BOOKSMART

by

Emily Halpern and Sarah Haskins

11/24/08
INT. BEDROOM - DAY

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...

INT. CLASSROOM - DAY

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-

INT. NEWSPAPER OFFICE - DAY

Molly works with students putting out the school paper. Molly is clearly in charge, delegating work. Headline Reads: “Investigation Reveals: Asbestos Everywhere.”
INT. SCIENCE LAB - DAY

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 --

INT. CLASSROOM - DAY

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.

INT. CLASSROOM --

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?

INT. CLASSROOM --

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?

INT. CLASSROOM --
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?

INT. CLASSROOM --
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:
INT. AMY’S BEDROOM -- DAY

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

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

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.

INT. KELLOGG HIGH SCHOOL/HALLWAY - CONTINUOUS

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. Ganeshtha 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.
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.
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 Princetion?

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.

INT. KELLOGG HIGH SCHOOL/ENGLISH CLASS – MORNING

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.

INT. LUNCHROOM - LATER THAT DAY

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.

INT. HALLWAY, LEAVING CAFETERIA

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

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

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

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.

EXT. SUBURBAN HOUSE - FLASHBACK

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.

INT. MOLLY’S LIVING ROOM - NIGHT - FLASHBACK

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.

INT. MOLLY’S KITCHEN - NIGHT

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.

EXT. MOLLY’S HOUSE - CONTINUOUS

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.

EXT. DANA’S HOUSE - NIGHT

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 39

INT. DANA’S HOUSE – HALLWAY

Molly and Amy wind their way through the party looking nerdy and out of place. It’s packed, the music is loud, and high-schoolers commit 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.
INT. DANA'S HOUSE - KITCHEN - CONTINUOUS

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.

INT. DANA’S HOUSE - LIBRARY - CONTINUOUS

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
Aahhhhh!

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.
INT. DANA’S HOUSE – HALLWAY

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.

INT. DANA’S HOUSE – FOYER – NIGHT

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!
EXT. DANA’S HOUSE - LATER

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

INT. MOLLY’S ROOM - NIGHT

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 MARRS, A GRUNGY-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 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 GIRL, SMILING AND WAVING.

AMY
She pooped herself on the orienteering 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.

EXT. MICHIGAN TOWN - ESTABLISHING

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-ricular 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.

INT. MOLLY’S ROOM – DAY

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...

INT. KELLOGG HIGH SCHOOL/HALLWAY - DAY

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
This is horrible.
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.

INT. NEWSPAPER OFFICE - CONTINUOUS

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.
INT. ART CLASSROOM - DAY

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 sooo 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?

INT. MOLLY’S HOUSE/KITCHEN - DAY

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. CAROLL
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

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

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 --

INT. MOLLY’S ROOM - NIGHT

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 Dorthea 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.

INT. COFFEE SHOP - DAY

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.

INT. MOLLY’S HOUSE - NIGHT

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.

INT. PARTY - NIGHT

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.

INT. MOLLY’S ROOM - NIGHT

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.

INT. J CREW CLOTHING STORE —

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.

SALES GIRL stands to the side, watching — she scrunches up her
face, as if to say, “what is wrong with those idiots?’

INT. MOLLY’S KITCHEN — DAY

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.

INT. MOLLY’S CAR – DAY

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.

INT. ASSEMBLY – DAY

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
The sun sets over the Carroll household.

77 INT. MOLLY’S ROOM - DAY
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 --
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.

KHS - GYM - SOFTBALL COACH’S OFFICE - DAY

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.

INT. KHS - AUDITORIUM - DAY

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.

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”.

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.

EXT. SOFTBALL FIELDS - NIGHT
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 --

EXT. SOFTBALL FIELD - NIGHT
The team is doing a sprint. Amy comes in last. The coaches shake their heads.

EXT. SOFTBALL FIELD - NIGHT
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

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)

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.

INT. ENGLISH CLASS - DAY

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

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

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

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:
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.

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.

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.

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.

INT. MOLLY’S CAR - LATER

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.

INT. LIBRARY - FLASHBACK

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

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

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

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

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.
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.

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.
INT. BUS - DAY

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! Uungh! Yeah!

Amy quickly pulls out her cell phone and dials.

INT. THEATRE - SAME TIME

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.

INT. BUS - SAME TIME

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.

INT. THEATRE/BACKSTAGE - DAY

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.

INT. THEATRE - DAY

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.
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...

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".
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.

INT. ENGLISH CLASSROOM - DAY

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 jealously 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.

INT. HALLWAY, OUTSIDE AMY’S LOCKER – DAY

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

KAREN

Amy! Amy!

AMY


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

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

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

116 INT. BACKSTAGE - NIGHT

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.

INT. AUDITORIUM

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.

INT. AUDITORIUM - STAGE

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

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

AMY
You made her do it.

JULIE
Whatever.

120 INT. AUDITORIUM - BACKSTAGE

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

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

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.
EXT. AUDITORIUM - LATER

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.

INT. MOLLY’S CAR – NIGHT

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 --

EXT. DANA’S HOUSE - NIGHT

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 --

INT. DANA’S HOUSE - CONTINUOUS

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

DANA
C’mon, girl! Shots!
INT. DANA’S HOUSE/FOYER - SAME TIME

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

EXT. DANA’S HOUSE - KITCHEN - SAME TIME

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 --

INT. DANA’S HOUSE - KITCHEN - MOMENTS LATER

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?

INT. DANA’S HOUSE - LIVING ROOM - MOMENTS LATER

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 --

---

**INT. DANA’S HOUSE – KITCHEN – LATER**

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.

---

**INT. DANA’S HOUSE/FOYER – SAME TIME**

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

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?

INT. DANA’S HOUSE - BEDROOM - NIGHT

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.
INT. DANA’S HOUSE - KITCHEN - NIGHT

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)
Would you go to the prom 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
Sun rises over the high school. CHYRON: 10 DAYS UNTIL PROM.

137 EXT. HIGH SCHOOL - DAY
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

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

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 --

INT. STUDENT NEWSPAPER OFFICE – DAY
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.


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

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

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

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

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.

INT. VOLVO - NIGHT
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.

INT. LIMO - NIGHT
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.

EXT. HOTEL - NIGHT
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.
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.

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.
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.

DJ
C’mon party people! It’s time to get down. 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.

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.

INT. HOTEL - LATER

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.

INT. HOTEL BATHROOM - CONTINUOUS

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 Ganeshtha.

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.
INT. HOTEL – STAGE – MOMENTS LATER

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.

INT. HOTEL DANCE FLOOR – CONTINUOUS

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

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

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
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
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 -
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.
(to Ryan)
(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.
INT. HOTEL LOBBY - CONTINUOUS

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.

INT. DENNY’S - NIGHT

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

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
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
(chuckles)
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.