

EUPHORIA

"AND SALT THE EARTH BEHIND YOU"

Episode 108

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Concept Meeting Draft 03.07.19
Table Read Draft 03.20.19
White Production Draft 03.25.19
Blue Production Draft 03.26.19
Pink Production Draft 03.31.19
Yellow Production Draft 05.01.19
Green Production Draft 05.08.19

EUPHORIA"AND SALT THE EARTH BEHIND YOU"CAST LIST

RUE BENNETT	Zendaya
JULES VAUGHN	Hunter Schafer
LESLIE BENNETT	Nika King
CAL JACOBS	Eric Dane
FEZCO	Angus Cloud
NATE JACOBS	Jacob Elordi
CASSIE HOWARD	Sydney Sweeney
MADDY PEREZ	Alexa Demie
KAT HERNANDEZ	Barbie Ferreira
LEXI HOWARD	Maude Apatow
GIA BENNETT	Storm Reid
ASHTRAY	Javon Walton
SUZE HOWARD	Alanna Ubach
ETHAN	Austin Abrams
MOUSE	Tyler Chase
CUSTER	John Ales
DAVID VAUGHN	Bruce Wexler
ROBERT BENNETT	Mercedes Colon
MARSHA	Elpidia Carrillo
KAT'S MOM	Brynda Mattox
SONIA PEREZ	Allie Marie Evans
FEZCO'S GRANDMOTHER	Noah Harrison
HOSPITAL NURSE	Evan Michael
DOCTOR	Mel Fair
NATALIE	Ryan Bertroche
MAN	Jarrett Austin Brown
LARGE DEFENSIVE TACKLE	Stevvi Alexander
ANNOUNCER #1	Chuck McCollum
ANNOUNCER #2	Janice Leeann Brown
RANDOM HOT GUY	
FRIEND	
MASTERSADE99 (O.S.)	
NURSE	
SURGEON	
POLICE OFFICER	
YOUNG KID	
STATION EMPLOYEE	
6-YEAR-OLD RUE	

EUPHORIA

"AND SALT THE EARTH BEHIND YOU"

SETS

INTERIORS

HOSPITAL

WINTER FORMAL

- LONG CORRIDOR
- BATHROOM

REHAB

FEZCO'S HOUSE

- GRANDMOTHER'S ROOM
- LIVING ROOM

CASSIE & LEXI'S HOUSE

KAT'S BEDROOM

JACOB'S HOME

- NATE'S BEDROOM
- NATE'S BATHROOM
- HALLWAY
- CAL'S OFFICE

MADDY'S HOUSE

- MADDY'S BEDROOM

SUZE'S CAR

JULES' HOUSE

- JULES' BEDROOM

RUE'S HOUSE

- RUE'S BEDROOM

SCHOOL

- HALLWAY

ANNOUNCERS BOOTH

SUZE'S CAR

MANSION

PLANNED PARENTHOOD

- ROOM
- RECOVERY ROOM

EUPHORIA

"AND SALT THE EARTH BEHIND YOU"

SETS

INTERIORS

ICE SKATING RINK

EAST HIGHLAND TRAIN STATION

FEZCO'S CAR

NATE'S TRUCK

DOJO

EXTERIORS

WINTER FORMAL
-PARKING LOT

MADDY'S HOUSE

FOOTBALL FIELD
-SIDELINES

EAST HIGHLAND

NEIGHBORHOOD STREET

SUBURBAN STREETS

WEALTHY NEIGHBORHOOD

PARKING LOT

EAST HIGHLAND TRAIN STATION
-PLATFORM

RUE'S HOUSE

1

INT. HOSPITAL - NIGHT (N1)

1

CLOSE ON: A TINY PAPER CUP with a SINGLE PILL in it as it's carried through a hospital corridor.

RUE (V.O.)

One of the benefits to showing up at a hospital in the middle of the night with a kidney infection is the first thing they do -

The CUP is handed to Rue and WE PAN UP as she looks into it.

RUE (V.O.)

- is give you something to bring down your fever and subdue the agonizing pain you're in.

A beat.

HOSPITAL NURSE

Take this with a full cup of water.

Rue stares at the PILL.

RUE

Is this a Vicodin?

HOSPITAL NURSE

Yes.

RUE

Five milligrams?

HOSPITAL NURSE

Uh, yes.

WE PUSH IN TO: Rue's face. She's sweaty and shaking from her fever and in excruciating pain.

RUE (V.O.)

I know what you're all thinking...

Rue looks up at the HOSPITAL NURSE.

RUE

I had my wisdom teeth out a few years ago and they gave me Vicodin and uh, it's not good for me.

(beat)

It really upsets my stomach.

She goes to hand it back.

HOSPITAL NURSE

Oh, ok.

Squinting in pain.

RUE

I'd rather take just straight Tylenol instead.

HOSPITAL NURSE

Are you sure? Kidney infections are extremely painful.

RUE

Yeah. I'm sure.

As the hospital nurse starts to walk away.

RUE (CONT'D)

Unless... I forget what they put me on instead...

The hospital nurse stops and turns. Rue tries to remember.

RUE (CONT'D)

... it sounded like a candy name... Like uhh... Rox... something?

HOSPITAL NURSE

(a beat)

Roxicet?

RUE

Yes. That's it. Roxicet. Seven point five milligrams.

HOSPITAL NURSE

Ok. Let me check with the doctor.

As the hospital nurse leaves, WE PUSH INTO: Rue's face. She fucking got away with it.

RUE (V.O.)

It's not a relapse if it's warranted. It's a hall pass.

CUT TO:

2

INT. HOSPITAL - MOMENTS LATER (N1)

2

As a DOCTOR reviews her INTAKE FORM. Looks up at Rue.

DOCTOR

According to the paperwork your mother filled out, it appears you have some pretty extreme substance abuse issues, so I think you're right... we should just stick with Tylenol.

Rue's face falls. She lets out a LONG DEFLATED SIGH.

RUE

If I come back someday with cancer, I really hope you're not my doctor.

The Doctor laughs. And exits the room.

CUT TO:

3A-K INT. HOSPITAL - DAY/NIGHT (D/N1-3)

3A-K

MONTAGE OF RUE IN THE HOSPITAL:

We see her receiving an IV DRIP of antibiotics.

Taking MEDICATION.

RUE (V.O.)

They put me on Cipro which is the antibiotic they give to people that are exposed to anthrax, started me on Lexipro, which is one of the few antidepressants that doesn't make me crazier, and kept me there for three days.

Rue wheels her IV DRIP around the hospital at night. Peering into rooms. Swiping CUPS OF JELL-O.

RUE (V.O.)

It was actually really nice. I love hospitals. If I could spend the rest of my life in a hospital I would. Because when you're in a hospital, you have zero responsibilities.

Rue lays in bed as the hospital nurse changes her socks.

RUE (V.O.)

They make sure you eat. Sleep. Stay hydrated. And if anything bad happens, there's always a doctor nearby.

WE WATCH Rue standing in the hallway with her IV as DOCTORS rush a stretcher by her, trying to save someone's life.

RUE (V.O.)

It's also the best place to be in the event of a mass shooting, unless a gunman kills all the surgeons. Point is, I had zero anxiety.

Rue sits in the WAITING ROOM with her IV DRIP, eating JELL-O and watching TV. She's surrounded by people waiting to get into the ER. An OLD MAN MOANING IN PAIN. A LITTLE KID CRYING.

Rue back in her HOSPITAL BED.

RUE (V.O.)

And at nighttime, when everyone's asleep, if I close my eyes and imagine all the little beeps to be the sounds of birds, and the lukewarm air blowing through the vent to be a warm breeze, your hospital bed can sort of feel like a poolside chair on a hot summer night in the Caribbean.

(a beat)

Plus Jules came to visit.

Rue turns onto her side and cuddles JULES, who lays in bed with her.

JULES

Did all this happen because I left?

RUE

No.

JULES

You promise?

RUE

Yeah.

A long beat.

RUE (CONT'D)

I've kinda been this way my whole life. Ever since I can remember. Not all the time. It's a cycle.

Jules looks at her.

RUE (CONT'D)
But you do make it better.

Jules looks at her emotional.

JULES
I'm sorry.

RUE
For what?

A beat. As guilt washes over her.

JULES
For not telling you the truth.

As Rue's eyes drift towards CAMERA.

RUE (V.O.)
For everyone who was calling me
manic, I was like 92 percent
correct.

CUT TO:

4-5 OMITTED

4-5 *

5A INT. JULES BEDROOM - EVENING (E4)

5A

Jules sits on her bed. She's dressed with a little more edge,
a little less color, and a little bit like Anna.

RUE (V.O.)
But something was different about
Jules.

JULES
Rue, you look amazing.

REVERSE ON: Rue, dressed in JULES' CLOTHING and showing way
more skin than usual, stands grimacing.

RUE
Jules, I'm deeply uncomfortable.

JULES
You look fucking hot and the fact
that you usually dress like Seth
Rogen is soul crushing.

RUE
I don't dress like Seth Rogen.

JULES

Rue, when was the last time you didn't wear a hoodie or sweatpants?

RUE

Um, right now.

JULES

Exactly, let me finish my makeover.

CUT TO:

5B INT. JULES' BEDROOM - MOMENTS LATER (E4)

5B

Jules straddles Rue as she does her makeup.

JULES

It was the most amazing night ever. I can't stop thinking about it. It was like the first time in my life I've ever felt like, at home. And like I had a family. Even though it was people like, I literally just met. And Rue, I'm telling you, you'd *die* for Anna.

RUE

You hooked up with her?

JULES

Yeah. It was kinda crazy. She just like, grabbed me and started kissing me. And she like, fucking bit me.

RUE

What do you mean she bit you?

As Jules shows her a BITE MARK on her rib.

JULES

When we were hooking up.

RUE

Did it like, hurt?

JULES

No, it was like, amazing.

RUE

Did she bite you like, once? Or like, a bunch of times?

JULES
Like a bunch of times.

RUE
And it felt good?

Jules looks at her.

JULES
Here, I'll show you.

Jules leans down and bites Rue's RIB as she squeals "OW, OW, OW, OW" uncomfortably and in pain.

JULES (CONT'D)
That doesn't feel good to you?

RUE
No.

CUT TO:

5C INT. JULES' BEDROOM - LATER (E4)

5C

Rue and Jules stand in the mirror, DRESSED UP.
Jules puts her arm around Rue.

JULES
You look beautiful.

As Rue looks at Jules.

RUE
You do, too.

As Rue leans her head deeper into Jules.

RUE (CONT'D)
By the way, fuck Nate Jacobs.

Jules smiles.

JULES
Fuck. Nate. Jacobs.

RUE
I know you're not supposed to say things like this aloud, but if I ever got the chance... I'd...

CUT TO:

5D EXT. PARKING LOT - NIGHT (RJFN1)

5D

NATE, tied to a CHAIR, sobbing...

RUE

You wanna do the honors?

JULES

Gladly...

Jules strikes a MATCH and throws it on Nate who BURSTS INTO FLAMES. He SCREAMS.

Before Rue pulls out a GLOCK and shoots a FULL CLIP INTO HIS BURNING BODY.

JULES (CONT'D)

What a fucking pussy.

As Rue and Jules both smile.

CUT TO:

TITLE CARD: EUPHORIA

CUT TO:

6 INT. REHAB - DAY - SUMMER BEFORE 101 (LFBD1)

6

Rue sits in group therapy. A row of parents and family in front of them.

WE LAND ON: LESLIE.

She holds a PIECE OF PAPER in her hand. A DRUG COUNSELOR nods in her direction.

Leslie stands up. She briefly makes eye contact with Rue before looking away.

As she starts to read:

LESLIE

They asked me to write a letter about what your addiction has cost us as a family. And as I sat down last night to write it... I couldn't stop thinking about the day you were born. Holding you in my arms for the first time. Looking down at you. Your sweet beautiful face.

(MORE)

LESLIE (CONT'D)
I had never felt so much love and joy in my entire life. And I thought that what if in that moment, I heard a voice, some omniscient narrator who said, "Here's what's going to happen..."

CUT TO:

7 INT. FEZCO'S HOUSE - NIGHT (N4) 7

DOLLY IN ON: FEZCO, as he puts on BLACK PANTS and a BLACK HOODIE.

LESLIE (V.O.)
Your daughter is going to be funny, and smart and outgoing. You'll see it instantly... from a young age.

He walks past ASHTRAY who watches him anxiously.

CUT TO:

8 INT. CASSIE & LEXI'S HOUSE - NIGHT (N4) 8

DOLLY IN ON: CASSIE, all dressed up for the winter formal, as she sits with SUZE.

LESLIE (V.O.)
She'll be charismatic and make friends easily. She'll be kind and sensitive... Maybe too sensitive.

Suze leans over and whispers in her ear.

SUZE
Just walk in with your head held high.

Cassie nods as she lays on her mom.

LESLIE (V.O.)
She won't be an easy child. She'll struggle. And in turn, you'll struggle to understand her.

ANGLE ON: LEXI, as she comes running down the stairs in a SATIN SLIP DRESS and her MAKEUP DONE (a far edgier look than we've ever seen her in).

SUZE
Wow, look at you.

LEXI
I feel like - I don't know.

CUT TO:

9 INT. KAT'S BEDROOM - NIGHT (N4) 9

As KAT gets ready, KAT'S MOM sits on her bed.

LESLIE (V.O.)
To understand why she won't go to
sleep. To understand what's going
on inside of her head.

As Kat tries on OUTFIT after OUTFIT.

KAT'S MOM
Do you have a date?

Kat shies away.

KAT
No.

LESLIE (V.O.)
The night terrors that can't be
interrupted. The times after dinner
when she'll sit at the kitchen
table and count the tiles over and
over until she hyperventilates.

As Kat puts on an OUTFIT, she turns to her mom.

KAT
Does this look stupid?

PUSH IN ON: Kat's Mom, trying to decode the language.

KAT'S MOM
Not in the least.

CUT TO:

10 INT. NATE'S BEDROOM - NIGHT (N4) 10

DOLLY IN ON: NATE, as he gets ready in the mirror.

LESLIE (V.O.)
The fight to hold her in your arms.
To tell her it's okay. To calm
down. The kicking. The screaming.

11 INT. JACOB'S HOME - HALLWAY - CONTINUOUS (N4) 11

Nate walks down the hall as we hear CAL and MARSHA talking to someone.

LESLIE (V.O.)
The anxiety of being
harmed.

PUSH IN TO REVEAL: some totally random new girl, NATALIE, having the most exciting small talk on the planet with his parents.

NATE
You look beautiful.

NATALIE
Thanks.

CAL
That's an understatement.

Marsha winks at Natalie and whispers in Nate's ear.

MARSHA
I really like her.

CUT TO:

12 INT. MADDY'S HOUSE - NIGHT (N4) 12

As MADDY, wearing the BEST OUTFIT WE'VE SEEN ALL SEASON, walks out of her house.

LESLIE (V.O.)
Of losing her mother or father or
little sister. Of being alone.

Her MOTHER watches her.

SONIA
Have fun.

MADDY
I will.

CUT TO:

13 EXT. MADDY'S HOUSE - CONTINUOUS (N4) 13

As Maddy runs and gets into the CAR with Cassie and Lexi.

LESLIE (V.O.)
The transitions from day to night.
From home to school. From meal to
meal.

CUT TO:

14 INT. SUZE'S CAR - NIGHT (N4)

14

As Cassie drives Suze's car. Maddy pulls out a BOTTLE OF GATORADE and takes a huge swig. She offers it to Cassie who shakes her head "no".

LESLIE (V.O.)
The panic attacks. Mood swings.
Confusion. Disorganization.

She offers it to Lexi.

LEXI
What is it?

MADDY
Orange gatorade and Everclear.

Cassie looks at her for a beat. Lexi takes a huge sip and starts to GAG.

CUT TO:

15 INT. JULES' HOUSE - NIGHT (N4)

15

RUE and JULES walk into the living room.

LESLIE (V.O.)
And the tough part is you'll feel
as helpless to help her as she does
herself.

ANGLE ON: Rue and Jules looking at Leslie and Jules' Dad, DAVID, sitting, having a BOTTLE OF WINE.

A beat, as they look at them.

JULES
Are you guys drinking wine?

LESLIE
I mean, barely.

DAVID

We're waiting for you two to leave
so we can get into the hard stuff.

A beat of silence. Everyone looks at Rue.

RUE

Relax. I'm not like, triggered.

As Leslie and David position them to take photos.

LESLIE (V.O.)

You'll make mistakes. Small ones.
And big ones. You'll look for help
from people who aren't helpful. Or
who don't actually understand
what's happening.

CUT TO:

15A Leslie takes POLAROIDs of the two of them (X 3). 15A

CUT TO:

16 INT. FEZCO'S HOUSE - LIVING ROOM - NIGHT (N4) 16

Fezco as he kneels in the living room with his hands clasped,
praying.

LESLIE (V.O.)

And the guilt will never leave you.

He stands up. Reaches in the couch. Pulls out his GUN. Checks
the clip. Tucks it in his waistband.

CUT TO:

17 INT. FEZCO'S HOUSE - GRANDMOTHER'S ROOM (N4) 17

Fezco kisses his GRANDMOTHER on her forehead.

FEZCO

I love you.

CUT TO:

17A INT. KAT'S BEDROOM - NIGHT (N4) 17A

As Kat, now dressed, struggles to take a deep breath.

LESLIE (V.O.)

But if you remain calm and patient,
if you listen closely, you'll begin
to understand her more.

KAT'S MOM

Are you okay?

KAT

Yeah, I'm just having like, an
asthma thing.

Her mother gives her a hug. Kat sinks into her.

LESLIE (V.O.)

The counting. The repetition.

CUT TO:

18 INT. WINTER FORMAL - NIGHT (N4)

18

As Rue and Jules sit at a table by themselves.

LESLIE (V.O.)

The need for symmetry.

Watching their entire high school dance. As Rue and Jules
talk and laugh. Jules leans her head against Rue's shoulder.

LESLIE (V.O.)

That if you kiss her left cheek
before bed, you have to kiss her
right cheek. And her forehead. Then
her chin.

(a beat)

That it's about balance. Stability.

CUT TO:

19 EXT. WINTER FORMAL - PARKING LOT - NIGHT (N4)

19

Maddy, Cassie, and Lexi walk into the dance. Maddy puts her
arms around them both.

LESLIE (V.O.)

The wish to organize her feelings
and thoughts so she can breathe
easier, relax and maybe, hopefully,
fall asleep.

CASSIE

I feel really good tonight.

MADDY & LEXI

Really?

CASSIE

Yeah, cause I was just thinking about it and this is the first time since starting high school that I haven't been in love with someone.

CUT TO:

19A INT. NATE'S TRUCK - NIGHT (N4)

19A

Natalie reclines her seat and slides down, her dress riding up, as she puts her shoes on the dash.

NATALIE

I've always like, really been into pickup trucks.

Nate looks over as she unscrews a WATER BOTTLE full of VODKA and takes a big sip.

NATE

Can you take your shoes off?

She looks at him with a half-smile. Kicks her HEELS off.

NATALIE

Better?

NATE

Yeah.

She hands him the VODKA. Nate takes a swig.

LESLIE (V.O.)

And there will be moments of relief.

CUT TO:

20 INT. JULES' HOUSE - NIGHT (N4)

20

As Leslie and David drink WINE and talk.

LESLIE (V.O.)
In her and in you. Moments that
feel so normal and calm and
rewarding that you'll find yourself
praying they last forever.

CUT TO:

20A OMITTED 20A

21 INT. WINTER FORMAL - NIGHT (N4) 21

Kat walks down the hallway into the dance. She looks around.

LESLIE (V.O.)
Even though she's only a child.

She spots Rue and Jules at a table and sits down.

CUT TO:

22 INT. WINTER FORMAL - NIGHT (N4) 22

ANGLE ON: Lexi, Cassie and Maddy as they weave their way
through the dance.

Lexi spots Rue, Jules and Kat.

And they all head over to the table and greet one another.

ANGLE ON: Maddy as she looks to Kat. Averts her eyes. As does
Kat.

As they all sit down together.

WIDE SHOT: Rue, Jules, Kat, Maddy, Cassie and Lexi all sit at
a table with one another and look out at the school dance,
unimpressed.

LESLIE (V.O.)
And the hardest parts have yet to
even come.

CUT TO:

23 EXT. NEIGHBORHOOD STREET - NIGHT (N4) 23

THROUGH A WINDSHIELD: a slightly run down neighborhood.

WE SEE MOUSE and CUSTER exit their house. Custer carries a BACKPACK as Mouse trails behind SMOKING A CIGARETTE.

They hop into a VOLVO SUV with a BABY ON BOARD STICKER on the back.

As they pull out, CAMERA PANS and LANDS ON: Fezco, waiting in his car.

C/U: he shifts to drive.

And BEGINS to FOLLOW THEM.

CUT TO:

24 OMITTED NOW SC 19A 24

25 INT. WINTER FORMAL - NIGHT (N4) 25

The BAND ON STAGE PLAYS A COVER OF A RAP SONG as everyone grinds on the dance floor.

ANGLE ON: The table with RUE, JULES, CASSIE, MADDY, KAT, and LEXI.

Lexi takes a swig of the GATORADE and passes it to Kat, who takes a SWIG.

CASSIE

What if like, these are the big moments in life?

Everyone looks at her like "huh?".

CASSIE (CONT'D)

You know. Like, my mom always talks about high school like it was this monumental part of her life. And I just can't ever imagine being 40 and looking back on this moment like: wow.

Everyone says "Yeah".

RUE

My parents always talked about prom that way.

LEXI

Yeah, but that's because your mom found out she was like, pregnant with you, right?

A beat. Cassie looks at Lexi. Lexi averts her eyes.

LEXI (CONT'D)

Sorry. I shouldn't have said that.
I'm drunk.

RUE

What are you talking about? It's
not like that's a secret.

JULES

That's so sweet. Lil' baby Rue.
Lil' baby Rue on the dance floor.

MADDY

Yeah but that's because most people
peak in high school.

KAT

I definitely haven't peaked.

LEXI

I feel like I'm not even like, a
person yet.

CASSIE

Yeah, I feel like I'm at like 25
percent of my peakness.

JULES

I'm at a hundred percent. But I
think I can get to one fifty.

RUE

Honestly, I never thought I'd make
it this far.

CASSIE

What do you mean?

RUE

I dunno. I've just always had this
like, anxious feeling that
something bad would happen.

They pass the BOTTLE around to Jules, who takes a big sip.

MADDY

In all fairness, over the summer,
there were like three weeks where I
actually thought you were dead.

JULES

Yeah but now she's been sober for like, over three months.

Everyone does the math on that one. A beat.

MADDY

But you were in rehab like six months ago.

RUE

Uh...

CASSIE

Maybe people get nostalgic about high school because it's like the last point in your life you actually get to dream.

Jules gets a text. Pulls out her PHONE.

It's A PHOTO of ANNA, lips pursed, like she's trying to kiss Jules through the phone. A text below it:

ANNA: i miss your stupid face.

WE SEE Rue clock the text. Jules hearts the photo and puts away her phone.

CASSIE (CONT'D)

Cause everything after is like, bad jobs, and bills, and bad husbands- Well, maybe I'm generalizing. But like, you know what I mean?

JULES

I dunno. I kinda feel the opposite. I feel like high school's like, super suffocating.

CASSIE

Really?

JULES

Yeah.

Jules gets up and walks away. Rue watches Jules go.

CLOSE ON: NATE'S HAND on NATALIE'S ASS as he walks her through the dance and right past the table where everyone sits.

Maddy clocks them.

Nate and Natalie begin to inappropriately grind into one another fifteen feet away from the table.

Maddy watches...

MADDY
First of all: Ew.

CUT TO:

25-A26 OMITTED

25-A26 *

26 INT. SCHOOL - HALLWAY - DAY (MNFBD1)

26

Nate opens his locker. Someone has glued a bunch of RANDOM DICK PICS on the inside.

Nate turns to see some FOOTBALL PLAYER-TYPES cackling across the hallway.

He turns to Maddy, who averts her eyes.

MADDY
I have to go to the bathroom.

As Maddy walks away. Nate stares down the football payers across the hall. A long beat.

He shuts his locker and walks directly up to them. A LARGE DEFENSIVE TACKLE lowers his chin ready for a confrontation.

NATE
You got something you wanna say?

The other guys try not to giggle. The Large Defensive Tackle stares him down.

LARGE DEFENSIVE TACKLE
Nah, bro. I just hear you like
collecting random men's dick pics.
So I thought I'd make you a mural.

WE WATCH Nate contemplate beating this kid to death in the hallway.

LARGE DEFENSIVE TACKLE (CONT'D)
Oh, shit. What are you gonna do,
Cap? Hit me and get arrested again?

WE PUSH IN TO: Nate's face.

CUT TO:

27 INT. NATE'S BEDROOM - NIGHT (MNFBN2) 27

Nate as he slams into Maddy during sex. He stops. Looks down. Adjusts himself.

ANGLE ON: Maddy's face, pressed against the bed as she looks around curiously.

NATE

Hold on one second.

AS WE HEAR Nate jerking off. He tries to push back into Maddy and stops again.

CLOSE ON: MADDY'S FACE... A long beat.

MADDY

Are you like, not hard?

NATE

I am.

He awkwardly thrusts into her again.

MADDY

Cause it definitely feels like you're not hard.

NATE

I am.

He continues to try and have sex with her.

MADDY

Nate, this isn't something you can just like, lie about.

NATE

Look, Maddy. I just have a lot on my mind.

MADDY

Like right now, during sex?

NATE

Maddy. Stop.

MADDY

Stop what?

NATE

Talking.

Maddy flips over.

MADDY

Okay. I'm officially turned off.

NATE

Then why are we having sex?

MADDY

We weren't.

Nate gets more pissed off.

NATE

You know what your problem is, Maddy? You can't keep your fucking mouth shut.

MADDY

Yeah and you can't keep your dick hard.

NATE

The reason I can't keep my dick hard is because everyone at school is spreading fucking rumors about me.

MADDY

They're not rumors. They're facts. You literally had like, forty different guys' dicks in your phone.

NATE

Maddy, I told you not to tell anyone.

MADDY

I told people before you told me not to tell anyone.

NATE

Yeah but you were telling people completely out of context.

MADDY

Really Nate? What is the context?

NATE

I'd tell you but I don't trust you anymore.

MADDY

Kinda like how you'd fuck me but you're not hard anymore?

A beat. He AGGRESSIVELY GRABS HER BY THE FACE.

NATE
You wanna keep talking? Keep
talking.

She stares at him. He lets go and walks away. We can see Maddy's shaken.

MADDY
I don't mind if you're into guys.

NATE
I'm not into fucking guys, Maddy.

MADDY
Sexuality is a spectrum.

A beat. He stares at her, confused.

NATE
What the fuck are you talking
about?

MADDY
It's not like anyone's like, a
hundred percent straight or a
hundred percent gay.

NATE
Maddy, that's a hundred percent
bullshit.

As Nate angrily walks into the bathroom and SLAMS THE DOOR SHUT.

PUSH IN ON: Maddy as she starts to get emotional. SHE HEARS the sound of the shower turn on.

She looks over at Nate's SCANT BOOKSHELF, where a number of PLAYSTATION GAMES and BOOKS sit. A MIKE TYSON BIOGRAPHY, an ANDRE AGGASI BIOGRAPHY, and oddly -

DEMOCRACY IN AMERICA by De Tocqueville. She looks at it and tilts her head, confused.

Pulls out the BOOK. And a DVD-R slips out of it.

She looks at it.

CUT TO:

28 OMITTED NOW SC 28B 28

28A INT. JACOB'S HOME - MOMENTS LATER (MNFBN2) 28A

Maddy exits Nate's bedroom to find Cal standing in the hallway at the top of the stairs.

CAL

To be honest, I don't really know you. You might be a good girl with a good heart. You might not. But I do know my son.

A beat.

MADDY

Do you?

CAL

I'm not defending him. But I do want to protect him. And what I know is the relationship you two have is not sustainable. And it's only a matter of time until it takes both of you down. It's no one's fault. Sometimes the two people in the universe who aren't meant for each other find each other. You're a beautiful girl. And a smart one. It's time to let go.

She looks at him for a beat, kind of emotional.

MADDY

Your whole family is so fucking weird.

She walks past him and down the stairs. WE BOOM OVER Cal as he watches her walk out the door.

CUT TO:

28B INT. NATE'S BATHROOM - SAME TIME (MNFBN2) 28B

WE HEAR the shower running as WE SEE Nate in the mirror. He leans one hand on the sink as he begins to jerk off.

He closes his eyes, jerking off harder and harder as he gets more and more frustrated with himself.

WE LAND IN C/U.

THE CRACK OF THE STADIUM LIGHTS.

29 INT. ANNOUNCERS BOOTH - NIGHT (NFBN1) 29

DOLLY TOWARDS: A FOOTBALL ANNOUNCER as he looks down onto the football field.

ANNOUNCER

Ladies and Gentlemen, this is the night you've all been waiting for.

As the EAST HIGHLAND BLACKHAWKS begin to take the field.

CUT TO:

30 EXT. FOOTBALL FIELD - NIGHT (NFBN1) 30

DOLLY BEHIND the BLACKHAWKS as they run out on the field. The SOUND OF THE CROWD STOMPING THEIR FEET in excitement.

ANNOUNCER #2 (O.S.)

This is the first game back for the Hawks starting QB Nate Jacobs -

WE LAND BEHIND: Nate Jacobs, who stops and looks up at the crowd, CHEERING WILDLY.

ANNOUNCER #2 (O.S.) (CONT'D)

- And possibly the final game of his high-school career...

PUSH IN ON: Nate, the stadium lights in his eyes.

CUT TO:

31 EXT. FOOTBALL FIELD - SIDELINES - NIGHT (NFBN1) 31

TRACK ACROSS THE CHEERLEADERS, performing their routine as WE LAND ON: Maddy, who doesn't seem particularly enthusiastic.

As she turns, WE TRACK BACK ACROSS THE CHEERLEADERS and LAND ON: Natalie, cheering enthusiastically.

CUT TO:

31A EXT. FOOTBALL FIELD - BLEACHERS - CONTINUOUS (NFBN1) 31A

WE BOOM UP and TILT DOWN to Cal, who sits stoically with Marsha.

ANNOUNCER #2 (O.S.)
- unless he brings home the W, and
takes this struggling team to the
regionals.

CUT TO:

32 EXT. FOOTBALL FIELD - NIGHT (NFBN1) 32

Nate FACES OFF against the CAPTAIN of the other team in the center of the field.

DOLLY IN ON: the REF as he leans in with a COIN.

And FLIPS IT IN THE AIR.

CUT TO:

33 EXT. FOOTBALL FIELD - NIGHT (NFBN1) 33

The SNAP.

FROM the 20 YARD LINE.

As Nate catches the ball and runs back. Looks for an opening.

A BEAT.

The other team's DEFENSE breaks through the HAWKS linemen.

WE PUSH IN ON: Nate.

HE LOOKS AROUND.

- SUDDENLY he's BRUTALLY SACKED by a BIG DT, and as HE HITS THE GROUND WE -

CUT TO:

34 INT. WINTER FORMAL - PRESENT (N4) 34

DOLLY IN ON: Maddy, watching Nate GRIND with Natalie. He runs his hands up her DRESS, groping her aggressively as he locks eyes with Maddy.

WE PUSH IN ON: Maddy, annoyed.

CASSIE
Maddy... don't.

And then again...

CASSIE (CONT'D)
Maddy... don't do it.

AS WE PUSH IN ON: Maddy...

MADDY
Ok. Fuck this.

WE TRACK ALONGSIDE HER as she gets up and walks across the dance floor, weaving through throngs of people to find some RANDOM HOT GUY.

Maddy looks at him.

MADDY (CONT'D)
Can you dance?

RANDOM HOT GUY
(a beat)
Uhhhh.

Maddy quickly pivots and turns to his SLIGHTLY HOTTER FRIEND. *

MADDY
Can you dance?

Without missing a beat:

FRIEND
Fuck yeah.

MADDY
Good.

She grabs him by the hand. As WE TRACK ALONGSIDE THEM to an opening on the dance floor, where she can spot Nate.

DOLLY IN ON: Nate, as he turns and notices.

DOLLY IN ON: Maddy, as she begins to GRIND against the guy.

ANGLE ON: OUR TABLE. And then Kat, who turns.

KAT
I guarantee you Nate and Maddy get married. And probably like, divorced three times. And in some strange way... live a pretty happy life.

As Rue gets up from the table.

CUT TO:

34A INT. WINTER FORMAL - CONTINUOUS (N4) 34A

TRACK ALONGSIDE Rue as she walks through the dance towards the BATHROOM.

CUT TO:

35 OMITTED 35

36 INT. WINTER FORMAL - BATHROOM - CONTINUOUS (N4) 36

Rue pushes through THROGS OF GIRLS who are hanging out in the bathroom smoking E-CIGARETTES, talking.

WE BOOM UP AND OVER THE STALLS, where we see KIDS hooking up, doing drugs, talking, doing drugs, and LAND ABOVE: Jules, who's taking selfies and sending them to Anna: **drunk at winter formal.**

ANNA: god i miss you. i can't believe you're in fucking high school.

Jules smiles.

JULES: me neither.

ANNA: is it bad if i encourage you to drop out.

JULES: lol

AS SHE HEARS Rue on the other side.

RUE (O.S.)
Jules? Jules?

Jules opens up the STALL DOOR.

RUE (CONT'D)
What're you doing?

Jules, drunk from the EVERCLEAR.

JULES
Nothing. What are you doing?

RUE
Nothing.

Jules leans against the wall.

JULES

I really like the way I dressed
you.

RUE

I feel totally stupid.

JULES

Rue, can I ask you a question?

RUE

Yeah.

JULES

How come you never kiss me?

A beat.

RUE

I kiss you.

JULES

No, how come you never like, kiss-
kiss me?

RUE

Do you want me to like, kiss-kiss
you?

JULES

I want you to wanna kiss me so much
that you don't even ask.

A beat.

JULES (CONT'D)

Fuck it. Let's just go dance.

As she grabs Rue and pulls her out of the stall and through
the CROWD, WE:

CUT TO:

37

EXT. WEALTHY SUBURBS - NIGHT (N4)

37

SLOW DOLLY IN ON: Fezco waiting in his car, watching as Mouse
and Custer ring the INTERCOM to a LARGE GATED McMANSION in
the driveway.

A BUZZ. The GATE slowly opens, and they drive onto the
property.

Fezco reaches into his HOODIE and pulls out a BLACK SKI-MASK. He pulls it over his face.

He quietly gets out of his car.

WE FOLLOW him as he cuts through a NEIGHBOR'S BACKYARD.

And HOPS A SIDE WALL.

Fezco moves briskly between a LINE OF TREES and the PROPERTY WALL as he watches Mouse and Custer up ahead get out of their car, BACKPACK in tow, and walk toward a SIDE DOOR.

A WEALTHY, MIDDLE-AGED WHITE GUY greets them.

Fezco crouches down in the bushes as he watches.

They enter the house - mostly dark except for a single office room lit up on one end and the BLUE-MAGENTA of a TV flicker on the other end.

Mouse and Custer enter the OFFICE with the man, who draws the curtains.

CUT TO:

37A-C OMITTED

37A-C *

38 INT. WINTER FORMAL - NIGHT (N4)

38

Jules takes another swig of the GATORADE BOTTLE.

And as they pass Nate on the dance floor Rue sees him looking at them. She stares him down until he turns and looks back at Maddy.

ANGLE ON: Cassie, as she watches Nate and Maddy continue to one up each other.

CASSIE

I feel like love is super dark and like no one ever talks about it.

LEXI

Yeah, but that might be like, specific to their kind of love.

CASSIE

Or my kind of love.

Kat looks off and notices ETHAN in a TUX AND BOWTIE, awkwardly milling around the punch bowl talking to a guy friend.

PUSH IN ON: Kat.

CASSIE (CONT'D)

I think I'm going to do everything
in my power to not fall in love for
at least like, the next three
years.

Kat turns to Cassie.

KAT

But what if you do?

ON: Cassie, dead serious.

CASSIE

Then like, intervene and destroy
it.

As Ethan notices Kat. He quickly turns away. WE PUSH INTO C/U
ON Kat as we:

CUT TO:

39 INT. KAT'S HOUSE - LIVING ROOM - FLASHBACK TO 106 (FB106) 39

Kat gets a notification that EVERYTHING ON HER AMAZON
WISHLIST HAS BEEN BOUGHT.

MASTERSADE99: **still not interested?**

DOLLY IN: CLOSE ON Kat's stunned face.

A beat.

She bites her lip nervously.

CUT TO:

40 INT. KAT'S BEDROOM - NIGHT (KFBN1) 40

ON: An incoming SKYPE CALL. As Kat pulls her CAT MASK down
over her face.

She nervously clicks accept. The SKYPE WINDOW opens and is
completely black on her screen.

KAT
Hello...?

MASTERSADE99 (O.S.)
Good evening.

KAT
For some reason the screen is
black. Should I call you back?

MASTERSADE99 (O.S.)
No, I prefer to keep it that way.

A beat.

KAT
Oh... Okay.

MASTERSADE99 (O.S.)
You drive a hard bargain -

KAT
Yeah, well...

MASTERSADE99 (O.S.)
Three hundred for thirty minutes.
You should have asked for more.

KAT
...Really?

MASTERSADE99 (O.S.)
Let me see your whole body. Stand
up.

Kat hesitantly stands up. She's in her BODY HARNESS and a
SKIRT.

MASTERSADE99 (O.S.) (CONT'D)
Get undressed.

Kat nervously takes off her SKIRT. She stands in front of her
COMPUTER in her UNDERWEAR.

MASTERSADE99 (O.S.) (CONT'D)
Keep going.

She looks at the black screen below the green light.

MASTERSADE99 (O.S.) (CONT'D)
Are you nervous?

KAT
(hesitantly)
I mean, I don't usually do that -

MASTERSADE99 (O.S.)
I know... but I'm special.

A beat.

MASTERSADE99 (O.S.) (CONT'D)
Right?

Kat nods.

KAT
Yes.

MASTERSADE99 (O.S.)
Then say it.

A beat.

KAT
You're special.

MASTERSADE99 (O.S.)
So get undressed.

Kat takes off her BRA AND UNDERWEAR. She stands in front of her COMPUTER fully nude except for her CAT MASK.

MASTERSADE99 (O.S.) (CONT'D)
Oh... wow.

WE HEAR an audible moan from the Man. Kat stands there awkwardly, unsure of what to do.

MASTERSADE99 (O.S.) (CONT'D)
You're beautiful.

A long beat.

KAT'S POV: the black window beneath the green iSight light.

She quickly walks over and shuts her COMPUTER.

Takes a DEEP BREATH AND WE:

CUT TO:

41 INT. WINTER FORMAL - NIGHT (N4)

41

Kat gets up from the table and walks over to Ethan.

KAT
Hey.

ETHAN
(beat)
Oh hey.

A beat. She looks at his friend. Back at Ethan.

KAT
Can I talk to you for a second?

ETHAN
Yeah.

As they walk away toward the dance floor.

BACK ON: Jules, totally drunk, dancing like a maniac with Rue. They both can't stop laughing. As Jules spots Nate.

JULES
I know you're not supposed to say things like this aloud, but if I ever got the chance... I'd...

CUT TO:

41A-B OMITTED

41A-B *

41C INT. DOJO - NIGHT (RJFN2)

41C

Nate is HUNG UPSIDE-DOWN by his FEET.

Jules takes a SAMURAI SWORD and SLICES HIS THROAT and watches him writhe as he bleeds out. Rue turns to Jules.

RUE
What a fucking pussy.

CUT TO:

A42 INT. WINTER FORMAL - NIGHT (N4)

A42

As Kat and Ethan walk through the dance floor, off to the side. Ethan looks at her.

ETHAN
What?

A beat. And then like a flood...

KAT

I don't know how to say this other than like I'm really sorry. But the night of the carnival when I saw you flirting with that girl. I had this, like, reaction, and I just like hated you. Whether that's fair or not. And like, I dunno, I just wanted to hurt you as much as I imagined you'd hurt me.

Ethan just looks at her.

KAT (CONT'D)

And I know that sounds juvenile. But it's true. And the only reason I'm saying this is because I think you're not actually like that... You're actually like, nice. You're actually like, kind. And I'm sorry for being shitty. I really wish we could go back to that night and like do everything over again.

Kat looks at him, emotional.

ETHAN

Kat, I liked you from the moment I sat down next to you.

(beat)

And I know you think there's like zero chance we'll be together forever. Which you're probably right about because we're both juniors. And like... at some point is one of us gonna get hurt?...

(beat)

Yeah, probably.

(beat)

But I'll do my best to make sure it's me.

Kat blushes and begins to fan her face with her hand.

KAT

Ok. I'm gonna cry. I'm gonna cry.

And Ethan kisses her. She looks at him, surprised.

ETHAN

Sorry, was that awkward?

She looks over and sees Rue, Jules, Cassie, and Lexi all watching. Lexi YELLS SOMETHING UNINTELLIGIBLE as Kat looks back.

ETHAN (CONT'D)

You wanna get the fuck out of here?

She nods. He takes her by the hand as they walk out.

ANGLE ON: Cassie, who turns to Lexi.

CASSIE

What'd you say?

LEXI

(half-slurred)

I dunno. I started to say one thing and then it got mixed up in another thing and sort of merged. But like... she knows what I meant.

CUT TO:

42 INT. WINTER FORMAL - NIGHT (N4) 42

DOLLY IN ON: Maddy as she dances even more aggressively with the guy.

DOLLY IN ON: Nate watching Maddy as Natalie grinds into him.

He turns, pissed off, and walks away.

Rue notices.

A beat. Rue turns to Jules.

RUE

Give me one second. I'll be right back.

As Rue follows Nate and suddenly gets lost in a sea of people.

CUT TO:

42A-B OMITTED 42A-B *

43 INT. WINTER FORMAL - NIGHT (N4) 43

Cassie sits with Lexi at the table.

LEXI
Can I ask your advice?

CASSIE
Yeah.

LEXI
So like, when you look around a room, how do you decide who you wanna hook up with?

CASSIE
I don't know. They usually come to you.

LEXI
Yeah, but like... what if they don't?

CASSIE
Then go to whoever the fuck you want.

Lexi smiles.

CASSIE (CONT'D)
I love you, Lex.

LEXI
I love you too.

Cassie leans her head against Lexi's shoulder who kisses the top of her head, AS WE:

FLASHBACK TO:

44 INT. SUZE'S CAR - DAY (CFBD1) 44

As Suze drives. Cassie sits in the passenger seat. Lexi in the back.

Lexi watches as her Mom reaches over and holds Cassie's hand.

CUT TO:

45 INT. PLANNED PARENTHOOD - AFTERNOON (CFBD1) 45

Cassie, Suze, and Lexi all sit next to each other in the waiting room.

A NURSE comes out.

NURSE
Cassie?

She looks up. Suze begins to stand up with her.

CASSIE
I'm okay.

SUZE
You sure?

CASSIE
Yeah. I'm okay.

SUZE
Okay.

She sits back down as Cassie walks into the offices.

CUT TO:

46 INT. PLANNED PARENTHOOD - ROOM - MOMENTS LATER (CFBD1) 46

Cassie sits with the nurse who fills out her INTAKE FORM.

NURSE
Any history of depression?

CASSIE
I guess, the normal amount.

NURSE
But not diagnosed?

CASSIE
No.

NURSE
Family history with depression?

CASSIE
Yeah. My mom.

The nurse makes a note.

NURSE
Any history with drugs or alcohol?

CASSIE
No. Not really.

NURSE

Any family history of addiction,
alcohol, other substances?

CASSIE

Yeah. My mom. Kinda. With wine. But
mostly my dad.

(beat)

With painkillers. And then like,
heroin and stuff.

The nurse makes a note.

NURSE

How do you feel about being here
today?

CASSIE

Nervous, I guess.

NURSE

Any reservations about the
procedure? Any second thoughts?

ON: Cassie. A beat.

CASSIE

No.

BACK TO:

47 INT. WINTER FORMAL - NIGHT (N4) 47

Nate walks through everyone and toward the exit. As he pushes
through the doors -

CUT TO:

48 INT. ANNOUNCERS BOOTH - NIGHT (NFBN1) 48

DOLLY IN ON: The Announcer.

ANNOUNCER

It's 1st and 10 on the twenty. In
the fourth quarter with 90 seconds
on the clock. Blackhawks down 7 to
12.

CUT TO:

49 EXT. FOOTBALL FIELD - NIGHT (NFBN1)

49

THE SNAP.

Nate runs it back.

Looks for an opening.

The other team breaks through.

He spots an OPEN WIDE RECEIVER. And throws a HAIL MARY.

WE TRACK ACROSS THE CROWD. (48fps)

WE TRACK ACROSS as Cal watches calmly. (48fps)

DOLLY IN ON: the announcer.

ANNOUNCER

It's looking good. It's looking good.

THE WIDE RECEIVER reaches for it.

And it SLIPS THROUGH his HANDS.

QUICK CUTS: as three more HAIL MARY'S slip through the hands of more WIDE RECEIVERS.

ANGLE ON: The announcer.

ANNOUNCER #2

Again, Nate Jacobs throws a beautiful bomb only to have the rug ripped out from under him. This. Is. Shameful.

ANGLE ON: The CLOCK. Ten seconds left. 9. 8. 7.

The SNAP.

As the LINEMAN CRACK INTO ONE ANOTHER.

ANNOUNCER (O.S.)

Jacobs is looking. Searching.

And Nate TAKES OFF RUNNING.

ANNOUNCER (O.S.) (CONT'D)

And there he goes. He's off. He's running. He's taking it into his own hands -

WE FOLLOW Nate as he runs as fast as he can, weaving and jumping over every single fucking person in his way and he reaches a clearing.

THE CLOCK as it hits ZERO.

The END ZONE in sight.

ANGLE ON: Cal watching. Marsha CHEERING. Natalie screaming.

The whole crowd going wild.

As the other team's CORNERBACK is gaining speed on him.

And as he hits the 5 yard line. The cornerback leaps. Grabs him.

As Nate slows.

But doesn't stop.

And drags him into the END ZONE -

FOR a TOUCHDOWN and all of EAST HIGHLAND loses their fucking mind with excitement.

ANNOUNCER (CONT'D)

Nate Jacobs has done it. He has carried this team across the finish line. He has taken the BLACKHAWKS to the REGIONALS! Man oh man!

As the whole stadium erupts.

HARD CUT TO:

50

INT. NATE'S BEDROOM - NIGHT (NFBN1)

50

C/U: as Nate sits alone in his bedroom. Freshly showered and in his UNDERWEAR. He breathes slowly.

His bedroom door opens.

Cal walks in.

CAL

You may have won the game. But you lost control of the team. And in the long run, if you don't lead you're gonna lose.

Nate looks up at his Dad and rises. He stares him down.

Cal watches him. Nate moves closer.

CAL (CONT'D)
Take a step back, Nate.

Nate inches closer.

CAL (CONT'D)
I said, take a -

Nate tries to make him flinch and suddenly Cal grabs him.
And the two men start to grapple, violently.
As they slam to the ground.

CUT TO:

51 INT. JACOBS' HOME - NIGHT (NFBN1) 51

A LOUD THUD.

Marsha sits alone, drinking tea. She looks up at the ceiling.

CUT TO:

52 INT. NATE'S BEDROOM - NIGHT (NFBN1) 52

Cal and Nate wrestle on the ground. Nate is trying to attack him. Cal does his best to subdue him.

CAL
Stop fighting.

Nate tries to hit him again. As Cal struggles to flip Nate onto his back.

CAL (CONT'D)
Stop fighting.

Nate fights with every fiber in his body. As Cal pins him and mounts him. Grabbing Nate's fists and pinning them behind his own head, finally subduing him.

As the two men BREATHE HEAVILY, out of breath.

CAL (CONT'D)
You had enough? Keep fighting. You had enough?

Nate looks over at his closet mirror to see himself pinned against the floor, his dad on top of him.

CAL (CONT'D)
You wanna keep fighting?

Nate looks back at him, his eyes welling up with tears.

And SUDDENLY NATE SCREAMS VIOLENTLY and BEGINS TO SLAM HIS OWN HEAD AGAINST the floor as HARD AS HE CAN.

It's guttural. Disturbing. And fucking frightening.

Cal, shaken, instantly stands up as Nate continues to bang his head against the floor screaming.

WE LEAD Cal as he walks out of the room and into his office.

53 INT. JACOBS' HOME - CAL'S OFFICE - CONTINUOUS (NFBN1) 53

Cal sits down at his desk and listens as he begins to HEAR NATE violently destroy his bedroom. Punching holes in the walls. And SCREAMING like a caged animal.

SLOW PUSH IN ON: Cal as he sits there, frightened by the rage inside of Nate.

CUT TO:

54 EXT. WINTER FORMAL - NIGHT (N4) 54

Nate stands outside by himself, leaning on a railing. His back to us.

ANGLE ON: Rue, who opens the exit door and sees him in the distance.

She walks toward him. And as she nears, he turns. Looks at her. Rue leans on the railing next to him.

RUE
I have a feeling you may be the reason Fez's house got raided.

NATE
When you're involved in illegal things, sometimes shit happens.

RUE
Funny you say that. You ever done anything illegal?

NATE

You talking about your friend Jules? She's the one who did illegal things.

RUE

Nah, I'm talking about your Dad. You know, the one who fucks teenagers in motels.

NATE

I don't think you want to go there, Rue.

RUE

Yes I do.

NATE

Make sure you're looking at this with a little bit of foresight. I know you got a few dead brain cells. Don't do anything you'll regret.

RUE

What are you gonna do, ruin my life? I'm way better at that than you.

NATE

What do you want, Rue?

RUE

You ever look at Jules. You ever fuck with Fez. You ever try to come for me or anyone I love, I will fucking destroy you, your dad, I will burn your life to the fucking ground.

A long beat. He looks her up and down.

NATE

That's a nice dress.

A beat.

NATE (CONT'D)

You sure Jules told you everything?

He can see he's rocked her. He smiles.

NATE (CONT'D)

You know what I like about her? She has real dreams. And I feel like she'll accomplish them. I think that's the hardest part about high school, is figuring out who you are. What you want. And what the rest of your life is going to be.

(beat)

You look at everyone inside and you know that almost every single one of them is going to vanish into a life that's not even worth talking about. But not Jules.

(a beat)

What about you?

RUE

I've never been too concerned with my future.

NATE

I realize that. Which is why you're going to war for someone who's going to leave you and probably won't even remember you in ten years.

A long beat.

RUE

For better or for worse. All I care about is right now.

NATE

I meant what I said earlier. That's a nice dress. And you look beautiful.

Nate pushes himself back away from the railing and walks inside the formal.

CUT TO:

55 EXT. MANSION - NIGHT (N4)

55

FEZCO watches as MOUSE and CUSTER exit the home and get into their car. They drive away.

FEZCO watches the gate close behind them and heads toward the same side door.

A beat.

He turns the knob. It opens.

And he disappears into the darkened house.

CUT TO:

56 INT. WINTER FORMAL - NIGHT (N4) 56

Jules weaves through the crowds of students -

As she spots Nate coming from the other direction. She watches as he passes her.

She notices the EXIT DOOR up ahead and pushes out -

CUT TO:

57 EXT. WINTER FORMAL - NIGHT (N4) 57

- to find Rue outside standing by the railing. Rue turns. We can see that she's crying.

JULES

What?

Rue walks up to her and kisses her.

RUE

I fucking hate this town. *

JULES

If I could I'd burn it to the ground.

RUE

And salt the earth behind you.

A beat.

RUE (CONT'D)

Are you in love with Anna?

JULES

Yes.

RUE

Are you in love with me?

JULES

Yes.

RUE
Do you wish I was different?

CUT TO:

58 INT. PLANNED PARENTHOOD - AFTERNOON (CFBD1) 58

A NURSE slips a dissolvable tablet under Cassie's tongue.

NURSE
This will help with the discomfort.

As she lays on her back her legs in stirrups.

SURGEON
Some patients like to listen to
music.

Cassie nods and puts her headphones in. As the painkiller starts to take effect. She presses play on her phone.

As the SURGEON prepares a NEEDLE and numbs her cervix.

WE SEE Cassie wince with discomfort.

And as she closes her eyes, THE MUSIC FILLS THE TRACK and we -

CUT TO:

A59 FROM BEHIND: (CFN1) A59

Cassie in silhouette. As she takes a DEEP BREATH we can see it light up the cold air and WE FOLLOW HER out as she glides forward and WE REALIZE WE'RE IN AN -

59 INT. ICE SKATING RINK - NIGHT (CFN1) 59

As Cassie skates ahead of us and WE SEE she's wearing an EXTRAVAGANT DRESS (**NOTE: I'm thinking whatever the ICE DANCING EQUIVALENT is to HEDDY LAMARRS PEACOCK DRESS in SAMSON AND DELILIAH 1949**)

As she begins to perform by herself, to the MUSIC, skating around, she jumps -

- and perfectly lands a double axel.

CUT TO:

60 INT. PLANNED PARENTHOOD - AFTERNOON (CFBD1) 60

As Cassie lays back, her eyes closed, the HUM OF THE MACHINES, the SOUND OF THE SUCTION -

BACK TO:

61 INT. ICE SKATING RINK - NIGHT (CFN1) 61

As Cassie lands another astonishing move and performs a Biellmann spin. Going faster and faster as we -

CUT TO:

62 INT. MANSION - NIGHT (N4) 62

Fezco pulls out his GUN as he moves quietly through the darkened hallway of the mansion, heading toward the LIGHT IN THE OFFICE at the end of the HALL.

CUT TO:

62A OMITTED 62A

63 EXT. WINTER FORMAL - NIGHT (N4) 63

As Rue brushes Jules' hair away and moves closer -

RUE

What if we were to leave this dance. Go home. Grab our shit. And get on a train and go to the city.

JULES

That's fucking crazy.

RUE

I mean, not as crazy as doing fentanyl.

As Jules smiles.

They kiss.

CUT TO:

64 INT. MANSION - NIGHT (N4) 64

As Fezco, in his ski-mask, raises his GUN -

- and walks briskly into the office of the wealthy middle-aged MAN -

- Who's on his knees, putting HUGE BOTTLES of PRESCRIPTION PILLS into a DUFFEL BAG.

Fezco puts the GUN to the BACK OF HIS HEAD.

The Man immediately raises his hands and slowly turns around. He's an innocuous looking waspy white guy.

ANGLE UP ON: Fezco.

FEZCO
I ain't here to hurt you.
(beat)
But fuck around and I kill you.

CUT TO:

65 INT. ICE SKATING RINK - NIGHT (CFN1) 65

As Cassie continues to ice skate alone -

CUT TO:

65A OMITTED 65A

66 INT. PLANNED PARENTHOOD - AFTERNOON (CFBD1) 66

CLOSE ON: Cassie, and under her closed eyes, tears begin to fall.

CUT TO:

67 EXT. WINTER FORMAL - NIGHT (N4) 67

As Rue and Jules continue to kiss outside -

CUT TO:

68 INT. MANSION - NIGHT (N4) 68

Fezco's GUN outstretched at the Man -

FEZCO
Where's the money?

The Man, terrified, nods behind Fezco -

MAN

In the safe.

FEZCO

Walk slowly.

As the man walks slowly towards the SAFE - Fezco notices the walls of his office are lined with MEDICAL DIPLOMAS. DOCTORATE IN NEUROBIOLOGY from JOHN HOPKINS UNIVERSITY. Various AWARDS. ACCOLADES.

The Man moves toward the SAFE. And begins to punch in the code.

CUT TO:

68A-69 OMITTED

68A-69 *

70 INT. MANSION - NIGHT (N4)

70

THE SAFE POPS OPEN, revealing LARGE STACKS OF CASH.

Fezco keeps the GUN trained on the Man.

CLOSE ON: The Man's hand as he reaches into the SAFE.

CLOSE ON: Inside the SAFE, behind the money, a REVOLVER.

SUDDENLY in the corner of FEZCO'S EYE:

DOWN THE HALL.

A YOUNG KID, maybe six years old, stands watching him.

CLOSE ON: The Man as he looks at Fezco looking at his son.

CLOSE ON: The Man as he grabs the REVOLVER.

Quickly pulls it out.

And just as he raises it.

Fezco turns. Sees it.

AND SLAMS the BUTT OF his GUN into the Man's FACE.

CUT TO:

70A-71 OMITTED

70A-71 *

72 INT. ICE SKATING RINK - NIGHT (CFN1) 72
Cassie's routine builds to crescendo.

CUT TO:

73 INT. MANSION - NIGHT (N4) 73
BLOOD SPILLS from the Man's FACE as he drops the GUN.
The Man reaches for it again.
As Fezco SLAMS the GUN into his HEAD again. BLOOD hits the
ground.

The Man goes for Fezco's GUN again.

Fezco hits him again, SHATTERING HIS NOSE AND CHEEKBONE.

CUT TO:

74 EXT. WINTER FORMAL - NIGHT (N4) 74
Jules looks at Rue.

JULES

Let's get the fuck out of here.

As Rue and Jules both steal BIKES.

CUT TO:

75 INT. MANSION - NIGHT (N4) 75
The Man drops to the ground.
As Fezco kicks the REVOLVER away.
And looks down at the Man laying in a POOL OF BLOOD.
A beat.

Fezco turns and sees the kid watching him. He doesn't move an
inch.

CUT TO:

75A OMITTED 75A

76 INT. PLANNED PARENTHOOD - AFTERNOON (CFBD1) 76

The Surgeon nods to the Nurse to turn off the MACHINES.

SURGEON

All done.

CUT TO:

77 INT. MANSION - NIGHT (N4) 77

Fezco hurries to the SAFE and starts to throw all the MONEY inside into his BACKPACK.

CUT TO:

78-80 OMITTED 78-80 *

80A EXT. EAST HIGHLAND - NIGHT (N4) 80A

Jules and Rue bike as fast as they can.

JULES

Holy fucking shit!

They both laugh.

CUT TO:

80AA EXT. SUBURBAN STREETS - NIGHT (N4) 80AA

Jules and Rue bike through the streets.

CUT TO:

80B INT. MANSION - NIGHT (N4) 80B

As Fezco walks down the hall, with the MONEY in HIS BACKPACK. He passes the 6-year-old kid.

And hurries out the side door.

CUT TO:

81 EXT. JULES HOUSE - NIGHT (N4) 81

Jules and Rue drop their BIKES in her front lawn and open the door. The lights are off. Jules turns and motions for her to be quiet.

They sneak into the house.

CUT TO:

82-83 OMITTED 82-83 *

84 INT. JULES' BEDROOM - CONTINUOUS (N4) 84

As they quietly STUFF CLOTHES into DUFFEL BAGS.

They both laugh. Rue looks at Jules.

RUE
(whispering)
Is this a bad idea?

Jules shakes her head no and they KISS AGAIN.

CUT TO: *

85 INT. PLANNED PARENTHOOD - RECOVERY ROOM - DAY (CFBD1) 85

Suze holds Cassie as she cries, rubbing her back.

A long beat.

SUZE
How are you feeling?

After a moment.

CASSIE
Better.

CUT TO:

86 INT. FEZCO'S CAR - NIGHT (N4) 86 *

CLOSE ON Fezco's PHONE. *

ASHTRAY: Mouse just showed up. *

CLOSE ON Fezco's face.

*

CUT TO:

*

87 INT. WINTER FORMAL - NIGHT (N4)

87

Nate walks up to the table where Maddy sits with Cassie and Lexi.

NATE
Maddy get up.

MADDY
No.

NATE
Maddy, get up.

MADDY
Why?

NATE
Maddy, stop being a fucking cunt
and just dance with me.

Cassie and Lexi's eyes go wide as they both look at her.

MADDY
(to Nate)
You don't even know how to dance.

NATE
It's a fucking slow song. Just get
up.

MADDY
(after a beat)
Fine.

As she get ups and they walk to the dance floor -

FLASHBACK TO:

87A INT. MADDY'S BEDROOM - NIGHT (MFBN1)

87A

Maddy sits in bed wearing PAJAMAS, watching her COMPUTER with HEADPHONES in.

A beat.

AS WE HOLD ON: her stunned face. She presses eject and a DVD pops out. She puts it back in the CASE. Hides the DISC under her mattress.

She sits back down, her mind reeling... the wheels turning.

CUT TO: *

88-89 OMITTED

88-89 *

90 NATE AND MADDY AS THEY DANCE. (N4)

90

MADDY

You know I really fucking hate you.

NATE

I know.

MADDY

You're abusive. You're psychopathic. And most of the time I hate the way you make me feel.

NATE

I know.

MADDY

But it's not good.

NATE

I know.

MADDY

But I think it's like, really, actually not good for us.

NATE

I know.

MADDY

Meaning like we shouldn't be together.

NATE

I know.

Nate leans down and kisses Maddy.

CUT TO:

90A INT. WINTER FORMAL - SAME TIME (N4) 90A

ANGLE ON: Natalie as she sits down next to Cassie and Lexi.
They all watch as Nate and Maddy slow dance.

NATALIE

I thought this was gonna be like, a
night that I remembered forever.

They both look at her.

LEXI

I think you will. I mean, not in
like, a bad way. Just in like, a
way that stays with you.

BACK TO:

A91-91B OMITTED A91-91B *

91C INT. FEZCO'S HOUSE - LIVING ROOM - NIGHT (N4) 91C *

Fezco enters the living room to find Mouse and Custer sitting
on the couch. *

MOUSE *

You're late. *

FEZCO *

Yeah. Got caught up. *

Mouse stares at him. *

MOUSE *

I heard you got raided. *

FEZCO *

Yeah, but nothing came of it. *

Fezco puts FIFTEEN GRAND on the table in front of him. *

MOUSE *

Let's hope. *

Mouse hands the MONEY to Custer, who begins to count it. *

As he flips through the money, he notices a SMEAR OF BLOOD.
He looks up at Mouse. *

FEZCO *

We good? *

PUSH IN ON: Custer. PUSH IN ON: Mouse. *

PUSH IN ON: Fezco, who takes an anxious breath. *

CUT BACK TO: *

92 INT. EAST HIGHLAND TRAIN STATION - NIGHT (N4) 92

As FORTY DOLLARS is slid through the ticket window.

STATION EMPLOYEE
Track seven, departing in two
minutes.

Jules smiles.

JULES
Thank you.

Rue looks nervous.

CUT TO:

93 I./E. EAST HIGHLAND TRAIN STATION - MOMENTS LATER (N4) 93

TRACK WITH RUE and JULES as they walk through the station.
Rue stops.

RUE
Jules... I just realized. I don't
have my medication.

JULES
(drunkenly)
Rue, you can get medication
everywhere.

Jules turns and keeps walking.

WE HOLD ON: Rue as she follows Jules. And we can sense an
anxiety building inside of her.

94 EXT. TRAIN STATION - PLATFORM - CONTINUOUS (N4) 94

As they get to the train platform and walk towards the OPEN
CAR.

RUE
But I don't think I can like, miss
a day.

JULES

Rue, we'll figure it out. I promise.

RUE

I think this might be a bad idea.

JULES

It was your idea.

RUE

I know.

JULES

And it was a fucking good idea.

RUE

I just don't want my mom and Gia to worry.

JULES

You can call them. It's not that far.

RUE

But like, what do I say to Gia?
Like, I don't want Gia to wake up
and think I'm missing.

The train doors open.

Jules starts to walk towards the door.

WE PUSH IN ON: Rue.

WE PUSH IN ON: Jules.

JULES

C'mon, everything will be fine. I promise.

PUSH IN ON: Rue, scared as she's ever been.

CUT TO:

95

ULTRA WIDE: (N4)

95

As the TRAIN PULLS AWAY.

Each car passing, faster and faster until it CLEARS.

And in the distance:

WE SEE: Rue, standing alone on the platform.

Silence.

CUT TO:

96 INT. REHAB - DAY (SUMMER BEFORE EP 101) (LFBD1) 96
As Leslie reads the COST LETTER aloud. Rue sinks in her seat,
barely able to hold it together.

LESLIE

And there will be moments of
relief. In her and in you. Moments
that feel so normal and calm and
rewarding that you'll find yourself
praying they last forever.

(beat)

Even though she's only a child.

(beat)

And all the hard parts have yet to
even come.

CUT TO:

97 EXT. SUBURBAN STREETS - NIGHT (N4) 97
Rue walks home by herself, trying to hold it all together.
AND WE WATCH AS SHE SLOWLY BEGINS TO EMOTIONALLY UNRAVEL.
And as she nears her house.
And enters her FRONT DOOR -

98A-T A FLOOD OF MEMORIES. (*NOTE - This will play out in one 98A-T
unbroken escalating shot that will build faster and faster
and faster.)

LESLIE (V.O.)

Because when she discovers drugs,
she'll change forever.

As 6-YEAR-OLD RUE runs into her FATHER'S arms and he picks
her up and swings her around.

LESLIE (V.O.)

You'll never know if she's lying or
telling the truth.

And she runs down the hallway into her PARENTS' ROOM to find
him in bed, dying of cancer.

LESLIE (V.O.)
She'll be volatile and sweet and
angry and charming and
manipulative.

GIA standing at the end of the hall, looking at her
overdosed. The MEDICS surrounding her.

LESLIE (V.O.)
She'll scar her little sister.
Strip away every bit of innocence.
Whatever she had left after her dad
passed away.

Fighting with Leslie in the KITCHEN.

In the HALL.

In the BEDROOM.

LESLIE (V.O.)
And you'll go to bed every night
with the fear that she won't wake
up in the morning.

Getting pinned down.

LESLIE (V.O.)
And when she does, you'll breathe a
sigh of relief... until you realize
that this most likely will never
end.

As she picks up a SHARD OF GLASS.

Kisses Jules.

Stealing her Father's MEDICATION.

LESLIE (V.O.)
She'll steal from you. She'll
attack you. She'll emotionally
abuse you.

The first day of school.

Snorting PILLS.

Getting her NA SLIP signed.

LESLIE (V.O.)
And at the age of sixteen she'll
overdose.

(MORE)

LESLIE (V.O.) (CONT'D)
Spend four days in a coma. And you
won't know if she'll live or die.

Leslie saying "I'm proud of you".

The night she met Jules.

The night her Father passed away.

LESLIE (V.O.)
But when she wakes up, she'll be
given the opportunity to get clean.
To become a different person. A
better person.

ESCALATING and ESCALATING.

UNTIL SHE CANT BREATHE.

A PANIC ATTACK MOUNTING.

LESLIE (V.O.)
Here's the toughest part... No
matter what you say or do or wish,
the decision will be all hers. And
all you can do is hope she gives
herself the chance she deserves.

JULES. HER DAD. LESLIE. GIA. EVERYTHING SWIRLING and crashing
in on her until -

CUT TO:

99 INT. RUE'S BEDROOM - NIGHT (N4)

99

SHE SNORTS A CRUSHED FENTANYL.

And her head falls back onto her bed.

And her pupils pin.

And her breath slows.

And THE CAMERA RISES as she breathes out all the oxygen she
has...

And WE HOLD FOR A LONG BEAT.

And all we hear is silence.

A beat.

A LIGHT SNOW starts to fall on her and her bedroom as WE HEAR A GOSPEL CHOIR SINGING SOFTLY IN THE BACKGROUND ("**ALL FOR US**" by **LABRINTH** - unreleased).

CHOIR (SINGING)

*Ohhh. Taking it all for us. Taking
it all. Taking it all for us./
Ohhh. Doing it all for love. I'm
doing it all. Doing it all for
love.*

As Rue lays there, completely still. She flicks her hand and THE BEAT DROPS. As she sits up, drugged out, her head falls forward as she stands up, swaying.

RUE (SINGING)

*Taking it all for us, uhhh./ Doing
it all for love.*

100

INT. RUE'S HOUSE - CONTINUOUS (N4)

100

As she begins to walk down her hallway, in a half stumble/half dance, but graceful, like if Fred Astaire performed on heroin.

RUE (SINGING)

Ay, ay. Ay, ay.

She enters the KITCHEN to find Leslie, arguing on the PHONE with the insurance company.

As Rue dances and sings around her and kisses her cheek. Leslie seems oblivious to her presence.

As she walks over to the kitchen table where Gia sits with her HEADPHONES in, listening to music, bobbing her head.

Rue wraps her arms around her from behind and sings, rocking with her.

As Rue lets go and turns around, she sees her dad on the couch, healthy. She reaches her hand out. He grabs it and does a spin with her.

As she walks to her door -

RUE (SINGING) (CONT'D)

- Just tell them I'll be -

And OPENS HER FRONT DOOR.

RUE (SINGING) (CONT'D)

Hey.

101 EXT. RUE'S HOUSE - CONTINUOUS (N4)

101

CAMERA PUSHES OUT as WE TRACK ACROSS a CHOIR, singing outside in the night.

CHOIR: *Oh./ Oh./ Oh./ Oh.*

WHIP BACK TO: Rue, walking out.

RUE (SINGING)
Just for your love.

PAN OFF TO: the OPPOSING CHOIR AND TRACK ACROSS THEM.

CHOIR: *Oh./ Oh./ Oh./ Oh.*

WHIP BACK TO: Rue, in the middle of the street, still doing her fucked up Rue dance -

RUE (SINGING) (CONT'D)
Give you the world.

As the choir CHANTS: *Oh./ Oh./ Oh./ Oh.*

BACK ON: Rue's face as she floats down the center of the street.

RUE (SINGING) (CONT'D)
Mona Lisa smile.

CHOIR: *Oh./ Oh./ Oh./ Oh.*

AS CAMERA FLIES DOWN the center of the street and WE SEE Rue's block lined on either side with a full BAND WITH HORNS AND STRINGS. CHOIRS AND DANCERS.

It should be joyous and beautiful, but as the number continues, we as the audience should start to feel a creeping sense that this sort of resembles a FUNERAL PROCESSION.

BUT BACK TO: Rue, who smiles obliviously and happily, because THE WHOLE WORLD HAS COME TO CELEBRATE.

RUE (SINGING) (CONT'D)
Hey.

CHOIR: *Oh./ Oh./ Oh./ Oh.*

RUE (SINGING) (CONT'D)
High after 25 life.

CHOIR: *Oh./ Oh./ Oh./ Oh.*

RUE (SINGING) (CONT'D)
If it makes me again...

CHOIR: *Oh./ Oh./ Oh./ Oh.*

RUE (SINGING) (CONT'D)
...A star in your eyes.

CHOIR: *Oh./ Oh./ Oh./ Oh.*

Rue flicks her right hand and TURNS OFF a row of STREETLIGHTS. Her left hand and TURNS OFF a row of STREETLIGHTS.

And as she points, the WHOLE STREET GOES DARK. THE HORNS AND STRINGS FALL OFF.

A SPOTLIGHT ON: A REAL GOSPEL CHOIR (they gotta be legit). As they sing the bridge and WE PUSH BACK INTO: Rue, in the center of the street.

Everyone dancing around her. As WE MOVE INTO A BUSBY BERKELEY-ESQUE TOP SHOT.

RUE (SINGING) (CONT'D)
Ah. I'm taking it.

CHOIR (SINGING)
Taking it all. Taking it all for love.

RUE (SINGING)
Taking it all for us. Doing it all for love.

CHOIR (SINGING)
Doing it all.

RUE (SINGING)
Ay, ay. Ay, ay.

CHOIR (SINGING)
Doing it all for love.

BACK TO: CLOSEUP OF Rue as the choir CHANTS and she watches the whole world move around her. She begins to smile, her eyes welling up with TEARS OF JOY.

SUDDENLY ALL SOUND DROPS OUT, as we hear a low and distant CHOIR like we did at the very top.

CHOIR (SINGING) (CONT'D)
Ohhh. Taking it all for us. Taking it all.

(MORE)

CHOIR (SINGING) (CONT'D)
*Taking it all for us./ Ohhh. Doing
it all for love. I'm doing it all.
Doing it all for love.*

WE BEGIN TO PULL OUT as Rue stands alone in the street. NO
CHOIR. NO BAND. NO CELEBRATION.

Just one light.

And as she looks up. It CLICKS OFF.

END OF EPISODE.

END OF SEASON 1