

13 REASONS WHY
Episode 301 - "Awake"

Written by
The Bitter Script Reader

ON BLACK

CLAY (V.O.)
I must have thought a thousand times
about all the other ways it could
have gone.

INT. JESSICA'S BEDROOM - NIGHT - FLASHBACK

Match to Episode 111, the moment on Clay's tape where he and Hannah are in Jess's room together, joking about her pet rocks.

CLAY (V.O.)
What if I didn't kiss her that night?

CLAY moves close to **HANNAH**, but can't make himself take the final step. Instead of the impulsive kiss, they just stare at each other.

MOMENTS LATER

JUSTIN and **JESS** trip into the room amorously, their mood broken seeing Clay and Hannah there.

CLAY (V.O.) (cont'd)
What if we were both in the room when
Justin and Jess came in?

Hannah and Clay make an awkward exit.

INT. JESSICA'S HOUSE - HALLWAY - NIGHT

As they walk out, **BRYCE** is approaching the door. Spotting Hannah and Clay, he turns back.

CLAY (V.O.)
Maybe Bryce wouldn't have gone in
there... and done what he did.

EXT. STREET - NIGHT - FLASHBACK

Sheri's car cruises the street at night, coming to a complete stop at a stop sign. We see **SHERI**, attentive at the wheel.

CLAY (V.O.)
Hannah wouldn't have needed a ride
home.

(MORE)

CLAY (V.O.) (cont'd)
 Sheri wouldn't have been distracted
 by her and knocked the sign over.

EXT. STREET - NIGHT - LATER - FLASHBACK

JEFF brings his own car to a stop at the same intersection.

CLAY (V.O.)
 And maybe Jeff would still be alive.

DR. LIZ DUFFIELD (V.O.)
 But that's not what happened.

INT. DR. LIZ DUFFIELD'S OFFICE - DAY

Clay sits on a couch, facing his therapist, Dr. LIZ DUFFIELD (30s), compassionate, empathetic. She looks more like a friendly talk show host than a stuffy academic.

DR. LIZ DUFFIELD
 Clay, you can't move forward while
 obsessing over what might have been.

Clay seems to realize this won't look good for his progress.
 Tries to cover.

CLAY
 I get that. And I really have let
 Hannah go. Let it all go. But this
 week...

DR. LIZ DUFFIELD
 A year since the party.

Clay nods.

DR. LIZ DUFFIELD (cont'd)
 Clay, we're going to get closer to--

CLAY
 I know. And I know the first
 anniversary of... *that* is always the
 hardest.

DR. LIZ DUFFIELD
 Believing you're dealing with
 something is not the same as dealing
 with it.

(MORE)

DR. LIZ DUFFIELD (cont'd)

(beat)

Every week, Clay, you repeat just enough of the right insight to convince me we're moving forward.

CLAY

I'm really tryin--

DR. LIZ DUFFIELD

It's okay to miss her. It's okay to remember the good times. But healing is about letting go of these "what ifs."

Clay won't meet her gaze. Nods.

DR. LIZ DUFFIELD (cont'd)

This weekend is going to be a difficult one for many people. It might help all of you to seek each other out.

INT. CLAY'S HOUSE - BEDROOM - AFTERNOON

Clay enters. Tosses his backpack on the floor and collapses onto his bed. He looks drained, contemplative.

Glances at his desk. On it, a photo booth picture strip, this one from the Spring Fling.

CLOSE ON - Clay, Tony, Alex, Jess, Ryan, all fooling around with props and posing for the pics. A happy moment, one rendered bittersweet by the later events of that night.

ON CLAY, pondering...

PRE-LAP a knock on a door.

EXT. JESSICA'S HOUSE - FRONT PORCH - NIGHT

Jess opens the door, sees Clay.

JESSICA

Clay? I wasn't expecting you.

CLAY

Yeah, I felt like tonight was... I mean, I didn't *want* to be here, but I felt like I *needed* to be here, considering--

JESSICA

Clay, I get it. This time you're not the first one to show up.

She opens the door wider, giving Clay a view of the entire living room. Alex, Sheri, **COURTNEY**, **RYAN**, and **ZACH** are already there, red solo cups in hand.

Clay and Sheri's eyes meet for a moment, and they both look away as they catch each other.

JESSICA (cont'd)

I'm really glad you're here.

Clay nods, enters.

INT. JESSICA'S HOUSE - LIVING ROOM - LATER

Alex has "unlocked" his cane at the center and twirls it like nun-chucks.

The others watch with a mix of amazement and concern, ready to dodge if he lets it fly loose.

With a deft flick of his wrist the cane snaps into place.

ZACH

Nice!

They all applaud.

LATER

Alex and Ryan are seated in chairs facing the rest. Jess gets in Alex's face.

JESSICA

Swear to me on our relationship that you are not Mafia!

The intensity throws Alex a bit.

ALEX

Wait, you're serious?

ZACH

Jess, you can't ask that.

COURTNEY

Nothing in the rules against it.

JESSICA
It's an easy question. Unless you
have something to hide.

She's uncomfortably close to his face.

JESSICA (cont'd)
So what is it, Standhall? Are you
ready to swear on our relationship?

Alex looks to Clay for help. Clay shrugs.

ALEX
I swear.

JESSICA
"...on our relationship."

ALEX
On our relationship. I am *not* Mafia.

Jess studies his face as if she could see right through him,
pondering.

JESSICA
Nope. Not buying it.

Alex looks to Ryan, who gets a shit-eating grin.

RYAN
Better luck next time!

JESSICA
You?!

ALEX
More importantly, not me.

JESSICA
I'm sorry, baby.

She gives him a kiss. At first it's sweet, but as they keep
kissing, the awkwardness prompts the others to avert their
attention.

Sheri gets up. Heads for the kitchen. Clay clocks this.

INT. JESSICA'S HOUSE - KITCHEN - NIGHT

Sheri is filling a glass with water when Clay enters.

CLAY
I'm glad you're here.

Sheri doesn't make eye contact with him.

SHERI
Yeah, it's good everyone came here
for Jess.

CLAY
Not just Jess.

That gets Sheri's interest. *Oh?*

CLAY (cont'd)
I almost didn't come because... I
wanted to find you tonight.

SHERI
Clay...

CLAY
More than anybody, you... did the
right thing last year.

SHERI
Didn't really have much choice.

CLAY
I never thought you'd spend months in
juvie.

SHERI
A longer sentence than Bryce got.

CLAY
Yeah. Look, I feel like I kept on
punishing you ever since you got
back.

SHERI
It's never gonna be like it was
before, Clay.

CLAY
We can try.

She looks like she really wants to believe his words, but
then sighs and walks out, leaving Clay with his thoughts.

INT. JESSICA'S HOUSE - LIVING ROOM - LATER

Ryan and Zach are on their way out, with Courtney following.

COURTNEY

Bye Jess! See you tomorrow for our
last first day of school!

ZACH

Courtney, I love you, but you can't
spend the next year pointing out
everything that's our "last"
something.

They keep exiting, their voices fading as they disappear
into the night.

RYAN

Zach, so unsentimental.

COURTNEY

Thank you, Ryan.

Jess turns her attention to Clay.

CLAY

Great night. It was nice to be...
together.

JESSICA

Are you good?

(beat)

That party wasn't a bad night just
for me.

CLAY

For a while, it was pretty bad
knowing everyone heard about my night
here last year.

JESSICA

The next couple weeks--

CLAY

--will SUCK!

A moment of silence between them. There's really not much
room to argue with that.

JESSICA

Did you hear from Tony at all this
summer?

Clay shakes his head.

CLAY
He's "in the wind."

JESSICA
If you need to talk--

CLAY
Got it. Same to you. Maybe we can
include Sheri. I feel like she needed
more tonight.

Jessica nods, as Clay heads out.

INT. CLAY'S HOUSE - BEDROOM - NIGHT

Clay is getting ready for bed, changing his shirt, when he
hears...

TAP! TAP! TAP! At the window.

He opens it, allowing Sheri to come in.

CLAY
You could have texted me first.

SHERI
I wasn't sure I could do this until I
actually climbed up here.

CLAY
You've come up the window before.

Not that. He has barely gotten the last syllable out before
her lips meet his.

CLAY (cont'd)
You've done that before too.

That gets a small laugh from Sheri. For a moment, Clay's
glad to see her smile again.

CLAY (cont'd)
("Quiet!")
My parents...

She stifles her laugh, speaks lower.

SHERI

I don't want September 9th to always
be the night Hannah broke your heart
and I got Jeff killed.

Clay's mood visibly saddens.

CLAY

You're the first person to say his
name tonight.

SHERI

Blame me. The elephant in the room.

She looks away uncomfortably. Took all of ten seconds for
the flirty energy in the room to be replaced with
melancholy.

Clay reaches out to Sheri. She doesn't flinch at his touch.

CLAY

My therapist has been trying to
convince me they're called
"accidents" for a reason.

(beat)

I did as much to put that crash in
motion as you did.

You might expect Sheri to soften at that. Instead she tenses
up further.

SHERI

No, Clay. You can't take this.

CLAY

I'm sorry. I--

SHERI

Only one of us had to go to the
police. Only one of us went to juvie
for months.

(beat)

And only one of us got--

The words catch in her throat. Sheri's tough exterior
evaporates before our eyes.

CLAY

Sheri, what--?

He helps her sit down on his bed, taking a place beside her.
She takes a moment to find her words in a battle not to cry.

Through sheer force of will, Sheri imposes an strained calm over her emotions.

SHERI
There was a guard. In juvie.

CLAY
Oh, no. Sheri, you don't--

SHERI
I found out later all the girls knew about him. What he did. And how he got away with it every time.

Clay awkwardly moves like he's going to hug her. Backs out at the last second. Fumbles, and eventually puts his arm around her.

CLAY
Stay here tonight. Tell your parents you're at Jess's or something.

She wrestles with it.

CLAY (cont'd)
I will be whatever you need me to be.

She takes it in, eyes darting back and forth. And then, with purpose...

She kisses him... and then pulls away.

SHERI
Is this okay?

Clay nods and initiates another kiss. And another, as they find their place under his covers.

SHERI (cont'd)
I'll stay, but this is as far as this goes tonight.

She cuddles up against him and they embrace.

HARD CUT TO:

INT. CLAY'S HOUSE - BEDROOM - MORNING

CLOSE ON - Clay's sleeping head, jolted away by...

KNOCK ON THE DOOR

CLAY
(hissing)
Fuck!

Without even looking, he pulls the comforter up to hide his companion, just barely ahead of his father opening the door.

MR. JENSEN
First day of school. I hope you're
alive in here.

CLAY
I'll be up in a minute, Dad.

Mr. Jensen leaves, closing the door. Clay turns back to the bed.

CLAY (cont'd)
That was so close.

The comforter is tossed away, revealing not Sheri, but...

HANNAH.

Alive. A broad smile on her face, her hair as long as it had been in her happier days.

Both she and Clay clearly slept in their clothes.

CLAY (cont'd)
Hannah?!

HANNAH
I'm so screwed. If my parents wake up
and find me gone--

Clay's reeling. He refuses to believe what's in front of him. To Hannah, he looks like he's seen a ghost.

HANNAH (cont'd)
Helmet, you okay? You look like you--

She reaches out to touch his face. Instinctively, Clay puts his own hand out to stop her and is shocked to realize...

...her arm. It's solid. It's REAL.

He stares at it, the realization growing. *This isn't a dream.*

As his thumb caresses her inner forearm, he feels something. For a closer inspection, he pulls her arm in.

CLOSE ON - Hannah's wrist and forearm... with long horizontal scars. The scars from her suicide attempt.

CLAY

How?

She pulls her arms back, self-conscious. Hurt by his stares.

He hugs her like he's never hugged before. Then he kisses her. Again. And again.

Somehow Hannah is alive.

Hannah is a bit overwhelmed at all the affection, but Clay's joy at seeing her is infectious.

HANNAH

Okay, save some for later. I really need to go or else I'm grounded for life.

She goes to the window.

HANNAH (cont'd)

Don't keep me waiting too long there, Clay. Gonna need you today.

She's out the window, and all Clay can do is watch her go.

CLAY

What the hell is going on?

EXT. LIBERTY HIGH SCHOOL - MORNING - ALTERNATE TIMELINE

[Note: From this point forward, all scenes in the alternate timeline where Hannah's alive will be tagged as such.]

The first day of school. Students exit their cars, find their friends.

Clay steps away from his car, sees Sheri just arriving.

CLAY

Sheri!

As Clay approaches, Sheri seems surprised to see him, but not unhappy. Breaks into a big smile. This is the perky Sheri, not the more reserved Sheri who Clay has known lately.

SHERI

Clay!

(MORE)

SHERI (cont'd)
(his ride)
I like the car.

CLAY
You've seen it-- Nevermind. This
might be an odd thing to ask, but...
did we talk last night?

SHERI
No. Why?

CLAY
I feel bad. I know that last night
must have been hard for you.

Sheri's confusion turns to immediate concern.

SHERI
What are you talking about?

CLAY
I mean... the accident.

Sheri spins and it suddenly gets very cold for Clay on this
hot summer morning.

SHERI
You need to stop talking. Right. Now.

CLAY
I'm sorry. I--

SHERI
How did you find out about that?

Clay's face - *Wait. Sheri doesn't realize I know? But that
would mean--*

CLAY
The tapes...

SHERI
(hissing)
Tapes of *what?!*

She never heard her tape?

CLAY
Not important. Forget I said
anything.

Sheri pulls Clay into an out-of-the-way spot.

SHERI
You are really freaking me out here,
Clay.

CLAY
Whatever your secret is, Sheri, I
promise that no one will hear it from
me.

The bell rings.

SHERI
We need to talk later.

With that, she's gone.

INT. LIBERTY HIGH SCHOOL - HALLWAY - MORNING - ALTERNATE
TIMELINE

Students filter into the hallways. Clay glances down the
corridor as he heads to his next class.

He walks past a display labeled "HALL OF FAME." There's a
big display of the newest addition - Bryce Walker.

Clay gives the text a read. We only catch a few words: "Let
the baseball team to the 2018 state championships." "...
accepted to Stanford..." "...Full scholarship."

Clay can scarcely contain his disgust. Turns back to the
hallway.

And then he sees it, a familiar jacket and a haircut you can
even recognize from behind.

CLAY
Tony!

TONY turns. Sees Clay coming up behind him.

TONY
Clay, first day back going okay?

CLAY
You wouldn't believe me if I told
you.

He glances around.

CLAY (cont'd)
(sotto voice)
Why doesn't Sheri know about the
tapes?

Well, that's one way to get Tony's attention. And now it's
his turn to look for who might be listening as he pulls Clay
aside.

TONY
What did you say?

CLAY
Hannah's tapes--

TONY
How do you know about Hannah's tapes?

Clay is nonplussed. What else is different now, he wonders.

TONY (cont'd)
Whoever told you... you need to keep
this under your hat.

CLAY
Tony, we really need to talk--

He sees Tony's attention pulled by something behind him

CLAY (cont'd)
--what?

Clay turns. Hannah has arrived on campus. Her presence
causes immediate ripples, like a rock thrown into a pond.
Even if you didn't see her, you'd see the disturbance caused
by her.

Most of her classmates try too hard not to stare, seeing her
and then looking away in a way that makes Hannah more self-
conscious than if they eye-fucked her all the way.

Some give a supportive head-nod, a "hey Hannah," as a way of
acknowledging her.

Others are less kind, gawking and whispering to their
friends. "That's her?" "I wouldn't have come back if it was
me." "She doesn't look so bad," etc.

Hannah visibly relaxes at the sight of Tony and Clay ahead
of her. They flank her, putting themselves between her and
everyone else.

HANNAH
Hi guys.

TONY
You good?

HANNAH
No.

Clay and Tony both look concerned.

HANNAH (cont'd)
I'm trying this thing where I tell
people when I'm upset.

CLAY
We're here for you.

HANNAH
I could use it. Junior year, take
two, here I come.

Tony ducks into a classroom.

TONY
My stop. See you later, Hannah.

HANNAH
Bye Tony.

Clay and Hannah walk together in silence for a moment.

CLAY
So we should probably talk about this
morning.

HANNAH
And last night.

CLAY
(no clue)
Yes. Last night.

HANNAH
Thanks for just being there. I
needed, well, I needed you.

CLAY
I realized how much I needed you too.

HANNAH
But then this morning... talk about
some mixed signals. That kiss--

Interrupted by the click of a camera shutter, wielded by...

TYLER

Hey Hannah, can I get a "first day
back" picture?

Hannah immediately looks away and blocks her face. Clay is instantly uncomfortable, due in no small part to his experience with his Tyler.

HANNAH

Go away, Tyler. Do that as a general
rule.

CLAY

Tyler - this is not the time.

JUSTIN (O.S.)

I got this, Jensen. This guy
bothering you, Han?

JUSTIN FOLEY - or rather, the still-preppy, non-heroin
addicted version of him.

TYLER

I was just trying to take a picture.

Tyler immediately looks like he wants to crawl in a hole and stay there.

Justin handles the camera.

JUSTIN

No more pics of Hannah unless she
invites you... or I test if this
survives a fall from the roof. Got
it?

Tyler nods. Justin shoves the camera into his chest.

JUSTIN (cont'd)

Glad we have a deal.

Tyler scurries off as Justin turns his attention to Hannah and Clay.

JUSTIN (cont'd)

(taunting)

Good to see you two together. Don't
screw it up again, Clay.

HANNAH
 (to Clay)
 Ignore him.
 (to Justin)
 Thank you, Justin. Now stay out of my
 way.

JUSTIN
 Whatever. You're welcome.

He walks off. Hannah turns her attention to Clay.

HANNAH
 Talk later?

CLAY
 Definitely.

And with that, she's out of there, leaving Clay to watch as she goes.

INT. SCHOOL CAFETERIA/LUNCH - DAY - ALTERNATE TIMELINE

Clay has just filled his tray, scans the room for...

Hannah, seated alone at a table across the room. She's not looking up.

Clay heads in her direction... but Jess gets there first.

And in this reality, the first world that comes to mind in describing Jess is "tired." Her hair's in a messy pony tail, her clothes not nearly as stylish as her other self and she sports a confrontational attitude apparent from just her walk.

JESSICA
 Seat taken?

Hannah looks up to meet Jessica's steely stare.

HANNAH
 Jess, I--

JESSICA
 I can't believe you actually came back. That was a shitty thing you almost did, killing yourself and blaming everyone else.

Clay creeps closer, pondering how he'll diffuse this.

HANNAH
Oh God, Jess. I'm so--

JESSICA
"Sorry?" You told lies about me that
would have been heard by everyone.

HANNAH
Jess, everything I said was true!

JESSICA
One thing you got right - we're not
friends.

Jess storms off.

Clay moves to join Hannah, but she quickly grabs her things
and heads for the exit doors.

CLAY
Hannah!

If she heard him, it made little difference. Clay tries to
follow, but Hannah ducks into ladies' room.

ON CLAY - concerned about everything Hannah faces now.

INT. BAKER'S DRUG STORE - AFTERNOON - ALTERNATE TIMELINE

Hannah is working behind the pharmacy counter, just signing
out a customer when Clay arrives.

HANNAH
(to customer)
Have a nice day!

The customer exits, proving Clay a clear path to Hannah.

CLAY
Hey.

HANNAH
Clay!

CLAY
Seems like you bolted pretty quick
after school today.

HANNAH
First days do that to you. I just
couldn't breathe there.

CLAY
I saw you and Jess fighting.

HANNAH
I deserved it.

CLAY
Don't go down this road again.

HANNAH
You don't know what I did to her.

Hannah looks down. Clay reaches out to touch her on the shoulder.

HANNAH (cont'd)
I know there's a lot we still have to talk about. A lot of things I still haven't told you about why I... was so depressed.

CLAY
I know.

HANNAH
I want to tell you. It just... takes a lot to actually say it. You've been so good about not pushing me.

CLAY
Hannah, you don't have to do this. I know what you said on the tapes.

HANNAH
You... know about the tapes? Tony said he stopped Jess from mailing them.

Hannah can't even look at him as she turns bright red.

CLAY
Hey, there's nothing to be embarrassed about. I owe you a lot of apologies, starting with never letting you explain what happened in Jess's room.

HANNAH
Not here, Clay.

CLAY

I was so inside my head I didn't even think about what was going on inside yours. And I was wrong about so many things before I heard them.

HANNAH

Clay, I destroyed those tapes.

Clay blows past that.

CLAY

Do you know what hurt the most on those tapes, Hannah? That just a couple hours before you... your attempt, you told Mr. Porter that I hated you.

HANNAH

Yes, because I ruined what should have been a perfect night.

He reaches out to her. She pulls back.

HANNAH (cont'd)

I'm not trying to be dramatic, but I think you need to go.

CLAY

Hannah, please.

HANNAH

I'm not ready to talk about this, Clay.

CLAY

Is that what you mean? Or is this like when you threw me out of Jess's bedroom but really wanted me to stay?

He doesn't mean it to be as accusatory as it sounds, but that's how Hannah takes it.

HANNAH

Not today, Clay. Please.

Clay's face falls. But he does as he's told and walks out.

INT. CLAY'S HOUSE - BEDROOM - NIGHT - ALTERNATE TIMELINE

Clay collapses onto his bed, pounds the mattress in frustration.

CLAY
Idiot.

He sighs. Closes his eyes.

INT. CLAY'S HOUSE - BEDROOM - MORNING

ECU - Clay's eyes as they spring open.

Disoriented, Clay looks to his left in the bed.

Sheri. Asleep. Both of them are fully clothed.

CLAY
(sotto)
What the hell?

He gently nudges Sheri until her eyes open.

SHERI
Did we fall asleep?

Clay nods.

CLAY
This is a dumb question but what's
today's date?

SHERI
What?

CLAY
The date.

SHERI
September 10. The first day of
school.

Clay processes this.

CLAY
I'm living each day twice.

SHERI
What does *that* mean?

CLAY
It's nothing.

We hear Clay's door opening.

MRS. JENSEN (O.S)
Clay, did you forget to set your--

Sees Sheri in bed with Clay.

CLAY
Hi Mom. Sheri just came by so we
could go to school together.

Mrs. Jensen doesn't even have to speak to convey how little
she believes that bullshit.

EXT. CLAY'S HOUSE - MORNING

Sheri exits first, followed by Clay. His mother stops at the
doorway.

CLAY
We're gonna take off early. Got a
couple things to handle.

MRS. JENSEN
Expect a conversation about this
tonight.

CLAY
Can't wait.

She closes the door.

SHERI
Sorry.

CLAY
Don't be.

They get into Clay's car.

INT. CLAY'S CAR - MORNING

Clay cruises the streets of his town.

CLAY
Should I drop you a few houses away
from your house? Spare you the grief
of being out with a guy?

SHERI
I'm getting it no matter what. The
only person spared by that would be
you.

CLAY

Got it.

Something on the street catches his attention.

CLAY (cont'd)

Oh wow.

EXT. BAKER'S DRUG STORE - MORNING

Clay pulls up at the curb in front of Baker's Drug Store. He and Sheri get out.

Clay walks to the window and at last we see what he's reacting to - a SOLD sign.

SHERI

The Bakers finally had a buyer?

CLAY

Took long enough.

OLIVIA BAKER (O.C.)

Clay?

Clay turns to see Hannah's mom, **OLIVIA BAKER**, approaching on the sidewalk.

CLAY

Mrs. Baker, I didn't expect to see you here.

OLIVIA BAKER

Just back in town for a quick visit to take care of a few things before the sale.

CLAY

How's New York?

OLIVIA BAKER

The complete opposite of here. I find I'm taking everything in through Hannah's eyes.

CLAY

I know what you mean.

OLIVIA BAKER

I go somewhere and I wonder what she would have thought of it, or how much fun she'd have had.

CLAY
I hope that what she would have
thought about it makes you smile.

Olivia gets it, nods.

OLIVIA BAKER
How are you both doing? Everything...
okay?

SHERI
First day of school today.

CLAY
So you can imagine--

Olivia's practically got Hannah's tapes memorized. She gets
it.

OLIVIA BAKER
I can. You two should probably get
going then.

CLAY
It was good to see you, Mrs. Baker.
How long are you in town?

OLIVIA BAKER
Just a couple days.

CLAY
If I don't see you again... I'm glad
we ran into each other.

He and Sheri return to the car.

SHERI
I'm not big on omens, but--

CLAY
Say no more.

INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY

Clay finds his locker, starts loading it up. Jess appears
next to him.

JESSICA
Small world.

CLAY
Been that way for a while.

JESSICA
You get home okay last night?

CLAY
Completely uneventful.

Justin pops by, he looks like notably more of a mess than his alternate timeline counterpart did.

JUSTIN
Clay, I tried to run interference with your mom this morning before she walked in on you and Sheri--

Jessica reacts, ready with a playful tease.

JESSICA
You and Sheri?

CLAY
All we did is sleep.

Justin clasps a brotherly hand on Clay's shoulder.

JUSTIN
This year we are going to work on you not getting in your own way.

Jessica practically rolls her eyes at that.

JESSICA
Solid advice, Justin.

JUSTIN
So we're back to this now?

JESSICA
I'm fine with it if you are.

She slams her locker and leaves. Clay's been clocking this whole discussion.

CLAY
You didn't check in on her last night. Everyone else did.

JUSTIN
Trust me, that's not why she's wound up.

CLAY
Whatever you did, go clear the air.

JUSTIN
Always assuming it's my fault. Jess
can make bad choices too.

CLAY
What does that mean?

JUSTIN
Nevermind.

Off Clay, pondering Justin's cryptic words.

EXT. LIBERTY HIGH SCHOOL - LUNCH TABLES - AFTERNOON

Jess is eating alone when Clay finds her.

CLAY
Seat taken?

JESSICA
I don't save seats.

Clay plops his lunch tray down and joins her at the table.

CLAY
What's going on between you and
Justin?

JESSICA
Ancient history.

CLAY
Look, the guy's kinda my brother now.

JESSICA
Less than a year ago you hated his
guts.

CLAY
Let's not play that game.

JESSICA
He really hasn't talked to you about
this?

CLAY
He's seemed moody lately, but
watching him with you... it made me
realize you might be the cause.

JESSICA

I know that between brotherly concern
and you wanting to save everyone,
this feels like something you have to
fix. Don't.

She gets up.

CLAY

Jess?

She stops walking away.

CLAY (cont'd)

I'm sorry. The last thing I want to
do is upset you.

JESSICA

You don't have to want to hurt
someone to hurt them.

Clay feels genuine pain in those words. He watches her go.
Sees Alex intercept her about 15 feet away.

ALEX

Jess, do we count our anniversary as
the Spring Fling this year or our
first real date after the Fling?

JESS'S FLASHBACKS

- Several shots from the season 2 finale - Jess and Justin,
hooking up, undressing each other.

END FLASHBACKS

JESSICA

First real date, definitely.

He puts his arm around her.

ALEX

Awww... you're a total romantic.

Jess forces a broad smile.

JESSICA

Thanks, Boyfriend!

Clay watches them go. Unnerved by Jess's brief facade.

EXT. CLAY'S HOUSE - AFTERNOON

Clay's car pulls up to the street. As he gets out, he notes a police sedan parked in his parents' driveway.

INT. CLAY'S HOUSE, LIVING ROOM - AFTERNOON

Clay enters cautiously. His parents are in the living room, along with DETECTIVE DIAMOND (40s), a tall imposing man with a buzz cut.

MR. JENSEN

Clay, we've been waiting for you.

CLAY

I didn't realize we had company.

The detective extends his hand

DETECTIVE DIAMOND

Detective Diamond. We met--

CLAY

I remember.

EXT. LIBERTY HIGH SCHOOL - NIGHT - FLASHBACK

The night of the Spring Fling, very shortly after Clay confronted an armed Tyler at the end of the season finale and talked him down.

Four police cars with lights going are parked near the curb, with the expected number of cops from those cars hovering nearby, questioning students.

We find Detective Diamond taking a statement from Clay.

DETECTIVE DIAMOND

No idea where he went?

CLAY

It happened so fast. It's just a blur.

DETECTIVE DIAMOND

Happens sometimes when you ride the adrenaline. Take me through it again.

CLAY

Tyler was on his way here with a gun. I came out here as he arrived.

DETECTIVE DIAMOND

That was really stupid. You know that, right? Nine times out of ten, the school shooter would have shot you dead.

CLAY

I just kept telling him he didn't want to do this, that it would be the end of his life.

DETECTIVE DIAMOND

Your exact words?

CLAY

I think? I just remember repeating stuff like that. Somehow it got through and he handed me the gun.

(beat)

I was shocked. And I... just kept staring at it. This could have killed me, and here I was holding it.

DETECTIVE DIAMOND

What happened to Tyler?

CLAY

I looked up and he was gone. When I thought about it, I realized I'd heard a car engine, but I was just, you know... headspace.

Diamond finishes taking notes.

DETECTIVE DIAMOND

We're gonna find this kid, don't worry about that. All you guys are gonna be safe.

Off of Clay's concern, we...

MATCH CUT TO:

INT. CLAY'S HOUSE - LIVING ROOM - AFTERNOON

...Clay's face in the present, equally concerned.

DETECTIVE DIAMOND

I'm here to tell you that after five months, the manhunt for Tyler Downs is all but called off.

CLAY

What does that mean?

DETECTIVE DIAMOND

It means we have limited resources and even fewer leads. If new information comes in, we'll of course follow up, but until then, I have other cases.

CLAY

Did you have any luck tracking him?

Diamond shakes his head.

DETECTIVE DIAMOND

The parents were as shocked as everyone else. Might be even more freaked now. Said they didn't think Tyler would last long on his own, but also had no idea where he had gone.

MRS. JENSEN

This kid almost shot up a school and the best you can offer is a shrug.

DETECTIVE DIAMOND

Not my call. But thanks to your son, Tyler Downs isn't a school shooter and that's made him less of a priority.

CLAY

But he's still in a lot of trouble if you catch him?

DETECTIVE DIAMOND

I can't discuss everything, but there are plenty of charges to keep him a guest of the state for a while.

MR. JENSEN

Well Detective, if we think of anything, I'm sure Clay will call you.

DETECTIVE DIAMOND

I'm sure too. Bye folks.

He shows himself out.

CLAY
Tyler's life is over if they find
him.

He turns back to his parents, who look like that doesn't
concern them too much.

CLAY (cont'd)
Is Justin around?

MR. JENSEN
Lately he's been like a stray cat,
showing up mostly when we feed him.

MRS. JENSEN
Is he going through anything?

CLAY
Nothing I know about.
(beat, then)
I'll be upstairs if you need me.

INT. CLAY'S HOUSE - BEDROOM - NIGHT

The clock reads 9:07pm. It's rather early for a teenager's
bedtime, but the sooner Clay sleeps, the sooner he can see
Hannah again.

He starts to climb under the covers. Stops for a second.

After a moment's contemplation, he removes his shirt and
throws it right in front of the door.

Then Clay turns off his light and then lies down in bed.

EYES CLOSE AND THEN...

MATCH CUT TO:

INT. CLAY'S HOUSE - BEDROOM - MORNING - ALTERNATE TIMELINE

Clay's eyes spring open. He looks around...

The shirt he threw in front of the door at bedtime? It's not
there. What's more, Clay is wearing a different shirt, the
one he wore to bed the last time he was in this timeframe.

CLAY
(under his breath)
Day two, here we come.

He gets up from bed.

EXT. CLAY'S HOUSE - MORNING - ALTERNATE TIMELINE

Clay comes down the steps, headed for his car.

EXT. LIBERTY HIGH SCHOOL/INT. CLAY'S CAR - MORNING -
ALTERNATE TIMELINE

From Clay's POV, we see him turn and park his car into a spot.

He scans across the student parking lot. Looking for something.

CLOSE ON - Tony's red Mustang.

Clay can't get out of the car fast enough.

EXT. LIBERTY HIGH SCHOOL - MORNING - ALTERNATE TIMELINE

Now out of the car, Clay double-times it towards the Mustang.

As he gets closer, one of the students walking towards school begins to resolve into focus.

Tony.

Clay catches up to Tony.

TONY

Clay!

(then)

You've got that "something's on my
mind" look.

Clay doesn't dispute this.

CLAY

Can we grab a private spot to talk?

EXT. LIBERTY HIGH SCHOOL - MORNING - ALTERNATE TIMELINE

Clay and Tony have grabbed an isolated corner near the rear of the building.

TONY

This is science fiction, Clay.
Serious science fiction.

CLAY

If it was science fiction, how could
I know that I was Tape 11, or that
Bryce was 12 because he raped Hannah
or that Porter was Tape 13 and that
Hannah--

Tony gets seriously pale at all of that.

TONY

Did Justin tell you that? Or Jess?

Clay looks confused.

CLAY

No.

TONY

That I believe.

CLAY

If they didn't tell me, how else
would I know any of this?

Tony takes a moment to think. Comes up empty.

TONY

So in this other world, Hannah died
and the tapes went through the cycle?

CLAY

Everyone heard. Fucked up more than
one of them.

TONY

After Hannah went to the hospital and
it was clear she'd live, I recovered
the tapes. I was too late to stop
Justin, and he quickly passed them to
Jess.

CLAY

And Alex?

TONY

I got them back before he knew they
existed. Clay, Hannah changed her
mind about the tapes once she
realized she was going to live.

CLAY

Did you listen to them all?

Tony gets the subtext - "Did you listen to *mine*?"

TONY

She made me promise not to tell any of you. She was already pretty embarrassed by what people would make of her suicide attempt, couldn't dream of what they could do with all the info she handed out on those tapes.

CLAY

I get it.

TONY

Clay, she was very certain she didn't want you hearing your tape. I think it embarrassed her.

CLAY

It doesn't. It makes everything clear.

TONY

I told her you'd understand and that she should want to tell you. She wasn't hearing it.

(beat)

Clay, don't tell her you heard the tapes. I don't know how she'd react to that. That's a big bomb to drop.

Clay looks worried.

TONY (cont'd)

You really don't remember any of this?

CLAY

I wasn't there for it. What happened to her after the attempt?

TONY

She spent a few days in the hospital. Finally sent her home, where she didn't want to see many people at first. I think you might have been hurt by that.

CLAY

Probably.

TONY

She saw you, eventually. Plan was for her to come back to school at midyear. She got cold feet. Or her parents did. Either way, she ended up spending a couple months on the road with her aunt Laura, just taking a break from everything.

CLAY

Did it help?

TONY

That's a question for her.

(then)

Can I ask something?

CLAY

Yeah.

TONY

In that other timeline, how did you find out that Hannah...

Clay takes a deep breath.

CLAY

You'd think it'd be something dramatic. You know, like someone calls me and tells me I should be sitting down?

He shakes his head.

CUT TO:

INT. CRESTMONT THEATER - BATHROOM - NIGHT - FLASHBACK

Clay is plunging a disgusting mess in the men's room toilet.

CLAY (V.O.)

I'd taken a weeknight shift at the Crestmont for some stupid reason.

Clay's phone buzzes. He pulls it out of his pocket.

CLOSE ON: Group Text - "Did you hear hannah baker killed herself?"

We have only a moment to absorb it before the flood of replies come in: "noooooo," "so sad," "she was hot," etc.

Clay heaves. Then drops to his knees and vomits in the toilet.

He catches his breath. And then VOMITS AGAIN.

CLAY (V.O.) (cont'd)
I told them I was sick and had to go home.

INT. CLAY'S HOUSE - BEDROOM - NIGHT - FLASHBACK

Clay lies in bed, numb.

CLAY (V.O.)
I kept trying to cry. Felt like that was what I was supposed to do. But nothing came. I just felt... empty.

END FLASHBACKS

EXT. LIBERTY HIGH SCHOOL - MORNING - ALTERNATE TIMELINE

Back to Clay and Tony.

TONY
She's not the same person she was before. She tries to be, especially when she can tell someone notices.

CLAY
Makes sense.

TONY
Whatever you've built up in your head after missing her for a year, put it on ice.

Clay nods.

INT. LIBERTY HIGH SCHOOL - LIBRARY - DAY - ALTERNATE TIMELINE

Hannah is hanging up posters in the library, unaware of the arrival of...

CLAY
Library assistant?

She finishes taping up the poster.

HANNAH

Hi Clay.

CLAY

I'm really sorry about before. I thought I was helping you.

HANNAH

It's done. In the past. Can't change it and I don't feel like holding it against you.

CLAY

(playfully)

Really? I feel like you loved having something over on me, especially at the Crestmont.

Her face falls slightly.

HANNAH

Do I seem that different?

Clay overcompensates.

CLAY

No. No! You're Hannah. That's who you're always gonna be.

It's a little sweet. She gives him a smile.

HANNAH

Same old Helmet.

(beat)

Except for the helmet. I saw your new car. That was nice of your parents!

She goes to hang another picture, one promoting the football team.

CLAY

They kinda had to.

HANNAH

Really?

Clay opens his mouth to answer, then realizes that what was true in his timeline might be different here.

CLAY

Long story.

From across the room, a familiar voice bellows.

BRYCE (O.C.)
Another picture of me? This is really
embarrassing.

BRYCE WALKER glides into the library, ready to glad-hand
anyone nearby.

Hannah's eyes are cold fire. But she's brave. Determined.
She will not wilt.

Clay has never seen Hannah react to her rapist before. He's
silent, but a year's worth of buried rage makes its way to
the surface like boiling magma.

Walking past them, Bryce gives Hannah a head nod and a wink,
throwing in a smirk for good measure. He turns his back to
them.

The next thing he knows, he's on the ground, Clay standing
over him, having thrown all his weight into Bryce. A tense
moment between him.

Librarian runs over.

LIBRARIAN
What happened?

Bryce gets to his feet, trying to process why this pipsqueak
would attack him. He's almost as amused by the balls it took
to do that as he is angry that he ended up on the floor.

CLAY
He tripped. It was an accident.

BRYCE
Definitely a mistake.

CLAY
You shouldn't be here.

BRYCE
Came to say hi to a few people before
I left for school.

Clay sees Hannah gathering up her backpack and leaving.

One last glance at Bryce and he goes after her.

INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY - ALTERNATE
TIMELINE

Clay chases down Hannah, who's still keeping it together.

CLAY
Are you okay?

Hannah's eyes cry without crying as she finds the words.

HANNAH
I was right... I didn't want to be
right.

CLAY
Hey, talk to me. It's okay. He's
gonna be gone.

HANNAH
I ruined you.

CLAY
Hannah? No, that's--

HANNAH
You were kind and sweet. And you just
got into a fight. Because of me.

CLAY
I did that because Bryce is a
monster.

HANNAH
Don't fight my battles for me! You
were better than this. And it's my
fault.

Alex walks by, and he too is different from his other self.
In this timeline his hair is still bleached and he walks
without a cane.

ALEX
Everything okay?

HANNAH
I'm fine, Alex. It's nothing.

She walks off.

CLAY
Hannah!

HANNAH
Not now, Clay.

Clay moves to go after her. Alex stops him.

ALEX
C'mon, man. She probably just needs
to cool off.

CLAY
You don't know her like I do.

ALEX
I know provoking her when she's mad
helps nothing.

Clay watches helplessly, debating if this is a time to
listen to her, or to ignore her.

So he lets her go.

EXT. LIBERTY HIGH SCHOOL - AFTERNOON - ALTERNATE TIMELINE

The final bell signals the end of the day. Students pour out
of the school.

We find Clay, still with a hangdog expression. On his way to
his car, he's still trying to spot Hannah.

And there she is, some fifty feet away, headed towards the
cars. And she's not alone.

Through the crowd, Clay sees her companion - ZACH.

ON CLAY, his heart falling a little bit.

ON ZACH AND HANNAH, as he puts his arm around her while they
walk. She smiles. Any other time it would be a great sight
for Clay, but...

ON CLAY, feeling a lot of conflicting emotions right now,
but definitely shame and regret near the top.

INT. MONET'S CAFE - NIGHT - ALTERNATE TIMELINE

Clay sits alone at a corner table, nursing a smoothie. His
face a mess of indecision.

Unable to stand it, he pulls out his phone.

TEXTS Hannah - "I feel bad about earlier. Can we talk?"

The dots showing her typing a reply come almost immediately.

Reply - "meet @ monets."

Clay texts - "there right now."

No dots. While he stares at the phone, waiting for a reply..

HANNAH PLOPS DOWN IN THE SEAT ACROSS FROM HIM.

HANNAH

I wasn't ignoring you. I swear I didn't see you when I came in.

CLAY

Same.

HANNAH

So we need to have a real talk.

CLAY

I know.

HANNAH

It's been different lately.

CLAY

Hannah, I've had a year to... think about how much worse it could be.

HANNAH

I'm sorry I kept everyone away during my recovery. I needed to.

CLAY

None of that matters now. What matters is you're here now. *We're* here now.

HANNAH

Clay, they put me on antidepressants.

CLAY

That's good, right?

Her solemn face should be answer enough, but Hannah sees Clay needs more than that.

HANNAH

Do you know what it's like to feel a sadness that never seems to end? It hurts so much that you think you'll never feel good again?

ON CLAY'S FACE

FLASHBACKS

- Clay on the ridge, the night he listened to his tape, ready to jump.

- Clay, armed with a gun, outside of Bryce's house as Justin tries to talk him down. Clay puts the gun to his head.

END FLASHBACKS

Clay nods.

HANNAH (cont'd)

Now imagine that in the rare moments when that goes away, you don't feel anything. Not even that you don't feel, but that you don't care.

CLAY

You don't have to relive this.

HANNAH

Please, just let me say this.

CLAY

I'm sorry.

HANNAH

Do you remember the Spring Fling sophomore year?

CLAY

I've relived it in my head every day for a year and a half.

She gives a sad smile.

HANNAH

There was a moment on the dance floor. A slow dance. You were talking through it, out of nervousness. It was sweet. And then we both stopped.

(wistful)

And I thought, "If this was a movie, this is the part where we'd kiss."

(beat)

It's weird *that's* how I'd think of it, right?

CLAY

Doesn't seem that way to me.

HANNAH

Not long after that, I was doing that compatibility survey, and I realized all my answers could have described you. I wondered, "Do I have a crush on Clay?"

She waits for a reaction.

CLAY

Is it that inexplicable?

HANNAH

You were so kind, and sweet. And I'd always seen you that way. I never thought of anything more. And so after that, I felt an even stronger connection to you. But it never worked out.

CLAY

I was always too scared to act. I should have done something before that night at Jess's--

Hannah's face registers alarm.

HANNAH

Clay, what if I wasn't in love with you? What if that one moment on the dance floor stood out because it felt like it should be romantic? Right after that, everything around me went to hell - except you.

(then)

I used you. I put all my emotional labor on you. I convinced myself that our friendship meant more because I needed that life preserver.

CLAY

Hannah, I really had feelings for you. Everything you *imagined* I felt, I felt.

HANNAH

But what if *I* didn't? If I really wanted to kiss you that night, wouldn't I have thought, "I want to kiss Clay," not "In a movie we would be kissing?"

CLAY

Forget that. What do you feel *now*?

Hannah's eyes go wide. She looks away.

HANNAH

The antidepressants. They help with the... despair, but I've lost the other extreme. The rush, the joy. So much of what I felt when we were together, the intensity, is gone.

Clay feels punched in the gut.

CLAY

It's the meds. They take time to work, but you'll be fine--

HANNAH

It's been months, Clay. It's why I avoided you. I couldn't bear to be with you and not feel that. To think everything we had was just some silly fantasy I latched onto.

(beat)

When you kissed me this morning, I wanted it to feel like it felt the first time we kissed. But it didn't. I'd been scared of that for months.

CLAY

Please, Hannah. Don't put this pressure on yourself.

HANNAH

It was never on me. It was always on you. I saw you as the perfect guy you almost are, and because of that I broke your heart and almost ruined everything about you.

Clay crosses the table, sits beside her and puts his arm over her shoulder.

CLAY

Everything I felt for you was real, Hannah. Nothing else matters. I care about you, *I love you*.

Hannah wipes away a tear.

HANNAH
I wish I could feel that too. I
really do.

She gets up.

HANNAH (cont'd)
I'm sorry, Clay. But this is how it
is.

She leaves.

CLAY
Can we... Are we still friends?

HANNAH
Always. I can't lose that too. Like I
said last night, I'm always going to
want you in my life.

She smiles through the tears.

Clay watches her go, feeling like he's lost her all over
again.

INT. CLAY'S HOUSE - BEDROOM - NIGHT - ALTERNATE TIMELINE

Clay's about to turn in for the night. He regards the bed.
By now he knows what will happen next.

He collapses on the bed.

CLAY
There's no place like home, right?

Closes his eyes.

CUT TO:

INT. CLAY'S HOUSE - BEDROOM - MORNING

Clay wakes up. Different clothes.

Justin knocks on the door, then opens it.

CLAY
Opening the door before I say "come
in" defeats the entire purpose of
knocking.

JUSTIN
Just letting you know the hot water's
out.

CLAY
Great. Perfect.

SERIES OF SHOTS

- Clay arrives at school.
- Clay walks the halls.
- Clay sitting in class, bored.
- Clay exits at the end of the day.

END SERIES OF SHOTS

EXT. TONY'S NEIGHBORHOOD/INT. CLAY'S CAR - AFTERNOON

Clay drives through Tony's neighborhood, lost in thought.
As he goes past Tony's house, he sees a familiar face-
OLIVIA. Talking to TONY'S DAD.

CLAY
Olivia?

He pulls off to the side of the road.
Watches Olivia get in her car and drive off.
She passes his car. He gives it a moment, then follows.

EXT. BAKER'S DRUG STORE - AFTERNOON

Olivia has pulled up to the curb and gotten out.
She doesn't notice Clay's car parking just down the street,
nor does she see him get out, until...

CLAY
Mrs. Baker.

OLIVIA BAKER
Clay! I was hoping I'd get to see you
one more time before I left.

CLAY
He's with you. Isn't he? Tony's with you.

For about three seconds we see Olivia contemplate claiming ignorance, but then...

OLIVIA BAKER
We should probably talk inside.

INT. BAKER'S DRUG STORE - AFTERNOON

Olivia has Clay grab a seat in the pharmacy area.

OLIVIA BAKER
Tony didn't want you to know. Didn't want to put you in a hard position where you might have to lie.

CLAY
Tell him I understand. And that he's missed.

OLIVIA BAKER
I couldn't turn him away. He actually found me before I left town. I said he could stay with me, and then he spent a couple weeks driving across the country while I moved.

CLAY
Did he tell you why he had to run?

OLIVIA BAKER
Helping Tyler escape would be his third strike.

Clay nods.

OLIVIA BAKER (cont'd)
Or is it his fourth?

CLAY
He told you what Hannah did for him?

OLIVIA BAKER
I always wondered why she chose him, and also why he was so loyal to what she wanted.

CLAY
Tony is very loyal.

OLIVIA BAKER
How's senior year?

CLAY
More of the same. The only difference is that this time, it feels like it's ending.

OLIVIA BAKER
Just don't be one of those people who peaks in high school.

CLAY
Pretty much impossible for that to happen.
(beat)
Mrs. Baker... do you ever find yourself... talking to her?

A shadow passes over Olivia's face.

CLAY (cont'd)
I'm sorry, I didn't--

OLIVIA BAKER
Every day. It's... normal. It's normal to miss her.

CLAY
Do you ever imagine her saying things you wouldn't want to hear?

OLIVIA BAKER
Constantly.

CLAY
I've been thinking about "what if she survived?" How it could have been different, what she might have been if... she wasn't successful.

OLIVIA BAKER
You shouldn't dwell on that kind of fantasy. It's not helpful.

CLAY
Can't help but wonder. Maybe she'd have taken some time off, seen the country. Take a road trip with her Aunt Laura--

OLIVIA BAKER
Did I tell you about that?

Clay's heart stops.

CLAY
What do you mean?

OLIVIA BAKER
My sister Laura. She took a road trip
early this year.

Clay realizes what this means. *If alternate-Tony told him
something Clay couldn't have known... then that world has to
be as real as this one.*

CLAY
(under his breath)
Holy shit.

OLIVIA BAKER
Are you okay, Clay?

CLAY
Yeah, I'm...
(looks at his watch)
Shit! I actually am going to be late
for therapy.

He gets up.

OLIVIA BAKER
I leave tomorrow morning, so... I
probably won't see you.

She goes to hug him.

CLAY
This is important. Tell Tony that the
police said there's no longer an
active hunt for Tyler.
(beat)
Tell him it might be safe for him to
come home.

OLIVIA BAKER
I will.

Clay starts to go, turns back briefly.

CLAY
If you had five minutes, just five
minutes with her, what would you say?

OLIVIA BAKER
The first thing I'd do is listen. And
then I wouldn't let her go without
making sure she knew that I loved
her.

Clay considers that as he leaves.

INT. DR. LIZ DUFFIELD'S OFFICE - AFTERNOON

Clay sits across from Dr. Duffield, nonchalant in his tone.

CLAY
Antidepressants.

DR. LIZ DUFFIELD
You want them?

CLAY
Would it change how I felt about her
or anyone? If it makes my emotions
less intense, does that mean I'd stop
loving her?

DR. LIZ DUFFIELD
That's not exactly how it works.

CLAY
But the side effects. Would I...
would it be harder to feel anything
for anyone?

DR. LIZ DUFFIELD
It's not uncommon to have loss of
libido. Along with erectile
dysfunction.

Clay looks away, partially out of embarrassment and partly
out of "No way am I taking that!"

CLAY
If someone was as suicidal as Hannah,
would you put them on those meds?

DR. LIZ DUFFIELD
Every case is different. Possibly.
(beat)
Clay, are you worried you're feeling
what Hannah felt?

Clay takes an extra beat before answering.

CLAY

No, not like that.

DR. LIZ DUFFIELD

Let's talk some more about the anniversary of the party.

CLAY

Not sure what else to say. We all hung out at Jess's, which... I think it really helped her.

DR. LIZ DUFFIELD

But how did it make *you* feel?

CLAY

I felt good being there for Jess. And for Sheri.

DR. LIZ DUFFIELD

Were they there for you?

CLAY

I guess. We weren't having a group therapy session. We were just there to have fun, to keep our minds off... everything.

DR. LIZ DUFFIELD

Did it feel better keeping your mind off of her?

CLAY

It's easier when I'm not trying to not think of her. Does that make sense?

DR. LIZ DUFFIELD

Perfect sense. If I told you to not think of a white elephant, or to keep your mind off a white elephant, you'd end up thinking of nothing but a white elephant.

CLAY

I wonder if we're making too big a deal of this coming month. If we let it be just another month, maybe we'd all be fine.

DR. LIZ DUFFIELD

That makes me ask, what about this month isn't "fine?"

Clay ponders that. We see him think... Is he going to tell her about the other world he's lived through?

CLAY
It's nothing specific. It's everything. Things that make her feel close and far, all at the same time.

DR. LIZ DUFFIELD
If it helps, that's normal.

CLAY
Is it normal to keep imagining being with her?

DR. LIZ DUFFIELD
In what way?

CLAY
Talking to her. Thinking about how it'd be at school if she was there.

DR. LIZ DUFFIELD
It's part of grieving. For some, it helps them let go.

CLAY
I tried letting go. And I was doing... okay with it.

DR. LIZ DUFFIELD
This month changed that.

CLAY
It did.

Clay shuts down.

DR. LIZ DUFFIELD
Clay, you've never been one of my more... forthcoming patients. But today, I keep feeling like you're holding something back.

Clay nods.

DR. LIZ DUFFIELD (cont'd)
I can't help you if you don't give me at least a little bit to work with.

We see Clay get really lost in his own thoughts. These might be his most carefully considered words in a long time.

CLAY

It's okay. Just trying to get through
the month. Nothing big.

Dr. Duffield looks like she's not totally convinced, but
there's nothing she can do.

INT. CLAY'S HOUSE - BEDROOM - NIGHT

Clay prepares for bed with an attitude of... anticipation?

He smiles as he climbs under the covers, gazing at the
ceiling, and not without some eagerness...

...he closes his eyes.

CUT TO BLACK

END OF EPISODE