Abigail Jones

"She Leads a Lonely Life"

Pilot

Written by
David C. White

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Norman Rockwell Visits a Country School (1946)

TEASE

WELCOME TO NEW HAMPSHIRE

SWEEPING AERIALS of an OLD NEW ENGLAND MILL TOWN -- the type of place that BOOMED in the 1890s, BUSTED in the 1980s, and then came back 25 years later with QUAINT SHOPS & TOURISM.

TITLE: Littleton, New Hampshire.

We hear the SOARING SOUND of SYNTH FLUTES as they play the notes of our YOUTH. It's the intro to "***All that She Wants***" by **Ace of Base**. As the SYNTH HORNS HIT *(bum-da-ba-dum-bum)*...

INT. SAMANTHA'S HOUSE - LIVING ROOM - DAY

CLOSE ON A PAINTING. *Norman Rockwell Visits a Country School.* Staring at that painting we find **ABIGAIL JONES** *(30s)*, blonde hair pinned up in a MESSY BUN by a pair of BUTTERFLY CLIPS. She's curious. Focused. *Almost strangely focused.* She's got her face pressed right up against the painting. She's looking at it sideways, upside down. She's singing/humming to herself.

Standing beside Abigail we find **BENJAMIN BOURGES** *(30s)*. Handsome. Black. Exuding confidence without arrogance. And he's looking at Abigail thinking, *"What the hell is she doing?"* Eventually...

ABIGAIL
She leads a lonely life.

Ben points to a LITTLE GIRL in the painting reading a BOOK.

BEN
You mean her?

ABIGAIL
No, not her. *Her*.

Abigail turns around revealing a **DEAD BODY** on the living room floor. Turns out this is a **CRIME SCENE**. And these two are **COPS**.

Abigail turns her attention to the body. It's a YOUNG WOMAN, 30s, FACE DOWN on the floor, LARGE WOUND on her head. Abigail circles the victim, FULL FOCUS & CONCENTRATION, taking notes inside a bright **LISA FRANK TRAPPER KEEPER** with **PINK DOLPHINS** on it.

BEN
Blunt force trauma to the back of the head. No sign of struggle. The way that body's laid out looks like it could have been a surprise?

Abigail doesn't respond. Instead, she crouches to the ground, face pressed right up against the victim's face. She's looking at her sideways, upside down, humming to herself. Ben watches a beat, somewhat confused. Eventually he spots a pile of NOTEBOOKS on a desk nearby. He gestures to an EVIDENCE TECH.

BEN (CONT'D)
Could we bag these up?

EVIDENCE TECH
Yeah for sure.
(re. Abigail)
This your first case together?

BEN
Yeah. This is kind of...?

EVIDENCE TECH
Just let her do her thing. Trust me.

Ben watches her another beat. *Very strange.* Eventually, again...

ABIGAIL
She leads a lonely life.

BEN
(looking to his notes)
I don't think that's true. That's Samantha Berrington. She's a lead reporter on *The Chronicle*.

ABIGAIL
That's that news show on M-U-R.

BEN
Alright so she's famous. Beloved by thousands. No sign of forced entry so whoever it was would have been familiar to her. I'm not seeing the loner type.

Abigail hops back to her feet and begins carefully examining the room, taking diligent notes inside her Trapper Keeper.

ABIGAIL
You think that girl reading the book is lonely. But why? She has that book. She's in that world. She's happy. The real lonely one is that girl there. Next to the teacher. She's near the action but she doesn't really feel like she's a part of it. She's detached. Lacking connection. *Truly alone in the world.*

Ben looks to the painting. *It's a good observation.*

BEN
Ok, but what does that have to do with the victim?

ABIGAIL
It's *The System*.

BEN
You have a system.

ABIGAIL
Not *a* system. *The System.*

Abigail shows Ben her Trapper Keeper, avoiding eye contact. She flips through PAGES and PAGES of CHARTS.

ABIGAIL (CONT'D)
437 categories from which I can derive a series of psychological profile scores. In the *Social Scenario* section, our victim, Samantha here, has a raw score of 31 with a standardized score of 54. Anything below an 80 gets labeled *She Leads a Lonely Life.* Anything above 125 gets labeled *The Venga Bus is Coming.*

BEN
Ahh ok. Interesting. So these are all observations from the room...

ABIGAIL
No personal touches. No gifts from family or friends. No photos. A blank calendar on the desk. An empty bar cart in the corner. You open up the kitchen drawers and there's a spoon, two forks, and a knife. Clearly she's not entertaining. *She leads a lonely life.*

BEN
That's impressive. You got all that in, what? Two minutes?

ABIGAIL
You're neurotypical. Your brain is wired the way most people's brains are wired. I, however, have a different perspective.

BEN
You're autistic.

ABIGAIL
Is it that obvious?

BEN
I mean, they told me beforehand. But also... yes.

ABIGAIL
Well that just means I can see things most people miss.
(spotting something)
She has clothes.

Abigail disappears into Samantha's bedroom.

BEN
Nothing gets past her.

INT. SAMANTHA'S HOUSE - BEDROOM - DAY

A MESSY & CLUTTERED bedroom. Ben finds Abigail in the closet quietly humming to herself while she CAREFULLY MEASURES Samantha's clothes with a TAZ the TASMANIAN DEVIL TAPE MEASURE, seemingly fixated on a PILE OF SWEATERS off to the side.

BEN
What do you got?

ABIGAIL
These were all piled up nicely in the corner. There's less pilling than the ones on the hangers. Meaning whoever laundered them would have known what they were doing. But some of these neck holes are slightly stretched out. We got pulled fibers, lost elasticity, a 23 vs. 19 inch opening.

BEN
Someone with a big head must have borrowed them.

That hits Abigail like a BOLT OF LIGHTING. She's pacing the room. Talking to herself. Wheels spinning in her head. *Genius detective on the verge of a MAJOR BREAKTHROUGH.* And then she STOPS. And with full clarity & conviction she says to Ben...

ABIGAIL
Not many people realize this... but Ace of Base was actually a family band.

A confused beat.

BEN
I'm sorry, Ace of Base... like the pop group from the 90s?

ABIGAIL
Yes, obviously. Keep up.

BEN
Keep up with what? What the hell are you talking about?

ABIGAIL
I'm talking about Ace of Base! They were a family band! There were founded in 1991 by Swedish producer Jonas Berggren, emerging out of a post-punk New Wave cover band he was in in the 1980s called G. Konrad, named after 20th century Hungarian intellectual György Konrad. Well after that band broke up, Berggren started a new band with his two little sisters, Jenny and Lin. The elder sister Jenny always wanted to be a world famous pop superstar. The younger sister Lin always loved to sing, never really cared about being famous or anything like that. Well what happened when the band blew up and became this big international sensation? *The younger sister Lin became the face of the band!* She's the lead singer. She's in all the music videos. It caused resentment to build between Jenny and Lin which eventually led to the band breaking up on March 14th 1998. *A day we all mourn.*

A long beat, ON BEN, trying to figure this out. Eventually...

BEN
I don't know what's happening right now but I can tell you I never in my life expected to know this much about Ace of Base.

ABIGAIL
This woman, Samantha Berrington... did she have a sister?

BEN
(checking his notes)
Oh wow. Ok, yeah, she did. *Julia Regan*.

Abigail looks RIGHT AT BEN for the very first time.

ABIGAIL
How big is her head?

EXT. SAMANTHA'S HOUSE - DAY

Abigail and Ben exit Samantha's, greeted by a pair of LOCAL COPS -- **GARY CLARK** and **STEVE TURNER** (*40s/50s)*. About what you'd expect of a pair of rural NH cops. *(Think: donuts.)*

STEVE TURNER
Hey look, staties are here.

GARY CLARK
Abigail! How ya doin', sweetheart?

ABIGAIL
You moved the couch.

GARY CLARK
Ah here it comes.

ABIGAIL
It changes the fiber pattern in the carpet. We're trying to figure out who got in here and how. That's harder to do if we can't assess footprints and tracks.

BEN
It's alright. The scene was fine.

ABIGAIL
No it wasn't. They moved the couch!

STEVE TURNER
He's just being nice. You should try it sometime.

ABIGAIL
Oh right, sorry. Hey Gary. Hey Steve. You guys smell really good.

BEN
What the heck was that?

ABIGAIL (CONT'D)
... I'm being nice!

BEN (CONT'D)
Any updates from the neighbors?

STEVE TURNER
Talked to some people. They say this girl was quiet. Sweet.

GARY CLARK
Kept to herself. Real private.

ABIGAIL
Did she have any recent visitors?

STEVE TURNER
Yeah. Neighbor across the way says they saw another woman leaving here the other night. Looked to be pretty upset.

ABIGAIL
Interesting. Did they say how big her head was?

STEVE TURNER
Sorry I didn't think to ask.

BEN
(taking notes)
Alright, thanks guys. This is great. Very helpful.

ABIGAIL
What are you writing?

BEN (CONT'D)
I'm just taking some notes --

STEVE TURNER
(off this exchange)
So you're the new partner, eh?

GARY CLARK
Christ, Abigail. How many partners have you had?

ABIGAIL
Ben is my 6th!

STEVE TURNER
Where'd they drag you in from?

BEN
I grew up here. In Deerfield. But I've been down in Boston the last few years.

STEVE TURNER
Fancy guy! You working local PD down there?

BEN
FBI.

GARY CLARK
So what, couldn't hack it with the feds? Had to come back to slum it with us?

A quick beat, ON BEN. The comment stings more than he lets on, something Abigail spots. Eventually...

BEN
It's a long story.

INT. BEN'S CAR - DAY

Abigail & Ben drive to Julia's, listening to THIRD EYE BLIND. Abigail sings along like someone not easily embarrassed.

ABIGAIL
And I speak to you like a chorus to the verse. / Drop another line like a coda to the verse.
(beat)
Don't do drugs, kids!

BEN
So you're, like... really into 90s music?

ABIGAIL
Not just the music. The whole thing. *Pogs*. *Pokémon*. *JNCO Jeans*.

BEN
How much can one person possibly know about JNCO Jeans?

ABIGAIL
Do you want me to tell you?

BEN
No, that's alright.

ABIGAIL
Ready when you need me.

A reflective beat, ON BEN. After a bit...

BEN
Wait, *"She leads a lonely life."* That's from that song. The *Ace of Base* song.

ABIGAIL
All That She Wants.

BEN
That's right! That's a good song. You know what was my jam, though? *Don't Turn Around.*

ABIGAIL
Did you know it's a cover?

BEN
Really? Who did the original?

ABIGAIL
Tina Turner did the original.

BEN
Huh. Why didn't I know that.

ABIGAIL
Because of racism. And also sexism.

BEN
Yeah that's fair.

Abigail goes back to her notes. Ben notices.

BEN (CONT'D)
So what are we thinking here? Younger sister fits the scene. Would have had access. Maybe she's jealous of big sis -- *she's beautiful, popular, famous.* They had a falling out. Things got dark?

ABIGAIL
Maybe.

Ben looks to Abigail, expecting more here. But none comes. He watches her a beat, working in her Trapper Keeper. And then...

BEN
So you're just, like, thinking about James Van Der Beek --

ABIGAIL
... All the time.

EXT. JULIA REGAN'S HOUSE - DAY

A NICE home on a COLLEGE CAMPUS. Abigail & Ben wait outside. The door opens revealing **JULIA REGAN** *(20s)*. Her eyes red.

ABIGAIL
Your head is enormous.

BEN
Hi. Julia. Sorry. I'm Benjamin Bourges. This is my partner, Abigail Jones. We're with the State Police, Major Crime Unit. You spoke with Officer Belgard this morning?

JULIA REGAN
I did, yes.

BEN
We're so sorry for your loss. We'd love to talk to you about your sister.

JULIA REGAN
Sure, come on in.

Ben gives Abigail a LOOK and Abigail mouths *"What?? It's really big!"* gesturing with her hands beside her head.

INT. JULIA REGAN'S HOUSE - DAY

Abigail and Ben sit across from Julia in an UPPER MIDDLE CLASS living room. She's distraught, drinking from a GLASS OF WATER.

JULIA REGAN
We were close growing up. She was... you know, she always let me sit at the cool kids table.

BEN
She sounds like a good sister.

JULIA REGAN
She is. *Was*.

BEN
When's the last time you saw her?

JULIA REGAN
It was, uh -- I'm sorry...

Julia loses her train of thought, seemingly bashful with Ben.

ABIGAIL
Oh you don't need to apologize. Do you see his eyes? They're insane.

BEN
Ok --

JULIA REGAN
Oh no, I wasn't --

ABIGAIL
I mean the guy is objectively super duper dreamy and it's very distracting.

Julia laughs. After a beat, she settles in. More at ease.

JULIA REGAN
You're really funny.

Ben looks quickly to Abigail, impressed. *Was that deliberate?*

BEN
Yes. Well... your sister.

JULIA REGAN
Yeah. Um, so I saw Sam a few days ago. On Friday.

ABIGAIL
When you returned the sweaters.

JULIA REGAN
(surprised)
Right. That's right. Lately Sam had been... somewhat distant.

A MAN enters the living room -- Julia's husband **NED** *(40s)*, an affable/self-satisfied PROFESSOR TYPE. Annoying at parties.

JULIA REGAN (CONT'D)
You're home.

NED REGAN
I left class a little early.
(turning to Abigail and Ben)
Hi, I'm Ned Regan. Julia's husband. Thanks for, uh -- you know, thanks for being here.

BEN
No problem. You teach on campus?

NED REGAN
Yeah I'm an adjunct professor at the business school.
(he takes a seat)
So you told them about Terrence?

Julia TENSES, something Abigail clocks.

BEN
We were actually just getting started.

NED REGAN (CONT'D)
Oh, sorry! I didn't mean to -- you guys do your thing, please.

JULIA REGAN
Yes so, um... I went to her house. *To return the sweaters.* I have a key. So I let myself in. And she was there with a guy. A man.

ABIGAIL
Was it someone you knew?

JULIA REGAN
Sort of. It was Terrence Wainwright?

This immediately gets Abigail's attention.

ABIGAIL
The lawyer.
(Julia nods)
Who's married.

Julia looks to Ned, who holds her hand.

BEN
Did this seem to be some sort of --

Julia's grief begins to bubble up. She SQUEEZES her water glass so hard it SHATTERS, SHARDS of GLASS FLYING EVERYWHERE.

NED REGAN
Oh my God, Julia!

Julia's hand is CUT. She's bleeding. Ben grabs a CLOTH NAPKIN, wrapping the wound. Abigail LOOKS AWAY, tense. After a beat...

JULIA REGAN
I'm sorry. We can keep going.

BEN
It's alright, we can come back some other time --

NED REGAN
... Yeah maybe we should do this later --

JULIA REGAN
No. No no. I want to answer.

Julia takes a moment to pull herself together, holding the wound, wincing in pain. ON ABIGAIL, subtly rubbing her hand in the same spot -- something Ben quietly clocks. After a bit...

JULIA REGAN (CONT'D)
They were drinking wine. It definitely seemed to be... a romantic thing. I pulled her aside. And she told me they were having an affair.

ABIGAIL
Did she say how long the affair had been going on for?

JULIA REGAN
About two years, she said.

BEN
Had you known your sister had any sort of connection with Terrence?

JULIA REGAN
I mean, she's a reporter. Terrence's wife --

ABIGAIL
Louisa.

JULIA REGAN
Right. She's the Mayor of Manchester. So they would have crossed paths. But I didn't know anything beyond that.

BEN
What happened after that?

JULIA REGAN
I mean, I left. And then the next day she was dead.

Abigail jots some notes in her Trapper Keeper. And then...

ABIGAIL
So you're telling us your dead sister was having loads of sex with one of the most powerful men in the state whose wife just happens to be one of the most powerful women in the state.

JULIA REGAN
Yeah I guess that is what I'm saying.

Abigail turns to Ben, channeling her inner Janice...

ABIGAIL
Well *Oh. My. God.*

END TEASE

ACT ONE

EXT. STATE POLICE STATION - DAY

Ben and Abigail exit the car only to discover a FULL-ON MEDIA CIRCUS outside the station -- a dozen or so REPORTERS and PHOTOGRAPHERS, ENG NEWS CREWS, etc. etc.

BEN
Didn't expect this coming home.

As they make their way into the building the reporters CROWD AROUND THEM, shouting questions. Abigail seems ENERGIZED by the CHAOS & COMMOTION, eyes tracking everything at once.

REPORTER 1
Any suspects?

REPORTER 2
When do you expect to have someone in custody?

ABIGAIL
Do I have a good side? Should I go left? Right?

JUST THEN, their BOSS exits the station. This is **CAPTAIN SLOANE ANDERSON** *(50s)*. What she lacks in height she makes up for in presence. She rushes them inside, holding back the press.

SLOANE
Alright alright. We got a press conference at 4:30. You can save it 'til then.

REPORTER 1
For Christ's sake, Sloane. Why are you jerking us around like this?

SLOANE
You talk to your mother with that mouth, Devon?
(spotting someone)
Hey Kendra. Do me a favor, tell Frank I saw his cousin at Newicks again and I'm gonna need an introduction...

While Sloane keeps the press at bay Abigail & Ben enter into...

INT. STATE POLICE STATION - DAY

A bustling POLICE BULLPEN. Abigail & Ben enter, heading to Abigail's desk. Where most partners have their desks pushed together, Abigail's is off in a corner partially obstructed by a FILING CABINET. Ben spots a PHOTOGRAPH of a YOUNG MAN.

BEN
Who's that guy on your desk?

ABIGAIL
There's nobody on my desk.

BEN
No, in the picture.

ABIGAIL
Oh.... That's my brother.

BEN
Oh yeah?

ON BEN, waiting for her to elaborate. But she doesn't. Just then, they're approached by another detective -- **MIKE MATTOZZI** *(40s)*. New Hampshire is full of guys in DIRTY JEANS, FLANNEL SHIRTS and CAMO HATS who are SURPRISINGLY COMPETENT. This is one of them.

MATTOZZI
(re. the media circus)
Big city boy bringing the big city lights.

BEN
What's up, Matoatsy?

MATTOZZI
(*ma-tot-see*)
Mattozzi.

BEN
Mattozzi. Right. Sorry.

MATTOZZI
I figured out where I know you from. You're Benny Bambino, right? You went 3 for 4 in the '99 *Granite State Classic*.

BEN
I'm surprised you can remember that.

MATTOZZI
This is New Hampshire, man. We don't got a lot of 9 year old Black kids hitting 250 foot bombs in a Little League All Star game.

Sloane re-enters the station, at wit's end.

SLOANE
Good, you're all here. Please tell me you got something good and quick and you're gonna solve this thing in the next 15 to 30 minutes.

BEN
We spoke with the sister. She's upset. Says she was over there the other day. Found out the vic was having an affair with an older guy.

ABIGAIL
It was Terrence Wainwright.

SLOANE
Jesus Christ, really?

MATTOZZI
Rickets is going to freak.

BEN
Rickets like the State Attorney General? George Rickets?

SLOANE
He's an old friend of theirs. We're going to have to tread careful here.

ABIGAIL
We're going to have to tread right after them if they killed this woman.

MATTOZZI
Case solved already, I guess.

ABIGAIL
Sorry it's kind of hard to see you when you have your camo hat on.

A beat, ON SLOANE, thinking things over. She and Abigail exchange a LOOK. Some history here. And then...

SLOANE
Look, you're my go-to on these. But this is the Wainwrights. I can't afford to have things getting ugly again --

ABIGAIL
They're not going to get ugly! --

SLOANE
-- So if they do get ugly I'm gonna have to have Mattozzi take over here.

ON BEN, clocking this.

ABIGAIL
No! No way! Mattozzi's not good enough to solve this!

MATTOZZI
Thanks, Abigail.

ABIGAIL
You're welcome.

SLOANE
That's just the way it's gotta be.
(to Mattozzi)
Where are you with that goat farmer kidnapping thing?

MATTOZZI
All wrapped up. Just waiting on the arraignment.

SLOANE
Alright, good.

BEN
*"Kid"*napping. That's funny.

An awkward beat. Abigail jumps in with the assist...

ABIGAIL
Because baby goats are called...

SLOANE
Yeah, no, I get it. Mattozzi, you run support back here. You guys talk to the Wainwrights. But do it quiet. And I want the new kid taking the lead.

ABIGAIL
Ben??? He's almost 40.

BEN
35 is not almost 40.
(a beat, not the point)
Whatever. I can take lead.

ABIGAIL
Ok. Fine.

INT. BEN'S CAR - DAY

Ben and Abigail drive to the Wainwrights. After a bit...

BEN
What's the deal with Matoezy. *Mattozzi*.

ABIGAIL
He's a good ol' New Hampshire boy. Family's been here a long time. He knows everyone. Sloane likes him because he doesn't rock the boat.

BEN
Gotcha. He any good?

ABIGAIL
Yeah he's alright. We were partners for a bit. I'd honestly rather not have a partner but Sloane says it's agency policy.

BEN
I'm your 6th, right? What's going on?

ABIGAIL
Like why don't my partners like me?

BEN
I guess, yeah.

ABIGAIL
Eventually I'll point out you did something wrong or missed something. I'll try to be helpful. You'll think I'm being condescending or rude. You'll ask to be reassigned. They'll give me somebody new. That's just how it goes.

A beat as Ben takes this in. Very thoughtful. After a bit...

BEN
What if I just... never do anything wrong?

ABIGAIL
That's a joke, right? Because from what I've seen the last day or so --

BEN
Ok we can just stop right there.

ON ABIGAIL, who CRACKS A SMILE.

EXT. WAINWRIGHT RESIDENCE - DAY

Abigail and Ben approach the FINEST HOME in New Hampshire.

BEN
Do you know these guys or something?

ABIGAIL
Not really. My dad's a lawyer, too. I met them when I was a kid.

BEN
Captain seemed to be saying you had some sort of history with them.

ABIGAIL
A couple years ago I was looking into something with Wainwright's firm. Rickets and Sloane stonewalled me so I never really got to the bottom of it.

JUST THEN, the door opens revealing **LOUISA WAINWRIGHT** *(60s)*. Kind & patrician. Her husband **TERRENCE** *(60s)* appears behind her.

LOUISA WAINWRIGHT
Can I help you?

BEN
Hello Mrs. Wainwright. I'm Benjamin Bourges with the State Police. This is my partner...

LOUISA WAINWRIGHT
Abigail Jones! Henry Jones's girl.

ABIGAIL
Hi!

LOUISA WAINWRIGHT
My goodness you're all grown up and so beautiful.

ABIGAIL
Yes I am, thank you.

TERRENCE WAINWRIGHT
Is everything alright?

BEN
We'd like to ask you a few questions.

INT. WAINWRIGHT RESIDENCE - LIVING ROOM - SAME

Louisa leads them to a FANCY LIVING AREA. Ben takes a seat while Abigail begins perusing the room, closely inspecting all of their stuff. Ben plays it delicately...

BEN
We're really sorry to bother you both today. But we need to talk to you about Samantha Berrington.

TERRENCE WAINWRIGHT
I saw it on the news. It's horrible.

LOUISA WAINWRIGHT
I didn't know her very well. She was an excellent reporter. She was around the state house a bit when I was there and she was at the --

TERRENCE WAINWRIGHT
The Union Leader.

LOUISA WAINWRIGHT (CONT'D)
Yeah the Union Leader.

LOUISA WAINWRIGHT (CONT'D)
If there are any city resources you might need in your investigation --

BEN
That's very kind. We're ok for now.

Abigail becomes fixated on the MANTLE above the FIREPLACE. There's a little PEDESTAL with nothing on it. *Kinda weird.* She quickly and surreptitiously SNAPS A PICTURE of it.

LOUISA WAINWRIGHT
Well it's absolutely terrible what happened. But I'm not so sure why you would need to talk to us.

And then, from across the room...

ABIGAIL
Because your husband's been having sex with her for two years.

Ben hangs his head. Abigail gives him a look. *What??*

LOUISA WAINWRIGHT
Excuse me??

ABIGAIL
Her sister told us. She saw them together. That's why we're here.

BEN
Um, yes, that's why we needed to --

LOUISA WAINWRIGHT
Terrence are you out of your mind? This is one of the most visible people in the state --

TERRENCE WAINWRIGHT
Louisa, please, it's not -- Let's not talk about this here --

LOUISA WAINWRIGHT (CONT'D)
No. No no. This isn't happening.

She STORMS OUT. An awkward moment. Terrence appears shell shocked. Abigail looks to Ben. *Kind of fishy, eh?* She follows Louisa into...

INT. WAINWRIGHT RESIDENCE - KITCHEN - DAY

Abigail watches as Louisa makes a cup of TEA. She's clearly shaken -- *but seems more angry than hurt*. After a bit...

ABIGAIL
You knew about the affair, didn't you?

Louisa looks up at Abigail, surprised.

ABIGAIL (CONT'D)
How long have you known?

LOUISA WAINWRIGHT
That he was having an affair? Since the beginning. That it was Samantha Berrington? Maybe 6 months. I thought it had ended, though. We have big plans.

INT. WAINWRIGHT RESIDENCE - LIVING ROOM - DAY

Back with Ben and Terrence. With Louisa gone, Terrence grows emotional. Ben LEANS IN, deeply empathetic...

BEN
This is devastating. You can call it an affair if you want. But I've been there, man. This is real feelings. A genuine connection.

TERRENCE WAINWRIGHT
She was great. Talented. Just an incredible person.

BEN
When's the last time you saw her?

TERRENCE WAINWRIGHT
Um, Friday night.
(coming to a realization)
Oh you're *good*. Where'd you come from?

BEN
Sir, I'm just trying to --

TERRENCE WAINWRIGHT
No. We're done here.

INT. WAINWRIGHT RESIDENCE - KITCHEN - DAY

Back with Abigail and Louisa...

ABIGAIL
I'll need to know what you were doing Saturday night.

LOUISA WAINWRIGHT
Sure. I was, uh -- Oh, I was meeting with my Chief of Staff. We were...

Louisa trails off. *She's said too much.*

ABIGAIL
You're running for governor, aren't you?

ON LOUISA, clearly the answer is *yes*. Before she can say anything more Terrence appears, Ben behind him.

TERRENCE WAINWRIGHT
Louisa. Our friends are leaving.

ABIGAIL
I actually had a couple more questions.

TERRENCE WAINWRIGHT
No.

Ben and Abigail exchange a look.

TERRENCE WAINWRIGHT (CONT'D)
(quietly threatening)
This is a difficult case. I know your department's under a lot of pressure. I don't envy you right now. But we've helped you all we can.

Abigail looks to Ben. *Ok then.* As they make to leave...

TERRENCE WAINWRIGHT (CONT'D)
It was nice seeing you again, Abigail.

ON ABIGAIL, suspicions rising.

END OF ACT ONE

ACT TWO

INT. STATE POLICE STATION - DAY

Abigail & Ben enter the bullpen, finding Sloane & Mattozzi huddled together, carefully reviewing some REPORTS.

SLOANE
Perfect timing. And what news do you bring from Xanadu?

BEN
They confirmed the affair but then shut us down pretty quick.

ABIGAIL
But not before Louisa let slip she's running for governor.

SLOANE
Where do you got them with *The System*?

ABIGAIL
I've got Louisa with a *Suspicion Quotient* of 87. Terrence at a 98. That places them both at category... *Nedry with the Shaving Cream.*

SLOANE
Mattozzi's got the ME report.

MATTOZZI
Confirmed no struggle. Victim died of a single aggressive blow to the head. Looking like a crime of passion.

ABIGAIL
That sounds like Terrence to me.

MATTOZZI
Of course it does.

ABIGAIL
This has nothing to do with the past. I'm looking at a dead body then find out she was having an affair with this person whose wife is busy running for governor --

SLOANE
These guys are suspects. Maybe even good ones --

ABIGAIL (CONT'D)
We don't have time to be this delicate --

SLOANE (CONT'D)
Let me worry about the timetable. We need this quick but we need it right.

MATTOZZI
We should keep on the reporter angle. This girl's probably got some enemies.

ABIGAIL
This isn't your case.

MATTOZZI
Maybe if you could keep your face out of the Trapper Keeper for 5 minutes --

ABIGAIL (CONT'D)
Don't you have some baby goats to rescue?

MATTOZZI (CONT'D)
It's not the goats who were kidnapped! --

SLOANE
He's right, we should keep on the reporter angle.

ABIGAIL
Why is it the moment anyone of any sort of influence comes on our radar --

SLOANE (CONT'D)
We got social media to finish combing through. The ex-boyfriend. Former coworkers.

BEN
(playing diplomat)
I've got a canvas of neighborhood security cameras coming in today. We can feed it through some software I got from the bureau that'll run gait analysis. Could be something there.

MATTOZZI
Alright now. Beantown Boy coming up big.

ON ABIGAIL, stewing, frustrated. And then...

ABIGAIL
(to Sloane)
You're going to mess this up just like you did with Avery.

A tense beat. *Shit just got very, intensely real.*

BEN
Who's Avery?

SLOANE
Let's not go there right now.

ABIGAIL
You gave up on my brother because you didn't have the courage to make the wrong people uncomfortable.

SLOANE
You shut your mouth. I don't want to hear another word from your mouth!

She STORMS OUT, leaving Abigail, Ben, & Mattozzi. After a beat...

BEN
What was that about?

ABIGAIL
Nothing.

MATTOZZI
She worked that case for years, Abigail. How long are you going to torture her about it?

He walks off, leaving Abigail and Ben. An awkward beat. Then...

ABIGAIL
Are you hungry? Do you like sourdough bread? I know a good spot.

BEN
You know a good sourdough bread spot?

ABIGAIL
Yeah, the best.

EXT. JONES RESIDENCE - DAY

Abigail and Ben arrive at a CHARMING HOME on a LEAFY STREET.

BEN
This is just someone's house.

ABIGAIL
Yeah it's my house. Well, my parents' house. The house I grew up in.

Abigail opens the door to reveal her father, **HENRY** -- late 50s, handsome, looking like a JUST FOR MEN model. Henry stands in a DRAMATIC POSE, like something from an angsty 90s R&B music video.

ABIGAIL (CONT'D)
Hey Dad.

By way of response, Henry begins to SING, with full dramatic 90s-style CHOREOGRAPHY. Lots of VOGUE-type posing.

HENRY JONES
I heard from a friend today and she said you were in town. / Suddenly the memories came back to me in my... miiiiiind.

Abigail quickly JOINS IN, energy perfectly matched, as they sing "**AGAIN**" by Janet Jackson.

ABIGAIL
"How can I be strong?" I've asked myself / Time and time I've said...

HENRY JONES (CONT'D)
"How can I be strong?" I've asked myself / Time and time I've said...

Henry turns to Ben, dropping to ONE KNEE before him.

HENRY JONES (CONT'D)
That I'll never fall in love with you again.

BEN
Um... hello.

Henry cheerfully POPS BACK UP and shakes Ben's hand.

HENRY JONES
Hello! How are you? I'm Henry Jones.

BEN
I'm Benjamin Bourges. Abigail's new partner.

HENRY JONES
Benjamin! Such a lovely name. Oh no... someone's breaking into your car.

BEN
Seriously?

Ben quickly turns to look... only no one's there.

HENRY JONES
Ha ha!! Made you look.

ABIGAIL
Dad, that's so mean.

HENRY JONES
Oh no, I was just, uh --

ABIGAIL (CONT'D)
Why would you do that?

BEN
Oh no, it's ok. It was just a joke.

An awkward beat. Abigail realizes she missed something here.

ABIGAIL
Well it seems more cruel than funny.

HENRY JONES
Yes! Well. Anyway. Let's eat! Let's eat! Benjamin, do you enjoy... *food?*

BEN
I do.

HENRY JONES
I knew it!

EXT. JONES RESIDENCE - BACK PATIO - DAY

We come in MID ELABORATE MEAL, on the PATIO out back. There we meet Abigail's mother, **JANET** *(60s)*, Martha Stewart with a long untreated anxiety disorder. She looks eagerly to Ben...

JANET JONES
Do you like the bread? I tried to cut the slices very evenly.

BEN
It's delicious. The slices are... great.

JANET JONES
(to Abigail, very excited)
He likes the slices.

Abigail gives Ben a BEMUSED little SMIRK.

HENRY JONES
Benjamin! Boston. That's a place.

BEN
It is.

HENRY JONES
Abby says you were in the FBI. I hear you helped crack that corruption case in the state house down there.

Ben looks to Abigail, somewhat surprised she knew that.

BEN
I did, yeah.

HENRY JONES
So what made you take a step back and join us again in the humble shire?

JANET JONES
I'm sure it's quite a bit less dangerous.

Ben subtly balks at this, something Abigail clocks.

ABIGAIL
It's plenty dangerous up here. We have drug trafficking. Violent crime. Corrupt politicians...

BEN
We just spent the day with one.

This seems to get Henry and Janet's attention.

HENRY JONES
Wait... you're not talking about...

ABIGAIL
Welp, here we go.

JANET JONES
Louisa Wainwright?

HENRY JONES
Abigail...

ABIGAIL
It's for a case.

JANET JONES
Which case?

ABIGAIL
It's a murder case --

JANET JONES (CONT'D)
Avery's case?

ABIGAIL (CONT'D)
No!

JANET JONES
Abby you need to leave the Wainwrights be.

ABIGAIL
I'm not talking to you about my work.

HENRY JONES
(to Ben)
I'm sorry, our son, Avery...

ABIGAIL (CONT'D)
... Dad he doesn't want to hear about this.

HENRY JONES (CONT'D)
He passed away a number of years ago.

ABIGAIL
He went missing.

HENRY JONES
He'd gotten caught up with drugs. A bad scene. You know. They never found a body. A few years back Abigail became convinced that Terrence Wainwright's law firm was somehow connected to the disappearance.

ABIGAIL
Why are you talking about me like I'm not right here right now?

HENRY JONES
I'm just letting him know --

JANET JONES
You were nearly fired, Abby --

ABIGAIL
I'm not talking to you about my work. These are legitimate murder suspects in a legitimate investigation.

A deeply tense and awkward moment. After a bit...

JANET JONES
Well then. Are you going to be coming with us this weekend?

A quiet beat. Abigail doesn't answer.

HENRY JONES
It's Avery's birthday on Saturday. Traditionally Janet and I pay a visit to his grave. Abigail's never been.

ABIGAIL
Yeah because he's not dead.

A deep/uncomfortable silence. ON BEN, questioning his choices.

INT. ABIGAIL'S APARTMENT BUILDING - MAIL ROOM - DAY

Abigail retrieves her MAIL in her BUILDING LOBBY. She spots a GROUP OF WOMEN about her age chatting and socializing. She watches them a beat, effortlessly LAUGHING & CONNECTING. She wishes she could approach them. *But she doesn't.*

INT. ABIGAIL'S APARTMENT - LIVING ROOM - NIGHT

Abigail enters a FUNKY apartment in an OLD CONVERTED MILL. Lots of teals & purples. Beanie Babies & Furbies. She waters a CHIA PET of STEVE URKEL. As she preps her dinner (*cereal on the couch)* we notice many of the same details we saw in Samantha's apartment: *An empty bar cart. A barren kitchen drawer. A blank calendar on the wall.* **She leads a lonely life.**

LATER, Abigail sits on the couch, empty cereal bowl before her. She PORES through CASE FILES -- SYSTEM SHEETS, Samantha's REPORTER NOTES, a NEWSPAPER CLIPPING with a PHOTO the Wainwrights in their living room. *Nothing's jumping out at her.*

After a beat, she heads to the TV, inserting a VHS TAPE into a VCR. CLOSE ON the SCREEN as it FLICKERS TO LIFE with an OLD HOME VIDEO. A YOUNG ABIGAIL *(5)* and a YOUNG AVERY *(9)* very excited to show something to their parents.

HENRY JONES (O.C.)
.. Ok ok, I have it. It's working.

JANET JONES (O.C.)
Is it working, Henry?

HENRY JONES (O.C.) (CONT'D)
I just said it's working!

YOUNG AVERY
Ready, Dad??

HENRY JONES (O.C.)
Ready!

YOUNG AVERY
Ready Abigail?

YOUNG ABIGAIL
Ready Abigail!

YOUNG AVERY
No, you say, "Ready Avery!"

YOUNG ABIGAIL
Ready Avery!

Music plays. It's Tina Turner's ***"Don't Turn Around."*** Abigail & Avery begin a CHOREOGRAPHED DANCE ROUTINE. Full of GIGGLES & JOY. Avery is INCREDIBLY ATTENTIVE to Abigail, guiding her in the dance. Finally we REVERSE, revealing Abigail. But she's not watching with tears in her eyes, overcome with emotion. *She's doing the dance.* Every step, perfectly in time.

TINA TURNER
I'm gonna be strong, I'm gonna do fine.
Don't worry about this heart of mine.

A critical moment arrives. ON SCREEN, Young Abigail positions herself to the left. Avery all the way over to the right. And then... she races over to him and he LIFTS her above his head.

IN THE ROOM, Abigail attempts the move. Only there's no Avery to catch her. She awkwardly JUMPS IN PLACE. And then the moment finally hits her. She slumps onto the couch. *Broken.*

INT. ABIGAIL'S APARTMENT - BEDROOM - NIGHT

Abigail lays WIDE AWAKE in bed looking up at a poster of SCREECH from SAVED BY THE BELL on the ceiling. She begins SCRIPTING, a common autistic stimming behavior...

ABIGAIL
Mr. Belding, come quick! Someone poisoned the chess team. Principal Belding appeared in over 240 episodes of *Saved by the Bell* across its original run and three spinoff series, beginning with *Good Morning, Miss Bliss* in 1988. The character was portrayed throughout the entire 11 year franchise by Mr. Dennis Haskins. *Dennis. Dennis Dennis Dennis.* My guest tonight is Walter Matthau, star of the new movie *Dennis the Menace*. Walter, thanks so much for being here. *You're welcome, Conan. Your show is terrible!* That's what everyone's been saying! 1993 is a big year for you, two movies, *Dennis the Menace* and...
(something dawning on her)
Grumpy Old Men.

She RISES with a START.

ABIGAIL (CONT'D)
The Old Man of the Mountain!

INT. JOYCE'S KITCHEN - MIDDLE OF THE NIGHT

A charming New England diner, mostly deserted, late night crowd. Abigail & Ben huddle in a booth in the corner. Abigail shows Ben the photo she took of the MANTLE at the Wainwright's.

ABIGAIL
It just felt off. There was this, I don't know, pedestal thing with nothing on it. And then... *it hit me.*

She pulls out the NEWSPAPER CLIPPING with the photo of the Wainwrights in their living room. There on the SAME PEDESTAL we find a COMPACT STATUE of the **OLD MAN OF THE MOUNTAIN** -- the iconic rock formation that collapsed in 2003 yet remains the cultural symbol of NH.

BEN
The Old Man on the Mountain.

ABIGAIL (CONT'D)
The Old Man of the Mountain.

ABIGAIL (CONT'D)
No no, it's *"<u>of</u> the mountain."*

BEN
It's not "*<u>on</u> the mountain*"?

ABIGAIL
No, it's "*of.*"

BEN
Huh... Are you sure it's not --

ABIGAIL
No. "*Of*".

BEN
Well, either way... *Rest in Peace, my friend.*

Abigail POINTS TO THE STATUE.

ABIGAIL
That's the murder weapon. We need to get a warrant to search their house.

BEN
No. No way.

ABIGAIL (CONT'D)
Ben --

BEN (CONT'D)
The Captain's never going to go for it. She's going to say this is personal. This is just a crazy hunch. This is... this is... it's crazy.

ABIGAIL
Don't call me crazy.

The force with which she has said this stops Ben. After a bit...

ABIGAIL (CONT'D)
People have been calling me crazy or weird or retarded my entire life. And I'm just me. And I know I can be hard to understand. *The people I grew up with didn't understand me. My parents don't really understand me.* I'm just me. The only person who ever understood me was my brother... and now he's gone.
(she gathers her things)
This is exactly what I'm talking about. This is why I'm better off on my own.

She exits. ON BEN, watching her go.

END OF ACT TWO

ACT THREE

INT. COURTHOUSE - JESS'S OFFICE - DAY

A private JUDGE'S OFFICE. The sign on the door reads **HON. JESSICA BOURGES**. A WOMAN *(late 40s)* works at her desk -- Ben's sister **JESSICA**. Ben appears, holding a MANILLA FOLDER.

JESSICA BOURGES
First week on the job and you're already coming to ask me for a favor.

BEN
Why do you think I'm asking for a favor?

JESSICA BOURGES
You're holding a manilla folder. So unless it contains Grammy's snickerdoodle recipe then there's some sort of affidavit-y, *"I need a warrant"*-y-type situation in there.

BEN
Did they teach you words like *affidavit-y* at Harvard?

JESSICA BOURGES
Yeah, well, you know, Yale sucks.

BEN
Our charming sibling banter has only grown more sophisticated.

JESSICA BOURGES
Did you see Nick on CNN?

BEN
I thought he was doing *The Today Show.*

JESSICA BOURGES
That was last week. He's *America's Favorite Legal Analyst.*

BEN
Well I'm sure Mom will send me the clip by the end of the day.

Jessica holds out a hand and Ben gives her the manilla folder, taking a seat. She reads it over and her EYES GO WIDE.

JESSICA BOURGES
Noooooooo. The Wainwrights? Anderson signed off on this?

BEN
No.

JESSICA BOURGES
Jesus, Benji.

BEN
Look through it. We got an affair. A potential murder weapon. A timeline placing Terrence Wainwright as Samantha Berrington's last known contact --

JESSICA BOURGES
This is Boston all over again.

BEN
It's not like that.

JESSICA BOURGES
Ben --

BEN (CONT'D)
I was right then and I'm right now.

JESSICA BOURGES (CONT'D)
You're trying to get back in the big leagues with one swing.

A beat, ON BEN, who doesn't contest the statement. Eventually...

JESSICA BOURGES (CONT'D)
Do you remember when you were, I don't know, 9? And you told Dad you wanted to be Director of the FBI?

BEN
Well unfortunately he didn't live to see it.

JESSICA BOURGES
One day you'll finally prove to yourself you're just as great as everyone always says you are.

BEN
You sound like my therapist.

JESSICA BOURGES
You don't have a therapist. But you can have your warrant. But it's limited. You get an hour. In and out. No press. And I'm letting the assistant AG know.

BEN
That'll get right to Rickets.

JESSICA BOURGES
Sorry, Penis Face, but that's the way it's gotta be.

Ben stands to leave. As he's about to exit...

BEN
Is a judge allowed to call someone *"Penis Face"*?

JESSICA BOURGES
Sorry. *Detective Penis Face.*

INT. STATE POLICE STATION - DAY

Ben arrives at the station, quietly heading to Abigail's desk. He takes a seat beside her, acting kind of funny.

ABIGAIL
What are you doing?

BEN
Hang on. I want to show you something.

Sloane exits her office, chatting with Mattozzi. Ben eyes her carefully. Abigail grows impatient.

ABIGAIL
What is happening right now?

BEN
Just hang on. Don't get your snap bracelets in a twist.

ABIGAIL
(aghast)
I would never.

Sloane finally exits, heading to the bathroom. Ben lays out a DOCUMENT on the desk. ***THE WARRANT.*** Abigail's eyes GO WIDE.

BEN
We have to go right now.

INT./EXT. WAINWRIGHT RESIDENCE - DAY

A TEAM OF LOCAL COPS conduct a SEARCH of the Wainwright's. Abigail & Ben are there, huddled with Louisa & Terrence...

LOUISA WAINWRIGHT
We're public figures. Easily targeted.

BEN
Have you had any signs of intruders? Anyone who might have access to the house who could have taken the statue?

TERRENCE WAINWRIGHT
This is ridiculous. Does your boss even know you're here?

BEN
That doesn't matter.

ABIGAIL
No.

A bit of COMMOTION at the door. The energy instantly SHIFTS.

TERRENCE WAINWRIGHT
Oh good. He's here.

A MAN enters *(50s)* wearing the most expensive suit in New Hampshire. Abigail bristles, leaning over Ben.

ABIGAIL
That's Rich Tagliaferro. He's a senior partner at Wainwright's firm.

BEN
Big gun bringing the bigger guns.

Rich walks over and shakes their hands, charming as can be.

RICH TAGLIAFERRO
Sorry I'm late. It always takes me a minute to get the suit on. Rich Tagliaferro. You have the, uh --

Ben hands him the WARRANT. Rich reads it over.

RICH TAGLIAFERRO (CONT'D)
Bourges. Bourges. Skip Bourges' son?
(Ben doesn't answer)
A family affair.

He folds the warrant up and places it inside his coat pocket before CHECKING HIS WATCH.

RICH TAGLIAFERRO (CONT'D)
Alright well you've been here 50 minutes. This is a a pretty straight forward wait out the clock situation.

BEN
(not intimidated)
This would go a lot more smoothly if Mr. Wainwright would just tell us what he actually does know.

TERRENCE WAINWRIGHT
Alright, FBI hotshot. I'll tell you, you're not going to find it here. Because I gave it to her as a gift.

RICH TAGLIAFERRO
Hey now --

LOUISA WAINWRIGHT
Terrence...

TERRENCE WAINWRIGHT
We've litigated our way through more difficult situations than this.

RICH TAGLIAFERRO
Well that's certainly true.

TERRENCE WAINWRIGHT
Last week Sam --

LOUISA WAINWRIGHT
"Sam."

TERRENCE WAINWRIGHT
... *Samantha* was talking about getting nostalgic from when she was a kid. People didn't lock their doors. That kind of thing. We were joking that the world started to crumble when the *Old Man in the Mountain* fell.

ABIGAIL
It's *"of"* the mountain.

TERRENCE WAINWRIGHT (CONT'D)
It's not *"in"*?

RICH TAGLIAFERRO
No no, she's right. It's definitely *"of."* But you got your statement. All that's left is the clock.

Steve Turner *(one of the local cops from earlier)* enters. Ben & Abigail excuse themselves, heading over for a QUIET SIDEBAR.

STEVE TURNER
We checked the garage, both offices, closets. No sign of the statue. No blood evidence. Nothing.

BEN
It's been 50 minutes.

ABIGAIL
We just need a little longer.

BEN
You don't think these guys know how to suppress evidence from an illegal search?

Rich calls over to them...

RICH TAGLIAFERRO
8 minutes.

ABIGAIL
We're very aware and incredibly nervous about it!

Just then, Officer Clark *(also from before)* enters, WHITE GLOVES on, carrying something in a CLEAR PLASTIC BAG.

GARY CLARK
Look what I found in the trash outside.

CLOSE ON THE BAG where we see: *The Old Man of the Mountain Statue...* **covered in blood**. Rich looks to Terrence.

RICH TAGLIAFERRO
Well this will be fun.

INT. STATE POLICE STATION - SLOANE'S OFFICE - DAY

Abigail & Ben sit across from Anderson like a couple of kids hauled into the PRINCIPAL'S OFFICE. She takes a series of DEEP, CENTERING BREATHS, eyes closed. Eventually...

SLOANE
I am so insanely, bone curdling angry right now.

ABIGAIL
We found the murder weapon! Call another press conference.

SLOANE
Even if it is her blood --

ABIGAIL (CONT'D)
Who else's blood could it be?

SLOANE (CONT'D)
Even if it is her blood, you don't go around me like that.

BEN
The warrant was legitimate. We're not going to bother you with every --

SLOANE
Bother me? *Bother me?* Your father --

BEN
Please don't --

SLOANE (CONT'D)
You father was the best cop I ever saw.

SLOANE (CONT'D)
And if he was still alive I wouldn't even have to fire you. He'd kill you himself.

Abigail clocks this exchange. JUST THEN, Sloane's PHONE starts RINGING. The classic XYLOPHONE RINGTONE. She puts on her READING GLASSES to read the CALLER ID.

SLOANE (CONT'D)
Now what's this? Christ, it's Rickets.

ABIGAIL
Maybe he's calling to say hello. Or to introduce you to his cousin.

SLOANE
He's calling to tell me to fire you. And to chop you up into tiny little pieces.

ABIGAIL
Well definitely don't answer then.

BEN
Rickets isn't going to interfere with an active investigation --

SLOANE
He could gut the whole department if he wanted to. And he might! This is an election year. This guy's gonna go full *Carthage Must Be Destroyed* on us and you're the reason why.

Mattozzi enters, carrying some FILES.

MATTOZZI
It's her blood.

ABIGAIL
Ah-ha! Answer the phone.

SLOANE
He's leaving a voicemail.

ABIGAIL
Well then call him back!

MATTOZZI
Wait hang on I got more. We ran that canvas of neighborhood security cameras. Got this from a neighbor's doorbell cam.
(he lays down a PRINTOUT)
Someone walking up to the property at 2:43 AM. Stashing the *Old Man of the Mountain* statue in the trash outside.

ABIGAIL
It's "*of*" the -- oh wait you got it right.

MATTOZZI
Obviously.

A tense beat. Sloane pushes herself away from her desk then walks to the window, looking out it thoughtfully.

BEN
So Terrence was telling the truth. The statue was a gift.

MATTOZZI
The thing had his name right on it. Killer sees it right there at Berrington's place. Takes her out. Plants it at the Wainwright's later. Easy person to frame.

ABIGAIL
Alright, well you can yell at me now.

Sloane walks back to her desk, slowly taking a seat.

SLOANE
Mattozzi's taking over the case.

ABIGAIL
Noooo. No no no no. Yell at me. *Yell at me!*

BEN
Captain I really don't think that's necessary --

SLOANE
STOP! TALKING! Mattozzi's taking over. You guys can stay on but you're gonna take a low profile until I smooth things over with Rickets. It's for your own good. And I swear to *God* if one reporter gets wind of this I'm going to launch you from a canon directly into the flames of the burning sun.

ON ABIGAIL, absolutely incensed. But then...

BEN
C'mon, she's right. Let's go.

He stands to leave. Abigail has no choice but to follow.

INT. STATE POLICE STATION - DAY

Abigail & Ben head to their desks. Ben gestures to some EVIDENCE FOLDERS -- STACKS of Samantha's NOTEBOOKS from the scene.

BEN
Maybe we should take another look through these reporter notes.

ABIGAIL
You're just giving in?

BEN (CONT'D)
There could be something here --

ABIGAIL (CONT'D)
(re. Samantha's handwriting)
I can't even read this. What the hell does this even say? ***"Sun Pee the Rap Addict."*** It sounds like some suburban white kid rapping over jam band beats.
(rapping)
Phish brought the soul and laid the whole precedent. / Now I bring the drama like the String Cheese Incident.

BEN
Anderson's right. We should just take a step back, try to find --

ABIGAIL
Just go ahead and ask for a new partner. That's what you're going to do anyway.

BEN
What are you even talking about? I've had your back every step here. If you could just --

ABIGAIL
Oh don't pretend like you know what it's like to be me.

BEN
You don't think I know what it's like to be different? To feel like an outsider in your own community? How many kids who look like me do you think there were growing up in Deerfield, NH?

A beat as this lands on Abigail. Eventually...

ABIGAIL
Why didn't you tell me your dad was a cop?

BEN
You never asked! You haven't asked a single question about me.

A beat as Abigail takes this in. *He's right.* After a bit, she grabs her COAT... and then leaves.

EXT. ABIGAIL'S APARTMENT BUILDING - NIGHT

Abigail rides home on the bus, listening to an old CASSETTE WALKMAN -- a sad ACOUSTIC COVER of "**Dammit**" by Blink-182.

She arrives at her building. A mournful beat, something weighing on her. And then...

A DIFFERENT BUS pulls up. She gets on it.

INT. STATE POLICE STATION - KITCHEN - NIGHT

Ben enters the STATION KITCHEN carrying a stack of NOTES. He's startled by SOMEONE in the FRIDGE... Abigail's father, Henry.

HENRY JONES
Oh my popsicles, you frightened me.

BEN
How are you? What are you, uh -- what are you doing here?

HENRY JONES
I'm dropping off some meals. For Abby. Sometimes when she gets focused on something she can forget to eat. Her mother and I get worried. You know.

BEN
Ahh, ok.

HENRY JONES
How are things going?
(Ben hesitates to answer)
That well, huh?

BEN
I don't know that Abigail's having a good time working with me.

HENRY JONES
Sometimes Abby can push people away. It's a defensive thing. I can tell you this, though, she's had a number of partners. This I know. You're the first who's ever been to my house.

A beat as this lands on Ben. After a bit...

BEN
I appreciate that. I certainly got a better sense of where Abigail gets her free spirit.

HENRY JONES
Bleh. I'm a WASPy corporate lawyer guy. If you'd met me 30 years ago you'd have been bored to tears.

A beat. Henry looks to Ben. Eventually...

HENRY JONES (CONT'D)
You know, when Abby was little she could sing before she could talk. She'd sing everywhere. There was one particular time, she was maybe four, we were at the grocery store, and she was just belting out, *"Sing sweet nightingale. Sing sweet nightingale. Hiiiiigh above me."* We were getting some looks. So I said *"Abby we don't usually sing in the grocery store."* And she looked at me and she said, *"Why not?"* It was the first time she'd ever asked me a question. *"Why not?"* And I did not have an answer. And do you know why that is?
(a beat)
It's because there is no such place as a place where people don't sing.

ON BEN, taking this in, a DEEPER UNDERSTANDING forming.

EXT. GRAVEYARD - NIGHT

Abigail exits the bus and then we realize... she's at the **GRAVEYARD**. Eventually she's standing in front of AVERY'S GRAVE. A place she's never been before.

ABIGAIL
They tell me I should come down here. But I don't know. It feels weird. This is just a rock. Or, you know, a thing of concrete.
(MORE)

ABIGAIL (CONT'D)
(a heavy beat)
When we were kids and we'd play little baby HOMICIDE: LIFE ON THE STREET, you'd always let me play Detective Pembleton. That was nice. I don't know if I ever said thank you.
(a perfect Andre Braugher)
The longer I live, the less I know. You're suspicious of your suspicions? I'm jealous, Kay; I'm so jealous. You still have the heart to have doubts.
(another heavy beat)
I'm so angry. I'm so angry at you. At myself. I didn't do enough when you were having a hard time. I should have seen it. I should have understood. I never understood you the way you understood me. And now you're gone. And I'm just... *truly alone in the world.* Mom and Dad say that I keep people out so I don't have to worry about losing them. That I need to find a way to move on.
(emotional)
But I don't want to move on.

An EMOTIONAL MOMENT. She does her best to PULL IT TOGETHER.

ABIGAIL (CONT'D)
Maybe they're right. Maybe I'm holding on too tight. Maybe I just need to... let go.

A painful, heart breaking moment. And in that moment... a CAR DRIVES BY blasting Ace of Base's "**THE SIGN**".

ABIGAIL (CONT'D)
Or maybe you're trying to tell me something.

END OF ACT THREE

ACT FOUR

EXT. SAMANTHA'S HOUSE - DAY

Abigail approaches Samantha's house, Trapper Keeper in hand. No one around. She SLIPS UNDER the YELLOW TAPE, entering...

INT. SAMANTHA'S HOUSE - LIVING - DAY

Abigail peruses the room. The body has been removed, now marked off with TAPE. She looks to the angle of the body on the floor in front of the fireplace. Nothing jumping out at her.

INT. SAMANTHA'S HOUSE - BEDROOM - DAY

Abigail makes her way to the closet, back to the sweaters, all PILED NEATLY. She TOUCHES THEM. They're FLUFFY and SOFT. She SMELLS THEM. And they smell amazing. *Hmmm.*

EXT. JULIA REGAN'S HOUSE - DAY

Julia works in her GARDEN. Abigail arrives, surprising her.

JULIA REGAN
Detective Jones. Hi. How are you?

ABIGAIL
I'm fine. I actually had a few more questions for you.

JULIA REGAN
Oh ok.

ABIGAIL
I was wondering what kind of fabric softener you use?

JULIA REGAN
Oh, um... it's a brand called *Simply Soft?* I think?

ABIGAIL
It just seems like when you returned your sister's sweaters you took really great care to make sure they were perfect. Almost like you might have felt badly about the way things were between you.

JULIA REGAN
I'm sorry, I don't really follow --

ABIGAIL
I just know when I feel guilty about something --

JULIA REGAN
Wait... am I a suspect? Because of the way I fold sweaters?

ABIGAIL
At this point we really have to treat everybody with suspicion.

A beat as Julia processes this. Abigail watches her closely. She doesn't seem particularly angry or defensive. Eventually...

JULIA REGAN
Do you have any siblings?

The question seems to strike Abigail. She hesitates, not sure how to answer. In that moment, Ned exits the house.

NED REGAN
Detective Jones. Hi. Any updates?

ABIGAIL
Not yet. Soon, though.

Ned and Julia exchange a look.

NED REGAN
Well I'd love to stay and chat. But unfortunately I have a conference on campus. *About regulatory economics*. So don't be too jealous.

Ned makes his way down the block to an ELECTRIC SCOOTER. Abigail watches him. And then... a LIGHTBULB MOMENT.

ABIGAIL
György Konrad.

JULIA REGAN
Excuse me?

ABIGAIL
I'm sorry I have to go. I'm about to have horrible diarrhea.

JULIA REGAN
Oh. Ok.

An awkward beat. And then... Abigail TAKES OFF.

INT. STATE POLICE STATION - DAY

Ben sits at his desk, bleary eyed, combing through FOOTAGE from near Samantha's house. He becomes intrigued by someone in a **BLUE HAT** appearing in MULTIPLE LOCATIONS. Mattozzi enters...

MATTOZZI
New labs came in. The shape of the statue doesn't match the wound. And look at this... splatter pattern is all wrong.

BEN
Like it was added post-mortem. The statue's not the murder weapon.

MATTOZZI
Autopsy uncovered trace wood fibers and varnish in the wound. That body was ass up not too far from the fireplace, right? What do you wanna bet those fibers match the mantle?

BEN
No struggle. No forced entry. She's there with someone she knows. Maybe they get in an argument. That person shoves her. She hits her head on the mantle.

MATTOZZI
Stumbles forward a bit. Collapses. *Boom.* Dead. Killer freaks out. Spots the trophy with Terrence's name on it. Adds the blood. Plants it at their house.
(a beat as this sinks in)
I'm gonna ride over to the scene and take another look at that fireplace. You want to come with?

A beat, ON BEN, thinking this over, TEMPTED. Eventually...

BEN
Nah I'm good. I got a lot of this stuff to get through.

MATTOZZI
Alright, man. You change your mind, you let me know.

As Mattozzi exits, Ben turns back to the video and the person in the **BLUE HAT.** After a beat, he flips back to the footage Mattozzi uncovered earlier of someone planting the trophy at the Wainwrights. That person is also wearing a **BLUE HAT.** *Hmmmmm.*

EXT. UNIVERSITY OF NEW HAMPSHIRE CAMPUS - DAY

Abigail chases after Ned on foot but he's too fast on his scooter. She spots a RENTAL SCOOTER & attempts to UNLOCK IT but can't figure out the APP.

ABIGAIL
Stupid app! Apps are so dumb. The password is *MonicaLewinsky*! *The password is MonicaLewinsky!!* Wait... *MonicaDeservedBetter,* last *E* is a *3.* Exclamation point. 4. Exclamation point. Aha! I knew it!

She unlocks the scooter and GIVES CHASE across the PICTURESQUE CAMPUS of UNH, keeping Ned just within her sights, NEARLY KNOCKING PEOPLE OVER left & right. Eventually she arrives at...

EXT. UNH - MUNICIPAL UNION BUILDING - DAY

Ned parks his scooter and enters right past a TABLE manned by an eager UNH STUDENT. Abigail arrives a moment later.

STUDENT
Would you like a program?

ABIGAIL
I love programs.

Abigail grabs a PROGRAM. *"A Forum on Regulatory Frameworks for New England States."* She focuses on the a list of SPONSORS. One catches her eye: ***Sunapee Therapeutics.*** Her EYES GO WIDE.

ABIGAIL (CONT'D)
Yo quiero Taco Bell -- **Sun Pee the Rap Addict!!**

INT. STATE POLICE STATION - DAY

Abigail BURSTS into the station, BLOWING PAST Ben. She starts rifling through some of SAMANTHA'S NOTES.

ABIGAIL
Sunapee Therapeutics. Sunapee Therapeutics.

BEN
What's going on?

ABIGAIL
Remember when we were at Julia Regan's house and she cut her hand? There was something else she was feeling in that moment. I couldn't quite put my finger on it. But now I'm realizing... **it was guilt.**

(MORE)

ABIGAIL (CONT'D)
And I realized it because I feel it, too. *Julia feels guilty about what happened to her big sister Samantha just like I feel guilty about what happened to Avery.* So I went to talk to Julia...

BEN
I'm sorry, you did what now?

ABIGAIL
(carefully annunciated)
I. went. to. talk. to. Julia.

BEN
Ok. Not exactly keeping a low profile.

ABIGAIL
Not at all. *But if she feels guilty, <u>why</u> does she feel guilty?* Right? Maybe she's involved or something. And then when I was there I bumped into her husband, Ned, the business professor, and he said he was on his way to some economics conference on campus. And that made me think, of course...
(a very dramatic beat)
Of György Konrad.

BEN
I'm sorry I don't know who that is.

ABIGAIL
György Konrad!

BEN
You said that already.

ABIGAIL (CONT'D)
He was the namesake of Ace of Base founder Jonas Bergen's first band, G. Konrad.

BEN (CONT'D)
Ah right. There it is.

ABIGAIL
Well György Konrad's most seminal work was the 1974 book *Intellectuals on the Road to Class Power.* And that book explores ways in which *academics* often end up providing intellectual justification for class power structures in society. So now I'm thinking class power, intellectual justification, corruption, this guy's an academic, maybe he's up to something. So! I secretly followed Ned on campus.

BEN
Of course.

ABIGAIL
And he gets to the conference. And look who is sponsoring it...

CLOSE ON the PROGRAM. And the SPONSOR: ***Sunapee Therapeutics.***

BEN
Sun Pee the Rap Addict.

ABIGAIL (CONT'D)
... Sun Pee the Rap Addict!

Ben starts rifling through Samantha's notes, pulling a DOCUMENT.

BEN (CONT'D)
Samantha had a whole notebook on this company. *Sunapee Therapeutics*. And then look, I found this the other day. It's a consultant memo about regulatory strategy for pharma companies in NH.

Abigail looks to the bottom. The memo is signed *"N.R."*

ABIGAIL
N.R. *Ned Regan.*

BEN
Julia doesn't feel guilty because she killed Samantha. She's guilty because she might know who did.

A beat as this sinks in. Eventually...

ABIGAIL
I guess we should give all this to Mattozzi, right?

BEN
No. Don't do that.

ABIGAIL
Don't do what?

BEN
Don't loose the courage to be yourself. We're going to solve this. Together.

ON ABIGAIL, absorbing this.

END OF ACT FOUR

ACT FIVE

INT. BEN'S CAR - DAY

Abigail & Ben ride to Julia's. Abigail puts on a song -- ***"Passing Me By"*** by the Pharcyde. She starts rapping along....

ABIGAIL
Now in my younger days I used to sport a shag. When I went to school I carried lunch in a bag...
(beat)
Come on, you know it.

BEN
Now what makes you think I know this song?

ABIGAIL
(a knowing smirk)
Always got mad when the class was dismissed. But when it was in session, I always had a question...

ON BEN, his RESISTANCE slowly BREAKING DOWN.

ABIGAIL (CONT'D)
Oh how I wish I could grab her hand or give her a hug...

And then, he finally lets the JOY infect him...

BEN
She was married to the man, he was a thug, his name was Lee, he drove a Z, he'd pick her up at school promptly at 3 o'clock.

ABIGAIL
I was on her...

ABIGAIL (CONT'D)
Yes indeedy...

ABIGAIL (CONT'D)
On the bus...

ABIGAIL (CONT'D)
With my name last, on the looking glass...

BEN (CONT'D)
Jock...

BEN (CONT'D)
I wrote graffiti...

BEN (CONT'D)
First I'd write her name then carve a plus...

BEN (CONT'D)
I seen her yesterday but still I had to let her pass.

ON BEN & ABIGAIL, two partners, coming together, FULLY FREE.

ABIGAIL (CONT'D)
She keeps on passing me by!
She keeps on passing me by!

BEN (CONT'D)
She keeps on passing me by!
She keeps on passing me by!

A nice moment. The music plays. Abigail looks to Ben.

ABIGAIL (CONT'D)
Thank you.

BEN
For what?

ABIGAIL
For hearing me out. And having my back. And for meeting me where I am.

Ben looks to her a beat. Eventually...

BEN
That's what good partners do.

ON ABIGAIL, who SMILES.

INT. JULIA REGAN'S HOUSE - DAY

Abigail and Ben sit across from Julia.

JULIA REGAN
I honestly don't understand why you're here. Am I a suspect or not?

ABIGAIL
We're the same. Me and you. I know how you feel. I know exactly what you're going through. 17 years ago I lost my brother. And ever since then... it's like nothing is real anymore. You wake up and it's not real. Your life's not real. And then you just kind of go through the motions of living this fake thing.

JULIA REGAN
That's exactly how I feel.

BEN
We wanted to show you this. These are your sister's reporter notes.

He hands Julia some of Samantha's notes. She leafs through them, a realization slowly dawning...

JULIA REGAN
Was Samantha writing a story about this? About *Sunapee Therapeutics*?

BEN
She was.

JULIA REGAN
Oh God.
(an emotional beat, then...)
A couple weeks ago I found out Ned had started consulting with this company. *Sunapee Therapeutics*. He had all this money coming in. He bought a boat. I asked him about it and he acted kind of weird. So I went to Sam. She's good at figuring stuff out. She learned that the company had recently been accused of covering up deadly side effects in one of their blood pressure medications or something. They were expecting a big government crackdown. So they hired Ned to help them devise a strategy to manage it.

ABIGAIL
You didn't expect her to write a story.

JULIA REGAN
She told me she wouldn't. She said she was just figuring this stuff out for me. But now she's dead. But I don't think Ned could have...

She trails off, EMOTIONAL. Abigail HUGS HER. Deeply. In that moment, Ben spots a **blue MONTREAL EXPOS hat** on a HAT RACK.

BEN
That hat over there. The Expos haven't played for years. Were you guys fans or...

JULIA REGAN
Oh it's Ned's. He's big into baseball history.

Abigail and Ben exchange a LOOK.

INT. UNIVERSITY OF NEW HAMPSHIRE - NED'S OFFICE - DAY

A cluttered PROFESSOR OFFICE. Abigail & Ben sit across from Ned. Ben slides a PHOTO of Samantha, DEAD, across the desk.

BEN
You found out Samantha was investigating *Sunapee Therapeutics*. You met with her, hoping to push her off the story. Things get heated. You shove her. She hits her head. She dies. You freak out. Lucky for you, you find this.

He adds a photo of the OLD MAN STATUE, pointing to the words *"T. Wainwright"* engraved at the bottom.

BEN (CONT'D)
You're one of just a handful of people in the world who knew Samantha was having this affair.

NED REGAN
That's quite the fantastical story you're fabricating here.

Abigail adds photos of the person in **THE BLUE HAT**. A tense beat.

ABIGAIL
I imagine once we check your phone records it'll become a lot less so.

Ned takes a DEEP BREATH. He stands.

NED REGAN
I'm sorry, could you excuse me a moment? I need to call my attorney.

He exits into the hallway. Abigail turns to Ben...

ABIGAIL
He's about to run away, isn't he?

The fire alarm GOES OFF. Abigail and Ben rush to the doorway, just in time to see Ned SLIP OUT OF THE BUILDING.

EXT. UNIVERSITY OF NEW HAMPSHIRE CAMPUS - DAY

INTENSE CHASE across UNH, Ned racing ON FOOT, Abigail and Ben HUSTLING CLOSE BEHIND. Eventually they reach...

EXT. BASEBALL FIELD - DAY

Ned runs out onto a LITTLE LEAGUE BASEBALL FIELD in the midst of an ACTIVE LITTLE LEAGUE GAME.

Abigail & Ben SPLIT UP, Abigail heading around the stands while Ben chases Ned DIRECTLY INTO THE OUTFIELD.

A FLY BALL lands a bit ahead of Ben. He looks to Ned, about to exit the outfield. Abigail approaches from another angle.

ABIGAIL
(shouting to Ned)
Hey look! It's David Hasselhoff.

Ned glances back for a split second. In that second, Ben GRABS THE BALL... and THROWS IT AT HIM. The throw is an ABSOLUTE LASER, HITTING NED IN THE BACK and KNOCKING HIM DOWN.

BEN
Wooo!! That's right! Benny Bambino is back, baby!

Abigail POUNCES on Ned, CUFFING HIM.

ABIGAIL
Made you look.

INT. STATE POLICE STATION - DAY

Abigail, Ben, and Sloane look to Ned in a HOLDING CELL, talking to his lawyer -- Rich Tagliaferro.

SLOANE
Rickets' office was threatening second degree murder. But Tagliaferro got him to take a deal. Full confession, pleads to manslaughter, looking at 15 to 20 years. No trial.

ABIGAIL
A big public trial would certainly complicate a run for governor. I'm sure the Wainwrights are relieved.

BEN
We got our killer. That's what counts.

Abigail and Ben make to leave. As they go...

SLOANE
Hey, Abby. You did really good.

Abigail smiles. She makes her way to the bullpen, where she finds Ben moving the FILING CABINET in front of her DESK.

ABIGAIL
What are you doing?

BEN
This way we can see each other a little better.

ABIGAIL
Smart.

They sit at their desks, now directly across from each other.

INT. ABIGAIL'S APARTMENT - LIVING ROOM - DAY

Abigail sits on the couch, playing GAMEBOY. There's a KNOCK AT THE DOOR. She goes to answer. And it's Ben.

BEN
Hi.

ABIGAIL
Why are you here?

BEN
I wanted to invite you to something.
(he hands her an ENVELOPE)
They're tickets for a baseball game. The Fisher Cats. They're a minor league team in Manchester. I thought we could go next week.

ABIGAIL
I don't like baseball. Well I guess, technically, I just don't know anything about it.

BEN
Yeah so I wanted to give you this.
(he hands her a NOTEBOOK)
It's a baseball scorebook. When I was a kid I used to go to Red Sox games with my dad and we'd keep score in one of these books. It reminded me a bit of *The System* in your Trapper Keeper. I thought it might be something you'd be into.

Abigail leafs through the scorebook. She's touched. Unexpectedly she gives Ben a TIGHT HUG. Then...

ABIGAIL
I will go to the baseball game. Even though a fisher ate my pet cat Jefferson when I was 13.

BEN
Alright, well, condolences for Jefferson. But this'll be fun. I'm looking forward to it.

ABIGAIL
Bye bye now.

She CLOSES THE DOOR, kind of in his face. She then walks over to a BLANK CALENDAR on her wall, adding ***"Baseball with Ben."***

Next thing we know she walks over to an END TABLE, removing a SMALL TRAPPER KEEPER from a drawer. In there we find a SYSTEM sheet for herself. She performs a few CALCULATIONS, raising her SOCIAL SCENARIO SCORE just a bit. *A slightly less lonely life.*

EXT. ABIGAIL'S APARTMENT BUILDING - DAY

Ben exits the building. His phone rings. He answers.

BEN
Hello?

VOICE (V.O.)
Hey it's me. I ran a search on that name you gave me... Avery Jones? You're right. He's all over this Gladstone RICO investigation

BEN
Alright that's what I thought --

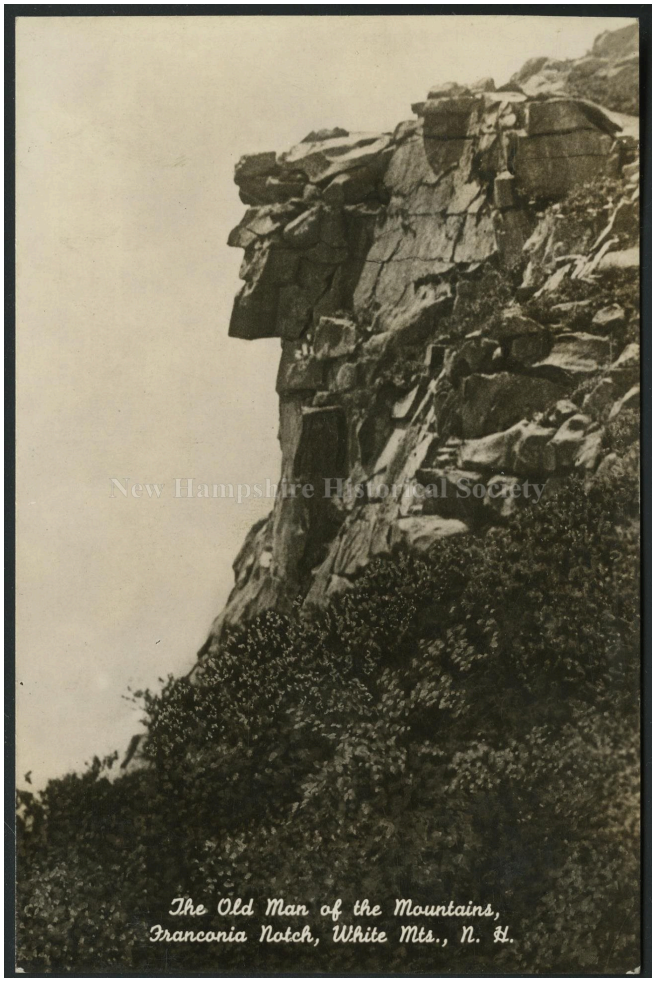
VOICE (V.O.)
Is this for a case or something?

BEN
Nah I'm just checking for a friend. What do they have listed for the date of death?

VOICE (V.O.)
There's no date of death. As far as they know he's still alive.

Off BEN'S LOOK we...

END PILOT



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