

# UCP

## The Girl from Plainville

Episode 102

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**ACT ONE**

2.1 **INT. SUBURBAN - DAY** 2.1

CLOSE ON **CONRAD "COCO" ROY III**, sunglasses on, head back, eyes closed. Still. Quiet. Serene. Lifeless. Jesus Christ, help us. We are back to the day they found his --

CO (O.S.)  
Goddamnit!

A SCREECHING of car brakes AND Coco LURCHES awake. He's not dead. Not for a couple more years.

**CHYRON: NAPLES, FLORIDA 2012**

REVEAL he's in the back seat with his sisters, **CAMDYN (12)** and **MORGAN (10)**. **CONRAD "CO" ROY II (40)** drives and **CAROLYN (38)**, Co's girlfriend, is in the passenger's seat. The SUV is loaded up with luggage.

Everyone is THROWN FORWARD as the SUV comes to an abrupt stop. They gaze out the window.

CAMDYN  
Holy shit --

MORGAN  
So cool --

COCO  
Is it dead?

CAROLYN  
Taking a nap maybe.

REVEAL what they are all looking at, an ALLIGATOR asleep in the middle of the road.

A loud HONKING noise blares behind them. Co glances up into the REARVIEW MIRROR and sees an ANGRY DRIVER gesturing for Co to move. Co ROLLS DOWN his window, THROWS a palm in the air...

CO  
What do you want me to do?

The driver HONKS again, fighting words. Co leans out.

CO (CONT'D)  
There's a gator in the road,  
asshole.  
(MORE)

CO (CONT'D)  
(then)  
Fucking Florida.

2.2 EXT. DONNA ROY'S HOUSE - EVENING

2.2

The Suburban pulls into the driveway in front of an antiseptic town home, on a street that would make the Stepford Wives proud. The Roy family gets out of the car. The kids look around, put off by suburbia emeritus. **DONNA ROY (68)**, Co's aunt - still as feisty as a spark plug - flies out of her house, bubbling with excitement...

DONNA  
You made it.

CO  
Hey.

Donna Roy and Co hug.

DONNA  
Was thinking I'd have to send out a search party.  
(then)  
Carolyn.

CAROLYN  
Thanks for having us.

The two women kiss and hug. Donna turns her attention to Coco, Camdyn and Morgan.

DONNA  
Look at all you.

She smothers the kids in an awkward family group hug.

COCO/CAMDYN/MORGAN  
Hi, Aunt Donna.

DONNA  
(to Camdyn)  
You wearing a bra?

CO  
Jesus --

CAMDYN  
Yeah?

DONNA  
Not sure you're there yet.  
(looking at her watch)  
(MORE)

DONNA (CONT'D)

Let's freshen up. Dinner's at five on the dot every night. Show up any later and you'll be eating crumbs.

Carolyn and the kids head towards the house.

CO

Coco.

Coco turns to his dad.

CO (CONT'D)

Bags ain't gonna grow legs.

Coco SLUMPS his shoulders, NODS and gets to it. As Coco grabs luggage from the trunk, A GIRL WHIZZES BY ON A BICYCLE, in the deep background. If you missed it, don't feel bad. If you catch it, you'll find the girl on the bike is none other than our MICHELLE CARTER.

2.3 INT. RETIREMENT COMMUNITY - CLUBHOUSE RESTAURANT - NIGHT 2.3

Coco loads up his plate at the buffet line. Corn pudding and bratwurst and the like. Shit that doesn't belong together. He SCANS the room, NOTICES clusters of **TEENS**, mostly upper-middle class Express-wearing assholes he'd never be caught dead with, chatting, laughing, sharing the contents of their phones.

He takes out his phone and looks at it. He taps on the text chain with OLIVIA. We see that it's a one-way running monologue from Coco. Nothing from Olivia. Ending with: "I miss talking to you - are you OK?" He frowns as he sits with the family at the dinner table.

CAMDYN

She's bad at it --

MORGAN

Shut up --

CAMDYN

You suck --

CO

Camdyn, come on --

DONNA

Math wasn't my thing either.

Coco types out a message, Co clocks it.

**TEXT MESSAGE TO OLIVIA:** 'Why aren't you answering me?'

CO  
(to Coco; re: phone)  
Hey. Put it away.

Coco looks up and feels the burn of his father's scolding eyes. Coco does as he's told.

DONNA  
(to Coco)  
What about you? Baseball good?

COCO  
Offseason. Starts up in the Spring.

DONNA  
You liking your new school?

CAMDYN  
He dropped out.

CO  
For the love of God --

DONNA  
(to Coco)  
You dropped out?

COCO  
I didn't drop out.

CO  
(to Camdyn)  
Put something in your mouth.

DONNA  
Bishop Stang's a good Catholic school.

CO  
He's taking classes.

COCO  
On the computer.

DONNA  
What does that mean?

CO  
He does everything at home on his laptop.

COCO  
It's still school. Just don't have to deal with the stupid people.

DONNA

(joking)

Sounds like my glorious retirement.

CO

And he's been working with me, on the boat. Three weeks out, couple days in.

DONNA

Lynn's alright with all this?

CO

Yeah. You know.

DONNA

(to Coco)

You like it?

COCO

(yeah)

Chipping rust, hauling lines --

CO

Honest work.

CAROLYN

It's been good for him. Seen a big improvement since he started going out with Co.

Coco glances at Carolyn. Nothing is said, but the display of disdain is evident.

RUTH (O.S.)

Is this the famous Roy clan?

They all turn to see **RUTH CARTER (74)**, approaching. She's the 'Morgan Fairchild' of this retirement community, outfitted in everything Chico's.

DONNA

Indeed, it is.

RUTH

All she does is gush about you.

DONNA

This is Ruth. Lives a few houses down.

(introduction)

Conrad, Jr.

CO

Nice to meet you.

RUTH

Your tugboat towed Sully in off the Hudson.

CO

(humble)

Right place, right time.

DONNA

And this is his beautiful wife Carolyn.

CAROLYN

We're actually (not)--

DONNA

-- And the kids. Morgan, Camdyn and Coco. Quite the accomplished baseball player.

RUTH

My granddaughter plays softball. And basketball.

DONNA

He's also working in the family business.

And the familiar oneupmanship comes to a close.

RUTH

Such a beautiful and talented family. Right to be proud.

2.4

**INT. DONNA ROY'S HOUSE - KITCHEN/DINING AREA - MORNING**

2.4

Coco, Camdyn and Morgan eat cereal. Coco has his earphones in, bobbing his head to music, lost in his own world. Co walks in, dressed for the beach.

CO

(tapping Coco)

No headphones at the table.

Coco puts them away.

CO (CONT'D)

Swimsuits. Let's go.

*Camdyn and Morgan take their leave. Co waits until they're out of earshot.*

CO (CONT'D)

*Spoke with Mom. Said you can't go visit Olivia in Michigan.*

COCO

*(pissed)*

*Why?*

*Co tiptoes into an uncomfortable conversation.*

CO

*Her dad said she's... not in a good place.*

COCO

*Yeah?*

CO

*Well, he doesn't think you're good for each other.*

COCO

*Mom said she'd talk to him.*

CO

*And she did. And he said no.*

COCO

*That's bullshit.*

CO

*Hey --*

COCO

*She's lying.*

CO

*Watch it!*

*Coco seethes, feeling betrayed. Co is over this.*

CO (CONT'D)

*Don't bitch to me. Talk to her.*

*(then)*

*Come on. Get your suit on.*

*(Coco doesn't move)*

*All right. You know where to find us.*

*Co walks out, leaving Coco to wallow in his own self-pity.*



2.5 **EXT. COUNTRY CLUB - TENNIS COURTS - MORNING**

2.5

**MUSIC CUE:** *J. Cole's song, Sideline Story, plays.*

*Coco walks, phone in hand, headphones in, RAPPING to himself to let off steam. He meanders through the club grounds on a narrow path that leads to the TENNIS COURTS. Coco stops the song, sufficiently fired up. He pulls up Olivia's number and calls.*

OLIVIA (V.O.)

*Hey! It's Olivia! Leave a message!*

COCO

*(hot)*

*Are you ghosting me? I don't care what our parents think. Call me back.*

*He hangs up. Shit. He didn't mean to sound like a dick. He calls again.*

OLIVIA (V.O.)

*Hey! It's Olivia! Leave a message!*

COCO

*I'm sorry. Just pissed off. Not at you. Call me. Please.*

*He hangs up, frustrated. He paces, mind racing.*

RUTH (V.O.)

*Coco.*

*He plucks his headphones from his ears and looks around. He spots Ruth Carter by the courts with MICHELLE, both sweaty, in their tennis outfits.*

*Ruth waves Coco over. He MOANS, not really in the mood for small talk, but he walks over. Ruth is all veneer smiles.*

RUTH

*Morning stroll?*

COCO

*Yeah.*

RUTH

*This is my granddaughter, Michelle.*

*And there she is. Not whirling past on a bike in a blur. Simply standing there. Smiling. Pretty.*

RUTH (CONT'D)  
*Michelle, this is Coco (the)--*

COCO  
*-- Conrad.*

RUTH  
*What?*

COCO  
*Conrad Henri Roy III.*

RUTH  
*Oh, excuse me. He's the young man I was telling you about. Lives in Mattapoissett.*

MICHELLE  
*Hi.*

RUTH  
*Michelle lives in Plainville, and I was thinking to myself, what are the chances? Just a little hop and not even a jump from Mattapoissett.*

COCO  
*(bored)*  
*Cool.*

RUTH  
*She's only here for a couple of more days. Thought. Maybe. You two could hang?*

*You can see it on both Coco and Michelle's faces: there's nothing more enchanting than being set up by a granny.*

RUTH (CONT'D)  
*I'm going to wrangle our gear. Be right back.*

*Ruth bounds off. Michelle and Coco slowly turn to face each other, then...*

MICHELLE  
*(sorry)*  
*Grandma.*  
*(then)*  
*Where's Mattapoissett?*

COCO  
*South Coast.*

*The realization washes over Michelle, suddenly intrigued by this 'kid from the other side of the tracks.'*

MICHELLE  
How is it down there?

COCO  
How is it?

MICHELLE  
I mean like, I've heard stuff about it.

COCO  
Stuff.

*Michelle struggles. How does she put it delicately?*

MICHELLE  
That it's rough.

*Coco's phone RINGS. He looks at it, his eyes light up. The caller ID reads, 'OLIVIA.'*

COCO  
(looking at phone)  
Gotta go.

MICHELLE  
Oh, OK.

*He hurries away and doesn't bother to say bye.*

COCO  
(into phone)  
Hey --

ROGER (V.O.)  
This is Roger. Olivia's dad. I was very clear with your mom.

COCO  
Can I just please (talk to)--

ROGER (V.O.)  
Delete her number. Stop calling or we'll have a problem.

*The line goes dead. Coco sinks. REVEAL Michelle walking by with her grandma. She CLOCKS it: Coco has just been crushed.*

**END OF ACT ONE**

ACT TWO2.6 INT. DISTRICT ATTORNEY'S OFFICE - DAY

2.6

**SERIES OF TEXT MESSAGES:** MICHELLE - 'Are you going to do it today?' COCO - 'Yesss.' MICHELLE - 'Like in the day time?' COCO - 'Should I?' MICHELLE - 'Yeah. It's less suspicious, you won't think about it as much, and you'll get it over with instead of waiting until the night.'

**CHYRON: BRISTOL COUNTY, MA 2014**

**SAMUEL SUTTER (62)** - District Attorney - REVIEWS the messages. A stack of documents are piled on his desk. **SCOTT GORDON (40)** sits across, waiting.

SAMUEL SUTTER  
(putting the page down)  
Okay?

GORDON  
What do you think?

SAMUEL SUTTER  
What do you want me to think?

GORDON  
You can indict her, right?

SAMUEL SUTTER  
I can indict a hubcap. Doesn't mean I should.  
(then)  
They're just texts. A lot of goddamn texts.

GORDON  
All due respect, those are fucked up texts.

Sutter flips through more pages, searching for anything.

SAMUEL SUTTER  
Was there a missing persons report?

GORDON  
Put out a BOLO even though it was just twelve hours.

SAMUEL SUTTER  
He deal with depression at all?

GORDON

I'd say so.

SAMUEL SUTTER

Was this his first attempt at suicide?

GORDON

(*shit*)

No.

SAMUEL SUTTER

But this girl's responsible this time? From an hour's drive away?

GORDON

Her texts to him get even more...  
*insistent* in the final 24 hours.

Sutter goes through a few more pages.

SAMUEL SUTTER

... her statement?

GORDON

Haven't gotten one yet.

Sutter frowns and puts the pages down.

SAMUEL SUTTER

So what do you want from me?

GORDON

A warrant. For her phone.

Sutter shakes his head.

SAMUEL SUTTER

Bring me something that can prove intent, contradiction or even a cover-up and we'll talk.

(beat)

You haven't got it yet.

OFF Gordon, frustrated.

2.7

**INT. KING PHILIP HIGH SCHOOL - AUDITORIUM - DAY**

2.7

CLOSE ON Michelle (nearly 18, a bit heavier than she was in Florida), taking deep, controlled breaths, her eyes dart around a bit. WE SLOWLY PULL BACK, to reveal she's adrift in a sea of STUDENTS for morning assembly. A LARGE BANNER reads, 'WELCOME BACK WARRIORS.'

**CHYRON: PLAINVILLE, MA 2014**

The **PRINCIPAL (50s)**, bursting with enthusiasm, takes the podium.

PRINCIPAL  
Welcome back, Warriors!

Michelle CLAPS with great energy, a few students APPLAUD but most continue in their pods of chit-chat.

PRINCIPAL (CONT'D)  
I hope you all had a fun,  
productive summer. This is a  
special year, *especially* for our  
seniors. Today, your journey - your  
future - starts in earnest, and I  
hope this last year, you will  
create memories that can last a  
lifetime.

Michelle looks around. She seems to be the only one listening as her peers catch up on their summer escapades. We don't hear what they say but their lips move at a blistering pace. Life has moved on for them. But not for Michelle; the vestigial friend, forever on the fringe.

2.8

**INT. KING PHILIP HIGH SCHOOL - HALLWAY - DAY**

2.8

Michelle loads books into her locker, constantly glancing up in search of a friendly face. **EVAN ANDREWS (17)**, all-American enough, opens a locker close to Michelle. He's visibly upset as he stuffs his backpack with books.

EVAN  
(sotto)  
I'm so over this fucking school.

MICHELLE  
You OK?

EVAN  
Peachy.

He slams his locker and storms off. Michelle spots **SAM BOARDMAN (17)**, **LEXIE EBLAN (17)**, and **EMILY (17)**, from Episode 101) chatting by the water fountain. She's elated. *Her* clique. She beelines towards them.

EMILY  
-- I saw your insta. You went to  
the Keith Urban concert?

SAM

It was *the best*. My dad got me and  
Lex tickets.

Michelle waits expectantly, hoping she'll be acknowledged.  
She isn't.

EMILY

Ugh, I'm so jealous.

The reality is Michelle's just a fly on the wall. The lack of  
attention eats away at her.

LEXIE

We had like, amazing, seats.  
Literally, like, five rows back.

SAM

And Jerrod Niemann (opened)--

MICHELLE

(over)

-- It's my birthday on Saturday and  
I was thinking of doing something,  
like, low key. What do you guys  
think? We could get dressed up and  
go to (dinner?)

LEXIE

(over)

Wow. Rude. You *totally* interrupted  
Sam.

MICHELLE

Oh my God, Sam I'm so sorry. I  
thought you were finished.

No, she didn't.

SAM

It's fine.

LEXIE

No, Sam, it's not fine.

MICHELLE

I'm really sorry, what were you  
saying?

SAM

Seriously. Go ahead.

It's a little awkward but Michelle has all of the attention  
now.

MICHELLE

OK. Yeah, so, like, we could go into Boston and do dinner? It could be so fun! Even get friendship tattoos! I'll be 18 so I could totally get one!

No response. Michelle reaches.

MICHELLE (CONT'D)

Or something. I don't know. Maybe that's stupid. What do you guys think?

The friends steal glances at each other. A belated beat.

LEXIE

Well, I'm working that night. I'm not sure if I can get my shift covered.

SAM

I have to check with my parents.

EMILY

Yeah, me too.

MICHELLE

Oh sure. Of course. That makes sense.

Realizing their acceptance of her birthday invitation is tenuous, Michelle adjusts tactics.

MICHELLE (CONT'D)

I thought maybe we talk about the fundraiser? Homers For Conrad. That's what I'm calling it. You guys said you'd help? It's *totally* fine if you're busy, I can plan it on my own, it's not a big deal.

SAM

(tentative)

That's what you wanna do for your birthday?

MICHELLE

Yeah. Is that bad?

SAM

No. No. It's just. It's... you should be celebrating.



MICHELLE

Yeah. I guess. I just really want to get this right. For him.

(beat, honest)

Sometimes... I feel like he's with me. I don't want to let him down.

Lexie gives her a look.

MICHELLE (CONT'D)

Is that weird? That's weird.

SAM

No! No. That makes sense. Really.

LEXIE

It's a little weird.

Sam shoots Lexie a look. Beat.

SAM

My parents will probably be fine with it...

Sam looks at Lexie and Emily for support.

LEXIE

(rolling her eyes)

Yeah. Sure.

EMILY

Sure.

Michelle bubbles with excitement and hugs Sam.

MICHELLE

Oh my gosh, great. This is so great. It's going to be the best birthday ever. Maybe we can ask some of the guys to come, too?

The bell rings, the girls start heading in the direction of class.

SAM

Yeah. OK.

MICHELLE

Great. That's so great, Sam. You're such a good friend.

Lexie is exhausted with this conversation already.

2.9 **INT. DONNA ROY'S HOUSE - BEDROOM - NIGHT** 2.9

**CHYRON: NAPLES, FLORIDA 2012**

Coco tosses and turns, unable to sleep. He looks to the clock: 3:03 AM. He SNAPS a look to the corner of the room, SENSING something in the dark. It feels like something is just lurking, laying in wait. He can't make out what it is, but it's a large black mass.

He GRABS his cell, SHINES the light into the corner: nothing but a closet.

Coco pulls up Olivia's contact and freezes-- habit. He course corrects and scrolls through the contact list in his phone, searching for someone -- TOM GAMMELL. He starts texting...

**TEXT TO TOM GAMMELL:** 'Tommy G! What r u doin?'

He waits for a moment but there's no response, not at this time of the night. He looks to that dark corner of the room. Fuck this. He leaps out of bed, opens his bedroom door and sneaks out.

2.10 **EXT. NAPLES BEACH - PIER - NIGHT** 2.10

Coco walks up the empty boardwalk. It's a ghost town at 3 in the morning. He turns onto the pier and sees a GIRL leaning against the railing, watching the ocean.

COCO

Hi.

The girl spins around, startled. It's Michelle.

COCO (CONT'D)

Sorry.

MICHELLE

No, it's OK. Just wasn't expecting anyone. It's Conrad Henri Roy, III right?

COCO

Just Conrad's fine. And you're...

MICHELLE

Michelle.

COCO

Right.

*Conrad leans against the rail and stares out over the water. He glances over at Michelle a few times, trying to conjure up something to say. She turns towards him and he quickly looks away. Beat. She turns back to the water. Coco's eyes drift back over to Michelle, then...*

COCO (CONT'D)

*You're up late.*

MICHELLE

*Can't sleep much.*

COCO

*Me either. It sucks.*

*They stand in silence for a moment, then she takes her leave.*

MICHELLE

*Nice seeing you.*

COCO

*Going home?*

MICHELLE

*Been out here awhile.*

COCO

*Oh, okay, cool.*

*But it's not cool. He could use the company.*

MICHELLE

*(offering)*

*I know a trick that helps me sleep.*

COCO

*(joking)*

*Works really good.*

MICHELLE

*(amused)*

*I can teach it to you, if you want.*

COCO

*Sure.*

MICHELLE

*Turtle.*

COCO

*What?*

MICHELLE

You have to say the first thing  
that pops in your mind.

(off Coco)

It's a word game. Eventually your  
brain just drifts trying to think  
of a random word.

COCO

So basically, you're boring  
yourself to sleep.

MICHELLE

(tickled)

Basically, yah.

(then)

Turtle.

COCO

Ninja.

MICHELLE

Really? Ninja Turtles?

COCO

First thing I thought of. What  
would you have said?

MICHELLE

(thinks, then)

Pizza.

COCO

Dude, that's Ninja Turtles.

MICHELLE

(laughing)

Bread.

COCO

Cheese.

MICHELLE

Mouse.

COCO

Ratatouille.

MICHELLE

Chef.

COCO

French.

MICHELLE

*Romance.*

*Mischief dances around in Coco's eyes. A hint of a smile...*

COCO

*Kiss.*

MICHELLE

*Girl.*

*Coco looks right at Michelle, full flirtation mode.*

COCO

*Cute.*

*She looks away, blushing as we leave them to their game.*

2.11 **INT. CARTER HOUSEHOLD - MICHELLE'S ROOM - NIGHT** 2.11

**CHYRON: PLAINVILLE, MA 2014**

Michelle stands in front of a full length mirror in a fancy dress - too fancy for a dinner out. She's unhappy with what she sees and incessantly adjusts her dress, focusing on the way it highlights her perceived imperfections. She picks up her phone, pulls up 'ALICE' and starts typing:

**TEXT MESSAGE TO ALICE:** 'OMG going out with some friends for my birthday and my dress is the worst.'

She stops herself, deletes the message and sets the phone back down. It suddenly BUZZES. She picks it up a little too quickly, maybe just maybe... She looks at it.

**TEXT FROM SAM BOARDMAN:** 'Hey Michelle, sorry can't make it tonight, stuck at work. Couldn't trade my shift.'

**TEXT FROM MICHELLE CARTER:** 'Oh no worries. I get it!'

Just as Michelle sets the phone down, it BUZZES again...

**TEXT FROM LEXIE EBLAN:** 'I've been throwing up all day. Not going to make it.'

Michelle stares at the phone, cold and expressionless. BING. ANOTHER ALERT. BING. THEN ANOTHER. BING. A barrage of texts come in at the same time.

**VARIOUS TEXTS POP UP ON THE SCREEN:** 'Sorry, Michelle. Can't find a ride.' - 'Sorry, my parents said I can't come.' - 'I have to babysit tonight.'

Her friends all bail. It's a vicious gut punch in what's clearly a coordinated effort. She rips her dress off and violently throws it on the bed.

2.12 **INT. CARTER HOUSEHOLD - LIVING ROOM - LATER** 2.12

**GAIL (47)** and **COLLIE (13)** watch TV on the couch. Gail clocks Michelle as she hurries downstairs and heads into the basement, dressed in her workout attire. Gail considers for a beat before getting up to check on her daughter.

2.13 **INT. CARTER HOUSEHOLD - BASEMENT - LATER** 2.13

Gail walks in to find Michelle jogging on the treadmill.

GAIL  
Aren't you going to be late?

MICHELLE  
I cancelled.

GAIL  
You cancelled your birthday dinner?

Michelle doesn't respond. She cranks up her speed.

GAIL (CONT'D)  
Do you want to talk about it?

No response again. Gail studies her daughter for a moment, concerned. She makes a point to reduce the speed...

GAIL (CONT'D)  
Don't overdo it, OK?

Michelle doesn't respond, she just keeps jogging. As soon as Gail leaves, Michelle amps up the speed again. She's locked in, channeling her anger and frustration.

**INTERCUT WITH:**

2.14 **INT. CARTER HOUSEHOLD - MICHELLE'S ROOM - NIGHT** 2.14

Michelle angry-types on her computer. We see SNIPPETS of what she's typing as she CLACK CLACK CLACKS away at the keyboard--

--'Conrad had been suffering with anxiety...'

**FLASH TO:** COCO STANDING ON THE BOARDWALK, AT NIGHT, STARING INTO THE DARK MASS THAT IS THE OCEAN.

--'The goal is to continue to raise awareness for mental illnesses...'

MICHELLE UPS THE SPEED ON THE TREADMILL -- THUD! THUD! THUD!  
HER FEET POUNDING FASTER.

--'... he'll be looking down on all of us with a smile on his face...'

**FLASH TO:** A CLOSE UP OF COCO LAUGHING.

--'I would also like to thank everyone for all of the love and support that I have received during these tough times...'

THE PEDOMETER ON THE TREADMILL TICKS UP, MICHELLE APPROACHES A FULL ON SPRINT -- THUD! THUD! THUD! SHE EXCUSES INTENSITY AS SWEAT DRIPS OFF OF HER FACE.

--The cursor clicks on names, inviting them to an event -- Sam Boardman -- THUD! THUD! -- Lexie Eblan -- THUD! THUD! -- Tom Gammell -- THUD! THUD! -- Alice... She deletes. The cursor blinks. She types again, 'Alice Felzmann.'

MICHELLE, FULL ON SPRINT, PANTING, EXPELLING HER ANGST.

She hits publish and we finally see the full event. A FACEBOOK BANNER WITH A BASEBALL AND TEXT THAT READS 'HOMERS FOR CONRAD: LIFE CAN BE TOUGH. BUT HELPING OTHERS MAKES IT EASIER - CONRAD ROY III.'

MICHELLE RUNS AT MAX SPEED, LEGS BARELY KEEPING PACE, STUMBLING. SHE SLAMS ON THE EMERGENCY STOP BUTTON THEN JUMPS OFF AND COLLAPSES ON THE GROUND, PANTING. SHE STARTS MUMBLING TO HERSELF, COUNTING BACKWARDS TO CATCH HER BREATH AS ADRENALINE COURSES THROUGH HER.

MICHELLE  
9, 8, 7, 6, 5, 4, 3, 2...

OFF Michelle, staring up at the fluorescent light bulb in the basement, COUNTING TO HERSELF.

**END OF ACT TWO**

**ACT THREE**2.15 **EXT. LYNN ROY'S HOUSE - DAY**

2.15

**CHYRON: MATTAPOISETT, MA 2014**

Scott Gordon rings the bell. The door opens, REVEAL Lynn, in sweats, holding a wine glass with a silver and pink glittered stem and an engraving that reads, 'YAAAS BACH.'

GORDON  
Mrs. Roy?

LYNN  
Yeah.

GORDON  
Detective Scott Gordon. Fairhaven police.

LYNN  
Yeah?

GORDON  
Got a few minutes?

Beat. She steps aside and Gordon walks in.

2.16 **INT. LYNN ROY'S HOUSE - LIVING ROOM - DAY**

2.16

Gordon takes in the state of the house. The coffee table is covered with unopened mail, books and laundry takes up half the couch. This is a house buried in grief.

LYNN  
Want something to drink? Coffee?  
Water?...  
(light)  
Wine?

Scott Gordon WAVES her off. *Not on duty --*

GORDON  
I'll make up for it at dinner.

LYNN  
Me too.

GORDON  
How're you holding up?



LYNN

People keep asking how I'm doing as if there's ever gonna be a good enough answer.

GORDON

I'll take the truth.

LYNN

World's a gutter and everybody's pissing me off.

(then; sarcastic)

So, what'd I do, Detective?

GORDON

Nothing. I'm leading the investigation into your son's death.

LYNN

Why?

Gordon considers the most political way of explaining his doubts.

GORDON

It's how we do things. In case.

LYNN

Of?

Lynn takes that in. Lives in it. And if you could crawl into her mind, you'd see that she fears it.

LYNN (CONT'D)

Something you're not telling me?

GORDON

"Standard procedure."

LYNN

Yeah. I keep hearing that.

Lynn's not completely convinced but too afraid to keep pushing.

GORDON

Assume he had a computer? Never know what you might find.

Lynn is left uneasy. But what the hell is she gonna accomplish by saying no?

LYNN

It's at his father's. I'm swinging that way to drop the girls off. I can grab it if you really need it.

GORDON

I don't want to cause any, you know, strife.

LYNN

It's all fucking strife.

GORDON

Better for me to go?

Lynn can't help but reveal a wry smile.

LYNN

A cop? Showing up unannounced? Definitely not better.

2.17

**EXT. CONRAD, SR.'S HOUSE - BACK YARD - DAY**

2.17

Lynn's car parks on the side of the road. She gets out, Camdyn and Morgan follow. As they make their way to the backyard, they pass a TRUCK that's partially covered with a TARP.

She does a double-take. The bottom of the doors and tires are exposed - this is Coco's truck - a proverbial gut punch. Lynn quickly looks away, absorbing the pain while actively trying not to look at it.

**CONRAD, SR. (66)** works the grill and a massive pile of hot dogs and burgers are on a nearby picnic table. There's enough to feed two football teams. Carolyn, **JANICE (63)** Co's mother, **ERIC DAWICKI (48)** and the rest of the **ROY CLAN** are also in attendance. Janice spots Lynn and her daughters:

JANICE

There they are.

CAMDYN

Hi Grandma.

MORGAN

Hi.

They hug.

CONRAD, SR.

Better be hungry! Grab a plate.

Camdyn and Morgan receive hugs from the various family members. Lynn, on the other hand, might as well be a leper. She's ignored by everyone in the family save for Janice.

JANICE  
How 'bout you, Lynn? Hungry?

LYNN  
Not staying.

JANICE  
Conrad, get her a plate.

CONRAD, SR.  
She said she ain't staying.

JANICE  
Look at her, she needs to (eat)--

CAMDYN  
-- Mom just stay.

CONRAD, SR.  
We'll have to do some rationing.  
Didn't plan for an extra body.

Lynn glances at the table that's heaping with food.

JANICE  
(firm)  
At least a to-go plate.

LYNN  
Appreciate the hospitality, Conrad,  
but I'm fine. Hate for you to go  
(hungry)--

CONRAD, SR.  
-- See? It all works out.

Lynn would roll her eyes if she had the energy.

LYNN  
(to Carolyn)  
Co around?

CAROLYN  
He's inside. I'll get him for ya.

Carolyn makes off into the house. Dawicki approaches Lynn and gives her a New England side hug.

DAWICKI  
Doing alright?

LYNN  
(avoiding)  
Thanks for your words at the  
service. It was very kind of you.

DAWICKI  
No thanks necessary.

LYNN  
Thanks or not, I appreciated it.

Dawicki nods.

DAWICKI  
You know, Angela and I were  
thinking... If you and the girls  
need some R & R, you're more than  
welcome to take our boat out.

LYNN  
I married into boats - doesn't mean  
I know anything about them.

DAWICKI  
(with a smile)  
That's OK. I can drive it or have  
one of my guys do it. It'll be fun  
for the girls. Good for you. To get  
out.

LYNN  
I'll think about it.

Co comes out with Carolyn.

CO  
Hey, Lynn.

LYNN  
Hey.

Co has pent up emotional energy and he can't hold it in any  
longer. It just comes pouring out.

CO  
You see, they brought back his  
(truck?)

LYNN  
-- Yeah. Can I--

He can't stop himself.

CO

The pump's in my garage. Don't know what I'm supposed to (do with it.)

LYNN

Can we not right now? I just need your house key.

CO

("no.")  
For what?

LYNN

Detective wants Coco's laptop. Something about closing out the investigation.

CO

Why didn't they call me?

LYNN

You could ask him or you could give me the keys.

CO

Don't you think that's weird?

LYNN

(exhausted)  
No. I don't. Can I get --

CO

I can't just give you the (keys to my house)--

LYNN

--It'll take two minutes.

CO

Come on, Lynn. Put yourself in my (shoes)--

LYNN

(over)  
In *your* shoes? You're in my house all the goddamn time.

CO

Not by myself. Not --

LYNN

Jesus Christ, you're afraid I'm going to snoop around? I divorced you. I don't need to snoop anymore.

CO  
(annoyed)  
Tone it down.

JANICE  
Co, just give her the (keys)--

CAMDYN  
--Have you guys seen this?

Camdyn comes over and shows her phone to her parents.

CAMDYN (CONT'D)  
Michelle's hosting a baseball  
tournament for Coco.

CO  
Who's Michelle?

LYNN  
His friend, the girl from--

CO  
Oh, right.

CAMDYN  
I think it's weird.

LYNN  
She's just trying to do something  
nice for Coco. For us.

DAWICKI  
It's not a bad idea.

CO  
(to Lynn)  
So you're gonna go?

LYNN  
You're not?

CO  
(turning to Conrad, Sr.)  
Dad, you wanna go?

CONRAD, SR.  
Huh? I wasn't listening.

CAMDYN  
They're having a baseball  
tournament in Plainville for Coco.

CONRAD, SR.  
Plainville?

CO  
His friend lives up (there)--

LYNN  
--It's a little fundraiser.

CONRAD, SR.  
A fundraiser? Who do you think we  
are? Like we need a goddamn  
handout?

Lynn closes her eyes, trying to go to her happy place.

CAMDYN  
It's not a fundraiser for *us*.  
They're donating the money to  
mental health awareness.

CONRAD, SR.  
The hell does that mean?

CAMDYN  
Like suicide awareness.

Silence. A beat.

CONRAD, SR.  
You fucking kidding me?

CO  
Dad--

CONRAD, SR.  
(to Lynn)  
--This is how you wanna honor your  
son? By saying he was crazy?

Conrad, Sr. trains his verbal blow torch right at Lynn.

LYNN  
How's this about *me*?

CO  
Dad, Lynn didn't --

CONRAD, SR.

--Fucking "mental health awareness." Slap a fancy name on it but you're telling friends and family my grandson was sick in the head. My grandson had an accident. An accident. You hear me?

Loud and clear.

LYNN

("Gimme the keys")

Co --

CONRAD, SR.

You've got some nerve, Lynn.

CO

JANICE

Dad --

Conrad let's go (inside)--

CONRAD, SR.

You never even took Coco to church. Your kids wouldn't know the Lord's prayer from their ass or their elbow if it weren't for us. Then you go and desecrate Coco's body? Dump it in the fucking water like some heathen? And Co just goes along because he's too chicken shit to do anything about (it)--

CO

Hey! Come on, Dad.

CONRAD, SR.

(to Co)

It's been one bad decision after another and now you wanna say he's a crazy person to excuse her fuck ups?

Conrad, Sr. shakes his head and goes back to the grill. A beat of silence. Lynn is no stranger to her former father-in-law's seismic outbursts. But she's no longer a part of the family and refuses to extend further emotional energy by engaging. Lynn turns to Co.

LYNN

Give me the goddamn keys.

Co reaches into his pocket.



2.18 **INT. PUBLIC BATHROOM - DAY** 2.18

Michelle washes her hands. Her phone RINGS. She answers.

MICHELLE

Hey, Tom!

2.19 **INT. TOM'S DORM ROOM - SAME (INTERCUT)** 2.19

**TOM GAMMELL (20)**, one-hundred percent jock DNA, has his laptop open to the Homers For Conrad invite.

TOM

Hey, Michelle. I got the Facebook invite. Um, why's it in Plainville? I thought we were going to do this together?

MICHELLE

I live here.

TOM

Yeah...but Coco didn't.

MICHELLE

Yeah, I know. I just didn't know how to organize it in a town where I didn't know anyone.

TOM

You do. Me. That's why I was going to coordinate it.

Michelle walks out.

2.20 **EXT. PARK - DAY - CONTINUOUS (INTERCUT)** 2.20

TIGHT ON Michelle as she continues the conversation.

MICHELLE

Are you mad at me?

TOM

(frustrated)

No, no. I'm -- It's just it might be tough for everyone to get up there. If we have it *here* there's a better chance his whole family can come.

MICHELLE

I mean, we can change it but then, like, my friends and family are gonna have a hard time making it down there too.

TOM

But Coco didn't know any of them.

Michelle grits her teeth, then a light bulb moment...

MICHELLE

Oh my God, you know what I just realized? This will be *such* a nice getaway for Lynn and the girls. Don't you think?

TOM

I mean, I guess.

MICHELLE

A fun adventure to take their mind off things!

(beat)

Are you still there?

TOM

("wtf")

Yeah.

MICHELLE

I already paid a deposit for the field and everything. It's non-refundable. But I'll change it. If you want. I don't this want to be a thing.

TOM

(sighing)

No, never mind, it's cool.

(beat)

I'll call Coco's league and see who wants to make the drive.

MICHELLE

That would be amazing! Conrad would've loved that.

TOM

Yeah.

MICHELLE

You're such an amazing friend, Tom.  
We're gonna make this event perfect  
for him. You can be my co-captain  
to finish organizing!

TOM

Co-captain?

MICHELLE

I'm so excited. I gotta go, let's  
talk later. Bye!

Michelle hangs up before Tom can get another word in. Her peppy facade drops. She looks down at her hands - they're SHAKING. She DROPS them to her side and CLENCHES them into fists. Open and closed and open and closed and opened again.

Michelle SPOTS Gail waving from the middle of the BASEBALL FIELD. She pulls herself together, SMILES and heads over.

GAIL

Everything OK?

MICHELLE

Can we put the deposit down now?

**END OF ACT THREE**

**ACT FOUR**2.21 **EXT. RUTH CARTER'S HOME - MORNING**

2.21

**CHYRON: NAPLES, FLORIDA 2012**

*Coco stands outside the house with two bikes. The front door opens and Michelle steps out.*

COCO  
Gotta do something good on your  
last day.

*Michelle is charmed. As they get on their bikes, they're interrupted with a...*

CAMDYN (O.S.)  
Coco!

*Coco and Michelle turn and see Camdyn approaching. Womp, womp, the proverbial rain on their parade.*

COCO  
What?

CAMDYN  
I'm coming.

COCO  
No, you aren't.

CAMDYN  
Dad said.

COCO  
Are you fucking (kidding me) --

*Coco SWALLOWS it. Fuck.*

CAMDYN  
I'm Camdyn.

MICHELLE  
Michelle.

CAMDYN  
(mocking)  
You Coco's girlfriend?

*Michelle laughs as Coco wants to pop his sister in the nose.*

CAMDYN (CONT'D)  
Where're we going?

2.22 **EXT. BOARDWALK - LATER**

2.22

*Michelle and Coco push their bikes along, being trailed by the professional third wheel that is Camdyn. A long beat.*

CAMDYN  
You're really pretty.

MICHELLE  
Oh, my God. You're the sweetest.

CAMDYN  
So much prettier than the other girls he likes.

*Coco's eyes all but ROLL OUT of his head.*

MICHELLE  
Is that true, Conrad?

CAMDYN  
His name's Coco.

MICHELLE  
He says it's Conrad.

CAMDYN  
He's trying to show off.

COCO  
Seriously. Camdyn. Shut up.

MICHELLE  
(to Camdyn)  
Why Coco?

CAMDYN  
Grandpa's Co, Sr. My dad's Co.  
(pointing)  
Coco.  
(then)  
So stupid.

*Michelle watches Coco suffer under the weight of his sister and the indignity of his nickname.*

MICHELLE  
(a life preserver)  
I like it.

*Michelle squeezes the slightest of smiles out of Coco. He smiles back.*

CAMDYN  
*Are you like, rich?*

COCO  
*Camdyn!*

CAMDYN  
*What? She's from Plainville.*

MICHELLE  
*We don't have, like, a pool or anything if that's what you mean.*

*Camdyn considers this answer.*

CAMDYN  
*Are girls in high school mean?*

MICHELLE  
*No. Everyone's super nice.*

CAMDYN  
*Bet you're popular.*

*Michelle revels in the attention.*

MICHELLE  
*I don't know about popular, but I have good friends.*

*Just then, Coco's phone BUZZES and he looks at it.*

CAMDYN  
*Who's your best (friend)--*

**TEXT FROM OLIVIA:** *'Sorry about my dad. R u mad at me?'*

*And now Coco has a decision to make. Reply to the young woman he's been obsessing over or focus on the girl who likes his 'so stupid' nickname.*

COCO  
*I'm hungry.*

*Coco pockets his phone without responding. His attention is now squarely on Michelle.*

2.23 **EXT. BEACH FRONT PIZZERIA - DAY**

2.23

There's a long line of hungry CUSTOMERS in front of the ORDER WINDOW. Coco, Michelle and Camdyn walk up to it.

COCO  
(to Michelle)  
What do you want?

MICHELLE  
Cheese please.

Coco takes out a \$20 from his wallet and offers it to Camdyn.

COCO  
Can you order for us so we can  
guard the bikes?

Camdyn looks at her brother skeptically.

COCO (CONT'D)  
I'll pay for your slice.

Camdyn snatches the money and joins the line.

COCO (CONT'D)  
Let's go.

MICHELLE  
What?

COCO  
She can eat all the pizza.

Michelle hesitates, unsure.

COCO (CONT'D)  
Come on.

MICHELLE  
What're we gonna do?

Coco WALKS OFF without answering. Beat. Oh, what the hell, Michelle follows. They stifle chuckles as they slink away from Camdyn.

COCO  
Go. Go. Go.

He hops on his bike and starts pedaling furiously. Michelle does the same, giving chase. They ride for dear life, laughing, happy to have gotten rid of the flea. Michelle puts her hands up in the air, riding hands free. Coco follows suit, enjoying their time together-- young, wild and free.

**MUSIC CUE:** Queen's "Bicycle Race."

2.24 **INT./EXT. NAPLES BEACH (VARIOUS) - DAY - MONTAGE** 2.24

--Michelle and Coco fly down the boardwalk, weaving in and out of pedestrian traffic. Coco passes Michelle and winks at her as he blows past. Michelle pedals faster and passes him. She sticks her tongue out at him.

--Michelle and Coco buy donut holes from a STREET VENDOR.

--They continue riding while eating their donut holes. Coco takes one and holds it up and motions like he's trying to throw it into Michelle's mouth while riding. Michelle laughs. She's game. Coco chucks it but misses and it bounces right off her head. They crack up. Now it's Michelle's turn. She takes a donut hole, then tosses it towards Coco. He stretches to try and catch it, but his bike veers off and he crashes into a hedge. Michelle bursts out laughing.

--They both come to an abrupt stop. The pathway ends where there's a set of stairs. Coco looks at Michelle, daring her. He takes off-- BUMP, BUMP, BUMP, down the stairs. Michelle won't be outdone - she follows, BUMP, BUMP, BUMP.

--Michelle and Coco peruse a BEACH FRONT STORE that sells beach junk. They try on sunglasses in the mirrors. Michelle finds plastic roaches, takes a couple and tosses them at Coco. Coco SHRIEKS. Michelle howls with laughter. Coco grabs her and tickles her. They find BUNNY EARS that light up. Michelle puts one set on her head and one on Coco. They admire themselves in the mirror, amused.

--They cruise down a path wearing their lit up bunny ears, getting funny looks from PEDESTRIANS.

--Their bikes are parked on a pedestrian bridge as they watch alligators below.

**END MUSIC CUE**

2.25 **EXT. UNDER THE PIER - NIGHT** 2.25

Michelle and Coco sit on the sand right under the pier, still wearing their lit up bunny ears. They feel around in the sand, searching for something.

MICHELLE

Found one.

She holds up a colorful but chipped seashell.



COCO

*Not bad, not bad. I can do better.*

*He holds up a shell. It looks masticated at best.*

MICHELLE

*Ugly.*

COCO

*Yeah that's a fail.*

*He tosses it then finds another.*

COCO (CONT'D)

*What about this?*

MICHELLE

*Getting warmer.*

*He digs his hand in the dirt then pulls up a muddy shell. He wipes it off, revealing an intricate topaz colored seashell. This is the same seashell in Episode 101 (sc. 1.43).*

MICHELLE (CONT'D)

*Beautiful.*

*He fully cleans the shell and offers it to Michelle.*

COCO

*So you can remember me when you go back to boring, old Plainville.*

MICHELLE

*It's not boring. It's peaceful.*

COCO

*Peaceful is fancy for hella boring.*

MICHELLE

*Come. See for yourself.*

COCO

*You coming to Mattapoisett?*

MICHELLE

*Absolutely.*

COCO

*(digging)*

*What's your boyfriend gonna think about that?*

MICHELLE

I don't have a boyfriend.  
(then)  
What about you?

COCO

I don't have a boyfriend.

MICHELLE

Ha. Ha.

*Coco hesitates for a moment, then...*

COCO

No. I'm too much trouble.

MICHELLE

(playful)  
Ohhhh --

COCO

Charming right?

MICHELLE

Kinda.

COCO

And you're kinda cute.

MICHELLE

Just kinda?

*She bats her eye lashes, feigning innocence. He leans in and kisses her, and keeps kissing. It grows more passionate, heavy. Coco's hands start to wander, first to her chest and then down, down, down --*

*His hand SLIDES into her pants and he begins to play with her. Her breath catches. But she lets him continue UNTIL it all gets to be too much AND -- she stops him. He pulls back.*

COCO

You OK?

MICHELLE

Yeah, of course. Just feels. A lot.

COCO

Okay --

MICHELLE

I like it --

COCO

*Me too.*

*Coco LEANS IN, wants to start again --*

MICHELLE

*I gotta go.*

COCO

*I'm sorry. I didn't mean --*

MICHELLE

*I have to... my grandma.*

*She's making excuses. But --*

COCO

*Yeah, definitely.*

MICHELLE

*Do you want my number?*

COCO

*If you wanna give it.*

*She takes out her phone, pulls up the contact and hands it to him. Coco responds in kind.*

COCO (CONT'D)

*What time are you leaving tomorrow?*

MICHELLE

*Nine.*

*He hands her phone back and collects his.*

COCO

*I'll come say bye.*

MICHELLE

*OK.*

*He helps her up and they walk, hand in hand back to their respective houses, lit up bunny ears and all.*

2.26

**INT. DONNA ROY'S HOUSE - LIVING ROOM/KITCHEN - NIGHT**

2.26

*Coco walks in, the image of a boy floating on cloud 9, still with the bunny ears on. He freezes for a split second when he sees Co and Carolyn sitting at the kitchen table, looking right at him. Carolyn silently excuses herself and slips out.*

*Tension permeates the room but Coco goes about his business, ignoring it. He grabs leftovers from the fridge and heats them in the microwave.*

*The WHIRRING SOUND of the microwave cuts through the silence in the room. Coco actively avoids his father's piercing gaze by focusing on the timer, ticking down, as if counting down to a detonation.*

*--BEEP! BEEP! BEEP! Coco takes out his food, sets it on the counter, grabs a fork, about to dig in, then the bomb...*

CO  
You alright?

COCO  
Yeah.

CO  
Sure? I mean. You look alright.

COCO  
I'm fine.

CO  
Not hurt?

COCO  
What?

*Coco looks at his dad, unsure where this is going.*

CO  
*Assumed something bad must've happened. Explain why you left your sister at a pizza shop.*

*Boom. There's the bomb.*

COCO  
I went out with a friend.

CO  
Have fun?

COCO  
Yeah.

CO  
Good.

COCO  
Listen. Dad --

CO  
Shut your mouth.

Coco obliges.

CO (CONT'D)  
What kind of brother abandons his  
own sister?

COCO  
I didn't abandon her. She (was  
fine) --

CO  
Oh, yeah? Came home in tears. Had  
to ask some stranger to get her  
here.

COCO  
Come on. She didn't know how to get  
back?

CO  
You're gonna apologize --

COCO  
(insincere)  
Sorry.

Co's patience is being gravely tested.

CO  
Not to me, your sister.

Coco scowls at his father, further testing Co's patience.

CO (CONT'D)  
Wipe that look off your face. Right  
now. Go upstairs. Fix it with  
Camdyn. Go to bed.

COCO  
But I'm hungry.

Co finally STANDS, TAKES Coco's meal and DUMPS IT in the  
trash.

CO  
Dinner was at five.

COCO  
(under his breath)  
Dick.

*Co lunges and grabs Coco's arm, seething. It's forceful and aggressive.*

CO  
What the fuck did you just say to me?

*Co shakes with anger, then out of the corner of his eyes he sees Camdyn watching the entire exchange by the entrance. Co lets go of his son's arm and Coco storms off into his bedroom, slamming the door shut.*

2.27 **INT. DONNA ROY'S HOUSE - BEDROOM - LATER** 2.27

*Coco sits in his room, headphones on. His chin trembles a bit, his anger and hurt bubbling at the surface. There's a KNOCK on the door-- Coco doesn't answer but the door opens anyway. Camdyn steps in.*

*Coco rips his headphones off.*

COCO  
Get the hell out, narc.

*But Camdyn doesn't move. She can tell this went too far. And she feels bad.*

COCO (CONT'D)  
I said get out!

*He throws his headphones back on and falls back in the bed, staring up at the ceiling.*

*Camdyn still doesn't budge- she's not going anywhere. Instead, she sits in the doorway to keep Coco company in his misery.*

2.28 **EXT. RUTH CARTER'S HOME - MORNING** 2.28

*Michelle and Collie load up their suitcases into the trunk of the car. Ruth comes out of the house.*

RUTH  
Alright, let's go. Can't miss your flight.

*Collie climbs in the car but Michelle keeps glancing over to see if Coco's going to show up as promised.*

RUTH (CONT'D)  
Come on, Michelle.

*Michelle hesitates, she looks back again, clinging onto the fading hope that Coco will still show. He doesn't. She gets in the car.*

2.29 **INT. RUTH'S CAR - CONTINUOUS** 2.29

*The girls buckle in as the car backs out of the driveway. Michelle keeps glancing back.*

*COLLIE*  
*What are you looking at?*

*MICHELLE*  
*Nothing.*

*They drive off with no Coco in sight. He never said goodbye.*

**END OF ACT FOUR**

ACT FIVE

2.30 EXT. BASEBALL FIELD - PARKING LOT - DAY 2.30

**CHYRON: PLAINVILLE, MA 2014**

Rugged American made trucks rumble into the parking lot. The rag-tag group that is the citizens of Mattapoisett descend on this milk and cookie-cutter suburban town.

2.31 EXT. BASEBALL FIELD - BLEACHERS - DAY 2.31

The stands quickly start filling up and there's a clear class divide.

ON THE RIGHT SIDE OF THE BLEACHERS - Plainville folks: khakis and polos; Stepford families of Massachusetts.

ON THE LEFT SIDE - Mattapoisett folks: rowdy, blue-collar and straight out of central casting for a Wrangler commercial. Coolers of beer at the ready.

Plainville vs. Mattapoisett. Oil and water are more compatible.

The Roy clan take up the front row. Lynn and **VALERIE 'VAL' (45)**, Lynn's bestie, sit at the very end of the row. They're trying to show a united front, but also as distant from the Roys as possible. Everyone's there except Conrad, Sr.

**FIELD LEVEL**

SIX TEAMS line up in front of the dug out areas. The chatter soon quiets down as Michelle, carrying a MEGAPHONE, and Tom walk up to the mound to address the crowd.

MICHELLE

(into megaphone)

Thank you all for coming. It means so much to me to see everyone here for Conrad. These past few weeks have been... really hard. I lost my best friend. The love of my life. But with your support, I know we can all get through this.

(beat)

I miss you so much, Conrad.

She takes a moment to gather her emotions, for maximum effect, extending the spotlight. There are a few CLAPS in the stand.



EMILY  
(calling out)  
We love you, Michelle!

Tom offers Michelle a supportive smile. She presses on...

MICHELLE  
Conrad was such a bright light. He loved baseball and I *know* he'll be looking down on us with a smile on his face as we honor him today. Now lets go hit some homers for Conrad!

The AUDIENCE claps. Tom reaches to take the megaphone but Michelle walks off the mound. He hurries after her, annoyed.

TOM  
Hey, I was going to give a speech.

MICHELLE  
Oh, I didn't know you wanted to say anything.

TOM  
Why wouldn't I? He was my best friend.

She offers Tom the megaphone.

MICHELLE  
(genuine)  
I'm sorry - I wasn't thinking. I - I just want everything to go perfect today.

He looks at the megaphone and doesn't take it.

TOM  
It's OK. Never mind.

Tom is still annoyed, but also feels bad for her.

ON THE ROY FAMILY, sitting in the front row.

CAMDYN  
That was weird.

LYNN  
Be nice.

2.32 **EXT. BASEBALL FIELD - MONTAGE**

2.32

--Chris strikes out a batter.

--A TEAM makes a stunning double play.

--Tom cracks a pitch, sending the ball flying over the fence. His team and the Mattapoisett faction go wild.

--Brad invites Michelle to bat. The Plainville side CHEERS. Brad throws a lob to Michelle and she hits it. The short stop lets the ball drop and Michelle books it to first. All the PLAYERS encourage her to keep rounding the bases and they let her hit an in-field home run. She's feted by both teams at home plate.

2.33

**EXT. BASEBALL FIELD - BLEACHERS - LATER**

2.33

The Mattapoisett side ROARS with excitement at a play. All the heads on the Plainville side turn, ogling, as if they're watching animals at a zoo.

VAL  
(shouting)  
Great fucking eye, Tom.

Val claps then notices Lynn, fidgety. Val nudges Lynn who offers a smile.

LYNN  
Just weird.

VAL  
I know.

GAIL (O.S.)  
Lynn?

Lynn and Val turn and see Gail approaching.

GAIL (CONT'D)  
Hi! I'm so glad you made the drive.

LYNN  
Wouldn't have missed it. Sweet of Michelle doing all this to honor Coco means a lot.

GAIL  
(touched)  
Thank you. How're you holding (up)--

VAL  
--Hey! Ump! Diarrhea has more consistency than your strike zone!

Mattapoisett fans CACKLE. Gail is startled by the outburst.

GAIL  
She's...passionate.

LYNN  
(shrugs)  
Baseball.

Gail feigns a smile. She offers out a business card. Lynn skeptically takes it.

GAIL  
I wanted to give you this... if you ever need anything, someone to talk to.

LYNN  
(off the card)  
What's a staging company?

GAIL  
Basically an interior designer for homes about to go on the market. Makes it more appealing to buyers.  
(excited)  
If you ever want to put your house on the market, I'd be happy to help.

LYNN  
I rent.

GAIL  
Oh. Well. Home ownership isn't for everyone.

Lynn smiles, albeit not a genuine one. Gail dips her toe a little further.

GAIL (CONT'D)  
Out of curiosity, has Michelle been in contact with you?

LYNN  
A text here and there. Everything OK?

GAIL  
She's just so young, dealing with all this must be... overwhelming. I worry about her.

(beat)  
I just... I got our Verizon bill a couple of days ago and...

(MORE)

GAIL (CONT'D)

Michelle's been texting your son's phone. Maybe that's just her grieving process but sometimes I worry that... maybe she's hopeful that he's somehow going to respond.

Lynn is taken aback, emotions percolating. Gail senses this.

GAIL (CONT'D)

I'm sorry, this is a lot. I shouldn't be telling you all this.

LYNN

No, it's OK... She's been texting Coco?

Before Gail can answer:

MICHELLE

--Lynn!

Michelle rushes up to Lynn, cutting right in front of Gail as she gives Lynn a big hug.

MICHELLE (CONT'D)

I'm so happy you came! Sorry I didn't come to say hello earlier. I've just been running around trying to make everything perfect.

VAL

So this is the famous Michelle Carter?

Michelle beams at this and nods.

VAL (CONT'D)

You've done a great job.

MICHELLE

(earnest)

I would do anything for Conrad.

Michelle sits next to Lynn and Val. Gail, feeling left out:

GAIL

I'll be over there if you need me, OK?

MICHELLE

("whatever")

Yeah. Sure.

(to Lynn)

Is there anything I can get you?

LYNN

No, I'm just glad all these kids  
are having a good time.

(beat, pointing)

He would've been playing shortstop.  
Right there.

MICHELLE

I knew we were soulmates the moment  
we met. That's one of the best  
weekends I've ever had.

(beat)

He brought me flowers the morning I  
left.

Lynn makes a face, that doesn't sound remotely like her son.  
She shares a look with Val. Who also can't believe it.

LYNN

Coco? *My* Coco?

MICHELLE

(nodding)

We'd only known each other for like  
24 hours but... it was love at  
first sight, you know?

VAL

*Flowers?*

MICHELLE

Purple lilies. They were beautiful.

Beat. Tears well up in Michelle's eyes. Even the false  
moments in her memories carry emotional weight. Lynn pats  
Michelle's leg.

LYNN

Well, I didn't know he had a  
romantic bone in him.

(re: Co)

Guess that skipped a generation.

Michelle nods and wipes her face.

MICHELLE

We had such deep conversations.  
About our lives. About you and--

--Michelle stops mid-sentence as she clocks Tom Gammell at  
the center of everyone's attention. She's instantly jealous.  
Today is about her and Coco, nothing more.

LYNN

What did he say?

MICHELLE

Um --

She'd love to keep talking to Lynn but she can't ignore that Tom is soaking up attention, attention meant for her.

Michelle abruptly gets up and marches off towards the FIELD. Lynn watches as Michelle puts herself physically next to Tom and reclaims the attention. Within moments, she's CHORTLING at a joke that's not that funny. She'll be damned if she's overshadowed.

OFF Lynn, perplexed. What the fuck was that?

Her thoughts are interrupted as the fans on the Mattapoissett side stand, sufficiently lubricated with beer, CHANTING...

MATTAPOISETT FANS

H-O-M-E/ That's the place for me/  
We've got the bases loaded/ And  
we're goin', goin', goin/ H-O-M-E/  
Yes that's the place for me, you'll  
see!

They APPLAUD themselves, high-fiving each other and downing their beers.

ON SAM AND LEXIE sitting on the Plainville side, watching with bewilderment.

LEXIE

Someone should tell them it's just  
a fundraiser.

SAM

I know, right.

They spot Michelle, center of attention.

LEXIE

She can be so annoying sometimes.

SAM

She tries. I feel bad for her.

And then... SCOTT GORDON plops down right next to Sam.

GORDON

Hi.

SAM  
(weird)  
Hi.

Sam NOTICES Scott Gordon's badge on his belt. *What's a cop doing here?*

GORDON  
You friends with Conrad or  
Michelle?

LEXIE  
Michelle.

GORDON  
Gotta be so tough for her. She's  
lucky to have you.  
(then)  
Did you know Conrad?

SAM  
Only what she told us.

GORDON  
Never met him?

They shake their heads.

GORDON (CONT'D)  
Can't imagine what Michelle is  
going through.

SAM  
It's been brutal.

LEXIE  
Yeah. When he went missing, she was  
freaking out.

...Missing?

GORDON  
Missing?

SAM  
Yeah, he was missing for, like,  
three days.

Gordon perks up, now to sniff out the trail.

GORDON  
*Three days? How do you know that?*

Lexie, ever eager to be "in the know", carries on.

LEXIE

She was texting us the whole time.  
Said he wasn't responding so she  
knew something was wrong. She said  
the family was out looking for him  
all weekend.

(re: his badge)

Even you guys.

GORDON

The police?

LEXIE

(snotty)

Isn't this, like, something you  
should know?

Gordon watches Michelle. This piece of information has thrown a wrench into what he knows about Coco's last 24 hours. More and more questions and suspicions about Michelle rise to the surface.

GORDON

Yeah... it is.

The two girls are confused. They didn't just imagine this whole thing.

MICHELLE (O.C.)

Sam! Lexie!

They all turn their attention to the FIELD as Michelle motions for them to come over. The two girls get up, heading back to the field.

GORDON

Nice talking to you.

SAM

Yeah.

Gordon watches them with keen interest.

2.34

**EXT. BASEBALL FIELD - DUG OUT - MOMENTS LATER**

2.34

Sam takes pictures of Michelle posing with Tom and his ENTIRE TEAM. Sam finishes and hands the phone back.

SAM

I got some good ones.

MICHELLE

Thanks so much, Sam.



SAM

Hey um...

Sam pulls Michelle away from the group.

SAM (CONT'D)

Conrad was missing for three days,  
right?

MICHELLE

Yeah. Why?

SAM

Right. I thought I got it wrong.  
Some guy was asking.

MICHELLE

What guy?

SAM

A guy me and Lex were talking to.

MICHELLE

He was asking about *me*?

SAM

Not really we were just talking.

MICHELLE

About Conrad?

SAM

Yeah. Just that you texted me about  
him being missing and his family  
looking for (him)--

MICHELLE

--Is he still here?

Sam points to Gordon in the BLEACHERS. He's staring *directly*  
at Michelle.

SAM

I think he's a cop.

We PUSH IN on Michelle as she looks to the bleachers and sees Gordon studying her from afar. Michelle tries to smile, tries to go to her normal dismissive behavior, but he doesn't smile back. Her smile falters, confused and uneasy about his questions, his gaze at her. Michelle scans the crowd, looking for a friendly face to provide solace, then her eyes lock with Lynn-- the only other person watching her.

It's as if in this moment, nothing matters. Just the two of them -- Michelle on her stage and Lynn, the lone audience member. Michelle puts the mask back on, the plastered smile, and WAVES at Lynn. But it's a little too happy, a little too excited. Lynn raises her hand, acknowledging Michelle, but not exactly waving back.

SAM (CONT'D)  
Michelle?

Michelle turns to Sam...

SAM (CONT'D)  
Are you OK?

MICHELLE  
(forced)  
It's fine. I'm fine.

--OFF LYNN, puzzled by Michelle's paradoxical behavior. She looks towards where Gordon was. He's walking off towards his car. Lynn's brow furrows - what the hell was *he* doing here?

2.35 **INT. GAIL'S CAR - EVENING**

2.35

Michelle sits quietly in the passenger's seat.

GAIL  
I'm really proud of you. It meant a lot to Lynn that you did that.

MICHELLE  
Yeah.

Michelle's mind is elsewhere. Gail parks the car.

GAIL  
I just have to run in. Two minutes.

Michelle doesn't respond. Gail takes out PILLOWS from the backseat and hurries into a HOUSE, leaving Michelle alone. Michelle looks at her phone - no new texts, no new calls. Like Coco with Olivia, it's Michelle, once again, out there on her own in this digital world.

BRRRR! A LOUD SOUND startles her. We might not immediately recognize it. But we've heard it before. And so has Michelle. It's the very unique sound of a WATER PUMP (we heard it in Episode 101). The WATER PUMP in the back of Coco's truck. The pump that took his life. The pump that Michelle heard while on the phone with Coco.

We may see that this is a GARDENER nearby, but Michelle is triggered and the sound starts to take on a life of its own.

Michelle starts to shake. She takes deep breaths to calm herself, to block out the memory.

MICHELLE  
10... 9... 7... shit.

**FLASH TO:** CONRAD CHASING MICHELLE ON A BASEBALL FIELD, LAUGHING (a scene from 105).

She closes her eyes, trying again. Deep breaths. Deep breaths.

**FLASH TO:** CONRAD STARING INTO MICHELLE'S EYES, SMILING (a scene from 105).

MICHELLE (CONT'D)  
(shaky)  
10... 9... 8...

**FLASH TO:** CONRAD YELLING AT MICHELLE (a scene from 106).

All of these memories flood back as her eyes fly open.

She takes out her phone, a beat, then she starts texting Sam Boardman.

The sound grows louder, louder, haunting her. To answer Sam's question from Homers For Conrad, no she's NOT OK.

**TEXT FROM MICHELLE:** '...I could've stopped him. I was on the phone with him and he got out of the car because it was working and he got scared and...'

CUT TO BLACK.

**ON SCREEN, THE FOLLOWING WORDS APPEAR:**

'I fucking told him to get back in.'

**END OF HOUR TWO**