

EXT SEHS PARKING LOT 7:20

Establishing shot of a car pulling into a parking spot. The shot is from the back to obscure the driver. Music is playing from the car stereo.

Medium Shots (MS) and Extreme Close Ups (ECU) of various objects within the car; a soccer ball, a textbook, anything that can be used to define her. The camera catches her eyes in the rear view mirror, from which hangs a cross and a parking permit. She has pretty eyes, but wears no makeup.

MS of Kelly from outside the driver's side window. She turns off the car and takes a deep breath, preparing herself for the battlefield that is high school. She shakes her head, forces a smile in the side view mirror, and reaches for her backpack on the floor of the passenger's seat.

The backpack catches on the way up, forcing her to move a few things to free it. These too are objects designed to define who she is.

EXT SEHS COURTYARD 7:25

Follow shot of Kelly as she walks around the courtyard, supposedly searching for friends. She wears a simple t-shirt advertising a fandom and several accessories that do the same. Her hair is pulled back in a ponytail.

As she walks slowly through the courtyard, the camera lingers for a second on a few cliques; a group of football players or cheerleaders, a group of well-dressed, clearly type A kids, another group of guys dressed alike in dark shirts and cargo shorts. Standing out in each clique are a couple or two. They represent everything that KELLY wants to belong to.

KELLY'S VO NARRATION

High School is supposed to be the place you fall in love, if not for the last time then at least for the first. But I've spent the last four years a bystander to this game, watching as each of my friends drift in and out of love, waiting.

She continues her walk, now noticing also a few guys without girls. They are messing around with their guy friends, the picture of immaturity.

KELLY'S VO NARRATION

Not that there is really anyone here worth that wait.

(CONTINUED)

Camera stops on MICHAEL, who is standing with confident aloofness from his immature friends. He participates, but doesn't blend in the way that everyone else does. KELLY stops walking as the camera does.

KELLY'S VO NARRATION
Except MICHAEL that is.

Kulishov effect shows KELLY smiling at the sight of MICHAEL

KELLY continues her walk, which takes her within a foot of MICHAEL'S turned back.

He waves to his friends and turns around, right into the approaching KELLY. Camera cuts in to a Close Up (CU), showing their faces as they are close together in the midst of the fall.

The impact causes her to drop the binder she carries, which MICHAEL immediately bends to retrieve. MICHAEL'S friends can be heard laughing.

ECU of a heart drawn on KELLY'S notebook with both of their names written in it. MICHAEL does not see it.

MICHAEL
Sorry 'bout that

MICHAEL seems to struggle with the binder a bit before handing it to her

KELLY, right? You played goalie
during the championship match last
year?

KELLY
Umm, K, not like 'okay,' like you
can call me KELLY, like just K.

Laughs nervously. She is frustrated that she can not explain herself better.

I go by K

They both laugh nervously

MICHAEL
'Kay K

INT NONDESCRIPT SEHS CLASSROOM. 7:50

KELLY and RHIANNA are turned to face each other despite their desks facing forward. There are kids sitting behind them, but no one is paying attention to the pair.

RHIANNA is clearly trying not to laugh, while KELLY seems horrified.

KELLY

It was so embarrassing!

RHIANNA continues to struggle not to laugh. She is a pretty girl, wearing fashionable clothing that just barely pushes dress code and tasteful make up. Her nails are painted and her hair is straightened.

Im serious RHIANNA!

RHIANNA

Ok okok. Do you really want help?
Do you really want me to show you
how to take this guy to homecoming?

KELLY

Yes!!

KELLY is still practically hiding her face with her hands in embarrassment.

RHIANNA

Alright, K, but you're gunna need a
few guidelines.

EXT SEHS PARKING LOT 7:20

Familiar image of KELLY'S car pulling up, but the camera is angled so that the door blocks her face. Music playing is peppier, and louder.

RHIANNA'S VOICE IN KELLY'S HEAD

You have to get noticed. I know the
world would come crashing down
around you if you took the time to
look like a girl, but guys like
that stuff.

Upward Tilt starting at the tires of the car. The door opens and one of KELLY's feet come out in a high-heeled shoe. As the camera tilts up it reveals the rest of her new look. She is barely recognizable in the fashionable clothing and stylish makeup.

(CONTINUED)

Long Shot (LS) KELLY walks confidently from the car until she stumbles in her heels. She regains confidence and continues walking across the parking lot.

The camera continues to follow her in a closed frame, but now at a MS.

A bell rings.

A boy runs past her, clearly in a hurry.

BOY

Hurry up! That was the tardy bell!

KELLY hangs back her head in frustration.

INT SEHS OFFICE 7:50

KELLY sits in a nearly empty office. The clock is heard ticking.

MICHAEL sits beside her, an empty chair between them. He attempts to speak, gives up on the effort, and begins again.

MICHAEL

You stuck in here too K?

CU of KELLY

KATIE'S VOICE IN KELLY'S HEAD

Talk to him, and make sure you laugh. Guys like it when they can make a girl laugh. You seem interested.

KELLY

yeah, K, or KELLY.

She's nervous, but she laughs, dutiful to her friends training. It comes out really awkward.

He's confused, but doesn't want to end the conversation.

MICHAEL

Alright, I guess its KELLY then.

Awkward silence

MICHAEL

I didn't realize that my AP bio project was still on my desk until I was halfway here, so I had to turn back. I can be pretty forgetful, huh?

He laughs nervously, but it looks better on him.

KATIE'S VOICE IN KELLY'S HEAD
Don't forget to compliment him.

KELLY
You're not forgetful! I mean the other day in AP Lang you could quote Shakespeare better than any of us, and even if you were forgetful its understandable, I mean you are taking four HL's and are first violin and lead the swim team and...

KELLY is clearly babbling.

She is interrupted by an administrator calling MICHAELS name.

UNNAMED ADMIN
Mr.Roberts!

MICHAEL
I gotta go, I'll ummm, talk to you later.

Focus pull shifts the focus from him walking away to her hanging her head back in shame and frustration.

INT SEHS HALLYWAY. DAY

LS of KELLY and RHIANNA walking down a long hallway which is miraculously clear enough for her to simply walk in a straight line instead of pushing through crowds. KELLY is still dressed up.

Camera pulls in to a Two Shot (TS)

KELLY
I don't know what to do RHIANNA, I totally blew it!

RHIANNA
K, K, K. You just need the chance to talk to him again, show him you can be confident and put together.

She looks around until she spots a few guys loitering a bit down the hall.

I call this the "Stop and Spin."
Just watch.

(CONTINUED)

KELLY leans against the wall, watching as RHIANNA moves down the hallway, becoming smaller in the frame. By the time she reaches the guys she is out of earshot, but her silhouette can be seen stopping in front of them and turning around sharply. One of the boys reaches out to touch her shoulder, apparently offering help. She motions to thank him and leaves.

Reaction shot of KELLY rolling her eyes. She turns to keep pace as RHIANNA reaches her.

She points down the hallway where MICHAEL stands with some of his friends.

RHIANNA

Your turn.

INT SEHS HALLYWAY. DAY

Follow shot of KELLY as she approaches MICHAEL. RHIANNA is there, but commands no attention in the scene.

KELLY looks RHIANNA's direction.

KELLY

When this backfires again its on
you!

KELLY stops in front of MICHAEL, spins on her heel, and falls on her face, dropping her binder again.

She stands up, humiliated, and runs away, leaving her binder and her heels behind and pulling her long hair up into her usual pony tail with a band from her wrist.

CU of MICHAEL, incredibly confused. He hesitates for a second, and then sprints after her.

He catches up, grabbing her arm and spinning her around

KELLY is on the verge of tears and is babbling again.

KELLY

I'm sorry, this isn't me. The dress
and the hair and the falling and I
never wear heels and I'm babbling
and I never babble and...

MICHAEL interrupts her, much to KELLYS relief

MICHAEL

Hey, hey its okay, we all have bad
days. I don't mean to make today

(MORE)

(CONTINUED)

MICHAEL (cont'd)
more confusing, but do you think we
could hang out sometime?

Camera angle changes from a Two Shot to an OTS from KELLY's
POV.

I don't know what the deal is today
with the dress, but you seem like a
cool girl.

CU of MICHAEL's face, just looking adorable.

EXT SEHS COURTYARD 7:25

KELLY and MICHAEL walk through the court yard together,
holding hands. KELLY is back in her more comfortable
clothes, and is beaming.

KELLYS VO NARRATION
So I guess you don't need
guidelines to fall in love. Just be
who you are, because no amount of
makeup, jewelry, or conforming
behavior is as awesome as you are!

Camera pulls in to an ECU to show the heart drawn on her
binder. Now there is a picture of her and MICHAEL taped next
to it.

Screen goes to black, with white letters appearing on it

"Be yourself. Everyone else is already taken.- Dr.Seuss"

CREDITS

Each scene appears to be placed in a sort of scrap book, but
they move in clips like magical photos. The credits are done
in lettering on the places of the scrapbook unoccupied by
photos.

The pictures show her with MICHAEL, but also with RHIANNA,
alone, and with a group of other girls. None of the events
or locations are significant to emphasise the importance of
the relationships depicted.