

I KNOW WHAT YOU DID LAST SUMMER

Episode 102

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Before we get started, just a few reminders about our last episode:

The pilot began with a character we believe is, LENNON GREENE, returning home after being away at college for the year. She enters her bedroom to find, a bloody deer head hanging in her closet, and the fateful warning written on her mirror: **"I KNOW WHAT YOU DID LAST SUMMER."**

We then flashed back to last summer, to an epic graduation party at MARGOT'S house. We met our other characters and saw Lennon, in her element, as the popular-valedictorian-party girl with a sparkling future. We also met her twin sister ALISON, who is as observational and droll as Lennon is the opposite. We learn that Alison is not going to college and has no plans after high school, except to try to get her pussy popped with DYLAN, who she's been in love with forever. But a fight between the sisters, pushes Alison to change her mind about the sex, only to later discover that Lennon fucked him!

After another battle with her sister, Lennon storms out to her car and is joined by Margot, JOHNNY, RILEY and Dylan who want to avoid LYLA, the sheriff, who's just arrived.

As our characters drive to party someplace else, we glimpse their dynamics: Margot makes an Instagram story. Johnny wants everyone to be friends. Riley, the drug dealer, measures out coke. And Dylan is anxious about what he did earlier that evening. They're all doing their own things and partying and listening to music when they CRASH.

Thinking they hit a deer, they get out to discover they killed ALISON! Panicked, they hide everything from DALE, the skeezy convenience store clerk, who cruises by. After a lot of debate, the kids decide the only way to protect their futures, especially Lennon's, is not to go to the police. Instead, they make up a story that Alison ran away and they leave her body in the town's infamous cave. They have no idea that CLARA WITHERS, the town weirdo who we earlier spied dragging something bloody into the cave, has seen them.

As they leave Alison's body to be washed out to sea, we reveal through a final flashback to the party, that the sister they just left for dead is not actually Alison - it's LENNON! Which brings us back to present day where --

Alison is alive, living as her sister, and standing in front of the horrifying message! **"I KNOW WHAT YOU DID LAST SUMMER"**

OVER BLACK.

FOOTSTEPS pound pavement. Heavy, jagged BREATHING. The desperate sound of someone running as --

HEADLIGHTS appear in the far distance to reveal we're --

EXT. CLIFFSIDE ROAD - NIGHT - LAST SUMMER

"Claws" by CHARLIE XCX leaks in now. It merges with the breathing and the pounding, becoming its own frantic soundtrack as we finally see the face of our runner --

LENNON, (*note, whenever we refer to the real **Lennon** her name will be bolded.) make-up smeared, in Alison's sweatshirt. She's wasted and crying. Tripping and swerving as she runs. To something? From something? All we know is she's --

Running for her fucking life. The pounding and breathing and music getting louder as she rounds a curve and heads straight into those --

HEADLIGHTS!

IMPACT! The sickening sound of bone. Metal. Music. SCREAMS!

All we can see is that light as we CUT TO:

EXT. GREENE HOME - NIGHT - LAST SUMMER

ALISON, backlit by those headlights now.

She stands on the front porch of the one-story home that shares a parking lot with the diner & lodge.

She's pale, shaken, wearing **Lennon's** army jacket. (*She just left her dead sister in the cave and pretended to be her.)

The headlights from her car dim behind her. She takes a breath, trying to gather herself as she enters --

INT. GREENE HOME, VARIOUS LOCATIONS - NIGHT - LAST SUMMER

Alison quietly closes the door behind her. She moves through the dark living room, toward her bedroom, just hoping --

BRUCE (O.S.)

Hey.

Shit! Alison turns to see her dad, BRUCE, standing in the kitchen doorway with a container of ice cream.

*(*Note, he may seem a little nervous here for reasons we'll reveal later in the season).*

BRUCE (CONT'D)
I thought I'd make sundaes. You know, celebrate graduation. I have Harold's famous hot fudge.

Alison can't find words. She just kind of shakes her head.

BRUCE (CONT'D)
You okay?

She knows she has to respond. Finally forces out --

ALISON
Just tired.

She starts toward her room. We're not sure which twin Bruce thinks she is as he watches her, careful...

BRUCE
Did your sister ever find you?

The mention of her sister stops Alison dead. She looks at her dad and that's it. All the tears, and guilt, and pain, and fucked-up-ness she's held in all night, come pouring out.

Bruce moves to comfort her.

BRUCE (CONT'D)
It's okay... I'm right here. It'll be okay...

His words bleed over into --

INT. LENNON'S ROOM - DAY - PRESENT

A severed DEER HEAD hangs, dripping blood, in Alison's closet with those ominous words,

"I KNOW WHAT YOU DID LAST SUMMER", scrawled on her mirror.

Alison stands, freaked-the-fuck-out, in front of it all. It's clearly NOT OKAY!

*(*Note, when Alison is living as Lennon in present day we'll refer to her as Lennon. We will continue to refer to her as Alison in flashbacks.)*

*Lennon, terrified, pulls out her phone and sends a group text to, "OG crew". **We need to meet!***

CREEEAKKK. The sound whips her around to see --

Her door starting to open. WTF?

BRUCE

Lenn --

Bruce starts to stick his head in when -- SLAM! He steps back just in time to avoid decapitation.

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

Okay, then...

Lennon looks at the gore in her closet. How to fucking deal?

LENNON

Sorry. I'm just in the middle of...
Be right out.

She finally just closes the closet door.

BRUCE (O.S.)

No, no... My bad...

Lennon opens her bedroom door, trying to act normal, as she steps out into --

INT. GREENE HOME, HALLWAY - DAY

BRUCE

I should have knocked.

LENNON

Yeah. Um, tea.

She follows Bruce down the hall (**Note, it feels like Bruce believes she's the real Lennon and she's playing the part*).

BRUCE

Harold insisted I bring the
meatloaf over before it got cold.

LENNON

He's the best.

BRUCE

Right? He's excited for you to work
at the diner this summer.

No comment from *Lennon* who clearly has more upsetting things on her mind. Bruce notices.

BRUCE (CONT'D)

You okay?

LENNON

Yeah. Just, you know, weird to be back.

BRUCE

(can't help himself)

Do I want to know what you were doing in there?

LENNON

Definitely not.

BRUCE

(awkward)

Right. Well, there's no shame in whatever it was. Unless you want there to be... which I heard someplace is fine too.

LENNON

I totally appreciate the conscious parenting, but we really don't need to do this.

BRUCE

Thank you.

They share a relieved smile as they go into the KITCHEN and--

EEEEEEEE! A high-pitched scream sounds from outside. It could definitely be human! Bruce and *Lennon* look toward it when --

SPLAT! Blood splatters all over the window! AHHHHHH!

Lennon screams!

THROUGH THE SPLATTERED WINDOW -- a SHOVEL SMASHES down, sending more blood spurting.

Bruce shushes *Lennon* and grabs a knife from the butcher's block. *Lennon* covers her own mouth and backs herself into a corner, terrified.

Bruce takes a breath and pulls the kitchen door open to see --

COURTNEY (*the Courtney Love type maid who's also Riley's mom*) standing there with a dead raccoon in her hand.

BRUCE (CONT'D)

(relaxes, WTF?)

Courtney?

She looks at him, like, "who-the-fuck-else-would-she-be"?

BRUCE (CONT'D)

What are you doing?

COURTNEY

It's that asshole who's been tearing shit up and spraying his seed all over the attic.

BRUCE

I had some traps out.

COURTNEY

Well, he's not in 'em.

BRUCE

I can see that.

COURTNEY

(to *Lennon*)

What's your problem?

Lennon steps out from the corner, trying to play it cool.

LENNON

I just saw the blood and... you know... assumed you were a serial killer.

Courtney doesn't smile or respond. That's not reassuring.

BRUCE

Thanks for taking care of it, Courtney.

COURTNEY

Someone had to.

BRUCE

Why don't you take off early? Go home and get cleaned up. We can handle it from here.

Courtney looks between him and *Lennon*, suspicious. Does she know something? If so, she's not saying.

COURTNEY

Whatever you say.

Bruce nods. Courtney looks between father and daughter one more time. Then finally turns.

COURTNEY (CONT'D)

I'm gonna put this douchebag on top of the dumpster, show his pals who they're dealing with.

She goes. Bruce closes the door after her. He and *Lennon* watch her walk by the blood splattered window and then --

BRUCE

Wow.

He can't help but laugh at the absurdity. *Lennon* tries to let her fear go and lighten up too.

LENNON

Seriously. Was she always this extra?

BRUCE

Yeah. But I have to give her credit. That raccoon was a real pain-in-the-ass.

LENNON

Well, he def won't be bothering you, or anyone else, ever again.

BRUCE

See? Didn't you kinda miss being home?

He sits down at the table where he's put two plates of meatloaf. *Lennon* joins him.

LENNON

Not really.

BRUCE

I'm happy you're doing so well. I mean, Dean's List. Very impressive.

LENNON

Thanks. I like school.

BRUCE

So you said, when you didn't come home for Thanksgiving, or Christmas, or Spring break. Is it the finals or the blizzards you like best?

LENNON

Very funny. It's the people.

BRUCE

Well, the people here are happy to have you home.

Lennon knows what she found in her closet says otherwise. She sees her dad watching her, forces a smile and takes a bite of her meatloaf.

BRUCE (CONT'D)

Although they're not so happy you're smoking.

Lennon freezes, mid-chew, caught.

BRUCE (CONT'D)

Nothing quite like the aroma of air freshener mixed with ashtray.

LENNON

(can't help but smile)
It was hand sanitizer.

But Bruce isn't laughing. He's deadly serious.

BRUCE

Smoking was your sister's thing.

LENNON

I know.

BRUCE

It's not good for you.

LENNON

(PRELAP)
I'm sorry.

CUT TO:

INT. KITCHEN/GREENE HOME - NIGHT OF THE ACCIDENT - FLASHBACK

Alison and Bruce sit at this same table. The ice cream for the sundaes has melted all over the counter, telling us time has passed. Alison's sobs have stopped, but she's wrecked. Guilty, and grief-stricken, and talking in circles.

ALISON

It's all my fault...

Bruce sits with his head in his hands, emotionally destroyed. Alison has clearly told him everything.

ALISON (CONT'D)

I was mad and I drove... and then... She was dead... and they all thought I was her and I don't know why I didn't say anything. I'm sorry. I should have stopped them. I don't know what I was thinking. And then we were in the cave and... Please Dad... I know you hate me.

All Bruce can do is cry quietly, lost in his own grief... his own loss and devastation.

ALISON (CONT'D)

It's true... It should have been me. I wish it was me.

BRUCE

*(barely a whisper)
Don't say that.*

ALISON

I need to make it right. I know I can't. I know you can never forgive me. But I need to try. I'm gonna call Lyla right now and turn myself in. I know I'll go to jail. It's okay. I deserve it...

Bruce finally looks up, his eyes swollen, raw and naked in his unfathomable pain.

BRUCE

She's dead.

ALISON

I'm so sorry, dad. I did this. Lennon should be here, not me. It's my fault. I'm gonna go down to the station right now...

She stands up. Bruce reaches out and touches her arm.

ALISON (CONT'D)

It's okay. I'm gonna make it right.

BRUCE

No.

He finally meets her eye, heartbroken but also protective now.

BRUCE (CONT'D)
*Please, Alison, I lost one daughter
 tonight, I can't lose you too.*

That stops Alison in her tracks. Her father's pain as deep as her own. The two of them only have each other now and they're in this together --

BING. The sound of an incoming text brings us back to --

INT. GREENE HOME, KITCHEN - DAY - PRESENT

Lennon sits across from Bruce, who we now realize, not only knows who she really is, but is in on the whole thing!

BING. She looks at a text on her phone.

LENNON
 I gotta go.

BRUCE
 You just got home. Don't you think
 you should take a little time?

She tucks her hair, just like the real **Lennon** would.

LENNON
 I have a social life.

He knows this is part of being **Lennon**. She starts to go.

BRUCE
Lennon?

Lennon turns, yes this is how they live, even in private.

BRUCE (CONT'D)
 Be careful.

LENNON
 (playing the part)
 Careful's not really my thing.
 (off Bruce's look)
 Kidding. I'll be good. I promise.

She gives him a peck on the cheek and heads out. Bruce watches her go, trying not to worry.

INT. LENNON'S CAR/PORT WILLIAMS HIGH SCHOOL - DAY

Lennon's car turns from the road into the mostly empty parking lot. She parks and looks around. Sees --

A BLACK PICKUP TRUCK, stopped near the parking lot entrance.
Is it going to turn in after her?

Lennon tries to see who's at the wheel, but the truck cruises
away down the road before she has a chance.

She watches it go. Tries to shake off her discomfort as she
turns on some **Lennon**-type music, "God Bless the Internet" by
No Frills Twins.

She takes a breath and pulls down the visor to check her
reflection.

BRUCE (PRELAP O.S.)

Alison.

FLASHES US BACK TO:

INT. GREENE HOME - KITCHEN - FLASHBACK

The wall of **Lennon** selfies. *Alison* stands in front of it on
the night of the accident. She looks at her dad.

(*Note, the flashbacks in this episode of *Alison-becoming-Lennon*,
will jump between the Greene house and the graduation party. They're
Alison's memories mixed with the fantasy of who her sister was.)

BRUCE

You can't turn.

ALISON

I know. I'm sorry.

She looks at the pictures of her perfect sister with all her
friends. Overwhelmed by what's happened and what lies in
front of her.

BRUCE

You're *Lennon* now. *Alison* ran away.
You made up the story, you have to
live it.

ALISON

What if I can't do it?

BRUCE

Then you'll spend your life in
jail.

That's the hard fact for both of them.

BRUCE (PRLAP) (CONT'D)
 You think her friends would protect
 you if they knew the truth?

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

"God Bless the Internet" plays in the background here too.
Lennon makes her way through the strobe-lit-living room. Past
 kids shouting out props. "Hey, Lennon." "I love your jacket".
 "Great speech". She tosses back compliments, and loving
 touches, never for a moment feeling inauthentic.

LENNON

(to a stoner)
 Kiss me like you mean it.
 (dances over to RILEY)
 I see you, you secret little
 hottie.

RILEY

You're wasted.

LENNON

And honest. Whip those cornfed
 fuckin' milky milks out and own it.

Lennon twerks and dances and tucks her hair, knowing the
 whole world is in love with her.

OUTSIDE, Alison watches the whole thing through the window.
 As alone and invisible as her sister is the opposite.

BRUCE (V.O.)

No one can ever know.

CUT BACK TO:

INT. PORT WILLIAMS HIGH SCHOOL, GYM - DAY - PRESENT

Lennon takes a breath and tucks her hair just like her sister
 would as she enters the gym.

Folding chairs are stacked against the wall. Banners hang
 from this year's graduation, "CONGRATS CLASS OF 2021!". RILEY
 and MARGOT hang out near the electric bleachers, both doing
 shit on their phones.

Lennon walks in like she owns the place.

LENNON

Hey!

Margot hurries over to greet her.

MARGOT
Here she is. The myth. The legend.

LENNON
(with a big hug)
Uh, hi, glow-up alert.

MARGOT
Ohmigod, really? Thank you. My mom
lasered off all my So-Cal sun
damage when I got home last week.

LENNON
(strokes Margot's face)
For real, smoother than my perfect
ass.

It's an impressive performance. She turns to hug Riley.

LENNON (CONT'D)
Come on, Riri. You know playing
hard to get never works with me.

She gives Riley a big hug. Riley allows it.

JOHNNY (O.S.)
Hey!

They turn to see Johnny entering from the gym office and
shout the requisite, "Johnny"s.

Stepping out after Johnny is COACH ERIC CRAFT, 30's, very
attractive.

JOHNNY (CONT'D)
You guys remember Coach Craft.

Greetings all around.

ERIC
You can call me Eric, now that
you're not students anymore.

He smiles at Johnny who takes his hand. Okay, then.

RILEY
Right. Got it.

MARGOT
It wasn't exactly subtle.

COACH CRAFT
(to Johnny)
I'll see you at home.

He kisses Johnny and goes. The girls look at their friend, impressed.

LENNON
You are not fucking Coach Craft.

MARGOT
This is so hot.

JOHNNY
It's more than just sex.

RILEY
So, what, like, fetish play?

LENNON
Isn't he, like, legit married to a woman?

JOHNNY
Not anymore.
(can't hold in his
excitement)
We're engaged.

MARGOT
OMG! A wedding! I am so turned on right now.

JOHNNY
We're just gonna do something small, with his kids... you know.

MARGOT
No! It's gonna be like, Bieber Baldwin status. You are so much hotter than Hailey, though.

RILEY
People will cry and throw rice and birds will die from choking.

LENNON
(touches Riley)
I love you.

JOHNNY
Me too. I missed you guys.

He hugs *Lennon*.

LENNON

Me too.

MARGOT

(hugs them both)

Me too too.

LENNON

(pulls Riley in)

Come on, you know you want it.

RILEY

Okay, okay... this is really, you know, intimate and shit, but what the fuck are we doing here, besides planning Johnny's big gay wedding?

Lennon suddenly realizes... looks at Johnny, concerned.

LENNON

Coach Craft doesn't know about --

JOHNNY

Are you out of your Beautiful Mind? I had to be here for work so I just told him it would be fun for everyone to hang after being away.

LENNON

Since when do you work here?

JOHNNY

January. I was home and they had an opening for an athletic department assistant and... It's a long story.

MARGOT

That starts with anal and ends in ze marriage!

RILEY

While this is all very, "90 Day Fiancé" and truly compelling.

(to *Lennon*)

Want to tell us what the fuck we're doing here?

LENNON

I was just waiting for Dylan.

RILEY

Dude, he's so not coming.

LENNON

Is he still at school?

RILEY

He's home. He just hasn't talked to any of us since last summer, so --

Lennon takes out her phone, unable to ignore the difficult reality any longer.

LENNON

Someone knows what we did.

The mood sombers, as they all have to face the tragedy and cover-up that bonds them.

Johnny nods, trying not to get emotional. Margot seems controlled and anxious; Riley keeps her cool as usual.

Lennon shows them the picture of what's in her closet.

JOHNNY

(upset)

Jesus!

RILEY

What is that, like, a deer head?

MARGOT

Uhhh. That is literally rout. I did not need that visual.

RILEY

It's disgusting for sure. But how do you know it's about us?

LENNON

It's written on my fucking mirror.

RILEY

I'm just saying, it could be about something else you did last summer.

Lennon darkens, are they on to her lie? She covers.

LENNON

I didn't do anything else, besides go to college.

MARGOT

Or anyone?

LENNON

Ugly of you, Margot, seriously.

MARGOT

I'm just saying, if someone knows what happened, why haven't they gone to the police? Or put things in our closets.

RILEY

It's true. Johnny and I have been home all year.

JOHNNY

We said we hit a deer. This can't be a coincidence.

RILEY

It could be like the horse head in the Godfather. That dude didn't say he hit a horse.

JOHNNY

That was a warning that they were gonna kill him.

RILEY

Only if he didn't do what they said.

MARGOT

Ew. Old movies are so boring.

JOHNNY

We need to go to the police.

MARGOT

Absolutely not. We went over this.

JOHNNY

That was before. We weren't thinking straight.

RILEY

I was.

JOHNNY

This is our chance to make things right before someone else gets hurt.

RILEY

You think it's not gonna hurt in jail. Hello, non-consensual sex.

JOHNNY

This is not a joke.

LENNON

I don't want to go to the police.

That ends that conversation. *Lennon* softens.

LENNON (CONT'D)

I just.... We made the decision and we have to live with it. We'll just figure it out ourselves. Did anyone else see us that night?

MARGOT

Just le douchebag, Dale.

RILEY

He's too busy jerking off to jailbait to put deer heads in people's closets. Plus, I'm pretty sure he's illiterate and that message has a lot of words in it.

LENNON

Well, someone knows. Which means someone must have said something.

RILEY

(offended)

Are you fucking kidding me?

MARGOT

(to *Lennon*)

Did YOU say something?

Lennon quiets, no way is she going to admit her dad knows even more than her friends do.

LENNON

Of course not. What about Dylan?

RILEY

He didn't do this. And he's not a narc. His best friend is a fucking drug dealer.

MARGOT

Who he hasn't spoken to all year.

A BEAT as everyone considers this... Riley finally speaks up.

RILEY

Listen, even if someone knows what really happened, they can't prove anything, as long as we stick together and we stick to our story.

JOHNNY

She's right. We can't turn against
each other now. No matter what.

The kids look at each other. Agreed. They're in this together
whether they want to be or not.

EXT. PARKING LOT/PORT WILLIAMS HIGH SCHOOL - DAY

The kids scatter for their cars. Margot catches up with
Johnny.

MARGOT

Hey.

JOHNNY

Hey.

All that happy-to-see-each-other love has turned to
awkwardness now that it's just the two of them.

MARGOT

I just wanted to say, I really am
happy for you and Coach Craft.

JOHNNY

Thanks.

MARGOT

I was hoping, we could, you know,
maybe, talk.

JOHNNY

About what?

MARGOT

Just... how fabulous you are.

Johnny's not biting. There's clearly been some damage done in
this relationship.

MARGOT (CONT'D)

-- and that I'm sorry.

That finally stops Johnny. He turns to her, softer now.

JOHNNY

No caps?

MARGOT

(means it)

I know I got a little, you know, bitchy, when you told me you weren't coming to USC.

JOHNNY

A little?

MARGOT

Okay, I shouldn't have talked shit about you to my followers. Or blocked you. Or posted those memes. I was in a really bad place after -- You know...

Yes, Johnny knows all too well.

JOHNNY

We all were.

MARGOT

So can we please just open-mouth-kiss and make up?

JOHNNY

(considers)

That meme of me smiling at the football ass-slaps was kind of funny.

MARGOT

That's because it was made with love.

JOHNNY

You are so full of shit.

They finally laugh as they reach Margot's black Escalade. BEHIND THE WHEEL, is a hot guy in a suit, late 20's, KYLE.

JOHNNY (CONT'D)

Hello? Did you forget to mention you brought home a Trojan trophy?

MARGOT

You mean, Kyle? Please. He's security. My dad's doing some shady deal in Dubai. There's an island involved and alcohol and Chris Martin. I promise to tell you everything if you come ki.

JOHNNY

You had me at Chris Martin. Yes,
yes, a hundred times yes.

Margot throws her arms around him, so happy to have her bff back. Johnny's happy too as we CUT TO:

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

Lennon's car pulls into the lot of Dylan's family's new age gift shop with a charming Victorian home attached.

Lennon steps out of her car. She tucks her hair (*her Lennon thing*) and starts to move toward the door when she sees --

A BLACK PICKUP TRUCK! Like the one, she thought was following her outside the school!

It's parked in the corner of the lot. *Lennon* steps toward it carefully when --

CLARA WITHERS (*that creepy hippie woman we saw watching our kids on the cliff*) steps up behind her, carrying a crate with a few jars of HOMEMADE HONEY.

Lennon turns, startled by the sight of her.

LENNON

Oh...

Clara stares at *Lennon*, who tries to hide her discomfort.

LENNON (CONT'D)

Hi, Clara.

Clara doesn't respond. She just stares at *Lennon*. Stares like she's looking right through her. Like she knows everything. It's really fucking creepy.

LENNON (CONT'D)

(tries for cool)

Nice to see you.

She turns, trying to shake off the weirdness as she heads into --

INT. GIFTS OF NATURE - DAY

A small space filled with tarot cards, crystals, and all kinds of woowoo wonders. There are also a few jars of CLARA'S HOMEMADE HONEY for sale

The bell above the door jingles as *Lennon* enters.

HANNAH (O.S.)
I've been waiting for you.

Still on edge, *Lennon* spins to see, HANNAH MEYERS, 40's, Dylan's mom, smiling at her from one of the aisles.

HANNAH (CONT'D)
I saw you drive into town and was hoping you'd come by.

Lennon relaxes, realizes that Hannah is not a threat.

LENNON
It's good to see you, Hannah.

HANNAH
You too, sweetheart.

She comes over to give *Lennon* a big hug.

HANNAH (CONT'D)
How is your sweet heart?

LENNON
Not as sweet as yours, that's for sure.

But Hannah's not distracted by *Lennon's* charms.

HANNAH
Missing your sister, I bet.

Lennon kind of nods, the truth almost too much to bear under the gaze of this kind woman.

HANNAH (CONT'D)
Just remember, wherever Alison ran away to, we're all under the same sky.

Lennon wishes that were true but all she can say is --

LENNON
Thanks.

HANNAH
(concerned now)
Are you here to see Dylan?

CUT TO:

A SHARP METAL SPIKE -- Driven violently into the earth.

EXT. CLEARING IN THE WOODS BEHIND DYLAN'S HOUSE - DAY

Reveal, DYLAN, unshowered. He doesn't look like such a good guy anymore. We can see why his mom was concerned as he hammers the shit out of a chest-high metal stake.

LENNON (O.S.)

Hey...

Dylan doesn't turn, just continues his task. He takes a giant crystal from a box and shoves it on top of the stake.

WIDEN TO REVEAL, he stands amidst a meticulous arrangement of crystal topped stakes around the clearing. They might not feel dangerous, exactly, but they're definitely creepy.

Lennon steps closer, trying to keep things light.

LENNON (CONT'D)

Getting ready for the witch trials?

Dylan turns to her now, not amused.

DYLAN

What do you want, Lennon?

That's a loaded fucking question! Lennon looks at him as --

BRUCE (PRELAP O.S.)

Alison.

FLASHES US BACK TO--

INT. GREENE HOME, LENNON'S ROOM - NIGHT - FLASHBACK

Alison looks at her dad. Her make-up smeared from crying, looking nothing like her perfect sister.

BRUCE

You can't react. You have to be Lennon.

ALISON

So you can love me?

BRUCE

I always loved both of you.

ALISON

You just loved her more. Everyone did.

CUT TO: JUST A FLASH OF --

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

Lennon twerks and dances, as her eyes land on Dylan. She tucks her hair and starts to dance toward him.

*DYLAN (O.S.)
You should leave.*

We're JOLTED BACK to reality --

EXT. WOODS/DYLAN'S HOUSE - PRESENT

Lennon looks at Dylan. She tucks her hair and touches his arm, trying to be her confident-take-charge sister.

*LENNON
I texted you.*

Dylan steps away from her touch.

*DYLAN
So?*

*LENNON
We all met up, you know, the OGs,
BFFs since kindergarten.*

*DYLAN
What's your point?*

There's no more avoiding it. Lennon takes out her phone.

*LENNON
I think someone knows what we did.*

She shows him what was left in her closet. Dylan glances at it -- shows no reaction.

*DYLAN
Yup.*

He turns away to grab another stake.

*LENNON
That's it?*

*DYLAN
Looks like we're gonna get what we
deserve.*

*LENNON
You really think we deserve this?*

DYLAN
We killed her.

LENNON
It was an accident.

DYLAN
There are no accidents. There's
only Karma.

Lennon has no response to that, plagued by her own grief, and guilt, and lies...

Dylan's done talking. He steps a specific distance from the last stake and drives the new one into the ground.

Lennon knows she should go. But the Alison part of her really wants to connect. She's less confident now, softer...

LENNON
That night. Before the... you
know... You kept saying you wanted
to talk...

Dylan ignores her, his eyes focused on the edge of the clearing.

Lennon follows his gaze to see -- A DEER!

It's come up to lick one of those crystals.

QUICK CUTS OF -- those CRYSTALS all over the clearing!

The box they came from, labeled, SALT LICKS!

THE DEER HEAD in Lennon's closet!

Dylan, staring at that DEER! SMASH CUT TO:

"Kream" by Iggy Azalea blares on the radio.

INT. LENNON'S CAR/EXT. CLIFFSIDE ROAD - DAY

Lennon speeds away from Gifts of Nature! Really fucking rattled by Dylan and the deer.

She checks her rearview, sees nothing behind her.

She changes the music to something quieter. Takes some breaths, forcing herself to chill the fuck out.

She checks her rearview one more time, just to be sure and --

There's A BLACK PICKUP TRUCK BEHIND HER! Is it THAT black pickup? Is it following her?

Lennon speeds up a little to test it. The pickup casually keeps pace.

Lennon speeds up more, swerving around a tight cliffside curve. The pickup stays exactly the same distance behind.

Lennon steps on it now, eyes on her rearview, trying to see who the fuck --

HOOOONK!

She looks out to see she's heading right into an oncoming car!

She swerves quickly out of the way, almost careening off the cliff. Before --

Pulling the car back to the center. She checks her rearview one more time. The pickup is still right there!

Lennon looks around, takes a breath, closes her eyes, and pulls a crazy U-turn! Right into --

EXT. GREENE'S DINER AND LODGE - DAY

She speeds into the lot and skids into a parking spot (or two). She looks back to see -- no sign of the truck. Phew!

She sits for a beat, just getting her bearings when --

KNOCK-KNOCK!

Lennon practically chokes herself with her seatbelt as she whips around to see --

RILEY, standing at her window.

RILEY

What the fuck are you doing?

LENNON

(still locked in)

Trying to get my seatbelt off.

She finally does. Takes a breath. Opens her door.

RILEY

I meant with the GTA driving.

LENNON

I think someone's following me. I saw this pickup truck before, at school, and then, did you just see it chasing me?

RILEY

Honestly, no.

LENNON

Well, it was.

RILEY

You're telling me, you just won a car chase? In this safety-first vehicle.

LENNON

(gets out of the car)

Fuck you. I don't care if you don't believe me.

RILEY

I believe you believe you.

Lennon sees *Riley* smiling at her, realizes she's just giving her shit. *Lennon* relaxes.

LENNON

You're a bitch.

RILEY

That's why you love me.

LENNON

That and your perfect little milkie milks.

RILEY

Turn off your fucking mammogram. You're gonna love me even more once I help you clean up that deer head.

She holds up a jug of Nature's miracle.

RILEY (CONT'D)

It's not just for dog shit.

CUT TO:

INT. BATHROOM/MARGOT'S HOUSE - NIGHT

Margot drinks Rosé in a pink-tinged bubble bath, with the bath products displayed beautifully in the background.

MARGOT
(toasts)
Rosé all day.

Widen to see - her mom, MEI, has been recording it. Johnny lays on a chaise, drinking Rosé too. It's back to high school! Mei holds the recording out for Margot to see.

MEI
So snatched. Post?

MARGOT
(yes)
And go.

MEI
But I missed my Johnny.

JOHNNY
I missed you too, Mrs. G.

MARGOT
You can have your own love fest later.

MEI
Okay, okay... Just don't drown --

JOHNNY
I'll keep an eye on her.

As soon as Mei closes the door, Margot turns to Johnny.

MARGOT
Now, I must know every lurid detail about Mr. Craft's everything.

JOHNNY
You can call him Eric.

MARGOT
Mr. Craft is so much hotter. Just saying it makes me want to touch myself. Two star-crossed lovers, their eyes meeting across the gym.

JOHNNY
You know star-crossed lovers end up dead, right.

MARGOT

Not always. Come on, spill. When did it start?

JOHNNY

Senior year.

MARGOT

Right under my nose! You filthy boy.

JOHNNY

I promised I wouldn't tell. But now... it's the real deal.

MARGOT

(truly moved)
I love love!

JOHNNY

What about Kyle, the security guy? He seems like he'd be very strict.

MARGOT

(very appealing)
I know, right? The problem is, I'm kind of over fucking hot-stupid-people for sport.

JOHNNY

No! It's not possible. How did this happen?

MARGOT

After my "le breakdown nerveuse", as the French would say.

JOHNNY

Wait. Are you being serious right now?

MARGOT

Only if you consider eating-buckets-of-McNuggets-while-snot-crying-in-front-of-millions, serious.

JOHNNY

Jesus, a mukbang channel? That's -- I'm so sorry, Margot, I had no idea.

MARGOT

It's my fault for blocking you. I'm just lucky my mom freaked when she saw my Del Taco full menu challenge. She flew to L.A., pulled the videos, put me on a juice cleanse and made me go to, like, tons of therapy.

JOHNNY

Well, you seem really good now.

MARGOT

I am. And I want to help you be good too. Fuck Juilliard. I'm gonna do a TikTok to one of your songs. It'll be bigger than Doja, like, pre-cancellation.

JOHNNY

That's super sweet but the music isn't really my focus right now.

MARGOT

Well, what about your future? You need to follow your dream, not your boyfriend.

JOHNNY

Eric is my dream. I didn't think I would ever be okay again after... And then -- being with Eric and his kids is the best thing that ever happened to me.

Margot wells up, she seems really moved as she reaches out to hold Johnny's hand.

MARGOT

Then I'm really happy for you.

JOHNNY

Maybe you could do some posts with Lennon. I know you miss her.

Margot shakes her head and pours them both more wine.

MARGOT

I don't know. I talked a lot about attention-seeking behavior in therapy.

JOHNNY

Shocking.

MARGOT

I admit, I'm a legit attention whore. But so is Lennon, and I mean, everything was fine until she got back and now there's this whole deer head thing...

Johnny knows where she's going.

JOHNNY

You don't really think she put it in her own closet.

MARGOT

I'm not judging. I'm just saying people do crazy things when they're stressed.

JOHNNY

Lennon's fucked up, but she would never do that. None of us would. You're just freaking out.

Margot thinks about it, for real.

MARGOT

No, totally. You're right. Honestly, I think I'm just scared.

JOHNNY

Lennon is too. We all are. That's why we gotta stick together.

CUT TO:

HANDS, COVERED IN BLOOD.

Widen to reveal we're --

INT. GREENE HOME, LENNON'S ROOM - NIGHT

They're *Lennon's* hands as she and Riley awkwardly try to get the deer head into big black garbage bags. It's really gross.

LENNON

Jesus.

RILEY

This shit smells worse than dead rats in the wall.

LENNON

Good to know.

RILEY
My mom sucks at cleaning our place
too.

The girls share a laugh as an antler pokes through the bag
and... the whole head starts to follow.

LENNON
SHIT!

They try to stop it from slipping out when --
SQUIIISSHH -- *Lennon's* hand sinks right into the neck cavity.
GAAAAH! She drops her end and runs into the bathroom to
BARRRRFFFF!

RILEY
Seriously? Gross.

Riley gets the head back in the bag as *Lennon* comes out,
wiping her mouth.

LENNON
My puke is gross?

RILEY
This shit is gross too, but like, I
can smell the meatloaf from here.

Lennon comes to help her slip more garbage bags over the deer
head to reinforce it.

LENNON
Can you at least admit this shit is
scary?

RILEY
I mean, someone has some deep
fucking issues with you, that's for
sure.

Lennon thinks about it... then carefully broaches.

LENNON
I saw Dylan.

Riley keeps her eyes on her task, trying to cover her
feelings about that.

LENNON (CONT'D)
He seems pretty fucked up.

RILEY

Obviously, I mean, if he'll see you
and not me.

Lennon smiles but they both know it's not totally a joke.
They carry the bagged deer head over to the window.

LENNON

He was putting salt licks all over
his yard.

RILEY

So.

LENNON

Salt licks attract deer.

RILEY

Dylan did not fucking do this. He's
the most gentle, sensitive --
(catches herself)
It's probably just some OCD thing.

LENNON

Probably.

They both hope so, since they're both in love with him.

LENNON (CONT'D)

He said it was Karma.

RILEY

You don't seriously believe in that
crap?

Now it's *Lennon's* turn to stay quiet, haunted by her own lies
and loss, as they push the deer head out the window.

RILEY (CONT'D)

Listen, you need to get back to
your cool-girl-vibe, or people are
gonna start to wonder what's up.

LENNON

I'm trying.

RILEY

Would you care for some chemical
assistance?

Lennon smiles and tucks her hair, back to playing the part.

LENNON

I still don't love nobody like I
love my roxy.

RILEY

There's my girl.

Riley grabs a bottle from her backpack and dumps some pills
into *Lennon's* palm.

RILEY (CONT'D)

First ones back are on the house.

LENNON

Thanks, Riri. Love you.

RILEY

Love you too. Just do me a favor
and chill-the-fuck-out.

She goes. *Lennon* closes the door behind her. She looks at the
pills in her hand. Instead of tossing them into the trash,
she tosses them into her mouth and dry swallows.

Maybe she's become more like her sister than we thought.

INT. GREENE'S DINER AND LODGE - NIGHT

LYLA 30's, (*the sheriff we met in the pilot, now out of her
uniform*) sits with her date, BILL, 30's, handsome, with a
shaved head. They flirt, getting to know each other.

LYLA

You did not.

BILL

I swear. Just turned my hose on
'em.

LYLA

What'd your neighbor do?

BILL

Screamed that he'd call the cops. I
told him the cops would give me a
medal. Every hour for three
goddamned years, those teddy bears
did their disco dance on his lawn.

Bruce arrives to refill coffee. Lyla keeps her eyes on Bill.

LYLA
I bet the rest of your neighbors
love you.

BILL
I get a lot of lasagnas, that's for
sure.

BRUCE
(fills Bills cup)
Decaf, right?

BILL
Never. I like a kick.

He winks at Lyla who smiles at him.

BRUCE
Sorry about that.

But he doesn't correct the mistake, just pours Lyla's.

BRUCE (CONT'D)
Lyla likes her's loaded too.

LYLA
(flirty to Bill)
That's true about me.

BRUCE
How's that budget coming along for
the Fourth of July?

LYLA
You may have noticed I'm not
wearing my uniform right now.

BILL
I definitely noticed.

LYLA
Thanks, Bill.

BRUCE
(light-hearted)
Sorry. My bad. You can just get it
to me tomorrow.

LYLA
Sounds good.

BRUCE
And coffee's on the house.

He gives them a smile and heads back to the kitchen. Lyla keeps her eyes on Bill.

LYLA
Where were we?

BILL
Talking about your uniform.

She laughs. This date is going well.

INT. GREENE HOME, LENNON'S ROOM - NIGHT

Lennon lays on her bed, blissed out on oxy.

CREEAKK. The sound of the door opening, turns her attention to the real **LENNON**, walking in, wearing a t-shirt and panties. (*Note, this is a drug-tinged version of our transition flashbacks so we're adding the hallucinatory **Lennon** to the mix).

Lennon lays down in the bed with Alison.

LENNON
Hey, Ally wally.

ALISON
Lemon! My fave.

Alison smiles and touches her sister's leg. **SIX SCARS** in a **PERFECT ROW** hidden on her inner thigh.

LENNON
It's fun to be me.

CUT TO:

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

Quick cuts of **Lennon** moving through the strobe-lit living room.

Doing a big **SNIFF-SNIFF** of her ketamine.

Taking selfies with people. Kissing Margot on the mouth.

Dancing, totally free, in the middle of the twerk circle. People watching and chanting.

PARTYGOERS
Lennon. Lennon. Lennon.

BRUCE (O.S.)

Alison.

Brings us back to --

INT. LENNON'S ROOM/GREENE HOME - NIGHT - FLASHBACK

Lennon is gone now. All that remains of her are the pictures all over the wall. Alison (back in her clothes from the night of the accident) stands in the bathroom doorway. Bruce sits on the bed, relieved.

BRUCE

Better.

Alison walks into the bathroom while he talks.

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

I'm sure the academic part will be a challenge.

Alison takes out a box of tampons and dumps the contents on the counter -- pills, and weed, nsfw polaroids, a burner phone and other contraband.

ALISON

I'm just as smart as she was.

She searches through **Lennon's** secret stash and pulls a razor blade out of the pile.

BRUCE (O.S.)

But you'll have to do the work. Keep up her social media and friends and activities... She had a lot going on.

ALISON

More than you know.

BRUCE (O.S.)

What's that supposed to mean.

ALISON

It's just ironic. You always wanted me to be more like her.

BRUCE (O.S.)

That's not true.

Alison pulls down her pants as Bruce appears in the doorway now.

BRUCE (CONT'D)
What are you doing?

ALISON
You didn't know her at all.

*She slices the razor across her inner thigh, (giving herself the same scars as **Lennon** had.) That ends our flashback sequence as we CUT TO:*

INT. GREENE'S DINER, OFFICE - NIGHT - PRESENT

A picture of Bruce and the teenage twins in a "Happy Father's Day" frame. It sits on the desk, along with the day's receipts, which are being ignored by Bruce.

He stares out the window, lost in his own grief, or worry, or something when --

Lyla enters, pulling him from his reverie.

BRUCE
 Hey... Did you forget something?

LYLA
 What is wrong with you?

BRUCE
 Is this about the decaf or the budget request?

LYLA
 You know what it's about.

BRUCE
 You think he shaves his head 'cause he's losing his hair? Or he thinks it makes him look tough?

SLAP! Lyla slaps him across the face. Hard.

Bruce grabs her wrists, pins her to the wall. Smiles start to play on both their faces and that's it --

They're all over each other! Clothes come off. Rope is pulled from a drawer. Seems Lyla's date was just foreplay.

It's getting hot fast, so neither of them notice --

HEADLIGHTS sweeping over them from outside. CUT TO:

INT. GREENE HOME, LENNON'S ROOM - NIGHT

Those headlights shine into *Lennon's* window!

Lennon looks at them from her bed, awake, but still a little out of it. She gets up to find out what's going on.

She moves to the window to see --

THOSE HEADLIGHTS COMING STRAIGHT FOR HER (*just like in the opening with the real **Lennon***)!

Lennon, terrified, ducks and squeezes her eyes shut, bracing for IMPACT!

Beat... Beat... Nothing. She peeks her head up to glance out.

All she sees are the RED TAIL LIGHTS of a PICKUP TRUCK, pulling out onto the road.

She stands looking out the window. Was that real? Or the roxy? She absent-mindedly touches the scars on her thigh, trying to convince herself that everything will be okay.

INT. GREENE'S DINER, VARIOUS LOCATIONS - NIGHT

Lyla casually uses one hand to untie a rope binding her other to some supply shelves. Bruce lays on the floor, post-coital.

BRUCE

So what'd you decide to do about camp for Kevin?

LYLA

That's what you're thinking about right now? My son's summer plans?

BRUCE

I'm just, you know, trying not to fall asleep naked on my office floor.

He starts to get dressed.

LYLA

I'd love to see Harold's face when he walked in on that.

BRUCE

Are you saying he wouldn't like it?

LYLA

Not as much as I would.

BRUCE

Good answer.

He gives her a sweet kiss as they make their way from his office through the diner.

BRUCE (CONT'D)

You know, you could stay, if you wanted to.

LYLA

I thought Lennon came home today.

BRUCE

She did. I was just thinking, it might not be so bad if she found out.

LYLA

That we've been secretly hooking up for most of her life?

BRUCE

We don't need to give her the whole history. Just tell her we're together now.

Lyla stops at the door and looks at him, kind.

LYLA

We're not together. We're just fucking.

BRUCE

You used to want it to be more.

LYLA

That was a long time ago. This works now. It's dirty in a good way, not a put-your-god-damned-dishes-in-the-dishwasher way.

Bruce nods. Lyla touches his arm, gentle, she's guessing there might be more to Bruce's emotional needs.

LYLA (CONT'D)

I take it Lennon hasn't heard from Alison either?

Bruce darkens at the mention, shakes his head.

LYLA (CONT'D)

Sorry. I know how hard it's been.

BRUCE

I just hope she's okay.

LYLA

Alison was always her own person.
She'll show up when she's ready.

Bruce nods, trying for hopeful, as Lyla steps -- OUTSIDE.

The lot is empty except for her cruiser. Lyla gives him a kiss and heads toward it. Bruce calls after her.

BRUCE

Just so you know, I always put my
dishes in the dishwasher.

LYLA

(amused)

I'll get that budget to you
tomorrow.

Bruce is distracted by something he sees on the ground next to the door. Before we can see what it is, he picks it up, keeping it in his closed hand as he waves goodbye to Lyla.

Only once her cruiser pulls out, does he look at what he's found.

IT'S ALISON'S NECKLACE!!

That padlock necklace Alison always wore! The necklace **Lennon** was wearing when the kids left her in the cave!

Did whoever was in that truck leave it? Someone did! Which means someone knows something!

Bruce looks out into the darkness, ready to do whatever's necessary to protect his family.

BRUCE (O.S. PRELAP)

All I've ever done is disappoint
people...

INT. ALISON'S ROOM - NIGHT - FLASHBACK

CLOSE ON A PHOTOGRAPH of Alison and **Lennon**, 8, laughing with their mother, HELEN GREENE, 30's, who wears that NECKLACE.

BRUCE (O.S.)

Lennon was right about me.

Widen to reveal, Alison, looking at that picture. She touches her neck, where the same necklace hung as her touchstone for so many years.

BRUCE (O.S.) (CONT'D)
I fucked it all up.

Alison puts the photo into a "runaway" suitcase, packed with some other cherished belongings.

Widen now to see -- No wall of selfies, or fluffy pillows, just some sad girl music memorabilia on the walls. Bruce sits on the bed, reading a handwritten letter.

BRUCE (CONT'D)
School. Friends. Anything that ever meant anything. I destroyed it.

Bruce continues while Alison puts things into the suitcase.

BRUCE (CONT'D)
That's why I have to go. Before I destroy anyone else.
(looks at Alison)
This is no good.

ALISON
Why? It's what I would say if I was running away.

BRUCE
You sound sad.

ALISON
I am sad.

BRUCE
If people think you're sad they'll try to find you so they can help you.

ALISON
Why would they start now?! No one's ever tried to help me...
(emotional at the thought)
Except Lennon.

Bruce ignores the dig and Alison's heartbreak.

BRUCE
You need to rewrite it.

ALISON

This is so fucking typical. The last thing I'm ever gonna say as my true self and it's still not good enough for you.

BRUCE

This isn't about that. It's about making sure no one goes looking for you or finds out the truth about what you did.

Alison ashamed by this truth, moves to the desk to start again. Bruce tears up the letter and hands her a pen.

ALISON

What do you want me to say?

BRUCE

(dictates)

Dear Dad... Fuck you.

WTF? Alison looks at Bruce, seriously?

BRUCE (CONT'D)

Write it down.

Alison does. It feels kind of good. Bruce continues.

BRUCE (CONT'D)

What kind of parent only loves one of his daughters and doesn't even pretend to love the other?

Wow. That's harsh. Alison stops and looks at Bruce.

ALISON

Dad...

Bruce ignores her and continues.

BRUCE

You couldn't stand that I didn't try at school or pretend to be happy just to make you feel good about yourself. You couldn't stand that I never let you forget about Mom.

The words catch in Bruce's throat. He pushes on.

BRUCE (CONT'D)

Remember Mom? That woman you drove to suicide...

ALISON

DAD.

Alison looks at her Dad, heartbroken for both of them.

ALISON (CONT'D)

I would never write that.

BRUCE

*It's what will get the job done...
And I know it's what you think.*

Alison's eyes well. She can't say it's not. Bruce continues his self-indictment.

BRUCE (CONT'D)

After Mom died, you acted like she never existed. Now you can act like I never existed either.

Alison's tears start to spill as she writes.

BRUCE (CONT'D)

That way you never have to face how much you hurt us, or how fucked up you really are...

OFF BRUCE, punishing himself with the truth. CUT TO:

EXT. GREENE'S DINER AND LODGE, PARKING LOT - DAY

Bruce stands on a ladder, putting up a SECURITY CAMERA.

Courtney comes out with a bag of garbage. She takes him in. Takes in other security cameras he's put up around the exterior.

COURTNEY

You got a problem?

BRUCE

What?

COURTNEY

It's a lot of cameras.

BRUCE

I just figure, better safe than sorry, right?

COURTNEY

Don't ask me.

Bruce doesn't even try to respond, as a car parks and Johnny steps out.

BRUCE
Hey, Johnny.

JOHNNY
Hey, Mr. Greene. You need any help up there?

BRUCE
I got it, thanks.

Johnny looks at Courtney who stares at him suspiciously.

JOHNNY
Hi, Courtney.

COURTNEY
What are you doing here?

BRUCE
You may have noticed this is an eating establishment.

JOHNNY
I'm actually here to see Lennon.

BRUCE
Check the house. Her shift just ended.

JOHNNY
Thanks. Nice to see you both.

He gives them another wave and heads around the side of the lodge toward the house. Bruce watches him go. He looks at Courtney also watching Johnny. At this point anyone could be a suspect.

EXT. GREENE HOME, BACKYARD BLUFFS - DAY

Johnny sees *Lennon* sitting on the edge, overlooking the violent sea. He comes over to sit next to her.

JOHNNY
Don't jump.

Lennon looks at her one true friend. Knows she has to act like her sister.

LENNON

Imagine that drama. Margot in her little black veil, sniffing, while her mascara runs perfectly down her face.

JOHNNY

And she lets out cute little hiccups.

LENNON

Amazing! And I wouldn't be around to see it.

They laugh at the whole scenario.

JOHNNY

I missed you.

LENNON

Seriously?

JOHNNY

Yeah... just not as much as I miss Alison.

Lennon quiets at that truth.

JOHNNY (CONT'D)

What do you think she'd be doing right now?

LENNON

Probably nothing. It's not like she had her shit together.

JOHNNY

Tea. But no one has their shit together quite like you do.

LENNON

Or used to. I mean all that shit in my closet...

(tries to lighten it up)

I have no place to put my clothes.

JOHNNY

You don't really think it was someone we know?

LENNON

I don't know. I mean, I don't even know if we know them anymore.

JOHNNY

It changed everyone for sure.

LENNON

Except Riley, who will never fucking change. Remember, in second grade, when she told Mr. Boutier to shove it up his butt hole?

JOHNNY

He was the worst.

LENNON

And she's the best.

JOHNNY

(thinks about it)

I just wish we could all talk about it.

LENNON

Isn't that what we're doing?

JOHNNY

I mean talk for real. About what happened. The feelings, you know, the guilt and the grief... It's like being back in the closet.

Lennon lets her bravado down, heartbroken for her friend.

LENNON

I'm sorry.

JOHNNY

I mean, I'm about to get married, and the man I'm madly in love with, doesn't even know me.

LENNON

Sure he does.

(catches her emotion)

I mean, he's been inside you. Wait, unless - are you not a bottom?

But Johnny is not getting distracted by her jokes.

JOHNNY

I'm being serious. It sucks, knowing no one will ever really know me again.

LENNON
 (truly gets it)
 I guess, no one will ever really
 know any of us.

JOHNNY
 Alison would probably say they
 didn't know us anyway.

LENNON
 That's exactly what she would say.

The two of them sit there in their grief. Together but still
 apart.

LENNON (CONT'D)
 I miss her, too.

Lennon takes a beat then pulls out a pack of cigarettes.

JOHNNY
 I didn't know you smoked.

LENNON
 Like you said, we've all changed.
 (offers him one)
 They're menthol.

That gives Johnny pause. It's what Alison said in the pilot
 when she offered him a smoke. He looks at *Lennon* and answers,
 just like he answered then.

JOHNNY
 As long as they'll kill me.

Lennon smiles. Johnny watches as she tears the filter off her
 own, then lights both cigarettes, just like in the pilot.

She hands him his, then turns to look at the ocean.

LENNON
 Coach Craft is a lucky guy.

Johnny looks at her. DOES HE KNOW WHO SHE REALLY IS? He must
 have an inkling as we PULL BACK TO SEE --

BRUCE, on his ladder, distracted from putting up a camera on
 the back of the house. He's watching *Lennon* and Johnny --
 very concerned.

EXT. WOODS NEAR GREENE'S/INT. PLAYHOUSE - DAY - FLASHBACK

A dilapidated, moss-covered-shed, hidden in the woods.

INSIDE - it's clear no one's been in here for years. A few old toys still litter the floor. Dead flower crowns, and bad macrame friendship bracelets, hang from nails along the wall near --

TWO ROWS OF HEARTS that have been carved into the wood.

In one row, every heart reads AG + DM (for Alison Greene + Dylan Meyers).

In the other row, every heart reads LG (for Lennon Greene) + DIFFERENT INITIALS. Some hearts even have crossed out initials or a couple of different sets.

A shovel leans against a wall, near where a hole's been dug in the dirt floor.

Inside, is the "runaway" suitcase we saw Alison packing earlier. Alison stands looking down at it.

BRUCE (O.S.)

Alison?

This time she doesn't even flinch. Her training is complete.

ALISON

Thanks for not burning it.

Bruce puts his arm around her and looks down at the suitcase.

BRUCE

I'm going to miss her.

Alison looks at him now, both of them heartbroken. Bonded in their lie and their grief.

EXT. GREENE HOME/BLUFFS - DAY - PRESENT

Johnny's car pulls out of the lot and drives away.

Lennon sits alone on the cliff edge now when --

A hand comes down on her shoulder, is it going to push her over? She whips around, to see -- it's Bruce. He takes a seat next to her.

BRUCE

I thought you were going to quit.

Lennon sees the cigarette evidence beside her. She takes a beat before she answers, honest.

LENNON

It makes me feel close to her.

She means to her true self and Bruce knows it.

BRUCE

I just worry. You need to be careful around people.

LENNON

I know.

They sit there, on the precipice. Neither of them revealing all the reasons they have to worry. CUT TO:

INT./EXT. JOHNNY'S CAR - DAY

LENNON'S CONTACT INFO open on Johnny's phone. He drives. Deciding whether to call (*to confront her about her real identity?*) when --

He gets a Facetime from Margot. Her face appears, resting in the grass.

JOHNNY

Hey, I'm driving.

MARGOT

Good, then drive over here.

JOHNNY

I wish. I have to go to work.

MARGOT

I'm sure you can convince your boss to give you the day off.

Johnny laughs as he pulls into the school parking lot.

JOHNNY

Sports camp starts next week. We have to get everything ready.

MARGOT

You're cancelled. Done. Finished. Better hope the crazy-deer-beheader doesn't get me.

JOHNNY

I'm sure Kyle, the security guy, would love to keep you safe.

MARGOT
Or I could come have a sleep over
with you and Coach.

JOHNNY
You're hilarious.
(gets serious)
You know, I just saw Lennon...

MARGOT
And...?

Johnny pauses. Is he going to tell Margot what he suspects?
Before he can -- Margot suddenly sits up!

MARGOT (CONT'D)
What the hell?

JOHNNY
Margot?

Fear flits across her face as she looks at something out of
frame.

JOHNNY (CONT'D)
What's going --?

But she's gone. Call ended.

Johnny parks and calls her back. Her voicemail picks up.

MARGOT (O.S.)
Hey, it's me...

INT. GYM/PORT WILLIAMS HIGH SCHOOL - DAY

MARGOT (O.S.)
You know what to do.

Johnny enters, walking across the gym as he leaves a message.

JOHNNY
This isn't funny, drama queen. I'm
not coming over, so call me back --

He's distracted as his foot lands in something. He looks down
to see it's --

BLOOD!

Leaking out from under the electric bleachers. What the hell?

JOHNNY (CONT'D)
 (calls out, worried)
 Eric? Are you here?

A low MOOOOAAAN sounds from under the bleachers. FUCK!

Johnny jumps into action.

JOHNNY (CONT'D)
 Hold on. I'm coming.

He climbs the first few rows of the bleachers, trying to see into the darkness below.

JOHNNY (CONT'D)
 Eric...? Hello...?

NOTHING. Johnny shines his phone light between the rows.

JOHNNY (CONT'D)
 Is someone...?

His light finally lands on... ERIC CRAFT! His fiancé. His body mangled and crushed.

JOHNNY (CONT'D)
 Eric! Hold on. I'm right here.

Eric's dying eyes meet Johnny's. Blood sputters from his mouth as he forces out one word --

ERIC
 Run.

Before Johnny can react --

SLAM! The electric bleachers close on HIS LEGS!!!

Johnny SCREAMS -- his phone falls into the abyss as he goes down, both of his shins, crushed!

JOHNNY
 Fuck!

And now, THE GYM LIGHTS GO OFF. Johnny looks around, panicked.

JOHNNY (CONT'D)
 Is someone in here?

He spots a small light, glowing from a few yards away. Desperate, terrified, Johnny pulls his mangled legs from the bleachers and starts to drag himself toward it. (*Yeah, it's probably a trap but it's the only chance he's got.*)

JOHNNY (CONT'D)
Hello? Somebody! Please!

SCRAAAPE. His shattered shin bones drag across wood, leaving bloody trails behind him.

JOHNNY (CONT'D)
Please, God... help me.

He finally gets close enough to see --

The light's coming from a PHONE on a TRIPOD! Someone's fucking filming this! He doesn't care.

JOHNNY (CONT'D)
HELLO?! Somebody! Please! HELP!

He reaches through the pain and terror, about to grab the phone when --

Something moves. Johnny looks around.

JOHNNY (CONT'D)
Hello?

Is that a tiny glimpse of recognition on his face? We won't find out as --

SLAM! A SHOVEL comes down on his head and we CUT TO BLACK.

The sound of "I Like Him" by Princess Nokia fades us up on --

INT. LENNON'S CAR/EXT. CLIFFSIDE ROAD, VARIOUS LOCATIONS - NIGHT

Lennon drives, sipping a Slurpee in a big Food 'N Stuff cup. There's a fresh pack of cigarettes in her cupholder.

She slows as she passes Gifts of Nature. She looks out at a dark upstairs window that we can only assume is Dylan's room.

Downstairs, Hannah looks out a lit-up window.

Lennon keep driving, trying to act as if she hadn't just been stalking. She sips her Slurpee as she drives when --

BING.

It's a text from 🗿 "I'm comin 4u". WTF?

Lennon, creeped out, checks her rearview. But she doesn't see anything, as she rounds the bend where the accident happened and --

SCREEECH! She slams on her brakes, splashing her red Slurpee all over her window.

Through the chunks of crimson ice, we can just make out something blocking the road.

Lennon takes a breath and gets out of the car. She's trying not to freak out, as she comes around the front to see --

A DEER!

We pan with *Lennon* as she takes it in. No sign of blood or tire marks or anything amiss... until we reach the deer's neck to find --

IT HAS NO HEAD!

FUCK! This is clearly a message! *Lennon* takes out her phone and takes a step closer when --

AHHHHHHH!

On the pavement, just past where the deer's head should be, is --

JOHNNY'S HEAD!

Lennon screams and gags, horrified and overwhelmed, when --

BING!

Her phone lights up with a text. But it's not a message from 🤖
It's from --

"ALISON"!

Her dead self! What the fuck? *Lennon's* hands shake as she opens it to see it's a video!

The opening image frozen on Johnny, reaching out for the phone, as if reaching out for *Lennon* herself.

Lennon forces herself to press play.

SMASH! The shovel comes down on Johnny's head! But the video doesn't stop there.

THWACK!

The shovel comes down again, this time on Johnny's neck!

THWACK! It comes down again. THWACK! And again.

Lennon drops her phone, unable to watch. But still, she's forced to hear the slow and gruesome decapitation of Johnny as THWACK after sickening THWACK takes us around the horn. The soundtrack of this sequence.

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

Margot sits at her vanity, lit by a soft box. She rolls her face with a pink quartz face roller while she makes a video.

MARGOT

As an old person once said, "beauty comes from within." But who can feel beautiful on the inside if you look ratch on the outside? A really easy way to smooth out those heinous wrinkles and feed your love aura is with a pink quartz --

BING. Margot eyes dart to her phone and stop dead at the sight of a text from, "ALISON"!

Margot can't help but open it to see -- the video of Johnny.

THWACK.

NOOOOOO!! Margot screams and drops her phone. She backs up, knocking over her chair, and her equipment, just trying to get away from the horrifying --

THWACK.

EXT. PORT WILLIAMS HIGH SCHOOL - NIGHT

Lyla closes the door to her cruiser.

Police and ambulance lights fill the parking lot.

Lyla walks toward the gym entrance, where DEPUTIES gather in front of yellow police tape.

She passes an ambulance where a PARAMEDIC loads a body bag and closes the door after it with a --

THWACK.

INT. RILEY'S TRAILER - NIGHT

COURTNEY'S MOUTH, open in horror--

Widen to reveal, she's watching a cheesy reality show on TV.

Courtney turns to see Riley standing in front of the stove, where a pot boils over. The pot top THWACKS as whatever's inside spills out.

Riley is oblivious to the burning dinner, as she stares at her phone, horrified.

THWACK.

INT. DYLAN'S ROOM - NIGHT

A record stuck in its groove. Dylan lays on his bed, in the dark, ignoring the sound.

BING.

He rolls over, picks up his phone to turn it off when he sees the text from, "ALISON"!

Dylan looks at it but does not open it. He just slowly puts the phone down and continues to stare into the darkness. As the record continues its rhythmic --

THWACK.

INT. GREENE'S OLD PLAY SHED - NIGHT

A shovel falls against a wood wall.

Beside it, Bruce bends over a hole. No, he's not burying Johnny's body! (*at least not right now*). He's pulling out Alison's runaway suitcase.

He opens it and puts ALISON'S NECKLACE inside. Then he slams it shut again with a --

THWACK.

EXT. CAVE - NIGHT

THE SEVERED DEER HEAD from *Lennon's* closet!

It bounces along the sand.

Widen to reveal -- it's being dragged under the memorial of names, and through the main chamber by, CLARA WITHERS.

She reaches the far corner of the cave and ducks into a HIDDEN PASSAGEWAY!

She follows it around a bend and comes to a stop at the entrance to ANOTHER CHAMBER!

Warm light emanates from within, casting a soft glow on Clara. WTF?

Is the real **Lennon** alive in there? Is something or someone else? We're not going to find out as Clara enters.

And we are left outside. Waves smash against the mouth of the cave --

THWACK.

And now we're back --

EXT. CLIFFSIDE ROAD - NIGHT

Johnny's head. On the pavement.

THWACK!

Lennon leans against her car, unable to reach down and pick up her phone to see that shovel come down on Johnny's neck one more time as we CUT TO BLACK.

Leaving us with just the sickening sound of, THWACK. THWACK. THWACK. Until we finally --

END EPISODE