

Pretty Little Liars: **ORIGINAL SIN**



Chapter One: "SPIRIT WEEK"

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NETWORK DRAFT 6 05/22/21

**MUCKLE MAN PRODUCTIONS
ALLOY ENTERTAINMENT
WARNER BROS. TELEVISION
HBOMAX**

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REVISION HISTORY

<u>DATE</u>	<u>COLOR</u>	<u>PAGES AFFECTED</u>
05/22/21	Network Draft 6	Full Draft
05/04/21	Network Draft 5	Full Draft
02/19/21	Network Draft 4	Full Draft
12/30/20	Network Draft 3	Full Draft
12/12/20	Network Draft 2	Full Draft
12/01/20	Network Draft	Full Draft

Pretty Little Liars:
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Chapter One:
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CAST

Imogen Able
Tabby Hayworth
Faran Bryant
Noa Olivar
Mouse Yin
Davie Able
Sidney Hayworth
Elodie Yin
Teen Davie
Shawn
Karen Beasley
Sharon Beasley
Ash
Chip
Wes
Principal Clanton
Henry
Sheriff Beasley
Mrs. Beasley
Madame Giry
Mr. Smithee
Mrs. Gibbons
Mrs. Murray
Mr. Gardner
Nurse Simmons
Masked Creeper
DJ
Sandy
Angela Waters
Greg
Corey Bryant
Doctor

Pretty Little Liars: **ORIGINAL SIN**

Chapter One:
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SETS

INTERIORS

ABLE HOUSE

- BATHROOM
- DAVIE'S BEDROOM
- DINING ROOM
- ENTRANCE HALL
- HALLWAY
- IMOGEN'S BEDROOM
- SECOND FLOOR

BEASLEY HOUSE

- DINING ROOM

GREG'S CAR

HAYWORTH HOUSE

- GUEST ROOM
- KITCHEN
- TABBY'S ROOM

MILLWOOD GENERAL HOSPITAL

- EXAM ROOM
- DOCTOR'S OFFICE

INTERIORS (CONT'D)

MILLWOOD HIGH

- BOYS LOCKER ROOM
- CAFETERIA
- CHEMISTRY CLASS
- CLASSROOM
- COMPUTER LAB
- DANCE STUDIO
- ENGLISH CLASSROOM
- ENTRANCE HALL
- FILM CLASS
- GIRLS BATHROOM
- GIRY'S OFFICE
- HALLWAY
- LIBRARY
- NURSE'S OFFICE
- NURSE'S BATHROOM
- PRINCIPAL'S OFFICE

THE REEL MOVIE THEATRE

- LOBBY

WAREHOUSE

WES' CAR

YIN HOUSE

- MOUSE'S BEDROOM

Pretty Little Liars:
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Chapter One:
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SETS

EXTERIORS

ABLE HOUSE

ALLEY

THE BEACH

GREG'S CAR

HAYWORTH HOUSE

LEAFY STREET

MILLWOOD HIGH
- FOOTBALL FIELD

MILLWOOD PARKING LOT/WOODS

THE REEL MOVIE THEATRE

RUN-DOWN STREET

STREET

VANCANT LOT

WAREHOUSE

WES'S CAR

OVER BLACK: Superimpose the words: **MILLWOOD,**
PENNSYLVANIA. Then: **DECEMBER 31st.** Then: **1999.**

1 EXT. WAREHOUSE - NIGHT (FB N1)

1

It's a cold, eerie New Year's Eve. From the SUBJECTIVE POV of SOMEONE UNSEEN (like the opening of the original "Halloween"), we are looking at -- a dilapidated WAREHOUSE that's been taken over for a RAVE. We hear, faintly, Madonna's "Ray of Light" playing...

A long line of TEENS waiting to go in, even as some are already leaving. People talk and drink in clusters.

THE POV finds...A JEEP WRANGLER, pulling into the PARKING LOT next to the warehouse. FIVE TEEN GIRLS, dressed to the nines, climb out of the Jeep. Even from this far away, we can tell: These girls are beautiful, bright, promising. (NOTE: In series, we'll identify them as the teen incarnations of our Mom characters.)

THE POV starts moving towards the girls as they ask a PASSING TEEN to take a picture of them. They hand the GUY a DISPOSABLE CAMERA, huddle up, then -- FLASH! The girls laugh, then cut the line and slip into the warehouse...

THE POV gets closer to the warehouse. As RANDOM RAVERS pass the UNSEEN PERSON, they stare right into THE CAMERA, clocking that something's wrong, but saying nothing. They quicken their step to get away from the Unseen Person.

Nearing the BOUNCER, the POV shifts trajectory quickly, instead darting around to the SIDE OF THE WAREHOUSE, where we see that a DOOR's been propped open. One RAVER is taking a break from the party and smoking. At THE CAMERA'S approach, he turns away. The Unseen Person reaches the door, and we see a skinny, frail ARM pulling the door open -- AND THEN WE BREAK POINT-OF-VIEW --

2 INT. WAREHOUSE - NIGHT - FLASHBACK (FB N1)

2

-- AND WE'RE INSIDE THE RAVE, looking at the door that's just been yanked open, where we find -- standing in the doorway -- ANGELA WATERS (16, not so beautiful, not so promising). She's cold, shaking, wet. MASCARA runs down her face. Her Goodwill DRESS is ripped. Raw, red CUTS and SCRATCHES on her bare legs and arms. She staggers into the CROWD OF TEEN RAVERS, clawing at anyone she can, desperately trying to get someone's attention --

ANGELA

Help me. Help me. Please --

(CONTINUED)

2

CONTINUED:

2

Nothing. No one bats an eye. They keep dancing, oblivious.

ANGELA

I...I need help...

And still no one responds. What's going on? Why won't anyone look at her? Why won't anyone listen?

ANGELA

Please. Look at me. Please...

Then Angela spots one teen girl in particular. Pretty DAVIE ABLE, dancing with her friends from the Jeep. Angela pushes through the HORDE and latches onto Davie, frantic.

ANGELA

D-Davie?

Davie stops, turns to look at Angela.

ANGELA

I, I need help...

(pleading:)

Help me. Please. I'm begging you...

Davie hesitates. She's about to say something, when one of her gal-pals -- beautiful, imperious SIDNEY -- pulls Davie away. The girls turn their backs to Angela, who pivots as WE RETURN TO HER SUBJECTIVE POV -- landing on a DJ, in a make-shift BOOTH, making an announcement --

DJ

Okay, party people! Grab those near and dear because the time is prime --

"It's The End of the World As We Know It" by R.E.M. begins to play as -- ANGELA'S POV moves through THE CROWD, looking around wildly, until her eyes land on -- a LADDER, bolted to the FAR WALL. HER POV lurches towards it. When she reaches the ladder, we see her HANDS grab the RUNGS and start to climb...

Again, Angela's POV switches to an OBJECTIVE ONE. All of the RAVERS are dancing as the DJ begins to lead them on a classic NYE countdown --

DJ AND ALL

20! 19! 18...

(CONTINUED)

2

CONTINUED: (2)

2

As it continues, THE CAMERA tilts UP to find.. Angela, standing *far* above the party, in the RAFTERS. From HER POV, we see the ravers below. *It's a long way down...*

AT GROUND-LEVEL, people start to notice Angela. Including the DJ, who cuts the music. The party-goers are gasping and scattering. WE FIND: Davie and her girlfriends, as they stare up at Angela, who *finally* has everyone's attention --

ANGELA

-- can you see me now?!?

ANGLE ON: A dread-filled Davie --

TEEN DAVIE

Angela -- no! Don't!

Angela steps forward, *off the rafter, into air*. From HER POV, THE CAMERA RUSHES TO MEET THE FLOOR -- AND, WITH A SICKENING, BONE-CRUNCHING THUD, WE **SMASH TO BLACK** --

A SECOND LATER, we're back in THE RAVE. And it's like the final chaotic moments of Prom Night in "Carrie." Teens are screaming and running around hysterically. Except for Davie and her friends, who stand still-as-stone. Davie looks down at HER FEET. A POOL OF BLOOD has spread to her sneakers. THE CAMERA FOLLOWS the blood to its source: ANGELA'S BROKEN BODY, LIMBS TWISTED IN HORRIFIC ANGLES. RED, RAW BONE HAS RIPPED THROUGH THE SKIN OF ONE OF HER ARMS. (Note: It's like the reveal of the girl's body at the end of the "It Follows" teaser.)

Again, WE SMASH TO BLACK. Superimpose: **22 YEARS LATER**. WE COME UP ON...

3

EXT. ABLE HOUSE - NIGHT (FB N2)

3

Establishing. A small, cozy HOUSE in a residential neighborhood of the blue-collar TOWN OF MILLWOOD.

4

INT. ABLE HOUSE - DINING ROOM - NIGHT (FB N2)

4

ADULT DAVIE (40, tired by life) is having dinner with her daughter, IMOGEN ABLE (16, deep, an old soul).

DAVIE

Imogen, drink your milk.

IMOGEN

Davie, it's not 1950. Milk with dinner is gross.

(CONTINUED)

4

CONTINUED:

4

DAVIE

Okay, it's "Mom." And your only source of calcium can't be from Ben & Jerry's.

Imogen does as her mother asks. Davie smiles.

DAVIE

Thank you.

(taking Imogen's hand:)

Are you sure you're up for this, Sweetie? 'Cause ya know, you could just *burn* her things.

IMOGEN

Tempting. Like a backyard bonfire?

DAVIE

That *is* standard punishment for being a fair-weather friend. And a stark raving crazy bitch.

IMOGEN

Mom. The language.

They smile. Then -- a KNOCK at the door. Imogen braces herself.

IMOGEN

Too late. If you hear screams, call for help.

When Imogen stands up from the kitchen table, WE REVEAL that she's about six months pregnant. Imogen answers THE BACK DOOR and finds her ex-best friend KAREN BEASLEY (16, gorgeous, but a total "Karen"), holding an ENVELOPE.

KAREN

(no pleasantries:)

I got your text. Where's my stuff?

IMOGEN

Upstairs. In my room.

As Imogen leads Karen towards THE STAIRS --

DAVIE

Hello, Karen. Haven't seen much of you lately.

(CONTINUED)

4 CONTINUED: (2)

4

KAREN

Hi, Ms. Able. I've been busy.

(then:)

Here. This was taped to your door.

Karen hands Davie the envelope, on which is written: **TO DAVIE**. Davie opens it. Inside, there's a faded purple FLYER that reads: "**Party Like It's 1999!!**" Davie's blood runs cold...

IMOGEN

Mom? Everything okay?

DAVIE

(quick beat, then:)

Yes. Yeah. Just a flyer for a new restaurant in town.

(lying liar)

You two go on up.

The girls head off, but WE STAY WITH: Davie, looking like she's just seen a ghost, studying the flyer...

5 INT. ABLE HOUSE - IMOGEN'S BEDROOM - NIGHT (FB N2)

5

Imogen watches as a bullish Karen rifles through her closet. Pitching CLOTHES -- a SILKY TOP -- into a BAG.

IMOGEN

You gave me that shirt, remember?

KAREN

It's not like you can wear it.

IMOGEN

(trying yet again:)

Karen, I told you. I've *told* you. I didn't kiss Greg, he kissed (me) --

KAREN

Shut up --

IMOGEN

-- and it was *months* ago.

KAREN

You sucked my boyfriend's face at my fucking party. I mean, you actually tried to steal my boyfriend on the same night that -- you know what? Forget it. You can keep all this stuff. It's shit, anyway.

(CONTINUED)

5 CONTINUED: 5

Karen opens Imogen's BEDROOM DOOR to find -- WATER, flowing down the HALLWAY, towards her feet. *What the?*

6 INT. ABLE HOUSE - HALLWAY - NIGHT (FB N2) 6

Imogen and Karen walk along the WET FLOOR. We play the creep as they follow the water to its origin point -- THE BATHROOM. Imogen knocks on THE DOOR, fearful.

IMOGEN

Mom? ...Mommy?

Imogen slowly pushes the door open to find...

7 INT. ABLE HOUSE - BATHROOM - NIGHT (FB N2) 7

...her mother, Davie, dead in a bloody, overflowing TUB (though we don't see that yet).

As Karen screams, WE FOLLOW a chilled Imogen's eyes as they land on a messy letter "**A**," smeared in Davie's BLOOD on the tiled wall. OFF of this disturbing image, WE SMASH TO OUR TITLE CARD:

PRETTY LITTLE LIARS: ORIGINAL SIN

8 EXT. HAYWORTH HOUSE - MORNING (D1) 8

START ON: Another small, well-kept HOUSE in Millwood. The GRASS is wet. The TREES have started to turn orange and red. A CHYRON tells us it's...

ONE MONTH LATER. Then: **OCTOBER 15TH.** Then: **MONDAY.**

9 INT. HAYWORTH HOUSE - GUEST ROOM - MORNING (D1) 9

Imogen (now approximately seven months pregnant) is on her hands and knees in a tiny GUEST ROOM. Cardboard BOXES are everywhere. She's frantically searching through them for...*something*. Frustrated, she tries another box -- and pulls out a FAMILY PHOTO ALBUM. It's not what Imogen was looking for, but it pulls on her heart. She sits on the edge of the room's BED and starts turning pages. PICTURES of her and her mom. Imogen lands on some of Davie's old HIGH SCHOOL PHOTOS. She smiles at a pic of Teen Davie (the girl from the rave) as Homecoming Queen, looking beautiful in a glittery dress. TEARS spring into Imogen's eyes. It's still all so very raw...

10

INT. HAYWORTH HOUSE - KITCHEN - MORNING (D1)

10

TABBY (16, African-American, an activist) and her mom, SIDNEY (put-together, professional), having breakfast.

TABBY

You look nice, Mom.

SIDNEY

I have three open houses. None of which will sell, but we gotta try, right, kiddo?

TABBY

Always.

SIDNEY

What are we thinking for dinner? Pizza or Chinese?

TABBY

Oh, I'm working. It's Brian De Palma week. We're showing "Body Double" and "Dressed to Kill."

SIDNEY

Ew, those are so gruesome.

TABBY

Mom, you *do* realize that teenagers are bombarded by graphic images of sex and violence like *constantly*, right? You *can't* protect us.

SIDNEY

You've been picking up a lot of extra shifts lately.

(going there:)

Almost like...you don't want to be at home?

TABBY

(busted, but covering:)

It's just 'cause Annie quit.

SIDNEY

It wouldn't kill you to make a *little* more of an effort.

TABBY

Mom, I *barely* know the girl --

(CONTINUED)

10

CONTINUED:

10

SIDNEY
("fine, fine":)
Well, will you do me a favor and
drop off a spare key at her house?
Under the mat? Cleaners need to
get in there before I start
showing it next week.

IMOGEN (O.C.)
Morning.

Sidney and Tabby turn to -- Imogen, coming into the
kitchen.

SIDNEY
Imogen -- do you want some
breakfast?

IMOGEN
No, I couldn't sleep and inhaled a
pint of Chocolate Fudge Brownie at
like, five in the morning.
(awkward:)
Sorry. I'll get some more after
school.

Sidney and Tabby share a quick look, then --

SIDNEY
School? Are you sure, Sweetie?
Isn't that fast?

IMOGEN
I have to do it, Ms. Hayworth, even
if it's just to distract myself.
Plus, if I miss too much more
school, they'll make me repeat the
year. And my mom would hate that.
(a beat, then:)
Would've hated that.

SIDNEY
Okay, but if you feel overwhelmed,
or you need a break, you just call
me, promise?

IMOGEN
I will. Thanks, Ms. Hayworth. And
thanks for letting me crash here.
I know it's not, uhm, ideal.

(CONTINUED)

10

CONTINUED: (2)

10

SIDNEY

This is your home, for as long as you need it to be. Right, Tabby?

TABBY

Yes. Absolutely.

SIDNEY

In high school, I would've done anything for your mom. And she would've done the same for me.

IMOGEN

Thank you.

Imogen looks at Sidney, who looks at Tabby, who's like --

TABBY

-- we can walk together. Mom, do you have those keys?

SIDNEY

(conscious of Imogen:)
You know what, don't worry about it, I'll do it later.

IMOGEN

It's fine. I was actually just looking for a picture that I think must be at the house.

A beat, then Sidney's digging a SET OF KEYS out of her PURSE. She goes to hand them to Tabby, but Imogen holds out her hand and takes them.

11

EXT. LEAFY STREET - MORNING (D1)

11

Tabby and Imogen walk as wet LEAVES spiral down around them. To fill the awkward silence, and to make "more of an effort" as her mother requested, Tabby asks --

TABBY

What's the picture of?
(off Imogen's confusion:)
The one you're looking for?

IMOGEN

Oh, uh. Nothing. I mean -- just something I'm obsessing about.

The awkward silence starts to return, so --

(CONTINUED)

11

CONTINUED:

11

TABBY

-- did you know our moms were friends? Back in high school? 'Cause I definitely didn't.

IMOGEN

Me, neither. And my mom and I pretty much talked about everything.

(actually...)

Though she *did* vague-out about high school a bit.

TABBY

Same.

TABBY

Well, I think it's really brave, what you're doing. Going back to school. Are you nervous?

IMOGEN

(after a think:)

...it'll probably be like when everyone heard I was pregnant. People won't care, or they'll say shitty things behind my back. Or to my face. I'll be...the Teen Tragedy of the Week, until some other kid whose life is even *more* messed-up than mine comes along.

TABBY

Have you talked to Karen since --

IMOGEN

-- she ran out of my house screaming?

A QUICK HORROR POP TO: *OUTSIDE THE ABLE HOUSE*, a few moments after finding Davie in the tub, Karen comes tearing out the front door, screaming hysterically --

IMOGEN

No. I thought, maybe, she would come to the funeral, but nope.

TABBY

What a horrible person. I'm sorry, Imogen, that sucks.

(CONTINUED)

11 CONTINUED: (2) 11

IMOGEN

Yeah, it's *almost* as bad as having a total stranger move into your house.

TABBY

No. It's like my mom said, you can stay with us as long you need to.

They continue walking, once more enveloped in silence...

12 EXT. ABLE HOUSE - MORNING (D1) 12

FIND: Imogen and Tabby, standing in front of Imogen's house. Imogen takes a breath and starts towards it. But halfway up the walk, she stops. A *HORROR FLASH* to her mom, dead in the bloody water-filled tub (which we see here for the first time). Nope. It's too much, too soon. But then, Tabby comes up behind her --

TABBY

It's okay, I'll do it. And we can come back and look for your picture after school if you want.

IMOGEN

Yeah, or maybe another day.

Imogen relinquishes the keys to Tabby, who walks up to the house, as WE CUT TO...

13 INT. ABLE HOUSE - ENTRANCE HALL - MORNING (D1) 13

Through the FRONT DOOR'S SHADED WINDOW, WE SEE Tabby bend down to put the keys under a WELCOME MAT. As she walks back to rejoin Imogen, a DARK SHAPE, the outline of a man, steps just into frame, watching the two girls...

14 EXT. MILLWOOD HIGH - MORNING (D1) 14

Imogen and Tabby arrive at their PUBLIC HIGH SCHOOL, swarming with STUDENTS, decorated with peppy BANNERS.

IMOGEN

(with dread:)

Oh, my God, it's Spirit Week?

TABBY

It's not too late to turn back.

IMOGEN

No. Gotta rip the bandaid off.

(CONTINUED)

14 CONTINUED: 14

The girls head for the school's FRONT STEPS...

15 INT. MILLWOOD HIGH - ENTRANCE HALL - MORNING (D1) 15

Imogen and Tabby come in to find -- Karen sitting at a TABLE, handing out CUPCAKES and PINS to Karen's FAN CLUB (a small group of adoring students), campaigning for Karen to be Millwood High's next Homecoming Queen. SANDY (16) seems to be the most enamored with Karen.

SANDY

(taking a bite:)

Wow, Karen, did you bake these cupcakes yourself?

KAREN

Course not, Sandy. Sharon did.

TABBY

(to Imogen:)

C'mon. Don't make eye-contact.

They try to sneak past the table, but Karen spots them -- and immediately puts on a mask of performative concern --

KAREN

Imogen? *Oh, my God* --

(turning to:)

Guard our table, Sandy.

Karen comes around the table to Imogen --

KAREN

I didn't think you'd be back this year -- how are you holding up?

TABBY

You would know if you cared enough to check in with her.

KAREN

Get off my ass, Tabitha, you weren't there, okay? *I* was. It was *traumatizing*, Imogen's mother was in a *bathtub* of blood --

(to Imogen:)

Did you *not* get my messages?

IMOGEN

What messages?

(CONTINUED)

15

CONTINUED:

15

KAREN

I left you about a hundred.
Anything you need, you just let me
know, 'kay?

IMOGEN

("fuck off")
'Kay.

TABBY

Come on, Imogen, let's go --

Tabby tries to maneuver Imogen away, but --

KAREN

Wait -- one more thing --

Karen hugs Imogen. While she's in the hug, she whispers --

KAREN

-- people may be polite to you. They may
ask to borrow a pen. Or how you're
feeling. Or what the homework was. But
trust me. *No one wants you here.*

(then, post-hug:)

Have a good first day back, 'kay?

TABBY

(wise to her ways:)

Karen -- why do you have to be a
bitch about literally *everything*?

Tabby pulls Imogen away from Karen, who goes back to her
table --

16

INT. MILLWOOD HIGH - HALLWAY - MORNING (D1)

16

Tabby pulls Imogen into a nook --

TABBY

Karen's a giant walking *macro-*
aggression, but there's safety in
numbers -- wanna sit together at
lunch?

IMOGEN

Yeah. For sure.

TABBY

Okay, I'll meet you in the
cafeteria. And Imogen -- fuck 'em.
You don't owe *anyone anything*.

(CONTINUED)

16 CONTINUED: 16

IMOGEN

Thanks, Tabby.

Tabby heads off. Bolstered, Imogen re-enters the slipstream of students...

17 INT. MILLWOOD HIGH - ENTRANCE HALL - MORNING (D1) 17

Back at her table, Karen spots -- MINNIE "MOUSE" YIN (15, Asian-American, hardcore techie) -- who is lingering at a POSTER for Millwood High's LGBTQIA+ Club, Spectrum, announcing its Spirit Week event -- "Millwood's Coming Out Day!" Taking advantage of the momentarily empty hall, Karen calls from her table --

KAREN

No need to come out, *Rodent*, we already know: Like *mothers*, like daughter.

Mouse turns to Karen, flips her the finger --

MOUSE

It's *Mouse*, you dick --

KAREN

I'm sorry?

MOUSE

You heard me, Basic Barbie.

Mouse ducks her head and moves along, accidentally bumping into our *fourth* little liar, NOA OLIVAR (16, Latinx, athletic, made of Teflon), wearing an ANKLE-MONITOR, and, at the moment, chugging a 7-11 BIG GULP --

MOUSE

Sorry --

NOA

You're good --

(then, looking at Karen:)

-- and yeah, she *is* a dick.

Mouse cracks a smile, darts off. Noa grins, too, then resumes drinking her soda -- AND WE HARD-CUT TO --

18 INT. MILLWOOD HIGH - NURSE'S BATHROOM - MORNING (D1) 18

-- Noa, now in a crappy bathroom, sitting on the toilet, peeing into a CUP. She's staring dead-eyed at a "SAY NO TO DRUGS" poster from, it looks like, the nineties.

19 INT. MILLWOOD HIGH - NURSE'S OFFICE - MORNING (D1) 19

The school nurse, NURSE SIMMONS, sits at her desk, as her student aid, SHARON (Karen's twin, *marginally nicer* sister) works in the background. The DOOR to the Nurse's en suite BATHROOM opens -- and out comes Noa, holding the pee-filled cup. As she hands it to the nurse --

NOA

Order up.

NURSE SIMMONS

Thank you.

(setting it down:)

How's your mom doing, Noa? I don't miss the hospital, but I miss her.

NOA

She's fine. Surviving.

NURSE SIMMONS

Say hello for me?

Noa and Sharon (looking judgmental) make brief eye-contact.

NOA

Yep. Will do.

NURSE SIMMONS

And see you tomorrow morning.

NOA

Yep. First thing.

20 INT. MILLWOOD HIGH - HALLWAY - MORNING (D1) 20

Noa comes out of the Nurse's Office to meet up with her smoking hot boyfriend, SHAWN (16, African-American, a jock, but a good guy). As they walk --

NOA

My life is a shit-show. I have to account for every fucking second of my day.

SHAWN

It's only two more weeks, Noa.

NOA

No, the ankle-monitor's for two more weeks. Peeing in a cup is for the rest of the year. And Community Service every day. And the dance is this weekend.

(CONTINUED)

20

CONTINUED:

20

SHAWN

So? It's just a lame-ass dance.
We'll hang at your place instead.

NOA

We *always* hang at my place, and I
would like to at least have the
option of attending said lame
dance.

SHAWN

Noa, you're *so close* to getting
that shackle off. It's not worth
the risk.

NOA

I hear you, I hear you.

SHAWN

(smiling, sexy:)
Your mom's working nights this
week, right?
(Noa nods)
Like I said, we'll hang out at
your place...
(they kiss, then:)
Catch you later.

Shawn heads off as -- Noa gets a TEXT from an UNKNOWN
NUMBER: **Don't do the crime if you can't do the time.**
Noa's like, *WTF?* In fact, she replies with: **Who the fuck
is this?** A reply: **Your conscience.** *Huh?* Noa is focused on
the texts...as she passes the GIRLS BATHROOM DOOR, which
opens and...Imogen emerges from it. THE CAMERA SHIFTS
from Noa to follow Imogen, as Imogen heads towards an
open CLASSROOM DOOR. From inside it, we hear loud,
excited pre-class CHATTER...

21

INT. MILLWOOD HIGH - ENGLISH CLASSROOM - MORNING (D1)

21

Imogen steps into a room full of SOPHOMORES. As she makes
her way to an open DESK, the OTHER STUDENTS fall silent.
Some stare like she's an alien or avoid eye-contact.
Imogen shrinks a bit, thinking: *Ohgod. Karen was right.*
No one wants her here. Imogen tries to disappear.

22

INT. MILLWOOD HIGH - ENTRANCE HALL - MORNING (D1)

22

Our last little liar, FARAN BRYANT (16, African-American,
tall, gorgeous, a dancer, suffers no fools), enters the
school, BALLETS SLIPPERS draped over her shoulder, EARBUDS
in her ears. With Tchaikovsky blaring, Faran strides
right past Karen's table... *Not today, Satan.*

23

INT. MILLWOOD HIGH - FILM CLASS - MORNING (D1)

23

The teacher, MR. SMITHEE, is distributing HANDOUTS. Tabby takes one, then passes the rest to fellow student CHIP (a cute film geek crushing on her), who also passes them on. Tabby's EYES start scanning a list of film titles --

MR. SMITHEE

-- as discussed, you'll be pairing with a partner to make a short film inspired by a classic from the list that's going around.

(Tabby raises her hand)

Tabitha, yes?

TABBY

Mr. Smithee, there are twenty movies on this list, and not one was made by a director of color --

MR. SMITHEE

("incorrect")

Third from the bottom, Ms. Hayworth.

TABBY

"Hope Floats" directed by Forest Whitaker *might* smack of tokenism.

(off Smithee's look:)

Maybe we could open this list up a bit. Push some boundaries. Like, why isn't there a Spike Lee movie on here?

MR. SMITHEE

Spike Lee's movies, exciting as they might be, are all rated R.

TABBY

"Malcolm X" was rated PG-13 --

CHIP

Seriously, Mr. Smithee, there's no Kurosawa, no Guillermo del Toro, no Ang Lee, no Bong Joon Ho, no Almodovar --

TABBY

No Ryan Cooglar, no Barry Jenkins, no John Singleton, no Ava DuVernay --

MR. SMITHEE

As always, Ms. Hayworth, your passion for film is admirable, but this curriculum has been vetted by my colleagues and the school board. No

(MORE)

(CONTINUED)

23

CONTINUED:

23

MR. SMITHEE (CONT'D)
 one is stopping you from watching
 whatever movies you'd like to *outside*
 of these four walls --

TABBY
 Good point --
 (crazy idea time:)
 -- which is why...I'm starting a
 film series --

CHIP
 For real?

TABBY
 At the Reel -- celebrating BIPOC
 voices, beginning with a Jordan
 Peele double-feature of "Get Out"
 and "Us" --

MR. SMITHEE
 Fantastic. But you still have to
 participate in *this* class, with a
 film from *my* approved list -- does
 anyone else have any questions?

Mr. Smithee moves on as Tabby gets a TEXT from an UNKNOWN
 NUMBER -- **What's your favorite scary movie?** Tabby thinks:
 "How very Scream." She texts back: **New phone, who dis?** A
 reply: **Peeping Tom**. Tabby tenses up, she starts to text
 back, when --

MR. SMITHEE
 No texting in class, Ms. Hayworth.

Tabitha puts down her phone --

24

INT. MILLWOOD HIGH - ENGLISH CLASSROOM - DAY (D1)

24

Imogen's sitting in English Class, close to the WINDOWS,
 while her teacher, MRS. GIBBONS, leads a discussion.

MRS. GIBBONS
 -- another thing that links
 Melville and Hawthorne: Symbolism.
 For Melville, the ur-symbol is a
 white whale. For Hawthorne, it's
 the red letter A. Which Hester
 Prynne is forced to wear around
 her neck for being a sinner. But
 its meaning evolves...

WE'RE ON: Imogen, taking notes as Mrs. Gibbons drones on.

(CONTINUED)

24

CONTINUED:

24

MRS. GIBBONS

Hester, the adulterer, becomes --
by the end of the novel -- Hester,
the angel...

As Mrs. Gibbons drones on, Imogen gets a TEXT from an UNKNOWN NUMBER: **Look out the window.** Confused, Imogen does exactly that. AND, FROM HER POV, WE SEE: A MAN, sitting in a CREEPY VAN, staring at her from ACROSS THE STREET. He wears a workman's plain clothes and, creepily, a cheap, white, plastic ANIMAL MASK (like from "You're Next"). It looks like...a fox, maybe? Imogen gets lost in the surreality of the moment -- until --

MRS. GIBBONS

-- *Imogen? Imogen Able?*

IMOGEN

(turning to her:)
Yes? Sorry, what was the question?

Her fellow students roll their eyes or giggle or both.

MRS. GIBBONS

Can you speak to Hester's duality?

IMOGEN

Uh...no, I can't. 'Cause Hester's more complex than that. She's full of, um, contradictions. In some ways...she's defiant. And sexually liberated. But she also accepts her "punishment" without a fight. She makes more money than her husband, who's cruel to her, but she doesn't leave him. And despite crazy pressure from her neighbors, she *never* reveals who the father of her baby is.

MRS. GIBBONS

In other words -- there are more than two sides to every story.
Very good.

As Mrs. Gibbons and the class move on, Imogen turns to look back out the window -- but the van is nowhere to be seen.

25

INT. MILLWOOD HIGH - DANCE STUDIO - DAY (D1)

25

BALLET CLASS is in session. In a dance studio that was built back when Millwood still aspired to be Rosewood. Faran, Karen, and Sharon dance among fifteen or so OTHER STUDENTS. Mostly female; though there are three hot guys.

(CONTINUED)

25

CONTINUED:

25

With the exception of Faran and a handsome Asian-American ballerino, HENRY, everyone is white. Including the dance teacher, MADAME GIRY, who circles like a shark, head nodding to the music. Even in this brief glimpse, we can tell that Faran is a star. The music crescendoes, and WE TIME-CUT TO --

All of the dancers sitting on the floor with their bags and their waters. Giry sits on a straight-back chair, facing them. Eyes fixed on a tiny NOTEBOOK in her lap, she's assigning parts.

MADAME GIRY

Prince Siegfried, Henry. Benno, Tim. The Baroness, Christie. The Baron, Mark. Princess Odette, the White Swan -- Sharon --

Sharon glances at Karen, to see if she's triggered, but Odette's not the part Karen wants. That would be --

MADAME GIRY

And Odile, the Black Swan --

(Giry looks up)

-- Faran. The rest of you will be swans at the ball and members of the court.

Faran allows herself a quick smile. Meanwhile, Karen is not happy.

KAREN

Wait -- so I didn't get a part?

MADAME GIRY

I'm sorry, Karen, I missed you on my list. You'll be dancing the Queen.

KAREN

Siegfried's *mother*?

Again, Faran grins. Giry's not having Karen's drama.

MADAME GIRY

A role I've danced many times. Is there a problem?

KAREN

Not in the least.

MADAME GIRY

Good. Alright, class dismissed.

(CONTINUED)

25 CONTINUED: (2)

25

As all the ballet students stand and start chatting and gathering their things, Karen beelines over to Faran --

KAREN
Congratulations, Girl.

FARAN
("don't call me girl")
Thanks, Karen.

KAREN
I mean, Girly probably had to give you the part because, well, you're the only --

FARAN
That only *what*, Karen?

KAREN
Never mind. Bye, Girl.

Faran fumes as Karen walks away. Then, as she bends down to pick up her stuff, Faran gets a TEXT from an UNKNOWN NUMBER: **You're gonna slay as the Black Swan.** Faran's brow furrows. She looks around the room to see who might've sent the text. Unsurprisingly, every single student (including Karen) is on their phone. *Great.* Faran texts back: **Thanks. But who is this?** A reply: **Your biggest fan.** OFF Faran, deciding *not* to engage...

26 INT. MILLWOOD HIGH - GIRLS ROOM - DAY (D1)

26

FOUR GIRLS, including Sandy, are at the SINKS, primping and giggling. Then: The sound of a TOILET FLUSHING -- and Imogen comes out of a STALL. The girls stop having fun as Imogen goes to wash her hands. Then: It begins.

SANDY
Imogen. You're back. Sorry about your mom. *Brutal.*

IMOGEN
Thanks, Sandy.

SANDY
Do you know what you're gonna do now?

IMOGEN
I'm staying with the Hayworths...

(CONTINUED)

26

CONTINUED:

26

SANDY

No, I meant about the baby. Are you gonna have to raise it all alone now?

Imogen's thoughts swirl. She says nothing...

SANDY

Or can the father help? Are you in touch with him?

CLOSE-UP on Imogen's face -- and WE FLASHBACK TO --

27

EXT. THE BEACH - DAWN (FB D3)

27

Early morning light streaking the sky. Imogen, before she was pregnant, is sitting on the beach, knees hugged to her chest. There's an empty bottle of Vodka half-buried in the sand next to her. Her face is red and her nose is runny. From the wind -- and because she's been crying. We immediately get the sense: *Something bad happened to this girl.* Then WE JUMP BACK TO --

28

INT. MILLWOOD HIGH - GIRLS ROOM - DAY (D1)

28

Resume with Imogen and the girls. Imogen looks suddenly very, very pale.

SANDY

He was that lifeguard, right? The hot one?

A beat -- then Imogen rushes out of the bathroom --

NURSE SIMMONS (PRE-LAP)

What can I do for you, Imogen?

29

INT. MILLWOOD HIGH - NURSE'S OFFICE - DAY (D1)

29

Imogen has come straight from the bathroom. She's sitting with Nurse Simmons, fighting some *major* anxiety...

IMOGEN

I want to get rid of it. As soon as possible. Like, today.

A look of concern/confusion flashes across Nurse Simmons' face.

NURSE SIMMONS

Imogen...

(CONTINUED)

29

CONTINUED:

29

IMOGEN

My mom and I, we were gonna keep the baby and, and raise it, together. Obviously that's not happening now. And the father's not going to help, so I think...I've been thinking... that the best thing is to abort it, you know? Which is something my mom and I talked about. So it's like, she would approve. And I know you can't do that here, but maybe you can call the clinic?

NURSE SIMMONS

You're seven months pregnant, Imogen. It's too late for an abortion, you know that.

Imogen does. But she doesn't want it to be so.

IMOGEN

...yeah. I do. Of course. I'm just...overwhelmed, I guess...and feeling nauseous...

NURSE SIMMONS

I've got some ginger gum. Best thing for nausea.

Nurse Simmons stands, turns, then turns back. She probably shouldn't be saying this, but...

NURSE SIMMONS

It's two months, Imogen. And then you can give it up for adoption. You can make it two more months, can't you?

IMOGEN

("no")
Of course.

Nurse Simmons turns to get the ginger gum.

30

INT. MILLWOOD HIGH - COMPUTER LAB - DAY (D1)

30

In the most remote corner of the otherwise empty lab sits Mouse, typing a mile-a-minute. Eyes glued to the screen. Large HEADPHONES over her ears. Listening to aggressive K-POP. At a work station that she's completely taken over with her stuff.

(CONTINUED)

30 CONTINUED:

30

We see, ON MOUSE'S SCREEN, that she's creating a VIRTUAL AVATAR for herself. Clothes, features, complexion, gender. She dresses the avatar like a virtual paper doll, trying on different looks. Then she gets a TEXT. From an UNKNOWN NUMBER: **Can Minnie Mouse come out to play? xoxo, Mickey.** Mouse slowly swivels towards the lab's OPEN DOOR. Outside it, in the hall, a few RANDOM STUDENTS... A beat. Then Mouse deletes the text message, blocks the sender, goes back to work.

31 INT. MILLWOOD HIGH - ENTRANCE HALL - DAY (D1)

31

Karen's breaking down her table for the day -- as Noa walks by her.

KAREN

Hey, Olivar, wait up --

Noa stops. Reluctantly. Karen holds out a "VOTE FOR KAREN BEASLEY" BUTTON --

KAREN

-- vote for me for Homecoming Queen?

NOA

(annoyed:)

I'm not voting for you, Karen, I'm not even going to the dance.

KAREN

Fine by me. I'm running unopposed.

NOA

Then why even ask?

(then:)

You know what? Forget it. I'm late, I gotta go --

Karen eyes Noa's ankle-monitor.

KAREN

On your way to Community Service?

NOA

Yeah, why?

KAREN

Shame you have to hang with all those *thugs*.

By Karen's tone, Noa knows that comment was directed towards her.

(CONTINUED)

31 CONTINUED: 31

NOA
("this bitch")
Uh huh.

KAREN
Say hi to my dad for me?

Shaking her head, Noa gets the fuck out of there.

32 EXT. THE REEL MOVIE THEATRE - DAY (D1) 32

Establishing. A small town MOVIE THEATRE. Its marquee reads: DOUBLE DE PALMA! DRESSED TO KILL AND BODY DOUBLE!
NOTE: One of the "A's" in De Palma is red.

33 INT. THE REEL MOVIE THEATRE - LOBBY - DUSK (D1) 33

Behind the COUNTER, Tabby's manager, WES (mid-20's, handsome), is counting out MONEY for the CASH REGISTER. Tabby comes in, winded from rushing --

TABBY
My bad, sorry --

WES
Yeah, I was wondering.

TABBY
I had to stay late for a project.

WES
Oh, yeah, what's the project?

Tabby hesitates -- OFF her, WE FLASHBACK TO --

34 INT. MILLWOOD HIGH - HALLWAY - DAY (FB D1) 34

Tabby sits on a BENCH outside the BOYS LOCKER ROOM. A group of JOCKS -- including Shawn and Greg, Karen's boyfriend -- comes out, horsing around. Tabby looks down at the NOTEBOOK in her lap. She crosses off the last four names on her LIST OF FOOTBALL PLAYERS. *They should all be out now.* Tabby checks left, right -- the hall's empty -- then she heads for the locker room's DOOR --

35 INT. MILLWOOD HIGH - BOYS LOCKER ROOM - DAY (FB D1) 35

Tabby steps into the Sanctum Sanctorum. The proverbial Forbidden Palace. The boys are gone, but their smell and their crap -- wet towels, football equipment -- remains.

(CONTINUED)

35 CONTINUED:

35

TABBY
(calling:)
Hello? Excuse me?

No answer. Moving quickly, Tabby heads down a row of LOCKERS to a set of SINKS opposite the OPEN SHOWER ROOM (no stalls, just tile and nozzles). Tabby reaches under a sink -- and retrieves a small DIGITAL CAMERA she set up earlier. She checks it, pockets it, then hustles out of there, as WE CUT BACK TO --

36 INT. THE REEL MOVIE THEATRE - LOBBY - DAY (D1)

36

Resume with Tabby and Wes --

TABBY
It's this thing for school.

At which point, Chip, who also works at The Reel, enters from the theater --

CHIP
Theater's mopped.
(then:)
Hey, Tabby, what's up?

TABBY
Hey, Chip.

WES
Will you clean up the booth, Chip?
It's looking pretty cluttered.

A beat as Chip looks between Wes and Tabby, then --

CHIP
-- sure. But, uh, the schedule says it's Tabby's turn. Sorry, Tabs.

WES
Tabby's helping me with the popcorn. Can you clean up the booth?

CHIP
-- yeah, no problem.

Chip goes. Wes turns to Tabby --

WES
Popcorn?

(CONTINUED)

- 36 CONTINUED: 36
- TABBY
- On it.
- 37 EXT. ABLE HOUSE - DAY (D1) 37
- WE FIND: Imogen, again standing in front of her house.
- She takes a deep breath...and marches up the walk, fighting to stay calm. THE CAMERA PANS from where she was standing to...THE CREEPY VAN from school, parked across the street, unnoticed by Imogen, who climbs the stairs and reaches -- HER FRONT DOOR.
- Imogen lifts up the WELCOME MAT to get the keys, but -- they're not there. *Weird*. She tries the door. Bizarrely, it's unlocked. She pushes it open...
- 38 INT. ABLE HOUSE - ENTRANCE HALL - DAY (D1) 38
- Imogen steps inside, looks around.
- IMOGEN
- Hello?
- She listens. After a long stretch of SILENCE, she hears, above her, a FLOORBOARD CREAKING under someone's weight.
- A long, tense beat -- Imogen swears she can almost sense someone breathing -- so she starts running UP THE STAIRS as fast as her pregnant self can go --
- 39 INT. ABLE HOUSE - SECOND FLOOR - DAY (D1) 39
- Imogen reaches the landing, looks around -- the creaking would've come from her mom's room -- she heads for it --
- 40 INT. ABLE HOUSE - DAVIE'S BEDROOM - DAY (D1) 40
- Imogen enters the room, her mother's things still very much in evidence. Also -- THE WINDOW's open. The white, see-through CURTAINS move in the breeze. Imogen goes to the window, closes it, locks it. She looks around -- her eyes land on her MOTHER'S VANITY. More *memento mori*. Her mom's MAKEUP and JEWELRY. And, affixed to the mirror, a SONOGRAM. *This is what she was looking for before*. Imogen picks up the sonogram, and WE POP FLASH TO --
- 41 INT. MILLWOOD GENERAL HOSPITAL - EXAM ROOM - DAY (FB D4) 41
- A less pregnant Imogen (approx. 12 weeks) is lying flat on an exam table as an ULTRASOUND TECHNICIAN squeezes COLD JELLY onto her stomach. A woman leans into frame.

(CONTINUED)

- 41 CONTINUED: 41
 It's Imogen's mom, Davie, holding her hand. Comforting her. Like always. WE POP BACK TO --
- 42 INT. ABLE HOUSE - DAVIE'S BEDROOM - DAY - SAME TIME (D1) 42
 Imogen starts to get overwhelmed with emotion when she spies the edge of A PURPLE SHEET OF PAPER under some magazines. She pockets the sonogram, then pulls the paper out to see that it's...the PURPLE FLYER from our teaser. Imogen inspects it, confused, then heads out of the room...
- 43 INT. ABLE HOUSE - HALLWAY - DAY - (D1) 43
 Imogen looks down the hall at the scene of the crime, THE BATHROOM DOOR, curiously cracked open. She steadies herself, walks towards it, then into it...
- 44 INT. ABLE HOUSE - BATHROOM - DAY - CONTINUOUS (D1) 44
 Imogen stares deeply at the OPAQUE SHOWER CURTAIN, fully drawn. WE SEE: On the other side of the curtain, our MASKED CREEPER, calmly holding his breath...and a BUTCHER KNIFE. A moment of suspense out of Room 237 -- as Imogen approaches the curtain, curling her fingers around its edge, when -- a TEXT comes in from Tabby: **Working, wanna come see a movie?** Imogen releases the curtain and texts back: **thanks, I'm OK.** Saved by the buzz, Imogen goes. WE REMAIN WITH: The Creeper, holding his knife; would he have stabbed her.. ?
- 45 INT. THE REEL MOVIE THEATRE - LOBBY - NIGHT (N1) 45
 Behind the counter, Tabby is popping popcorn and pre-filling tubs, while Wes leafs through an issue of "Fangoria" magazine.
- TABBY
 (playful:)
 Shouldn't you at least *pretend* to work?
- WES
 I'm manager now. I don't have to pretend.
 (re: the magazine:)
 And this *is* work. Research.
- TABBY
 (looking at the cover:)
 "The Masters of Horror." Let me guess -- the three C's? Carpenter,
 (MORE)

(CONTINUED)

45

CONTINUED:

45

TABBY (CONT'D)

Cronenberg, and Craven? And your boy De Palma's dissed yet again?

WES

See, the thing most people don't realize about De Palma is he's an *auteur*, as good as Hitchcock. Better, even. I mean, the stalking sequence in "Dressed to Kill" is a *tour de force* --

TABBY

Yeah, but is it *better* than the shower scene in "Psycho"? Not to mention, "Dressed to Kill" sexualizes all of the killer's victims -- *before* he slashes them with a straight-razor. Also, "Dressed to Kill" came out twenty years *after* "Psycho," yet still manages to be *more* transphobic than "Psycho," which at least *tries* to give the Norman/Norma Bates dichotomy a *little* psychological context --

WES

Are you sure you're just in high school, Tabs? 'Cause you remind me a *lot* of the girls I used to date at NYU.

Tabby starts to refill the NAPKIN DISPENSERS --

TABBY

Dream school --

(then:)

Hey, speaking of masters of horror, would you be down to host a double-feature of "Get Out" and "Us" on Thursday? Like, right after school?

WES

For...?

TABBY

Millwood kids. I'm trying to expose them to at least *some* diverse contemporary film-making. I figure the screenings could be free, but we'd charge for popcorn and soda.

(CONTINUED)

45 CONTINUED: (2)

45

WES

Smart. Let's do it.

(then, off her smile:)

Hey -- you don't need a ride home
tonight, do you?

OFF Tabby, a beat, then she nods, "sure" --

46 INT. HAYWORTH HOUSE - GUEST ROOM - NIGHT (N1)

46

Imogen comes into the room, closes the door. Paces. Then she goes to the closet, takes off her sweater to hang it. She opens the closet door and stops -- chilled to the bone. It takes us a second to realize what she's staring at -- WIRE HANGERS in the otherwise empty closet. Then: A HORROR MOVIE MOMENT like out of "The Shining." Imogen FLASHES to her dead mother, in the tub -- but then, the images in Imogen's brain scramble -- and it's *her* in the bloody tub --

Imogen slams the closet door shut. Panic and dread rising, she goes to sit on the edge of the bed. Rolls over on to her side, clutching the sonogram to her chest and crying...

47 EXT. MILLWOOD - PARKING LOT/WOODS - NIGHT (N1)

47

Wes's car pulls into a dark, secluded PARKING LOT. The October WIND whistles through the trees...

48 INT./EXT. WES'S CAR - NIGHT (N1)

48

Wes turns off his ignition, relaxing into the driver's side as Tabby focuses forward. Wes lights up a JOINT. The ostensible reason for why they're stopped. He takes a puff, offers the joint to Tabby, who passes.

WES

We haven't done this in a while.

I've missed giving you rides.

(then:)

That one time...I really thought
you wanted me to kiss you, Tabby.

TABBY

It's all good. We're good.

WES

I was afraid I'd ruined our
friendship. 'Cause of how you
acted afterwards.

(CONTINUED)

48

CONTINUED:

48

TABBY

Sorry if I was cold to you. It wasn't my intention.

WES

It's okay. I'm glad we're still friends, though. We are, right? Friends?

Tabby looks at him, nods.

WES

Good. I'd hate to lose that. You're something else, you know that, Tabs? You're special. I really believe that. Here --

Wes leans over Tabby, brushing against her, as he opens the GLOVE COMPARTMENT. He pulls out a well-worn FILM DIRECTING BOOK (something like "Master Shots") and hands it to her. #Grooming101.

WES

This was my bible in film school. It breaks down shots and how directors use the camera to get emotional reactions. Every filmmaker should have a copy.

TABBY

Wow. Thanks, Wes.

WES

You're welcome. And one day, you can pass it on to someone else. Deal?

Tabby smiles at Wes. A million thoughts racing through her mind: *He gets her. He thinks she's talented. And he is...cute.* Wes takes Tabby's hand. She doesn't pull away. He leans in, but --

TABBY

(frozen:)

Wes. Start the car. Now.

Huh? Wes follows Tabby's eye-line to find...the Masked Creeper, silhouetted by the moonlight, staring directly at them from THE WOODS.

WES

Little early for Halloween. Probably just a prank.

(CONTINUED)

48 CONTINUED: (2)

48

Both Wes and Tabby fixate on the Creeper as he stares at them, silently. Is he threatening? Or ..protecting?

WES

Asshole.

(then:)

Stay in the car, Tabby.

He goes to open his door, but Tabby puts a hand on his --

TABBY

Wes. Fincher. "Zodiac." Don't.

Wes looks at Tabby. *She's right.* He starts the ignition and peels out of the lot.

OFF of the Creeper, RAGGED BREATHS escaping through his mask, staring as Wes and Tabby disappear into the dark...

49 INT. HAYWORTH HOUSE - KITCHEN - NIGHT (N1)

49

Sidney sits at the table, scrolling through real estate listings, when -- Tabby comes in, breathless --

TABBY

Hey --

SIDNEY

Hey. It's late. Imogen's already in bed.

TABBY

Yeah, we had to stay and do inventory. Wes gave me a ride.

SIDNEY

Are you hungry? I saved you some lo mein.

TABBY

Nah, I'm good. But I got a ton of homework. 'Night.

SIDNEY

'Night.

Tabby gives her mom a quick kiss, then goes --

50 INT. HAYWORTH HOUSE - TABBY'S ROOM - NIGHT (N1)

50

Decorated with movie posters and political art. Tabby comes into her room, closes the door, locks it. She goes to her desk, pulls a LAPTOP out of her BOOKBAG. And then

(CONTINUED)

50 CONTINUED: 50

the camera she retrieved from the locker room. Connects the two with a CABLE. She puts in her EARPODS and opens a FILE. A VIDEO starts to play...

FOOTAGE recorded in the locker room. A STATIC ANGLE ON: Jocks coming and going, naked, in towels, showering, talking trash. So many bodies. So many penises.

CLOSE-UP ON: Tabby's voyeuristic EYES, shifting back and forth across her computer screen, following boys into and out of frame...*looking...for..what?*

OFF Tabby, WE SMASH TO a Title Card: **TUESDAY.**

51 EXT. MILLWOOD HIGH - MORNING (D2) 51

Establishing. The next day. Tchaikovsky takes us into...

52 INT. MILLWOOD HIGH - DANCE STUDIO - MORNING (D2) 52

While the rest of the class sits on the floor, backs against the wall, Faran and Henry dance the *pas de deux* from the third act of "Swan Lake." Henry's great and hot as Siegfried, but it's *all -- about -- Faran*. She's beautiful, graceful, and, most of all, strong. The *pas de deux* concludes. Madame Giry stands.

MADAME GIRY

Good. We'll leave it here.

HENRY

(to Faran:)

Nice. Sorry if I sweat on you.

So many teens, so many hormones...

MADAME GIRY

Faran, could you stay behind?

Karen perks up the tiniest bit as Faran nods.

53 INT. MILLWOOD HIGH - GIRY'S OFFICE - MORNING (D2) 53

With perfect posture, Faran stands before Giry, who's at her desk.

MADAME GIRY

You didn't stay to practice last night.

FARAN

Oh. No, I didn't. I was working.

(CONTINUED)

53

CONTINUED:

53

MADAME GIRY

Where?

FARAN

The factory. I answer phones in the office.

MADAME GIRY

Faran, I'm happy you're in my class. Truly. You have more potential than anyone else. But you won't get to Alvin Ailey by being a dilettante.

FARAN

(okay...)

Well -- to begin with -- who says Alvin Ailey's the goal? I was thinking more ABT.

MADAME GIRY

I worry ABT might not be the right fit for a dancer like you. With your medical history.

OFF Faran, WE POP TO A FLASHBACK --

54

INT. MILLWOOD HOSPITAL - DOCTOR'S OFFICE - DAY (FB D5)

54

In a medical office, YOUNG FARAN, eight-years-old, stands wearing a gruesome-looking BACK BRACE that keeps her NECK in traction, as well. It resembles a torture device. Even so, we can tell that Faran's back is unnaturally curved.

We're on the girl's FACE as she listens to a conversation happening off-screen. Between her DOCTOR and her mother, COREY.

DOCTOR (O.C.)

The brace isn't doing what it's supposed to.

COREY (O.C.)

So what happens now?

DOCTOR (O.C.)

Surgery's an option. It's painful, but we've seen excellent results.

COREY (O.C.)

Is it risky? Will it leave a scar?

OFF Young Faran's face, WE BUMP BACK TO --

55 INT. MILLWOOD HIGH - GIRY'S OFFICE - DAY (D2)

55

Resume with Faran and Giry --

MADAME GIRY

It occurs to me: If ABT found out about your scoliosis, I doubt they'd accept you. Too much risk of re-injury.

(a threat?)

But don't worry, I'll keep your secret safe.

FARAN

...thank you, Madame Giry.

OFF Faran, starting to sweat...

56 INT. MILLWOOD HIGH - COMPUTER LAB - DAY (D2)

56

Mouse is doing her thing again, creating yet another character. This one doesn't seem to resemble Mouse at all. Looks like an eight-year-old boy, in fact. Her Computer Science teacher, MR. GARDNER, comes in, waves at Mouse to get her attention.

MR. GARDNER

Take a break, Mouse.

Mouse stops typing, swivels to him ever-so-slightly.

MR. GARDNER

Your moms e-mailed me. Asking if all you do is hide out in my lab. What am I supposed to tell them?

MOUSE

That I don't?

MR. GARDNER

But you do.

(then:)

What are you working on, anyway?

MOUSE

I'm building a virtual world so that my avatars will have a safe place to hang out and interact. Why is that a bad thing?

MR. GARDNER

They just want to make sure you're okay.

(CONTINUED)

56

CONTINUED:

56

MOUSE

I am. I mean, I'm going to that Spectrum meeting, like they asked.

MR. GARDNER

That's great. That'll be good for you.

(then:)

But get outta here. For the rest of the period. Go to the cafeteria, the lounge, anywhere but this room. You need to get some fresh air and you need to eat. And it wouldn't hurt you to have interactions with *live* avatars.

(off Mouse's look:)

You know, people?

Mr. Gardner stands there -- until Mouse starts getting her shit together...

57

INT. MILLWOOD HIGH - PRINCIPAL'S OFFICE - DAY (D2)

57

Everything about Imogen makes her principal, MARSHALL CLANTON (a total stress-case), uncomfortable.

PRINCIPAL CLANTON

How are you...doing, Imogen?

IMOGEN

Okay, thank you for asking.

PRINCIPAL CLANTON

(dubious:)

Nurse Simmons came to see me.

Imogen's strong facade shudders.

PRINCIPAL CLANTON

It was purely out of concern for your well-being. We're all just so worried about you, Imogen. To the point where we've been discussing how Millwood High may not be... *equipped* to offer you the kind of support you need at this vulnerable time.

IMOGEN

How do you mean?

PRINCIPAL CLANTON

Well, for budgetary reasons, we no longer have a full-time guidance counselor on staff. Which is why -- given the traumas you've faced

(MORE)

(CONTINUED)

57

CONTINUED:

57

PRINCIPAL CLANTON (CONT'D)
recently -- we would be supportive
of you...*exploring* alternative
options for your education.

Imogen shifts in her seat; her palms growing sweaty.

IMOGEN
Like...other schools?

PRINCIPAL CLANTON
Possibly. Or have you considered --
and I'm just thinking out loud now --
remote learning?

IMOGEN
I had a bad day, Principal
Clanton, that's all. But please --
don't kick me out.

PRINCIPAL CLANTON
No one's kicking you out. You
haven't done anything wrong. But,
as Principal, I have a
responsibility to the entire
student body --

Wait -- student body??

IMOGEN
Did someone in particular say
something?

OFF Imogen, thinking: "*Karen*" --

58

INT. MILLWOOD HIGH - CAFETERIA - DAY (D2)

58

LUNCH-TIME at Millwood High. The din of STUDENTS chatting and goofing off. We establish where our leads are. Tabby sits opposite Chip. Noa and Shawn sit together, with his arm around her, sharing fries. Faran, earpods in, sits among a small group of BALLERINAS as she pushes her dry salad around with a fork. And, encouraged by Mr. Gardner, Mouse hangs at a back table, albeit alone, still hyper-focused on her laptop. *Baby steps.*

ANGLE ON: A fired-up Imogen as she bursts through the DOUBLE DOORS. She beelines over to Karen's table, where she's holding court with Sharon, Greg, Sandy, and other ADMIRERS.

IMOGEN
(at full volume:)
Are you fucking serious?

(CONTINUED)

58

CONTINUED:

58

KAREN

Excuse me?

IMOGEN

Don't play dumb, you bitch.

One by one, all the other tables fall silent.

ANGLE ON: Chip and Tabby, their attention having been jerked towards Imogen --

TABBY

Oh, shit.

ANGLE ON: Faran, taking her earpods out.

ANGLE ON: Mouse, shutting her laptop.

ANGLE ON: Noa and Shawn, mid-bite, waiting to chew.

You could hear a pin drop. ALL EYES on Imogen and Karen.

KAREN

Imogen, you don't seem well. Are you sure this is the right environment for you in your delicate condition?

And there it is.

IMOGEN

Thank you *so much* for your concern, *but I'm fine*.

KAREN

Yeah. You sure seem like it.

Sandy stifles a laugh.

IMOGEN

What did I ever do to you? *Really?*
(turns to:)
Greg, you piece of shit coward, will you *finally* tell her the truth?

Greg remains silent. But Karen does not.

KAREN

You don't belong here. And I'm not the only one who feels that way.

Imogen scans the cafeteria, but the other students avoid her gaze.

IMOGEN

I'm not going *anywhere*.

(CONTINUED)

58 CONTINUED: (2)

58

Imogen eyes a "VOTE FOR KAREN" PIN on Karen's sweater.

IMOGEN

In fact -- I'm going to be
Homecoming Queen -- just like my mom
was --

KAREN

What are you even talking about?

IMOGEN

Keep up, Karen. *I'm running
against you.* And I'm going to win.

Imogen stalks off -- and WE POP TO Faran with the
Ballerinas --

FARAN

She's got my vote.

59 EXT. MILLWOOD HIGH - DAY (D2)

59

It's after school. THE CAMERA FINDS: Noa leaving, walking
along a CHAIN-LINK FENCE. She looks at the FOOTBALL
FIELD, where some of the PLAYERS, including Greg and
Shawn, are talking to some of the CHEERLEADERS, including
Karen and Sandy. Noa keeps going...

60 EXT. RUN-DOWN STREET - DAY (D2)

60

We're in a particularly decrepit part of town. Littered
VACANT LOTS, empty, boarded-up and burned-out BUILDINGS.

WE FIND: Noa and a group of other TEENS (ragged misfits,
guys and girls), holding TRASH BAGS and TRASH PICKERS,
being assigned their Community Service for the day by
Millwood's SHERIFF BEASLEY (Karen's father, the kind of
man who gets off on having power over others). They're
standing in a cluster around the Sheriff's CAR.

SHERIFF BEASLEY

The Mayor's thinking this block's
ripe for redevelopment. Step one:
Cleaning up all the shit that's
been dumped on it over the years.
Each of you takes a lot. Check in
with me at six, not a minute
before.

The teens go their separate ways...

61 INT. MILLWOOD HIGH - HALLWAY - DAY (D2) 61

THE CAMERA FINDS: Mouse, lingering outside a CLASSROOM DOOR. A handmade POSTER trumpeting Millwood's High's LGBTQIA+ CLUB, SPECTRUM, covers the window. Mouse sighs, then slips into the door...

62 INT. MILLWOOD HIGH - CLASSROOM - DAY (D2) 62

A group of QUEER STUDENTS sits in a circle, Mouse among them, as the club's confident leader, ASH (16, trans, handsome) begins passing around a STACK OF FLYERS --

ASH

Spirit Week used to fill me with dread. Pep rallies. The game. The dance. Places where I didn't feel like I could be myself. Especially in podunk Pennsylvania. But then I came out. And I joined Spectrum. And now, Millwood High's annual Coming Out Day is a centerpiece of Spirit Week.

The assembled students applaud and cheer, excitedly. (Except for Mouse, who's taking things in.)

ASH

That's what those flyers are for. Take as many as you need. To give to whomever you want.

As the stack reaches her, Mouse takes one. On the flyer's cover is the iconic Keith Haring "Coming Out" image.

ASH

Now, it looks like we have a new member --

Mouse looks around, but then realizes --

MOUSE

Oh, I'm just visiting. Mostly I'm here 'cause my moms are making me. Participate more. In the real world. They worry about their queer, anti-social daughter. But I'm not really anti-social, I just...like socializing with myself.

(then:)

My moms are lesbians.

(then:)

Oh -- I'm Mouse.

(CONTINUED)

62 CONTINUED: 62

ASH

Welcome, Mouse. Maybe we'll
convince you to stay longer than a
visit.

OFF Mouse, thinking: This Ash kid's *pretty* interesting...

63 EXT. VACANT LOT - DAY (D2) 63

Noa's in the overgrown BACK LOT of a BUILDING that burned
down decades ago. She's scooping up trash (needles,
condoms, bottles) with her picker, when she suddenly
stops, turns around --

Looking up at the building, Noa sees a familiar figure in
one of the WINDOWS on the second floor. The Creeper in
his mask, staring down at her. A beat, then she calls up
to him --

NOA

What? What's your problem?

(no response)

*Nah, fuck this, and fuck you --
I'm reporting your ass --*

Noa strides away from the building to find the Sheriff --

64 EXT. ALLEY - MOMENTS LATER (D2) 64

Noa crosses past the mouth of an ALLEY, then backtracks.
Strangely, the Sheriff's car is parked off the street,
almost out of sight.

As Noa approaches the car, she sees Sheriff Beasley in
the driver's seat, eyes closed, head tilted back. It
almost looks like... And then Noa realizes. And gasps.
Beasley's eyes spring open; he turns to look at her.
Then, the head of one of the TEEN BOYS pops into view.
He'd been giving the Sheriff a blowjob. He also doesn't
seem particularly concerned Noa's caught them -- though
Sheriff Beasley does...

Noa backs away, then turns and hustles out of there, more
creeped out by the Sheriff than the Creeper...

65 INT. HAYWORTH HOUSE - KITCHEN - NIGHT (N2) 65

START ON: A half-eaten CHEESE PIZZA on the kitchen table.
Tabby and Imogen are working on SLICES.

TABBY

Sooooo -- Homecoming Queen, huh?

(CONTINUED)

65

CONTINUED:

65

IMOGEN

Yeah, it's official. The Teen Tragedy of the Week is full-on spiraling.

TABBY

What? You calling Karen a bitch in front of everyone? That wasn't spiraling, that was Truth.

IMOGEN

Not that part so much. I...had a panic attack yesterday. A series of...mini-panic attacks.

TABBY

Oh, my God, are you okay?

IMOGEN

I mean, I couldn't stop throwing up -- and I asked Nurse Simmons to make me an appointment for an abortion -- but other than that...

Tabby puts down her slice.

TABBY

Oh, Imogen, I don't think --

IMOGEN

-- I know. It wasn't a rational thought. It's all just so... *impossible*. Like, it was hard when my mom was still here. But now...

TABBY

Yeah...

A silence. Awkward, but less than yesterday. So that's progress.

IMOGEN

You and your mom seem close. It's nice. Watching you together.

TABBY

Yeah, we are. She's cool.

IMOGEN

Do you tell her everything?

TABBY

Does any daughter tell her mother everything? I mean, we're close, but...I still have my secrets.

(CONTINUED)

65

CONTINUED: (2)

65

IMOGEN

Yeah, me too.

The girls lock eyes, almost searching the other for what that means. Then, Imogen remembers something --

IMOGEN

-- my mom also had secrets.

TABBY

What do you mean?

IMOGEN

I...went back to the house yesterday. (And made it inside this time.) Tabby, the night my mom...

But Imogen can't say it. So she pulls out the flyer she found, instead.

IMOGEN

That night, my mom got this. And she said it was a flyer for a restaurant. But it's not, it's an invitation to some party back when she was in high school...why would she have lied about that?

TABBY

Weird...

IMOGEN

(lost, an admission:)
Also...I have no idea why she did it. My mother would never... She would never leave me that way. Especially not now, when I'm...

TABBY

(gently:)
Was there a note?

Imogen FLASHES TO the bloody "A" on the bathroom tile from our Teaser. Out of this, she shakes her head, "no." Then Imogen pulls out...THE SONOGRAM to show Tabby.

IMOGEN

This is what I went looking for. My mom came with me to the hospital. And held my hand. And said everything was going to be okay. That was a lie, I guess...

Tabby takes Imogen's hand.

(CONTINUED)

65

CONTINUED: (3)

65

TABBY

Everything *is* gonna be okay.

(then:)

And, for what it's worth, I think you *should* run for Homecoming Queen.

IMOGEN

Oh, God...

TABBY

Come on. We could make flyers for your campaign and put them up tomorrow. Worst case scenario, we make Karen sweat a little bit.

IMOGEN

That...*might* be worth it.

The girls, now co-conspirators, resume eating --

66

INT. BEASLEY HOUSE - DINING ROOM - NIGHT (N2)

66

A scene out of "American Beauty," halfway between dinner with the Burnhams and dinner with the Fittses. Sheriff Beasley sits at the head of the table. Karen and Sharon sit side-by-side. MRS. BEASLEY, ghost-like, enters from the kitchen and sets a CUP OF COFFEE down in front of her husband. It's dead silent until --

SHERIFF BEASLEY

This better be decaf.

MRS. BEASLEY

It is. I checked twice.

Sheriff Beasley takes a sip as Mrs. Beasley sits down at the other end of the table.

MRS. BEASLEY

How was school, girls?

SHARON

Fine.

KAREN

No, *not* fine.

Poor Sharon's just trying to get through this dinner unscathed, but Karen can't help herself.

KAREN

Everyone's insane. Starting with Imogen Able. And to top it off, Madame Giry gave the lead role in
(MORE)

(CONTINUED)

66

CONTINUED:

66

KAREN (CONT'D)

"Swan Lake" to this one girl just
'cause she's --

SHERIFF BEASLEY

-- better than you?

KAREN

What?

SHERIFF BEASLEY

Is she a better dancer than you?

SHARON

Karen's really good, Dad --

Sheriff Beasley shoots Sharon a look. *He wasn't speaking to her.* Sharon looks down at her plate, as does Mrs. Beasley.

SHERIFF BEASLEY

Karen?

KAREN

I mean...I don't think so.

SHERIFF BEASLEY

You don't think so.

Sheriff Beasley leans back in his chair.

SHERIFF BEASLEY

Take a look around you. I mean
really look. At your nice clothes.
And this house. And the meal your
mother prepared. Do you know how
all of these things are *possible*?

Silence from the peanut gallery.

SHERIFF BEASLEY

It's because *I'm* the best at what I
do. Nothing was handed to me. I had
to work for it. You...you've never
known struggle, Karen. And so --
you expect. And expect. And expect.
You want to dance the lead role? *Be*
better.

Mrs. Beasley tries to ease the tension, doing what she
always does by pretending everything's fine --

MRS. BEASLEY

Should we have our dessert?

Karen and Sharon trade a look. *They hate these family dinners.*

(CONTINUED)

66 CONTINUED: (2)

66

KAREN

May I be excused? I'm meeting
Greg.

Not waiting for an answer, Karen leaves the table.

67 INT. MILLWOOD HIGH - DANCE STUDIO - NIGHT (N2)

67

Faran is all alone, rehearsing. Pirouettes. She pauses to wipe the sweat from her brow and shoulders. She's been at this a while. The studio is lit, but just outside the DOOR, the HALLWAY'S DARKNESS. Faran takes a sip of water, centers herself, pops back up on her toes and begins to spin again. And again. While whipping around -- in a classic jump-scare moment -- *she sees our Masked Creeper at the door, reflected in the wall of mirrors!* She gasps, stops abruptly -- her toes crack and pop. Faran twists around to face the door -- but the Creeper's gone. Faran rushes to the door --

68 INT. MILLWOOD HIGH - HALLWAY - CONTINUOUS (N2)

68

-- she comes out into the HALLWAY, but it's deserted. Faran's thinking it was just her imagination, when, suddenly, a VOICE startles her in *another* jump-scare --

VOICE

Why aren't you practicing?

Faran turns -- it's Madame Giry, heading home.

FARAN

I...I'm taking a break.

MADAME GIRY

You have to build up your
endurance. But you know that
already. See you tomorrow.

Madame Giry steps around Faran, whose heart is racing...

69 INT./EXT. GREG'S CAR/STREET - NIGHT (N2)

69

Greg and Karen are parked on the side of the road. Moody MUSIC plays from the radio. We're ON Karen, her back pressed against the passenger side door --

KAREN

(hot and bothered:)

You need to get a suit. We're not
gonna be crowned with you in your
letterman jacket. Our picture's
gonna be in the yearbook...

(CONTINUED)

69

CONTINUED:

69

Karen's chest heaves up and down, when -- Greg pops up from between her legs for air.

GREG

Babe, I told you, I *have* a suit. Now...how is this for you? Is it good?

KAREN

("no, not really")
It's okay. I have a lot on my mind...

(then:)

My dad is *such* a little cocksucker. Acting like I don't deserve to be the lead, when I'm a way better dancer than that cunt --

Once again, Greg pops back up.

GREG

Can we *not* talk about your dad right now? It's fucking weird. And it's ballet, seriously, who cares?

Karen sees red. In this moment, she's able to unleash on her boyfriend the way she never could on her dad --

KAREN

"Who cares?"

Karen kicks Greg off of her. *Hard*.

GREG

Ow. What the *fuck* is wrong with you?

KAREN

You're wrong with me, you stupid piece of shit. Do I go around telling you that *your* football games don't matter? Even though you lose *every single one*? No, I fucking stand there cheering you on. *Supporting* you. Because that's what a good girlfriend does. God, you stupid shit, you're lucky I let you touch me --

Greg leans over Karen and pushes her door open --

KAREN

What are you doing?

(CONTINUED)

69

CONTINUED: (2)

69

GREG

Get the fuck out of my car, Karen,
I'm not doing this with you
tonight.

Karen scoffs, but grabs her purse and steps out of the
car. She slams the door, but leans back in the window --

KAREN

Okay, you've made your point. Do
you *finally* feel like a man now?

GREG

Fuck off, Karen.

Greg drives away, leaving Karen alone on this dark, dirt
road. She screams (we're talking Reese in "Little Fires
Everywhere") -- unleashing her fury -- then starts
walking...

70

INT. YIN HOUSE - MOUSE'S BEDROOM - NIGHT (N2)

70

It's 3AM. Mouse's face is lit by the blue glow of her
laptop. She's drinking a can of Pepsi One. *Because it has
the most caffeine.* As always, she's working, when a
"WhatsUpp?" CHAT REQUEST comes in from --

AshVsEvilDead: Hey! It's Ash from school. You're up late.

Mouse adjusts. Her heart beats fast. *The kid she's
crushing on just IM'd her...*

MightyMouse06: Yeah. I'm kind of a night owl.

AshVsEvilDead: Oh? I thought you were a Mouse :)

MightyMouse06: Lol. That too.

**AshVsEvilDead: I'm glad your moms made you come to our
meeting. :)**

MightyMouse06: Yeah, me too. Not that I'd tell them that.

AshVsEvilDead: Haha, do you not get along with them?

Mouse takes a beat. She begins typing.

**MightyMouse06: It's not that. They're just overprotective
stress cases.**

AshVsEvilDead: Aren't all parents?

Mouse pauses. Her face turns serious.

(CONTINUED)

71

CONTINUED:

71

TABBY

What the hell -- do you know what
the "A" meant?

Imogen shakes her head "no" -- as Principal Clanton comes
around the corner and spots the girls --

PRINCIPAL CLANTON

Ms. Able. Ms. Hayworth. My office.
Now.

OFF Tabby and Imogen, royally screwed -- as the first two
dominoes fall...

72

INT. MILLWOOD HIGH - DANCE STUDIO - DAY (D3)

72

MID-REHEARSAL. Henry is lifting Faran as the Royal Court
dances around them. Suddenly, Karen yelps in pain and
hobbles to a CHAIR against the wall, every step agony.
Madame Giry cuts the music --

MADAME GIRY

What is it now, Karen?

KAREN

My foot -- *I, I don't know* --

Karen sits, in pain. Giry kneels down and slips Karen's
POINTE SHOES off. We see thick, copious BLOOD gushing
from Karen's lacerated FOOT. Giry barks orders --

MADAME GIRY

*Someone call the nurse -- and
bring me a First Aid Kit --*

A TRIO OF DANCERS rushes off -- as Giry investigates the
slippers. She pulls out -- *RAZOR BLADES!?! Shock and
confusion all around -- then Karen, through tears, turns
to --*

KAREN

Why, Faran, you already had the
part?!?

All eyes turn to Faran, shook --

FARAN

What, I didn't do this --

MADAME GIRY

Faran, go to my office --

FARAN

But Madame Giry, *I didn't* --

(CONTINUED)

72 CONTINUED:

72

MADAME GIRY
Detention. And I'll be calling
your parents about this --

OFF of Faran, *and there goes the third domino...*

73 INT. MILLWOOD HIGH - HALLWAY - DAY (D3)

73

Mouse shuts her LOCKER DOOR and sees Ash walking up
ahead. She chases after Ash --

MOUSE
Ash -- *hey, Ash* --

Ash stops and turns --

ASH
Hey -- *it's Mouse*, right?

The tiniest record scratch. *Of course it's Mouse.*

MOUSE
I, um, I just wanted to say, I
liked chatting with you.

ASH
What do you mean?

MOUSE
Last night. When you messaged me.
At like, three in the morning.

ASH
Mouse...we *didn't* chat. I was
asleep, as I usually am at three
in the morning.

Mouse's stomach drops. The walls close in. Her heart
sinks in her chest. Just as -- the BELL rings --

ASH
Shit, sorry, I gotta run -- but
come by Spectrum after-school and
we can talk, if you want --

Ash runs off, leaving a super-embarrassed Mouse behind,
wondering who the *fuck* she was talking to...

NOA (PRE-LAP)
What's up, Nurse Simmons?

74 INT. MILLWOOD HIGH - NURSE'S OFFICE - DAY (D3)

74

Noa's been summoned to the Nurse's Office. Nurse Simmons
sits at her desk with a FILE FOLDER.

(CONTINUED)

74

CONTINUED:

74

NURSE SIMMONS

Your test came back positive for cannabis, Noa.

NOA

Huh? No, that's impossible. Someone screwed up. Or switched samples.

NURSE SIMMONS

Who would've done that? And why?

NOA

(wheels turning:)

Doesn't Karen Beasley volunteer in your office?

NURSE SIMMONS

Sharon Beasley volunteers in my office, not Karen. Now -- since this is in *clear* violation of your parole, I *should* notify Sheriff Beasley --

NOA

("fuckfuckfuck":)

Ohgod -- no -- please, do not call Sheriff Beasley --

NURSE SIMMONS

-- I was going to say, I called your mother, instead. After what you put her through last summer, I wanted to spare her any more embarrassment. So -- detention for a week. And tests until summer break.

OFF Noa, fairly shaking with rage -- *and that's domino Number Four...*

75

INT. MILLWOOD HIGH - CHEMISTRY CLASS - DAY (D3)

75

Karen's sitting next to Sharon, who asks her sister to lend her a pen. Karen starts digging inside her BOOKBAG when -- her face contorts. She pulls her hand out -- it's red with BLOOD. Reflexively, she shoves her bag away from her, onto the floor -- *and a DEAD MUTILATED RAT skids out of it!* OFF of Karen's SCREAMS, WE CUT TO --

76

INT. MILLWOOD HIGH - COMPUTER LAB - DAY (D3)

76

HEADPHONES on, Mouse sits at her station, re-reading her chat exchange from last night. *Who was she talking to?*

(CONTINUED)

76

CONTINUED:

76

Mr. Gardner walks in. He taps Mouse on the shoulder. She jumps out of her skin, rips off her headphones --

MOUSE

(on edge:)

-- *Jesus, Mr. Gee.*

MR. GARDNER

Principal Clanton wants to see you in his office.

(then:)

Did you put a dead rat in Karen Beasley's bookbag? Because Karen's saying you did.

OFF Mouse -- *and that's the fifth and last domino to fall...*

77

INT. MILLWOOD HIGH - LIBRARY - AFTERNOON (D3)

77

Together at last, our PRETTY LITTLE LIARS sit spread out at a LONG TABLE. Each of them stewing. The School Librarian, MRS. MURRAY (60s), walks the aisle.

MRS. MURRAY

Detention, Ladies, lasts one hour *exactly*. You are to stay quiet and do your homework.

Mrs. Murray returns to the FRONT DESK. Faran wastes no time, digging into her BOOKBAG. Mouse begins typing on her laptop. Meanwhile, Noa stretches out, placing her legs atop the table (à la John Bender). Tabby eyes her ankle-monitor.

TABBY

You see us as a brain, an athlete, a basket case, a princess, and a criminal.

Noa sits up; Tabby's struck a nerve.

NOA

What did you just say?

TABBY

It's from "The Breakfast Club."

(no recognition)

The most iconic detention movie of all time?

NOA

I'm not a criminal. I shouldn't even be here.

(CONTINUED)

77

CONTINUED:

77

The girls all eye each other. No one's too eager to share. Imogen tries to ease the tension --

IMOGEN

Tabby and I are here for trashing Karen Beasley's posters.

The girls all crack smiles.

FARAN

That was you? Respect.

IMOGEN

Truly wish we could take the credit, but we didn't do it. Karen framed us.

NOA

I thought you two were tight.

IMOGEN

Last year. But a lot's changed since then.

FARAN

Meaning, she dropped you from her orbit.

IMOGEN

Yes. But for the record -- her boyfriend kissed me. (Spineless prick.)

NOA

Shawn said Karen calls me Noa "Ocasio-Cortez." As if that's a bad thing. It's like, thanks for the world's greatest compliment, you dumb-dumb.

MOUSE

Karen set me up, too. At least, I *think* she did. Every time she sees me, she calls me a rodent. So I called her a Basic Barbie *once*. Then she said I put a dead rat in her book bag. Now I'm in detention.

FARAN

I can beat that. I'm in here for supposedly sticking razor blades in Karen's pointe shoes.

NOA

Jesus, that's hardcore.

(CONTINUED)

77

CONTINUED: (2)

77

FARAN

I *didn't* do it. (But also...I didn't fight it.) Why bother? The Karens of the world *always* win.

TABBY

Fuck that noise.

Noa shifts in her seat, uncomfortably. She can't hold it in any longer --

NOA

So I have to take these weekly drug tests, right? Well, Nurse Simmons says I failed my last one, but I *swear* Karen spiked my pee. (Or maybe she got Sharon to do her bidding. Or some other minion.)

TABBY

Classic "Silkwood."

(off their blank stares:)

Meryl Streep? Has no one in here ever seen a movie?

IMOGEN

(to Noa:)

Why do you think Karen Beasley went after you?

NOA

Not a clue, because I said I wouldn't vote for her?

IMOGEN

Noa, I believe you. I believe all of you.

Powerful words Noa wasn't expecting to hear today.

MOUSE

Detention's not as bad as I thought it would be.

The girls all look at Mouse like she has two heads.

MOUSE

I just mean...I don't have a lot of friends IRL. And now, I can't even trust my friends online.

NOA

(realizing:)

So we're all in detention because that bitch Beasley targeted us.

(CONTINUED)

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CONTINUED: (3)

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FARAN

How has Karen *not* been canceled yet?

TABBY

Maybe we need to be the ones to do it.

NOA

"We?"

IMOGEN

Why not? I, personally, am sick of the Karens of the world winning. Like you said, Beasley's a bitch. But so's *payback*. Who's with me?

All of these girls are carrying around a lot of anger, which is why...

FARAN

I'm in. With whatever, I'm in.

NOA

What the hell. Sure.

MOUSE

I have some stuff to do online --
(off their looks:)
-- *but a hundred-percent yes.*

TABBY

Awesome. The question is -- what do we do?

IMOGEN

Oh, that's easy --
(lowering her voice:)
-- *I think we should kill Karen Beasley.*

OFF our girls -- what a *sweet, sweet thought* --

END OF CHAPTER ONE