



"PARALLEL LINES"

Writing the pilot of a new TV series

AUTHOR: MANEL UBEDA SUARI

TUTOR: MARTÍ GIMENEZ

DEPARTMENT: FOREIGN LANGUAGES

2018-2019

INS Miquel Biada

INDEX

1. Acknowledgments	<u>2</u>
2. Introduction	<u>3</u>
3. General View of the Project	<u>4</u>
4. Pilot	<u>5</u>
5. Pilot's Narrative Objectives	<u>50</u>
6. Scheme of the Plot	<u>51</u>
7. Characters	<u>52</u>
8. Music	<u>54</u>
9. Conclusions	<u>56</u>
10. Bibliography	<u>58</u>

1. ACKNOWLEDGEMENTS

First of all, I would like to thank my research tutor, Martí Gimenez, since he was the one who proposed me the theme of this Research Project. He has also been incredibly helpful, patient and nice with me, so I am really grateful for having him as a tutor.

The other person that I would particularly like to thank is my dad. He has been unbelievably supportive, and has helped me many times when the inspiration did not come to me. In fact, he is the one that suggested me the title of the TV series. I did not even know about the existence of that Blondie's album before he told me about it.

And lastly, in general, I would like to thank all my closest friends and family, who have put up with me during all my mental breakdowns and stressful moments.

Thank you all, really.

2. INTRODUCTION

These days, TV series have gained an unbelievable amount of popularity. In fact, I would even dare to say that television is currently more relevant than cinema, due to the fact that people are tired of watching the same old story being made into a remake and they are looking for fresher content. Besides, the length of an episode is way shorter than a movie's one, so it's easier for people to find time to watch an episode of a TV series rather than a movie. And, what's more, TV series are addictive for many people, since they always make you want to watch the next episode. This is something that the viewer usually loves, and it has led to some very well-known phenomenons, such as "binge-watching", which means watching the whole season of a series on a sitting.

I personally am (like most of the population) a big consumer of TV series. I have always enjoyed watching them and they have always been my #1 hobby. Because of this reason, and also, because all of the impact they have on our society (like I explained in the 1st paragraph), I knew that I wanted to make my Research Project about something related to them. So, to do a more original and creative work, instead of a theoretical boring one, my decision was to make it about the writing of the pilot of my own television series.

As a matter of fact, when I was younger, I loved writing stories and participating in writing contests. Also, I have always wanted to write and film a short film, but I never really found time to do it. So, with this work, I could develop my creative self and satisfy, in some kind of way, that desire.

So, without further delay, you, reader of this project, are about to read the script of "Parallel Lines", the comedy/drama TV series I have created. On top of that, when you finish reading the script, you will be able to read the analysis part of the work, where you will get more additional information about the plot, the characters, and even the music I have chosen. I hope you enjoy it!

3. GENERAL VIEW OF THE PROJECT

Goals of the research project: The main objective of this project is to write the pilot (first episode) of a television series. The whole point of a pilot is that the viewer ends up wanting to watch the next episode very badly. Its duration is set to be of 40 minutes, but this number can change depending on the editor. In addition, I will also analyze the narrative objectives of my pilot, the scheme of the main plot, the characters and the music used.

Abstract of the first episode: In the first episode, the two main characters are presented: Ashley, a 17-year-old girl who has just been diagnosed a heart disease, and Sarah, a 40-year old nurse who became a mom when she was very young and who feels she has wasted her youth. They both have a list of things they want to do, one of them, due to her illness, and the other one, due to becoming a mom when she was young. The first episode focuses on resolving one of the things of Ashley's list: get revenge on Josh, her ex. Sarah will help Ashley under one condition: Ashley has to promise her that she will return her the favour by helping her to do one of the things of her list. At the end of the episode, things will get a little bit out of hand and the last scene will end on a big cliffhanger.

Abstract of the first season: The principal mechanism of the series is pretty simple, so that every episode will focus on one of the things of the two respective lists. Even though the pilot mainly revolves around Ashley, in the following episodes things of Sarah's list will also be done and we will get to know her more deeply. In some episode, they might even write the same thing on their list and do it together. Besides Ashley and Sarah, other supporting and episodic characters, such as Ashley's mom (Susan) or Ashley's friend (Dan), will also take part of the events. Over this initial approach, the scriptwriters can overlap and intertwine all the plots and subplots they want to.

4. PILOT

"PARALLEL LINES"

Pilot

WRITER CONTACT INFO:

MANEL UBEDA SUARI
SICILIA STREET, N°25, 1ST FLOOR 1ST DOOR
08303, MATARÓ, BARCELONA
601103012

1. INT. HOSPITAL (DOCTOR'S OFFICE) - DAY

Doctor RAMIREZ (50) is sitting in front of a desk. In front of him, there's SUSAN (44) and ASHLEY (17), mom and daughter.

DR RAMIREZ

As a result of the tests we've been doing, we've come to a conclusion...

SUSAN

So? What's wrong with my daughter, doctor?

ASHLEY

Let him speak, mom!

DR RAMIREZ

Well... Your daughter suffers from a degenerative valvular heart disease. It is difficult to explain how it affects the organism, but, in summary, as we say in common parlance, right now her heart works just like a 80-year-old lady's one.

A few seconds of silence. Ashley and her mom look at each other, baffled and a little confused.

ASHLEY

Are you completely sure?

SUSAN

Is my daughter dying? Is that what you're trying to tell us?

DR RAMIREZ

Susan, your daughter will die just like I will and you will. I'm sorry, but I have to be honest with you, and you should know that, from now on, her life is going to have some limitations. The stronger

emotions and the more adrenaline excesses she experiences, the faster her heart will be damaged. I also want you to know that not everything is as dark as it seems. Medicine is progressing very quickly and there's the option of doing a transplant, but we would have to think carefully about it, because it is very hard to find a compatible heart that her organism accepts, and I don't want to give you false hopes.

(TO ASHLEY) From now on, you will have to come to consultation every week to follow a specific medical treatment so your situation doesn't get worse.

Susan sheds a tear. Dr Ramirez reaches her a tissue. Ashley, on the other hand, doesn't seem to be concerned by what the doctor have just said.

ASHLEY

(SPONTANEOUSLY) That's it? Are you done yet? I'm just saying it because, if I don't know how much time of life do I have left, I can't waste my time. Shall we go, mom?

Dr Ramirez and Susan, both bug eyed, look at Ashley. Then, Susan stands up, Ashley grabs her hand and they both leave the medical office.

2. INT. HOSPITAL HALLWAY - DAY

Ashley and Susan walk towards the hospital's exit. On their way, they come across SARAH (40,...), a nurse who carries a pile of documents in her hand. Ashley is distracted thinking about what the doctor has said, while Sarah is walking hastily without watching where she is going. As a result of that, Sarah and Ashley bump into each other and Sarah's documents fall to the floor.

Sarah quickly kneels and starts to pick up her documents.

ASHLEY

I'm so sorry!

Ashley also tries to kneel to help her, but before she even knows it, Sarah is already up again with all her documents in her hands.

SARAH

Don't worry, it wasn't your fault.

In that moment, Ashley watches the ID card Sarah is wearing. It says: "Sarah O'Connor. Nurse".

Sarah rapidly resumes her walk. Ashley realizes there's something on the floor that Sarah hasn't picked up: a CD. She bends down and observes it. It's a Blondie album called "Parallel Lines". Ashley picks it up to return it to Sarah, but she is already gone.

SUSAN

What's that?

ASHLEY

I think that woman dropped it. Well I'm going to come back here many times, so I'll give it back to her.

Ashley and Susan keep walking towards the exit door.

3. EXT. HOSPITAL - DAY

Ashley and Susan walk to a red car and they both get inside.

4. INT. CAR - DAY

Susan sits in the driver's seat and Ashley sits in the co-driver's seat. They both fasten the seat's belts.

ASHLEY

Mom, do you mind if I play the CD?

SUSAN

No, not at all! I actually love that band! They
rocked back then, you know?

Ashley stares at the album cover for a few seconds.

ASHLEY

The lead singer looks badass, do you know her?

SUSAN

Of course! She's Debbie Harry. And she was actually
badass, a total badass. I was a child when this
album came out, but I vividly remember your uncle
playing it. (SHE LAUGHS) He was in love with her,
well, just like all the other boys his age, I
suppose.

Ashley puts the CD on the player. Then, she looks the back
cover and sees the tracklist. One song title catches his eye:
Heart of Glass.

ASHLEY

"Heart of Glass", wow it looks like this song was
made for me.

SUSAN

Ashley, don't joke about that!

ASHLEY

Sorry! (LOWERS HER TONE) Whatever...

([Blondie - Heart of Glass](#) starts playing)

The series title appears: "PARALLEL LINES"

BEGIN OPENING TITLES

5. EXT. ASHLEY'S HOUSE - DAY

Ashley and Susan arrive at their home. It is a typical American house from a medium class family located at the suburbs. Susan parks the car and they both get out of it. Susan and Ashley walk towards their house.

6. ASHLEY'S HOUSE - DAY

Ashley walks up the stairs and goes to her bedroom. Her bedroom it's the typical average teenager's one. The walls are full of posters from movies and bands/solo singers.

The first thing she does when she walks in, is throwing herself on her bed. She takes a deep sigh, curls up and covers her face with her hands. She stays like that for a few seconds. After that, she stands up and goes to her desk. She opens her laptop, and turns it on. Next, she opens Spotify and plays her playlist ([GIRLI - Hot Mess](#) starts playing)

While the song keeps playing, Ashley opens one of the desk's drawers and searches for a rubber band to tie up her hair. When she finds it, she makes herself a bun and, when she's about to close the drawer, she sees a little notebook. She smiles, grabs it and puts it on the desk. The notebook is pink and its cover is full of glitter and stickers. It has written with black marker: "ASHLEY'S DIARY". Ashley opens it and leafs through its pages, which are full of handwritten things and some sketches.

She stops at blank page and starts writing: "Things to do before my heart stops working". Below the phrase, she draws a heart with a burning fuse, like a bomb. The first thing she writes on this list is the following phrase: "Get revenge on Josh"

7.EXT. HOSPITAL - EVENING

Sarah gets out of the hospital. She has finished her working day. She goes to a black car and gets inside.

8. INT. CAR - EVENING

Sarah sits on the driver's seat and looks for something in the car.

SARAH

(SIGHS) Where have I left the CD?

She eventually ends up tired of searching so she fastens her seat belt and decides to start the car.

9. EXT. SARAH'S FLAT - EVENING

Sarah parks her car and gets out of it. She walks towards her home. She lives in the city, in a flat surrounded by other housing and establishments. We could say that she lives in a medium class home.

10. INT. SARAH'S FLAT - EVENING

Sarah gets inside the building. She gets in the elevator and presses the number 6 button. When she gets to her floor, she gets out of the elevator and opens the door of her flat. The first thing she does when she gets in is throwing herself on the sofa of her living room and taking a deep sigh.

In that moment, the telephone rings. Sarah stands up quickly and picks it up. It's JANE(21), her daughter.

SARAH

Hello?

JANE

Hello, it's me mom!

SARAH

(SLIGHTLY WORRIED) Jane, honey, are you OK? Did something bad happen?

JANE

Calm down, mom! I'm just calling to see how you're doing. I'm your daughter, right?

SARAH

(RELIEVED) Forgive me, it's just, well, you know, the stress, the work... I think I'm getting older (SHE LAUGHS)

JANE

Oh come on, shut up! I mean you've just turned 40! Most of my friends' mom's are way older than you.

SARAH

Thank you sweetheart. Well, how's everything there? Are your classes over yet?

JANE

This is my last week of finals and then I'm officially done. I will not have to come back to college 'til September.

SARAH

You could anticipate your homecoming then... I miss you.

JANE

Mom, we've already discussed this earlier. I'm gonna' have a lot of things to do during June and July. I've already told you that I signed up for a Japanese course, haven't I? Besides, I also have a lot of plans to do with my friends. Can't you just wait until August?

SARAH

I'm sorry, I'm sorry... It's just that I feel a little bit lonely sometimes. But, well, it doesn't matter. Good luck with your finals, dear.

JANE

Thanks mom. And what about you? Is everything alright?

SARAH

As usual, I guess.

JANE

I'll take that as a "yes, everything's fine". Well, I have to leave you, I'm going to make my dinner. Bye mom, I love you.

SARAH

Love you too.

Sarah hangs up the phone and goes to the bathroom. She takes off her nursing uniform and gets in the shower.

The camera shows Sarah's face for a few seconds while the water of the shower head falls into her face.

Sarah gets out of the bathroom wrapped in a white bathrobe and she goes to the kitchen. There, she serves herself a glass of wine. After that, she goes to the living room, where there's a vinyl player. She gets close to the shelves near the player and she takes Madonna's album "True Blue". She puts the vinyl in the player. (Madonna - Papa Don't Preach starts playing).

After the music starts playing, Sarah goes back to the sofa where she laid when she had just come home. She takes a sip of wine and leaves the glass on a little table there's in front of the sofa. After that, she opens a drawer of the little table and takes a photo album out of it. She opens it and watches all the photos in detail.

The first picture shows a young Sarah; she's probably 16-17 years old. In the next one, we see the same Sarah but there's a little difference: she has a more protuberant belly. Yes,

indeed, she was pregnant. In the following pictures we can clearly notice the evolution of her pregnancy. Each photo shows a more protuberant tummy, until we get to the last picture, where we see her in a hospital with a newborn in her arms: Jane.

Sarah finishes her glass of wine and leaves the empty glass on the table. She opens the drawer again and, now, she takes a blank sheet and pen out of it. She starts writing the following phrase on the sheet: "List of things I should have done at the right time"

11. EXT. HOSPITAL - DAY

Susan and Ashley get to the hospital by car. When the car is parked, they get out of it. They both walk to the entrance.

SUSAN

(WALKING) Are you nervous? Do you want to stop before getting in? Do you need to go to the bathroom?

ASHLEY

(RAISING HER TONE) Mom! I'm fine, I really am, don't worry.

SUSAN

Ok, ok... I was just asking. I just want that everything goes well.

ASHLEY

Mom, they're not gonna do anything to me! It's not like I'm about to enter to surgery or something like that. You listened to the doctor, I'm just going to be subjected to a specific treatment. I don't know exactly what are they going to do with me, but I don't think it's that much of a big deal.

12. INT. HOSPITAL - DAY

Susan and Ashley walk towards the doctor's office. When they get there, they sit in a little "waiting room" made up of 4 chairs in front of the office's door. Ashley plays with her mobile phone to kill time. After a few seconds of sitting, the doctor gets out of his office.

DR RAMIREZ

Good morning, Ashley! Follow me, please.

Susan and Ashley stand up and follow the doctor. The three of them walk until they get to the door of another medical room-. Dr Ramirez opens the door.

DR RAMIREZ

(TO SUSAN) You don't have to get inside.

Susan looks at Ashley.

ASHLEY

Mom, I'll be fine, really. You can go to the cafe and have a drink, or eat something if you want. As soon as I get out, I'll call you.

Susan approaches Ashley and hugs her. After that, she walks out, without being totally convinced.

Dr Ramirez and Ashley go into the room. Inside the room, there's Sarah. Ashley recognises her right away and stares at her.

DR RAMIREZ

Ashley, this is Sarah. She is going to be in charge of your treatment. You're going to be here with her for an hour and a half, more or less. She will connect you to a machine that will strengthen your heart valves, so they can work better. Just try to not get too nervous and relax yourself as much as you can. Sarah will be with you in every moment and she will monitor your status.

Dr Ramirez leaves.

SARAH

Nice to meet you. So you're Ashley, right? Well, you've already heard Dr Ramirez, it's all about relaxing and letting the machine do its function. During this time, you can read or listen to music if you want. Oh, by the way, I think I've seen you before somewhere..

ASHLEY

Yes, we actually bumped into each other in the hospital hallway. Oh, and I have something that I think is yours.

Sarah looks confused.

SARAH

What is it?

ASHLEY

A Blondie album.

SARAH

So it was you... (SHE SMILES) Well, you can have it if you want, I own another copy. It's one of my favourite albums, actually. Have you heard it?

ASHLEY

Yeah, sure. It's pretty dope. I had never really listened to them before.

SARAH

That's normal, you're really young. You still have a lot of bands to discover and a lot of things to live.

ASHLEY

Maybe not... I guess you're aware of my situation.

Ashley and Sarah look at each other. It's an uncomfortable situation for both of them. Sarah looks other way and Ashley stares at the ceiling.

SARAH

Of course, Dr Ramirez has kept me informed. The only thing you have to do is to live a calm life, so you're heart doesn't get worse.

ASHLEY

Yes, it's really easy to say that, but I am 17 years old. I mean, what am I supposed to do? Have a sedentary life, and, maybe, live a few years more? Or do what any normal 17-year-old girl would do and risk it all? What would you do if you were me?

A few seconds of silence. Sarah doesn't know what to say or do. This time, she looks at Ashley in her eyes and cracks a not very convincing smile.

13. INT. HIGH-SCHOOL HALLWAY - DAY

DAN(17) walks hurriedly through the hallway. He gets to the WC doors and stops. He tries to open the male toilet door, but he fails to do so. He hits the door several times, but the door doesn't open.

DAN

(MUMBLING) Shit...

Dan gets out of there walking even faster. He goes down the stairs and goes to the high school gym.

14. INT. HIGH SCHOOL GYM - DAY

The gym is a big closed space formed by a grandstand and a big basketball court. Dan walks through it and goes to the locker room.

15. INT. LOCKER ROOM - DAY

The locker room is full of benches and lockers. In the north of the locker room, there are the toilets, and in the east, there are the showers. Dan goes straight to the toilets. He gets in and takes a pee.

When he finishes, still inside the toilet, he listens some steps and some laughs. He gets a little confused.

When he gets out of the toilet and goes back to the locker room, he comes across a group of five boys his age who have just come out of the showers. They're all wet and wrapped in towels. They're talking to each other and laughing. The moment they see Dan, they stop laughing.

BOY 1:

(AGGRESSIVE) Hey, you! What the fuck are you doing here?

Dan becomes paralysed. The group of boys slowly approach him.

BOY 1 (CONT'D):

Are you deaf or something?

DAN

(STUTTERS INSECURE): I was just here because I needed to use the toilet, and the hallway one was closed. In fact, I was just about to leave, so, if you excuse me...

Dan takes a little step, but JOSH(17, tall and strong) gets in his way and blocks him from leaving.

JOSH

You don't have to lie to us... We all know that you're a faggot. You've come here to see us naked.

DAN

I swear that...

Josh grabs him by the neck.

JOSH

Did I tell you to talk? You just want this, don't you?

Josh grabs his own crotch. Dan tries to turn his head back and looks away.

JOSH (CONT'D):

(MALICIOUSLY SMILING) Well, congratu-fucking-lations, today's your lucky day!

Josh pushes him to where the rest of the boys are and gets closer to him. Then, he gives Dan a punch on the face. Dan falls to the ground.

JOSH (CONT'D):

This fag is going to get what he deserves.

Josh kicks Dan on his side. The rest of the boys do the same, so they all end up giving Dan a beating while they insult him.

16. INT. HOSPITAL - DAY

Ashley and Sarah are still on the medical room. This time, Ashley, who is laying on a stretcher, is connected to a machine by some kind of wires that are on her chest and arms.

Sarah looks at her watch.

SARAH

It looks like the time is up...

Sarah gets closer to Ashley and disconnects her from the machine. Ashley stands up.

SARAH (CONT'D)

You can already leave, Ashley.

ASHLEY

Okay.

Ashley walks towards the door. Sarah follows her.

ASHLEY (CONT'D)

Bye, Sarah. Oh, and by the way, thank you for being with me the whole time.

SARAH:

Oh no no no, you don't have to thank me! I mean, it's my job, isn't it? See you next week!

Ashley smiles a little bit and opens the door. She's about to leave.

SARAH (CONT'D)

(SUDDENLY) Ashley, wait!

Ashley, still holding the door with her hand, turns back her head.

SARAH

I just wanted to tell you that, if you ever need anything, whatever it is, I am here for you.

Ashley gets puzzled when she hear Sarah's words. After a few seconds, she smiles to her.

ASHLEY

Thanks, Sarah.

After this, Ashley leaves and closes the door.

Ashley walks out of the hospital.

17. EXT. HOSPITAL - DAY

Ashley gets out of the hospital and the first thing she sees is her mom, Susan, smoking a cigarette. When Susan sees Ashley, she runs to her and hugs her tight.

SUSAN

(TALKING FAST AND EXPRESSIVELY) Oh my god, I thought you were never gonna come out. Has everything gone well?

ASHLEY

Mom, since when do you even smoke?

SUSAN

I was nervous, okay? You've been there for an hour and a half, I had no more nails left to bite! So, tell me, has everything gone well?

ASHLEY

Yes mom, they had me connected to a machine for an eternity, and that's pretty much it.

They both walk to their car.

SUSAN

You have no idea how relieved I am right now, honey. I'm so happy to hear that you're okay.

ASHLEY

You don't have to worry that much. The only thing that could have happened to me is dying of boredom.

They keep walking until they get to the car.

18. INT. ASHLEY'S HOUSE - DAY

Susan and Ashley get home.

SUSAN

I'm gonna prepare lunch, okay?

Ashley walks up the stairs to go to the second floor of the house.

ASHLEY

(WALKING UP STAIRS) Okay, mom!

Ashley gets to her room and lays on her bed. She takes her phone out and starts scrolling through her contact list. She stops scrolling when she sees the next name: "Dan". Ashley clicks his profile photo, where we can see Dan, smiling. After that clicks on "CALL" and puts the phone on her ear.

19. INT. DAN'S BEDROOM - SAME TIME

Dan is standing in front of a mirror. His face is swollen and full of bruises and he has a band-aid on his nose. He daintily touches his face and winces.

Suddenly, his phone starts to ring. He takes it out of his pocket. In the screen, we can see a picture of Ashley and, below the picture, there's her name. Dan accepts the call and puts the phone next to his ear.

DAN

Hello?

ASHLEY

Dan can you meet up this afternoon?

DAN

Wow, not even a simple "hello, how are you"?

ASHLEY

Come on, cut the bullshit. I've got something to tell you and I'd rather do it in person. Can you meet up or not?

Dan seems confused.

DAN

I guess so...

ASHLEY

Perfect! Let's meet at Johnny's at 5 o'clock.

20. INT. MILKSHAKE BAR - AFTERNOON

Dan is sitting on a table for two. There's two milkshakes on the table. He's playing with the straw of the one that's in front of him. Suddenly, Ashley shows up walking through the door. Dan stands up. She walks to him and, when she is close enough to see Dan's bruises, she changes her facial expression. Dan hugs her.

DAN

Hi!

ASHLEY

What happened to your face?

DAN

(TRYING TO DISSIMULATE) Oh, it's nothing! Come on, sit down, I've already ordered for you.

Ashley sits but she is still watching Dan's face. She doesn't believe what he have just said.

ASHLEY

Nothing? Something must have happened to you.

DAN

I'm telling you it's nothing! I just fell of the stairs, you know how clumsy I am.

ASHLEY

Stairs? What kind of stairs?! Come on, tell me the truth! We're friends, aren't we?

DAN

I've already told you! Don't believe me if you don't want to. Besides, weren't you the one who had something to tell me?

ASHLEY

I'm not telling you anything until you tell who did this to you.

Dan stays quiet for a few seconds, thinking about it

DAN

Let's make a deal: I'll tell you only if you tell me what you were going to tell me. But you start.

Ashley takes a few seconds before answering.

ASHLEY

I have a heart disease.

DAN

Wait what?

ASHLEY

That's it, what you just heard.

DAN

(WORRIED) But, but...how serious it is? How does it work? How did they detected it?

ASHLEY

Dan, shut up. It's not big deal. I have just been told that my heart is really weak and I have to avoid situations that accelerate my pulsations too much if I don't wanna kick the bucket. To sum up, I'm just like an 80-year-old lady now.

Dan is perplexed. He covers his mouth with his hand.

DAN

Oh my god...

ASHLEY

Okay maybe it did sound a little bit serious. But don't worry! I just thought I had to tell you.

Dan remains with his hand on his mouth. He doesn't know what to say.

ASHLEY (CONT'D):

Well, it's your turn.

Dan gets his hand out of his mouth and moved from being sad for his friend to being nervous. Ashley looks at him with widened eyes. She shakes her head, trying to get Dan to speak.

DAN

But like why do you wanna know it so badl-...?

ASHLEY

(INTERRUPTING HIM) Dan! We've made a deal!

DAN

But you were going to tell me about your whole disease thing anyway! In fact, we've specifically met so you would tell me...

Ashley starts to feel really upset and slightly angry. Suddenly, she interrupts him she bangs on the table. Some of the people there stare at her. Dan makes a stop sign with both of his his hands, trying to calm Ashley down.

DAN

Okay, okay! It was some dudes from high school...

Ashley calms down. Now she feels bad for pressing him.

ASHLEY

Who?

DAN

I don't know, I didn't know them...

ASHLEY

None of 'em?

Dan, insecure, stays silent for a few seconds. He isn't sure whether to tell Ashley or not..

DAN

Well... (HE MAKES A PAUSE) one of the dudes was Josh...

A Ashley changes her facial drastically.

ASHLEY

Josh? "That" Josh?

DAN

Well of course it was "that" Josh! I mean, do you even know another Josh?

Ashley closes her hand into a fist. Her eyes are full of anger.

([Die Antwoord - Baby's On Fire](#) starts playing) Ashley begins to stand up in slow motion. When she's on her foot, we see a brief flashback that lasts a few seconds: the phrase "get revenge of Josh" is being written in Ashley's diary..

ASHLEY

That motherfucker is going to pay back for this.

21. EXT. MILKSHAKE BAR

Ashley, gets out through the door. She has a serious face and is walking fastly. Dan, behind her, tries to follow her.

DAN

Ashley? Where are you going?

ASHLEY

(DETERMINED) To the hospital.

DAN

(CONFUSED) What?

22. EXT. HOSPITAL - EVENING

Sarah gets out the hospital, with a tired face. She goes to her car.

SARAH

(IN A LOW VOICE AND TO HERSELF) What a long day...

Before getting in the car, she sees far away a young boy and a young boy walking towards the hospital. She squints her eyes to observe them.

CUT TO:

Ashley and Dan are getting closer to the hospital.

DAN

Can you explain to me why are we going to the hospital? You've been the whole way without answering me!

ASHLEY

Yes, and you've been the whole way asking me the same question over and over again!

They're closer to the hospital. Ashley recognises Sarah, who is standing in front of her car, looking at both of them with narrowed eyes.

ASHLEY

There she is!

Ashley and Dan keep walking until they get to where she is. When they're in front of her, Sarah looks confused.

SARAH

Ashley what are you doing here? Is everything okay?

ASHLEY

Sarah, I need your help.

SARAH

(WORRIED) Has something happened?

ASHLEY

No, no. Don't worry, it's not about my medical condition.

Sarah breathes a sigh of relief.

SARAH

What is it then?

ASHLEY

Do you remember what you said to me this morning?

Sarah stays silent for a few seconds, confused.

SARAH

What do you mean?

ASHLEY

You said that, if I ever needed something, whatever it was, I could count on you, didn't you?

SARAH

Yes, I said it...

ASHLEY

Well I need you to give me a ride to a place and to help me to do one specific thing.

Sarah looks bewildered.

SARAH

Ashley, I'm sorry but...

ASHLEY

Sarah, please... You would do me the biggest favor of my life, seriously.

Sarah looks at her for a few seconds, without knowing what to say.

SARAH

Ashley, I'm really sorry. When I told you that I was thinking more of emotional help.

ASHLEY

Sarah, you don't get it... I need to pay some dude back. He's done terrible things and I can't afford to die without giving him what he deserves...

SARAH

Ashley, you're not going to die.

ASHLEY

You don't know that!

SARAH

(TRYING TO BE KIND) Why don't you go back home and relax a little bit? I think it would do you good. I can't do nothing more, I'm so sorry. Bye.

Sarah gets in her car, closes the door and starts her car. The car gets away from Dan y Ashley.

DAN

Okay, can you explain to me what the hell did just happened? Who was that woman, to begin with?

ASHLEY

(DISHEARTENED) It doesn't matter, Dan...

They both start to walk and get away from the hospital.

23. EXT. ASHLEY'S HOUSE - NIGHT

Dan and Ashley arrive at Ashley's house.

Susan is sitting on a chair that there's in the porch looking at her phone. She is wearing glasses. She raises her head and raises her glasses, putting them on her head like a headband. She sees Ashley and Dan and stands up all of a sudden.

SUSAN

Ashley, don't scare me like that ever again! I've called you 10 times! Where were you?

ASHLEY

(STILL DISHEARTENED) I'm sorry, I ran out of battery. I had only gone to take a walk, that's it.

SUSAN

It's okay, but don't do it again, okay honey? (LOOKS AT DAN) Hi Dan! I'm so glad to see you! What happened to your face?!

DAN

Nothing to worry about. I'm glad to see you too!

SUSAN

Oh... (MAKES A PAUSE) Why don't you stay over and we have dinner all together while we watch a movie?
(CHEERFUL) Just like when you were kids! (LOOKS AT ASHLEY) What do you think, Ashley?

Ashley has been the whole time looking depressed and tired.

ASHLEY

It's okay, I guess.

Ashley, Susan and Dan get inside home.

24. INT. SARAH'S FLAT - NIGHT

Sarah is sitting on her sofa and having a glass of wine. She looks at a piece of paper that's on the table in front of the sofa while she puts her hand on her forehead.

The paper that's on the table is the list we have seen previously. On the list, there's written the following phrase: "Get revenge on Oliver".

Sarah takes a sip of wine and leans back. She rubs her face and sighs. After that, she takes her phone, which is on the table and puts it on her ear.

SARAH

Hello Mr Ramirez, I was wondering if, by chance, you'd have Ashley or her mom's telephone number.

25. INT. ASHLEY'S HOUSE - NIGHT

Ashley, Susan and Dan are sitting on the sofa, eating pizza while they watch TV.

Suddenly, the telephone starts ringing.

SUSAN

I'll pick it up!

Susan stands up, goes to where the telephone is, and picks it up.

SUSAN

Hello?

Susan turns around and looks at the sofa.

SUSAN (CONT'D)

Yes, yes, she's here. I'll tell her you want to talk with her.

Susan leaves the phone there and goes back to the sofa.

SUSAN

Ashley, it's for you. A woman named Sarah wants to talk with you.

Ashley stands up and goes to where the telephone is. She picks it up and puts it on her ear.

ASHLEY

Yes?

INT. SARAH'S FLAT - SAME TIME

Sarah is standing on her kitchen, leaning against the fridge.

SARAH

Hello Ashley.

INTERCUT - PHONE CONVERSATION

ASHLEY

What do you want, Sarah? I know I shouldn't have bothered you before, I'm sorry, what else do you want me to say?

SARAH

Ashley I'm the one who's sorry. I've been thinking about it and I think I can help you.

Sarah changes her facial expression.

ASHLEY

Are you serious? Or you're just kidding me?

SARAH

I'm not kidding you, I'm talking seriously. I'm going to help you, but only under one condition.

Ashley holds on to the phone with both of her hands and opens her eyes.

SARAH (CONT'D)

You have to promise me that you will help me with one thing too.

ASHLEY

I'll help you with anything you need, I promise.

Sarah smiles.

SARAH

So, shall we meet tomorrow in the afternoon?

Ashley smiles. She looks excited.

26. INT. MILKSHAKE BAR - AFTERNOON

Sarah and Ashley are both sitting at a table. Sarah has her mobile phone in her hand. She and Ashley are looking at its screen, which shows a dating app.

SARAH

What's this boy's name?

ASHLEY

Josh, Josh Lewis.

Sarah starts to type his name on the search engine of the app.

SARAH

Is he any of these?

Ashley gets closer to the phone screen.

ASHLEY

No... But he is probably not using his real name.
Maybe if you look at the profiles near you...

Sarah clicks a button and a lot of new profiles pop up. She scrolls down, while new profiles keep appearing.

ASHLEY (CONT'D)

Stop! There he is! Click there!

Sarah clicks on the profile Ashley has told her. A photo of Josh shirtless pops up. Below the image, there's his nickname:
THEPENETRATOR22

SARAH

"The penetrator"? (SHE LAUGHS)

ASHLEY

God how pathetic! He is such a pig.

SARAH

I'm going to text him.

27. INT. JOSH'S HOUSE - SAME TIME

Josh is in his bedroom. He turns on his speakers and sits on a swivel chair. ([Kanye West & Lil Pump - I Love It](#) starts playing). In front of him, there's a desk. On the desk, there's a laptop turned on. The laptop's screen shows a pornographic website.

Josh unzips his fly when, suddenly, his phone, which is on his bed, gets a notification.

Josh gets up and goes to his bed. He picks up his phone and sees that he has a new message. It says: "SweetLady77 has texted you: Hello cutie!"

Josh smiles and starts to type in his mobile phone.

28. INT. MILKSHAKE BAR - SAME TIME

Ashley and Sarah are still sitting on the same place, looking at Sarah's phone. They receive a new message.

ASHLEY

Look! He answered!

The message Josh sent says: "wow you're such a MILF". Ashley looks disgusted.

SARAH

"MILF"? What does that even mean?

ASHLEY

(AWKWARD AND DISGUSTED) It means "Mom I'd Like to Fuck".

Sarah opens wide her eyes.

SARAH

(AWKWARD) Oh.

They get another message. "I'm home alone. Wanna come over?"
They both read the message and look at each other.

SARAH (CONT'D):

Poor guy... He has no idea what he's in for.

Sarah types: "Sure! Text me your address and I'll be there in a while!"

29. INT. JOSH'S HOUSE - SAME TIME

(**Kanye West & Lil Pump - I Love It** keeps playing) Josh looks at his phone and smiles. After that, he gets closer to his desk, takes a blunt and starts to smoke it

30. INT. SARAH'S CAR - TARDE

Sarah sits on the driver's seat and Ashley on the co-driver's one. They both close their doors and fasten their belts.

ASHLEY

Sarah, can we first stop at a friend's house and pick him up so he can go with us?

SARAH

(CONFUSED) Yes, I guess so.

Sarah starts the car.

31. INT. DAN'S HOUSE - AFTERNOON

Dan is in the living room of his house, sitting on the sofa and watching *Keeping Up With The Kardashians*. He gets his hand inside a bag of chips, grabs a few and puts them on his mouth.

Suddenly, somebody rings the doorbell.

Dan gets up from the sofa, goes to the door and opens it.
Behind it, there's Ashley.

DAN

What are you doing here?

ASHLEY

Oh, I don't know, I just thought that maybe you
would like to see how I kick Josh's ass...

JOSH

What?

ASHLEY

What you just heard, kiddo.

Ashley nods towards Sarah's car, which is parked a few meters
behind.

JOSH

You're crazy, Ashley.

Ashley smiles.

32. INT. SARAH'S CAR - TARDE

Sarah is still sitting on the driver's seat. Ashley and Dan
get in the car. Ashley sits again on the co-driver's seat,
while Dan seats on the back seat.

Sarah looks at Dan by the rear mirror.

ASHLEY

(LOOKING AT SARAH) Sarah, this is Dan. (LOOKING AT DAN) Dan, this is Sarah.

Sarah turns around and looks at Dan.

SARAH

(KINDLY) Nice to meet you, Dan. I think we saw each other at the hospital, but I didn't get the chance to introduce myself.

Sarah gives him a handshake.

DAN

Nice to meet you too.

Sarah turns around again and starts the car. They're all quiet while Sarah drives.

SARAH

Ashley, just out of curiosity, may I ask you what has this boy done to you? Or just why do you hate him so much?

DAN

He told the whole high school that Ashley...

ASHLEY

(INTERRUPTS DAN) Dan shut up! (MAKES A PAUSE) He's just my ex. Let's say that things didn't end up very well between us.

SARAH

Oh I see...

ASHLEY

Besides, it's not just what he's done to me personally, it's just that he's an asshole with literally everyone. (REFERRING TO DAN) I mean, have you seen his face? Well it was Josh who did that...

Sarah takes a glimpse to the rear mirror to see Dan's bruises.

SARAH

Wow... Men can be such jerks sometimes.. I know what I'm talking about, trust me.

Ashley and Dan remain silent. Sarah looks absent.

FLASHBACK

33. EXT. PARK - NOON

A young Sarah is sitting on a bench. Next to her, there's OLIVER (young...)

SARAH

Oliver... I have something very important to tell you... (MAKES A LONG PAUSE AND SIGHS) I am... pregnant.

Oliver looks at her, perplexed.

OLIVER

What...?

Oliver jumps out of the bench and runs away from Sarah. Sarah stands up and looks at him running away, surprised.

SARAH

(ANXIOUS) Oliver, where are you going? Oliver! Oliver! Oliver!

FLASHBACK END

34. EXT. JOSH'S HOUSE - AFTERNOON

Sarah parks her car in front of Josh's house. She, Ashley and Dan get out of it.

ASHLEY

So, what's the plan?

SARAH

Look.

Sarah goes to the trunk. Ashley and Dan follow her. Sarah opens the trunk. Inside of it, there's a handbag. She takes it and opens it. The handbag is full of ropes, belts, handcuffs and other typical BDSM elements. She shows them to Ashley.

SARAH (CONT'D)

Okay, so I'll try to leave him tied to a chair or something. When it's done, I'll call you, and then, (LOOKS AT ASHLEY) the boy is all yours.

Ashley cracks a naughty smile.

35. INT. JOSH'S HOUSE - AFTERNOON

Josh is in the living room, in front of a mirror. He has a bottle of cologne in his hand. He sprays some of it on his neck while he looks at himself in the mirror.

All of a sudden, somebody rings the doorbell. Josh goes to the door and opens it. Behind the door there's Sarah, who is carrying her handbag. Josh looks her up and down. There are some seconds of silence, none of them knows what to say. Josh is awestruck and Sarah isn't sure whether to get inside or not.

SARAH

Can I come in...?

Josh seems to wake up from his "trance".

JOSH

Yeah, I mean, sure.

Sarah takes a step forward and gets inside the house.

JOSH

Wanna have a drink?

SARAH

No, I'm fine, but thank you

Josh approaches her and starts kissing her. Sarah steps aside.

SARAH (CONT'D)

Wow wow, calm down. Won't you even show me your bedroom?

JOSH

Oh, yes, right.

Josh walks up the stairs. Sarah, behind him, makes a disgust face and rubs her lips. She follows him to his bedroom.

When they get to Josh's bedroom, Josh tries to approach her to kiss her again. Sarah pushes him away.

SARAH

Wait!

JOSH

What now?

Sarah gets her hand inside her handbag. She gets some handcuffs out of it and shows them to Josh. Josh looks confused.

SARAH

Do you know what *bondage* is?

Josh remains a few seconds looking disconcerted and with a creased forehead. After that, he seems to understand and starts to smile.

JOSH

Ohh, I see... So you're one of those pervy cougars who are into kinky stuff and 50 Shades of Grey and shit...

Sarah forces a smile, trying to look convinced.

SARAH

Something like that.

JOSH

(HE SMILES AND STICKS OUT HIS TONGUE) Well, I guess it's always nice to try new things...

CUT TO:

Josh and Sarah are still in Josh's bedroom. Josh, who's only wearing his boxers, is all tied with black ropes to a chair. Besides, he's wearing a spike choker. Sarah is on her knees, finishing tying Josh's ankles to the chair's legs.

Sarah stands up.

SARAH

I have to go, I'll be back in a few seconds.

Sarah takes a step towards the door.

JOSH

Wait! Where are you going?

SARAH

Oh... Emm... I have one last surprise! You'll see when I come back. (SHE WINKS)

Josh laughs and bites his lip. Sarah gets out of the room.

36. EXT. JOSH'S HOUSE - AFTERNOON

Sarah gets out of Josh's house and goes to her car, walking hastily. Dan and Ashley are leaning against Sarah's car. When they see Sarah, Ashley cracks a smile.

SARAH

Oh my god, I've never felt so miserable in my whole life...

ASHLEY

Just think you did it for a good cause.

Ashley hugs Sarah and, right after, starts walking towards Josh's house. Dan follows her. On the way, Ashley turns her head around.

ASHLEY (CONT'D)

Thank you Sarah, I owe you my life.

Sarah gives a half smile and sighs.

37. JOSH'S HOUSE - TARDE

Josh is still tied to the chair. Suddenly, Ashley and Dan get into the room. Josh sees them and changes his facial expression.

JOSH

(LOOKING AT ASHLEY) What the fuck are you doing here, bitch?

(LOOKING AT JOSH) And you, faggot? Haven't you had enough with what I did to you?

Ashley puts her hand inside Sarah's handbag, which is on the floor. She gets a gag out of it and approaches Josh.

ASHLEY

You know what? I think you talk too much.

JOSH

What the fuck are you going to...

Sarah interrupts him putting the ball of the gag on his mouth and tying it around his neck.

ASHLEY

(SMILING) Way better.

Ashley gets away from Josh.

ASHLEY (CONT'D)

You've done a lot of bad things, you know that, right? And when someone does a bad thing, they need to receive a punishment...

Ashley gets closer to one of the shelves of the room and grabs a basketball trophy. She observes it for a while and, then, she furiously throws it to the floor. The trophy is smashed to bits.

([Charli XCX - Breaking Up](#) starts playing) Ashley goes nuts and starts doing the same with all the things she finds in the room. Dan, during the first seconds, looks at her baffled, but, after that, he smiles and joins her. They both destroy the whole room in slow motion while the music keeps playing.

While they do this, a big hanging light that there's on the ceiling, above Josh, starts swinging.

Josh is furious. He has a red face and bulging neck veins. He shouts an indescribable sound.

ASHLEY (CONT'D)

Are you trying to say something?

Ashley approaches Josh and takes the ball out of his mouth.

JOSH

(ANGRILY) You fucking assholes! I'm going to beat the fuck out of you both!

Ashley puts the ball on his mouth again.

ASHLEY

You haven't learnt anything, haven't you? Still with the same shitty attitude...

Ashley gets away from him and takes out her phone.

ASHLEY (CONT'D)

Okay, so this is what you wanted... Dan, take off his underwear.

DAN

(DISCONCERTED) What?

ASHLEY

Just do it!

Dan approaches Josh and gets on his knees.

ASHLEY (CONT'D)

(POINTING HER PHONE TO JOSH) That's it... I'm going to take a picture of you, and everyone will see you naked... Oh, and they will also know that you're a weird fuck who is into this BDSM shit...

Dan is about to take off Josh's underwear, when Josh starts to make weird sounds that seem to be sobs. Dan looks at him and sees that there are tears coming out of his eyes.

ASHLEY (CONT'D)

What are you waiting for, Dan?

DAN

Ashley... He's crying.

ASHLEY

So?

DAN

I don't know, maybe we should let him speak or something.

Ashley rolls her eyes.

ASHLEY

Okay, fine! Take off the gag out of his mouth. Let's see what this jerk has to say.

Dan unties the gag that Josh has around his neck. Then, he goes back to where Ashley is.

JOSH

(SOBBING) I'm sorry Ashley, I'm sorry for everything, I really am. You're right, I'm just a jerk. And I'm sorry for what I've done to you Dan, I'm so so so sorry (HE STARTS TO CRY MORE INTENSELY)

It's just that... I just don't know why I do the things that I do... It's probably because my parents really don't care about me... And also I've never had real friends who really like me for who I am...

Josh keeps crying. Ashley and Dan both have a "what the fuck is going on" face.

JOSH (CONT'D)

And I know these apologies don't make up for all the things I've done... But I just don't know what else to do. Look, you can take the picture if that is going to make you feel better, I don't care about that, I'm not saying all of this to save my ass, I just feel really really bad... (MAKES A PAUSE AND SOBS) But, well, I can't really judge you if you guys don't believe me, because I've been the biggest dick of all time, I know it.

Josh's words sound very real. He looks real hurt.

DAN

What shall we do?

ASHLEY

I don't know, I'm so confused right now...

Josh cries more and more. He ends up having a meltdown.

JOSH

I'm an idiot... I'm an idiot (SHOUTING) I'm a fucking idiot! An idiot! An idiooooot!!!

Josh starts shaking and straining. He causes his chair to fall backwards, along with him. He hits the floor with a big smash. As a result, the big hanging light (that was swinging before) falls and crashes into his head.

([Clooney - Wham Bam](#) starts playing) Ashley and Dan, bug eyed, gawk at Josh. They both cover their mouths with their hands.

The credits of the series are shown while the song keeps playing.

END OF SHOW

5. PILOT'S NARRATIVE OBJECTIVES

My main objective with this script was to bring up an existential proposal which makes the viewer try to empathize with Ashley and think about if it is better to live thinking about the future or to live in the present and do whatever you feel like. Besides that, I also wanted to show that, even that, at first sight, two characters like Sarah and Ashley could seem completely different, they actually can have some things in common. That is why I made the two of them to have a list of things to do, creating, by doing that, some sort of analogy between these two characters.

The fact of having two main characters is really interesting because they can complement and help each other in a lot of situations. On top of that, it is also a perfect way to target all types of audiences, since, one of the main characters is a teenager, and the other one is an adult woman.

I also wanted to be able to create a “fresh” product that wasn't the chessy boring drama that everyone would think of when they hear the words “young girl with a serious disease”. I wanted to create a series that, even having some moments of drama, was more of a comedy series (like *Shameless* or *Orange Is The New Black*, for example). Oh, and of course, I also wanted to entertain the audience and make them expect the unexpected and always want to watch the next episode.

The last objective of the pilot, even though this is a personal one, was to see if I was able to write it all in English correctly and trying to sound natural and not too forced, which I think I have accomplished.

6. SCHEME OF THE PLOT

To put together the plot of my pilot, I decided to use the conventional structure formed by introduction, body and conclusion. I know that, in order to innovate and to surprise the spectator, writers tend to change this structure and start with a shocking moment, or a flashback, or, in short, something unexpected. But I think that, in my case, it was more proper to first introduce the two characters and make the action to increase gradually during the episode.

The introduction goes from the moment where Ashley is told about her disease to Sarah getting to her house and starting writing her list. During this period, the two main characters meet each other and the spectator gets to know a little bit of both of them.

The body, which is the most extense part of the script, takes part between Dan's beating and Ashley and Dan getting to Josh's house. During this part, most of the action happens and Ashley's plan on getting revenge on Josh is getting cooked. One relevant thing to say about this period is that there's a flashback on it. The intention of this flashback is to know more about Sarah's past and, also, to show some sort of analogy between Ashley and Josh's and Sarah's and George's relationships.

The conclusion is basically all that happens during the final scene on Josh's house. It is intended to be of the final "boom" that surprises the viewer and makes him want to watch the next episode.

7. CHARACTERS

The characters of this TV series are (in order of relevance):

- **Ashley** - We could say that she is the main character of the series (or at least, one of them, since Sarah is the other one). She is a 17-year-old girl with a strong personality who is very impulsive and, sometimes, she can be a little bit rough. Even though she is the way she is by her nature, the fact that she has a serious disease accentuates more her strong personality, since she feels like she has nothing to lose anyway. I picture her as a thin redhead girl.

- **Sarah** - She is the other main character, even though she doesn't have as much protagonism as Ashley in the pilot. She is a 40-year-old woman who works at the hospital as a nurse and who became mom at a very early age. Because of this, she feels that she has wasted her years of youth. In the pilot, we don't get to know her very deeply, so she can seem quite mysterious, especially to the other characters. Physically, she is very good looking and looks actually younger than she is.

- **Susan** - Ashley's mom. She is 44 years old, a little bit chubby and, sometimes, a little bit exaggerated. I think she can bring a comedy twist to the series, since she is very "over the top" and a little bit overprotective with her daughter. Her overprotectiveness is understandable though, since it's not easy to have a daughter with a serious disease.

- **Dan** - Ashley's (probably best) friend. He is a 17-year-old gay teenager who is kind of insecure. His "weak" personality compensates Ashley's strong personality, and this is the reason why their friendship works. Physically, he is very thin and not too tall.

· **Josh** - Ashley's ex-boyfriend. He is probably the most odious character of the whole series, and that is actually the point, to make the viewer hate him as much as Ashley does. He is 17 years old, muscular, tall, blonde, has a buzz cut, and always tries to act like a tough guy.

· **Dr Ramirez** - Ashley's doctor. He is a 50-year-old latino man who gives Ashley the news about her disease. He does not really have much depth or relevance.

· **Jane** - Sarah's daughter. She is 21 years old and she's not living with her mom, but she's living in a college campus. Even though she only appears a few seconds (well, she doesn't appear, but she has a phone conversation with her mom), she will appear more in some of the next episodes.

· **Oliver** - Sarah's ex-boyfriend and Jane's biological dad. He is currently 45 years old. He only appears in one flashback, so we don't really know anything about him, besides that he abandoned Sarah. In some of the next episodes, when Sarah tries to get revenge on him, his actual self will appear.

8. MUSIC

I think that, in order to create a tv series, movie, or any type of audiovisual content, it is really important to think about the music that is going to be used, because it really affects the viewer's feelings and helps to create a specific atmosphere. On top of that, music is also a huge source of inspiration for me. In fact, sometimes, just listening to a certain song an idea comes to my mind and I can picture a specific scene playing along with that song.

So, that's why I decided to include the following list of songs in my pilot:

· **Blondie - Heart of Glass**

Parallel Lines, the title of this TV series, was inspired by Blondie's album with the same name. The main reason I chose this specific song to be part of the main credits is that it is the most emblematic song of the album (and probably of Blondie's whole career), and most people would recognize it immediately. Besides, the song title also gave me the chance to make a pun about Ashley's disease.

· **GIRLI - Hot Mess**

I chose this song to be played because I think that it is a song that Ashley would probably love. Its lyrics, in my opinion, describe Ashley's personality very accurately, and the whole "punk" style of the song really fits her personality. Besides, the artist of the song, GIRLI, is more alternative rather than mainstream, and I think that Ashley is the kind of teenager who enjoys more listening these kind of alternative artists.

· **Madonna - Papa Don't Preach**

I wanted to choose an 80s song to show the contrast between Ashley's taste in music (Hot Mess was released in 2017) and Sarah's taste in music. The reason I chose this one is that, besides being one of the most iconic songs of the 80s, I think the lyrics describe very well Sarah's situation when she was younger and got

pregnant. In fact, one line of the song literally says *I'm gonna keep my baby* (which is what Sarah did).

· **Die Antwoord - Baby's On Fire**

I chose this song basically because it has a growing beat that lasts about 10-15 seconds and I think could perfectly fit for that scene. When the beat stops, the singer says "boom" and I think that, in that exact moment, Ashley could say her judgemental line (*That motherfucker is going to pay back for this!*)

· **Kanye West & Lil Pump - I Love It**

I think this is the kind of song Josh, or any American straight masculine teenager like him, would totally blast to. In fact, probably any hip hop/rap/trap actual song would have worked, but I chose this one because I personally like it and I think it has a nice beat and perfect lyrics that totally match the scene and his personality.

· **Charli XCX - Breaking Up**

This song talks about a break up that did not exactly go well, just like Ashley's and Josh relationship. The lyrics express very well how Ashley feels about Josh (*Everything was wrong with you, so breaking up was easy to do*) and, on top of that, the melody of the song could fit really well with the scene of Ashley and Dan destroying and messing up Josh's bedroom.

· **Clooney - Wham Bam**

I decided to put this song on the final scene because I think that, just in that shocking moment, a song with a beat like this fits perfectly and it really makes you want to watch the next episode. Also, this song has been used in the promos of many TV series (such as *Scream Queens*), and that is probably because it really catches the attention of the viewer.

All of the songs have their respective youtube links in the script, but I also made this [spotify playlist](#) where there are all the songs put together in their order of appearance.

9. CONCLUSIONS

I am going to be real honest: this project has been a struggle for me many times. At first, because it was difficult for me to find the inspiration to start the script. But once I had the inspiration, what really caused me a big problem, was the timing. I sometimes felt like I literally had no more time left, and it was difficult to choose what to sacrifice in order to find time to do this work: hours of studying and school working or hours of sleeping. As you can suppose I obviously chose to sacrifice hours of sleeping. I feel really sorry for this, because I feel that, if I had had more time, I probably would have enjoyed doing this project way more.

Despite this, not everything has been that bad. I have to say that I'm really really satisfied with the final result and I have actually learnt a lot of things:

Firstly, I have learnt about the importance of the script in the episode. Before doing this work, I used to think that scripts were composed only by the dialogs and a very brief description of the actions and the feelings of the characters. But when I read the two scripts that my research tutor gave me ("Lost" and "How I Met Your Mother"), I discovered that it was not that way. Reading Lost's pilot really shocked me, because literally everything that happened during the episode, was thought before, and every minimum thing that happened, even just little changes of the camera angle, was written on the script. So, we could say that the methodology, which consisted in reading those two scripts and a few web pages about script-writing, actually worked for me, since it made me learn how to write my own script properly.

Secondly, I have also learnt a lot of new English vocabulary, due to the fact that I initially wrote the script in Spanish and then I translated it to English. There was a lot of Spanish expressions that I could not translate in a literal way, so I had to look them up online and, also, consult specialized web pages and forums where people discussed about how to translate certain fixed expressions.

Last, but not least, I have learnt a lot of things about myself. One of them, is that, sometimes, I can actually benefit myself of something that, initially, can look like a problem. I'm saying this because, the main idea of the TV series came to my mind as a result of one of the existential crisis I had during the last summer. During one of those crisis, this question came to my mind: "What would you do if you died tomorrow?". Thanks to that reflection, the whole idea of a girl who has a serious disease and has a list of things to do came to my mind and started to consolidate progressively.

The other thing I learnt about myself is that, even though I still do not know exactly what I am going to do with my life in the future, to work in something audiovisual related is one of the things I am starting to consider seriously.

10. BIBLIOGRAPHY

Scripts

- Lost (pilot script). Written by J.J. Abrams and Damon Lindelof (April 19, 2004)
- How I Met Your Mother (pilot script). Written by Carter Bays and Craig Thomas (January, 2005)

Web Pages

- Giordano, Luke (February 21, 2016). How to Write a TV Pilot. Retrieved on June 22, 2018 from:
<https://medium.com/sitcom-world/how-to-write-a-tv-pilot-pt-1-concept-considerations-a9d19bd6902d>
- Koehler, Michael. 12 Tips for Writing a Spec TV Pilot Script. Retrieved on June 28, 2018 from:
<https://www.lightsfilmschool.com/blog/12-tips-for-writing-a-spec-tv-pilot-script>
- Sobieck, Ben (January 7, 2008). Take Me To Your Pilot: 3 Rules For Writing a Successful TV Pilot. Retrieved on June 30 from
<https://www.writersdigest.com/editor-blogs/questions-and-quandaries/writing-advice/take-me-to-your-pilot-3-rules-for-writing-a-successful-tv-pilot>
- Miyamoto, Ken (January 5, 2016). The Screenwriter's Simple Guide to Formatting Television Scripts. Retrieved on July 7, 2018 from:
<https://screencraft.org/2016/01/05/the-screenwriters-guide-to-formatting-television-scripts/>
- Trottier, David. Texting in Movies. Retrieved on September 10, 2018 from:
<https://www.keepwriting.com/tsc/textinginmovies.htm>
- Script Reader Pro (August 15, 2007). How To Write A Phone Conversation In A Screenplay. Retrieved on September 10, 2018 from:
<https://www.scriptreaderpro.com/write-phone-conversation-screenplay/>

- P Morales, Diana (March 13, 2007). Personajes y Diálogos: Guía Básica Del Lenguaje No Verbal. Retrieved on October 4, 2018 from: <https://dianapmorales.com/2017/03/blog/personajes-y-dialogos-guia-basica-del-lenguaje-no-verbal/>
- Director (nickname) (March 9, 2013). Facial Expressions in Words. Great for Script Writing. Retrieved on October 13, 2018 from: <https://www.filmakerforum.org/scripts/1655-facial-expressions-words-great-script-writing.html>
- Donovan, Bryn (Abril 5, 2015). MASTER LIST of Facial Expressions for Writers! Retrieved on October 13, 2018 from: <http://www.bryndonovan.com/2015/04/05/master-list-of-facial-expressions/>
- August, John (September 10, 2003). Using CUT TO. Retrieved on October 18, 2018 from: <https://johnaugust.com/2003/using-cut-to>

Linguistic Resources

- Linguee (created by George Frahling & Leonard Fink in 2009): <https://www.linguee.es>
- WordReference (created by Michael Kellogg in 1999): <https://www.wordreference.com/>
- Urban Dictionary (created by Aaron Peckham in 1999): <https://www.urbandictionary.com/>