

I KNOW WHAT YOU DID LAST SUMMER

Pilot

Written by

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FADE IN ON:

BLACK. DARKNESS. The ominous sound of *DRIP...DRIP...DRIP*.

Light begins to seep in, just enough to for us to see, we're moving!

Along grotesquely textured walls and rocky outcroppings.  
Through a dark, dank passageway toward that distant light.

*FLOOSH FLOOSH*. Rushing water bleeds into our soundscape now.  
As we start to move faster.

All of it getting louder and brighter and faster and louder  
until we're --

SHOT into BLINDING LIGHT!

Water all around us. Deafening and silent. We thrash and  
spin, trying to get our bearings in the violent swirl until  
we finally --

GASP! Emerge from the roiling sea. The waves crash against  
the sinister mouth of the cave from which we just emerged.  
CUT TO:

EXT. CLIFFSIDE ROAD TO PORT WILLIAMS - DAY

A two lane highway that curves dangerously along the cliffs.

The sound of Lykke Li's, "I Follow Rivers", on a car radio  
brings us to --

LENNON'S CAR (*think 2012 Volvo, safe and practical*). It  
drives carefully around the bends toward our little town,  
past the requisite sign, WELCOME TO PORT WILLIAMS.

INT. LENNON'S CAR - DAY

LENNON GREENE, 19, in a MICHIGAN sweatshirt, hair pulled up,  
sneakers on the seat beside her, drives barefoot.

Junk food wrappers and Monster Energy drink cans litter the  
floor. You get the idea, she's been driving for a while.

Lennon glances out the window, distracted by her thoughts, we  
can practically feel the weight of the world on her  
shoulders, as the song ends and --

"Claws", by CHARLI XCX comes on --

Darkness flits across Lennon's face. She quickly turns off the radio. She looks back to the road, unsettled now. (*We'll find out why later, I promise*).

She taps a cigarette from a pack in her center console and lights it. She inhales deeply and blows the smoke out the window, getting her bearings, as she approaches the outskirts of town. CUT TO:

EXT. PORT WILLIAMS - DAY

From above now. A bucolic seaside town. Isolated. Pretty. Peaceful. Woods on one side. On the other... those precarious cliffs that lead down to the sea we emerged from earlier. Swooping down them to glimpse the mouth of that ominous cave and then back up to find --

EXT. PORT WILLIAMS, VARIOUS LOCATIONS - DAY

Lennon's car now taking us on a tour of our little burg. It's still pretty. But up close and personal, something is definitely a little off as she cruises by our landmarks --

EXT. FOOD & STUFF CONVENIENCE STORE - DAY

A run-down, local, drive-thru convenience store. The name pretty much says it all.

DALE, 20's, skeevy, yet inexplicably attractive to teenage girls, (*think a less charming Matthew McConaughey from Dazed and Confused*) watches Lennon cruise by from the drive-thru window. He stares after her car, way too interested.

IN THE CAR -- Lennon doesn't seem to notice Dale's gaze. Her eyes focused further down the road on --

EXT. GIFTS OF NATURE AND DYLAN'S HOUSE - DAY

A NEW AGE GIFT SHOP with a brightly-colored Victorian home attached. Crystals and dream catchers fill the front windows.

Lennon slows as she passes. Wind chimes seem to announce her presence. HANNAH, 40's, kind looking, turns to wave. Lennon lifts her hand in greeting and keeps driving past --

EXT. MARGOT'S HOUSE - DAY

Just a glimpse of a modern, cliffside masterpiece at the end of a gorgeously landscaped driveway.

Lennon's car keeps going, around a bend to see --

A beat up sign on the wooded side of the road, "CAMPGROUND".

EXT. CAMPGROUND - DAY

Basically a dirt lot with a few mobile homes parked on it. Yeah, there's some serious income disparity in Port Williams. Lennon keeps driving, now approaching --

EXT. PORT WILLIAMS HIGH SCHOOL - DAY

(*\*Note for production, as Covid allows*) Graduates gather outside in caps and gowns. They hug friends and family. Toss caps. Pose for photos. A perfect picture of slo-mo normalcy.

The marquis above them reads, "CONGRATULATIONS GRADUATES! EVERY ENDING IS A NEW BEGINNING".

BING!

IN THE CAR -- Lennon picks up her phone to see a text from



(no name, just the emoji) **"WELCOME HOME"**


BING! Another text comes through. **"Icu"** -

Lennon looks up, freaked the fuck out and --

SCREEEECH! She slams on her brakes.

INCHES FROM HER BUMPER, a dog stares at her, frozen in anticipation of death... Until he realizes he's been spared and scurries across the street past--

CLARA WITHERS, 40's, a Carole Baskin-type hippie, dressed in BLUE TIE DYE. She holds a big cardboard box which she peers over at Lennon.

Lennon meets her eye. Is she ? We don't know. All we know is that Clara doesn't move or look away. She just stares. It's really fucking creepy when --

HONK!

The car behind Lennon beeps. Lennon pulls her eyes from Clara and drops her phone back in the cupholder, trying to shake off her panic, as she drives forward. CUT TO:

EXT. GREENE'S DINER & LODGE - DAY

A classic Big Sur structure that peers out over the sea. Redwood and glass. Rough around the edges from years of withstanding the elements.

Lennon's car pulls into the lot and parks amidst the handful of other assorted vehicles. Everything from a Tesla to an old pickup truck. It's obviously not tourist season yet.

IN THE CAR -- Lennon stubs out her cigarette.

OUR POV SHIFTS, someone is watching Lennon as she spritzes the air around her with hand sanitizer and sticks her face into the mist. (*Yeah, to cover the smell of smoke*).

She opens the door and climbs out. She moves to the trunk, opens it and -- stops. She senses something. Someone. Watching her. She looks around... nothing.

We stay with Lennon now, as she brushes off her paranoia and pulls her giant suitcase from the trunk. She steels herself then drags her suitcase toward --

INT. GREENE'S DINER & LODGE, DINER - DAY

A smattering of LOCALS sit at booths and the counter. It's a mix of class and style (*boho, preppy, working class*). But it's still a small town which means folks turn to look as the bell chimes above the door to announce Lennon's arrival.

DINERS and STAFF welcome her warmly, "Hey Lennon. "Look who's home for the summer!" "Welcome back." "How was the drive?"

Lennon's energy eases. She pushes her own worries aside, charming and authentic, as she makes everyone feel special.

LENNON

Hey, Dave, I love the beard. My  
Dad's putting me to work. Mrs.  
Wallace, how do you look younger  
every time I see you?

MEI, Asian, early 40's, definitely the most put together person in the place, hurries over with a huge hug.

MEI

LENNON! My fav!

LENNON

Hey, Mei! Looking snatched, as  
usual.

MEI

Go keto or go home! Am I right?

She holds up her hand for a high five. Lennon gives her one as BRUCE GREENE, 40's, Lennon's dad, emerges from the back room. He's handsome, in a rough around the edges way, like his diner. He holds a folder in his hand.

MEI (CONT'D)

Look who I found!

BRUCE

There's my girl.

Lennon smiles as he comes around to give her a big hug.

BRUCE (CONT'D)

I was getting worried.

LENNON

You're the one who told me to drive the speed limit.

BRUCE

(ruffles her hair)

Smart ass.

LENNON

I did make Dean's list.

MEI

And so pretty.

That reminds Bruce that Mei is waiting. He hands her the folder.

BRUCE

See what you think.

MEI

I think whatever you planned will be brilliant.

(to Lennon)

Every 4th of July, your dad comes up with something even more amazing than he did the year before.

LENNON

He's an icon.

BRUCE

Lucky for you icons run in the family.

He puts his arm around her, happy to have his girl home.

MEI  
 I'm going home to hug my girl.  
 (to Bruce)  
 See you at the council meeting.  
 (to Lennon)  
 Margot will be so happy to have her  
 bff back.

Did Lennon's smile falter just a bit there? If so, she covers as she waves goodbye to Mei. Bruce looks at Lennon.

BRUCE  
 Harold made your special meatloaf.

Lennon looks at HAROLD, 70's, the line cook, smiling out at her from the kitchen.

HAROLD  
 It's the tits.

LENNON  
 No, Harold, you're the tits!

Harold makes tits motions on himself.

LENNON (CONT'D)  
 I'm just gonna go put my stuff  
 away.

BRUCE  
 K, but hurry up. You look skinny.

He gives her another squeeze. CUT TO:

EXT. BACK OF DINER/FRONT OF GREENE HOME - DAY

THE STALKER POV. Someone watches as Lennon drags her suitcase across the neat lawn that separates the well-kept family home from the diner/lodge. Watches her drag it into --

INT. GREENE HOME, VARIOUS LOCATIONS - DAY

A smaller, homier version of the lodge. Not a lot of family photos or personal tchotchkes, just a few old framed crayon drawings amidst the local art that decorates the place.

We're back with Lennon, as she pulls her suitcase through the living room and --

DOWN THE HALL -- She comes to a stop in front of a door  
(*We'll find out later that this is Alison's room*). Lennon  
looks at the door for a loaded beat then turns to enter the  
room across the hall.

INT. GREENE HOME, LENNON'S ROOM - DAY

Typical teenage girl. Twinkly lights line the ceiling,  
there's a faux fur bean bag chair and fluffy pillows on the  
bed. One entire wall has been turned into a collage of  
Polaroids.

Lennon steps over to look at them. They're mostly pictures of  
her -- With her friends. Half dressed in the mirror. Lots and  
lots of selfies. You get the idea.

She searches the wall for a specific photo when --

FWWOOOOOOFFF. Something moves behind her.

Lennon turns around carefully to see --

It's just her curtain, rustling against her open window.  
Phew!

She tries to shake off her uneasiness as she goes to close  
the window and --

FLAM!

She whips around to see, her door has been flung open!

COURTNEY, 30's, think Courtney Love as a skanky motel maid in  
a short jean skirt, stands in the doorway with her vacuum and  
cleaning supplies.

LENNON  
Courtney..?

Courtney stops and stares at her.

COURTNEY  
You're back.

LENNON  
Yeah. I just got home.

COURTNEY  
Your dad wants me to clean.

LENNON  
Oh... That's okay.



But Courtney doesn't leave. She just stares at Lennon.  
Lennon's a little uncomfortable.

LENNON (CONT'D)  
How's Riley?

Courtney just gives her a shrug.

COURTNEY  
So can I vacuum?

LENNON  
I was just gonna unpack.

She steps toward the door but Courtney still doesn't move.  
She just stands there staring at Lennon.

COURTNEY  
Your dad says I'm supposed to clean  
in here on Thursdays.

LENNON  
I'm sure he'll understand if you  
miss this once. I'll totally take  
the blame.

COURTNEY  
Fine. Your funeral.

She clunks her vacuum and stuff back out into the hall.  
Lennon watches her go, then closes the door after her. What  
the fuck was that?

Lennon brushes it off and goes back to find that picture on  
her wall. Now we see, IT'S OF HER WITH HER IDENTICAL TWIN  
SISTER, ALISON. In it, Lennon smiles broadly at the camera  
while Alison glances down shyly.

We see the emotion on Lennon's face as she touches the photo.  
BING-- Lennon jumps at the text, but it's just from DAD.

"Where R U? Meatloaf's getting cold"

Lennon drags her suitcase to the closet. She opens the closet  
door and --

Her mouth drops in horror at what she sees!

On the mirror, inside the door, are the terrifying words,

**"I KNOW WHAT YOU DID LAST SUMMER"!**

Off Lennon's reflection with those words written all over her  
horrified face we SMASH CUT TO:

A CHYRON: "LAST SUMMER"

MUSIC. DYSTOPIC. So slow it's almost ATONAL. It leads us through a rainbow-strobe-lit-living-room where teenagers twerk and grind and drink and laugh and pop pills and take tokes. We're --

INT./EXT. MARGOT'S HOUSE, PARTY NIGHT - NIGHT

Now we get to see inside this sprawling modern masterpiece perched on the cliffs above the sea.

*(\*Note for production in times of Covid. This is a big house so the party should feel spread out. I've limited interaction between the principals and extras and I promise we'll find a cool, stylistic way of shooting, that's tight on our characters, giving us a more intimate glimpse into their psychology, while also addressing health concerns.)*

The GRADUATION party spills out in every direction from the living room hub. Think of the pool party in BOOGIE NIGHTS but at night, with teenagers, as we follow that WEIRD ASS MUSIC --

OUTSIDE - past a BOUNCY HOUSE, where A COUPLE OF KIDS jump and hump... to a beer pong game.

JOHNNY RIVERA, 18, with a carefree smile and hot jock bod, whiffs his shot. Players and onlookers chant, "JOHNNY" and "DRINK-DRINK-DRINK".

Johnny laughs and chugs as we keep moving --

Past the pool where, RILEY BOOTH, 18, in old high rise Levis, a baggy t-shirt, and a backpack, subtly drops a baggie of pills in a planter. ANOTHER KID walks by and picks them up --

Riley moves into --

THE POOL HOUSE -- where, obscured by a smoky haze, boys get stoned and play MARIO KART 64 on a giant TV.

Riley finds DYLAN MEYERS, 18, a little on the geeky side, hair askew, a controller in his hand, his kind eyes focused on the game.

RILEY

Don't you ever get bored of this  
shit?

DYLAN

(are you fucking kidding?)  
Dude, it's Mario Kart.

WAA-WAA-WAA-WAAAA... The sound of him losing kills his buzz.  
He drops the controller.

RILEY

Come inside. I need to go shopping.

Dylan stands now as THAT MUSIC leads us --

INTO THE HOUSE - Past KIDS TRIPPING AND MOSHING to eventually find --

THE SOURCE OF THAT WEIRD-ASS MUSIC. Lennon, a year earlier, that weight of the world nowhere in her vicinity. She looks relaxed and happy, hair down, make-up done, wearing a distinct HAND EMBROIDERED ARMY JACKET.

She's in her element, dancing and making a TIKTOK (*thus the half time music*) with MARGOT, 18, half Asian, looking perfect in Gucci.

Kids watch from different parts of the party as the girls move in slo-mo sync. They grind and twerk and touch each other like bffs (*if not more*)... Until, the song ends.

The music returns to normal. The girls step apart and return to normal too, meaning no sign of intimacy -- at all.

MARGOT

Hot! Want me to tag you?

LENNON

Whatever.

Margot turns to her phone to post it.

Lennon moves away through the party. She passes KIDS who give shout-outs, "Congrats on Valedictorian." "Your speech was awesome." "Hot dance." Lennon tosses back compliments.

LENNON (CONT'D)

Girl, that dress slays. I'm gonna miss you so much. Congrats on Bard.

She finally spots, ALISON, her twin from that picture we saw earlier. Yes, they're identical, but as comfortable as Lennon looks at this party, Alison looks the opposite. She wears an oversized hoodie, no make-up, and basically avoids eye contact with anyone who passes.

LENNON (CONT'D)

(with a big hug)

Finally.

ALISON  
I see you and Margot are bffs  
again.

LENNON  
(no)  
She's a cunt.

ALISON  
So are you. I can't believe you  
left without me.

This is not angry or fraught. It's just how they roll.

LENNON  
I told you I was going.

ALISON  
I had to drive with Dad.

LENNON  
That's kind of sweet.

ALISON  
It's pathetic. Fuck you.

LENNON  
Vag or ass?

ALISON  
I'm serious.

LENNON  
Me too. You know how much people  
would pay to see us shmang.

ALISON  
You're disgusting.

LENNON  
That's why you love me.

ALISON  
You love me more.

LENNON  
(Re: Alison's clothes)  
K, this fit -- This is not pussy  
popping attire.

ALISON  
(embarrassed)  
Shhhh.

LENNON

I'm just saying, she's not gonna  
pop that pussy looking like a  
middle school masturbator.

(re: the hoodie)

Off.

Alison takes the hoodie off and hands it to Lennon.  
Underneath she wears a tank top and DISTINCT PADLOCK  
NECKLACE.

ALISON

Girl middle school masturbator or  
boy?

LENNON

Gender is a social construct. Come  
on, let's go make you pretty.

Lennon drops the hoodie on a chair as she leads Alison out of  
the living room and --

DOWN THE HALL -- Moving toward them from the other end are  
Riley and Dylan (*who we last saw playing Mario Kart*). Riley  
shoves some stuff into her backpack.

Alison sees Dylan and glances at the floor, shy. Lennon gives  
her arm a squeeze and whispers --

LENNON (CONT'D (CONT'D)

Dick appointment. Twelve o'clock.

ALISON

(whispers back, mortified)

What the fuck is wrong with you?

And here they are. Dylan smiles at Alison.

DYLAN

Hey!

But Alison is so embarrassed she rushes into the bathroom and  
closes the door after herself. Lennon smiles at Dylan.

LENNON

When you gotta go, you gotta go.

Dylan looks after Alison. Riley sees, not thrilled about it.

RILEY

Wanna go in the bouncy house?

DYLAN  
 (pulls his gaze back)  
 Sure.

He and Riley start to go but Lennon touches Riley's arm.

LENNON  
 D'you bring my cereal?

Riley reaches into her backpack and hands Lennon a bottle of generic nose spray (ketamine).

RILEY  
 Prescription strength. Have fun.

LENNON  
 You know me. I thrive on a balanced breakfast.

She heads into the bathroom after Alison. Dylan gives the bathroom door one more look then heads off with Riley.

DYLAN  
 Last time I was in a bouncy house,  
 I'm pretty sure I puked.

RILEY  
 What were you, like, 4?

DYLAN  
 It was my 5th birthday, remember?

They head past Margot who's now recording herself and Johnny, doing a champagne toast. (*Johnny looks much less "jockish" in this scenario*).

RILEY  
 I remember when you puked all over  
 Johnny during Seussical the  
 Musical.

Johnny looks over, amused at the memory. Offers a fist bump.

JOHNNY  
 Bruh! I'm gonna miss you.

Dylan fist bumps him then keeps moving with Riley. We stay with Johnny and Margot. Margot looks at the boomerang they just recorded.

MARGOT  
 I look absolutely ratch. Retake.

She holds the camera up. Johnny turns back, ready to clink.

MARGOT (CONT'D)  
Don't forget the head tilt. One.  
Two. Three.

They toast and head tilt.

JOHNNY  
Hot.

MARGOT  
(looking at it)  
You look hotter than me.

JOHNNY  
Not possible.

MARGOT  
I love you.

She laughs, a little manic, when, Mei, Margot's mom, who we met in the diner earlier, interrupts --

MEI  
There you are. So cute!

JOHNNY  
Mrs. G., sweet kicks.

MARGOT  
Mom, you promised you'd stay in the kitchen.

MEI  
I know. I know. Just come say hi to my friends.

Margot lets out a sigh and heads off after her mom and Johnny. Kids call out "JOHNNY" as he passes. Mei takes Johnny's hand.

MEI (CONT'D)  
What am I going to do without you  
to make me feel pretty every day?

Johnny gives her a squeeze as we CUT TO:

INT. MARGOT'S HOUSE, PARTY NIGHT, BATHROOM - NIGHT

Lennon and Alison's faces almost touch in matching profile as Lennon does Alison's make-up.

LENNON  
You're gonna look snatched.

ALISON  
I don't know if I can do this.

LENNON  
You're doing it. You've wanted him  
inside you since kindergarten.

ALISON  
I did not want anyone inside me in  
kindergarten.

LENNON  
You did, you just didn't know it  
yet.

ALISON  
You are so broken.

Lennon's phone BINGS WITH A TEXT. She ignores it.

ALISON (CONT'D)  
Who keeps texting you?

LENNON  
(glances at the phone)  
No one.

All we can glimpse is that it's from 🤩! Lennon shows no  
reaction, just shoves the phone into her jacket pocket. She  
tucks her hair behind her ear. (*Note: she does this when  
trying to be charming or seductive or get her way.*)

LENNON (CONT'D)  
So, you know the plan. You're just  
going to go up to him and ask if he  
wants to talk.

ALISON  
I know... I know...

LENNON  
OMG. Remember that boy I tried to  
get you to make out with in fifth  
grade? The one at the lodge?

ALISON  
The one who got his... thing...  
caught in his zipper. This is not  
making me feel better.

LENNON  
(pulls out her nose spray)  
I think you need a little squirt of  
K.



ALISON

No.

Lennon does a little squirt of ketamine up her own nose.

LENNON

See, it's nothing. Just makes you  
less desp.

ALISON

I'm not desp.

LENNON

What do you think Dylan's looks  
like?

Alison touches the padlock necklace (*this is her nervous habit*).

ALISON

A penis. Can we please talk about  
something else?

LENNON

There is nothing else. Even if it  
looks like a noodle you have to  
tell him how big and awesome it is.

ALISON

He's gonna know it's not awesome if  
it looks like a noodle.

LENNON

Wrong.

ALISON

Do you know how annoying you are  
right now?

LENNON

You're gonna miss me so much!

ALISON

You're gonna miss me more.

Lennon leans in to hug her and ... CRASH!

She's broken a magnifying mirror all over the counter.

ALISON (CONT'D)

Shit.

LENNON

Don't get all superstitious. They  
can afford a new one.

She sweeps the whole thing into the garbage can, leaving a faint smear of blood from her arm on the counter. This trail merges with --

A DIFFERENT TRAIL, ACROSS THE SAND...

EXT. BEACH NEAR CAVE - NIGHT

Music from the party leaks over as we follow the ragged drag marks to their source -- CLARA WITHERS! (*That weird hippie woman we saw on Lennon's drive into town*)!

She drags something big and awkward and wrapped in garbage bags behind her. We can't tell what it is, but there's no question it could be human.

Clara drags it slowly across the sand, toward that menacing cave we saw in the opening. The whole thing is really fucking creepy as we CUT TO:

EXT. MARGOT'S HOUSE, PARTY NIGHT - NIGHT

A shadow falls on Riley and Dylan as they move toward the bouncy house. They turn to see --

It's not Clara Withers. It's just a DUDE, with no shirt on, flexing for his reflection in a window.

RILEY

Fuck, marry, kill?

DYLAN

I hate that game.

RILEY

That's cause you never pick kill,  
which means you have to marry or  
fuck everyone.

DYLAN

Why can't we change kill to, "never  
see again"?"

AAAAHHH... they're stopped in their tracks by a faint crying sound. WTF?

AAAAHHH. There it is again. Eerie and painful. Coming from the bushes. Riley calls in --

RILEY

Hello..?

No response, just... AAAAHHHH...

A little creeped out, the kids step closer to look when --

TWO TEENS fall out of the bushes, MID-SMANG! That answers that. Riley and Dylan step around them.

RILEY (CONT'D)

Kill.

CUT TO:

INT. MARGOT'S HOUSE, PARTY NIGHT, BATHROOM - NIGHT

Alison and Lennon reflected side-by-side in the mirror. They look much more alike now that Alison's make-up is done.

LENNON

You're gonna be great.

Alison doesn't look so sure.

ALISON

I don't know...

LENNON

Yes, you do. It's all you've talked about all year. You're just scared. It's okay. Just do it exactly like we practiced, remember? Talk about how good it tastes and angle yourself so he can see it going in and out.

She holds out an electric toothbrush for Alison to practice.

ALISON

I'm not putting that thing in my mouth. It's totally unsanitary.

LENNON

So are dicks. Do you know where dudes put those things?

She jokingly motions the toothbrush toward all her orifices and other weird bathroom places. She tries to put it to Alison's mouth but Alison closes it... tight.

Lennon pulls back. She tucks her hair and softens, sweet and maternal now.

LENNON (CONT'D)  
Seriously, Ally, if you do this  
right, he's gonna love you forever.

Alison gathers her courage and takes the toothbrush.

ALISON  
I just don't want to fuck it up.

LENNON  
You won't.  
(switches the toothbrush  
to vibrate)  
Remember, gentle touch. Eye  
contact...

Alison looks at Lennon and opens her mouth about to put the  
base of the vibrating toothbrush in when-- It bashes against  
her teeth-- and OWWW!!

She drops it skittering and clattering onto the floor.

ALISON  
Forget it. I'm done.

Lennon tries to hand the toothbrush back.

LENNON  
No, you're not. I'm not going to  
let you pussy out.

ALISON  
Choosing not to have sex is not  
pussyng out.

LENNON  
It is when it's you. You bail on  
everything. You have to do this.

ALISON  
Why? So I can be like you?

LENNON  
I'd never wish that on anyone. I  
just want you to have a fucking  
life.

ALISON  
I have a life.

LENNON  
You're a virgin who doesn't have a  
driver's license.

ALISON

Did you just misquote Clueless at me?

Lennon sighs and tucks her hair.

LENNON

I'm trying to help. Don't you want Dylan to see how awesome you are?

ALISON

You mean, after I manipulate him into it?

LENNON

You're overthinking, as usual. Please...

(holds the K to her face)  
Just have a sniff and chill out.

Alison moves out of the away just in time to miss Lennon's squirt. But now Alison is pissed.

ALISON

What is wrong with you? I don't want your drugs or your fucking advice. It's my life I'll do what I want.

LENNON

And how's that working out for you? You got any plans after the party? I mean, for the rest of your life?

ALISON

Fuck you. At least I'm not a drug addict who screws her way through everything.

Ow. That hurt. Lennon tries to push through it, cavalier but colder now.

LENNON

Slut shaming. Wow. That's a new low, Ally. I thought you were a legit feminist.

ALISON

You think I don't know how you got that A in AP history from Mr. Haskell? You fuck to get everything—grades, attention, friends, drugs... You fuck instead of care.

(MORE)

ALISON (CONT'D)

Now you want me to be like that so  
Dylan will like me? Fuck you. I  
don't want to be an empty, fake  
user. I'd rather be alone forever  
than be like you.

Lennon is really hurt. She holds back tears. But Alison is oblivious as she storms out of the bathroom past her.

Lennon stands for a beat, then pulls out the ketamine, her solution to uncomfortable feelings. She does a REALLY BIG SNIFF-SNIFF. Takes a breath and smiles... better now.

THE MUSIC morphs into that weird, slow, discordant groove. Lennon walks out toward the party. She spots --

DYLAN and RILEY entering from outside.

Lennon drops her army jacket on a couch and dances into the rainbow-strobe-lit-living-room right toward them.

INT. MARGOT'S HOUSE, PARTY NIGHT, KITCHEN - NIGHT

That onerous music plays over another TIKTOK in progress. This time it's Margot, Johnny, Mei and Margot's dad, CHUCK, 60's, doing the "Something New" dance. Chuck tries to mimic Johnny's moves.

SIX OR SEVEN OTHER PARENTS, including the twins' dad, Bruce, have drinks and sushi while they watch.

The dance ends. The music returns to normal. Chuck and Mei take their bows. Parents applaud. Bruce pays big respect.

BRUCE

Someone just won the cool dad  
award.

CHUCK

(hugging Margot)  
This one taught me everything I  
know.

MARGOT

Tea.

MEI

She's got almost half a million  
followers now.

MARGOT

And they all love Chuckie G.

She kisses her dad on the cheek, then takes Johnny's hand.

MARGOT (CONT'D)

Come on.

MEI

Don't forget to tag me.

Margot ignores her but Johnny gives her a grin.

JOHNNY

We got you, Mrs. G.

He and Margot leave the kitchen.

CHUCK

What a great kid.

MEI

We're so lucky Margot's going to have him with her at USC.

BRUCE

Lennon's gonna be all the way in Michigan. Who's ready to watch a grown man cry?

MEI

To our kids.  
(lifts her glass)  
We raised some great ones.

The parents all toast.

MARGOT (O.S. PRELAP)

I need a bump.

INT. MARGOT'S HOUSE, PARTY NIGHT, LIVING ROOM - NIGHT

She leads Johnny down the hall.

JOHNNY

You just had a bump.

MARGOT

Then I need a mogul. No, that's a ski bump. We need to get you on skis.

TWO HETERO COUPLES move toward them. The guys greet Johnny with big "JOHNNY"s as they pass.

MARGOT (CONT'D)  
Some of your secret trade?

JOHNNY  
(confesses)  
Just Gary, junior year.

MARGOT  
I knew it! Wait. Junior year when  
you were with me?

JOHNNY  
No overlap. I swear.

Johnny stops at the line in front of the bathroom.

JOHNNY (CONT'D)  
I'll catch up.

MARGOT  
Ugh. Prison. Electric chair. Hurry  
up.

She films herself with her phone as she wanders away.

MARGOT (CONT'D)  
This graduation party is iconique,  
as the French would say.

She rounds a corner to see --

A GUY WITH A BASEBALL BAT coming straight at her!

MARGOT SCREAMS and ducks... only for the guy to step past and  
swing at a PIÑATA!

The OTHER KIDS, gathered around the game, look at Margot like  
she's out of her mind. She stands up with a grin.

MARGOT (CONT'D)  
Kidding!

She tries to shake it off as the violent sound of the piñata  
smashing TAKES US TO:

BLOOD!

EXT. BEACH NEAR CAVE - NIGHT

A thin stream of blood runs out from the mouth of that scary  
fucking cave. Whatever Clara's doing in there, it's  
definitely not good!



But we're not going in to find out what it is.

We swoop up the cliffs from the tormenting cave to find--

ALISON STANDING ON THE PRECIPICE ABOVE!

EXT. MARGOT'S HOUSE, PARTY NIGHT, SECLUDED AREA - NIGHT

Alison looks down over the steep drop. Pensive. Is she going to jump? She's lost in her own world... when --

She hears something behind her. She turns to see, NO ONE.

She looks back over the abyss when --

A HAND GRABS HER! Is it going to push her over?

She whips around in the other direction to see it's --

JOHNNY! He smiles at her.

JOHNNY

You're not getting off that easy.

Alison smiles and steps away from the edge. Tension diffused.

ALISON

Fine.

(re: the party)

Is it over yet?

JOHNNY

Not even close. You look pretty.

ALISON

Pretty fucking stupid.

JOHNNY

You're right, it's totally beneath you to actually try.

ALISON

(can't help but smile)

Shut up. You don't know everything.

But yeah, he kind of does. They have an easy way with each other. They turn to watch the party from this secluded area.

ALISON (CONT'D)

D'you tell her yet?

Johnny shakes his head.

JOHNNY  
Want a drink?

ALISON  
(nope)  
Nice subject change.

JOHNNY  
Just keeping things superficial.

It's clear their relationship is anything but. This is a very different, more authentic, Johnny than we've seen before.

ALISON  
It's Juilliard. She's gotta understand.

JOHNNY  
She's Margot.

ALISON  
Then I guess she'll figure it out when you don't show up on move-in day.

JOHNNY  
(he can't)  
She's done so much for me...

ALISON  
Just don't let that little bitch change your mind.

Johnny nods, it's going to be tough. Alison sits down in a lounge chair and holds a pack of cigarettes out to Johnny.

ALISON (CONT'D)  
They're menthol.

JOHNNY  
(sits down next to her)  
As long as they'll kill me.

She tears the filter off her own, then lights them both and hands him his. This is clearly a thing they do.

They watch the party through the window while they smoke.

ALISON  
Weird, right?

JOHNNY  
That we've known these people our  
whole lives and they don't know us  
at all.

Alison nods. They sit, silent, comfortable with each other.  
THROUGH THE WINDOW - Alison sees Dylan, walking by himself.  
Johnny sees where she's looking, nods approvingly.

JOHNNY (CONT'D)  
Hot.

ALISON  
I don't know.

She's so uncomfortable. But Johnny knows it's what she wants.

JOHNNY  
Come on. Go make interesting,  
neurotic babies.

Alison thinks about it. CUT TO:

INT. MARGOT'S HOUSE, PARTY NIGHT, LIVING ROOM - NIGHT

Tight on Alison, moving through the party, just breathing and  
putting one foot in front of the other, until she arrives  
next to Dylan, who's turned away, pouring a shot.

ALISON  
Hey.

DYLAN  
(turns to look)  
Oh... hey...

He misses the glass now and pours tequila onto the table.

DYLAN (CONT'D)  
Shit... sorry...

He tries to find something to mop it up with, uses his shirt.

ALISON  
You want some help with that?

DYLAN  
No... it's fine. Sorry. I got it.  
Sorry.

ALISON  
Sorry to the table?

DYLAN  
(ha)  
Right. Exactly.

Now they just stand there. It's fucking awkward. But Alison's not giving up.

ALISON  
So... Are you having fun?

DYLAN  
Depends how you define fun...

ALISON  
Yeah. I failed the reading section  
on the SATs so...

DYLAN  
Sorry.

ALISON  
I'm joking. I didn't take the SATs.

DYLAN  
Oh, right. Sorry. Not that you  
didn't take them, that's cool.

It's really fucking awkward. Dylan realizes he's holding the  
tequila.

DYLAN (CONT'D)  
Want a shot?

ALISON  
Oh. Sure. Yeah...  
(she's doing this...)  
Then maybe we could go someplace  
and talk.

DYLAN  
I like talking.

Alison smiles. Dylan smiles. Now they're getting someplace.  
Dylan turns to pour the tequila.

DYLAN (CONT'D)  
I'm gonna pay attention this time.

He pours. Alison breathes, can't believe this is actually  
happening. When --

Lennon arrives.

LENNON  
Is she not the cutest thing you  
ever saw?

Dylan turns with the shots to see Lennon throw her arm around  
Alison. Dylan looks from Alison to Lennon.

DYLAN  
Oh. Hey. Did you, uh, want a shot  
too?

LENNON  
(takes one from his hand)  
Alison doesn't drink.

ALISON  
Yes, Alison does. Sometimes.

LENNON  
How'd you get so cute?

ALISON  
I look just like you.

LENNON  
(to Dylan)  
But she's funnier.

She does her shot. Dylan does his too. Alison looks from him  
to her sister. The awkwardness is next level now. Something  
is definitely up.

DYLAN  
I can pour more.

Alison keeps her eyes on Lennon evaluating...

LENNON  
More is good.

Lennon smiles and tucks her hair... and in that moment, we  
might not know what's up, but ALISON KNOWS EXACTLY WHAT'S UP!

She glares at her sister, humiliation covering her face.

ALISON  
I can't believe you!

She rushes away. Dylan watches her go, not quite sure what to  
do. Lennon shrugs at him.

LENNON

Sorry.

She goes after her sister. Dylan stands for a beat, feeling bad. He takes a deep breath, trying to quell his growing anxiety, then pours himself another shot. CUT TO:

BLOOD -- IN THE WATER NOW.

EXT. BEACH OUTSIDE CAVE - NIGHT

NOT JUST BLOOD -- BUT GRIZZLY PIECES OF INNARDS AND INTESTINES. A wave crashes over the gruesome swirl, taking it out to sea forever.

WIDEN TO REVEAL -- Clara Withers stands on the shore watching it wash away. Then she turns and looks up the cliffs toward the glittering lights of the party. Is that where she's going next?

DING-DONG.

INT./EXT. MARGOT'S HOUSE, PARTY NIGHT, FRONT DOOR - NIGHT

Mei pulls the door open to see -- It's not Clara! Phew! It's LYLA, 30's, the local sheriff, in her uniform.

MEI

Lyla! So nice to see you. Come in.  
Come in. I hope you're not here in  
an official capacity.

LYLA

I just wanted to check in before I  
finished my shift. You know,  
graduation night.

MEI

That's why we had the party here.  
Make sure everyone stays safe. But,  
these kids are so much more mature  
than we ever were... Come on in and  
have a glass of wine. Bruce is here  
and the Bregmans...

CUT TO:

INT. MARGOT'S HOUSE PARTY NIGHT, LIVING ROOM - NIGHT

Riley looks around the shot area, sees a COUPLE OF STONERS.

RILEY  
Have you seen Dylan?

The kids shrug, nope. Riley keeps moving, straight towards --

LYLA AND MEI moving toward her. WTF is the sheriff doing here? Riley immediately turns and walks in the other direction --

EXT. MARGOT'S HOUSE, PARTY NIGHT - NIGHT

Johnny sits alone in his lounge chair, watching the party. Margot finds him, upset.

MARGOT  
Where the hell have you been?

JOHNNY  
Right here. What's wrong?

MARGOT  
OMG, Lennon was in my room... She is so... I mean, beyond extra.

Johnny gets up to comfort her.

JOHNNY  
What happened?

MARGOT  
(heading toward the house)  
I can't even. Please, don't ever leave me like that again.

She takes his hand. Off Johnny, who knows he's about to leave her in a much bigger way as we CUT TO:

INT. MARGOT'S HOUSE, PARTY NIGHT, HALLWAY - NIGHT

Riley passes a kid waiting for the bathroom.

RILEY  
Have you seen Dylan?

KID  
You got roxy?

RILEY  
(nope)  
Shut the fuck up.

The kid shrugs it off. Riley moves to the end of the hall --

The sound of ALISON AND LENNON YELLING BLEEDS THROUGH A CLOSED DOOR. They sound alike and we can't make out actual words until...

ONE OF THE TWINS (O.S.)

Fuck you.

The door opens. Lennon walks out, bumping into Riley.

RILEY

Nice --

Lennon just keeps walking. Riley lets it go as she spots Dylan coming out of another room down the hall.

RILEY (CONT'D)

There you are.

She goes to meet up with him.

DYLAN

Can ketamine kill you?

CUT TO:

INT. MARGOT'S HOUSE, PARTY NIGHT, VARIOUS LOCATIONS- NIGHT

Margot drags Johnny through the house.

MARGOT

I mean, she is in such denial. I  
can't handle this sober. Why hasn't  
Riley hit me back?

She stops dead as she sees LYLA, THE SHERIFF, in the kitchen, having a drink with the other adults.

Margot immediately pulls Johnny the other way, into --

THE LIVING ROOM - Past Lennon (*who they don't notice*). Lennon grabs her army jacket from the couch and heads for the front door.

We stay with Margot and Johnny as they find Riley and Dylan.

MARGOT (CONT'D)

What the hell is the sheriff doing  
here?

RILEY

Why don't you ask your mom?



MARGOT  
We need to go.

RILEY  
Way to state the obvious.

Margot and Riley lead the way with the boys behind them.

MARGOT  
Why didn't you text me back?

RILEY  
Hello, bitch? The sheriff is in  
your house.

Johnny steps next to Dylan who looks a little shell-shocked.

JOHNNY  
You okay, dude?

DYLAN  
I think I might be a bad person.

JOHNNY  
You're not. Trust me on this one.

Dylan shakes his head, not convinced. Johnny pats him on the back, reassuring, as they head after the girls to --

EXT. MARGOT'S HOUSE, PARTY NIGHT, DRIVEWAY/INT. LENNON'S  
CAR - NIGHT

Lennon's car is parked and running. Lennon's head is on her steering wheel, reeling from whatever just happened with her twin when --

OUR POV CHANGES -- someone is watching her! Is it Clara Withers? Whoever it is, it's really fucking creepy as they get closer... and closer!

Lennon finally lifts her head off the steering wheel and --

THE CAR DOORS FLING OPEN.

MARGOT  
Lennon, you Goddess.

It's just Margot! She's obviously gotten over her upset with Lennon, as she, Johnny, and Riley climb into the back. Dylan gets in front.

MARGOT (CONT'D)  
Now this is the party!

LENNON  
What are you doing?

MARGOT  
Going! Away from that dry vag  
sheriff. I mean, those pants. Like,  
I'm sorry, but who dresses like  
that?

RILEY  
My mom is def passed out at my  
place.

JOHNNY  
What about the lodge?

MARGOT  
Why are we not driving?

DYLAN  
(quiet to Lennon)  
Can we talk about what  
happened?

LENNON  
No.

She puts the car in gear and ZOOM --

She shoots down the driveway and --

CLANK CLANK. Yeah, that was the mailbox she just took down.

DYLAN  
Whoa.

RILEY  
I'd like to live into  
adulthood.

MARGOT  
Cool. No one mails anything  
anymore anyway.

JOHNNY  
How fucked up are you?

Lennon doesn't answer, she just pulls out onto --

EXT. CLIFFSIDE ROAD/INT. LENNON'S CAR - CONTINUOUS - NIGHT

The kids quickly get back into party mode. Talking over each  
other, moving around, drinking, doing shit with their phones.

MARGOT  
What was my mother thinking?  
(to Riley)  
I'll take an eight ball.

Johnny holds out a tequila bottle.

JOHNNY  
Who wants shots?

Riley takes a shot. Holds the bottle out to Margot.

MARGOT  
I already drank my calorie limit.

RILEY  
Get over yourself.

MARGOT  
Coke does speed up the metabolism.

She takes a swig and hands it back to Johnny. He leans into the front seat and holds it out to Dylan and Lennon.

JOHNNY  
Shots?

DYLAN  
Web MD says ketamine can kill you.

RILEY  
Web MD is full of shit. I already told you.

JOHNNY  
You're just freaking. Do a shot.

He hands the bottle to Dylan and turns the radio up. Energy building in the car.

RILEY  
I'm starving. I need a burrito.

MARGOT  
NOT Keto!  
(to her phone)  
Graduation night's about to get lit.

Yes, Margot's recording an Insta-story.

MARGOT (CONT'D)  
I'm here with the OGs, bffs since kindergarten! Say hi, Johnny.

JOHNNY  
Hi, Johnny.

DYLAN  
(to Lennon)  
Seriously, can we talk about what happened?

Lennon ignores him. Eyes on the road.

MARGOT

Riley, was my first friend when I moved here and no one else would talk to me.

RILEY

Dude, I would have failed first grade spelling without you.  
(still smiling)  
But you were def annoying.

MARGOT

I just wanted everyone to like me. And now they do! Thanks to the original badgirl Riri. Say hi, Riri.

She starts to turn the phone toward Riley who glares at her, with a baggie of coke in her lap.

RILEY

Legit, do not point that at me.

MARGOT

Riri's shy right now. But Lennon's never shy.  
(puts the phone on Lennon)  
Say hi, Lennon.

Lennon ignores her and keeps driving.

RILEY

I really need a burrito.

JOHNNY

(to Lennon and Margot)  
Can you two please kiss and make up?

Margot leans forward and kisses Lennon's cheek.

MARGOT

Love you, Lemon.  
(to everyone)  
We need better music.  
(points her phone at Dylan)  
Say hi, Dylan. Isn't he cute? I mean, like in a Dan Humphrey kind-of-way? Ponder that.

She keeps her phone on Dylan while she sticks her finger into the baggie of coke.

MARGOT (CONT'D)

Yum.

DYLAN

(to Lennon)  
Maybe we could talk later?

MARGOT (CONT'D)  
Can someone be in charge of music?

DYLAN  
How about something chill, like  
Joni Mitchell.

[illegible]

Johnny reaches into the front to switch the radio.

DYLAN  
I think I need to go home.

RILEY  
What you need is a burrito.

Johnny lands the radio on "Claws", by Charli XCX.

JOHNNY  
I love this song!

It's the same song Lennon turned off in the opening. Which only increases our tension as the energy in the car gets more and more manic.

Margot and Johnny sing for the camera.

JOHNNY AND MARGOT  
I like. I like. I like. I like  
everything about you...

RILEY	DYLAN
(chanting)	I really think I should go
Burrito. Burrito. Burrito.	home.

IT'S TOTAL FUCKING CHAOS! With blow and tequila and singing and chanting and panicking-- and suddenly --

FWUMPH!! The car hits something. HARD!

The kids SCREAM, thrown back in their seats.

The car lurches forward. More SCREAMS!

Dylan yanks the emergency brake and SCREECH. The car finally comes to a stop.

The kids sit there for a beat. There's tequila and coke and God knows what else from Riley's backpack spilled everywhere. The kids ignore it, just sitting there, silent.

The only sound is that Charli XCX song on the radio...

SONG ON RADIO  
I like. I like. I like. I like...

Dylan turns it off. Beat.

JOHNNY  
What was that?

No response. Riley opens her door.

MARGOT  
Where are you going?

RILEY  
To find out what we hit.

She climbs out. Johnny does the same on Margot's other side.

DYLAN  
I'm sure it was a deer.

MARGOT  
The car still works, right? So  
whatever it was couldn't be that  
bad.

In the driver's seat. Lennon takes a breath, looks down at her shaking hands.

TIGHT ON: The front bumper-- dented and bloody.

EXT. CLIFFSIDE ROAD - NIGHT

Johnny, lit by the headlights, stares at the damage.

JOHNNY  
Whatever it was, it looks bad.  
(calls to Riley)  
Did you find anything?

A few yards behind the car, Riley's phone light casts a tiny glow in the misty darkness.

RILEY  
Maybe...

She follows her light toward the brush on the side of the road. Johnny moves in her direction.

AT THE CAR -- Margot climbs out.

MARGOT  
I think we should go.

Riley ignores her as she aims her light into the brush, only able to see a few inches in front of her. Johnny arrives next to her.

JOHNNY

What is it?

Riley steps closer with her light, trying to see, as we CUT  
BACK TO:

AT THE CAR -- Dylan and Lennon have climbed out to stand with Margot.

DYLAN

I'm sure it was a deer.

LENNON

I don't think it was a deer.

MARGOT

(calls to Riley and  
Johnny)

What the fuck is it?

No response. Margot, Dylan and Lennon move through the dark mist to see for themselves.

DYLAN

It had to be a deer.

BACK TO:

RILEY AND JOHNNY -- Riley takes one more step into the brush and STOPS DEAD!

JOHNNY

What?

He steps closer to see what she's found. But before he (or we) can see what it is --

Riley looks up to see the other kids approaching. She panics!

RILEY

No! Don't come over here.

Johnny steps in front of Lennon, trying to block her.

JOHNNY

No... Lennon... Please --

But the kids' phone lights have landed on what Riley and Johnny have found. Lennon can't help but peer around Johnny to see --

It's ALISON! Laying in the brush. Her body bent at a weird angle. Not moving.

Lennon opens her mouth... but no words even -- She's devastated. Sits down onto the shoulder of the road.

Dylan paces, trying to make it go away.

DYLAN

No. It was a deer.

Margot squats down next to Lennon, we see a new nurturing side of her, as she tries to comfort her friend.

MARGOT

It's okay. She's okay. She's gonna be okay.

ON ALISON, staring out at nothing as Riley holds her fingers to her throat trying to find a pulse. Nothing.

RILEY

She's dead.

MARGOT

This is not happening.

JOHNNY

(crosses himself)

Oh my God. Please forgive us.

He leans down toward the body, silently praying.

Lennon slumps further, paralyzed by her grief. Margot rubs her back, reassuring her friend and herself.

MARGOT

It's gonna be okay... Everything always turns out okay...

Dylan paces, crying, and mumbling to himself about how it's his fault.

Riley just stands there, perfectly still, taking it all in.

All of them trying to process when -- HEADLIGHTS.

RILEY

Shit.

It's a PICKUP TRUCK moving toward them and it's almost there.

DYLAN

What do we do?



RILEY

Pull yourself together and no one  
say anything. I'll handle it.

The truck pulls to a stop across the road. On the door, is a sign for, "FOOD 'n STUFF". Dale (*that skeevy, Matthew McConaughey type, we saw staring at Lennon as she drove into town*) sits at the wheel.

Riley heads over to distract him. Margot turns to Johnny.

MARGOT

(re: Lennon)

Make sure he doesn't see her.

Lennon doesn't even seem to hear. She just sits in the dirt, in shock. Johnny throws his arm around Dylan, calming him as he leads him over to block Lennon from Dale's view.

Margot goes to join Riley --

ACROSS THE STREET -- Dale sticks his head out his truck window. He's stoned and munching messily on a burrito, ensuring none of our kids will ever want to eat one again.

RILEY

Hey, Dale.

DALE

Hey, homies. What's up?

RILEY

Nothing much.

DALE

Graduation! Am I right? You got  
enough product?

RILEY

Yeah, I got it covered.

Dale looks from the girls to Dylan and Johnny.

DALE

You two an item now? Cool cool. I'm  
down.

JOHNNY

I'm sure you are, Dale.

DALE

You got car trouble or something?

RILEY  
(nope)  
We're all good.

Dale looks at the group again.

DALE  
Then why are you hanging out on the  
side of the road?

He opens his truck door to get out, but before he can--

BAAARRRFFF. Margot vomits in front of his door.

RILEY  
Margot wasn't feeling well.

Margot gives him a sorry smile.

MARGOT  
Wine before liquor never sicker.

Dale looks at her, is he buying it...?

BAAAARRRRFFF. Margot heaves again. Riley rubs Margot's back,  
getting in on the act.

RILEY  
There you go... Get it all out.

BBBARRRRFFF. Margot lets it go one more time, even closer to  
Dale, who finally pulls his door closed.

DALE  
Looks like you got this handled.  
(with a skeezy wink)  
I'm gonna go lay me some pipe.  
Later, losers.

He pulls away. The kids watch his car disappear around the  
bend and finally relax. Riley turns to Margot.

RILEY  
That was lowkey impressive.

MARGOT  
Thank you.

Johnny steps away from Dylan back toward Alison's body. He  
looks at her and quietly starts to cry.

The rest of the kids stand silently, the weight of the  
situation heavy on them again.

DYLAN

We need to call the police.

He pulls out his phone.

RILEY

What are you doing?

DYLAN

Calling the police. I just told you.

RILEY

(grabs his phone)

No, you're not. We need to think about this first.

DYLAN

There's nothing to think about.

He tries to grab his phone back but Riley shoves it into her pants. Dylan backs off... not going there.

RILEY

I didn't think so.

Johnny sits with Alison's body.

JOHNNY

Alison's dead. She's fucking dead.

RILEY

Calling the police isn't going to change that.

MARGOT

Look, maybe we should call my dad.

The kids look at her like she's nuts.

RILEY

No one's calling their parents. Or the police. We're all eighteen. We're adults. And that's what they're going to try us as.

JOHNNY

It was an accident.

RILEY

We're wasted, that makes it manslaughter... at least.

MARGOT

This can not be happening.

DYLAN

When you hit someone you're supposed to call the police.

RILEY

We know, okay? We all know you're the fucking good guy.

DYLAN

I'm sorry, okay, I'm sorry.

Seems like he's not just apologizing for this.

JOHNNY

I don't know what's up with you two but this is not helping.

RILEY

There's tons of illegal shit all over the car.

JOHNNY

She's dead. We can't just sit here and do nothing.

MARGOT

Okay, too much chaos. We need to calm down and think about this rationally.

DYLAN

I'll take the blame.

RILEY

Seriously, Dylan. The police don't give a shit about your OCD guilt complex.

MARGOT

Riley's right, they're going to arrest all of us.

RILEY

(to Dylan)

That's the end of MIT. None of you are going to college or anywhere else. Maybe Margot will be okay because she's rich, but the rest of us are fucked. We'll serve time and our lives will be fucked. Forever.

JOHNNY

They have to understand it was an accident.

DYLAN

We need to do the right thing.

JOHNNY

I agree with Dylan.

MARGOT

Seriously, Johnny? Who is that the right thing for?

She gestures toward Lennon, who the group (*and the audience*) have practically forgotten is still sitting there on the side of the road, paralyzed by her devastation. Margot lowers her voice, honestly concerned for her friend.

MARGOT (CONT'D)

She's the one who was driving.  
Hasn't she been through enough?

Lennon doesn't seem to hear them, but this reality stops Dylan and Johnny in their tracks.

MARGOT (CONT'D)

Do you want her to go to jail?

DYLAN

Of course not.

They stand for a minute... thinking.

RILEY

We could say we hit a deer.

JOHNNY

And leave her here? I'm not doing that.

The kids consider. Dylan finally stops pacing.

DYLAN

We could take her to the cave.

The kids quiet. We might not know all the details, but we've seen enough of the cave to know it's bad.

MARGOT

It's where their mom committed suicide.

JOHNNY

It's where everyone goes to do it.

RILEY

If someone finds her, they're going to know she didn't kill herself.

MARGOT

How do you know she didn't kill herself? I mean, she was totally depressed. What was she doing in the middle of the road, in the middle of the night, if she didn't want to die?

DYLAN

No one will find her if we put her in the cave. The tide takes everything. Most of the people's bodies never even wash up.

RILEY

So, what..? We just say she ran away?

MARGOT

It makes sense. All she ever did was hate on everyone here. She wasn't going to college. She had no job. Her sister was about to leave. Why would she hang out? It's not like she had any fucking friends.

JOHNNY

I was her friend.

MARGOT

Since when?

JOHNNY

Since kindergarten. When we were all friends. This doesn't feel right.

DYLAN

I agree.

RILEY

What the fuck? You're the one who just said we should put her in the cave.

HEADLIGHTS - in the distance.

RILEY (CONT'D)

Shit.

(to Margot)

Can you do it again?

MARGOT

Always.

They get into their positions. The guys block Lennon. Margot bends over, ready to puke. Riley moves next to her, when --

The headlights turn off the road... PHEW!

RILEY

We can't stay here.

DYLAN

I say we take a vote.

MARGOT

(re: Lennon)

I say we ask her.

The kids can't disagree. Margot squats down next to Lennon, touches her gently.

MARGOT (CONT'D)

Hey. I know this is hard but we all want to do the right thing...

Still in shock, Lennon doesn't speak, but she actually looks up at her friends this time.

MARGOT (CONT'D)

What do you think Alison would want?

FLASHBACK TO:

INT. MARGOT'S HOUSE, PARTY NIGHT, MEI'S CLOSET - NIGHT

A full-size room that's been converted into a designer clothing and accessory fantasyland. Alison sits, crying, on a plush area rug, when Lennon walks in.

LENNON

Sick hiding place.

The sight of Lennon turns Alison's hurt to fury.

ALISON

I can't believe you fucked Dylan.

LENNON

You don't know that.

ALISON

Yes, I do. I know you. I saw it all over your fucking face. You had sex with the one person I've been in love with my whole life!

LENNON

I'm sorry. I wasn't thinking straight.

ALISON

Oh my God! You are not blaming the drugs! You get straight A's on drugs. You do your whole perfect life on drugs... That's not what makes you a horrible human being.

LENNON

Are you done?

ALISON

With you? Yes. I finally am.

LENNON

I fucked him okay, I'm sorry. I fuck lots of people! And it's not like you were ever gonna do it.

ALISON

Yes, I was. We were literally just talking about it.

LENNON

And then you pussied out. Just like you do with everything.

ALISON

I can not believe you're blaming ME?

LENNON

I'm just saying, this is life. If it wasn't me, it would've been someone else. The world isn't going to wait around for you forever, Alison. Other people are going to take what you want if you don't get off your ass and do something!



ALISON

What's left to take? You already  
took it all! Do you know how  
impossible it is to be your sister?

LENNON

It's more impossible to be yours.  
All I do all day is worry about  
"poor Alison". Make sure "poor  
Alison" is okay...

ALISON

I'm not "poor Alison". Worry about  
your fucking self.

That lands on Lennon... as we PRELAP --

MARGOT (O.S. PRELAP)

It's gonna be okay.

We're BACK TO:

EXT. CLIFFSIDE ROAD - NIGHT

Lennon stands now, watching as Johnny gently closes the trunk  
on Alison's body. Lennon obviously made her decision. She  
stares at the closed trunk, heartbroken. Margot take her  
hand, supportive.

MARGOT

Come on. Johnny can drive.

CUT TO:

INT. LENNON'S CAR - NIGHT

Johnny drives. Eyes on the road.

The car is quiet. No radio. Just the sound of Dylan, in the  
passenger seat, taking deep, rhythmic breaths.

Lennon sits in the middle of the back seat, numb in her  
grief. Margot holds her hand on one side. On the other, Riley  
keeps a hand on her leg, both of them taking care of their  
friend.

Nothing anyone could say right now would be right. So they  
just sit, the sound of Dylan breathing and the wheels on the  
road almost meditative in their grief and guilt when --

MOAAANNN...

The kids look at each other, did they all just hear that?  
MOAAAANNN. There it is again. It's coming from the trunk.

RILEY  
What the fuck..?

DYLAN  
Pull over!

Johnny quickly does.

EXT. CLIFFSIDE ROAD - NIGHT

The kids stare at the trunk. MOOOAAAN... There it is again.

MARGOT  
Someone open it.

Johnny steps forward and pops the trunk to reveal --

DEAD ALISON. Exactly where the kids left her. Riley reaches in to feel Alison's pulse just to make sure when --

MOOOAAAN... The kids jump. Except for Dylan, who this time recognizes --

DYLAN  
It's FKA Twigs. She loved FKA.

MOOOAAAN... Now Margot sees the light shining through Alison's hoodie pocket.

MARGOT  
It's her fucking ring tone.

Relieved, she reaches in and takes the phone out of the pocket. "Two missed calls from DAD". Lennon sees, gutted...

LENNON  
What am I gonna tell him?

MARGOT  
(reassuring)  
That she ran away...

She turns the phone off.

RILEY  
Did you take the sim card out?

MARGOT  
No one can track it if it's off.

She puts the phone back into Alison's hoodie pocket.

We stay on Alison now, staring blankly up at us as the trunk closes on her. CUT TO:

DANGER!!! A wall of signs. STOP! NO ACCESS! FAST RISING TIDE. FLASH FLOOD ZONE. SUDDEN HIGH SURF SURGES CAN CAUSE DROWNING AND DEATH. DO NOT ENTER. Reveal we're --

EXT. BEACH NEAR CAVE - NIGHT

Our group stands in front of the ominous signs. Johnny holds Alison's body in his arms.

No one says a word as Dylan leads them around the signs, single file, no flashlights. They move along the narrow strip of sand between the cliff and the roiling sea, to arrive at the entry to --

EXT. CAVE - NIGHT

DRIP. DRIP. DRIP. We're finally inside -- it's dark and damp and eerie as hell.

The kids walk in, leaving their footprints in the sand behind them.

Johnny props Alison's body against a wall. Lennon stands next to him, watching.

JOHNNY

You okay?

Lennon just kind of shakes her head, staring at her sister.

The other kids turn their phone lights on to look around.

High above them, names have been carved into the dank walls. There are at least twenty, in various states of legibility, one after another, ringing the cave in a makeshift memorial.

The kids stare at them, they're really fucking creepy --

RILEY

All of these people died in here?

DYLAN

Most of them were in that cult.

MARGOT

(points to a name)

There's their mom.

JOHNNY  
Who carved them all?

DYLAN  
No one knows. I did a paper on it  
in fifth grade.

RILEY  
(lighthearted)  
And you're still a freak.

DYLAN  
Says the well-adjusted one.

SCREEEAMMMS suddenly echo around them! The kids freak! Some  
scream along in terror.

JOHNNY  
Shhhh.

The kids stop. The screams stop too.

RILEY  
What the..?

The SCREEEEAMMMS start again.

The kids look around, terrified, where are they coming from?  
Impossible to tell with the echoes when --

MARGOT  
Sorry.

The screams suddenly cut off. Margot holds up her phone.

MARGOT (CONT'D)  
My Insta.

DYLAN  
You're recording this?

RILEY  
Are you out of your fucking mind?

MARGOT  
So ugly of you to assume, God. I  
opened it accidentally. It's the  
story I was making when... You know-

JOHNNY  
You posted that story?

MARGOT

Do I look like an idiot to you,  
Johnny?

RILEY

Then what's it still doing on your  
phone?

MARGOT

I forgot to delete it, okay? I was  
a little busy keeping you all out  
of jail.

(holds up her phone)

There... Gone... See...

But it's made them all more tense again.

RILEY

We need to get out of here.

JOHNNY

We need to do something first. You  
know, like a prayer or a song, or  
something that sends her soul to a  
better place.

RILEY

You do not legit believe in heaven?  
Cause they don't even let gay  
people in.

JOHNNY

My heaven does.

DYLAN

I believe in hell.

MARGOT

I believe in something greater than  
all of us that lives inside of me.

JOHNNY

Can we just take a moment of  
silence?

He takes Margot's hand on one side and Dylan's on the other.  
Dylan takes Riley's hand and Riley takes Margot's. Lennon  
sits down next to Alison against the wall.

JOHNNY (CONT'D)

God, please bless Alison's soul and  
forgive whatever sins she may have  
committed.

(MORE)

JOHNNY (CONT'D)

Accept her into the kingdom of  
heaven to live with you in peace  
and happiness for all eternity.

They all close their eyes. Except Dylan, who's too anxious.  
He looks around and sees--

-- IN THE FAR CORNER OF THE CAVE -- Did something just move?

Dylan squeezes Riley's hand. She opens her eyes.

DYLAN

(whispers)

I think someone's in here.

He gestures to the back corner. Margot hears and opens her  
eyes too. Whispers.

MARGOT

What's going on?

DYLAN

I think someone's back...

Riley and Margot both look -- could it be Clara? Suddenly --

A couple of RATS scurry out of the corner. Riley YELLS!

MARGOT

Are you for real? They're just  
rats.

RILEY

That's a shocking response from  
you.

MARGOT

I'm a complicated person.

Johnny opens his eyes now, watching the rats run for the cave  
exit where the kids' footprints have now washed away.

JOHNNY

The tide's coming in.

Margot moves over to Lennon and extends her hand.

MARGOT

We have to go.

LENNON

(can't make herself move)

Please... Just a few more minutes.

The kids can't deny her that.

DYLAN

We'll keep an eye on the tide.

The kids head toward the mouth of the cave, leaving Lennon alone with her twin. She gently touches that padlock necklace Alison wears as we FLASHBACK TO:

INT. MARGOT'S HOUSE, PARTY NIGHT, MEI'S CLOSET - NIGHT

The sisters stand-off. Both upset. Alison holds the padlock of the necklace.

ALISON

You think you can just say bullshit words and shine your smile and make everyone forget what a horrible cunt you are? That might work on other people but I know the real you. You're a fucking sociopath.

LENNON

I'm pretty sure that's genetic.

ALISON

It's not funny. I mean it. You're deeply mentally ill. I know what you do with those razor blades!

LENNON

(caught)

Whatever. It's better than moping around all day.

ALISON

It's called having feelings. I'm allowed to be sad!

LENNON

Everyone knows you're sad, Alison. It's all you are, every God damned day for the last ten years!

ALISON

My mother died.

LENNON

She was my mother too.

ALISON

And you didn't give a shit.

LENNON

Just because I got the fuck on with my life, unlike you.

ALISON

You had dad.

LENNON

Here we go. Of course I'm his favorite. I don't sit around and blame him for my bad life choices.

ALISON

I don't blame him. I blame YOU.

LENNON

You should blame --

ALISON

Myself... I know I've heard Her.  
it a million times.

LENNON (CONT'D)

LENNON (CONT'D)

(re: the necklace)

You should blame HER!

ALISON

She's the only one who ever loved me.

Alison touches that necklace and starts to cry.

MARGOT (O.S. PRELAP)

Hey...

BACK TO:

EXT. CAVE - NIGHT

Lennon and Alison sit, side-by-side, in a classic horror tableau. Hard to tell which twin is alive and which is dead.

MARGOT (O.S.)

We have to go...

Lennon opens her eyes. Alison does not. The sound of the waves crashing against the rocks gets louder by the minute. Margot and the other kids have come back in and are waiting.

MARGOT (CONT'D)

The tide's coming in.



Water rushes into the cave. Lennon touches her sister's necklace one more time. She leaves the prized possession around her neck and kisses Alison's cheek, so sad...

LENNON

I'm sorry.

Margot takes her hand and pulls her toward the mouth of the cave, the other kids step in behind them.

Johnny looks back at his friend.

JOHNNY

See you next time.

Riley, the last of the group, is just at the mouth of the cave, when she hears a gentle "WHHHEEZZE" behind her.

She turns back to see Alison -- wait! Is she moving?

Water rushes into the cave around her.

Dylan turns back for Riley.

DYLAN

What is it?

RILEY

Nothing. I just...

She looks back at Alison -- no sign of movement.

RILEY (CONT'D)

... Nothing.

She hurries out after Dylan and the others.

EXT. PUBLIC STEPS TO BEACH - NIGHT

The kids hurry up the precarious steps as the sea smashes violently against the cliffs and cave below. CUT TO:

EXT. SMALL COVE NEAR CAVE - NIGHT

Unseen by our kids, Clara Withers stands on a rock, protected from the surf. She stares at our kids as they reach the top of the cliff. UH OH!

EXT. LOOKOUT OVER CLIFFS - NIGHT

From the cliff above, the kids watch as the tide rushes in, so violent and strong, nothing could survive it. They stand together, bonded in this tragedy and their decision.

MARGOT

We did the right thing.

The kids don't disagree. Lennon looks over the sea one more time as we FLASHBACK TO -

INT. MARGOT'S HOUSE, PARTY NIGHT, MEI'S CLOSET - NIGHT

The fight has escalated. Lennon blocks the door so Alison can't get out past her.

LENNON

She didn't love you.

ALISON

Let me out.

LENNON

I'm not going to be around to protect you anymore. You need to face the truth.

ALISON

Your truth.

LENNON

The truth. She left you!

ALISON

She killed herself because she was in pain.

LENNON

She was a selfish cunt!

ALISON

Why are you doing this? You have Dad and Dylan and college and blow jobs and smiling and friends... Why can't you let me believe one person in the whole world loved me! Just me!

LENNON

Because she didn't.

Alison deflates. Can't fight it anymore.

ALISON

Fine.

She pulls the necklace over her head and drops it on the floor.

ALISON (CONT'D)

Now you have everything.

LENNON

(picks up the necklace)

I'm sorry. Trust me. This is for your own good. So you can finally move on and have a life.

Alison pushes by her and opens the door.

LENNON (CONT'D)

I love you.

ALISON

Fuck you.

She walks out of the bedroom, leaving LENNON HOLDING THE NECKLACE! It's her who had it, NOT ALISON!

INT. MARGOT'S HOUSE - PARTY NIGHT, VARIOUS LOCATIONS - NIGHT

We follow ALISON as she knocks into Riley, and keeps walking, determined to get out of here. She walks into--

THE LIVING ROOM -- She moves to where Lennon left her hoodie. TWO TEENS are now macking on top of it.

ALISON

Can you guys..?

They don't even pause to acknowledge her. Alison grabs a corner of the sweatshirt and tries to pull it out from under them but -- it's not happening.

She spots Lennon's army jacket on the couch. That's better anyway!

She grabs it and puts it on. That's right, it wasn't Lennon who was wearing the jacket, it was ALISON!

She feels inside the pocket. Pulls out the car keys and walks--

EXT. MARGOT'S HOUSE, PARTY NIGHT/ INT. LENNON'S CAR - NIGHT

It's ALISON who climbs into the DRIVER'S SEAT!

She puts the key in the ignition and turns it on. Fuck not having her license! Fuck Lennon! Fuck it all!

She's about to put the car in gear when... she drops her head onto the steering wheel, frustrated, beaten, trying to figure out what to do when --

The car doors fling open just as we saw them do earlier.

MARGOT

Lennon, you goddess.

Her friends climb in, assuming (*as anyone would*) that it's Lennon at the wheel.

MARGOT (CONT'D)

Now this is the party.

ALISON

What are you doing?

MARGOT

Going! Away from that dry vag sheriff. I mean, those pants. Like, I'm sorry, but who dresses like that?

RILEY

My mom is def passed out at my place.

JOHNNY

What about the lodge?

MARGOT

Why are we not driving?

DYLAN

(quiet to *Lennon*)  
Can we talk about what happened?

On Alison's face, reminded now of what her sister did with Dylan... of all the accusations that she does NOTHING. It's in this moment she decides to take ACTION!

She puts the car in gear and guns it.

RAPID FIRE CUTS NOW OF --

ALISON side-swipes the mailbox.

ALISON pulls onto the road.

ALISON sits in the car, shaking after the accident.

ALISON, on the side of the road, while the kids talk about how no one would miss her.

ALISON watches the trunk close on Lennon.

ALISON kisses Lennon's cheek and leaves her in the cave.

It's ALISON who's alive!!! Not--

MARGOT (O.S. PRELAP) (CONT'D)  
Lennon.

EXT. LOOKOUT OVER CLIFFS - NIGHT

Margot's voice brings us back to *Lennon* (who we now know is really Alison but will refer to as *Lennon* when that's who our other characters believe she is.)

She turns to see Margot and the others waiting at the car.

MARGOT  
You ready?

*Lennon* nods and heads towards her new life as we CUT TO:

A BLOODY DEER HEAD. It's dead eyes staring out at us.

A chyron announces we're back in -- **"THIS SUMMER (aka: The Present)"**. We're --

INT. GREENE HOME, LENNON'S ROOM - DAY

*Lennon* stands where we left her, with those horrifying words,

**"I KNOW WHAT YOU DID LAST SUMMER"** written all over her mirror.

We widen now to see there's more!

That BLOODY DEER HEAD is hanging in her closet! DRIP... DRIP... DRIP...

*Lennon*, stares at it, horrified.

The whole terrifying tableau reflected for us in her mirror!

SOMEONE FUCKING KNOWS!!!

As we END THE EPISODE.