



UNIVERSAL CABLE PRODUCTIONS

Dare Me

“Pilot ”

Written By:
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Based on the novel by Megan Abbott

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DARE ME 8-23-18 -- CAST REPORT

Character

ADDY
BETH
BERT
*BRIANNA
COLETTE
*CORI
*EMILY
FAITH
J.J.
JORDY
LANA
MATT
PRINE
RIRI
SLOCUM
TACY
*TESS
TIBBS
WILL

DARE ME
Pilot
August 23 2018

SET LIST

INTERIORS

ADDY'S HOUSE
 BEDROOM
 KITCHEN
BETH'S JEEP
BETH'S HOUSE
 KITCHEN
CAR (FLASHFORWARD)
CHEER LOCKER ROOM
COLETTE'S CAR
COLETTE'S HOUSE
 BEDROOM
 KITCHEN
 HALLWAY
COLETTE'S OFFICE
CONVENIENCE STORE
CRIME SCENE
CUSTODIAN SUPPLY ROOM
SCHOOL GYM
SUTTON GROVE HIGH SCHOOL
 HALLWAY
 STAIRWELL
TEDDY'S TAVERN
WILL'S TRUCK

INT. / EXT.

BETH'S JEEP / SUTTON GROVE
 MAKESHIFT SKATE PARK
 STOP LIGHT / GAS STATION
 SHOPPING CENTER PARKING LOT
 SUBURBAN ROAD
COLETTE'S CAR
 ADDY'S HOUSE
 TOWN ROAD

EXTERIORS

ADDY'S HOUSE
COLETTE'S HOUSE
 LIVING ROOM
FOOTBALL FIELD
 GAME IN PROGRESS
 HALFTIME
 SIDELINES
 STANDS
LANVERS PEAK
 BONFIRE AREA
 WOODS
SHOPPING CENTER PARKING LOT
SUTTON GROVE
 FALL NIGHT (MISC. SHOTS)
 ABANDONED FACTORY
 DAIRY CREAM
 WORN FOOTBALL FIELD
 LANVERS PEAK
 RUN DOWN COMFORT INN
RAILROAD TRACKS
SHOPPING CENTER PARKING LOT
STOP LIGHT / GAS STATION
SUTTON GROVE HIGH SCHOOL

OVER BLACK...

"In war, you win or lose, live or die -
and the difference is just an eyelash."

- General Douglas MacArthur

FADE IN:

1 EXT. SUTTON GROVE - FALL NIGHT (FLASH-FORWARD) 1

A series of Gregory-Crewdson-style, darkly lovely BEAUTY SHOTS show us a sleepy small town at night. Trees heavy with autumn leaves. It's both perfect and ... off. This is where the American Dream has gone to die. .

A massive ABANDONED FACTORY, once the pride of Sutton Grove and now shuttered and graffiti streaked.

A worn FOOTBALL FIELD, a faded "SUTTON GROVE EAGLES SOAR!" banner half-tied to the fence that encloses it.

A dark, woodsy overlook (LANVERS PEAK) strewn with beer cans.

Shuttered DAIRY CREAM - neon sign lit up.

A run-down COMFORT INN barely hanging onto its second star. A POLICE CAR is parked nearby, its passenger side door ajar.

And finally...

2 EXT. COLETTE'S HOUSE - NIGHT 2

A NEWISH FAMILY HOME. Ranch-style. Big picture window. Lawn well-kept. The surrounding street seems placid and eerily empty...

... until we notice a NONDESCRIPT OLDER-MODEL CAR creeping ever so slowly down the block.

ADDY (V.O.)

*There's something dangerous about
the boredom of teenage girls.*

3 INT. CAR - FALL NIGHT (FLASH-FORWARD) 3

Moving closer, we find the driver, ADDY HANLON (16, tall, athletic). Her eyes are not on the road -- they're on that house. Something about it is drawing her in...

ADDY (V.O.)
*Coach said that once. But she said
 it not like a mom or a teacher, or
 a guidance counselor.
 (beat)
 She said it like she knew, and
 understood.*

4 EXT. FOOTBALL FIELD - NIGHT (ANY NIGHT GAME FROM THE PAST) 4

BEGIN STYLIZED, EXTREME CLOSE-UP SHOTS OF HIGH SCHOOL CHEERLEADERS IN ACTION DURING A GAME...

These should play as ADDY's memory and evoke the intense physicality and athleticism of cheer, the feeling of being *inside* the PYRAMID, the risk, always, of falling.

ADDY'S EYES covered in CHEER GLITTER. ADDY'S KNEE about to buckle. A FOOT digging into her SHOULDER.

ADDY (V.O.)
*Coach saw something in us,
 something quivering and real.*

We follow ADDY's ARM to where it holds aloft another girl-- BETH CASSIDY (16, petite, a sexy, feral look).

ADDY (V.O.)
*She saw past the glitter and the
 hair and the attitude...*

ADDY'S GAZE is trained on BETH. And only on BETH. We HOLD on their intense connection, never showing the other pieces of the puzzle, the other bodies in the pyramid...

5 INT. CHEER LOCKER ROOM - NIGHT 5

ADDY stands alone in the COMMUNAL SHOWER, unpinning her hair, wiping off her body glitter...

ADDY (V.O.)
*...to everything beneath, all our
 miseries.*

And now rubbing her GIANT PURPLE BRUISES, watching the glitter flow down the drain.

ADDY (V.O.)

Most of all, she could see that we were waiting. Had always been waiting. For her.

6 INT. CAR - FALL NIGHT (FLASH-FORWARD)

6

BACK TO ADDY in the car, inching down the street -- hands gripping the wheel, eyes fixed on the house.

ADDY (V.O.)

It was fucking beautiful until it went too far.

Her phone BUZZES, startling her. She reaches out blindly to the passenger seat, trying to find it. Grabbing it, she notices a LONG STRING OF TEXTS FROM BETH... but before she can focus on them (or before we can), she sees...

... BLOOD. Mottled on her thumb, creeping around her palm: drying, garish BLOOD. *What the fuck?*

She hunts for something to wipe it off. Her eyes flit between her bloody hand, the phone--and the house across the street.

Behind her, through the back window, a TORSO comes into frame. We see it -- ADDY doesn't. Until...

SLAM. A HAND HITS THE TOP OF THE CAR, HARD.

ADDY jumps. *Shit, did she hit someone?!* Off her PANIC...

7 INT. CONVENIENCE STORE - LATE SUMMER DAY (D1)

7

ADDY and BETH connected at the hip, sexy badasses, SLUSHIE in BETH'S HAND. Bikini tops and cut-offs tell us we've dissolved back to a hot afternoon right before Labor Day.

ADDY opens the cooler and feigns browsing while BETH blocks the CASHIER'S view of ADDY by perusing the adjacent shelf. What they're about to do, they've done a million times. A private language lives in their looks.

The CASHIER (male, 50s) is watching them intently. BETH, noticing, begins examining the TAMPON BOXES.

BETH

(to ADDY)

You like the ones with the tapered tip, right, baby?

Unembarrassed, the CASHIER keeps looking. No go on Plan A.

Beth activates Plan B as two Marines in uniform approach. JIMMY TIBBS (early 20s) still has a baby face and traces of his high school acne. GREGORY PRINE (mid 20s) has a more menacing vibe...

... yet BETH doesn't flinch as he reaches around her to grab beer.

BETH (CONT'D)

Price of that feel you just copped
is one case of beer.

TIBBS

Sorry, ladies. We can't buy--

PRINE

(to BETH)

That feel? Worth maybe a warm can
of Natty Light.

BETH

That all you got, soldier boy? Did
you hear that, Addy? I guess it's
official...dick is over.

ADDY

The future is female. I read it on
the internet.

BETH throws her arm around ADDY, giving them a provocative look. TIBBS and PRINE grin, into it. They'd like to continue this elsewhere...

WILL

(calling over)

Let's go. We're late.

.. but their commanding officer, SARGE WILL MOSLEY, shuts that shit down. He's 30ish, movie-star handsome but with a haunted look.

BETH

(off WILL, to ADDY)

Look who's back...

TIBBS

(calling over to WILL)

Aye aye, sergeant.

ADDY uses this distraction to slip a 40 in her backpack. BETH mouths tsk-tsk at TIBBS and PRINE as they slink over toward WILL in defeat.

WILL
(TO TIBBS & PRINE)
No starting things up like in
Cherry Point.

ADDY & BETH sashay down a side aisle to the door. ADDY winks at the CASHIER as she adjusts her bag (with the stolen 40).

8 EXT. SUTTON GROVE - DAY - A BIT LATER 8

BETH drives her JEEP Wrangler--fast, reckless. ADDY's shotgun--Thelma to her Louise.

ADDY'S looking at a picture on her phone. We catch a glimpse of it: a TEENGIRL in a CHEER UNIFORM kneeling, mouth open suggestively. Fluorescent office lighting, amateur porn vibe.

BETH
Coach Melvoy's desk always felt
sticky. Now we know why.

ADDY
(faux scolding)
Now, now, Beth. The man went to
jail. Lives were ruined. It's a
tragedy.

BETH
(re: the photo)
That contouring is the real
tragedy.

ADDY
I heard they sent her to live with
her aunt in the U.P.

BETH
As a warning to us all. Good thing
we learned our lesson.

"Sunshine" by Rye Rye/MIA starts playing. Sexy summer tunes. They exchange smiles and begin grooving along.

BETH takes ADDY'S HAND, wraps it around the gear shift. Together, they pull the shift DOWN, TEAR OFF down the road.

9 EXT. SHOPPING CENTER PARKING LOT - DAY - A BIT LATER 9

CLOSE ON: BEER going into a NALGENE-TYPE WATER BOTTLE covered in cheer/sports stickers.

This is another one of their rituals. BETH & ADDY pass the bottle to and fro, leaning against BETH's Jeep.

Across the parking lot, a small CROWD has gathered to say good-bye to someone who's getting on a GREYHOUND BUS...

-- RIRI CURTIS (16, curvy) hangs off CATHOLIC PATRICK (18, head freshly shaven). She needs everyone to know this is her boyfriend.

-- Sarge WILL says a kind word to PATRICK'S TEARY PARENTS.

-- TIBBS and PRINE pat PATRICK on the back, mill around talking to other HIGH SCHOOL FOOTBALL PLAYERS, including MICHAEL SLOCUM (17, handsome) and TRISTAN LEWIS (17).

Everybody takes a turn signing the back of Patrick's FOOTBALL JERSEY with a BLACK SHARPIE. Lots of profanity and love.

-- FOUR CHEER SQUAD MEMBERS are comforting RIRI, being there for her as her posse. They are: EMILY DIAZ (15), BRIANNA BRADLEY (16), CORI ROSS (17), and TESS LYNN (17).

ADDY & BETH watch from a distance.

BETH
(eyes on RIRI)
Freaking drama queen...

ADDY
Twenty bucks says she's already got
the new running back with the lazy
eye lined up.

SLOCUM and TRISTAN peel off from the main group and approach ADDY and BETH.

BETH
If you all got some game on, your
star QB wouldn't be shipping off to
basic.

SLOCUM
Hey, it's one way to get out of
Sutton Grove-

BETH
-And come back in a body bag.

ADDY
Sounds like Sarge Will's been
giving you the full-on hustle....

SLOCUM
He's not a bad dude.

BETH's gaze lingers on handsome WILL. She turns to ADDY.

BETH
How hard do you think it would be?

ADDY
After everything with Coach Melvoy
last year? You are *not* climbing
that tree.

BETH
Wanna make it interesting?

ADDY
No chance. I gotta keep my money.
(to Slocum)
You pulling a shift tonight,
Slocum?

SLOCUM
Gotta fill that cup. You?

ADDY
Yeah, later.

BETH
Blow it off. C'mon.

BETH swipes ADDY'S FAST-FOOD-UNIFORM VISOR from her giant 40-stealing bag and waves it, lightly taunting.

BETH (CONT'D)
We'll practice.

Annoyed, ADDY snags it back.

ADDY
You said that all summer,
"captain." And we never did.

BETH
Come on, show 'em the backtuck.

Grinning, ADDY does a backtuck right on the hot cement. Good, but workmanlike, a tad wobbly. SLOCUM claps and TRISTAN hoots, mostly excited by how hot ADDY looks in her bikini top.

BETH (CONT'D)
See. You're getting better. Who
cares anyway?

ADDY

Do I look like I care?

But, actually, she *does*.

ADDY (CONT'D)

I just don't want to flame out before Regionals this year.

BETH

And the new coach is gonna get us there? *Colette French*. Sounds like a porn star. A classy one who won't do anal.

SLOCUM

Sure could be. Damn, she's tight.

ADDY

You saw her?

SLOCUM

Came into Sonic.

ADDY

How'd you know it was her?

SLOCUM

(to Beth)

Your dad was with her, said he was giving her the Sutton Grove tour or some shit.

BETH

(after a beat, playing cool)

That could mean anything.

BETH climbs up on the car, throws off her flip-flops, beckons to TRISTAN to come closer.

BETH (CONT'D)

Some fancy new coach from across the state thinks she can run my squad? And no way she's hot. She's ancient. Like 28. Let's see that 28-year-old ass do this.

She steps from the car, onto his shoulders, then into his hands. Below her is hard, dark concrete.

BETH (CONT'D)

(to Tristan)

Up, up.

TRISTAN raises his arms all the way up. When BETH reaches the top -- SHE'S FLOATING ABOVE THEM ALL.

Disconnected from her cares and troubles. Free.

The moment feels *mostly* natural -- but a little staged. Like the plastic bag scene in American Beauty.

A glimpse of beauty in a grey, grey world.

Her stunt makes ADDY's backtuck look like kid stuff. Her best friend just completely upstaged her...

... and for a split second, we can see on ADDY'S face that she minds. She definitely minds.

10

EXT. FOOTBALL FIELD - AFTERNOON (D2)

10

ON ADDY -- RACING RIRI TO THE TOP OF THE BLEACHERS

ADDY'S pushing herself, wants to win.

The second they hit the bottom they head back up. The rest of SQUAD struggles to keep up.

BETH (the captain) isn't even breaking a sweat -- she's on her phone. Leading them from below.

BETH

Go! Move! You bend those knees for ballers, you can bend 'em for me.

ADDY & RIRI pass her without a look, keep going. BETH doesn't like that. Calls out to ADDY:

BETH (CONT'D)

Thick getting thicker. Gonna lose that thigh gap, Hanlon.

But ADDY and RIRI keep going, racing for the top one last time. They're working way harder than the ragtag SUTTON GROVE FOOTBALL TEAM, practicing in the background.

The rickety bleachers squeak, creak with every step.

Homestretch. ADDY wins! Barely. RIRI made her work for it. They hang at the top of the bleachers, catching their breath.

RIRI spots something, someone in the distance. It's a SHINY SILVER INFINITI COUPE pulling into the lot's FACULTY section.

RIRI

I think that's her. Coming in like
an O.G.

(beat)

I better tell Cap'n Beth.

RIRI dutifully runs back down to Captain BETH.

ADDY lingers at the top. The view is great from here. She looks down and catches her first glimpse of ...

COACH COLETTE FRENCH (late 20s, petite, beautiful) getting out of the INFINITI, which has just enough flash to stand out amid the mini-vans and Mazda 3s.

And so does COLETTE. Sunglasses on, she exudes a deep, enigmatic cool. As the sun hits her, she seems luminescent -- a movie star dropped into drab Sutton Grove. To ADDY she represents a world of possibilities.

We linger on how glamorous she is from ADDY's POV, then SMASH TO...

11 INT. SCHOOL GYM - A BIT LATER

11

A punishing sequence of JUMPS. Think Full Metal Jacket with girls. Sweat. Grime. Effort. Exchanging furtive looks. This is beyond their usual level....they have to push.

The camera PANS across the squad (12 full members + 4 JV 'fetuses')--studying their perfect bodies--landing on COLETTE, coolly assessing her raw material.

Young ones -- like EMILY and TACY (tiny freshman with long ponytail, BETH'S sister) -- struggle to keep up.

BETH counts off, leading the squad in drills.

ADDY is working as hard as during warm-ups, pushing herself.

COLETTE can tell. She walks over and stands over ADDY, surveying her body with great care.

Mid-plank, ADDY turns her head from COLETTE'S GAZE. She's excited COLETTE is watching her. But also trying really hard...NOT TO SHOW BETH.

BETH notices anyway, jealous. Her girl should only have eyes for her.

COLETTE

That's enough. Line up.

The squad hops to it. Most of the girls are exhausted and out of breath. RIRI's boobs are spilling out of her tanktop. COLETTE walks the line.

COLETTE (CONT'D)

First game is next Friday. And what do I see? Spray tans. Gummi bear thighs.

(the ultimate cheer put-down)

Backyard tumblers. But I don't see a squad. And I sure don't see my Top Girl.

COLETTE looks at BETH, who's bent over her phone.

RIRI

Beth's Top Girl. She's always been-

COLETTE silences RIRI with a look. She's done her research -- she knows Beth is Top Girl.

COLETTE

On my squads, you earn your spot. You get strong, you rise. That's how you get to Regionals. Become champions. Get more for yourselves than ballers and Big Gulps ...

BETH has still not put that fucking phone away. COLETTE stares her down. A game of chicken. A test of authority.

BETH

Hey, I always roll with Diet...

COLETTE

No phones on my squad.

Finally, BETH slides her phone into her cleavage. Round one goes to COLETTE. She turns back to RIRI.

COLETTE (CONT'D)

Tomorrow, come in a bra that fits.

Then COLETTE moves onto EMILY. Reaching out, COLETTE plucks some of her baby fat and TWISTS it.

COLETTE (CONT'D)

Fix this. We don't do this.

EMILY winces in pain. The rest of the squad reacts, shocked. This is the kind of shit teachers get fired for, isn't it?

On ADDY, thoroughly impressed... who is this Colette French?

12

INT. CHEER LOCKER ROOM - AFTER PRACTICE

12

Girl chaos in every direction. RIRI, BRIANNA, CORI, and TESS are ripping off sweaty clothes, shouting across stalls

EMILY's seated by her locker, newly self-conscious. TACY's waiting her turn to shower -- like all the younger girls must do.

BRIANNA

(to RIRI)

You heard Coach. Harness those babies.

RIRI

My mom says I should be proud of my body.

EMILY looks over at Riri, comparing herself, feeling just the opposite.

TESS

New coach is a *beast*.

EMILY

She's so ... she's so beautiful.

Cori looks over and notices a bag of Gummies in Emily's open locker.

CORI

(to EMILY)

Better skip the gummies, Gummi.

TACY strokes her ponytail, lost in thoughts of COLETTE.

TACY

(to no one in particular)

I really like her hair. Like Cinderella.

BETH and ADDY are already in the COMMUNAL SHOWER together. Immediately, we feel this is their routine, their space. Quiet and removed. ADDY checks out her body, her strong legs. Then puts her face under the HOT WATER, closes her eyes.

BETH watches her closely. With the keen radar of a BFF, she senses something's about to change--or is already changing.

13

EXT. SUTTON GROVE HIGH SCHOOL - LATE AFTERNOON/EVENING

13

CLOSE ON: TACY's swinging PONYTAIL.

It's annoying the shit out of BETH as she and ADDY walk out with some other girls (RIRI, EMILY, BRIANNA) after practice. She throws a look to ADDY, decides to start some shit

BETH

Hey, fetus, better watch out.
Didn't you hear about Coach
French's last squad? Her top girl?

ADDY

(playing along)
Girl took a header and scalped her
ponytail clean off.

TACY

Dad told me you made that up.

BETH

You saw what a badass she thinks
she is. Better watch it or...

BETH reaches forward and grabs at TACY's swinging PONYTAIL.
TACY scrambles away, spotting something in the parking lot.

TACY

Ow. Stop. Stop!
(racing away)
DAD!

ANGLE ON:

ROBERT "BERT" CASSIDY (mid 40s, expensive suit, slicker than Sutton Grove) power-poses in front of his GIANT SHINY SUV.

He looks up from his cell when TACY calls to him. She races over. He opens the car door for her.

BERT
Your chariot, fair daughter?

TACY gets into the front seat, throws a smug look to BETH.

BERT (CONT'D)
And can I offer two lovely ladies a ride?

BETH FLIPS BERT OFF. As if it's their inside joke, BERT waves and smiles, walks around to get in the driver's seat.

BETH watches the car drive away. The pollutant-filled dusk sky a deep orange.

ADDY watches BETH -- noticing how dark her face is now, all the swaggery veneer gone. She comes in for the rescue:

ADDY
Bert's ride is so Real Housewives.

But BETH won't engage. She wants distraction...

BETH
Mmhm. Here's a thought. Blunts and Mom's Patron up at Lanvers Peak.

ADDY
I can't.

BETH
Seriously?
(beat, then EARNEST)
God, Addy. Don't you ever want things?

ADDY
I want things... I just can't.

BETH
And I can't go home. Come on...

There's an unspoken something between them. ADDY senses COLETTE'S arrival has rocked BETH too, but in a different way. Neither wants to say it aloud.

ADDY

I can't. Crackdown at home. Gotta study. *Summer's officially over*, all that shit.

BETH'S eyes track a SUTTON GROVE POLICE CAR approaching.

BETH

You called the popo on me?

ADDY

Text you later, B.

ADDY walks to the POLICE CAR.

The WOMAN driving is ADDY's mom FAITH HANLON (mid-30s), dressed in her police uniform.

As ADDY throws her GYM BAG in the backseat, FAITH leans back toward her...

FAITH

Been a while since you texted me for a rescue.

ADDY

You always say I'm full of surprises.

ADDY gets in the car. They drive away.

We hold on BETH for a moment--alone, abandoned. In a single day, so much has changed. That's high school.

14

INT. BETH'S HOUSE - DUSK

14

Earbuds dangling, BETH walks through the front doors of a palatial and lonely McMansion, baronial gray & white and nearly empty.

BETH

It's me.

No answer. Walking into the kitchen, she drops the mail on the counter: UNPAID BILLS, mortgage payment PAST DUE.

BETH (CONT'D)

Your darling daughter. Love of your life, light of your loins.

She opens the Subzero fridge, just a kid looking for an after-school snack. But it's empty -- save for some fancy juices. She grabs a glass water bottle, drinking hungrily.

Walking to the window, she looks onto the glass patio. There sits LANA CASSIDY, near 40 and scary-lean, doing yoga/mediation, eyes shut.

BETH raps on the glass. LANA's eyes open. BETH pantomimes *WTF?* LANA closes her eyes again.

BETH sits down on the sofa, sliding the water bottle between her legs, looking very tired, tired beyond her years.

Leaning back, tucking earbuds in, she turns the volume up on Mobb Deep: *"I'm only 19, but my mind is old/And when the things get for real, my warm heart turns cold."*

For a second she is still, lonesome. Then she texts her lifeline...

15

INT. ADDY'S HOUSE - KITCHEN - EVENING

15

... ADDY. The person who's always there. ADDY looks down at her BUZZING PHONE -- has to check, has to respond...

SLOCUM, sitting across from her at the table, homework between them, sighs...

SLOCUM

(OFF ADDY'S PHONE)

Chris Brown won't quit you, huh?

When ADDY doesn't respond, SLOCUM exchanges a look with FAITH, at the stove scaring up some dinner. We get the feeling SLOCUM is always around, practically family.

MUSIC suddenly GETS LOUDER next door. Through the window, we see/hear evidence of a small party.

ADDY

(off the music)

Ain't no party like a Pops Slocum party.

SLOCUM

Hey, it's Wednesday night, practically the weekend.

FAITH

Your dad knows you're here, Michael?

SLOCUM

Yes, ma'am.

FAITH
(to SLOCUM re: ADDY)
Beats her usual partner in crime.

As if on cue, ADDY'S phone buzzes. FAITH and SLOCUM laugh.

ADDY
Everybody hating on the white girl
tonight.

FAITH
You're the one who pled rescue.

ADDY
I just needed a break. The new
coach worked us so hard today.

FAITH
Sounds like my kind of coach.

ADDY
She took two squads to the Illinois
State cheer tournament. If we make
it to State this year, if we win...

FAITH throws a look to SLOCUM. She's never left Sutton Grove.
She doesn't want ADDY chasing rainbows.

FAITH
You're not just going, you're
winning?

ADDY
It could happen.

FAITH
You always dreamed big. 'Member when
you were little and wanted to join
the WNBA? Hanging on monkey bars for
hours to make yourself taller?

ADDY
You don't get it. Kentucky, OSU,
Hawaii. Cheer scholarships are real.

FAITH
Like football scholarships? I
remember your dad at your age.
'Baby, this arm is our ticket outta
Sutton Grove, baby. We'll be
clubbing in Miami by next year.' We
both know how that turned out.

An awkward silence follows. Clearly a sensitive subject.

FAITH (CONT'D)
Dinner in twenty.

FAITH walks off.

ADDY
She thinks if I get into City-
freaking-Tech I'm set for life.

SLOCUM
Hey, my pops thinks I can make
assistant manager at Sonic one day,
all that free ice....

ADDY
I don't see why we couldn't go
someplace real. People do it.

SLOCUM
Certain people. Melanin-free
people. People born on third base.

ADDY
It can happen. If you work hard
enough.
(echoing COLETTE)
You get strong, you rise.

On ADDY, thinking ...

16

INT. ADDY'S BEDROOM - NIGHT

16

PAN OFF posters of badass, aspirational female athletes and
performers and FIND...

ADDY in bed, doing a GOOGLE IMAGE SEARCH on her phone.

INSERT ON SCREEN: COLETTE, in her prime as a college
cheerleader. Top of the pyramid. An energy rippling off her
that we don't see in today's COLETTE.

HOLD ON ADDY, intrigued... even aroused.

ADDY lingers on it, bringing the phone closer.

PRELAP COLETTE'S voice...

COLETTE (O.S.)
It's time. Let's see what you got.

17

INT. SCHOOL GYM - AFTER SCHOOL PRACTICE (D3)

17

HOLD ON BETH, high in the air at the top of a pyramid. She's so damn high--*THIS* is what cheer really is. Hard. Terrifying.

But BETH doesn't feel how high she is, her face a perfect cheer mask, her body perfectly still, never shaking.

Just like when she was stunting in the parking lot, BETH'S FLOATING ABOVE THEM ALL. ADDY looks over at COLETTE... expecting her to be in awe...

... but COLETTE's not.

From the floor, COLETTE watches BETH evenly, waits. Gives BETH nothing. No signs of encouragement. No special praise.

ON ADDY, taking this in, thrown.

ON THE FLOOR, TWO SOLID, STRONG BASES hurl BETH into a BASKET TOSS.

BETH lands the FORWARD FLIP-OUT perfectly. Once on the ground, she struts, showboat style, like a football player slowing down before crossing the goal line.

BETH looks at COLETTE expectantly. *Where's the praise?*

But COLETTE turns and faces the squad instead. As good as BETH is, her attitude and complacency set a bad example.

COLETTE

Okay. Now let's shake things up.

She throws a look over to TACY, standing to the side with the other JV girls. Singles her out.

COLETTE (CONT'D)

Freshman... you're up.

BETH

Her? The JV bottomfeeder? She's five feet of hair.

ON ADDY, noting BETH'S reaction, starting to tense up.

But when she looks at COLETTE... not a hint of worry.

COLETTE

Five feet of hair, get up there.

TACY steps forward, a bit frightened. Begins to climb.

HOLD ON COLETTE--studying TACY as she makes her way to the pyramid top. She's green but not bad. Her tiny size helps.

COLETTE (CONT'D)

You got this. Don't you wanna make their jaws drop? Could be you on Game Day.

The gym is silent as TACY readies herself for the FORWARD FLIP-OUT.

ON ADDY, even more tense. *Tacy? She had to fucking pick Tacy? What if Tacy shows Beth up?*

Then --

Just like that... TACY loses her balance, foot slipping, leg slipping, and she FALLS backward HARD -- THUNK.

That's what cheer is *really* like -- FALLING. HARD. ALL THE TIME. It fucking hurts.

Everybody rushes over. COLETTE bends down to make sure TACY's okay. TACY looks stunned, confused. What happened?

But ADDY only has eyes for BETH, worried about what's going on in that dark mind of hers...

18 OMITTED 18

19 INT. COLETTE'S OFFICE - LATER 19

The office is in disarray, boxes on her desk, including one labeled "COACH MELVOY." ADDY comes in as COLETTE is packing up. Clocks a cigarette furtively perched on the window ledge.

ADDY

Hey. Got a minute?

ADDY turns to close the door and spots the brand-new SECURITY CAMERA installed above it.

COLETTE

I was here three days before I realized it wasn't plugged in.

ADDY

Coach Melvoy's screwup. The gift that keeps on giving. Like herpes.
(off COLETTE's look)
Beth says that.

COLETTE

But you're not Beth.

ADDY takes a breath, starts over. Lowers her voice confidentially. This feels important to share but also is a way to connect with COLETTE.

ADDY

That's what I wanted to talk to you about. Beth. Look, you wanna be careful with her.

COLETTE

Go easy on her, give her special treatment?

ADDY

No, that's not what I mean. Beth's dad - you know, Mr. Cassidy - he's a big dog here.

COLETTE

Yeah, I got that.

ADDY

He's not a great dad. And Tacy--

COLETTE

Sisters never get along.

COLETTE isn't budging. ADDY's stuck now. She's gotta spill.

ADDY

Half-sisters. Tacy's mom was Mr. Cassidy's sidepiece. Lived across the street. Still does. Except now Beth's dad lives there too.

COLETTE

Small towns can be fucked up. Look, I get that she's your friend.

ADDY

She is.

COLETTE

But I've known a lot of Beths. She needs limits. I'm giving them to her. It's that simple.

COLETTE's phone BUZZES. Without looking at it, she grabs her purse and moves to the door.

COLETTE (CONT'D)

I gotta go.

Catching her reflection in the door glass, COLETTE reaches in her purse for a lipstick and quickly applies some. ADDY watches, eager for this window in...

ADDY

Date night with Mr. Coach?

COLETTE

Yeah. He likes to show me off.

COLETTE heads out. ADDY watches her go...

20

INT. CHEER LOCKER ROOM - MOMENTS LATER

20

WITH ADDY, as she enters. The girls are singing, showering, ab crunching. *Where's Beth?* She takes a quick look around. Doesn't see her. WRETCHING NOISES are coming from a stall.

It's EMILY over a toilet, stall door open, trying to vomit.

ADDY shakes her head. Not this shit again. *If you're gonna do it...*

BETH rounds the corner. Looking vaguely pissed, like she's got no time for such immature bullshit.

Or maybe she knows ADDY's been talking to COLETTE about her.

Stepping forward, BETH KICKS EMILY in the gut.

For a split second, this seems completely pointless and malicious. Like BETH has just lost her shit.

But then EMILY vomits, and the purpose of the kick becomes clear. Addy and Beth stand on opposite sides of the stall, captain and lieutenant reunited...

BETH

(TO EMILY)

You got no gag reflex.

ADDY

That's not what her boyfriend says.

BEGIN ANGRY HIP-HOP SONG...

21 INT. BETH'S CAR - SUBURBAN ROAD - NIGHT

21

BETH'S drinking and driving like a bad-ass. ADDY'S along for the ride.

BETH

I think she lives on Fairview.

ADDY

This is fifth-grade lame. She's probably not even home.

BETH

I'm telling you, there's something off about her. She's a fake, she's a liar.

ADDY

You're just pissed she let Tacy be Top Girl today. Screw it. You'll be back up there on Friday.

BETH

I care about Top Girl as much as I care about douchebag cheer, or this whole rotten suburban ghetto, or my goddamned degenerate family.

ADDY says nothing, staring out the window. These silences are ADDY'S power move. BETH can't tolerate them.

BETH (CONT'D)

You should just be on my side.

ADDY

We all wanted a real coach. A winning coach. Remember?

BETH

If she's such hot shit, why's she back here? She only grew up two towns over. That armpit Sterling Heights where we bought beer in junior high.

ADDY

I know.

BETH

How do you know?

ADDY

Anyone can Google.

BETH slows the car to read the house numbers.

BETH
Okay, this must be it.

BETH stops the car at COLETTE'S HOUSE (the one we saw in FLASH-FORWARD). Her silver INFINITI gleams in the driveway.

BETH (CONT'D)
Florida plates? Please.

BETH notices that all the lights are on in the house.

BETH (CONT'D)
And you said she wouldn't be home...

ADDY is thrown: *What about the date night?* But she tries not to show it. BETH takes a hit from a bottle of Hennessy.

22 EXT. COLETTE'S HOUSE - LIVING ROOM - NIGHT 22

Through the picture window, we see...

COLETTE, 2-year-old MADISON in her arms, paces, trying to lull her to sleep. In yoga pants, she's not dressed for a night out. But she looks beautiful, a golden bird in a domestic cage.

MATT FRENCH (early 30s) is working nearby. He gets up from his spreadsheets, walks over and takes MADISON.

23 INT. BETH'S CAR - NIGHT 23

ANGLE ON ADDY & BETH...watching this domesticity from afar.

BETH
That's the husband? The youth pastor? I wouldn't fuck him.

ADDY
He'll be heartbroken. Come on, let's just go, this is crazy.

BETH turns and faces ADDY. Enough is enough.

BETH
Why you got such a hard-on for her?

ADDY
I don't.

BETH

I can see it from here. It's a
rando flasher hard-on.

(loud; drunk)

You want to fuck her! Coach! Coach!
Someone out here wants to fuck you.

ADDY

Stop, shut up!

ADDY looks up to see if anyone heard...

24 INT. COLETTE'S HOUSE - CONTINUOUS 24

... and there's COLETTE. Still at the window, watching.
Yearning. Not so long ago that was her. Wild and free.

25 INT. COLETTE'S HOUSE - BEDROOM - A BIT LATER 25

COLETTE is getting ready for bed as MATT enters from putting
MADISON to sleep.

MATT

(off the girls out front)
Peanut gallery still out there?

COLETTE

I'm telling you, these girls are
nothing but boxed wine and
attitude.

MATT

Like you when I met you.

COLETTE

Do I look like a boxed wine girl to
you? *

MATT

Nah, bet you were more of a Mad-Dog
girl. *

(beat)

You'll whip 'em into shape.

She sits on the bed, notices a fancy new shoebox. *Oh my...*

MATT (CONT'D)

I was gonna give you these after
the game, but I thought you might
want to wear 'em to the party.

She picks up the box, pulls off the lid. It's a pair of sizzling red snakeskin strappy pumps. Easily \$1,200.

COLETTE

Matt. Jesus.

MATT

What did your mom always say, every lady oughta--

COLETTE

--have a pair of red shoes. Like Dorothy.

She lifts one up. It *is* beautiful. And he's so eager. But...

COLETTE (CONT'D)

Matt, we made a budget. We've got the rent, the car payments, the credit card bill--

*
*
*

MATT

--It's not what we can afford. It's what *you* deserve.

He puts his arms around her, *so* happy in this moment. Beautiful wife. A kid. A house. This is the complete package.

MATT (CONT'D)

I know we moved here for me, for this job --

COLETTE

It was right for both of us.

MATT

But you're the one back where you started.

COLETTE

This is just for now. We'll make it work, together.

MATT

No "I" in team, Coach?

(beat, then serious)

I just want you to know that I haven't forgotten all the things I promised you.

He kisses her. Rather than responding in kind, COLETTE folds herself into his embrace. There's something she's holding back here, something she's not saying...

26

INT. SUTTON GROVE HIGH SCHOOL - STAIRWELL - DAY (D4)

26

FINAL BELL RINGS. STUDENTS fill the stairwell. Amid the chaos we find...

... COLETTE, phone in hand, heading upstairs. She stops, smiles furtively at a text she's just received. Then lingers a moment, looks out the window...

CROSS-COUNTRY PRACTICE is in session outside on the track. She notices a kid with giant headphones, who stands out from the crowd - JORDY JONES. Something about him.

Then J.J. CURTIS (late-30s, a sleek and stylish exec, RiRi's mom) interrupts her reverie. She carries her afternoon coffee in a DIAMANT Pharmaceuticals travel mug.

J.J.

Hey, gorgeous! My lucky day. J.J. Curtis, RiRi's mom.

COLETTE

(putting on polite smile)
Hey. Colette French.

J.J.

We're so happy to have you here, leading our girls. I don't know how Bert pulled it off but --

COLETTE

We have a ways to go. The girls are--

J.J.

Lazy? Raised on Ritalin and free porn. We only have ourselves to blame. And the last coach--even minus the pedophilia--well, I could've done a better job. My straddle sit was legend.

COLETTE

That's why you look familiar. The showcase photos. You cheered here.

J.J.

You're looking at the first African-American Top Girl in Sutton Grove. First and only.

(beat)

So, the squad boosters, we do these brunches. I'd love to host one for you. Sutton Grove can be hard for newcomers.

COLETTE

Thanks. Maybe. When we get set-

J.J.

RiRi's crazy about you. I know
Beth's always been the Top Girl,
but RiRi's very driven.

(looks at her phone)

How about next Sunday? Real casual.
Day-drinking, telling dirty jokes.

COLETTE

Sorry. Maybe in a few weeks. I-

J.J.

-C'mon. Just the girls. No Bert
Cassidy breathing down your
cleavage.

COLETTE

No. I can't.

(softening)

I'm really focused on the game.
It's coming up fast. That's what
you all wanted me here for, right?

J.J. is stung, but quickly puts on a genial mask.

J.J.

Of course. We'll see how it goes.
Then maybe you'll have time.

COLETTE takes a breath, as if she's been through a small war.

27

INT. SUTTON GROVE HIGH SCHOOL - LATE AFTERNOON

27

Jacket on, COLETTE walks down a hall near the gym filled with
trophies, other signs of past Sutton Grove athletic glory.

But passing a door with a window, she notices...

ADDY, the only one left in the darkened gym. Practicing her
backtuck, working her ass off.

28

INT. SCHOOL GYM - A BIT LATER

28

COLETTE, jacket off now, wearing a UCF T-shirt, one hand on
ADDY'S waist. Charged. Intimate. Close.

COLETTE's other hand is pulling ADDY's knees up, flipping her
hard. ADDY falls, frustrated.

COLETTE
Head up. No sloppy stuff.

ADDY stops, takes a breath.

COLETTE (CONT'D)
Again. Trust yourself.
(beat)
Better.

ADDY
(off Colette's UCF tee)
Did you go there? For cheer?

COLETTE
Yeah.

ADDY
I'm thinking of places to apply.
Maybe more places than I thought.

COLETTE
You should. Do your research.

ADDY
I just wanna go. You know?

COLETTE nods, thinking. Then:

COLETTE
Hanlon, it's good to have an exit
plan that's more than just an exit.
(beat)
Let's do this. Set higher. Don't
step out.

ADDY nods, tries again.

COLETTE (CONT'D)
Chest up. Open it. Open.

Off COLETTE's command...

29

INT. COLETTE'S CAR / TOWN ROAD - EARLY EVENING

29

COLETTE and ADDY coast through town, ADDY thrilled to be alone with COLETTE. Her eyes flick around with interest, noting a poorly hidden pack of cigarettes above the visor.

ADDY clocks COLETTE observing the FACTORY as they approach.

ADDY
It shut down when I was a kid.

COLETTE

Tires, right?

ADDY

(nods)

You used to hear the chug-chug all day long. Then one day it just stopped. And the stadium--the one they were building for the football team--that stopped too. Everything just stopped.

COLETTE

(looking at it)

Reminds me of Roman ruins.

They drive in silence for a second, peering out, ADDY seeing her town with fresh eyes.

COLETTE (CONT'D)

Hey, who's the cute kid always running the track?

(off ADDY'S confused look)

Curly hair, big headphones?

ADDY

You mean Jordy Jones? He's... he's... nobody.

COLETTE

Nobody won't distract you. Nobody'll make you feel good.

ADDY nods knowingly -- though she doesn't *really* know. She hesitates, dying to ask something, then goes for it...

ADDY

So how did you end up here? You could be anywhere. You could run squads anywhere. You--

COLETTE

I want to be here. Matt--my husband--he has a chance here. He hasn't had many chances, not like he thought. And he's given me so many.

(beat)

Grown-up bullshit, right?

ADDY

No. I mean, I don't know. I don't know too many married people. I mean, that are still married.

They smile at each other, a little grimly.

COLETTE

Well, maybe you'll be smarter than
I was, Hanlon. About all this.
Maybe you already are.

ADDY thrills to this praise. But they're approaching her house. Her time with COLETTE is ending.

ADDY

(reluctantly)
Um, that's me.

30

EXT. ADDY'S HOUSE - CONTINUOUS

30

COLETTE stops the car at ADDY's house. She can't help but notice its small size. ADDY's clearly not a booster daughter.

ADDY opens the door. COLETTE looks at her. The mood shifts as she holds ADDY'S gaze. There's something in COLETTE'S look-- it's seductive, a promise.

COLETTE

You're not like the others, Hanlon.
But you know that, don't you?

ADDY

(utterly earnest)
Yes.

ADDY steps out of the car. Her legs are shaking.

FAITH has been standing in the driveway, uniform on, looking exhausted. She's been watching.

As COLETTE drives off, FAITH looks down at her stiff, rayon uniform, touches her hair self-consciously.

FAITH

So that's the new coach?
(beat)
The blonde lady who couldn't stop
and introduce herself?

But ADDY doesn't engage, begins to head inside...

FAITH (CONT'D)

(knowing she's blown it)
Hey, I picked up that stuff you
wanted. The flax seed? Went to
three stores --

But ADDY -- eager to savor the experience she just had, to get on her phone, to fantasize -- is already gone. HOLD ON FAITH, struggling to connect, troubled...

31 OMITTED 31

32 INT. SUTTON GROVE HIGH SCHOOL - HALLWAY - DAY (D5) 32

BETH and ADDY (in uniform, at last!) move through the hallways between classes. EMILY, BRIANNA, CORI trail behind them. STUDENTS give them a wide berth. They're the stars. ICONIC.

BETH
(holding out her phone)
C'mon, we'll meet him right after school.

ADDY
BETH. No. Not before a game.

BETH
When's that stopped us? Look. He was sending me dick pics all last night. Tristan-the-Christian. What an asshole.

ADDY
No way. I said no.

ADDY stops as they come upon the spectacle of RIRI strolling past the Marine Recruiter Table. Shaking what god gave her. TIBBS and PRINE stare, taking the bait. WILL does not.

PRINE also notices Beth and Addy, across the way. He makes the tongue-between-the-fingers gesture at them.

They roll their eyes, used to that shit. RIRI joins them, triumphant. Beth isn't impressed.

BETH
Pathetic.

RIRI
Your turn.

BELL RINGS. RIRI walks off.

ADDY looks at the Marines, then at BETH. Putting the pieces together...

ADDY

She took your bet?

BETH

It's no fun playing with yourself.
(pointed)
I've been doing that a lot lately.

ADDY

I got stuff to do. Stuff I care
about.

Ouch. ADDY starts backing away to get to class.

ADDY (CONT'D)

Aren't you coming to calc?

BETH

Why?

HOLD ON BETH -- the anguish, the boredom, of high school
written all over her face.

The hallways empty out all around her, till there's only one
other person left... TRISTAN.

33

INT. CUSTODIAN SUPPLY ROOM - AFTERNOON

33

BETH is on a supply table in the middle of hooking up with
TRISTAN. He's pushing forward, jeans unzipped.

BETH shakes her head. Nu-uh. Instead, she grabs his hand and
slides it under her skirt. Grinning, TRISTAN begins making an
effort. But BETH is distracted, even a little despairing.

BETH

(moving his hand)
Like this. Like this.

Eyes shut, BETH tries so hard to get lost in the feeling.
There's a desperation in it. In everything BETH does...

34

INT. BETH'S HOUSE - LATE AFTERNOON

34

BETH is pilfering the KETEL ONE from LANA's liquor cabinet.
This is just a brief pitstop for her until she notices...

... a SUIT JACKET strewn across a chair. And on the coffee
table: a PERSONAL CHECK made out to Lana from Bert, a DIAMANT
RX paper bag and pill bottle, a pair of pliers and stray
white powder on a fine china plate.

BETH
(calling out)
Mom?
(increasing urgency)
Mom. Mom. Mom.

BETH races down the hall --

FINDS BERT exiting LANA's bedroom, belt unbuckled, buttoning his shirt.

The door open, BETH sees LANA sitting on the bed, one shoe off. She looks over at BETH, trying for a smile. BETH looks at both of them, deeply calm. She's the parent here. They're the unruly teenagers, caught in the act.

BERT
Hey, sweetie pie. This isn't what you think. Your mom just-

BETH
We are not your family anymore.
Don't you understand that?
(suddenly screaming)
Get out. Get out of here.

Rubbing his face wearily, BERT looks at her, feeling it.

BETH (CONT'D)
Go home to your wife and daughter.
(beat)
Your other wife and daughter.

BERT
Babygirl, your mother--you gotta understand.
(beat)
I never have been able to say no to her.

BETH
Fuck you.

BERT heads down the hallway and out the front door. BETH moves to a hallway window, watches him go...

ANGLE ON: BERT slinking across the street to the house he now calls home with TACY and her mom -- the one where his shiny SUV is parked in the drive.

On BETH: Shit is fucked up. She looks over into the bedroom.

-- LANA has abandoned herself to the humiliation, curling back into bed. Reaching for a cigarette on the bedside table. Lighting it, leaning against the headboard.

LANA

Remember when you turned six and we all drove down to Stony Creek and had a cookout. You remember, don't you?

BETH

(moving closer)

Sure.

LANA

We all fell asleep after Funfetti cake and I woke up to you saying, *Mom, Mom, the sky'd turned orange.*

LANA pulls open the covers, patting the bed like: *c'mon, sweetie. Cuddle with Mom.*

BETH, however, does not move.

BETH

You said I was dreaming. Like that time you fell asleep with the cigarette and set the curtains on fire.

LANA looks at the cigarette and smiles grimly.

LANA

But the sky was orange. The smelting plant burned slag at night. Lit the sky up like a jack o' lantern.

BETH

I said it was beautiful and you said it was pollution.

LANA

And your dad said, *that's not pollution, ladies. That's progress.*

The weight of it all--family history--hits BETH.

BETH

I can't wait til I get to leave here. This house. This family. I can't wait.

LANA

You think it's going to be easy.
You'll leave, you'll be free.

BETH looks at her, so world-weary.

BETH

I never thought anything would be
easy.

35 EXT. FOOTBALL FIELD - LATE DAY 35

The creaky old stands are filling up for a 7:30 start time.
PARENTS, tons of HIGH SCHOOL KIDS.

36 INT. CHEER LOCKER ROOM - LATE DAY 36

PRE-GAME RITUAL. The SQUAD puts on their cheer masks: heavy
glitter, cheer tattoos. There's a bloodthirsty intensity
here. They're warriors readying for battle.

We move through the space, watching EMILY, TACY, RIRI and
every other squad member, all our fierce faces -- looking at
themselves in mirrors and on their phones.

Finally, we find ADDY, off to the side, face half-bare,
texting BETH. RIRI calls out, glitter pot in hand.

RIRI

ADDY! C'mon!

ADDY looks up, sees the squad's faces glittered and hard.

ADDY rises, joins them, dipping her hand in RIRI's glitter
pot. Spreading it across her face. Forget BETH, she's in.

PRELAP: FOOTBALL SFX, CRASH OF HELMETS, etc.

37 EXT. FOOTBALL FIELD - GAME IN PROGRESS - LATE DAY 37

For less than one down, we're actually on field IN THE MIDDLE
OF FOOTBALL ACTION. Eagles vs. the CROWN POINT NORSEMEN.

Then we pop out to:

38 EXT. FOOTBALL FIELD - SIDELINES - CONTINUOUS 38

FIND: THE SQUAD IN ACTION DOING SIDELINE CHEER...

CHEERLEADERS

Get down, get hard, get mean.

They hate this part. It's boring.

Increasingly anxious, ADDY looks at the scoreboard.

The clock is ticking down. The first half about to end. She and RIRI check their phones, confer about Beth.

RIRI

This isn't good...

ADDY

She'll be here.

ON COLETTE -- noticing them all aflutter.

TACY begins waving to someone in the crowd. ADDY looks up to see BERT in the bleachers, a late arrival.

39 EXT. FOOTBALL FIELD - GAME IN PROGRESS - LATE DAY 39

SLOCUM gets sacked. Hard.

40 EXT. FOOTBALL FIELD - STANDS - CONTINUOUS 40

FANS REACT IN THE STANDS...among them are TIBBS and PRINE:

TIBBS

(off Slocum)

Gets up quick. Gonna make a great Marine.

PRINE

The few, the proud, the fucked-from birth.

BACK TO:

41 EXT. FOOTBALL FIELD - SIDELINES - NIGHT 41

ADDY and RIRI share a look that says it's over. BETH'S really not going to make it.

COLETTE looks at the clock, huddles them up.

COLETTE

(calling out)

Let's go. Let's do this. Huddle up.

42

EXT. FOOTBALL FIELD - SIDELINES - MOMENTS LATER

42

COLETTE and the squad are gathered in a prayer circle. With their "masks," it's hard to tell them apart. COLETTE has them huddled so close, her voice thrumming.

COLETTE

I'm going to tell you a secret.
There is *no one* better than you.

(beat)

You are the meanest, strongest,
baddest women this town's ever seen
and you're about to show everyone
what you're made of. The hard, hard
gold that pounds in your chests.

On ADDY, feeling it.

COLETTE (CONT'D)

You're royalty now, you're
gods. Make them bow down. Do me
proud.

The squad exchanges excited looks. They are into it, they are ready. For a moment, no one even remembers BETH....

EXCEPT COLETTE -- She knows exactly who's not here.

As the HUDDLE breaks up, BETH is suddenly THERE, pulling her hair into a ponytail. Her CHEER MASK is haphazard but awesome. Two swipes of GLITTER WARPAIN under her eyes. Wild, ferocious, ready.

EVERYONE stares. COLETTE looks at her but says nothing about her lateness, total focus on the show about to go on.

COLETTE (CONT'D)

This is it. Remember: Fast, tight,
light. Just like in practice.

(to TACY)

That means you. You're top.

TACY looks nervous but not surprised--COLETTE gave her a heads-up. But everyone else is shocked. BETH is apoplectic.

BETH

You can't be serious. You put her
up there, she'll break her neck.
I'm top girl.

BETH looks at ADDY for backup.

But it's not there. ADDY doesn't speak up -- no one does. But all their faces say it loud and clear: *WTF is Coach thinking?*

COLETTE

Top girl is a girl who shows. Every practice. Every game.

BETH

I showed. I'm here-

COLETTE

-Top girl is a girl who can control herself.

BETH

(stunned)

I'm the captain.

COLETTE

We're not doing captains anymore.

We stay on this moment. It feels earth-shattering to BETH -- who has always been captain, in every way.

BETH

(after a stunned beat)

I'm captain. This is my squad.

COLETTE

Wrong. It's mine. And my squads don't have captains.

(to TACY, ignoring BETH)

You got this?

TACY, near-hysterical, nods wildly.

As music begins to boom from the sound system, we cut into...

43

EXT. FOOTBALL FIELD - HALFTIME - NIGHT

43

The middle of a KICK-ASS CHEER ROUTINE.

Even BETH--in her angry/tortured state--executes an INSANELY PERFECT TUMBLING RUN.

CLOSE in as ADDY nails her backtuck.

Then go WIDE and take in the SPECTACLE that COLETTE has painstakingly choreographed.

Because this squad is fucking good.

The routine reaches its peak with the BIG PYRAMID, the girls ELEVATORING TACY to the top just as we saw in practice.

Now we MOVE IN CLOSE, INSIDE THE PYRAMID...

From ADDY'S POV we notice...

TACY'S SHAKING KNEE. The weak link that will bring the whole thing down.

Across from ADDY, BETH is still enraged. She shakes off ADDY'S look of warning. BETH's not gonna help, not at all. Instead, she digs her nail into TACY'S leg...

Use slo-mo to play out the tension of this moment.

TACY JERKS HER LEG FROM BETH. Her fake smile firmly in place, but she's trembling more now. ADDY knows what's next...

TACY IS GOING TO FALL. JUST LIKE SHE DID IN PRACTICE.

ADDY takes TACY's full weight, steadies her -- and just in the nick of time, MAKES THE SAVE.

APPLAUSE rises up from the CROWD. A moment of triumph, a moment of glory. But it doesn't feel that way to ADDY...

... all she feels is BETH'S ANGRY FUCKING GLARE.

44 OMITTED 44

44A INT. BETH'S JEEP/EXT. SUTTON GROVE - NIGHT 44A

Music pounding, BETH cruises one of Sutton Grove's main drags. Silent and in control.

RIRI sits up front with her, singing along to Princess Nokia's "Excellent." Pumped. Ready to party.

RIRI

*Ambitions and accolades, what did
you go do today? How did you go
spend your day? I worked hard, I'm
getting paid...*

And all alone in the backseat...

-- ADDY, drinking from a pint, staring at the back of BETH's head. Emboldened by booze, she leans forward to BETH's ear.

ADDY

What? I should have let her fall?
Coach made the choice.

BETH

And you chose to be her little
bitch.

BETH hits the gas pedal and starts driving just a tiny bit faster. ADDY sits back in her seat. Watching the world go by. Never the one in control.

45

INT. TEDDY'S TAVERN - NIGHT

45

ON COLETTE -- in a sleek, sophisticated dress and her new shoes. The shoes hurt--and she may be a little overdressed for this gathering--but she's a knockout.

CHEER BOOSTERS and other PARENTS drink and congratulate themselves. TACY and some JV INFANTS are sneaking sips of champagne from a swiped bottle.

BERT CASSIDY -- drink in hand, looks over the second COLETTE enters. J.J. CURTIS, standing next to BERT, follows his gaze.

BERT

(to JJ)

There she is. A goddamn comet landed
in our midst.

Both BERT and J.J. move closer, jockeying for full attention.

BERT (CONT'D)

(greeting COLETTE)

A diamond in a rhinestone world.

COLETTE

We pulled it off.

J.J.

More than that.

(lowers her voice)

I've been talking with the
Regionals organizers--they're
interested in letting us host.

COLETTE

That'd be great. First round bye.

BERT

Hell, yes. We're on the map again.
They'll stop thinking of us as a
Rustbelt backwater once they get an
eyeful of the stadium plan.

(beat)

Speaking of which, where's that
handsome husband of yours?

COLETTE

On his way. Late babysitter.

BERT

Shit, that could take all night.
Let's just do this without him.

BERT catches TACY's eye and points toward a makeshift stage.

BERT (CONT'D)

(calling off)
Babygirl! We're up.

COLETTE

You sure? I know Matt would really
hate to miss the announcement.

J.J.

(a little too interested)
Your husband works for Bert?

BERT

Hell yes! Two for the price of one.
He's gonna be my rainmaker. We're
gonna get this stadium built if it
kills us.

J.J.

Happy husbands make happy wives?

COLETTE

It just worked out. He's the best
person for the job.

BERT

Sure as hell is. And we intend to
get you everything you need to lay
hands on those tournament rings.

J.J.

What he really means is we're
hitching all our wagons to your
star, Coach French.
(beat, smile)
No pressure.

COLETTE looks at both of them, their faces beaming, the
pressure clear. Smiling, she knows what they want to hear:

COLETTE

Pressure's how diamonds get made.

HOLD ON COLETTE, trapped with the adults, while...

46 INT. BETH'S JEEP / SUTTON GROVE - NIGHT 46

BETH's Jeep moves through the night with reckless abandon.

-- RIRI stands up in the front seat, shouting into the night, bottle in hand.

BEGIN INTERCUTTING here as needed between the girls in the Jeep (aka FREEDOM in MOTION) and the staid, boring parent party, where BERT's SPEECH is now in progress...

BERT (O.S.)

... so our football team got the
shit kicked out of them tonight.
Again.

46A INT. TEDDY'S TAVERN - NIGHT 46A

BERT's center stage, enjoying the laugh he got from crowd. This is not the first time they've heard him make a speech. They're solidly with him. TACY's by his side, at the ready like a magician's assistant.

BERT

How times have changed. When a lot
of us went to school here,
everything was football. We thought
it would be forever. We even came
up with a plan. A big gleaming new
stadium for our boys.

47 OMITTED 47

48 EXT. SUTTON GROVE - NIGHT 48

BETH speeds down a street where there are many closed-up shops and businesses. They pass a once classic movie theatre, now shuttered and streaked with graffiti.

BERT (O.S.)

Well, we had to put that dream on
pause. We were struggling. Like so
many American towns... we felt left
behind.

49 INT. TEDDY'S TAVERN - NIGHT 49

BACK to BERT at the mike -- holding court, spinning a tale.

BERT

But no more. Tonight, we witnessed a transformation. We saw how good our girls could be. How they could take the lead. Who run the world? Girls. Like the t-shirt says.

(beat)

Some people say cheer isn't a sport--I know Coach French here would disagree--but I can tell you: it *is* a business. An industry. And it's the future. A future that's coming here, to Sutton Grove. Tacy, show the people...

Tacy removes a white cloth from an easel--unveiling an ARCHITECTURAL RENDERING OF A SHINY NEW STADIUM.

BERT (CONT'D)

A stadium can transform a town. A stadium can *heal* a town. It begins with our cheer squad, our darling daughters. But it doesn't end there.

(beat)

If we build this... folks will come. From across the state, and beyond. Tournaments, concerts, trade shows, they will come.

(beat)

Once we have this stadium, this beacon, this lodestar, there's nothing we can't do. Sutton Grove begins again.

50	OMITTED	50
51	OMITTED	51
52	INT. BETH'S JEEP/EXT. SUTTON GROVE GAS STATION - NIGHT	52

Music still blaring, BETH sees a red light. Fuck that. She evades it by abruptly cutting the corner into a gas station.

TIBBS and PRINE are putting gas in PRINE's car. Spotting them, RIRI leans forward, breasts spilling out.

RIRI

Enlist me! Enlist me so hard!

PRINE
(calling over)
Where's the party, baby girl?

BETH stops for no one. But we get the sense the guys are gonna follow...

53 INT. BETH'S JEEP - MOMENTS LATER 53

ON ADDY -- fuck being exiled to the backseat, away from the action, the fun. She spots something that intrigues her...

JORDY JONES, skateboarding with two buddies and suddenly attractive, courtesy of COLETTE. She leans forward to BETH.

ADDY
Wait... him.

BETH
Him? Why?

ADDY
Why not?

54 EXT. SHOPPING CENTER PARKING LOT - CONTINUOUS 54

BETH pulls into the lot and begins making ominous circles around JORDY and the puzzled skateboarders.

As she passes JORDY, she leans out the window.

BETH
You. Get in. It's your lucky day.

JORDY hops to it. As BETH opens the door for him...

BETH (CONT'D)
You better have weed.

JORDY tumbles into the back with ADDY. Weird, forced intimacy. But it's sexy too.

55 OMITTED 55

56 EXT. LANVERS PEAK - BONFIRE AREA - NIGHT 56

A BONFIRE PARTY. WHOOPS, MUSIC, SMOKE, a LINE OF PARKED CARS.

BETH, RIRI, OTHER SQUAD MEMBERS, TIBBS and PRINE -- plus a few GUYS they've picked up along the way. Everybody's Instagramming and taking selfies at the far edge of a ravine.

OVER AT PRINE'S CAR...

RIRI is leaning inside, plundering it for Marine recruitment swag. She emerges with a USMC tanktop.

RIRI

Want?

Ignoring her, BETH takes a few steps away from the group. She's drinking with abandon now that ADDY has struck out on her own...

57

EXT. LANVERS PEAK - WOODS - SIMULTANEOUS

57

ADDY and JORDY are making out against a tree, deep in the woods. The night brings out a wildness in ADDY, as does the booze. It's so rare for her to be free from BETH'S gaze. She tugs off her letter jacket. JORDY can't believe his luck. He grins and begins pushing her head down.

ADDY

The head push? You're pulling that shit on me?

JORDY

I just...I don't know what you ...

Emboldened, drunk and definitely feeling herself, ADDY leans back, lifting her skirt as JORDY watches, enthralled. Echoing COLETTE'S advice, she asks...

ADDY

Make me feel good, Jordy Jones.
Make me feel....

Eagerly, nervously, JORDY gets on his knees, hands on her thighs, ADDY can't believe her own nerve, but she likes it.

BACK TO BETH AT THE MAIN PARTY...

58

EXT. LANVERS PEAK - BONFIRE AREA - NIGHT

58

BETH, scrolling Instagram, BORED--and then seeing a PHOTO with 320 likes: TACY hoisted high on the squad's shoulders, the pyramid apex, crowd cheering.

HOLD ON BETH, watching it silently.

59 OMITTED 59

60 INT. TEDDY'S TAVERN - NIGHT 60

Late arrival MATT hurries in, eyes searching until he finds...

COLETTE and BERT. His wife talking to his new boss. COLETTE couldn't be more beautiful. Her red shoes are like a flare. No other woman in this room looks as good.

MATT is about to approach them, when --

J.J.

You must be Matt. I'm J.J. Welcome to our nest of vipers.

(extending her hand)

But you're probably used to that working for Bert.

MATT

No bites yet. But I just started. Project manager for the new stadium.

J.J.

I know. What I don't know is which of you Bert had his eye on first.

MATT

Pardon?

J.J.

He's had his sights trained on your wife since she took Jeff East to State. We never thought he'd land her.

On MATT, trying to take it in. J.J. smiles, shaking her head.

J.J. (CONT'D)

Never say Bert Cassidy doesn't know how to sweeten a deal.

MATT looks back over at COLETTE and BERT, feeling all of it. And it feels rotten.

ACROSS THE ROOM...

COLETTE notices MATT talking to J.J., making polite excuses, heading their way. She doesn't trust J.J. for a second. She looks thrown -- suddenly tense.

But BERT couldn't be more thrilled. He waves MATT on over.

BERT

Had to make a grand entrance, eh?

BERT and MATT shake hands.

MATT

I missed a lot. How'd it go?

COLETTE can tell from MATT's demeanor that something is wrong. She jumps in quickly.

COLETTE

Not bad. Mr. Cassidy has two daughters on the squad, and --

BERT

The little one stole the show. People always say to me, 'Bert, bet you wanted sons.' Know what I say? Fuck that old news. Look at my girls: energy, swagger, balls.

COLETTE

Yes, well... getting any of them to really *work* is the hard part.

(beat)

It took me a while too. Matt taught me that. I don't know where I'd be without him.

COLETTE squeezes MATT's arm - a valiant attempt to change the subject - and boost her husband's ego. BERT isn't having it.

BERT

Exactly where you are -- hell, don't be modest about it

MATT

I didn't realize you'd followed Colette's career so closely.

BERT

I follow winners. Then I buy them.
(raises glass to toast)
We've had this date together from the beginning. All three of us.

All three clink glasses, MATT and COLETTE looking at each other, tension thick.

61 EXT. LANVERS PEAK - BONFIRE AREA - NIGHT

61

Limber as ever, and very high now, BETH SNAPS a perfectly composed shot of her amazing breasts in a leopard bra.

As she flips through the contacts and sends the photo to "Sarge," PRINE takes a break from flirting with RIRI, looks over...

PRINE

Hey, jailbait, is that my phone?
You didn't take a picture, did you?
(to TIBBS, about BETH)
Hell if I'm going down for *this*
one.

BETH

Deleted it.

BETH hands PRINE his phone back. Gives him a provocative look, holding her Jack bottle between her breasts.

BETH (CONT'D)

C'mon, soldier boy.
(beat)
What else you got in that car?

-- MOMENTS LATER...

--PICK UP BETH walking past the bonfire. Drunk, unsteady. She makes her way to the edge of the ravine. The very furthest edge...

From here -- with some help from VFX -- she can see the entire town of Sutton Grove. To us it seems beautiful, to Beth it's a prison.

As she lifts her arm, we suddenly realize what she found when she was rooting around in PRINE'S CAR...

A FUCKING GUN.

She holds it steady. Points it out into the night...

62 EXT. LANVERS PEAK - WOODS - NIGHT

62

ADDY & JORDY... He's still going down on her, ADDY's excitement building and building

Drunk and utterly into it, she climaxes: a moment of total empowerment. Followed by a GUNSHOT ringing in the distance.
What the fuck?

63 EXT. LANVERS PEAK - BONFIRE AREA - NIGHT 63

BETH shoots again into the void.

TIBBS

Not surprised girl can shoot.

PRINE

Next time, we'll commission her an M4. Carbine that motherfucker. She can put a grenade launcher on that.

BETH turns and wanders back toward the bonfire, gun waving. Partygoers sober up instantly, try to keep a safe distance.

RIRI

What the hell, B?

BACK TO:

64 EXT. LANVERS PEAK - WOODS / BONFIRE AREA - NIGHT 64

ADDY and JORDY are running back toward the party. Through the darkness. But is that smart?

ANOTHER SHOT rings out.

ADDY picks up her pace, arriving at...

The bonfire area.

ADDY emerges from the woods, trailed by JORDY, and sees BETH, gun IN HAND. Everyone else at a terrified distance.

Her drunkenness hitting her, ADDY looks around. Everything looks strange and dreamlike: *why is Beth holding a gun?*

ADDY

BETH! *Beth...* put the fucking gun down.

TIBBS

--Hey, listen to your friend.

BETH

--What friend?

ADDY looks at her, but BETH seems to gaze right through ADDY.

In her drunkenness, ADDY can't decide if BETH's lost her mind or she has. It's like ADDY'S invisible.

The feeling is terrifying.

BETH (CONT'D)

I had a friend. But not anymore.

(lowering gun)

One by one. People abandon you.

ADDY

Beth, c'mon. Look at me.

BETH lifts the gun, facing ADDY but looking through her.

Everyone's frozen. Only ADDY is brave enough to move toward BETH. She inches forward ever so slowly, eyes on the gun.

BETH

(softly, forlorn)

She was my girl. She was the only one, and she's gone.

ADDY notices a figure moving in the darkness behind BETH.

SUDDENLY, BETH'S eyes focus again. She grips the gun harder.

BETH (CONT'D)

Everything's bad. You can't fight it.

She raises the gun again. The figure moves closer. Now ADDY can see who it is... SARGE WILL.

She keeps talking without letting on that he's there.

ADDY

Beth, c'mon. Let's race out to the factory and break some windows, just you and me. Bae-bae and Swirl. Like the old days. Stop and get some spraypaint.

BETH starts to say something, her face softening, the gun softer in her hand, when she spots ADDY looking behind her.

As BETH turns, WILL swoops forward and grabs for the gun.

BETH surrenders it, but pushes herself away from WILL, resistant, defiant.

CLOSE on ADDY, watching, catching her breath.

66

INT. WILL'S TRUCK - NIGHT

66

WILL's driving. ADDY's right next to him in the middle.

BETH's passed out in the passenger seat, slumped over ADDY, who feels the awkwardness. Doesn't know what to say to WILL.

A grown-up man, a man in real life. That mix of hard and soft, the riven-granite profile blurred by the most delicate of eyelashes, the creasy warmth around his eyes.

She can't stop looking -- until he turns and looks at her. Suddenly awkward...

ADDY

You can cut through on Smoke Road.
By the Meijer.

Another beat. BETH stirs. Will glances over.

WILL

She gonna get in trouble with your coach?

ADDY

No. No one's gonna say anything. I won't let them.

WILL

She's lucky she's got you.
(then)
Our coach--he had eyes in the back of his head.

ADDY

You played?

WILL

Sure. Over in Allanville. A hundred years ago.

Addy nods, excited to connect.

WILL (CONT'D)

Best time of my life. Goes by quick though.

ADDY looks over at BETH, feeling all the weight of their friendship, the guilt from pushing her away...

WILL (CONT'D)

And you never get it back.

66A INT. COLETTE'S HOUSE - BEDROOM - NIGHT

66A

COLETTE enters from the bathroom. So much tension. MATT's already in bed. She gets in beside him.

COLETTE

I was going to tell you.

There's a pause, a strained silence.

MATT

Turns out you were right.

(beat)

About the shoes, I mean. We can't afford them.

He kills the light. COLETTE stares out the window, miserable...

67 INT. ADDY'S BEDROOM - NIGHT

67

ADDY walks BETH over to her bed. They are one person in this moment. BETH can't really stand on her own. ADDY gently pushes her in, takes off BETH'S shoes...

... and then crawls in next to her. BETH touches ADDY's back.

BETH

And where were you tonight, anyhow?

Where do you go, Addy?

(her voice gone soft)

Where have you gone, Addy Hanlon?

ADDY

I wasn't anywhere at all.

BETH

Everything's changing.

(beat)

You're changing.

ADDY

No I'm not. I-

BETH

Addy, you're a good person. You don't know how it works. People like that, they throw you away.

ADDY

People like what? Go to sleep. Everything's okay. It's okay...

BEGIN MUSIC CUE...

A plaintive LANA DEL REY sings "Lust for Life." An incredibly romantic song. *Take off, take off. Take off all your clothes.*

BETH strokes ADDY's back. Slowly, she moves her hands to ADDY's hips, fondling her, just edging into sexual.

We get the sense that this has happened before, many times. But this time, ADDY doesn't respond to BETH'S touches.

BETH

You're still my girl, right, Addy?

ON ADDY, silent and still.

The song continues ("*I told you twice in our love letter. There's no stopping now, green lights forever.*") as we CUT TO:

68 OMITTED 68

69 INT. COLETTE'S HOUSE - BEDROOM - NIGHT 69

MATT's asleep. COLETTE lies next to him. Eyes wide open.

ADDY (V.O.)

Coach told me something once.

70 INT. ADDY'S BEDROOM - MUCH LATER - MIDDLE OF THE NIGHT 70

BETH is up - and frantic. She shakes ADDY awake.

ADDY

... what?

BETH

My phone. I must have left it up at Lanvers Peak.

71 EXT. LANVERS PEAK - NIGHT 71

It's darker than ever up there now. And eerily quiet. The girls stay close, joshing a bit, helping each other on this rough terrain. BETH grabs ADDY'S phone, using the flashlight to guide them.

ADDY (V.O.)

She said, Some day you're going to really want something.

(beat)

(MORE)

ADDY (V.O.) (CONT'D)
*That's when you'll find out who you
are.*

The spooky rustlings of the ridge are spookier than ever now.

They walk in a hush, sneakers tramping, ankles twisting on strange clumps and roots and other things of nature.

They find the remains of the bonfire, empty bottles...

ADDY, still half drunk, half asleep, finds herself looking off into the vista, the gleaming, sleeping town.

BETH
Got it.

... and turns back to see BETH holding up her phone.

CUT TO moments later, BETH and ADDY start walking back, trudging silently like returning soldiers.

ADDY (V.O.)
*But there's a price for everything.
You have to give up the old things.
The things that feel easy. The
things that feel safe.*
(beat)
This is how you become strong.

But they've taken a different path, gotten a little turned around, and when they come to a clearing they see...

WILL's truck. COLETTE and WILL having sex in the front seat. Bare, flushed skin, kissing hungrily... COLETTE pulls back for a second and we see her face glowing, full of pleasure.

ADDY (V.O.)
This is how you become a woman.

From ADDY'S POV, this is magic ... the most beautiful thing she's ever seen.

A dangerous smile emerging on her face, BETH reaches for her PHONE, hoisting it menacingly in the air the same way she hoisted the gun at Lanvers Peak.

ADDY knows exactly what Beth will do next...

Press RECORD. Create a weapon more powerful than a gun - and one just waiting to be used.

ADDY'S hand darts out -- knocks the phone away from Beth. The phone lands with a CRUNCH on the gravel.

COLETTE and WILL turn, seeing ADDY and BETH.

ADDY holds COLETTE'S look--expectant, urgent--for a long moment.

BETH turns, picks up her phone, and begins running away.

ADDY breaks her gaze with COLETTE and follows BETH into the dark woods, BETH laughing wildly, scarily.

ADDY (V.O.)
*In the end, I couldn't stop it. Any
of it...*

72 OMITTED 72

72A EXT. COLETTE'S HOUSE - NIGHT (FLASH-FORWARD) 72A

Now we're back in the same moment from the top of the show where the slow-moving car is creeping past COLETTE'S house...

... only this time we reverse the POV and see the car creeping FROM INSIDE THE HOUSE. Whoever is being watched... is also watching....

73 INT. CAR - FALL NIGHT (FLASH-FORWARD) 73

But ADDY doesn't know that. Not until... SLAM. A HAND HITS THE TOP OF THE CAR, HARD.

ADDY turns--*shit, there's someone there!* She rolls down the window, confused, afraid.

OFF ADDY'S FACE, caught and terrified...

74 EXT. LANVERS PEAK - NIGHT 74

CLOSE ON ADDY, still innocent and free, running -- trying to catch up with BETH, following the light of BETH'S phone.

ADDY
(breathless)
Beth. Beth. We're not saying
anything. We're not...

BETH smiles and keeps running, her hand clutched around her phone, the phone screen brightly lit between her fingers.

In the darkness of Lanvers Peak, it looks like the brightest thing in all the world.

FADE OUT.