

EUPHORIA

"'03 BONNIE AND CLYDE"

EPISODE 105

Written by
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Directed by
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CAST LIST

RUE BENNETT	Zendaya
JULES VAUGHN	Hunter Schafer
LESLIE BENNETT	Nika King
CAL JACOBS	Eric Dane
NATE JACOBS	Jacob Elordi
CHRISTOPHER MCKAY	Algee Smith
CASSIE HOWARD	Sydney Sweeney
MADDY PEREZ	Alexa Demie
KAT HERNANDEZ	Barbie Ferreira
LEXI HOWARD	Maude Apatow
GIA BENNETT	Storm Reid
BB BROOKES	Sophia Rose Wilson
ASHTRAY	Javon Walton
ALI	Colman Domingo
ETHAN	Austin Abrams
DANIEL	Kean Johnson
YOUNG MADDY	Keilani Arellanes
MARSHA	Paula Marshall
SONIA	Elpidia Carrillo
TED	Ruben Dario
DAVID VAUGHN	John Ales
KAT'S MOM	
JOHNNY UNITE USA	Jeff Pope
PRINCIPAL HAYES (FKA PRINCIPAL TURRELL)	Jeremiah Birkett
TREVOR (FKA LIP RING DUDE)	Shiloh Fernandez
OFFICER WILSON (FKA POLICE OFFICER)	Larry Joe Campbell
MINAKO	Sean Martini
MRS. DONAVAN (FKA TEACHER)	Lisa Pescherine
OLDER GUY	Carson Nicely
DETECTIVE RILEY (FKA FEMALE DETECTIVE)	Aileen Burdock
POLICE DETECTIVE #2	Vito D'Ambrosio
12-YEAR-OLD BOY	Justice Alan
RANDO FUCKBOY	Casey Miller
RANDO FUCKBOY #2	Andy Sandoval
POLICE DETECTIVE #1	Theo Breaux
LAWYER	Virginia Schneider
MISS MARSHA	Marsha Gambles
ANOTHER GUY	JoJo Tua
THIRD GIRL	Elizabeth Danielyan
RANDOM GUY	Cameron Alexander
ANOTHER GIRL	Courtney Taylor Burness
RANDOM GIRL	Melissa De La Cruz
COACH	Greg Bryan
SURVIVOR	Priscilla Davies
NEWS ANCHOR	
A GUY	
SOME GUY	Akono Dixon
A DIFFERENT GUY	Dan Garland
A NEW GUY	Hugo Almonte
ANOTHER NEW GUY	Dylan McNamara
DJ	Kossisko
STOCKBROKER GUY	Jean Kinsella
HOT ROLLER RINK DUDE	Christian Berishaj
13-YEAR-OLD RUE	Aliyah Conley
YOUNG KAT	Johanna Colón

EUPHORIA

" '03 BONNIE AND CLYDE"

SETS

INTERIORS

AUDITORIUM STAGE

MADDY'S HOUSE

- LIVING ROOM
- KITCHEN
- BEDROOM
- BATHROOM

SCHOOL (12 YO MADDY)

- CLASSROOM

SCHOOL

- HALLWAY
- GYM
- ROOM 202
- PRINCIPAL'S OFFICE
- CLASSROOM
- BOYS' BATHROOM
- MAIN OFFICE
- SIDE OFFICE
- BATHROOM
- AUDITORIUM
- CAFETERIA
- CONFERENCE ROOM

NAIL SALON

RED LOBSTER

RECORDING STUDIO

ROLLER RINK

RUE'S HOUSE

- RUE'S BEDROOM
- DINING ROOM
- LESLIE'S BEDROOM

MOVIE THEATER

FEZCO'S CONVENIENCE STORE

- FREEZER

EUPHORIA

"'03 BONNIE AND CLYDE"

SETS (CONT'D)

INTERIORS (CONT'D)

CAL'S TRUCK

KAT'S HOUSE
-BEDROOM
-LIVING ROOM

MALL
-FOOD COURT

JULES' BEDROOM

CASSIE & LEXI'S BEDROOM

RANDO FUCKBOY'S PARENT'S LAUNDRY ROOM

POLICE STATION
-INTERVIEW ROOM
-INTERROGATION ROOM

JACOBS' HOME
-NATE'S BEDROOM

CHURCH BASEMENT

COLLEGE
-LOCKER ROOM

MCKAY'S CAR

MADDY'S CAR

LIP RING DUDE'S BEAT UP CAR

BOWLING ALLEY

MOTEL ROOM

MCKAY'S BEDROOM

EXTERIORS

PANAMA CITY BEACH

RED LOBSTER
-PARKING LOT

EUPHORIA

" '03 BONNIE AND CLYDE"

SETS (CONT'D)

EXTERIORS (CONT'D)

CONSTRUCTION SITE

CAL'S TRUCK

PARK
-PLAYGROUND

CHURCH STEPS

STREET

COLLEGE
-FOOTBALL FIELD

ICE CREAM PARLOR

MALL
-PARKING LOT

BOWLING ALLEY

SUBURBAN STREETS

SIDE OF THE ROAD

MOTEL
-PARKING LOT

SCHOOL
-FOOTBALL FIELD

OVER BLACK:

RUE (V.O.)
Maddy knew who she was from a very
early age.

1 INT. AUDITORIUM STAGE - DAY (MFBD1) 1

THE BLAST OF a SPOTLIGHT. The opening of "LUCKY STAR" by
Madonna plays.

A YOUNG GIRL IN A RED WINDBREAKER with "MADDY" written on the
back in glittery script. She spins around and...

WE SEE 8-YEAR-OLD MADDY in full hair and makeup - à la Jon
Benet Ramsey - a headset mic over one ear.

FAST DOLLY IN (X 4) as she begins to sing along to "Lucky
Star" while performing the most intricate, heavily
choreographed dance routine imaginable.

WE TRACK ACROSS the WOWED FACES of the AUDIENCE as they clap
to the beat.

RUE (V.O.)
For as long as Maddy could
remember, everybody loved her.

FAST DOLLY IN ON MADDY as she continues her dance routine.

RUE (V.O.)
She never knew exactly what it was.
She just knew she had something
special.

As she finishes her routine, MADDY JUMPS AND SAILS THRU THE
AIR (72FPS).

RUE (V.O.)
Something intangible. Something
immeasurable... And it gave her
confidence.

As she lands in the splits. The crowd goes wild. WE WHIP OFF
OF MADDY and -

TRACK ACROSS THE JUDGES - who one by one - lift up 10, 10,
10. And WHIP BACK TO:

MADDY as her head is adorned with some GAUDY TIARA, tears
running down her face.

RUE (V.O.)

That's why she loved pageantry.
Because you didn't have to be the
prettiest, or the tallest, or the
blondest, or the whitest. You just
had to have fucking confidence.

REVERSE: ON THE AUDIENCE, CHEERING.

RUE (V.O.)

And she probably would have gone on
to win Miss Universe. If it weren't
for... this guy.

FAST DOLLY INTO:

2 INT. MADDY'S HOUSE - LIVING ROOM - NIGHT (MFBN1) 2

A TV SET.

As some CREEPY, MIDDLE AGED DUDE in a blue windbreaker is
lead from his house in handcuffs.

NEWS ANCHOR (O.S.)

In West Highland, a beauty pageant
coach, Marcus Cutler, was arrested
today on eighteen counts of child
molestation.

WE WHIP FROM THE TV TO 8-YEAR-OLD MADDY and her Mother,
SONIA, 30s, watching.

SONIA

That's it, you're done. No more
pageants. This is sick.

Maddy looks up at her.

RUE (V.O.)

Her dreams were dashed by some
random 50 year old creep who didn't
molest her, let alone ever meet
her.

SONIA

Just sick.

Sonia walks out, leaving Maddy sitting alone in the glow of
the TV, crying.

RUE (V.O.)
She refused to eat for a week out
of protest.

CUT TO:

3 INT. MADDY'S HOUSE - KITCHEN - NIGHT (MFBN2) 3

She shuffles past her PARENTS eating dinner, ignoring them.
Sits down on the couch, and turns on the TV.

RUE (V.O.)
But then she realized how much she
liked not doing anything.

She starts to watch "Keeping Up with the Kardashians."

CUT TO:

4 INT. MADDY'S BEDROOM - MORNING (MFBD2) 4

QUICK CUTS as 10-YEAR-OLD MADDY straightens her hair.

Does her makeup. Tries to perfect a cat eye. A smoky eye.
Open wings. A double flick.

RUE (V.O.)
Maddy would never say it out loud,
especially not today because
everybody's so political, but she
never really had any desire to have
a career or job.

CUT TO:

5 INT. SCHOOL - CLASSROOM - DAY (MFBD3) 5

As 12-YEAR-OLD MADDY sits in class bored out of her mind.

RUE (V.O.)
She was just interested in doing
what she did... just without school
and the other bullshit.

CUT TO:

A6 I/E. KAT'S HOUSE - DAY A6

As 11-YEAR-OLD KAT opens her front door for 11-YEAR-OLD
MADDY.

They hug. A beat. As Maddy looks at Kat's body.

MADDY
(through a clenched smile)
Oh my god... what happened?

CUT TO:

6 INT. NAIL SALON - DAY (MFBD4) 6

WE TRACK ACROSS A ROW OF WOMEN getting pedicures to LAND ON SONIA.

RUE (V.O.)
Her mother was an esthetician,
which is a fancy way of saying she
gave pedicures to rich people.

WHIP TO:

7 INT. MADDY'S HOUSE - LIVING ROOM - NIGHT (MFBN3) 7

THE TV FLICKERS as her DAD sleeps on the couch in all his clothes.

RUE (V.O.)
And her dad was a drunk who was
always pretending to hold jobs
longer than he did.

BACK TO:

8 INT. NAIL SALON - DAY (MFBD4) 8

As 12-YEAR-OLD MADDY sits in the back of the salon,
headphones in, watching all the women get pedicures.

RUE (V.O.)
She quickly realized that there are
two kinds of people in the world.

TRACK ACROSS THE FACES OF RICH WOMEN.

RUE (V.O.)
The people who sit in the chairs,
with their feet in the foot bath -

TRACK ACROSS THE ESTHETICIANS.

RUE (V.O.)
And the people who kneel in front
of the foot bath.

ANGLE ON: Maddy as she pulls her headphones out.

RUE (V.O.)
She used to sit and study the women
who came in. She'd pay attention to
what they'd talk about, and what
they wore, and who they were
married to. And what she realized
was that none of them actually did
anything. I mean, they may have had
children to raise or like, homes to
decorate, but at the end of the
day? THEY. LITERALLY. DID. NOTHING.
(a beat)
And strangely, none of them had
confidence.

CUT TO:

9 INT. SCHOOL - CAFETERIA - DAY (MFBD5) 9
CAMERA FLIES ACROSS THE GYMNASIUM FLOOR and LANDS ON 17-YEAR-
OLD MADDY as she does an intricate cheer routine.
ANGLE ON: NATE and a few other FOOTBALL PLAYERS walking past,
toward the locker room.

RUE (V.O.)
She had had a thing for Nate for a
while before he finally asked her
out.

48FPS as Nate and Maddy lock eyes.

RUE (V.O.)
At first he was a gentleman. Like,
flowers every day kind of
gentleman.

9A-C OMITTED 9A-C
9D-H MADDY OPENS HER LOCKER TO FIND FLOWERS. (X 5) (FLOWER1) 9D-H

RUE (V.O.)
And he was smarter than most guys.
Plus Nate like, really loved her.

Maddy shuts her locker to REVEAL: Nate.

MADDY
You're so sweet. I love you.

FLASHBACK TO:

10 INT. MADDY'S BEDROOM - EPISODE 2 - NIGHT (FB102) 10

As Maddy and Nate make out -

RUE (V.O.)
And she did love Nate. She loved
her relationship with Nate. She was
also a really good girlfriend.

Nate pulls away, looks into her eyes.

RUE (V.O.)
Granted, she didn't always tell the
truth...

NATE
So... are you a virgin?

WE HOLD ON Maddy's face.

RUE (V.O.)
Because the truth-truth is that
when she was 14 and on vacation in
Panama City Beach...

CUT TO:

11 EXT. PANAMA CITY BEACH - DAY (MFBD6) 11

FROM ABOVE: Maddy lays out on a BEACH TOWEL, sunbathing.

ANGLE ON: AN OLDER GUY, 20s, steps in front of the sun,
casting her into shadow.

RUE (V.O.)
She met a guy who was like, 40.

OLDER GUY
Hey... you from around here?

As Maddy tips her SUNGLASSES up to look at him.

RUE (V.O.)
- which in retrospect, seems kinda
rape-y and weird, but honestly, she
was the one in control.

Maddy smiles.

MADDY
Hi.

BACK TO:

12 INT. MADDY'S BEDROOM - EPISODE 2 - NIGHT (FB102) 12

ON: Nate, above Maddy.

NATE
So... Are you a virgin?

MADDY
Yeah.

RUE (V.O.)
She could tell by looking in Nate's eyes how much it meant to him.

NATE
Like fully?

MADDY
Yeah.

RUE (V.O.)
That she was 100% his...

She nods again.

NATE
What about...? Like have you ever been fingered?

Maddy shakes her head.

MADDY
Except for like, my own...

RUE (V.O.)
Plus it's not like anyone could feel the fucking difference.

Nate smiles. As they start to have sex -

RUE (V.O.)
But that's the thing about guys like Nate. They don't actually want a person.

(MORE)

RUE (V.O.) (CONT'D)
They want something they can own
and possess... *Like Sharon Stone in
Casino.*

CUT TO:

13 INT. MADDY'S BEDROOM - POST SEX - NIGHT (MFBN4) 13

ANGLE ON: Maddy laying in bed watching "CASINO" on her
COMPUTER as Nate gives her a massage.

RUE (V.O.)
But the cool thing about Sharon
Stone in Casino is that she ran the
fuck over De Niro.

RUE (V.O.)
And she did the same to Nate.

MADDY
I would literally kill a child for
that coat.

NATE
How much do you think it costs?

A long beat.

MADDY
I mean...

RUE (V.O.)
Seriously, Sharon Stone in Casino
was like, Maddy's spirit animal -

CUT TO:

14 INT. MADDY'S BEDROOM - DAY (MFBD7) 14

RUE (V.O.)
She also watched a lot of porn.

WE SEE Maddy on her bed, fully dressed, on all fours...
watching her computer.

RUE (V.O.)
Not because it turned her on or
anything, it didn't. But if you
analyzed it really closely there
were a ton of really good secrets.

Suddenly her back arches and she gasps. And we realize she's mimicking the movements of the girls she's watching. She tries it again.

14A-E QUICK CUTS OF MADDY'S FACE (GASPSN1) as she GASPS (X 5) 14A-E until we -

MATCH CUT TO:

15 INT. NATE'S BEDROOM - NIGHT (MFBN6) 15

Maddy gasps as Nate slides into her and they start to have sex.

RUE (V.O.)

Sometimes during sex she would imagine she was a ventriloquist controlling her body, moving her hips and arching her back in just the right way. She wanted Nate to feel good about the way he fucked. Because if you make a guy feel confident and powerful... well, they'll do anything.

CUT TO:

16 INT. RED LOBSTER - NIGHT (MFBN7) 16

As Nate and Maddy look inside the LOBSTER TANK. She points at a giant one.

MADDY

That one.

NATE

(to someone O.C.)
She'll have that one.

A beat.

NATE (CONT'D)

I got you a present.

MADDY

Really?

NATE

Yeah, after dinner. It's in the car-

CUT TO:

17 EXT. RED LOBSTER - PARKING LOT - LATER (MFBN7) 17

Nate hands Maddy a BIG BOX with a GIANT BOW on it. She opens it and pulls out a CHEAP KNOCKOFF OF SHARON STONE'S GRAY/BLACK FUR COAT IN "CASINO".

Maddy almost bursts into tears with excitement as she puts it on and runs into Nate's arms.

MADDY

Oh my god, I fucking love you.

NATE

I fucking love you too.

As they make out in the headlights.

RUE (V.O.)

She did worry about the whole monogamy thing though. It's not like she ever, cheated-cheated, it's just that every now and then she'd find herself in like... a gray area...

CUT TO:

18A DOLLY IN ON: Maddy flirting with A GUY. (GUYS1) 18A

18B DOLLY IN ON: SOME GUY stretching Maddy at the gym. (GUYS2) 18B

18C DOLLY IN ON: A DIFFERENT GUY leaning in to kiss Maddy as she turns her head at a Chinese restaurant. (GUYS3) 18C

18D DOLLY IN ON: A NEW GUY kissing Maddy's neck in a rec center bathroom. (GUYS4) 18D

18E DOLLY IN ON: Maddy face-to-face with ANOTHER NEW GUY in a crowded bathroom. (GUYS5) 18E

ANOTHER NEW GUY

I'd do anything to fuck you.

WE LAND ON: Maddy, as she smiles.

RUE (V.O.)

But she never did anything *really* bad.

MADDY

You're sweet, but no thank you.

CUT TO:

18F EXT. SUBURBAN STREETS - NIGHT (MFBN8) 18F

Maddy gets fucked against the hood of a car.

RUE (V.O.)

Except for that stockbroker guy
with the family who lived on Oak
Street.

CUT TO:

18G INT. RECORDING STUDIO - DAY (MFBD8) 18G

As Maddy gets fucked up against the control panel -

RUE (V.O.)

And that DJ who said he opened for
Calvin Harris.

CUT TO:

19 INT. ROLLER RINK - NIGHT (MFBN9) 19

Maddy is getting fucked against the skate rack after hours.

RUE (V.O.)

...And the hot dude who ran the
roller rink... And like a couple
other people.

WIDE SHOT: DOLLYING BACK of the EMPTY ROLLER RINK. Softly, in
the distance, the SOUND OF FUCKING.

RUE (V.O.)

But honestly, those were all times
when Nate and her were on a break.
Plus, Nate could be a real asshole.

CUT TO:

20A-C QUICK CUTS OF NATE BEING VERBALLY ABUSIVE (X 3)(ABUSE1) 20A-C

NATE

Real classy you fucking whore.

NATE (CONT'D)

Stop being such a cunt.

NATE (CONT'D)
*What the fuck is your problem,
bitch?*

FLASHBACK TO:

21 EXT. CARNIVAL - EPISODE 4 - NIGHT (FB104) 21

DOLLY IN ON: Maddy watching Nate and his stupid family win the Chili Cook-Off.

RUE (V.O.)
And sometimes, Maddy fantasized about punching Nate. But because of who he was as a person, she was afraid he'd hit her back.

CUT TO:

22 EXT. CARNIVAL - EPISODE 4 - NIGHT (FB104) 22

As Nate grabs Maddy by the throat and SLAMS HER AGAINST A WALL.

RUE (V.O.)
Especially because he was coming to terms with his sexuality. That's like, the root of a lot of violence.

CUT TO:

23 INT. MADDY'S HOUSE - BATHROOM - EPISODE 4 - NIGHT (FB104) 23

As Maddy looks at the bruising around her neck.

RUE (V.O.)
And when she got home that night, she felt sick to her stomach. Like enough to throw up.

As Maddy's eyes begin to well up with tears.

RUE (V.O.)
It wasn't the violence that scared her. It was the fact that she knew, no matter what he did... *she'd still love him.*

CUT TO:

TITLE CARD: EUPHORIA

CUT TO:

24 INT. RUE'S BEDROOM - EVENING (EVE1) 24

CLOSE UP: Of RUE'S face, her eyes closed, in a seemingly druggy state.

RUE (V.O.)
Nothing in the world comes close to opiates. A good ES 7.5 Vicodin? Fuckkkk. But Vicodin can't compare to Percocet. Let alone an Oxycontin. An OC twenty? That's bliss. But honestly... the best thing I've ever had... is Fentanyl. Fentanyl is heaven. There's not a thing on planet Earth that compares to Fentanyl...
(a beat)
Except Jules...

AS WE PULL OUT TO REVEAL: Rue, in her YELLOW SWEATSUIT, laying in bed, breathing heavily - and we realize she's masturbating.

RUE (V.O.)
Jules is a close second. You know what would be better? Jules and Fentanyl. But I can't do both, 'cause Jules won't have me... So for now, I'll choose Jules.

24A-H RAPID CUTS (X 8) of Rue saying "Jules" - calling her, 24A-H saying her name, in different tones of voice. Etc. (JULES1)

24I-J OMITTED 24I-J

24K BACK TO RUE (EVE1): MASTURBATING, AND JUST AS SHE'S ABOUT 24K TO...

ANGLE ON: LESLIE opens her bedroom door.

LESLIE
Rue, dinner's ready.

AS WE WHIP TO RUE, covers pulled up to her neck.

RUE
(nonchalantly)
Cool.

A beat.

LESLIE
Are you coming?

RUE
What? No. Yes. In a second.

LESLIE
(confused)
Okay?

Leslie shuts the door.

ON: Rue, as she sighs dejectedly.

CUT TO:

24L INT. RUE'S HOUSE - DINING ROOM - NIGHT (N1)

24L

As Leslie, GIA, and Rue all eat dinner.

LESLIE
You two have a good time at the
carnival?

RUE
Yeah.

GIA
It was alright.

LESLIE
Rue said you got sick on the
Gravitron.

GIA
It's embarrassing. I don't wanna
talk about it.

LESLIE
So...

Leslie looks to Rue.

LESLIE (CONT'D)
Jules slept over last night?

ON: Rue.

RUE
Yeah... So?

Leslie gives her a knowing smile as we:

CUT TO:

24M INT. RUE'S HOUSE - LESLIE'S BEDROOM - AFTER DINNER (N1) 24M

Rue, Gia, and Leslie all lay in bed, watching a movie. Gia's fast asleep.

They watch for a beat before Leslie turns.

LESLIE
Are you two in a relationship?

RUE
I dunno... Kinda.

LESLIE
It may not matter what I think...
But I really like her.

RUE
Me, too.

A beat.

LESLIE
Just remember, you've come a long
way. Be careful. You're delicate.

RUE
No. I'm not.

LESLIE
Yes you are.

RUE
Don't worry. We had like a long
conversation about it. We're taking
everything like, really really
slow.

25-27 OMITTED

25-27 *

28 INT. FEZCO'S CONVENIENCE STORE - FREEZER - DAY (D2) 28

ON: THE INSIDE OF A LIP, PULLED DOWN.

As a TATTOO GUN is pressed into the skin.

REVEAL: ASHTRAY stands above Rue, tattooing the inside of her lip. He wears SURGICAL GLOVES and a pair of MAGNIFYING GOGGLES.

Rue lets out a long, dull painful groan.

Jules stands by her side, absolutely horrified.

ECU: On the tattoo - the word "RULES" in fresh ink.

As Ashtray straightens up and wipes the blood off the inside of her lip.

As Rue looks in the mirror, pulls down her lip, and looks at "RULES" written out.

ASHTRAY
Yo, looks good.
(then to Jules)
You ready?

JULES
Uhhhh... I mean, how bad does it
like, hurt?

Rue looks at Jules - her words slurred and near unintelligible.

RUE
Nuh, srs-l i- dsn- hur- a- all.

Ashtray tries to assuage Jules' nerves.

ASHTRAY
(re: tattooing)
It's all good, I've been doing this
for years.

JULES
I love you, Rue, but there's no
fucking way I'm doing that.

PUSH IN ON: Rue. A beat.

RUE
Pwleeease?

CUT TO:

29 INT. FEZCO'S CONVENIENCE STORE - FREEZER - MOMENTS LATER (DZ)

Ashtray tattoos the inside of Jules' lip. ANGLE ON: Rue as she holds Jules' hand.

RUE (V.O.)

I didn't know what happened the night Jules met Tyler. I knew it wasn't good. But I was afraid to pry.

ANGLE ON: Rue and Jules as they stand close and pull down the inside of each other's lips to look at their tattoos.

RUE (V.O.)

And selfishly, things had been going really well. Granted, after the carnival, things got really fucking weird.

CUT TO:

30 OMITTED 30

31 EXT. CONSTRUCTION SITE - DAY (D3) 31

ON CAL as he talks to some FOREMEN. His CELL PHONE RINGS -

CAL

(answering)

Hey, Marsha, do you mind if I call you back?

(beat)

Slow down, slow down, what's going on?

(beat)

Is it about Nate?

(beat)

Okay. I'll meet you out front.

He turns to the Foremen:

CAL (CONT'D)

I'm sorry, I have to take care of something.

CUT TO:

32 INT. CAL'S TRUCK - MOMENTS LATER (D3) 32

WE HOLD ON CAL who's visibly anxious as he drives. He wipes the sweat from his brow as he breathes heavily.

CUT TO:

33 I/E. CAL'S TRUCK - LATER (D3)

33

As Cal pulls into the main drive and sees Marsha standing outside of the school talking to a police officer, OFFICER WILSON.

CAL
(under his breath)
Fuck.

As he passes, they both turn to look in his direction. He parks his truck.

He takes one long, deep breath. And gets out. Walking toward them in the distance.

CAL (CONT'D)
Hi, Officer.

OFFICER WILSON
Thank you for coming down, Mr.
Jacobs.

Marsha looks unnerved.

CAL
Do you mind telling me what's going
on?

OFFICER WILSON
Let's talk once we get inside.

As they enter the school -

RUE (V.O.)
Now what had happened was... that
morning, Maddy went to school.

CUT TO:

34 INT. SCHOOL - HALLWAY - MORNING (D3)

34

As Maddy walks down the hall, a HOODIE pulled down low, SUNGLASSES on.

Kat falls into step beside her, in an OUTRAGEOUS OUTFIT, also wearing SUNGLASSES.

KAT
What are you, the Unabomber?

MADDY
What are you, a dominatrix?

Kat blushes, quickly:

KAT
No.

A beat.

MADDY
I didn't mean for real, bitch.

KAT
Obviously.
(beat)
No seriously, are you okay?

MADDY
Yeah, I just have my period.

Kat shrugs, splits off, and goes into her own classroom.

RUE (V.O.)
And Maddy's first class was Intro
to Calc in Room 202.

CUT TO:

35 INT. SCHOOL - ROOM 202 - MOMENTS LATER (D3) 35

AS WE TRACK THROUGH THE CLASS, we see rows of STUDENTS
fanning themselves.

WE LAND ON A CLOSE UP of MADDY'S FACE as beads of sweat start
to collect.

MADDY
Is the air conditioning like, not
working?

MRS. DONAVAN
It's broken. You could always take
off your hoodie.

RUE (V.O.)
Now, if it was a normal day, Maddy
would have just taken off her
hoodie. But since Nate choked
her...

CUT TO:

36 INT. MADDY'S BEDROOM - EARLY MORNING (D3) 36

As Maddy rubs a large dollop of full coverage CONCEALER onto the bruising around her neck.

RUE (V.O.)
Maddy woke up three hours early,
applied more concealer than a burn
victim, and tried her best to cover
up.

BACK TO:

37 INT. SCHOOL - ROOM 202 - MORNING (D3) 37

ANGLE ON: The bell ringing. As everyone in the class gets up and starts to exit...

WE PUSH INTO: Maddy in the back of the classroom, either asleep or unconscious.

RUE (V.O.)
To compound the problem, she also
suffered from a drop in serotonin
from the Molly she took at the
carnival, got depressed, and
therefore hadn't had anything to
eat or drink the entire weekend.
Plus, she actually was on her
period.

REVERSE ON: MRS. DONAVAN (FKA TEACHER), head tilted in confusion.

MRS. DONAVAN
... Hello?... Miss?

CUT TO:

38 INT. SCHOOL - HALLWAY - MOMENTS LATER (D3) 38

THE DOORS BURSTING OPEN.

As CAMERA RACES DOWN THE HALLWAY with TWO PARAMEDICS wheeling a stretcher. At the other end...

PUSH IN: On Mrs. Donovan, waving her arms in front of the door to the classroom.

MRS. DONAVAN
She's in here!

WHIP TO:

39 INT. SCHOOL - PRINCIPAL'S OFFICE - LATER (D3) 39

ON MADDY, pale and sweaty, still in her HOODIE, sipping an ORANGE GATORADE.

MADDY
(annoyed)
I'm fine.
(a beat)
Why is everyone like, so dramatic?

REVERSE ON: PRINCIPAL HAYES (FKA PRINCIPAL TURRELL).

PRINCIPAL HAYES
Look, it's obvious that you've been
through a lot this weekend.

Maddy side-eyes him while still sipping her GATORADE.

PRINCIPAL HAYES (CONT'D)
But my real concern is the bruising
on your neck.

She lets out a long sigh.

MADDY
There is no bruising on my neck.

PRINCIPAL HAYES
The paramedics saw it.

MADDY
Well, they're lying.

A beat.

PRINCIPAL HAYES
Madeleine, I understand that you
may be afraid to talk about how you
got hurt. But I want you to know
that it's not your fault. This is a
safe space, and we will do
everything in our power to ensure
that you are protected and able to
tell your story.

MADDY
I'm trying to figure out the most
respectful way to say this, but um,
this like, doesn't concern you.

PRINCIPAL HAYES
Actually Madeleine, it does. You're
17 years old.

(MORE)

PRINCIPAL HAYES (CONT'D)
I am an employee of the state. If I
suspect that you are being abused,
I am mandated by law to report it.

As Maddy's eyes well up with tears and she lets out a long,
depressed sigh.

MADDY
Fuck.

A beat.

PRINCIPAL HAYES
Was it Nate Jacobs?

CUT TO:

QUICK CUTS OF INTERVIEWS OF STUDENTS.

40 INT. SCHOOL - CONFERENCE ROOM - DAY (D3) 40
- A RANDOM GIRL.

RANDOM GIRL
All I know is she knocked over a
giant pot of chili and called his
mother the c-word.

40A - ANOTHER GIRL. (D3) 40A

ANOTHER GIRL
I mean, he did like, grab her by
the arm.

40B - A RANDOM GUY. (D3) 40B

RANDOM GUY
Yo, straight up, that chick is
crazy.

- REVERSE ON: PRINCIPAL HAYES. (D3)

PRINCIPAL HAYES
But do you know why Nate and Maddy
were fighting?

40C - ON BB. 40C

BB
I don't wanna talk until I get a
lawyer.

PRINCIPAL HAYES
You're not being charged with anything.

A beat.

BB
Look... Nate's gay.

PRINCIPAL HAYES
I'm being serious, Barbara.

BB
No, I'm tellin' you, he's actually gay. That's why Maddy was upset.

A beat.

40D - ANOTHER GUY. (D3) 40D

ANOTHER GUY
I don't know about the carnival, but I do know she smashed that stranger in the pool at McKay's -

40E - A THIRD GIRL. (D3) 40E

THIRD GIRL
I mean, that's why he attacked the new girl.

PRINCIPAL HAYES (O.S.)
What new girl?

THIRD GIRL
The one who cut herself.

40F - ON JULES. (D3) 40F

JULES
I have no idea what you're talking about.

CUT TO:

41 INT. SCHOOL - CLASSROOM - DAY (D3) 41

DOLLY IN ON Nate in class, and as he looks to the door -

WHIP TO: Principal Hayes entering the classroom.

PRINCIPAL HAYES

Mr. Jacobs, can you please come with me?

WE WATCH Nate's face fall.

NATE

What?

PRINCIPAL HAYES

Come with me.

CUT TO:

42 INT. SCHOOL - HALLWAY - CONTINUOUS (D3)

42

As Nate is lead outside to find TWO POLICE OFFICERS waiting. They all begin to walk toward the Principal's office.

NATE

You wanna tell me what the problem is...?

OFFICER WILSON

Don't worry, we will.

THE POLICE LEAD NATE past CASSIE and LEXI who stand at their lockers. Cassie takes her BOOKS out.

CASSIE

What was that about?

LEXI

Well, I would assume because Nate tried to kill Maddy.

CASSIE

What?

LEXI

Probably because of all the gay porn she found on his phone.

CASSIE

Who told you that?

LEXI

You did.

CASSIE

When?

LEXI

The night of the carnival. When you were like, a mess and on molly.

CASSIE

Lexi, never repeat that. Cause literally none of that is true.

Cassie slams her locker shut.

CUT TO:

A43 INT. SCHOOL - HALLWAY - LATER (D3)

A43

As Cassie walks down an empty hallway, DANIEL reaches out and grabs her by the hand.

She turns and he kisses her.

CASSIE

Daniel, I can't. And like, everything that happened Saturday night I feel really bad about, and like, not that I have an excuse, but I was on a ton of molly and I was really upset at my boyfriend, and I just feel really stupid about the whole thing.

DANIEL

It's cool.

CASSIE

I just really like McKay, and our relationship is one of the best things that's ever happened to me. And I really don't want to fuck it up, so I'm like, begging you to not say anything.

DANIEL

I get it. I just, y'know. I like you and I kinda thought you liked me.

CASSIE

No, I do. I do... *I just have a boyfriend.*

She takes a deep breath.

CASSIE (CONT'D)
Just promise me you won't say
anything.

A beat.

DANIEL
If I promise to not say anything,
can we hang out again?

As she looks up at him -

CUT TO:

43 OMITTED 43

44 INT. SCHOOL - CLASSROOM - DAY (D3) 44

WE TRACK WITH: Kat as she sits down next to ETHAN in Bio.

ETHAN
Um, did you get my texts?

KAT
No.

ETHAN
I sent you a bunch of texts.

KAT
I didn't get 'em.

ETHAN
It says delivered -

KAT
(annoyed)
Look, I don't want to argue about
it.

ETHAN
Wait, are you for real?

A beat.

ETHAN (CONT'D)
Did I like, do something?

Turns to him.

KAT
I dunno, Ethan, did you?

RUE (V.O.)
So the night of the carnival, while
fucking Luke Kasten...

FLASHBACK TO:

45 EXT. CARNIVAL - EPISODE 4 - NIGHT (FB104) 45

LOW ANGLE: On LUKE KASTEN'S face scrunched up in ecstasy.

RUE (V.O.)
...Kat had an epiphany. She was
fucking Luke Kasten. Luke
motherfucking Kasten. And for those
of you who didn't go to East
Highland...

CUT TO:

46 INT. KAT'S BEDROOM - NIGHT (NTBD) 46

Kat on Skype with JOHNNY_UNITE_USA. As she lays in bed, in
her SKI MASK -

KAT
Luke was a fucking god. Like even
though he graduated forever ago
people still talk about him. And
like, while he was fucking me, I
was watching his face. The way it
scrunched up... And as he was like,
cumming all over my stomach, I had
this realization. That no matter
how hot, or cool, or smart, or sexy
you think a guy is... they're
actually really fucking pathetic.

JOHNNY_UNITE_USA
It's true, KittenKween.

CUT TO:

47 INT. KAT'S HOUSE - DAY (D8) 47

As Kat, wearing SUNGLASSES, SHORT JEAN SHORTS, BACKPACK over
her shoulder, heads to the front door -

KAT'S MOM
Where're you going?

Kat turns. WE PUSH IN TO CU.

KAT
To the mall.

CUT TO:

"YOU SHOULD SEE ME IN A CROWN" BY BILLIE EILISH PLAYS.

48 INT. MALL - DAY (D8) 48

As Kat walks thru the mall, HEADPHONES in. She watches how every PERSON she passes stares at her for a beat too long.

WE HEAR: Kat continuing to talk to Johnny_Unite_USA.

KAT (V.O.)
And what I realized is that like,
my whole life, all I've tried to do
is take up less space. Tried to
hide from guys like Luke Kasten.
Guys who might like, whisper to
their friend, under their breath,
as I walked by. I spent my whole
life afraid people were going to
find out that I was fat.

As she walks past a row of DUDES chilling on the mall benches. WE WATCH as every single head turns, and WHIP TO -

KAT (V.O.)
But honestly, who gives a shit.

JOHNNY_UNITE_USA (V.O.)
I'm in awe of you, KittenKween.

WIDE SHOT: KAT, standing in front of a giant, 25-FOOT CALVIN KLEIN-ESQUE AD of a waif-like MODEL. She takes a long drag off her eCIG and as WE DOLLY INTO CU -

KAT (V.O.)
There's nothing more powerful than
a fat girl who doesn't give a fuck.

TRACK BACK ACROSS THE ROW OF DUDES sitting on the benches, and LAND ON the last guy - TREVOR (FKA LIP RING DUDE), from Episode 3.

He gets up and walks towards Kat and leans against the BILLBOARD next to her.

TREVOR
Hey. I thought you weren't from
around here.

She glances at him.

KAT

I'm not.

TREVOR

I get off work at 7. You wanna hang out?

WE PUSH INTO: Kat's face... and -

WHIP BACK TO:

49 INT. SCHOOL - CLASSROOM - DAY (D3) 49

Kat, sitting in class, with Ethan.

ETHAN

Why are you suddenly being so mean?

As Kat ignores him...

CUT TO:

50 INT. SCHOOL - PRINCIPAL'S OFFICE - DAY (D3) 50

Maddy sits with her parents, Principal Hayes, and the Police Officers.

MADDY

You don't understand, Mom, he didn't do it.

SONIA

Then who did?

MADDY

It wasn't Nate.

SONIA

Maddy stop lying.

MADDY

I'm not lying!

SONIA

I'm not gonna let this son of a bitch attack my daughter and get away with it.

(to Ted)

Right?

TED
Absolutely.

SONIA
He needs to know that there are
consequences.

MADDY
Mom -

Sonia turns to the POLICE OFFICER -

SONIA
I would like to press charges.

CUT TO:

51 INT. SCHOOL - HALLWAY - DAY (D3) 51

As Cal and Marsha walk down the hallway towards the
Principal's office, Cal becoming increasingly more nervous -

MARSHA
Cal, are you okay?

As they turn the corner -

CAL
I'm sorry, excuse me a second.

He pushes through the door to the boys' bathroom.

CUT TO:

52 INT. SCHOOL - BOYS' BATHROOM - CONTINUOUS (D3) 52

WE TRACK WITH HIM as he walks into a stall and promptly
throws up.

CUT TO:

53 INT. SCHOOL - HALLWAY - DAY (D3) 53

AS WE PICK UP with Cal, exiting the boys' bathroom, where
Officer Wilson and Marsha wait for him.

OFFICER WILSON
You alright, Mr. Jacobs?

CAL
I'm fine.

As they walk into the...

54 INT. SCHOOL - MAIN OFFICE - CONTINUOUS (D3) 54

Past the Principal's office, where Maddy and her PARENTS sit - as Principal Hayes and the other Police Officer exit to greet them.

PRINCIPAL HAYES
Mr. And Mrs. Jacobs.

OFFICER WILSON
It appears that your son and Ms. Perez had a physical altercation on Saturday night in which he allegedly strangled her. There are multiple eye witnesses, Ms. Perez has extensive bruising, and her family will be pressing charges.

As Marsha starts to cry -

CAL
I'm sure there's been a misunderstanding, this doesn't sound like something my son would do. I'd like to speak with the Perez family.

OFFICER WILSON
Actually, Mr. Jacobs, I think it would be best for you to speak with your son before we take him to the station.

WE LEAD CAL as he's escorted to the room where they're holding Nate, and we can see a PALPABLE SENSE OF RELIEF.

55 INT. SCHOOL - SIDE OFFICE - CONTINUOUS (D3) 55

As Cal walks into the room, Nate looks up at him.

CAL
Did you do it?

A beat.

NATE
Not really.

CAL
Did you admit to it?

NATE
No.

CAL
Did you do it?

A beat.

NATE
No.

CAL
That's good to hear.
(beat)
Her family's going to press
charges.

NATE
(under his breath)
Fuck.

Nate starts to spiral.

CAL
I want you to stay composed. Don't
get angry. Don't make a scene. You
walk out of this school with your
head held high.

Cal gives him a hug. And puts his hand on the side of Nate's
face, forces him to look him in the eye.

CAL (CONT'D)
Everything that's about to happen
to you, to me, to our family, will
not be easy.

Nate nods.

CAL (CONT'D)
You walk out first. I'll be right
behind you.

CUT TO:

56 INT. SCHOOL - MAIN OFFICE - MOMENTS LATER (D3)

56

As Nate is escorted out by the Police, he looks across the to
the Principal's Office where Maddy sits with her family.

He mouths the words "I love you." She starts to cry again.

57 INT. SCHOOL - HALLWAY / CAFETERIA - CONTINUOUS (D3) 57

Nate is lead through the cafeteria by the Police, as Cal and Marsha follow. They pass a few STRAY STUDENTS at tables including Rue and Jules.

Cal clocks Jules as does Nate and both quickly avert their eyes as we see a creeping anxiety set in on Jules' face. They pass as Rue looks at Jules.

They exit through the back door into the parking lot.

RUE

Um... one, what was that about?
Two, can we talk about the fact
that you fucked Nate's dad?

JULES

Rue, I'm serious. Swear to god,
like on your life that you will
never tell anyone.

RUE

That you fucked Nate's dad?

JULES

I'm not kidding, Rue. Even if one
day you like, decide you hate me,
no matter what happens, you can
never tell anyone.

RUE

Why would I ever hate you?

JULES

That's not the point. Seriously,
this is some go-to-your-grave shit.

RUE

I promise!

A beat of silence between the two.

RUE (CONT'D)

Do you think Nate knows?

JULES

No. Why would Nate know?

RUE

I'm just saying, when you went up
to the chili booth, Nate was there.
Did he look at you like he knew?

JULES

No, literally, like I didn't even notice.

RUE

Nate's scary. The whole family's scary.

JULES

Rue, I don't know how to tell you this, but I don't wanna have this conversation.

RUE

You know what'd be amazing? If he like, tried to pay you off, and we got a whole bunch of money, and then we got to do a bunch of cool shit.

JULES

Rue. This is not a joke.

CUT TO:

58 OMITTED 58

57A INT. SCHOOL - BATHROOM - MOMENTS LATER (D3) 57A

AS WE TRACK WITH JULES ACROSS THE BATHROOM and she locks herself inside a stall.

We watch as Jules becomes overwhelmed with emotion.

RUE (V.O.)

I don't know why Jules didn't trust me. Or why she'd think I'd ever hate her. There's literally nothing in the world that Jules could do that would make me upset...

CUT TO:

57B INT. JULES' BEDROOM - DAY (D3) 57B

RUE (V.O.)

...I even told her that.

Rue lays in Jules' bed as Jules sits on the floor drawing.

JULES
Yeah, right.

RUE
No, it's true.
(a beat)
Do you have like, a lot of one
night stands?

JULES
Define a lot.

RUE
Like more than five?

JULES
(laughs)
Yeah.

RUE
More than ten?

Jules shrugs...

RUE (CONT'D)
More than like, twenty?

JULES
What's it matter?

RUE
Just answer the question.

Jules seems slightly annoyed.

JULES
Rue, who cares?

RUE
It just seems like a lot.

JULES
Maybe.

RUE
... like, why do you do it?

JULES
I dunno.

RUE
Like, is the sex good?

JULES

I feel like the sex is like, never good.

RUE

Then why do you do it?

JULES

I don't know, maybe I'm just broken inside.

RUE

(a beat)
What?

JULES

I'm joking.

An awkward beat between the two.

JULES (CONT'D)

I don't know, it's like not even the point, y'know? It's more about everything that leads up to it... That like, nervous excitement. That's the good part.

(a beat)

I mean you've had one night stands?

RUE

Not like that.

JULES

But you've hooked up with people that you just met, right?

RUE

Not really.

JULES

(taken aback)
How many people have you slept with?

RUE

Not many.

JULES

Wait, what's your number?

PUSH IN ON RUE'S FACE.

RUE (V.O.)
Ugh. This is so embarrassing.

CUT TO:

TITLECARD:

MY SUPER BRIEF (AND HORRIFYING) SEXUAL HISTORY.

59A-D OMITTED

59A-D

57C WE SEE YOUNG RUE HAVE A REALLY AWKWARD FIRST KISS. (RFBTB15)7C

RUE (V.O.)
I had my first kiss at the age of
12 with a boy I didn't really like,
but I just wanted to get it over
with.

59E-H QUICK CUTS (BOYS1): SCHOOL PICTURES BEING TAKEN OF BOYS 59E-H
RUE GAVE HAND JOBS TO (X 4).

RUE
I gave four hand jobs in eighth
grade, two blow jobs in ninth, one
of which I was emotionally coerced
into.

CUT TO:

60 EXT. PARK - PLAYGROUND - NIGHT (RFBN2)

60

ON: The pimply, dead-eyed face of RANDO FUCKBOY. They sit on
the SWINGS.

RANDO FUCKBOY
I'm literally going to tell the
entire school that you sucked my
dick so you might as well just suck
my dick.

CUT TO:

61 INT. CASSIE & LEXI'S BEDROOM - EVENING (RFBEVE3)

61

Lexi and Rue sit on her bed.

RUE (V.O.)
And there was the time that Lexi
got asked to the Freshman formal by
Tucker Blake and I tried to teach
her how to french kiss.

Lexi and Rue kiss for about three seconds, before Lexi pulls
away -

LEXI
Is this like, weird and
uncomfortable to you?

RUE
No.

LEXI
Okay. I'm gonna get ready.

RUE (V.O.)
Also, at fifteen, I ate two xannie
bars, drank a beer- which is super
dangerous- and lost my virginity.

CUT TO:

62 INT. RANDO FUCKBOY #2'S PARENTS' LAUNDRY ROOM - NIGHT (RFB#2)

CLOSE ON: Rue's drugged out face as RANDO FUCKBOY #2 thrusts
and grunts and gives it his best shot.

TY DOLLA \$IGN plays out of his shitty iPHONE SPEAKER.

RUE (V.O.)
All I know is, life is not a
Nicholas Sparks novel.

ON: Rue and Rando Fuckboy #2 laying on the cold tile. He
turns to Rue.

RANDO FUCKBOY #2
Did you cum?

A long, long beat.

RUE
...Yeah.

RANDO FUCKBOY #2
Forreal?

RUE
...Yeah.

RANDO FUCKBOY #2
For real, for real?

RUE
...Yeah.

RANDO FUCKBOY #2
Like hard?

RUE
...Yeah.

He smiles. Pleased with himself.

RANDO FUCKBOY #2
Werd. You look like you came hard.

Rue ekes out a druggy smile.

CUT BACK TO:

63 INT. JULES' BEDROOM - PRESENT DAY (D3)

63

On Jules as she looks at Rue...

JULES
That's it?

RUE
Yeah.

JULES
Like, nothing else?

RUE
No.

JULES
What have you been doing?

A long beat.

Rue shrugs.

RUE
Drugs?

A beat.

JULES
So like, have you ever been in
love?

PUSH IN: As Rue swallows hard and then shrugs.

HARD CUT TO:

64 INT. POLICE STATION - INTERVIEW ROOM - DAY (D3) 64

WIDE SHOT THRU THE TWO-WAY GLASS: On Maddy as she THROWS A FULL CAN OF DIET COKE against the glass.

MADDY
(yelling; thru glass)
Fucking pigs!

On the other side - two POLICE DETECTIVES.

POLICE DETECTIVE #1
Jesus.

RUE (V.O.)
Maddy didn't want to press charges.

POLICE DETECTIVE #1
- *How are we going to photograph her?*

POLICE DETECTIVE #2
I think we should get a female in there.

CUT TO:

65 INT. POLICE STATION - INTERVIEW ROOM - MOMENTS LATER (D3) 65

ON DETECTIVE RILEY (FKA FEMALE DETECTIVE), as she enters, a DIGITAL CAMERA in hand.

DETECTIVE RILEY
Hi Maddy, I'm Detective -

MADDY
Get me the fuck out of here. Nate didn't do shit and you people are fucking crazy.

DETECTIVE RILEY
Maddy, I understand that this is traumatic, but you're going to have to cooperate.

MADDY
If you literally step any closer I will fight you.

Detective Riley stops in her tracks.

DETECTIVE RILEY
I wouldn't recommend that.

ON THE OTHER SIDE OF THE TWO WAY GLASS -

CLOSE ON: Sonia, as Police Detective #1 holds down an intercom button.

SONIA
Maddy, you cannot threaten the police officers. They're here to help you.

IN THE INTERVIEW ROOM:

MADDY
I don't know how many times I have to say it! Nate did not attack me, I am not going to press charges, and I am not going to allow this cunt to photograph me!

SONIA
(yells thru the intercom)
MADDY, DO NOT USE THE C WORD!

DETECTIVE RILEY
Miss, this is procedure, I need you to remove your sweatshirt right now, and if you don't, we will remove it for you.

MADDY
Really bitch...? How?

CUT TO:

A65A INT. POLICE STATION - INTERVIEW ROOM - MOMENTS LATER (D3)A65A

Maddy. As her hands are cuffed to the table. Her feet cuffed to the floor.

She sobs hysterically while Detective Riley stands behind her, cutting her SWEATSHIRT off with a pair of SCISSORS.

Detective Riley uses an ALCOHOL PAD to clean off the make up, revealing a pretty gnarly PURPLE BRUISE around her throat.

Detective Riley seems surprised by the severity of the bruise. She rubs Maddy's back sweetly.

DETECTIVE RILEY

I know you're really upset, and you don't want to hear this, but trust me when I tell you that the person who did this doesn't love you.

65A-F QUICK CUTS: ON SIX CU PHOTOS OF THE BRUISING ON MADDY'S 65A-F NECK (BRUISES1).

CUT TO:

66 INT. POLICE STATION - INTERROGATION ROOM - DAY (D3) 66

On Nate, being questioned. Cal and a LAWYER sit on either side of him.

NATE

Look, I grabbed her by the arm to lead her away. But I didn't choke her. I asked her what she was doing and why she was acting this way.

(beat)

I don't want to get her in trouble, but she had taken a lot of drugs.

POLICE DETECTIVE #2

What drugs?

NATE

I don't want to get her in trouble.

POLICE DETECTIVE #2

She's not going to get in trouble.

NATE

Molly.

POLICE DETECTIVE #2

As in MDMA?

NATE

Yes... But I don't know if it was pure. I don't do drugs.

A beat.

POLICE DETECTIVE #2

And after you had that conversation, was that the last time you saw Ms. Perez that evening?

NATE

Yes.

A beat.

NATE (CONT'D)

I know we don't have the healthiest relationship. My dad's always saying she's a distraction. And he's right. But I love her, I really do. No matter how crazy she acts... And... it's embarrassing to admit, but, in the times in which we've broken up, I know for a fact that she's had relationships with other guys. And... it's possible that, that night - nevermind.

POLICE DETECTIVE #2

What were you gonna say?

NATE

It doesn't matter. I love Maddy. And I would never, ever hurt her.

CUT TO:

67 INT. JACOBS HOME - NIGHT (N3) 67

ON: Nate, as he sits with his head in his hands.

RUE (V.O.)

The fallout from Nate's assault was swift. And harsh.

FAST DOLLY INTO: Cal, as he's on the phone.

PRINCIPAL HAYES (ON PHONE)

We're suspending your son until the investigation is completed.

CAL

But that could take months.

CUT TO:

68 EXT. SCHOOL - FOOTBALL FIELD - DAY (D4) 68

FAST DOLLY INTO: The COACH, as he talks to THE FOOTBALL TEAM.

COACH
East Highland football team has a
zero tolerance policy.

CUT TO:

69 INT. SCHOOL - AUDITORIUM - DAY (D4) 69

ON: A SURVIVOR, speaking into a microphone.

SURVIVOR
I am a survivor of abuse.

REVERSE: ULTRA WIDE of the ENTIRE SCHOOL sitting in the
auditorium for an assembly.

SURVIVOR (O.C.) (CONT'D)
It took me ten years to admit that.

STEADY CRANE IN ON THE STUDENTS...

SURVIVOR (O.C.) (CONT'D)
Because the most insidious symptom
of abuse is the inability to admit
that what you are enduring is not
normal, not okay, and not love.

AS WE LAND ON MADDY, all the way in the back, wearing her
"CASINO" COAT. Stone-faced. She can't help but notice that
people are staring at her.

ANGLE ON: CASSIE as she glances at Maddy and smiles sweetly.

ANGLE ON: JULES as she rests her head on Rue's shoulder. Rue
looks over, sees Lexi watching her.

CUT TO:

70 EXT. CHURCH STEPS - NIGHT (N4) 70

ALI and Rue sit on the steps, side by side. Ali smoking.

ALI
And what happens a month, six
months, a year from now? When you
two get into a fight? When she
moves away, goes to college? When
she tells you she just wants to be
friends?

RUE
You mean "if."

ALI

No, Rue, I mean "when."

RUE

I mean we already talked about living together. Like, I'll go wherever she goes. If she goes to school in New York, I'll go with her.

ALI

I think you're missing my point, Rue.

(beat)

Nothing in high school lasts forever.

Rue looks at Ali.

RUE

You should meet her.

CUT TO:

71 INT. CHURCH BASEMENT - MOMENTS LATER (N4)

71

Rue raises her hand as the GROUP LEADER calls on her.

RUE

Hi, I'm Rue, and I'm an addict.

GROUP

Hey, Rue.

RUE

I need to make amends to everyone here. Because almost every time I've shared, I've lied. And every time I've collected a chip, whether it was 30 days, or 60 days, or 90 days, I was lying. I haven't been clean. I didn't even stay clean in rehab, I didn't even try. Because honestly, I didn't want to. I guess that's the scary part. 'Cause even OD'ing, and seeing how that affected my mother, my little sister - it wasn't enough. But then I met someone that I really like, and she's helped. And now I want to stay clean. I dunno, maybe that makes me more selfish.

(MORE)

RUE (CONT'D)

And Ali just scared the shit out of me by saying it's not gonna last.

(to Ali)

And maybe you're right, but I really hope you're wrong.

(to Group)

Because I've been clean for 13 days. And it's been okay. I've actually been really happy. And maybe that's why I wanted to come here and tell you all the truth.

CUT TO:

A72 INT. CHINESE RESTAURANT - NIGHT (N4)

A72

Jules and her DAD eat Chinese food.

JULES' DAD

Is this like a friend thing with Rue? Or is it like a -

JULES

Dad. I don't wanna talk about it.

JULES' DAD

I'm just wondering, are you two like a thing?

JULES

No, we're not a thing.

JULES' DAD

Cause I was thinking, you know, if you were a thing, we could do a family thing, and maybe all go to dinner.

JULES

No, I don't want to go to dinner with you and Rue.

JULES' DAD

Why, because you're embarrassed of me or because you two are a thing?

JULES

You're hilarious.

JULES' DAD

Is she still going to her meetings?

JULES

Yeah.

JULES' DAD

That's great. I'm happy. You're a good influence.

CUT TO:

72 EXT. STREET - NIGHT (N4) 72

ON: Rue, riding her BIKE home - she sees Lexi's house up ahead.

She stops.

73 INT. CASSIE & LEXI'S BEDROOM - SAME TIME (N4) 73

Lexi lays in bed surfing tumblr. She gets a text from Rue:
are u home?

Lexi responds: **yea whats up**

Rue: **I know I haven't been a great friend but I'm sorry and let me make it up to you.**

WE WATCH as Lexi's face lights up.

CUT TO:

74 EXT. COLLEGE - FOOTBALL FIELD - EVENING (EVE5) 74

McKay sits on the bench as the TEAM practices.

RUE (V.O.)

McKay had heard the news about Nate.

75 INT. COLLEGE - LOCKER ROOM - LATER (EVE5) 75

As McKay looks at his PHONE.

RUE (V.O.)

He texted him a couple of times asking him if he wanted to talk, but Nate never responded.

CUT TO:

76 INT. MCKAY'S CAR - NIGHT (N5)

76

McKay drives as Cassie looks out the window.

MCKAY

Do you know what the fight was about?

CASSIE

Dick pics.

MCKAY

The fuck you mean dick pics?

CASSIE

He had a bunch of dick pics in his phone.

MCKAY

And what, was like sending them to other girls?

CASSIE

No. McKay, it wasn't his dick. It was other guys' dicks.

MCKAY

I'm confused.

A beat.

MCKAY (CONT'D)

Who told you that?

CASSIE

Maddy.

MCKAY

Maddy told you that Nate's gay?

CASSIE

Well she didn't say gay.

MCKAY

But that's like, real gay. I mean, I've known this guy my whole life. I've never seen anything like that.

A beat. McKay looks at Cassie, confused.

MCKAY (CONT'D)

Maddy told you this?

CUT TO:

76A INT. SCHOOL - HALLWAY - EARLIER THAT DAY (D5) 76A

Maddy takes her BOOKS out of her locker. Turns to Cassie, stone-faced.

MADDY
What dick pics?

CASSIE
The ones you told me about. Like on his phone.

MADDY
I literally never said that.

CASSIE
Maddy. C'mon. You told me about it at the carnival.

MADDY
I don't know if your brain's all scrambled because of like, all the Molly you take. But I literally never said that, and if you ever spread a lie like that, I will fucking come for you.

A beat.

MADDY (CONT'D)
We good?

Cassie nods. Maddy SLAMS her locker shut. Walks away.

CUT TO:

77-78 OMITTED 77-78 *

79 EXT. ICE CREAM PARLOR - NIGHT (N5) 79

As Cassie and McKay sit outside with ICE CREAM CONES.

A beat.

MCKAY
Anyway, I'm really sorry about what happened at the carnival.

CASSIE
It's okay.

MCKAY
I shoulda said something to Nate
when he said that.

CASSIE
I know, it just really hurt my
feelings. It felt like you weren't
like, proud to be my boyfriend.

He leans in and kisses her.

MCKAY
Yo, anyone would be proud to be
your boyfriend.

CASSIE
Yeah, right...
(beat)
But I'm sorry, too.

MCKAY
What do you have to be sorry for?

WE HOLD ON: Cassie's face. She shrugs.

MCKAY (CONT'D)
You sure about this dick pic thing?

CUT TO:

79A INT. MALL - FOOD COURT - NIGHT (N8)

79A

Kat sits across the table from Trevor.

TREVOR
I mean, working at Forever 21 is
just sort of like a part time
thing. I mean, I work full time,
it's just not like my main passion.
I love making music.

A beat. Kat just stares at him.

TREVOR (CONT'D)
But to be honest, I don't think I'm
good enough yet to like, just do
music. But that's like, my dream.

A long beat.

TREVOR (CONT'D)
What about you?

KAT
What about me?

TREVOR
You look like you're creative or something, y'know.

KAT
Creative?

TREVOR
Yeah, I dunno, just like the way you dress and stuff. I just thought you might be an artist or something.

KAT
Look, if you want to hook up we can hook up.

A beat.

TREVOR
Um. I wasn't expecting that.

KAT
Really?

TREVOR
I was just making conversation.

KAT
That's my point, you don't have to.

A beat.

TREVOR
...Okay.

CUT TO:

80 INT. MADDY'S BEDROOM - NIGHT (N8)

80

RUE (V.O.)
Maddy wasn't doing well.

ON: Maddy. Sitting on the edge of her bed - her room a disaster.

RUE (V.O.)
Over the course of the last 5 days, Maddy had sent Nate a total of 273 text messages.

Her make up is smeared and it looks like she hasn't showered in three days. She stares at her PHONE.

RUE (V.O.)

None of which he answered. Plus, everyone in her life was against her.

CUT TO:

81 OMITTED 81

82 INT. MADDY'S HOUSE - NIGHT (N8) 82

As Maddy and her parents fight.

MADDY

Who are you to have an opinion about what I should and shouldn't do?

SONIA

I'm your mother.

MADDY

No, seriously. You don't know me. You don't know Nate. You don't know our relationship. We are in love.

SONIA

It's not real love, Maddy.

MADDY

Who the fuck are you to judge?

SONIA

Maddy, don't swear at me.

MADDY

Seriously, what do you know about real love? Dad's slept on the couch since I was 10. Is that real love?

SONIA

Don't be cruel.

MADDY

I'm not. All I'm saying is love is a million things. Sometimes it feels good and sometimes it doesn't.

(MORE)

MADDY (CONT'D)

The only thing I know is that the person I love has my back no matter what. And I have his back, no matter what. He'd kill for me, and I'd fucking kill for him. Whether you find that healthy or not, it's the truth, and it feels good to know that there's one person in this whole fucked up world that has my back. That means something. And that fucking feels good, whether you understand it or not. And yeah, you can say that it's unhealthy, or abusive, but honestly I'd take that any day over neglect. Over not caring. Over not giving two fucks and existing in the same house, year after year, with nothing to say to one another. That's the difference between you and me.

A long beat as Sonia stares her down.

SONIA

At your age, I felt the exact same way about every person I ever dated.

CUT TO:

83 INT. MADDY'S CAR - NIGHT (N8)

83

As Maddy drives her Dad's car, she calls Kat. She's on the verge of a nervous breakdown.

MADDY

Kat, I need to come over like right now.

KAT (ON PHONE)

I'm not home.

MADDY

What? Where are you?

KAT (ON PHONE)

With a friend.

MADDY

Who?

KAT (ON PHONE)

It doesn't matter, I'm in the middle of something, lemme call you later.

MADDY

I really need you right now, can you just blow them off?

KAT (ON PHONE)

I can't, I gotta go.

CUT TO:

84 OMITTED - NOW SC 79A 84

85 OMITTED 85

86 INT. TREVOR'S BEAT UP CAR - CONTINUOUS (N8) 86

ON KAT in the passenger seat. She hangs up.

KAT

Sorry about that.

TREVOR

All good.

She looks over at Trevor.

TREVOR (CONT'D)

Um. So, like...

A long beat.

As Trevor looks at her. WE HEAR O.S. as he undoes his BELT, unzips his fly.

CLOSE ON: Kat, her heart racing as she looks at him, then at his dick.

TWO SHOT from the BACKSEAT: as night falls through the windshield, WE SEE Kat's silhouette as she leans over the center console and gives him a blowjob.

WE HOLD AS WE HEAR Trevor let out a series of escalating whimpers for about 15 seconds... until he cums.

Kat sits back up as Trevor breathes heavily.

TREVOR (CONT'D)
Fuck. I normally don't like, cum
that quickly, it was just... that
was really good.

CLOSE ON: Kat's face.

TREVOR (CONT'D)
Seriously, that was like one of the
best blowjobs I've ever had.

Kat can't help but smile.

TREVOR (CONT'D)
You have a really pretty smile.

CUT TO:

87 EXT. MALL - PARKING LOT - MOMENTS LATER (N8) 87

WE TRACK with Kat as she gets out. WE HEAR DEATH METAL play
from his car as he turns on the engine and pulls away.

WE CONTINUE TO LEAD Kat as she walks back towards the mall,
his car disappearing in the distance.

CUT TO:

88 INT. BOWLING ALLEY - NIGHT (N8) 88

CAMERA GOES SAILING DOWN A BOWLING LANE as a glow in the dark
BALL SCORES A STRIKE.

Jules turns around, celebrating, as Rue and Lexi laugh and
cheer.

FAST DOLLY IN ON: Lexi as she theatrically centers herself to
the BALL and the PINS. She throws the BALL and only knocks
down TWO PINS.

As her whole body slumps with defeat -

A SERIES OF SHOTS: Of all of them bowling, and laughing, and
having fun together.

As Rue leaps to her feet and grabs a BOWLING BALL. She
playfully dances around the lane.

Lexi turns to Jules.

LEXI
Rue seems really good.

JULES

Yeah.

A beat.

LEXI

It's because of you.

As Jules looks over at Rue - Rue bowls a SPARE and MOONWALKS across the floor. Lexi cheers and Jules smiles.

JULES

(to Lexi)

I'll be right back, I gotta use the bathroom.

Jules gets up and walks away from the lane.

LONG TRACK BACK as she walks through the bowling alley... her eyes starting to well up with tears.

As she pushes through the door to outside -

CUT TO:

89 INT. MOTEL ROOM - NIGHT (N8)

89

Cal opens the door to his motel room - the same motel room he met Jules in - to REVEAL: A skinny, strung-out looking genderfucked person (MINAKO).

MINAKO

I'm so sorry I'm late, my landlord is just such a fucking cocksucker that like, I dunno, y'know when like, someone is just trying to get under your skin for like no reason? That's that fucking asshole. Whatever, you don't care. I can breathe.

Minako falls down on the bed.

MINAKO (CONT'D)

Ohmigod. You're actually hot.

CAL

Can I, uh, would you like a glass of champagne?

MINAKO

No, I don't do alcohol.

Minako unzips their BACKPACK and pulls out a SMALL SPEAKER, plugging it into their PHONE.

CAL
You from around here?

MINAKO
I'm from planet Venus, baby.

CAL
How old are you?

MINAKO
Ugh, how old do I look?

CAL
Mid-twenties?

MINAKO
Don't just fuck me, marry me.
(beat)
I'm Minako. But all the boys call
me Mina.

Minako presses play on their PHONE and we begin to hear
"TOXIC" by Britney Spears play through the shitty SPEAKER.

Minako begins to gyrate on the bed in front of CAL, before
walking over toward him and grinding in his lap.

CAL
I'm, uh -

Minako turns and drops to the ground, gyrating against the
floor.

CAL (CONT'D)
Please turn off the music.

Minako stops dancing -

MINAKO
Jeez, what's up with you?

Minako lays back down on the bed.

MINAKO (CONT'D)
You want some poppers?

CAL
No.

MINAKO
Well then what do you want?

CAL
I just want to talk for a little
bit.

MINAKO
What do you want to talk about?

CAL
I've just had a really long week.

MINAKO
Tell me.

A long beat. Cal starts to get emotional. Minako walks over and holds Cal's head against their stomach.

MINAKO (CONT'D)
Family stuff?

CAL
Yeah.

MINAKO
Kids?

CAL
Yeah.

MINAKO
Boys or girls?

CAL
Boys.
(beat)
Do you think this stuff affects
them? On a subconscious level, even
if they don't know?

Minako pulls away.

MINAKO
I don't know, everyone knows who I
am.

Minako sits back down on the bed.

CAL
You think hiding it creates the
same thing in them?

MINAKO
I dunno.

CAL

Y'know, I've spent my whole life trying to keep this part of me separate. But somehow, I feel like it's poisoned everything.

He takes a deep breath.

CAL (CONT'D)

My whole life I thought I was doing what was best for everybody. And then... I look at my boys and they have so much anger. Not even anger, but rage. And it scares me. Because it's too late. It'll be inside of them forever.

ANGLE ON: Minako.

MINAKO

This is some really heavy shit. Do you mind if I smoke?

CAL

Yeah, it's okay, it's okay.

Minako pulls out a folded up square of TINFOIL out of their BRA and digs through their PURSE for a STRAW and LIGHTER.

WE WATCH THE FLAME underneath as the TINFOIL heats up and Minako inhales the smoke, holds it in deeply, staring at Cal, before coughing it out.

WE WATCH Minako's neck fall as they rotate their head around and lets out a long, satisfied moan.

MINAKO

There we go.

Minako looks back up at Cal.

MINAKO (CONT'D)

(slurring a little)
Whatever problems you got baby...
I'm here to fix 'em.

WE HOLD ON: Cal's face, his expression unreadable.

MINAKO (CONT'D)

All that bad energy... you can just give it to me.
(beat)
Don't worry, I can handle it.

As Minako smiles -

CUT TO:

WE HEAR "SAME GIRL" by RANDY NEWMAN begin to play.

90 EXT. BOWLING ALLEY - NIGHT (N8) 90

As Rue, Jules, and Lexi exit the bowling the alley into the parking lot.

A SERIES OF SHOTS: As they grab their BIKES and begin to ride home.

90A EXT. SUBURBAN STREETS - CONTINUOUS (N8) 90A

They wave as Lexi veers off toward her house -

CUT TO:

91 INT. KAT'S HOUSE - LIVING ROOM - NIGHT (N8) 91

As Kat lays on her couch with her Mom, watching "The Bachelor". Her mother scratches her back.

She looks at down at her daughter.

KAT'S MOM
I feel like we never do this anymore.

CLOSE ON: Kat as she watches the TV -

KAT
Yeahhh.

CUT TO:

92 EXT. SUBURBAN STREETS - NIGHT (N8) 92

As Rue and Jules stop outside of Rue's house.

RUE
Wanna sleep over?

JULES
Nah, I think I gotta get home.

RUE
(a beat)
Well, would it be cool if I came
over?

A beat.

We can sense Jules is reluctant to say yes...

JULES
Yeah, sure.

As Rue smiles -

CUT TO:

93 INT. MCKAY'S BEDROOM - NIGHT (N8) 93

McKay and Cassie are in bed together. McKay's phone rings.
THE CALLER ID READS: NATE.

He picks it up.

MCKAY
Yo.
(beat; listens)
Yeah, I'm with her right now.

Cassie looks at him.

MCKAY (CONT'D)
Can you tell Maddy to download
Signal?

CASSIE
What's Signal?

MCKAY
(into Phone)
What's Signal?

A beat. He listens.

MCKAY (CONT'D)
(to Cassie)
He says it's some app Isis uses to
communicate.

CUT TO:

94 INT. MADDY'S CAR - SAME (N8) 94

Maddy answers her phone.

MADDY

What?

A beat. She listens.

CUT TO:

94A SIDE OF THE ROAD. (N8) 94A

Maddy pulls over.

Quickly downloads Signal.

As soon as it downloads, she opens it.

A MESSAGE FROM NATE. **Meet me at the motel off exit 27.**

AS MADDY'S FACE LIGHTS UP -

CUT TO:

95 EXT. MOTEL - NIGHT (N8) 95

WIDE SHOT. On Cal as he CHECKS OUT of his room. He pays his bill in CASH and walks out across the parking lot.

He gets into his car, starts the engine, and WE DRIVE away with him as he pulls out into -

96 EXT. SUBURBAN STREETS - CONTINUOUS (N8) 96

As he heads toward an intersection with a RED LIGHT. As he comes to a stop.

CAMERA MOVES out into the intersection toward the headlights of A TRUCK on the opposite side - UNTIL WE FIND ITS DRIVER IS NATE, also waiting for the light to CHANGE.

As the light turns green, they pass each other, unaware.

AND WE LEAVE CAL AND DRIVE WITH NATE as he pulls into the -

97 EXT. MOTEL PARKING LOT - CONTINUOUS (N8) 97

Nate gets out, and goes to talk to the CLERK.

WE HOLD ON A WIDE SHOT of the motel.

As Nate crosses the lot to go into one of the rooms, we see Minako sitting on the stoop, smoking a cigarette.

MINAKO
(to Nate)
Hey Handsome.

Nate ignores Minako and disappears into a room.

CUT TO:

98 OMITTED NOW SC 100 98

99 THE SOUND OF KNOCKING. (N8) 99

As the MOTEL DOOR is opened.

AND WE PULL BACK OVER NATE'S SHOULDER, to find Maddy, tears running down her face, standing in the doorway.

CUT TO:

100 INT. JULES' BEDROOM - NIGHT (N8) 100

FROM ABOVE: A TIGHT TWO SHOT of Rue sleeping, her body wrapped tightly around Jules who lays awake.

SLOW BOOM UP as Jules looks past us.

The weight of Rue's sobriety and their relationship, beginning to fully dawn on her.

Until we see JULES' BEDROOM alone amidst a sea of blackness.

CUT TO BLACK:

END OF EPISODE.