

WHY WOMEN KILL

Written by

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TEASER

INT. INTERVIEW ROOM - DAY

FADE IN on ROB seated in front of a nondescript back-ground, wearing a white shirt. He looks into the camera.

ROB

I started dating Beth Ann in high school. She used to make me sandwiches and sew buttons on my shirts. I tell you... there's nothing sexier than a girl who likes to take care of you.

We're ON KARL seated in front of a nondescript back-ground, wearing a white shirt. He looks into the camera.

KARL

I was introduced to Simone at a benefit. Oh, the entrance she made. Designer gown. Dripping with diamonds. You could tell from the way she walked -- she knew she was fabulous.

We're ON ELI seated in front of a nondescript back-ground, wearing a white shirt. He looks into the camera.

ELI

I first saw Taylor at a Women's March. She was giving a speech about dismantling the patriarchy. I don't remember much 'cause the whole time she was talking I was thinking, 'Boy, that is one hot feminist.'

We begin to INTERCUT between the three men as they speak.

ROB

Beth Ann was a virgin on our wedding night.

KARL

I was Simone's third husband.

ELI

Right away Taylor told me she was bisexual.

ROB

She wanted nothing more than to be a housewife.

KARL

She loved to shop and throw parties.

ELI

I married a Jewish lawyer. My parents were thrilled.

We PUSH IN on the guys' faces.

ROB

We were very happy. In the beginning.

KARL

I wanted to be faithful. I really did.

ELI

We decided to have a 'non-traditional' marriage.

ROB

Never thought I'd be the type to step out on my wife.

KARL

I had needs she couldn't fulfill.

ELI

My self-esteem was in the toilet.

ROB

So I started having an affair.

KARL

God knows I tried to be discreet.

ELI

So many lies. It was exhausting.

We're ON tight close-ups of the guys' faces.

ROB

If there's one thing I learned in life, it's this --

KARL

-- You don't know what women are capable of until they find out you've cheated on them.

ELI  
And they always find out.

END OF TEASER

**OPENING CREDITS**INT. 1950'S KITCHEN - DAY

We OPEN our SLO-MO MONTAGE with a 50's HOUSEWIFE smiling directly at the camera. Over this image we hear Olivia Newton-John singing 'HOPELESSLY DEVOTED TO YOU'.

OLIVIA NEWTON-JOHN (V.O.)  
*GUESS MINE IS NOT THE FIRST HEART  
BROKEN...*

We PAN DOWN to REVEAL the housewife is pouring bleach into a cup of coffee.

OLIVIA NEWTON-JOHN (V.O.)  
*MY EYES ARE NOT THE FIRST TO CRY...*

The housewife turns to look at her husband seated at the breakfast table reading his paper. Without looking up, he snaps his fingers for his coffee. The housewife smiles wickedly as she hands him the cup.

INT. 1920'S STAIRCASE - NIGHT

A 20'S FLAPPER smiles at her husband who is yelling at her.

OLIVIA NEWTON-JOHN (V.O.)  
*I'M NOT THE FIRST TO KNOW THERE'S  
JUST NO GETTING OVER YOU...*

The flapper pushes her husband down the stairs. Stunned, he falls backwards, flailing his arms. The flapper giggles.

EXT. 1990'S BACKYARD POOL - DAY

A 90's MOVIE STAR strides forward raising a rifle.

OLIVIA NEWTON-JOHN (V.O.)  
*YOU KNOW I'M JUST A FOOL WHO'S  
WILLING TO SIT AROUND AND WAIT FOR  
YOU...*

REVEAL she is aiming at her husband who is kissing the maid. He sees the rifle and runs the opposite direction.

INT. 1930'S BATHROOM - DAY

A 30's gum-chewing PLATINUM BLONDE holds up an electric fan.

OLIVIA NEWTON-JOHN (V.O.)  
*BUT BABY CAN'T YOU SEE THERE'S  
NOTHING ELSE FOR ME TO DO...*

REVEAL the blonde's husband who is seated in a tub, drinking a bottle of gin. Other bottles are strewn on the floor.

OLIVIA NEWTON-JOHN (V.O.)  
*I'M HOPELESSLY DEVOTED TO YOU.*

The blonde drops the fan in the tub. The husband reacts in terror as the plugged-in fan hits the water.

EXT. 2010'S BEDROOM - DAY

We see a MILLENNIAL WIFE kneeling on the floor, holding a small animal cage. She opens the cage and we SEE a snake slither out.

OLIVIA NEWTON-JOHN (V.O.)  
*BUT NOW THERE'S NO WAY TO HIDE...  
SINCE YOU PUSHED MY LOVE ASIDE...*

We SEE the snake slither towards the leg of the wife's husband who lays on the floor, staring at porn on his computer.

EXT. 1970'S BACKYARD BARBECUE - DAY

A determined WOMEN'S LIBBER walks forward holding a lit match.

OLIVIA NEWTON-JOHN (V.O.)  
*I'M OUTTA MY HEAD. HOPELESSLY  
DEVOTED TO YOU...*

REVEAL her husband asleep in a bed, with another woman.

OLIVIA NEWTON-JOHN (V.O.)  
*HOPELESSLY DEVOTED TO YOU...*

The Women's Libber throws the lit match onto the bed.

OLIVIA NEWTON-JOHN (V.O.)  
*HOPELESSLY DEVOTED TO YOU.*

CLOSE on her eyes. As the reflection of the flames glows in them, we...

END OPENING  
CREDITS

ACT ONEEXT. PASADENA HOUSE - FRONT YARD - DAY

OPEN on a WIDE SHOT of the HOUSE. Upper middle-class. Two-story. Stately. Ivy slides up the front wall. The kind of house that says, 'IF YOU LIVE HERE, YOU'VE MADE IT'.

A FORD FALCON pulls up in front of the house. A CHYRON appears over the image - '1963'.

CLOSE on ROB STANTON as he emerges from the driver's side. Rob is macho, confident, and ambitious. An ex-jock who was born into a blue collar family, Rob has worked his ass off to end up in a white collar world.

Rob takes in the view of his new home. He grins, broadly.

ROB  
Can you believe it?

CLOSE on BETH ANN STANTON as she emerges from the passenger side. Beth looks like the ideal 60's housewife. She is kind, cheerful, and warm. But if you get too close, you start to see she wears a mask to hide her pain.

BETH ANN  
Oh, Rob. It's lovely.

ROB  
Damn straight.

BETH ANN  
And it's so big.

ROB  
It's a mansion is what it is.  
You're married to a guy who can  
afford a goddamn mansion!

Rob heads to the house. Beth notices SHEILA and LEO on the lawn next door. It's clear they've been listening.

BETH ANN  
Oh. Hello.

SHEILA  
Hi. I'm Sheila Vespucci. This is  
my husband, Leo.

LEO  
Guess you're our new neighbors.

BETH ANN

I must apologize for my husband's language. He's excited because we've never lived anywhere this nice before. He doesn't usually swear.

SHEILA

Relax. We're from Brooklyn.

LEO

Yeah. We don't give a fuck.

A stunned Beth Ann forces a smile.

BETH ANN

Yes, well... lovely to meet you.

SHEILA

After you unpack, invite us over. I'll give you the skinny on the neighbors. You know. Who to avoid.

LEO

Mostly, she wants to see if your furniture is nicer than ours.

SHEILA

I married a tightwad. I know your furniture is nicer than ours.

Leo and Sheila exchange a pointed look, then turn back to Beth Ann. She realizes they're expecting a response.

BETH ANN

Yes, well... we'd love to host you. Just give us a few hours.

Beth Ann smiles, then quickly exits frame.

INT. PASADENA HOUSE - FOYER - MOMENTS LATER

Rob is there, unpacking boxes. Beth Ann enters.

ROB

Saw you talking to the neighbors. What are they like?

BETH ANN

Italian.

Beth Ann crosses away, past the stairs. We PUSH IN on the wall. The cream colored paint begins to change into an elaborate printed wallpaper.

We TILT UP to REVEAL expensive artwork. TILT UP more to show a woman's feet as she hurries down the stairs.

WOMAN'S VOICE

Karl?!

We REVEAL SIMONE GREER as she gets to the bottom of the stairs. A CHYRON appears over the image - '1982'.

SIMONE

Karl, where are you?!

Simone looks around, hopefully. She is elegant, stylish, and effervescent. Simone moves through the world as if it were a delightful movie starring herself.

KARL (O.C.)

I'm in here, Simone.

Simone rushes into the living room where KARL GREER is reading a book. Karl is handsome, well-bred, and endlessly amused by his wife. He knows he's merely a supporting player in his wife's life, but is happy to play his part.

SIMONE

Darling! The phone's going to ring any second. It will be Henri, my stylist and he'll be livid.

KARL

What have you done?

SIMONE

I'm twenty minutes late. Again. He'll try to say he's given away my appointment. Don't let him. Insist I left an hour ago and you're beyond frantic. Can you do that, darling? Can you lie for me?

KARL

Last week I told Delia Butrose you've never had work done.

Simone smiles, touched.

SIMONE

This is why you're the best husband I've ever had.

KARL

I was just hoping to be in the top three.

SIMONE

I adore you. Wish me luck.

Simone kisses Karl.

KARL

Please hurry back. Our party starts at seven.

SIMONE

You know me. I'm never late.  
(beat)  
For a party.

She laughs, then exits with a flourish. Karl smiles, amused, then goes back to his book.

EXT. PASADENA HOUSE - FRONT DOOR - MOMENTS LATER

Simone emerges from the house and runs O.S. for her car. As we TILT UP the wall of the house, the paint cracks and fades into a muted-tone. We TILT UP more to find a bedroom window.

We PUSH IN to find several workmen doing construction work in upstairs bedroom. Lumber and tools are laying everywhere. Two of the workmen are measuring for a new window

A CHYRON appears over the image reading, '2018'.

The door to the bedroom swings open. ELI COHEN enters. He is Jewish, good-natured, and smart enough to know that his sense of humor is the sexiest thing about him. He crosses to SAUL a crusty contractor running the operation.

ELI

Saul? Hate to interrupt but Taylor would like to talk to you.

Eli gestures to the door and we see TAYLOR COHEN enter. Taylor is a fiercely intelligent kick-ass woman who is perfectly in control of her sensitive side and when she chooses to display it. She is also very protective of her husband, who is content to play Beta to her Alpha.

SAUL

Now's not a good time, Ms. Cohen.

TAYLOR

I'll be quick, Saul. Let's talk about the new window.  
(pointing)  
Didn't I ask for it to be over there?

SAUL

Turns out I can't put it there.  
Because of... structural reasons.

Taylor stares at Saul. He fidgets.

SAUL (CONT'D)

It's hard to explain.

TAYLOR

I'm a smart girl. Give it a try.

Saul looks to Eli for help.

TAYLOR (CONT'D)

Don't look at my husband. You're  
talking to me.

Eli smiles, amused. Taylor moves closer to Saul.

TAYLOR (CONT'D)

Now here's what I think -- You want  
to finish this job quickly so you  
can move on to the next one.  
Putting the window there was  
easier. Am I right?

Taylor smiles at Saul, knowingly. He turns red.

SAUL

I've been a contractor for forty  
years. So I know a helluva lot more  
about construction than you do. And  
until you speak my language, I'd  
appreciate a little trust.

TAYLOR

I may not understand construction,  
but I understand contracts. And,  
as long as you work for me and  
expect to get paid...  
(pointedly)  
... my dick is bigger than yours.  
Am I speaking your language now?

A livid Saul looks away. Taylor smiles, knowing she's won.

TAYLOR (CONT'D)

Good. I look forward to seeing the  
window where I want it.

Taylor exits. Saul looks over at Eli.

ELI

It's okay. Her dick's also bigger than mine. You get used to it.

Saul reacts, stunned. Eli grins. He turns and begins to exit. As he passes through the door, we CUT TO--

INT. PASADENA HOUSE - KITCHEN - DAY (1963)

--Beth Ann enters. She holds out coasters in each hand.

BETH ANN

I found the coasters! They were in the last box I looked in.

REVEAL Rob, Sheila and Leo seated at a table, all sipping coffee from cups. Beth Ann begins handing out the coasters.

ROB

Sheila and Leo were just telling me about the neighborhood.

SHEILA

You'll love our supermarket. Five blocks away and it has everything.

BETH ANN

I can't wait. I have so much shopping to do.

As Beth Ann hands Rob his coaster, he taps his cup. She nods and rushes to get the coffee pot. Sheila registers this.

LEO

And the schools around here are excellent. You got kids?

Beth Ann and Rob exchange an awkward glance.

ROB

Uh... no.

LEO

How come?

Sheila smacks Rob on the arm.

SHEILA

None of your beeswax!

LEO

What's the big deal?  
(to Rob)

(MORE)

LEO (CONT'D)

We got four little rugrats. At some point they'll break something you own. Don't worry. We'll pay for it.

SHEILA

We make up for being bad parents by being good neighbors.

BETH ANN

Let me know if you ever need a baby-sitter. I love children.

SHEILA

You won't like ours.

Rob grins and sips more coffee. Leo peers at him for a beat.

LEO

Rob, why do I get the feeling we've met before?

ROB

I don't know, Leo.

LEO

Your face seems familiar. What do you do for a living?

ROB

I'm in Aerospace engineering. Ever hear of Dyn-Tech?

LEO

No.

BETH ANN

(proudly)

They have contracts with NASA.

ROB

I help design rockets.

LEO

I'm in dry-cleaning myself. Got four stores. Practically a chain.  
(then, re: silence)  
Sounds more impressive when no one's been talking about 'rockets'.

Rob catches Beth Ann's eye. He taps on his cup again. Beth Ann goes for the coffee pot. Sheila reacts, annoyed. She then adopts a 'pleasant' expression.

SHEILA

Rob, can I say something?

ROB

Sure. What's up?

SHEILA

If you want more coffee, maybe you should ask for it. Nicely. Just tapping your cup... come on.

Immediate tension. Everyone stares at Sheila.

ROB

I beg your pardon?

SHEILA

You know what I mean. That's how you treat a maid. Not your wife.

Rob glares at Sheila. She stares right back. Leo, sensing disaster, tries to cover with a laugh.

LEO

This is my fault. I bought Sheila a copy of 'The Feminine Mystique'. Thought it was a sex manual. Anyhoo, she's been acting militant ever since and I'm so very sorry.

Sheila glares at Leo. He looks down. Rob turns to Beth Ann.

ROB

Honey, does my tapping offend you?

BETH ANN

Of course not.

(to Sheila)

Rob is such a good provider. He gives me everything I could possibly want. I consider it an honor to take care of him.

She puts her hand lovingly on Rob's. He smiles, victoriously.

LEO

See. She's happy.

SHEILA

(forcing a smile)

Didn't mean to spoil the mood. Sorry, Rob.

ROB

Apology accepted. To show there's no hard feelings, next time you two are in Glendale, stop by Dyn-Tech and I'll give you the grand tour.

A look of recognition crosses Leo's face.

LEO

You work in Glendale?

ROB

Yeah. That's where we're based.

LEO

Huh.

Leo gives Sheila a look. She knows something's up.

SHEILA

Well... it's getting late. You guys have unpacking to do. And we have kids to spank.

Leo and Sheila rise. Beth Ann and Rob stand with them.

BETH ANN

Well, we're so happy to have made two new friends.

SHEILA

We absolutely feel the same way. You take care, Beth Ann.  
(flatly, to Rob)  
Rob.

Beth Ann walks Leo and Sheila out of the kitchen. Rob's smile fades as they exit. As he begins to set his cup down, we CUT TO--

INT. PASADENA HOUSE - LIVING ROOM - NIGHT (1982)

--a wine glass being set down on a coaster. REVEAL we're at a marvelous party. The house is filled with party guests talking, laughing and drinking up a storm.

In the middle of the crowd we SEE NAOMI as she wanders through the crowd. Naomi, brash and fun, spots Simone, who's now wearing a dazzling designer outfit (complete with shoulder pads), across the room. Naomi rushes to her.

NAOMI

Simone! Your house! It's finally done!

SIMONE

My decorator finished Friday. What do you think?

NAOMI

I'm so jealous I could kill myself.

SIMONE

Wonderful. That's the look I was going for!

They laugh. Karl crosses into frame with two drinks. He hands one to Simone.

KARL

Darling, I got you a scotch.

SIMONE

Thank you, my love.  
(sincerely, to Naomi)  
Don't I have the nicest husband?

NAOMI

I don't know. Ed died and left me six million. That was pretty nice.

Karl and Simone laugh. Karl crosses away.

SIMONE

Where's Wanda? Didn't she come with you?

NAOMI

Wanda couldn't make it.

SIMONE

Oh. Why not?

NAOMI

She's in a dark place lately. She's divorcing Charles.

SIMONE

That poor thing!

TOMMY, a handsome teenage waiter, walks by Simone and Naomi. He holds a tray of appetizers. Naomi reaches out and lovingly musses his hair. Annoyed, he brushes her hand away.

TOMMY

Mom! I'm working.

NAOMI

I'll pretend not to know you in exchange for some cheese balls.

TOMMY

How many do you want?

NAOMI

Leave the tray.

Tommy hands her the tray, then crosses away. In the b.g. a MAN plays the piano. People begin to dance.

SIMONE

I feel so badly for Wanda. Why don't I throw a lunch in her honor?

NAOMI

Uh... that's not such a good idea.

SIMONE

I think she could use a show of support from her friends.

NAOMI

Honey. Wanda doesn't like you.

Simone reacts, stunned and hurt.

SIMONE

You lie!

NAOMI

In fact, she despises you. She thinks you're smug and superior.

SIMONE

Twaddle! I'm salt of the earth.

NAOMI

Remember when we went to Le Dome? Charles had moved out the day before. You knew Wanda was upset.

SIMONE

And I told delightful anecdotes to make her laugh.

NAOMI

Stories about your rich husband and your kids in Harvard and your designer clothes.

SIMONE

I can't stop being fabulous every time a friend has a setback.

NAOMI

Misery loves company. You should have said your life wasn't so perfect either.

SIMONE

But my life is perfect.

NAOMI

That's exactly the kind of thing your friends don't want to hear.

Naomi walks away. Simone reacts, hurt. Karl crosses over.

KARL

Darling? Is everything all right?

SIMONE

Naomi thinks Wanda didn't come tonight because she hates me.

KARL

Ridiculous.

SIMONE

Apparently it's true. I'm beyond devastated.

Simone looks away, clearly upset. Karl smiles lovingly and offers his hand.

KARL

Would it help to dance?

SIMONE

(touched)

I believe it would.

Simone takes Karl's hand. They begin to dance as A PIANIST in the b.g. plays 'IT HAD TO BE YOU'. We then CUT TO--

INT. PASADENA HOUSE - LIVING ROOM/FOYER - NIGHT (2018)

--Eli lies on the sofa listening to a ROCK version of the same tune. He's playing a video game, oblivious to the incredibly messy room he's seated in. We hear the front door open and shut. Eli turns off his computer as Taylor enters, dressed in a very professional-looking suit.

TAYLOR

So here's my theory. Six inch heels were invented by the Devil.

Taylor takes off her shoes and tosses them aside.

ELI

I thought you liked what they did for your legs.

TAYLOR

That's why he's the Devil. He makes women complicit in their own destruction.

ELI

I know what you need. Come here.

Taylor crosses to the sofa. She sits and puts her feet in Eli's lap. He begins to rub Taylor's feet. She melts.

TAYLOR

Mmm. That's nice.  
(then)  
Get any writing done today?

ELI

Not really. Wasn't feeling it today.

TAYLOR

Oh.  
(then)  
Did you make dinner?

ELI

Sorry. There's nothing in the pantry. Only oatmeal and some expired cocaine.

TAYLOR

I think that's powdered sugar.

ELI

That would explain why I didn't get high. Shall I order pizza?

TAYLOR

Hm. My mom used to love pizza.  
What did you think of her body?

ELI

Fine. I'll order salad.

They share a smile as Eli resumes his rubbing. Taylor's phone rings. She answers the phone.

TAYLOR

(into phone)

Hello? Hey, what's going on? --  
What? -- Honey, calm down. Where  
is he now? -- Okay. I'll be right  
over. Don't open the door.

Taylor, now concerned, hangs up the phone.

ELI

Who was that?

TAYLOR

My friend, Jade. She has this  
crazy ex. He's been stalking her.  
(looking around)  
Where are my shoes?

ELI

You're going over there?

TAYLOR

There's a car parked behind her  
condo. I'll check it out, see if  
it's Duke, then come right back.

ELI

You never mentioned Jade before.

TAYLOR

She's a new friend. An actress.  
Very nice.

Taylor spots a shoe. She crosses to grab it.

ELI

Are you fucking her?

TAYLOR

Yeah.

ELI

What happened to Alicia?

TAYLOR

She moved back to Peru.

ELI

Why didn't you tell me you have a  
new playmate?

Taylor spots her second shoe and puts it on.

TAYLOR

We don't always share that.  
(then)  
What about you? You seeing anyone?

ELI

Haven't been in the mood lately.  
Maybe when I finish my script.  
(then)  
Hey. Should I come with you?

TAYLOR

To do what?

ELI

If it is her ex and he gets rough,  
I can, you know, scream for help.

Taylor laughs. She strokes Eli's face.

TAYLOR

I adore you.

ELI

Only because I'm adorable.

They kiss. After a beat, Taylor pulls back.

TAYLOR

I'd like to keep kissing you...

ELI

... but you have to go help your  
lesbian lover.

TAYLOR

Yeah.

Taylor heads for the door. Eli calls after her:

ELI

I'm ordering pizza!

Taylor grins at him, then exits. As Eli picks up the phone,  
we CUT TO--

INT. SUPERMARKET - DAY - (1963)

--a life-size cardboard cutout of a Prototypical Italian Chef holding a pizza. A banner on the cutout reads, 'The Newest Sensation! Frozen Pizzas! Beth Ann enters frame as she pushes a shopping cart past the cutout.

Beth Ann turns into an aisle to see a MOTHER talking to a THREE YEAR OLD GIRL who holds a package of cookies.

MOTHER

Honey, put that back. We don't need anymore cookies.

The girl clutches the cookies to her chest. Annoyed, the mother takes the package from her and puts it back on the shelf. Beth Ann watches this with great interest.

MOTHER (CONT'D)

Now let's go. And don't touch anything else.

The mother pushes her cart past Beth Ann. As the girl follows, she looks at Beth Ann who gives a little wave. The girl smiles at Beth Ann and walks out of frame.

Beth Ann is still smiling sweetly, when voices drift over from the next aisle.

WOMAN'S VOICE #1

... and as we're talking he realizes where he's seen this guy before.

WOMAN VOICE #2

Where had he seen him?

CLOSE on Beth Ann, paying no attention to the voices, as she turns to peruse the pyramid of soda cans next to her.

WOMAN'S VOICE #1

At some diner in Glendale. Right down the street from Dyn-Tech which is where the guy works.

Hearing 'Dyn-Tech', Beth looks up. She slowly pokes her head around the pyramid to see who's talking.

BETH ANN'S POV - Sheila stands with her back to Beth Ann talking to a SHORT HOUSEWIFE in the middle of the aisle.

SHORT HOUSEWIFE

So what did Leo see this guy do?

SHEILA

Leo saw him in the diner parking lot. Rob was there kissing some waitress.

CLOSE on Beth Ann as she reacts, stunned.

SHORT HOUSEWIFE

Are you going to say anything to the wife?

SHEILA

I just met the woman. How do I tell her her husband is having an affair?

An unsteady Beth Ann suddenly slips and falls into the pyramid of soda cans. The pyramid comes crashing down on the floor and cans begin to roll everywhere.

Sheila and the short housewife turn to see Beth Ann lying on the floor amidst a sea of cans. CLOSE on Beth Ann's eyes, filled with hurt and anger.

SHEILA (CONT'D)

Crap.

Beth Ann jumps up, kicking soda cans, causing them to roll away. Beth Ann rushes away. Sheila chases her.

SHEILA (CONT'D)

Beth Ann! Wait!

An emotional Beth Ann forcibly pushes past other shoppers as she heads for the exit. Sheila stops when she sees Beth Ann leave the store. We CUT TO--

INT. PASADENA HOUSE - DINING ROOM - NIGHT (1982)

--CLOSE on a soda can lying on its side. A hand reaches into frame to grab it. REVEAL Tommy is cleaning up empty cans, glasses and plates from the buffet table. Simone enters.

SIMONE

Tommy, can you ask Gustav if he's ready to serve the desserts?

TOMMY

Sure thing, Mrs. Greer.

As Tommy heads into the kitchen, Simone notices a white envelope leaning against the centerpiece on the buffet table.

SIMONE  
(re: envelope)  
What's that?

TOMMY  
I don't know. It was there when I  
came in.

Tommy exits to the kitchen. Simone picks up the envelope.

SIMONE'S POV - The words 'FOR SIMONE' are written on the  
outside of the envelope.

Simone opens it. A small photo falls to the table. Simone  
picks up the photo and looks at it.

SIMONE'S POV - A PHOTO of Karl and a HANDSOME MAN kissing on  
a beach. They appear to be naked from the waist up.

CLOSE on Simone staring at the photo in disbelief. She  
starts to tremble. Tommy reenters, holding a dustpan.

TOMMY (CONT'D)  
Gustav said the desserts are good  
to go.

Simone takes a moment to respond. Finally:

SIMONE  
(softly)  
Oh. Thank you.

TOMMY  
(re: her expression)  
Mrs. Greer? Is everything okay?

Simone quickly forces a smile as she hides the envelope and  
photo inside her pocket.

SIMONE  
Everything's fine. Absolutely fine.

Simone sweeps out of the room.

INT. FOYER - CONTINUOUS

Simone enters and crosses into the living room. She stops.

SIMONE'S POV - Karl is surrounded by a group of guests. He  
is telling an anecdote.

We're ON Simone's anguished face as she looks at him,  
realizing she doesn't know him at all.

Karl finishes the anecdote. The guests begin to laugh. Suddenly their laughter sounds like a laugh track from a sitcom. We CUT TO--

EXT. TAYLOR'S HOUSE - LIVING ROOM - NIGHT (2018)

--Eli is on the sofa, eating pizza, watching a sitcom on TV. Taylor enters.

ELI  
Hey. What happened?

TAYLOR  
It was definitely Jade's ex in the car. We had to call the cops.

ELI  
Oh my God. Did they arrest him?

TAYLOR  
Duke, that's her ex, he drove away before they got there.

ELI  
She shouldn't go back to the condo until they find him.

TAYLOR  
That's what I told her.

ELI  
Did you take her to a hotel?

Taylor looks at Eli, embarrassed.

ELI (CONT'D)  
What?

TAYLOR  
Please don't be mad.

ELI  
About what?

TAYLOR  
She's outside.

Taylor winces in anticipation. The truth hits Eli.

ELI  
No!

TAYLOR

She didn't want to be alone tonight.

ELI

I don't care!

TAYLOR

It would just be for one night.

ELI

Rule Number One -- We don't bring our playmates into the house.

TAYLOR

I know it's a lot to ask. But she's freaked out and I'm worried about her.

ELI

Which means you've violated Rule Number Two. We don't become emotionally involved with our playmates. We fuck 'em, then toss 'em aside. That is the sacred foundation upon which open marriages are built!

TAYLOR

Just how much powdered sugar have you snorted tonight?

ELI

Where would she even sleep? Our guest room's being remodeled.

TAYLOR

She can sleep in your study. Eli, please. I'm begging.

There is a knock at the front door. Taylor looks at Eli, hopefully. He reacts, frustrated.

ELI

This is a really big favor.

TAYLOR

I know.

ELI

(relenting)  
Fine. One night.

Taylor crosses to Eli and hugs him.

TAYLOR

Thank you! Thank you! Thank you!  
She'll go right to sleep. You  
won't have to deal with her at all.

There is a pounding on the door.

ELI

She sounds like a top.

TAYLOR

Enough with the lesbian jokes.

ELI

(defensive)

It was my first one.

Taylor opens the door to REVEAL JADE stunningly beautiful.  
She carries two overnight bags.

JADE

Hey.

CLOSE on Eli, instantly smitten by her beauty.

TAYLOR

Hey you. Come on in. Jade, this  
is my husband, Eli Cohen.

JADE

(sweetly)

Hi. Thanks so much for letting me  
stay here. I really appreciate it.

Eli smiles a goofy smile. Jade and Taylor wait for him to  
speak. He doesn't. Finally:

TAYLOR

Honey? Perhaps you could grab  
Jade's suitcase and help me show  
her your study.

ELI

Hm? Oh. Sure. Absolutely.

Eli starts to cross to Jade. He catches his foot on the  
coffee table and trips. He falls on the floor.

JADE

Omigosh. Are you okay?

Eli quickly jumps back up.

ELI  
Totally fine. Please.  
(grabbing suitcase)  
Right this way.

As Eli indicates for Jade to follow him, he opens a door into his downstairs study. We CUT TO--

INT. PASADENA HOUSE - FRONT DOOR - (1963)

--Sheila opening the front door. She sticks her head inside.

SHEILA  
Beth Ann?

REVEAL Beth Ann, cleaning her home.

BETH ANN  
Now is not a good time.

SHEILA  
I'll be quick. I must apologize.

Sheila quickly enters and crosses to Beth Ann.

BETH ANN  
There's no need. And I have to get my work done before Rob gets home.

Beth Ann begins dusting the furniture. Sheila watches.

SHEILA  
I feel awful about what you heard.  
You have every right to hate me.

BETH ANN  
I don't hate you.

SHEILA  
Just know I won't be sharing that story with anyone else.

BETH ANN  
Good. Because it's not true.

SHEILA  
(sympathetically)  
Beth Ann...

BETH ANN  
It's not. Leo is mistaken.

SHEILA

He knows what he saw. Rob kissed a blonde waitress in the parking lot of Hansen's Diner.

BETH ANN

He wouldn't do that.

SHEILA

Maybe you should talk to him.

Beth Ann's intensity as she dusts increases.

BETH ANN

He couldn't. Not after everything we've been through.

SHEILA

He's a man. Some of them cheat.

An emotional Beth Ann whirls around to face Sheila.

BETH ANN

BUT OUR DAUGHTER DIED!

Sheila stares at Beth Ann, stunned.

BETH ANN (CONT'D)

(emotionally)

He knows the pain I've suffered. He wouldn't put me through more.

SHEILA

Oh, honey.

BETH ANN

(forcing a smile)

So please tell Leo we're fine. Everything is just fine.

Sheila sympathetically nods, then exits.

Beth Ann sits on the sofa. She looks around at the spotless room. She sighs. Nothing more to clean. After a beat, she reaches over and pushes a nearby vase off the table and we CUT TO--

INT. PASADENA HOUSE - FOYER - NIGHT - (1982)

--a crystal glass hits the floor and shatters. REVEAL a party guest looking at the mess, stricken. Simone crosses into frame.

SIMONE

It's fine, darling. You know what they say. It's not a party til someone breaks something.

(re: broken crystal)

And that was expensive. So we must be having a marvelous time.

Simone smiles a brittle smile. Karl crosses to Simone from the living room.

KARL

One of the waiters said you wanted to see me.

SIMONE

Yes. I need to speak to you. Privately.

Simone crosses away. Karl follows her.

INT. GUEST BATHROOM - MOMENTS LATER

Simone and Karl enter. She shuts the door behind him.

KARL

You want to talk in here?

SIMONE

We'll just be a moment.

KARL

What's wrong?

Simone hands Karl the photo. She then turns and looks at herself in the mirror. She watches Karl's reflection as he looks at the photo. A devastated look washes over his face.

KARL (CONT'D)

(re: photo)

Where did you get this?

SIMONE

Does that matter?

Karl looks helplessly in the mirror at Simone. She looks back at him.

SIMONE (CONT'D)

(re: photo)

Who is he?

KARL  
(struggling)  
Darling, can we just...

SIMONE  
Tell me his name!

Karl tries to think of a way out. He can't.

KARL  
Winston.

SIMONE  
What's his last name?

KARL  
I don't know.

Simone's jaw tightens. She is livid.

SIMONE  
Is he the only one? Or have there  
been others?

Karl struggles to speak. He can't. Simone winces from the realization. She checks her reflection and adjust her hair.

SIMONE (CONT'D)  
Here's what's going to happen. You  
will go upstairs to begin packing.  
I will tell our guests you have a  
headache of some sort. You won't  
come down until everyone has left.  
It's crucial they know nothing of  
this. Do you understand? I will  
not be humiliated.

A tearful Karl nods. He starts to leave, then turns back.

KARL  
Simone? I'm so sorry...

SIMONE  
(holds up hand)  
Don't. You can't apologize for  
this.

Simone grabs the photo and exits the room.

CLOSE on Karl as he looks at his reflection in the mirror.  
He sees a man who is devastated and defeated.

INT. FOYER - MOMENTS LATER

Karl emerges and heads for the stairs. He walks past Simone who is talking to an ELEGANT WOMAN.

ELEGANT WOMAN

... and I just love what you've done with the place. It absolutely makes me green with envy.

SIMONE

Wonderful! That's the look I was going for.

Simone and the elegant woman laugh. Out of the corner of her eye, Simone sees Karl slowly ascending the stairs. A flicker of anger crosses her face. But she quickly puts her mask back on and goes back to chatting with the elegant woman.

As Karl disappears up the stairs, he passes a MODERN PAINTING of a man laying alone in a bed. We PUSH IN on that and then we're on--

INT. TAYLOR'S HOUSE - BEDROOM - NIGHT (2018)

-- Eli laying in bed shirtless. Taylor enters in a bathrobe.

ELI

Is Jade settled in?

TAYLOR

Yes. She's in the study. All tucked in for the night.

ELI

Good.

Taylor drops her robe and gets into the bed beside Eli.

TAYLOR

Thanks again for letting her spend the night. You are beyond menschy.

ELI

I thought it'd be weird, but it's fine. She seems nice.

They lie there a beat. Taylor looks at Eli.

TAYLOR

Beautiful, too. Don't you think?

ELI

I guess.

TAYLOR

Hey. We don't lie to each other,  
remember?

Taylor playfully pinches Eli. He grins.

ELI

Fine. She's disgustingly gorgeous.

TAYLOR

Isn't she? Have you ever been with  
a woman that stunning?

ELI

Is this a competition?

TAYLOR

Little bit.

ELI

I've only been with one woman as  
hot as Jade. And that's you.

TAYLOR

That's another lie. But I'll let  
that one slide.

Taylor snuggles up to Eli. He puts his arm around her.

ELI

Since we're talking... what's she  
like in bed?

TAYLOR

Eli...

ELI

Come on. You owe me a few details.  
I bet the sex is amazing.

Eli looks at Taylor, hopefully. She begins to grin.

TAYLOR

It's pretty great.

ELI

God, I'm so jealous!

TAYLOR

I know.

They lie there, smiling. After a beat, Eli's brow furrows.

ELI

It's just physical with her.  
Right?

TAYLOR

Why are you going there?

ELI

It's just... she's so hot. I would understand if you fell for her.

TAYLOR

I like Jade fine. But she's just a hobby.

ELI

Okay.  
(then, seductively)  
Hey. Do you want to...?

TAYLOR

Not tonight. I have an early meeting.

ELI

Did you set the alarm on your phone?

TAYLOR

Yeah.  
(then, realizing)  
Crap. I left it in the study.

ELI

I'll get it for you. Go to sleep.

Taylor lays her head on the pillow. Eli slips on his robe and exits.

INT. PASADENA HOUSE - STUDY - MOMENTS LATER

Jade is clad in a large T-shirt and nothing else. She sits on the desk, reading a script. She hears a knock on the door. Eli sticks his head in.

ELI

Hey. Sorry to disturb you. Taylor left her phone in here.

JADE  
(looking up)  
You're Eli Cohen?

ELI  
Uh... yeah.

Eli crosses to the desk and picks up Taylor's phone.

JADE  
Eli Cohen the screenwriter?!

ELI  
You've heard of me?

JADE  
Omigod! I love your work. I saw  
'Road Rage' three times.

ELI  
Oh. Well, thanks. You helped pay  
my mortgage.

Eli looks down at the script in her hands. Jade sees this.

JADE  
I hope you don't mind me sneaking a  
peek. It was just laying here.

ELI  
No, but it's not finished yet.

Eli gently takes the script out of her hands.

JADE  
Sorry. I just got so excited when  
I saw your name. Seriously, Eli.  
I am your biggest fan.

Jade smiles sweetly. Eli stares at her, utterly charmed.

INT. PASADENA HOUSE - MASTER BEDROOM - MOMENTS LATER

Eli enters. He crosses to the bed and sets the phone on the  
night stand. He crawls into bed and turns to Taylor.

ELI  
Here's your phone.

TAYLOR  
(eyes closed)  
Thanks.

ELI

Listen, I've been thinking. If Jade needs to stay here for a few extra days... I wouldn't object.

TAYLOR

(eyes closed)

Baby. You're so sweet. Thank you.

Taylor pats Eli's arm, then turns away to sleep. Eli smiles like a child who's gotten away with something. As he reaches over to turn out the lamp on the nightstand, we go--

INT. PASADENA HOUSE - KITCHEN - NIGHT (1963)

--inside a fridge. The lights go on as Beth Ann opens the fridge door to grab a carton of milk. The phone rings.

Beth Ann puts the bottle down and answers the phone.

BETH ANN

(into phone)

Hello?

EXT. PHONE BOOTH - NIGHT

Rob stands in a phone booth. It is raining.

ROB

Honey, I hope you haven't started dinner yet. I have to meet a client for a drink.

Beth Ann closes her eyes, understanding what this means.

BETH ANN

A client.

ROB

It's business so I'll be out late. Don't wait up.

BETH ANN

(trying to sound cheerful)

I'll make you a sandwich. It will be in the fridge when you get home.

ROB

Sounds great. Love you.

Rob hangs up. Beth Ann stands there, not moving. A thought suddenly hits her. She rushes out of frame.

EXT. HANSEN'S DINER - PARKING LOT - NIGHT

The rain has gotten worse. A car pulls into the crowded parking lot. It pulls slowly into a slot. Beth Ann emerges. She is not dressed for the rain. She wanders over to the diner. She looks inside.

Beth Ann's POV - Rob sits at a booth alone. He is reading a newspaper.

Beth Ann watches him, intently. She hopes he will be joined by another man.

Beth Ann's POV - A beautiful young WAITRESS crosses up to Rob. She serves him a drink. He makes a joke. The waitress laughs.

Beth Ann holds her breath. She doesn't want to see what will happen next, but she can't look away.

Beth Ann's POV - Another WAITRESS taps the beautiful waitress on the shoulder, indicating she's needed in back. The beautiful waitress turns back to Rob and explains she has to go. Rob takes her hand.

Beth Ann winces.

Beth Ann's POV - Rob takes the waitress' hand and kisses it. She giggles, then strokes his head.

Beth Ann reacts, devastated. She slowly walks back to her car in the rain. She stands beside the car in a daze. TILT DOWN to show rain drops hitting the hood. We CUT TO--

INT. PASADENA HOUSE - DINING ROOM - NIGHT (1982)

--droplets of water hit the dining room table. REVEAL Tommy is cleaning the table with a sponge.

Simone enters from the foyer. She looks drained.

TOMMY

Is everybody gone?

SIMONE

Your mother was the last one. She says she'll see you at home.

TOMMY

I finished cleaning the kitchen. Everything's put away.

SIMONE

Good. Lock up as you leave.

Simone starts to cross out. Tommy stops her.

TOMMY

Is Mr. Greer okay? He never came back down to the party.

Simone looks at Tommy's concerned expression. She smiles.

SIMONE

Don't you worry about him. Okay?

Tommy nods reluctantly. Simone goes upstairs.

INT. PASADENA HOUSE - MASTER BEDROOM - MOMENTS LATER

A suitcase, half-packed, lies open on the bed. Karl is seated in an easy chair a few feet away. He stares straight ahead, as if lost in a trance. Simone enters. She sees the suitcase is unpacked.

SIMONE

Why aren't you finished packing?  
(peering in suitcase)  
I'm only seeing casual clothes.  
You'll need at least two suits.

Karl nods, weakly. Simone walks into their closet.

SIMONE (O.S.) (CONT'D)

And I don't want anyone at your office knowing about this. Not until the divorce is final.

Karl mumbles something. Simone emerges from the closet, suit in hand.

SIMONE (CONT'D)

Did you say something?

Karl says nothing. Simone ignores him and lays the suit on the bed.

SIMONE (CONT'D)

I'm packing your Armani. You'll need something black.

Simone goes to the dresser and begins removing shirts and socks. She doesn't look at Karl as she speaks.

SIMONE (CONT'D)

Once we've gone public you need to tell our friends at the club this was amicable. I want to avoid as many patronizing looks as possible. Do you understand?

Karl mumbles something. Simone whirls around, annoyed.

SIMONE (CONT'D)

Why are you mumbling?! I can't understand a word you're saying.

Simone stares at Karl. She sees something is wrong.

SIMONE (CONT'D)

Why are you sweating?

Karl doesn't move. Simone walks to him. She looks down at the table next to Karl's chair.

SIMONE'S POV - Three vials of pills lay on the table. They've all been opened.

SIMONE (CONT'D)

(stunned)

Karl! What did you do?!

She rushes over and shakes Karl. His head falls to the side. Simone reacts, frantically.

SIMONE (CONT'D)

(defiantly)

No! You think you're going to get out of this by dying? Fuck you!

Simone races to the phone. She picks it up and dials.

SIMONE (CONT'D)

I want to see you suffer!  
Penniless in a gutter! And you will not deny me that pleasure!  
(into phone, calmly)  
Hello. We've had a little incident here. Could you send an ambulance to 342 Hillhurst? --- It's my husband. He seems to have taken a few too many pills... Can you hold for a moment? Thank you.

Simone lays the phone down, then crosses to Karl. She looks at him for a beat. She then violently slaps him in the face.

SIMONE (CONT'D)

Wake up!

Karl stirs. Simone crosses back and picks up the phone.

SIMONE (CONT'D)

(into phone, calmly)

Excuse me. I'm back... what? On  
it's way? Thank you so much. My  
husband and I will be waiting.

Simone hangs up the phone. She crosses over to Karl. She looks at him as he drifts away. Her expression softens.

SIMONE (CONT'D)

(emotional)

I'm sorry for slapping you, my  
love. But it's just been one of  
those days.

Karl doesn't respond. Simone crosses and sits on the floor next to Karl. We're CLOSE on Simone's face as she lays her head in Karl's lap. We CUT TO--

INT. PASADENA HOUSE - DINING ROOM - NIGHT (1963)

--Beth Ann's head is in her hand. She is lost in thought.

REVEAL Beth Ann is seated opposite Rob at the dining room table. Rob is eating. Beth Ann's food has not been touched.

ROB

(looking up)

The meat loaf's delicious. Did you  
change the recipe?

BETH ANN

Little bit.

ROB

Well, good job. Better than ever.

BETH ANN

Thank you.

Rob sees her mind is elsewhere.

ROB

Penny for your thoughts?

BETH ANN

Oh, I was just thinking about silly  
things.

ROB

What kind of silly things?

BETH ANN

I was wondering when you'll die.

Rob looks up from his food, appalled.

ROB

Excuse me?

BETH ANN

You know. Whether it will be sooner rather than later.

ROB

I'm not dying anytime soon.

BETH ANN

You don't know that. You could be hit by a bus. Or have a stroke. Or get stabbed in the chest.

Beth Ann gently caresses her steak knife.

ROB

(concerned)

Beth Ann?

BETH ANN

Myra Bell's husband was fifty when he choked to death on a pimento.

ROB

I'm only forty-two and I feel great. Can we just eat dinner?

Rob goes back to eating his meat loaf. Beth Ann watches him for a beat.

BETH ANN

I used pimentos in the meat loaf.

Rob looks up, slightly alarmed. Beth Ann smiles.

BETH ANN (CONT'D)

That's how I changed the recipe.

ROB

(realizing)

Are you angry with me?

BETH ANN

Why would you ask that?

ROB

You're fantasizing about my death,  
for starters.

BETH ANN

I don't wish you dead. I'm just  
wondering what will happen to me  
when the inevitable happens.

ROB

Inevitable?

BETH ANN

I don't have a job. Or a hobby.  
My whole life revolves around  
taking care of you.

ROB

That's what makes you a good wife.

BETH ANN

But when you're not here anymore...  
who will I be?

ROB

My widow.

He laughs at his little joke. Beth Ann is not amused.

BETH ANN

Listen to what I'm saying. I need  
something more.

ROB

Like what?

BETH ANN

I don't know exactly.

ROB

This something more -- will it keep  
you from making me delicious  
dinners?

BETH ANN

No.

ROB

Then you have my permission to do  
whatever makes you happy. But just  
so you know... I intend on sticking  
around for a while.

BETH ANN

Oh.

They share a smile, then go back to eating. After a beat, Rob looks up. He is in distress. Beth notices this.

BETH ANN (CONT'D)

What's wrong?

Rob spits up something in his hand. He holds it up.

ROB

Pimento.

BETH ANN

Sorry.

Rob looks at Beth Ann suspiciously as he takes another bite of meat loaf. We hear the siren of an ambulance and we CUT TO--

EXT. PASADENA HOUSE - FRONT DOOR - NIGHT (1982)

--PARAMEDICS wheeling an unconscious Karl out on a gurney. Simone follows them.

PARAMEDIC

Ma'am, do you want to ride with us  
to the hospital?

Simone sees several concerned neighbors gathered on her lawn.

SIMONE

Yes. But give me a moment.

The paramedics wheel Karl to the ambulance. Simone crosses to speak to her neighbors. One of them, an ELDERLY WOMAN, steps forward.

ELDERLY WOMAN

Simone, what's happened?

SIMONE

(breezily)

It was the silliest thing. Karl  
slipped coming down the stairs.

Simone crosses to another group of neighbors a few feet away.

SIMONE (CONT'D)

Nothing to worry about. He just  
hit his head on the stairs.

(MORE)

SIMONE (CONT'D)  
(to MAN in bathrobe)  
Ooh. Harold, I love the robe.

HAROLD  
So Karl is okay?

SIMONE  
I'm sure he's mortified beyond  
belief. But it's nothing.  
(to everyone)  
Go back home. Don't mind us.

The crowd starts to disperse. Simone waves a cheery goodbye as they go. Her expression changes when she sees someone O.S.

SIMONE'S POV - A blowsy, unkempt WOMAN stands across the street looking with interest at the scene unfolding.

Simone reacts at this odd sight. A paramedic calls out.

PARAMEDIC  
We're ready to go, ma'am.

SIMONE  
Hold on for one second.

Simone hurries across the street toward the woman.

SIMONE (CONT'D)  
Wanda. What are you doing here?

WANDA  
Heard the sirens. What's going on?

SIMONE  
Nothing. Karl just had a little  
fall coming down the stairs.

WANDA  
(skeptically)  
Are you sure you didn't push him?

Simone reacts to this bizarre comment. Wanda stares at Simone, unblinking. A horrible thought occurs to Simone.

SIMONE  
It was you. You left the photo.

Wanda smirks. Simone reacts in disbelief. Then... she lunges at Wanda and knocks her to the ground. Simone pounces on her, punching her repeatedly. Wanda screams. Neighbors, hearing the cries, turn and come running. Two of the paramedics race over and pull Simone off of Wanda.

PARAMEDIC

(sternly)

Hey! Have you lost your mind?

Simone shrugs off the paramedic's hands.

SIMONE

Of course not.

(with utter dignity)

I'm drunk.

She smooths her hair and crosses away toward the ambulance.  
We CUT TO--

TAYLOR'S HOUSE - FOYER/DINING ROOM - MORNING (2018)

--two pairs of bare feet as they descend the stairs. REVEAL Taylor and Eli, in tousled hair and rumpled pajamas. They've clearly just woken up. As they descend the stairs, they look around their home, confused by what they see.

ELI

Something is weird.

TAYLOR

Our home is clean.

In a WIDE SHOT we see Taylor and Eli gazing at their now-immaculate home.

ELI

Yeah. Isn't that weird?

Jade enters from the kitchen, wearing an apron.

JADE

Hey, guys. I was just coming up to wake you.

TAYLOR

Did you clean our house this morning?

JADE

My way of thanking you for letting me stay here. I also ran to the store and got breakfast. Do you guys like bacon?

ELI

We're Jewish, so... yeah.

Jade exits into the dining room. Taylor and Eli follow.

INT. DINING ROOM – CONTINUOUS

Taylor and Eli enter to discover the dining room table has been beautifully set with silverware, flowers, place mats, etc. Jade is pouring juice into glasses.

TAYLOR

Jade! You shouldn't have gone to all this trouble.

JADE

No trouble at all. Try the juice. It's freshly squeezed.

Jade exits into the kitchen. Eli picks up his glass and looks at it.

ELI

We own a juicer?

TAYLOR

It was a wedding gift.

ELI

Why don't we ever use it?

TAYLOR

I don't know.

Eli examines a plate.

ELI

Where did these plates come from?

TAYLOR

That's our good china.

ELI

Huh. Pretty.

TAYLOR

Yeah.

ELI

Why don't we...?

TAYLOR

I don't know.

They sit in their chairs. Eli sips his juice.

ELI

Jade cooks. She cleans. She juices. Let's face it. She's the wife we always wanted.

Eli chuckles at his joke. Taylor regards him for a beat.

TAYLOR

Do you ever resent me for not doing this stuff? You know, setting the table and making nice meals.

ELI

I'm an evolved liberal. I don't expect my wife to wait on me.

TAYLOR

Good answer.

ELI

You're the one who should be annoyed. I'm home all day. I should be taking care of you.

TAYLOR

Don't be silly. You're busy writing.

Taylor sips her juice. Eli looks at her for a beat.

ELI

Do you ever resent me for not bringing home more money? Been a while since I've sold a script.

TAYLOR

Come on.

ELI

We've never spoken about it. I'm curious how you feel.

Eli smiles, expecting Taylor to reassure him. But a strange expression spreads across her face. Eli realizes she feels something on this issue.

ELI (CONT'D)

Omigod.

TAYLOR

You know what? I don't want to talk about this right now.

ELI

Well, I do. And remember, we don't lie to each other.

TAYLOR

You want to know how I feel? Okay. You've been working on this script for a year. You keep promising me you'll get it done but you don't. So yes. It's been... frustrating.

Eli stares at her stunned. Taylor looks away, angry that he forced her to tell the truth. Jade enters, carrying two plates of food.

JADE

Here we go. Waffles and bacon. And I also bought some champagne in case anyone wants mimosas.

Jade sets the first plate down in front of Taylor.

TAYLOR

That sounds good.

As Jade sets the second plate down in front of Eli, she rests her hand on his shoulder. Eli notices this. He looks up at Jade. She smiles at him, a bit too sweetly, and we go--

EXT/INT. PASADENA HOUSE - FOYER - DAY (1963)

--a BOTTLE OF WINE. REVEAL the bottle is in Sheila's hand. She is standing outside Beth Ann's house, also holding a covered casserole dish. Beth Ann opens the door.

SHEILA

Hey. I brought you some wine and homemade lasagna.

REVEAL Beth Ann. She smiles, touched.

BETH ANN

Sheila! Why did you do this?

SHEILA

I wanted to see how you're doing. And I couldn't come empty-handed.

BETH ANN

You know, I went to that diner. And I saw Rob kiss the waitress.

SHEILA

And that's why I brought the wine.

Sheila walks straight into the house. Beth Ann reacts.

INT. PASADENA HOUSE - KITCHEN - AN HOUR LATER

CLOSE on glasses of wine. REVEAL Beth Ann and Sheila are seated at the table, drinking.

BETH ANN

... so I've decided not to say anything to Rob. If I put him on the defensive it will affect our marriage.

SHEILA

He's committing adultery. That's supposed to affect your marriage.

BETH ANN

I'm just going to work harder at being a good wife. To remind Rob why he loves me. Then, hopefully...

Beth Ann stares off into the distance. Sheila studies her.

SHEILA

You know there is another option.

BETH ANN

What's that?

SHEILA

Confront the girl.

BETH ANN

The girl?

SHEILA

Go to that diner. Make a scene. Threaten to tell her boss if she doesn't stop seeing Rob.

BETH ANN

Sheila! She might not even know Rob is married.

SHEILA

Those tramps always know. Walk in and tell her you still love Rob and you're not giving him up without a fight. Scare the hell out of her.

Beth Ann considers this.

BETH ANN  
(unconvincingly)  
I can be scary.

SHEILA  
Sure, you can. I say go over there  
now. Before you lose your nerve.

BETH ANN  
(checking watch)  
It's late. I won't have time to  
make Rob's dinner.

Sheila smiles knowingly and points to the casserole dish.

SHEILA  
And that's why I brought the  
lasagna.

Sheila smiles, deviously. Beth Ann grins.

EXT. HANSEN'S DINER - DAY - MINUTES LATER

Beth Ann's car pulls into the parking lot. Beth Ann emerges.  
She strides toward the entrance with determination.

INT. HANSEN'S DINER - MOMENTS LATER

Beth Ann sits in a booth, waiting. She looks around,  
anxiously. Her fingers tap nervously on the table top. She  
looks around, trying to spot the pretty blonde she saw her  
husband kiss. Then -- Beth Ann sees APRIL coming toward her.  
April walks with the bounce of a young school girl. She is  
fresh, sweet and delightful. She crosses to Beth Ann.

APRIL  
(brightly)  
Hi. I'm April. I'll be your  
waitress this morning.

April beams, waiting for Beth Ann to respond. Beth Ann  
stares back at April, unable to speak.

APRIL (CONT'D)  
Can I get you some coffee to start?

Beth Ann peers at April's innocent face. She realizes this  
is not the vixen she thought she'd be. April looks at Beth  
Ann in confusion. Beth Ann begins to cry.

APRIL (CONT'D)  
(concerned)  
Ma'am? Are you okay?

Beth Ann struggles to regain her composure. She grabs her purse and begins to dig through it, searching for a tissue.

BETH ANN  
I'm sorry. I'm sorry.

APRIL  
It's okay. You need a tissue?

April reaches into her pocket and pulls out a tissue. She hands it to Beth Ann. Beth Ann regards April's gesture and, feeling like a hypocrite, takes the tissue.

BETH ANN  
I don't know what's wrong with me.

APRIL  
We all have bad days. I know I have.

Beth Ann regards April for a beat. She smiles.

BETH ANN  
You seem like a very nice girl.

APRIL  
I try to be.

Beth Ann, realizing she can't confront the girl, starts to collect her things.

BETH ANN  
You know, I'm not really that hungry. I should go.

APRIL  
At least let me get you a cup of coffee.

BETH ANN  
It's all right.

APRIL  
You look like you could use someone to talk to. And it's slow now. I can sit with you for a bit.

BETH ANN  
(nervously)  
No! You don't have to do that.

APRIL

It'll be fun. You can tell me  
about your life and I'll tell you  
about mine. Then we'll be friends.  
Wouldn't you like that?

An idea starts to form in Beth Ann's mind. She starts to see possibilities. A smile spreads across her face.

BETH ANN

I suppose I could stay a few  
minutes. Sure. Why not?

APRIL

I'm so glad, uh... I'm sorry.  
What's your name?

Beth Ann thinks for a beat. Then she smiles:

BETH ANN

Myra. Myra Bell.

As Beth Ann smiles a sweet, but devious smile, a WAITRESS WALKS by carrying a tray of food. As she walks out of frame we CUT TO--

EXT. RESTAURANT PATIO - DAY (2018)

-- a WAITER walking into frame. He carries a tray of food and crosses in front of Eli and LAMAR, Eli's best friend. They're seated at a table in a chic Hollywood bistro. Eli is showing Lamar, his AGENT, an image on his cell phone.

LAMAR

(re: image)  
This is her lover?

ELI

Yeah.

LAMAR

Damn. Your wife's got game.

ELI

And get this -- Jade is a neat  
freak. Compulsively cleans all day  
long. Our house has never been so  
spotless. She cooks, does laundry.  
(re: his pants)  
She even ironed my pants this  
morning!

Lamar fixes Eli with a pointed stare.

LAMAR

What else does she do?

ELI

What do you mean?

LAMAR

You know me. When I hear about a pretty lady who lives to serve... my imagination runs wild.

Lamar gives Eli a pointed look. Eli rolls his eyes.

ELI

She's my wife's lover. Not mine.

LAMAR

I would now like to speak the two most beautiful words in the English language. Three-way.

ELI

Technically, that's one word.

LAMAR

Don't give me that hyphen bullshit. I'm trying to get you laid, bitch.

ELI

It's just... Taylor and I have never done that before.

LAMAR

You don't need to train for it. It's sex. Not ice dancing.  
(then)  
And you already got an open marriage. What's the big deal?

ELI

Jade might not be into me.

LAMAR

She ironed your pants! That's how white girls say 'Please fuck me'.

ELI

You're crazy.

LAMAR

I know what I know.

ELI

Even if Jade was up for it, Taylor hasn't been too happy with me lately. I don't think now's the right time to ask for a three-way.

LAMAR

You don't ask for permission. Let the situation unfold organically.

ELI

(intrigued)

So... how would I get it started?

Lamar gives Eli a look of disdain.

LAMAR

Do you own alcohol?

ELI

Yes.

LAMAR

Then why ask the mother-fucking question?

Lamar sips his wine. As Eli ponders this, we CUT TO--

INT. PASADENA HOUSE - LIVING ROOM - MOMENTS LATER

-- a hand pouring wine into a glass. REVEAL Simone dressed in a fur coat, lingerie and jewels. Six other fur coats are strewn about the sofa beside her. The doorbell rings.

SIMONE

Door's open. Come on in.

We HEAR the front door open. Tommy enters the living room.

TOMMY

Hi, Mrs. Greer. What's going on?

SIMONE

Nothing. I'm just sitting here with a few of my favorite things.

Simone toasts her wine glass and then downs it.

TOMMY

My mom told me Mr. Greer went to the hospital last night. I wanted to see how he's doing.

SIMONE

He'll be there for a few days, but  
he'll recover.

Simone begins to pour herself more wine. A concerned Tommy  
takes this in. Simone notices he is watching her.

SIMONE (CONT'D)

Anything else?

TOMMY

Actually... I wanted to apologize.

SIMONE

For what?

TOMMY

I lied to you last night. I saw  
the photo of your husband. And...  
his friend.

Simone's smile fades.

TOMMY (CONT'D)

I didn't know what to do. So I put  
it back in the envelope. I'm  
really sorry.

SIMONE

Did you tell your mother about this?

TOMMY

No.

SIMONE

Good. I know she'll find out  
eventually. But I can't deal with  
that. Not just yet.

Simone pours herself another drink.

TOMMY

So... is Mr. Greer gay?

SIMONE

Yep.

TOMMY

Wow. I had no idea.

SIMONE

See, that's the funny thing. I  
knew. I knew. For years, it was  
there, in the back of my mind.

(MORE)

SIMONE (CONT'D)

But I didn't deal with it. I was so busy buying art and recovering my divan, I didn't stop to ask myself... why has he stopped making love to me?

Simone begins to laugh. Tommy reacts, concerned.

TOMMY

Why are you laughing?

SIMONE

My first husband was a drunk. My second went bankrupt. Now my third husband's turned gay. At some point I've got to admit... I'm not good for men.

TOMMY

(sympathetic)

This wasn't about you.

SIMONE

I always thought I was this fabulous woman. But how fabulous can I be if no one wants to love me?

Simone begins to cry. Tommy quickly crosses to the sofa and sits beside her. After a beat, he takes her into his arms. She cries into his shoulder for a moment. Tommy thinks for a moment, then takes Simone's face into his hands. She looks at him, unsure of what he's doing. Tommy leans in and kisses Simone, softly. She reacts, stunned.

SIMONE (CONT'D)

Tommy!

TOMMY

I've been wanting to do that since I was thirteen.

Simone stares at Tommy for a beat.

SIMONE

How old are you now?

TOMMY

I'm eighteen. In two months.

SIMONE

Well... as much as it would cheer me up to commit a felony, I think you should go.

TOMMY

Okay.

Tommy crosses to the foyer. He turns back to look at Simone with a man's confidence and determination.

TOMMY (CONT'D)

Always remember - there is at least one man in this world who's dying to fuck you.

Tommy smiles knowingly, then exits. Simone reacts, astounded. Suddenly, a grin spreads across her face. She begins to laugh. She lifts up her glass and begins to sip.

INT/EXT. HANSEN'S DINER - DAY (1963)

Through the window of the diner we see Beth Ann and April seated in a booth, happily chatting, as they sip coffee.

INT. EXT. PASADENA HOUSE - DINING ROOM (2018)

Through the window of the dining room, we see Jade and Taylor seated at the table, eating dinner. Eli stands beside them and pours wine into their glasses. As they sip, Eli smiles.

INT. INTERVIEW ROOM

Beth Ann is now there, talking to the camera.

BETH ANN

There is one basic fact every woman needs to come to terms with...

Taylor talks to the camera.

TAYLOR

All men are capable of infidelity.

Simone talks to the camera.

SIMONE

Of course, the really good husbands have the decency to not get caught.

We BEGIN to INTERCUT:

BETH ANN

And once you know the truth, you have to figure what to do next.

TAYLOR

After the rage has subsided.

SIMONE

After you've spent all his money.

BETH ANN

After you've stopped crying.

TAYLOR

I decided there must be punishment.

SIMONE

I wanted to see him suffer.

BETH ANN

He needed to die.

TAYLOR

So I began to plan the murder. But  
as it turns out...

SIMONE

... killing the man you love isn't  
all that easy.

BETH ANN

Not if you want to get away with  
it.

FADE TO BLACK.

END OF SHOW