

EUPHORIA

"FUCK ANYONE WHO'S NOT A SEA BLOB"

"PART TWO: JULES"

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INT. DR. MANDY NICHOLS'S OFFICE - DAY

Dad-ordered therapy for JULES VAUGHN. She sits on a SOFA
OPPOSITE DR. NICHOLS, female, 50.

DR. NICHOLS
So where do you wanna start?

JULES
I don't know.

DR. NICHOLS
Okay, why did you run away?

Jules stares blankly at Dr. Nichols, then:

CUT TO:

INT. ECU: JULES' EYEBALL - DAY

The song: "LIABILITY" BY LORDE plays while Jules stares
blankly ahead at a SCREEN.

VIDEO from the LAST SIX MONTHS OF HER LIFE REFLECT IN HER
BLUE EYE.

TIMED to the BEAT OF THE MUSIC, the IMAGES tell HER STORY.

LIABILITY
♪ Baby really hurt me ♪
♪ Cryin' in the taxi, he don't wanna
know me ♪
♪ Says he made the big mistake of
dancing in my storm ♪
♪ Says it was poison ♪
♪ So I guess I'll go home ♪
♪ Into the arms of the girl that I
love ♪
♪ The only love I haven't
screwed up ♪
♪ She's so hard to please ♪
♪ But she's a forest fire ♪
♪ I do my best to meet her demands ♪
♪ Play at romance, we slow dance in
the living room ♪
♪ But all that a stranger
would see ♪
♪ Is one girl swaying alone ♪
♪ Stroking her cheek ♪
♪ They say,
"You're a little much for me" ♪
♪ "You're a liability" ♪
♪ You're a little much for me" ♪

(MORE)

LIABILITY (CONT'D)

♪ So they pull back, make other plans ♪
 ♪ I understand, I'm a liability ♪
 ♪ Get you wild, make you leave ♪
 ♪ I'm a little much for e-a-na-na-na, everyone ♪
 ♪ The truth is, I am a toy that people enjoy ♪
 ♪ Till all of the tricks don't work anymore ♪
 ♪ And then they are bored of me ♪
 ♪ I know that it's exciting running through the night ♪
 ♪ But every perfect summer's eating me alive ♪
 ♪ But every perfect summer's eating me alive ♪
 ♪ Better on my own ♪
 ♪ They say,
 "You're a little much for me ♪
 ♪ "You're a liability ♪
 ♪ You're a little much for me" ♪

CUT TO:

EUPHORIA LOGO

LIABILITY

♪ So they pull back, make other plans ♪
 ♪ I understand, I'm a liability ♪
 ♪ Get you wild, make you leave ♪
 ♪ I'm a little much for e-a-na-na-na, everyone ♪
 ♪ But they're gonna watch me disappear into the sun ♪
 ♪ You're all gonna watch me disappear ♪
 ♪ Into the sun ♪

MUSIC FADES WITH LOGO, THEN:

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - DAY

JULES

Can we not talk about that?

DR. NICHOLS

Why?

JULES

I don't know. 'Cause it was just like a, like a dumb, not-well-thought-out plan, and I was, like, drunk and reacting to shit.

DR. NICHOLS

Reacting to what?

JULES

Come on, I, I really...don't wanna talk about it.

DR. NICHOLS

Okay. What do you want to talk about?

JULES

I think I want to go off my hormones.

DR. NICHOLS

Mm. Okay. Have you been thinking a lot about de-transitioning?

JULES

No.

DR. NICHOLS

Okay. Then what is it?

JULES

I don't know. I've just been, like, thinking about what's next.

DR. NICHOLS

In what sense?

JULES

I mean... I don't know. I guess it's -- I guess it's interesting, 'cause, like, before I ran away, uh, I had gone to the city to visit some old friends, and ... we were having this exact conversation. And... Basically, um...I feel like I've framed my entire womanhood around men. When, like, in reality, I'm no longer interested in men. Like, philosophically. Like, like, what men want. Like, what men want is so boring. And simple, and not creative, and, like, uh...

(MORE)

JULES (CONT'D)

I just, like, I look at myself, and I'm like, how the fuck did I spend my entire life building this. Like... Like, my body, and my personality, and, like, my soul around what I think men desire? It's just, like...it's embarrassing. I feel like a... a fraud.

DR. NICHOLS

I feel like there's a lot to unpack within what you just said, okay, but the main thing I heard, is how hard you are on yourself. The amount of self-criticism you're experiencing, it's a lot.

JULES

Yeah. But I, I think it's necessary.

DR. NICHOLS

Are you sure?

JULES

I mean, I hope so. Or else, then I'm really fucking crazy.

DR. NICHOLS

You're not crazy, Jules. You're just a lot harder on yourself than you probably should be.

JULES

Yeah.

DR. NICHOLS

Acknowledging that's important.

JULES

Yeah, but, but also, like, what I'm saying is true. Like, without the self criticism, I'd be lost.

DR. NICHOLS

Or free. Both can be scary feelings. You really feel like your entire existence, physically and emotionally, is, is that reactive?

JULES

What do you mean?

DR. NICHOLS

That I'm not looking or talking to Jules? I'm looking at an avatar she created in reaction to the world?

JULES

Yeah. Yeah. I'm here. You know. But you're looking at, like, a million layers of other people that I've grabbed and clung to throughout my entire life. That's, like, that's terrifying. It-- I mean, that's why I think when I was talking to my friend about this, or...Or... Well, I don't, I don't know. I guess this is, like, this is our first session. I don't want to get into all, like, the childhood bullshit, 'cause it's a lot. It's exhausting. But when I was having this conversation with my friend, we were talking about how, I feel like my entire life, I've been trying to conquer femininity, and somewhere along the way, I feel like femininity conquered me.

DR. NICHOLS

What?

JULES

What?

DR. NICHOLS

What was that thought?

JULES

Well... Like... Most girls, when you first talk to them, they, like, automatically analyze and compare themselves to you. And then, you know, they, they search for where you fit in their hierarchy, and then they treat you accordingly.

DR. NICHOLS

What hierarchy?

JULES

Like, how close you are to what they all collectively want to be. Like, in their heads.

DR. NICHOLS

Right.

JULES

And, you know, even if they've, like, mastered the art of hiding it with, like, smiles and nods, and small talk, it's, like, you'd still catch them doing it. Like, like their eyes wandering over your face, or ... or, you know, the quick takes up and down your body. Or like, they watch how your clothes hang off your torso, or, like, they look for what tags are on your clothes to see where you shop, or they'll watch your hands to find, like, fucked-up cuticles or chipped nail polish. Honestly, it would, it would be a kind of sensual experience if it wasn't so fucking terrifying.

DR. NICHOLS

So they wanna find flaws?

JULES

Yeah. Uh, most girls.

DR. NICHOLS

But not Rue?

JULES

Mm-mm.

DR. NICHOLS

What's the first thing that comes to mind?

CAMERA TRUCKS from over Jules's shoulder to:

MCU: Jules. She SMILES as the WARM SUN from the window GLOWS ON HER FACE. Then:

CUT TO:

INT. JULES'S NY APARTMENT - DAY

RUE slowly opens her eyes, LOOKING AT THE CAMERA as if it were Jules. SMILES.

JULES (V.O.)
No girl had ever looked at me the
way Rue did.

RUE
Hi.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
I just, I feel like Rue was the
first girl that didn't just look at
me. Like, she actually saw me. Uh,
I mean, not to say that in, like, a
cheesy way, 'cause it sounds
cheesy, right? Like...

DR. NICHOLS
Honestly, it sounds like a relief.

JULES
Yeah. It... But, I mean, like, when
I say me, I mean, I mean the me
that I was talking about earlier.
Like... The me that's underneath a
million layers of not me.

DR. NICHOLS
I can't imagine how that must have
felt.

JULES
Yeah. Yeah, it felt good. Kind of
reminds me of how a mom would see
you.

DR. NICHOLS
Keep going with that thought.

JULES
Well, just like, how a mom sees you
before you're anything. And, like,
loves you just for that. And all
you have to do is just, like, sit
there and exist.

DR. NICHOLS
Is that how your mom saw you?

JULES

I, I don't know. I mean, like, the time we're talking about is before you can remember anything. So... I don't know.

DR. NICHOLS

Is that how you *imagine* your mom saw you?

JULES

I hope so.

CUT TO:

INT. VAUGHN HOUSE - LIVING ROOM - SOME TIME AGO - DAY

Jules unpacks a BUBBLE-WRAPPED photo of HERSELF AS A TODDLER. She BEAMS and holds it up for DAVID to see. He SMILES and KISSES JULES on the head.

JULES (V.O.)

Um, I take that back. Uh, I don't wanna talk about my mom.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

DR. NICHOLS

I promise you, I have no agenda. We can talk about whatever it is you wanna talk about.

JULES

I mean, uh... Yeah. Uh, I think I really wanna go off my hormones.

DR. NICHOLS

Okay.

JULES

Or... Well, not like everything. Probably just my blockers. I have, like, this weird sci-fi chip implant in my arm.

DR. NICHOLS

Supprelin?

JULES

Yeah, and it, like, stops my voice from dropping. Um, my balls from getting bigger, you know? The kind of shit that men wouldn't find desirable.

BEAT

JULES (CONT'D)

I don't know. Uh... I've always thought of puberty as, like, a broadening, or a deepening, or like, a, a thickening. Which I, I think is, like, why I was always so scared of it, you know? 'Cause in my head, women were always, like, small and thin and delicate, and... You know, so, like, the thought of puberty, like this... irreversible, forever fucking metamorphosis was just, like, fucking terrifying. And, you know, that, like, when it happened, I'd just, like, end up on the other side. Like, stuck. Or even worse, just, like, a man. Like, like, through and through. And then femininity would always be this just, like, this, like, elusive, distant thing, you know? Like, unreachable. But, uh, but then, I think about beautiful things that are also broad and deep, and thick, and I think of... something like the ocean.

CUT TO:

EXT. OCEAN BEACH - DAY

JULES, on her back. Arms out from her body, the WAVES WASH OVER HER.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES

I think, like... that I want to be as beautiful as the ocean.

CUT TO:

EXT. OCEAN BEACH - DAY

JULES (V.O.)
Cause the ocean's strong as fuck.
And feminine as fuck. And, like,
both are what makes the ocean, the
ocean.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
My grandmother used to live by the
ocean.

CUT TO:

EXT. OCEAN BEACH - ROCKS - LATE AFTERNOON

Jules walks through the shallow water; HIGH TIDE coming in.

JULES (V.O.)
And, uh, when we'd go visit, we'd
go down to the beach.

EXT. OCEAN BEACH - IN THE WATER - LATE AFTERNOON

Jules SWIMMING. CAMERA in the WATER WITH JULES.

JULES (V.O.)
And, uh, I'd close my eyes... And
I'd just swim, and swim.

CUT TO:

EXT. OCEAN BEACH - SHORE - LATE AFTERNOON

Jules dancing in SHIN-DEEP OCEAN WATER. The SUN becomes a
HARVEST MOON.

JULES (V.O.)
And it didn't matter, like, where I
was going, or what could happen.
Sometimes I'd pray to the ocean.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES

At least for me, being trans is spiritual. You know, it's not religious. It's not, like, for some congregation. It's for me. It's mine. It belongs to me. And I don't ever want to stand still. Like, I want to be alive. I mean, that's what this has always been about, is, like ... staying alive.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

Jules in bed, Rue GETTING DRESSED in front of a FULL LENGTH MIRROR.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES

The only problem is, um ... I might have lost Rue along the way.

DR. NICHOLS

What do you mean?

JULES

(getting emotional)

Just that, like, I've, I've called her a bunch of times, and, um, she hasn't picked up, and ... Like, I think I-- I think I really fucked up. But, like, I was panicking. Like, I was really panicking. Without, like, getting melodramatic... I've had a really hard six months. Like, moving here has been really hard. And, like, I don't know. Just kind of... A bunch of shit all happened at once. And... like, I just freaked out. Like, I panicked, and I felt like if I, if I didn't get out, I was gonna fucking die.

DR. NICHOLS

How?

JULES

Mm, it's maybe, like, a little hard
for me to talk about right now.

DR. NICHOLS

Were you thinking about hurting
yourself?

JULES

I mean, um, there's a difference
between thinking about hurting
yourself, and, uh, wa... wanting to
hurt yourself. But... I think that
gap was closing.

(tears well)

So I ran. And I left someone, like,
I really love, behind.

Tears stream down Jules's face. Then, UNCONTROLLABLE SOBBING.

JULES (CONT'D)

Sorry. Um, I don't know why I'm
crying.

DR. NICHOLS

'Cause it hurts.

JULES

Yeah. Um...

(sobbing)

Like, at the same time, though,
I'm, like, really angry at Rue. I
feel like... her sobriety is, like,
completely dependent on how
available I am to her. You know?
Like, she'd ask me to sleep over,
and I'd say no for, like, whatever
reason, because it was a fucking
weekday, or something. And... I'd
just, I'd feel, like, this weight.
Like, this massive weight on my
shoulders, and I'd think, like...
Like, what if she relapses, you
know? Like, what if she relapses
'cause I'm not there?

CUT TO:

INT. DAVID'S CAR - DRIVING - RECENTLY - NIGHT

Billie Eilish's "ROSALÍA" plays. In the BACK SEAT, Rue is
resting her head on Jules's lap. Jules is running her fingers
through Rue's hair.

JULES (V.O.)
 But I guess it goes both ways,
 because... you know... I fell
 completely in love with her.

CUT TO:

INT. DAVID'S CAR - DRIVING - RECENTLY - DAY

Jules, now in the passenger seat. David driving. Jules's MOM,
 AMY, SLEEPING IN THE BACK SEAT.

SONG FADES as we:

FADE TO BLACK:

THEN:

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

SONG PICKS UP as Rue and Jules DANCE. Then:

INTERCUT WITH:

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

Rue INJECTING Jules with HORMONES.

SONG CONTINUES:

ROSALÍA
 ♪ Que harÃ¡s con todo este veneno ♪
 ♪ Nada bueno ♪
 ♪ Dime si me echas de menos aún ♪
 ♪ Lo vas a olvidar ♪
 ♪ Can you let it go? ♪
 ♪ Can you let it go? ♪
 ♪ Lo vas a olvidar ♪
 ♪ Can you let it go? ♪
 ♪ Lo vas a olvidar,
 lo vas a olvidar ♪
 ♪ Can you let it go?
 Can you let it go? ♪
 ♪ Lo vas a olvidar ♪
 ♪ Can you let it go? ♪
 ♪ Lo vas a olvidar ♪

Rue pulls the needle out of Jules's BUTT CHEEK.

JULES
That was it!

RUE
Oh, God.

JULES
Yay! You did it!
(kisses Rue)
Thank you.

CUT TO:

EXT. HALFWAY HOUSE - PARKING LOT - RECENTLY - DAY

Jules gazes out the car window at Amy SMOKING A CIGARETTE.

CUT TO:

INT. VAUGHN HOUSE - KITCHEN - RECENTLY - DAY

Jules is doing HOMEWORK. David is cooking.

DAVID
I talked to your mom today. She
moved out of the halfway house.
She's been clean for nine months.

Jules rolls her eyes, then goes back to her TEXTBOOK.

DAVID (CONT'D)
Don't do that. Please. Don't roll
your eyes.

JULES
Come on, it's Mom.

DAVID
Yeah. You can be angry with her,
and I understand that, but you
can't just dismiss the good.

JULES
Well, I'm allowed to be skeptical.

CUT TO:

INT. DAVID'S CAR - DRIVING - RECENTLY - DAY

Jules glances behind at her resting mom in the back seat as
the SONG CONTINUES:

ROSALÍA

♪ Dame un beso y bajame de la cruz ♪

SONG ECHO FADES as we:

CUT TO:

INT. VAUGHN HOUSE - KITCHEN/DINING ROOM - RECENTLY - DAY

Jules, still doing HOMEWORK in the kitchen. David in the dining room eating.

DAVID

She did say she wanted to see you.

SONG PICKS UP:

ROSALÍA

♪ Can you let it go? ♪

♪ Can you let it go? ♪

SONG CONTINUES softly under:

JULES

I knew it. I knew this was not just gonna be, like, some conversation about how well Mom is doing. Um, you can tell her, *No, thank you.*

SONG CONTINUES:

ROSALÍA

♪ Can you let it go? ♪

♪ Lo vas a olvidar ♪

♪ Lo vas a olvidar ♪

David, disappointed. Jules continues with her homework, glancing only briefly at her dad.

CUT TO:

INT. DAVID'S CAR - DRIVING - RECENTLY - NIGHT

SONG CONTINUES SOFTLY. Rue's head is on Jules's lap while she runs her fingers through Rue's hair.

JULES (O.S.)
I was afraid to talk to Rue about,
like, shit that was going on with
my mom, because she'd think that I
felt the same way about her that,
like, I do my mom.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS
SONG CONTINUES SOFTLY.

DR. NICHOLS
Well, don't you?

JULES
What?

DR. NICHOLS
Don't you feel the same way about
Rue as you do your mom?

JULES
No.

DR. NICHOLS
You just said you were angry at Rue
for the imbalance she created in
your relationship. So, would it be
fair to say that you resented that
imbalance? That the same person who
saw you, who truly saw you, in the
same way that your mom did when you
were a baby, was also incapable of
seeing how her additions affected
you.

JULES
I mean, uh, I guess I've, like,
never thought about it that way
before. Um...

ROSALÍA
♪ If I wasn't important ♪
♪ Then why would you waste all your
poison ♪

SONG ENDS, then:

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

Rue is talking to her Mom on her CELL. Jules is lying on the bed. CAMERA SLOWLY ZOOMS OUT WHILE:

RUE (O.S.)
Mom. Mom! For-- Stop. I told you.
I'm-- I have a meeting and then
I'll be home.
Yes. I'm fine.
I'm literally fine.
Okay.
Okay, I'll text you when I'm on my
way. Love you.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - DAY

JULES
I feel like real life is always
such a letdown.

DR. NICHOLS
What do you mean?

JULES
I don't know. It's just, like --
easier to talk to people online.
You can be more open, and honest,
and, like, vulnerable.

CUT TO:

INT. JULES'S HOME - UPSTAIRS - RECENTLY - NIGHT

CAMERA DOLLY IN SLOWLY down a WARMLY-LIT HALLWAY while:

TEXT: ShyGuy118: i really missed you today

TEXT: ShyGuy118: are u really going to nyc for college?

Jules walks THROUGH THE FRAME BRUSHING HER TEETH.

TEXT: Jules: i hope so

TEXT: Jules: why...you gonna come with me??

TEXT: ShyGuy118: would you like that?

GETTING TO JULES'S BEDROOM, CAMERA PANS through the open door.

TEXT: Jules: it would be dream

WE SEE Jules sitting on the floor over a BOOK, her PHONE IN HE HAND. She gets up, heading for the door, while:

JULES (V.O.)
Some of the most profound
relationships I've ever had have
been with people I've never met.

The DOOR CLOSES.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules is wearing A LACED BLUE BRA, MATCHING PANTIES, THIGH-HIGH LACED BLACK STOCKINGS. She's taking SELFIES.

JULES (V.O.)
I should have known I was setting
myself up. Or maybe I did know.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
(disgusted with herself)
Maybe that's, like, what I'm
actually attracted to.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules continues taking EROTIC SELFIES; running her hands over her breasts.

JULES (V.O.)
Maybe that's, like, the appeal.

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
The letdown.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

The selfie session continues, getting more sensual and sexual.

JULES (O.S.)
The fact that, like, none of it's
real.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
And it's all a fantasy.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - NIGHT

Jules, lying on her bed, TEXTING SHYGUY.

TEXT: Jules: i don't even know what you look like

CAMERA PANS OFF to **JULES'S IMAGINATION.**

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - DAY

TEXT: ShyGuy118: well, what do you imagine?

CAMERA FOLLOWS: SHYGUY, fka TYLER, WALKS NAKED FROM THE
BATHROOM; his MASSIVE MANLINESS SWAYING as he walks to the
bed.

He gets on top of Jules; she wraps her legs around his waist.

Tyler PICKS HER UP, kissing her chest, WALKS TO THE OPEN
WINDOW. He puts her down; halfway between in and out. He
begins removing Jules's stockings.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

Jules is sitting on her bed WRAPPING BANDAGES AROUND HER
CUTICLES. Rue is sitting on the ROOF OUTSIDE THE WINDOW.

RUE
You've never even seen his face.

JULES
I don't have to. I've gotten to
know him, like, really well.

RUE
Sure.

JULES
I have. Like, better than anyone
else. Other than you.

RUE
Except he could be lying.

JULES
Rue, anyone could be lying. Trust
me, Rue. It's not in my head. I
think you two would actually really
get along.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
I fall in love so easily. I really
do. It's, like, almost
embarrassing.

DR. NICHOLS
Why do you think that is?

JULES
Because half of every relationship
is in my head.

CUT TO:

INT. JULES'S NY APARTMENT - RECENTLY - DAY

Rue and Jules embrace and kiss. Rue is preparing to go off to
her INTERVIEW.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Tyler, the ShyGuy, picks Jules up from the bed. They embrace.

CUT TO:

INT. JULES'S NY APARTMENT - RECENTLY - DAY

Rue is in bed. She opens her eyes and smiles TO THE CAMERA.
Lying next to her: Jules. They gaze at each other.

RUE
What?

JULES
Just happy I met you.

RUE
Me too.

They GIGGLE, staring into each other's eyes.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

JULES
Wait, Rue.

Jules comes running from across her room and jumps into bed
with Rue.

JULES (CONT'D)
You've been clean for, like, two
weeks. Rue! No fucking way!

Jules starts kissing Rue's face.

JULES (CONT'D)
I'm so proud of you!

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

Jules reflects.

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

The two are in bed. Rue is tenderly wiping off Jules's make-
up.

JULES (V.O.)
There were so many times I wanted
to kiss her.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
But I, I didn't.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

RUE
Um, I'm gonna go get a glass of
water.

Rue gets up from bed, Jules stays behind.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - DAY

Rue and Jules, standing, facing each other.

JULES
(to Rue)
I hate everyone else in the world
but you.

Rue leans in and kisses Jules, surprising her.

JULES (V.O.)
And when she finally did.

RUE
I'm sorry. I'm sorry. I should go.

Jules, frozen, watches Rue leave.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
I froze.

DR. NICHOLS
Why do you think that is?

JULES
'Cause I had never kissed a girl
before. I'd never even, like, been
that close to a girl before.

CUT TO:

INT. JULES'S HOME - UPSTAIRS - RECENTLY - NIGHT

Jules, in the HALLWAY outside her room, calling Rue.

JULES (V.O.)
So when it happened the only
thought I had was, like, don't lose
her.

Rue's voicemail picks up the call.

JULES
Um, hey, uh, I was just hoping we
could talk about what happened
earlier, 'cause, like, I know I was
really weird, and, um, I didn't,
like, mean it that way or anything.
Um, so, yeah, uh, just-- I just
wanna talk to you. Please call me
back. Bye.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

DR. NICHOLS
Why did you think you would lose
her?

JULES
Because, like... How could it be
possible that Rue loved me as much
as I loved her?

DR. NICHOLS
I think the better question is why
would you think that would be
impossible?

CUT TO:

INT. PSYCHIATRIC HOSPITAL - SIX YEARS AGO - DAY

YOUNG JULES, bangs on the glass, watching her mother leave.

THEN:

Young Jules, standing in the hallway of the hospital, MOMENTS AFTER CUTTING HER WRISTS.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

Jules reflects, anguished.

CUT TO:

EXT. ORANGE GROVE - RECENTLY - NIGHT

Jules, on her BICYCLE, is going to meet ShyGuy118 after the fair.

CUT TO:

INT. JULES'S HOME - UPSTAIRS - RECENTLY - NIGHT

Jules's phone, sitting on the floor in the hallway, where she'd left it moments ago:

DING!

TEXT: ShyGuy118: so when do I finally get to meet you

JULES (V.O.)
I can't tell you how many times
we'd just be, like, texting and
texting.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
And the next thing I know, it would
be, like, four in the morning, and
I hadn't slept, and I didn't want
to. Like, I'd never tell her this,
but... I feel like I got to know
him better than I knew Rue. We used
to sext forever. Like, about
anything and everything. I know it
might, like, sound a little weird,
but... It was, like, genuinely the
best sex I've ever had.

DR. NICHOLS
What made it so fulfilling?

JULES
It was just pure fucking
imagination.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Tyler, the ShyGuy, making mad, passionate love to Jules. We
CANNOT SEE HIS FACE.

TYLER (V.O.)
All day I've been thinking about
you.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules, lying on her bed, texting ShyGuy.

TEXT: ShyGuy118: dreaming about you

TYLER (V.O.)
Dreaming about you.

TEXT: ShyGuy118: and all the things I want to do to you

TYLER (V.O.)
And all the things I want to do to
you.

TEXT: Jules: I just locked my door.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

On the bed, Jules is kissing Tyler's SIX-PACK ABS.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Texting.

TEXT: Jules: I wish I could see your face // all the colors in your eyes.

JULES (V.O.)
I wish I could see your face. And
all the colors in your eyes.

He reaches down her PANTIES and begins to masturbate.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Tyler, kissing Jules's neck, slides his hand down her panties.

JULES (V.O.)
Would you blush if I told you I
loved you?

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules, masturbating while sexting Tyler.

TEXT: ShyGuy118: I'm gonna fuck you // until you're soaking wet.

Jules covers herself with her sheet, turns over, gets on her knees, and continues to masturbate.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

TYLER
(whispers in her ear)
I'm gonna fuck you until you're
soaking wet.

Tyler carries Jules over to the bed.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules continues, while she imagines making love.

CUT TO:

INT. JULES'S NY APARTMENT - BATHROOM - IMAGINATION- NIGHT

Tyler is in bed, sitting up and zipping his pants. It's DARK, we cannot see his face. Jules is in the bathroom. She is looking at the photos on her mirror.

JULES
(concerned)
Tyler? Why are there no photos of
us?

The LIGHT IN THE BEDROOM GOES OFF. Jules glances over her shoulder into the dark bedroom.

CAMERA PUSHES IN TO DARKNESS. THEN:

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
Because whoever I was talking to
didn't exist.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

WIDE SHOT: sees Jules standing in the BATHROOM DOOR. Everything else is dark, except for the 100W lightbulb behind Jules in the bathroom.

JULES
Tyler?

CUT TO:

BLACK

TYLER (V.O.)
Jules, it's okay. Come here.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Tyler, sitting on the bed, SHIRTLESS. It's DARK. Tyler's sitting in a BLACK VOID, we can SEE ONLY AN OUTLINE OF THE BED, SILHOUETTED in SOFT WARM LIGHT. Tyler's face remains in the dark.

CAMERA PUSHES IN SLOWLY TO TYLER, THEN:

CUT TO:

INT. JULES'S NY APARTMENT - BATHROOM - NIGHT

JULES (V.O.)
How could none of it have been
real?

She slowly walks to the bed.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - CONTINUOUS

JULES
It felt so real.

CUT TO:

INT. JULES'S HOME - BEDROOM - IMAGINATION - NIGHT

Jules and NATE are fucking.

JULES
I wish I never met him. I'm still
in love with Tyler. And I don't
know when that's gonna change.

CUT TO:

INT. JULES'S NY APARTMENT - IMAGINATION - NIGHT

WIDE SHOT, we SEE JULES WALK OUT OF THE BATHROOM into the
dark room.

INT. JULES'S NY APARTMENT - IMAGINATION - NIGHT

REVERSE, Jules walks into a BLACK VOID. Then:

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Nate is taking Jules from behind. They're both on their knees
on the bed. Nate is kissing Jules's neck while he thrusts.

Jules looks over to the NIGHTSTAND; the DRAWER IS OPEN. She sees TWO YELLOW PILLS WRAPPED IN CELLOPHANE.

Glancing over her shoulder to the bathroom, SHE SEES:

Rue, CARRYING THE PILLS, A SNORTING STRAW, A LIGHTER, A TEXTBOOK, walking to the bathroom.

ON JULES AND NATE: Nate still taking Jules from behind, she watches in fright as:

ON RUE: Staring back at Jules, and closing the bathroom door behind her. The snorting straw is in her mouth.

ON JULES AND NATE: POV from the bathroom, as the DOOR CLOSES to BLACKNESS.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Jules stares at the door.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules, under her bed sheets, masturbates.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Jules, naked from the waist down, gets face-down onto the floor. Nate gets on top of her, kissing her back while continuing to fuck her from behind.

Jules looks over to the closed bathroom door. A warm light glows; a SHADOW CROSSES.

JULES (V.O.)

Rue.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules, under her bedsheets, masturbates.

JULES (V.O.)
(whispers)
I love you.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Now on her back, Jules still stares at the bathroom door, while Nate goes down on her.

A SHADOW crosses the light in the bathroom.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules, under her bedsheets, masturbates. Faster. MOANING. BREATHING HEAVY.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

Completely naked, lying on her back, staring in fear toward the bathroom door.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

The bedsheets now covering only her waist, Jules gets closer to climaxing.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

CU: JULES'S ARM: Jules reaches in the direction of the bathroom door.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

She begins climaxing.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

CU: JULES'S ARM. Reaching -- We see Rue's arm "reach out".

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

It's pure ecstasy for Jules while she's climaxing.

CUT TO:

INT. JULES'S NY APARTMENT - BEDROOM - IMAGINATION - NIGHT

JULES POV: Nate looking down at her while he thrusts.

NATE

Don't look at me.

He puts his hand over her face while continuing to fuck her.

BACK ON JULES:

Nate's hand on her face, she glances to the bathroom. The SHADOW falls to the floor.

CUT TO:

INT. JULES'S HOME - BEDROOM - RECENTLY - NIGHT

Jules, lying back. Sweaty. A look of consternation on her face.

JULES

Rue.

CUT TO:

INT. JULES'S NY APARTMENT - RECENTLY - DAY

Jules comes in carrying her PORTFOLIO. She's beaming.

JULES

Rue?

She kicks her shoes off, walks through the kitchen and into the main space.

JULES (CONT'D)

Rue, guess what?

Looking around.

JULES (CONT'D)

Rue!

Walking over to the bed, she rests her portfolio up against it. She goes over to the closed bathroom door

JULES (CONT'D)

Rue?

It's locked. Looking around, bewildered.

JULES (CONT'D)

Rue!?

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - DAY

RUE

Maybe it's 'cause of, like,
everything with my mom. But I just
had this, like, really bad
nightmare about...living in New
York City with Rue. When I got
home, uh... she was in the bathroom
--

CUT TO:

INT. JULES'S NY APARTMENT - DAY

At the bathroom door.

JULES

Rue! Can you please answer me?

JULES (V.O.)

(to Dr. Nichols)

But, like, she had locked it from
the inside.

JULES

Rue, please!

She pounds on the door.

JULES (CONT'D)

Rue, open the door!

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - DAY

JULES
Then, like, by the time I opened
the door --
(crying)
I can't, like, say it out loud.

CUT TO:

INT. JULES'S NY APARTMENT - DAY

JULES
Rue!

She pounds harder on the door, then trying breaking through it using her shoulder.

JULES (CONT'D)
(panicked crying)
Rue! Rue, open the fucking --

She tries again, using her shoulder to break the door open.

JULES (CONT'D)
Rue! Fucking talk to me!

She's sobbing now. Again, she tries to break down the door.

FLASH CUT TO:

INT. VAUGHN HOUSE - LIVING ROOM - RECENTLY - DAY

Jules comes in the front door carrying a bag of groceries. When she steps into the living room ...

Amy and David are sitting.

AMY
Hi, Jules.

DAVID
Hey.

AMY
You look really pretty.

Jules, angry, turns and walks up the stairs.

AMY (CONT'D)
I wanted to say hi, and --

Amy doesn't finish her sentence. She looks at David.

DAVID

It's okay.

He stands and goes after Jules.

INT. JULES'S HOME - BEDROOM - MOMENTS LATER

Jules comes in and closes the door behind her. She sits on the edge of her bed.

Her door opens, David comes in. He closes the door behind him.

JULES

How could you just, fucking, ambush me like that? How could you fucking do this to me? Like, why didn't we talk about this?

DAVID

Because I knew that you wouldn't give her a chance.

JULES

Yeah. Yeah, there's a reason. Like, I can't handle this right now.

DAVID

I wouldn't have done this if I didn't think you could handle it.

JULES

What? So, like, it's for my own good?

DAVID

Jules, she's been clean. She's doing really well. All she wants as part of her recovery is to make amends.

JULES

Wait, what?

DAVID

She wants to apologize.

JULES

You have to be fucking kidding me. She wants my forgiveness?

INT. VAUGHN HOUSE - LIVING ROOM - CONTINUOUS

Amy, sitting in the chair, can HEAR Jules.

JULES (O.S.)

My forgiveness? So that, what, she doesn't, like, fucking drink herself to death because she's so guilty?

DAVID (O.S.)

Don't be fucking cruel!

JULES (O.S.)

I don't care!

DAVID (O.S.)

Yeah. You do.

JULES

I swear to God, Dad, I don't fucking care!

Amy stares blankly ahead.

INT. JULES'S HOME - BEDROOM - CONTINUOUS

DAVID

Okay. Fine. If you really don't care, and this really means nothing to you, then just go downstairs and let her apologize.

JULES

Even if it's not real?

DAVID

Even if it's not real.

JULES

Okay. Okay, fine.

INT. VAUGHN HOUSE - LIVING ROOM - CONTINUOUS

Jules comes down the stairs, followed by David.

Amy is gone.

With a frustrated sigh, David walks out the door, leaving Jules standing in an empty living room. After a moment, Jules walks back upstairs to her bedroom.

After Jules is out of sight, David comes back inside.

DAVID
Jules?

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - DAY

JULES
It was a week later. On Halloween.

INT. JULES'S HOME - UPSTAIRS - HALLOWEEN NIGHT

Jules comes out of her room, dressed in her Halloween costume. She pauses at her door when SHE HEARS DAVID TALKING ON THE PHONE.

DAVID (O.S.)
Uh, well, yeah. How long was she missing for? Jesus Christ. And, and you found bottles in the room? Oh, God. How, how long does the hospital want to keep her?

After a BEAT, David steps out from his bedroom. He sees Jules standing not too far away.

DAVID (CONT'D)
Jules ...

KNOCK AT THE FRONT DOOR

JULES
Uh, that's Rue.

DAVID
Hey, Jules.

INT. JULES'S NY APARTMENT - BATHROOM - DAY

DAVID (O.S.)
Jules, open up.
(bangs on the door)
You gotta come home, Jules..

JULES
(crying)
I can't come back.

DAVID (O.S.)
You're 17, you know. You cannot
live alone. This is not real life,
Jules!

JULES
I can't, I can't go back to East
Highland.

DAVID (O.S.)
Open the door. You're coming home.
I'm not leaving here without you!

JULES
(crying)
I don't belong there.

DAVID (O.S.)
Jules, I'm begging you.
(raises voice)
Open the door!

CAMERA SLOWLY ZOOMS OUT. After a moment, Jules acquiesces,
unlocks the door.

The door swings open, she steps out and walks away. David is
not there. He was never there.

CAMERA TILTS DOWN, REVEALING:

Rue, UNCONSCIOUS, lying on her side. VOMIT COVERING THE FLOOR
in front of her.

CUT TO:

INT. DR. MANDY NICHOLS'S OFFICE - DAY

DR. NICHOLS
Okay, well, that's all the time we
have for this week.

JULES
(wiping tears away)
Sorry if that was a lot.

DR. NICHOLS
I'm the one person you never have
to apologize to.

JULES
Thank you.

DR. NICHOLS

I know this is our first session,
and I know you didn't want to come,
but I'm glad you did. I hope you
are, too. Okay, so, just be patient
with yourself. And have a wonderful
New Year.

JULES

Merry Christmas.

DR. NICHOLS

I'm Jewish.

JULES

Oh, God, sorry.

DR. NICHOLS

Don't be. It's a way better
holiday.

CUT TO:

INT. JULES'S HOME - BEDROOM - CHRISTMAS EVE

Jules, bored, lying on her bed.

KNOCK on her door.

RUE (O.C.)

Jules?

Jules looks up and faces the door.

JULES

Rue?

She sits up, Rue walks in.

JULES (CONT'D)

Hi!

Rue shyly walks to the middle of the room.

RUE

I, um... Uh, I was just... riding
my bike, um, to go meet Ali, and I
passed your house. And I... I don't
know. I-- It's Christmastime, so...
I just... Your, your dad let me in.

JULES

(fighting back tears)

Uh, uh, yeah. He's really mad at me. Um, I'm grounded. And, uh, in therapy. So, um. Uh ... I really missed you.

RUE

(not making eye contact)

Missed you, too.

JULES

Um, and I'm really sorry about, like, everything that happened at the train station, and leaving and stuff. Um...

(crying)

It was really fucking stupid.

RUE

(crying too)

Ah, fuck. I don't know why I'm crying. I just get really emotional during the holidays, that's all.

JULES

It's okay. Um.

RUE

Um -- Yeah, Merry Christmas, Jules.

Rue turns, and walks out. Leaving Jules bewildered. She lies down, sobbing. The RAIN STREAMS DOWN on the SKYLIGHT ABOVE HER BED.

CUT TO:

BLACK

THE END