

EUPHORIA

#202

"Out of Touch"

Written by

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Based on the Israeli Series "אפוריה"
Created by Ron Leshem and Daphna Levin.

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1 INT. VIRGIL'S HOUSE PARTY - NEW YEAR - EARLY MORNING (EM1) 1

MUSIC: "LIVE OR DIE" by LABRINTH.

JUST MINUTES AFTER MIDNIGHT.

CASSIE'S POV: NATE, sprawled out on the floor. Alive. Face bloodied and nearly unrecognizable. He slowly opens his eyes.

RUE (V.O.)
Nate Jacobs was in love. He didn't
know how it happened. He didn't
know why it happened.

NATE'S POV: CASSIE (looking into the CAMERA) holds back tears is concerned. She holds back tears.

RUE (V.O.)
But he could just feel it. And it
felt so fucking good.

Then: MADDY reveals herself.

RUE (V.O.)
But it was complicated.

MADDY
We need to get him to a hospital.

2 EXT. VIRGIL'S HOUSE - EARLY MORNING (EM1) 2

WIDE FROM ABOVE: Cassie, Maddy, MCKAY and VIRGIL carry Nate. They baby step to MADDY'S CAR.

MCKAY
Are you good?

MADDY
He's so heavy.

MCKAY
Just open the door, bro.

MADDY
It's unlocked. Just open it.

MCKAY
Bring him to the hospital. Let's
go, please.
(to Virgil)
Open the door!

CAL
Can you hear me?

RUE (V.O.)
How would he know?

19 **EXT. JACOBS' ESTATE - BACK YARD - DAY (NATE'S FANTASY) (NFD19)**

Cassie is pregnant. She reads from the BOOK: "What to Expect When You're Expecting." Nate sits behind with his arms wrapped around her BIG BELLY (THIRD TRIMESTER).

RUE (V.O.)
He knew he could do a better job than his dad. He wouldn't fuck his kid up the way his dad fucked him up.

20 **INT. HOSPITAL ROOM - NIGHT (N1)**

20

Cal keeps a one-person-vigil at Nate's bedside. Cal picks up Nate's hand and grasps. He closes his eyes and PRAYS.

RUE (V.O.)
And the way his granddad fucked his dad up.

CAL
Almighty God, you are the only source of health and healing.

21 **EXT. JACOBS' ESTATE - BACK YARD - DAY (NATE'S FANTASY) (NFD21)**

Cal, wears only SHORT BLUE SHORTS and does YOGA. Nate and Cassie lie on separate LAWN CHAIRS nearby.

CASSIE
(re: Cal; to Nate)
Does your dad work out every day?

RUE (V.O.)
Except his dad was such a fuckin' idiot. He couldn't even control himself.

SLAM CUT TO:

26 CONTINUED:

26

From the house, we HEAR: THUD. Then:

MARSHA JACOBS (O.S.)
(screams!)

RUE (V.O.)
... and be free of him.

27 INT. HOSPITAL ROOM - NIGHT (N1)

27

ECU: NATE'S EYE for a beat, the CAMERA TILTS DOWN TO BLACKNESS.

RUE (V.O.)
But there's no point in fantasizing
about a life with Cassie when he
knew that Maddy had that disc.

28 INT. NATE'S BEDROOM - NIGHT (FLASHBACK) (NFB108)

28

On a SHELF is the book "DEMOCRACY IN AMERICA" by ALEXIS DE TOCQUEVILLE. MADDY reaches for it, then opens it. She finds the GREEN SLIMLINE DVD JEWEL CASE: Cal's homemade porn with Jules.

29 INT. NATE'S BEDROOM - LATER THAT NIGHT (*NFB108)

29

TIMELINE: 108/28 after the FIGHT WITH MADDY (*NOTE: NEW FOOTAGE)

Nate reaches for the book. He flips through the pages. NO DVD. He PANICS, flips through it again. He opens TWO drawers on a DRESSER. Nothing.

30 INT. NATE'S BEDROOM - CLOSET - NIGHT (*NFB108)

30

He opens the closet door. He searches frantically. He TOSSES BOXES, BOOKS. Nothing.

31 INT. JACOBS' HOME - EXERCISE/COMPUTER ROOM - NIGHT (*NFB108)1

OPENS some drawers. Nothing.

NATE
Fuck!

36 INT. VIRGIL'S HOUSE PARTY - NEW YEAR'S - EARLY MORNING 36
(FLASHBACK) (NFBEM1/201)

FEZCO pummels Nate.

BACK TO:

37 INT. HOSPITAL ROOM - NIGHT (N1) 37

A NURSE attempts to use a BVM on Nate, but the seizures are too powerful.

QUICK CUTS:

38 INT. JACOBS' HOME - CAL'S OFFICE - NIGHT (FLASHBACK) 38
(NFB102/5-6D)

(*NOTE: FULL SOUND UP on all clips)

11-YEAR-OLD NATE (archive) watches Cal's PORN COLLECTION.

CAL (ON VIDEO)

You fuckin' whore.

Slut.

39 INT. SOME MOTEL ROOM - NIGHT (VIDEON2-5/102-4) 39

TWO QUICK SHOTS of Cal fucking and seducing his GRINDR DATES.

40 INT. JACOBS' HOME - CAL'S OFFICE - NIGHT (NFB102/3-5) 40

ECU: 11-YEAR-OLD NATE'S left eye as he watches the videos.

41 INT. CASSIE EX-BOYFRIEND'S BEDROOM - NIGHT (CVIDEON1/101-61A) 41

Video of Cassie that was posted to SLUT PAGES by an EX-BOYFRIEND from the POV of an iSight camera. (*NOTE: same video used in 101 and 107)

42 INT. NATE'S BATHROOM - NIGHT (NFB108/28B) 42

Nate JERKING OFF in front of the mirror.

43 INT. MADDY'S BEDROOM - NIGHT (NFB/100) 43

MCU MADDY: as she looks into the camera.

44 **INT. JACOBS' ESTATE - READING ROOM - NIGHT (NATE'S FANTASY) (NFN2)** 44

MCU CASSIE: as she shifts her eyes and looks into the camera.

45 **EXT. SUBURBAN STREETS - NIGHT (NFB106/86)** 45
 (*NOTE: MCU of Jules, silhouetted, and looking at camera)

Music CUTS OUT. CASSIE'S SCREAM echoes, and then FADES.

SLAM CUT:

46 **INT. HOSPITAL ROOM - NIGHT (N1)** 46

MUSIC resumes, mixed with natural sounds, screaming, beeping machines. It all builds throughout to a crescendo.

NURSES continue to work on Nate. His BACK ARCHES as his seizure becomes more violent.

47 **INT. NATE'S BEDROOM - NIGHT (FLASHBACK) (NFB108/52)** 47

Nate SCREAMS VIOLENTLY and SLAMS HIS OWN HEAD AGAINST the floor.

Cal gets off Nate and backs away. Then:

QUICK CUTS:

48 **I/E. VARIOUS - NATE FLASHBACKS (FANTASY/MEMORY)** 48

12-FRAME EDITS (x23): Jules masturbating (NEW), Cassie's SLUT PAGES video (101/60), Maddie and Nate's first hook-up (102/26), Jules and Nate (103), POV of Jules while Nate fucks, Jules and ANNA (107/94), Nate and Cassie (NFN2), Nate and Maddy (105), Nate banging his head against the floor (108), Cassie giving birth (NFD6), Maddy watching porn (105), Nate looking in mirror and punching the floor (108), Cassie giving birth (NFD6), Jules masturbating (NEW), Maddy pantomime porn actors (105), Nate seizures (N1), Nate meltdown (108), Jules masturbates (NEW), Cassie screams while giving birth (NFD6)(x3); Fezco punching (201), Nate getting punched (201).

SLAM CUT:

49 INT. HOSPITAL ROOM - NIGHT (N1) 49

CU NATE: He's ALERT. ALL SOUND echoes to SILENCE. Then:

A NEWBORN BABY CRIES.

Nate SMILES (TOOTHY GRIN).

MUSIC: "I'VE NEVER FELT SO ALONE" by LABRINTH to:

BLACK.

LABRINTH (MUSIC)

♪ And I've never felt so alone ♪

50 TITLE CARD: EUPHORIA 50

LABRINTH (MUSIC)

♪ Felt so alone, na-a-no ♪

BLACK.

Music TRAILS to BEATS.

51 INT. EAST HIGHLAND HIGH - HALLWAY - MORNING (M11) 51

LIGHTS FADE UP: WE SEE Jules in the middle of a busy hallway. She looks at Rue.

LYRICAL WITH BEATS:

LABRINTH (MUSIC)

♪ Oh-oh-oh ♪

52 ON RUE: LIGHTS FADE UP ON RUE. SHE RETURNS THE SMILE. 52

LYRICAL WITH BEATS:

LABRINTH (MUSIC)

♪ Ah-ah-oh ♪

TOTAL MUSIC FADE, then:

RUE (V.O.)

It was the first day of school
after the new year. And I finally
had everything I'd ever wished for.

Rue and Jules share a passionate kiss. Then:

(CONTINUED)

RUE
(to Jules)
You know you're like a dream?

JULES
(chuckles)
I didn't know you were such a
romantic, Rue.

RUE
What can I say?

They embrace and kiss again. Then:

ON ELLIOT: stands by the LOCKERS NEARBY. He WAVES to Rue.

ON RUE:

RUE (V.O.)
(re: Elliot)
Oh, fuck... I completely forgot he
goes to our school.

JULES
(to Rue)
I love you.

RUE (V.O.)
(off Elliot)
If this asshole says anything about
doing drugs, I will literally slit
his throat in the quad.

JULES
Rue?

RUE
Yeah?

JULES
I said I love you.

RUE
I love you, too

JULES
You kinda checked out for a second.

She smiles, then eyes Elliot as he approaches.

RUE (V.O.)
Please, God, do not fuck up my
life.

(CONTINUED)

ELLIOT
Yo, Rue.

RUE
Hey.

ELLIOT
What's goin' on?

RUE
(nervous)
Nothin.

JULES
I'm Jules.

RUE
Sorry, this is Jules.

ELLIOT
Hey, I'm Elliot. Nice to meet you.

RUE
Sorry, introductions are, usually,
very, um, overwhelming and...
debilitating for me... at least.

JULES
(to Rue)
Uh, so, how do you know Elliot?

Quick BEAT.

ELLIOT
We met on New Year's.

RUE
(awkward beat; then)
Oh shit, yeah. That was it, New
Year's. That's... That's where we
met.

(awkward beat; then)
Jules is my girlfriend.

ELLIOT
I didn't know you were, um...

JULES
(interrupts)
In a relationship?

(CONTINUED)

52 CONTINUED: (3)

52

RUE (V.O.)

The other thing I wish I could mention is I, sort of, spent the last few days hangin' out with Elliot.

53 INT. ELLIOT'S ROOM - DAY (FLASHBACK) (RFBD8)

53

Elliot sits at the foot of the bed and STRUMS A GUITAR. Rue sits across from him and smokes a BLUNT.

RUE (V.O.)

Which was cool 'cause he makes a ton of money selling music stems online, and we bought a bunch of drugs.

BACK TO:

54 INT. EAST HIGHLAND HIGH - HALLWAY - MORNING - CONTINUOUS (M11) 54

There's an uncomfortable, awkward silence. Jules feels hurt.

JULES

Um... it was nice to meet you, and I'll see you later, Rue.

Jules walks off. Pain and anguish cross her face.

ELLIOT

Nice to meet you.

RUE

I love you, bye.

RUE (V.O.)

Fuck. Was it just me, or was that super awkward?

ELLIOT

(to Rue)

That was awkward.

55 INT. EAST HIGHLAND GIRLS' WASHROOM - MOMENTS LATER (M11) 55

Jules, on the VERGE OF TEARS, comes in and heads for a STALL. Cassie is at the mirror. She looks nervous. She wipes her armpits with PAPER TOWEL.

(CONTINUED)

JULES

Hey, Cass.

CASSIE

Hey, Jules.

RUE (V.O.)

Since winter formal, Cassie had gone through a low-grade depression.

SLAM CUT:

56 **INT. CASSIE & LEXI'S HOME - LIVING ROOM - NIGHT (FLASHBACK)** 56
(CFBN01)

SUZE, relaxes on the couch with a GLASS OF WINE. Cassie lies across her. They watch TV.

SUZE

(sniffs; to Cassie)

When was the last time you showered?

57 **INT. CASSIE & LEXI'S BEDROOM - NIGHT (CFBN02)** 57

LEXI sits on her side of the room, on the COUCH.

LEXI

When are you gonna clean your side of the room?

ON CASSIE: Lies on her bed. She reads a book and munches on SNACKS. The room looks like a WAR ZONE.

58 **INT. SPA DRESSING ROOM - DAY (CFBD03)** 58

MADDY and Cassie prepare for a day at the SPA.

MADDY

(to Cassie)

Wait. When have you ever been single?

Cassie tries to think of a response. But none comes to mind.

59 **INT. SPA - FLOAT TUB - DAY (CFBD03)** 59

Cassie and Maddy head-to-head in a FLOAT TUB.

(CONTINUED)

CASSIE

I was reading this article on
abstinence, and how not having sex
is like its own spiritual journey.

MADDY

(mockingly)
Right.

CASSIE

The writer compared it to how monks
take their vows of silence, and I
really feel like that's my journey
next year.

MADDY

Bitch, I don't believe a word
you're saying.

CASSIE

Why?

MADDY

Because you love to be loved.

CASSIE

Well...
(beat)
How do I fix that?

MADDY

I don't know, when you wanna say
yes, you just say no.

60 **EXT. CONVENIENCE STORE - NEW YEAR'S EVE (FLASHBACK) (FB201)60**

Cassie sits on the curb; BEER in hand. NATE stands just
behind.

NATE

Would you like a ride to this
party?

61 **INT. VIRGIL'S HOUSE PARTY - HALL - NEW YEAR'S EVE (CFB201-2)1**

Standing in the hall, Cassie holds a drink. NATE PASSES BY,
HE DOESN'T STOP, BUT ASKS:

NATE

You wanna go to the bathroom?

74 INT. SAMANTHA & SEBASTIAN'S HOME - GAMES ROOM - DAY (D1) 74

Maddy and Theo play a VIDEO GAME.

RUE (V.O.)
Babysitting wasn't her first choice
of a job.

FLASHBACK TO:

75 INT. FERTILITY CLINIC - DAY (MFBD1) 75

RECEPTIONIST sits at the FRONT DESK.

RECEPTIONIST
(to Maddy)
I'm sorry, but 17-year-olds can't
donate eggs.

MADDY
That's fucking retarded.

BACK TO:

76 INT. SAMANTHA & SEBASTIAN'S HOME - THEO'S ROOM - NIGHT (N1)76

Maddy reads a BEDTIME STORY to Theo.

RUE (V.O.)
She liked the kid she babysat for.

77 INT. SAMANTHA & SEBASTIAN'S HOME - LIVING ROOM - NIGHT (N1)77

Maddy makes her way to a NEARBY ROOM.

RUE (V.O.)
But what she loved the most was...

78 INT. SAMANTHA & SEBASTIAN'S HOME - WALK-IN CLOSET - MOMENTS/8
LATER (N1)

MUSIC: "COME RAIN OR COME SHINE" by JUDY GARLAND.

LIGHTS FADE UP TO REVEAL: A MASSIVE WALK-IN CLOSET filled
with HIGH-END CLOTHING and JEWELRY. Maddy admiringly looks
around, in awe.

79 **INT. SAMANTHA & SEBASTIAN'S HOME - WALK-IN CLOSET -** 79
CONTINUOUS (N1)

Maddy RUNS HER HAND along a ROW OF EXPENSIVE OUTFITS. Then she chooses one that currently appeals.

80 **MONTAGE OVER MUSIC (N1)** 80

Maddy tries on different outfits (x5) in front of a FULL LENGTH MIRROR. She takes SELFIES; WAVES to a "crowd of admirers"; takes a "phone call." Then, while posing in OUTFIT #5:

81 **INT. SAMANTHA & SEBASTIAN'S HOME - WALK-IN CLOSET - LATER** 81
(N1)

HOME ALARM BEEPS and startles Maddy back to reality.

MADDY

Fuck.

82 **EXT. SAMANTHA & SEBASTIAN'S HOME - FRONT GATE - SAME TIME** 82
(N1)

A BLACK RANGE ROVER pulls into the driveway.

83 **INT. SAMANTHA & SEBASTIAN'S HOME - WALK-IN CLOSET -** 83
CONTINUOUS (N1)

Maddy rushes to disrobe.

84 **INT. SAMANTHA & SEBASTIAN'S HOME - FRONT ENTRANCE - SAME TIME**
(N1)

Theo's PARENTS come in. SAMANTHA, early 30s, Theo's mom, dressed in a LONG EVENING GOWN, and SEBASTIAN, late 30s, Theo's dad, dressed in a TOM FORD SUIT.

SAMANTHA

Maddy?

85 **INT. SAMANTHA & SEBASTIAN'S HOME - WALK-IN CLOSET - SAME TIME**
(N1)

Half naked, Maddy returns a DRESS to its rightful spot in the closet.

91 **INT. SAMANTHA & SEBASTIAN'S HOME - LONG HALLWAY - MOMENTS LATER (N1)** 91

Maddy heads for the front door. At the other end of the hallway, WE SEE OVER MADDY'S SHOULDER as Samantha cranes her neck out of a bedroom.

SAMANTHA

Maddy?

Maddy worriedly stops, then turns to face Samantha

SAMANTHA (CONT'D)

Can you come here for a second?

MADDY

Sure.

REVERSE: Maddy, with extreme trepidation, heads to the walk-in-closet.

92 **INT. SAMANTHA & SEBASTIAN'S HOME - WALK-IN CLOSET - CONTINUOUS (N1)** 92

Maddy rounds a corner.

93 **INT. SAMANTHA & SEBASTIAN'S HOME - WALK-IN CLOSET/ENSUITE BATH - CONTINUOUS (N1)** 93

POV MADDY: off a mirror reflection, she spots Samantha in the ENSUITE BATHROOM. CAMERA DOLLIES INTO the bathroom until:

SAMANTHA

(struggles with zipper)

Hey, can you help me with this zipper? I don't know where my husband is.

MADDY

(relieved)

Oh, yeah, of course.

SAMANTHA

Thanks.

Maddy unzips the gown all the way to Samantha's waist. Samantha then turns to Maddy and takes her hand:

SAMANTHA (CONT'D)

Thank you for being so sweet.

(softly)

That's all.

(CONTINUED)

93 CONTINUED:

93

Maddy is flattered. After a beat:

MADDY

Good night.

SAMANTHA

Good night.

94 INT. EAST HIGHLAND HIGH GIRLS' WASHROOM - DAY (D11)

94

Maddy stands in front of the mirror.

MADDY

(to the mirror)

I think I would look so sexy
pregnant.

KAT comes out of a stall and walks to the sink.

KAT

Maddy, please do not get pregnant.

MADDY

I wouldn't wear any of those nasty
maternity clothes. I would just be
me... plus pregnant.

BB sits on the counter at an opposite sink/mirror. She VAPES.

BB

(to Maddy)

Remember when I got pregnant?

MADDY

Yes, and it would be nothing like
that.

BB

(to Kat)

Well, speaking of baby daddies,
I've seen the photo that Ethan
posted of the two of you. It's cute
as fuck.

Kat returns a smile to BB.

MADDY

Yeah, Kat, stop flaunting your
healthy, non-abusive, wonderful
relationship. It's actually
triggering.

(CONTINUED)

KAT
Yeah, he's, um... He's really
sweet.

Her smile fades to a look of consternation.

RUE (V.O.)
And he was really sweet.

FLASHBACK TO:

95 INT. KAT'S BEDROOM - NIGHT (FLASHBACK) (KFBN9) 95

MUSIC: "DO WHAT YOU WANT, BE WHAT YOU ARE" by HALL & OATES.

ETHAN and Kat passionately make-out on Kat's bed.

ETHAN
(to Kat)
I just have to go to the bathroom
real quick, okay?

KAT
Okay.

Kat watches after Ethan. Then a thought hits her as she
traces her hand around the SEQUINS OF A DRESS on her bed.

96 INT. KAT'S BEDROOM/BATHROOM - NIGHT (KAT'S FANTASY) (KFN9) 96

Kat's on the bed. Presumably she waits for Ethan. But, an
ominous NOISE draws her attention to the ENSUITE BATHROOM. We
HEAR A SWORD SCRAPE. Then, a FINE MIST envelopes the bathroom
floor. It gets thicker. And thicker.

KAT
Ethan?

SOUND of BLOOD SPRAY replaces the eerie silence. Ethan
emerges. Like a GEYSER, blood shoots from Ethan's chest. He
falls to his knees. Ethan dramatically reaches out to Kat
moments before he falls flat. Dead. Kat is AWE-STRUCK;
shocked as blood comically SPEWS SIX-FEET INTO THE AIR from
Ethan's chest.

From the shadows, a fierce SUPER HOT WARRIOR MAN appears.
Suspiciously, he looks a lot like KHAL DROGO. He holds a
MASSIVE SWORD, dripping with EHTAN'S BLOOD. Super Hot Warrior
Man and Kat lock eyes. He approaches.

(CONTINUED)

SUPER HOT WARRIOR MAN
(in Dothraki)
Killing makes me hard.

Kat is taken aback. She lamely cries out.

KAT
He was the love of my life.

SUPER HOT WARRIOR MAN
(in Dothraki)
He was a weakling.

KAT
(unconvincingly)
No, no. Not totally.

SUPER HOT WARRIOR MAN
(in Dothraki)
He doesn't deserve a woman like
you.

KAT
(chuckles; flattered)
Come on.

Super Hot Warrior Man drops his LOINCLOTH and reveals his
other sword: A MASSIVE 12-INCH BONER.

KAT (CONT'D)
(gasps)

Super Hot Warrior Man draws his BLOODIED sword. He points it
at Kat's chest. Then, slowly, WITH THE TIP, UNBOTTONS her
sweater.

KAT (CONT'D)
What are you doing?

SUPER HOT WARRIOR MAN
(in Dothraki)
Preparing to conquer you.

KAT
(fearful excitement)
Okay.

Super Hot Warrior Man GRABS KAT BY THE ANKLES AND PULLS HER
TOWARD HIM.

97 INT. KAT'S BEDROOM/BATHROOM - NIGHT (KFN9) 97

FROM THE BATHROOM: as Super Hot Warrior Man takes Kat from behind, the GAME OF THRONES THEME plays. CAMERA PULLS BACK and BOOMS DOWN to reveal Ethan's corpse.

BACK TO:

98 INT. EAST HIGHLAND HIGH - GIRLS' WASHROOM - DAY (D11) 98

Kat, Maddy and BB.

MADDY

(to Kat)

Wait, you're telling me Ethan tore your clothes off and fucked the shit out of you?

KAT

Yeah. Was great.

MADDY

(impressed)

Wow.

BB

Go Ethan!

99 INT. EAST HIGHLAND HIGH - KAT'S LOCKER - DAY (D11) 99

POV INSIDE THE LOCKER: The door opens. It's Kat.

KAT

(to SOMEONE UNSEEN)

Bye.

Kat looks wearily at nothing in particular inside the locker. She rests her head on the opened door. She holds back tears. Then slams the door.

100 INT. HOSPITAL ROOM - NIGHT (N8) 100

A SINGLE PEN-LIGHT checks Nate's eyes.

RUE (V.O.)

Nate was released from the hospital a few days earlier.

101 **INT. HOSPITAL - CORRIDOR - MOMENTS LATER (N8)** 101
 Nate sits in a WHEEL CHAIR as Cal pushes him toward the exit.

102 **INT. CAL'S TRUCK - NIGHT (N8)** 102
 Cal drives. Nate sits shotgun.

 CAL
 I have a hard time believing you
 don't know who did this to you.

 NATE
 Dad, just leave it alone.

 CAL
 Well I'm not going to.

 NATE
 Yeah, well, you should.

 RUE (V.O.)
 It's one thing to dislike your
 parents. It's not like you have a
 choice. But if you dislike your kid
 --
 -- (beat)
 -- well, that's sort of your fault.

103 **INT. NATE'S HOME - LIVING ROOM - NIGHT (N8)** 103
 Cal and MARSHA sit on the couch and watch TV.

 MARSHA JACOBS
 (to Cal)
 I just have a hard time believing
 it was unprovoked.

 CAL
 He's our son.

 MARSHA JACOBS
 I know... I know. I'm just sayin'.

104 **INT. NATE'S BEDROOM - NIGHT (N8)** 104
 Nate lies on his bed, a LAPTOP sits nearby. He and Cassie
 talk on the phone; HANDSFREE MODE.

(CONTINUED)

CASSIE (O.S.) (ON PHONE)
(cries)
I just wanna kill myself.

RUE (V.O.)
As soon as Nate had been released
from the hospital... he wished he
was back in the hospital.

NATE
(to Cassie)
Just take a deep breath.

105 **EXT. CASSIE & LEXI'S HOME - BACK YARD - SAME TIME (N8)** 105

Cassie paces while she talks to Nate on the phone.

CASSIE
Nate, I'm legit going crazy right
now. You can't do this to me.

106 **INT. CASSIE & LEXI'S HOME - KITCHEN - SAME TIME (N8)** 106

Suze is at the sink, looking out the WINDOW at Cassie. Lexi
is in another room WORKING ON HER LAPTOP.

SUZE
Lex?

LEXI (O.C.)
What?

SUZE
What's going on with your sister?

LEXI (O.C.)
I think she's having a nervous
breakdown.

SUZE
About what?

LEXI
I don't know. Being single or
something.

SUZE
(quietly)
No. Those aren't the emotions of a
single person.

107 **INT. NATE'S BEDROOM - SAME TIME (N8)** 107

Nate swipes through some pictures on his phone; still talking to Cassie.

RUE (V.O.)

The only way Nate was able to calm Cassie down enough to stop crying was to tell her...

NATE

I promise we can meet in person next weekend.

108 **INT. EAST HIGHLAND HIGH - HALLWAY - DAY (M11)** 108

Cassie walks through the busy hallway.

RUE (V.O.)

But then he said something that totally freaked her out.

She makes eye contact with Maddy. The two are walking toward each other.

109 **INT. CASSIE'S HOME - BATHROOM - NIGHT (N9)** 109

Cassie sits in the dark and talks to Nate on the phone.

NATE (O.C.) (ON PHONE)

If Maddy finds out, she's gonna spend the rest of her life trying to kill me.

CASSIE

I know.

NATE (O.C.)

But she'll actually kill you.

A tear of fear roles down Cassie's cheek as she begins to remember Maddy's violent streak.

SLAM CUT:

110 **INT. MIDDLE SCHOOL - DAY (5 YEARS EARLIER) - DAY** 110

13-year-old MADDY shoves a GIRL'S, 13, HEAD in a LOCKER and then REPEATEDLY SLAMS THE DOOR ON HER HEAD.

(CONTINUED)

110 CONTINUED:

110

TEEN MADDY
Fucking racist.

111 INT. EAST HIGHLAND HIGH - A FEW YEARS AGO - DAY

111

Maddy has a GIRL, 15, by the HAIR. Maddy PULLS her to the wall and then SLAMS HER HEAD AGAINST A MOUNTED HAND DRYER.

112 INT. EAST HIGHLAND HIGH - LAST YEAR - DAY

112

LOOKING THROUGH THE WINDOW from inside a CLASSROOM. OUTSIDE, Maddy grabs a GIRL'S HEAD, 17, and presses her face against the window.

MADDY
(to the Girl)
Sorry, I didn't hear you, bitch.
What?!

CAMERA DOLLIES BACK quickly, and then PANS TO CASSIE sitting at a desk. She witnessed the whole thing.

BACK TO:

113 INT. EAST HIGHLAND HIGH - HALLWAY - MORNING (M11)

113

Maddy has stopped, but Cassie continues her nervous walk toward Maddy. Maddy's body language suggests that she may know.....but know what, we don't know. Whatever it is, Cassie is totally freaked out. Cassie stops, then walks into the GIRLS WASHROOM.

114 INT. EAST HIGHLAND HIGH - GIRLS' WASHROOM - MORNING (M11)

114

Cassie, seemingly nervous, is at the mirror. She dries her armpits. Jules, on the verge of tears, walks in and heads for a STALL.

JULES
Hey, Cass.

CASSIE
Hey, Jules.

115 INT. GIRLS' WASHROOM - STALL - CONTINUOUS (M11)

115

Jules crumbles to the floor and stares into space.

(CONTINUED)

RUE (V.O.)
Now, at the time, I didn't know how much the Elliot thing upset Jules. But I never thought that Jules was like clingy or jealous, so I didn't think it'd be a big deal.

116 INT. EAST HIGHLAND HIGH - *HALLWAY - DAY (D11) 116
(*MEANT to be ONE SHOT)

Jules comes out of a classroom. Rue follows.

JULES
It is a big deal.

RUE
Why

JULES
The fact that you're even asking me to explain it to you is kind of an even bigger deal.

JULES WALKS OUT OF FRAME and we pick up ON RUE:

RUE
Oh, I don't understand how such a small fucking thing has become such a big fucking thing.

RUE WALKS OUT OF FRAME and we pick up ON JULES:

JULES
'Cause it hurt my feelings.

RUE
Why?

JULES
'Cause I can tell you have a crush on him.

CAMERA PANS TO RUE:

RUE
I do not have a fucking crush on him.

JULES WALKS AHEAD (O.C.) WHILE WE TRACK WITH RUE:

(CONTINUED)

JULES (O.C.)

Then why else would you forget
meeting him? Like,

(mockingly)

"Oh, that's right. New Year's --

WE STOP AT JULES STANDING AT A LOCKER while she mocks Rue.

RUE

Jules, it's not like that.

JULES (CONT'D)

(mockingly)

-- silly me."

RUE (CONT'D)

It's not like that!

CAMERA TRACKS with Jules until she walks PAST RUE.

JULES

Well, I hope not. That would really
suck.

JULES CONTINUES; WE STOP ON RUE.

RUE

I'm sorry.

JULES (O.C.)

Um, I gotta be home in 15 minutes,
or else I'm gonna get grounded for
another two weeks. I'll see ya
later, Rue.

CAMERA PANS to see Elliot standing at his LOCKER. He shuts
the door and walks over to Rue. With PAN WITH ELLIOT.

ELLIOT

I get you in trouble?

RUE

Yeah, kinda.

A look of concern crosses his face. But only for a brief
moment.

ELLIOT

I feel like we should do drugs.

ELLIOT WALKS OFF CAMERA AS: Rue looks AT THE CAMERA. Smiles.

117 **INT. CASSIE & LEXI'S HOME - FRONT DOOR/DINING ROOM - DUSK** 117
(DUSK11)

After school. Cassie comes in, closes the door behind her. She drops her RUCKSACK then heads down the hallway. She's stopped at the DINING ROOM.

CAL

Why don't you have a seat, Cassie?

Cal sits at the table. Suze and Lexi are there as well.

SUZE

Mr. Jacobs believes you know who assaulted his son.

118 **INT. FEZCO'S HOME - DINING ROOM - MORNING (M10)** 118

Fezco sits at the dining room table having breakfast. ASHTRAY sits opposite.

RUE (V.O.)

Meanwhile... Fezco had a new houseguest.

FAYE. In the KITCHEN, she reaches into the fridge and takes out a CAN OF SODA. She walks to the dining room table and sits beside Fez.

RUE (V.O.)

Ashtray was so pissed off he couldn't even speak to Fez.

Furious, Ash doesn't finish breakfast. He gets up and leaves.

FAYE

(oblivious; to Fezco)
Good morning!

FEZCO

Morning.

RUE (V.O.)

Fezco couldn't understand the whole story.

SLAM CUT:

119 **EXT. TRAVEL INN MOTEL - NIGHT (FLASHBACK) (FBN9)** 119

POLICE ACTIVITY abound. At least a HALF-DOZEN CRUISERS, plus FIRE DEPARTMENT, EMTs, K9. CHOPPERS fly overhead.

(CONTINUED)

119 CONTINUED:

119

YELLOW POLICE TAPE cordons off an area abuzz with activity.
FROM THE SECOND FLOOR: THE CAMERA PANS THE PARKING LOT as:

RUE (V.O.)

But apparently Faye had pushed the
motel manager off the balcony.

The MANAGER (O.C.) SCREAMS IN AGONY as THE CAMERA STOPS ON a
MOTEL ROOM WINDOW. CUSTER peeks out through a gap in the
curtains. He's on his PHONE.

120 INT. CUSTER'S MOTEL ROOM - CONTINUOUS (FBN9)

120

Custer SHUTS THE CURTAINS.

CUSTER

(into phone)

The fucking cops are looking for
Faye.

(to Faye)

What the fuck!

Faye has a BLOODY NOSE. She stands at the BATHROOM DOOR.

FAYE

(crying)

I didn't do anything!

RUE (V.O.)

Unfortunately, Custer wouldn't
leave her.

121 INT. CUSTER'S MOTEL ROOM - 5 MINUTES LATER (FBN9)

121

Custer sits on the edge of a BED. Still on the PHONE.

CUSTER

(into phone)

I know, dude, but she's the love of
my life.

122 INT. MOTEL ROOM VENTILATION DUCT - MOMENTS LATER (FBN9)

122

POV FROM THE INSIDE: Faye removes the PANEL.

RUE (V.O.)

And the last thing Fezco needed was
the cops finding Faye with Custer.

Faye SIGHS, then CLIMBS IN.

123 **INT. MOTEL ROOM - SAME TIME (FBN9)** 123

Custer helps lift Faye into the duct. It's a struggle, but not a difficult one.

CUSTER
Get in the fucking vent, Faye.

COPS BANG ON THE DOOR.

OFFICER (O.S.)
I know you're in there. Open up!

CUSTER
(to Faye)
Oh my god. Get in the fucking vent!
(beat)
I love you.

124 **INT. FEZCO'S CAR - 10 MINUTES LATER (FBN9)** 124

In an ALLEY, Fezco drives up to a DUMPSTER.

RUE (V.O.)
Custer told Fez he could find her behind the dumpster of the new Taco Bell.

Faye comes out of hiding and runs to Fez's car. Faye hops in the passenger side.

FAYE
(to Fezco)
Don't look at me like that. The only reason that I went so crazy is because the motel manager kept saying such mean things.

FEZCO
I honestly don't give a fuck.

125 **INT. FEZCO'S HOME - HALLWAY/LIVING ROOM - LATER (FBN9)** 125

Faye sits on the stairs. She dabs her blood nose with a tissue.

RUE (V.O.)
So Faye came to live with Fez.

FEZCO
(to Faye; walking past and into the living room)
(MORE)

(CONTINUED)

125 CONTINUED:

125

FEZCO (CONT'D)

Yo, don't touch nothin'. Don't talk to Ash. And don't go in my fuckin' room, all right?

Fezco sits at the table and picks up a HALF-EATEN SANDWICH.

FAYE

I promise.

After a BEAT, Fez exposes his soft underbelly.

FEZCO

(sincere; to Faye)

Want some of my sandwich?

FAYE

(bashfully)

Okay.

126 INT. CASSIE & LEXI'S HOME - DINING ROOM - DUSK (DUSK11) 126

Cal, relaxed, confident, sits at the head of the table. He sips his COFFEE. Cassie and Lexi sit beside each other at one side of the table, Suze sits opposite the girls.

CAL

Cassie, I asked you a question.

LEXI

She didn't see anything

CAL

I'm not asking you. I'm asking her.

Cassie is uncomfortable with the interrogation. She avoids eye contact.

CASSIE

I already told Mrs. Jacobs I didn't see anything.

CAL

I know. We just don't believe you.

CASSIE

I'm telling the truth.

Cal, cool-as-a-cucumber. *My shit doesn't stink* like.

CAL

Look, Cassie, I'm more than happy to get the Chief of Police, Bill Greenwood, involved.

(MORE)

(CONTINUED)

126 CONTINUED:

126

CAL (CONT'D)

Old family friend. Maybe he should
have this conversation with you.

(to Suze)

With everyone, in fact. You know?

Suze looks to Cassie. Shoots her a look; a slight nod.

CAL (CONT'D)

Get everyone's cell phones. Text
histories. Find out what exactly
happened.

(to Cassie)

Should we do that instead?

RUE (V.O.)

Now, what scared the shit out of
Cassie --

FLASHBACK TO:

127 INT. CASSIE & LEXI'S BEDROOM - LAST NIGHT (CFBN10)

127

Cassie, on her bed and under the covers, TEXTING.

RUE (V.O.)

-- was last night she texted Nate.

CASSIE: i feel like us having sex was a mistake

She waits for a response, but nothing immediate. Then:

128 INT. CASSIE AND LEXI'S BEDROOM - CONTINUOUS (CFBN10)

128

Cassie's phone RINGS. She throws off the covers, and sits up
in her bed.

CASSIE

Hello?

NATE (ON PHONE)

Don't ever put that in writing
again.

CASSIE

(BEAT, confused, then:)

I'm sorry.

BACK TO:

129 **INT. CASSIE & LEXI'S HOME - DINING ROOM - DUSK (DUSK11)** 129

Back to the interrogation. An uneasy silence fills the room. Cassie looks to Lexi.

CAL

Don't look at her. Look at me.

The angst on Cassie's face is obvious.

130 **INT. CASSIE & LEXI'S BEDROOM - 10 MINUTES LATER (DUSK11)** 130

LEXI

Why would you say that?

CASSIE

What? What was I supposed to do?

LEXI

Not say anything.

CASSIE

You heard him! He was going to call the police!

LEXI

No, he wasn't. He was bluffing, and you fell for it 'cause you're a fucking idiot!

CASSIE

Why do you even care?!

LEXI

Because you just ruined someone's life!

CASSIE

Fezco almost killed Nate! That was his decision.

Cassie falls back onto her bed, thinking...

RUE (V.O.)

Lexi had thought about that night a lot. How could Fezco be so kind to her, and so violent towards Nate?

131 **INT. VIRGIL'S HOUSE PARTY - NEW YEAR'S EVE (LFB201)** 131

SLOW MOTION: Fezco and Lexi chatting, smiling, enjoying each other's company.

(CONTINUED)

131 CONTINUED:

131

RUE (V.O.)

She couldn't remember the last time someone her age asked her so many questions about herself. He actually cared about what she had to say.

132 INT. VIRGIL'S HOUSE PARTY - NEW YEAR'S (LFB201)

132

SLOW MOTION: Fezco pummeling Nate.

RUE (V.O.)

And then, 10 minutes later, almost beat Nate Jacobs to death.

Lexi gets up from the couch and watches the beating.

RUE (V.O.)

And even if Nate deserved it, it was a horrible thing to do.

133 INT. EAST HIGHLAND HIGH - GIRLS' WASHROOM - MORNING (M11) 133

Lexi, at the sink, briefly checks her appearance in the mirror, then leaves. CAMERA TRACKS WITH LEXI:

134 INT. EAST HIGHLAND HIGH - HALLWAY - CONTINUOUS (M11)

134

Coming out of the washroom, Lexi stops. She sees RUE and ELLIOT chatting.

RUE (V.O.)

It made her think about her entire life.

135 INT. CASSIE & LEXI'S HOME - DINING ROOM - 2 YEARS EARLIER NIGHT (FLASHBACK) (LFBN1) 135

EARLY MORNING, GUS quietly searches for valuables to sell for drugs.

RUE (V.O.)

How she's always been so passive.

136 INT. CASSIE & LEXI'S HOME - STAIRS - CONTINUOUS (LFBN1) 136

Cassie, wearing PAJAMAS, stops at the top of the stairs. She sees Gus. He carries TWO BAGS OF LOOT. They lock eyes.

(CONTINUED)

136 CONTINUED:

136

RUE (V.O.)

And even the time when she did get
the courage to say something?

No words are spoken. Lexi BACKS INTO THE SHADOWS.

137 **INT. RUE'S BEDROOM - LAST SUMMER - DAY (LFBD2)**

137

Rue sits on her bed CRUSHING PILLS. Lexi stands nearby.

RUE (V.O.)

And even the time when she did get
the courage to say something?

LEXI

Rue, you really need to get help.

RUE

What, are you gonna tell my mom or
something?

LEXI

Yeah, if you don't stop.

RUE

(apathetically)
Okay.

She snorts the crushed pills.

RUE (V.O.)

She backed down.

Lexi leaves the room.

138 **INT. CASSIE & LEXI'S BEDROOM - LAST SUMMER - EVENING (LFBEB3)**

Lexi lies in her bed. She reads a book. Suze sits beside her.
It's RAINING.

SUZE

Hon, I don't wanna scare you. But
somethin' happened to Rue. She's
okay. She's okay. But I think she
overdosed.

Lexi begins to cry. She and Suze embrace.

139 **EXT. CASSIE & LEXI'S HOME - BEDROOM WINDOW - SAME TIME** 139
 (LFBE3)

POV OUTSIDE BEDROOM WINDOW: It's raining. We see SUZE AND LEXI as the CAMERA CRANES UP; SHOT WIDENS.

 LEXI
 (crying)
 It's my fault.

 RUE (V.O.)
 She hated herself for being so weak
 and passive and afraid.

140 **INT. EAST HIGHLAND HIGH - CLASSROOM - DAY (D14)** 140

Class has just ended. Students gather their belongings and leave. We see Lexi. She puts in EARPHONES.

 RUE (V.O.)
 So, a couple of days after Cal came
 over, she decided to say something.

141 **INT. EAST HIGHLAND HIGH - HALLWAY - DAY (D14)** 141

MUSIC: "HAUNTED" by LAURA LES plays as we see an empowered Lexi walk out of the classroom.

142 **EXT. SUBURBAN STREETS - DUSK (DUSK14)** 142

Lexi, riding her BICYCLE.

143 **EXT. SUBURBAN NEIGHBORHOOD - DUSK (DUSK14)** 143

The GOLDEN HOUR, and Lexi continues.

144 **EXT. FEZCO'S CONVENIENCE STORE - DUSK (DUSK14)** 144

CAMERA PANS to follow Lexi on her bike. She rounds a corner and rides into the lot. CAMERA STOPS at:

145 **INT. CAL'S TRUCK - SAME TIME (DUSK14)** 145

LOOKING THROUGH the FRONT WINDSCREEN we see Lexi ride up to FEZCO, who's out front of his store.

(CONTINUED)

CAMERA PANS to Cal. He sits quietly in the driver's seat. Observing. He reaches into the GLOVE BOX and pulls out a GLOCK. We hear: A ROUND CHAMBERING as the MUSIC FADES OUT.

146 **EXT. SUBURBAN STREET NEAR ELLIOT'S - DUSK (DUSK14)** 146

WIDE ON: Rue, riding her bike along a neighborhood street.

RUE (V.O.)
Now, I didn't know any of this
'cause I was with Elliot smokin' a
little bit of weed.

147 **EXT. SUBURBAN STREET ALLEYWAY - DUSK (DUSK14)** 147

CLOSER ON: Rue.

RUE (V.O.)
Jules invited me over to her house
for dinner. I guess, like to
apologize, but I had NA that night.

148 **INT. ELLIOT'S BEDROOM - NIGHT (N14)** 148

MUSIC: "RIGHT DOWN THE LINE" by GERRY RAFFERTY.

We hear only the music as Rue smokes a BLUNT and dances around Elliot's room. Elliot sits on the bed and STRUMS A GUITAR.

RUE (V.O.)
So I went to Elliot's for a bit.

149 **INT. ELLIOT'S BEDROOM - LATER (N14)** 149

CLOSE ON: Rue, she snorts a LINE OF CRUSHED PILLS. We HEAR THE SNORT.

150 **INT. ELLIOT'S BEDROOM - LATER (N14)** 150

Rue dances, Elliot strums the guitar.

151 **INT. ELLIOT'S BEDROOM - LATER (N14)** 151

Elliot snorts a line. We HEAR THE SNORT.

152 **INT. ELLIOT'S BEDROOM - LATER (N14)** 152

Elliot, continues to play the guitar. We only hear RAFFERTY'S song. Rue lies on the floor, smoking a BLUNT. She sings along with the song.

153 **INT. JULES' BEDROOM - EVENING (E14)** 153

Jules works on her PORTFOLIO. DAVID knocks on the open door.

DAVID

Should I just put dinner in the oven till Rue gets here?

JULES

Uh, no, she's not coming. She has a meeting.

BEAT.

DAVID

You sure she's a good influence? She's part of the reason you decided to get on that train.

JULES

Yeah, but she's not the one who got on the train.

DAVID

It still doesn't answer my question.

Jules shoots David a look, and then goes back to her portfolio.

154 **INT. ELLIOT'S BEDROOM - NIGHT (N14)** 154

Rue on the bed, Elliot sits beside the bed on the floor.

RUE

You know what I feel like nobody in my life understands? It's like drugs are honestly the only way I can be myself.

ELLIOT

Yeah, I, I don't think that's true.

(CONTINUED)

RUE

Nah, it is true. Like when I first met you, I would've never had the balls to just, like, come up to you and talk to you.

ELLIOT

Why?

RUE

I don't know. I'm just like a deeply shy person. And like with Jules, right? When I first met her, I was just immediately in love.

ELLIOT

In love?

RUE

Yeah.

(BEAT)

When you say it out loud it kind of sounds small.

ELLIOT

What's a bigger feeling than love?

A BEAT while Rue thinks. Then:

RUE

Loss.

ELLIOT

You think?

RUE

(unsure)

Yeah, I think so.

(not there yet)

Yeah.

(maybe sure)

I don't know. Maybe that's what it was, right? Like, as soon as I saw her, I was just immediately afraid to lose her.

ELLIOT

Who have you lost?

RUE

My dad.

(CONTINUED)

ELLIOT
(metaphorically)
Meaning...

RUE
Meaning he's dead.

ELLIOT
Shit, I'm sorry.

RUE
It's fine. You didn't, like, kill
him.

ELLIOT
How was he killed?

RUE
Oh, he wasn't.

ELLIOT
Are you fucking with me right now?

RUE
(chuckles)
No, it was, it was cancer.

ELLIOT
Shit.

RUE
Yeah.

ELLIOT
How old were you?

RUE
I was 14.

ELLIOT
So recently?

RUE
Not really.

Rue is 17.

ELLIOT
I feel like that's kind of recent.

RUE
I don't know. I guess. Honestly it
feels like fuckin' forever ago.

(CONTINUED)

ELLIOT

Is that why you started doing
drugs?

RUE

(chuckles)

That's funny. That's what everybody
asks in rehab.

ELLIOT

What do you mean?

RUE

Just that, you know, like, I wish
it was that simple, you know,
like... "Well, my dad died, so I
started doing drugs."

Yeah.

ELLIOT

Yeah.

RUE (CONT'D)

ELLIOT (CONT'D)

I feel like everyone's looking for
like a... cause and effect.
Sometimes shit's just like is what
it is.

RUE

Yeah, exactly.

(BEAT)

I dunno. To be honest, if my dad
was still here, I'd probably still
be doin' this shit.

Rue SNORTS A LINE OF CRUSHED MEDS.

ELLIOT

How does Jules not know that you're
doing drugs?

RUE

I'm good at my job.

ELLIOT

Do you think it's a good thing that
we're friends?

RUE

Yeah, why?

ELLIOT

I just feel like... we might not
bring out the best in each other.

(CONTINUED)

154 CONTINUED: (4)

154

Elliot SNORTS A LINE OF MEDS.

RUE

(sly smile)

I feel like I'm okay with that.
(suppresses a laugh)

155 **INT. KAT'S BATHROOM - TUB - NIGHT (N14)**

155

Kat soaks in a BUBBLE BATH. Her PHONE sits on the edge of the tub.

ETHAN (ON PHONE)

I love you.

KAT

I love you.

ETHAN (ON PHONE)

I love you more.

KAT

I love you more than more.

Kat HANGS UP.

KAT (CONT'D)

(exasperated)

My god.

156 **INT. KAT'S BEDROOM - BED - EVENING (FLASHBACK) (KFBE14)** 156

2 HOURS EARLIER. Kat watches YOUTUBE VIDEOS on her COMPUTER and depressingly eats a slice of COLD PIZZA.

RUE (V.O.)

Ethan made plans with Kat to go bowling that night. Kat was depressed because she couldn't figure out why she didn't love Ethan. So she decided to make a list of pros and cons.

157 **INT. KAT'S BATHROOM - EVENING (KFBE14)**

157

CU: KAT'S LIST of PROS AND CONS. Under PROS, Kat writes: CUTE.

ON KAT: She sits on the floor. She thinks for a moment, then continues.

(CONTINUED)

157 CONTINUED:

157

CU: KAT'S LIST. Under CUTE is: HANDSOME. Under that: FUNNY.
Kat writes: LOVES ME.

Under the CONS:

ON KAT: she thinks.

RUE (V.O.)

But she couldn't think of anything,
which made her realize Ethan might
not be the problem.

She PANTOMIMES BLOWING HER BRAINS OUT, then slumps over.

BACK TO:

158 INT. KAT'S BEDROOM - BED - NIGHT (N14)

158

Her bed littered with JUNK FOOD PACKAGING. She snacks on
GOLDFISH and watches SELF-HELP VIDEOS on her computer.

RUE (V.O.)

Kat hated herself. But the problem
with hating yourself is you can't
really talk about it. Because at
some point recently, the whole
world joined a self-help cult and
won't shut the fuck up about it.

**(*NOTE: The following should use ACTUAL SOCIAL MEDIA
INFLUENCERS wherever possible.)**

CU: COMPUTER SCREEN. A PLUS-SIZE woman (20s) applies make-up
while giving instructions to viewers. Then:

INFLUENCER #1 (O.C.)

Kat.

Kat closes the LAPTOP SCREEN, revealing:

At the BATHROOM DOOR, an INFLUENCER (female, 20s) strikes a
pose (clearly OBVIOUS; borders on RIDICULOUS). Her delivery:
STIFF and EXPRESSIONLESS.

INFLUENCER #1 (CONT'D)

You're one of the bravest, most
beautiful human beings I have ever
seen.

KAT

(mouth full)

That's not true.

(CONTINUED)

INFLUENCER #1

Yes it is.

The INFLUENCER is obscenely beautiful. Long blonde hair,
healthy bust and butt.

INFLUENCER #1 (CONT'D)

(strikes a new pose)

I wish I had your confidence.

KAT

(mouth full)

But I don't, like... feel healthy.

INFLUENCER #1

(new pose)

Yes, you are.

(new pose)

KAT

No, like... seriously. I'm not.

INFLUENCER #1

Kat, you just have to love
yourself.

KAT

But that's what I'm trying to tell
you! I fucking hate myself!

SWISH PAN TO:

**(*NOTE: With each appearance of an INFLUENCER, we should feel
more CLAUSTROPHOBIC AND ANXIOUS)**

AT KAT'S VANITY: INFLUENCER #2 (female, 20s). Another
INSANELY GORGEOUS social media darling. Relaxed, confident
and comfortable in front of the camera.

INFLUENCER #2

Every day you get out of bed --
It's an act of courage.

KAT

That's easy for you to say. You
don't have like fucking mental
problems.

INFLUENCER #2

Yes, I do. Why do you think I look
like this?

(CONTINUED)

KAT

Are you kidding? I wish my mental problems made me look like you.

INFLUENCER #2

Trust me, you don't.

KAT

Trust me, I do! You're like the most beautiful person I've ever fucking seen.

INFLUENCER #2

Maybe by a white, cis-male, heteronormative standard.

KAT

(disgusted)

Oh my god. Are you fucking joking?!

Kat lies back and covers her face with a pillow. Then, INFLUENCER #3 (female, 20s, plus-sized) GRABS THE PILLOW.

KAT (CONT'D)

This isn't happening --

INFLUENCER #3

(righteous indignation;
yells)

Kat! Are you fucking serious?! That's not you fucking talking! It's the patriarchy!

KAT (CONT'D)

It is me talking! You are not listening!

INFLUENCER #3

No! Society puts things into your mind!

KAT

I don't care about society! I feel like shit!

SWISH PAN TO:

AT THE BATHROOM DOOR: INFLUENCER #4 (female, 20s), wears an outrageously LARGE STRAW SUN HAT and a TWO-PIECE OUTFIT made of HEMP.

INFLUENCER #4

Kat, you need to smash all beauty standards.

(CONTINUED)

KAT

But I can't even get out of bed!

INFLUENCER #5 (female, 20s) sits on Kat's DRESSER. In a calm voice:

INFLUENCER #5

You have to love yourself.

INFLUENCER #6 (female, 20s) POPS UP at the foot of Kat's bed. She yells to motivate:

INFLUENCER #6

You need to find your inner fuckin' warrior!

INFLUENCER #3

Become a bad bitch.

INFLUENCER #7 (female, 20s) appears beside #6 at the foot of Kat's bed.

INFLUENCER #7

Just like you did last year.

KAT

But that wasn't even real.

INFLUENCER #8 (female, 20s) POPS OUT from behind #3.

INFLUENCER #8

It looked real.

KAT

That was the point!

INFLUENCER #9 (female 20s) appears beside Kat's vanity.

INFLUENCER #9

I found it inspiring.

KAT

Shut the fuck up!

Kat covers her ears. The GROUP chants.

INFLUENCERS

(shouts)

Love yourself! Love yourself!

CAMERA FOLLOWS: Kat gets up and makes her way to the bathroom. The INFLUENCERS shout and hold their CAMERA PHONES up. FLASHLIGHT engaged WHILE THEY RECORD.

(CONTINUED)

158 CONTINUED: (4)

158

KAT INFLUENCERS (CONT'D)

(shouts) (shouts)

Leave me alone! Get the fuck out! Love yourself! Love yourself!

ANOTHER HALF-DOZEN INFLUENCERS impede her walk. Kat turns to avoid, but SIX MORE INFLUENCERS APPEAR.

159 **INT. KAT'S BATHROOM - CONTINUOUS (N14)**

159

INFLUENCERS
(shouts)
Love yourself! Love yourself!

Kat begins to hyperventilate. She's SURROUNDED BY SHOUTING INFLUENCERS. She stands before the sink. Her phone CHIMES.

CAMERA TILTS TO REVEAL: KAT'S PHONE on the counter. She picks it up. A TEXT from Ethan.

ETHAN: be there in 20 mins.

Suddenly: SILENCE. CAMERA TILTS up. The INFLUENCERS ARE GONE. Kat is out of breath and exhausted. *Back to reality.*

KAT
(looks into mirror)
Fuck.

160 **INT. JULES' BATHROOM - TUB - NIGHT (N14)**

160

Jules is soaking in the tub. Her PHONE BUZZES alive.

JULES
Hey.

It's Kat, but we don't hear what she's saying.

JULES (CONT'D)
Uh, nothing just... depressed in
the bath.
(BEAT)
Bowling?

161 **EXT. SUBURBAN STREET - NIGHT (N14)**

161

MUSIC: "SHE BRINGS THE RAIN" by CAN plays as we see Rue riding her BIKE. She's on her way to NA. As Rue rounds a corner she spots:

162 **EXT. SUBURBAN STREET - NEAR CASSIE'S HOME - CONTINUOUS (N14)** 162

Cassie gleefully runs to a waiting PICK UP TRUCK a short distance away. Nate.

 RUE (V.O.)
 What the fuck?

163 **EXT. SUBURBAN STREET - NATE'S TRUCK - CONTINUOUS (N14)** 163

AT THE DRIVER-SIDE DOOR - WIDE ON: Cassie running to the truck. CAMERA CRAINS DOWN to reveal Nate's REFLECTION in the truck's driver side-mirror.

164 **INT. NATE'S TRUCK - CONTINUOUS (N14)** 164

Cassie jumps in the passenger-side. She and Nate share a passionate kiss.

165 **INT. MADDY'S BEDROOM - NIGHT (N14)** 165

CU: Maddy's PHONE. She dials "FUCK NATE", punches the HANDS FREE button. We HEAR RINGS while Maddy, in front of a FULL-LENGTH MIRROR, APPLIES MAKE-UP.

166 **INT. NATE'S TRUCK - SAME TIME (N14)** 166

Nate drives, Cassie sits shotgun. We HEAR THE BUZZING of Nate's PHONE. Nate looks down at his phone.

The call display reveals: Maddy.

Cassie looks down at the phone, then looks at Nate. Nate turns his attention to Cassie and SHOOTs HER A SLY SMILE.

Somewhat relieved, Cassie smiles back.

167 **INT. MADDY'S BEDROOM - NIGHT (N14)** 167

We HEAR NATE'S VOICE MAIL message.

Maddy's rage begins to simmer. She turns from the mirror and goes back to her phone.

171 CONTINUED:

171

ALI
(whispers)
I see you're still on your suicide mission.

Rue is definitely HIGH. And Ali knows it.

RUE
(apathetically)
Let go. Let God.

With an unimpressed and irritated nod of his head, Ali takes leave to the MEETING HALL. Sighs of his disapproval clearly audible to an unaffected Rue.

172 **INT. NATE'S TRUCK - NIGHT (N14)**

172

The SILENCE is deafening. Finally:

CASSIE
Where are we goin?

She forces a smile. Nate does not respond.

173 **INT. NA MEETING HALL - NIGHT (N14)**

173

About TWELVE ADDICTS (various) sit in a circle of chairs facing each other. Rue is in and out of consciousness. SLEEPY. STONED. Ali takes notice, but says nothing.

174 **INT. NATE'S TRUCK - NIGHT (N14)**

174

Nate drives, Cassie sits shotgun. Cassie grows uncomfortable with the silence.

CASSIE
What are you thinking about?

NATE
We're almost there.

Cassie tries to lighten the mood.

CASSIE
I've never been over here before.

177 CONTINUED:

177

CAMERA DOLLIES RIGHT to reveal dozens of SEMI-DETACHED, PARTIALLY FRAMED HOUSES that line the sides of a LONG DIRT-ROAD. Nate's TRUCK rounds a corner and drives TOWARD CAMERA and then STOPS at roughly HALF THE DISTANCE of the road. CAMERA DOLLIES INTO THE DARKNESS of a partially completed house.

178 INT. NATE'S TRUCK - NIGHT (N14)

178

Nate roles down the WINDOWS of his truck. It's quiet, except for DISTANT TRAFFIC and NEARBY CRICKETS. Cassie adjusts her position so that she fully faces Nate.

NATE

Look, Cass. I really like you.

Cassie forces a smile.

NATE (CONT'D)

How I wish that things could be different.

Cassie's smiles fades slightly.

NATE (CONT'D)

I just think what happened between us was a mistake, and we never should have did what we did.

CASSIE

(shyly smiles; then rhetorically)

Yeah -- but...

Cassie trails off with a cute smile; oblivious to the meaning behind Nate's words. After a BEAT:

NATE

It was my fault.

(BEAT)

I shouldn't have, uh...

Nate trails off. Cassie assumes this conversation is about an apology. She breaks the silence again.

CASSIE

It was my fault, too.

NATE

I just thought... I just didn't think that I'd get so, um...

(looks at Cassie; BEAT then:)

(MORE)

(CONTINUED)

178 CONTINUED:

178

NATE (CONT'D)

It doesn't matter. It is what it is.

The reality of the moment for Cassie sets in. No more smile.

NATE (CONT'D)

We can't see each other.

Cassie's eyes glisten. Tears well up as she listens to Nate's instructions. Dry, monotone, without emotion.

NATE (CONT'D)

And we can never, ever speak about this.

BEAT.

NATE (CONT'D)

I'm so sorry. I'm... I'm so fuckin' sorry.

179 **EXT. JACOBS' CONSTRUCTION SIGHT - NATE'S TRUCK - NIGHT (N14)9**

Calmly, Cassie opens the door and gets out. She runs and disappears into the expansive CONSTRUCTION SITE. Nate calls out for her.

NATE (O.C.)

Cass! Wait! Cass!

CAMERA DOLLIES LEFT and follows Cassie until we disappear into the darkness of a PARTIALLY FRAMED HOUSE. That transitions to:

180 **EXT. FEZCO'S CONVENIENCE STORE - PARKING LOT - EVENING (E14)0**

CAMERA DOLLIES from the darkness of the store's lot. We come to stop when we see Lexi. She stands beside her bike, which leans against the wall. She takes a deep breath, adjusts her hair and clothes (to ensure that she looks good for Fez) and then steps inside.

181 **INT. FEZCO'S CONVENIENCE STORE - EVENING (E14)**

181

Fez sits on the counter -- his usual spot. He smiles brightly the moment Lexi walks in. A side of Fez we rarely see.

FEZCO

Lexi Howard. How you doin'?

(CONTINUED)

Lexi returns the bright smile: a near uncontrollable ear-to-ear grin.

LEXI
I'm good, I'm...

LEXI STOPS TALKING MID SENTENCE.

ANGLE ON: Fezco leans back and gives Lexi a clear line-of-site over his shoulder. Behind Fez, over his left shoulder and near the front entrance: FAYE. She sits comfortably on an ICE-CREAM COOLER.

FAYE
Hi!

ON LEXI: Taken aback by this girl she doesn't know. Alone. Alone in the same room as Fez.

FAYE (CONT'D)
I'm Faye.

LEXI
I'm Lexi.

There's disappointment in her voice. Looking back and forth from Fez to Faye:

LEXI (CONT'D)
(haltingly)
Are...are you guys...

Lexi's body language finishes the question.

FEZCO
Yeah, no, she's just stayin' with me for a bit, but, but she's cool, though.

Fez is not at all interested in Faye. So he's not embarrassed or concerned. He's still elated that Lexi came to see him.

FEZCO (CONT'D)
What brings you out here anyway?

Not really sure what to say, so:

LEXI
Oh, I just came to get a, a drink.

Lexi turns her attention to the FREEZER OF BEVERAGES behind. But her mind is still on the Fez/Faye situation.

(CONTINUED)

181 CONTINUED: (2)

181

FEZCO

Okay, well, we got plenty of those.
Um... do you need help finding
anything?

LEXI

(not looking at Fez)
No. I'm okay.

FEZCO

(off Lexi's beverage of
interest)
Oh, uh, that's the malt liquor.

LEXI

Yeah, I know.

She doesn't

A CAR DOOR SLAMS. Lexi turns her attention to a SURVEILLANCE MIRROR which reflects a portion of the parking lot.

CU: MIRROR as Cal walks through the lot and approaches the front entrance.

CUT TO:

182 **EXT. FEZCO'S CONVENIENCE STORE - PARKING LOT - SAME TIME (E14)** 182

LOOKING THROUGH THE WINDOW, ANGLE ON: Faye. She looks over her shoulder.

183 **EXT. JACOBS' CONSTRUCTION SITE - NIGHT (N14)** 183

Nate gets out of his truck and heads in the direction Cassie ran.

184 **EXT. JACOBS' CONSTRUCTION SITE - PARTIALLY FRAMED HOUSE - NIGHT (N14)** 184

Cassie runs into a STRUCTURE that's nearly complete.

185 **EXT. JACOBS' CONSTRUCTION SITE - NIGHT (N14)** 185

Nate walks along a row of partially framed houses.

NATE

Cassie!

186 **INT. PARTIALLY FRAMED HOUSE - END OF THE BLOCK - NIGHT (N14)**

Cassie runs through the house. She ascends a nearby flight of stairs.

NATE (O.C.)

Cassie!

187 **EXT. JACOBS' CONSTRUCTION SITE - NIGHT (N14)** 187

Nate briskly walks along an alleyway between two rows of unfinished houses. He pays close attention to the HOUSE AT THE END OF THE BLOCK.

CAMERA PANS with Nate as he enters the house and then ascends a flight of stairs.

CAMERA CONTINUES following Nate. He gets to the top of the stairs and then walks to the opposite side of the house. His eyes locked on something we do not yet see. His pace slows.

His pace slows as the CAMERA PANS to reveal Cassie. She stands with her back against a wall. Nate and Cassie stand face to face.

188 **INT. PARTIALLY FRAMED HOUSE - 2ND FLOOR - NIGHT (N14)** 188

REVERSE TIGHT TWO-SHOT: Nate and Cassie. No words are exchanged. Nate leans in and kisses Cassie.

FROM BEHIND CASSIE: Nate slowly reaches down and lifts Cassie's skirt just high enough to reach her panties.

ANGLE ON: Nate, slowly, seductively, pulling down Cassie's panties. CAMERA FOLLOWS... down her thighs, past her knees, her ankles. Cassie STEPS OUT of her underwear.

On his knees, Nate kisses Cassie's inner-thigh up to her crotch.

NATE

You don't know how much power you have.

And without missing a beat, Nate GOES DOWN on Cassie. She MOANS with pleasure.

Nate pauses, looks up at Cassie.

NATE (CONT'D)

How are you ever gonna look Maddy in the eye again?

(CONTINUED)

188 CONTINUED:

188

Nate and Cassie lock eyes.

189 **INT. FEZCO'S CONVENIENCE STORE - EVENING (E14)**

189

FROM THE ENTRANCE: MEDIUM-WIDE we see Fezco and Lexi right where we left them. Lexi is still blindly looking over the MALT LIQUOR section until she sees Cal walk in.

FEZCO

Yo, sorry I didn't get to say
goodbye on New Year's.

THEN: we see the LOWER RIGHT-POCKET of CAL'S JACKET ENTER
FRAME LEFT then STOP.

RACK-FOCUS ON CAL'S POCKET to show an OUTLINE OF A GUN. CAL'S
HAND INSIDE THE POCKET -- presumably gripping the PISTOL.
Neither the gun nor Cal's hand can be seen.

CAL (O.C.)

(interrupting)

Good evening.

RACK-FOCUS: On Fezco and Lexi. Cal walks through frame as
CAMERA DOLLIES IN, PASSING BY FEZCO --

FEZCO

What's up, man?

CAMERA CONTINUES PAST FEZCO to A CLOSE ON LEXI as she follows
Cal with her eyes. The blood drains from her face. She's
terrified.

190 **INT. FEZCO'S CONVENIENCE STORE - FREEZER - CONTINUOUS (E14)P0**

POV INSIDE THE FREEZER: ANGLE ON: Fezco off Lexi's reaction.
He turns his head, looks directly AT THE CAMERA.

191 **INT. FEZCO'S CONVENIENCE STORE - CONTINUOUS (E14)**

191

POV FEZCO: We see AHSTRAY, observing from his "office" inside
the freezer. Ash shifts his eyes from Fezco to Cal. That's
all it takes. No words, no hand signals. Just a look.

ANGLE ON: Cal as takes a closer look at a PACKAGE OF FOOD. He
looks over to Fezco and then back to a PACKAGE he's picked
up.

ANGLE ON: Cal as he moves on to another shelf. A sneaks a
look at Lexi.

(CONTINUED)

CAL'S POV ON: Lexi. She's frozen with fear and worry.

ANGLE ON: Fezco. He's never met Cal and has no idea that he's Nate's father. But Fez can read Lexi's body language. And it's clear Cal isn't here for snacks.

OVER FEZCO'S SHOULDER we see Cal. He steps in front of Faye.

CAL
(to Fezco)
You got any spearmint gum?

REVERSE: Fezco. Lexi can be seen in the background.

FEZCO
I dunno, man. The gun's right here.
(thumbs location)

Cal walks over to the GUM RACK beside Fez. Meanwhile, Lexi moves to the opposite side of the store.

AT THE GUM RACK.

CAL
(picks up a pack of gum)
This your store?

Cal makes his way back around to Lexi's position.

FEZCO
It's a family business.

AT LEXI'S POSITION.

Cal rounds the corner and eyeballs Lexi. He stops when he's behind Lexi. He leans uncomfortably closer to Lexi...

CAL
Do your parents own it.

Cal reaches over Lexi's shoulder and picks up a PACKAGE OF SNACKS. The CRACKLING of the bag is LOUDER.

CAMERA PANS to FEZCO.

FEZCO
You usually ask this many questions, man?

ANGLE ON: Cal rounding a corner. We walks to the entrance and then stops. He faces Fezco. Cal's left hand holds a BAG OF SNACKS AND A PACK OF GUM. CAMEERA WIDENS to include Fezco.

(CONTINUED)

191 CONTINUED: (2)

191

CAL

Just you.

BEAT.

CAL (CONT'D)

(re: Lexi)

She tell you who I am?

Lexi looks at Fez. Fez tries his best to remain calm.

FEZCO

Nah, man.

FAYE (O.C.)

Are you a cop?

CAL

No.

FROM BEHIND CAL.

ANGLE ON: FAYE as she looks at Lexi. CAMERA FOLLOWS Faye's look and lands on Lexi. Then, CAMERA TILTS DOWN, RACK-FOCUS TO: CAL'S RIGHT JACKET POCKET. With his RIGHT HAND Cal reaches inside.

CAMERA DOLLIES RIGHT to see Fezco come INTO FOCUS. Fez's eyes are locked on Cal's jacket pocket. Fez shifts his eyes to Cal's eyes.

192 INT. FEZCO'S CONVENIENCE STORE - FREEZER - CONTINUOUS (E14)p2

Ashtray grabs a nearby BOX OF CEREAL and reaches inside.

193 INT. FEZCO'S CONVENIENCE STORE - CONTINUOUS (E14) 193

Fezco nervously glances to Ashray's position -- a silent signal to get ready.

Fezco looks back to Cal. Cal's expression hasn't changed. Cold. Determined. Calm.

194 INT. FEZCO'S CONVENIENCE STORE - FREEZER - CONTINUOUS (E14)p4

CU: CEREAL BOX as Ash pulls out GLOCK hidden inside. Ash RACKS THE SLIDE to ensure the weapon is loaded. It is.

195 **INT. FEZCO'S CONVENIENCE STORE - CONTINUOUS (E14)** 195

Cal slowly withdraws his hand from his pocket. Fezco's eyes shift back to Cal's pocket.

CU: CAL'S RIGHT JACKET POCKET as Cal slowly pulls out...a single, folded \$20 bill.

CAMERA FOLLOWS Cal's hand as he places the \$20 on the corner of the REGISTER COUNTER.

ANGLE ON: Cal and Fezco.

CAL
Just a concerned father.

He and Fezco lock eyes for a BEAT. Cal turns and walks out.

196 **EXT. FEZCO'S CONVENIENCE STORE - ENTRANCE - CONTINUOUS (E14)**

Fezco walks out and watches as Cal gets in his truck, starts it, and drives away.

197 **INT. BOWLIUM LANES - NIGHT (N14)** 197

Kat bowls. Ethan comes up from behind and tries to kiss her.

CAMERA PULLS BACK to reveal Maddy and Jules. They sit at a nearby table.

MADDY
You know what's kind of depressing?

JULES
What?

MADDY
I'll never find that kind of love.

JULES
What do you mean?

MADDY
There's just no darkness. It's just sweet.

JULES
Yeah.

MADDY
I don't know if that would ever be enough for me.

(CONTINUED)

JULES

I don't know... I mean, I guess
some people are just kinda built
different.

MADDY

(unconvincingly)

Yeah.
Guess so.

198 INT. NA MEETING HALL - NIGHT (N14)

198

The group stands, and then recites the every 12-Step-Group's
(very-well-known) mantra.

GROUP

It works if you work it.

And with that, the group breaks apart with a round of
applause. Then, Ali walks over to Rue.

ALI

How 'bout you let me give you a
ride home?

RUE

Um, I'm okay. I got my bike.

ALI

Yeah, yeah. I'm not sure you should
be behind the handlebars right now.
(walks away)

199 INT. ALI'S TRUCK - NIGHT (N14)

199

MUSIC: "Blue Monk" by Thelonious Monk plays on the RADIO.

Ali drives. Rue slouches shotgun.

ALI

Yo, you ever listen to Thelonious
Monk?

RUE

No.

ALI

(scoffs)

RUE (CONT'D)

What?

ALI (CONT'D)

Greatest jazz pianist who ever
lived.

(MORE)

(CONTINUED)

199 CONTINUED:

199

ALI (CONT'D)
Supposedly, he had huge hands.
(pantomime)
He would play like this. And then
he would roll his hands over, hit
the keys --

Ali's voice FADES OUT while the SONG CONTINUES. Rue stares blankly out the window.

200 INT. ALI'S TRUCK - 10 MINUTES LATER (N14)

200

Ali turns off the ignition and removes the keys.

ALI
Al right.

RUE
Okay, what are you doing?

ALI
I'm gonna introduce myself to your
mother.

Rue is not at all open to his plan.

RUE
What are you talkin' about?

ALI
Rue, if my daughter was gettin'
rides home from NA by a 54-year-old
crackhead, and he didn't come to
the door to look me in the eye and
shake my hand... I'd think
somethin' was afoot.

Rue rolls her eyes

RUE
O-Okay, but you can't, like, go in
there and start... talkin' and
stuff, you know?

ALI
(playfully whispers)
You scared I'mma tell your mama
you're still doin' drugs, huh?

Rue realizes now that Ali knows the truth. Again.

ALI (CONT'D)
Oh, the anxiety you must have.

(CONTINUED)

200 CONTINUED: 200

Rue shoots Ali a sly smile.

201 **INT. FEZCO'S HOME - ALARM PANEL - NIGHT (N14)** 201

Carrying a SHOTGUN, Fezco arms the ALARM before stepping into the living room.

202 **INT. FEZCO'S HOME - LIVING ROOM - NIGHT (N14)** 202

Faye is fast asleep on the couch. Fez double checks the lock on the SLIDING DOOR. He reaches down to a TABLE and picks up a GLOCK. He puts it in his front pocket.

203 **EXT. RUE'S HOME - NIGHT (N14)** 203

LOOKING INTO the living room: we see Rue introduce Ali to LESLIE. They shake hands. After a BEAT, Leslie motions to Ali to "come in."

204 **EXT. BOWLIUM LANES - NIGHT (N14)** 204

Kat and Ethan walk through the lot and head to ETHAN'S CAR.

Maddy and Jules sit on a curb outside of the BOWLING ALLEY.

KAT
(to Jules and Maddy)
Five minutes. Okay?

It's more of a rhetorical question.

MADDY
(quietly; to Jules)
What is she gonna do for five minutes?

JULES
I don't even wanna know!

Jules' PHONE BUZZES. A text message:

RUE: i kinda wanna sneak out and come to ur place. What r u doin?

Jules doesn't respond.

MADDY
(to Jules)
I think I'm gonna get back together with Nate.

(MORE)

(CONTINUED)

204 CONTINUED:

204

MADDY (CONT'D)

(BEAT)

It's a mistake, right?

JULES

Don't do it.

MADDY

I don't know if I can help it.

JULES

I wish you could see yourself the way the rest of the world does.

Jules scooches closer to Maddy and puts her arm around her. Maddy rests her head on Jules' shoulder.

205 INT. RUE'S HOME - DINING ROOM/KITCHEN - NIGHT (N14)

205

Rue sits at the dining room table; impatient. Ali and Leslie stand nearby.

ALI

I got two daughters myself, so I know it can't be easy.

(to Leslie)

I've got a lot of respect for you.

LESLIE

Well, I'm just doin' what I can.

(BEAT)

Do you want somethin' to drink or eat? Do you wanna sit down?

ALI

Nah, nah, nah. I was just comin' to introduce myself.

(playfully; to Rue)

I'm sponsorin' the little troublemaker.

Rue SMILES and looks at Leslie.

LESLIE

But she's doin' well, right?

LONG, UNCOMFORTABLE BEAT.

Rue, concerned, looks at Ali. They lock eyes.

ALI

(to Leslie; but looking at Rue)

(MORE)

(CONTINUED)

205 CONTINUED:

205

ALI (CONT'D)

I can't tell if that's a statement... or a question.

(chuckles; shifts to Leslie)

Well, she's got a long way to go. But so did I at her age.

(BEAT)

Oh, well. Thank you for having me by.

Rue is relieved. Her secret is safe for now.

LESLIE

Oh, of course.

ALI

All right. You have a lovely night.

LESLIE

You too. Good night.

ON ALI: as he looks at Rue, smiling as he backs away toward the front door. Once he's out Leslie's site, and still looking at Rue, his smile turns serious. He points at Rue.

206 INT. RUE'S HOME - DINING ROOM - SAME TIME (N14)

206

Leslie sits opposite Rue at the table. Leslie glances back HEARING THE FRONT DOOR CLOSE. Then, to Rue:

LESLIE

He's handsome.
(coyly grins)

Rue is basically speechless.

207 INT. CASSIE & LEXI'S HOME - FRONT DOOR - LATE NIGHT (LN14) 207

It's late. Everyone is sleeping. The door opens and Cassie walks in.

208 INT. CASSIE & LEXI'S HOME - 2ND FLOOR - LATE NIGHT (LN14) 208

Cassie quietly ascends the stairs; passing through a single light-ray beaming through a window. Her face: expressionless; almost robotic.

213 CONTINUED:

213

FEZCO

Go to sleep.

He turns and goes to the window. He shuts the DRAPES.

214 INT. JACOBS' HOME - 2ND FLOOR - LATE NIGHT (LN14)

214

Nate ascends the stairs and heads to his bedroom. He gets to the door and notices that it's slightly ajar.

ANGLE ON: doorknob as Nate opens it to reveal Cal standing in his room.

CAL

You want to tell me why some punk drug dealer beat you up?

NATE

You sure you want to have this conversation?

CAL

Yeah, Nate, I do.

215 INT. NATE'S BEDROOM - CONTINUOUS (LN14)

215

Nate stands at the door.

NATE

Okay.

Nate steps in and closes the door.

NATE (CONT'D)

I don't think you want Mom to hear.

Nate leans against the wall.

NATE (CONT'D)

(confidently)

You remember that classmate of mine that you fucked? Jules?

Call is stunned.

NATE (CONT'D)

All right, so she told her best friend... who told her drug dealer. And now they keep threatening to go down to the police station, and say that you like to fuck little kids.

(CONTINUED)

Cal shrinks. One-part humiliation, one-part fear. The blood drains from his face.

CAL

Fuck.

NATE

So maybe I was stickin' up for you.

BEAT.

CAL

I want to apologize...

NATE

I don't need your apologies.

CAL

I need you to understand... I didn't know she went to your school. I didn't know how old she was.

NATE

Mm-hm. Well, what she didn't know is that you were filming her.

It just keeps getting worse for Cal.

CAL

(re: the disk)

Do you have it?

Nate stares at his dad. A sly, noticeable smile crosses his face.

CAL (CONT'D)

Nate?

For the first time in his life, Nate holds power over his father.

CAL (CONT'D)

Do you have it?

And it feels good.

MUSIC: "YEH I FUCKIN' DID IT" by LABRINTH

SLAM CUT:

BLACK.

216 CREDITS.

216

END OF 202.