

BOOKSMART

by
Emily Halpern and Sarah Haskins

11/24/08

1

INT. BEDROOM - DAY

1

Two hands, nervously fiddling. Anxious.

MOLLY (V.O.)
So...what do you think?

Now two different hands, also anxious. One hand runs up and down the crease of a manila-covered envelope. Only the crease is visible, not the entire envelope.

AMY (V.O.)
I don't know. I'm nervous.

MOLLY (V.O.)
This is the moment we've been
working towards.

AMY (V.O.)
Our whole lives.

MOLLY (V.O.)
I mean...

2

INT. CLASSROOM - DAY

2

A teacher hands back assignments to a class full of bored-looking students.

The teacher approaches MOLLY CARROLL'S desk. Molly is seventeen, pretty but not gorgeous, a nice-looking girl from the suburbs. Teachers like her.

MOLLY (V.O.)
We're good students.

The Teacher smiles as she hands Molly her assignment. The front page reads "A - Excellent Work". Molly smiles.

MOLLY (V.O.) (CONT'D)
We get straight A's. We're involved-

3

INT. NEWSPAPER OFFICE - DAY

3

Molly works with students putting out the school paper. Molly is clearly in charge, delegating work. Headline Reads:
"Investigation Reveals: Asbestos Everywhere."

4 INT. SCIENCE LAB - DAY 4

AMY ANSTLER prepares materials for a science experiment. Amy is seventeen, nice-looking, leans a little more hippie granola save-the-world crunchy than Molly. She puts on her protective goggles, and pours liquid into a flask.

AMY (V.O.)
We're very well-rounded. There's
Debate Team --

5 INT. CLASSROOM - DAY 5

Amy stands at the front of the classroom, facing a small group of students. The chalkboard behind her reads "DEBATE PRACTICE".

AMY
You might be able to pull the wool
over the eyes of the American
taxpayer with your Reaganomics, but
you can't pull the wool over these
eyes, Leon.

We see Leon, the object of Amy's rant -- a small, thin freshman, with braces and big glasses. He's cowering in fear.

6 INT. CLASSROOM -- 6

Molly sits with a group of students holding Spanish flags.

AMY (V.O.)
You're President of Spanish Club --

Molly smiles, turns to the student next to her.

MOLLY
(in Spanish)
The sky is pretty today, isn't it?

7 INT. CLASSROOM -- 7

Amy sits with a group of students wearing berets.

MOLLY (V.O.)
You're President of French Club.

Amy smiles, turns to the student next to her.

AMY
(in French)
The sky is pretty today, isn't it?

8 INT. CLASSROOM --

8

Molly sits with a group of students wearing togas.

AMY (V.O.)
Treasurer of Latin Club...

MOLLY
(in Latin)
The sky is pretty today, isn't it?

9 INT. CLASSROOM --

9

Amy and Molly sit alone at a table, eating Chinese Food with Chopsticks.

MOLLY (V.O.)
And we are the Chinese Club.

MOLLY (CONT'D)
(to Amy, in Chinese)
I am encouraged by the progress of
our special economic zone in
Shenzen.

INSERT - YEARBOOK PICTURE. Molly stands with a group of students. Below the photo reads: PHYSICS CLUB.

MOLLY (V.O.) (CONT'D)
We do so much stuff.

INSERT - A NEW YEARBOOK PICTURE. Amy stands with a group of students, holding a trophy. Caption reads: KELLOGG HIGH SPELLING CHAMPS.

AMY (V.O.)
SO much stuff.

The pictures now come in rapid succession, one after the next. Pictures of Amy and Molly participating in different activities: we see flashes of "Diversity Club, Library Squad, Environmental Protection Club, Harry Potter Fan Club..." Etc. The pictures appear, faster and faster, until they're going so fast it's all a blur.

And suddenly, they stop. And we're back in:

14

INT. AMY'S BEDROOM -- DAY

14

We now see Molly and Amy sitting together on Amy's bed.

MOLLY

So what are we worried about?

AMY

College admissions are unpredictable. Thousands of top students are turned away every year.

MOLLY

So it's statistically possible that we won't get in.

AMY

At least we'll know that we tried our best.

Molly begins to lift a manila envelope into frame.

MOLLY

I guess there's only one way to find out...

We now see the manila envelopes Amy and Molly hold in their hands. Both envelopes are ENORMOUS.

As they talk, Amy's sister KAREN ANSTLER walks past the open door. Karen is 15, a sophomore in high school. She's a pretty, popular type - clearly much, much cooler than Amy.

KAREN

What is wrong with you? Those envelopes are like four inches thick. You obviously got in.

AMY

Don't jinx us!

KAREN

You think they slipped your rejection letter into a novel they sent you?

Amy stands up and shuts the door. She takes a deep breath.

AMY

Ready?

MOLLY

Ready.

And then it's a flurry of envelope-tearing and paper-rustling. Hands pull college materials out. Amy and Molly's eyes furiously scan pages. And then, at the same time, they look up at each other:

MOLLY/AMY

I GOT IN!

Amy and Molly stand, beaming.

A beat. And then, a voice from outside the door.

KAREN (V.O.)

Losers.

Amy and Molly frown --

ROLL OPENING CREDITS

15 EXT. SMALL TOWN MICHIGAN - MORNING - ESTABLISHING 15

A small, sleepy town in suburban Michigan. It is January and a layer of snow covers the streets. We pan over the town, and we see attractive upper-middle class houses. Quiet residential roads with sidewalks and dimmed street lights.

The sort of town where it'd be safe to walk around at 6am.

And we PUSH IN on --

16 EXT. FLINT ROAD - MORNING 16

Molly walks down the road alone. She's presumably the only person awake. She wears a very-full backpack, and she's carrying several additional books/papers in her arms.

She stops at the driveway of a pleasant-looking home, where Amy is waiting for her. As she walks up, Molly nearly drops one of her books, but Amy catches it and hands it to her.

AMY

Jesus Christ, what are you,
starting a paper factory?

MOLLY

It's student government stuff. I
just wrote up a prospectus for
second semester.

AMY
Did Conor help?

MOLLY
He volunteered, but I offered to do it. I said I didn't mind.

AMY
He's CO-class President. That implies a fifty-fifty sharing of class President duties.

MOLLY
We do share. We have different strengths that complement each other. We're like the Clintons.

Amy makes a face.

MOLLY (CONT'D)
But less gross.

AMY
I had another dream about Ryan.

Molly looks to Amy, asking for details.

AMY (CONT'D)
So, it's like ten years in the future and I'm the premiere neurosurgeon in Manhattan.

MOLLY
You need, like, sixteen more years of school for that.

AMY
So, I am at a Yankees game and Ryan is playing for the Yankees. Ryan is up to bat and he gets hit in the head with a baseball and he goes down.

MOLLY
They wear helmets.

AMY
Well, he's not wearing one that day because he's brave.

MOLLY
I think it's a rule.

AMY

ANYWAY - I run down on the field and have to open his cranium to relieve the swelling. Then I operate on him. And in the recovery room, he wakes up and sees me and is like "I know you. You're the girl who sat behind me in ninth grade math."

MOLLY

(as Ryan)

"Before I got moved down a track"

Amy bumps into Molly, who slips on the ice and catches herself. She bumps Amy back. They start laughing.

MOLLY (CONT'D)

(looking at her watch)

Oh my God.

AMY

What is it?

MOLLY

It's almost 6:30!

Amy helps Molly up and they start running, awkwardly, down the street - trying to jog and carry books at the same time.

18

INT. KELLOGG HIGH SCHOOL/HALLWAY - CONTINUOUS

18

Molly and Amy round the corner and run into --

BILL SCHACTER, English Teacher and Student Council Advisor. A large man, with a large stomach, a beard, and glasses.

Molly bounces off his stomach, and hits the floor.

MOLLY

Ow.

AMY

Hi, Mr. Schacter.

MR. SCHACTER

Hi girls. I hear Congratulations are in order. Yale. And Columbia. They'll be lucky to have you.

AMY/MOLLY

Thanks Mr. Schachter.

MR. SCHACTER

You know, now that you've gotten in to college - you don't have to be here before seven every morning. You're second-semester seniors, why not enjoy it?

Molly and Amy stare at him, blinking. Not understanding.

MOLLY

We work hard because we like working hard.

Mr. Schacter takes off his glasses, wipes them.

MR. SCHACTER

I guess I can't really argue with that, can I?

Amy and Molly walk off, calling out "Bye Mr. Schacter".

EXT. KELLOGG HIGH SCHOOL - ESTABLISHING - MORNING

The sun now shines over Kellogg High School, hours later. Students and teachers file into the building. The school day is beginning.

INT. KELLOGG HIGH SCHOOL/NEWSPAPER OFFICE - MORNING

Molly is working alone on the paper, when JONATHAN walks in. He's cute, but a little nerdy. (Think Michael Cera.) He has a crush on Molly.

Jonathan walks in, and drops his bag.

MOLLY

Hey. So, I swapped the features story to run with the piece on napkin misconduct in the cafeteria.

JONATHAN

Weren't we going to compile the survey data before running that piece?

MOLLY

I did it this morning.

JONATHAN

I would have helped you.

MOLLY

That's ok, it didn't take long.

Suddenly, CONOR PIERSON pops his head around the corner. Conor is the object of Molly's affections. He's a handsome, well rounded, all-American boy. He's not the smartest guy, but he'll never know that. He'd make a great Senator.

Molly freezes. Jonathan rolls his eyes.

JONATHAN

Oh, the Co-President's here...

Molly ignores him, trying to play it cool in front of Conor.

CONOR

Hey Molly. I just wanted to see how we were doing for assembly today -

Molly hands him a bound presentation, perfectly planned.

MOLLY

I actually took an extra step and outlined our priorities for the entire semester.

CONOR

Molly, that's incredible.

He gives her shoulder a little squeeze. Molly blushes.

MOLLY

Today we start planning prom.

CONOR

Yeah, it's a lot of work.

MOLLY

It's too bad we can't spend the time getting something real accomplished.

CONOR

But prom is fun.

MOLLY

Right. It's not fun I'm opposed to, it's just the -

JONATHAN

Misplaced adolescent priorities.

MOLLY
(glares at Jonathan)
Yes.

CONOR
Well, we can't impose our agenda on
a democracy.

MOLLY
(gushes)
You're right.

Conor winks at her, leaves. Jonathan makes a gagging sound,
then pretends to cover it up.

MOLLY (CONT'D)
He's so smart.

JONATHAN
Nothing he says makes any sense.
You do all the work, and he shares
in the credit. It's sexist.

MOLLY
Since when are you a feminist?

JONATHAN
Since when are you an apologist for
the male patriarchy?

MOLLY
Eat a weiner.

JONATHAN
I will. Because I'm a feminist. I
mean, I wouldn't. But I would, like
--

Jonathan makes a noise like a monster chomping on a dick.

INT. KELLOGG HIGH SCHOOL/MAIN ENTRANCE HALLWAY - DAY

Amy sits behind a table, handing out flyers and encouraging
people to sign her petition. Behind her hangs a huge sign
reading "SAVE DARFUR".

AMY
Save Darfur! Sign this petition.
Get a button.

Students walk by, listening to their ipods, talking to
friends, couldn't care less.

AMY (CONT'D)
This is important!

Amy spots Karen with a bunch of her popular friends.

AMY (CONT'D)
Karen! Karen!

Karen tries to hide behind her friends, then runs by.

Amy turns back around, to find that she is face-to-face with RYAN DEXTER. Ryan is Amy's crush. In contrast with Conor's All-American cuteness, he's just incredibly sexy. Tall, very handsome and muscular. He will work his way through college as a Chippendale and love every second of it. Ryan is shoving a donut into his mouth.

Amy's surprised, and blurts out his name.

AMY (CONT'D)
Ryan! Do I - no. I um - do you want
to... save Darfur?

RYAN
(chewing)
Um. Maybe later.

Ryan walks past. Amy calls after him.

AMY
Ok. Ok, well - talk to you later
then. Bye! Have a good day!

She then slumps down in her seat, and puts her head in her hands, feeling like an idiot.

INT. HIGH SCHOOL ASSEMBLY - DAY

On stage, PRINCIPAL GANESHTHA, a tall Indian woman, stands behind the podium.

Mr. Schacter, the faculty advisor to Student Government, Molly, and Conor sit on the stage behind her.

Principal Ganeshtha clears her throat into the microphone, and the students quiet down. She speaks with a heavy Indian accent.

PRINCIPAL GANESHTHA
Students...as Principal of Kellogg
High School, I would like to
congratulate the seniors on the
final semester of your high school
careers.

APPLAUSE and CHEERaS from the students.

PRINCIPAL GANESHTHA (CONT'D)
You ought to be proud of
yourselves. Most of you have
already been accepted into fine
colleges - your futures are bright.

More applause. Mrs. Ganeshttha pauses, then continues.

PRINCIPAL GANESHTHA (CONT'D)
And I know what you're thinking.
The rest of the year will be all
fun and games. "We're second
semester seniors. It's party time."
(beat)
But let me tell you a story about
another second semester senior. His
name was Darren Preston, and he
also thought it was party time.
Darren was a strong student, and a
great athlete. Recruited by Duke to
play football. But during his first
week as a second semester senior,
Darren decided to get wild with his
football buddies.

Molly looks at Conor, who shrugs.

PRINCIPAL GANESHTHA (CONT'D)
So Darren and his friends bought
many beers, and drank them at his
parents house. And while his
football buddies were laughing in
the kitchen, Darren wandered out
into the backyard, and fell into
the pool.
(beat)
And he drowned.

Total silence from the senior class. A few uncomfortable
students shift in their seats.

PRINCIPAL GANESHTHA (CONT'D)
And that's what happens when you
think second semester is "party
time".

Principal Ganeshtha sits. Mr. Schacter goes to the podium.

MR. SCHACTER
Um. Thank you, Principal Ganeshtha.
Um. And now, your senior class co-
presidents, Conor Pierson and Molly
Carroll.

The students applaud. A quick shot of the auditorium shows
most of them are listening to their iPods.

MOLLY
Good morning. Today we have some
news that will delight many of you -

CONOR
(taking the mic)
It's PROM TIME.

Everyone goes crazy, clapping and yelling.

CONOR (CONT'D)
To introduce today's business, the
head of the social committee, Dana
Milovina.

Everyone looks around for Dana. Suddenly a hip hop beat fills
the auditorium and the curtains behind Molly and Conor part
to reveal DANA MILOVINA, blonde, pretty, popular - standing
in a spotlight with dry ice steaming in from off stage. Mr.
Schacter shakes his head. Dana walks to the podium.

DANA
I am super excited to talk about
the most important day of your
life. Prom.

Even though Dana is an idiot, everyone is being won over by
her speech. As Dana continues, Molly can't help it. Her eyes
are drawn to Conor and as Dana speaks she fantasizes...

CUT TO:

Molly and Conor dancing together at prom.

CUT TO:

Molly and Conor walking around a campus together, holding hands. They are both wearing Harvard Law t-shirts.

CUT TO:

Molly and Conor are Supreme Court Justices, hearing an important case. Under the bench, they hold hands.

CUT BACK:

DANA (CONT'D)

Our lives will never be the same again. This is a memory that we all share, cool people and dorks.

Dana smiles, finished. She takes a seat. Molly stands, the nerdy girl following the super popular girl.

MOLLY

Our job today is to nominate and vote on prom themes. Keep in mind these should be themes we all can enjoy.

CONOR

When you leave, remember to grab a ballot and write down the theme you preferred.

Students line up at a microphone to suggest their ideas.

KATE

Video Vixens.

MANDY

A Night Under the Stars.

A jock stands up and shouts:

LITTLE DANNY

Untouched virgin senior class President!

Conor looks to Molly, who is horrified, and humiliated. To make it worse, Mr. Schacter stands up to defend her.

MR. SCHACTER

Hey! It's a choice, buddy!

He then turns, and gives Molly the thumbs-up. She shuts her eyes, beyond embarrassed.

CONOR
Um...if you want to officially make
a suggestion, you have to use the
microphone.

We see, in succession, several students offer their ideas for
prom theme in front of the microphone:

CHRISTINA
The little mermaid!

ASIAN KID
Dungeons and dragons!

JESSICA
Memories and fun!

JONATHAN
Maybe we could make the theme
global warming, you know, so we
still have something important to
focus on.

FAT JORDAN (V.O.)
Nerd!

RYAN
Blow jobs!

Laughs from the jocks. As Ryan walks back to his seat, Amy
follows him. Transfixed. She can't help but fantasize.

CUT TO:

Amy and Ryan dancing together at Prom.

CUT TO:

Amy cheering Ryan on at a baseball game.

CUT TO:

Ryan with a machine gun in the African Savannah, mowing down
rebels, while Amy distributes rice to hungry villagers.

She's jolted out of her fantasy when Mr. Schacter takes the
microphone.

MR. SCHACTER
The prom theme will not involve
oral sex.

The students shout "BOO..."

INT. HALLWAY, LEAVING ASSEMBLY - MOMENTS LATER

Amy catches up with Molly, walking to class.

MOLLY
BJ's. Real classy.

AMY
It was satire.

From behind them, they hear someone calling "GUYS!"

They turn, to see CHRISTINA, hurrying towards them. She is a really energetic girl who is ALWAYS wearing a Princeton shirt. She waves. A lot.

AMY (CONT'D)
Oh God. Look away.

MOLLY
Too late.

CHRISTINA
You guys. I am so excited for prom.
Because this is the best year of
our lives. And we all got into
awesome schools.

AMY
(sarcastic)
Oh, did you hear back from
Princteon?

Christina looks at her Princeton shirt, then up, confused.

CHRISTINA
Yes! Didn't I tell you? I got in!

MOLLY
I don't think you mentioned...

CHRISTINA
I can't believe I didn't tell you!

AMY
Me neither...

CHRISTINA
I'm so excited. My dad went to
Princeton, did you know that? He
graduated Magna Cum Laude and was a
member of the Cottage Eating Club.
(MORE)

CHRISTINA (CONT'D)

I'm going to be a member there too. Did you know that Princeton has the top marine biology program in the country? That's why Princeton was my top choice. Also because my dad was there.

MOLLY

That's great. Well, we have class.

CHRISTINA

Wait a minute, the real reason I'm talking to you is to tell you that Bob Rollo and Susan Page are officially going out. I just thought you should know.

(points)

Look.

They see Bob and Susan, holding hands by the lockers.

CHRISTINA (CONT'D)

I told you. See you later.

Christina runs off. As Amy and Molly keep walking.

AMY

Susan Page...

MOLLY

She's even dorkier than we are...

They shrug it off, and head to class.

25

INT. KELLOGG HIGH SCHOOL/ENGLISH CLASS - MORNING

25

Mr. Schacter's 12th grade British literature class. Almost all our protagonists are in his classroom.

MR. SCHACTER

Morning everyone. Good news, after you turn in your paper today, Wordsworth is over.

The class erupts in applause. "So boring." "Words worth my nuts." Mr. Schacter begins to pass around the new books.

MR. SCHACTER (CONT'D)

Okay, up next, is the poetry of William Butler Yeats.

He writes this on the board.

RYAN
You wrote "yeets."

MR. SCHACTER
Correct, Ryan. His name is pronounced differently than it is spelled.

RYAN
Weird.

MR. SCHACTER
Yeats was kind of weird, but he was also a magnificent poet. I think you'll like him a lot. Let's open to page 42. A favorite. Conor will you read from the top.

CONOR
"A Drinking Song."

A couple of the guys are like "Yeah!"

CONOR (CONT'D)
"Wine comes in at the mouth/ And love comes in at the eye/"

Even at the first couplet, Molly is stricken. She gazes at Conor. She feels like he's speaking directly to her.

CONOR (CONT'D)
"That's all we shall know for truth/before we grow old and die/"

Amy has her head tilted, gently, and she looks at Ryan. Ryan is looking at his donut. He gives it a little kiss.

CONOR (CONT'D)
"I raise my glass to my mouth/I look at you, and I sigh."

As Conor speaks, we see Jonathan take a large slurp out of a Nalgene bottle and look at Molly. He spills water on his lap.

MR. SCHACTER
Why's he sighing?

AMY
Because he's in love -

MR. SCHACTER
Yes, love - anything else?

MOLLY

(without raising her hand)
He doesn't seem happy, though. Sigh
isn't a happy noise. And he's
already anticipating death.

MR. SCHACTER

Indeed. Why might he be sad? When
in love might one feel sad?

Everyone squirms.

MR. SCHACTER (CONT'D)

C'mon. Don't be embarrassed. I know
you're not robots -

KID IN SHIRT THAT SAYS "I AM A ROBOT"

I'm a robot.

MR. SCHACTER

Except for, Ron. Still it's okay to
admit you have feelings. Jonathan?

Jonathan glances over at Molly.

JONATHAN

When you like someone who doesn't
like you.

(immediately upset that he
was vulnerable)

Or something. I mean, or because
they got hit by a truck or there
was a tragedy with a pet maybe.

MR. SCHACTER

I liked the first thing you said.
When you like someone who doesn't
like you.

AMY

Essentially the experience of being
in high school.

People laugh.

MR. SCHACTER

Very funny. Yes, unrequited love.
One of the great tragedies of life.

He gets a faraway look in his eye and stares out the window
for like ten seconds. The class gets creeped out.

MR. SCHACTER (CONT'D)
And it happened to Yeats, so,
there's that. Now let's split up
into groups of three or four to
work through this next poem.

He trails off. Amy, Molly, and Jonathan are immediately a group.

MOLLY
Should we invite Conor to be in our
group?

JONATHAN
He's in a group. Everyone's in a
group. Oh, except Julie. Should we
invite her?

Molly and Amy look over at Julie, still sitting by herself.

MOLL
No!

AMY
I feel bad for her.

MOLLY
I don't. We were her friends. She
abandoned us. Remember?

EXT. JULIE'S HOUSE - DAY - FLASHBACK

Amy and Molly ring the doorbell. The door opens, to reveal Julie.

MOLLY
Hi Julie! Ready to go?

JULIE
I - um - can't hang out with you
guys today.

Molly and Amy exchange a confused look.

AMY
But we hang out every day.

JULIE
I can't today.

AMY
Is it someone's birthday?

MOLLY
Is it your mom's birthday?

JULIE
No.

AMY
Is it your dad's birthday?

MOLLY
Is it your sister's birthday?

AMY
Brother's birthday?

MOLLY
Uncle's -

JULIE
It's no one's birthday.

Julie pushes the door open further to reveal...standing behind her is RICKY, an attractive guy, 18 years old. He walks up and puts his arm around Julie.

Off Molly and Amy, mouths hanging open - in shock.

27 INT. LUNCHROOM - LATER THAT DAY

27

Molly and Amy are exiting the lunch line. AMY has gotten the "Texas Tommy" - a hot dog wrapped in bacon, filled with melted cheese.

As Molly and Amy pass the cashier, we cut to the standard wide shot of a high school cafeteria. The cliques, in their various groups, the intimidating sense that the key to a successful high school career involves finding safe haven at the appropriate table. Molly and Amy pause, looking over the tables - then without a second thought, they leave the lunchroom.

28 INT. HALLWAY, LEAVING CAFETERIA

28

As Amy and Molly leave, they see Ryan and his friends pinning a freshman boy by some lockers and farting on him.

MOLLY
Oh my God. Your crush on him perplexes me.

AMY

I can't help it. I'm drawn to him.
It's like a - a uterine pull. I
have no control over it. Also he
was also nice to me one day.

31 INT. A MATH CLASSROOM

31

The math class is taking a test. AMY knocks her calculator off her desk. RYAN, sitting across the aisle from her turns around.

RYAN

You dropped your calculator.

He turns back around without picking it up. Amy blushes and sighs, staring at his back, helplessly in love.

CUT BACK:

MOLLY

That was ninth grade.

AMY

It was awesome.

32 INT. NEWSPAPER OFFICE

32

Molly and Amy settle down at tables in the office. It has the sense of a "working lunch" - as they talk, Molly is proofing the paper and Amy is flipping through a math text book.

AMY

Anyway, Ryan doesn't even know I
exist.

MOLLY

I'm not sure if Ryan knows he
exists.

AMY

At least Conor knows your name. You
should just ask him out already -

There's a knock on the open door. It's Conor. He is holding a large box. Molly reflexively stands up.

CONOR

I don't think you have to stand up
when a student government president
enters the room.

MOLLY
Oh, right.

CONOR
Plus, you're president too. You'd
be standing all the time.

Molly laughs at his bad joke.

CONOR (CONT'D)
Well, I just wanted to find you.
These are the prom theme ballots.
We should get together
sometime...to count them.

Amy snorts in excitement and some cheese flies off the Texas
Tommy and hits Molly.

CONOR (CONT'D)
Um.

MOLLY
Please continue.

The cheese is sticking to Molly.

CONOR
Okay - so - when is good for you?

Amy shoots Molly a look that can mean nothing less than "ask
him!"

MOLLY
How about tonight?

CONOR
Uh, yeah, but it's Friday.

Molly and Amy look puzzled.

CONOR (CONT'D)
You really do have a lot of cheese
on your face.

Molly wipes it off, somewhat successfully.

MOLLY
Oh, of course. Silly me. Friday
isn't a school night.

CONOR
I mean, I would. It's just that -
Dana's party is tonight.
(MORE)

CONOR (CONT'D)

(he realizes they have no
idea what he's talking
about)

Are you guys going? Big party for
the seniors.

MOLLY

Oh, I may have plans.

Amy kicks Molly under the table.

CONOR

You should come. It'll be good
practice for prom.

Amy almost dies of excitement and covers a tiny squeal by
shoving the hot dog into her face.

CONOR (CONT'D)

So, see you later.

MOLLY

Okay. See you. At the party.

CONOR

Later.

Conor leaves.

AMY

Good practice for prom!?

MOLLY

He meant administrative.

But Molly can't help smiling.

33 INT. MOLLY'S KITCHEN -NIGHT

33

Molly and Amy are standing by the coffee pot, trying to chug
coffee. They look at the clock. It reads 8:15.

AMY

How many cups have we had?

MOLLY

Eight?

AMY

Should we have more?

MOLLY

Yeah. We can't leave for at least fifteen minutes.

AMY

Do we have to go?

MOLLY

We said we would. We are women of our word. Plus, Conor invited us.

AMY

Yeah, but we've tried to go to parties before.

MOLLY

We know better now.

34 EXT. SUBURBAN HOUSE - FLASHBACK

34

MOLLY and AMY ring the bell and stand politely on the doorstep, dressed up for what looks like a Christmas party with your grandma: Laura Ashley dresses, thick white tights, barrettes. A YOUNG GIRL answers the door.

YOUNG GIRL

JASON! YOUR FRIENDS ARE HERE!

JASON (O.S.)

WHAT ARE YOU TALKING ABOUT? IT'S SIX FUCKING THIRTY?

CUT BACK:

AMY

And we've got to get by your Mom. Not like last time.

35 INT. MOLLY'S LIVING ROOM - NIGHT - FLASHBACK

35

Mrs. Carroll is reading. Amy and Molly stand by the door.

MOLLY

Mom, we're going to the party.

MRS. CARROLL

Remind me where this is again.

MOLLY

At Morgan Murphy's house.

MRS. CARROLL
May I have the Murphy's telephone
number so I can check in with her
parents about the party?

MOLLY
Her parents aren't home.

MRS. CARROLL
I'm calling the police.

36

INT. MOLLY'S KITCHEN - NIGHT

36

MOLLY
I'll do better this time. Feel
awake enough?

AMY
Yeah.

MOLLY
Let's cross this Rubicon!

They march to the front door. MRS. CARROLL is in the same
place as before, reading.

MOLLY (CONT'D)
We're going to the meeting at
Dana's house.

MRS. CARROLL
When will you be back?

MOLLY
Maybe eleven, eleven thirty.

MRS. CARROLL
(suspicious)
That's late for a meeting.
This is all about prom?

MOLLY
Yes.

MRS. CARROLL
Seems silly to waste Student
Government energy on such a tacky
ritual. When I was in high school
we spent our student government
time holding mock Congressional
hearings over the fall of Saigon.

AMY
If the responsible people don't
plan Prom, then the irresponsible
people can't have any fun.

MRS. CARROLL
I suppose. Call your Dad when you
need to come home. Be safe.

Amy and Molly nod and try not to bolt out the door.

37 EXT. MOLLY'S HOUSE - CONTINUOUS

37

They shut the door behind them. It's a cold, wet night.

AMY
Good work.

MOLLY
Thanks. What time is it?

AMY
It's eight-thirty.

MOLLY
Okay, we have to walk six miles so
we should get there at a perfect
time.

They set off.

38 EXT. DANA'S HOUSE - NIGHT

38

Molly and Amy trudge up to the door. There is definitely an
awesome party going on inside. Cars jam the driveway, all the
lights are on and the music is loud. They ring the doorbell.
There's no response.

AMY
Maybe we should just go in.

MOLLY
That's rude.

They keep ringing the bell until finally the door swings open
and it's Dana. She stands in bright contrast - in a short
dress and high heels - to the extremely bundled up Molly and
Amy on her doorstep.

DANA
Oh my god! I can't believe you guys
are here! Did you walk?

MOLLY
No.

DANA
Wow, come in. This is totally
weird. It's like seeing a teacher
outside of school.

MOLLY
Should I take off my galoshes?

DANA
Yeah, um, whatever. Just leave them
there. I don't think anyone will
take your *galoshes*. Drinks in the
kitchen, party all over!

A popular girl grabs Dana and, with a look of mild shock at Molly and Amy, drags Dana back into the party. Molly and Amy start to take off their layers in the entryway.

39

INT. DANA'S HOUSE - HALLWAY

39

Molly and Amy wind their way through the party looking nerdy and out of place. It'sss packed, the music is loud, and high-schoolers committ minor acts of vandalism left and right.

MOLLY
This violates fire codes.

AMY
Look at everyone. Everyone is here.
FRESHMEN are here.

MOLLY
Hey - Karen's here.

Karen is standing in the kitchen, leaning on a guy with a drink in one hand. She sees Amy. Amy and Molly wave. Karen looks alarmed and runs away.

AMY
Whoa. Is that Brian Milder?

MOLLY
Does your sister have a boyfriend?

They look at each other, perplexed.

40 INT. DANA'S HOUSE - KITCHEN - CONTINUOUS

40

Molly and Amy are staring at the alcohol on the counter.
There is a lot of it. We hear a familiar voice.

CONOR
Hey! You came.

He notices them staring at all the booze.

CONOR (CONT'D)
Oh, does this upset you?

MOLLY
No....I'm just... looking for my
favorite drink.
(beat)
A dry white riesling.

CONOR
I don't know if we have that but I
can make you a rum and coke. Amy?

AMY
I'll just have a plain rum.

CONOR
Plain rum?

AMY
That's the way I like it.

Conor pours Molly a rum and coke and just gives Amy a big
glass of rum.

CONOR
Give the lady what she wants.
Bottoms up.

Molly takes a tiny sip of her drink. Amy takes a huge
swallow. Molly smiles at Conor as if to say "good."

Amy, however, is unable to swallow the large gulp of rum she
took and is standing there with a giant fish face with tears
running down her cheeks.

CONOR (CONT'D)
Swallow it!

MOLLY
No, spit it out!

CONOR
Just swallow!

MOLLY
Spit!

Amy looks confused and Rum starts to come out of her nose.

CONOR
Gross!

Amy turns and spits out the rum in the sink, heaving. Conor starts backing away.

41 INT. DANA'S HOUSE - LIBRARY - CONTINUOUS

41

Amy and Molly walk into a large fancy library.

AMY
I'm sorry. I didn't even know that
could happen. But my sinuses are
clear.

MOLLY
Stop apologizing.
(she puts a hand out and
grabs Amy's arm)
Look! Julie's here.

Julie is talking to a few boys across the room.

AMY
I wonder if Rick knows she flirts
with guys at parties while he's off
at college.

MOLLY
What a slut-bag.

Julie notices them, a look of surprise on her face.

MOLLY (CONT'D)
Let's go find someone to talk to -

AMY
There's Eleanor!

Eleanor is sitting in another corner of the room on a boy's lap, talking with a group of people.

MOLLY
Is she sitting on Nick Riley's lap?

AMY

Yes.

MOLLY

Are they going out?

AMY

Look - and Kathy is sitting with Anthony.

MOLLY

Are they going out?

CHRISTINA

Yes.

Molly and Amy turn and see Christina.

MOLLY AND AMY

Aaahhhhh!

CHRISTINA

Oh my God! You guys! What are you doing here? Are you here to save Darfur? I'm hilarious!

MOLLY

You shouldn't sneak up on people.

CHRISTINA

Anyway, yeah, they're totally dating.

As Christina talks, we see the couples she mentions, at various locales in the party, holding hands, or flirting.

CHRISTINA (CONT'D)

So is Kristen Minnehan - and Ari Rosenbaum and Angie Givens and Josh Brown and Sarah Sampler and Ryan Doheny and

AMY

When did everyone start dating?

CHRISTINA

This year. Except for, you know Jenny Hall and Jake Levey who dated forever -

MOLLY

Wow. We're like the only three girls left in the Senior class without boyfriends.

CHRISTINA

Except I have one.

A blonde boy materializes at her elbow with two drinks.

HAROLD

(in a British accent)

Good evening ladies, allow me to introduce myself: I'm Harold.

CHRISTINA

Oh my god, you guys. This is my boyfriend, Harold. He's an exchange student at north shore prep.

Molly and Amy are visibly agog.

HAROLD

Charmed, I'm sure.

MOLLY

What part of England are you from?

HAROLD

London.

CHRISTINA

Which is AWESOME. My Dad goes there on business a lot. Sometimes on Princeton business...

AMY

You know what? I still have rum in my nose. Excuse me while I use the bathroom.

MOLLY

Let me help you.

They scurry off.

CHRISTINA

This is weird. They never come to parties. And now they have rum in their noses. Maybe I should put rum in my nose.

42 INT. DANA'S HOUSE - HALLWAY

42

Relieved to have escaped, Molly and Amy sit on the floor.

AMY
CHRISTINA has a boyfriend?

MOLLY
This can't be true. She's the most
annoying person in the world.

AMY
Maybe he gets a feeling of power
when his hand gets under the
Princeton shirt.

MOLLY
Gross. And he's cute. And British.

AMY
It's like that annoying part of
Jane Eyre when -

There is a large crashing noise. Molly and Amy wince.

BOY'S VOICE O.S.
How much do chandeliers cost?

AMY
Let's go.

43 INT. DANA'S HOUSE - FOYER - NIGHT

43

Amy and Molly are rushing to get into their clothes.

Dana walks by. She's hammered.

DANA
Leaving?

MOLLY
Oh, um, yes. Thank you, we had a
lovely time.

AMY
A real pleasure. Give our regards
to your family.

DANA
Don't use big words at me!

44 EXT. DANA'S HOUSE - LATER 44

MOLLY and AMY stand, stamping their feet in the snow, cold. A Volvo station wagon pulls up. They get in.

46 INT. MOLLY'S ROOM - NIGHT 46

Molly and Amy sit on opposite twin beds, wearing pajamas. It's obvious that Amy sleeps over a lot, and that the second bed practically belongs to her.

The room looks like it was frozen in time for a younger girl. The headboards are wicker. There are shelves of books, posters about reading, and three American Girl dolls neatly set up in a schoolroom situation.

Amy and Molly are still reeling over their party experience. Molly's on a tear, pretty worked up - Amy's being a little more subdued and thoughtful about the situation.

MOLLY
How do all those people have
boyfriends?

AMY
It's like some sort of principle.
Like evolution.

MOLLY
So we're dying off?

AMY
No, we're more selective.

MOLLY
That means that we're being
selected against.

AMY
No, we're selecting for. Maybe
there will be a plague soon.

MOLLY
Great. Hey, Conor. Seeing as how
all the other girls in our class
are dead, you wanna go out?

AMY
A lot of species slowly adapt.
Dinosaurs.

MOLLY

Are dead.

AMY

No, they're birds.

MOLLY

Esther Marrs has a boyfriend!

Esther Marrs.

47 CLOSE-UP ON A YEARBOOK CANDID OF ESTHER MARS, A GRUNGY- 47
LOOKING GIRL MAKING A FACE AT THE CAMERA.

AMY

She's a techie. All those weird
techie girls have been having sex
since like fifth grade.

MOLLY

Janet Hutchinson!

48 YEARBOOK CANDID OF JANET HUTCHINSON, LOOKING REALLY OUT of 48
it. HER EYES ARE BLOODSHOT, AND HER MOUTH IS HALF-OPEN.

AMY

Maybe guys find substance abuse
attractive.

MOLLY

Susan Johnson!

49 YEARBOOK CANDID OF SUSAN JOHNSON - A PERFECTLY NICE-LOOKING 49
GIRL, SMILING AND WAVING.

AMY

She pooped herself on the
orienteeering field trip in ninth
grade. Everyone knew about it.

MOLLY

Well, clearly we're not the
authority on what guys like. Maybe
next time I see Conor, I should be
smoking cocaine and shitting my
pants!

Molly slumps down on the floor. Amy joins her.

MOLLY (CONT'D)

Christina has a boyfriend.

AMY

Yup. This is pathetic.

MOLLY

Maybe being a successful woman means you will never have a boyfriend.

AMY

You sound like Maureen Dowd.

MOLLY

Maybe she's right.

AMY

Maybe we just don't really try.

MOLLY

We try.

AMY

No we don't. The girls who get boyfriends spend time working on it. All we've worked on is getting into college.

MOLLY

So...what are you saying?

AMY

I'm saying...maybe we should set our minds to it. Let's try to get them. We're good at stuff we try!

MOLLY

Like in an organized fashion?

AMY

Yes. Like with a PLAN.

They both start to get excited.

MOLLY

A plan to get boyfriends by prom.

AMY

This is going to be easy!

Molly stands, with Amy, both girls totally excited now.

MOLLY

We're going to have boyfriends by prom!

AMY
We're going to have boyfriends by
prom!

Molly and Amy get caught up in the awkward girl moment. They clasp hands and shriek with excitement.

MOLLY AND AMY
AAAAHHHHH!!!

AMY
Want to make a powerpoint?

MOLLY
Yes!

Amy grabs a laptop, and they both sit down on opposite beds.

MOLLY (CONT'D)
So, how are we going to do this?

AMY
I don't know.

They sit back, slightly deflated.

50 EXT. MICHIGAN TOWN - ESTABLISHING

50

The sun shines over the Carroll Household.

Chyron Reads: SATURDAY, FEB 15 - 96 DAYS BEFORE PROM

INT. CONVENIENCE STORE/MAGAZINE RACK - DAY

Molly and Amy stand by the magazine racks, wearing sunglasses. They look as though they're about to do something illicit.

We see the headlines of popular women's magazines. "Hot First Date Sex", "Make Him Love You With Your Body", "101 Super Secret Sex Tricks" "Thirty Pleasure Spots He Doesn't Know You Know About" and "Four hundred Guys Confess their 101 Super Secret Sex Positions in Thirty Sex-o-rific Pages."

Amy nudges Molly.

AMY
Do it.

MOLLY
My mom says these magazines poison
your soul.

AMY
Fine.

Amy quickly grabs several "lewd" magazines off the shelf - we
see her take a COSMO, an ELLE, and a GLAMOUR.

AMY (CONT'D)
Let's get out of here.

Molly and Amy hurry to the cashier and put the magazines on
the counter.

CASHIER
Cosmo, Glamour -

MOLLY
Do you have to announce it to the
whole store?

Amy takes out her wallet and shows the cashier her driver's
license.

AMY
Here.

CASHIER
You don't need ID to buy these.

54 INT. MOLLY'S ROOM - DAY

54

Molly and Amy are sitting with a pile of FASHION MAGAZINES in
front of them - VOGUE, GLAMOUR, ELLE, etc. They're marking
them with post-its. Molly is also making notes on a laptop.

MOLLY
What's a taint?

AMY
I dunno. Why?

MOLLY
In "Sexy Secrets Men Will Never
Tell" a man named Jason says he
enjoys when girls press his taint.

AMY
Google "taint."

Amy sits next to her. Molly types "taint" into the laptop -
Immediately all sorts of porny pictures pop up.

MOLLY
Oh God. Look away.

AMY
No, we have to learn.

Amy turns Molly's head to face the computer.

MOLLY
It's hairy!

They look disgusted. Riveted, but disgusted.

AMY
It's a butt. Sort of.

MOLLY
(reading aloud)
"Touching this magic spot will get
your man to moan."

AMY
Because he's wondering why you are
trying to give him a rectal exam.

MOLLY
This cannot be true.

AMY
This seems like an advanced step.

Molly shows her a page in the magazine. It has a pink
silhouette of a man and a woman having sex.

MOLLY
A reverse cowgirl? A communist
holdover?

We see a position that makes no sense.

MOLLY (CONT'D)
Can people even do this?

Amy picks up a magazine.

AMY
Look - we don't have to start with
the sex stuff, obviously.
(MORE)

AMY (CONT'D)

We have to attract them first...
Like this!

Amy holds the page out for Molly -

AMY (CONT'D)

"From Boardroom to Bar Room: When
opportunity presents itself."

Molly starts skimming the article, turning pages.

AMY (CONT'D)

See, we're never prepared for an
opportunity presenting itself.

INSERT PAGE - A Style page featuring a woman, modeling a
pants suit. The headline reads "BOARDROOM".

MOLLY

(reading)

Appear cool and confident in this
chic pantsuit. And if opportunity
presents itself,

She turns the page. The woman, now, is dressed for an evening
out under the headline "BARROOM"

MOLLY (CONT'D)

...this outfit transforms into
chic clubwear with the snap of a
button.

Molly and Amy look at each other - intrigued...

55 INT. KELLOGG HIGH SCHOOL/HALLWAY - DAY

55

Molly and Amy burst in the door, confidently strutting in
ugly 1980s looking pantsuits. Molly throws the suit jacket
over her shoulder thus "transforming" the outfit.

Students in the hallway stop and stare, stunned. Conor arches
an eyebrow at them. Jonathan is confused.

RANDOM STUDENT

(whispering to a friend)

Maybe they peed their pants and had
to change at school.

Students snicker and point.

MOLLY

59 This is horrible.

59

Suddenly, from behind, they hear Christina's familiar voice:
"GUYS!" She comes running after them.

MOLLY (CONT'D)

Keep going.

Amy and Molly head for the newspaper office, pursued by Christina. She's wearing a new Princeton Sweatshirt.

CHRISTINA

What are you guys wearing? You look
so creepy!

MOLLY

What?

CHRISTINA

Like child molesters!

AMY

Hey Christina, have you heard from
Princeton yet?

CHRISTINA

Yes! I got in!

AMY

Great. We have a meeting.

They walk into the newspaper office and close the door.

60

INT. NEWSPAPER OFFICE - CONTINUOUS

60

Amy and Molly lean up against the door. Embarrassed.

AMY

We didn't make things better. We
made them worse. Clearly we have no
idea what we're doing. We need more
help than a few smut magazines can
give us.

MOLLY

Yeah. We need an expert.

Molly and Amy look up at each other - both having the same
idea at the same time.

61 INT. ART CLASSROOM - DAY

61

Julie is glazing a piece of pottery, looking up at Molly and Amy, still in their ugly pantsuits.

JULIE
I beg your pardon?

MOLLY
We need...a little direction.

AMY
A little advice.

JULIE
Advice.

MOLLY
About boys.

AMY
Boyfriends. The getting of them.

Julie takes a moment, and wipes the clay off her hands. She sits back, and takes a good long pause.

JULIE
I knew you'd come to me.
Eventually.

Molly rolls her eyes.

MOLLY
We're only coming to you because
you abandoned us to go have sex
with Ricky 24/7.

JULIE
I abandoned you? The second I
started dating Ricky you two
started acting like I didn't exist!

AMY
What were we supposed to do? Invite
you and Ricky along to come have
sex in our faces?

JULIE
What?

MOLLY

You're the one who got all busy and important with her new boyfriend.

JULIE

Just because I couldn't hang out with you every second didn't mean I didn't want to hang out ever. What is this, third grade?

AMY

Oh, so you have a boyfriend, and you're soooo mature now.

(to Molly)

This was a bad idea. Let's forget it.

MOLLY

Yeah. Tell Ricky we said hi.

Molly and Amy turn to walk away. Julie sighs, and calls them back.

JULIE

No, wait a minute.

Molly and Amy turn back.

JULIE (CONT'D)

It was my fault too. I'll help you.

(beat)

What the fuck are you wearing?

62 INT. MOLLY'S HOUSE/KITCHEN - DAY

62

CHYRON READS "74 DAYS UNTIL PROM"

Mrs. Carroll sits at the kitchen table, tutoring SUGI, a 14-year-old Indian girl.

MRS. CARROLL

Almost, Sugi. But remember, $F(x)$ equals the cosine of X .

SUGI

Oh, I'm so stupid!

The doorbell rings, and Mrs. Carroll stands.

MRS. CAROLLL
What have I told you about that
word? That word does not exist in
this house.

Molly runs down the stairs, past her mother.

MOLLY
I'll get it!

Molly opens the door for Amy and Julie, and the girls quickly
head upstairs.

Mrs. Carroll is puzzled. She looks to Sugi. Sugi shrugs.

63 INT. MOLLY'S ROOM - NIGHT

63

Molly, Amy, and Julie walk in. Molly shuts the door, and they
stand together awkwardly. It's been a while since the three
of them have spent time alone together.

JULIE
Wow. Your room looks exactly the
same.

Julie touches one of Molly's American Girl dolls.

JULIE (CONT'D)
You haven't changed anything.

MOLLY
Not since fourth grade, really.
(beat)
I fear change.

JULIE
Well, I guess that's why I'm here.
If you want boyfriends you're gonna
have to change.

MOLLY
Change - change what?

JULIE
Everything.

64 INT. MOLLY'S KITCHEN - MOMENTS LATER

64

Mrs. Carroll is tutoring Sugi when Mr. Carroll walks in, home
from work. He's carrying a briefcase, and wearing a suit.

MR. CARROLL
Hi Honey.
(to Sugi)
Hello.

SUGI
Hello.

Mr. Carroll takes a drink out of the refrigerator. Mrs. Carroll gets up, and whispers to him, as Sugi works.

MRS. CARROLL
Julie Marsh is upstairs with Molly
and Amy.

MR. CARROLL
All right.

MRS. CARROLL
Julie Marsh.

Mr. Carroll has no idea who this is.

MR. CARROLL
Is she a drug dealer?

MRS. CARROLL
No. She was Molly and Amy's best
friend for eleven years.

SUGI
It seems like they had a bit of a
falling out.

They stare at Sugi.

MRS. CARROLL
That's right, Sugi. They did.

MR. CARROLL
Maybe they're friends again.

MRS. CARROLL
But why now? Something must have
happened.

MR. CARROLL
You worry too much. I'm sure it's
just girls being girls.

SUGI
You say that now -- but wait until
your girls become young women.
(MORE)

SUGI (CONT'D)

Then you'll have something to worry about.

Sugi returns to her work. Mrs. Carroll stands motionless, scared. Off Mr. Carroll, looking upstairs --

65

INT. MOLLY'S ROOM - NIGHT

65

Julie stands, lecturing. She's transformed from a friendly girl-next-door to a militaristic drill instructor.

JULIE

There need to be big changes made here. Big.

AMY

We're ready.

JULIE

No, you're not. You have to be smart about this. It's like if a fat man suddenly decides he wants to run a marathon. He doesn't just wake up all fat and disgusting and run the marathon. Because he'd die of heart failure. He has to train first.

MOLLY

What does that mean?

JULIE

It means you're going to start small. Work up to the big stuff. Right now, you have to focus on doing two things.

She now writes on a dry-erase board on the wall.

JULIE (CONT'D)

Get cooler, and get sexier.

AMY

But isn't that a betrayal of everything we stand for?

JULIE

These are surface changes. Surface changes attract boys. Once you've attracted them, you can be your old dorky selves. What, do you want to marry some old librarian?

MOLLY

It's true, in Middlemarch Dortha marries an old man because -

JULIE

Just focus on your objectives.

Molly is taking notes on a notepad.

JULIE (CONT'D)

Don't write that down. Why are you writing this down?

MOLLY

So I won't forget.

JULIE

But I just wrote it down right here.

(pause)

Actually, why do you even have a dry-erase board in your room?

MOLLY

For problem-solving.

JULIE

Ok, this isn't school. This is exactly the sort of stuff that needs to stop. Immediately. It's not cool. Or sexy.

AMY

Fine. What are we supposed to do?

JULIE

Try being social after school.

MOLLY

We are social.

JULIE

Student activities don't count. Especially not student government.

Molly frowns.

JULIE (CONT'D)

Go somewhere after school, where people hang out.

AMY

Hang out and do what?

JULIE
Nothing.

MOLLY
But what's being accomplished?

JULIE
Nothing. It's just hanging out. For fun.

MOLLY
That's weird.

JULIE
No, that's normal. You're weird. So stop being spazzes, and try to fit in.

As Julie starts outlining more specific details of the plan, we cut away to see Molly and Amy following her advice. Then we return to the present scene, where Julie continues her lesson.

66 INT. COFFEE SHOP - DAY

66

Amy, Molly, and Jonathan stand awkwardly in the corner of a coffee shop.

Students are lounging in chairs, laughing and talking. The only open space is right near a little old lady. They move to sit down-

OLD LADY
Seat's taken.

67 INT. MOLLY'S HOUSE - NIGHT

67

Julie continues to outline the plan.

AMY
Ok, what else?

JULIE
Go to more parties. You can't go to one party in four years and call it a day. You have to make the effort.

MOLLY
But we're never invited to parties.

JULIE
You can just show up.

Amy and Molly exchange a glance, like "really?" Julie shakes her head - clearly they need her help.

68 INT. PARTY - NIGHT

68

Amy and Molly stand awkwardly by the bar at a party in someone's basement. Around them the party rages.

AMY
I just think students should take a more active role in community service at a young age. Otherwise they won't take an active role as adults.

MOLLY
But making it mandatory won't encourage them to participate in the future, it'll discourage them. Studies have shown -

Ryan's friend Jordan wanders up to the bar. He's loud, and very drunk.

JORDAN
What are you talking about?

He stumbles a little. Molly and Amy look at each other.

MOLLY
Well - we're -

JORDAN
What are you talking about?

AMY
We think that -

Suddenly Jordan puts his hand on Molly's face, and pushes her aside. He then throws up all over the bar.

69 INT. MOLLY'S ROOM - NIGHT

69

Julie continues her lesson.

JULIE
Also, you need to change your appearance.
(MORE)

JULIE(CONT'D)

No more mom jeans, no more American Girl dolls. And for God's sake, no more of those insane pants suits. Think outside the box.

70 INT. J CREW CLOTHING STORE -

70

Molly heads for the dressing room, holding several items in her hands. Amy follows.

Molly is wearing a pair of light jeans and a navy blue t-shirt. She looks back at Amy, as if unsure that she should enter the dressing room - Amy nods, "go on"...

Molly goes into the dressing room. Moments later, she comes out - wearing the same jeans, and a bright blue shirt.

Amy raises her eyebrows, delighted with the transformation - she smiles, and claps.

Molly smiles, and spins in front of the dressing room mirror - in love with her new look. Amy applauds.

SALESGIRL stands to the side, watching - she scrunches up her face, as if to say, "what is wrong with those idiots?"

73 INT. MOLLY'S KITCHEN - DAY

73

Molly is leaving the house, wearing her new J Crew outfit. Mrs. Carroll is preparing breakfast.

MRS. CARROLL
Juice and toast?

MOLLY
I don't have time this morning.

MRS. CARROLL
No time for breakfast?

MOLLY
Mom, where are the keys?

MRS. CARROLL
You're driving? You never drive to school.

MOLLY
Well, there's a first time for everything.

MRS. CARROLL
Molly. That t-shirt is a very
bright blue.

74 INT. MOLLY'S CAR - DAY

74

Molly and Amy pull into school and park.

MOLLY
I can't believe you're saying this.
You think we'll get boyfriends
riding the bus with freshmen?

AMY
No, of course not. I'm just
considering the ethical
implications of driving to school
when there's an oil crisis.

MOLLY
All the seniors drive to school.

AMY
Which is precisely the problem!
It's group think. We're at the
brink of an environmental
holocaust, and we -

Amy is interrupted by a loud HONKING sound. She turns, to see
Ryan, in his car, parked in the space next to Amy's.

Amy rolls her window down, and Ryan pokes his head into the
car, smiling.

RYAN
Nice ride, ladies.

He walks off. Amy and Molly smile at each other.

MOLLY
See?

We pull back to reveal their car; An enormous, unsightly
Volvo, sitting in a sea of fancy SUVs.

75 INT. ASSEMBLY - DAY

75

CHYRON READS: "62 DAYS BEFORE PROM"

Conor and Molly stand at the podium, the entire senior class assembled as before. Molly and Conor are holding a large box with a sign that says PROM THEME VOTES.

CONOR
We've read and tallied the ideas
for Prom Theme.

RYAN
Blow jobs!

CONOR
We couldn't take every suggestion.
We picked the most popular, and
least offensive, ideas.

MOLLY
There was a tie for most popular
between "The Little Mermaid" --

Some BOO's from the audience. Christina claps, delighted.

CONOR
And "Global Warming". Even though
we're pretty sure most of you voted
for that one ironically, it still
tied with Little Mermaid.

MOLLY
So in the interests of fairness,
we're going to have both themes
represented at prom.

CONOR
Um...I guess that's it.

Confused students shuffle out of the auditorium.

CONOR (CONT'D)
I guess we didn't need a whole
assembly for this, huh?

MOLLY
Yeah, we could've just announced it
over the PA system.

Molly walks off. Conor watches her go, and calls her back.

CONOR
Hey, Molly.

She turns.

CONOR (CONT'D)
Cute shirt today.

Molly breaks out into a huge smile, and blushes. Cue romantic music. As the music swells, Molly can barely whisper:

MOLLY
Thank you.

76 EXT. ESTABLISHING SHOT - MOLLY'S HOUSE 76

The sun sets over the Carroll household.

77 INT. MOLLY'S ROOM - DAY 77

Molly and Amy are talking to Julie. Julie is undressing one of Molly's American Girls Dolls.

MOLLY
And we went to two parties last week.

JULIE
Did you talk to anyone besides each other?

MOLLY
A little.

Julie frowns.

AMY
C'mon, we've done everything you told us to. We got new looks, we've been going out.

MOLLY
We've made a laudable effort.

JULIE
Stop using words like that, for Christ's sake. You think a boy's going to date someone who made a laudable effort?

MOLLY
Sorry. Why are you taking the clothes off my American Girls Dolls?

JULIE

Don't question me. If this is going to work, you need to trust. Ok?

MOLLY

Ok...

Julie puts down the naked doll and goes to the white-board. Amy and Molly look at each other, like, this is weird.

JULIE

Your next step won't be as easy as buying a few shirts and showing up at a couple parties. Entering the next phase means it's time to dig down and commit.

(pause)

Now. You've gotten cooler and sexier. Sort of.

(pause)

It's time for you to get closer.

Molly and Amy sit, a little uncertain. Then Amy moves to Molly's bed, and sits next to her.

JULIE (CONT'D)

Not closer to each other. Closer to boys. The boys you like. Amy, get closer to Ryan. Molly, get closer to Conor.

MOLLY

But I see Conor every day!

JULIE

You work with Conor every day. You need to start flirting with him. Be a girl around him, not a colleague.

AMY

How are we supposed to do this?

JULIE

That's why I'm here. I've come up with a fantastic idea. But it requires a bit of -

MOLLY

Derring-do?

JULIE

No.

AMY
Like a caper?

JULIE
No. Amy, you join the softball
team. Molly, you do the spring
musical.

The girls are flabbergasted. Simultaneously they object.

AMY
Why? Ryan plays baseball.

MOLLY
But that's ridiculous I can't sing -

JULIE
One at a time.
(to Amy)
Due to budget cuts, the teams
travel TOGETHER to away games.
That's like up to two hours of mega
flirting time. In the dark. All
sweaty. Co-ed bus trips are pretty
much blow job central.

MOLLY
But why would I do the musical?

JULIE
Because Conor always does the
musical. And all the cast members
see each other all the time, after
school, sometimes naked. School
plays are pretty much blow job
central.

MOLLY
So, basically, you're just trying
to get us to blow job central.

AMY
Like, how many blow jobs are
happening at any given moment?

JULIE
Tons.

Off Amy and Molly, uncertain, but a little excited --

78

INT. KELLOGG HIGH AUDITORIUM- DAY

78

Molly sits in the back of the theater, nervously humming to herself. Students are scattered throughout in various stages of preparation for their auditions.

WESLEY, a disgruntled former actor, completely disgusted with his life, sits in the front row watching a nervous boy finish singing "Take Back Your Mink." WESLEY's student assistant NORMAN plinks out tunes on the piano.

PIMPLY BOY finishes.

WESLEY

Good job, what is it - Ethan?

ETHAN

Yes.

WESLEY

You are aware that song is sung by a female character?

ETHAN

(blushes)

No.

WESLEY

NEXT!

(to the students)

This musical is canonical people. You can rent it! You can get it on netflix! You can download it to your flibberty doos with the gigglety pops. There is NO reason you shouldn't be prepared.

A slim, pixie-esque girl with a funky haircut and cool clothes sits down next to Molly. She is wearing enormous DJ headphones attached to a teeny mp3 player.

ROSE

He's tough.

(she sees Molly)

Molly Carroll? Are you doing the musical? This is super awesome. I'm Rose. I'm a sophomore. I helped with the celebration of El Dia De Los Muertos in October? You are like, my hero. I totes respect what you do for this school.

MOLLY

Thank you...

Conor emerges from the audience and steps on stage.

WESLEY

Name?

CONOR

Conor Pierson. Senior.

WESLEY

Okay Conor - you look like a nice guy. But are you an ACTOR? Or are you here because you saw High School Musical? Because that Hollywood bullshit does not fly in ART.

CONOR

I've been in the musical every year...

WESLEY

Okay. Sing away.

Conor starts to sing. Molly's eyes go soft and unfocused as she daydreams along to Conor's audition.

79 KHS - GYM - SOFTBALL COACH'S OFFICE - DAY

79

Amy stares at the softball sign up sheet, hanging from a clipboard on the wall.

Amy lifts her hand to sign it. She brings it down. She lifts her hand again. She brings it down. Suddenly we hear a DOOR OPEN, and several BOYS LAUGHING.

Amy turns, to see Ryan, Jordan, Alex, and other baseball buddies walking down the hall, carrying gym bags. They're laughing and punching each other - de rigeur for their set. They walk into the boys' locker room.

Amy again lifts her hand - and now reluctantly signs her name at the bottom of the list.

80 INT. KHS -AUDITORIUM - DAY

80

Conor walks up to Molly and Rose.

CONOR
You're doing the musical?

MOLLY
Yeah...just you know..thought..fun.

CONOR
Great!

ROSE
Hi, I'm Rose. Great job. Your range
is spectacular. Super sonic.

MOLLY
I was just going to say that about
your range.

NORMAN
MOLLY CARROLL.

MOLLY
It's me!

CONOR
Good luck.

He pats her on the shoulder. Molly heads to the stage.

WESLEY
Molly. We're going to have you just
sing a few bars, with young Norman
playing accompaniment. Have you
prepared?

MOLLY
I practiced all night.

81 INT. MOLLY'S HOUSE - LIVING ROOM - NIGHT - FLASHBACK 81

Molly stands by the piano, singing the final words of 'If I
were a bell'. Sugi is accompanying her. Molly is warbling an
on-key (her mother is a music teacher, after all) but
horrifically wooden version of "If I were a bell".

82 INT. KHS - DRAMA ROOM - DAY 82

As we return to the audition, Molly ends the song at the same
place. Wesley sits without speaking for several awkward
seconds.

WESLEY

You managed to sing that song like
it was an instruction book.

Molly misinterprets his comment, and smiles, relieved.

MOLLY

Thank you.

WESLEY

NEXT!

Molly exits the stage. Wesley turns to Norman and whispers.

WESLEY (CONT'D)

Cut her.

NORMAN

We can't. Everyone gets to be in
the musical. Auditions are just a
formality. I keep telling you that.

WESLEY

Ah, Norman. Ironic, isn't it? In an
inner city school, if you got cut
from a musical you'd probably die
in the streets.

In the back of the auditorium Conor gives Molly a high five.

CONOR

Great job.

MOLLY

I was nervous.

CONOR

Not a lot of people are gutsy
enough to go out for the musical as
seniors.

MOLLY

That's why they call me...Gutsy
McGoo.

Molly is alarmed at what she has just said, but they are both
interrupted by a loud and incredible rendition of "Umbrella."
They turn and see Rose, belting it out.

CONOR

Wow, she's amazing.

MOLLY
That song's not even in the show.

84 EXT. SOFTBALL FIELDS - NIGHT 84

Softball tryouts. A bunch of girls mill around doing drills. Amy is at bat. Clearly uncomfortable, she keeps shifting her hands on the bat. A coach stands behind her with a clipboard.

A pitch zips by, and makes a THWAP into the catcher's glove.

COACH
Strike one!

Another pitch - another ball zips by.

COACH (CONT'D)
Strike two!
(then)
Swing at it, Amy.

Another perfect pitch zips right past Amy.

COACH (CONT'D)
Strike three.

Amy readies herself again, bends her knees - intensely focused. Beat.

COACH (CONT'D)
You only get three.

Off Amy - oops --

85 EXT. SOFTBALL FIELD - NIGHT 85

The team is doing a sprint. Amy comes in last. The coaches shake their heads.

86 EXT. SOFTBALL FIELD - NIGHT 86

Amy stands in a line at shortstop. In the front of the line girls are fielding grounders and throwing them to third. Amy looks exhausted. PIPER, a tough girl with a butch haircut takes pity on her.

PIPER
This is the last part of tryouts.

AMY

Thank god. I've been doing so awful.

PIPER

Well, don't worry too much, they're only cutting one person.

As Piper steps forward to field, a line drive hits her in the face. She goes down. Whistles blow and coaches run frantically out waving their arms.

COACH

She's out for the season.

Off Amy - holy shit, she just made the team.

87

INT. KELLOGG HIGH SCHOOL - HALLWAY - DAY

87

Amy and Molly trudge down the hall. Molly looks anxious. Amy is massaging her elbow, and walking slowly.

AMY

I'm so SORE. I think I tore my rotator cuff. And the other girls hate me because I'm so bad. It's like, I'm the dumb kid in class. Me.

MOLLY

It's not class, it's softball. C'mon, hurry up.

AMY

Yesterday I FINALLY got a hit and I ran to *third*, thinking it was *first*. Did you know all the bases look exactly the same? I calmly, and rationally pointed out that because they're equidistant from home plate, it was an understandable mistake.

(beat)

Are you listening?

MOLLY

(distracted)

What? Sorry. Nervous anticipation.

AMY

I can't wait until you start the play.

(MORE)

AMY (CONT'D)

I had no idea we practiced for
three weeks before a game. Who
needs that much practice?

They stop in front of a board with a piece of paper posted
"GUYS AND DOLLS CAST LIST". Molly glances - then turns away.

MOLLY

I can't look.

AMY

Don't be ridiculous.

MOLLY

What if I didn't make it?

AMY

Everyone makes it.

Amy scans from Stacey Carson to Jen Crowley - no Molly.

AMY (CONT'D)

Huh. You're not in the chorus.
Maybe you got a LEAD.

Molly perks up with excitement.

AMY (CONT'D)

Oh, wait - here you are!

Molly turns to look. She finds her name, next to the role of
GANGSTER NUMBER FOUR.

MOLLY

I'm a boy?

AMY

You're a gangster! That's awesome.

MOLLY

I'm a boy. In the boy chorus. For
boys.

Suddenly, a voice behind her.

CONOR (V.O.)

Looks like we'll be gangsters
together. That'll be fun.

Molly turns, tries to hide her disappointment.

MOLLY

Right.

CONOR
I'm Sky Masterson!

AMY
Wow, that's the lead.

CONOR
(fake modesty)
Yeah...

AMY
(innocently)
Who's playing Sarah?

CONOR
It's that girl Rose. Sophomore.

MOLLY
Yes, she's very small. I mean,
nice. Anyway, congrats.

CONOR
Thanks! You too! See you at
rehearsal, number four.

Conor heads off.

MOLLY
Number four? That's not what a boy
calls a girl he likes. Boyfriends
do not call their girlfriends
'Number Four'.

AMY
At least you're not number two.

Molly starts walking off. Amy keeps teasing her.

AMY (CONT'D)
Get it? Number two?

MOLLY
Yes, I get it.

88 INT. ENGLISH CLASS - DAY

88

Amy, Molly, Julie and Jonathan all sit in a small group.

JONATHAN
Anyway, I think we could say Yeats
was motivated by his, uh, desire
and -

No one is paying attention. Amy yawns.

JONATHAN (CONT'D)
You guys want to help? Or should I
just do everything?

AMY
Sorry Jonathan. Just tired.

JULIE
I keep sayin - drink coffee.

JONATHAN
Do NOT drink coffee. It's bad for
you. What is going on?

MOLLY
Stupid play.

AMY
Softball. Takes up so much time.
You run and run and run, really,
for a sport where you mainly just
stand. Does anyone understand that?

JONATHAN
I don't know why you guys are doing
that stuff. It's not you.

All three girls smile.

JONATHAN (CONT'D)
What? Do I have something in my
teeth?

JULIE
No. We're doing an experiment.
Molly and Amy are just seeing if
some new activities will help
attract certain male attentions.

Julie indicates the other side of the classroom. Conor is
working in a group and laughing. Ryan is chewing on the
corner of his book.

JONATHAN
You are KIDDING me. Oh my god. Oh
my god. Girls are stupid. I never
believed it, but now I know. I have
to go to the bathroom.

He gets up and storms to the door. On the way out he hits
Ryan's chair. Ryan looks up.

JONATHAN (CONT'D)

Watch out!

MR. SCHACTER

Jonathan.

JONATHAN

You know why Yeats went crazy? It was when Maud Gonne was dating that stupid Major doing stupid stuff. He was like "I'm a poet, you like poetry" but no, she was all like, I like fighter guys. Fighter guys fighter guys fighter guys. It never stops!

He exits.

89 EXT. SCHOOL BUS - DAY

89

Amy and the softball team board the school bus. Amy sees Ryan get on. He smiles at her. She's excited.

COACH

It's gameday kids, hurry up.

AMY

(under her breath)

Here we go...

90 INT. SCHOOLBUS - CONTINUOUS

90

We see Ryan, sitting in his seat. As Amy climbs the stairs, behind a line of softball players, she nervously looks around. The baseball team has taken up most of the seats.

JORDAN

Dykes in the back!

Humiliated, Amy follows the rest of the softball team to the back of the bus.

Amy looks longingly at Ryan who is playing around with his baseball buddies. As Amy takes out a book to read, everyone starts laughing and yelling and being obnoxious. It will be impossible to concentrate in this jungle. Amy leans back in her seat - a new, and awful, reality setting in...

We flash to several scenes of Amy hating softball:

91 EXT. SOFTBALL FIELD - DAY 91

Amy running for home plate, and getting tagged by the catcher. The "tag", however, is so hard, that Amy gets knocked backwards into the fence. She lies there, in pain.

92 EXT. SOFTBALL GAME - DAY 92

A pop fly hit in Amy's direction. We're close on Amy, extending her hand, ready to catch the ball. We pull back, as the ball falls to the ground - several feet from Amy.

93 INT. LOCKER ROOM - DAY 93

Amy in the locker room, the team around her. Changing after a game. Amy is dirty and sweaty. She lifts her jersey over her head, but it gets stuck. She struggles with the shirt stuck over her head.

94 INT. KELLOGG HIGH SCHOOL - AUDITORIUM - DAY 94

The cast of Guys and Dolls is assembled on stage. Rose does elaborate stretches outside of the general group. Conor stares at her. This annoys Molly.

WESLEY

All right everyone, I know we're all more interested in text messaging than in creating art, but today - we exchange our blackberries for imaginations. Gangsters, you're with Norman to work Luck Be A Lady. Conor, Rose, we're going to work the Havana scene today.

ROSE

Is that the -- ?

WESLEY

Yes it is, Rose. Let's see if we can't handle this rehearsal with a modicum of maturity. Shall we try?

Rose and Conor blush.

As Molly walks slowly over to the piano, a short girl tugs on her elbow. Molly looks down to see a very nerdy, short, acne ridden freshman girl, ANNIKA.

ANNIKA
Hey, I'm the other girl gangster.
I'm excited about this because my
Uncle Mark used to be a woman.

MOLLY
What was he going on about a
modicum of maturity?

ANNIKA
Oh, cause it's the kissing scene.
Between Conor and Rose.

MOLLY
(shocked and disturbed)
There's a kissing scene?

ANNIKA
Yeah. They kiss BIG TIME.

Norman starts them with a vocal warm-up, but Molly can't take her eyes off of Conor and Rose flirting in the background.

95 INT. MOLLY'S CAR - LATER

95

Molly and Amy hop in the car after their activities. They are interrupting each other at random.

MOLLY
They kiss. They fucking kiss.

AMY
Everyone hates me.

MOLLY
It's basically torture. I signed up
for two months of horrible torture.

AMY
The boys are disgusting. And mean.

MOLLY
They're gonna fall in love.

AMY
There's all this drama --

MOLLY

And I'm dancing with a bunch of losers over on the side.

(beat)

You smell bad.

AMY

There are no showers. It's horrible.

MOLLY

All of Conor's flirting time is going to get eaten up with Rose.

Amy focuses on Molly.

AMY

I don't think it works that way. There's plenty of flirt to go around.

MOLLY

But there shouldn't be! He's gonna get all caught up with her. She just stretches in the middle of the stage. And he watches.

AMY

Chill. Maybe he's watching because it's weird.

Molly starts driving.

AMY (CONT'D)

Look, she's a sophomore. You and Conor are already flirting more than you ever did before. Think about it.

96

INT. LIBRARY - FLASHBACK

96

Molly gets a book location from a reference terminal and heads into the stacks. She runs into Conor looking lost.

CONOR

I can never find anything.

MOLLY

More like the dew-ey know what we're doing decimal system.

Conor looks confused.

97 INT. MOLLY'S CAR - DAY

97

AMY
So, just, keep on it. You're making
progress. I signed up to get
harassed by a schoolbus full of
adolescent jackasses.

MOLLY
Yeah. Ok.

AMY
You have nothing to worry about.
Just stick with it.

MOLLY
Ok. You too...

Off the girls, both nervous.

98 INT. BUS - DAY

98

The softball team is crammed in the back of the bus. A guy on
the baseball team walks to the back. The girls look up.

BASEBALL GUY
I have a present for you.

He farts.

99 INT. AUDITORIUM - DAY

99

Molly and Conor are going over a dance step. Rose comes up to
them and does it right the very first time. She and Conor
give each other a high five.

100 EXT. AWAY SOFTBALL FIELD - DAY

100

Amy is at bat. We see that they are winning big. A pitch
whizzes by her.

UMP
Ball four. Take your base.

Amy starts walking to third. Her teammates yell at her and
she turns around quickly and heads for first.

101 INT. AUDITORIUM - DAY 101

Molly and Conor are still practicing the dance step. Molly finally gets it. She gives a little jump for joy. It seems like Conor is going to give her a hug when Rose does cartwheels by them. Conor chases after her.

102 INT. NEWSPAPER OFFICE - DAY 102

Molly, Jonathan, Julie and Amy are eating lunch.

MOLLY

I'm not wild about our op-ed pieces.

JONATHAN

Maybe if you'd been here when we decided on them, you could've weighed in then.

MOLLY

I'm still Editor-in-Chief. We need new ideas. These are all bad.

JULIE

Chill.

MOLLY

I can't chill if this stupid musical is ruining my paper.

JULIE

Oh stop. You and Conor are totally flirt monster now.

JONATHAN

It's true. Emphasis on "monster".

MOLLY

You can tell?

JONATHAN

You laugh at everything Conor says.
(as Conor)
"So, we'll be voting on computer room privileges"

JULIE

(as Molly)
"Ha ha ha ha ha ahahahahahah."

MOLLY

Thanks. Now I know that my dignity
as class president is compromised.

They notice a change in her tone.

JULIE

It's just a joke. What's up?

MOLLY

Nothing. I'm just frustrated that I
have to pick up the slack now. I
thought I could leave the paper for
a couple days without the entire
operation falling apart.

JULIE

Um. I think you're over-inflating
the importance of the school paper.

JONATHAN

What is your problem?

AMY

She's worried Conor has a crush on
Rose.

Everyone is interested in this bit of news. Molly looks a
little horrified.

JULIE

A sophomore? No way.

MOLLY

He pays so much attention to her.

JULIE

Well, she's his co-star. He kind of
has to.

MOLLY

Yeah. But I want to be his co-star.
I have this weird feeling, like
anger, but only at her. I want to,
you know, just lock her in a closet
somewhere for like five years or
drop a rock on her foot.

JULIE

Wow, this is adorable. You've never
been jealous and now you are.

MOLLY

I'm jealous of girls who have boyfriends.

JONATHAN

No, you're not. Because normally, you look at all the girls in school who have boyfriends, and it doesn't bother you because you're smarter than them. And you just tell yourself, "It's okay, she's stupid." But with Rose, it's different.

MOLLY

Thanks for the character analysis. Good to hear from someone who's such an expert on romance.

Jonathan looks hurt. Molly realizes she made a mistake. Jonathan gets up and leaves.

JULIE

That was a shitty thing to say.

MOLLY

He's annoying.

JULIE

He has a crush on you, retard.

MOLLY

I don't want Jonathan to have a crush on me. Why would he sit around talking about Conor with us?

AMY

(pointed)

Yeah, it's all we do lately.

Molly does not notice the jibe.

JULIE

You have a game today?

AMY

Yeah, away.

(sarcastic)

Here's to hoping.

103 INT. BUS - DAY

103

The boys in the bus are yelling and making noise, throwing food at each other.

Amy sits in silent agony. She looks out the window.

AMY'S POV: Standstill traffic. That bus is moving nowhere. A kid in the parallel car sticks his tongue out at Amy.

Amy sighs, and looks down - notices some graffiti written beneath the window.

The graffiti reads "LICK MY BALLS"

Amy makes a face, then turns her head to face the seat in front of her. Again, she sees more graffiti.

The new graffiti reads "FUCK MY BALLS"

Amy makes another face, this time with an audible "ugh".

She then turns in the other direction. Fat Jordan is standing on his seat and vigorously dry-humping the seat in front of him, while staring at Amy. He thrusts back and forth against the seat, and waves his hand in the air, like he's taming a wild stallion. He smiles at Amy, keeps humping.

JORDAN

Do I make you horny?? Do I make you
horny??

Amy's mouth hangs open. Apparently the question was rhetorical, as Jordan keeps humping, now face-forward.

JORDAN (CONT'D)

Uungh! Uuungh! Yeah!

Amy quickly pulls out her cell phone and dials.

104 INT. THEATRE - SAME TIME

104

Molly stands backstage, peering out from behind a curtain.

She's watching Conor and Rose rehearse a scene together. From the floor, Wesley directs them.

WESLEY

All right, Conor, now you lead Rose
stage right.

Conor and Rose begin to walk off, out of Molly's POV.

Molly's CELL PHONE RINGS.

Molly, still concerned with watching Conor and Rose, cranes her neck to still see them, but they're out of view.

MOLLY
(under her breath)
Shit.

She walks further backstage, as she answers her cell phone.

MOLLY (CONT'D)
(into phone)
Hello?

INTERCUT WITH:

Amy on the bus.

AMY
We're in standstill traffic, and
I'm on the bus from Hell. If I
believed in God, I'd think he was
punishing me for my sins.

MOLLY
What sins?

AMY
(thinks)
Failing to save Darfur.

Molly continues walking, down a narrow backstage walkway. We hear the rehearsal continuing on stage.

MOLLY
Where are you? I can barely hear
you.

AMY
Half the people on this bus are
yelling, and the other half are
miming lewd sex acts.

Molly is still walking with determination, now ascending stairs, not really listening to Amy.

MOLLY
Sounds like fun.

AMY

It's torture. I have to tell you
what someone wrote on the seat in
front of me. It says:

(whispers)

Fuck my balls.

Molly emerges onto the lighting platform. We now see Conor
and Rose from Molly's POV, standing arm-in-arm together on
the stage. Conor twirls Rose. Molly frowns.

AMY (CONT'D)

Isn't that disgusting?

Molly is still focused on the scene below.

MOLLY

Isn't what disgusting?

AMY

What it says!

MOLLY

What? What did you say?

AMY

I said fuck my balls!

MOLLY

What's wrong with you?

AMY

No, that's what it says on the
seat! Why aren't you listening?

MOLLY

What seat? I can't talk about this
now. Conor and Rose are making out
on stage. It makes me sick.

Amy's hurt Molly's not paying attention - but she tries to be
there for her friend.

AMY

Oh. I'm sorry. But - it's part of
rehearsal, right?

MOLLY

Exactly! It's just a rehearsal.
They don't have to hump each other.
Someone should tell Rose you can't
win a Tony for Best Slut.

AMY

Ugh, Molly, now Ryan and his friends are mushing up balls of french fries and spitting -

As rehearsal progresses, Rose and Conor move towards center stage, very close and flirty with one another.

MOLLY

God they're not even rehearsing now! They're taking a break and still totally flirting.

Static is breaking up the phone connection --

AMY

Are you moving? I can't hear you that well. Molly?

MOLLY

We'll talk later, ok?

Molly abruptly hangs up and heads back down the stairs.

105 INT. BUS - SAME TIME

105

Amy sits, her phone in her hand. Feeling dejected.

The bus pulls to a stop, and the teams start to pile out. Amy stands up, holding her phone - then stops, drops the phone in her bag, and heads off to the game.

106 INT. THEATRE/BACKSTAGE - DAY

106

Molly is now lurking behind the theatre curtain. She's talking to a THEATRE TECH, who's clearly not interested.

MOLLY

I mean, don't you think they're going a little overboard?

(pause)

I think it's sad, actually. Rose must have a self-esteem problem. I feel bad for her. I feel bad for her parents.

The techie shrugs and walks away, as two CHORUS GIRLS (BETSEY and LINDA) walk in. Molly directs her gossip towards them.

MOLLY (CONT'D)
 You guys enjoying the display
 onstage?

BETSEY
 We just got here. What's going on?

MOLLY
 Rose is turning 'Guys and Dolls'
 into a triple-x rated porn show.

LINDA
 What?

MOLLY
 It's pathetic. She's all over
 Conor. I wonder if she thinks she's
 playing a prostitute.

The girls laugh.

BETSEY
 I had no idea.

LINDA
 Me neither.

MOLLY
 Oh, yeah. Rose is a total horndog.

Molly nods at Betsey and Linda, who nod to each other.

107 INT. THEATRE - DAY

107

The theatre is full for rehearsal.

Linda and Betsey walk in and branch off, and each whisper
 something to two other girls.

The first girl looks surprised, and Betsey nods. The girl
 then passes the secret along to her friend.

The second girl looks surprised, and Linda nods. The girl
 then passes the information along.

We pull back and watch as the horndog rumor spreads - in what
 becomes a sea of gossiping students.

108 EXT. SOFTBALL GAME - DAY

108

A burly opposing female team member swings, as the ball is pitched - she hits the ball with a loud CRACK. The pitcher sees the ball is headed straight at Amy.

PITCHER (O.C.)

Shit.

On Amy, seeing that the ball is coming in her direction.

AMY

Oh God.

She runs backward glove extended outward.

AMY'S POV: The ball hurdling towards her from above.

Amy holds out her glove, and closes her eyes tight - we hear a loud THWACK.

A pause, and Amy opens her eyes to see the ball inside her glove. Delighted, she holds it up for everyone to see.

Her teammates cheer. They run for the dugout. Amy smiles and runs with them, holding the ball. They pat her on the back. From the stands, Amy spots a few members of the baseball team - including Ryan - clapping and cheering.

Close on Ryan, who seems to be focusing on Amy. Smiling.

Amy runs to the dugout with her team. She's actually starting to enjoy herself...

109 INT. BUS - NIGHT

109

The bus ride home. The students are much more subdued. Some baseball/softball players chat, and laugh.

Amy sits in her seat, her uniform dirty, her hair messed up. But she looks happy. And sleepy. Her eyes begin to close as --

RYAN (O.C.)

Hey.

Amy looks up.

RYAN (CONT'D)

Can I sit here?

Amy nods, surprised, and Ryan sits down.

RYAN (CONT'D)

You were good in the game today.

AMY

I guess. I caught a ball.

RYAN

You don't seem that excited.

AMY

No, it was fun. It's just - I don't really think softball's my thing.

RYAN

Why not?

AMY

It's painful. Lots of running.

RYAN

But that's what's great about it.

AMY

You really like it.

RYAN

It's fun. I like running, and getting hurt. And riding on the bus. So it's like, baseball's perfect for me. Y'know?

Amy has the feeling Ryan just attempted to deliver a moving speech about his love for baseball. She smiles - it's sweet.

AMY

I think so. You love baseball.

RYAN

Yeah.

They sit, quietly. Amy's head droops - she's exhausted.

Ryan's trying to psych himself up to say something else...

RYAN (CONT'D)

You're pretty.

Ryan turns for Amy's reaction - but she has fallen asleep. Her head is resting on the window. Right next to the graffiti that reads "LICK MY BALLS".

110 INT. HALLWAY - DAY

110

Molly walks with Amy.

AMY
Softball's actually been kind of
fun recently.

MOLLY
That's good.

AMY
I caught a ball yesterday, and --

MOLLY
Oh, god, look, there's Rose. Let's
go this way.

Amy's a little annoyed at having been interrupted. Again.

From behind them, Christina shouts, pushing her way towards
Amy and Molly.

CHRISTINA (O.C.)
Molly! Amy! Wait!

AMY
Why does she never give up?

MOLLY
She reminds me of birds that fly
into glass windows and then get up
and do it again.

Christina now catches up to them, out of breath. She's
wearing another brand new Princeton sweatshirt.

CHRISTINA
Thank God I caught you guys! I have
something to tell you.

AMY
Did you hear back from Princeton?

CHRISTINA
Yes! I got in!

AMY
Congratulations.

Amy steers Molly in the other direction. Christina follows.

CHRISTINA
But that's not what I wanted to
tell you!

Amy and Molly wait, for Christina to finish.

CHRISTINA (CONT'D)
I heard that Rose Gower is -
(lowers her voice)
A total horndog.

At the mention of this word, Amy shoots Molly a look.

CHRISTINA (CONT'D)
Apparently she, like, sleeps with
everyone and is a slut and stuff
like that. And I know it for a fact
because Billy told Danny who told
Sasha who told Chris who told me.

Beat.

AMY
That's great, Christina.

CHRISTINA
I thought you might be interested,
Molly, since you're in the play
with her. Also since she's playing
opposite Conor, and you're in love
with him.

MOLLY
I am not!

CHRISTINA
You should watch out. She'll
definitely try and sleep with him.
Like I said, horndog.

Christina goes off. Molly feels a little self-conscious,
starts to leave.

MOLLY
We should get to class.

AMY
Molly - who started that rumor
about Rose?

MOLLY
I have no idea.

AMY
 You have no idea? Who might've
 called her a horndog?

Molly knows Amy knows it was her. But neither of them is
 saying anything.

MOLLY
 I don't know.
 (pause)
 I'm gonna be late.

Molly hurries off. Amy watches her go - and then notices
 Ryan, standing awkwardly by a locker, staring at her.

Ryan looks up at Amy - and he waves.

Amy turns behind her, to see if he's waving at someone else.
 He's not. She waves back.

Ryan then smiles, and winks at her. Amy's surprised.

111 INT. ENGLISH CLASSROOM - DAY 111

Mr. Schacter is sitting at the front of the room. The chairs
 are arranged in a semi-circle.

MOLLY
 (reading aloud)
 "How one man loved the pilgrim soul
 in you/and loved the sorrows of
 your changing face -- "

Jonathan keeps casting longing looks at Molly. We see from
 his POV - to him, it seems like the sunbeam rests just on
 Molly.

Julie hits him, snapping us back into reality.

JONATHAN
 Ow.

MR. SCHACTER
 Yes, Jonathan, ow is right. Yeats'
 love was unrequited for much of his
 life. His jealousy over Maud Gonne
 was one reason he initially didn't
 support the Irish insurrectionary
 movements.

Molly nods fiercely at "unrequited" and "jealousy."

MR. SCHACTER (CONT'D)
But he persevered.

The bell rings.

MR. SCHACTER (CONT'D)
Well, class dismissed.

The class gets up. Molly and Amy stick their books in their bags and head out. Jonathan jumps up to catch Molly --

JONATHAN
Molly - wait up --

Julie sticks her foot out and trips Jonathan. He falls over. He gets back up, and looks at Julie.

JONATHAN (CONT'D)
Hey. What'd you do that for?

JULIE
I am not going to let you make a majestic speech. I won't let you embarrass yourself like that.

JONATHAN
What are you talking about?

JULIE
I might not be as smart as Molly Carroll - but I'm not stupid, either.

JONATHAN
Whatever. We should get to science.

But Julie holds him back --

JULIE
Jonathan, I am not going to let you be That Guy.

JONATHAN
What guy? You're being very vague.

JULIE
The friend guy. Because you think at the end of the day, Molly will realize that she and Conor aren't going to live happily ever after and this whole time she's really liked you.

(MORE)

JULIE (CONT'D)

And then all your pathetic waiting
will have been worth it. I'm trying
to spare you any further
humiliation. Get this into your
head. It's not gonna happen.

JONATHAN

I don't -- like Molly --

JULIE

You're obsessed with her to the
point that you don't even notice
when she's treating you like crap.
Every time she walks by you lap it
up with a spoon. You're a better
person than that. And you and Molly
Carroll? Never in a million,
billion years. So just be a man
and move on.

Jonathan gets a little teary and tries to hide it.

JULIE (CONT'D)

(a little softer)

It's not your fault. She's just,
uh, very goal oriented. You deserve
better. You deserve someone who
will pay attention to you. Molly's
got other things on her mind.

JONATHAN

You're helping her.

JULIE

I think Molly's gone above and
beyond my help.

112 INT. HALLWAY, LEAVING CAFETERIA - DAY

112

Molly is talking with some popular girls from the play. Conor
walks by, they wave. Rose walks by, they laugh.

Amy walks up and stands near Molly and the other girls. It's
awkward for a beat, Molly doesn't say anything. She seems
slightly annoyed. She excuses herself from the other girls.

MOLLY

See you guys later!

Molly turns to Amy.

MOLLY (CONT'D)

Yeah?

AMY

What do you mean 'yeah'?

MOLLY

I just meant, did you want something?

AMY

Why didn't you wait for me after class?

MOLLY

I didn't know I was supposed to.

AMY

It's not, like, an obligation or anything. But since we walk together every single day...

MOLLY

Sorry. I guess I forgot.

AMY

Whatever. Look, I wanted to talk to you about Ryan. I texted you a bunch last night but you never -

MOLLY

I was at rehearsal.

AMY

Right. Ok, but could we -

MOLLY

Look, I want to talk to you about this, but I have to talk to Conor right now, ok? We'll talk later.

AMY

When?

MOLLY

Later...

AMY

At the cast party?

MOLLY

You're going to the cast party?

AMY

Everyone goes. Is that a problem?

MOLLY
No, I just didn't know you'd be
there. But that's great. Yeah,
we'll talk then.

Molly walks off. Amy stands for a beat, annoyed at getting
brushed off again. She then walks in the other direction.

113 INT. HALLWAY, OUTSIDE AMY'S LOCKER - DAY

113

Amy is opening her locker when her sister Karen comes
careening around the corner.

KAREN
Amy! Amy!

AMY
Oh my god. Are you okay? Is Mom
okay? Is Dad okay? Is someone at
the hospital?

KAREN
Could you please stop spazzing.

AMY
Why are you talking to me at
school?

KAREN
(she gets awkwardly close
and whispers)
Because of the biggest rumor of all
time. Ryan Dexter wants to hook up
with you at the cast party on
Saturday.

AMY
Oh my God.

KAREN
This is huge. Like, super huge. I
do not know how you did it. But
it's huge. So, do not embarrass me.
Please. I would die. Do you know
how to kiss?

AMY
Fuck off.

KAREN
Do you need a condom?

AMY

No!

KAREN

Just kidding. You're a retard.

(beat)

If you do need a condom there are some in the closet by the Health Sciences room. Next to the cucumbers. Have fun!

Karen leaves, Amy turns back to her locker, clearly nervous.

114 INT. ENGLISH CLASSROOM - DAY

114

Mr. Schacter is writing on the board.

Amy is staring out the window, unfocused and nervous. Molly is doodling. Julie is playing cat's cradle with Jonathan. Conor is reviewing his lines. Ryan is playing paper football.

MR. SCHACTER

"And what rough beast/its hour come round at last/Slouches towards Bethlehem to be born."

(beat)

In this poem, Yeats was talking about apathy. Indifference. People ignoring the reality of a situation.

No one is paying any attention.

MR. SCHACTER (CONT'D)

That's all for today. There will be no class next Monday, I'm getting sick of teaching.

115 EXT. ESTABLISHING SHOT - HIGH SCHOOL

115

The sun sets over Kellogg High School. A quiet night. 27 DAYS BEFORE PROM.

116 INT. BACKSTAGE - NIGHT

116

The cast is assembled in various states of costume and readiness. Wesley prepares them for opening night.

WESLEY

Everyone - I need quiet for a moment. Quiet, gather around now.

Molly is getting her hair pinned up. Rose is standing alone near the edge of the crowd. Molly sees this and is gleeful until Conor approaches and gives Rose a hug.

WESLEY (CONT'D)

There are a lot of directors, who, on a night like tonight, might look out on this sea of young faces and say: "look how hard you've worked, go have fun."

(beat)

Guess what? LIFE ISN'T FUN. If this musical does not POP --

He yells. Everyone bolts to attention.

WESLEY (CONT'D)

-- then you FAILED. Get it? That's failure. You people are here to give them an experience. So give it to them. Every last ONE of you. Because if this play sucks, I will never forgive you.

A beat. Not exactly inspiring. They think Wesley is strange.

CONOR

Let's go get 'em!

The cast cheers, excited.

117 INT. AUDITORIUM

117

On stage, we see the first scene of Guys and Dolls.

Amy and Jonathan and Julie sit with Molly's parents and Sugi. Mr. Carroll looks bored, Mrs. Carroll, critical. She mouths along to some of the words.

Amy looks to her left and sees Ryan. He makes a nonsensical hand gesture that seems lewd. Amy slinks down in her seat.

118 INT. AUDITORIUM - STAGE

118

The song with all the gangsters, "Luck Be A Lady" is coming to an end. Molly is dancing her heart out as gangster number four. Conor, as Sky, is singing away. Song ends. They freeze.

The audience applauds wildly.

Molly is sweaty, breathless. She looks to Conor. Conor looks back at her, and winks. Molly smiles.

119 INT. AUDITORIUM - AUDIENCE 119

JULIE

Wow, I can't believe we made Molly do this.

AMY

You made her do it.

JULIE

Whatever.

120 INT. AUDITORIUM - BACKSTAGE 120

Molly is peering from the wings, as Conor and Rose dance to the strains of "If I Had a Bell." Rose is obviously incredible. The song ends in a kiss. The lights come down to thunderous applause. Molly sends a text.

121 INT. AUDITORIUM - AUDIENCE 121

The audience is applauding wildly.

AMY

Wow, that looked really good. They have great chemistry.

JULIE

Yeah. I'm a little bit turned on right now.

Amy gets Molly's text: "DISGUSTING, RIGHT?"

Julie reads the text over Amy's shoulder, then looks at Amy.

JULIE (CONT'D)

Oh boy. It's gonna be a long night.

122 INT. AUDITORIUM - LATER 122

The chorus takes their bow. They part in the center and Conor and Rose come through and bow together. The screams get louder. Molly, on the end, smiles weakly at her friends.

123 EXT. AUDITORIUM - LATER

123

There's a reception outside the auditorium, with punch and some cookies Jonathan is scarfing. Amy is trying to avoid eye contact with Ryan. Molly emerges from the dressing room.

MR. CARROLL
Congratulations!

He hugs Molly.

SUGI
Wonderful performance. I applaud
your vivacity.

MRS. CARROLL
Do you want to be an actress now?

MOLLY
No way.

MRS. CARROLL
Then I had a lovely time.

Conor appears holding a single rose. He punches Molly on the shoulder and hands her the rose.

CONOR
Hey, Moll, great job. Are these
your parents? Hi, I'm Conor.

The Carroll's shake his hand.

CONOR (CONT'D)
Cool, well, see you later? It was
really fun being in this play with
your daughter. She makes a great
gangster.

He disappears back into the crowd. Molly looks as if she might die of happiness.

MRS. CARROLL
I'll take the rose home so it
doesn't get ruined.

MR. CARROLL
We'll put it someplace suitably
swoonable.

Molly blushes and they take off. As she waves goodbye to her parents, she sees Conor talking to a couple that are obviously Rose's parents. Rose holds a large bouquet.

Molly's eyes narrow in anger. Amy, Julie and Jonathan look worried.

124 INT. MOLLY'S CAR - NIGHT

124

Molly, Amy, Jonathan, and Julie are loaded into Molly's car.

JULIE

Good job Gangster number four.

They all clap.

MOLLY

Thanks for coming.

AMY

Conor gave you a rose. That's cool.

MOLLY

It is. I think it's a big step.

JONATHAN

Not like a bouquet or anything.

The girls try to shush him.

MOLLY

Oh, I know. I saw that. And it's just made me more determined. They obviously share a working bond, but now that the play is done --

Molly hits reverse - way too hard. The car skids out of the parking space. She's driving like she's in Dukes of Hazzard.

JONATHAN

Jesus Christ.

MOLLY

They will fall.

JULIE

Fall?

AMY

That's a weird verb choice.

MOLLY

Yeats had unrequited love, and was patient, and he made great art, and then he got the one he wanted.

AMY

But Maud Gonne's husband had to die first.

MOLLY

Sometimes sacrifices need to be made.

JONATHAN

"Sacrifices need to be made?" What are you, a serial killer?

She accelerates. The passengers hold on for dear life.

In the backseat, Jonathan whispers to Julie.

JONATHAN (CONT'D)

And I'm THAT guy? Molly is THAT guy!

MOLLY

What are you saying?

JULIE

(scared)

Nothing! You're driving really well.

Off the backseat passengers, alarmed --

125 EXT. DANA'S HOUSE - NIGHT

125

The cast party is at the same house as before. Molly's car pulls up with a wild screech. They all get out. Julie and Jonathan are pale, shaken - they make a dash for the house.

AMY

Hey, Moll, before we go inside, can we talk for a second?

MOLLY

(obviously uninterested)

Sure.

AMY

Um, I guess that Ryan wants to hook up with me tonight.

Molly pauses, clearly bothered - takes this in.

MOLLY

That's great.

AMY

Well, not really. I mean, I like him. But I'm not sure I want to --

MOLLY

If you hook up tonight, he'll probably ask you to prom. Just don't sleep with him yet - cause then, he'll probably ask someone else.

AMY

Wow, that was obnoxious.

MOLLY

I'm just saying, it's in the bag. So I guess you win.

Molly's being dismissive, and Amy's clearly hurt by it.

AMY

This isn't about winning. It was never about winning.

MOLLY

Of course not. You fulfilled your goal. Thanks for sharing. Now I'm going to fulfill mine. Do me a favor and keep an eye out for Conor?

Molly heads into the party.

AMY

You didn't lock your car!

Molly doesn't acknowledge her. Off Amy --

126

INT. DANA'S HOUSE - CONTINUOUS

126

The party is bumpin. Molly enters, looks around. Dana spots Molly and drags her along.

DANA

C'mon, girl! Shots!

127 INT. DANA'S HOUSE/FOYER - SAME TIME 127

Amy cautiously enters the party. She sees people and nods, but is still sort of overwhelmed by the madness. She starts skooting towards the general direction of the kitchen.

128 EXT. DANA'S HOUSE - KITCHEN - SAME TIME 128

Dana hands Molly a shot glass.

MOLLY
Ok, but just one...

She does a shot. Dana grabs her, and they stumble out a backdoor, heading for the keg. Conor is there with a bunch of dudes. Just as Molly disappears from the kitchen --

129 INT. DANA'S HOUSE - KITCHEN - MOMENTS LATER 129

Amy arrives in the kitchen. The softball and the baseball teams are playing flip cup against each other.

Ryan is at one end of the table. When he sees Amy he smiles - an actual human charming smile.

RYAN
Be on my flip cup team.

BUTCH CATCHER
No way, she's on our team.

RYAN
Not tonight.

AMY
How do I play?

130 INT. DANA'S HOUSE - LIVING ROOM - MOMENTS LATER 130

Julie and Jonathan are sitting on the couch. From their seats, they can see Amy play flip-cup with Ryan, and Molly outside talking to Conor.

JULIE
Our ladies are very busy.

Jonathan watches Amy try to flip a cup. The cup falls. Ryan picks it up and puts it on her head.

He then turns to see Conor telling a story to Molly and some friends. Everyone laughs - but Molly laughs twice as hard and twice as long.

JONATHAN
They're busy. Good for them.

JULIE
I know you're not a big fan of this project -

Jonathan nods "you think?"

JULIE (CONT'D)
But there's one part of it I really like.

JONATHAN
(uninterested)
Yeah, what's that?

JULIE
Hanging out with you.

Jonathan looks at her.

JULIE (CONT'D)
Want to go to prom with me?

Jonathan looks shocked.

JULIE (CONT'D)
I don't know if you like girls who only have a 3.6 -

JONATHAN
I thought you had a boyfriend. That guy Rick.

JULIE
We broke up this winter.

JONATHAN
Why didn't you tell Molly and Amy?

JULIE
(shrugs)
They never asked.

JONATHAN
Oh.

They are silent for a minute. Then Jonathan turns to her.

JONATHAN (CONT'D)
Want to go to prom with me?

JULIE
I just asked you that.

JONATHAN
Yeah, but I want to be the one who asks. You girls are always taking charge of me. I don't want to be that guy anymore.

Off Julie, smiling --

131 INT. DANA'S HOUSE - KITCHEN - LATER 131

Amy is plastered. Julie and Jonathan enter the kitchen as she finishes gulping down a beer, flipping the cup and then putting it on her head.

AMY
I am good at finishing the cup then flipping the cup then I put the cup on my head.

JULIE
Yeah...you ok?

AMY
Yes. I am the best. Because of flipping.

RYAN
We didn't lose once! She's a natural.

Ryan starts a chant in the kitchen. "Amy! Amy!"

JONATHAN
It's like Lord of the Flies.

Ryan takes Amy's hand. She looks down, at her hand in his. He smiles. She drunkenly smiles back. He leads her out.

132 INT. DANA'S HOUSE/FOYER - SAME TIME 132

Rose enters. She looks around, trying to find Conor.

Ryan and Amy walk past Rose. Ryan leads Amy by the hand up the stairs.

133 EXT. DANA'S HOUSE - BACKYARD - CONTINUOUS

133

Molly and Conor are kicking a soccer ball back and forth, laughing. Rose enters the yard.

ROSE
Hey cats n' kittens.

CONOR
Rose! Where've you been?

ROSE
Had to ditch my Moms. She's big on
chit-chat.
(of the game)
European football, I see. Not my
forte, but fun.

MOLLY
(under her breath)
Fuck your forte.

CONOR
Play with us.

He gently kicks it to Rose. She's obviously something of a novice so she kicks it back. It rolls away. Rose giggles.

MOLLY
I'll get it!

ROSE
Molly, I didn't know you counted
athletic feats among your storied
accomplishments. Your success is so
incredibly mainstream.

Molly angrily kicks the ball over to Rose - a little too hard. She runs after it.

ROSE (CONT'D)
Ooh, an athletic champion!

Rose awkwardly kicks the ball to Conor.

ROSE (CONT'D)
I'm so bad!

Conor passes the ball to Molly, barely looking at her.

CONOR
I can give you a few pointers.

ROSE
Would you? That would be fabs. Let
me just take my shirt off.

Conor smiles, as Rose moves aside to take off her overshirt.
Molly frowns. She then steps back from the ball, eyeing Rose.
A hunter spotting its prey.

CONOR
Not too hard, there, Molly. Now
Rose, when the ball comes, extend
your foot out to stop it.

Molly races towards the ball, and kicks it towards Rose as
hard as she can.

The ball hurdles towards Rose's back - just as Rose bends
over to put her shirt down.

The ball flies past Rose, hits a tree, and ricochets back
towards Molly. The ball SLAMS into Molly's face. She goes
down.

Rose looks up, oblivious. Sees Molly moaning on the ground.

ROSE
Oh gosh! What happened?

CONOR
Molly are you ok?

134 INT. DANA'S HOUSE - BEDROOM - NIGHT

134

Amy and Ryan are making out. He's on top of her. He starts to
unbutton her shirt. She pauses, tries to talk to Ryan --

AMY
So, like, where do you live? What
do you like?

RYAN
Boobs.

Amy takes a beat - oh well. She grabs him, they go back to
making out.

135 INT. DANA'S HOUSE - KITCHEN - NIGHT

135

Conor tends to Molly, applying an ice pack to her face. She leans against the counter. It would be sexy, if her face weren't all bruised and dirty.

CONOR
Any better?

Molly's speech is slurred, like someone who just got novocaine at the dentist's office.

MOLLY
I thith so. Ith stopped stinging.
Ith justh numb now.

CONOR
The swelling's mostly gone down.
You should be ok.

MOLLY
Thath good.

Conor reaches his hand out, strokes Molly's hair.

CONOR
Your hair's messed up. I'll fix it.

MOLLY
Thankth.

Molly gazes deep into Conor's eyes, as he tucks her hair behind her ears.

CONOR
There you go.
(smiles)
Molly, what are we going to do with
you?

Molly smiles up at him, her heart pounding. She's still drunk, caught up in the moment, Conor standing close to her. She thinks he's being totally romantic. (He's not.)

Conor reaches for the icepack, to reapply to Molly's face. He leans in towards her. Molly, caught up in a sweet moment with Conor, leans in for the kiss -

It's awkward, as she kisses half of his mouth. He's surprised. He pulls back slightly. Molly keeps her eyes closed a moment, lingering.

CONOR (CONT'D)
Are you ok?

MOLLY
(nods)
Woulth you go to the pwom with me?

Conor stares at Molly, surprised. Then, through the window, he stares at Rose, outside talking to some people.

CONOR
Um...

He looks again at Molly - at her bruised, swollen face. He's a good guy. And he can't say no.

CONOR (CONT'D)
Sure. That'd be great.

Molly smiles wide. Some drool escapes from her cheek.

136 EXT. ESTABLISHING SHOT - HIGH SCHOOL - DAY 136

Sun rises over the high school. CHYRON: 10 DAYS UNTIL PROM.

137 EXT. HIGH SCHOOL - DAY 137

Molly pulls her car into the parking lot. As she drives in, she spots Amy. Molly calls after her.

MOLLY
Amy! Hey, Amy!

But Amy's a ways ahead, not turning around. Molly starts jogging, catches up to her.

MOLLY (CONT'D)
Amy!
(beat)
I came by your house this morning.

AMY
I walked. I felt like walking.

MOLLY
You could've told me.

AMY
Sorry.

MOLLY

Sorry?

AMY

You've been so focused on Conor and Rose recently, I'm surprised you even noticed.

MOLLY

Look, I'm sorry. I - I wanted to tell you something.

Amy stops, turns around.

AMY

What?

MOLLY

I'm going to prom with Conor.

AMY

(beat)

Did you kill Rose?

MOLLY

No. I asked him. And he said yes. Conor wants to go with me.

AMY

No, Molly. He doesn't.

MOLLY

What's wrong with you?

AMY

What's wrong with you? Look at you! You've turned in to this psychotic Conor-crazed monster. He's no good for you.

MOLLY

He is, he's -

AMY

He is a mindless politician who's running for office every second of the day. He has no moral compass. It's all about power, and none about policy.

MOLLY

Not everyone can be a perfect idealist.

AMY

Think about it. You do all the work. You always have. Including having to ask him to prom.

MOLLY

Well, I'm sorry I made the mistake of thinking you'd be happy for me.

AMY

Y'know, I had something to tell you too. But you've been so self-absorbed, you never even bothered to listen.

MOLLY

What is it?

AMY

I hooked up with Ryan.

Molly pauses. Then, very sarcastically, begins to slow-clap.

AMY (CONT'D)

That's obnoxious.

They start raising their voices, and attracting the attention of students and teachers walking into school.

MOLLY

Bravo. How proud you must feel, having hooked up with a boy who, just yesterday, got detention for urinating on the bushes in the school courtyard.

AMY

At least Ryan actually likes me.

MOLLY

Yeah, he's a great prospect. Real thinking man.

AMY

You're just jealous.

They're now full-on yelling at each other. Mr. Schacter approaches, and watches the fight with the other onlookers.

MOLLY

No, I think it's great! I look forward to prom, when Ryan date-rapes you and steals your virginity!

AMY

Well, I look forward to the day you and Conor are married and you find out he's having an affair and then you get depressed and drown your own kids!

MOLLY

Take that back!

AMY

No!

Amy walks off in a huff. Molly yells after her.

MOLLY

I am not going to drown my own kids!!

Several students stop and stare at her.

MOLLY (CONT'D)

Well I'm not.

138 INT. LAURA ASHLEY - DAY

138

Molly and her mom shop for prom dresses. Mrs. Carroll keeps picking out dresses that look like couches.

MRS. CARROLL

How about this one?

MOLLY

Ugh. No, mom. We shouldn't even BE in this store. All these dresses are wrong.

MRS. CARROLL

Well, I'm sorry. But it's been a while since I went to a prom.

MOLLY

200 years, apparently.

MRS. CARROLL

Didn't Amy want to come?

MOLLY

Amy and I don't have to do everything together.

MRS. CARROLL

It's just that you usually -

MOLLY

Things change, mom. People change. I can't spend my whole life hanging out with the same person, can I?

MRS. CARROLL

I only thought you might prefer shopping for dresses with a contemporary. Someone with a better sense of what's "cool".

MOLLY

You're cool, mom. Really.

Mrs. Carroll brightens. Picks up a hideous floral-patterned dress with a butterfly collar.

MRS. CARROLL

In that case. I think I've found the winner.

Molly fakes a smile.

139 INT. WHOREY STORE - DAY

139

Amy and Karen are shopping for prom dresses, in a store that sells skimpy, slutty-looking clothes.

Karen sits in a chair, waiting for Amy to emerge from behind the dressing-room curtain.

AMY (O.S.)

I'm not coming out.

KAREN

Come on, I'm sure you look great.

AMY (O.S.)

I look like a prostitute. I'm not wearing this to prom.

KAREN

If things go well with Ryan, you won't have to wear it for long.

Amy pushes back the curtain - she's in a VERY skimpy dress.

AMY
Very funny.

KAREN
You look hot! Ryan will love it.

AMY
But I don't love it.

KAREN
But who cares about you? This is your one chance to actually become a normal person at our high school, and not some crazy spazz trying to save the whales.

AMY
Darfur.

KAREN
Whatever! You need to be a bigger slut, and prom is the perfect time.

Off Amy, not super happy --

140 INT. STUDENT NEWSPAPER OFFICE - DAY

140

Jonathan is laying out the paper by himself in the office.
Molly walks in.

MOLLY
I didn't think anyone would be in here.

JONATHAN
We're pretty far behind on next week's issue. I thought I could start laying out the features page.

MOLLY
You mean I put us behind, right?

JONATHAN
No, I didn't say that.

Awkward pause. Jonathan takes a beat, and turns to Molly.

JONATHAN (CONT'D)
There's something I wanted to ask you -- it's important.

Molly sighs, she knew this was coming. She sits down, next to Jonathan, and gives him her most condescending I'm-trying-to-be-nice-to-you face.

JONATHAN (CONT'D)

Molly --

MOLLY

Jonathan...look, I - I can't go to the prom with you. I'm sorry, but I'm going with Conor.

A beat. Jonathan stares at her. Stunned.

JONATHAN

I was going to ask if I could finally run that op-ed piece I've been pitching since the fall.

MOLLY

Oh. Really?

JONATHAN

I'm going to prom with Julie.

MOLLY

But Julie's going out with Rick.

JONATHAN

They broke up months ago.

MOLLY

Since when?

JONATHAN

Since...months ago.

MOLLY

Oh. I - um - I didn't know that.

Jonathan heads back to work. Molly stands there awkwardly. A little hurt, a little ashamed.

141 INT. LUNCHROOM - DAY

141

Molly carries her tray out of the food-line into the crowded cafeteria. She scans the room and sees:

Julie and Jonathan, sitting at a table, eating together.

Amy and Ryan, near the other jocks - eating together.

Conor, eating alone. Molly smiles, starts to head over.

Conor smiles, and waves in a different direction, motioning for someone to come join him. It's Rose - she sits down with Conor at his table. They're now eating together.

Molly stops short, standing alone with her tray. She pauses, then heads out of the cafeteria. Alone.

142 EXT. HOTEL - AFTERNOON 142

Ice sculptures and streamers are being brought in to the hotel. A sign is being hung that reads "WELCOME KELLOGG SENIORS: - ", but the rest of the sign is obscured.

CHYRON READS: 0 DAYS UNTIL PROM

143 EXT. CONOR'S HOUSE - YARD - AFTERNOON 143

MR. PIERSON and MRS. PIERSON cheerfully mill around their yard offering refreshments to Mr. and Mrs. Carroll while Molly and Conor pose for their pre-prom pictures. Molly opted for a different dress from the one her mom chose. Conor puts a corsage on Molly's wrist. They both look nervous.

MR. PIERSON

I'd like to propose a toast. To two talented young people with bright futures. I married my prom date.

Mrs. Pierson blushes. Conor looks at his Dad, angry.

MR. PIERSON (CONT'D)

But not everyone has to do that.
Cheers!

They all drink awkwardly.

144 EXT. MCMANSION - AFTERNOON 144

In a neighborhood of large identical homes, Amy and Ryan get their pictures taken with Ryan's jock friends and their dates.

Everyone's dresses look like they came from a sexed up version of David's Bridal. Amy's dress is more low-key. She didn't go with the skank dress Karen picked out.

Ryan quietly passes Amy a flask and winks. Amy takes it.

AMY
What the hell.

She takes a shot.

145 INT. VOLVO - NIGHT 145

The Carroll's are driving to prom. Conor and Molly sit in the backseat.

MR. CARROLL
You kids want some tunes?

Molly and Conor nod "sure"

MRS. CARROLL
Don't be silly, Jim. Prairie Home
Companion is on.

The smooth voice of Garrison Keillor fills the car.

146 INT. LIMO - NIGHT 146

Amy and Ryan's gang are packed in a limo. The limo is much less comfortable than limos should be, especially with sixteen teenagers in there.

The girls are drinking wine coolers. Jordan farts. Everyone laughs, but then the smell hits. Ryan passes Amy the flask again. She belts it.

147 EXT. HOTEL - NIGHT 147

The prom is totally at the second nicest hotel in town.

The party limo pulls up and Amy, Ryan and their crew stumble out and lumber into the building.

Jonathan and Julie exit a station wagon and follow. We now see the full sign hung up over the Hotel entrance. It reads:

"WELCOME KELLOGG SENIORS: *LITTLE MERMAID NOWHERE-TO-SWIM
GLOBAL WARMING PROM*"

A Volkswagon Beetle deposits Rose and her date - Norman. Just as they are about to enter, the Carrolls pull up.

148 INT. CARROLL CAR - CONTINUOUS

148

Molly and Conor are getting ready to get out.

MRS. CARROLL

Now, be careful. And have fun. But
not too much. Medium fun.

MOLLY

Okay, Mom. Thanks for the ride.

MR. CARROLL

You both look great.

CONOR

Hey, there's Rose and Norman!

Molly frowns.

149 INT. PROM - NIGHT

149

Prom is in a basic hotel ballroom, ably dressed by loads of volunteering mothers and daughters. The colors of the prom are light blue and green. The centerpieces of the tables are Disney themed. We see a menu for hors d'oeuvres and desserts filled with punny variations on the night's theme: (Melted Iceberg Salad, Kiss The Girl Frog Legs, etc.)

Amy sits at a table with the jocks.

Julie and Jonathan veer to avoid Christina and Harold - the only couple on the dance floor.

Molly and Conor walk in with Rose and Norman.

CONOR

Let's all sit together!

Molly looks annoyed, but smiles. Norman gives a lame thumbs up.

They walk by Amy's table. Molly looks at Amy. Ryan has one arm around her and with the other arm is shoving bread sticks in his nose to the amusement of the table.

They pass Julie and Jonathan. When Julie sees the awkwardly assembled Molly/Conor Rose/Norman her eyes go wide.

150 INT. PROM - BUFFET - LATER 150

Molly loads a plate with chicken fingers. In the background, prom continues apace. Kids are eating and being jerky and no one is dancing except for Christina and Harold.

MR. SCHACTER
Hungry?

MOLLY
My table asked me to get them some more chicken fingers.

MR. SCHACTER
Ah. Having fun?

MOLLY
Sure. Of course. I should get these back to the table.

Mr. Schacter watches her go, unconvinced.

151 INT. PROM DANCE FLOOR - CONTINUOUS 151

DJ
C'mon party people! It's time to get down. G-g-g-g-et down. Spin it. Kellogg HIIIIIGH. Dance!

No one moves.

DJ (CONT'D)
Fifty dollar iTunes gift card to the couple who dances on the secret spot!

Kids jump up and head to dance.

152 INT. PROM - AWKWARD TABLE - MOMENTS LATER 152

Molly hears the DJ's prompt and looks at Conor. He's munching on a chicken finger.

MOLLY
Want to dance?

CONOR
Sure.

They get up.

CONOR (CONT'D)
You guys coming?

Rose and Norman get up too.

153 INT. HOTEL - LATER

153

Molly, Conor, Rose and Norman dance in an awkward square.

Nearby Amy and Ryan are getting pretty comfortable. Molly sees them and looks concerned. The song winds down.

NORMAN
I need a break.

He shuffles off. A new song starts...a slow song.

ROSE
My favorite song!

CONOR
Mine too!

Conor and Rose stand, gazing at each other. Conor looks awkwardly at Molly. Molly can't deny it any longer.

MOLLY
I need some more chicken fingers.
So, um, catch you later.

Conor makes a half-hearted attempt to stop her. Molly walks off the dance floor, progressively moving at a faster pace. She's starting to cry. She blows by Julie and Jonathan.

JULIE
Hey - hold on one sec.

Julie darts after Molly. They head for the bathroom.

154 INT. HOTEL BATHROOM - CONTINUOUS

154

Molly bursts in the door. The bathroom is full of weeping clusters of girls. Literally, everyone in there is crying.

Molly grabs some paper towels and tries to stop her makeup from running. Julie enters.

JULIE
Hey. Are you okay?

MOLLY

No. He doesn't like me.

She is crying a little harder.

MOLLY (CONT'D)

I'm such an idiot. All I did was chase him around -

JULIE

You're not an idiot. It takes two -

MOLLY

Or just one of me. I failed. F for Molly Carroll!

JULIE

This is the one department where, you know, effort doesn't always equal success.

MOLLY

But what did I do wrong?

JULIE

Nothing. It's my fault -

MOLLY

No. I wanted to do it. It's made me crazy. I didn't even know you and Rick broke up.

The bathroom door opens. It's Principal Ganeshta.

PRINCIPAL GANESHTHA

Molly Carroll! There you are. Hurry. We need to do prom King and Queen announcements. C'mon.

She exits. Molly looks in the mirror. Her makeup is streaked, her eyes red. She looks like a particularly fancy raccoon.

JULIE

Go do this. Meet me after and we'll check on Amy.

MOLLY

Why?

JULIE

Have you not noticed? She and Ryan are dancing like some kind of gross easy listening slo-jam sex machine.

155 INT. HOTEL - STAGE - MOMENTS LATER

155

Conor and Mr. Schacter are on stage.

MR. SCHACTER
And now, to announce the prom king
and queen, our co-class presidents.
Conor Pierson and....

He looks around.

MR. SCHACTER (CONT'D)
Molly Carroll?

Molly suddenly appears on the stage. She looks insane. The crowd gasps. She smiles, and walks over to Conor, who is holding the envelope. She opens it.

CONOR
What's up Little Mermaid Nowhere to
Swim Global Warming Prom!

People cheer. Molly opens the envelope.

MOLLY
Now for some awards that we give
out based on nothing. The Prom King
is Neil Brown.

Cheering. Conor tries to take the card.

CONOR
And the prom queen -

Molly rips it back.

MOLLY
is Emily Gann. Hooray. You did it.

Everyone starts cheering. NEIL BROWN and EMILY GANN, two people we have never seen before, approach the stage and take their crowns.

156 INT. HOTEL DANCE FLOOR - CONTINUOUS

156

JONATHAN
Who are those people?

JULIE
I dunno. If this was the movies,
one of us would be up there.

JONATHAN

In the movie we'd go to have sex
and I'd prematurely ejaculate
because it's my first time.

JULIE

I think I'm in love with you.

157 INT. HOTEL DANCE FLOOR - SAME TIME

157

Amy and Ryan are hugging. He gives her a peck on the lips.
Then she gives HIM a much more intense kiss.

RYAN

I think you should be prom queen.

AMY

(drunk)

Awww.

RYAN

Let's go upstairs.

158 INT. HOTEL BACK STAGE - SAME TIME

158

The DJ strikes up a song. We can hear people dancing. Molly
is walking off stage and Conor catches up to her.

CONOR

What was that? You stole my line.

MOLLY

Announcing Prom Queen?

CONOR

It was unprofessional.

MOLLY

Unprofessional! What about just
being a total shithead? If you
wanted to go with Rose, why didn't
you just go with her?

CONOR

I don't know what you're talking
about.

MOLLY

Everyone else in the school does. I
was such an ass. And all I wanted
was a boyfriend.

CONOR

Oh - so you were using me.

MOLLY

No. Because the only boyfriend I wanted was you. I would have done anything for you. I DID everything for you. All semester all I've been trying to do is get you to somehow see, that I'm not just normal old Molly. That I'm pretty. Or just special. But I guess that's not true.

CONOR

You're...really nice. I respect you very much. You have amazing qualities.

Molly looks at Conor, suddenly disgusted at his political nonsense jargon. She brushes past him.

MOLLY

I've gotta find Amy.

159 INT. HOTEL DANCE FLOOR - NIGHT

159

Molly goes from person to person asking if they've seen Amy. Finally someone gestures at the elevators. Molly heads over.

160 INT. HOTEL HALLWAY - CONTINUOUS

160

Molly exits an elevator and walks along the hallway trying to listen for the party. She gets near the end of the hall and hears a ruckus. She runs to the door and opens it.

Inside, the room is a mess. Kids are drinking. A couple guys are pulling a gravity bong in the sink. Girls are passed out on couches. Molly scans the room. Amy is nowhere to be found. Her panic rising, Molly spies the door to the bedroom and starts running at it.

DANNY

You can't go in there!

Molly hits the door hard - it swings open revealing -

161 INT. HOTEL BEDROOM - CONTINUOUS

161

Ryan and Jordan standing on the bed, wearing only boxers, with their ties fashioned in karate headbands, kicking each other and hitting each other with pillows. Amy is lying on the floor, reading a Gideon Bible.

DANNY (O.S.)
...that's the dojo.

MOLLY
Amy!

AMY
Molly. What are you doing here?

MOLLY
I wanted to make sure you were
okay.

AMY
Oh yeah. I'm a little bored. This
is the only book here!
(to Ryan)
Is this the championship?

RYAN
Best of seven.

AMY
Okay. Let's go.

RYAN
What?

AMY
You fight. I'll see you tomorrow.
(she gives him a kiss)
Okay?

Ryan nods and smiles.

AMY (CONT'D)
Sweep the leg.
(to Molly)
C'mon, let's go.

The boys resume fighting.

162 INT. HOTEL LOBBY - CONTINUOUS

162

Molly and Amy exit the elevator. Julie and Jonathan are waiting on a bench, holding hands.

MOLLY

Aww, cutesy.

JULIE

Let's get outta here! Amy, where's the man-beast?

AMY

Ultimate fighting.

They start walking out. Jonathan lingers to talk to Molly.

JONATHAN

You're okay?

MOLLY

Yeah.

(a beat)

I'm sorry I was such an ass.

JONATHAN

A fool and his money are soon parted.

MOLLY

What?

JONATHAN

I was trying to think of something important to say.

They laugh.

JONATHAN (CONT'D)

Do you want me to punch Conor?

MOLLY

No, I can punch him.

JONATHAN

Good. I'm non-violent.

They are about to reach the door when they hear a shout.

CONOR

Hey.

He is standing outside the ballroom. With Rose.

CONOR (CONT'D)
Are you leaving?

MOLLY
Yeah.

CONOR
Do you want me to come?

Molly pauses.

MOLLY
No thanks. You can stay for a
little bit right?

CONOR
(smiles)
Yeah.

MOLLY
Great. You have to get the deposit
back from the hotel at the end of
the night, pay the DJ, take down
the decorations and put them in the
recycling bin, then go door-to-door
in the suites and make sure no
one's overdosing, dial-a-ride for
anyone who needs one, and drive
Principal Ganeshtha home. Thanks!
Later.

Conor furrows his brow - confused. Amy grabs Molly's arm, and
they head out with Jonathan and Julie.

163 INT. DENNY'S - NIGHT

163

The crew is sitting at a table, eating breakfast. Julie pours
whiskey into their cokes. They giggle are having a good time.
A figure approaches the table. It's Mr. Schacter.

MR. SCHACTER
Well, hello.

He looks disheveled, and maybe a little tipsy.

MR. SCHACTER (CONT'D)
Fancy meeting you here.

They stare in the weird disbelief you have when you see a
teacher outside of school.

MR. SCHACTER (CONT'D)
Did you have a good time?

Everyone looks sort of puzzled and starts laughing.

MOLLY
No!

AMY
Sort of.

MR. SCHACTER
Well it's nice to see you all here together. You're a good group of kids.

(beat)
After every prom, I like to come to this Denny's and reflect on my misspent youth. My loves lost.

Mr. Schacter takes a long, creepy pause.

JULIE
Um, did something bad happen to you?

MR. SCHACTER
Tonight's not about me. It's about you. And your prom. When I look at you guys, I think of something Yeats once wrote: "Think where man's glory once begins and ends/ And I say my glory was that I had such friends."

Mr. Schacter, clearly drunk, bends down and kisses each of them on the forehead - Julie, Jonathan, Molly, and Amy. Then he leaves.

AMY
He is so weird.

We see them, in a brief moment of time lapse photography, eat and talk through the night.

We FADE TO:

164 EXT/INT. JONATHAN'S CAR - EARLY MORNING

164

JONATHAN
Sure you don't want me to take you all the way home?

AMY
Nah, this is fine.

MOLLY
We'll walk from here.

They get out. It is almost light out. Molly and Amy begin to trudge home.

165 EXT. STREET - EARLY MORNING

165

Molly and Amy walking together, same as earlier.

MOLLY
It's tomorrow. Prom's over. Guess that's the end of the plan.

AMY
I'm relieved. I was really starting to hate that plan.

MOLLY
But it worked for you.

AMY
Kind of.

MOLLY
Is Ryan your boyfriend now?

AMY
I'd prefer "friends with benefits."

Molly bumps Amy. She teeters in her high heels.

MOLLY
There will be boyfriends at college.

AMY
Yeah. And they'll all be smart enough to be a Supreme Court justice with you.

MOLLY
I'll settle for not a douchebag.

AMY
Who know. Maybe the right person will show up at the right time.

MOLLY

Yeah. Hey, what time is it?

AMY

(checks)

Oh my god, it's 6:30!

MOLLY

I never called home!

(she checks her phone)

I have sixteen missed calls!

AMY

I'm gonna get in trouble! Isn't that great?

MOLLY

Run!

They turn to head in opposite directions. As they both sprint off they turn and yell -

BOTH

Call me when you get home!

THE END.