts the car and pulls away from the curb.

KYLE (O.C.) (CONT'D)
*I've been blessed to see the things
I've seen and do the things I've
done.*

IN THE MERCEDES, the woman drives up the Dunns' block and toward the oncoming Pontiac.

KYLE (O.C.) (CONT'D)
*But I can tell you that whoever
said it first, said it best...*

OUT ON THE STREET, as the two cars pass by each other, the driver in the Pontiac rolls down his window and POINTS THE GUN out of it.

BACK IN THE YARD on Kyle...

KYLE (CONT'D)
There's no place like home.

And then once again, we're IN THE STREET, where the driver in the Pontiac SHOTS -- BOOM! BOOM! BOOM! -- through the Mercedes's driver's side window.

Glass FLIES in every direction as the Mercedes veers off to the right and slams into a parked car.

The Pontiac drives away into the night.

The sound of the SHOTS and CAR CRASH reaches the backyard.

9

EXT. ALBION ROAD - CONTINUOUS

9

A crowd stands around the crashed Mercedes.

Kyle runs across the street and, without missing a beat, RIPS OPEN the passenger's side door and climbs inside.

The woman is bleeding badly from her neck. Her breaths are quick and shallow. Her eyes are wide.

KYLE

I'm a doctor!

Kyle pulls off his shirt and applies it to her neck, trying to staunch the flow of blood.

The car radio continues to play loudly; every couple minutes or so, the onboard computer announces something.

All we can hear, though, is Kyle trying to calm this woman.

KYLE (CONT'D)

You're gonna be okay!

But she isn't. And Kyle knows that.

Greg and Paula as well as Richard and Danielle stand nearby.

We hear SIRENS approaching.

IN THE MERCEDES, the woman starts to wheeze loudly. Her eyes get wider as her wheezing gets shallower and then, with her eyes LOCKED on Kyle,...she stops breathing altogether.

She's gone.

Alison leans into the car and sees the woman.

ALISON

Oh my God.

An incongruously chipper Katy Perry song pours out of the radio. Kyle turns it off.

For the first time, we can clearly hear the navigation system announce, *"You have reached your destination."*

Kyle looks at the screen on the dashboard and his jaw drops.

ALISON (CONT'D)

What is it?

Kyle points at the screen where it says clearly and ominously: *"Destination: 36 Albion Road"*.

(CONTINUED)

KYLE

Why was she coming to *our* house?

END OF ACT ONE

ACT TWO

10

INT. THE DUNNS' HOUSE - KITCHEN - MORNING

10

Plastic cups and dishes from the party are still strewn about this well-appointed kitchen.

Kyle and Alison, in the same clothes they wore last night, sit at the kitchen table across from POLICE CHIEF BOBBY LOPEZ, 41.

Kyle and Alison are exhausted, shell-shocked, spent.

POLICE CHIEF BOBBY LOPEZ
So you never met her before and she bought the necklace from you online a couple days ago. Then she e-mailed you yesterday and said she had to pick it up last night.

Alison gives a small nod. She seems particularly ill at ease answering these questions.

ALISON
I told her that we were having a party but she said she was driving in from Connecticut and she insisted on coming over yesterday.

*

POLICE CHIEF BOBBY LOPEZ
And you never sold her anything before.

Kyle hangs on his wife's every word.

ALISON
I don't think so. I'm not a huge seller. It's just something I do for fun.

Having heard enough, Bobby gets up from his seat.

POLICE CHIEF BOBBY LOPEZ
Sorry for waking you guys up so early this morning. We been up all night on this investigation.

*
*
*

Kyle and Alison also get up from the table.

*

ALISON
You didn't wake us up; we never went to sleep.

*
*
*

(CONTINUED)

KYLE
 (to Alison)
 I'm going to walk Bobby out.

11 **EXT. THE DUNNS' HOUSE - DRIVEWAY - A MINUTE LATER** 11

Kyle and Bobby walk down the driveway.

Across the street, a COLLECTION OF POLICE OFFICERS continue to scour the scene of the murder for evidence.

Bobby throws an envious, slightly sinister jab in Kyle's direction. *

POLICE CHIEF BOBBY LOPEZ
 Check you out, Kyle Dunn: Never
 thought one of us kids from the
 wrong side of the tracks would end
 up living here on Albion Road. *

Kyle deflects it ably. *

KYLE
 Seems like this neighborhood's not
 as safe as I remember it. *

POLICE CHIEF BOBBY LOPEZ
 Victim had a warrant out for her
 arrest -- check kiting. We're
 gonna be looking under some rocks
 on this one, but we'll get our
 shooter. Don't worry. *

Bobby starts to head down the driveway.

POLICE CHIEF BOBBY LOPEZ (CONT'D)
 Be safe, Kyle.

KYLE
 You do the same, Bobby.

Kyle watches as Bobby crosses the street.

12 **INT. THE DUNNS' HOUSE - KITCHEN - A MOMENT LATER** 12

Kyle walks back into the kitchen and finds Alison, in a daze, standing at the window, staring out at the crime scene.

Kyle slides his arm around Alison's waist.

KYLE
 I didn't know you were selling your
 jewelry online.

(CONTINUED)

ALISON
It's just a hobby.

KYLE
You know we're okay financially.
I've been putting money away.

Overwrought, Alison continues to gaze out at the crime scene.

ALISON
She got shot in front of our house,
Kyle. *In front of our kids.*

Henry, their fourteen-year-old son, enters, followed by Kiki, *
their seven-year-old daughter.

Kyle sees the children and steps up.

KYLE
I'll get you breakfast, guys.

The kids sit down at the kitchen table.

KIKI
Do you think they'll come back?
The people that did this?

KYLE
No. They're not coming back.

KIKI
How do you know?

Kyle didn't expect Kiki to question his response.

He bends down and looks reassuringly into her eyes.

KYLE
I know because I'm your dad, Kiki.

Alison looks up. She knows that answer isn't going to satisfy her daughter.

KIKI
What does being my dad have to do
with it?

Kyle has no response to this question...so Alison steps in.

ALISON
What did I tell you that you should
do when you get scared, Keeks?

(CONTINUED)

KIKI

Think about how much you and Daddy
and Henry love me and use those
good feelings to chase away the bad
ones?

ALISON

Can you do that now?

Kiki nods.

As Alison kisses her daughter on the forehead, her eyes meet
Kyle's. He smiles appreciatively.

KYLE

Thanks for bailing me out.

Alison smiles back and winks at him.

ALISON

You owe me.

It's going to take some time for Kyle to get up to speed with
his family.

13

INT. THE DEEVERS' HOUSE - KITCHEN - MORNING

13

Richard, reading the paper and eating a bowl of cereal, and
Danielle, texting on her iPhone, both stand at the large
island in their kitchen as their daughter, India, enters.

All India does is pour herself some Honey Nut Cheerios and
sits down at the kitchen counter but, in her sullen teenaged
hands, even this routine act feels like an act of defiance.

DANIELLE

(to India)

India, your father and I wanted to
make sure that you were okay after
what happened last night.

INDIA

What happened last night?

DANIELLE

There was a murder?

India could give a shit.

INDIA

I wasn't the one murdered.

Danielle is perpetually annoyed with her daughter.

(CONTINUED)

DANIELLE

Everything's a big joke to you.
That woman's dead. You understand
that, right? She didn't wake up
this morning and update her
Facebook status and put on her Ugg
boots.

India just stares blankly at her mother as she eats her
Cheerios.

Danielle can't help herself.

DANIELLE (CONT'D)

You know what? Your grades are
atrocious; your attitude is hideous
and should I remind you that two
weeks ago the police brought you
home falling-down drunk? We moved
here because we thought the City
was too fast for you, but it turns
out the city wasn't the problem.

INDIA

I didn't tell you to move here.

DANIELLE

That's because you don't tell us
anything.

Danielle, looking for back-up, turns to her husband.

DANIELLE (CONT'D)

Richard?

Richard is the "good cop" in this parenting partnership.

RICHARD

We just want you to be happy, Inz.

Danielle rolls her eyes at Richard's uselessness and
quietly...

DANIELLE

Oh for God sakes.

He doesn't hear his wife.

RICHARD

That's all we want.

Having finished her cereal, India heads out the door for
school. No good-bye. No nothing.

(CONTINUED)

DANIELLE
What is wrong with our daughter?

14

INT. KYLE'S OFFICE - CONTINUOUS

14

Kyle, in a white doctor's coat, opens the door to his office, that says, "Kyle Dunn, M.D.", and finds Greg with a box of Krispy Kreme donuts in hand, pacing back and forth.

GREG
Happy first day, buddy!

Greg's hands shake slightly as he hands the donuts to Kyle. He seems even more manic than when we saw him at the party.

We notice it and so does Kyle.

GREG (CONT'D)
They're hot.

Kyle opens up the box and pulls out one of the donuts.

KYLE
Thanks.

Greg's eyes dart around the space.

GREG
You got any Scooby snacks kickin' around here that I can grab up?

What?

GREG (CONT'D)
Blue pills, brother. Viagra.

KYLE
No. And that's way, way more information about you than I wanna hear first thing in the morning.

Now Kyle notices Greg tapping his foot up and down nervously.

GREG
How's everybody at your house after all that craziness last night?

Greg shifts around anxiously in his seat.

KYLE
Scared. Especially Kiki.

Sweat beads up on Greg's brow. He's pale.

(CONTINUED)

KYLE (CONT'D)

Are you okay? You look like you're about to pass out.

15 **EXT. MAIN STREET - SADDLE HILLS - MORNING** 15

We MOVE QUICKLY down the main commercial thoroughfare.

Quaint, clean and decidedly upscale, this busy street feels completely removed from, and untouched by, any economic downturn or recession. Shoppers, lugging their bags full of purchases, stream in and out of the expensive stores.

We KEEP MOVING past the stores until we LAND ON...

16 **EXT. COFFEE SHOP - SAME** 16

Alison and Danielle, who wears a Max Studio outfit that reveals roughly seven percent too much cleavage, sit outside under the dappled, autumnal sunshine in this crowded cafe.

Danielle sips from her drink and makes a face.

DANIELLE

Not enough vanilla powder again.

ALISON

If you return one more coffee, they're never going to let us back in here.

Danielle opens five sugar packets and dumps them into her drink and then takes another sip.

DANIELLE

Better.

Onto far more pressing subject matter...

DANIELLE (CONT'D)

So you actually knew her.

ALISON

I didn't *know* her. We never met in-person. She was coming by the house last night to pick up some necklace I sold her online.

DANIELLE

And then she gets shot. That's so bizarre.

(MORE)

(CONTINUED)

DANIELLE (CONT'D)

You didn't grow up here, Ally, so you don't know what it was like: The worst crime in Saddle Hills was toilet paper in the trees on Halloween.

ALISON

Was India scared?

DANIELLE

You want to scare my daughter, tell her the wireless in the house is down; tell her the DVR didn't record "True Blood". Otherwise, she couldn't care less.

Danielle brushes her hair off her forehead.

ALISON

She sounds like a typical teenage girl to me.

DANIELLE

We think she has a boyfriend that she doesn't want us to know about.

ALISON

Is she having sex?

Amazingly, Danielle hasn't considered this particular parenting apocalypse.

DANIELLE

She *just* turned fifteen, Ally.

Alison, with an embarrassed smile, raises an eyebrow.

DANIELLE (CONT'D)

Are you serious? *Fifteen?* What a whore you were, Alison Dunn.

ALISON

How old were you?

DANIELLE

Eighteen. It was when we were in college.

ALISON

With Brian Cooney?

DANIELLE

In the stacks at Grissom.

(CONTINUED)

ALISON

You had sex for the first time in the library?

DANIELLE

First time, second time, third, fourth, fifth... That's where we always did it. Even now I still can't walk by a library without getting horny.

17

INT. KYLE'S OFFICE - EXAMINATION ROOM - CONTINUOUS

17

Bare-chested, Greg sits on the examination table in this small room as Kyle takes his friend's blood pressure.

KYLE

130 over 80. Only slightly elevated but I know a panic attack when I see one. What's going on?

These two friends' eyes meet; Greg's scared.

18

EXT. COFFEE SHOP - SAME

18

Danielle and Alison continue to discuss India's sex life.

ALISON

You need to make sure she doesn't get pregnant and knows about contraception and STD'S. Will she listen to you about that stuff?

*

Hell no.

DANIELLE

She doesn't even listen to me about flossing her teeth.

ALISON

Then have the doctor talk to her.

Paula Cooke, Greg's wife, approaches.

PAULA

If one more old, white lady in this town thinks I'm my own baby's nanny, I'm gonna soak him in self-tanning cream for a month.

Paula sits down.

PAULA (CONT'D)

Sorry I'm late. How are you guys?

(CONTINUED)

Danielle's not even thinking about the murder anymore.

DANIELLE

My fifteen-year-old daughter's
having sex.

PAULA

I got you beat: I'm pretty sure
that my husband of twelve years is
cheating on me again.

19

INT. KYLE'S OFFICE - CONTINUOUS

19

Kyle sits at his desk; Greg sits across from him.

Greg spits out paragraphs in the time that it takes most
people to say a sentence.

GREG

In two days, they're taking
everything: my house, my cars...
My guy at the bank called me at
your party last night. If I don't
get them at least fifty thousand
dollars, I'm looking in from the
outside.

KYLE

I thought you were doing well.
What happened?

Greg runs his hands through his hair. He's trying to hold it
together. *

GREG

The world happened, man. Maybe you
didn't hear about it up where you
were, but, down here, the economy
went up in flames. Everyone pulled
out of my fund at the same time. *

Greg shakes his head.

GREG (CONT'D)

Paula's not gonna settle for some
two-bedroom apartment next to the
highway.

KYLE

Paula loves you. She'll go where
you go.

GREG

I don't have what you have, Kyle.

(CONTINUED)

Greg takes a deep breath.

GREG (CONT'D)
If I can't provide for my family,
what the hell use am I?

Kyle reaches into his desk and pulls out his checkbook.

KYLE
You're the only person in the world
I'd do this for.

20

EXT. COFFEE SHOP - SAME

20

Paula sits outside at the table with Alison and Danielle.

PAULA
I've been through this with him
before. The late night meetings,
the secret phone calls. I know
what it looks like.

As Paula talks, Alison's phone BUZZES.

PAULA (CONT'D)
I know what it feels like.

It's a TEXT from someone named "Croton531". Alison opens the message but we don't see its contents. What we do see is a fleeting, barely detectable, crack in her typically composed facade.

It disappears as quickly as it appeared.

PAULA (CONT'D)
I'm not going to just stand by
while he blows up our family.

Still uneasy from the text she just received, a clearly distracted Alison stuffs her phone back into her purse.

21

INT. KYLE'S OFFICE - CONTINUOUS

21

Kyle hands the check over to Greg.

GREG
Is there any way you can not tell
Ally about this?

KYLE
Ally and I don't keep secrets. And
this money is from our savings
account.

(CONTINUED)

GREG

I'll pay you back before she even knows it's gone. Paula and Ally are super-tight, Kyle. They tell each other everything.

KYLE

I won't say anything to Ally unless she asks me but I won't lie to her if she does.

Good enough.

GREG

You're saving my life here, brother. And I mean that.

Kyle stares earnestly at his best friend.

GREG (CONT'D)

I'm gonna figure this out, Kyle. Don't worry about me.

But it's too late for that.

22

EXT. COFFEE SHOP - SAME

22

As Alison, Danielle and Paula finish up their coffees, Danielle looks down at her watch.

DANIELLE

I have to go to look at a property.

PAULA

And I have guys putting up security cameras at my house. I need to make sure they're not aiming one in my bedroom window.

Adding cynically...

PAULA (CONT'D)

Not that they'd see anything good.

The three women stand up to leave as a GUY (twenties, dark hair, dark eyes, looks like everybody else) approaches.

GUY

Are you leaving?

ALISON

Yes.

He sits down at the table as Alison, Paula and Danielle exit.

(CONTINUED)

As the women congregate briefly in front of the coffee shop, we STAY WITH THIS GUY as he pulls out his phone to send a text.

As he taps away on his keyboard, we GET CLOSE ON THE PHONE.

There's an all-too-familiar tattoo on the ring finger of his left hand.

This is the shooter.

Here in the coffee shop. In the center of town.

His text message is brief and to the point: "I got the wrong one."

He presses "send" just as Alison, Paula and Danielle say their final good-byes and head their separate ways.

END OF ACT TWO

ACT THREE

23

INT. MEXICAN RESTAURANT - AFTERNOON

23

Kyle, on his lunch hour, enters this popular lunch destination.

He sees Police Chief Bobby Lopez and two other cops (LEWIS and BRINKLEY, twenties) eating at a table.

Bobby waves him over and Kyle approaches.

POLICE CHIEF BOBBY LOPEZ
(to Kyle)
So what are you doing with all that extra loot?

Huh?

KYLE
What "extra loot" are you talking about?

POLICE CHIEF BOBBY LOPEZ
All that money Alison's been making selling stuff over the computer. What do you do with it?

KYLE
It's not a lot of money.

Mimicking what his wife told him...

KYLE (CONT'D)
It's just a hobby.

POLICE CHIEF BOBBY LOPEZ
I checked her sales history and she's making more on her hobby than my two associates here make in salary.

There's an accusatorial tone to Bobby's questioning.

POLICE CHIEF BOBBY LOPEZ (CONT'D)
You paying taxes on all that money?

Kyle's flummoxed. He just stares back at Bobby who suddenly breaks into loud laughter.

POLICE CHIEF BOBBY LOPEZ (CONT'D)
Relax, Kyle! I'm just messin' with you! We're not the I.R.S.!

(CONTINUED)

Kyle's not laughing. Not at all.

24

EXT. MAIN STREET - AFTERNOON

24

With grocery bags dangling from her arms, Alison walks down Main Street.

A POLICE OFFICER hands her a leaflet with a sketch of a man's face on it.

We GET CLOSE ON THE LEAFLET. It reads, "Wanted By Saddle Hills Police Department For Questioning in Connection With Murder".

In the middle of the page, there's a SKETCH of an individual who looks like just about every guy walking down the street.

As Alison continues walking toward her car, her phone BUZZES.

She pulls it out of her pocket and we GET CLOSE ON THE PHONE where we see yet another TEXT MESSAGE from "Croton531".

This time we read it along with Alison: "*I need to see you.*"

She deletes it without responding.

25

INT. METRO BANK - TEN MINUTES LATER

25

Greg sits across a desk from TOM CHARNEY (forties), the bank president.

Tom swivels his computer around so Greg can see it.

We GET CLOSE ON THE MONITOR where we see the current balance in Greg's account is -\$42,623.

TOM CHARNEY

Even with the fifty thousand you just deposited, you have more interest payments due on those lines of credit in seventy-two hours.

*
*

Tom leans in and speaks quietly.

*

TOM CHARNEY (CONT'D)

I've already extended myself way further than I should've for you, Greg. I'm saying this to you as your friend and as your banker, you need to start liquidating assets before we take them from you.

*
*
*
*

26

EXT. THE COOKES' HOUSE - SAME

26

A COLLECTION OF WORKERS install cameras on the outside of Greg and Paula's massive home.

Paula, carrying her son, EZRA (18 months), dressed in short shorts and a tank top walks out of the house and steps up to MITCH (thirties), the guy in charge.

PAULA

So I wanted to show you where you're going to put the camera inside the house.

MITCH

Sorry?

PAULA

The camera in my husband's office.

Mitch pulls out a clipboard and checks his paperwork.

MITCH

My work order only says exterior cameras, Mrs. Cooke.

Paula doesn't take no for an answer.

PAULA

I don't care what your work order says.

27

INT. METRO BANK - AFTERNOON

27

Standing just inside the doors to the bank and clearly shaken, Greg, lifts the phone to his ear.

GREG

Rudy, it's Greg Cooke.

28

INT. EMPTY HOUSE - KITCHEN - EVENING

28

Richard stands in the middle of this large kitchen, staring stoically at the walls of this empty house. His face is eerily expressionless, vacant.

MARK DODSON (O.S.)

Richard?

Richard turns and suddenly he's transformed. A smile stretches from ear-to-ear and he bubbles over with warmth.

MARK DODSON (twenties, yuppie, very nervous) approaches.

(CONTINUED)

RICHARD

Mark, welcome to what's about to be your new home! Where's Amy?

MARK DODSON

Amy's not coming.

RICHARD

Is she alright?

MARK DODSON

That murder last night really freaked her out. She got this bad feeling, like maybe it was a sign or something. And with the baby coming...

Mark can't even look Richard in the eye.

MARK DODSON (CONT'D)

We're not going to be buying this house after all.

We see crushing disappointment flash across Richard's face but then, in the blink of an eye, it's gone.

RICHARD

Not a problem. Let me fetch my listings and we'll identify some alternative options outside of Saddle Hills.

MARK DODSON

We're actually using another broker, someone who's a little bit more familiar with the other towns in the area.

Still smiling.

RICHARD

Of course you are.

MARK DODSON

I'm really sorry about this, Richard. You and Danielle were awesome. We gave you a great Yelp review.

There's a beat of awkward silence between the two of them and then...

MARK DODSON (CONT'D)

I better go.

(CONTINUED)

Still smiling.

RICHARD

Good luck to you and Amy, Mark.

Mark exits and, for a beat, Richard still stands there with the same smile plastered on his face and then...he EXPLODES.

Richard RIPS cabinet doors off their hinges, KICKS in drawers, SHATTERS a window, THROWS the refrigerator over... It's twenty seconds of completely unbridled rage. It's frightening.

After he's thoroughly demolished the kitchen, Richard stops, gathers himself and takes in the destruction he's wrought. He breathes heavily as he tries to regain his composure.

His hand bleeds; his eyes remain furious.

29

EXT. THE DUNNS' HOUSE - DRIVEWAY - NIGHT

29

Kyle and Alison lug their garbage cans out to the curb.

Alison glances over at the crime scene where there is still yellow police tape hanging off a light post.

She walks over, pulls it off and throws it away.

KYLE

I bumped into Bobby Lopez today.
He said that the police think that
the woman was targeted; that it
wasn't a random shooting.

They both start to walk back toward the house.

ALISON

I don't know if that's better or
worse.

He's not sure whether he should go for it; whether he should give his uneasiness a voice.

KYLE

He mentioned that you were actually
selling a lot of things online.

And there it is.

ALISON

It was just stuff that was
collecting dust. Things we didn't
use anymore.

(CONTINUED)

KYLE

Do you have your own checking account? Because I don't think I ever saw you make any deposit into our joint account.

Alison sees that this is more than just casual conversation.

ALISON

You're really interested in this.

KYLE

Just curious.

ALISON

I would take the money I made out as cash and use it for groceries and clothes for the kids. Does that satisfy your curiosity?

Alison walks into the house, leaving Kyle, whose curiosity doesn't quite seem satisfied, standing at the door.

30

INT. THE COOKES' HOUSE - GREG'S STUDY - SAME

30

Greg is on his computer, checking the balance in his bank account online.

\$589,349. It's a far cry from the negative balance we saw earlier.

But Greg doesn't seem happy or even relieved. Not at all.

PAULA (O.S.)

Wanna hit this?

Greg quickly closes the browser window on his computer screen and turns to see Paula smiling, wearing some amazingly revealing lingerie and stratospherically high heels, and standing seductively in the doorway.

Greg chuckles.

GREG

I have tons of work that I need to get done before tomorrow.

Paula's hurt but she hides it from her husband.

PAULA

Your loss is the pool boy's gain.

31 **INT. THE DUNNS' HOUSE - MASTER BEDROOM - LATER** 31

Kyle walks into his bedroom.

The bathroom door is slightly ajar and he can see that Alison is in the shower.

Quietly, he walks over to their chest of drawers, opens it and pulls out Alison's JEWELRY BOX.

He sifts through it, checking to see what's in there...and what isn't.

Kyle doesn't notice that Alison has gotten out of the shower. He continues to sort through her rings and necklaces and bracelets as she puts on a towel.

He's just started to pull pieces out, and Alison is about to reach for the door, when Kiki SCREAMS.

32 **INT. THE DUNNS' HOUSE - KIKI'S ROOM - CONTINUOUS** 32

It's DARK in here. We can't see a thing.

KIKI
Mommy! Mommy! Mommy!

The door FLIES OPEN; the lights come on; Kyle EXPLODES into the room.

Kiki, hysterical, with tears streaming down her cheeks, is sitting up in her bed.

Kyle immediately takes her into his arms.

KIKI (CONT'D)
I had a nightmare about the lady!

Alison enters and Kiki instinctively reaches for her mother.

KIKI (CONT'D)
I had a nightmare about the dead lady!

Alison hugs her daughter close.

OFF KYLE, left out...

33 **INT. THE DEEVERS' HOUSE - MASTER BEDROOM - SAME** 33

Richard, naked, is in bed and on top of Danielle.

They're having sex. Intense, passionate, *rough* sex.

(CONTINUED)

Danielle's eyes are closed as Richard grinds harder and faster into her. She moans quietly.

Richard's breathing heavy -- he's close -- as he reaches up with his right hand and wraps it around his wife's neck. Tight.

Danielle gags and her eyes shoot open with surprise. Is she scared?

She LOCKS EYES with her husband...and smirks. She likes this. *A lot.*

Their eyes are still locked on each other as Richard finishes; his body convulsing and shuddering.

He collapses onto the bed next to his wife.

They both struggle to catch their breath.

DANIELLE

That was yummy.

All Richard can do is nod.

No better way to ruin this post-coital moment than...

DANIELLE (CONT'D)

I think India's having sex. I'm taking her to a new doctor to get her on the pill.

Richard finally catches his breath.

RICHARD

Do we really have to discuss our daughter's sex life *right now*?

Danielle sits up on her knees and faces him.

DANIELLE

Well when do you want to discuss it?

RICHARD

Can't this be one of those things you handle and we never discuss?

DANIELLE

I'm sure that would be convenient for you but-

She's about to launch into him when she notices that his hand is bruised and swollen.

(CONTINUED)

DANIELLE (CONT'D)
 What the hell happened to your
 hand?

RICHARD
 I slammed it in my car door.

DANIELLE
 You need to have that checked out.

RICHARD
 I'll swing by urgent care tomorrow
 and get it looked at.

DANIELLE
 No. Go see Kyle. He's a friend.

RICHARD
 I don't want to bother him with
 something this insignificant.

DANIELLE
 He's a doctor.
 (pointing at his hand)
This is what he does.

Reluctantly.

RICHARD
 Okay.

DANIELLE
 How did the final walk-through go
 today, by the way?

RICHARD
 Really well.

34

INT. THE COOKES' HOUSE - MASTER BEDROOM - NIGHT

34

Paula sits on her bed with her iPad on her lap.

We GET CLOSE ON THE iPad'S SCREEN where we see that Paula is
 logged onto a camera hidden in the fan in Greg's office.

She's got a bird's-eye-view of his computer screen.

He's checking his fantasy football team on ESPN.com and then
 opens a MESSAGING WINDOW.

He sends an instant message -- "Hey!" -- to someone named
 Pattycake23.

(CONTINUED)

"Hey stranger! I miss you," followed by a sad face emoticon, replies Pattycake23.

Paula's jaw tenses as she watches this exchange.

"I miss you too," types Greg.

"I haven't seen you in forever," says Pattycake23. "Usual place and time tomorrow?" she continues. This last message ends with a smiling emoticon that has hearts for eyes.

Paula's eyes are glued to her iPad as she awaits her husband's response. She holds her breath. And then...

"Why not?" types Greg.

Paula quickly opens a browser window on her iPad and logs onto Greg's Facebook page.

She scrolls through his list of friends, lingering on any attractive woman.

And then she sees "Patricia Elmer".

Patricia's profile picture says it all: She's blonde-haired, blue-eyed and dressed in a string bikini. Pattycake23.

Paula clicks on her photo and her profile pops up. She works at "Saddle Hills Yoga and Pilates".

OFF PAULA, hurt, furious and focused...

35

INT. THE DUNNS' HOUSE - ENTRYWAY - MORNING

35

With the front door open, Alison kisses Kiki and Henry good-bye as they leave for school.

ALISON

I love you.

Alison kisses Kyle good-bye as well but after last night, she's not entirely clear where things stand between them.

ALISON (CONT'D)

We're okay, right?

And this is bullshit.

KYLE

Of course.

As Kyle walks out the door, Alison's phone BUZZES.

(CONTINUED)

She looks down at it. It's yet another message from Croton531. She stares at it for a moment and then finally, reluctantly, she opens it.

"I'm going to tell your husband."

Alison texts back: *"Tomorrow."*

END OF ACT THREE

ACT FOUR36 **INT. KYLE'S OFFICE - MORNING**

36

Richard sits up on an examination table as Kyle stands nearby, reviewing some paperwork.

Richard tries to make small-talk.

RICHARD

So how is it being back home
amongst all us earthlings?

This innocuous question is a loaded one for Kyle.

KYLE

I'm figuring it out.

Kyle, with a forced smile on his face, looks up at Richard.

KYLE (CONT'D)

Slowly but surely.

Back to the business at hand, literally.

KYLE (CONT'D)

You know, we usually see bruising
on both sides rather than just the
knuckles when someone slams a car
door on their hand.

He stares Richard DEAD IN THE EYE.

KYLE (CONT'D)

Who'd you punch?

OFF RICHARD, busted...

37 **INT. RECEPTION AREA - SAME**

37

Danielle leafs through magazines in the waiting room when a DR. ANGELA LEE (Asian, forties) and India enter.

DR. LEE

(to Danielle)

If you have a minute, Mrs. Deaver,
maybe we can talk in my office.

Gulp.

38 **INT. KYLE'S OFFICE - CONTINUOUS**

38

Richard comes clean. Sort of.

(CONTINUED)

RICHARD
I punched a wall.

KYLE
You must've been pretty upset.

He digs a little deeper.

KYLE (CONT'D)
Are you someone who's prone to
hurting yourself when you're angry?

Richard laughs off Kyle's question.

RICHARD
Of course not, Kyle.

And smiles broadly as he and Kyle LOCK EYES.

RICHARD (CONT'D)
I'm stupid, not crazy. This is
terribly embarrassing. We don't
know each other that well and your
sense of me right now must be that
I'm some sort of psychopathic
personality who punches inanimate
objects. That's not who I am. Not
in the least. This is an
aberration that I hope we can keep
between us, Kyle. Yes?

Kyle knows that there's something roiling beneath the surface
with this guy.

KYLE
I'm your doctor, Richard. What you
tell me doesn't leave this office.

Richard, still smiling, nods.

RICHARD
Thank you.

39

INT. DR. LEE'S OFFICE - SAME

39

Danielle, visibly unnerved, sits across from Dr. Lee.

DR. LEE
India's fine. Everything came back
normal.

DANIELLE
Has she...?

(CONTINUED)

DR. LEE
She has *not* had intercourse.

Danielle exhales.

DR. LEE (CONT'D)
Is India adopted or from a prior
relationship of yours?

What?!

DANIELLE
Excuse me?

DR. LEE
Who are India's biological parents?

Is this a joke?

DANIELLE
Her father, Richard, and I?

DR. LEE
You listed your husband's blood
type as O.

DANIELLE
That's right.

DR. LEE
India is AB.

Danielle has no idea where this is going.

DR. LEE (CONT'D)
It's genetically impossible for
someone with type AB to have a
parent who is type O.

Now Danielle gets it.

DR. LEE (CONT'D)
Mr. Deaver can't be India's father.

Dr. Lee lets her process this for a beat.

DR. LEE (CONT'D)
Most people don't know their own
blood type, let alone their
children's. I'm only mentioning it
because of the behavioral issues
you mentioned. I'm wondering if
it's possible that India knows.

(CONTINUED)

Dazed.

DANIELLE

I didn't even know about it until right now. Of course, I knew there was a chance but...

Her voice trails off.

40

INT. SADDLE HILLS YOGA AND PILATES - SAME

40

Paula leans against the wall in a large yoga studio and watches as PATTY ELMER (twenties, way too perky), the girl from Greg's Facebook, finishes up with a CLIENT (woman).

Patricia gives her departing client a hug good-bye and then approaches Paula.

With a huge smile and her hand extended...

PATTY

Hi! I'm Patty, your Pilates instructor.

Paula doesn't offer her hand.

PAULA

Hi, Patty. I'm Paula, your boyfriend's wife.

41

EXT. GOLF COURSE - 18TH HOLE - SAME

41

Greg taps in a "gimme" and then, with Rudy, walks toward a golf cart.

GREG

I won't do anything illegal. I'm not going to jail, Rudy. Not for you, not for him, not for anybody.

RUDY

RUDY (CONT'D)

You called me, Greg. You called me, I called my investor and he put six hundred grand into your account. Now he's about to drop in another six hundred and you're spittin' ultimatums at me?

*
*
*
*
*
*
*

Rudy's demeanor turns very dark and threatening.

*

(CONTINUED)

RUDY (CONT'D)
 You're gonna do what he tells you
 to do.

OFF GREG, knowing he's in way over his head.

42 **INT. WAITING ROOM - CONTINUOUS**

42

Danielle, in a total fog, walks into the waiting room where she finds India sitting next to...her father, Richard.

Danielle, whose head is spinning, is momentarily taken aback.

DANIELLE
 Richard! What are you doing here?

RICHARD
 Kyle examined my hand. Just a
 simple bruise.

Danielle, regaining her composure, kisses her husband.

DANIELLE
 I completely forgot that Kyle and
 Dr. Lee are in the same practice.

RICHARD
 It's fine. How was India's
 appointment?

DANIELLE
 Great! Everything's great!

OFF DANIELLE, still trying to find her bearings...

43 **INT. RITZ CARLTON, WHITE PLAINS - ELEVATOR BANK - AFTERNOON** 43

We're ON THE NINTH FLOOR.

The elevator doors open up and Greg exits.

He walks DOWN THE HALLWAY to ROOM 926 where he slides the key into the door, opens it...

44 **INT. RITZ CARLTON, WHITE PLAINS - ROOM 926 - CONTINUOUS**

44

*

Greg walks the few steps down the short entryway and then rounds the corner into the bedroom where he finds...*Paula* sitting on the bed.

He can't even get a word out when she walks up to him and throws a SOLID RIGHT to his jaw, sending him SPRAWLING.

(CONTINUED)

Greg, rubbing his chin, looks up at Paula who's already exited the room.

45

INT. BLT STEAK - BAR - NIGHT

45

Kyle and Alison sit with Danielle and Richard at the bar in this large restaurant.

DANIELLE

I heard that the police think the murder's connected to that house on Woodlawn Court. You know the one with all these cheap, hooker-looking girls that are constantly going in and out of it?

Paula and Greg approach.

PAULA

Did you hear?

Paula points AT THE TELEVISION above the bar.

We PUSH IN ON THE SCREEN where we see Police Chief Bobby Lopez standing in front of a bank of microphones.

Behind him, a poster-sized mugshot of TROY BORRIS (thirties, poster-child for meth addiction) is displayed. As grimy as he looks, Troy is not the guy with the tattoo on his finger.

The police have arrested the wrong man.

POLICE CHIEF BOBBY LOPEZ

I'm pleased to announce that the Saddle Hills Police Department has made an arrest in last night's murder. The suspect's name is Troy Borris. He is the victim's former boyfriend and we believe that a dispute over a financial matter was the motive for this crime.

Paula and Greg have sat down with the other two couples.

DANIELLE

That's one less thing for me to obsess about.

RICHARD

Now her list of things to obsess about is only one-thousand-three-hundred-and-sixty-seven items long.

Everyone laughs.

And their laughter sends us into A MONTAGE of this dinner.

We MOVE AROUND A LARGE TABLE, catching snippets of innocuous conversation, as the Dunns, Cookes and Deavers eat dinner.

We start off with...

GREG

I've played Pebble Beach a million times. Five through ten are great holes, eighteen's off the charts but, honestly, the rest of them are nothing special.

And then move on to...

PAULA

Contractors are thieves. Plain and simple.

And...

RICHARD

I did that P90X thing for two weeks and I swear to God I actually got fatter.

Then...

DANIELLE

Thirty-seven-years-old and I still get zits.

Followed by...

ALISON

Kyle and I really don't want Henry to play football but his heart's set on it.

What strikes Kyle here is that, given all that he's beginning to learn about each of these people, their conversation is so innocuous, so banal.

Kyle points to a BRUISE on Greg's chin, the bruise he got courtesy of Paula's right cross.

KYLE

What happened there?

GREG

I opened my medicine cabinet into
my own face this morning.

Everyone laughs except Kyle. He's not buying it.

He looks at the bruise and then looks over at Paula who, just
at that moment, is reaching for her wine. Kyle can see
BRUISING on her knuckles on her right hand.

He stares at her hand and then looks up at Paula.

Her eyes are LOCKED on him. They share a knowing look and
then Paula re-joins the table's conversation.

PAULA

I read somewhere that orthotics are
actually bad for your feet.

Kyle isn't thinking about orthotics right now.

He looks over at Richard's hand which is also bruised and
then at Danielle who seems pre-occupied and distant.

Meanwhile, Alison's cell phone BUZZES.

She reaches into her purse and pulls it out. Another text
message from that same number.

"Tonight," it reads. "10:30."

Alison tucks her cell phone away just as Kyle takes her hand
and looks into her eyes. They both force smiles.

47

EXT. BLT STEAK - TWO HOURS LATER

47

The couples, saying their good-byes, congregate outside the
restaurant.

Kyle and Greg stand off to the side. Kyle hands Greg a pill
bottle.

KYLE

One of the other doctors in my
office had some samples of Viagra
lying around.

GREG

My wife and I thank you.

Greg hands Kyle a check for fifty-five thousand dollars.

GREG (CONT'D)

The money I owe you.

(CONTINUED)

ON ALISON, who's talking to the two other women and Richard, but has her eyes peeled on her husband and Greg.

GREG (CONT'D)
I told you I'd get it back to you
fast.

*

KYLE
You're a man of your word.

Greg hugs Kyle.

GREG
Thank you, Kyle.

He's emotional.

GREG (CONT'D)
You're my best friend.

48

EXT. STREET - FIVE MINUTES LATER

48

Kyle and Alison wave good-bye to their friends and head toward Kyle's Mustang that's parked down the block.

ALISON
What was that little drug deal?

KYLE
What do you mean?

ALISON
I saw you hand Greg a pill bottle.

KYLE
Oh that. He asked me for some free
samples of Viagra the other day.

Having reached the car, Kyle unlocks the doors but before they get in...

ALISON
If they were free, why'd he give
you a check?

Shit.

49

EXT. THE DUNNS' HOUSE - DRIVEWAY - FIFTEEN MINUTES LATER

49

Kyle and Alison pull up in the Mustang and get out.

They're having a disagreement.

(CONTINUED)

KYLE

It's Greg, Ally. I've known him since second grade.

ALISON

I don't care who the money was for. I care that you didn't tell me about it.

KYLE

So you tell me everything?

Now she knows where this is headed.

ALISON

Please tell me you're not going to start with the online stuff again.

Of course he is.

KYLE

Why didn't you tell me about it?

She can't believe he's bringing this up again.

ALISON

Why do you care so much about it?

KYLE

For the same reason you're angry about the money I lent to Greg: Because you didn't tell me.

And finally it all comes spilling out of Kyle.

KYLE (CONT'D)

I'm struggling, Ally. I feel like I don't know you or the kids or any of our friends anymore. I don't-

He searches for the right words.

KYLE (CONT'D)

I don't recognize my own life.

Alison is sympathetic but she's also angry.

ALISON

Did you think you'd come back and everything would be just the way you left it?

Yes.

(CONTINUED)

ALISON (CONT'D)

You want to know what you missed these past eight years so you don't have to go through my jewelry box again to check to see what I've sold?

Nailed.

ALISON (CONT'D)

You left it out when you went to check on Kiki last night.

Kyle's ashamed.

KYLE

I wish I hadn't done that.

ALISON

Me too.

Alison takes a breath and then...

ALISON (CONT'D)

I was scared while you were gone, Kyle. Terrified. I was alone with two kids; you were in Houston. And it's not like you were a banker.

She doesn't even like to give voice to this fear but...

ALISON (CONT'D)

People have died doing your old job. You know that, just like I do.

She starts to get emotional.

ALISON (CONT'D)

So you were gone and I was scared. About money, about the future, about you. I'm sorry I didn't tell you about selling stuff online but, in my mind, I was protecting you. I didn't want you to know how worried I was because I knew you'd come home and I didn't want to be the reason you cut your dream short. I wouldn't do that to you. I *couldn't* do that to you.

Alison walks into the house, leaving Kyle alone outside.

*

(CONTINUED)

END OF ACT FOUR

ACT FIVE

50

INT. THE COOKES' HOUSE - MASTER BEDROOM - SAME

50

Paula, in pajamas, lies in bed next to the baby, Ezra.

Greg enters.

GREG

I know you won't believe me and you shouldn't. And I wouldn't either, but I haven't done that since...

Paula finishes her husband's thought.

PAULA

The last time?

Greg tries to talk his way out of it. *

GREG

It's been two years, Paula. Patty is someone I met a long time ago and...

He's stumbling badly here.

GREG (CONT'D)

I've just been feeling really badly about myself recently.

PAULA

And you thought cheating on me would make you feel better.

GREG

I thought it would make me feel worse which is what I figured I deserved to feel like.

He hands Paula a small box from Tiffany's.

GREG (CONT'D)

I'm sorry.

She opens it and finds a platinum tennis bracelet.

PAULA

Thank you.

GREG

I love you, Paula.

Paula just stares back at her husband.

(CONTINUED)

GREG (CONT'D)

I got some work I should do. Sleep well.

Paula watches Greg exit and then, for a beat, gazes at the bracelet before she shoves it back in the box.

She opens up the drawer on her night-stand and puts the box inside. As she does, she sees TWO OTHER TIFFANY'S BOXES.

She stares at them momentarily and then closes the drawer.

Paula turns back to her baby and, as she looks down at him, TEARS start to stream down her cheeks.

51 **INT. THE DEEVERS' HOUSE - MASTER BATHROOM - SAME** 51

Danielle and Richard brush their teeth next to each other.

DANIELLE

She hasn't had sex yet. You were right.

RICHARD

Don't hear you utter those words too often. I think I'll revel in this for a moment.

Richard stops brushing and smiles silently for a moment as he pretends to enjoy this rare occurrence.

Danielle shoves him playfully.

RICHARD (CONT'D)

I meant to tell you: Someone broke into the Westgate house and demolished the kitchen. I already contacted the insurance company; they're handling it.

Danielle's mind is elsewhere.

DANIELLE

I'm gonna go check on India.

52 **INT. THE DEEVERS' HOUSE - LIVING ROOM - A MINUTE LATER** 52

India lies on the couch reading The Catcher in the Rye.

Danielle stands in the doorway and stares at her daughter.

INDIA

What?

(CONTINUED)

DANIELLE
I can't look at my daughter?

INDIA
Not when you look all weird like
that.

Danielle walks in and kisses her daughter on the forehead.

DANIELLE
I love you more than anything else
in this world, Inz. You know that,
right?

India nods.

53

INT. THE DUNNS' HOUSE - KITCHEN- NIGHT

53

Henry does his homework at the kitchen table; Kyle enters.

Kyle walks over to refrigerator that's covered with
PHOTOGRAPHS. He finds one of himself holding a much younger
Henry, about four-years-old, in front of a merry-go-round.

KYLE
Right after your mom took this, you
told me I was the worst dad ever
because I wouldn't let you have Pop
Rocks.

HENRY
Pop Rocks are gross.

KYLE
That's what *I* said.

Kyle continues to look through the photos and he lands on one
of Henry, age nine, holding up a lizard.

KYLE (CONT'D)
When was this?

HENRY
Second grade field trip to a Bear
Mountain.

*
*

Kyle points at another photo of Henry, in a ghoulish costume,
standing next to Alison who's holding a baby Kiki.

HENRY (CONT'D)
Fourth grade Halloween.

Kyle continues to look at the photos and what's obvious is
that he's missing from almost all of them.

(CONTINUED)

KYLE

Were you guys alright while I was gone all that time, Henry?

Henry's rightfully confused by this ambiguous question.

HENRY

I think so? *

Kyle gazes sadly at this refrigerator papered with his family's memories; memories that are not his own.

KYLE

I missed a lot.

ALISON (O.S.)

I have to go to the store.

Kyle whips around and sees his wife standing in the doorway.

ALISON (CONT'D)

We're out of bread. Kiki won't eat anything but a peanut butter and jelly sandwich so I need it first thing in the morning when I make her lunch.

KYLE

It's late. I'll go.

There's still palpable tension between Alison and Kyle.

ALISON

No, it's fine.

Alison exits.

54

EXT. THE DUNNS' HOUSE - DRIVEWAY - CONTINUOUS

54

Alison opens the car door.

KYLE (O.S.)

I never should have left. *

She turns; Kyle approaches.

KYLE (CONT'D)

What kind of husband and father leaves his family for eight years? *

ALISON *

I wanted you to go, Kyle. I told you to go. *

(MORE) *

(CONTINUED)

ALISON (CONT'D)

I didn't want you to spend the rest
of your life wondering, "What if?"

KYLE

But hearing how scared and alone
you were while I was gone...

Acknowledging this fact -- simply *voicing* it -- is painful
beyond words.

KYLE (CONT'D)

I'm so sorry for not being here for
you guys. I should've-

Alison takes her husband's face in her hands.

ALISON

You didn't do anything wrong. You
made us all so proud.

Their eyes meet.

KYLE

I don't want us to fight or keep
things from each other. That's not
who we are; that's not who I ever
want us to be. I love you, Ally.

Alison laughs through her tears.

ALISON

Some homecoming for you: a murder,
a crazy wife. I wouldn't blame you
if you just wanted to go back to
Houston.

KYLE

No. This is where I wanna be.
This is where I *belong*.

Kyle and Alison kiss and embrace.

All is right with the Dunns.

55

INT. DECICCO'S MARKET - FIFTEEN MINUTES LATER

55

Alison pushes an empty shopping cart in this brightly lit,
mostly empty, supermarket.

As she takes a turn up the cereal aisle a ROGUISH, GOOD-
LOOKING GUY (thirties), also pushing an empty cart, walks up
next to her.

(CONTINUED)

ROGUISH GUY
How'd you get out of the house,
Jules?

Alison stiffens as she looks around the store to make sure that no one heard him call her by a different name.

No one did...but us.

ROGUISH GUY (CONT'D)
You don't tell me, I'm going to
start screaming and ripping open
boxes of Count Chocula.

ALISON
I said we needed a loaf of bread.

ROGUISH GUY
You still can lie with the best of
'em. Where's the money?

Again, Alison scans the store to make sure no one's watching and then reaches into the waistband at the back of her pants and pulls out a fat ENVELOPE.

She hands it to him and he opens it. It's filled with CASH.

ALISON
Leave my family alone.

He brushes a few strands of hair off her forehead and then turns and heads up the aisle, riding on the back of the shopping cart.

OFF ALISON, watching him go...

56

INT. THE DUNNS' HOUSE - KITCHEN - SAME

56

Henry enters, leading Kiki by her hand, as Kyle finishes up cleaning the kitchen.

HENRY
(re: Kiki)
She had another nightmare.

Kyle lifts Kiki up and holds her.

KYLE
I told you, Keeks: They caught the
bad guy. There's nothing to worry
about. How about we top off a
really long day with some ice
cream?

(CONTINUED)

KIKI
 Mom doesn't like us to have sugar
 after seven.

Kyle puts Kiki down in a chair at the kitchen table and walks over to the refrigerator.

KYLE
 It'll be our little secret.

He opens up the freezer and there, right in front of his face, plain as day, is...a loaf of bread.

OFF KYLE, wondering if everything is really "back to normal" after all...

SMASH TO BLACK.

57 **EXT. SADDLE HILLS, NEW YORK - DAY** 57 *

There's not a cloud in the sky and the sun bathes Saddle Hills in a perfect golden light.

58 **INT. HOUSE FOR SALE - DAY** 58

Richard looks tense as he adjust various furnishings in the house-for-sale that the Dodsons backed out of earlier.

A GROUP OF PROSPECTIVE BUYERS walk through the door and Richard breaks into a wide smile.

RICHARD
 Welcome!

Richard shakes the hand of one of the potential buyers and grimaces slightly as the guy squeezes his injured hand.

59 **EXT. LARGE HOUSE - SAME** 59

GREG, nervous and jumpy, and RUDY exit Rudy's BMW and walk up to the front door of this expansive home.

TWO GOONS are posted on either side of the door.

GREG
 (to Rudy, re: the house)
 I heard they were running hookers
 out of this house.

RUDY
 That's just housewife garbage.
 Whenever they see a broad younger
 and hotter than them, they say
 they're whores.

(CONTINUED)

We GET CLOSE ON HIS LEFT HAND and it's there that we see a tattoo around his ring finger. It's Cyrillic writing.

This is the shooter.

As he pulls away, India slides closer to him.

63

INT. KYLE'S OFFICE - CONTINUOUS

63

Kyle opens the door to his office and finds someone waiting for him.

It's **Danielle**.

Their eyes meet.

DANIELLE
We need to talk.

OFF KYLE, his life slipping out from under him, as we...

SMASH TO BLACK.

THE END