

A Gilmore girls Story
Episode One - Good Morning, Stars Hollow!

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based on the television series by Amy Sherman-Palladino

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Second Draft

Made in Highland

2 SCENE ONE (INTRO)

3 FADE IN

4 **EXT. STARS HOLLOW - EARLY MORNING**

5 The camera pans through town. It is early morning and a fog is just beginning to lift as the sun peaks out behind the trees. 'There She Goes' by Sixpence None the Richer plays. We see all the familiar locations: Doose's Market, the gazebo, Kim's Antiques, Lorelai's house and Miss Patty's Dance Studio. A girl, about 16, is making her way towards Luke's Diner. She weaves through a few other people going about their morning before walking up to the door.

6 **INT. LUKE'S DINER**

7 LUKE is behind the counter, setting out cups and filling the coffee machine. The door chimes and in walks ELLA MARIANO-FORESTER, well-dressed and ready for the day. She drops her stuff at a table, picks up a coffee cup, and walks towards the counter with a big smile on her face.

8 LUKE
9 (smirking)
10 You're up early. Coffee?

11 ELLA
12 (sitting at the counter)
13 Yes, please. And make it strong.
I've got a lot to do today.

14 LUKE pours her a cup of coffee, sliding it over with a weary smile.

15 LUKE
16 (sighs)
I hope this is your first cup of the day. What's on the agenda?

17 ELLA
18 (sighs, taking a sip)
Well, I've got a meeting with the school newspaper staff to discuss that article about my climate control in Stars Hollow initiative, a history test, and I promised Rory I'd finish my draft for the book review by tonight.

19 LUKE
(nods approvingly)
(MORE)

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19 LUKE (CONT'D)
Like a regular Lois Lane, huh?
Just don't forget to eat
something.

21 ELLA
22 (grinning)
Exactly, but with more caffeine. I
will, I will. You sound just like
my dad.

23 The door chimes and, as if on cue, DEAN FORESTER walks in,
looking a bit rushed but cheerful. He's carrying a to-go cup
from Doose's Market.

24 DEAN
25 (kisses ELLA on the head)
Morning, Ella. Morning, Luke.

26 ELLA
27 Morning, Dad. Whatcha doing up so
early?

28 DEAN
29 Inventory day at the market. Just
wanted to make sure you ate
something before school.

30 LUKE
31 (smirking)
Ever the responsible one,
Forester.

32 DEAN gives a mock salute and sits down next to ELLA.

33 DEAN
34 So, are you ready for today?

35 ELLA
36 As ready as I'll ever be. Just
need to get through the history
test and finish the review for
Rory, then I can focus on my
meeting with the newspaper.

37 DEAN
38 You'll do great. Just remember
what your aunt said about
balancing your points of view.

The door chimes again and RORY GILMORE walks in, carrying a
stack of papers and looking every bit the successful
journalist. Her career really turned around since we last saw
her.

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MILLIE GILMORE, her daughter, follows close behind, her hair slightly tousled and a sketchbook under her arm. She looks like she just rolled out of bed, in pajamas bottoms and a hoodie.

40 RORY
41 Good morning, Stars Hollow!

42 LUKE
43 (smirking)
Here comes trouble.

44 LORELAI GILMORE follows in after RORY and MILLIE, all three joining the group at the counter.

45 LUKE
46 And make it double. And triple.

47 LORELAI
48 (sitting next to ELLA)
Hey, kiddo! You ready for the big day?

49 ELLA
50 Absolutely!
51 (turns to RORY)
Thanks for the pointers last night, Auntie Rory.

52 RORY
53 Anytime. Just keep it concise and engaging. You've got this.

54 LUKE
55 (pouring coffee for LORELAI and RORY, and then, hesitantly, MILLIE)
You know, I'm starting to get a sense of déjà vu around here.

56 RORY
57 (grinning)
That's just one of the many charms of Stars Hollow, Luke. History repeating itself.

58 LORELAI
59 (hugging ELLA and MILLIE around the shoulders)
In all the best possible ways.

60 MILLIE and ELLA glance at each other and roll their eyes, but continue to embrace LORELAI lovingly.

61 DEAN
62 Alrighty then, that's my queue to
leave... Ella, if you need
anything, just call. And Rory,
thanks again for helping her out.

63 RORY
64 Of course, Dean. She's a natural.

65 DEAN
66 (to ELLA)
See you tonight. And good luck
today.

67 ELLA
68 Thanks, Dad.

69 DEAN heads out and the door chimes behind him. ELLA takes a
deep breath, savoring her coffee. MILLIE turns to ELLA.

70 MILLIE
71 Well, you ready to head out?

72 MILLIE links arms with ELLA. She smiles, finishes her coffee
and gathers up her stuff from the table. 'There She Goes' by
Sixpence None the Richer picks up again as the scene
transitions.

73 FADE TO BLACK

74 **OPENING CREDITS AND TITLE CARD**

75 SCENE TWO:

76 FADE IN:

77 **INT. THE MARIANO-FORESTER HOUSE - LATE MORNING**

78 The kitchen is cozy, filled with books, photos and mementos of
JESS, DEAN and ELLA'S life together. And, of course, the smell
of fresh brewed coffee. There are signs of all their lives and
personalities - a typewriter on the counter, a stock of grocery
store receipts and several copies of the school newspaper.

79 JESS is at the kitchen table staring at his open laptop with a
frustrated expression. DEAN enters, looking exhausted, his tie
slightly askew and his shirt untucked.

80 JESS
81 (muttering to himself)
82 Come on, words, work with me here.

83 DEAN
84 (sighing, dropping his keys
on the counter)
85 Morning. Coffee? Please say yes.

86 JESS
87 (not looking up)
88 Yeah, fresh pot. Rough morning?

89 DEAN
90 (nods, pouring coffee)
91 Inventory hell. Nothing went as
planned. If I never have to count
another can of beans again, it'll
be too soon.
92 (sighs)
93 Taylor's gonna freak.

94 JESS
95 Taylor's always looking for
something to nitpick, don't let
him get to you.

96 DEAN
97 (sitting down heavily)
98 Easier said than done, I just want
things to go smoothly for once. Is
that too much to ask?

99 JESS
100 (smirking)
101 In Stars Hollow?

102 DEAN
103 (smiling, starting to feel a
bit better)
104 Yeah I know, it's still
frustrating though.

105 JESS
106 Tell me about it. I've been
staring at this blank page for
hours. I can't seem to find a
direction. I feel like I'm in
literary purgatory.

107 DEAN
108 Why don't you talk to Rory while
she's home?

109 JESS
110 (warily)
111 Eh, I don't know. Feels... weird? I
just hate the idea of bothering
her with my problems.

112 DEAN
113 Rory loves to help, Jess. Besides,
she's family.

114 JESS
115 Family, huh? Look at us, all grown
up and civil, who would have
thought?

116 DEAN
117 Yeah, yeah... survival and all that.
Talk to her, what's the worst that
could happen?

118 JESS picks up his phone and texts Rory, asking to meet up over
coffee later on in the day.

119 JESS
120 (smirking)
121 She edits me to death. Or worse...
uses red ink.

122 DEAN
123 (laughing)
124 The horror!

125 JESS
126 And if Taylor gets to be too...
Taylor, let me know. I've got a
few choice words saved up for just
the occasion.

127 DEAN
128 (chuckles)
129 Appreciate it, but I think I'll
survive. I've dealt with worse.

130 JESS
131 (smirks)
132 Now go upstairs and shower. You
look like you wrestled a grocery
cart. And lost.

133 DEAN
134 (chuckles)
135 Says the man battling a blank
computer screen.

DEAN bends down and squeezes JESS' shoulder, giving him a quick kiss on the head. He finishes his coffee before heading upstairs to shower and change. JESS' smiles, turns back to his computer and sighs. Light instrumental music begins as the scene transitions.

137 FADE TO BLACK.

138 SCENE THREE:

139 FADE IN:

140 **INT. STARS HOLLOW HIGH**

141

ELLA and MILLIE walk down the hall, the area is buzzing with students heading to class. Posters for various clubs and events fill the locker-lined walls. The environment is lively and full of energy. They pass by another student, CHARLIE, who looks at them with a strange expression - curiosity, jealousy and perhaps a bit of confusion and anger.

142

143

144

MILLE
(linking arms with ELLA)
So, are you ready for the history test?

145

146

147

ELLA
(smiling)
As ready as I'll ever be. Just need to get through it, then I can focus on the newspaper meeting.

148

149

MILLIE
You've got a lot on your plate. Sometimes I wonder how you manage it all.

150

151

152

ELLA
(shrugging)
It's all about balance. And, you know, everyone does say I'm just like your mom, after all.

153

154

155

MILLIE
(with a hint of jealousy)
Yeah, you're just like her. Always on top of everything.

156

157

(sighs)
But even she has her moments. Just don't push yourself too hard, okay?

158 ELLA
159 I know, I know. But I can't help
 it, there's just so much to do.

160 MILLIE
161 Just take some time for yourself.
 Even Taylor Swift needs a break
 sometimes.

162 As they continue walking, CHARLIE approaches them with a
 determined and slightly challenging demeanor.

163 CHARLIE
164 Ella. Millie.

165 ELLA
 (cooly)
166 Charlie.

167 CHARLIE
168 Heard you got the lead on the
 environmental club project. Hope
 you're ready for some serious
 competition.

169 ELLA
170 (raising an eyebrow)
171 Competition? I thought we were
 supposed to be working together?

172 CHARLIE
173 We are. Just make sure you can
 keep up.

174 ELLA
175 Don't worry about me, I've got it
 covered.

176 CHARLIE
177 We'll see. I have some ideas I'd
 like to discuss. After school?

178 ELLA
179 Sure, after school.

180 CHARLIE
181 Great. See you then.

182 CHARLIE walks away, leaving ELLA and MILLIE to continue their
 conversation.

183 MILLIE
184 What's her deal?

185 ELLA
186 I don't know. She seems really
 intense and competitive about
 everything.

187 MILLIE
188 Just be careful, I don't trust
 her. I heard she's some sort of
 Jesus freak.

189 ELLA rolls her eyes, but doesn't say anything. They continue on
 their way to class.

190 ELLA
191 So, how's your latest art project
 coming along?

192 MILLIE
193 Great! It's this project that
 explores different emotions
 through sock puppets!

194 ELLA isn't quite sure how to respond. MILLIE is very
 enthusiastic and she doesn't want to let her down.

195 ELLA
196 Uh huh. Sounds... interesting.

197 MILLIE
198 It is! I think Mrs. Jenkins
 actually like this one too! She
 didn't even give me her usual 'are
 you sure this is finished' look!

199 ELLA
200 (laughing)
201 Well, that's progress!

202 MILLIE
203 Right? Maybe I'll even get an A
 this semester. Not that grades
 matter when it comes to art.

204 ELLA
205 You will, you're really talented,
 Millie. Everyone else just needs
 to come around to your vision.

206 The bell rings, signaling the start of next period.

207 MILLIE
208 Okay, superhero, time to tackle
 that history test. See you at
 lunch!

ELLA and MILLIE head to their respective classes, the hallway gradually clearing out. The camera pans out as ELLA and MILLIE enter classrooms on opposite sides of the hall.

210 SCENE FOUR

211 **INT. ART CLASSROOM - CONTINUOUS**

212 The art classroom is filled with various student projects, colorful paintings on easels, and shelves lined with art supplies. The atmosphere is bustling with creative energy.

213 MILLIE is at her workstation, proudly displaying her collection of surreal sock puppets. She arranges them meticulously, making sure each one is perfectly positioned. Her excitement is palpable as she eagerly awaits her teacher's feedback. The sock puppets are eclectic and somewhat strange, with mismatched materials and a chaotic appearance.

214 MILLIE
215 (enthusiastically, to
herself)
216 This is going to be great! They're
going to love it.

217 MRS. JENKINS, the art teacher, walks over, clipboard in hand. She surveys MILLIE's project with a critical eye.

218 MRS. JENKINS
219 Millie. What exactly are we
looking at here?

220 MILLIE
221 (beaming)
222 These are my surreal sock puppets.
Each one represents a different
abstract concept or emotion.

223 MRS. JENKINS
224 (sighs)
225 I see. Well, it's certainly...
different.

226 MILLIE
227 (nervously)
228 Good different, or bad different?

229 MRS. JENKINS
230 Different. Millie, I appreciate
your enthusiasm, but I just don't
see the vision here.

251 STUDENT 1
252 (whispering, but loud enough
 to be heard)
253 She's so weird!

254 STUDENT 2
255 (snickering)
256 Seriously. Why can't she be more
 like her cousin?

257 MILLIE feels a sharp pang of hurt and frustration. She looks
 down at her sock puppets, her pride replaced by doubt and
 insecurity. Anger and frustration bubble up, and she starts
 angrily packing up her puppets, nearly destroying them in the
 process. She stops herself at the last second, holding back
 tears. MILLIE takes a deep breath, trying to gather her
 strength, as she looks down at the puppet in her hand that just
 so happens to be "Self-Doubt".

258 The camera lingers on MILLIE's face, capturing her struggle to
 keep her emotions in check. The scene fades as she continues to
 pack up her project, the once vibrant classroom now feeling
 cold and uninviting. A soft, melancholic instrumental piece
 begins to play as the scene transitions.

259 FADE OUT

260 SCENE FIVE

261 FADE IN

262 **INT. ANDREW'S BOOKSTORE AND CAFE - EARLY AFTERNOON**

263 ANDREW's bookstore has since expanded to include a small cafe.
 The store is cozy, with warm lighting. Bookshelves line the
 walls and the cafe area is bustling with customers. JESS and
 RORY are browsing the shelves.

264 JESS
265 (running his fingers along
 the spines of books)
266 I can't remember the last time I
 had the time to just browse like
 this.

267 RORY
268 (smiling)
269 You mean since Ella started
 speaking in full sentences?

270 JESS
271 (laughs)
Yeah, around then. Life kind of
took over.

272 RORY
273 It has a way of doing that.

274 RORY looks at JESS with a knowing look on her face.

275 RORY
276 Okay, out with it. What's wrong?

277 JESS
278 (sighs, pulling out a book
and flipping through it
absently)
279 I never planned to stop writing,
you know? But one day turned into
another, and before I knew it, I
was neck-deep in diner orders and
parent-teacher meetings.

280 RORY
281 Sounds like life happened.

282 JESS
283 Yeah, life. I mean who would've
thought I'd end up back in Stars
Hollow. Fall in love... have a kid?
And with Dean Forester, of all
people?? It's surreal to think
about sometimes.

284 RORY
285 I hear that. I remember that
teenage boy who couldn't wait to
get out of here. And now look at
you, Mr. Domestic.

286 JESS
287 (smirking)
288 Mr. Domestic. That's a title I
never saw coming. But, you know, I
wouldn't trade it for the
anything. Ella's incredible.
Dean's... well, he's Dean. But
sometimes, I look at where I am
and it's like, how did I get here?

289 RORY
290 You followed your heart. And maybe
a little bit of fate.

291 JESS
292 Maybe. But now that Ella's older,
I'm starting to remember who I was
before all this. And honestly,
it's kind of scary. I'm feeling
lost, Rory.

293 RORY
294 You're not lost. You've just taken
a detour. And that detour has
given you so much. But your
writing, that's part of who you
are. It's still there, Jess.

295 JESS
296 It doesn't feel like it. I sit
down to write, and all I see is a
blank page. It's like I've
forgotten how.

297 RORY
298 You haven't forgotten. You're just
out of practice. You've got
stories in you Jess. You always
have.

299 JESS
300 You make it sound so easy.

301 RORY
302 It's not easy. It never is. But
you're a talented writer. You just
need to remember that.

303 JESS
304 I'll try. It's just... I never
intended to stay in Stars Hollow.
I only came back because I had to.
My life literally depended on it.
Crazy as it sounds, sometimes I
miss my old life.

305 RORY
306 (nods understandingly)
307 I know, I get it. But you've built
something amazing here. And you're
not just a dad or a partner.
You're a writer too, you've just
got more stories to tell know.

308 JESS
309 Yeah, I guess you're right. It's
just hard to see it sometimes.

310 RORY
311 (smirks, playfully punches
his arm)
312 That's why you've got me, to
remind you!

313 RORY and JESS get in line and order a coffee each, then find a
small table by a window and take their seats. The atmosphere is
warm and inviting.

314 JESS
315 (sighs)
316 So, what's the first step?

317 RORY
318 Start small, write what you know...
Stars Hollow. Ella. Dean... there's
a lot of material there. And if
you ever need someone to read over
your shoulder, you know where to
find me.

319 JESS
320 Thanks, Rory.
321 (hesitates.)
322 It's funny. I can talk to you
about this stuff, but I find it
hard to bring it up to Dean. I
don't want him to regret anything.

323 RORY
324 Dean knows you, Jess. He's your
partner, he'll understand. It's
okay to feel a little lost
sometimes. God knows I was... for a
long time. It doesn't mean you
regret your choices.

325 JESS
326 I know, I just don't want to worry
him. He's got enough on his plate
with the market and Taylor always
on his back.

327 RORY
328 I know, but you guys are a team.
Sharing how you feel isn't a
burden, it's part of being
together.

329 JESS
330 You're right. I'll talk to him...
eventually.

331 RORY
332 Good.
333 RORY looks away for a moment, then chuckles softly.

334 RORY
335 God, what kind of alternate
universe are we living in were I'm
giving one of my exes advice about
their relationship with another
one of my exes?!

336 JESS
337 (chuckles)
338 Like I said... surreal.

339 RORY
340 Seriously. Anyway, start writing.
Anything, even just one sentence.
You'll find your way back.

341 JESS and RORY continue to chat, the weight of his worries
lifted slightly. The camera focuses on them, coffee cups in
hand, as they chat and laugh. The warm, inviting atmosphere of
the bookstore cafe encapsulates the scene. A soft, instrumental
piece begins to play as the scene transitions.

342 FADE TO BLACK

343 SCENE SIX

344 FADE IN

345 **INT. THE DRAGONFLY INN - AFTERNOON**

346 The Dragonfly Inn is bustling with activity. The front desk
area is decorated with charming, rustic decor, and there is a
warm, welcoming atmosphere. Guests are milling about, and staff
members are going about their tasks. LORELAI is behind the
front desk, flipping through reservation logs. MICHEL is
nearby, dealing with a guest.

347 MICHEL
348 (to a guest)
349 Yes, madam, your room is ready. It
has lovely views of the garden,
and the towels are folded into
swans. Please don't disturb their
mating ritual.

350 GUEST
351 (puzzled)
352 Uh, thanks?

353 MICHEL
354 (turning to LORELAI as the
guest walks away)
355 I swear, if I have to explain the
concept of a 'do not disturb' sign
one more time, I will scream.

356 LORELAI
357 (smirking)
358 Oh, come on, Michel. Think of it
as free entertainment.

359 MICHEL
360 Free entertainment. I could be
watching 'The Real Housewives of
Beverly Hills' right now, but no,
I am here, explaining basic hotel
etiquette to people who clearly do
not deserve swan towels.

361 LORELAI
362 (laughing)
363 Well, your dedication to the swan
towels is commendable. Maybe you
should start a petition for swan
towel appreciation day.

364 MICHEL
365 I will consider it. Right after I
petition for my much needed
vacation.

366 DAVEY and MARTHA BELLEVILLE walk in. DAVEY, flamboyant and
confident, is chatting animatedly. MARTHA, health-conscious and
organized, is carrying a clipboard and checking off tasks.

367 DAVEY
368 Hey, Aunt Lorelai! Just finished a
batch of chocolate soufflés that
are going to make you weep with
joy.

369 MARTHA
370 (rolls her eyes)
371 And I've made sure we also have
gluten-free, dairy-free and sugar-
free options as well. They are
actually delicious. I promise.

372 LORELAI
373 I don't know what I'd do without
you two. Seriously, lifesavers.

374 MICHEL
375 Yes, yes, everyone is a lifesaver.

376 LORELAI
377 (rolling her eyes)
378 You know the drill. Ignore him.

379 MICHEL
380 Yes, ignore the one who makes sure
everything runs smoothly.

381 LORELAI
382 Michel, I think the towels in room
three need a pep talk. Why don't
you go take care of that.

383 MICHEL
384 With pleasure. At least the towels
appreciate me.

385 MICHEL exits, muttering to himself.

386 LORELAI
387 (smirking)
388 And the swan towels are safe for
another day.

389 DAVEY
390 (chuckles)
391 Michel does take his job very
seriously.

392 MARTHA
393 (nods)
394 Almost as seriously as his disdain
for gluten. And dairy. And sugar.

395 LORELAI
396 (grinning)
397 Oh, come on, *everyone knows* gluten
is the enemy! Can you guys take
over the front desk for a bit? I
want to check on a few things.

398 DAVEY
399 (striking a pose)
400 Your wish is our command, Aunt
Lorelai.

401 MARTHA
 402 (checking her clipboard)
 403 Front desk duty. Check.

404 LORELAI
 405 Thanks, I'll be back in a bit.

406 LORELAI heads back to the kitchen, leaving DAVEY and MARTHA in charge of the front desk. DAVEY immediately starts rearranging the decor, MARTHA on the other hand starts checking reservation logs and guest information.

407 DAVEY
 408 Don't you think this needs a bit more... pizzazz?

409 MARTHA
 410 (not looking up)
 411 It's a vase of flowers, Davey. Not a Broadway production.

412 DAVEY
 413 (scoffs)
 414 Details, Martha. Details are what make the difference between the ordinary and the extra-ordinary.

415 MARTHA
 416 (sighs)
 417 Just don't break anything.

418 **INT. DRAGONFLY. INN KITCHEN - CONTINUOUS**

419 LORELAI is sneaking a bite of one of DAVEY's chocolate soufflés when RORY walks in.

420 RORY
 421 (raising an eyebrow)
 422 Enjoying yourself?

423 LORELAI
 424 (quickly swallowing the soufflé)
 425 It's research! Quality control, you know?

426 RORY
 427 (laughing)
 428 Sure, Mom. Research. That's why there's chocolate on your chin?

429 LORELAI wipes her chin sheepishly. RORY walks over and gives her a hug.

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430 RORY
431 So, how's everything going here?

432 LORELAI
433 Busy, as always. But Davey and
Martha are a huge help. They're
really are like mini Sookie and
Jackson.

434 RORY
435 (smiling)
436 That's good. I know you miss
Sookie.

437 LORELAI
438 (sighing)
439 I do. But it's nice to have her
kids around. Sometime I look at
them and see so much of me and her
when we were young. It's nice
seeing them carrying on tradition.

440 RORY
441 Speaking of tradition. How's
Millie doing? I haven't had much
of a chance to check in with her
yet.

442 LORELAI
443 She's good. A little stressed
about school, but that's normal,
right?

444 RORY
445 (nodding)
446 Definitely normal. Just like her
mom.

447 LORELAI
448 (smiling)
449 Speaking of her mom, how are you
doing, Rory? All that traveling
must be exhausting.

450 RORY
451 (sighing)
452 It is. But I can't imagine not
doing it. I was aimless for song
long, you know. Now that I have
what I always wanted, I feel like
I am finally *me*.

453 LORELA
454 (nodding)
455 I know, Rory. I'm proud of you.
You've built an amazing career.

456 RORY
457 (biting her lip)
458 But sometimes I wonder if it's
worth it. Leaving Millie here in
Stars Hollow with you and Luke...
it's not easy.

459 LORELAI
460 (placing a hand on RORY's
shoulder)
461 Hey, don't you worry about that.
Millie loves you, and we love
having her. She's family.

462 RORY
463 (tears welling up in her
eyes)
464 I know, I know. It's just... I
can't help but feel guilty
sometimes. Like I'm not being the
mom I should be.

465 LORELAI
466 (pulling RORY into a hug)
467 Rory, you're a great mom. You're
doing what you need to do for your
career. And what's right for
Millie, and she understands. Plus,
she's got a whole family here to
support her.

468 RORY
469 (wiping away a tear)
470 Thank you, Mom. I needed to hear
that. But I can't help but feel
like I'm missing out on so much.
Millie's milestones, spending time
with you and Luke, Jess and Dean
and Ella...

471 LORELAI
472 (nodding sympathetically)
473 I know sweetheart. It's hard.

474 RORY
475 And Grandma is getting older too.
I want to be around with her, but
I'm always on the go.

476 LORELAI
477 (taking RORY's hand)
478 Rory, you can't be everywhere at
once. You're doing the best you
can, and that's what matters. Your
family loves you, and we're here
for you, no matter what.

479 RORY
480 (taking a deep breath)
481 I know. It's just a lot to juggle.
But I wouldn't trade it for
anything. I'm just trying to
figure out how to make it all
work.

482 LORELAI
483 (squeezing RORY's hand)
484 You will, honey. You always do.

485 They share a knowing look, a silent understanding passing
between them. The bond between mother and daughter is
unbreakable, a testament to the enduring love and support that
has always been a cornerstone of their relationship.

486 LORELAI
487 (smiling)
488 Now, how about we finish off this
soufflé? It would be a shame to
let it go to waste.

489 RORY
490 (laughing)
491 For research purposes, of course.

492 LORELAI and RORY enjoy their sneaky afternoon snack, an air of
love, support and understanding about them. A soft instrumental
piece plays at the scene transitions.

493 FADE TO BLACK

494 SCENE SEVEN

495 **INT. STARS HOLLOW HIGH LIBRARY - AFTER SCHOOL**

496 The library is quiet, with students scattered at tables,
studying or working on projects. ELLA approaches CHARLIE, who
is sitting at one of the tables, surrounded by books and
papers. The tension between them is palpable.

497 ELLA
498 So, you said you had some ideas
 about the environmental club
 assignment?

499 CHARLIE
500 (smirking)
501 I do. I think we need to take a
 more... strategic approach.

502 ELLA
503 (raising an eyebrow)
504 Strategic? What do you mean?

505 ELLA takes a seat at the table across from CHARLIE.

506 CHARLIE
507 We need to focus on the economic
 benefits of environmentalism. We
 need to show people how going
 green can actually save them
 money.

508 ELLA
509 (nodding slowly)
510 That's a valid point. But we also
 need to focus on the moral
 imperative. We need to show people
 why it's the right thing to do,
 regardless of the financial
 incentives.

511 CHARLIE
512 (shaking her head)
513 I disagree. People are motivated
 by self-interest. If we can show
 them how environmentalism can
 benefit them personally, they'll
 be more likely to get on board.

514 ELLA
515 (frustrated)
516 But it's not just about personal
 gain, Charlie. It's about the
 future of the planet! It's about
 doing what's right for the greater
 good.

517 CHARLIE
518 (scoffs)
519 The greater good? That's a nice
 sentiment, Ella. But in the real
 world, people only care about
 their wallets.

520 ELLA
521 Wallets? I'm not sure I follow.

522 CHARLIE
523 (dropping her voice to a
 conspiratorial whisper)
524 Look, Ella, I know you mean well.
 But you have to understand, not
 everyone shares you... enthusiasm
 for all this environmental stuff.

525 ELLA
526 (frowning her brow)
527 What are you talking about?

528 CHARLIE
529 (sighs, as if explaining
 something obvious)
530 People have different priorities.
 Some people care more about their
 jobs, their family, their faith...

531 ELLA
532 (interrupting)
533 And those things can't coexist
 with caring for the environment?

534 CHARLIE
535 (shrugging)
536 Not always. Sometimes, you have to
 make sacrifices. And for a lot of
 people, the environment isn't a
 top priority.

537 ELLA
538 (exasperated)
539 But it shouldn't be! It's our
 future we're talking about.

540 CHARLIE
541 (scoffs)
542 Easy for you to say, Ella. You
 don't have to worry about the cost
 of living like some people do. You
 come from money... you've got two
 dads who can afford to support
 your lifestyle.

543 ELLA
544 (taken aback)
545 What are you trying to say?

546 CHARLIE
547 (leaning back, crossing her
548 arms)
I'm just saying maybe you should
focus on your own family before
trying to save the world.

549 ELLA
550 (standing up, her voice
551 shaking with anger)
My family has nothing to do with
this! And for your information, my
dads are amazing. They're more
supportive and loving than some
people I know with "traditional"
families.

552 CHARLIE
553 (scoffs)
554 Maybe you should think about the
real-world consequences of some of
these ideas.
555 (getting back to the topic at
556 hand)
Not everyone can afford to go
organic or buy a *Tesla*.

557 ELLA
558 (exasperated)
559 That's a gross oversimplification.
And it's not about being rich or
poor, it's about making choices
that are sustainable for the
planet.

560 CHARLIE
561 (smiling condescendingly)
562 Whatever you say, Ella. What's
your big idea, then?

563 ELLA
564 (taking a deep breath, trying
to regain her composure)
565 Maybe we organize a school-wide
recycling drive, coupled with an
awareness campaign to educate
students about the importance of
reducing waste...

566 CHARLIE
567 (interrupting)
568 Yeah, we've done recycling drives
before. They're boring, and no one
pays attention.

569 ELLA
570 (frustrated)
571 Well, maybe if we presented it in
a more engaging way... We could
create a social media challenge,
or a competition between
classes...

572 CHARLIE
573 (rolling her eyes)
574 That's just more busywork. People
don't want to be lectured, they
want to be entertained.

575 ELLA
576 (losing her patience)
577 Okay, what's your brilliant idea,
Charlie?

578 CHARLIE
579 (smirking)
580 We need to appeal to people's
sense of community. We need to
show them how their actions impact
others.

581 ELLA
582 (raising an eyebrow)
583 And how do you propose we do that?

584 CHARLIE
585 (becoming preachy)
586 We need to remind them of our
shared values, our responsibility
to take care of God's creation, to
be good stewards of the Earth.

587 ELLA
588 (eyes widening)
589 You can't be serious right now?

590 CHARLIE
591 Why not? Faith is a powerful
motivator.

592 ELLA
593 I don't think that's appropriate.
We need to focus on solutions that
everyone can get behind,
regardless of religion.

594 CHARLIE
595 (scoffs)
596 You're being naive, Ella. Faith
will always be the answer.

597 The argument continues, their voices rising as they clash over
 differing perspectives. Suddenly ELLA's phone dings, a text
 message from the editor of the school paper asking where she
 is. She's missed the meeting.

598 ELLA
 599 (panicked)
 600 Crap! Look, I have to go. Let's
 cool off and come back to this
 next week.

601 CHARLIE
 602 Fine.

603 ELLA gathers up her stuff and rushes out of the library.

604 **INT. STARS HOLLOW HIGH - NEWSPAPER OFFICE - CONTINUOUS**

605 The school newspaper office is cramped but organized space,
 filled with desks, computers, and stacks of newspapers. HANNAH
 DELL, the volunteer editor, is locking up. She is a no-
 nonsense, efficient young woman with a determined look on her
 face. In her day job, she is a reporter for the Stars Hollow
 Gazette, and she lends her expertise to help aspiring
 journalists grow at the high school.

606 ELLA bursts though the door, out of breath and flustered.

607 ELLA
 608 (panting)
 609 Wait! Please, don't lock up yet!

610 HANNAH
 611 (turning around, surprised)
 612 Ella? I was beginning to think you
 forgot about our meeting.

613 ELLA
 614 (catching her breath)
 615 I know, I know. I'm sorry I'm
 late. I completely lost track of
 time.

616 HANNAH
 617 (sighs)
 618 Ella, you know deadlines are
 important in journalism. We can't
 just show up whenever we feel like
 it. Like my grandmother always
 says, "Oy with the poodles
 already!"

619 ELLA
620 (confused)
621 Oy with the poodles?

622 HANNAH
623 (sighs)
624 It's her way of saying hurry up.
 We don't have time to waste.

625 ELLA
626 (pleading)
627 I know, and I'm really sorry. It
 won't happen again. Please, just
 give me five minutes. I spent all
 week planning for this.

628 HANNAH
629 (firmly)
630 I'm sorry, Ella, but I have a *real*
 deadline at the Gazette. We can
 reschedule for another time.

631 ELLA
632 (disappointed)
633 But...

634 HANNAH
635 (interrupting)
636 No buts. This is a good lesson for
 you. Journalism is about meeting
 deadlines and being reliable.

637 ELLA
638 (sighs)
639 I understand. I'll email you to
 set up another meeting.

640 HANNAH
641 (nods)
642 Sounds good. And next time, try to
 be on time.

643 ELLA
644 (nodding)
645 I will. Thank you, Hannah.

646 HANNAH gives ELLA a curt nod, turns to leave, ushering ELLA out
 with her. HANNAH turns and locks the door behind her. Ella
 stands there for a moment, disappointed but determined. She
 knows she messed up, but she's not going to let this setback
 stop her.

647 ELLA exits the school, her shoulders slumped in disappointment.
 She pulls out her phone and quickly types an email to HANNAH.

648
649
650

ELLA
(typing)
"Hannah, I'm so sorry for missing our meeting today. I understand that deadlines are important, and I take full responsibility for my mistake. I hope you can forgive me and give me another chance to discuss my ideas for the newspaper. I am available to meet whenever it's convenient for you. Thank you for your understanding. Sincerely, Ella Mariano-Forester"

651

ELLA continues on her way home, the camera panning out as she makes her way out of the school. A soft instrumental piece begins as the scene transitions.

652

FADE TO BLACK

653

SCENE EIGHT

654

EXT. STARS HOLLOW - TOWN SQUARE - AFTERNOON

655

The camera captures the bustling activity of the Stars Hollow town square. People are walking around, chatting and enjoying the day. The gazebo is decorated with flowers, and a few shops are displaying their latest wares. LORELAI is walking through the square, waving to familiar faces.

656

ANGLE ON: KIRK JR

657

KIRK JR, a younger version of his father with the same quirky demeanor but with a modern twist, is setting up a his latest new business venture - "Social Media Consultant." He's wearing a flashy outfit with LED lights and is live-streaming on his phone.

658
659
660

KIRK JR
(to his phone)
Hey, everyone, it's Kirk Jr here!
Today, we're gonna help Stars Hollow businesses go viral. Check out the craziest stunts and strategies.

661
662
663

LORELAI
(smirking, approaching)
Kirk Jr, what's this week's venture?

Made in Highland

664 KIRK JR
 665 (excitedly)
 666 Lorelai! Perfect timing!
 667 (turning the phone towards
 LORELAI)
 668 Say hi to the internet!
 669 (LORELAI wearily waves)
 670 I'm offering cutting-edge, out-of-
 the-box social media strategies to
 help businesses go viral. Want to
 join in?

671 LORELAI notices that the live-stream is not on and points it
 out to KIRK JR, who pouts and lowers his phone. He turns back
 to LORELAI who decides to placate his latest whim.

672 LORELAI
 673 (raising an eyebrow)
 674 Cutting-edge? Like what? Flash
 mobs in front of Luke's Diner?

675 KIRK JR
 676 (grinning)
 677 Please, that's so last decade!
 We're talking drone light shows,
 TikTok dance challenges, and maybe
 a goat yoga session for good
 measure.

678 LORELAI
 679 (laughing)
 680 Goat yoga in Stars Hollow? Now
 that's a sight I'd pay to see.

681 KIRK JR
 682 (pulling out a flyer)
 683 Here, take a flyer. We're going to
 make Stars Hollow trend like never
 before.

684 ANGLE ON: MAISIE DOOSE

685 MAISIE DOOSE, the meticulous and rule-oriented granddaughter of
 Taylor Goose, approaches with a clipboard in hand. She's
 clearly skeptical but trying to support local entrepreneurship.

686 MAISIE
 687 (sighing)
 688 Kirk Jr, how exactly is this going
 to help the town?

689 KIRK JR
 690 (beaming)
 Maisie, think about it!
 (MORE)

689 KIRK JR (CONT'D)
Increased tourism, more business
for local shops, and who knows,
maybe even a reality show deal!

692 MAISIE
693 (raising an eyebrow)
694 A reality show? In Stars Hollow?

695 LORELAI
696 (TEASING)
697 Hey, it worked for the
Kardashians...

698 MAISIE
699 (shaking her head, but
smiling)
700 Alright, but let's keep it within
reason. No paragliding off the
gazebo.

701 KIRK JR
702 (grinning)
703 You got it, Maisie! We're all
about safety... mostly.

704 LORELAI
705 (to MAISIE)
706 Good luck keeping this one in
check. You know where to find me
if you need help.

707 MAISIE
708 (smirking)
709 Thanks, Lorelai.

710 LORELAI continues her walk through town, shaking her head and
smiling at the latest antics in Stars Hollow.

711 FADE TO BLACK

712 SCENE NINE

713 **INT. THE MARIANO-FORESTER HOUSE - EVENING**

714 ELLA enters, her backpack slung over one shoulder. She looks
upsets and throws her backpack on the floor.

715 JESS
716 (looking up from his laptop)
717 Hey, kiddo. How'd it go with the
newspaper.

718 DEAN
719 (coming in from the kitchen)
720 Yeah, we've been waiting to hear
all about it.

721 ELLA
722 (sighs)
723 It didn't happen. I was late, and
the editor wouldn't even hear me
out.

724 JESS
725 (concerned)
726 What?!

727 ELLA
728 (frustrated)
729 I got into this stupid argument
with this girl in my class. She
was being so condescending and
dismissive of my ideas. She said
some things about... how I was
raised.

730 JESS and DEAN share a concerned look.

731 DEAN
732 (taking ELLA's hand)
733 Hey, it's okay. Some people just
don't know any better.

734 ELLA
735 No, it's not okay! I was so
focused on proving Charlie wrong
that I completely lost track of
time.

736 JESS
737 (placing a comforting hand on
ELLA's shoulder)
738 Ah, a classic Mariano move...
losing track of time in the heat
of the argument. Been there.

739 ELLA chuckles.

740 DEAN
741 Look, you're passionate and
driven. That's a good thing. But
sometimes, you need to take a step
back and breathe.

742 JESS
Your dad's right.
(MORE)

742 JESS (CONT'D)
Don't let this setback derail you.
You're going to do great things,
Ella. We all know it.

744 ELLA
745 (smiling)
746 Thanks, guys, I needed that. And
don't worry, I already emailed the
editor to reschedule our meeting.

747 ELLA wraps her arms around both of them, giving them a big hug,
a sense of warmth and comfort washing over her. She knows she
has the support of her family, and that's all that matters.

748 SCENE TEN

749 FADE IN

750 **INT. THE GILMORE-DANES HOUSE - LATE AFTERNOON**

751 MILLIE enters, dragging her backpack behind her. She looks
dejected and kicks her shoes off, leaving them haphazardly in
the middle of the floor.

752 LORELAI
753 (from the kitchen)
754 Millie, honey, is that you? How
was school?

755 MILLIE walks down the hall towards the kitchen. The house is
warm and inviting, filled with the aroma of home-cooked food.
LORELAI is setting the table, while LUKE tends to a pot on the
stove. RORY is sitting at the counter, scrolling on her phone.

756 MILLIE
757 (a hint of sadness in her
voice)
758 It was fine.

759 RORY
760 (looking up from her phone)
761 Just fine?

762 LORELAI
763 (giving ELLA a knowing look)
764 Well, dinner's almost ready. Why
don't you go wash up.

765 MILLIE doesn't respond. She trudges upstairs and slams her
bedroom door shut. A moment later, the sound of loud music
blasts through the house. It is 'Basket Case' by Green Day.

766 LUKE
767 Well, something's up with her.

768 RORY looks towards the hallway, a look of concern on her face.

769 **INT. MILLIE'S BEDROOM - CONTINUOUS**

770 MILLIE collapses onto her bed, her sock puppet collection scattered around her. She cranks up the music some more, the lyrics echoing her inner turmoil. Tears well up in her eyes as she hugs her pillow close, seeking solace in it's soft embrace.

771 SCENE ELEVEN (OUTRO)

772 **INT. THE GILMORE-DANES HOUSE**

773 The cozy interior of the Gilmore-Danes house is bustling with activity, Friday night dinners are a tradition that have been kept alive. LORELAI and LUKE are in the kitchen, putting the finishing touches on dinner. The aroma of home-cooked food fills the air. MILLIE is setting a table that has been set up in the living room, carefully placing the plates and silverware. RORY helps, taking direction from MILLIE.

774 LORELAI
775 (stirring a pot)
776 How's the roast?

777 LUKE
778 (tasting a spoonful)
779 It's good. Really good. Maybe even better than Sookie's?

780 LORELAI
781 (rolls her eyes, smirking)
782 Easy, Luke. Them's fighting words.

783 ANGLE ON: MILLIE AND RORY

784 MILLIE arranges the last piece of cutlery and steps back to admire her work. The table looks beautiful, adorned with flowers and candles. She looks up as the doorbell rings.

785 RORY
786 Looks great, kid!

787 MILLIE
788 (excitedly)
789 They're here!

She rushes to the door and opens it to reveal DEAN, JESS and ELLA. They all carry various dishes and contributions to the dinner.

791 DEAN
792 (holding a casserole dish)
793 Hi, Millie. Got room for my famous
Mac and Cheese?

794 MILLIE
795 (giving him a quick hug)
796 Always! Come on in.

797 JESS
798 (balancing a pie)
799 We come bearing gifts of the
culinary gods.

800 ELLA
801 (holding a bowl of salad)
802 And something green. We're all
trying to be adults here.

803 They enter, adding their dishes to the already full counter in
the kitchen. There's laughter and chatter as everyone settles
in. LUKE takes the pie from JESS and sets it down.

804 LUKE
805 (incredulously)
806 Jess, you baked?

807 JESS
808 (smirking)
809 Sort of. Ella did most of the
work.

810 ELLA
811 And I learned from the best...
thank you, Youtube.

812 The doorbell rings again, and this time MILLIE opens it to
reveal EMILY GILMORE, looking as elegant and poised as ever.
She steps inside, surveying the busy, warm scene.

813 EMILY
814 Well, isn't this lively.

815 LORELAI
816 (smiling warmly)
817 Hi, mom. Good look. Very Downton
Abbey.

842 RORY and MILLIE share a smile, a silent understanding passing
between them. RORY reaches out and squeezes MILLIE's hand.

843 RORY
844 I'll miss you, kid.

845 MILLIE
846 (softly)
847 Yeah... I'll miss you too, Mom.

848 FADE OUT

849 **END OF EPISODE**

Made in Highland