

The Republic of Sarah

"Pilot"

Written by

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ACT ONE

FADE IN:

INT. SARAH AND AJ'S HOUSE - SARAH'S BEDROOM - MORNING

We open CLOSE ON SARAH COOPER (24) - a sharp, rough-and-tumble stunner with punk-rock sass in her veins - as she sleeps. And not some dainty, angelic slumber. Sarah is openmouthed, drooling on her pillow, snuffling and snorting asleep. We hear a KNOCK.

AJ (O.C.)

Sarah?

Sarah doesn't flinch. We PULL BACK TO REVEAL she lies in bed *fully dressed* in tight pants, converses, and a jean jacket replete with punk-rock patches and pins. A black lab named FENWAY licks Sarah's hair as she sleeps. Another KNOCK.

AJ (O.C.) (CONT'D)

Sarah.

(then, sing-songy)

Sarah, Sarah, Sarah, Sarah.

Still no movement from our hero. ANOTHER ANGLE reveals precarious stacks of books, journals, and maps all over the room. Among the scattered academia, we SEE works by outsider badasses like Emma Goldman, Howard Zinn, and Nikolai Gogol.

Sarah's clearly a smartypants... though not a very organized one. The only decoration is a black-and-white poster of WWII resistance fighter Simone Seguin.

AJ (O.C.) (CONT'D)

Okay. Hide the porn. Here I come.

The door opens to reveal AMY "AJ" JOHNSON (24, black, gay), Sarah's sarcastic, unflappable roommate. She wears an unbuttoned POLICE UNIFORM. She kicks Sarah's bed.

AJ (CONT'D)

Hey. Sleeping Beauty. You have class in twenty minutes.

Sarah stirs awake as AJ rummages through Sarah's closet.

AJ (CONT'D)

What time you get home last night?

SARAH

Does six AM still count as "last night?"

AJ

Six AM? Somebody had a fun evening.

SARAH

Looks like I'm not the only one.
Are hickeys part of the official
police uniform now?

AJ quickly pulls her collar up to cover a HICKEY on her neck.

SARAH (CONT'D)

Who's the lucky lady?

AJ

I don't Tinder and tell.

SARAH

I know. But it'd be so much more
exciting if you did.

Sarah disappears into the adjoined bathroom. We HEAR the rush of water as she washes her face. AJ continues rummaging when she finds a book called "The Politics of Truth" on the dresser. The cover features ELLEN COOPER (50s) - Sarah's lioness of a mother.

AJ

Is this your mom's new masterpiece?

SARAH (O.C.)

Hot off the presses.

AJ

I'll call Columbia and tell 'em to
start polishing the Pulitzer.

(reading the dedication)

To my biggest fan. Love always,
Ellen M. Cooper.

(to Sarah)

She *signed* it?

Sarah reappears as AJ continues tossing Sarah's room.

SARAH (O.C.)

My mom would sign a toilet brush if
you let her.

(then)

But I'm not complaining. She's been
good lately. I'll take an autograph
from my own mother every day if it
means she keeps behaving herself.

(then, spotting AJ)

...What are you doing?

AJ

Looking for my Nirvana t-shirt.

SARAH

And I'm automatically the prime
suspect, right? I see how it is.
Accused of theft in my own home.

Beat. AJ flashes Sarah a playful look: *you done?* Sarah smiles and opens her jacket to REVEAL: she's wearing the t-shirt.

SARAH (CONT'D)
Okay, it was me. You want it back?

AJ
Not while it still smells like teen spirit. You're on laundry this week, anyway.
(then, to the dog)
Let's go, Fenway. Breakfast time.

The dog jumps off the bed and follows AJ out. Sarah takes her t-shirt off and shoots it like Steph Curry at a hamper across the room. And ON the t-shirt landing in the hamper...

INT. SWEETIE PIE - MORNING

The WHOOSH of the front door opening. Welcome to Sweetie Pie, a 50s-style diner and the social center of town. It buzzes with activity as people share coffee and greetings to start the day.

Sarah steps inside - complete with wet hair, a new outfit, and a full backpack - and approaches the counter, where she finds CORINNE DEARBORN (26), a bubbly girl-next-door and her BFF.

CORINNE
Morning, sunshine. I had Luis make yours a triple.

Sarah smooches Corinne on the cheek and plops down next to her.

SARAH
You, Corinne Dearborn, are an angel.

CORINNE
And you, Sarah Cooper, are sitting in maple syrup.

Sarah pops back up again to SEE a smear of maple syrup on the stool and, unfortunately, on her butt.

CORINNE (CONT'D)
Grover was just gonna clean it up.

Right on cue, GROVER SIMMS (25, a damaged knockout in a white apron) appears and wipes down the stool. He wears a tattered old Boston Bruins hat. We SEE the word PATIENCE tattooed on his left arm in bold black letters.

GROVER
Mornin'. How you holdin' up?

SARAH
Tired. And sore. Some dude in a Bruins hat kept crashing into me in the pit last night.

GROVER
Guy sounds like a real toolbox.

SARAH
Eh, he's okay.

Sarah flashes a coy smile at Grover, who sends one right back. There's obvious chemistry here. He finishes wiping the stool, when he SEES the syrup on Sarah's butt. She turns so he can wipe her off. He pats her clean as Corinne shoots Sarah a smile.

CORINNE
Make sure you get it all, Groves.
Can't have my bestie walking around all day with syrup ass.

Sarah rolls her eyes at Corinne as Grover finishes.

SARAH
Thanks, Grover.

Grover smiles before disappearing into the back as Sweetie Pie's owner, LUIS JIMENEZ (33, Latinx, gay) appears. He's excited.

He places a CUP on the counter before Sarah. It features an iced coffee with a mound of whipped cream. Several toothpicks are stuck into the cream, with a dab of cherry syrup at the end of each to simulate blood. The effect is that each coffee looks like its been "stabbed" by a half-dozen miniature daggers.

LUIS
New special. An Italian coffee stabbed with toothpick daggers. The "blood" is cherry glaze. I call it: the Caesar Freezer. Whattya think?

SARAH
I think you should only sell it on the Ides of March.
(then, packing up)
And the receipt should be in Latin.

LUIS
Brilliant as ever. Have a good one.

The girls wave goodbye to Luis and head for the exit. But as they reach the door, they're nearly flattened by a herd of corporate YUPPIES in matching Lydon Industries polo shirts.

SARAH
Excuse me.

LEAD YUPPIE
You're excused.

He turns to go, proud of himself for his fifth-grade rebuttal, but Sarah isn't so easily defeated.

SARAH
That's cute. They teach you that line at douchebag camp? Was it before or after lacrosse practice?

Now she has his full attention.

LEAD YUPPIE
Excuse me?

SARAH
You're excused.

Sarah EXITS, Corinne in tow. And ON the yuppie, vanquished...

EXT. MAIN STREET - MORNING

Corinne and Sarah walk side-by-side in the morning air. Behind them is an adorable Town Green, complete with an antique wooden gazebo and a hand-painted sign that reads: GREYLOCK, NH. Beyond it, we SEE a quaint row of Mom'n'Pop stores and a steady stream of smiling PEDESTRIANS. This town is oppressively charming... it's like something out of a Currier & Ives print.

CORINNE
There are a dozen more of those mining company cidiots showing up every day. Hopefully this thing tonight will finally tell us what the hell they're doing here.

SARAH
It's gotta be big.

CORINNE
How do you know?

Sarah and Corinne are almost hit by a SEMI as it blows past. It has NEW YORK plates and a BULLDOZER strapped to the bed.

SARAH
(re: the bulldozer)
That's the fifth one of those I've seen this week. So unless they're assembling the Transformers, I think we're in for some serious construction.

CORINNE

...Maybe it's a good thing. We could definitely use some upgrades around here. If whatever Lydon Industries is doing means they invest in the town, the revenue could pay for local improvements.

(a shrug)

A rising tide lifts all ships.

SARAH

Yeah, and a flood drowns everyone.

Corinne laughs. That's Sarah: always seeing the cloud behind the silver lining. And ON the pair disappearing into a building...

INT. HIGH SCHOOL - HALLWAY

We follow Sarah and Corinne through a blur of STUDENTS.

CORINNE

So... how was last night?

SARAH

Good. They played mostly old stuff--

CORINNE

Let me stop you right there. I'm sure whatever punk band you saw yelled and screamed like no punk band has ever yelled and screamed before. "Ten out of ten handlebar mustaches raves Pitchfork.com."

(then, a smile)

I don't care about the concert. I wanna know about the company.

SARAH

...Nothing happened with Grover.

CORINNE

Because you don't want it to?

SARAH

Because he's my best friend other than you and I don't want to risk losing that. Yes, I like Grover. But I can't make the first move. Not after what happened. So. For now. The ball's in his court.

CORINNE

Well, hopefully soon his balls are in *your* court.

Sarah playfully whacks Corinne before Corinne vanishes into a classroom. We stay ON Sarah as she enters...

INT. HIGH SCHOOL - CLASSROOM - CONTINUOUS

... A classroom, already bustling with students.

SARAH
 Alright, you little monsters. Let's get started.

Sarah smiles as she takes her place at the front. And ON the revelation that Sarah's not a student, *she's the teacher*...

INT. HIGH SCHOOL - CLASSROOM

We bounce back and forth between CLOSE-UPS of a portrait of Revolutionary War hero ETHAN ALLEN and a portrait of British captain WILLIAM DELAPLACE as we HEAR Sarah tell a joke.

SARAH (O.C.)
 (as Ethan Allen)
 Knock, knock.
 (as Delaplace)
 Who's there?
 (as Ethan Allen)
 The Americans.
 (as Delaplace)
 The Americans *who*?
 (as Ethan Allen)
 The Americans who'll kick your tea-and-crumpet ass if you don't come outta that fort with your hands up.

ANOTHER ANGLE finds Sarah at a board that features colonial portraits and a map of New England. Her students giggle. Sarah's fun, laidback style has made her a favorite at Greylock High.

SARAH (CONT'D)
 And remember - Ethan Allen is an imposing dude. The Brits have never seen anything like him. While they've been powdering their wigs back in England, this guy's been on the frontier, eating bark and fist-fighting black bears. He's basically colonial Jason Momoa.
 (laughs from the class)
 So Ethan and his men take Fort Ticonderoga. And after clearing British outposts, *here*, our heroes head north to... anyone?

Sarah scans the faces of her students for an answer, but instead spots PHOEBE WHITMORE (16, a walking J.Crew commercial) making eyes at HUNTER TRUMBULL (16, all handsome, no heart).

SARAH (CONT'D)

Phoebe. Eyes on me. You can make duck faces at Hunter *after* class.

Phoebe turns red. Sarah turns to TYLER EASTERBROOK (16, Iroquois, wears his heart on his hand-me-down sleeve).

SARAH (CONT'D)

Tyler? Care to enlighten us?

TYLER

They went north to *Crown Point*.

SARAH

Very good. Except *now*, the militia is led by a dreamy Jon Snow type named Seth Warner. Seth Warner, who before the war, worked as a...?

Sarah again scans the faces of her students. Her eyes land on MAYA JIMENEZ (16, Latinx, a firecracker with dyed pink hair).

SARAH (CONT'D)

Maya?

HUNTER

(off Maya's silence)

I don't think she speaks English. She hasn't said a word since she showed up in town.

SARAH

If only keeping one's mouth shut were a skill we could teach *you*, Hunter.

The class giggles. Sarah resumes the lesson.

SARAH (CONT'D)

Seth Warner worked as a surveyor. And yet, he would go on to lead one of the most successful colonial militias of the whole Revolution.

(a teachable moment)

Just another reminder that ordinary people can do extraordinary things.

The BELL rings. As the class heads for the door --

SARAH (CONT'D)

Maya. Hang out for a second.

The room empties as Maya approaches.

SARAH (CONT'D)

Why didn't you answer my question just now? You wrote your last essay on Seth Warner. You probably know more about him than I do.

Maya shrugs. Beat. Sarah softens.

SARAH (CONT'D)

I know you're still getting used to Greylock, but you don't need to dumb yourself down to fit in. The other kids are way more afraid of you than you are of them. Trust me. Just be your normal, smart self, K?

And ON Maya as she smiles and accepts a fist bump from Sarah...

EXT. TOWN HALL - EVENING

A crowd streams inside. We SEE country boys in hunting gear who've lived here all their lives... and apple orchard yuppies in North Face jackets who moved up for the scenery... and everything in between. It's a full buffet of New Hampshirites.

We FIND AJ directing foot traffic. She spots ALEXIS (late 30s, reeks of the Upper East Side) in the throng.

AJ

(under her breath)

Can I see you again tonight?

ALEXIS

(she nods)

I'll text you.

AJ grins as Alexis heads inside. We move away to FIND Sarah at the curb as a pair of slick SUVs pull up and a group of LAWYERS emerges. After a beat, the doors of the lead car swing open and DANNY COOPER (28) appears. Danny's doing his best to hide his rural roots under a fancy tie and a New York attitude. Sarah's jaw drops at the sight of him.

AJ spots Danny and Sarah and approaches to listen.

SARAH

Oh my god. Danny. What are you doing here?

DANNY

I could ask you the same question. Don't tell me you're still living in Greylock.

SARAH

One of us had to stay.

DANNY
 Contrary to what you might've read
 in "Martyrdom for Dummies," nobody
 "has to" do anything.

Sarah's jaw clenches. She SEES a Lydon logo on Danny's bag.

SARAH
 You work for Lydon Industries?

DANNY
 Five years in the legal department.

SARAH
 ...Of all the people they could've
 sent up here, they picked you?

DANNY
 I have a certain talent that makes
 me perfect for this job.

SARAH
 Yeah, what's that?

DANNY
 I speak white trash.

Danny offers a sardonic smile as he pushes past Sarah. She's
 left on the sidewalk, still reeling at his presence. Beat.

AJ
 God, I forgot what a prick your
 brother is.

That's right, Sarah's brother. And ON Sarah, shell-shocked...

INT. TOWN HALL - AUDITORIUM - EVENING

We're CLOSE ON Greylock mayor WILLIAM WHITMORE (early 50s, born
 in a country club) as he stands onstage before a packed house.

WILLIAM
 Thank you. I know you're all eager
 to hear what Lydon has planned for
 us, so I'll skip the speechifying
 and just say this: today is a great
 day. Today, our quaint little town
 becomes a very big deal.

We FIND Sarah as she sits next to Corinne and grabs her hand.
 Before Corinne can wonder why, she gets her answer:

WILLIAM (CONT'D)
 Without further ado. Please join me
 in welcoming one of Greylock's own
 sons to the stage: Danny Cooper!

William sits as Danny APPEARS. Corinne's eyes go wide. It's like she's seen a ghost. She turns to Sarah, who squeezes Corinne's hand and tries her best to offer a reassuring smile.

DANNY

Thank you all for coming. I'm excited to announce that a sizable deposit of *coltan* has been discovered in Greylock. It's a metallic ore used in tech.

A PHOTO of a chunk of coltan appears on a screen behind Danny.

DANNY (CONT'D)

The wealth this resource generates will spur economic growth all over New England, including *here*. Our engineers have spent the past few weeks mapping the deposit and have finalized a plan to extract it.

A MAP of Greylock appears onscreen behind him. We SEE a blotch of YELLOW that stretches under the town - the coltan. It's big.

DANNY (CONT'D)

The project begins with an excavation on the eastern edge of town. Once those sites are up and running, we'll start work on a few processing facilities on Main Street, as well as new housing to accommodate the influx of workers.

NEW BUILDINGS appear on the map: little red rectangles all over town. MURMURING breaks out in the crowd. We FIND Sarah and AJ.

AJ

Jesus. I didn't realize we were playing Monopoly.

SARAH

Looks more like Sim City.

DANNY

We hope to begin immediately. We'd like to break ground before winter arrives and the ground freezes up.

WILLIAM

The project includes upgrades to local infrastructure, correct? New roads, new power grid, new gym for the high school. I know my daughter will be happy about that last one.

William smiles at Phoebe in the crowd. We realize: he's her dad.

DANNY

Absolutely. Improving Greylock is among our highest priorities. Your success is our success.

CONCERN spreads through the room as people digest Danny's spiel. Sarah watches for a moment, shocked at the silence. *Isn't anybody gonna object to this?* Beat. Sarah moves to stand... but stops, unsure. She doesn't want to be in the spotlight. Beat.

Still, nobody puts their hand up. Finally, Sarah can be silent no longer. She takes a deep breath and rises from her chair:

SARAH

Looks like most of those buildings sit on private land. And I don't see anything up there about the environment. God knows what kind of toxic ooze drilling coltan creates.

Danny clicks a button and an ENVIRONMENTAL IMPACT slide appears.

DANNY

We've completed a comprehensive E.I.S., and I can assure you that our sites are perfectly safe--

SARAH

Yeah, until they break down and turn our water purple.

Luis rises, inspired by Sarah's willingness to speak up.

LUIS

What about tourism? That map shows the destruction of a lot of forest. Kinda hard to attract leaf peepers if you don't have any *leaves*.

DANNY

If you'll just be patient--

SARAH

And who are these workers you're talking about? We don't need a bunch of flatlanders taking over.

GROVER

If I wanted to be surrounded by Massholes, I'd move to Massachusetts.

WILLIAM

People, please. I'm sure Lydon has answers for your concerns.

DANNY

Of course we do. But it's clear this isn't the place to address them. My colleagues will begin scheduling one-on-one meetings with landowners in the coming weeks.

With that, Danny EXITS, his team in tow. Sarah watches him - stunned by his sudden withdrawal - before giving chase...

EXT. TOWN HALL - MOMENTS LATER

Danny and his team emerge... with Sarah on their heels.

SARAH

Danny. You can't just walk out in the middle of the conversation.

Danny turns, his annoyance with Sarah evident.

DANNY

It's not a conversation, Sarah. It's you and your spirit squad rejecting about our project before you know anything about it.

SARAH

We just wanna make sure Greylock doesn't get wiped off the map.

DANNY

We're putting Greylock ON the map. What we're planning is gonna make this a much better place to live.

SARAH

It's already a great place to live, you dick. It's home. We don't want to see it get turned into a parking lot. This land you're talking about. What happens if people don't wanna sell it to you?

(off his silence)

Hey. American Psycho. Answer me.

DANNY

They'll sell, Sarah. They always do. Everyone's a revolutionary 'til they count the zeroes on the check.

Danny moves to join his colleagues. Sarah snarls after him:

SARAH

You were gone for a *decade*. No calls, no emails, no nothing. You could've been dead for all we knew.

SARAH (CONT'D)

And now you're back for what? What is this? Some kind of revenge tour?

DANNY

Sarah. Relax.

SARAH

Don't tell me to relax. You can't just appear after all this time and expect me to act like everything's fine. And don't even get me started on...

(pointing at town hall)

Whatever the hell *that* was. "Processing facilities on Main Street?" We don't even have stoplights on Main Street. I mean, *come on*. This is your home too.

DANNY

Was my home, sis. Was. Now it's just another podunk town on a long list of places I'd rather not be.

SARAH

You're more than welcome to leave.

DANNY

I'll be gone soon enough. And these people can go back to their worthless little lives with all their worthless little friends.

(speaking of which...)

How *is* mom, by the way?

WHAM! Sarah PUNCHES Danny square in the eye.

He doubles over, clutching his face. Danny's colleagues move to intervene, but he waves them off.

SARAH

What's the matter? You go off to the city and forget how to fight?

Beat. Danny stands up. A caustic GRIN appears on his face.

DANNY

Oh, don't worry. If it's a fight you want, I'll give you one.

He climbs into his car, motioning for his colleagues to do the same. The caravan pulls away, and ON Sarah, watching them go...

END OF ACT ONE

ACT TWO**INT. ELLEN'S HOME - LIVING ROOM - NIGHT**

A neatly appointed living room in an old colonial. The wall features photos of Ellen Cooper - whom we'll recognize from the cover of her book in Sarah's room - with various dignitaries, as well as plaques awarded to "Professor Ellen Chambers."

SARAH (O.C.)

Mom?

(she steps inside)

Mom? ...Mom?

Sarah hears a CRASH from a nearby room. And ON the sound...

INT. ELLEN'S HOME - BEDROOM - MOMENTS LATER

Sarah pushes the door OPEN to FIND Ellen drunk on the floor. It's a body blow for Sarah. She deflates.

SARAH

Jesus, mom.

Ellen's eyes flutter open. She slurs as she speaks.

ELLEN

Hi, honey. What are you doing here?

SARAH

I was coming to tell you about Danny being back in town... but clearly you've already heard.

ELLEN

The prodigal son returns. I thought I'd have a little something to... "celebrate."

Sarah spots a mostly-empty WHISKEY BOTTLE on the dresser.

SARAH

Looks like more than "a little."

ELLEN

You say *potato*, I say *potato*.

Ellen parrots the familiar phrase, except she pronounces "potato" the same way both times. Sarah sighs in frustration.

SARAH

Mom. You had ten months sober.

ELLEN

So what.

SARAH

So that's a big deal. It's important. Not to mention the fact that a lot of people worked hard to help you get those ten months. The group at AA... your sponsor... me.

ELLEN

What do you want, a medal?

SARAH

What I want is to be able to come to your house and not worry that I'm gonna find you face down in your own puke.

ELLEN

Okay, if you're here to make me feel bad, you can just leave.

Ellen rises to show Sarah out, but stumbles. Sarah catches her.

SARAH

No, Mom. I can't.

And ON Sarah helping Ellen into bed, the child playing the role of the mother, and vice-versa...

INT. LUIS' HOME - STUDIO - NIGHT

We're CLOSE ON beautiful impressionistic PAINTING as a brush glides over it. We PULL BACK to reveal Luis at an easel. Maya passes by the open door. We realize: *Maya is Luis' daughter.*

LUIS

Maya. How many times have I asked you not to wear shoes in the house?

She skulks into the room, annoyed. She answers with sarcasm:

MAYA

I dunno. How many?

LUIS

(frustrated)

This is New Hampshire. We have rain and snow here. I don't want the house getting messy every time there's weather outside.

MAYA

Fine. Whatever.

Maya turns to go --

LUIS

You know. The transition to your new home might be easier if you adjusted your attitude a little.

MAYA

This isn't my *home*. My *home* is in L.A. My *home* is with my mom and my friends and my family.

LUIS

I'm your family.

MAYA

No, you're the dude that got my mom pregnant sixteen years ago, then realized he was gay and ran off.

LUIS

I didn't *run off*. Your mother and I decided it was best if we went our separate ways.

MAYA

Best for *who*? My mom's in jail and that stupid judge sent me *here*. The only person who got the life they wanted is you.

LUIS

Maya --

MAYA

You can force me to move to this dumb town and you can force me to live with you, but you can't force me to like it. So stop trying.

Maya turns and EXITS. And ON Luis, gut-punched...

INT. SUV - NIGHT

We're CLOSE ON a pair of teenage lips locked in a dewy kiss. We PULL BACK to REVEAL Phoebe and Hunter - as undressed as network TV will allow - hooking up in Hunter's SUV. The car is parked in a clearing in a dense, wooded landscape. We can see the bucolic twinkling of Greylock's lights in the distance beyond.

They grope at each other as only horny teenagers can, but as Hunter's hands wander toward Phoebe's crotch, she pushes them back. Beat. Again, Hunter's hands venture south...

PHOEBE

Hunter.

...And again, she pushes him away. Finally, he stops.

HUNTER
I don't get it. We've been hooking
up for two months.

PHOEBE
I'm just not ready for... *that*.

HUNTER
I know it seems scary, but it's no
big deal. It'll be fun, I promise.

Hunter again moves in... but Phoebe pushes him away.

PHOEBE
Hunter. Stop.

HUNTER
Come on, Pheeb. I mean... Do you
really wanna be the only one of
your friends who's still a virgin?

PHOEBE
Do you really wanna be the only one
of your friends with a broken nose?

HUNTER
Forget it. I thought you were cool.

PHOEBE
Funny. I thought the same thing
about you.

Phoebe gathers her clothes and EXITS the car. She SLAMS the
door. Hunter pulls on his own clothing as he calls after her:

HUNTER
Phoebe. Come on. Phoebe. *PHOEBE!*
(beat, then:)
Bitch.

He shifts into gear and drives off. And ON Phoebe, pulling on
her shirt, alone in the dark as Hunter's taillights fade...

INT. SWEETIE PIE - NIGHT

CLOSE ON Sarah, who has the FOUR OF CLUBS stuck to her forehead.
She stares intensely right at us.

SARAH (O.C.)
All the times I've had to pick my
mother up off the floor, you'd
think I'd be used to it by now.

REVERSE ANGLE reveals Grover, who has the NINE OF HEARTS stuck
to his forehead, also staring right at us.

GROVER
 You know you don't always gotta be
 the one picking her up.

ANOTHER ANGLE reveals the pair staring at each other across the bar as they play Blind Man's Bluff Poker. Each has a pile of PEANUTS in front of them. Grover's pile is bigger than Sarah's.

SARAH
 Who else is gonna do it?

GROVER
 Be nice if she could finally learn
 to do it herself.

SARAH
 Can't teach an old dog new tricks.

Beat. Sarah pushes all of her peanuts into the middle.

SARAH (CONT'D)
 I'm all in. You're going down.

GROVER
 No chance. I call.

Grover pushes his peanuts into the middle. They pull their cards off their foreheads to discover Sarah has lost. We SEE a dab of frosting left behind on their foreheads, the makeshift adhesive used to stick the cards in the first place.

SARAH
 Ugh, really? After all the crap I
 had to deal with today, you can't
 just let me have this one?

GROVER
 Nice try, short-pants. But I'm not
 falling for the damsel in distress
 routine. Not when you're up in the
 series by like, twenty games.

Sarah wipes her forehead with a napkin. Nearby, two Lydon ENGINEERS pay their tab. Sarah watches them, their presence an unwelcome reminder of the threat looming over Greylock.

Grover, meanwhile, approaches a faded piece of notebook paper that's tacked to the wall among a bunch of other local curios. It features two columns of tally marks: one labeled "SARAH," the other labeled "GROVER." Each column contains what appears to be *several hundred* tally marks in various shades of pen and pencil.

Across the top is scrawled: "THE INTERNATIONAL BLIND MAN'S BLUFF POKER CHAMPIONSHIP OF THE WORLD FOREVER AND EVER AMEN." Grover adds a mark to his own column as we realize: Sarah and Grover have been playing this dumb card game for years... and have been keeping a running score the whole time.

Grover turns to Sarah to SEE she's missed a smear of frosting.

GROVER (CONT'D)
You missed some.

Grover wipes the frosting off Sarah's forehead with his thumb... then gently brushes some of her hair off her face. And what started out as an altogether goofy activity instantly becomes an accidentally sensual moment. Beat.

SARAH
...Thanks.

Sparks fly as Sarah's heart races. Grover smiles... but quickly catches himself and shifts back to friend mode.

GROVER
I should get back to work. But feel free to chill and wallow in defeat.

SARAH
Big words for the guy who's in second place. That silver medal's gonna look great around your neck.

Grover grins, then disappears into the back. And ON Sarah...

EXT. RURAL MOUNTAIN ROAD - NIGHT

Phoebe walks past a collection of CONSTRUCTION CONES. Another reminder of Lydon's impending invasion. She fiddles with her phone, but there's zero reception up here. Headlights appear as a car pulls up. The window rolls down to REVEAL Tyler.

TYLER
You need a ride?

PHOEBE
Thanks, but I'm not gonna get into a car with a stranger.

TYLER
We aren't strangers. I'm in your AP History class.

Phoebe leans down farther to SEE Tyler's face.

PHOEBE
Oh, hey. Sorry. I'll be fine.

TYLER
You sure? Cuz it's six miles to your side of town. ...And you're walking the wrong way.

And ON Phoebe, frustrated and embarrassed...

INT. TYLER'S CAR - NIGHT

Tyler and Phoebe ride in silence. "R.E.D.," an absolute banger by native group "A Tribe Called Red" plays on Tyler's speakers.

TYLER
 (absently rapping along)
*...The date is comin' / Drummin'
 that you can't reverse / Watch the
 banner burn and the cannon burst...*

Tyler realizes Phoebe is watching him. He clams up.

TYLER (CONT'D)
 Sorry. I'm sure I can find some
 Taylor Swift or whatever.

He grabs his phone, but before he can change the song--

PHOEBE
 I like A Tribe Called Red.

TYLER
 You know A Tribe Called Red? You
 don't seem much like a fan of
 native music.

PHOEBE
 (she shrugs)
 Don't judge a book by its cover.

TYLER
 Come on. How do you know this band?

PHOEBE
 My cousin is an assistant for a
 music agent in LA.

TYLER
 Your cousin has good taste. These
 guys are my favorites. They're
 Iroquois, just like my family.

PHOEBE
 Cool.

Silence. Tyler glances at Phoebe to SEE the buttons on her shirt aren't matched up properly... it was clearly put on quickly.

TYLER
 It's none of my business. But. It's
 not exactly normal to be wandering
 around in the woods out here after
 dark. ...Did something happen?

PHOEBE
 I don't wanna talk about it.

TYLER
 Okay. But. If you ever *do* wanna
 talk about it. I'm happy to listen.

Beat. Phoebe's phone RINGS.

PHOEBE
 I must have reception again.
 (then, into her phone)
 Hi, dad. On my way. Ten minutes.

As Phoebe hangs up, Tyler SEES her phone's background photo is Phoebe with ballet superstar Misty Copeland.

TYLER
 Whoa, you met Misty Copeland?

PHOEBE
 (shocked)
 You *know* Misty Copeland? You don't
 strike me as a ballet guy.

TYLER
 (a grin and a shrug)
 Don't judge a book by it's cover.

And ON Phoebe, intrigued by this boy...

INT. SARAH AND AJ'S HOUSE - SARAH'S BEDROOM - MORNING

We're CLOSE ON Sarah's sleeping face. Beat. A low RUMBLE begins. Her eyes flicker open to SEE a trickle of dust fall from the ceiling fan. Her window starts to RATTLE. *What the hell?* Fenway rises from her spot at Sarah's feet and GROWLS at the sound. And ON Sarah, concern spreading across her face...

EXT. RURAL MOUNTAIN ROAD - MORNING

We're CLOSE ON the business end of a BULLDOZER as it rambles along the same rural road where Tyler picked Phoebe up last night. ANOTHER ANGLE reveals the bulldozer at the head of a long line of heavy equipment. A group of residents that includes Luis, Maya, and Tyler watches from the side of the road.

SARAH (O.C.)
 What's going on?

Luis turns to FIND Sarah at his side. He shrugs.

LUIS
 Guess your brother wasn't kidding
 when he said they wanted to start
 work "immediately."

Sarah scans the workers and spots Danny. She quickly approaches.

SARAH

Danny. You presented Lydon's plans yesterday. You can't start drilling today. People have a right to protect their land.

DANNY

Their land, sure. The plots we're excavating today are *municipal*, which means the mayor is free to sell us the mineral rights.

SARAH

Fine, but those "municipal plots" share a boundary with people's homes. You're about to dig a giant hole in their backyards.

DANNY

They're more than welcome to move their backyards elsewhere.

Danny offers a sardonic smile as he moves on. Sarah's blood boils. She scans the faces of the crowd until her gaze lands on Tyler. Tears well in his eyes as he comforts his little SISTER. That's it. Sarah has had enough. She takes a deep breath... and steps into the middle of the road, blocking the bulldozers. They grind to a halt. Danny turns to SEE his sister.

DANNY (CONT'D)

Sarah. Get out of the way.
(off her silence)
Move, Sarah. Or else.

SARAH

Or else, what? You gonna run me over in front of all these people?
(an idea occurs)
And their phones?

Onlookers trade confused looks: *what's she talking about?*

SARAH (CONT'D)

I said... And their *phones*.

The crowd finally takes the hint. We SEE people pull their PHONES out and begin recording the standoff. Danny SEES it too.

SARAH (CONT'D)

Lydon Industries is a publicly traded company, right? How does flattening school teachers usually play with the stockholders?

ON Sarah, glaring at Danny as she makes a stand for Greylock...

END OF ACT TWO

ACT THREE**INT. HOTEL ROOM - EVENING**

We're CLOSE ON a TV as CNN shows cell phone footage of Sarah's standoff with Lydon's bulldozers. The ticker at the bottom of the screen reads: LOCAL TEACHER STARES DOWN MINING COMPANY.

NEWS ANCHOR

...The tiny New Hampshire town made headlines this week after it was announced that a billion dollars worth of coltan has been discovered within its borders.

We PULL BACK TO REVEAL a concerned Danny watching the report.

NEWS ANCHOR (CONT'D)

Given the deposit's proximity to residential areas, many assumed Greylock would be demolished in favor of mining operations. But it looks like local residents aren't going down without a fight. "Live Free or Die" indeed.

Danny's brooding is interrupted by a KNOCK. He opens the door to REVEAL VIVIAN WU (30s, Chinese-American, a shark in a pantsuit). Danny immediately straightens his tie.

DANNY

Vivian. I didn't realize they were sending you up so soon.

VIVIAN

Not soon enough, apparently.

She glares at the TV. Danny clicks it OFF with a remote.

VIVIAN (CONT'D)

I shouldn't have given you this project. With your history in this town... You're too close to it. It's too personal.

DANNY

I'm handling it.

(she's not convinced)

I'm fine. These people meant nothing to me back then and they don't mean anything to me now. It was just a hiccup. Lemme do my job.

(regaining his composure)

I've already set meetings with Greylock's local leaders to smooth over any wrinkles.

VIVIAN

No need. With eminent domain, we can do whatever we want.

DANNY

We'll never break ground on time if we go that route. Eminent domain takes forever.

VIVIAN

I know. That's why I started the process two months ago, when the coltan was first discovered. The governor just signed the paperwork.

Danny's as shocked as he is impressed: Vivian is playing chess while everyone else plays checkers.

VIVIAN (CONT'D)

We always have contingencies for moments like these. Your sister is not the first spunky redneck I've faced... and she won't be the last.

DANNY

Should I tell the team to resume drilling at the primary site?

VIVIAN

No. I've got somewhere else in mind. It's time to send these people a message.

And ON that ominous statement...

INT. SWEETIE PIE - MORNING

Luis proudly plops a piece of PIE in front of Sarah. Half a banana sticks out of the pie at an angle. The banana is decorated with sprinkles and frosting to look like the Titanic. The effect is it looks like the Titanic is sinking into the pie.

LUIS

I give you: The "Pie-tanic."
(then)
What do you think?

SARAH

I think you should serve it with a slice of "iceberg" lettuce.
(then, eating the pie)
So... Any progress with Maya, or does she still hate your guts?

LUIS

Still hates my guts. I dunno what to do. She's made no effort to adapt to our new normal.

SARAH

Maybe that's because you haven't.
(then)
Lemme show you something.

Sarah pulls a test with Maya's name on the top from her bag.

SARAH (CONT'D)

This is Maya's AP History test from last week. She finished early --
(an aside)
Par for the course, by the way. She's a little pink-haired genius.
(back to it)
-- She spent the rest of the period doodling on the back of the exam.

Sarah turns the test over to REVEAL Maya's doodle: it's a quaint SoCal neighborhood with the Los Angeles skyline in the back.

SARAH (CONT'D)

It's L.A. She's homesick, Luis. One day, she's living with her mom in a place she loves, and the next, she's shipped off to a dad she doesn't know in a town she's never heard of.

(an encouraging smile)

Look. I love you. But you've eaten the same thing for breakfast every day since I met you.

LUIS

What? No I haven't--

SARAH

Three eggs over medium, a small vanilla latte with rainbow jimmies, and exactly one half a cider donut.

LUIS

Okay, okay. What do my food habits have to do with my daughter?

SARAH

You can be a little set in your ways. And by "a little," I mean "a lot."

(then)

I know you're trying to bring some routine to Maya's life, but I'm guessing it's mostly *your* routine.

SARAH (CONT'D)

You gotta figure out what *she* likes, how *she* does things. She has a long way to go before Greylock feels like home, but it'll be a *lot* shorter if you meet her halfway.

Luis picks up Maya's test and stares at the doodle. Beat. He looks up at Sarah, and has to admit:

LUIS

That was a good speech.

SARAH

Not too corny?

LUIS

The perfect amount of corny.

Luis smiles at Sarah, grateful for his friend's advice. Behind them, diner patrons begin spilling outside. Something has caught their attention. Sarah spins on her stool to look:

SARAH

What the hell?

EXT. MAIN STREET - MOMENTS LATER

We're CLOSE ON the adorable wooden gazebo that we saw on the town green during Sarah and Corinne's walk-and-talk in Act One... as a WRECKING BALL suddenly CRASHES through it.

We PULL BACK to FIND Sarah and Luis watching with a group of ONLOOKERS. Sarah SEES Danny standing with Vivian and a few other Lydon engineers down the sidewalk. She moves toward them.

SARAH

Danny. I told you: you can't just roll in here and bulldoze our land.

VIVIAN

It's not your land. Not anymore.

SARAH

...And you are?

VIVIAN

Way less of a pushover than your brother.

(then)

This morning, Governor Taggart signed eminent domain paperwork that gives Greylock's public space to the state of New Hampshire. And the state of New Hampshire would like to resume drilling right away.

SARAH

The only way you could already have eminent domain paperwork is if you--
(realizing)
You've had that in your back pocket all along. The town meeting was just a show. You were trying to get us to sign off on something you were gonna do anyway.

Vivian smiles and turns to Danny.

VIVIAN

I'm impressed. Maybe the locals aren't quite as dumb as you said they'd be.

Sarah flashes Danny a look: *are you kidding me?*

LUIS

Hey, come on. You don't have to talk to us like that.

VIVIAN

I don't have to talk to you *at all*.

Vivian walks off, Danny in tow. And ON Sarah, deflating as the WRECKING BALL shatters the "GREYLOCK" sign on the town green...

INT. HIGH SCHOOL - CLASSROOM - MORNING

Once again, we bounce between CLOSE-UPS of historical portraits - one of colonial soldier REMEMBER BAKER and one of a trio of BRITISH SCOUTS - as Sarah tells a joke. But the mood today is markedly different than the first time we visited her class. Gone is her chipper attitude, replaced by cynical gallows humor.

SARAH

(as the scouts)
Knock knock.
(as Remember Baker)
Who's there?
(as the scouts)
Some colonial British d-bags who'll steal your horse and decapitate you in the middle of the woods.

ANOTHER ANGLE finds Sarah at the board. She tears the top of the portrait off to "decapitate" Remember Baker. She throws the paper in the garbage. Then, to the class:

SARAH (CONT'D)

Just another reminder that if you stand up for what's right, some pasty chinless turds will throw your head in the trash.

A REVERSE ANGLE reveals Sarah's students watching her. Beat. They trade a few curious glances: *is she okay?*

The bell RINGS. The students scatter. We SEE Phoebe pack up her things. Over her shoulder, Hunter smirks at her as he whispers jokes to a friend. Phoebe hurriedly zips her bag and EXITS.

At the front, Sarah plops down at her desk. Beat. After a long exhale, she realizes Tyler is still at his desk with a textbook.

SARAH (CONT'D)

What are you doing, Tyler? Class is over. Be free. Go misbehave.

Tyler stays buried in the BOOK. Curious, Sarah approaches.

SARAH (CONT'D)

(reading his book)

Kohl vs United States.

TYLER

Supreme Court, 1875. First time they examined eminent domain. I'm hoping maybe it can show me a way to stop Lydon.

Tyler packs up his stuff and EXITS. A long beat. Sarah knows what she has to do... but she doesn't want to do it. Finally:

SARAH

Dammit.

Sarah pulls the balled up paper - the "head" of the portrait she had torn off - from the trash. And ON Sarah, reattaching the head to the rest of the portrait...

INT. HIGH SCHOOL - HALLWAY - DAY

Students come and go like a swarm of bees. We FIND Phoebe at her locker. Tyler appears and offers her a SCARF.

TYLER

Hey. You left this in my car.

PHOEBE

Thanks.

We SEE a pair of SOPHOMORES walk past, trading hushed giggles at Phoebe as they go. Phoebe and Tyler see them too. Beat.

TYLER

Listen. Umm. I know there's a lot of gossip going around. But. For whatever it's worth. I wouldn't wanna have sex with Hunter *either*.

Tyler offers a smile before fading into the crowd. Beat. Despite her sour mood, Phoebe can't help but grin as she closes her locker. She heads off as we PULL BACK TO REVEAL Hunter watching from his own locker farther down the hall. *He saw Tyler and Phoebe talking.* And ON Hunter as he SLAMS his locker closed...

INT. SWEETIE PIE - NIGHT

CLOSE ON a glossy Lydon info packet as it lands on a table.

SARAH (O.C.)

We have to stop these bastards.

ANOTHER ANGLE finds AJ, Grover, and Corinne looking on. Luis works the counter beyond them. They're less than enthusiastic.

SARAH (CONT'D)

And I'm not talking about playing chicken with bulldozers. We need a way to send Lydon packing *for good*.

CORINNE

Forget it, Sarah. They're a billion-dollar corporation and we're...

GROVER

Not.

AJ

Their La Croix budget's probably bigger than our municipal GDP. We can't beat them.

SARAH

Eight hours ago, I probably would've agreed with you. But then I saw Tyler Easterbrook researching supreme court cases about eminent domain... and I realized... If a freakin' sixteen-year-old can muster the spine to fight back, then so can we.

(off their silence)

Come on, you guys. The state motto of New Hampshire is "Live Free or Die," for Christ's sake! Resistance is in our blood. We have to fight.

Luis, Grover, Corinne, and AJ exchange a few glances. And ON Sarah, hopeful that her friends will do the right thing...

INT. SWEETIE PIE - NIGHT - ALL-NIGHTER MONTAGE

Luis, Sarah, Grover, Corinne, and AJ work all night in search of a solution to their Lydon problem.

They read articles about mining takeovers, they make phone calls, they research ways to hamstring companies, they scrutinize Lydon's website.

As ideas occur, they write them on the diner window in erasable marker. The first few ideas on the list seem very viable: SUE THE STATE, ORGANIZE PROTESTS, RAISE MONEY TO BUY LAND OURSELVES, PASS NEW ZONING LAWS, TRIPLE THE INDUSTRIAL TAX RATE.

But as the evening wears on, the ideas on the list becoming increasingly desperate... and increasingly silly: HIRE MICHAEL MOORE TO MAKE DOCUMENTARY, SEDUCE LYDON LEADERSHIP, STEAL BULLDOZERS, CALL AVENGERS, LEONARDO DICAPRIO?

But the evening isn't *all* toil. When Grover falls asleep, Sarah and Corinne throw Skittles into his open mouth. When Corinne's head is buried in a book, AJ sneaks up and scares the crap out of her. When Lizzo starts playing on the restaurant radio, the ladies lip-sync on the counter like "Coyote Ugly."

We can see the friendship this group shares during this sequence... we can *feel* it. When things get tough, they're always there for each other. FADE TO:

INT. SWEETIE PIE - SUNRISE

Sarah sits in a booth, watching out the window as the sun rises over Greylock's pastoral perfection. From her perch, she can SEE the town green... or what's left of it. Behind her, AJ, Grover, and Corinne are asleep in various booths. Beat. Luis approaches.

LUIS

Hey. You okay?

SARAH

Lydon is going to flatten our town, my jackass brother is trying to run me over, and I've got a zit the size of Neptune inside my right nostril. So. You know. Just dandy.

Luis places a plate onto the table. A cup of COFFEE sits in the middle. Above it, a dish of MAPLE SYRUP. Below it, a small CHURRO. Thin lines of CINNAMON separate the items.

LUIS

New special. Americano in the middle, served with Canadian Maple Syrup above and a Mexican churro below. I call it "The NAFTA."

SARAH

(re: the cinnamon)
What are these?

LUIS

Cinnamon for the borders between the countries. You can sprinkle some into your coffee or dip your churro into it for extra sweets. What do you think?

Sarah runs her finger through the cinnamon - the "border" between America and Canada - as an idea suddenly occurs.

SARAH

...I think you're a genius.

Sarah hops up - a lightbulb going off over her head - and dashes for the EXIT. On her way past Corinne, Sarah grabs a half-eaten MUFFIN from the table. And ON Luis, confused, watching her go...

INT. SARAH AND AJ'S HOUSE - SARAH'S BEDROOM - MORNING

Sarah ENTERS. She tosses the MUFFIN to Fenway on the bed - a little doggy breakfast - and then begins pawing through her BOOKS and MAPS like a woman possessed. She's looking for something. She moves some papers aside... when she comes upon her mother's BOOK on her dresser.

She stares at Ellen's photo for a moment - something about her mom clearly troubles Sarah - before turning the book over and pushing it away. She moves to a pile of scattered academia, and after rummaging through it, she finds what she was looking for: an OLD MAP. And as she unfurls and scrutinizes it...

INT. SWEETIE PIE - MORNING

The diner is open for business now. People come and go. Grover and Luis work the front. Maya does homework at the counter before school. Tyler eats breakfast with his sister. We FIND AJ and Corinne lazing in a booth in the back. Beat.

CORINNE

What about pandas?

AJ

What about them?

CORINNE

If we got pandas and settled them in the forest, we could reclassify that land as "protected habitat." Drilling would be illegal.

AJ

Okay... so where do we get pandas?

CORINNE

...Amazon?

Sarah bursts in, her arms full of maps and textbooks. She drops them on the table with a THUNK loud enough to draw the attention of her friends... as well as several random PATRONS.

SARAH

I know how to stop this. As long as we belong to New Hampshire, New Hampshire makes the rules. The state can give our land to Lydon and we can't do jack. But what if we *didn't* belong to New Hampshire?

AJ

...You're suggesting we secede from the union?

SARAH

You have to be part of the union before you can secede from it. We don't qualify.

INT. SWEETIE PIE - MORNING

We're CLOSE ON a HISTORICAL MAP of northern New Hampshire.

SARAH (O.C.)

The border between New Hampshire and Canada was established in 1842 by the Webster-Ashburton treaty.

We PULL BACK to FIND the map taped to the diner window. Sarah stands next to it, and talks right at us:

SARAH (CONT'D)

Part of that border is set by the Woonsock River, which flows along the southern edge of town. But check it out:

Sarah pulls out a historical MAP of Canada. It's in FRENCH.

SARAH (CONT'D)

When the Canadians mapped the area in January of 1842, they drew the river in one place.

She pulls another historical MAP - this one of America.

SARAH (CONT'D)

And when the Americans mapped it four months later, they drew the river way further south. Why? Because the river *jumped* between the dates the maps were drawn. It happens for all kinds of reasons. Erosion. Floods. Pretty common.

SARAH (CONT'D)

(then, excited)

Here's the *uncommon* part.

Sarah lays the America map on top of the Canada map, then tapes both maps to the window. The daylight shining through the thin paper of the maps has the effect of showing us both sets of borders at the same time. It's like stacking transparencies on a light table. Sarah grabs a MARKER from her bag.

SARAH (CONT'D)

The treaty says everything north of the Woonsock is Canada.

She draws upward ARROWS from the border on the Canada map.

SARAH (CONT'D)

And everything south is America.

She draws a bunch of downward-pointing ARROWS from the border on the America map. And that's when we see it, as clear as day: a chunk of land with no arrows on it smack dab in the middle.

SARAH (CONT'D)

The river jumping left a huge chunk of unclaimed land in the middle. Greylock sits on that land... which means this town never legally claimed by anyone.

(the headline)

If we declare independence, we'd gain total control over what happens inside our borders, including who does and does not get to drill on our land.

(a triumphant smile)

The way to save our town... is to turn it into a *country*.

A REVERSE ANGLE finally reveals Luis, Grover, AJ, Corinne, Tyler, Maya, and a few other patrons looking on. Long silence.

AJ

...Are you *insane*?

LUIS

I wanna stop the drilling as much as the next person, but declaring independence is...

CORINNE

Insane.

GROVER

Come on, Sarah. We don't know how to run a country. Do you have any idea how complicated that is?

TYLER

Would we get to write a national anthem? Who designs the flag?

GROVER

You gotta set up an economy, establish borders, a legal system --

MAYA

If it's a World Cup year, can we send the varsity soccer team?

SARAH

Guys. Chill. I'm not suggesting we *actually* start a new country. We just gotta make Lydon *think* we are.

(clarifying)

We declare independence using this map loophole, and Lydon will have to stop drilling while the whole thing gets tangled up in court... which'll give people time to figure out how to save Greylock for good.

CORINNE

Which people?

SARAH

I dunno. Real adults. Principal Sanders... Captain O'Hara...

LUIS

Your mother.

SARAH

I said real adults.

AJ

...Let's say we go along with this. How, exactly, do we declare independence? Send a text to the president that says "boy bye?"

SARAH

We hold a vote. If a majority of Greylock says yes, we're in.

(a final plea)

Lydon started eminent domain proceedings before anyone in this town even knew there was Coltan under our feet. They wanna play dirty? Fine. So can we.

And ON Sarah's plan... not sounding so crazy after all...

END OF ACT THREE

ACT FOUR**INT. WHITMORE HOME - DINING ROOM - DAY**

We're CLOSE ON a printout that reads SAVE GREYLOCK: THE CASE FOR INDEPENDENCE across the top. It rests on a dining room table.

WILLIAM (O.C.)
We have to stop this.

ANOTHER ANGLE finds William sitting with Danny, some Lydon lawyers, and a half-dozen of Greylock's affluent CITIZENS.

WILLIAM (CONT'D)
Earlier today, Sarah had her mother call in a favor with the district judge. He signed off on an emergency referendum on independence. Which means the only way to get rid of this ridiculous idea now is to *win* the vote.

William reaches for his GLASS and realizes it's empty.

WILLIAM (CONT'D)
(over his shoulder)
Alexis? Can you grab some water?
(resuming)
Sarah's clearly doing this as some kind of strategy to stop Lydon. But even as a *tactic*, it's dangerous.

Alexis appears. We realize: *Alexis - the woman AJ was making clandestine plans with at the town meeting - is William's wife*. She hands out water as he continues.

WILLIAM (CONT'D)
Besides, I can't be the only person in town who sees some benefit from Lydon's plans.

DANNY
Our other sites are thriving. New roads, new housing, new jobs. We can do a lot of good for Greylock, but not until we win this vote and get our machinery moving again.

WILLIAM
We've got one week until the polls open. Sarah and her pals are already knocking on doors. It's time we do the same.

And ON William's rallying cry...

INT. / EXT. - VARIOUS LOCATIONS - ELECTIONEERING MONTAGE

A series of shots takes us around Greylock as the pro (Sarah, Corinne, AJ, Luis, Tyler, and Grover) and anti (William, Alexis, Danny, and the Lydon lawyers) independence groups fight to convince residents that their argument is the right one.

Front doors all over town swing OPEN to reveal people of every shape, size, age, and race. We SEE QUICK CUTS of our cast talking to residents. Some nod and smile, some frown, some scratch their head in disbelief, some slam the door. It's clear there's a wide range of reactions to independence in Greylock.

EXT. SOCCER FIELD - NIGHT

Floodlights slice down through deep darkness to illuminate the field as Girls' Varsity battles a local rival. The whole town is here for their version of "Friday Night Lights." Parents clap from the bleachers, families wait at concessions, and teenagers misbehave in the pockets of shadow around the stadium. It's a jovial, neighborly vibe. Greylock really is a special place.

A large sign by the PITCH reads: COOPER FIELD. Below that: GIVEN IN HONOR OF ELLEN M. COOPER'S YEARS OF SERVICE TO NEW HAMPSHIRE. Sarah's mother certainly casts a long shadow over Greylock.

EXT. SOCCER FIELD - BLEACHERS - NIGHT

On the field, Maya hits a shot but it goes wide. We PULL BACK to FIND Sarah and Grover clapping for her in the stands. Beat. The pair settles in as the game continues.

SARAH

How'd your door-knocks go today?

GROVER

Good. People actually seem excited.

SARAH

Nothing like an insurgency to inspire the masses.

GROVER

I don't think it's an insurgency that's inspiring them. It's you.

SARAH

Come on.

GROVER

I'm serious. We should make t-shirts of you dressed like Che Guevara. Everywhere I went, people asked me to thank you.

SARAH

For turning our town into a reality show?

GROVER

For sticking up for us. For leading the charge against Lydon.

SARAH

I'm not a leader.

GROVER

Nice try. Not many people I'd follow into fire, but you're definitely one of 'em.

It's an oddly touching sentiment.

GROVER (CONT'D)

I don't know how this thing ends. Maybe we all get pancaked and that's that. What I do know is, if anybody can stop them, it's you.

Sarah slouches into Grover's shoulder. A long beat.

SARAH

You'd really follow me into fire?

GROVER

If I didn't have work that day.

And ON Sarah, smiling, buoyed by Grover's support...

EXT. SOCCER FIELD - BLEACHERS - NIGHT

We FIND Tyler walking along the bleachers at the opposite end of the stand from Sarah and Luis. Hunter, who's hanging out with a group of "cool kids" a few rows up, steps down to intercept him.

HUNTER

Hey. Squanto. What the hell were you doing with my chick yesterday?

TYLER

Her name is Phoebe. She's a woman, not a farm bird. And she doesn't belong to *anybody*... least of all you after the way you treated her the other night.

HUNTER

What do you know about it?

TYLER

I know I picked her up in the middle of nowhere.

HUNTER

(a sarcastic smile)

I tried to give her a ride home.

TYLER

From what I've heard, you tried to give her a lot of things she didn't want that night.

Some "oohs" and "ahhs" from Hunter's pals. His smile vanishes.

HUNTER

Stay away from Phoebe.

TYLER

You first.

HUNTER

Don't make me hurt you.

TYLER

Don't make me laugh.

THUD! Hunter PUSHES Tyler to the ground. Tyler calmly picks himself back up. Again, Hunter pushes Tyler down. And again... Tyler simply rises to his feet.

TYLER (CONT'D)

You done?

WHAM! Hunter PUNCHES Tyler in the stomach. He doubles over as Hunter's friends go silent. Beat. Tyler stands up, unfazed. This kid can take a punch... plenty more on that to come. He stares at Hunter... who finally buckles. He turns to his pals:

HUNTER

Come on, let's go.

Hunter's friends join him, but before they can make their escape-

TYLER

Hunter.

(Hunter turns)

Call me "Squanto" again and you'll find out I'm just as good at throwing a punch as I am at taking one.

Tyler glares at Hunter. Beat. Hunter and his cronies retreat. Tyler moves on, but we stay at the bleachers... where we PAN UP to FIND Phoebe in the crowd. The look on her face tells us: she just saw that whole confrontation. And ON Phoebe, processing...

EXT. SOCCER FIELD - BATHROOMS - NIGHT

Corinne waits near the bathrooms when she SEES Danny approaching. Butterflies bloom in her stomach as the wind is knocked clean out of her. Beat. She takes a deep breath to calm her nerves. *She can do this. She's ready for this. Just breathe.*

DANNY

Hi, Corinne.

CORINNE

Danny.

Tension crashes into frame like an anvil. There's so much Danny wants to say... but he's not ready to say it. So, to cover:

DANNY

...This independence thing is crazy. Someone needs to talk some sense into Sarah.

(fumbling)

I was hoping that someone is you.

Beat. Corinne stares at Danny.

CORINNE

Are you serious? After everything you put me through... after all these years... are you really standing here asking for my help?

DANNY

Corinne--

CORINNE

You know... after you left, I spent *weeks* telling everyone what a good person you were. They hated you for what you did to me. And for what you did to Sarah. But I told them they didn't know the whole story. They didn't understand what you'd been through. Someday, you'd come back and clean up the mess you made and they'd finally see what I always saw.

(then, tearfully)

I guess I was wrong. Here you are and you're not cleaning up any messes. You're just making more.

Danny fights back emotion.

DANNY

I know I screwed everything up, okay? I know I did. But if we could just talk --

JOSH (O.C.)

Mom?

Danny is interrupted by JOSH DEARBORN (9, precocious and whip-smart) as he emerges from the bathrooms.

JOSH (CONT'D)

Can we get an ice cream?

CORINNE

(collecting herself)

Josh. Hi, sweetie. Of course we can get an ice cream.

Danny's eyes go wide as he does the same mental math that we do and realizes the obvious question: is Josh his son?

CORINNE (CONT'D)

(to Danny)

...Goodbye.

She gathers Josh and turns to leave--

DANNY

Corinne, wait.

CORINNE

I did, Danny. I waited. For longer than I should've. I'm not gonna make that mistake again.

Corinne and Josh walk off. And ON Danny, watching the life he could've had move way from him...

EXT. SOCCER FIELD - PARKING LOT - NIGHT

Sarah moves through the parking lot alone. As she approaches her jeep, she SEES Vivian leaning against the hood.

SARAH

Cersei Lannister, was it? You run out of baby seals to club? You here to bulldoze our soccer field?

VIVIAN

I'm here so I can tell you that I know the truth about your mother.

(then)

Ellen Cooper. Renowned public servant. Esteemed professor. Best-selling author. And, as it turns out: world-class alcoholic.

All the hair on Sarah's neck stands up. Vivian places a FOLDER on the hood of Sarah's jeep.

VIVIAN (CONT'D)

Those are police reports from the late 90s. They detail a handful of incidents involving your mother.

Sarah slowly opens the folder and sifts through it.

VIVIAN (CONT'D)

She was arrested three times for D.U.I. *Three times*. There was also an episode in which several people reported hearing her screaming at your brother. He was only eleven.

(she knows all too well)

Drunks always have a favorite target. I was my ex-husband's. Looks like Danny was your mother's. No wonder he left Greylock.

(then)

The sheriff at the time buried the cases. And no abuse was ever reported.

Sarah is reeling. She can hardly breathe.

SARAH

(re: the reports)

Who gave you these?

VIVIAN

Wrong question. What you *should* be asking is: what's it gonna take to make them disappear?

A long beat. Sarah's frozen. Vivian leans in. The real threat:

VIVIAN (CONT'D)

Kill this independence thing or those go public. Your mother's legacy will be ruined, along with her job in academia and her writing career. I can't imagine anyone hiring the author of 'The Politics of Truth' once it's revealed she's spent her whole life lying.

(twisting the knife)

Danny told me how much your mother means to you. You're a classic *fixer*: hopelessly devoted to broken people. You'll do the right thing, even if you don't know it yet.

Vivian turns and EXITS. And ON Sarah, shell-shocked as anger and frustration boil up inside her...

END OF ACT FOUR

ACT FIVE**INT. HOTEL ROOM - NIGHT**

Danny reads over some paperwork in his room when there's a KNOCK at the door. He OPENS it to REVEAL Sarah. She's furious.

SARAH
Are you kidding me, Danny?

DANNY
Sarah--

SARAH
I know it was you. You gave Vivian those police reports. You gave her mom... so she could get me.

DANNY
What? Sarah, please. I don't --

SARAH
Just shut up. Shut. Up.
(beat)
What did I do? What did I do that was *so bad* you decided your life was better without me in it?
(then)
I cried for weeks when you left. You're my big brother. All I've ever wanted was to be close to you... and all you've ever done is try to get away from me.

Danny does his best to fight back tears... and *almost* succeeds.

SARAH (CONT'D)
I know Mom had a temper. I saw her scream. I saw her hit you. I get why you stopped talking to her all these years.
(then)
But why did you stop talking to me?

Sarah's voice quivers for a split-second, but she swallows it. Beat. She collects herself a little.

SARAH (CONT'D)
You win, Danny. Congratulations. I'll stop the vote on independence. It was a dumb idea anyway.
(a disheartened shrug)
Now go away. I've had enough of you for one lifetime.

Sarah EXITS. ON Danny, cracks appearing in his tough façade...

INT. LUIS' HOME - HALLWAY / MAYA'S BEDROOM - NIGHT

Maya trudges upstairs (again, she's wearing her shoes inside), opens her bedroom door... and FREEZES, her eyes glued to something inside. ANOTHER ANGLE reveals the source of her shock:

Three paintings hang on her wall, creating a large-scale version of the doodle she had drawn on the back of her history test. Luis has recreated it in gorgeous full-color detail.

LUIS (O.C.)

I figured since you're so far from home, maybe I could bring a little of home to you.

Maya turns to FIND Luis in the hallway.

LUIS (CONT'D)

This thing with the mining company has shown me how important that word is. "Home." It's more than a place on a map. Home is a *feeling*. You lost that feeling when you had to leave LA. I promise I'm gonna do everything I can to help you find it again. Here, in Greylock.

(then)

To start, we're cancelling the "no shoes inside rule." This is your house, you wear your sneakers whenever you want. Everything else; we'll take it one step at a time.

Luis offers a smile and heads downstairs. And ON Maya, unreadable as she processes Luis' gesture...

INT. SWEETIE PIE - NIGHT

Danny nurses a beer at the counter. He stares at the wall behind the bar, which features a collection of local memorabilia. He FINDS an old PHOTO opposite him: the Greylock High School Soccer team posing with a trophy after winning the state title in 2008. And there in the front row... is teenage Danny.

GROVER (O.C.)

You were a hell of a player.

Danny turns to FIND Grover behind the counter.

GROVER (CONT'D)

And that was a hell of a game.

DANNY

You're in that photo too. That trophy's as much yours as it is mine.

We return to the photo to FIND a teenage Grover in the back row.

GROVER

Two goals from the senior captain
is a little different than four
minutes from the freshman water
boy. But thanks.

They share a small smile. A long beat.

DANNY

Listen. I heard about what happened
with...

(then)

I'm really sorry.

Grover silently wipes the counter clean. Finally:

GROVER

Hey Danny? This whole thing you're
doing? You can drop the act. I know
the real you.

Danny recoils, his olive branch apparently rejected.

DANNY

Sorry. Forget it. I was just trying
to be nice.

Danny takes a last sip of his beer and rises from his seat. But
before he gets too far:

GROVER

You know I was in seventh grade the
first time I first heard your name?
Two years before I got to high
school. I knew who you were before
I even met Sarah. All the older
kids talked about you like were you
some kind of god. Danny Cooper.
Star athlete. Star student. And a
good guy to boot. Cool with the
jocks, nice to the nerds, sweet
with the ladies.

(then)

Everybody loved you. Most of us
wanted to be you. I know I did.

DANNY

Come on, Grover.

GROVER

I'm wearing the exact same cleats
as you in that photo. You think
that's an accident?

Danny fights back emotion as he looks at the photo again and SEES that Grover's cleats do, indeed, match his own.

GROVER (CONT'D)
 Being nice is the real you, Danny.
 It's the corporate dickhead routine
 that's an act.

Grover offers a small smile before vanishing into the kitchen. And ON Danny, processing... We PRE-LAP the sound of KNOCKING...

EXT. ELLEN'S HOME - NIGHT

Danny stands outside a home we don't recognize. His body is rigid. His breathing is labored. Whatever's on the other side of this door clearly makes him nervous. He KNOCKS again. Beat.

The door OPENS to reveal Ellen. She freezes. It's as if someone has pulled all the air from her lungs. Silence sets in as Ellen stares at Danny... who refuses to look her in the eye. Finally:

ELLEN
 ...Danny.

DANNY
 We need to talk.

And ON this uneasy reunion, a powder keg waiting to explode...

INT. SARAH AND AJ'S HOUSE - SARAH'S BEDROOM - MORNING

Sarah lies in bed and stares up at the wall with bloodshot eyes. She hasn't slept a wink. A REVERSE ANGLE reveals the focus of her gaze: the poster of Simone Seguin. Beat. Sarah rolls over, unable to look her hero in the eye right now. Beat.

Fenway appears and licks Sarah's face, doing her best to cheer Sarah up. But it's no use. Sarah gently pushes Fenway aside.

SARAH
 Not now, girl.

Fenway retreats. Beat. AJ suddenly barges in.

AJ
 Sarah. You gotta see this.

INT. SARAH AND AJ'S HOUSE - MOMENTS LATER - DAY

CLOSE ON a TV. Onscreen, we SEE news coverage of an emotional press conference that Ellen is giving from her living room.

ELLEN (ONSCREEN)
 ...long career that saw the public
 put their faith in me... A faith I
 repaid with deceit.
 (then)
 The deceit stops now.

ANOTHER ANGLE reveals Sarah and AJ watching the TV. Beat.

ELLEN (ONSCREEN) (CONT'D)
 I am an alcoholic. Both during my
 years in politics and today. The
 truth is: I was arrested three
 times for drunk driving during my
 tenure in the state senate.

INT. SWEETIE PIE - MORNING

A crowd of CUSTOMERS watches Ellen on a TV that hangs over the counter. We SEE Luis, Grover, Tyler, and Corinne among them.

ELLEN (ONSCREEN)
 These incidents were concealed from
 the public by a member of local law
 enforcement in an effort to save me
 from embarrassment. But I want to
 apologize to anyone who has been
 hurt by my actions...

Customers trade shocked glances as Ellen spills her guts.

INT. HOTEL ROOM - MORNING

Danny watches the press conference in his hotel room.

ELLEN (ONSCREEN)
 ...Including and especially the
 members of my family. I'm sorry I
 never had the courage to get the
 help I needed.

Danny watches in silence, expressionless.

INT. SARAH AND AJ'S HOUSE - LIVING ROOM - MORNING

We return to Sarah as she watches. Ellen looks straight into camera as tears glisten in her eyes.

ELLEN (ONSCREEN)
 And to my children. My beloved
 Daniel and Sarah. I'm sorry. Of all
 the titles I've ever held, "mother"
 was the one I was proudest of...
 but the one I deserved the least.

ELLEN (ONSCREEN) (CONT'D)
 (breaking down)
 I'm so sorry.

On TV, Ellen turns away from camera as she begins to CRY. And ON Sarah, stunned, her eyes glued to the screen...

INT. ELLEN'S HOME - LIVING ROOM - DAY

Sarah sits in the living room, watching in silence as Ellen stares out the window. Beat.

ELLEN
 (without looking at Sarah)
 Late last night, your brother came to see me. He told me about Vivian's plan. About how she was trying to blackmail you with my personal history.
 (then)
 Danny made it clear he still wants nothing to do with me. But I guess he feels differently about you.

SARAH
 ...Mom, you didn't have to --

Ellen finally turns to face Sarah.

ELLEN
 My behavior already lost me one child. I wasn't going to let it lose me the other.

Sarah nods, a silent acceptance from daughter to mother. Then:

SARAH
 Does this mean you believe in independence?

ELLEN
 It means I believe in you.

SARAH
 Well, that makes one of us.
 (a sigh)
 I gotta admit. This whole thing feels a little... hopeless. Even if we win the vote, it's not gonna stop the mining company. At best, it'll only slow them down.

ELLEN
 So when they come back, you'll stand up to them again.

SARAH

That's not me, Mom. I'm not built for this.

ELLEN

Yes, you are.

(then)

Let me tell you something, Sarah. There are two kinds of people in the world: those that run *from* a disaster, and those that run toward it.

(then)

You might wish you were the first kind, but you've always been the second. You've certainly had to be, growing up in this house.

(then)

So, of course, when the people of Greylock needed a hero... you strapped on a cape.

SARAH

...I don't feel very heroic. But I can't run from it now. The last thing anyone needs is me hiding in the closet, crying into a tub of Rocky Road.

(she shrugs)

I guess I'm just scared.

ELLEN

Of what?

SARAH

Of getting swallowed up in this. Of losing myself in the business and the politics and becoming...

She trails off before she can say something she shouldn't.

ELLEN

...And becoming *me*.

A long beat. Sarah nods silently.

SARAH

I saw what life in the spotlight did to you. What it did to our family. I don't want that to happen to me.

ELLEN

Sarah. When things got hard during my career, hiding in a closet and crying into a tub of Rocky Road is *exactly* what I did.

ELLEN (CONT'D)

Except it wasn't a tub of Rocky Road.

(then)

The fact that you're standing up for everyone... that you're facing this thing head-on... is all the proof you need that you'll never end up like me.

(fighting back tears)

I can only hope that one day, I'm lucky enough to end up like you.

And ON Sarah, emboldened by her mother's words...

INT. SWEETIE PIE - NIGHT

Corinne fiddles with her phone at the counter when Grover appears with an armful of to-go boxes.

GROVER

Caesar salad... Italian sub extra tomato... and a grilled cheese with no crusts for Josh.

CORINNE

Thanks, Groves.

GROVER

Anything else I can do for you?

CORINNE

You can ask Sarah out.

GROVER

(not this again)

Corinne--

CORINNE

It's okay to like her, Grover. It's okay to think she's smart and sweet and wonderful. Everybody else does.

Grover clenches. He doesn't want to talk about this.

GROVER

You should head home before Josh's sandwich gets cold.

CORINNE

Come on, Grover. You have to --

GROVER

If you're about to drop some romantic comedy monologue on me about how it's time for me to find somebody new and there are sunnier skies ahead, I don't wanna hear it.

CORINNE

You've been through a lot, I get it. And if anybody knows what having your heart ripped out feels like, it's me. So you can trust me when I tell you that you can't keep your head in the sand forever.

(then, softening)

You and Sarah are perfect for each other. We all know it. Just... put on a cute outfit, buy some flowers, and go to her house. You do that, and I promise you: good things will happen.

Corinne EXITS. And ON Grover, absorbing that...

INT. TOWN HALL - AUDITORIUM - MORNING

CLOSE ON Sarah, nervous... but unafraid. A long beat passes.

SARAH

I have a confession to make.

ANOTHER ANGLE finds Sarah in front of a room full of Greylock's residents. It's PACKED. William sits onstage behind her.

SARAH (CONT'D)

I've changed my mind on independence.

MURMURING in the crowd. Corinne and AJ exchange a worried look.

SARAH (CONT'D)

The whole thing started as a tactic to slow the governor down and give us some leverage over the mining company. Declaring independence was just... a trick.

(then)

But I don't think it should be. I think we should do it. For real.

CHATTER breaks out in the crowd: *is she serious?* William rises from his chair. He can't believe his ears.

WILLIAM

Stop, Sarah. Just stop. This idea was ridiculous enough when it was *fake*. You can't *honestly* believe we should declare independence.

SARAH

I believe in this town, William. I believe Greylock is worth saving.

(to the crowd)

Listen. I'm no hero. It should be obvious to everyone by now that I have no idea what I'm doing. I certainly don't know how to run a country, let alone start a new one.

(then)

Here's what I do know. I know I care about the people in this town. I know I'm not gonna let them get steamrolled. And I know that Lydon Industries, and every other giant bloodsucking company that tries to step all over average Americans in pursuit of a quick buck can go right to hell.

Some CHEERS and APPLAUSE erupt from the crowd.

SARAH (CONT'D)

Declaring independence is ridiculous. But not as ridiculous as giving up our town - giving up our home - without a fight. We were here long before they found coltan under our feet, and with your help, I wanna make sure we're still here long afterward.

And ON the crowd, digesting Sarah's words...

END OF ACT FIVE

ACT SIX**EXT. CASTLE PEAK - DAY**

Sarah sits on a large rock that overlooks Greylock. Bathed in warm orange light, the town's bucolic beauty is on full display.

DANNY (O.C.)
Boy, you're even more sentimental
than I remember.

Sarah turns to FIND Danny standing behind her.

DANNY (CONT'D)
You been hanging out at Dad's rock?
What, you think if you sit here
long enough, he'll walk by?
(then)
He's not coming back, Sarah. He's
never coming back.

SARAH
...Just like you were never coming
back, right?
(off his silence)
What are you doing up here anyway?
I thought this was just another
podunk town on the long list of
places you'd rather not be.

DANNY
A podunk town with a nice view.

He joins her at the rock. Silence. Beat. Finally:

SARAH
So you gonna tell me why you
stopped your boss' blackmail plot
or do I have to guess.

DANNY
I dunno. A fair fight is one thing.
You go head-to-head with Vivian and
she kicks your ass, so be it. But
her cheating... Didn't sit right.

SARAH
Why not?

DANNY
Because you're my sister.

SARAH
That never stopped you from being
crappy to me before.

DANNY

I was *seventeen* before. You really gonna sit there and tell me you don't regret some of the stuff you did when you were a teenager?

(a long beat, then:)

My life isn't better without you in it, Sarah. ...I wanted to call.

SARAH

Well, you didn't.

DANNY

I couldn't. Every time I thought of Greylock... everything that happened, everything I went through. It just... hurt too much.

SARAH

If it's so painful, then why come back? And don't say "work." A company as big as Lydon? They could've found somebody else.

DANNY

I don't know. I guess I just missed that feeling of...

He trails off, at a loss for the words. TEARS form in his eyes.

SARAH

Home?

Danny nods silently as a tear rolls down his cheek. A long beat.

SARAH (CONT'D)

...I'm sorry I punched you. I'm still pissed about the way you left and I'm still pissed about you ghosting Corinne... But I shouldn't have hit you.

DANNY

(wiping his eyes)

You should've hit me *harder*. Next time raise your elbow and swing from the hip.

Sarah cracks the smallest of smiles. Then:

DANNY (CONT'D)

We got a call from the brass this morning. Whatever happens with this vote, Lydon is gonna continue to pursue a coltan mine in Greylock. You lose, and they'll resume digging A-S-A-P.

DANNY (CONT'D)

You win, and they'll figure out some other way to get what they want.

(the headline)

Looks like I'm gonna be here a while longer. When push comes to shove, it's still my job to bulldoze this town.

SARAH

I know. Still my job to protect it.

DANNY

...I know.

And ON the Cooper siblings, side by side, the push-pull of their "frenemy" relationship made clear...

INT. SWEETIE PIE - EVENING

Tyler wipes down a table in the back (he works as a busboy on nights and weekends) when Phoebe APPEARS.

TYLER

Hey. What's up? You need a table?

PHOEBE

I saw you and Hunter at the game.

TYLER

Oh. I'm sorry. I wasn't trying to cause a scene.

PHOEBE

Is it okay if *I* do?

TYLER

...Do what?

PHOEBE

Cause a scene.

TYLER

...Okay...

Phoebe KISSES Tyler. It quickly melts into a sensual, tender moment. Sure enough, it causes a scene: several patrons turn to SEE the kiss... including a pair of SOPHOMORES that we'll recognize from the high school.

Phoebe pulls back, her cheeks flush. She flashes Tyler a smile that could melt the paint off a Buick, then turns and EXITS. And ON Tyler, over the moon...

EXT. QUIET STREET - EVENING

Grover emerges from a pickup truck on a leafy street. And just as Corinne suggested, he's wearing a cute outfit and carrying flowers. He takes a deep breath and heads down the sidewalk, but as he passes camera, a REVERSE ANGLE reveals that he's not at Sarah's house... *he's at a cemetery.*

We follow him through several headstones until he stops at one and places his flowers on top. We slowly PAN DOWN to REVEAL the name: PATIENCE GERARDI (1994 - 2017). Below that, an inscription: BELOVED DAUGHTER. BELOVED SISTER. BELOVED WIFE.

We realize: Grover's PATIENCE tattoo isn't a mantra, it's a person. And on this twist...

INT. SARAH AND AJ'S HOUSE - LIVING ROOM - NIGHT

AJ sits on the couch, texting. We SEE her phone: she's talking to "LEX." She types: CAN'T WAIT TO SEE YOU. Beat. A PHOTO comes through... of Alexis, barely clothed. Then a message: NOW YOU DON'T HAVE TO. And ON AJ, smitten with her illicit paramour...

INT. LUIS' HOME - FOYER - NIGHT

Luis ENTERS. He bends over to remove his shoes... when he SEES Maya's SHOES sitting neatly by the door. A warm smile appears on his face. He and Maya have a long way to go... but it looks like they've started on the right path. And ON Maya's shoes...

INT. CORINNE'S BEDROOM - NIGHT

Corinne sits in bed. We SEE her laptop screen as she opens a folder called "TAX STUFF" to REVEAL... a collection of PHOTOS that show her teenage romance with Danny. To our surprise, *the last few photos document an engagement.*

Corinne stops on one: a younger version of herself brandishing a DIAMOND RING while Danny kisses her. She stares at the photo, clearly still wrestling with the ghosts of her past.

MALE VOICE (O.C.)
Honey? Dinner's ready!

Corinne SLAMS her laptop shut. These photos are obviously a secret from her husband. And as she heads downstairs...

INT. HOTEL ROOM - NIGHT

CLOSE ON the *same* engagement PHOTO of Corinne and Danny. ANOTHER ANGLE reveals Danny looking at it on his phone. Whatever ghosts haunt Corinne clearly haunt Danny too. Beat. He clicks over to his web browser and searches for "JOSH DEARBORN GREYLOCK NH."

The top result reads: "GREYLOCK WELCOMES THE HOLIDAY SEASON." Danny opens it to find an article in a local paper about a school Christmas concert. The IMAGE is Corinne and Josh smiling for the camera. Their names are featured in the caption.

Danny ZOOMS IN on Josh's face and sees what we see: *Josh looks an awful lot like Danny.* And ON Danny, his mind racing...

INT. TOWN HALL - NIGHT

THUNK! Close on a BALLOT as a hand hammers a rubber "CERTIFIED" stamp onto it and moves it aside. THUNK! The stamp lands again. ANOTHER ANGLE reveals Alexis counting ballots at a table. A lanyard hangs around her neck that features the Greylock seal and the words ELECTION ADMINISTRATOR in bold letters. THUNK!

It's standing room only as Greylock's residents watch with baited breath. THUNK! Sarah, Grover, Corinne, and AJ wait on the side of the room. THUNK! Luis and Maya sit together in the back. THUNK! We SEE Tyler, Phoebe, and Hunter sprinkled into the crowd as well. THUNK! We FIND William with some well-heeled citizens.

THUNK! THUNK! You could cut the tension in the room with a spoon. THUNK! Alexis makes a few final tabulations. Finally:

ALEXIS
1161 to 744.
(a look to William, then)
Independence wins.

The room ERUPTS. Some residents CHEER and YELL. Some BOO. A few WALK OUT, while others HIGH-FIVE and HUG. William rises.

WILLIAM
Lex. Phoebe. Let's go.

Alexis and Phoebe rise from their seats and join William.

AJ
Mayor Whitmore?

WILLIAM
Not any longer. It's just "William" now. I don't want any part of this.

William, Alexis, and Phoebe head for the door. Phoebe flashes a concerned look over her shoulder at Tyler before EXITING. Beat.

LUIS
So... Who's in charge if the mayor quits?

Murmuring in the crowd. Beat.

TYLER (O.C.)
 (rising from his seat)
 Ms. Cooper.
 (then)
 When those mining guys tried to run us over, Ms. Cooper's the one who stared them down. She saved us. *She* should be the leader.

SARAH
 Pump the breaks, Tyler. I'm just a school teacher.

MAYA
 (rising)
 Seth Warner was "just" a surveyor. And he managed to lead one of the most successful militias of the entire American Revolution.
 (then)
 All year, you've been telling us that ordinary people can do extraordinary things. Here's your chance to prove it.
 (a smile)
 Just be your normal, smart self, K?

GROVER
 I'm with them. I vote Sarah.

CORINNE
 Me too.

AJ
 Me too.

A wave of people - including a number of Sarah's other students - rise to show their support for Sarah. It's overwhelming. And ON Sarah, resolute, ready to embrace her destiny...

EXT. GREYLOCK TOWN HALL - THE NEXT DAY

We're CLOSE ON Sarah, camera flashes flickering on her face.

SARAH
 I'm here to announce that the town of Greylock has voted to declare independence.

ANOTHER ANGLE reveals Sarah standing outside town hall. A flock of REPORTERS wave cameras and microphones in her face. Corinne, AJ, Grover, Luis, Tyler, and Maya all watch from the crowd. Danny and Vivian are visible on the sidewalk beyond.

SARAH (CONT'D)

This will mean a lot of changes for us in the coming weeks. But one thing I wanna mention right now is that, as of today, we are stopping all mining operations until we get a chance to discuss the issue.

Vivian flashes an angry look at Danny, then EXITS. Danny stays. The reporters shout a dozen questions. One rises above the rest:

REPORTER

Does this make you the leader of a brand new country?

Sarah takes a deep breath... when she SEES Ellen watching from the curb, alone. Ellen smiles at Sarah... who smiles back. Sarah returns her focus to the reporters.

SARAH

Sorry, what was the question?

REPORTER

Are you now the leader of a brand new country?

Sarah smiles, her confidence growing. But before she can answer--

FBI AGENT (O.C.)

Sarah Cooper?

Everyone turns to SEE a pair of SUITS moving through the crowd.

FBI AGENT (CONT'D)

I'm Special Agent Lindholm with the FBI. This is Special Agent Beasley. We are placing you under arrest.

SARAH

Me? *For what?*

FBI AGENT

You've conspired to overthrow the authority of the American government, a federal crime as described in U.S. Code Title 18, Section 2384. ...In layman's terms, Ms. Cooper, you're under arrest for *sedition*.

The second FBI agent puts Sarah in HANDCUFFS as the first delivers her Miranda rights. And ON Sarah, getting arrested with the whole world watching... We...

HARD CUT TO BLACK.

END OF PILOT