

TECH WEEK

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OVER BLACK

We hear voices ... Teenage actors talking ... lots of them at once ... asking for makeup ... gossiping ... stressing...

Titles roll:

**When a youth theater company is putting on a production, the week before they put on the show is the most intense ...**

**They rehearse for long periods of time and for the first time with costumes, makeup, lights and mics ...**

**This is known as ...**

The voices cut out abruptly ...

**TECH WEEK**

FADE TO:

1 **EXT. PARKING LOT - THEATER - DAY**

1

Title: **TUESDAY**

A car pulls into the parking lot.

Inside the car, we notice two twins: PETER and DAWSON (16). Peter wears a nondescript black shirt and shorts, while Dawson wears a letterman jacket and jeans. Their DAD (mid 50s), drives them.

As they pull up to the theater, Dawson hops out of the car, walking inside.

Meanwhile, Peter turns to his dad, letting out a classic teenage groan.

PETER

Ugh ...

PETER'S DAD

Come on! It's going to be fun! You're going to meet so many new people!

PETER

This is not going to be fun, Dad.

PETER'S DAD

Peter. You don't do anything. You're going to be applying for college next year. Everyone else is doing things

(MORE)

PETER'S DAD (cont'd)  
every day and all you're doing is  
sitting on your phone in your room!

PETER  
Dad, everyone gets into college. My  
grades are fine. Nobody ever said I  
was going to Harvard.

PETER'S DAD  
This will be fun, and who knows,  
maybe you'll actually meet some  
friends!

PETER  
Ugh ... fine.

Peter gets out of the car, slamming the door. Annoyed, he  
walks up to the theater. Peter's Dad pulls away.

We follow Peter into the lobby ...

2 INT. LOBBY - THEATER - CONTINUOUS

2

#1 - Tech Week

Music starts to play as Peter walks through the lobby into  
the THEATER'S HOUSE (where the audience sits) ...

3 INT. HOUSE - THEATER - CONTINUOUS

3

Peter looks out to see the HOUSE, where the CAST of the  
production, a bunch of teenage actors, is currently trying  
to get ready for the show:

CALEY, RACHEL, MEGAN, LISA, MARY, LOLA, ALICE, NICOLE, LEAH,  
KELLY, LIZ, HEATHER, EMILY, ANN, CHRIS, DAWSON, MOJITO and  
CATHERINE. More details about them to come ...

People bustle around the theater, moving quickly, while TECH  
GIRL moves equipment and ladders and such ...

We move around the auditorium to different cast members as  
they sing ...

***(Note: Any dialogue in italics is sung)***

LISA  
*What's going on? - everything is  
crazy!*

ANN

*I feel kinda sick and my head is hazy*

LEAH

*(holding up her costume)*

*This is my costume? - it's kinda racy!*

Leah shows the costume to Mojito, who gives her a grin.

We move to the stage, where Nicole and Emily stand. Nicole points towards Lisa, who stands in the corner ...

NICOLE

*I think this girl has stage fright...*

We move over to Mary, who stands in the middle of the house.

MARY

*I wanna be in the spotlight!*

We move towards the STAGE WINGS, where actors stand right before they head onstage to perform. Kelly stands there, looking out to the stage nervously.

KELLY

*I can hardly speak -*

FULL CAST

*During tech week!!!*

We follow Kelly backstage and into -

#### 4 INT. WOOD SHOP - THEATER - CONTINUOUS

4

The whole cast of the musical stands there together, dancing and singing along!

FULL CAST

*The curtain never closes, the lights the sounds and noises, there's so much stuff to see during Tech Week!*

After the chorus, everyone snaps out of this dance and goes back to their individual tasks.

We move over to Megan and Lisa, who talk together in the corner of the room.

MEGAN

*I've gotta get all these apps done -*

LISA  
*I'm so stressed I've got to go for a quick run -*

Megan and Lisa head into -

5 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

5

- where Nicole is waiting for them.

She points to Lisa, accusingly.

NICOLE  
*I think that girl just stole my foundation!*

LISA  
 AHHH!!!!

Lisa runs off, Nicole chasing after her down the hallway!

We move over to a group of the GUY CAST MEMBERS: Chris, Dawson and Mojito, who all chat together.

CHRIS/DAWSON/MOJITO  
*Tech week is so much fun!*

We follow them into -

6 INT. BOYS' DRESSING ROOM - THEATER - CONTINUOUS

6

- where Caley and Rachel talk to each other, looking down at the script for the play they are currently rehearsing.

CALEY  
*This play ... there's just so much emotion!*

We pan to Chris, who watches them from a distance, staring at Rachel.

CHRIS  
*Does anyone know how to make a love potion?!*

We move back into the hallway, where we find -

## 7 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

7

Tech Girl, a young college student, who rides around on a chair in the middle of the hallway.

TECH GIRL

*Guys! Stop the commotion! Don't you have any devotion?!*

We move into -

## 8 INT. GIRLS' DRESSING ROOM - THEATER - CONTINUOUS

8

We immediately notice Catherine and Lola, who stand together at the side of the room.

CATHERINE

*I'm gonna break a leg tonight...*

Lola motions towards Catherine's leg, clearly misinterpreting what Catherine said ...

LOLA

*Don't worry, you'll be alright!*

Catherine laughs to herself.

CATHERINE

*Oh my God you're such a geek -*

FULL CAST

*During tech week ...*

We move out to see the whole cast standing together in the dressing room, as they break out into another dance routine!

FULL CAST (cont'd)

*The curtain never closes, the lights the sounds and noises, there's so much stuff to see during Tech Week!*

Suddenly, a dance break hits, and the cast begins to dance around the room, switching on and off lights, using mannequins as drums, celebrating the moment.

Eventually, the dance break ends, and the cast runs back into -

## 9 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

9

- still singing their hearts out.

FULL CAST

*The curtain never closes, the lights  
the sounds and noises, there's so  
much stuff to see during Tech Week!*

They make it to -

10 **INT. STAGE - THEATER - CONTINUOUS** 10

The cast dances onto the main stage, circling PETER, who stands in the center, completely overwhelmed and confused as to what is happening.

FULL CAST

*The curtain never closes, the lights  
the sounds and noises -*

As the cast hits their final dance pose, Peter looks at them, bewildered -

PETER

What is going on?!

The music stops abruptly as we CUT TO BLACK.

Title: **TECH WEEK**

11 **INT. TECH BOOTH - HOUSE - THEATER - LATER** 11

The play's DIRECTOR, mid 40s, wears jeans and a non-formal shirt, walks into the tech booth holding a few binders.

He looks down into the house, where cast members are dispersing, and sees Peter, sitting on his phone in the middle of the auditorium.

Director, confused, walks out of the tech booth and into the house.

12 **INT. HOUSE - THEATER - CONTINUOUS** 12

Director walks up to Peter, who is oblivious to him.

DIRECTOR

Ha-hem.

No response from Peter.

DIRECTOR (cont'd)

Who are you?

Peter looks up to see Director, putting away his phone.

PETER

What?

DIRECTOR

Look, kid, I'm really busy, I don't have all day. Who are you?

PETER

Oh, I'm Peter, the volunteer. I'm Dawson's twin brother.

Peter stands up, greeting Director.

DIRECTOR

Look, Peter, I'm really busy right now, but have you ever volunteered or teched a play before?

PETER

No.

DIRECTOR

Never?

PETER

Never.

DIRECTOR

Alright, just ... go backstage. See if anyone needs help with anything.

PETER

Okay ...

Director walks off as Peter walks into the Stage Left Wing, heading backstage.

Director then gets a call on his cell phone, answering.

DIRECTOR

(on phone) Hello ... I was told ... I would like to speak to Robert ... He's not available??!! ... My sets aren't here ... I paid for express shipping ... ARKANSAS???! ... Don't hang up on me! ... I want a refund!



## 13 INT. HALLWAY - BACKSTAGE - THEATER - LATER

13

Peter stands in the hallway alone, looking at his phone. He looks through Instagram. He resets his feed, which only comes up with things he already liked a minute ago. He is bored out of his mind.

He then searches up a girl named ANNA, 16. It comes up with her Instagram. He silently debates whether to send her a follow request ... He eventually sends her a request.

He hears angels singing in the background ... He is confused and turns to see EMILY, HEATHER, LIZ and ANN, middle school girls who have smaller parts in the play, practicing a solo.

They exit into Stage Left Wing and he turns back to his phone.

## 14 INT. HOUSE - THEATER - LATER

14

Director stands on the stage as the entire cast sits in the audience, as he addresses them.

DIRECTOR

Alright. We're going to run the show. We don't have a set today. We're going to have to work around it. I wrote this show a long time ago, and now I'm finally getting to direct it so make sure you do EXACTLY as we planned and rehearsed!

As Director is talking, one of the lead actors in the play, CALEY, 16, is seen staring at DAWSON, Peter's twin brother and one of the newer guys in the production group.

He sits with NICOLE, 17, the real-life impersonation of Regina George from *Mean Girls*. She holds Dawson's hand possessively.

She begins to notice Caley's staring, and gives her a quick look.

Intimidated, Caley reverts her eyes back to the Director.

DIRECTOR (cont'd)

And I know we have been having trouble with lines! This is unacceptable! We are performing in less than a week!

(MORE)

DIRECTOR (cont'd)

To those of you who are not off book,  
and you know who you are, figure it  
out and I don't wanna hear how you  
did it! Places!

The cast walks off in different directions, getting ready to start practicing the show.

15 INT. STAGE LEFT WING - THEATER - CONTINUOUS

15

Actors file into the wing, getting ready to take the stage.

INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

We look down on Peter as he stands in the middle of the hallway, confused, as actors rush past him, running to get to their spots ...

He is going against the current of people ...

CUT TO a close of Peter, as he looks at all the people passing by him as if he doesn't exist.

He closes his eyes, slowly breathing in and out ... in and out ... in and out ...

He hears noise coming from down the hall ...

He slowly opens his eyes, turns around, and walks down the hall, as the noise gets louder. He eventually gets close to a door, which he opens, leading him into -

16 INT. GIRLS' DRESSING ROOM - THEATER - CONTINUOUS

16

Peter walks into the dressing room, and there is an immediate change in energy from the empty hallway ...

Girls and guys alike socializing, practicing lines, trying on costumes, bustling around, etc.

We move through the group of people:

Heather and Emily argue ...

HEATHER

The best Disneyland ride is clearly  
Space Mountain. Like, I can't even  
believe you!

KELLY, 14, bookworm who keeps to herself, reads a novel in the corner of the room ...

CATHERINE, 13, generally polite, enters the room, and walks over to Kelly.

CATHERINE  
That looks like a good book.

Kelly continues reading and doesn't respond. Catherine walks off.

We move to LISA, 16, constantly stressed and worried, as she types an essay on her computer. Rachel looks over it ...

RACHEL  
You're good, just change that word -

We move to LOLA, 12, the annoying one, eating a bag of gummy bears as fast as she possibly can.

On Peter, who looks around at all of these people.

As he walks through the room, actors look at him, confused as to who he is and why he is there.

He sees water spilled on the floor, and grabs a paper towel to pick up the spill ...

NICOLE (O.S.)  
Don't touch that!

Peter turns as Nicole walks up, grabbing the towels out of his hand.

PETER  
I'm sorry, I was just trying to clean -

Peter, embarrassed, walks away from Nicole towards the center of the room. Heather and Emily look at Peter, confused.

HEATHER  
Who is he?

EMILY  
I don't know!

In the middle of the dressing room, there is a circle of actors laughing and talking. Peter stands on the outside of the circle, looking in at it for a few seconds before walking out of the dressing room.

Meanwhile, Caley walks up to CHRIS, 16, socially awkward, one of the leading actors in the production.

CALEY  
 Hey. Who's the less hot version of  
 Dawson?

CHRIS  
 Uh ... I don't know. I'll go find  
 out.

Chris walks out of the group and into the hallway.

17 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

17

Chris walks up to Peter, who is back to looking at his  
 phone.

CHRIS  
 Hey.

Peter looks up from his phone, surprised to see someone  
 talking to him.

PETER  
 Um... hi.

CHRIS  
 I've seen you around today. I'm  
 Chris.

PETER  
 Peter.

CHRIS  
 Are you a tech person or something?  
 I've never seen you before.

PETER  
 Yeah, I'm Dawson's brother. I'm  
 volunteering here.

CHRIS  
 You're a volunteer?

PETER  
 Apparently the director asked for  
 volunteers, so my dad forced me to  
 come with my brother. So ... here I  
 am.

CHRIS  
 Oh.

PETER  
Uh, can I ask you a question?

CHRIS  
Sure.

PETER  
Why does everyone keep calling this  
"tech week?"

CHRIS  
Oh! Yeah, well our show opens on  
Friday, and so basically this whole  
week we are doing run-throughs with  
costumes and mics and rehearsals and  
all that so we're ready for Friday.  
There's a lot of tech involved so  
they call it tech week.

PETER  
I see.

CHRIS  
Can I ask you a question?

PETER  
Sure.

CHRIS  
What is the job of the volunteer?

PETER  
You're asking the wrong person. I  
have no idea.

CHRIS  
But you're the volunteer, right?

PETER  
Yes.

CHRIS  
And ... you don't know what your job  
is?

PETER  
No.

CHRIS  
Have you asked somebody?

PETER  
Yeah. Director guy just told me to go  
(MORE)

PETER (cont'd)  
backstage. So here I am.

RACHEL, 16, nice and bubbly, attractive, walks down the hallway, walking past Peter and Chris.

RACHEL  
Oh, hi Chris!

CHRIS  
Um... hi Rachel ... cool .. ya ...

Rachel walks off down the hallway. Peter turns to Chris.

PETER  
Well someone's got a crush.

CHRIS  
I thought it wasn't that obvious!

PETER  
That wasn't obvious?! Then I kinda wanna know what obvious is.

CHRIS  
Ugh ... on a scale of 1 to 10 how obvious was it?

PETER  
Uh ... I don't know. An 8?

CHRIS  
AN 8?! THAT'S TEN MINUS TWO!!

Devastated, Chris slams his body into the wall. Trying to comfort him, Peter awkwardly takes a step towards him.

PETER  
It's ok bud ...

Peter looks down. Chris is standing right over a trash can. Peter cringes.

PETER (cont'd)  
Uh ... you're gonna fall in the trash can.

Chris turns to Peter.

CHRIS  
We're ... buds?

PETER  
... We are ... now?

Chris looks to Peter, determined. He grabs his shoulder.

CHRIS  
You know what that means, Peter?

PETER  
No ...

CHRIS  
Buddy girl talk.

PETER  
... What is buddy girl talk?

CHRIS  
Buddy girl talk. Uh, basically ...  
Peter, you seem like a guy who knows  
his way with the girls.

PETER  
(under his breath) That's the first  
time I've ever heard that.

He looks back at up at Chris, who looks back at him with  
puppy dog eyes.

Peter looks to him, confused.

PETER (cont'd)  
Wait ... I seem like a guy who knows  
his way with girls?

CHRIS  
(unequivocally) Yes.

PETER  
Where did you get that idea?

CHRIS  
Well, basically all the other guys  
here are totally clueless, and like I  
can't ask any of the girls because  
they gossip IT'S A FACT and the word  
will spread like wildfire and then  
Rachel will find out and I -

PETER  
Wait, who's Rachel?

CHRIS  
... The girl.

PETER

Oh, ok.

CHRIS

Yeah. And I can't talk to any of Rachel's friends because they'll tell her even faster and that will just ruin things -

PETER

Hey, it's ok bud. Yeah sure, you can talk to me, and I mean, I'm not gonna tell anyone. I don't know anyone. You know, it's good to talk about this stuff, get it off your chest, so sure, let's have a ... buddy girl talk.

CHRIS

Alright ... uh ... I've got ... angst ... I've got angst in my pants.

Peter looks at him, confused.

PETER

You've got angst in your ... where now?

CHRIS

I've got ... angst in my pants.

PETER

Well, what do you mean?

Music begins to play as Chris turns to Peter enthusiastically.

## #2 - Angst in My Pants

CHRIS

*I've got some angst in my pants!  
She'll never notice me because I'm  
such a geek ... I've got some angst  
in my pants! I wanna get to know her,  
she seems sweet but -*

Chris starts walking down the hallway. Peter follows, confused and overwhelmed.



CHRIS (cont'd)  
*I've got some angst in my pants! You must think that I'm weird but please don't freak cause I've got some angst in my pants!*

We move to the other end of the hallway, where a vision of Rachel stands, her hair flowing despite the lack of wind.

Chris walks up to her, dancing around her as the music changes.

CHRIS (cont'd)  
*When I'm around her ... I've got some angst in my pants!*

Chris does a quick tap dance move before walking back to Peter, and we move away from the vision of Rachel.

CHRIS (cont'd)  
*When I saw her it was love at first glance! I've got some angst in my pants!*

Chris backs up against a wall, and all of a sudden a ton of FEMALE HANDS come out of nowhere, grabbing at various parts of his body.

CHRIS (cont'd)  
*That girl, she puts me in a trance!*

He walks off, heading back towards where he started the number. Peter continues to follow.

CHRIS (cont'd)  
*I've got some angst in my pants! I want to talk to her, but I know I'm not slick ... I've got some angst in my pants! I feel it in my heart but also in my .... BRAIN! It must be true love cause -*

PETER  
 You've got some angst in your pants.

Peter gestures to Chris' crotch, a little irritated. Chris freaks out, grabbing the trash can, holding it out in front of his crotch, trying to "cover up."

A beat, as Chris and Peter slowly look to each other, and Chris begins to slowly lower the trash can.

CHRIS

Yeah ... um ... sorry about that.  
That was a lot to ... um ... get off  
my chest.

PETER

Mhm.

CHRIS

That was ... that was my first ... uh  
... buddy girl talk.

PETER

I could tell.

CHRIS

Oh jeez ... Well, ummm, if you need  
to figure out what you need to do ...  
ummm ... you can talk to the TECH  
GIRL. 'Cause she knows more about  
tech stuff than the Director guy and  
she'll probably tell you what to do.

PETER

Isn't the Director like ... *the*  
*DIRECTOR?! Like the big boss?*

CHRIS

Yeahhh ... but he's not very good at  
answering questions and he's a little  
... cuckoo for cocoa puffs.

PETER

Like ... the bird?

CHRIS

No, like he's ... a little crazy.

PETER

Oh.

CHRIS

Like the bird who goes into the  
chocolate and goes "I'm cuckoo for  
Cocoa Puffs" -

PETER

No, I got it -

CHRIS  
 Sorry about that. Well anyways, talk  
 to the Tech Girl 'cause she's in the  
 tech booth and she ... TECH. She'll  
 tell you what to do.

PETER  
 Alright, well thanks. I'll go do  
 that.

As Peter goes to leave, Chris taps him on the shoulder.

CHRIS  
 Oh ... hey! Welcome to the show,  
 techie.

Peter taps him on the shoulder back.

PETER  
 Thanks ... single.

CHRIS  
 Nope! Sounds better if we say buddy!

Chris turns away, heading off down the hallway.

PETER  
 ... Alright.

Peter walks off in the opposite direction.

As he walks off PAN DOWN the hallway, to see Dawson walking  
 through. He walks right past MOJITO, 14, as quirky as his  
 name.

MOJITO  
 Hey Dawson -

DAWSON  
 - Hey.

MOJITO  
 The prop is on the table Stage Left.

DAWSON  
 Thanks, man. Wait, are you and Leah  
 still -

MOJITO  
 Yeah.

Mojito walks by, and Dawson walks further down the hallway.

Suddenly, Nicole walks up to him and grabs him by the shoulder.

NICOLE  
(flirty) Hey you.

DAWSON  
Hey.

NICOLE  
Haven't seen you all day ...

As they talk, we PAN TO see Caley, who is witnessing this: the guy she likes with Nicole ...

She walks back into the Girls' Dressing Room ...

18 INT. TECH BOOTH - HOUSE - MOMENTS LATER

18

Peter walks up to the tech booth, where he sees TECH GIRL, 19 years old, working on lighting queues.

PETER  
Hey, are you the ... tech person?

TECH GIRL  
(turns head to see Peter) Yeah.  
What's up?

PETER  
I'm the new volunteer and I don't  
know where to go.

TECH GIRL  
Did you talk to the big man?

PETER  
Big man?

TECH GIRL  
The director.

PETER  
Yeah. He told me to just like go  
backstage. Some guy backstage ...  
Chris ... told me you would know what  
to do.

TECH GIRL  
You know, we actually need help with  
mics right now. So, actually, just go  
backstage. When people have mic  
(MORE)

TECH GIRL (cont'd)  
changes, they're going to come to  
you.

PETER  
I've never done a mic change before,  
though. Is that a problem?

TECH GIRL  
Look, I don't have time to teach you.  
You've already taken up too much of  
my time as is.

PETER  
Oh. Okay. Great. Thanks.

Peter walks out of the tech booth as Tech Girl turns back to  
her lighting queues.

19 INT. HALLWAY - BACKSTAGE - THEATER - LATER

19

Peter stands at the end of the hallway, next to a MIC TABLE,  
with a few mics set aside, and a list with which actors were  
supposed to be "on mic."

He's on his phone, bored.

Alice walks up to him.

ALICE  
Hey, you're the new kid, right?

Peter looks up, a little startled.

PETER  
... Uh-huh.

ALICE  
Do you know what scene they're doing  
right now?

PETER  
No. How the hell would I know -

ALICE  
Thanks anyway, newbie.

As Alice walks off, Peter looks down at his phone, a bit  
discouraged.

PETER  
(under his breath) Newbie ...

## 20 INT. GIRLS' DRESSING ROOM - THEATER - SAME TIME

20

Chris sits in the corner of the room, talking with Caley.

CHRIS

Yeah, he's like Dawson's brother and a ... volunteer.

CALEY

Volunteers? Chris, we don't have volunteers.

CHRIS

That's what I thought!

## 21 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME

21

Peter is still looking at Instagram on his phone. MEGAN, 17, the veteran of the cast, runs up to him.

MEGAN

Mic change!

PETER

Oh. Okay.

Peter sets down his phone.

PETER (cont'd)

Just so you know, as a warning, I've never done this before.

MEGAN

Sorry, what?!

PETER

I have no idea how to do this. The Tech Girl person just told me to come down here ... tape ... cord -

MEGAN

So wait, you're telling me I have to be onstage in 3 minutes without a mic and you have no idea how to do mic changes?!

PETER

That is 100% accurate.

MEGAN

Okay. First, you're going to rip the mic tape off of my cheek.

PETER

Alright.

Peter rips off the mic tape on Megan's cheek.

MEGAN

YAAOOOOWWWW!!!!

PETER

What?

MEGAN

That hurt.

PETER

I'm sorry.

MEGAN

No .. it's supposed to hurt!

PETER

Oh. Okay.

Peter rips another piece of tape. Megan grimaces.

PETER (cont'd)

Okay. What's next?

MEGAN

Okay, well you take the element out of the pouch.

PETER

(confused) What?

MEGAN

The element!

PETER

The element? Is this Chem class?!

MEGAN

No! You take the element, like the mic, out of the pouch.

PETER

Oh, okay ... I was confused why you were talking about chemistry ...

MEGAN

(sarcastic, muttering to herself)  
Genius ...

PETER  
 (thinking she was talking to him)  
 What?! What did you say?!

MEGAN  
 (laughing to herself) Nothing.

Peter looks down trying to find the mic pouch.

PETER  
 Okay ... where is this element thing?

MEGAN  
 On my back.

PETER  
 I don't see it!

MEGAN  
 It's under my shirt.

PETER  
 Wait, what?!

MEGAN  
 Under my shirt.

PETER  
 Oh .. okay ... You want me to reach  
 into your shirt?

Megan laughs.

MEGAN  
 Yes. Reach under my shirt.

PETER  
 Oh ... okay ...

Peter reaches his hand through the back of the dress.

PETER (cont'd)  
 This is fine, everything's fine, I'm  
 fine ...

MEGAN  
 Just feel around for it. It's on the  
 lower back.

PETER  
 Just feel around?!



MEGAN  
Just feel around!

PETER  
Where on the lower back?

MEGAN  
Like middle of the lower back ...  
lower ... (reacting) Not that low!

Peter reacts, jerking his hand away from her.

PETER  
Oh oh my God! I am so sorry!

MEGAN  
No, no it's fine! Come on, we're  
running out of time!

Peter reaches down into her shirt again.

PETER  
Okay. I think I've got it. Maybe.

MEGAN  
Okay, now you have to reach in and  
pull the element out of the pouch.

Peter pulls it out of the pouch.

PETER  
What's next?

H&H STUDIOS

MEGAN  
You have to pull the mic out.

PETER  
Do what?

MEGAN  
Pull on the element.

Peter pulls on the element, and the mic starts to weave its way towards him. Peter then suddenly drops the element, batteries falling out.

PETER  
Crap! I dropped the battery!

MEGAN  
You dropped the battery?!

Peter sets the mic down on the table, overwhelmed.

PETER  
It's fine, I'll deal with this later.  
Umm ... I think we're good.

Megan turns around towards him.

MEGAN  
Yeah ... we're good. Oh! I'm Megan,  
by the way.

PETER  
Peter.

MEGAN  
Nice to meet you. I'll see you later.

PETER  
Bye!

MEGAN  
Thank you!

As Megan runs off towards the stage, Peter puts the batteries back into the mic.

Finishing with the batteries, he takes out his phone again, noticing that he has an Instagram notification:

Anna accepted his friend request. Peter does a bit of a happy dance, until suddenly -

MARY (O.S.)  
YOU!

Peter stops dancing, freezing, awkwardly looking at Mary, who is walking towards him.

PETER  
Yeah ... hello?

MARY  
Get me some water!

PETER  
Why?

MARY  
Because I am about to die! Get me  
some water!

Peter sighs.

PETER  
Fine. Where's the water?

MARY  
Girls' dressing room.

As Peter slumps off towards the Girls' Dressing Room, Mary gets an incoming call on her phone. She answers it.

MARY (cont'd)  
Hello? ... YOU BLOCKED MY UBER EATS  
ACCOUNT?! MOM, OH MY GOD!!!

Mary storms off down the hallway.

22 INT. GIRLS' DRESSING ROOM - THEATER - SAME TIME

22

Peter opens the door to the dressing room. A girl's scream is heard. Peter covers his eyes.

GIRL (O.S.)  
Get out you perv!

PETER  
Okay, I'm sorry! I'm sorry! Just  
getting some water!

Peter shuts the door.

23 INT. HALLWAY - BACKSTAGE - THEATER - LATER

23

Heather and Ann sit on the side of the hallway, talking. Ann holds a liter of Sprite in her hand, sipping straight from the bottle.

HEATHER  
Why did they call us in so early?!

ANN  
I know! And we just sit around and  
have nothing to do!

HEATHER  
We're not even on until the second  
act ...

ANN  
Tell me about it.

As Ann chugs some Sprite, we move down the hallway to see Caley and Rachel walking out of the Girls' Dressing Room, talking together.

RACHEL  
(clarifying) Who is it you like again?

CALEY  
Dawson.

RACHEL  
Ohhhh so that's why you grabbed his dick!

CALEY  
I did not grab his dick!

RACHEL  
You kinda did.

CUT TO:

24 INT. GIRLS' DRESSING ROOM - THEATER - FLASHBACK

24

Earlier that day ...

Caley chases Dawson around the room as he steals her candy.

CALEY  
Oh my god, stop! Give it to me!

He backs up against the wall, holding the candy down towards his legs.

As she reaches for it, he moves the candy above his head, causing her hand to go right for his crotch!

She loses her balance, collapsing on top of him!

They hold there for a second ... incredibly awkwardly.

DAWSON  
Here's your candy ...

She snatches it from him, unbelievably embarrassed.

CALEY  
Yeah, thanks.

Back to the present ...

25 INT. HALLWAY - BACKSTAGE - THEATER - PRESENT

25

CALEY  
It was higher than that! Like ...  
belly button area.

Awkward silence.

RACHEL  
Isn't he dating Nicole?

CALEY  
Yeah.

RACHEL  
That's a bit of an issue.

CALEY  
I mean ... I don't feel like he likes  
her that much.

RACHEL  
And I think that's wishful thinking.

CALEY  
Shut up.

26 INT. HOUSE - THEATER - LATER

26

Director walks down into the house as the cast is seen practicing bows. He looks frustrated, ready to slam his head against a wall ...

DIRECTOR  
Put everything away guys! Rehearsal  
is over for tonight!

27 INT. HALLWAY - BACKSTAGE - THEATER

27

Lisa, Ann and Rachel walk out of the Girls' Dressing room, ready to head home, some of the last to leave the theater.

LISA  
I am so tired and so stressed, guys.

ANN  
I know, it's really insane.

RACHEL  
It's been a looong day.

ANN  
Yeah. Tell me about it.

As Lisa and Ann walk off, Rachel turns to see Chris standing in the corner of the hallway, on the phone.

CHRIS  
(on phone)... Okay ... Bye, Mom ...

As Rachel walks up to him, Chris hangs up.

RACHEL  
(casually) Bye Chris.

CHRIS  
(she talked to ME!) Bye Rachel!!!

RACHEL  
Who were you talking to?

CHRIS  
Oh, just my mom, y'know. Love my mom. Real ... momma's boy. I'm totally sensitivity and emotions and ... stuff. Like ... WOW.

RACHEL  
Okay ...

CHRIS  
Anyway, my mom and the-

Chris sees her looking down at her phone and he stops talking. She looks back up at him.

RACHEL  
What, sorry?

CHRIS  
What?

RACHEL  
You were saying something?

CHRIS  
No! I wasn't saying something! You were!

RACHEL

No I wasn't.

CHRIS

Well then, I totally wasn't.

RACHEL

You were talking about your mom,  
right?

CHRIS

Oh yeah, well, she was at Ralph's at  
10pm at night and she forgot that she  
had to pick me up ... and it's like,  
who guys to Ralph's ... like ever?!

RACHEL

Yeah, sorry ...

CHRIS

Yeah, so it's just like ... she  
forgot to pick me up, but but I am  
NOT forgetful did not run in the  
family, or at least through my genes!  
Cause my genes are perfect ... tight  
fitting ... she forgot to pick me up.  
Crap! I said that already!

Rachel laughs.

RACHEL

So ... do you need a ride home?

CHRIS

(seizing the moment) Wait, really?

RACHEL

Yeah, cause you said -

CHRIS

(interrupting her) Yeah yeah yeah  
that would be GREAT just GREAT so  
GREAT you don't know how GREAT that  
would be that sounds so GREAT!

INT. RACHEL'S MOM'S CAR - STREETS - LATER

Rachel and Chris sit in the backseat of the car as RACHEL'S  
MOM, mid 40s, drives.

RACHEL'S MOM  
So, Chris, how did rehearsal go today? Is it starting to come together?

CHRIS  
Yeah, it's ... starting.

RACHEL  
(sarcastic) If only we had sets.

RACHEL'S MOM  
You don't have sets?

RACHEL  
Not yet. They're still getting shipped.

RACHEL'S MOM  
What is a ship, by the way?

RACHEL  
What?

RACHEL'S MOM  
Well, I hear all you teenagers talking about it. I want to know what all the fuss is about.

RACHEL  
Mom, we were talking about the sets.

RACHEL'S MOM  
You were shipping the sets!

RACHEL  
No, Mom. You can't like ship sets-

CHRIS  
Mrs. Applestein, a ship is like when you say that two people should like ... be together.

RACHEL'S MOM  
You kids are so confusing!

RACHEL  
We're really not.

RACHEL'S MOM  
But then there's like a boat ship too? Is that a thing?

(MORE)



RACHEL'S MOM (cont'd)  
 Like a ship ship with the boat ship  
 plus when you ship things?

Rachel puts her head in her hands.

28 **EXT. CHRIS' HOUSE - MINUTES LATER**

28

Rachel's Mom's car pulls up in front of Chris's house. Chris gets out of the car.

CHRIS  
 Thanks for the ride!

RACHEL'S MOM  
 Don't worry about it, Chris. Turns  
 out we live right down the street!

RACHEL  
 Wow! I had no idea!

CHRIS  
 Oh ... yeah. Me too. Absolutely no  
 clue. Total ... total coincidence!

He totally knows they live on the same street.

RACHEL  
 See you tomorrow!

CHRIS  
 Bye!

Rachel's Mom drives off. Chris starts to do an extravagant happy dance in the middle of the street, nothing like Peter's subtle happy dance from a few scenes ago: this is very VERY over the top.

29 **INT. RACHEL'S MOM'S CAR - SAME TIME**

29

Rachel's Mom drives, Rachel in backseat.

Rachel's Mom sees Chris doing his victory dance in her rear view mirror. She smiles.

RACHEL'S MOM  
 Oh my God, I don't know what a ship  
 is but I ship you two!

RACHEL  
 Mother!

CUT TO BLACK

FADE INTO

30 **EXT. IN FRONT OF THEATER - NEXT DAY - AFTERNOON** 30

Title: **WEDNESDAY**

Cars pull up in front of the theater, dropping various members of the cast off.

31 **INT. HOUSE - THEATER - SAME TIME** 31

Peter walks into the house. As he walks in, Emily and Ann run by him, frantically talking.

Tech Girl walks by, walking quickly towards the tech booth.

PETER

(to Tech Girl, gesturing to Emily/  
Ann) What's the deal with them?

TECH GIRL

The director hasn't shown up yet.

PETER

So?

TECH GIRL

So we can't really do anything without the director here. I'm not sure if you passed your 5th grade vocabulary test but that is what the word DIRECTOR means.

PETER

I bet he's just a little late. He'll be here in a bit.

TECH GIRL

He's never late, and I don't know where he is.

PETER

Have you tried calling him?

TECH GIRL

I tried, but the fucker won't even pick up my calls.

PETER  
Well ... what do we do?

TECH GIRL  
We can't really do much, but ... go  
backstage. Tape up some actor's  
faces. I'll figure out the rest.

PETER  
... Okay.

Tech Girl and Peter walk off in opposite directions as we  
CUT TO:

32 INT. GIRLS' DRESSING ROOM - BACKSTAGE - THEATER

32

We move through the room as various girls are talking to  
each other ...

In a corner of the girls' dressing room, Catherine has a  
guitar and paper. She writes down song lyrics as she tries  
to sing them ...

CATHERINE  
(singing to herself) *Ever so small...*

We move to Lola, who's still stuffing her face with jelly  
beans.

ALICE  
Hey sweet tooth, have you seen the  
Director anywhere -

LOLA  
Nope.

An awkward beat.

ALICE  
Can I have a jellybean?

LOLA  
No. My candy. Shoo.

We move to Lisa, who's trying to calm herself down in the  
corner.

We eventually land on Rachel and LEAH, 14, Mojito's  
girlfriend, nice and bubbly, talking together.

RACHEL  
What if he's not showing up?

LEAH  
He's gonna come.

RACHEL  
And if he doesn't, what are we gonna  
do then?

A beat, as Leah contemplates this option, before  
responding -

LEAH  
It's going to be fine. He's going to  
show up.

We then move to the door, which Mary opens, bursting into  
the room!

MARY  
Who took my hangar?!

The room goes silent, as all the girls look towards each  
other.

In the back of the room, Heather slowly raises her hand.

HEATHER  
(nervously laughing) ... I did.

33 INT. HALLWAY - BACKSTAGE - THEATER - LATER

33

Leah and Ann talk together in the hallway.

ANN  
This is crazy.

LEAH  
Maybe he got in a car accident.

ANN  
We checked Waze, remember?! There was  
nothing on there.

Rachel walks up to them.

RACHEL  
Hey, do either of you know when  
rehearsal ends tonight?

LEAH  
Good question.

Rachel sighs, walking further down the hallway. Right as she passes the Boys' Dressing Room, the door opens and Chris walks out!

He's immediately starstruck at the sight of Rachel, nearly bumping into her.

CHRIS  
Whoa!

RACHEL  
Hi.

CHRIS  
Hey Rachel!

RACHEL  
Hey.

CHRIS  
You're doing great today -

RACHEL  
Thank you.

CHRIS  
- Like so great, SO GREAT, you were just killing everything and knocking it out of the park like ... HOME RUN, go Pittsburgh, you know?

RACHEL  
Thanks. I have to make a costume change, so I'll see ya.

CHRIS  
Yeah! See ya! Cool!

Rachel walks into the dressing room, and we follow Chris as he walks further down the hallway.

Lisa stands at the end of the hallway, trying to compose herself.

Mary walks down the hallway towards Lisa, pushing past Chris.

MARY  
Move, Linguini!

Mary shoves Chris aside, shoving him into the wall, as she walks up to Lisa.

MARY (cont'd)  
Lisa.

LISA  
What?

MARY  
You need to put makeup on.

LISA  
I already did.

MARY  
Really? Well, obviously it didn't help.

LISA  
Um, ok.

MARY  
Do you even know how to put on makeup? It's supposed to match your skintone!

LISA  
Please stop.

H&H STUDIOS

MARY  
Stop what? Stuttering when you're onstage? I'm sorry, I'm afraid that would be you, not me.

LISA  
Mary.

MARY  
I saw you onstage yesterday. You were shivering like you were in Norway. You need to get your act together ... like big time ... or do you want to be the weak link of this production?

Lisa, on the verge of tears, runs towards the girls' bathroom.

Mary walks off confidently.

## 34 INT. HOUSE - THEATER - SAME TIME

34

The rest of the cast sits in the house as Tech Girl walks onto the stage to address them.

TECH GIRL

Well, it's no secret the Director's not here but ... the show must go on. Let's just do a quick run-through and see how things go.

The cast collectively nods to her.

TECH GIRL (cont'd)

Chop chop! Let's get going, come on!

The cast rises from their seats, murmuring amongst themselves as they head backstage.

## 35 INT. HALLWAY - BACKSTAGE - THEATER - LATER

35

Dawson talks with Caley, who rushes out of the stage wing.

CALEY

Oh my God! I just totally screwed up!

DAWSON

Really? What happened?

CALEY

Yeah! I just, like, stopped singing and started humming onstage!

Megan walks up to them.

MEGAN

What happened?

CALEY

I totally screwed up! I started humming!

MEGAN

Oh my God!

CALEY

Oh, and did Evan ever stop texting you?

MEGAN

Yes! Finally!

DAWSON

Who's Evan?

MEGAN

He's this little 12 year-old who has this crush on me.

CALEY

And I know him too. Our families are friends, and he was over for dinner last week and he started hitting on me!

DAWSON

Well, if you can't get Megan, might as well go for Caley, right?

Caley is visibly hurt by the comment.

Rachel walks through the hallway towards the group.

RACHEL

Has anyone seen Lisa? We are supposed to go on in a few minutes!

DAWSON

No.

MEGAN

No.

Rachel walks further down the hallway, looking for Lisa.

She walks into the lobby, where she sees a door to the bathroom.

36 INT. GIRLS' BATHROOM - CONTINUOUS

36

Rachel opens the door to see Lisa crying on the floor.

RACHEL

Lisa! Are you okay?

LISA

Leave me alone!

RACHEL

What happened?

LISA

I can't do it anymore! I can't do it anymore!



RACHEL  
Can't do what?

LISA  
Everything!

37 **INT. STAGE - THEATER - SAME TIME**

37

Kelly, Heather and Leah dance onstage, performing a musical number from the show.

Peter walks into the Stage Left Wing, watching the dance. He sees Megan in the Stage Right Wing, and waves to her.

She waves back, and slowly begins to bob back and forth to the music, looking towards Peter.

Peter starts to dance a little bit too, and the two of them laugh as they jam to the music.

They laugh at each other from across the stage until the music comes to an end, and Leah runs offstage, walking right up to Peter.

LEAH  
Hey, do you know where the football is?

PETER  
Oh, yeah. Let me grab it for you.

Peter and Leah walk out of the wing into the backstage hallway.

38 **INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS**

38

Peter and Leah walk out of the wing, heading for the Boys' Dressing Room.

39 **INT. BOYS' DRESSING ROOM - BACKSTAGE - CONTINUOUS**

39

They run into the room, Peter grabbing the football and handing it to Leah.

LEAH  
Thank you!

As Leah runs out, Peter hears a familiar voice -

DAWSON (O.S.)  
Oh, hey Peter.

Peter nearly jumps out of his skin, spooked.

PETER  
Jesus dude, you scared me! ... Hey.  
So ... (gesturing to the theater  
around them) is this a day in the  
life of Caden?

DAWSON  
Don't call me that.

Peter walks up to Dawson, sitting down next to him at the  
back of the room.

PETER  
Dude, I've known you for sixteen  
years. I'm not gonna call you Dawson.

As he sits down next to him, we see that they truly do look  
identical. If Dawson wasn't wearing his signature letterman  
jacket, it would be all too easy to mistake the two.

DAWSON  
But um ... yeah. This is pretty much  
what it's like. How do you like it?

PETER  
Eh, too many people.

DAWSON  
No, it's good to meet new people!  
Gets you out of the house.

PETER  
But the house is comfy ...

A beat before Chris bursts into the room.

CHRIS  
Heyyyyyy ...

He looks between the two of them, barely able to tell them  
apart.

CHRIS (cont'd)  
(pointing to Peter) Peter?????

PETER  
Hey.

CHRIS  
... How are you doing?

PETER  
Good, how about you?

CHRIS  
Good.

Awkward silence.

CHRIS (cont'd)  
Do you want to ... go to the  
bathroom?

PETER  
Excuse me?

CHRIS  
Do you want to ... go to the  
bathroom?

We PAN to the side of the room, where there's a large door with a sign on it that reads MEN'S BATHROOM.

We PAN back to Chris, who gestures into the hallway.

CHRIS (cont'd)  
The SCENIC ROUTE!

PETER  
(slowly starting to understand) Oh,  
sure.

Peter and Chris walk out of the room, as we follow them into:

40 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

40

Peter and Chris walk down the hallway towards the bathroom.

CHRIS  
Sorry about that, I just wanted to  
talk in private -

PETER  
No yeah, it's all good. Don't worry  
about it.

They stop walking as Caley and Rachel walk past them, laughing to each other.

Chris gets sidetracked, staring at Rachel as she walks off.

PETER (cont'd)  
Hey ... hey bud ...

Chris turns back to Peter, embarrassed as hell.

CHRIS  
Sorry.

PETER  
You're good.

They start walking down the hallway again.

CHRIS  
So ... you know how there are like  
turning points in history? Like the  
Battle of Britain, the Berlin Wall  
and space monkeys?

PETER  
Space monkeys?

CHRIS  
Yeah. Like when the Russians sent  
monkeys into space.

PETER  
Oh, yeah yeah.

CHRIS  
Ok. So. I think I had one of those  
... turning points last night.

PETER  
Did you fight the Nazis or something?

CHRIS  
... No. With Rachel.

PETER  
Rachel? Like angst in my pants  
Rachel?

CHRIS  
I'd prefer if that wasn't her  
nickname but yeah, Rachel.

PETER  
Alright, so what's the deal with Miss  
Angst?

CHRIS  
Well ... I rode in Miss Angst's car  
last night!

PETER  
Hey! That's pretty good.

CHRIS  
Yeah, I know, it was pretty good -

PETER  
How'd that go?

CHRIS  
Oh, it was great. Pretty great.

PETER  
That's great.

CHRIS  
Uh ... so Peter?

PETER  
Yeah.

CHRIS  
Can we have another ... buddy girl  
talk?

PETER  
Another one?

CHRIS  
Another buddy girl talk.

PETER  
Alright, fine. What is it?

CHRIS  
Ok. So ... what are like ... signs?

PETER  
Like ... stop signs?

CHRIS  
No no no. Like ... nonverbal signs  
between two people, like when  
somebody likes somebody and they  
wanna like ... hint at it but don't  
wanna be like HEY I LIKE YOU so they  
stop dropping signs -

PETER  
Oh! So like a sign that she likes  
you?

CHRIS  
Yeah! Yeah!

PETER  
Oh, okay. Umm ... maybe if she ...  
flips her hair or something?

Immediately, Chris pulls out his phone, quickly typing into  
it.

PETER (cont'd)  
(confused) Are you ... taking notes?

CHRIS  
Yeah.

Peter looks at him, incredibly confused.

CHRIS (cont'd)  
I have a bad memory.

PETER  
Ok, fine. And then maybe if she's  
talking you and she's like "Hey this  
is what I see in guys" and it's like  
just like you -

CHRIS  
(typing) What I see in guys -

PETER  
No! No! Not what you see in guys,  
what she sees in guys! You don't  
want to tell her what you see in guys -

CHRIS  
Yep.

PETER  
That would not help your cause.

CHRIS  
That ... that would be weird.

Tech Girl sits on her phone in the tech booth, when she  
looks out onstage and notices ...

Rachel's stand there. Alone. No Lisa.

TECH GIRL  
(into phone) Could you hold for just  
a second please?

Tech Girl puts the phone down and looks towards Rachel.

TECH GIRL (cont'd)  
(shouting) Where's Lisa?!

RACHEL  
She's not coming on.

TECH GIRL  
What do you mean, she's not coming  
on?

RACHEL  
I mean, she's not coming on!

TECH GIRL  
Why?

RACHEL  
She's in the bathroom and she's  
crying and freaked out and she's not  
going anywhere.

TECH GIRL  
Okay, just we'll skip this scene,  
come back to it.

42 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME

42

Chris and Peter continue to walk down the hallway, finally  
reaching the door to the MEN'S BATHROOM.

CHRIS  
Okay, well I'm gonna go to the  
bathroom now -

PETER  
Wait ... you actually had to go to  
the bathroom?

CHRIS  
... Yeah.

PETER  
What ... I ... I thought you just  
wanted the buddy girl talk.

CHRIS  
Yeah, I mean, I did want the buddy  
girl talk ... but I have to pee.

PETER  
Okay, well then, good luck.

Peter starts to walk off as Chris looks down, confused.

CHRIS  
With ... the bathroom?

Peter turns around, confused now as well.

PETER  
... No.

CHRIS  
Ohhhh with Rachel!

PETER  
Yeah. But I mean ... good luck with  
the bathroom too.

CHRIS  
You too! Wait, you're not ...

PETER  
See you later.

CHRIS  
Yup. Goodbye.

Chris walks into the bathroom and Peter walks off down the hallway, as WE PAN down the hallway, where Caley and Rachel are walking towards the Stage Right wing.

RACHEL  
It's just ... ugh! I don't see how he  
can be with Nicole!

CALEY  
I know right, she's such a bitch.

Caley and Rachel walk into the Stage Right Wing, continuing their conversation.

We then PAN TO see Nicole standing in the hallway, unawares to them, having heard the entire thing. She walks off ...



## 43 INT. CATWALK - HOUSE - SAME TIME

43

Tech Girl stands on a catwalk overlooking the stage, watching the cast rehearse below her.

Peter walks up to her.

PETER

Hey.

TECH GIRL

(sigh) Hey.

PETER

Things are looking good back there. Just checking in to see how it is up here.

TECH GIRL

Well, Lisa for some reason won't come onstage and the sets are in Oklahoma.

PETER

Oklahoma?!

Peter looks out to the stage to see no set on it.

PETER (cont'd)

When will the sets get here?

TECH GIRL

They say tomorrow, but the guy on the phone thought I had a "millennial tone" and hung up on me.

PETER

Wow. Douchebag.

TECH GIRL

Tell me about it.

Tech Girl walks back towards the tech booth, Peter following her.

## 44 INT. TECH BOOTH - HOUSE - CONTINUOUS

44

They walk back inside, sitting down at the booth's control panel.

PETER

Any word from the director?

TECH GIRL  
None. I tried texting, calling,  
Snapchatting, Myspacing -

PETER  
- Myspace?!

TECH GIRL  
He's an old soul.

We PAN TO the stage, where Lola, Mary and Heather are doing a group scene. Lola and Heather struggle through their lines.

MARY  
Oh my God! I can't deal with you  
people anymore! This is so  
unprofessional!

Mary storms off the stage.

Meanwhile, Peter turns to Tech Girl, noticing something about the actor's blocking ...

PETER  
Hey ... that entrance doesn't really  
work.

TECH GIRL  
Yeah. I know the entrance doesn't  
work ... you have any better ideas?

PETER  
... Maybe they come in from the left.

Tech Girl looks to him, intrigued. Actually not a bad idea.

PETER (cont'd)  
They come in from the left, *then* walk  
to the center ... so it doesn't look  
awkward.

Tech Girl nods, putting her finger onto the TECH BOOTH MICROPHONE's "on" button on the control panel.

TECH GIRL  
(into the microphone) Come in from  
the left, then go to the center so it  
doesn't look awkward! ... Damn it,  
Nicole! I meant Stage left, not House  
left!

## 45 INT. GIRLS' DRESSING ROOM - THEATER - SAME TIME 45

Heather and Emily talk as Alice comes up to them excitedly, holding her copy of the play's script.

ALICE  
Guys! I found my script!

EMILY  
We don't care!

HEATHER  
We're in the middle of something  
SUPERR important -

We PAN AWAY from them and towards the door, as Kelly walks out of the dressing room and into -

## 46 INT. ADJACENT HALLWAY - BACKSTAGE - CONTINUOUS 46

As Kelly walks into this hallway, a more private and adjacent hallway to the main backstage hallway, KELLY'S MOM, mid 40s, appears, walking towards her.

KELLY  
What are you doing here?

KELLY'S MOM  
You've got to talk to people, Kelly!

KELLY  
What if I don't want to?

KELLY'S MOM  
There's a whole world of people out there! You can't keep yourself shut in forever.

KELLY  
I ... I'm not in the mood to talk to anyone.

KELLY'S MOM  
Don't you use me as an excuse!

## 47 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME 47

Leah and Mojito walk into the hallway holding hands, but stop when they see Kelly in the adjacent hallway talking to thin air ...

Kelly's Mom is nowhere to be seen ...

48 INT. TECH BOOTH - HOUSE - SAME TIME

48

Peter sits in the tech booth with Tech Girl as another scene comes onstage.

Liz, Ann and Megan stumble over lines, thrown off because Lisa, who is supposed to be in the scene with them, is not.

PETER

Why are they so off? I remember them doing this scene fine yesterday.

TECH GIRL

Lisa's not coming onstage.

PETER

Why not?

TECH GIRL

Because she's crying in the bathroom.

PETER

But everyone else is tripping over their lines because of it ... she needs to be out there. It's not helping anybody.

TECH GIRL

I mean ... I know. It sucks. But we can't really do anything about it.

PETER

You guys open on Friday, right?

TECH GIRL

Yeah.

PETER

And no offense, but they need all the help they can get. They kinda need to ... know their lines.

TECH GIRL

True, true, but like ... what can we do though?

PETER

I mean ... I could try to talk to her.

Tech Girl looks to him, incredibly skeptical.

TECH GIRL  
... Really?

PETER  
I can try. I think I know how to ...  
calm down ... I mean, I used to deal  
with anxiety ... that could help.

A beat.

TECH GIRL  
Okay, fine. Go ahead.

A man on a mission, Peter walks out of the tech booth.

49 **INT. HALLWAY - BACKSTAGE - IN FRONT OF BATHROOM - MOMENTS LATER** 49

Peter walks up to the girls' bathroom door. He breathes in and out, before opening the door.

50 **INT. BATHROOM - THEATER - CONTINUOUS** 50

Peter walks into the bathroom, seeing the closed stall door that Lisa is hiding in. He knocks on the door.

PETER  
Lisa? Are you in here?

LISA (O.S.)  
Go away!

PETER  
Well ... what's going on? You want to  
talk about it?

LISA (O.S.)  
I don't know.

PETER  
You don't know? Well, I know what  
you're saying, I know what that's  
like.

A beat.

PETER (cont'd)  
Why are you curled up in the  
bathroom?

LISA (O.S.)  
I don't ... want to go onstage ...

PETER  
Do you have stage fright?

LISA (O.S.)  
I don't know ... maybe.

PETER  
Why do you not want to go onstage?

LISA (O.S.)  
I don't know, it's just that I get so stressed and wound up and I just - I just can't! I don't wanna be a weak link ...

A beat.

PETER  
Well have you ever tried yoga?

LISA (O.S.)  
Yoga?

PETER  
Yeah. It's really weird at first, and kinda awkward when you wanna laugh but everyone's really quiet, but ... you learn some interesting things. One of the yoga techniques I learned was called Ujai breathing.

LISA (O.S.)  
Ujai ... breathing?

PETER  
Yeah, so basically you just breathe in ...

He breathes in ...

PETER (cont'd)  
And don't let it out through your mouth, let the air down into your body, down your throat ... that air is coming through you and going into your body, calming, relaxing, helping you. Then, close your eyes. And stand up.

Peter stands up, and we see through the crack at the bottom of the bathroom door that Lisa does too.

PETER (cont'd)  
You feel the strength of your legs in  
the ground?

LISA (O.S.)  
Yeah?

PETER  
Feel that strength. Feel the ground.  
The Earth. It's supporting you. Just  
like everyone here. We're all here to  
support you.

LISA (O.S.)  
(under her breath) Not Mary.

PETER  
What?

LISA (O.S.)  
She's a bitch.

PETER  
(kinda awkward) Okay, well, then.  
Well, then with everyone except  
Nicole, feel that support. And with  
that support, you are strong. So  
strong that nothing can defeat you.

LISA (O.S.)  
Nothing?

PETER  
Nothing. Now, open your eyes and walk  
out the door.

The stall door opens, and Lisa walks out, looking to Peter gratefully.

51 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

51

Peter and Lisa walk out of the bathroom together.

Chris walks down the hallway, seeing them.

CHRIS  
Holy shit!

PETER  
Chris, does Lisa have a scene coming up?

CHRIS  
(baffled) Ummmm YEAH! She's got the baseball scene with Rachel that's going on next!

Peter turns to Lisa.

PETER  
You're going to knock them dead, ok?

LISA  
Ok.

Lisa walks into the Stage Wing, and Chris turns to Peter.

CHRIS  
How the hell did you do that?!

PETER  
Do what?

They start to walk down the hallway together.

CHRIS  
I heard she was sobbing her eyes out in there!

PETER  
Yeah ...?

CHRIS  
I heard that she had locked herself in, like how did you do that?!

PETER  
I just ... talked to her.

CHRIS  
You just talked to her?!

PETER  
I mean, yeah.

Rachel walks up.

RACHEL  
Wait, did you say you got Lisa out of the bathroom?



PETER

Yeah, she's gonna go on for your scene.

RACHEL

Oh my God! Thank you so much!

Rachel gives Peter a hug. Peter is uncomfortable, and Chris, standing next to him, is even more uncomfortable.

As Rachel runs off towards the stage wing, Chris turns to Peter.

CHRIS

You bastard ...

52 **INT. GIRLS' DRESSING ROOM - BACKSTAGE - THEATER - LATER** 52

Word is spreading about what happened with Peter, as people are talking to each other about how Lisa got out of the bathroom and it was Peter who convinced her to go back onstage ...

Peter walks into the room, and everyone looks at him differently. People thank him, talking about how they can actually rehearse their scenes now, or how worried they were if she did that on opening night ...

53 **INT. STAGE - THEATER - LATER** 53

We move from the stage lights down to the cast onstage, who practices bows.

54 **INT. TECH BOOTH - HOUSE - SAME TIME** 54

Tech Girl yells down at the cast as they perform bows.

TECH GIRL

OKAY GUYS! Time to put away your costumes and go home! ... NICOLE! Fuck off! Just go home so I can go home, you don't live here!

55 **INT. HALLWAY - BACKSTAGE - THEATER - LATER** 55

Caley walks up to see Nicole and Dawson talking together at the end of the hallway.

NICOLE  
 (to Dawson, flirty, semi-seductively)  
 Well, I need to get changed, but I'll  
 see you later.

Dawson nods, when suddenly Nicole sees Caley. She  
 immediately turns away from Dawson, walking up to her.

NICOLE (cont'd)  
 What you staring at, bitch?

CALEY  
 What?

NICOLE  
 You think I'm a bitch?

CALEY  
 I didn't say that ...

NICOLE  
 Yes, you did. And you're trying to  
 steal my  
 man. You know what I think you are,  
 Caley? A goddamn slut.

CALEY  
 Nicole, shut the fuck up.

Nicole looks at Caley, shocked that she stood up to her ...

NICOLE  
 Oh, really ...

Caley looks to Dawson for help but he turns away and walks  
 off.

### #3 - Nothing

NICOLE (cont'd)  
*You really want to go, you really  
 want to fight?! Well guess what girl,  
 I'll make you cry tonight. I'm  
 looking at you and you look like  
 trash. You've got no looks like  
 you've got no ass. You really think  
 this guy wants to go for you ... ha!  
 You're just a rebound off the  
 basketball hoop. You think guys like  
 you, you think you're hot, well girl  
 wake up ... you're not.*

Caley starts to speak, but Nicole cuts her off:

NICOLE (cont'd)

*Shut up you slut! You'll never be the girl that he really wants. C'mon girl, get a better haircut, but while you're at the mall ... lay off the donuts - you're nothing. You're like a piece of dust by the rest of us and you gotta know you're nothing! My life was fine 'til you took my time, now hear these rhymes, you're nothing. You call your emotions complex, but you're just a mess, you're not like the rest, you're nothing! You can't come back chick, you're not Taylor Swift, you'll never get the dick ... you're nothing!*

A beat, as we move towards Caley, who is overcome with emotion. That doesn't stop Nicole though -

NICOLE (cont'd)

*Girl you reek! You fit the description of an old antique! Look at this it's such a trick, your family tree must be a cactus 'cause you're such a prick! Roses are red, violets are blue, God made me pretty, the hell happened to you? You're nothing! You're like a piece of dust by the rest of us and You gotta know you're nothing! My life was fine 'til you took my time, now hear these rhymes, you're nothing! You call your emotions complex, but you're just a mess, you're not like the rest, you're nothing! You can't come back chick, you're not Taylor Swift, you'll never get the dick ... you're nothing.*

Caley, overwhelmed, tears streaming down her face, runs down the hallway and into the girls' bathroom.

56 INT. HOUSE - THEATER - SAME TIME

56

Megan is sits in the middle of the house, filling out college applications.

Peter walks up to her and sits down next to her.

PETER

Hey.

MEGAN

Hey! Look who it is, the "yoga  
whisperer!"

PETER

That would be me. What are you doing?

MEGAN

SDSU.

PETER

Like the whole school?! That's gonna  
take awhile -

Megan laughs.

MEGAN

No! It's college applications, calm  
down!

PETER

Where are you applying?

MEGAN

Mostly local. In the Southern  
California area.

PETER

Why only around here? Don't you want  
to ... see the world?

MEGAN

Nah. You know, I've actually never  
been out of San Diego.

PETER

What? No family vacations or  
anything?

MEGAN

No. My parents couldn't miss work.  
And honestly, I never really wanted  
to.

PETER

What do you want to do?

MEGAN

What do I want to do?

PETER

Yeah, like with your life, you know,  
profession?

MEGAN  
Umm ... musical theater actress.

PETER  
You know, the place to go for that  
would be New York.

MEGAN  
Yeah, I know ...

57 INT. GIRLS' BATHROOM - BACKSTAGE - SAME TIME

57

Caley stands at the bathroom sink, sobbing. She looks in the mirror at herself as she begins to sing ...

#4 - All Alone

CALEY  
*He left me to be nothing ...  
Why on earth was I so trusting?  
He left me there with her alone ...*

Caley walks out of the bathroom, and we follow her into ...

58 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS

58

Caley walks through the busy hallway, cast members hustling back and forth, putting away costumes, laughing, chatting with each other.

Caley moves slowly down the hallway, looking around at everything around her.

CALEY  
*And now I'm here with no place to go,  
and there's too much to take all on  
my own ... I need to hide my  
emotions, they can't be shown ...*

She walks down the hallway and into ...

59 INT. WOOD SHOP - THEATER - CONTINUOUS

59

We follow her into the large, empty wood shop, still singing to herself.

CALEY  
*I'm trying to deal with the fear and  
(MORE)*

CALEY (cont'd)  
*sorrow, wondering if there will be  
 tomorrow 'cause all I've known is  
 this heart that's been left empty and  
 hollow ...*

60 INT. BOYS' DRESSING ROOM - BACKSTAGE - SAME TIME

60

Nicole and Dawson are in the boys' dressing room alone.

Nicole is showing Dawson pictures on her phone, laughing,  
 but Dawson is looking down, pretending to be interested in  
 Nicole's pictures -

but he has something more on his mind ...

CALEY (V.O.)  
 I am here, and they are there.  
 They are out there somewhere ...  
 I want to end this nightmare ...

At the end of the verse, Dawson gets up, walking away from  
 Nicole. Nicole looks at him, incredibly confused.

61 INT. HALLWAY - BACKSTAGE - CONTINUOUS

61

Dawson walks into the hallway, and into -

62 INT. WOOD SHOP - THEATER - CONTINUOUS

62

As Dawson walks into the wood shop, he sees Caley singing on  
 the other side of the room.

He ducks behind some planks of wood, not wanting to be seen.  
 He listens as she continues to sing ...

CALEY  
*What to feel, what is right, should I  
 give up on this fight ...*

CALEY (cont'd)  
*I just want him to hold me tight ...*

On Dawson, who is incredibly struck by this lyric.

Meanwhile, Caley continues to sing ...

CALEY (cont'd)  
*But at the end of the day, nothing  
 changes anyway. There's so little to  
 do and nothing I can say ...*

(MORE)

CALEY (cont'd)  
*I don't know what's going on, am I  
 just a stupid pawn in his giant game  
 of chess where I'm just the same as  
 the rest!*

As she continues to sing, Dawson turns away from her, looking down at the ground, almost ashamed.

CALEY (cont'd)  
*A while ago I thought I could see him  
 and me ... together ... No one would  
 tear us apart! But now I know ... I'm  
 all alone ...*

Caley walks back through the wood shop and into the hallway. She doesn't notice Dawson, who just watches her as she goes.

63 **INT. GIRLS' BATHROOM - MOMENTS LATER**

63

Caley sits back down in the bathroom, sobbing harder now than before.

CALEY  
*I'm all alone ...*

Caley wipes her eyes in her hands, looking at her face in the mirror as we move out on her ...

64 **EXT. RACHEL'S HOUSE - NIGHT**

64

Rachel's Mom's car pulls up to the driveway. Rachel and her mom get out of the car, walking inside.

A male screaming is heard from inside the house ...

Glass shattering is heard ...

The man is heard yelling expletives ...

Suddenly, the door opens and Rachel runs down the street, sobbing and crying. Not even running anywhere ... just running to escape ...

She runs for a while before stopping and looking up, and sees Chris's house ...

She sneaks in the back door ...

## 65 INT. CHRIS'S BEDROOM - MOMENTS LATER

65

The bedroom is filled with memorabilia from many experiences, from family pictures, to Broadway playbills to movies to posters and everything in between ...

Chris is in pajamas, about to get into bed. He holds a Shrek talking stuffed animal in one hand, and he looks through his phone on the other.

From over his shoulder we can see the phone screen - he's looking through Rachel's instagram.

Suddenly, Rachel walks in cautiously.

Chris, shocked, drops the phone and the Shrek stuffed animal as he sees Rachel walk in.

SHREK

What are ya doin' in my swamp?!

CHRIS

Hey ... Rachel!

RACHEL

... Hi.

Chris looks down to the stuffed animal, then back up at Rachel. He quickly picks up Shrek, throwing him into the other room, accidentally pressing the "talk" button on the stuffed animal again ...

SHREK

What are you doin' -

CHRIS

- in my room?!

Silence from Rachel, who just looks at Chris, overwhelmed by this whole display of chaotic energy.

CHRIS (cont'd)

Is there something going on?

RACHEL

Yeah ... family stuff ...

CHRIS

Oh. Are your parents fighting?

RACHEL

Yeah ... that's it ... yeah.



CHRIS  
Do you want to talk about it?

RACHEL  
No. Not really.

CHRIS  
Just other stuff then?

RACHEL  
That would be great.

CHRIS  
Why did you like ... come here ?

RACHEL  
I feel really comfortable around you,  
like we can talk, y'know?

CHRIS  
(biting his lip) Yeah. Yeah. Totally.  
Totally know. Yeah. I feel. Same way.  
Totally. 200%.

Chris and Rachel sit down on the floor.

CHRIS (cont'd)  
So, Rachel ...

RACHEL  
Yeah?

CHRIS  
What do you like in ... a guy?

RACHEL  
Like one that I would date?

CHRIS  
Yeah. That.

RACHEL  
Why?

CHRIS  
Oh y'know I don't know I was just  
kinda curious I mean we're sitting  
here we might as well talk about  
something, y'know?

RACHEL  
Well, I'd want someone who was nice  
and sweet.

CHRIS  
 (thinks she is talking about him)  
 Yeah.

RACHEL  
 I mean, looks would matter too, I  
 guess.

CHRIS  
 (thinks she is TOTALLY talking about  
 him) Oh yeah, I got you. I got you. I  
 SO got you.

RACHEL  
 How about you?

CHRIS  
 Oh, same sort of thing. Same sort of  
 thing. Like, almost exactly. We are  
 SO similar, isn't that crazy, I think  
 it's pretty crazy -

Overwhelmed again, Rachel looks up to Chris' wall and sees a  
 poster for Guardians of the Galaxy on the wall.

RACHEL  
 (points up at poster) You know, I've  
 never seen that movie.

CHRIS  
 (looks up at poster) Oh, you really  
 should. It's really good. Really  
 good. Like WOW.

RACHEL  
 I'll definitely have to see it.

CHRIS  
 Yeah. There's this great part of the  
 second movie where this guy and this  
 girl and they're .. not dating!  
 Definitely not dating. But there's  
 like this thing, y'know? This sort of  
 feeling between them, this  
 electricity, they call it this  
 "unspoken thing." And I don't know I  
 thought that was really cool cause  
 like it was really relatable like  
 people feel that in real life you  
 know, like in every other superhero  
 movie the guy gets the girl but in  
 this one there's this unspoken  
 thing -

(MORE)

CHRIS (cont'd)  
it's different. You know what I'm  
saying? You ever felt this like  
unspoken thing?

RACHEL  
... No. Not really.

CHRIS  
You've never had the "unspoken  
feeling" about anyone? Never?

RACHEL  
Nope. Don't think so.

CHRIS  
Cool. Cool. Cool. That's great. All  
good. Well I guess you wouldn't like  
the movie then - I mean there's  
explosions and stuff but I don't know  
how much you'd be into that, y'know?  
Or is that really stereotypical that  
like girls wouldn't like explosions?  
I'm sorry if I'm being sexist. I  
don't mean to be sexist. I'm NOT  
sexist -

RACHEL  
(finally admitting it, interrupting  
him) - I didn't come here because my  
parents were arguing.

CHRIS  
(we're talking about this now) Oh,  
okay.

RACHEL  
It's just ... hard ...

CHRIS  
That's what she said.

Rachel looks to him, confused.

Chris, seeing he completely miscalculated the situation,  
quickly backtracks:

CHRIS (cont'd)  
I'm sorry, please continue.

RACHEL  
Well umm ... t's my dad, and it's  
been going on  
for a few years and ... it's just  
(MORE)

RACHEL (cont'd)  
gotten worse lately. I don't know.

Chris moves in slightly closer to Rachel.

CHRIS  
(comforting) Rachel, Rachel, it's  
okay. You can talk to me.

RACHEL  
He lost his job last year and he's  
been drinking a lot since then and  
he's a different person when he's  
drunk, and he says these things that  
are horrible but I still love him  
because he's my dad and I feel like  
I'm putting on a mask for everyone  
that my life is fine and it isn't and  
...

Chris puts his hand on Rachel's shoulder.

CHRIS  
Hey, hey. It's ... okay. I'm ... I'm  
here.

Rachel, tears in her eyes, starts to sing.

#### #5 - The Way He Looked at Me

RACHEL  
*He was nice, he was kind, and when he  
looked at me he smiled with a shine.  
He was loving, he was sweet, he would  
dance with me and lift me off my  
feet. But then it all changed ...  
and the smile that he gave me went  
away and was replaced with ... He was  
a father, he was a good one and he  
never went away ...until that day,  
that was the day, the day he changed  
the way he looked at me! And now it's  
changed, the things he says, the way  
he treats me every night and every  
day, different from how he used to  
be, with me ... He chose his beer, so  
now I'm here. I just never thought  
I'd look at him with fear ... Now I'm  
with you ... What I've been through,  
been called a skank, been called a  
whore, it doesn't matter anymore ...  
But he changed the way he looked at  
me ... the way he looked at me!*

Rachel starts to cry. Chris gives her a hug. She cries into his shoulder.

CHRIS  
Hey, hey, it's going to be okay,  
y'know? It'll be alright.

They release the embrace, and Chris looks at Rachel dead in the eyes.

RACHEL  
Has your dad ever called you a  
skank?!

CHRIS  
No. But he has said I should be  
better at football.

RACHEL  
... What?

CHRIS  
You're not a skank. You're the  
farthest thing you could possibly be  
from it.

RACHEL  
Thanks.

Rachel and Chris embrace again, as the we move out on them... and FADE TO:

66 INT. HOUSE - THEATER - NEXT DAY

66

The whole cast and crew (Tech Girl and Peter) sits in a large circle in the house, discussing how to proceed going forward.

Title: **THURSDAY**

TECH GIRL  
So the director still isn't here.

MARY  
(under her breath) No shit.

RACHEL  
This is really odd that he would be  
gone for two days in a row ...

MARY  
No shit again.

PETER

Guys, let's be constructive. We can figure this out. Does anyone know where he might be?

LISA

He could've been kidnapped!

DAWSON

He wasn't kidnapped.

LISA

You don't know that -

PETER

It doesn't matter! However unlikely, it is an option. And even if he wasn't exactly kidnapped, maybe he is in trouble somehow. Do we know if he has any relatives?

CHRIS

Yeah. He's got an ex-wife, I think a son that's our age, and maybe his parents are still alive -

CALEY

- They are. They live in the same retirement home as my grandparents.

EMILY

... Does anybody know his son?

CHRIS

Yeah, I know him! He's in my Calc class.

PETER

Okay. Chris, can you try to get in touch with his son and see if he knows anything?

CHRIS

Heck yeah BB!

PETER

... Okay, and Caley, can you reach out to your grandparents, see if they can get in touch with his parents?

CALEY

Yeah, sure.

PETER

And ... does anyone know the ex-wife?

Silence from the room. We see a hand slowly rise from the back of the room ... it's Dawson.

The group groans at the cheeky humor as they turn back to Peter.

PETER (cont'd)

Okay. Let's hope the son or the parents can help us out and we don't have to deal with her. Does anyone know why they divorced?

TECH GIRL

I think he blew a lot of their money in Vegas and his wife got pissed.

PETER

(to Tech Girl) Can we run the show without him?

TECH GIRL

We did it yesterday.

PETER

Okay. Great. So how about we do that and then in the meantime try to figure out what happened with our director ... is that cool with everyone?

Everyone nods their heads, and people begin to stand up, walking backstage to get ready.

As people head off, Mary walks up to Peter.

MARY

Who made you the boss?

PETER

Nobody's boss.

MARY

When you're barking orders at people, you're the boss. Get off your cloud. Just because you convinced some stupid girl to go onstage doesn't mean that you are suddenly in charge.

PETER

Look, I didn't see you attempting to  
(MORE)

PETER (cont'd)  
 solve this problem when we were all talking, so forgive me if I don't care if you're slightly annoyed that I tried to. It doesn't matter who tells everyone to get ready, but frankly, I didn't see you or anyone else doing it.

Peter walks off, having shut Mary down. Mary stands in her place, stunned.

PETER (cont'd)  
 (turning around) Oh, and you might want to start getting ready. I don't know if you heard, but we do have a show to run.

Mary storms off as we move over to Tech Girl, who walks through the opposite side of the house. Chris walks up to her.

CHRIS  
 So ...

TECH GIRL  
 (annoyed) What?

CHRIS  
 So, I had this idea for the show ... um ... the scene between uh ... John and Martina, I thought it would be a good idea if they had a - uh - kiss scene, y'know, for the drama of their interaction there in the scene ...?!

TECH GIRL  
 ... Who plays Martina again?

CHRIS  
 Rachel.

TECH GIRL  
 (immediately getting it) Oh ... umm ... ok, work your personal life out on your own time and ... keep it in your pants, dude.

Tech Girl walks off, and Chris looks down, shrugging.

CHRIS  
 (to himself) Guess it was worth a shot ...



67 INT. HALLWAY - BACKSTAGE - THEATER - LATER

67

Dawson walks up to Caley, who's just coming out of the Girls' Dressing Room.

DAWSON  
Hey Caley, could we talk?

CALEY  
Yeah ...

DAWSON  
I'm ... sorry about what I said  
before ... the whole "settle" thing  
... I meant it as a joke.

CALEY  
Don't worry. It's all good. It was  
actually funny.

DAWSON  
Really?

CALEY  
Yeah. We're good.

DAWSON  
Alright, cool.

Caley goes in to give Dawson a hug, catching him by surprise.

Suddenly, Caley puts her head on Dawson's shoulder. They stay in this position for a few seconds awkwardly ...

CALEY  
Your shoulder is really comfortable.

DAWSON  
(incredibly uncomfortable and  
confused) Well ... umm ... thank you  
... I think ...

In that moment, Lola walks down the hallway to see Caley's head on Dawson's shoulder!

Lola looks at Dawson, confused. Dawson shakes his head - he has no clue what is going on.

LOLA  
Hey! Do you want to ... practice ...  
you know ... that acting  
thing!

DAWSON  
Yeah, yeah, we need to do that.

Caley lifts her head off of Dawson's shoulder - FINALLY!

As Dawson and Lola head off down the hallway, Caley watches them go, giving a flirty wave to Dawson.

CALEY  
Bye.

And with that, she walks back into the Girls' Dressing Room-

68 INT. GIRLS' DRESSING ROOM - CONTINUOUS

68

Caley weaves between girls getting changed out of their costumes, putting on normal clothes, and walks up to Rachel.

CALEY  
Oh my God!

RACHEL  
What happened?!

CALEY  
Dawson just apologized!

RACHEL  
That's good!

CALEY  
And then I put my head on his shoulder ...

RACHEL  
Oh no ...

CALEY  
For like 2 minutes! Why did I do that?! Ah! I'm so awkward!

RACHEL  
It's okay, don't worry ...

Rachel gives Caley a hug. Caley starts to put her head on Rachel's shoulder.

RACHEL (cont'd)  
(joking) Don't you put your head on my shoulder now!

69 INT. ADJACENT HALLWAY - BACKSTAGE - THEATER - SAME TIME

69

Kelly walks down the hallway, as Kelly's Mom suddenly appears again ...

KELLY  
Would you just go away?

Kelly walks past her mom.

KELLY'S MOM  
You've got to talk to people. You can't go on like this!

KELLY  
(turning around) I really don't feel like talking to anyone.

KELLY'S MOM  
You know, it helps to talk. You can't keep all of this in!

KELLY  
Who am I going to talk to?! Who else had their mom die in a car accident? WHO ELSE? They don't get it!

KELLY'S MOM  
Does it hurt just to try?

70 INT. GIRLS' DRESSING ROOM - BACKSTAGE - MOMENTS LATER

70

Girls are putting on makeup, putting on costumes, etc.

Kelly walks into the dressing room, and walks up to Megan.

KELLY  
Excuse me, do you have any makeup I could borrow? I'm out of foundation.

MEGAN  
Yeah, sure.

As the two of them walk off together towards Megan's makeup pouch, we CUT TO:

71 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME

71

Nicole and Caley walk down the hallway in opposite directions, accidentally bumping into each other.

Caley tries to walk off down the hallway, but Nicole turns around, ready for a fight.

NICOLE  
Excuse you, wannabe.

Caley, pissed, turns around, heading back towards Nicole.

CALEY  
Nicole! Why do you keep screwing with me? I don't get it!

NICOLE  
You're trying to steal my man, bitch!

CALEY  
I'm not trying to steal your man!  
You're just paranoid!

NICOLE  
You're just jealous that we're together.

CALEY  
There's nothing here to be jealous of. Give me a break, Nicole.

Caley turns to leave, but Nicole, aggravated that she hasn't won the fight, grabs Caley by the arm, pulling her back towards her.

NICOLE  
You wanna go?!

CALEY  
Yeah! I do wanna go! Let's go right now!

In that moment, Dawson emerges from the Boys' Dressing Room to the brawl about to commence!

Acting fast, he gets between the two girls, trying to calm down the situation -

DAWSON  
Whoa whoa whoa whoa!

Slowly, he begins to move towards Caley, putting his hand out towards Nicole.

DAWSON (cont'd)  
Nicole, leave.

NICOLE

What?!

CALEY

What?!

DAWSON

Leave. Stop messing with her.

Nicole stomps off angrily down the hallway, back into the Girls' Dressing Room.

Dawson turns to Caley.

DAWSON (cont'd)

Sorry, she can ... be a bit much  
sometimes ...

CALEY

That's an understatement.

A beat between them.

DAWSON

Hey ... you wanna go get a soda? I'm  
super thirsty.

CALEY

I wish. The vending machine broke  
this morning.

DAWSON

What?! That thing was a lifesaver!

CALEY

I know!

DAWSON

Well, there's another one further  
down. You wanna go to it?

CALEY

Aren't we in a rehearsal right now?

DAWSON

We're not on for the rest of the  
first act. C'mon, it'll be fun ...  
just the two of us.

CALEY

(beaming) ... Okay.

As the two head out together, we hold on Caley, who can't get over that he said "just the two of us."

72 INT. CATWALK - HOUSE - SAME TIME

72

Tech Girl tweaks a light, talking to Peter, who stands next to her.

TECH GIRL  
We've got another problem.

PETER  
It feels like there's another problem every minute!

TECH GIRL  
Welcome to tech week.

Tech Girl climbs down from the light, walking up the catwalk, back towards the tech booth. Peter follows her.

PETER  
What is it?

TECH GIRL  
(gesturing to stage) The sets aren't here.

PETER  
Still?!

TECH GIRL  
Still.

PETER  
But I thought you called yesterday and got all that sorted out -

TECH GIRL  
- They said they were coming today.

PETER  
Well, they obviously lied.

As they reach the door to the tech booth, Tech Girl turns to Peter, handing him her phone.

TECH GIRL  
Anyway, I have to go backstage and give everyone the heads up that we're starting in 5 so could you call the set company?

Tech Girl starts to leave.

PETER  
Why can't you call the set company  
and I'll go backstage?

TECH GIRL  
Because I sound like a millennial and  
they're annoying.

And with that, she walks off in the opposite direction.

Peter sighs, walking into -

73 INT. TECH BOOTH - HOUSE - CONTINUOUS

73

Peter, annoyed, opens Tech Girl's phone and dials the number.

PETER  
(on phone) Hello ... Yes Roberta ...  
I'd like to inquire regarding a set  
delivery ... They're not here ...  
This is unacceptable! ... No, I did  
not make this order ... I don't know  
his name ... San Diego, California...  
Yes, that's the one ... No, you don't  
understand, the show is tomorrow! We  
were told they were getting delivered  
by today ... They're in New York????!!  
Look, I get that you don't care lady,  
but we've got a whole cast here and  
they've worked really really hard and  
they need the sets ... Come on,  
please ... There has got to be  
another way ... What if we paid more  
money up front ... You can't ... You  
can't just do this!

Peter hangs up, and chucks the phone across the tech booth.

Tech Girl walks back into the tech booth.

TECH GIRL  
(sees her phone on the other side of  
the room) Whoa whoa whoa! What the  
hell happened?!

Tech Girl looks down at her phone.

TECH GIRL (cont'd)  
I think you cracked my phone a little  
bit -

PETER  
- The sets are not coming.

Tech Girl perks up, her eyes going wide.

TECH GIRL  
What?!

PETER  
They're not coming. There are not  
going to be sets. Period.

On Tech Girl.

TECH GIRL  
Well ... shit.

74 **EXT. SIDEWALK - IN FRONT OF THEATER - SAME TIME**

74

**#6 - Late Night Stroll**

Caley and Dawson walk down the sidewalk, heading towards the vending machine.

Caley, cold, tries to warm herself up by blowing on her hands and rubbing her hands on her shoulders.

Dawson, noticing this, takes off his letterman jacket and puts it over Caley's shoulders.

Caley looks down, trying to hide her blush as she starts to sing ...

CALEY  
*Out in the streets at night with him,  
away from all the stress we left  
behind ... Tech week is crazy but  
there's no ... reason to worry now  
cause it's just him and me, and we're  
out on a late night stroll ...*

Dawson swings around a lamppost, starting to sing as well...

DAWSON  
*Tech week kinda sucks, doesn't it?*

Caley looks down.



DAWSON (cont'd)  
*... but I guess we can ignore it for  
a bit ... You know, you did a really  
great job on your show ...*

CALEY  
You too.

DAWSON  
I know.

They laugh, walking up to the BROKEN VENDING MACHINE that Caley had mentioned earlier. A huge sign reading OUT OF ORDER is taped onto the machine as Dawson and Caley walk past it, moving further down the sidewalk.

CALEY/DAWSON  
*We're just out on a late night  
stroll, you and me, no cares in the  
world ...*

CALEY  
*I'm so stressed ...*

DAWSON  
*It's alright -*

CALEY/DAWSON  
*There's no reason to worry tonight.*

They turn to look at each other at the same time, sharing a brief glance before they both turn away.

CALEY  
*It's just him and*

DAWSON  
*It's just her and*

CALEY/DAWSON  
*Me ...*

As they walk further down the sidewalk, Caley turns to Dawson.

CALEY  
How are you so calm about all of  
this?

DAWSON  
Oh, I'm not.

CALEY  
Really? But you seem so calm.

DAWSON  
I guess I'm good at hiding it. But look, we both honestly need a distraction.

CALEY  
What do you mean?

DAWSON  
From like everything. The whole play, life in general. Let's put it all aside for a moment.

CALEY  
You can't just put life aside, Dawson.

DAWSON  
Yeah, you can. Let's try it. Let's forget about the real world for a few minutes.

She nods, before looking away from him again.

CALEY  
*It's just him and me*

DAWSON  
*It's just her and me*

CALEY/DAWSON  
*And we're out on a late night stroll!*

Slowly, the music transitions as Dawson begins to tap his feet against the pavement.

Caley looks at him, curious and a little worried. He nods to her, helping her let go of their stressful reality as Dawson begins to tap dance.

He coaxes Caley into dancing with him, and they tap dance down the street and into the middle of the road ... They dance together, having a good time, laughing, being goofy...

By the end of the number, they come face to face, as if about to kiss ...

And they turn to see that a vending machine (the working one) is right behind them.

They smile to each other, walking up to it.

75 INT. HOUSE - THEATER - SAME TIME

75

Liz, Megan and Ann are acting onstage, performing a scene.

Peter sits in the house with Tech Girl, depressed.

TECH GIRL  
Well, there could be worse things  
that could be happening -

PETER  
(turns to Tech Girl) Like the  
director going missing?

TECH GIRL  
Ha ha. Very funny.

Megan begins to do her solo onstage, and belts out a crazy  
note:

MEGAN  
*And I know I'm still fine!*

Peter looks up at her in awe.

PETER  
(admiring) Holy shit ...

TECH GIRL  
Yeah. She's good.

PETER  
So how do you make your voice sound  
that good?! Is it like pineapple  
juice? Cause I see everybody drinking  
it and I've never been a fan of  
pineapples but if they make you sing  
like *THAT* ... I'll give it a go.

TECH GIRL  
Yeah. It helps. Soothes the throat.

They look back up at the stage for a second, before Peter  
turns to Tech Girl again.

PETER  
Why do you do this?

TECH GIRL

You know, I used to be one of them,  
y'know?

PETER

You used to do this?

TECH GIRL

Yeah. I did it for awhile, my dad  
wanted me to do it ... and I guess I  
just got used to it.

PETER

Believe me, I feel you.

TECH GIRL

... And I was so excited to go off to  
college and, y'know, pursue my own  
ideas and ... quite frankly ... still  
haven't found it yet.

A beat.

PETER

(looking towards the stage) Wait,  
didn't you just miss a lighting  
queue?

TECH GIRL

Really?! I just poured my heart and  
soul out to you and you're talking  
about - (sees stage lighting) Oh  
fuck! I just missed a lighting queue!

Tech Girl gets up, running back to the booth.

Peter laughs, turning his attention back to the performance  
onstage.

Chris walks up and sits down next to him.

CHRIS

Hey Peter.

PETER

Hey, (sarcastic) wanna go to the  
bathroom again?

CHRIS

(dead serious) No.

An awkward beat.

CHRIS (cont'd)  
But ... you know the Director's son?

PETER  
Well, I don't personally  
know know him, that was you -

CHRIS  
Well guess what ... I totally snagged  
his digits, BB!

PETER  
... You what?

CHRIS  
I got his phone number.

PETER  
(excitedly) Oh my God, really?!

CHRIS  
Yeah!

PETER  
That's great, come on!

Peter and Chris get up from their seats and excitedly run to the corner of the house.

Chris calls the number, and puts it on speaker phone. The DIRECTOR'S SON, 16, picks up.

DIRECTOR'S SON (O.S.)  
Hello?

PETER  
Hello?!

DIRECTOR'S SON (O.S.)  
Hi?

PETER  
Are you the son of the director for  
... (turns to Chris) what's the play  
called?

CHRIS  
"Angst."

PETER  
... Like in your pants?

CHRIS  
(embarrassed) Yes ...

Peter turns back to the phone.

PETER  
Are you the son of the director of  
"Angst?!"

DIRECTOR'S SON (O.S.)  
Uhhh ... I guess so.

PETER  
Do you know where your dad is?

DIRECTOR'S SON (O.S.)  
Why? Who are you?

Chris grabs the phone from Peter, trying to take the lead -

CHRIS  
Heyyyyy ... man, it's me, Chris! I'm  
in your Calculus class. Me and my ...  
uh ... *friend* here were wondering if  
you would be so cool and it would be  
super wicked radical sick if you  
would just tell us where your father  
is because ... uh ... he's been  
missing for two days.

Anyway, we're in the cast of  
the play, and your dad hasn't been  
here for two days.

DIRECTOR'S SON (O.S.)  
Ah man, he's taken off.

PETER  
What?!

DIRECTOR'S SON (O.S.)  
He's in Vegas right now, I bet.

PETER  
He just up and left for Vegas?!

DIRECTOR'S SON (O.S.)  
That's what he does, man. Every so  
often. Blows a lot of money. Comes  
back.

CHRIS  
Well is he gonna be here tomorrow for  
the show?!

A beat.

DIRECTOR'S SON (O.S.)  
I don't think so. Sorry man.

Peter and Chris look at each other. Reality is setting in.

PETER  
Alright, thanks. Bye.

Peter hangs up, deflated.

CHRIS  
Holy shit.

PETER  
Holy shit is right ... So no one  
thought to mention that this director  
is a gambling addict?!

CHRIS  
Well, I mean, none of us knew and I  
don't expect him to be the type of  
guy to like knock on your door and be  
like "HEY EVERYONE, GUESS WHAT, I'M A  
REGISTERED GAMBLING OFFENDER" -

PETER  
(cutting him off) He's not going to  
be here for tomorrow.

A beat.

CHRIS  
Oh shit ...

PETER  
Can we do the show without him?

CHRIS  
Uh ... what?!

PETER  
Can we do the show without him?

CHRIS  
Well, I mean, you've seen the show!  
You've been watching, do you think  
we're ready?!

PETER

Well, I mean, no one knows their lines but besides that we ... probably are?

CHRIS

If he doesn't come back tomorrow, everyone's gonna lose it. I mean, morale is already low but if he doesn't show up it'll be ... WHOOSH. Down the toilet!

PETER

Wait Chris, what did the Director even do?

CHRIS

I mean, he wrote the show, directed it, blocked all the scenes -

PETER

No, but this week. The first day when I was backstage? What did he do?

CHRIS

He sat in the tech booth and watched the show.

PETER

He just ... sat and watched the show while I was backstage?

CHRIS

Yeah.

PETER

But we can't do the show without him?

CHRIS

... Yeah.

PETER

Is it just me, or does that make no sense?!

CHRIS

... Yeah?

A beat.



PETER  
Well alright ... let's just ... we'll figure it out. Just don't tell everyone, ok?

CHRIS  
Yeah, but we have to tell people at some point, you know?

PETER  
Yeah ... I'm avoiding it as long as possible.

76 INT. STAGE - HOUSE - THEATER - LATER THAT DAY 76

The cast practices bows.

77 INT. HOUSE - THEATER - LATER 77

Peter walks through the house, and sees Mary walking towards the front exit.

PETER  
Wait, Mary!

Mary stops and turns to look at Peter.

PETER (cont'd)  
Where are you going? Aren't you going to help and clean up?

MARY  
I'm done.

PETER  
Wait, what?

MARY  
I'm officially done with this completely unprofessional production!

PETER  
Come on. Hold on a sec -

MARY  
No. You hold on a sec. You have no experience in theater. You just showed up here Tuesday. You have no clue what the hell you are doing. You know who did have a clue?!

PETER

Let me guess. The director.

MARY

Yes! He did! And whether you like it or not, this show is going to be terrible! Nobody knows their lines! You have no sets! The play isn't even professionally acquired! The director wrote it in his free time, which means it's sloppy ... at best! Frankly, I don't want to have to ask my mother to come and watch a minute of this garbage! So, yes! I'm done! I'm done with all of this!

Mary stomps out of the theater, slamming the door behind her.

Peter looks at the door, defeated, as Tech Girl walks up to him.

TECH GIRL

What happened?

PETER

She just quit.

TECH GIRL

Good riddance.

PETER

Now we need to find someone to play her part! This is all a disaster!

TECH GIRL

Calm down. It'll be fine.

PETER

No, it won't!

TECH GIRL

You know how I said I've been doing this all my life?

PETER

Yeah.

TECH GIRL

Well, every show I've been in, I was convinced it was gonna go terribly but ... always ended up alright.

A beat.

TECH GIRL (cont'd)  
Anyway, keep track down here and I'm  
gonna go clean up the booth, ok?

PETER  
(meak) Ok ...

TECH GIRL  
Keep strong, alright?

PETER  
Alright ...

Peter sighs, and walks towards the stage wing leading to the  
backstage area ...

78 **INT. BOYS' DRESSING ROOM - BACKSTAGE - THEATER - MINUTES**  
**LATER**

78

Chris and Dawson are changing as Peter walks in, collapsing  
onto a chair, exhausted.

CHRIS  
You look like you could use some  
cheering up.

PETER  
Ugh ... and I still have all my  
homework to do.

CHRIS  
Ugh, that sucks.

PETER  
Ya think?

DAWSON  
Hey Peter, you wanna come with us?

Peter turns to Dawson, confused.

PETER  
What?

DAWSON  
A couple of my friends and I are  
going down to Nickel City after we  
leave. Wanna come with us, put off  
the homework for a little bit?

A beat, as Peter considers.

PETER  
You know what, sure.

DAWSON  
Oh and hey Chris, you're more than  
welcome to come too if you want.

Chris' ears perk up.

CHRIS  
Is Rachel gonna be there?

DAWSON  
(confused) Uh ... yeah I think so ...

CHRIS  
(excitedly) Oh hell yeah! Oh I cannot  
wait to spend all my NICK-ELS!

DAWSON  
... Alright ... sounds good.

79 INT. HALLWAY - BACKSTAGE - THEATER - LATER

79

Dawson walks down the hallway, and sees Nicole. She walks up to him.

NICOLE  
Hey handsome. I'm gonna keep my  
window open tonight ...

DAWSON  
Really?

NICOLE  
My parents are out of town ...

Nicole puts her hands around Dawson's neck and starts to whisper seductively in Dawson's ear ... we move back to see Caley watching the whole exchange from down the hallway ...

She turns and runs off towards the bathroom ...

WE PAN to see Peter at the mic table, putting away mics into various pouches.

**#7 - The End of the Day**

PETER  
*The day is done and now it's time ...*  
(MORE)

PETER (cont'd)  
*We've memorized all the lines, now  
 we've just got to get in costume ...*

80 INT. GIRLS' DRESSING ROOM - BACKSTAGE - THEATER - SAME TIME 80

Heather and Emily sit back to back, looking at opposite ends of the dressing room.

HEATHER/EMILY  
*We're divided and apart, we can't  
 decide what is best ...*

81 INT. BACK ROOM - BACKSTAGE - THEATER - SAME TIME 81

Lisa sits there on the floor, shivering ...

LISA  
*We're not ready and I'm stressed ...*

82 INT. WOOD SHOP - THEATER - SAME TIME 82

Dawson sits in the wood shop, looking out at where Caley had sung earlier ...

DAWSON  
*Who to chose, I need to know ...  
 Which of them, which way to go ...*

83 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME 83

Leah and Mojito are holding hands, singing to each other ...

LEAH/MOJITO  
*You're the one, the one I need ...*

84 INT. BOYS' DRESSING ROOM - BACKSTAGE - THEATER - SAME TIME 84

Chris stands in the middle of the dressing room ...

CHRIS  
*Now the day, the day is gone ...*

85 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME 85

Rachel walks down the hallway, singing ...

RACHEL

*The way he looked at me ...*

86 INT. WOOD SHOP - BACKSTAGE - THEATER - SAME TIME 86

DAWSON

*The late night stroll changed everything ...*

87 INT. GIRLS' BATHROOM - THEATER - SAME TIME 87

Caley looks at herself in the mirror ...

CALEY

*I'm all alone ...*

88 INT. HOUSE - THEATER - SAME TIME 88

Megan sits in the house, working on college applications ...

MEGAN

*Should I go or should I stay at home?*

89 INT. GIRLS' BATHROOM - THEATER - SAME TIME 89

CALEY

*I'm all alone ...*

90 INT. GIRLS' DRESSING ROOM/BACK ROOM/HALLWAY/BOYS' DRESSING ROOM/GIRLS' BATHROOM/HOUSE/WOOD SHOP - SAME TIME 90

As everyone sings together, we intercut between all of the people singing ...

LISA/DAWSON/LEAH/MOJITO/CHRIS/  
RACHEL/MEGAN/CALEY/LIZ/ANN/EMILY/  
HEATHER

*At the end of the day we don't know  
what's tomorrow, we don't know what  
is coming for us or what's around the  
corner ... We don't know what we'll  
see at the end of the bridge ...  
There's a light at the end of the  
tunnel, will we get there in time ...*

91 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME 91

RACHEL  
*The way he looked at me ...*

92 INT. STAGE LEFT WING - THEATER - SAME TIME 92

Nicole stands in the wing, alone ...

NICOLE  
*You're nothing, you're gonna have  
nothing for eternity ...*

93 INT. BOYS' DRESSING ROOM - BACKSTAGE - THEATER - SAME TIME 93

CHRIS  
*I've got angst in my pants ...*

94 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME 94

Rachel walks down the hallway as we hear:

CHRIS (V.O.)  
*I've got angst in my pants ...*

95 INT. STAGE - THEATER - SAME TIME 95

Lola and Catherine walk onto the stage, singing to each other ...

LOLA/CATHERINE  
*Everybody else is singing, so I've  
got to -*

LOLA  
*Sing this song!*

CATHERINE  
*Write this song!*

96 INT. HOUSE - THEATER - SAME TIME 96

MEGAN  
*Do I stay or do I go?!*

97 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME 97

RACHEL  
*The way he looked at me!*





PETER  
*At the end of the day ...*

He gets up, walking away from the mic table and down the hallway, heading for a door at the end of the walkway.

We FADE OUT ...

FADE IN:

106 INT. NICKEL CITY ARCADE - LATER THAT NIGHT

106

Peter, Megan, Dawson, Caley and Chris all stand around as Rachel plays an arcade game.

As she dramatically loses, Rachel screams out -

RACHEL  
 No!!!

The group laughs, slowly dispersing as Rachel turns around, disappointed. Chris stays though, awkwardly standing next to her.

CHRIS  
 Don't worry 'bout it! You'll get 'em next time.

BACK OF THE ARCADE

Meanwhile, Megan sits on a bench in the back corner of the large room, looking at her phone.

Peter sees her, walking over and sitting down next to her.

PETER  
 Hey.

MEGAN  
 Hey.

PETER  
 What's up? Everything alright?

MEGAN  
 Oh, my mom just wanted to know when I'm getting home.

PETER  
 Ah. How are your college apps going?

MEGAN

They're ok.

PETER

You're still applying to just local schools?

MEGAN

Yeah.

PETER

You know, I used to live in New York.

MEGAN

Really?

PETER

Yeah. I was born there. I lived in Brooklyn until I was about 10.

MEGAN

I never knew that about you.

PETER

Yeah, it's a great city. Center for musical theater, you know? Broadway and all that ...

MEGAN

(softly) Yeah, I know ...

PETER

I love New York. There's so much going on, so many things to see and do ... So many people doing so many different things ... It's like its own world.

MEGAN

Yeah.

PETER

I had a lot of really good friends back there. We used to take the subways over to each others' apartments. I even liked this girl. I mean, it was only elementary school, but we used to go down to Central Park together every Wednesday after school.

MEGAN

That's sweet.

PETER

(reminiscing) Yeah. We used to buy snow cones and watch the Little League games and stuff ... Then, my dad got fired from his job and we had to move.

MEGAN

That sucks.

PETER

Yeah. We moved to this little town outside of San Francisco. And I was a big city kind of guy, I didn't want to live in a small town on the other side of the country. And so that was really tough for a while. I knew no one. I lost touch with my New York friends pretty quick.

MEGAN

Even the girl?

PETER

Especially the girl. But, it took some time, but you know, I met new friends. And new people. And there were some really great people. I would have never met them if I wouldn't have had to leave New York. And if I wouldn't have had to leave San Francisco to come down here, I would've never met you or anyone I know now.

MEGAN

Yeah.

PETER

The way I see it, everyone has their bubble. The bubble's nice. It's comfy. That's why a lot of people stay in their bubble their entire lives. But, if you do, you're missing out on this whole other world that's out there waiting for you.

MEGAN

Yeah.

PETER

I know I sound preachy, but I'm really serious.

(MORE)

PETER (cont'd)  
 New York was my bubble. San Diego's  
 yours. If you want to be a musical  
 theatre actress, you can't just stay  
 in your bubble forever.

Megan nods. She gets what Peter is saying.

PETER (cont'd)  
 Anyway, just something to think  
 about.

On Megan.

#### SKEE-BALL GAME

Dawson and Caley play Skee-Ball together, talking as they  
 play.

CALEY  
 So, Skee-Ball or sports?

Dawson laughs.

DAWSON  
 That's a tough call.

CALEY  
 So, are you and Nicole still like ...  
 a ... thing?

DAWSON  
 I mean ... I guess so ... I don't  
 know ...

CALEY  
 You sound a little ... unsure there.

DAWSON  
 I am.

CALEY  
 I heard you talking with Nicole  
 earlier. You didn't seem so ...  
 unsure.

DAWSON  
 What did you hear?

CALEY  
 (imitating Nicole) Oh, I'll leave the  
 window open for you so you can come  
 (MORE)

CALEY (cont'd)  
over and we can have steamy sex with  
all my stuffed animals watching us!

Dawson cracks up.

DAWSON  
Yeah, well, I'm here. Not there.

Caley looks back at Dawson, smiling ...

CLAW MACHINE

Rachel and Chris talk together as they play with the claw machine.

We pull back to reveal Lisa is watching them. She smiles, then turns away, walking through the arcade, weaving between all the various games on display.

**#8 - Love is in the Air**

LISA  
*Love is in the air, I can feel it  
everywhere if you stop and look  
around ... you can see the love  
you've found!*

BACK OF THE ARCADE

Megan stands up, walking towards the center of the arcade.

MEGAN  
*Love is there, I guess. I don't feel  
it like the rest but I know that it  
is there ... Though I'm not the one  
to truly care ...*

ARCADE FLOOR

Peter dances across some arcade games, singing to himself.

PETER  
*There is love I feel, I can't tell if  
it's truly real ... I wish I had some  
way to know what to say or where to  
go ...*

At this moment, Peter, Lisa and Megan converge, coming together and laughing as they all sing their various melodies.

LISA  
*Love is in the air ...*

PETER  
*Love!*

LISA  
*It's everywhere ...*

MEGAN  
*Love is all around ...*

PETER  
*It's everywhere!*

LISA  
*Just look around ...*

PETER  
*Around!*

LISA/PETER  
*And see the love you've ...*

MEGAN  
*A thing I haven't ...*

LISA/PETER/MEGAN  
*found ...*

PETER  
*Love is in the air ... it is  
everywhere ...*

We CUT between Caley/Dawson and Chris/Rachel, hanging out together, playing games, laughing, having a good time ...

Back to Lisa, who walks through the arcade now by herself.

LISA  
*Love is in the air!*

We quickly PAN TO Megan, who sits at a DEAL/NO DEAL arcade game, looking out on the room.

MEGAN  
*Love is in the air!*

As Peter walks up to her, she playfully slams the NO DEAL button!

The two of them laugh, getting up to meet Lisa as they walk through the arcade.

LISA  
*Love is in the air ...*

PETER  
*Love!*

LISA  
*It's everywhere ...*

MEGAN  
*Love is all around ...*

PETER  
*It's everywhere!*

LISA  
*Just look around ...*

PETER  
*Around!*

LISA/PETER  
*And see the love you've ...*

MEGAN  
*A thing I haven't ...*

LISA/PETER/MEGAN  
*found!*

The three of them sit down on a ledge near the arcade's cafeteria, laughing together as they sing the final verse...

LISA  
*Love is in the air ...*

PETER  
*Love!*

LISA  
*It's everywhere ...*

MEGAN  
*Love is all around ...*

PETER  
*It's everywhere!*

LISA  
*Just look around ...*

PETER  
*Around!*

LISA/PETER/MEGAN  
*And see the love you've found!*

On the final beat of the music, we CUT TO BLACK.

FADE IN:

107 INT. HOUSE - THEATER - NEXT DAY

107

The theater is completely empty.

Title: **FRIDAY**

**OPENING NIGHT**

As the title disappears, Peter walks into the room, weaving his way through the empty seats ...

His moment of calm is interrupted as Tech Girl walks in. She goes straight to Peter, pulling him aside.

Behind her, members of the cast begin to filter in, sitting down in the front seats of the house.

TECH GIRL

Hey. Did you ever hear from the Director?

PETER

Yeah. He's not coming.

TECH GIRL

Really?!

PETER

Yeah. He's in Vegas gambling because apparently he's a gambling addict.

TECH GIRL

And you didn't even think to tell me?

PETER

I'm sorry, I got all caught up with the girl quitting!

TECH GIRL

... Does anyone else know?

PETER

Chris. That's it.

TECH GIRL

That's it?!

PETER

It's gonna be crushing if they find out.

TECH GIRL

... You've gotta tell them.



PETER

Do we though ...

TECH GIRL

Yes. They're gonna find out anyway, so if you tell them, we can put a spin on things.

PETER

Spin ... what?

TECH GIRL

Yeah. Give an emotional speech to rally them up and encourage them.

PETER

It's me. I don't give emotional speeches. I'm not Barack Obama!

TECH GIRL

Ok, Barack Obama didn't know he could give an emotional speech until he gave one.

PETER

Well while you're over there reading the Barack Obama biography, we've got a problem -

TECH GIRL

- which will be addressed by YOU telling the truth! It solves everything.

PETER

(sighs) Not if you're Evan Hansen.

Tech Girl smirks, looking back at Peter.

TECH GIRL

Look at you with the Broadway references. You've come a long way.

PETER

Thanks ... I think ...

TECH GIRL

Anyway, you're not Evan Hansen. You're Peter. Now get up on that stage and give an emotional speech. Just do it.

PETER

... Okay.

As Peter starts to drag his feet, Tech Girl gives him a little shove.

TECH GIRL

Just go fucker! You're taking too long!

PETER

Okay!

Peter walks up onto the stage, the entire cast sitting in the house, watching him.

PETER (cont'd)

Well, we've got some good news and bad news. First off, Mary quit.

Murmurs throughout the cast ...

PETER (cont'd)

So, the bad news: someone has to learn all of her lines and take her part, but good news: you don't have to deal with her anymore!

The cast laughs ...

PETER (cont'd)

Also, I should've told you guys this sooner, because I found out yesterday. But I didn't. So, I'm just going to say it now. The director isn't coming. He's in Vegas, actually.

More murmurs throughout the cast ...

PETER (cont'd)

Turns out he's a gambling addict. Fun fact of the day. Also, the sets, they're not coming either.

Even more murmurs throughout the cast ...

PETER (cont'd)

But you know who is coming? People. Your parents. Families. Friends. Teachers. Babysitters. You name it. So we have to be at our best. We have to step it up to the highest notch.

(MORE)

PETER (cont'd)

We have to turn it up to eleven. And it doesn't matter if we have sets. We don't need no stinkin' sets! And y'know what, we don't need a director! The whole play is blocked. You guys know what you are supposed to do. The director was just sitting back and watching the play on Tuesday. He sounds pretty disposable, if you ask me. But you know who we do need? Each other. We can do this together ... It's been quite a week. It's been a week I will remember for the rest of my life. We've been through the fire together. We are a family. The dances, the songs, queues ... don't let that go to waste. It's the bottom of the ninth guys, and we've got a full count. We can hit a home run. We can hit this out of the ballpark, you hear me?! You all are amazing. Are you ready to hit this out of the ballpark?!

The entire cast applauds.

PETER (cont'd)

We are going to do this! And we are going to show Roberta from the shitty set company and the director who's gambling his money away that WE can do this! So let's do this!

108 INT. HALLWAY - BACKSTAGE - THEATER - LATER

108

We move through the hallway. A new and different energy has infected this cast ...

For the first time, we see people practicing lines with each other, going over the dances again, practicing songs and scenes, warming up their vocal cords, etc.

Megan and Ann walk down the hallway, talking together.

MEGAN

You excited for tonight?

ANN

I am so excited, there's this cute boy coming -

MEGAN

Oh?!

ANN

His name's John, I -

KELLY (O.S.)

Hey guys!

Megan and Ann turn around to see Kelly, awkwardly walking up to them, book in hand.

MEGAN

Hi.

KELLY

I just wanted to say ... I mean ...  
good luck tonight, I mean break a  
leg!

Kelly then dashes into the girls' dressing room, leaving Ann and Megan a little confused.

ANN

Thank ... you?

We PAN AROUND to the other end of the hallway, where Nicole walks up to Dawson, who stands against the wall on his phone.

NICOLE

Hey!

DAWSON

Oh, hey.

NICOLE

I, uh, didn't see you last night.

DAWSON

Oh, yeah. I didn't feel like it.

NICOLE

You didn't feel like it?

DAWSON

Yeah.

NICOLE

Why didn't you feel like it?

Dawson sighs, ready to let out everything he's been feeling for the past week.

DAWSON

Oh, I don't know! Maybe because you're bullying Caley for no reason at all! Or maybe you're more possessive of me than my dog with a bone!

NICOLE

(confused) What?

DAWSON

You know what, screw it. We're done, Nicole.

NICOLE

What do you mean?

DAWSON

I mean we're done. As in us, (gestures between them) this, done. Over. Nothing.

Nicole, upset, storms off into the bathroom. Dawson watches her go, shrugs, and puts his phone into his pocket.

He walks down the hallway. The Boys' Dressing Room door opens, and Peter steps out. Peter looks at Dawson, a little surprised to see him.

PETER

Hey.

DAWSON

Hey.

(a beat)

So, how you liking tech week?

PETER

Well, definitely stressful, but who knows, maybe I'll do the next show.

DAWSON

(laughing) You can't sing.

PETER

Dawson, we're twins! If you can I can -

DAWSON

Who said I could sing?

Dawson gives Peter a quick grin, before walking off down the hallway. Peter laughs to himself, following his brother.

As they walk past the Girls' Dressing Room, they see -

109 INT. GIRLS' DRESSING ROOM - THEATER - CONTINUOUS

109

The whole cast sitting around the room together.

PETER

What's going on here?

The room turns to him and Dawson, who walk into the room.

ALICE

Truth or Dare, newbie.

LOLA

You want to join in, Pete?

PETER

Alright.

Peter and Dawson both sit down on different sides of the room as the game continues.

MEGAN

Ummm ... truth.

ALICE

Have you ever had a boyfriend?

MEGAN

No.

RACHEL

Wait, really?

MEGAN

No, I don't really have time for a boyfriend. You know, I'm graduating in five months and I don't know if I want to leave San Diego, go to New York, I don't even know what I want to do, where I want to be, so ... my life's kinda a mess right now.

LATER IN THE GAME

On the other side of the room, Catherine looks at Ann.

CATHERINE

Ann, Truth or Dare?

ANN

Ummm ... Dare.

CATHERINE

I dare you to ... prank call Pizza Hut!

ANN

Ok!

Ann pulls out her phone, dialing the local Pizza Hut's phone number. The cast watches with keen anticipation as the line rings.

ANN (cont'd)

(into phone) Hi.

PIZZA HUT EMPLOYEE

(over phone) Thank you for calling Pizza Hut, is it gonna be delivery or pick up?

ANN

(into phone) Hi ... I was just wondering where the nearest Domino's was...

PIZZA HUT EMPLOYEE

(over phone, livid) You know that we can see your phone number, right?! And this is a business, so I have your name -

Freaked out, Ann hangs up the phone as the cast collectively roars in laughter.

ANN

Oh my god, they're gonna kill me!

CATHERINE

I'm so sorry!

LISA

Alright, I'll go.

The group becomes silent again.

LISA (cont'd)

Mojito. Truth or Dare.

DAWSON

Wait, why is your name Mojito?

MOJITO  
(defensive) Why is your name Dawson?!

DAWSON  
It's not, it's my middle name. When I moved here with Peter, I wanted to start over, so I ... have a different name. What's your story?

MOJITO  
Well ... I guess my parents, they were on their honeymoon, and they were drunk on mojitos and ... nine months later, baby Mojito.

LISA  
Ohhhhh ....

LATER IN THE GAME

LOLA  
Kelly, Truth or Dare?

KELLY  
(surprised someone called on her)  
... Truth.

LOLA  
Why don't you ever talk to anyone?

Lola!

HEATHER

EMILY  
Lola, that's -

KELLY  
No, it's fine. My mom died in a car accident five months ago.

ANN (O.S.)  
Oh my God ...

KELLY  
And my dad died of cancer when I was young, so I'm living with my aunt. My aunt is a work-a-holic, you know? ... I just never feel like doing anything, and she's never home, and I'm always thinking about ... them. Every day there's a new Facebook memory ... Here's when you went to Disneyland ...

(MORE)



KELLY (cont'd)

Here's when you went on the swing when you were three ... And it brings it all back EVERY SINGLE DAY ... you don't get it. No one does. For a while everyone is sad for you ... then after a week they expect you to be over it, for you to be back being yourself ... and I mean, you're not. It doesn't work like that.

RACHEL

Wow. I'm really sorry.

KELLY

It's okay. You get used to it after a while.

A beat.

CALEY

You know, this is what I love about theater.

DAWSON

(turning to her) Why?

CALEY

Well, that we can all talk about stuff like this. I mean, we spend so much time together it's like we're a family. In a sense, it almost doesn't matter what happens tonight. Well, obviously it does, but what matters is that we're close to each other and that ... we are a family. No judgment.

On Peter.

110 INT. HOUSE - THEATER - LATER 110

Members of the audience file into their seats ...

111 INT. HALLWAY - BACKSTAGE - THEATER - SAME TIME 111

Leah, Liz and Ann stand together in the hallway, practicing a dance routine for the show.

LEAH

And a 5,6,7,8 -

As they dance, Peter and Chris walk into the hallway, headed towards the bathrooms.

CHRIS  
So, you ready?

PETER  
No. How about you?

CHRIS  
Never.

They laugh.

PETER  
So, you wanna have one last little  
buddy-girl talk?

CHRIS  
(excitedly) One last buddy-girl  
talk?!

PETER  
Yeah man, come on. How's Rachel?

CHRIS  
Oh, it's going well, yeah, she  
actually came over to my house  
Wednesday night.

Peter turns to Chris, shocked.

PETER  
No!

CHRIS  
Yeah.

PETER  
You're kidding.

CHRIS  
No!

PETER  
So she just ... showed up at your  
house?!

CHRIS  
Yeah!

PETER  
... You sure this wasn't a dream?

Chris hesitates for a second, genuinely pondering the question.

CHRIS  
Yeah, I'm pretty sure.

PETER  
Ok, so you had a turning point, and you didn't tell me?

CHRIS  
Well I guess you could say a couple of ... space monkeys went to the moon that night.

Peter laughs.

PETER  
So ... how was it?

CHRIS  
Oh, it was nice, we talked a bit -

PETER  
No no no. After the talking!

CHRIS  
(confused) We ... hugged?

PETER  
You ... just hugged?

CHRIS  
Yeahhhhh?

PETER  
Ok, missed opportunity, but uh -

As they finally reach the bathroom door, Peter gestures to it.

PETER (cont'd)  
- here's your bathroom.

CHRIS  
(confused) I don't have to go to the bathroom.

PETER  
Then why did we come here?

CHRIS  
I don't know, I was following you!

PETER

I was following you! You went to the door first -

CHRIS

Yeah, but you were like totally steps ahead of me!

PETER

Ok ... well I guess I'll go to the bathroom.

Peter goes to the bathroom door.

CHRIS

Alright, well good luck with that.

PETER

And uh ... good luck with Rachel.

CHRIS

Thanks.

As Peter walks into the bathroom, shutting the door behind him, Chris has a realization:

CHRIS (cont'd)

Ohhhh, he meant sex!!!

Suddenly, Chris looks ahead of him, as out of the Girls' Bathroom steps: Rachel!

CHRIS (cont'd)

(flabberghasted) Hi Rachel!

RACHEL

Hi.

CHRIS

Ummmm ... hey, you're doing so great. I just want you to know that, like you're doing amazingly, it's insane how great you are.

Rachel smiles.

RACHEL

Thanks, I just peeked out into the audience and my mom is sitting front row. I'm so nervous!

Chris nods to himself, looking up at her, trying his best to be "cool."

CHRIS  
I've got something to show you.

He extends his hand to her. She looks at it, confused.

RACHEL  
What?

She takes his hand.

CHRIS  
I promise it's not my penis.

A really fucking awkward beat.

RACHEL  
... Ok.

CHRIS  
Come on.

Chris, his hand in hers, leads her towards the -

112 INT. BOYS' DRESSING ROOM - THEATER - MINUTES LATER

112

Chris and Rachel now sit on the floor, alone, legs crossed, staring at each other.

RACHEL  
So ... what exactly are we doing?

CHRIS  
Have you ever heard of laugh yoga?

RACHEL  
(skeptical) Laugh yoga?

CHRIS  
It's this thing that I saw on  
Buzzfeed, it's supposed to help you  
cool down and like, chill out. You  
laugh, and then -

RACHEL  
Yeah, I figured, but ... why?

CHRIS  
I've just gotta show you an example  
first. Here we go, alright.

Chris gears up, rearing his head back, before looking her dead in the eyes, serious as can be.

CHRIS (cont'd)  
BUBBLE ROCKET.

RACHEL  
Bubble rocket?

CHRIS  
BUBBLE ROCKET!!

Rachel starts laughing uncontrollably.

CHRIS (cont'd)  
And so then it's like, every time you  
laugh, you have to say "Very good,  
very good, yay!"

RACHEL  
(laughing constantly) What?! Are we  
in pre-school now?

CHRIS  
Just ... just try it.

RACHEL/CHRIS  
Very good, very good, yay!

The two laugh together for a long moment.

RACHEL  
... what the heck ... Ok, this is  
weird!

CHRIS  
Yep, yep, it is.

RACHEL  
But it's working!

CHRIS  
Yep, yep it does.

Rachel and Chris laugh together again, and as Rachel begins  
to get her composure, she looks up at Chris with admiration.

RACHEL  
Thank you. That actually helped ... a  
lot. It's very nice of you.

CHRIS  
Yeah, it's all relaxing, all good,  
all good.

Rachel smiles at him. We hold on her for a moment before we  
CUT TO -

113 **INT. STAGE RIGHT WING - THEATER - SAME TIME** 113

Peter peeks around the curtain to see the crowd filling into  
their seats in the house.

Lola stands next to him.

LOLA  
Whoa, people actually came?!

PETER  
(turning to her) Yeah, I think.

LOLA  
I'm nervous, Pete.

PETER  
Don't worry about it. Here, come with  
me.

He walks into the backstage hallway, Lola following him.

114 **INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS** 114

**#9 - Get Ready**

Peter bursts open the door from the wing into the hallway,  
singing to Lola as she tries to calm down.

PETER  
*You hear the crowd, they're walking  
in now ... you've all done this  
before, curtain opens in four ...*

He peers into the -

115 **INT. BOYS' DRESSING ROOM - THEATER - CONTINUOUS** 115

He walks up to a group of cast members, who are putting on  
their makeup and prepping for the show.

PETER  
*Don't worry about your lines, it's  
all going to be fine ...*

He heads back into -

116 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS 116

PETER

*It's time to take the floor because  
it's your time to shine!*

He walks into -

117 INT. GIRLS' DRESSING ROOM - THEATER - CONTINUOUS 117

He walks down a line of anxious cast members getting ready for the show, addressing each of them.

PETER

*(to Heather) Apply your makeup!  
(to Rachel) Zip up this dress!  
(to Lola) What the heck, clean up  
this mess!  
(to Caley, Megan) Don't talk  
backstage!  
(to Leah) Whose wig is that!  
Your next onstage!  
(to Ann, Kelly) You sound too flat!*

As Peter walks back towards the front of the room, he begins to regain his composure.

PETER (cont'd)

*Don't be nervous, trust me I know,  
just take deep breaths, we'll put on  
a show.*

The cast gets up from their seats, following him to the door and into -

118 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS 118

PETER

*(turning to cast behind him) Ready?*

They nod.

PETER (cont'd)

*(turning to cast in Boys' Dressing  
Room) Ready?*

The cast in the Boys' Dressing Room nods. Peter turns to us.

PETER (cont'd)

*Ready.*



He swallows nervously, before bursting into song, the entire cast following him down the hallway, walking towards us, dancing.

PETER (cont'd)  
*The lights are on, the seats are filled, get ready, you should be thrilled! The time is right so hold on tight, get ready! The end's in sight!*

They walk into -

119 INT. WOOD SHOP - THEATER - CONTINUOUS

119

PETER  
*Don't leave clothes in tatters, stop the chatter, get ready! Performance matters! Our job's not done, it's just begun, get ready! Let's have some fun!*

The group, upon their arrival in the wood shop, bursts into a massive choreographed dance, moving as a unit behind Peter, who stands in front of them, their courageous leader.

PETER (cont'd)  
*You hear the crowd, they're walking in now! There's so much to do, curtain opens in two!*

They head towards -

120 INT. STAGE LEFT WING - THEATER - CONTINUOUS

120

Peter stands at the door, high-fiving each cast member as they head into the stage wing, continuing to sing the final verse of the song.

PETER  
*Don't worry about your lines, it's all going to be fine. It's time to take the floor, 'cause you're ready to shine!*

As the last cast member enters the wing, Peter shuts the door behind them, shrouding us in darkness.

FADE INTO:

121 **INT. STAGE - THEATER - LATER** 121

The first notes from a piano echo through the theater as Caley steps out onto an empty stage, the beginning of the show.

We are onstage with her, the audience concealed by darkness.

She stands in the center of the stage, looking out at the invisible crowd.

**#10 - Backstage**

CALEY

*We're here, we're out of time, but I  
know that we'll do fine tonight ...*

The music picks up as we move to -

122 **INT. STAGE RIGHT WING - THEATER - SAME TIME** 122

The stage door opens and Rachel walks through it elegantly, looking out onto the stage from the wing.

RACHEL

*Here, here we are ... Look, we've  
come so far, the curtain is open now  
and I -*

She steps out onto -

123 **INT. STAGE - THEATER - CONTINUOUS** 123

RACHEL

*- can see the crowd.*

She smiles.

124 **INT. STAGE LEFT WING - THEATER - SAME TIME** 124

Catherine stands in the wing, looking out onto the stage.

CATHERINE

*They can see the stage -*

She walks out onto stage.

125 INT. STAGE - THEATER - CONTINUOUS

125

CATHERINE

*Where the show takes place, though  
there's more to it than that ...*

We then see Leah, who stands in the back of the stage. We move in tight on her.

LEAH

*To them the show is everything, to us  
there's more to sing. Out there,  
they'll never know the truth!*

We pull back from Leah to reveal ...

The whole cast standing together in a line onstage, holding hands. Leah joins them.

FULL CAST

*To us what matters is the family  
we've formed backstage ...*

126 INT. TECH BOOTH - HOUSE - THEATER - SAME TIME

126

Peter sits next to Tech Girl, looking out at the stage, an awed look on his face.

PETER

*And we know now ...*

127 INT. STAGE - THEATER - CONTINUOUS

127

FULL CAST

*And we know now ...*

The curtains close just in front of the cast, who still stands in a line looking out at the house.

FROM BEHIND THE CURTAIN - we hear thunderous applause from the audience as the curtains part again, and the cast takes a collective bow.

The cast gestures up to the tech booth, where -

128 INT. TECH BOOTH - HOUSE - THEATER - SAME TIME

128

Peter turns to Tech Girl.

PETER  
They did great.

TECH GIRL  
Told you so, fucker.

Peter laughs.

129 INT. STAGE - THEATER - CONTINUOUS

129

CHRIS  
(yelling up to the tech booth)  
Hey Peter!

MEGAN  
Peter! Come on, come down!

DAWSON  
Come on Peter, come down!

130 INT. TECH BOOTH - HOUSE - THEATER - SAME TIME

130

Peter turns to Tech Girl, unsure of what to do.

TECH GIRL  
You should go. You deserve it.

PETER  
Ok ...

Peter gets out of his chair, uneasy, heading towards the booth's door.

PETER (cont'd)  
Thanks ... uh ... Tech ... Person?

TECH GIRL  
I have a name.

PETER  
Yeah, you never told me it!

Tech Girl smiles to herself.

TECH GIRL/JO  
My name's Jordan, but you can just  
call me JO.

Peter waves to her.

PETER

Thanks Jo.

JO

Bye buddy.

Peter walks out the door and into -

131 **INT. HOUSE - THEATER - CONTINUOUS** 131

Peter runs through the packed house, which gives the cast a standing ovation.

He runs up to -

132 **INT. STAGE - THEATER - CONTINUOUS** 132

Peter gets up in front of the cast, which cheers him on as he takes a bow in front of the auditorium.

The cast waves at the audience as they run off the stage, headed into the wings.

133 **INT. WOOD SHOP - THEATER - CONTINUOUS** 133

Caley walks quickly out of the Stage Right wing and into the wood shop, when she suddenly hears -

DAWSON (O.S.)

Caley, wait!

She turns around to see Dawson running up to her!

Her heart skips a beat as when he gets to her, he leans in and kisses her!

As they pull away, they both look at each other, uncertain of what to do next.

What they don't see is Nicole, standing in the hallway, watching them, horrified.

CALEY

I .. I didn't know you ...

She pulls herself into Dawson's arms as the two embrace, and Nicole goes running off in the opposite direction down the hallway.

134 INT. HOUSE - THEATER - LATER

134

Various parents, friends and cast members mill about the house, chatting and laughing together.

We hone in on Rachel, who hugs a FRIEND.

RACHEL  
Thank you so much for coming.

RACHEL'S FRIEND  
Oh, no problem! You were so good!

RACHEL  
Thank you.

RACHEL'S FRIEND  
Well, I'll see you at school!

Rachel nods, waving to her friend as she sits down in one of the auditorium's seats.

Chris, seeing that the seat next to her is open, squirms his way through the crowd, sliding into the seat next to her.

CHRIS  
Hey Rachel!

RACHEL  
Hi.

CHRIS  
You were fantastic up there.

RACHEL  
Thank you so much, you were too.

CHRIS  
No honestly, you were ... incredible.

Rachel smiles at him, before looking down, contemplating very carefully what she is going to do next.

As Chris looks out at the rest of the house, Rachel slides her hand between his.

Chris' face turns to one of shock, looking down at the interlocked hands, speechless, before turning back to Rachel dramatically.

RACHEL  
It's that ... unspoken thing.

The two laugh together.

ON THE OTHER SIDE OF THE HOUSE

Megan and Peter talk together.

MEGAN  
You did great.

PETER  
No, you did great. I didn't do anything.

MEGAN  
No, that's not true! You know, this couldn't have happened if it weren't for you.

PETER  
(shy) Thanks.

MEGAN  
Oh! And by the way, I decided ... I'm applying to NYU!

PETER  
Hey! I knew you'd come around!

Peter gives her a hug.

MEGAN  
I couldn't have done it without you, so I just wanted to say thank you.

PETER  
No worries.

MEGAN  
I'll see you around, Peter.

PETER  
Alright.

She flashes him one last smile, before walking off towards backstage.

Peter turns around to face the rest of the house, when he suddenly sees -

ANNA, the girl he'd sent the friend request to a few days earlier, standing at the opposite end of the theater!

He's confused why she's there and incredibly awestruck. Chris, noticing his friend's gawking, slides up next to him.

CHRIS  
Hey buddy!

Peter jumps, not noticing Chris.

PETER  
Jesus!

CHRIS  
(gesturing to Anna) Who's that?!

PETER  
Who?

CHRIS  
The girl you're obviously staring at.

PETER  
I'm not staring at her! And she's a girl from school.

CHRIS  
Sorry to break it to you buddy but ... you're definitely staring.

Chris gestures down to Peter's pants, laughing to himself.

CHRIS (cont'd)  
Keep it in your pants, dude.

PETER  
That's coming from you, Mr. Angst in My Pants!

CHRIS  
Hey, at least I'm open about it!

Peter laughs, when he suddenly sees Anna waving at him, walking towards them.

Peter waves back, incredibly nervous.

PETER  
(through gritted teeth to Chris)  
She's coming this way!

CHRIS  
Yeah, ok, I can see that -



PETER  
What am I gonna do?!

CHRIS  
I don't know! Oh, and uh, by the way,  
me and Rachel, we kinda got this -

PETER  
Not the time, Chris!

Peter shoves Chris out of the way just as Anna approaches him.

ANNA  
Hey Peter.

PETER  
(she knows my name??)  
Hey ... Anna.

ANNA  
You sent me a follow request, right?

PETER  
Uh, yeah. I did.

ANNA  
And you're in my math class, right?

PETER  
Yeah. And science.

ANNA  
Oh, I didn't know that!

PETER  
I ... I did.

ANNA  
Yeah, um, well I didn't see you in  
the play?

PETER  
Oh, I, y'know, helped out a little  
bit backstage -

Suddenly, Chris slides back towards Peter, inserting himself into their conversation.

CHRIS  
Don't be so modest, Mr. Big Shot!

Peter looks to Chris nervously, wondering where he's going with this.

CHRIS (cont'd)  
 (to Anna) Our director left and he basically filled in his shoes, did *everything* from scratch!

ANNA  
 (genuinely impressed) Wow!

135 INT. STAGE RIGHT WING - THEATER - SAME TIME 135

#11 - Tech Week (Reprise)

We follow Tech Girl as she walks into -

136 INT. WOOD SHOP - THEATER - CONTINUOUS 136

- and down into -

137 INT. HALLWAY - BACKSTAGE - THEATER - CONTINUOUS 137

She passes Lola, who cries with joy to Catherine.

LOLA  
*I can't believe I'm crying!!!*

CATHERINE  
*Just take deep breaths -*

LOLA  
*I'm trying!!!*

We pan to Chris, who walks past them down the hallway.

CHRIS  
*I'm so happy I could shriek!*

He walks into -

138 INT. GIRLS' DRESSING ROOM - THEATER - CONTINUOUS 138

Most of the cast is in the dressing room, hanging out, laughing, gossiping about the show:

- Caley sits next to Dawson, curled into his arm

- Chris and Mojito hug

- Leah and Kelly share makeup in the corner
- Nicole walks up to Caley and extends a reluctant handshake

## FULL CAST

*During Tech Week ... the curtain never closes, the lights, the sounds and noises, there's so much stuff to see during tech week ...*

139 INT. HOUSE - THEATER - SAME TIME

139

Peter still talks to Anna.

ANNA

Wow, you directed this whole thing, that's really cool.

PETER

(embarrassed) Yeah, thanks.

ANNA

Seems like a lot of work.

PETER

Yeah, yeah, it was.

ANNA

You'll have to ... tell me about it sometime.

PETER

Yeah ... totally.

140 INT. GIRLS' DRESSING ROOM - THEATER - SAME TIME

140

The cast celebrates together as we move out on them ...

## FULL CAST

*The curtain never closes, the lights, the sounds and noises, there's so much stuff to see during tech week!*  
*The curtain never closes, the lights, the sounds and noises, there's so much stuff to see during TECH WEEK!*

CUT TO BLACK

THE END

CREDITS ROLL