

**FADE IN**

**EXT. GRASSY HILL - MORNING**

Close up on BENNY who is lying on the ground with their eyes closed peacefully. The image is in black and white for a couple moments before fading into color as Benny's eyes open quickly. Benny sits up. CUT TO: a wider shot showing Benny's surroundings as they sit up. They're on a small hill outside a dorm hall in the early morning. Benny looks around before sleepily getting up. They pull out their phone from a pocket to see a text message, but we don't see from whom. CUT TO: a close up on the phone screen, allowing us to read the text.

**TEXT MESSAGE**

Remember, tonight at 9. Don't be late.

CUT BACK TO: Benny who reads the message and groans before putting it back in their pocket. Benny then walks towards the camera and eventually off screen.

**EXT. CITY STREETS - NIGHT**

Benny walks down a city sidewalk while carrying their guitar case and talking on the phone.

**BENNY**

Yeah, it was just fine. Like, fine as in yeah I enjoyed getting my drinks paid for me. And after that we went for a walk, so I guess that was nice. (Pause. Benny smiles slightly.) Yes, we kissed. I mean I figured I didn't kiss him on the first date so, y'know. (Pause.) Good-ish? I dunno if it makes sense but he kisses like a gay boy. (Pause.) Up in the air, for now at least. You know me: shitty with commitment.

Benny comes upon two glass doors that enter a large brick building.

**BENNY**

'Kay, I gotta go. It's video time, baby...m-hm, I'll let you know how it goes. Thanks again for listening! (Pause.) Yeah, love you too. Bye.

Benny hangs up and approaches two doors going into the building. They enter, finding themselves in a small entryway behind another pair of shut doors. Benny gives them a small tug, discovering that they're locked. They look down to discover a key card reader on the other side of the door, behind the glass. Sighing, Benny pulls out their phone once more and dials.

**BENNY**

Hey it's me, can you come let me in?

**BENNY**

Yes, but not on me. Can you please just let me in? I have my guitar and don't feel like walking back to my car.

**BENNY**

You're kidding. Please? Pretty please?

Benny pleads some more, getting more heated until...

**BENNY**

FINE! I'll go and get it, Jesus.

Benny hangs up, striding back out the door. CUT TO: Words appearing on the screen, reading: "Two minutes later." Benny re-enters with a key card in hand. They put it to the glass and we hear SFX: Beep! And the door unlocks, allowing Benny to enter indignantly.

#### **INT. STUDIO ROOM - NIGHT**

The DIRECTOR, a young woman with blonde hair done tightly in a bun, stands holding a clipboard and flipping through pages fervently. Her general demeanor suggests strictness and professionalism. From a doorway in the background, Benny enters the room. The Director speaks without looking in their direction as they approach.

**DIRECTOR**

About time!

**BENNY**

The key card was stuck in the butt crack of my car seat. But on the bright side, the building has an infuriatingly safe security system.

**DIRECTOR**

My general sense of safety rests easy, then. (She folds up the paper on the board and tucks it underneath her arm.) But time is a non-renewable resource, so let's get this show on the road.

CUT TO: reverse shot showing the rest of the room. The few items in the room can be seen: an electric piano, a chair beside it, and a camera. A fairly simple set up. Benny sits on the chair by the piano and sets the guitar case down, beginning to open it.

**BENNY**

Oh, and my dancer friend from school will be here soon. She had to take the shuttle up, last I heard, so she'll be a couple of minutes.

**DIRECTOR**

Actually she won't be. I called her earlier today to tell her not to come.

Benny stops unpacking the guitar and gives the Director a confused look.

**BENNY**

Oh...er, maybe that was something you should've run by me first?

**DIRECTOR**

Why.

**BENNY**

Because it's my video? Also my friend was really excited to do this.

**DIRECTOR**

I understand. But, maybe I should explain. (She begins to pace slowly as she expands upon her artistic "vision.") I feel as though your vision for this video, while good at face value, lacked the depth I'm really looking to capture. Like the dancer, for example, I think she would come off more as a distraction. This video is about *you*.

CUT TO: Benny in their chair, trying to make sense of this.

**BENNY**

Ok, but-

The Director continues to talk and walk, circling around behind Benny.

**DIRECTOR**

Make it more about the message, the lyrics. We want mystery. We want blunt honesty.

**BENNY**

Those two things sound like opposites.

The Director stops as she approaches Benny's left and kneels down. She smiles, but it's clearly not genuine. She places an elbow on Benny's knee in an attempt to really sell the "I'm doing this for your own good/I know better than you" angle.

**DIRECTOR**

And that's why it'll work! This is the collaborative process, Benny. Sometimes it's about trusting yourself, and other times it's about trusting me that I know what's best and that you need to trust yourself into trusting me.

**BENNY**

...Right. Well, the word "trust" is now complete gibberish to my brain. (Pause.) We'll try it your way, fine. I'll give it the old college try.

**DIRECTOR**

Excellent. And you're not using this.

The Director shuts the guitar case and picks it up swiftly before Benny has a chance to object.

**BENNY**

Wait! I wrote the song *for* guitar.

The Director carries the case and sets in behind her own chair near the camera.

**DIRECTOR**

I know, but it sounds better on the piano. Besides, I just don't really think you've found the right instrument yet. And what did I just say about trust?

**BENNY**

Yeah yeah, I know. If you say "trust" one more time, I'm gonna have a stroke.

Benny prepares themselves at the piano while the Director grabs her camera and holds it, getting it ready.

**DIRECTOR**

So go ahead whenever you're ready, and just do what you feel like doing. The rest of the magic will come from me and this camera.

Benny gives the director a subtle side-eye before preparing their fingers. They pause, and as they play the very first notes, we cut to start of the musical section of the video, which is BW. Any cuts back to Benny playing the piano as the Director films will be back in color.

VISUAL <sup>1</sup>	SONG
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<ol style="list-style-type: none"> <li>1. Benny sits alone at a small but slightly fancy dinner table, looking at a menu.</li> <li>2. The Date approaches the table, and Benny rises to greet him happily.</li> <li>3**<sup>2</sup>. Benny and the Date are talking pleasantly</li> </ol>	<ol style="list-style-type: none"> <li>1. [Instrumental Intro] [Verse 1] I don't need you to know my body, I know my body just fine.</li> <li>2. Sure we fight a lot, but that's only most of the time.</li> </ol>
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<sup>1</sup> Each number of the shot should correspond with/occur during the same number as the lyrics.

<sup>2</sup> A double asterisk (\*\*) next to a number represents a cut.

while sipping. A few small cuts within this sequence show the two beginning to laugh and be more casual.

4\*\*. Benny sings and plays at the piano.

5\*\*. At the table, Benny laughs so hard they spit out some of their drink. The Date laughs as well and they grab some fancy napkins on the side of the table and clean up. The two share a typical cute moment of eye contact as they clean up the mess.

6. Benny places a hand over the hand of the Date and can be clearly seen saying "Thank you." Their hands linger together.

7\*\*. Benny and the Date are walking down the streets that night and a pan down from their faces shows that their hands are still holding.

8. Benny begins a light jog and brings the Date off-screen.

9\*\*. Benny sings and plays at the piano.

10\*\*. Benny and the Date stand up against the wall close to one another, smiling and talking calmly.

11\*\*. A long shot from across the street watches Benny basically prancing down the sidewalk with the Date walking slowly, following them.

12\*\*. Benny sings at the piano and makes distinct facial or head gestures upon which feature they sing about.

13\*\*. The Date leads Benny in an impromptu dance along the sidewalk, catching Benny by surprise. The short burst of dancing ends and the Date wraps his arm around Benny's shoulder and they walk off screen.

14\*\*. Benny and the Date are sitting quietly in the front seats of Benny's car, very close to one another. Soon they begin to kiss, and rapid cuts imply the heightening passion between them.

15. The Date makes a move towards Benny's belt, and Benny shoves him away in shock. More cuts show the two getting upset and arguing.

16\*\*. Benny sits alone in the car, and a shot

3. You say that you could help me, but baby that don't mean too much. You can have all the urges you have, but I'll settle for a crush.

[Bridge] And I can't help you learn after everything's been spoken. 'Cause I can't be fixed if I was never broken.

4. [Refrain] I'm sorry that your touch can scare me, instead just hold my hand. I'm sorry if you're unfulfilled but you have to understand. How we can--

5. Love, we can laugh, when we say the dumbest things. You can listen to me talk for hours, for you I'd happily do the same. You know you can always hold my hand.

6. [Instrumental Break]

7. [Verse 2] I could do with some romance, yeah. I think that would help a lot.

8. 'Cause you make me wanna dance even if my legs are shot.

9. A single touch that breaks my back, yeah, you probably think that I'm insane. So let me think, let me breathe for a sec 'cause I don't wanna play this game.

10. [Bridge] 'Cause I can't be fixed when I was never broken.

11. [Refrain] 'Cause I'll fucking break down into tears when you notice one tiny thing.

12. Like a curl, a freckle, the way that I laugh, or how much I like to sing.

13. And then your touch will feel safe, I'll hold all of you in my arms. And I don't give a shit who sees how much that I can love you. You know you can always hold...

14. [Whistle Bridge]

15. [Bridge] 'Cause I can't be fixed if I was never broken.

16. No I won't be fixed, 'cause I was never broken.

17. [Final Refrain] I'm sorry that your touch would scare me, instead you held my hand. I'm sorry you were unfulfilled but you had to understand how I love, how I laugh when we

from outside the front window sees the Date walking down away from the camera down the street.

17\*\*. Benny finishes the song in the present.

say the dumbest things. And how you listen to me talk for hours; for you I'd happily do the same. You know you can always hold my hand.

[Instrumental outro]

Benny finishes playing the song, letting the final notes ring out before taking their hands off the piano and sitting, gathering themselves for a moment. They then look to the Director.

**BENNY**

So? How was that.

CUT TO: the Director, sitting down in her chair behind the camera and stroking her chin pensively. After a thought, she shrugs, maybe tilting her head a bit before leaning forward.

**DIRECTOR**

It was good. But I think I'm still looking for the meaning. What's the story? What is this all for?

Benny thinks for a moment before giving a small laugh.

**BENNY**

You said you were the one with the vision. You tell me.

CUT TO:

**EXT. GRASSY HILL - NIGHT - FLASHBACK (B/W)**

Benny is walking up the hill, holding their arms tightly to their body. Their face appears to be freshly done with crying. Benny continues walking up the hill and stops halfway up. They give the dorm building in the not-too-far distance a defeated look, thinking "I do not have the energy for this tonight," and deciding to sit down on the grass, facing away from the dorm. Benny lies down on the grass. CUT TO: a view of the stars. We linger on this shot before going BACK TO: Benny, looking directly up/into the camera. They glance around tiredly before letting their heavy eyelids drift close. Benny's resting face lingers for a moment.

**FADE TO BLACK**

**END.**