

FADE IN:

EXT. CORNFIELD, ELGIN, IL - DAY

A hot fall afternoon.

Sounds of CRICKETS, LAUGHTER, LOUD TALKING.

A line containing THOUSANDS OF TEEN-AGE GIRLS snakes its way across the cornfield.

SARA HARPER, 15, thin, nervous, waits with ANNA DARNELL, 16. Anna looks "together" and "in charge." Sara's shoulder-length hair blows in her face.

Anna straightens Sara's glasses for her.

Sara and Anna can see the line forming several cornfields away in the midst of hundreds of parked cars.

In the opposite direction, the line continues to a far distant stadium.

The girls fan themselves with homemade posters and signs for JEREMY JONES and the boy band, "TRU BLU."

SARA
(Screaming to
Anna)

I can't wait to see Jeremy. I'm, I'm
crazed over him.

ANNA
What?

Into Anna's ear.

SARA
I said, I'm crazed over Jeremy Jones.

ANNA
I know.

Confused, Sara looks in the direction of the stadium.

SARA
If we have our tickets, why are we in
line?

Anna shouts into Sara's ear.

ANNA

It takes time for a crowd like this
to go through the gates. Don't worry.
We'll make it.

(Pointing to those in
the parking area)

They won't.

Sara squints into the sun. She tucks her blowing hair behind her ears.

ANNA

That's why we got here 3 hours ago.

Sara shouts into Anna's ear.

SARA

None of them will get in?

ANNA

Look, you've got 40,000 seats. Right?
I've been here before for another boy
band. Same thing happened.

The line inches forward.

SARA

I'm so hot, and my mouth is dry.

Anna rubs her arms with sunblock.

ANNA

I told you to bring a water bottle.

SARA

Hey, look there.
(Pointing into the
distance)

Looks like a pond on the field.

Anna shades her eyes.

ANNA

That's a mirage.

Sara shows surprise.

Anna adjusts her sunglasses.

ANNA

Oh, oh.

SARA

What?

ANNA

See those girls down the line?
Something's going on back there.

PANDEMONIUM in the line. Some news streaks toward Sara and Anna.

A FAT GIRL bumps Anna. PENNY PODOWSKI, 13, screams into Anna's ear.

PENNY PODOWSKI

Did you hear?

ANNA

What?

Sara leans forward to hear.

PENNY PODOWSKI

Someone saw "TRU BLU" in a jeep, with
Jeremy driving. They're stopping and
talking to the girls along the line.

JANET TOMEA, 15, grabs Sara's arm.

JANET TOMEA

Hey, what did she say about Jeremy?

SARA

Jeremy's driving a jeep along the
line to meet the girls.

PENNY PODOWSKI

I saw their black limo on the way
here. You couldn't see the band
inside. Tinted glass windows were
shut.

Janet turns to tell the next girl. The news flies on toward the stadium.

SARA

When I see Jeremy, I'm going to ask him if he got the teddy bear I sent him for his birthday last summer.

ANNA

You are too much.

Sara smiles.

EXT. CORNFIELD - DAY

LATER. Sara and Anna move with the line a bit closer to the stadium. Sara sits on a large lump of dry mud.

SARA

I'm going to die right here. Jeremy will drive up in his jeep, and it'll be too late.

ANNA

Forget about the jeep. Probably just a stupid rumor.

Anna sips from her water bottle.

SARA

Please can I have a little water? I'll pay you back. Promise.

Anna hands the water bottle to Sara.

ANNA

Come on, Sara, you don't have to pay me back for a drink of water.

SARA

Good.

ANNA

What's in that backpack of yours anyway?

Sara hands over her bag.

Anna peers inside.

Sara sips some of Anna's water.

ANNA

A Glo-stick, where did you get this?

SARA

You gave it to me, after the last concert you went to.

Again, Anna looks inside Sara's bag.

ANNA

A hairbrush, a wallet, a dime and a few pennies.

(Pulling things out
of Sara's bag like
rabbits out of a hat)

A "TRU BLU" ticket. Don't lose that.
What's this old letter?

Sara takes the worn envelope. She pulls out a poem on a card.

SARA

I forgot that was in there. That's just a little poem my grandmother wrote to my grandfather.

Anna leans forward.

ANNA

What?

SARA

(Louder)

Mom wants me to find a frame for it.

Anna returns the envelope to Sara's backpack.

ANNA

Where's your sun block, water, sandwich, makeup?
Oh, wait, here's a picture of Jeremy.
A small notepad. A pencil.

Sara reaches for her bag.

SARA

Stop teasing.

Anna opens the notebook.

Sara grabs the backpack. She reaches for her notebook.

ANNA

No.

(Dodging Sara)

It's a letter to Jeremy.

Podowski stares at the notebook.

SARA

Not funny, Anna. That's my private notebook.

ANNA

(Reading aloud)

"Dear Jeremy, Maybe someday you'll read this letter. I believe we will meet. You'll look into my eyes and love me. Sara.

Sara catches hold of the notebook. Anna twists it away.

SARA

Give it back.

ANNA

Okay, okay, chill out. Here, take it.

Sara carefully places the notebook inside her bag.

The line moves forward.

EXT. GATE, STADIUM - NIGHT

MUCH LATER. A sunburned Sara arrives with Anna at the gate. An USHER takes their tickets.

Triumph on their faces, Sara and Anna pass through the turnstile.

ANNA

I know, you promise to pay me back.

SARA

Thanks, Anna. You are my only true friend.

EXT. STADIUM - NIGHT

SOUND of 40,000 girls SCREAMING.

USHERS check ticket stubs at each aisle.

Sara and Anna look over the stadium.

At one end, TWO GIANT SCREENS hang above the stage.

SARA

There's no air in here.

Sara stops to catch her breath; her face streams with sweat.

ANNA

Go, hurry, Sara.

Anna pulls Sara toward the bleacher seats.

EXT. BLEACHER STEPS - NIGHT

THUNDERING FEET POUND. BLEACHERS SHAKE.

Sara and Anna climb to the top of the stadium.

AFTER EACH FIREWORKS EXPLOSION, SCREAMING INTENSIFIES.
WATERFALLS OF SPARKS SHOWER OVERHEAD.

EXT. SECTION 56, BLEACHERS - NIGHT

Every seat taken. Sara panics.

Anna shows an USHER their ticket stubs. He removes TWO GIRLS
from their seats.

Sara and Anna sit.

TWO GIANT SCREENS SHOW VIDEO:

IMAGES OF JEREMY AND THE BAND MORPH FROM "TRU BLU" LOGO
LETTERS.

Stadium lights ignite.

DEAFENING SCREAMS burst from the CROWD.

SARA

I can't believe it. My first ever concert. I wish I was up there singing with Jeremy.

ANNA

You're dreaming again.

Sara points to the screens.

SARA

Look -- their new video from Switzerland. On the big screens. Look --

ANNA

I see. I see. Oh no.

Everyone stands on the seats waving Glo-sticks.

SARA

I can't see. I can't see.

ANNA

Here, stand on your seat.

SARA

For the whole show?

Sara looks dazed.

ANNA

You want to see don't you?

Anna gives Sara her water bottle. Sara takes a long drink. She revives a bit.

Anna helps Sara up onto her seat.

SARA

Anna -- I saw this on TV. They come down a mountain.

Anna takes a drink from the water bottle. She tosses it into her bag.

ANNA

I've seen it with you.

SARA

See -- there's their dog coming down.

Anna shrugs.

LYRICS TO MUSIC DANCE ACROSS THE SCREENS.

ON VIDEO: lead singer, JEREMY JONES, 17, smiles his 3-D smile.

Jeremy leads TOMMY BARNET, 17, "Mr. Shy," ALONSO SWIFT, 18, funny, JACKIE HOLMES, 18, a rebel, and TAG, 15, Jeremy's kid brother.

Dressed in mountain climbing gear and thick soled boots, they repel a snow-covered mountainside on ropes.

Far below, lies a valley dotted with pine trees. A small village rests beside a green meadow. Near the meadow, stands a castle with flags waving from its battlements.

In perfect synchronization, "TRU BLU" drops through mist and lands on a flat area cut into the side of a cliff.

On his own ropes, Irish Setter mascot, "PATCHES," joins the band. Tag removes the dog's harness.

Patches, excited by the music, leaps on Jeremy, who slips over the cliff edge.

The band reacts.

Crowd GASPS.

Patches and Tag grab Jeremy's sleeve and pull him onto the ledge.

Cliff ledge and valley become a concert stage.

JEREMY (VO)

Thank you, Elgin. We dedicate the next song to YOU.

GIRLS SCREAM.

Wearing headsets, moving in perfect rhythm to the music, the band belts out another catchy hit.

As she sings along with Jeremy and the band, every fibre of Sara's being matches Jeremy's beat.

VIDEO ENDS.

ON ROPES FROM THE TOP OF THE SET, LIVE "TRU BLU" BAND DROPS TO THE STAGE. The boys unhook their gear.

"PATCHES" lowers on his special harness. Jeremy frees the dog. Patches jumps on each boy.

Sara sobs. Anna gives her a hug.

From Sara's view, the band looks doll-size. Their faces, too far away to recognize.

"Patches" and "TRU BLU" dance and sing their song.

SARA
(Disappointed)
I can't see Jeremy very well.

ANNA
We're too far away up here.

EXT. BACK GATE AREA - NIGHT

Later after the concert. FANS wait at a gate behind the set.

A black LIMOUSINE, motor running, waits at the gate. The GIRLS PUSH AGAINST THE FENCE TO GET TO THE LIMO.

GIRLS
Jeremy. Jeremy's in the car.

SCREAMS FROM THE FANS.

Sara and Anna join the crowd and push toward the limo.

Huge double doors at back of the set open. A DOZEN SECURITY GUARDS surround the car.

Girls SCREAM.

"TRU BLU" appears in hooded one-piece jump suits. They jump into the limo.

Fans hurl themselves on top of the limo. It drives slowly away with teens clinging to its top and sides. Sara and Anna run alongside.

The double doors open once again.

TWO SECURITY GUARDS smile and give each other a hi five.

They motion to a second black limo identical to the first. This car turns in the opposite direction and heads toward another exit.

The big doors swing shut.

EXT. STADIUM GATES - NIGHT

LATE. Past curfew. Sara and Anna line up with other sobbing girls. They push through the gates.

EXT. MAIN STREET, RIDGEWOOD - NIGHT

Anna parks her car across from the movie theatre.

INT. ANNA'S CAR - NIGHT

Sara opens the car door.

ANNA
Getting foggy out.

SARA
Yeah.

Sara gets out and slams the door. She notices mud on her shoes.

EXT. MAIN STREET, RIDGEWOOD - NIGHT

Sara scrapes her shoes on the curb.

SARA
Sorry I muddied up your cute little
oriental rug.

Sara examines the rug through the open car window.

ANNA

They need to go to the cleaners
anyway.

Sara walks around Anna's car. Anna lowers her window.

ANNA

I can drive you all the way home.

SARA

No. I want to walk a little. I feel
sort of weird.

ANNA

See ya tomorrow.

SARA

It was great. I'll never forget it.

Anna drives away.

Sara leans against the theatre building. She takes a deep
breath.

She walks by the "SHEAR MUSIC" shop. The lighted window
features multiple copies of a sign that reads:

"TRU BLU" FALL CONTEST... ENTER NOW

WIN A TRIP TO LA

MEET JEREMY JONES AND "TRU BLU" BAND.

SARA (VO)

(To herself)

Wow. Look at that.

GRAND PRIZE-- A CHANCE TO PERFORM WITH THE BAND IN THEIR NEXT
VIDEO.

Sara shakes her head. She shuffles away from the window.

SARA (VO)

(To herself)

"Dear Jeremy, your concert was great.
I'm grateful we were in the same
place together, even though we didn't
get to be alone. Love, Sara"

EXT. OAK STREET, RIDGEWOOD - NIGHT

Kicking dry leaves in her path, Sara walks slowly along the sidewalk.

A pocket of thick fog makes it difficult to see trees and houses.

Sara looks back.

Swaying trees cast ominous shadows. She walks faster.

Through the mist, a little way down the block, Sara sees a long black limousine parked, motor idling, lights low.

Sara freezes.

SARA
(In a low voice to
herself)
Who is that?

She slips behind a tree.

SARA
(To herself)
Oh my... it can't be. It's parked at
my house.

Sara darts to another tree closer to the car. Her hands shake with fear.

SARA
(To herself)
Too dark to see the license plate.

Close enough to touch the back bumper, Sara crouches behind the limo. She pulls her Glo-stick from her bag.

The pale Glo-stick lights the license plate.

It's covered with dry mud.

Sara traces a single letter "T."

SARA
(Whispering)
Jeremy.

As if sensing her touch, rear lights flash on. The license slips away from Sara's hand.

The car slowly moves down the block.

She turns off the Glo-stick. Sara lies flat in the damp grass alongside the curb.

Then she races across the front lawn to her house.

Sara notices a light on in the basement.

EXT. BASEMENT WINDOW - NIGHT

Sara looks through the window.

She sees MARY BETH, 9, in her pajamas. Mary Beth plays with her dolls at a dressing table mirror. The dolls wear lipstick. So does Mary Beth.

Sara taps on the window.

Startled, Mary Beth looks up.

Sara beckons her to the window.

Mary Beth unlocks the window.

SARA

Go upstairs to the front door. Hurry.

MARY BETH

I waited up for you. Your face is all red.

Sara places her finger to her lips.

SARA

Come to the front door. Run. Be quiet.

MARY BETH

(Whispering)

Okay.

Mary Beth locks the window.

Sara runs around to the front door. Looking up, she checks the second floor windows.

EXT. HARPER'S FRONT DOOR - NIGHT

The door opens. Sara pulls Mary Beth outside.

MARY BETH
I don't have on any shoes.

Sara tears off her own sandals.

SARA
Wear mine. Quick, I think you can still see it.

MARY BETH
Yours are too big.

Mary Beth struggles with Sara's shoes. The sandals fall off.

SARA
Piggy back. Quick.

Mary Beth climbs on Sara's back.

SARA
(Staggering under the weight)
Shh. They may still be around.

Sara points toward the end of the block.

SARA
See it?

Mary Beth strains to see.

MARY BETH
Too foggy. What is it? You are so burned. Let me rub your skin with mom's new sunburn lotion.

SARA
Do you see a long black limo?

MARY BETH
No. Who was it?

SARA
You can't tell anyone, not even mom.

A solemn Mary Beth raises her right hand.

MARY BETH

I promise.

SARA

Jeremy and "TRU BLU." Their limo was parked right here in front of our house.

MARY BETH

Are you sure?

SARA

(Annoyed)

Yes. I'm sure. The license said, "T."

MARY BETH

A "T" that's all?

SARA

I know it was Jeremy.

MARY BETH

Why would he come here?

Mary Beth slides off Sara's back. Sara winces in pain.

SARA

Ohhh. My back.

The girls go inside.

INT. SARA'S BEDROOM - NIGHT

In one flowing motion, Sara lights her desk lamp, turns on her computer, and collapses in her desk chair.

She gazes dreamily at Jeremy's life-size poster image on the ceiling above her desk. Their eyes seem to lock.

Every collectible souvenir made for Jeremy and "TRU BLU," sits neatly arranged on shelves around the room.

SARA (VO)
 (Typing an e-mail,
 reading aloud to
 herself)
 Dear Jeremy, Did I dream your car was
 at my house tonight? It can't be
 true. Love, Sara.

Sara pushes the SEND button on her e-mail.

MARY BETH
 (In a sleepy voice)
 Sara, how was the concert?

With great care, Sara brushes her hair.

SARA
 Our seats were too far away. You
 couldn't really see or hear them with
 everybody screaming.

MARY BETH
 Does Mom know you went?

SARA
 No. Don't say anything, okay?

MARY BETH
 I won't. I hate it when you're not
 here. Can I brush your hair?

SARA
 Not tonight. I can do it.

MARY BETH
 Love you.

SARA
 Me too.

Sara drops her brush on her desk. She takes her pajamas from
 her dresser drawer.

EXT. OAK STREET, RIDGEWOOD - DAY

Dawn. A "SOLD" sign stands in the front yard of the house
 next to Sara's house.

A MOVING VAN and a small car park.

TWO MOVERS hop out. They lift the van's back door. It CREAKS UPWARD.

INT. SARA'S BEDROOM - DAY - SAME

Sara awakens.

She startles at the loud scraping SOUND OS. She runs to the open window.

Mary Beth yawns and stretches.

MARY BETH
What's that awful noise?

SARA
Our new neighbors.

Mary Beth joins Sara.

Through the window, the girls see a teen-age BOY, MICHAEL PRESTON, 17, and his MOM, ELLEN, 40's. They climb the front steps. He carries a guitar case.

MARY BETH
I'll get my binoculars.

SARA
Mary Beth, they might see you... okay
hurry up.

Mary Beth grabs her binoculars from her desk, slides back to the window on her slippers, then she peers through the binoculars.

MARY BETH
He's sort of cute.

Mary Beth nearly falls out the window.

Sara pulls her inside.

MARY BETH
You want to see?

SARA

I guess so.

Mary Beth crouches by the window sill. Sara looks through the binoculars.

MARY BETH

What's happening?

SARA

She's looking for her key.

Ellen fumbles with a bunch of keys. Michael takes them from her, and he finds the right key.

MARY BETH

My turn.

The girls LAUGH.

The boy looks up. Sara and Mary Beth duck in time.

Sara leans out the window again. She sees him unlock the front door and enter.

The movers unload chairs.

Mary Beth wanders over to the computer. She sits at Sara's desk.

MARY BETH

You've got mail, Sara. Can I print it out?

Sara kneels next to Mary Beth. She hits some keys. The printer comes to life. Sara pulls two sheets from the printer.

Mary Beth hangs over Sara's shoulder.

SARA

It says, "Dear Miss Harper," ow, don't push, Mary Beth. My sunburn --

MARY BETH

(Too loud)

I can't see it.

SARA

You'll wake up mom.

MARY BETH

(Softly)

I can't see it.

SARA

(Reading aloud)

"Dear Miss Harper, Regarding your recent inquiry re your "Teddy Bear" gift, Jeremy receives thousands of gifts and letters a week. He can't possibly thank each and every fan --"

MARY BETH

Aww. Why not? He could if he wanted too.

SARA

(Wiping away a tear,
reading aloud)

"-- Know, that his managers, staff, and Jeremy do appreciate these tokens of fan approval. Yours very truly, Jeremy, 'TRU BLU.'"

Sara turns off the computer. She tosses Jeremy's letter into her waste basket.

SARA

A computer wrote it.

PHONE RINGS.

OS KNOCK ON DOOR.

MOM (OS)

Sara, it's long distance... your sister in California. Are you awake?

MOM enters. JEANETTE HARPER, 45, wears a tired-looking robe over her nightgown. No makeup.

MOM

Take it in my room. Don't wake your grandmother.

INT. MOM'S BEDROOM - DAY

A few moments later. Sara sits on the bed, the phone to her ear.

SARA (ON PHONE)
Christie, how's school?

Mary Beth pulls on Sara's hand.

MARY BETH
Let me talk to her.

Sara gives the phone to Mary Beth.

MARY BETH (ON PHONE)
You bringing your new puppy home for
Christmas? Cool.

Sara takes the receiver.

SARA (ON PHONE)
(To Christie)
I've got school.
(To Mom)
She wants me to come see her.

Mom smiles.

MOM
Maybe you can visit on a weekend,
something like that.

Sara looks pleased. She notices Mary Beth's lipstick-smearred lips.

Sara trades Mom the phone for a box of tissue. She chases Mary Beth out.

MOM
(To Sara and Mary
Beth)
I'll have your breakfast ready in a
minute.

SARA (OS)
Give me that face.

MARY BETH (OS)
(Garbled)
Sara, stop. You're rubbing my lips
too hard.

EXT. HARPER'S DRIVEWAY - DAY

Sara follows ANNA down the drive.

EXT. OAK STREET, RIDGEWOOD - DAY

Anna and Sara walk to the corner Anna talks MOS. Sara has a
dreamy expression on her face.

EXT. BUS STOP - DAY

Anna laughs.

ANNA
So, I told him... Sara, you haven't
heard anything I just said.

Sara smiles to herself.

Sara smooths her hair and adjusts her glasses. Anna looks
annoyed at her.

ANNA
History quiz on the war today. You
ready?

SARA
Which war are we on?

ANNA
The war we've been studying all week.

SARA
Anna, something weird happened last
night. You won't believe it.

ANNA
Try me.

SARA
You've got to promise not to tell
anyone.

ANNA
Who would I tell?

SARA
When I walked home last night --

ANNA
What?

Sara sees Michael.

He carries, but clothes are not his thing.

Sara notes the guitar case.

MICHAEL
Hey. I'm Michael, I'm new.

He looks down the street.

ANNA
I'm Anna. Don't you hate first days?

Michael shrugs.

Sara stares at Michael.

He waits for her to say something.

SARA
(Completely thrown)
I'm Sara... next door.

Michael nods and gives her a shy smile.

The SYLVESTER HIGH BUS stops. Sara enters followed by Anna and Michael. Bus drives on.

INT. BUS - DAY

TEENS. Lots of TALKING. Sara winces at the noise level.

Anna takes a seat by a window. Sara sits with her.

Sara watches Michael find a seat at the back of the bus. He holds his guitar case on his lap.

ANNA

So, what happened last night?

Sara whispers in Anna's ear.

Anna reacts. She takes a long look at Sara.

ANNA

I don't get it.

Sara looks troubled.

EXT. OAK STREET, BUS - DAY

The bus stops at the corner. CAROL STANTON, 16, in her cheerleading outfit, bounds up the steps. The bus moves on.

Carol smiles at everyone on the bus. She looks down the rows of seats.

Carol's eyes light on CRAIG WHITE, 17, in his football letter sweater.

Carol works her way down the crowded aisle. She stands next to Craig.

Craig continues his conversation with "CATCH" WALLINGFORD, 17. "Catch" wears a similar sweater.

Carol taps Craig on the shoulder.

CATCH

Yeah. I remember that game.

CRAIG

Later, okay?

Craig gives Carol a winning smile. He turns to "Catch."

Carol moves back in the bus. She sits next to Michael.

Michael looks out the window.

Sara watches them.

EXT. SYLVESTER HIGH, FRONT ENTRANCE - DAY

Bus unloads. Sara and Anna follow Michael to the front doors.

INT. SYLVESTER HIGH SCHOOL - DAY

Michael's guitar case bumps students as they crowd into the school.

Sara and Anna catch up.

ANNA

Where do you need to go?

MICHAEL

Registration office?

With Sara on one side and Anna on the other, they guide Michael down the hall.

LOUD SPEAKER SQUAWKS

BOY'S VOICE (VO)

Good morning, fellow students. A brief reminder: the annual Acapella Choir Beach Party will happen tonight at 6:30-9:00 P.M. Plenty to eat and music too. See ya there. That's all for now, folks.

Sound of a loud CLICK.

Michael takes in the scene.

An office sign on a door reads: "REGISTRATION."

MICHAEL

Thanks.

SARA

'Bye.

ANNA

See ya.

Michael enters the office. Sara and Anna head down the teeming hallway.

Handmade SIGNS line the walls.

They read: "CHORUS BEACH PARTY KELLER'S BEACH 6:30 P.M. Bring
cookout food. September 15th."

Anna notices the signs.

BELL RINGS.

ANNA

Beach party tonight?

SARA

I guess so.

ANNA

Pick you up at 6:00.

With a quick wave at Anna, Sara enters a classroom.

INT. AMERICAN HISTORY CLASS - DAY

Class, seated.

Sara sits near the door. She props her head on her hands.

MS. QUISNISKI, 40, passes quiz papers to the first in each
row. Small and neat-looking, she smiles at her class with
genuine interest.

Michael enters with his guitar case. He hands Ms. Quisniski
a pass. She points to a seat in the back of the room.

Sara watches him. The case is in the way. It bumps into
chairs, arms, and books as Michael apologizes. He sits.

MS. QUISNISKI

Please pass the quiz sheets back.
Now, don't worry. It's only five
questions on the war.

Sara takes one and passes the rest back.

Michael raises his hand.

MS. QUISNISKI

You have some catching up to do. Just
read the first chapter in the text.

MICHAEL

Can I borrow a book?

A BOY hands Michael the textbook. He opens to Chapter 1.

Sara looks wistful. Her eyebrows rise as she reads the questions. She looks around for help.

MS. QUISNISKI

Everyone have one? You have a little less than an hour. You may begin.

Sara begins a sketch of Jeremy's face on the back of the quiz sheet.

SARA'S HAND writes a letter.

SARA (VO)

(Reading aloud to herself)

Dear Jeremy, Please write back. I'm tired of your form letter. Do you sign each one? I'm failing this quiz.

Around her, the class works on the quiz.

Michael glances over at Sara. He turns back to the text.

SARA (VO)

(Continuing her letter)

Jeremy, I don't know which war this history quiz is on. Love, Sara.

INT. HISTORY CLASS - DAY

Sara looks up. The wall CLOCK shows the hour is up.

Ms. Quisniski collects the papers. Sara tucks the quiz into her bag.

BELL RINGS.

Kids crowd to the door. Sara leaves unnoticed.

INT. DISCUSSION CLASS - DAY

Students sit at round tables throughout the room.

Anna waves Sara over to her table.

Sara sits between TWO FOOTBALL GUYS in letter sweaters, CASEY SINCLAIR, 17, and TOD WARREN, 17. Others at the table: STEVEN MARSH, 16, and Carol Stanton take all seats but one.

Michael enters with his guitar case. He leans it against the wall. He sits opposite Sara.

MR. LONG, 40's, enters. He's nice looking, casually dressed. He glances at the chattering students.

MR. LONG

Let's talk.

Michael gives Mr. Long his pass. The teacher smiles.

Long hands out envelopes, one to a table. Table leader, Casey Sinclair takes one.

MR. LONG

Those who haven't shared their opinions this first week of class might make the effort today. I'll be grading.

Class members react.

Student table leaders around the room open their envelopes.

Sound of TALKING fills the room.

Casey opens the envelope. He passes it to Tod.

CASEY

Tod, read what it says.

TOD

"Should formal education begin when babies reach the age of one year?"

Tod rolls his eyes.

ANNA

Studies show even unborn babies can hear music.

STEVEN

Baby drummers and --

With her eyes on Michael, Carol interrupts.

CAROL

My two-year-old sister plays the piano. I think music is important.

Sara leans forward. She opens her mouth.

TOD

High school could start when you're 7 or 8. College graduation at 15.

ANNA

They might be able to do the work. But they wouldn't be like teens.

Sara clears her throat. Casey and Steven glance her way. The conversation races on.

Mr. Long checks his watch. He moves to Sara's table. He sits behind Sara.

Sara shifts in her seat.

MR. LONG

Tod, what's the topic here?

TOD

"Babies and early education."

MR. LONG

Fire on.

Everyone at the table looks at Sara.

MR. LONG

Jump in, Sara, it is "Sara," right?

Sara nods.

SARA

I think... let babies be babies.

The others around the table look at Sara with puzzled expressions.

SARA

I mean, life in high school at 16 is so... how could a baby do this?

She smiles.

Mr. Long nods his approval at Sara. He makes some notes in his record book. Conversation resumes.

Sara takes a deep breath.

Anna looks relieved.

Michael looks at his feet.

INT. SYLVESTER HIGH, HALLWAY - DAY

Sara stands at her open locker. She shoves books in and takes out her backpack.

A hand touches Sara's shoulder. She jumps.

MS. QUISNISKI

Sara, Ms. Harper?

SARA

Yes?

Sara closes her locker.

MS. QUISNISKI

I want to talk to you in my classroom right now. You have the time?

SARA

I... was... yes.

Ms. Quisniski talks in a quiet tone.

MS. QUISNISKI

Follow me.

Sara follows. She's nervous.

INT. AMERICAN HISTORY CLASSROOM - DAY

Sara sits opposite Ms. Quisniski, at her desk.

MS. QUISNISKI

First, would you give me the quiz
sheet you didn't turn in this morning?

Sara pulls out the paper.

MS. QUISNISKI

May I see it?

SARA

I didn't actually do the quiz.

MS. QUISNISKI

I know. You were writing or drawing
something on it.

SARA

It was a... personal writing...
drawing. I really don't want --

MS. QUISNISKI

Ms. Harper, I'm afraid you don't
understand. If I can see what you
were expressing there, perhaps, I
could help you.

SARA

Help me?

MS. QUISNISKI

You do need help, Dear. Don't you?

SARA

No... I... yes.

MS. QUISNISKI

We're starting off the year with an
"F" on this quiz.

SARA

Yes. I'm... here.

Sara gives the quiz paper to Ms. Quisniski.

MS. QUISNISKI

You've got a bad case of sunburn. It must be quite painful.

Sara fights back tears.

SARA

It is. We put some lotion on it last night.

MS. QUISNISKI

Perhaps the school nurse could take a look. Your back?

Sara nods. She wipes away a tear.

Ms. Quisniski turns over the quiz sheet. She studies Sara's drawing of Jeremy.

Her eyes come up from the paper.

MS. QUISNISKI

Jeremy? "TRU BLU" isn't it? Could it be, he's keeping you from studying the war?

Sara, amazed, nods her head "yes."

Mr. Long knocks on the glass door. Ms. Quisniski points at Sara. He won't leave.

With a sigh, she unlocks the door. He gives her a sign that reads:

"TEACHERS' STRIKE BETTER WAGES"

Ms. Quisniski looks disturbed. She locks the sign in a closet where similar signs are stored.

Sara registers surprise.

MS. QUISNISKI

Can you keep an important secret, Sara?

SARA

Yes.

Ms. Quisniski returns to the desk.

MS. QUISNISKI

Now, you are the only student to know. Teachers will go on strike soon. School will be closed.

SARA

I won't tell.

MS. QUISNISKI

That's good. If anything leaked out about this impending strike, teachers might lose jobs.

Sara rises. Ms. Quisniski gives her the quiz sheet along with an envelope.

MS. QUISNISKI

For now, you may reread chapter one. Take the quiz and return it to me in this envelope. Is that clear?

SARA

Yes.

MS. QUISNISKI

I will count only the new grade. And this one will be erased from my record book.

SARA

Thank you, but why -- ?

Ms. Quisniski smiles.

MS. QUISNISKI

Let's just say, I understand.

SARA

Thanks. Thanks so very much.

EXT. BEACH - NIGHT

A full moon lights the beach. Students gather around a fire on the sand.

GUITAR MUSIC PLAYS.

MS. NORRIS, 50ish, rings a small BELL.

Sara and Anna sit near Ms. Norris. They eat hot dogs and chips.

CHORUS MEMBERS look up from their plates.

MS. NORRIS
Singers, give me your attention,
please. This won't take long.

Silence.

MS. NORRIS
For our new members, you're always
welcome in class.

Sara's face appears downcast.

MS. NORRIS
Acapella tryouts for our performing
group take place next Monday
afternoon at 4. We look forward to
our first event, our fall concert.

APPLAUSE and WHISTLES.

MS. NORRIS
We have a special entertainment treat
tonight.

Michael steps into the firelight.

Sara and Anna look surprised.

MS. NORRIS
I met this young musician today.
Here's Michael Preston, a newcomer to
Sylvester.

Students sit closer to Michael.

MS. NORRIS
He's going to play a song for us.

Ms. Norris whispers in Michael's ear. He whispers back.

MS. NORRIS
This song Michael wrote himself.
Let's welcome him all the way from
Ohio.

SPONTANEOUS APPLAUSE.

Michael plays and sings a beautiful song.

He sings the second verse.

Michael signals everyone to join in on the chorus.

Anna nudges Sara to sing. Sara looks embarrassed. Sara sings along softly. She drops her plate into the fire.

The song ends.

Sara smiles at Michael. She applauds with Anna and the other kids. Michael smiles back.

Carol Stanton jumps onto a large rock.

CAROL
(Clapping)
Let's show Michael how we feel.

Michael waves her away. He steps back from the fire.

EXT. LILY'S SHEAR MUSIC SHOP - DAY

It's Monday after school.

Sara and Anna look into the window at an array of "TRU BLU" COLLECTIBLES. More signs about the "TRU BLU" CONTEST fill the window.

SARA
Please come in with me.

ANNA
No. Let's study at my house instead.

SARA
I promise I won't be long.

ANNA
Sara, don't go in this time.

SARA
Anna.

ANNA

Lily gives me the creeps. It's like she has some strange power over you.

Sara pulls on Anna's arm.

SARA

I can handle Lily. I'll just be a minute or two.

ANNA

Lily's weird.

Sara looks unhappy.

SARA

You're acting weird right now.

Sara pushes Anna inside.

INT. LILY'S SHEAR MUSIC SHOP - DAY

Sara and Anna burst through the front door into the stark-looking shop.

BLAST OF "TRU BLU'S" world premier hit, "CRYING AGAIN OVER YOU" PLAYS THROUGHOUT THE SHOP under scene.

Dust-laden 45's hang on strings from the ceiling alongside flickering fluorescent lights.

LILY BIAGINI bounds over to the girls. She's under 20. Lily's all "Hollywood." She's a hip dresser with unnaturally colored red hair.

LILY

Can it be our bestest and mostest loyal "Jeremy" fan?

Anna grimaces.

SARA

Lily, what's new?

LILY

A few surprises for you.

Sara takes a step towards Lily. Anna's face shows concern.

LILY

The October issue of "BANDS AND TEENS AND MORE" magazine came in early. It features a new "Jeremy" article.

SARA

Can I see it?

LILY

I put your name on a copy. Come over to the check-out counter.

Sara looks at Anna. Anna shakes her head, "no."

SARA

I don't really have the time, Lily. Anna and I planned on studying together this afternoon.

Anna draws Sara a few steps toward the shop entrance.

LILY

You can't leave now. There's more.

Lily grabs Sara's hand.

Lily and Sara drag Anna along between racks of CD's, down one aisle and up another.

Lily stops before a rack of hanging posters.

She flips slowly through the "TRU BLU" section.

Sara's excited laugh dies in her throat.

A CROWD of TEENS gathers.

Without noticing Anna's tense face, Sara grips Anna's arm.

Anna's eyes roll. She tries to pry her arm loose.

LILY

It's the next one. Yes. Look, Sara.

Jeremy's blue shirt matches his blue eyes.

TO SARA, JEREMY'S LIFE-LIKE IMAGE SEEMS TO STAND BEFORE HER.

Tears roll down Sara's cheeks.

Anna looks at Lily with contempt.

Lily ignores Anna.

SARA

He's right here, look at him.
(She drops Anna's arm)
Jeremy, I'm Sara.
(Stepping forward,
she touches Jeremy's
hand on the poster.)

A GASPING SOUND from the crowd. Anna shoots a menacing stare their way. The crowd leaves.

Lily stands a little apart, smiling to herself. Her eyes glittering like those of a coiled snake, Lily watches only Sara.

SARA

(Whispering to Anna)
You've got to lend me some money.
I've spent everything.

LILY

Now, Sara, my big surprise for you.
Jeremy's new contest. To save time,
I went ahead and entered your name.

SARA

You did?

Anna scowls at Lily.

LILY

And today, guess what?

SARA

I can't guess.

Lily pulls a list of names from under the counter.

LILY

You made the semifinals.

Sara looks at Anna.

SARA

How... I mean... I did?

ANNA

What does that mean? She made the semifinals?

Lily shows the girls a flyer.

LILY

Sara's one of 250 semifinalists. She has until October 31st to submit a video tape of herself singing one of "TRU BLU's hit songs.

ANNA

And what else? Money?

LILY

No. The semifinalist must include a letter to Jeremy telling why she wants to be "Miss Swiss Castle" in his new video to be shot in LA.

Lily and Sara SCREAM clasp hands, and Lily spins Sara around.

SARA

A letter and a video of me singing?

ANNA

Cool it, Sara. How many girls did you say made the semifinals?

LILY

There's 250. From all over the country. Our Sara made the semifinals. Think of the thousands who entered.

Arm in arm, Lily and Sara stroll to the back of the the shop.

They leave Anna behind.

Defeated, Anna waits.

SARA

Tell me more about this contest.

LILY

How about a trip to LA to meet Jeremy and "TRU BLU" and -- a \$5000.00 prize?

SARA

No.

LILY

And you perform in the video with Jeremy and his band. I knew it. I knew you'd make the semifinals.

SARA

How did you think of me?

LILY

Your store Manager, that's me, wrote in, 25 words or less, about my best "TRU BLU" customer. Who else but you?

They laugh.

LILY

How do you feel?

SARA

Scared. Very excited. But, I don't think I have a chance.

LILY

Why not?

SARA

I mean a video? Me singing? Where can I get someone to even make the video?

LILY

We'll all help you. It will all fall into place. You'll see. You got this far.

SARA

I guess you're right. Whatever it takes, I've got to win.

LILY

Deadline is October 31st. Get going, Girl.

EXT. LILY'S SHEAR MUSIC SHOP - DAY

Later. Sara exits the shop with Jeremy's new rolled up poster under her arm.

Anna follows.

SARA

Thanks... for buying this poster. I'm going to pay you back. Everything I owe you. I promise.

ANNA

(Unsettled)

Forget about it.

SARA

Lily says I've got a chance. I can win that contest. I'm always writing letters to Jeremy. And this time he'll read it.

ANNA

You're going to win? You're sure of that?

SARA

I love Jeremy. That love will show in my entry letter.

Anna shakes her head.

SARA

I'm positive, that when Jeremy and I finally meet, he's going to know we're meant for each other.

ANNA

I'll drive you home.

SARA

I'm not going home now.

ANNA

You're not?

SARA

I've decided. I'm going back to school for the chorus tryouts. I need to practice singing for my video.

ANNA

(Agitated)

Okay ... then. See you tomorrow.

Sara taps Anna on her shoulder with the poster.

Anna unlocks her car door.

ANNA

Sara, if you need a ride back to school, ask me.

SARA

It's not far, really. I can walk.

ANNA

You sure? Do you feel all right?

SARA

I have Jeremy, here, to keep me company.

ANNA

(Alarmed)

Oh, Sara. What can I say?

Anna gets into her car and drives away.

Sara stares after Anna.

SARA

What's wrong with her?

Sara shrugs. She walks toward school.

EXT. SYLVESTER HIGH, FRONT ENTRANCE - DAY

Late afternoon.

BELL sounds.

Carol and FIVE CHEERLEADERS burst through the front doors. A CROWD of CHEERING KIDS follows.

KIDS
Teacher's strike. No school.

The crowd disperses in different directions.

Sara, carrying her Jeremy poster, pushes through the front doors. Michael follows her.

Sara looks sad. Michael shows concern for her. They walk to a waiting school bus.

EXT. OAK STREET - DAY

Michael follows Sara down the sidewalk toward Sara's driveway.

MICHAEL
Wait a minute.

Sara looks around. She blushes.

SARA
Are you talking to me?

MICHAEL
Yeah.

SARA
I feel stupid.

MICHAEL
You weren't --

SARA
This was my third try for that chorus.
(To herself)
Sara, get the message.

MICHAEL
I was nervous too.

SARA
You, you were wonderful. You already
sang at the beach party.

They reach Sara's driveway.

SARA
Zero confidence, that's me.

MICHAEL

There will be other tryouts.

SARA

Everybody just laughed at me. Can you believe how awful they were?

Michael and Sara look at each other. Sara gives him a weak smile. He shrugs.

Sara walks down her driveway. She stops and watches Michael jog to his garage. He enters the side door. The double door opens.

Sara slowly climbs the front steps to her house. She stops. An idea lights her face.

Leaving her poster on the front porch, she walks over to Michael's garage.

INT. MICHAEL'S GARAGE - DAY

Sara peeks inside. She takes a quick glance around.

Walls, lined with boxes from the move.

Several folding chairs, a mixing board, occupy the middle area of the garage.

Speakers in various sizes, housed in black boxes, guitars, a set of drums, a keyboard, a bass guitar, amps, mikes, and a PA system fill the space.

A folding screen stands in the center behind the chairs. Aluminum foil covers the lower section.

A sign on an easel reads:

"AUDITIONS FOR BAND SATURDAY. ORIGINAL SONGS ONLY."

Michael winds a long wire into a coil. He doesn't see her.

SARA

Excuse me?

Michael looks surprised and pleased.

MICHAEL

Hey, Sara.

SARA

Can I come in?

MICHAEL

Sure.

Sara slips in. She doesn't know where to stand.

MICHAEL

Over here. Sit here.

He dusts off a folding chair with a rag. Sara sits.

SARA

I know you don't know me very well.
But I heard you play your guitar and
sing at the beach party and at the
tryouts today. You're so good.

MICHAEL

Thanks.

SARA

I was just wondering. I know this
sounds silly. I could maybe pay you
a little later on.

MICHAEL

What?

SARA

Could you maybe help me make a video
tape of me singing one song? I could
pay for the tape.

MICHAEL

What's the tape for?

Sara stands. She paces.

SARA

This has got to be a secret. No one
can know. I've placed in the
semifinals of this contest.

MICHAEL

Really? The semifinals?

SARA

Yes. I can't believe it either.

MICHAEL

When do you need this video?

SARA

October 31st. That's the deadline for final entries in the competition.

MICHAEL

I video tape my gigs. But never for a contest.

SARA

My family doesn't know about it.

MICHAEL

(To himself)

I've got this new band to set up. And classes and homework. Mom has me help her.

Sara rises. She backs toward the entrance.

SARA

This was a stupid idea.

MICHAEL

Don't go. Maybe we can work something out.

Sara smiles. She returns to her chair.

EXT. SARA'S BACK DOOR, KITCHEN - DAY

Anna knocks.

Sara's GRANDMOTHER, GRAM, 75, opens the door.

GRAM

Hello, Anna. Come in. I'm afraid you've caught me napping.

INT. KITCHEN - DAY

Gram steps to the hallway door.

GRAM
(Calling upstairs)
Sara, Anna's here.

ANNA
Sara's not up there. She's trying out
for Acapella Choir at school.

GRAM
I'm the only one home.

ANNA
I've come about Sara's problem.

GRAM
Sara has no problem. If you have a
problem, you should speak to her
mother about it, not to me.

Gram walks to the kitchen counter and picks up a plate of
cookies.

GRAM
Sit down, please. Would you like a
cookie? I baked them this morning.

Gram offers Anna a plate of chocolate chip cookies.

ANNA
Thanks.

Anna sits at the kitchen table. Gram goes to the refrigerator.

GRAM
How about some milk?

Anna nods, "yes." Gram pours Anna a glass of milk. She closes
the refrigerator.

ANNA
I don't like doing this behind Sara's
back. But something weird is
happening to her. You and her mother
probably know about it.

Gram sits opposite Anna at the kitchen table.

GRAM

Frankly, I try to stay out of their personal problems. Sara doesn't confide in me very much.

ANNA

Sara owes me \$250.00.

Gram looks shocked.

GRAM

(Incredulous)

Is she taking drugs?

Anna sips her milk.

ANNA

I feel like a traitor. But I'm scared for Sara. It's not drugs, Mrs. --

GRAM

Mrs. Grenetta Douglas. Come back after supper. Talk to her mother. As for your money. I'm sure we can work something out to repay you.

Anna paces about the kitchen.

Gram's face pales. She steadies herself at the sink.

Anna fills a cup with water. Gram takes a little water.

GRAM

Please come back later. Yes. That's best.

Gram exits the kitchen.

Anna leaves.

INT. MICHAEL'S GARAGE - DAY

Several days later. Garage door is up. Michael glues foil on the folding screen, now half-covered.

Sara enters. She carries "TRU BLU" sheet music.

SARA
Michael?

He looks up.

MICHAEL
So, have you picked a song?

SARA
This one. I think it's good for me.

MICHAEL
From the top.

Sara looks surprised.

SARA
Aren't you going to play the keyboard
like you did in our other sessions?

MICHAEL
No.

SARA
I don't think I can stay on key if
you don't play the keyboard.

MICHAEL
Give it a try.

Sara dances and sings the first verse.

MICHAEL
Better sing this note.

He plays middle "C."

Sara sings the note several times not quite on key.

SARA
What am I going to do?

MICHAEL
We have time. It's only been a few
days since we started.

SARA
What if I never stay on key?

MICHAEL

You will. Trust me.

Michael holds up a CD-ROM. He slips it into his computer.

SARA

What's that?

MICHAEL

Just something I borrowed from a friend back in Ohio.

Sara looks at the CD.

MICHAEL

I've already tried it with something you recorded last time.

Michael pushes a button. His keyboard PLAYS the "TRU BLU" song with Sara singing.

MICHAEL

(Listening to the recording)

Wait. Remember last time? You missed this note? There.

VO of Sara's voice sings a high note. It's perfectly on key.

Michael smiles.

SARA

How?

MICHAEL

It's called an Autotune. It takes the notes we sing and corrects them to perfect pitch.

MICHAEL

Remember this is just for your own use. No contests with this. It wouldn't be right.

Michael places the CD with her corrected voice in a cardboard sleeve. He gives Sara the CD.

She drops it into her backpack.

SARA
Thanks. I'll practice with it.

INT. SARA'S BEDROOM - DAY

Sara studies her American History book at her desk. Mary Beth enters.

MARY BETH
You need lots of help. I was watching
from the window.

SARA
I think it's better.

MARY BETH
Better than awful. You have no dance
technique.

SARA
You do?

MARY BETH
Put on the CD.

Sara SWITCHES ON her CD player. A "TRU BLU" hit PLAYS.

Mary Beth's dance moves are perfect. Sara tries to copy her
from behind.

MARY BETH
And kick. And again.

SARA
(breathless)
You're actually good.

Mary Beth shows Sara how to dance to the music.

INT. MICHAEL'S GARAGE - DAY

Next afternoon. It's raining. The doors are open. Members of
Michael's band pack their instruments.

MICHAEL
Pull your car onto the driveway.

TONY WEBB, 16, runs down the drive for his car.

He pulls it up close to the open doors. RICHARD HESS, 17, BASS GUITAR, TRENT HILLMAN, 16, DRUMS, SANDFORD COSTNER, 15, run for the car. Tony backs down the driveway. The guys wave at Michael.

Mary Beth and Sara enter the garage. They're soaked. Michael offers Sara an old towel. Sara can't reach her back with the towel.

SARA

Thanks. What a day.

Sara hands the towel to Mary Beth. She blots her face.

MARY BETH

Ooo. Dust. Yuk.

She brushes off her face with her hands.

Michael takes the towel from Mary Beth. He dries Sara's back. He stops. He's close. He's in her space. She doesn't move away. There's a silence between them.

Mary Beth's eyes widen.

Michael and Sara notice Mary Beth's face. They compose themselves.

SARA

Are we too early?

MICHAEL

No. You're right on.

The rain continues to pound the driveway. Sara and Mary Beth help Michael to pull the speakers back from the garage doorway. Rain blows in on them.

MICHAEL

I'm going to video tape your performance today.

Mary Beth looks worried.

SARA

We've been working on some dance moves.

Michael clears a space for the girls to dance.

MICHAEL
(Playing the keyboard)
From the top.

Mary Beth leads Sara. They dance and sing Sara's "TRU BLU" hit.

Michael pushes a button on his keyboard. It continues to play.
He takes out his video camera and tapes the girls.

MICHAEL
Okay. Sara alone this time.

Sara blushes. Mary Beth flops on one of the folding chairs.

MICHAEL
You can do it. Come on.

With reluctance, Sara takes her start position.
The KEYBOARD PLAYS THE SONG. Michael films Sara.
Sara takes her final pose.

MICHAEL
Not bad. Not bad.

SARA
What about the singing?

MICHAEL
You were off-key sometimes.
Confidence level, better. Keep
practicing.

He hands Sara the video tape.

MICHAEL
Keep this to check your progress in
a few weeks.

Sara smiles. Mary Beth hangs on Sara's arm.

EXT. SARA'S FRONT DOOR - DAY

Saturday afternoon. Michael strolls up the front walk. He stops to paper clip a business card to his shirt pocket. He smiles at the card.

Michael RINGS THE BELL.

Sara opens the front door. She fails to notice the card.

SARA

Hey. Want to come up and see my room?
I just cleaned it up.

Michael looks uncertain.

INT. SARA'S FRONT HALLWAY - DAY

Michael follows Sara.

MICHAEL

Is your mom home?

Sara smiles. She pulls his arm.

He looks around as he passes the living room and climbs the stairs.

SARA

Don't worry. Mary Beth is up there.
My Grandmother is in her room too.

Michael smiles. He relaxes.

INT. SARA'S SECOND FLOOR HALLWAY - DAY

Sara throws open the door to her room.

Michael gasps when he sees all the "TRU BLU" stuff in her room.

INT. SARA'S BEDROOM - DAY

Michael steps into the room. He stares at the ceiling and the floor, the walls -- every inch "TRU BLU."

MICHAEL

Holy ... you girls are sure into
decorating.

He looks oddly at Sara.

MICHAEL

Doesn't your mom mind that you did
all this to your room?

Sara shakes her head. Michael picks up one of Sara's "Jeremy"
dolls. He puts it down when it MOANS.

SARA

I don't think so. She's so busy. She
doesn't really care.

Gram overhears Sara.

She stands in the hallway just out of Sara's sight line.
Gram, unnerved, puts her hand over her mouth.

MICHAEL

What does your mom do?

MARY BETH

In the day, she runs a beauty salon
in our basement.

SARA

And evenings, she works for a
convenience store until midnight.

Mary Beth shows Michael her wall with her collages on it. He
picks up one of Mary Beth's made-up dolls.

Mary Beth bounces on her bed.

Jeremy's life-size poster captures Michael's attention. He
stares up at Jeremy's image on the ceiling.

Suddenly, Michael appears overwhelmed and queasy. He gives
Mary Beth her doll.

INT. STAIRCASE - DAY

Sara follows Michael downstairs.

SARA

Well, what do you think?

MICHAEL

I didn't know you were into "TRU BLU"
that much.

SARA

(Proud)

Jeremy means everything to me.

MICHAEL

He must take up most of your free
time.

SARA

Right. I e-mail Jeremy each day at
least once.

MICHAEL

I think I need some air. Let's go
outside.

Michael leads Sara out.

EXT. PORCH- DAY

Michael and Sara sit on the porch swing. It's a beautiful
fall day.

SARA

You okay?

MICHAEL

Yeah. Now I am.

Sara sees Michael's business card.

He pulls it off his pocket and gives the card to her.

SARA

(Smiling)

Look at this. Your band's all
professional now. Phone, e-mail.
"SIGHT UNSEEN." Good name.

MICHAEL

I think it will pull together soon.

She offers the card back to him.

MICHAEL
That's yours. Keep it.

She tucks it into her jeans pocket.

SARA
Thanks.

They look at each other.

He puts his arm around her shoulders. He takes her hand and pulls her closer. They kiss. Her glasses bump his nose.

Michael straightens her glasses. Sara blushes. She tucks her hair behind her ears.

Michael gently kisses her again.

She covers her face with her hands. He takes her hands away and looks into her eyes.

MICHAEL
You're really very pretty.

SARA
No, I'm not. Not really.

Sara pulls away.

MICHAEL
(Smiling to himself)
Jeremy's going to be tough
competition. I can see that.

Sara looks puzzled.

INT. SARA'S SECOND FLOOR HALLWAY - DAY

The next afternoon. Sara reaches the landing.

SARA
Mom?

GRAM (OS)
She's in your room.

SARA

In my room?

Sara opens the door to her room.

Her eyes widen.

The room, stripped bare.

INT. SARA'S BEDROOM - DAY

Sara stands transfixed in the doorway.

She let's out a little SCREAM.

Collectibles, posters, pictures, photos -- all packed in storage boxes and stacked to the ceiling at one end of the room. The beds are made. Her desk and computer remain.

Mary Beth sits at her desk. She clips pictures from an old teen magazine.

SARA

(Crying)

This can't be happening. Mother.

MOM (OS)

I'm in the closet, Sara.

SARA

What are you doing to my life?

Mom steps from the closet. She wears a beautician's uniform and white support shoes.

MOM

My patience has run out. Things have gone too far. No more "Jeremy." Understand?

SARA

You don't get it. "No more Jeremy," means "no more Sara."

Frightened, Mary Beth stands next to Sara.

MOM

Christie wants you to visit for a few days. I'll drive you to the airport.

SARA

What about school?

MOM

I don't think you really care that much about school.

Sara sits on her bed. Mary Beth bounces next to Sara.

SARA

When do I come back?

MOM

Come back when the teacher's strike is settled, --

MARY BETH

Can I go with Sara?

Mom shakes her head, "no."

MOM

-- you'll have some time to figure out how to repay your only friend the money you owe her, how to make up the history test you ignored, how to begin to focus on real life. It's time, Sara.

SARA

Mom. You don't understand.

MOM

I understand, all right. I'm working two jobs to keep you girls in a nice house, to keep your Grandma out of a nursing home.

SARA

Mom.

MOM

Do you understand? I'm helping Christie get through college. I have no life, so you can have one, and what do you do when I most need your support?

Sara opens her mouth, but Mom answers her own question.

MOM

You walk around in a... a "fog" in love with some super-star, who's probably dating other super-stars.

Sara raises her hand to speak. Mom ignores it.

MOM

Jeremy's never going to answer your letters. He lives in another world. Understand that, my girl? Now pack.

Mom pulls a suitcase from the closet.

MOM

You can use my mileage from my trips to see Christie. I'll order your tickets now.

Mom leaves the room.

Mary Beth hugs Sara. She whispers in Sara's ear.

MARY BETH

She unhooked the e-mail thing. We can't send Jeremy any more letters.

SARA

Did you check if I had a letter?

MARY BETH

Yes. There was one letter. I printed it out.

SARA

Good girl. What did it say?

MARY BETH

I don't know. Mom came in. There wasn't time to read it.

SARA
Quick, give it to me.

Sound of Mom's voice.

MOM (OS)
(Calling)
Sara. Can you come here? I need
you're help for a minute.

Mary Beth runs to her desk. Under the blotter, she finds a folded paper.

MOM (OS)
Sara.

SARA
(Shouting)
Coming.

Sara tucks the paper into her backpack.

SARA
(To Mary Beth)
Promise you'll keep this secret?
Don't say anything about this letter.

MARY BETH
I promise.

Sara leaves the room.

INT. SARA'S BEDROOM - DAY

Later in the afternoon. Mary Beth makes a collage with her magazine clippings. She glues Sara's face in the middle of her poster board.

MARY BETH
Look, Sara. I'm making a collage
about you, so I don't forget you.

SARA
That's nice.

Sara packs pajamas and underwear. She pulls out jeans and a couple of tee-shirts and shoves it all into her backpack.

MARY BETH

Please look at it, Sara. It's so cute.

Sara stops packing to see the collage.

MARY BETH

(Pointing things out)

Your picture's in the middle. Around that, I glue clippings of what you love.

The collage features Jeremy, a clip of a teen-age chorus singing in black robes, some CD's from an ad, a computer, a clip of a girl brushing her hair.

MARY BETH

It's not done.

Gram peeks in. She stands in the doorway.

SARA

(To Gram)

Tell me, what have I done wrong?

Tears fill Sara's eyes.

GRAM

Anna stopped by after school the other day.

SARA

What did she say?

GRAM

Now, Dear, I don't want to get mixed up in this. It's between you and your mother. That's what I told Anna.

SARA

What did Anna say about me?

GRAM

She said you owed her money. She said she was worried about you. That was all.

Sara buckles the back pack.

SARA

My best friend went behind my back to
my own personal grandmother --

GRAM

She came, because that's what real
friends do.

Gram walks off down the hallway.

Sara gives Mary Beth a hug. She sort of smiles up at Sara.

MARY BETH

I feel like "Charlie Brown," and I
just struck out.

SARA

Me too. You know what I decided.

MARY BETH

To take me with you?

SARA

No. I'm going to find Jeremy when I'm
in California with Christie. I'm
going to see if he got my Teddy Bear.

MARY BETH

Cool.

EXT. HARPER'S FRONT YARD - DAY

Sara, head down, exits the front door. She carries her "TRU
BLU" backpack and a small carry-on bag.

Mary Beth follows.

Gram watches from the open front door.

EXT. HARPER'S DRIVEWAY - DAY

Mom holds open the back car door for Sara.

INT. SARA'S FAMILY CAR - DAY

Sara climbs in the back seat. She tosses her carry-on bag into the front passenger seat.

Mom drives away. Sara looks back. She waves a quick wave at Mary Beth. Sara sees Mary Beth run to Gram. They enter the house.

EXT. OAK STREET - DAY

Sara notices Michael watching from his driveway. She gives him a little wave. Tears run down her face.

A long black limousine pulls away from the curb. It follows Sara's car at a distance.

INT. SARA'S CAR - DAY

Mom turns onto the toll-way. The limo follows.

Sara studies her hands.

MOM

You're certainly quiet.

SARA

I don't feel like talking.

MOM

You have your plane tickets, a little money, and my credit card, just in case and only for emergencies.

SARA

Thank you. Oh Mom.

MOM

Never mind. Christie said she'll meet you at the gate when you land. Gate 6.

Mom drives on in TRAFFIC.

Sara unzips her backpack. She takes out the folded e-mail letter.

Sara reads the letter.

SARA (VO)
(Reading to herself)
Dear Miss Harper, Congratulations.
You have been picked as one of 25
finalists in the "TRU BLU" contest.

Sara gasps.

MOM
What?

SARA
Nothing. I sneezed.

MOM
Bless you.

SARA (VO)
(Continuing to read
to herself)
"Please send your final entry in by
October 31: a video tape entry of you
dancing and singing one of my hits,
Also include a letter telling why you
want to be in my video. Love, Jeremy

MOM
That's odd.

SARA
What is?

MOM
A black limo has been following us
ever since we left the house.

SARA
Where?

Sara turns to look out the rear window. She sees the limo.

She turns to look forward and then she checks back again. She reads the license plate - a single "T." Sara slips the paper into her back pack.

MOM
Is there something you want to tell
me, Sara?

SARA

No.

Sara wipes her tears with her sleeve.

EXT. MICHAEL'S GARAGE - DAY - SAME

Michael measures out several feet of foil from a large roll. He covers another section of the folding screen with silver.

Michael drops the foil. Deep in thought, he wanders to the open door. He looks down the street.

EXT. CHICAGO SKYLINE, AIRPLANE - DAY

The plane heads west.

INT. AIRPLANE, WASHROOM - DAY

Sara pulls on her "TRU BLU" tee-shirt.

INT. AIRPLANE - DAY

Sara reads a teen magazine with "TRU BLU" on the cover.

INT. LAX AIRPORT, CORRIDOR - LOS ANGELES - DAY

Sara, nervous, exits the plane with the other passengers.

No Christie at the gate. Sara's face falls. People on her flight push through.

Ahead, passengers greet family and friends.

INT. LAX AIRPORT, TERMINAL - DAY

Sara notices a sign on a stick waving above the crowd. She reads: "TRU BLU" CONTEST FINALIST. WELCOME, SARA."

She radiates excitement. A path opens to the sign. People stare as she passes.

SALLY ROMEO, 19, holds the sign. Sally's small, slim, tan, blond, efficient.

SARA

I'm Sara.

Sara's amazed to find Sally with JACK ELLIOTT, announcer for BEACH RADIO.

Jack waits with a live MICROPHONE in hand. He's great looking, tan, in his early 20's. He wears earphones and sunglasses.

JACK ELLIOTT (RADIO VO)

Hey Folks, Jack Elliott here, that's Elliott, with two l's and two t's, at the airport for BEACH, your favorite station along those beautiful California shores.

Jack beckons Sara over.

JACK ELLIOTT (RADIO VO)

Listen now to --

Jack nods to Sara. She leans toward the MIKE.

SARA (RADIO VO)

Sara Harper.

A large crowd forms around them.

JACK ELLIOTT (RADIO VO)

From --

SARA (RADIO VO)

Ridgewood, Illinois.

JACK ELLIOTT (RADIO VO)

Sara's arrived here to meet Jeremy, himself. Sara, tell us, are you excited?

Jack shoves the MIKE closer to Sara's mouth.

SARA (RADIO VO)

Yes.

The crowd CHEERS.

Jack listens to a message on his earphones.

JACK ELLIOTT (RADIO VO)
 Sorry, Sara, that's all the time we
 have.

Crowd moans.

JACK ELLIOTT (RADIO VO)
 And so it's Jack Elliott on your
 favorite, BEACH station, saying to
 you, Sara Harper. Good luck with
 Jeremy.

GIRL'S VOICE
 Hey, I think we're looking for you.

Sara turns to see a GIRL, 20's.

KERRY
 You're here for --?

SARA
 My sister, Christie, is supposed to
 pick me up.

Kerry's identical twin sister, BRITTA, appears.

Perfectly made-up, they look like they stepped from the pages
 of *Rolling Stone*.

BRITTA
 Hey, is this Sara?

KERRY
 We work for Mirage Productions, "TRU
 BLU's" video production company.

BRITTA
 And we're Christie's friends too.

KERRY
 Christie had to make up a class.

The twins giggle. They exchange winks.

BRITTA
 Sara, pleased to meet you at last.

Twins give Sara a quick hug.

KERRY
(To Britta)
How's the car?

BRITTA
Fine. Car's all set.

Britta grabs Sara's hand.

KERRY
Christie's done a lot for us. We owe
her one. So we volunteered to pick
you up.

BRITTA
Any baggage?

SARA
Just the backpack and this carry-on.

Britta takes the carry-on. She and Kerry each grasp one of
Sara's arms. They pull her along at a fast pace.

BRITTA
Come on, Sara, let's fly.

Sara looks unnerved.

EXT. LAX, CURB - DAY

Britta unlocks the car for Sara.

Kerry closes the hood and jumps into the driver's seat.

SARA
(Confused)
Something wrong with the car?

BRITTA
The car's okay. It's only a little
game we play, when we're picking
people up at the airport. Saves time
and money.

Britta looks around.

KERRY

Come on. Get in. Vamanos.

Sara climbs in the back. Britta sits in the front passenger seat.

INT. CAR - DAY

Kerry starts the car and pulls away from the curb.

Sara adjusts her glasses. She takes a closer look at Britta and Kerry. They smile their identical smile back at her.

SARA

How did you meet my sister?

KERRY

We met Christie --

BRITTA

-- at work. Right. At the studio.

KERRY

We take care of her dog sometimes.

BRITTA

Right. She probably told you, she's got this cute little pup. You'll see him after lunch.

KERRY

Yeah, he's cute, but they don't allow dogs in campus housing.

BRITTA

She begged us to take him in for awhile.

KERRY

So, of course, we did. "Anything to help Christie," we always say. Right, Britta?

BRITTA

Right.

SARA

I need to call my sister.

The twins don't seem to hear Sara.

Britta fastens a tiny ear piece in her ear. She punches in a number on her cell phone.

BRITTA

Fine. We have her. We're going there now.

Sara's eyes glued to the window. She sees a line of extra tall palm trees growing near the airport.

SARA

Look how tall those palm trees are.

BRITTA

Excited, Sara?

Kerry makes a right turn onto the freeway.

KERRY

Christie talks about you all the time. "Sara this" and "Sara that." How old are you, kid?

SARA

I'm... 16. Can we call Christie now?

BRITTA

Soon. Right.

KERRY

I understand you love "TRU BLU" like us, especially "Jeremy."

SARA

Christie told you about Jeremy and me?

KERRY

Yeah. All about Jeremy and your letters to him.

BRITTA

Right. And all about the bear you made for him.

Sara's face reddens.

The car exits the freeway onto Franklin, and then turns onto Bronson.

It stops at the curb.

BRITTA

Look up, Sara, on the hill above us.

SARA

What?

KERRY

It's the "HOLLYWOOD" sign, Sara.
You're really here, and you're soon
to meet the boy of your dreams,
Jeremy at last.

SARA

Really?

BRITTA

You have our word on it.

KERRY

As Christie's bestest friends.

BRITTA

We know Jeremy. And we know just the
kind of girl he likes.

Sara sighs.

SARA

Not someone ordinary like me.

BRITTA

Sara, this is Hollywood. Anything is
possible here.

KERRY

We can arrange a meeting with him,
when you're ready.

Sara tucks her straight hair behind her ears.

Tears fill Sara's eyes. She gazes at the "HOLLYWOOD" sign on
the hill far above.

Britta and Kerry smile at each other.

EXT. LOS ANGELES STREET - DAY

The car turns into a driveway.

Kerry pushes a button. The garage gates open.

INT. KERRY'S GARAGE - DAY

Kerry parks.

BRITTA

Home sweet home.

The iron gate descends with a GRINDING sound.

Sara covers her ears.

Kerry glances at Sara.

SARA

My ears are very sensitive to loud noises.

The girls suppress a giggle. Sara blushes.

The girls leave the car. Kerry remote locks the vehicle. She takes Sara's carry-on bag.

Sara straps on her backpack and follows Britta and Kerry to the elevator door.

Sign on wall of garage reads: "STARLITE APARTMENTS."

INT. KERRY'S APARTMENT - DAY

Decorated in an accumulation of Hollywood memorabilia, with furniture and odd pieces from tag sales.

Sara sees no room for her. Two beds, a tiny bathroom.

Christie's Schnauzer, SCOOTER, chews on the seamed edge of a leather couch.

Sara and Scooter bond.

EXT. OUTSIDE HALLWAY - DAY

The twins take Sara to the apartment next door.

Scooter leads.

Sara points out the "Hollywood" sign visible on the hill opposite the building.

BRITTA

Got any money on you.

SARA

Some money. A little money.

KERRY

How about we take you shopping?

Sara smiles.

EXT. MELROSE - DAY

Walking Scooter, taking turns in shops.

KERRY

We can lend you money if you run out.

BRITTA

We're actresses. Money is no problem for us.

Scooter pulls Sara ahead on his leash.

Kerry and Britta alert Sara to the multiple BILLBOARDS along the street.

Pictures of Jeremy and the band advertise "TRU BLU's" new video.

KERRY

We know Jeremy and the kind of girl he goes for.

SARA

You do? How? --

BRITTA

Don't sweat the details. Leave it to
the dynamic duo, us.

The twins hi five each other.

EXT. MELROSE - DAY

Later that afternoon. Sara walks on. She's wearing a new hip
outfit.

The twins carry bags from different shops.

SARA

Can we please call Christie now?

KERRY

Oh. Christie just called me. She'll
meet us at Jeremy's party tomorrow
night.

BRITTA

And tonight there's a huge dinner
party to introduce you and the other
finalists.

Kerry and Britta smile.

KERRY

You do have your entry ready to turn
in don't you. The video and the
letter to Jeremy?

Sara, shocked.

SARA

They told me the entry was due
October 31st.

BRITTA

They did say that. But since you're
here now, they moved up the
deadline --

KERRY

-- to save you from coming back later.

SARA

What am I going to do? They keep
changing the rules.

Britta and Kerry smile at each other. Scooter charges ahead.
Sara follows, lost in thought.

BRITTA

Chill out. You'll be with your sister
tonight. Okay?

SARA

Christie will think what to do. I
want her to see the "new" Sara.

KERRY

Of course you do.

They spin her around. She catches glimpses of her reflection
in a shop window.

Kerry takes out a camera. She snaps pictures of Sara. Sara
poses for the shots.

PASSERSBY gawk and point at Sara.

A black limousine surges around the corner.

SARA

What's this?

Sara notices that the license plate reads: "T." She hesitates.

The uniformed CHAUFFEUR holds the door open for Sara.

BRITTA

It's faster.

The twins take Sara's arms and lift her into the back seat.
Scooter jumps in beside Sara.

KERRY (VO)

(On cell phone)

Yeah. We're on the way over. Yes, I
booked an appointment for her.

INT. BEAUTY SHOP - DAY

A busy up-scale shop. Scooter waits with a lime-colored poodle. They tear up magazines.

Sara sits in foils.

The twins chat MOS to other CLIENTS in the shop.

A BEAUTICIAN applies eyeliner to Sara's eyes.

Her wet hair is pulled back from her face.

Tears run down her cheeks.

Britta and Kerry study Sara in the mirror.

KERRY

She has beautiful eyes.

BRITTA

Do you really need to wear those glasses?

The Beautician dabs at Sara's tear-streaked cheeks.

SARA

I need glasses for distance to see the blackboard in my classes.

The twins dance away to talk to someone.

The BEAUTICIAN moves to another CLIENT.

Sara cries silently.

A WOMAN, 50, slips on sandals after a pedicure. She notices Sara.

WOMAN

What's the matter, Dear?

SARA

(Whispering)

She cut my hair too short. It's gone.

Sara lowers her head.

WOMAN

I'm so sorry.

Sara's hair looks very short.

INT. VISION STORE - DAY

Sara gets fitted for contacts. She charges them to Mom's credit card. Kerry and Britta read fashion magazines and wait with Scooter.

EXT. MELROSE - DAY

Sara exits the vision store with the twins and Scooter.

SARA

I really ought to call Christie now.
My mom too.

The twins don't seem to hear her. They dance on ahead laughing and pointing out sights for Sara to see.

Sara hesitates. The twins beckon. With some reluctance, she follows Kerry and Britta. Scooter bobs at her heel sniffing along the way.

INT. SARA'S APARTMENT, STARLITE - DAY

Sara studies her new image in a full-length mirror on a closet door.

SARA

Look at the "new me," Scooter.
Confidence, Sara. My hair will grow
back. I'm okay. Jeremy will love it.

She sprawls on the bed and kicks off her new sandals. Scooter hops up beside her.

PHONE RINGS

Sara finds it on the bedside table.

SARA (ON PHONE)

Hello? This is Sara.

BOY'S VOICE (VO)
Hey, Sara, it's Jeremy.

Sara leaps from the bed.

SARA (ON PHONE)
Jeremy? Is it you?

JEREMY (ON PHONE)
I want to be with you, Sara.

SARA (ON PHONE)
When?

JEREMY (VO)
Go to the window. Open the curtain.
I'm waiting for you out here, Sara.

Sara runs to the small window. She tears back the curtain.
She SCREAMS.

A BRICK WALL fills the window space. Sara backs away from the window.

SARA
What... what is this?

She runs to the phone. She pulls out the wire. The wire is not connected.

SARA (ON PHONE)
Jeremy? Jeremy? Are you there?

She drops the phone.

SARA
I must have dreamed it. How odd.

She goes to the door. It's locked from the outside.

Sara takes a sharp breath. She pounds on the door.

SARA
Hello? Anybody out there?

Silence.

Sara panics. She sits on the bed. She studies the phone and the wire.

SARA

It must be some trick those twins are playing.

Scooter sits next to her. Lost in her own thoughts, she pets him.

SARA

I'm sure glad you're here. I can trust you, Scooter.

INT. SARA'S BATHROOM, STARLITE - DAY

Scooter enters the bathroom. Sara turns on the light. She must step up into the small room.

Sara stares into the mirror at her new face. She doesn't wash the make-up off.

Sara discovers the bathroom shakes when you bounce or jump. Sara and the dog return to the main room.

A KNOCK ON THE DOOR

SARA

Britta? The door is locked from the outside.

Sound of KEY TURNING in the lock. The door opens.

BRITTA

That's strange. You shouldn't be locked in.

Kerry and Britta wear silk outfits. They shine with gloss and sprays.

KERRY

Ready for dinner?

SARA

I really want to see Christie.

Scooter follows the girls out.

EXT. HALLWAY, STARLITE - NIGHT

The twins, Sara, and Scooter walk toward the staircase.

INT. THAI RESTAURANT - NIGHT

Sara enters. Britta and Kerry smuggle in Scooter in Britta's huge tote.

They're seated in a booth. The HOST hands them menu's and hurries away.

SARA

Where is everyone? I thought this
would be a party. Where's Christie?

Kerry takes a picture of Sara.

KERRY

Didn't we tell you? Plans have
changed again.

Sara looks stricken. She half rises from her seat.

Britta catches her hand and eases her down. Scooter nibbles
a dog cookie under the table.

SARA

Christie, is she coming or not?

BRITTA

The food is great here. I suggest the
patay.

KERRY

Christie will be along, soon.

EXT. THAI RESTAURANT - NIGHT

Sara follows the twins. She carries Scooter.

BRITTA

Christie must have gotten tied up.
She'll be at the party tomorrow night.

Sara looks down at her feet.

SARA

Can I use your cell phone?

INT. KERRY'S CAR - NIGHT

Kerry drives in TRAFFIC. Sara tries to make a call on Kerry's cell phone. It's battery needs charging.

BRITTA

I'll charge the phone tonight. You can call in the morning.

SARA

Sure.

KERRY

Did you like the dinner?

SARA

It was very good. Thanks for taking care of me. I don't want to be any trouble.

The twins smile at each other. They laugh.

BRITTA

Why don't you hang out with us tonight for awhile. You can give me your entry stuff.

SARA

Okay. Thanks.

INT. SARA'S APARTMENT, STARLITE - NIGHT

Sara dumps Scooter on the bed. He snuggles under the covers with his head on the pillow.

Sara unzips her backpack.

She finds the video and Autotune CD. She discovers Gram's love poem to Grandpa.

There's a pen in the desk. Sara writes Jeremy's name at the top of Gram's love poem and her name at the end.

SARA

No time to write my own letter.

KNOCK on the door.

BRITTA (OS)

I need your entry letter.

Sara unchains the door. She gives Britta the letter and her video. She includes the Autotuned CD.

INT. LA STREET, LIMOUSINE - DAY

The next afternoon. Wearing one of her new party outfits, Sara luxuriates in the leather seat. Britta and Kerry sit opposite Sara in the limo.

Sara looks out the window at the palms and passing scene as the chauffeur guides the car through TRAFFIC.

SARA

Is it very far?

BRITTA

Not very.

SARA

Will I be meeting with Jeremy at the party?

KERRY

Yes you will.

SARA

You say I won this contest?

BRITTA

You're Miss Swiss Castle. Your song was perfect. Not a wrong note in it. And we've given you that "Miss Swiss Castle make-over."

KERRY

We know. Congratulations.

Sara smiles. She's exultant.

SARA
(To herself)
My life --

BRITTA
Pardon me?

SARA
I said I should have the most
exciting time of my life.

Britta hands Sara a clipboard.

SARA
What's this?

BRITTA
We need you to sign. It's a contract.
Part of the contest rules, the fine
print stuff.

SARA
Oh yeah. I read all the rules.

BRITTA
If you could just sign by the "X" and
put the date.

Sara glances through the two pages of fine print.

SARA
Is this about -- ?

KERRY
It says you promise to keep secret
everything you learn about Jeremy
during your visit.

SARA
I won't tell.

Sara signs. With a grin on her face, she hands the clipboard
to Britta.

BRITTA
Thanks.

The limo enters the Hotel driveway.

Sara leans forward in her seat. The driver pulls up to the HOTEL gate. He speaks into a MICROPHONE MOS.

With clipboard in hand, Britta, followed by Kerry, jumps out to open Sara's door.

Sara emerges.

INT. HOLLYWOOD HOTEL, FOYER - DAY

Guests mill. They come and go with baggage and Bell Caps at their sides.

Kerry checks her watch.

BRITTA

This is where I cut out.

KERRY

And I take over.

SARA

Thanks for the help.

The limo pulls away.

Sara gazes at the beautiful hotel.

EXT. DRIVEWAY, HOLLYWOOD HOTEL - DAY

As Kerry and Sara hurry along, Sara marvels at the mirror and marble-lined walls, the gilt moldings, the vases of fresh flowers on low tables.

Sara touches a flower.

SARA

What can I say? They're real.

KERRY

People find it impressive.

INT. HOLLYWOOD HOTEL, ELEVATOR - DAY

Sara stares at the fancy gold "J" on the elevator's ceiling.

SARA
"J" for Jeremy?

KERRY
This is his own private elevator.

Kerry watches the flashing numbers above the door.

SARA
I'm here. I'm here.

Tears gather in Sara's eyes. Kerry hands Sara a tissue.

KERRY
You don't want to look all red and
puffy-eyed.

Ninth floor. The door slides open.

INT. HOLLYWOOD HOTEL, HALLWAY - DAY

Sara grins at Kerry.

She follows her down the elegant corridor.

Kerry stops at number 915. Sara watches, as Kerry knocks
lightly three times.

KERRY
This is Jeremy's special suite. He
had the number changed to 915 for his
birthday.

SARA
How do I look?

KERRY
Miss Swiss Castle, you look perfect.
May I have your bag?

With a reluctant sigh, Sara hands over her backpack.

SARA
There's no gun in there.

KERRY
Ready?

SARA

Yes.

Kerry knocks two times. The huge door swings open.

With great anticipation, Sara follows Kerry into the large room.

INT. HOLLYWOOD HOTEL, JEREMY'S SUITE - DAY

Crowded. Attractive movie people, in afternoon casual, stand in tight knots TALKING animatedly.

When Sara enters, all eyes fall upon her. She returns their interest with a nervous smile. Her eyes roam the room searching.

Guests turn back to their conversations.

SARA

(To Kerry)

Where's Jeremy?

Sara looks pale. Kerry notices. She signals a waiter for a glass of water.

While she sips the water, Sara hears the sound of a BOY'S VOICE TALKING OS in another room.

SARA

I hear Jeremy's voice.

She sinks into a chair outside the bedroom.

SARA

Jeremy's in that bedroom.

THREE YOUNG MEN approach Sara: SCOTT, WARREN, and DUSTIN, 20's. They shake hands with her.

DUSTIN

We really enjoyed your prize winning letter. Congratulations.

WARREN

It was about the third line of your poem --

SCOTT
I liked the last part best.

Sara nods.

SARA
Thanks.

The OS TALKING STOPS.

Sara's eyes widen. A small YOUNG MAN with JEREMY'S face emerges from the bedroom. HARRY, 22, comes over. He shakes hands with Sara.

SARA
You must be Jeremy's twin brother?

Harry smiles that wonderful Jeremy smile. His blue eyes glitter.

HARRY
Harry's the name. I'm not exactly his brother.

Sara looks frustrated. She takes a deep breath.

SARA
Where's Jeremy? I want to meet him now. Is he here?

KERRY
Oh, yes, he's here.

SARA
I want to see Jeremy.

KERRY
First, you must meet Peter.

SARA
Is my sister, Christie, here?

Kerry pulls Sara over to another group.

A well dressed tan MAN kisses Sara's cheek.

KERRY
Peter won an Academy Award for his animation techniques last year.

Peter smiles and nods. He draws over EDGAR, 35, and TYRONE, 30.

PETER

Edgar, Tyrone, and I do the CGI special effects for the "TRU BLU."

Sara looks around.

SARA

(Shouting)

Excuse me, but where is Jeremy? And the band, why are they hiding?

The guests appear concerned over Sara's state.

PETER

My dear, don't you know? Surely, you've figured it out by now.

SARA

Figured what out? Is he hurt? Where is he?

Guests close in. Peter's face looms close to hers.

PETER

There is no real Jeremy, we're Jeremy.

SARA

You?

Kerry pulls a string.

A huge poster drops from the ceiling. It shows Jeremy in his blue shirt and white pants.

Sara's mouth falls open. Her eyes glaze.

PETER

Surely you knew. Jeremy is a state of the art Computer Generated Image. Actually, the whole band is Computer Generated.

SARA

What are you saying?

PETER

All of us combine our individual talents to produce these images and the special effects in the videos.

Sara's face turns scarlet. Her lips move MOS. Her eyes close.

A door opens. Patches races toward Sara. He jumps on her. The dog BARKS and BARKS.

SCREEN GOES TO BLACK

KERRY (OS)

Give her air. She hit her head when she fell. Back off.

PETER (OS)

Call the hotel doctor. Will somebody please call down.

INT. STARLITE, SARA'S ROOM - DAY

A DOG BARKS.

Sara awakens. She lies still. Light streams in through the frosted window in the bathroom.

Scooter licks her face.

SARA

There's no real Jeremy. No real Jeremy.

Tears fill her eyes.

SARA

How sad. No Jeremy to love anymore.

She stares at the ceiling. A crack near the overhead light fixture catches her eye. Water drips from the crack.

Sara sits bolt upright in bed.

Suddenly, Sara hears heavy FOOTSTEPS on the floor above, then the sound of LOUD HAMMERING.

OS sound of a LION ROARING. Scooter sniffs at the door. Sara

jumps out of bed.

SARA

Don't worry, Scooter, it's probably
someone's TV.

She looks at herself in the mirror.

Sara's amazed to find that she's dressed in a gray cotton
knit knee-length dress.

Next to the bed, she finds her baggage. She checks the tags.

SARA

My keys.

Sara can't find the keys to her carry-on bag. She checks her
backpack, no keys.

She slips on her sandals. Sara gently touches the back of her
head. She grimaces in pain.

INT. STARLITE, SARA'S BATHROOM - DAY

At the frosted window, Sara panics.

She struggles to open the window. She sees it's nailed shut.

A KNOCK at the door. Sara leaps back in bed and covers
herself with the blanket. The handle turns.

Scooter runs back into the bathroom.

Lily Biagini and Britta enter. Britta carries a breakfast
tray.

BRITTA

Sara, Sara, are you awake?

Sara lies still, eyes closed.

LILY

Good. Gives us more time.

Britta sets the tray down next to the bed.

BRITTA

We'd better tell Kerry she's not up.

Lily and Britta tip-toe out.

Sara springs from the bed. She drinks the orange juice and nibbles on a piece of toast.

SARA

Lily? I must be dreaming again.

EXT. STARLITE, HALLWAY - DAY

Sara opens her door a crack.

Sound of CHILDREN LAUGHING, SCREAMING, and SPLASHING in the pool below.

Sara props open her door with one of her bags. She enters the hallway. She looks down at the pool. She reacts, shocked.

TWENTY CHILDREN of all ages play in and around the pool. Some lie on towels asleep. Others play games with NANNIES.

SARA

Kids?

TWO uniformed LIFE GUARDS watch the children behind large sunglasses.

SARA

What is going on here?

TWO BOYS, 12, ROD and SAM run toward her.

A SIREN BLASTS.

Sara stops the kids.

SARA

What does the alarm mean? Fire?

ROD

Someone's gotten inside the compound.

SAM

They'll find whoever it is.

SARA

Wait. Is there a phone in here? What is this place? Is this an apartment building?

ROD

No phones allowed in the compound.

SIREN STOPS

The boys run on down the hallway. Sara follows a few steps.

FOOTSTEPS approach. Sara looks for a place to hide.

She sees a door marked: "NO ADMITTANCE KEEP OUT"

Sara tries the door. It opens. She switches on a light.

INT. STARLITE, STOREROOM #1 - DAY

The life-size wax image of Jeremy stares at her.

Terrified, she reacts.

Behind the Jeremy wax figure, stands a female wax figure without a head. The dress is a duplicate to one of Sara's new outfits.

On a table, Sara finds her own face being created on the wax head.

Sara backs out of the room. She looks shaken.

INT. STARLITE, STOREROOM #2 - DAY

A large dusty room. Shelf after shelf filled with packages and half-opened boxes all addressed to Jeremy.

As Sara moves along between the shelves, she brushes away cobwebs and dust.

Sara stops when she sees her own package still sealed.

SARA

Here it is.

She tears open the paper wrapping. Her TEDDY BEAR looks back at her.

SARA

Saved at last, little bear. Come on.

Sara rips the wrapping paper from the bear. She runs to the door and turns out the light. She listens. Then cautiously opens the door.

INT. STARLITE, SCREENING ROOM HALLWAY - DAY

Sara and her Teddy Bear move silently down the hallway. She opens a door, marked with the letter "B."

INT. STARLITE, SCREENING ROOM B - DAY

Darkness. TEEN-AGE GIRLS sit quietly. Sara enters. She closes the door.

ON SCREEN:

Jeremy in full costume, stands mid-stage.

Suddenly, the single figure MORPHS to 80 Jeremy's.

A "TRU BLU" hit PLAYS. The Jeremy line kicks high to the MUSIC.

Sara SCREAMS with the AUDIENCE.

Sara opens the door. She creeps out.

INT. STARLITE, SARA'S ROOM - DAY

Sara enters. She tosses the Teddy Bear on the bed. She walks to the bathroom with Scooter.

INT. STARLITE, BATHROOM - DAY

Sara flips on the light switch.

Another switch catches her attention. She pushes it.

The bathroom LURCHES.

SARA

It's an earthquake. I'm in an earthquake.

Sara clutches the sink as the entire room turns to a new setting.

Sara pushes the switch again.

The huge turntable stops.

INT. STARLITE, TURNTABLE VALLEY SET - DAY

Sara climbs over the tub, beyond fake boulders.

She stands on the ledge Jeremy and the band used in their video.

Below the ledge, Sara sees the green valley is only a painted background picture. Scooter discovers the painted flowers aren't real.

SARA

This is their video studio.

Scooter looks inside the tub. He BARKS.

Sara finds another switch under one of the boulders.

The turntable swings her and the dog back to her room.

INT. STARLITE, SARA'S BATHROOM - DAY

A KNOCK on the door. Sara pushes the button and jumps into the tub.

INT. STARLITE, TURNTABLE VALLEY SET - DAY

Sara hides inside the tub. The entire bathroom stands out where the ledge belongs.

Kerry swings over on a mountain climbing line. She lands in the bathroom near the sink.

KERRY

Hey, Sara.

Sara peeks over the edge of the tub.

SARA
How did you find me?

KERRY
If you're in the tub out here, what
do you think is in your room?

SARA
The ledge.

KERRY
Yeah.

Sara laughs.

KERRY
Come on, finish your breakfast. We've
got a scene to do.

Kerry helps Sara out of the tub. She pushes the button. The
turntable brings them back to Sara's room.

EXT. STARLITE, HALLWAY - DAY

Kerry and Sara leave her room. Kerry takes her hand and pulls
her along.

KERRY
Sorry to rush you through breakfast.

SARA
Where are we going?

KERRY
They're waiting for us on the set.

SARA
I don't want to be in the video. Now
that I know about Jeremy, it seems
silly.

KERRY
Silly or not, you must do the scene
with all the passion you can muster.
It's your prize.

Kerry points above her head. She notices a huge BANNER stretched across the apartment wall.

It reads: "MIRAGE PRODUCTIONS ANNUAL JEREMY CONVENTION"

LOUD SPEAKER'S VOICE (VO)
Attention please. Shuttle buses to
hotel leave every twenty minutes at
the south end of the studio lot.

Kerry hurries on with Sara in tow.

INT. STARLITE, SPIRAL STAIRCASE - DAY

The spiral, lit by recessed lights. Sara and Kerry rush round and round down the steps.

SARA
Not so fast. I'm dizzy.

KERRY
We're really quite late. Hurry, Sara.

INT. STARLITE, HALLWAY TO SET - DAY

Kerry and Sara fly down this hallway.

A built-in SQUAWK BOX BLASTS in Sara's ears as they run on.

LOUD SPEAKER'S VOICE (VO)
Attention please. A short film,
highlighting CGI special effects will
be shown every fifteen minutes in
Screening Room B starting at three
o'clock this afternoon.

INT. MIRAGE PRODS., JEREMY'S STUDIO - DAY

The Mirage Production Staff generates fast-paced action with Sara the center of attention.

Director, ARTHUR BATES, 50's, looks into Sara's unhappy eyes.

Assistants rush about. Lighting adjusts gels and tilts spots.

Haughty-looking SONJA, 65, fluffs and sprays Sara's hair.

SONJA

I find your hair a little dry. You're over washing.

MORGANA, a Russian lady, dusts Sara's face and arms with powder. Sara sneezes.

MORGANA

Have a facial once a week. Even a young girl should apply the moisturizer night and day.

SONJA

You don't want any crepe-look around the eye openings do you?

Sara looks from Sonja to Morgana in dismay.

SARA

No.

Sara shivers. Sonja pulls a sweater around Sara's shoulders.

Harry arrives, wearing his mountain climbing suit. He smiles that Jeremy smile at Sara.

HARRY

Ready for our scene?

SARA

I can't do the scene.

Harry laughs.

Kerry's on her cell phone. She walks over, phone to her ear.

KERRY

I'm on hold. Sara, look at you.

Sonja brushes Sara's hair with vigorous strokes.

SARA

(To Sonja)

Please, don't. You're pulling my hair too hard. I bumped the back of my head. See the bump?

SONJA

I'm sorry. But still the hair is too dry.

Sonja exits.

KERRY

That's Sonja Hall. She's big in the business.

SARA

I want to go home.

KERRY

It's a shock. I know how you feel.

SARA

You don't really know.

JAKE FELDSPAR, 30, assistant director, taps Sara on the head.
She jumps.

JAKE

Ready or not? It's now, now, now.

Kerry backs out of the way.

JAKE

Pretty cool, huh?

SARA

What?

Sara seems confused by the technical activity going on around her. Her eyes swing around the busy studio.

Arthur Bates comes over to Sara.

ARTHUR BATES

Focus, please focus here,
(Holding his hand up)
Miss --

SARA

Harper.

ARTHUR BATES

Let me explain how all this works.

Arthur signals to an assistant, and FOUR GIRLS exactly Sara's size and age file in.

Dressed in the same style dress and shoes, that Sara wears, PATTI, CANDY, JANET, and BONNIE give Sara a quick once over.

Sonja and Morgana fall upon the girls, combing hair and dabbing at makeup. The girls take it in stride.

With Morgana in pursuit, Candy greets each girl with a hug.

MORGANA

(To Candy)

Hold still, please.

(To Sonja)

I'm chasing this one around like a heifer.

In identical mountain gear, the "Jeremy" male models shuffle by in thick boots.

They whisper and nod to the girls. A few wink at Sara.

Sonja and Morgana make up Harry's face. The others have black gridlines drawn on feet, legs, back, torso and arms.

ARTHUR BATES

(To Sara)

You'll be with Harry, the one with Jeremy's face. We won't show the other girls' faces.

SARA

Why not?

ARTHUR BATES

You don't get it do you?

Sara looks at the girls and at the "Jeremy" men. She shakes her head "no."

JAKE

You got your five sets and five couples. We film reference footage of all of them simultaneously.

ARTHUR BATES

I direct from these five monitors.

Jake steps over to a bank of Monitors in a darkened area of the studio.

JAKE

Peter, Tyrone, and Edgar, match up the grid lines on the bodies with grid lines on the computer image.

SARA

They're all wearing the same dress.

KERRY

They're all supposed to be you from a different angle, you with Jeremy in a love scene rated "G."

JAKE

After the editing and computer work, only Jeremy and you will be in the scene. He will appear tall the way you're used to seeing him.

Arthur sits in front of the five monitor screens.

ARTHUR BATES

Places.

Sara stands rooted to the spot.

JAKE

Arthur, could you come over here? We're having a little trouble with Miss Swiss Castle.

Arthur approaches Sara.

SARA

I can't do this scene.

ARTHUR BATES

May I remind you, Miss Harper, about the contest. You must take your prize. You signed a contract with us.

SARA

I don't care about the prize. I can turn you all in to the police.

ARTHUR BATES

Turning us in, is what you must not do.

Scott, Jeremy's foot model, walks over. Sara turns her back on him.

Arthur throws up his hands in dismay.

ARTHUR BATES

(To Scott)

See what you can do with her.

SCOTT

Please, Sara, do it for our families and kids.

Sara stares at Scott.

EXT. STARLITE, WAREHOUSE BALCONY - DAY

Scott and Sara stand on an observation balcony.

From this vantage point, she's surprised to see that the apartment facade hides a fully equipped factory.

SARA

This reminds me of the final scenes in a James Bond movie.

SCOTT

You know it does.

SARA

Look at this.

Sara gazes over a vast number of WORKERS busy far below.

INT. WAREHOUSE, MAIN FLOOR - DAY

MEN DRIVE small lift-cars to and from loading docks on the main floor of the large warehouse.

Networks of conveyor belts carry armies of blank "Jeremy" dolls to a paint shop area. Women in white coats and gloves paint the dolls.

Printing presses turn out huge posters of Jeremy. Men in white coats pack magazines and books.

Collectibles that were in Sara's bedroom show up on shelves and conveyor belts that eventually reach packing areas.

Lift-cars carry sealed boxes to loading docks. Women label them, and enormous vans load at the docks.

INT. WAREHOUSE, BALCONY - DAY

Scott points to the lower space. Sara looks down.

SCOTT

This is only the factory area. On the other side, you've got a complete movie studio that goes on for several blocks --

Sara shakes her head.

SARA

Who owns all this? Who's head of Mirage Productions?

SCOTT

Lily Biagini and Tor Spevak. They built it up over the last ten years.

SARA

My Lily? She owns it? The apartment building too?

SCOTT

There is no real Starlite Apartment building.

SARA

I'm in apartment 26.

SCOTT

Rooms 26 and 27 are the only apartments here. The rest is the video studio.

SARA

Why all the secrets?

SCOTT

To protect the "Jeremy" image and the jobs it generates. That's why you signed that contract. We all signed it.

They reach the top of a flight of stairs.

INT. STARLITE, STAIRS TO SET - DAY

Sara and Scott descend one flight to the film studio.

SARA

One more question.

SCOTT

Shoot.

SARA

Why not find actors to play "Jeremy" and the band?

SCOTT

Lily held auditions for years. No one could fill Jeremy's shoes.

SARA

Lily wanted a super super star?

SCOTT

No one boy could measure up.

SARA

So you had to create one on the computer.

SCOTT

Fortunate for us, we live in a technological age.

SARA

Wow. I was fooled.

SCOTT

You were a classic case.

INT. MIRAGE PRODS., DUNGEON SETS - DAY

Sara grudgingly goes on her set to do the scene with Harry. She's chained to the wall.

The other girls follow their "Jeremy" counterparts onto each identical set. Assistants chain them to the walls.

Lily enters the dungeon. Sara glares at her. Lily faces Sara.

LILY
Congratulations, Miss Swiss Castle.

SARA
How could you do this to me?

LILY
Look at you. Beautiful. You'll be a star now. Your picture on all those album covers and billboards. Dancing, singing. Rich.

SARA
Jeremy wasn't real.

SARA
I did you a favor. Now you're real.

TOR
Ready. Quiet on the set. Action.

Lily smiles into the camera. Her eyes glow with diabolical power.

LILY
Off with their heads. Jeremy would never choose one of these wretches.

Harry sweeps onto the set swinging from a rope. He drops in front of Lily.

HARRY
Wrong, wicked Queen Lily. I choose Sara.

Britta and Kerry dressed in evil elf costumes attempt to stop him. They fail.

Harry as Jeremy tears Sara's chains from her wrists. He gathers her into his arms and they leap through a hole in the wall, which suddenly appears.

As she jumps, Sara waves to Lily and smiles triumphantly.

TOR

Cut. Good.

INT. CASTLE VIDEO SET - DAY

TWO STYLISTS finish brushing Sara's hair. She's dressed in a beautiful ball gown. DIRECTOR TOR SPEVAK, 45, interrupts.

TOR

It's simple Miss --

SARA

Harper. Why did you pick my entry out of all the others?

TOR

That's an easy one. Yours was the only real entry.

SARA

What about the 250 semifinalists?

TOR

Too expensive to handle. Lily decided to go to 25 finalists. Still too costly to house and feed. We speeded it up and picked you.

Sara shakes her head.

TOR

It was your perfect pitch. Well, yes, your "look" was a problem.

SARA

(To herself)

What an idiot I am. A stupid idiot.

TOR

My twin nieces assured us they could handle the makeover.

SARA

Why not pick someone pretty?

TOR

We wanted someone other girls could identify with. You had to be ordinary.

SARA

Ordinary me.

TOR

A modern "My Fair Lady." That's what we were after. Someone we could mold.

SARA

You needed someone you could train like a seal.

TOR

Right. Now you start dancing like this. You'll hear the music.

Tor demonstrates the steps.

TOR

Sound.

Tor takes Sara's hand. He leads her to center stage.

TOR

In this scene, you understand, Jeremy must leave you. He may meet someone else.

Sara nods.

TOR

Jeremy has rescued you from the Evil Queen Lily and her twin helpers. He's never coming back. You cry. We'll fill in the visualizations in the studio.

SARA

No one will be dancing with me?

TOR

Right.

SARA

I can't do that. Cry. All that
without someone --

TOR

Try, Sara. Remember. You're Miss
Swiss Castle. Your face will be on
billboards with Jeremy's face.

SARA

I feel embarrassed.

TOR

Trust me. This is Hollywood. We'll
make you beautiful. We can do
anything with technology these days.

SARA

How can you fool all the kids like me
out there?

TOR

Think of the families who benefit
from "TRU BLU" sales.

With a sigh, Sara walks onto the set. Heads go up. People
take positions.

MUSIC PLAYS.

Sara lifts her arms to hold "Jeremy." She smiles up at "him."
Blue Screen in the background, Sara dances.

Sara laughs. She whirls around, the beautiful gown shines in
the spotlights. Sara can't stop laughing.

TOR

Cut. Send Harry out there.

Harry jogs to Sara. He holds out his arms.

HARRY

Hi again.

SARA

This is all so funny.

She must look down at "Jeremy."

SARA

Oh, Jeremy. Don't leave me.

HARRY

I have no choice. The band must come first. Goodbye, Sara.

SARA

Bye. Bye.

INT. SARA'S APARTMENT, STARLITE - NIGHT

Christie pets Scooter. Sara packs.

SARA

Those twins told you I was coming in to LA today?

CHRISTIE

They called Mom and told her you were camping with me and my sorority.

SARA

Wild. They sure fooled me.

CHRISTIE

Me too.

Christie hugs Scooter.

CHRISTIE

You want to know what's wrong with you?

SARA

What? Tell me you're so smart, such a brain.

CHRISTIE

Funny thing. It has nothing to do with Jeremy. He's a good excuse. He... you obsessed over him so you could cop out.

SARA

Cop out. Cop out on what?

CHRISTIE

Don't you feel a little guilty? Mom working two jobs for us? And you wasting your precious high school time.

SARA

Who needs it?

CHRISTIE

You need school.

SARA

What am I supposed to do then?

CHRISTIE

Wake up and really see what's going on around you.

SARA

What do you mean?

CHRISTIE

Look at Mom. At me. Gram. You know about Jeremy now. See how blind you've been?

SARA

You --

CHRISTIE

Yeah. Blind. Heart-blind. Self-centered. Tunnel vision. This is your life. See what is real.

SARA

Stop. Stop.

Sara sobs.

CHRISTIE

Okay. Okay. Now you see. Now take the pup and go home. I'm sorry. Tell Mom I can't go back. I can't face her. Not until I figure out myself. I'm not coming for Christmas.

INT. HARPER'S UPSTAIRS HALLWAY - DAY

Mary Beth taps on Gram's door.

MARY BETH

Gram? You awake from your nap?

GRAM

I'm up. What is it, Dear?

MARY BETH

Can I come in and play with you? I
been waiting until your nap was over.

Gram opens her door.

GRAM

What happened to your little school
friends?

MARY BETH

They went on a field trip. Mom didn't
send in her permission slip. So they
didn't let me go.

GRAM

Why didn't they call?

MARY BETH

They did. You must have been out. Mom
was at work. They didn't have her
number I guess. I don't know. They
sent me to the principal's office for
the day.

GRAM

Come in, Dear. My goodness.

MARY BETH

I don't want to bother you. I know
you're usually busy. Oh, gram, I'm so
lonely. I miss Sara. I haven't heard
anything from her at all.

INT. GRAM'S BEDROOM - DAY

Gram sits in her easy chair. Mary Beth climbs on her bed.

The small room is comfortably furnished with antiques and well-worn furniture. A bookcase filled with Gram's porcelain doll collection. A small desk. A TV.

MARY BETH

Can I go and get my doll, Minnie?
Will you let me come back? Is there
time?

Gram smiles and nods.

GRAM

Sure, get Minnie. Take your time.

Mary Beth races out. She's back with Minnie.

Gram is amused.

MARY BETH

We're back.

GRAM

Would Minnie like to meet one of my
doll's?

Mary Beth smiles.

MARY BETH

Minnie would be happy to meet one of
your dolls. Can you get one. I know
you won't want me to touch her.

GRAM

You may take out "Rosa." There on the
end.

Mary Beth drops "Minnie" and walks slowly to Gram's doll shelf.

With great care, Mary Beth lifts out "Rosa."

MARY BETH

She's cool.

INT. MICHAEL'S GARAGE - DAY

Michael finishes the foil screen.

Mary Beth enters with Sara's collage.

MARY BETH

Michael, Sara won. She's Miss Swiss Castle. She gets prize money. She gets to tour with Jeremy.

MICHAEL

I heard about it. Great.

Mary Beth pulls on his shirt sleeve.

MARY BETH

Look at my collage. I made it for Sara. It's about her.

Michael continues working.

MICHAEL

I'm kind of busy right now. I'll check it out later.

Mary Beth notices the band equipment packed for travel.

MARY BETH

The fall dance tonight. Sara's coming home this afternoon.

Michael smiles a little.

MICHAEL

I'll see you later?

Mary Beth waves, smiles, exits. She leaves the collage of Sara behind.

Michael takes a look at it. He sits on a folding chair.

The collage shows:

Sara's picture and clips of a choir, a hair brush, a snapshot of Anna, others of Mary Beth, Gram, Mom, and Jeremy.

He finds a small photo of himself. He gently removes his own picture from the collage.

INT. SARA'S BEDROOM - DAY

Sara sits at her computer. Michael's business card is taped to the computer frame.

SARA (OS)

(To herself)

"Dear Michael, Mom reconnected my e-mail. I'm home. I'm so sorry about the "Jeremy" stuff. I'll be at the dance tonight. I want to hear your band. Love, Sara."

Sara presses the "Send" button.

Sara unpacks her Teddy Bear. She sits on the bed. Scooter races in and jumps up beside her. She pets him.

EXT. SYLVESTER HIGH SCHOOL, PARKING LOT - NIGHT

Sara, in her new party dress, and Anna follow other couples into the school gym.

INT. FALL BALL, SCHOOL GYM - NIGHT

MICHAEL'S BAND, "SIGHT UNSEEN" PLAYS under scene.

Michael plays the guitar. COUPLES dance.

Carol stands in front of Michael.

CAROL

You promised me a dance. Craig is here.

Michael continues to play. He nods to Carol. His face closes.

Michael hands his guitar to Sandford. He dances with Carol.

Craig stands with his teammates.

CAROL

I'm glad I picked your band for tonight.

MICHAEL

Your choice.

His eyes search the crowd.

Sara and Anna enter. Michael notices her new "look."

CAROL

Now. Quick. Kiss me. Craig's watching us.

Craig starts toward Michael and Carol.

Michael kisses Carol.

Sara sees the kiss.

Sara runs toward the exit. Michael leaves Carol. He grabs a MICROPHONE.

MICHAEL (VO)

Sara, don't go.

She looks back. She's in tears.

Michael walks toward her. The couples part. Michael signals the band.

They PLAY a love song. Michael and Sara dance. He sings the lyrics to her. They speak of her and his feelings for her.

MICHAEL

I wrote this song for you. Sing the chorus with me.

SARA

I can't sing.

MICHAEL

I know you can.

They sing the chorus. The kids cheer.

SARA

I told "TRU BLU" I'm not going to tour. Miss Runner-up Swiss Castle will finish the video and do the tour. They gave me half the prize money. Forgive me?

MICHAEL

Dance with me, Sara.

Sara and Michael embrace. They kiss and continue to dance.

INT. SARA'S BEDROOM - DAY

The room is redecorated. A large poster of Michael and his band hangs over Sara's desk.

Sara studies her American History text and completes the quiz.

INT. KITCHEN - DAY

Sara gives Mom a check.

INT. KITCHEN - DAY

Mom, Gram, and Michael's mom have a tea party. Mary Beth pours the tea.

INT. EXT. BUS STOP - DAY

Sara gives Anna a check. Anna blushes.

INT. DISCUSSION CLASS - DAY

Sara leads her table in animated discussion.

EXT. SHEAR MUSIC SHOP - DAY

Lily emerges from a long black limo. She wears her Evil Queen costume. She smiles.

Smiling Britta and Kerry, in their video costumes, leave the limo and follow Lily into the shop.

INT. SYLVESTER HIGH SCHOOL, THEATRE - NIGHT

ACAPELLA CHOIR in long robes performs for parents and students.

Sara and Michael sing in the chorus.

EXT. HARPER'S DRIVEWAY - DAY

Mary Beth pulls a wagon. Sara's Teddy Bear and Scooter share the ride.

INT. SARA'S LIVING ROOM - DAY

Sara's family opens Christmas gifts with Scooter's help.

Christie wears a Navy dress uniform. Mom beams.

Gram opens a collage from Mary Beth with Gram's picture in the center. They hug.

Sara opens a small package. It contains a tiny cell phone. She waves it high above her head.

EXT. LAKE COUNTY FAIR - DAY

Michael's "SIGHT UNSEEN" BAND PLAYS their original new hit song.

Sara, Anna, Gram, and Mary Beth enjoy hearing Michael's band.

Sara, Anna, and Mary Beth climb on their seats. They sing and wave their Glo-sticks.

FADE OUT.

The end.