

"DAZED and CONFUSED"

by

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DAZED AND CONFUSED
CAST OF CHARACTERS:

Lead Senior Guys:

Randy "PINK" Floyd - runs with all crowds: jocks, stoners, poker group intelligentsia and acts accordingly
 TONY Olsen - witty, intellectual, paper editor, poker group member, a bit shy around the girls but ends up with Sabrina
 DON Dollar - cocky, charming, not smart, womanizer, fun guy, has thing with Shavonne
 Keith PICKFORD - cool, quirky, a stoner who's got it all together although his party gets busted
 BENNY McCracken - athlete, a little dumb, intimidating, but in it for fun, drinks lots of beer

Lead Senior Girls:

JODI Kerr - socially popular, smart, Mitch's older sister, Sabrina's "big sister"
 KAYE Faulkner - smart, analytical, most mature of senior girls, social
 SHAVONNE Rhodes - boy crazy, popular, hot stuff

Lead Freshmen:

MITCH Kerr - Jodi's younger brother, popular, athlete, gets "busted" the worst by seniors but ultimately gets lucky, ends up with Julie
 SABRINA Davis - very striking and mature for her age, a bit shy but a bit calculating at the same time, ends up with Tony

Supporting Senior Girls:

CYNTHIA Dunn - smart, a bit socially inhibited, has crush on Tony (unbeknownst to him), hangs out with the poker guys
 DARLA Woods - tough, humiliates freshmen like a drill sergeant, a female O'Bannion
 MICHELLE Burroughs - Pickford's girlfriend, doesn't talk much but is perhaps the coolest girl around
 JULIE Danford - sophomore, parties, flirts with Mitch and ends up with him

Supporting Senior Guys:

MIKE Newhouse - intellectual, poker group/paper staff guy, best friends with Tony but has darker edge, ready to push the boundaries
 Paul SLATER - endearing stoner, accepted by all because of his basically fun and interesting perspective
 ROYCE Crawford - smart black friend of Tony and Mike's, poker group/paper staff guy but not completely with his white friends
 HUDSON Higgins - athlete/party guy, friends with O'Bannion and Benny, more of a sidekick with a car
 Fred O'BANNION - sadistic, 2nd year senior, the only real "bad guy" in the movie but gets commuppance from freshmen guys

Additional Guys:

Bobby WOODERSON - older guy still hanging on to high school scene, basically cool and looked up to but is getting more pathetic as the years go on

ELVIS Spivey - A little older black guy who has ambiguous relationship with the crowd at the Emporium though obviously the most respected, 'coolest' guy there. Possibly just taking whitey's money at pool.

CLINT Bruno - aggressive jerk, rides around with Party Guys #1 and #2, picks on Mike at beer bust, ultimately gets in fight

Additional Girls:

STACY Woodward - has older boyfriend she talks about losing virginity to, best friends with Julie

SUSAN Sumner - gets drunk and out of control at beer bust

Supporting Freshmen:

CARL Burns - a bit of a smartass, shortstop on Mitch's team, competes with Mitch a little on coolness

TOMMY Lawson - catcher on baseball team, looks up to Mitch a bit

Adam HIRSH - gets busted by O'Bannion but spearheads revenge scenario

Freshman Girls #1-#4

FADE IN:

OPENING TITLE SEQUENCE

Behind logos and title cards we hear the eerie and edgy beginning of Aerosmith's "Sweet Emotion". The titles are offset by random high school yearbook photos of members of the cast. Some are their official school pictures with their activity listings, while others are the students in various extracurricular activity poses. The last title reads:

LAST DAY OF SCHOOL MAY 28, 1976 12:55 p.m.

SERIES OF SHOTS

As the song kicks in we SEE many of these same characters in their lunch-time environment.

AEROSMITH

"Sweett emooootion... Sweett emooootion..."

A) Inside a car, a joint being rolled on the underside of a frisbee.

AEROSMITH

"Talkin' 'bout things and nobody cares..."

B) A convertible driving through the school parking lot in slow motion.

C) In another car, the long-haired inhabitants finish off a beer and toss it out of the car.

AEROSMITH

"Wearin' other things that nobody wears..."

D) Students laying around in the smoking section with bad attitudes.

E) In a shop class, a guy drilling small holes in a paddle he's making.

F) Girls unloading a large quantity of grocery supplies from their cars and putting them in one truck.

AEROSMITH

"Callin' my name but I gotta make clear..."

G) Guys playing cards at a picnic table in the snack bar area.

AEROSMITH

"Can't say baby where I'll be in a year..."

1 EXT: HIGH SCHOOL PARKING LOT - DAY

The convertible parks next to a crowded, smoke-filled car with the windows rolled up. KEITH PICKFORD and MICHELLE BURROUGHS soon hop out of this car and head toward the school. Standing next to his truck, RANDY "PINK" FLOYD calls out to them.

PINK

Pickford! You stoner!

Pickford acknowledges him with a slightly sarcastic, mimicking voice as he and Michelle walk over to him.

PICKFORD

They say it'll kill ya but they don't say when...

PINK

How's it lookin' for tonight?

PICKFORD

Three kegs...

PINK

Cool. But the big news is... Check this shit out.

Pink grabs a tarp in the bed of his truck and with one quick motion, jerks away the canvas and reveals a smiling Ronald McDonald statue. Formerly of the drive-thru line, Ronald has a speaker in his stomach.

PICKFORD

Awwright...

MICHELLE

Cool.

PINK

Me and Dollar nabbed it about four-thirty this morning. We just went through there for lunch... They got this old lady standing out there taking orders by hand.

He imitates a little old lady scribbling on a note pad.

PINK

(continuing)

Did you want fries with that? The thing's three feet away from her.

They laugh a bit and walk together up the stairs to the school.

2 INT: HALLWAY - DAY

Pickford, Michelle, and Pink walk down the hall.

PICKFORD

Can't believe we gotta be here at
all today...

MICHELLE

Let the torture begin...

They pass PAUL SLATER near a water fountain.

PICKFORD

Slater, son...

PINK

How's it going?

SLATER

It's fixin' to be going A LOT
better...

Slater pops something in his mouth and takes a quick gulp at the fountain. He then offers up his hand and Pickford "gives him five" in the slowest, coolest way possible.

SLATER

So what time tonight?

PICKFORD

'Bout nine or ten...

SLATER

All right.

Slater walks away while Pickford, Michelle, and Pink walk near Pink's classroom door.

PINK

Later...

PICKFORD

See you up there after...

As Pickford walks away, he acknowledges TONY OLSON and MIKE NEWHOUSE standing in the hall near the door to Pink's classroom.

PICKFORD

If it isn't Woodward and Bernstein.

Tony and Mike just smirk at Pickford as Pink slows down near the door.

PINK

Men.

(CONTINUED)

2 CONTINUED:

MIKE

So was this a smoked or liquid
lunch?

Pink points at him like "yeah right" as a friend and ^{black}classmate of
theirs, ROYCE CRAWFORD, pokes his head out of the door.

ROYCE

Poker game still on for tonight?

PINK

I don't know about tonight for
me...

MIKE

I thought we should all go out.

TONY

And do what?

PINK

I'm probably going to Pickford's
party.

MIKE

Exactly - we should do something
like that. We can play poker any
time.

ROYCE

I don't know, sounds suspect.
We'll have to put it up before the
committee.

Royce and Pink head into the room while Tony suddenly remembers
something he wants to tell Mike and gestures for him to walk with
him down the hall a bit.

TONY

Okay, I had this dream last
night...

(grins quizzically)

Okay, you have to promise not to
tell ANYONE.

MIKE

Sure.

TONY

Say I promise.

MIKE

(reciting)

"I promise not to tell anyone..."

(CONTINUED)

2 CONTINUED: (2)

Tony gets a little quieter and makes sure no one is listening.

TONY

Okay... In this dream I was having sex with what had a perfect female body but...

MIKE

But what? What?

Tony changes his mind.

TONY

I can't say...

MIKE

Oh come on, you can't give a build-up like that and then not deliver. Okay, so, a beautiful female body, we're off to a good start...

He gestures for Tony to continue.

TONY

But the head of... Abraham Lincoln.

MIKE doesn't really react at all.

MIKE

Hmmm...

TONY

The hat, beard...

(changing subject)

Oh well, best not think too deeply about this one...

MIKE

Best not...

TONY

I gotta go see Mr. Lane. I'll be back after a while...

Tony walks off as Mike heads into the classroom.

3 INT: NEWSPAPER STAFF CLASSROOM

Later, inside the newspaper class, Pink, Royce, JODI KERR, KAYE FAULKNER, SHAVONNE RHODES, and CYNTHIA DUNN are deep in discussion.

(CONTINUED)

3 CONTINUED:

ROYCE

...Did we already say the one where that big game hunter arrives on the island and decides to hunt Gilligan?

JODI

No... That's 27...

SHAVONNE

What about the time that rock group, "The Mosquitos" visits the island and Ginger and Mari Ann form their own group.

PINK

That's 28.

KAYE

That's got to be about all of them... Didn't they only make two season's worth of that show?

CYNTHIA

Mrs. Howell was also in that group.

Tony walks in and the entire class dies laughing.

ROYCE

Abe!

Tony flashes a quick glance toward Mike, who's acting like nothing happened.

PINK

Honest Abe... read us a Gettysburg address, Mister, or is it Misses? Lincoln.

Amid continuing laughter, Tony quickly gains his composure and calmly motions to the class to quiet down and listen.

TONY

It's MISTER EDITOR to all of you for the next year... you bunch of mundane feeble wits.

He then sits down right in front of Mike and glares at him.

TONY

Death...

MIKE

I was very specific, I promised not to tell anyONE. I told EVERYONE.

(CONTINUED)

3 CONTINUED: (2)

From the hallway, DON DOLLAR looks in the room, makes sure the teacher isn't there and then gestures to Pink in the back of the class.

DON
Hey Pink! You ready?

Pink walks over to the door.

PINK
I can't go yet. As soon as Mrs. Wilk gets here and checks roll we can probably all split. Go get Benny and check me out on the way back.

DON
Cool...

Don walks away down the hall.

4 INT: SHOP CLASS - DAY

Don looks into the shop class and gestures to BENNY McCRACKEN who is standing off to the side, putting the finishing sanding touches on a large paddle he has made. Benny gestures for Don to hold on for just a moment. In the back of the class, Slater and two others, STONER #1 and STONER #2, discuss the more technical aspects of rock and roll. On Slater's desk is a three foot bong he has made as his final woodworking project.

SLATER
...Man, I heard when Nugent was playing in Miami, or maybe it was San Francisco... Anyway, man, this chick gets up on stage and starts giving him a blowjob while he was playing, man, "Stranglehold."

STONER #2
(excited)
No way...

Stoner #1 gestures toward his project: a roundish, hand-carved Led Zepplin logo.

STONER #1
Hey, last week in New Orleans... Bonham... one-hour drum solo...

STONER #2
Wow...

(CONTINUED)

4 CONTINUED:

STONER #1

Hey Benny, man, I feel sorry for those incoming freshmen.

Benny smiles and makes a gesture like he's giving someone a spanking with his newly sanded board. The teacher of the class, a middle-aged bald man named MR. RIX, is laid back in his chair fast asleep with his mouth open. On his way out the door, Benny goes up to Mr. Rix and pops the top of a coke in his ear. As Benny rushes out the door, Mr. Rix slowly wakes up.

MR. RIX

Get back to your seats...

5 INT: HALLWAY OUTSIDE SHOP CLASS - DAY

Out in the hallway, Benny proudly shows his board to Don as they start to walk down the hall.

BENNY

Check it out. I just drilled a series of small holes... to cut down on the wind resistance and create more of a sting on impact.

In an upbeat, cocky manner, Shavonne walks by and gives a slight smile.

DON

Hmmm... Lookin' good Sha-Vaan.

She walks past but Don keeps watching her. She eventually turns into the girl's room but looks back at Don before she enters.

DON

Caught yah!

He laughs as they keep slowly walking.

DON

(continuing)
She wants my dick.

BENNY

Yeah sure... Like every other girl at this school. She was looking at me, anyway.

DON

Shiit, man, I get so much pussy... I should be banned from this place.

BENNY

Banned for being such a pussy?

(CONTINUED)

5 CONTINUED:

DON
Fuuuck you man.

6 INT: GIRL'S BATHROOM - DAY

Shavonne, Jodi, and Kaye are hanging out in the bathroom. Kaye and Jodi share a cigarette while Shavonne primps in the mirror.

SHAVONNE
...Yeah, he acts all cocky now but did you notice when he poked his head in the room a little while ago, he didn't even look at me?
(a beat)
Forget him.

JODI
Is Randy Floyd going out with anyone right now?

SHAVONNE
I don't think so. I don't know about that guy. Watch him in action - he's like a politician.

JODI
Just because a guy isn't like the Neanderthals you like. I mean, you basically don't like any guy whose IQ approaches triple digits.

Before Shavonne can respond, Kaye jumps in.

KAYE
You know, this is really pathetic. All you ever talk about is guys. Everything is always guys - going to watch guys do whatever it is they're doing at the time, getting all dressed up so maybe some guy will notice you... Do you think guys spend one-tenth the time we do thinking and catering to us? Hell no... They're too busy DOING things besides preparation for us... What do we DO? Sit around and plot about them in some way or another.

SHAVONNE
Yeah, but look at the shit they do: playing sports, fixing up their cars, ... It's all bullshit anyway, who can take it serious?

(CONTINUED)

6 CONTINUED:

JODI

We don't have any choice BUT to take whatever they do serious.

KAYE

Exactly.

(to Shavonne)

And there you were in class with them trying to list all the Gilligan's Island episodes without even a HINT of irony.

SHAVONNE

What the hell are you talking about, girl?

KAYE

You never thought about that show? It's what's called a male pornographic fantasy. Think about it... You're basically alone on an island with two readily available women... one a seductive, sex-goddess type, the other a healthy, girl-next-door type with a nice butt. So, guys have it all - the Madonna and the whore, and what do women get? Nothing. A geek, an over-weight middle age guy, a nerdy scientific type... those are all types that your typical male feels least threatened by. So in the male viewers mind, he puts himself on the island and he can have it all. A woman puts herself on the island and she's bored shitless.

SHAVONNE

You're really full of it. First off, you forgot Mr. and Mrs. Howell, and second, the audience is probably half women, anyway.

KAYE

My point exactly. Women are taught to not mind being bored as long as they are occasionally acknowledged.

(thinking)

And being stranded on an island awaiting rescue is a TOTAL metaphor for the position in which most women are put in in this society today.

Jodi walks over to Kaye.

(CONTINUED)

6 CONTINUED: (2)

JODI

You know, ever since you spent
spring break with your sister at
college you've had this fucking
attitude...

Kaye suddenly seems to realize she's gone maybe one step too far
and pulls back a little.

KAYE

Well excuse me for thinking about
things a little...

JODI

Yeah, that's it... stop thinking so
much.

SHAVONNE

(to Kaye)

You need to get laid.

From the hall, Benny can be heard.

BENNY (O.S)

Pink! We're off to raise hell.
Let's go, man!

Jodi hears them and walks out.

7 INT: HALLWAY - DAY

Jodi walks out in the hall and sees Benny, Don, and Pink walking
away. She catches up to them.

JODI

Hey, Benny. You guys take it easy
on my little brother...

BENNY

I got room for his initials right
here.

He shows her his board and all the guys laugh a bit.

JODI

Just don't get him any more than
anyone else.

DON

Okay, okay, you win. Even though
Mitch is a card-carrying smartass,
as a personal favor to you, because
we like you so much, we'll take it
easy on him.

(CONTINUED)

7 CONTINUED:

JODI

But he's not a smartass... No more than any other eighth grader.

PINK

So you have our word. Little brother will be okay.

JODI

I was just kind of worried about him. Sounded like everyone wanted to kill him.

PINK

Bye.

JODI

Bye. Thanks.

Jodi walks back to the others while the guys turn and continue on. As soon as Jodi is far enough away not to hear them, Don looks up at Benny with a kind of mischievous grin on his face.

DON

Bullshit?

BENNY

Major bullshit! He's a dead man.

They all laugh.

PINK

Man, this place is vacant. All the seniors gone on their senior trip...

BENNY

I'm glad those losers are gone. This is what it's going to be like all next year... US running this place.

DON

Really...

BENNY

You guys hear about O'Bannion?

PINK

Yeah, what a dumb-shit.

On the way out the door, they pass a group of three young Vietnamese girls. Benny does a double take.

8 EXT: HIGH SCHOOL PARKING LOT - DAY

Benny, Don, and Pink walk up to Pink's truck.

BENNY

...But that's my point. We're totally being over-run by those Vietcong. Why don't they just stay the hell where they were? We don't need 'em.

On top of the building in the background is the departing Seniors obligatory "senior prank" - an outhouse with "SRS.'76" painted on the side. Pink looks up at it as they begin to get in his truck.

PINK

Witty guys...

DON

Shotgun!

Before Don gets in the truck, he reaches over, pulls up the tarp, and glances under it.

DON

How's Ronnie doin' today?

9 EXT: ROAD TO JUNIOR HIGH - DAY

As they drive along, Pink tries to explain the Vietnam situation to Benny without being too condescending.

PINK

...Well maybe because our country had something to do with fucking up where they lived and the least we could do was help out the ones that got away.

DON

Now wait. The side we were fighting for finally lost, right?

BENNY

But not while we were fighting with them.

10 EXT: JUNIOR HIGH - DAY

They pull up in front of "Edgar Allen Poe Intermediate School" and park.

PINK

Everyone was bailing out, but hey, when they lost we lost.

(CONTINUED)

10 CONTINUED:

BENNY

We never lost no war, man.

PINK

When the communist troops swarmed into Saigon and everybody was running for their lives, holding on to planes and pushing choppers into the sea and shit, it was all over. A defeat by any logical definition.

BENNY

It might not have worked out perfectly, but I bet we killed a lot more of them than they killed us, right?

Benny positions a speaker on top of Pink's truck and hits a switch on his CB. He reaches for the mic.

PINK

Yes... we probably killed lots more of them than they did us.

BENNY

That's all I'm saying.

With his board in one hand and the mic in the other, Benny assumes a confrontational pose facing a wall of classrooms that are all glass windows, many of which are open.

BENNY

Okay all you freshman wimps, listen up! Any of you ever heard of Fred O'Bannion? He was the meanest senior last year. I would've been the meanest senior this year except O'Bannion just found out he's going to be a senior again this next year. He flunked out and he's really pissed off about it! I feel sorry for you guys. And because we feel sorry for you, we're going to take it easy on you. If you wait for us after school today, you'll only get one lick from each of us. If you run like the cowards you are, it's open season all summer long. And Mitch Kerr... we're especially looking for you! Your ass will be purple before this day is over!

11 INT: JUNIOR HIGH CLASSROOM - DAY

The room is buzzing as MITCH KERR looks out the window with a mixture of dread, fear and excitement. Sitting near him are his friends TOMMY LAWSON and CARL BURNS. A few seats away are GEEK #1 and GEEK #2, intensely playing a juvenile folded-up paper football game.

CARL

You better get out of town, man.
Spend the summer with your
grandparents or something.

TOMMY

You are going to show up to our
game tonight, aren't you?

MITCH

I'm pitching. Kind of have to.

CARL

How should we inscribe your
tombstone?

GEEK #1

How 'bout "Bent over."

He and Geek #2 giggle. Mitch and the other guys barely acknowledge them.

MITCH

Yeah right, piss-ant.

(to others)

It's all because I supposedly smart-
mouthed some senior I've never met,
and because my sister is Miss
popularity... Why aren't they
after anyone else?

CARL

They are, man, believe me.

Across the room, a group of FRESHMAN GIRLS (#1-#4) are going over a list of those scheduled to be picked up after school by the senior girls. SABRINA DAVIS, a little shy but more mature looking than the others, sits away from the group but is listening in somewhat. Behind her is FRESHMAN GIRL #5 who, like Sabrina, is not in the "inner circle." Freshman Girl #1 reads aloud from the list.

FRESHMAN GIRL #1

...Nita, Terri, Jill.

(to Sabrina and Freshman
Girl #5)

(more)

(CONTINUED)

11 CONTINUED:

FRESHMAN GIRL #1 (Cont'd)
 Sorry, looks like you guys didn't
 make it.
 (to others)

Okay, it says to wear clothes you
 don't mind getting ruined...

FRESHMAN GIRL #3
 And I heard to never wear shorts or
 your knees will be skinned
 completely off from air-raiding so
 much.

FRESHMAN GIRL #4
 You know Tammy Jones was blinded
 for all last summer...

FRESHMAN GIRL #1
 After it was all over last year Jo
 Ann Gregory's hair was matted so
 bad she had to have most of it cut
 off...

They let out an almost collective moan at what awaits them but
 are excited at the same time. Sitting a few desks over, BLACK
 CLASSMATES #1, #2, and #3 are taking this all in.

BLACK CLASSMATE #1
 Girl, you gotta be crazy to let
 some big girl do that to you.

BLACK CLASSMATE #2
 You white girls are funny.

BLACK CLASSMATE #3
 And I wouldn't let one of those
 senior guys whip my butt for no
 reason. Nobody but my daddy's ever
 done that.

Standing in the hallway trying to get someone's attention is
 CHRIS PENTICO, a fellow student.

PENTICO
 Hey, get Mitch.

Freshman Girl #3 looks over at Mitch.

FRESHMAN GIRL #3
 Psst!

Mitch looks over at her and then sees Pentico in the hallway
 holding up a set of keys.

(CONTINUED)

11 CONTINUED: (2)

MITCH
Awwright! Pentico got his
brother's car.

CARL
Thank god.

Pentico points down the hall.

MITCH
(to others)
He'll be at the side door.

Tommy walks up to the teacher, MR. LINDSAY, who is reading over
some papers.

TOMMY
You know Mr. Lindsay, every second
you let us out early increases our
chances of survival exponentially.

Mr. Lindsay looks up and then assumes a new air, ready to say
something wise to the young men.

MR. LINDSAY
It's like our sergeant told us
before one trip into the jungle:
(maniacal)
"Men, 50 of you are leaving on this
mission and 20 of you ain't comin'
back."

The boys look up as if wanting to hear more. They don't.

CARL
That's it, end of story?

MITCH
That's your send-off?

MR. LINDSAY
You want more? What do you want to
hear?

TOMMY
I don't know, what happened?

MR. LINDSAY
Pretty much what he said.

They all kind of look at each other and groan.

12 EXT: HIGH SCHOOL PRACTICE FIELD - DAY

Pink's truck pulls up near the practice field. Several coaches are milling about when they notice a few of their prize specimens have arrived. COACH CLEMENTS, an older and rather stoic man is flanked by COACH ALPERT, who's younger, bigger, more aggressive and playful. He approaches the guys as they get out of the truck.

COACH ALPERT

Any of you ladies gonna be ready to play some football this coming fall?

BENNY

I've been doing so good in my English classes, coach, I think I'm going to take next fall off and become a writer.

They all laugh.

COACH ALPERT

Boy, you couldn't write your name if it wasn't stenciled on your locker.

(to all of them)

Now don't go getting soft on me this summer... Sitting by a pool somewhere, chasing the muff around...

They all laugh a little as they start walking back to the school.

COACH ALPERT

Break down!

Benny automatically falls into a stance where his knees are bent, his fists are clenched and held firmly up near his face, almost karate-like. Don only slightly goes through such ridiculous motions and Pink not at all.

COACH ALPERT

Hell, my grandmother's quicker and tougher than you panty-waists... Course she is 6'3", 250 and runs a 4.5 forty.

Noticing Pink's poor attitude, Coach Clements suddenly rouses a little and points at him.

COACH CLEMENTS

Randy Floyd, before next fall, you're in need of a serious attitude adjustment young man.

(CONTINUED)

12 CONTINUED:

Don and Benny glance back at the coach and then at Pink, who keeps walking but doesn't say anything back.

COACH CLEMENTS

Better get your priorities straight and watch out with that other crowd you're running with. Don't think we haven't noticed.

As soon as they are all at a safe distance and walking toward the school, the guys start to ride Pink a little.

DON

Priorities...

BENNY

An attitude adjustment...

PINK

Forget you guys.

As they continue to walk, HUDSON HIGGINS drives up near them. FRED O'BANNION is sitting in the passenger side of the car.

O'BANNION

Benny, let's go.

BENNY

(to Don and Pink)

I told O'Bannion I'd go over there with him and Hudson.

PINK

Later.

Benny heads off while Don and Pink enter the school.

13 INT. HALLWAY - DAY

Don and Pink walk down the hall in no particular hurry. In his usual cocky way, Don looks into various classrooms along the way, acknowledging those he deems worthy of recognition. As an UNDERCLASSMAN walks by, looking a bit afraid of Don to begin with, Don acts like he's going to hit him. The Underclassman reacts by covering himself up and bracing for the blow. Don pulls his punch, of course, and leaves the Underclassman to walk off totally humiliated. He and Pink keep walking like nothing happened. Soon they are at the door to Pink's class.

PINK

I better put in a final appearance...

(CONTINUED)

13 CONTINUED:

DON

Who you got in here with you?

He looks in and sees the very cute and sensual LETICIA GARCIA sitting near the door.

DON

Chi-chi! Come skip out. Let's go get naked...

She smiles but shakes her head "no." He sticks his tongue out at her very suggestively. The teacher, MS. STROUD, suddenly looks out the door and begins to close it.

MS. STROUD

Take it somewhere else, Mr. Dollar.

(to Pink)

You gracing us with your presence today Mr. Floyd?

PINK

Why not...

(to Don)

See you up there later.

DON

(to Floyd)

Later Pink.

(to Ms. Stroud)

Ginny, I been meaning to ask you out. What are you doing this weekend? It'll be legal... school's out.

She rolls her eyes a bit as he walks off smiling and then closes the door. Don continues down the hall but, without an audience, seems a little lonely. Suddenly, MR. IRVINE walks around a corner and looks straight at him.

MR. IRVINE

Don, either get in a classroom or come to my office, right now!

DON

I'm right here in Mrs. Snelgrove's. I was running an errand.

He quickly ducks into a classroom.

14 INT: CLASSROOM - DAY

Don walks into the class and soon acknowledges Pickford, Michelle, and JULIE DANFORD sitting in the back.

(CONTINUED)

14 CONTINUED:

He then walks up to the teacher, MRS. SNELGROVE, an old lady on the verge of retirement. She's reading a romance novel and doesn't even know he's there until he speaks up.

DON

Mrs. Snelgrove, Mr. Irvine is out in the hall and requests to speak to you briefly.

Possibly not even sure if Don is in her class or not, she gets up and walks to the door. Seeing nobody, she walks a little out into the hall. At this, Don suddenly shuts the door behind her and locks it. As she knocks on the door, he heads to the back of the room and opens a window.

DON

Hey, let's get out of here.

He hops out as Pickford, Michelle, Julie, and several others follow.

PICKFORD

Let's go.

MICHELLE

We're out of here.

JULIE

Cool...

15 EXT: COURTYARD OUTSIDE CLASSROOMS - DAY

Others continue to hop out the window into a courtyard area and generally head to the parking lot.

16 EXT: COURTYARD - DAY

Trying to get Pink's attention, Don taps on the glass of the window to his classroom.

17 INT: CLASSROOM - DAY

Inside the classroom, the students are anxiously waiting for school to let out. Pink subtly heads to the back of the room, opens the window, and talks to Don. In the front of the class, Ms. Stroud is sitting and talking informally with a few of the more interested students.

(CONTINUED)

17 CONTINUED:

MS. STROUD

...I don't think it matters who finally gets nominated, the Democratic candidate is going to win in the fall...

Across the room, Jodi, Shavonne and DARLA WOODS plan their strategy.

SHAVONNE

(to Darla)

So all the supplies are in your truck?

DARLA

Just waiting for the right moment.

She smiles in a sort of menacing way. The bell finally rings but before everyone gets going, Mrs. Stroud signals for them to listen up to one last thing.

MS. STROUD

Just remember this summer, when you're being further inundated with all kinds of American bi-centennial brouhaha: what we're really celebrating is the fact that a bunch of slave-owning, aristocratic white males didn't want to pay their taxes.

(smiles)

Have a good summer.

18 INT: HALLWAY - DAY

People dart out of the classroom and into the hall where students are trashing it with extra paper and random contents from their lockers. Darla, Jodi and Shavonne all head for the parking lot.

19 EXT: HIGH SCHOOL PARKING LOT - DAY

Cars are starting and music is blaring. Darla checks to make sure their supplies in the back are secure while the others pile in. Soon they are off.

20 EXT: JUNIOR HIGH - DAY

Outside the junior high, all hell's breaking loose. Some guys are running for their lives as cars of seniors take off after them. Some boys make it to their parent's car or a school bus just ahead of the seniors. Mitch, Tommy, and Carl all jump in Pentico's idling car.

(CONTINUED)

20 CONTINUED:

ADAM HIRSH is carrying lots of books and is lagging behind them a bit.

CARL

Hurry up Hirsh or we're gonna leave your ass!

Hirsh makes it to the car and they speed off. Unfortunately, as they are pulling out of the parking lot, they pull up right next to the car with O'Bannion, Benny and Hudson in it. Almost simultaneously as they are spotted, they all duck down in their seats in total horror.

MITCH

Shit! That's them. Let's get out of here.

O'Bannion can barely contain himself at the sight of the entire carload.

O'BANNION

Shoowee! Ducks on the pond!

Pentico manages to pull out ahead of them but the chase is on.

21 EXT: JUNIOR HIGH - DAY

In contrast, the senior girls seem much more organized and orderly as they load up three trucks with nervous and giggling freshman girls. Before getting in, the seniors put pacifiers in their mouths. With the trucks almost full, Jodi happens to notice Sabrina standing nearby.

JODI

Who are you?

SABRINA

(looks around)

Uh, nobody... I mean I wasn't on the list.

JODI

Get in.

Sabrina looks a little hesitant at first but soon gets in the back of one of the trucks. Jodi gives her a pacifier while Freshman Girls #1 and #4 look a little miffed that Sabrina made the cut somehow.

22 EXT: SUBURBAN STREET - DAY

In hot pursuit, the carload of seniors are right behind Pentico's car, honking and waving their boards in the air.

(CONTINUED)

22 CONTINUED:

The nervous freshmen sit in Pentico's car like caged animals.

CARL

Pentico! Lose those ass-wipes!

PENTICO

I'm trying, man!

He takes a quick turn that the seniors miss. But, instead of backing up or turning around, Hudson trenches through the yard of a corner lot and is soon right behind Pentico's car again.

23 EXT: SUBURBAN STREET - DAY

Inside Pentico's car, Mitch anxiously has his hand on the door handle. The car suddenly slows down.

PENTICO

You better haul ass man...

TOMMY

Good luck.

24 EXT: MITCH'S HOUSE - DAY

Mitch suddenly leaps out of the car, runs to his front door and vanishes. The seniors don't know what to think.

O'BANNION

Those little fuckers! Fuck! That was Kerr!

BENNY

Damn!

O'BANNION

That's bullshit!

25 EXT: CARL'S HOUSE - DAY

When Carl jumps out near his house, O'Bannion is out of the car and right behind him. He quickly overtakes him and is soon standing between Carl and his front door, paddle in hand.

O'BANNION

Nice try, freshman... And just for being so brave, I'm only going to give you three licks.

Just as he starts getting his board ready, the front door opens and CARL'S MOM is standing there with a shotgun.

(CONTINUED)

25 CONTINUED:

CARL'S MOM
I don't think so, you creep...

Carl is horrified and embarrassed at his mother's behavior.

CARL
Moom!

CARL'S MOM
Get in the house, Carl.
(to O'Bannion)
Now get the hell off my property.

O'Bannion is slightly shocked but soon amused at all this and just slowly backs away with his hands up in the air a little.

O'BANNION
(extreme sarcasm)
Sorry, ma'am. Just making sure
your son got home safely. You two
have a pleasant afternoon. Oh, and
Carl, I'll be seeing you around.

He smiles at Carl like "I'm going to kill you when I get the chance" and walks off.

26 EXT: DAIRY QUEEN PARKING LOT - DAY

The freshman girls are in a circle with the senior girls walking around them. The attitude of the senior girls varies from fun-loving to sadistic. Darla seems to have assumed the role of tyrannical drill instructor.

DARLA
You disgusting little freshmen
sluts... AIR-RAID!

The freshmen girls are on their stomachs immediately.

DARLA
That was pitiful! On your feet,
you lazy little bitches!

As soon as they are all up, she yells again.

DARLA
Air-raid!

They drop again.

DARLA
How did you punks ever make it out
of junior high?
(more)

(CONTINUED)

26 CONTINUED:

DARLA (Cont'd)

The future of our high school is doomed with losers like you no-counts coming in. Now, let's try it one more time...

Most don't know exactly what she wants and don't get up very quickly.

DARLA

That means GET UP you worthless little bitches!

They all get up immediately.

DARLA

Air-raid!

They all are on the pavement quicker than ever.

DARLA

Well, we tried, we gave you a chance. But because you little prick teases can't quite follow instructions, we're going to have to try something else.

She signals to several of the others who bring over "the supplies." Soon they are dumping rounds of flour, syrup, ketchup, and vegetable oil all over them. Occasionally one will crack an egg over someone's head. Meanwhile, in the crowd of amused onlookers, Tony and Mike analyze the proceedings as they sip slushes.

TONY

...What's fascinating is the way not only the school, but the entire community supports all this or at least turns their heads. I mean, they apparently have permission to use this parking lot, no parents seem to mind...

MIKE

And actually, the freshmen girls are even made to feel privileged to be participating.

TONY

As are the freshmen guys who the seniors want to bust the most. It's the ultimate stamp of approval.

(CONTINUED)

26 CONTINUED: (2)

Back in the pack of girls, the seniors have now paired off with the girls and are humiliating them individually. Shavonne walks Freshman Girl #1 over to Pink, who's standing there with Don and some of the others.

SHAVONNE
Propose to Mr. Floyd.

Freshman Girl #1 gets down on her knees.

FRESHMAN GIRL #1
Will you marry me?

PINK
(smiling)
Well, I dunno... what'll you do for me?

FRESHMAN GIRL #1
Anything you want.

PINK
Anything?

FRESHMAN GIRL #1
Anything.

Don whispers something in Pink's ear. They both laugh a bit.

DON
He wants to know if you swallow or spit?

She's not even sure what he's talking about.

FRESHMAN GIRL #1
Uhh, whatever you like.

PINK
Okay, I guess I'll marry you.

While Freshman Girl #4 is pushing an egg across the parking lot with her nose, Darla is giving Freshman Girl #3 a hard time. She pokes her in the breasts.

DARLA
What are these?

FRESHMAN GIRL #3
Uhhh... well...

A bit confused, she looks at Darla's rather flat chest.

FRESHMAN GIRL #3
Maybe you wouldn't know...

(CONTINUED)

26 CONTINUED: (3)

DARLA
Air-raid smartass!

She does.

DARLA
Get up!

When she does, Darla pokes her again even harder.

DARLA
They're still here. Keep air-
raiding 'till I get tired!

She hits the pavement again while a little farther away a small group of freshmen are made to sing "Flaming Mamie" to the crowd.

FRESHMEN CHORUS
"I'm a flamin' Mamie, I'm a bedtime
baby, I'm the hottest little momma
in town..."

DARLA
Now sing "Seniors"!

FRESHMEN CHORUS
'Seniors, seniors, s-e-n-i-o-r-s,
Seniors, seniors, s-e-n-i-o-r-s,
They're the seniors of B.H.S.
They're the seniors and they're the
best, Seniors, seniors, s-e-n-i-o-
r-s..."

27. EXT: FIELD NEAR DAIRY QUEEN - DAY

We suddenly SEE the goings on from a great distance, through binoculars. Then we SEE the freshman Geek #2 hand the binoculars over to Geek #1, who quickly zeros in on the action. They are in a field that overlooks the parking lot.

GEEK #2
Man, they're really getting it!
Terri is pushing a peanut across
the parking lot with her nose.

GEEK #1
Ha! Jill just got an egg cracked
over her butt...

They both chuckle. Suddenly, Benny and Hudson appear behind them.

(CONTINUED)

27 CONTINUED:

BENNY

Hold it right there you little fuck-wads!

They freeze, terrified.

HUDSON

What are you guys doing up here?
Spying on your classmates?

BENNY

What grade you in?

GEEK #2

Going into 8th, sir.

BENNY

Bullshit! You're freshmen...

GEEK #1

No it's true.

HUDSON

Then why the fuck are you up here
in the weeds?

GEEK #1

The only reason we're up here is we
didn't want to be mistaken for
freshmen...

BENNY

You're lying... bend over.

GEEK #2

Oh man...

HUDSON

You don't want to get busted? Tell
us something useful. Where are all
you little rats gonna be hiding
tonight?

GEEK #1

Uh, there's a party tonight at the
Catholic rec room.

HUDSON

We already know that shit, that's
easy. Tell us something we don't
know, like where we can get Kerr.

The two Geeks look at each other but aren't sure what to say.

(CONTINUED)

27 CONTINUED: (2)

BENNY

That's it. Bend over and kiss your asses goodbye.

GEEK #2

We know where Mitch is going to be.

Benny and Hudson look at each other like "bingo."

HUDSON

Well maybe now you're talkin' a little bit.

BENNY

Where?

GEEK #1

You won't bust us?

BENNY

Tell us and I might cut you some slack.

GEEK #1

You won't bust us?

HUDSON

Tell me where I can find Kerr tonight and I won't bust you.

They both hesitate a bit at the thought of informing, but Geek #1 finally gives in.

GEEK #1

He's pitching in the 8 o'clock game.

BENNY

Well, well, what do you know.

GEEK #2

We can go now?

Geek #1 starts to move away but is quickly cut off by Benny.

BENNY

Now hold on a second, just hold on a little bit there.

(mock seriousness)

Something you guys said disturbs me a little. Let me get this straight- maybe I'm a little slow...

(more)

(CONTINUED)

27 CONTINUED: (3)

BENNY (Cont'd)

Okay, first you guys lie to us, your seniors, that you're not freshmen, and then you narc on a good friend of yours... Is that right?

Sensing a no-win situation, they give no response.

BENNY

(getting madder)

I think there's only one thing I hate more in this world than a liar and that's someone who would totally rip-off a friend.

(instructional)

Assume the angle.

GEEK #1

You guys said you wouldn't bust us!

HUDSON

I said I wouldn't bust you...

BENNY

I didn't promise shit. Grab your ankles!

They both reluctantly and nervously bend over and brace themselves for pain.

BENNY

And as they say, this is going to hurt you a lot more than it's going to hurt me.

He gives them each a major whack.

HUDSON

Air-raid!

They both hit the ground and then get up for another whack of Benny's board

28 EXT: DAIRY QUEEN PARKING LOT - DAY

Back at the parking lot, Tony and Mike continue to contemplate all that's going on around them, enjoying it at the same time.

TONY

...I believe it's because we don't have a significant rival high school within 30 miles of us...

(more)

(CONTINUED)

28 CONTINUED:

TONY (Cont'd)

You know, most schools have a cross-town rival or the next town over is the mutually agreed upon "evil other" in which one can project all hostility and blame.

MIKE

...So it's like we've declared war on ourselves... feeding off our own.

TONY

Exactly - under the guise of an initiation ritual.

Just then, Jodi brings Sabrina over to propose to Tony. Sabrina shyly gets down on her knees in front of him.

SABRINA

Will you marry me?

Tony seems a little awkward at first but soon gets in the swing of the game.

TONY

(to Mike)

What am I supposed to say here?
(mocking himself)

So, umm, what'll ya give me?

SABRINA

Anything you want.

TONY

Define anything.

SABRINA

Whatever you want.

TONY

Think of the possibilities...

There seems to be an attraction between them. Since Jodi has wandered off, Tony gestures for her to stand up.

TONY

So really, what's your name?

SABRINA

Sabrina.

TONY

I'm Tony. Anthony, actually. This is Mike.

(CONTINUED)

28 CONTINUED: (2)

MIKE

Hey.

SABRINA

Hi.

Jodi wanders back over.

JODI

So what's going on over here,
social hour? I'm supposed to be
being a bitch right now.

(to Sabrina)

Back to the pit, kid.

Sabrina glances back at Tony as she's being marched away. Tony
kind of waves bye to her and she sort of waves back in a shy but
slightly teasing manner.

MIKE

Am I mistaken or did you just catch
a bit of a rap with that young
thing.

(sarcastic)

You stud...

TONY

(mock cocky)

Well, you know how it is.

MIKE

I bet she's pretty cute once you
clean all that shit off her.

(realizing)

It's finally happening... we're
seniors. They'll now be all kinds
of younger girls who think we're
cool just by virtue of our age and
senior status.

TONY

I guess it's some sort of a
compensation for all these tortuous
years of neglect. You have to
admit, despite our accomplishments
in other areas, we don't have a
whole lot to show for ourselves in
the female category.

Mike sees an opportunity to build his case for them going out
later that night.

(CONTINUED)

28 CONTINUED: (3)

MIKE

Yeah and it's pretty tough when you never want to put yourself in a position of MAYBE something happening. MAYBE if we left the poker table one weekend night and did something else, MAYBE something would have the opportunity of happening. And then you might just experience something a little more tangible than an Abraham Lincoln dream...

TONY

And MAYBE if you wouldn't set the dialectic up in such simple and confrontational terms, just MAYBE I could do it and not feel bullied into it. You could use a Thomas Jefferson dream.

29 EXT: DAIRY QUEEN PARKING LOT - DAY

On the other side of the parking lot, O'Bannion comes walking over to where Benny, Hudson, Don and some others are swapping their first round of senior-guy bonding stories.

HUDSON

...Man, Benny wore their butts out. Oh lord did he bust their ass...

The others laugh.

O'BANNION

Did you hear I got a shotgun pulled on my ass?

DON

No! Who?

O'BANNION

That guy I went after. What's that little fucker's name... Carl something.

HUDSON

Carl Burns.

O'BANNION

Yeah, that's it. Burns. The door went flying open and his old lady's standing there with a fuckin' shotgun. I said whooah bitch.

(CONTINUED)

29 CONTINUED:

The others laugh.

O'BANNION

I can't wait to find that fucker.
He's dead meat.

He simulates swinging his board and giving a big whack to someone.

O'BANNION

And here's one for your mother,
motherfucker.

Laughter.

30 EXT: CAR WASH - LATER AFTERNOON

The trucks full of freshmen go through an automatic car wash, cleaning off the girls. They sing "S-e-n-i-o-r-s" as they go through.

31 EXT: DARLA'S TRUCK - DAY

The freshmen girls are being driven home. In the back of Darla's truck, Jodi sits with Sabrina and some of the other freshmen.

JODI

Do you have a big sister yet?

SABRINA

No. I really don't know anyone.
Me and my mom just moved here about
six months ago.

JODI

What does your mom do?

SABRINA

(a little uncomfortable)
Something to do with a hotel. Her
and my dad got divorced and we
moved.

JODI

Which house is it?

Sabrina looks out at the neighborhood.

SABRINA

This one here.

32 EXT: NEAR SABRINA'S HOUSE - DAY

The truck pulls up in front of several houses.

JODI

I know it's kind of corny, but I was supposed to have a little sister by now. What do you think?

Sabrina smiles.

SABRINA

Yeah sure.

JODI

And me and some friends are going to a party tonight. Wanna come?

SABRINA

Yeah, that sounds fun.

JODI

We'll probably be by around 8:30. Is that cool?

SABRINA

Yeah.

The truck drives off and Sabrina begins to walk up the driveway. She watches the truck disappear into the distance and then veers around the house to a small trailer out back.

33 INT: SABRINA'S HOUSE - DAY

Inside, she passes her MOM on the way to her room. Her mother wears a maid's dress and sits watching TV with a drink in her hand and a cigarette burning. She doesn't seem to notice that Sabrina is wet and dishevelled.

SABRINA'S MOM

Hi honey...

SABRINA

Hi.

Sabrina walks to her room.

34 EXT: PICKFORD'S HOUSE - DAY

Pink knocks on Pickford's front door while his parents are loading up the family station wagon. His mother notices him.

PICKFORD'S MOM

Are you looking for Keith?

(CONTINUED)

34 CONTINUED:

PINK
Yeah, is he here?

PICKFORD'S MOM
Go on in. I think he's here.

35 INT: PICKFORD'S HOUSE - DAY

Pink lets himself in and walks down the hall. He comes to Pickford's door and knocks. The door cracks a bit and we see Pickford's paranoid glance. Seeing Pink, he opens the door. They do one of their patented slow, cool handshakes as he enters his room of rock star posters, centerfolds, and surrealistic prints. Michelle sits in a bean-bag chair with headphones on.

PICKFORD
Piiink...

PINK
My man...

Pickford goes back over to the door and locks it by sticking an ice pick in a hole in the frame that acts like a dead-bolt. He then goes over to his bottom drawer and removes it completely. In the space below the bottom drawer, he pulls out his stash. He grabs a pre-rolled joint off his Frisbee tray and lights it up after he hands Pink a full bag.

PICKFORD
A sample of the goods?

PINK
Cool...

He takes a hit and passes it back.

PICKFORD
Fifteen bucks...

As Pink hands over some cash, there's a sudden knock at the door. He panics, quickly handing the joint back to Pickford, who tries to remain calm as he quietly but quickly starts putting everything away.

PICKFORD
Who is it?

PICKFORD'S MOM (O.S.)
Keith, I think you need to come out here.

PICKFORD
What is it?

(CONTINUED)

35 CONTINUED:

PICKFORD'S MOM (O.S.)
There's someone here that says he
needs to talk to you.

PICKFORD
What about? Who is it?

He finishes putting everything away and even gives a little quick
spray of some air freshener. Then there's a loud knock at the
door and his father's voice rings out.

PICKFORD'S DAD (O.S.)
Keith! Open the door.

Pickford pulls out the ice pick lock and opens the door. At the
last minute Pick remembers he has a bag of pot in his hand and
stuffs it down the front of his pants.

PICKFORD
Who's out there?

PICKFORD'S DAD, a rather large man semi-fashionably dressed in a
leisure suit type outfit, steps into the room.

PICKFORD'S DAD
Did you order some kegs of beer?

Suppressing a panic, Pickford walks over to his window and looks
out.

36 EXT: PICKFORD'S HOUSE - DAY

We see Pickford's P.O.V. out the window. There is a guy
unloading kegs from his liquor truck.

PICKFORD
(under his breath)
Mother fucker...
(to father)
That guy said I had something to do
with those kegs?

37 EXT: PICKFORD'S HOUSE - DAY

Outside, Pickford walks right up to him. Oblivious to the
situation, the delivery guy pulls out some paperwork.

DELIVERY GUY
Are you the right Mr. Pickford?

Pickford is so angry he is practically chewing his teeth.

(CONTINUED)

37 CONTINUED:

PICKFORD
(low voice)

Aren't you a little early?

The delivery guy looks at the paperwork.

DELIVERY GUY
Oh, hour and a half early. I'm
trying to get off early today so I
thought I'd swing by and see if
anyone was here.

Pickford glances around and notices his parents are now watching
their interaction.

PICKFORD
...So, I guess you got the wrong
house...

The Delivery guy finally catches on when Pickford motions with
his eyes to his parents.

DELIVERY GUY
Yeah, okay. Sorry for the
inconvenience. Wrong Mr. Pickford
altogether...

He starts loading the kegs back up and Pickford walks up the
driveway.

PICKFORD'S DAD
(serious)
Were you going to have a party here
tonight, son?

PICKFORD
No. I don't know WHAT that was all
about.

PICKFORD'S DAD
(to Pink)
Do you know anything about a party
here?

PINK
I haven't heard anything...

His father looks at both of the young men for an extended moment
and then over at the kegs being loaded up. He looks back at them
and then makes a decision, shaking his head.

PICKFORD'S DAD
Start unpacking - we're not going
this weekend.

(CONTINUED)

37 CONTINUED: (2)

He walks away.

PICKFORD'S MOM

Frank!

Pickford sees there is little he can do at this point and just stands there, practically in shock.

PICKFORD

(low voice)

I can't believe what just happened...

PINK

Bummer. Let's cruise.

SERIES OF SHOTS

As the sun goes down and the music cranks up, we see various early evening activity:

- A) The lights going on at the Sonic drive-thru as a car cruises through.
- B) The lights going on at the baseball fields where games are being played. Mitch is pitching in his game.
- C) As they prepare for the evening, Jodi goes over to Shavonne and with a pair of pliers helps zip up her almost physically impossible tight jeans.
- E) O'Bannion, Benny, and Hudson popping the top on some beers as they drive around.
- F) Pink, Pickford, and Slater pass a joint and watch Michelle in the process of painting the Ronald McDonald statue black, white, and red of an unspecified design. Pink takes off.
- G) Tony setting out chips around the poker table while Mike makes a phone call and Royce straightens up portraits of Washington, Lincoln, and Kennedy that hang on Tony's living room wall.
- H) At the baseball field, seniors with their boards begin to congregate by the dugout fence while Mitch pitches.
- I) Freshman Girls #1-#4 taking turns blow drying their hair, practicing dancing, and doing tongue exercises.
- J) Jodi, Kaye and Shavonne picking up Sabrina as she sits on the curb waiting.
- K) Stoners #1 and #2 knocking on Pickford's door with the three foot long bong in their hand. When Pickford's father opens the door, they look at him, then at each other, and practically sprint away.

38 EXT: BASEBALL FIELD - NIGHT

Tommy, the catcher, approaches the mound to talk to Mitch who looks past the dugout and sees the intimidating line of seniors lined up with their boards.

TOMMY

Hey, don't worry about those guys... Let's just get this last guy out.

MITCH

Yeah, easy for your ass to say.

TOMMY

There's nothing you can do about it.

MITCH

How'd they all know I was going to be here?

TOMMY

Hey, forget them. You're pitching a good game.

(joking)

Just cause you're not going to be able to sit down the rest of the summer, don't let it affect your concentration.

MITCH

Up yours...

Tommy smiles and runs back to the plate while Carl, the shortstop, comes to the mound.

CARL

Hey Mitch. Can you do the rest of us a favor and leave through the gate in center field. That will draw them all out there and the rest of us can get away. I mean, they're going to get you anyway.

MITCH

Get out of here.

CARL

But if you survive, try to make it to the party, okay? Then I think we're all camping out behind Tommy's house.

O'BANNION

Hey Kerr! Quit stalling!

(CONTINUED)

38 CONTINUED:

BENNY

Hope you got more than a jock strap
on under your uniform, Kerr!

Tommy runs back to his position and Mitch winds up and pitches.
Strike two.

O'BANNION

Don't choke now, Kerr! If you
don't get this guy out we're really
going to wear you out!

Mitch throws strike three to end the game. Amidst the hoopla, he just stands there not knowing where to go. Eventually he gets in the line where the two teams walk down a row telling each other "good game" but glances over at the group of seniors who are now shadowing him. After his last "good game," in which one of the guys on the other team says "good luck," he picks up his stuff near the dugout, barely looks around, and then slowly walks toward the center field gate. The seniors quickly head that way.

39 EXT: BASEBALL FIELD - NIGHT

Later, past the centerfield fence, the seniors are like a group of wild animals feeding. They take turns giving Mitch licks as he leans against a car. When they are through, they get in their cars and trucks and take off.

Pink walks up as the last guy, Hudson, is giving Mitch licks.

HUDSON

You next, Pink?

PINK

Yeah.

He borrows Hudson's board and stands behind Mitch, who looks up at Pink wondering if he's going to bust him. His eyes are completely red and watery.

HUDSON

Hey you heard Pickford's party got
busted...

PINK

Yeah.

HUDSON

Total rip-off, man. His old man
found out. Someone narc'ed.

Pink pulls the board back all the way like he is going to hit Mitch hard but bluffs and stops an inch from his rear end.

(CONTINUED)

39 CONTINUED:

He then gives him the slightest tap and hands the board back to H Hudson.

HUDSON

But hey man, we got a coupla sixers
and a few dubes... you with us?

PINK

I'll probably catch up with you
later.

HUDSON

Later, man.

Hudson takes off to catch up with the others.

PINK

Hey man, you need a ride?

Mitch seems surprised at his friendliness and then looks around
a bit.

MITCH

Yeah, I think everyone left me.

He wipes his nose and eyes on his sleeve and is still holding
back tears.

40 INT: FLOYD'S TRUCK - NIGHT

A little later, Pink and Mitch are driving along.

PINK

...I remember they caught my ass
after baseball practice. Actually,
it's best to get a lot at one time.
After about 10, your butt gets so
numb you might as well get it over
with.

MITCH

Yeah...

PINK

I had some cool seniors, though.
They'd bust the hell out of you
then take you out, get you drunk...
stuff like that.

MITCH

Cool.

(CONTINUED)

40 CONTINUED:

PINK

Since the party isn't happening, me and some other guys will probably end up riding around. Want us to cruise by and get you?

MITCH

Think it's safe?

PINK

Yeah, should be. After you get it bad, even the guys that haven't busted you yet will give you a few days. It'd be a cool move to go out and let 'em know it doesn't bother you that much.

41 EXT: MITCH'S HOUSE - NIGHT

They pull up to Mitch's house where he gets out.

PINK

Be by in an hour and a half or so...

MITCH

Cool. Thanks for the ride, man.

PINK

Sure. Hey, put some ice on it for about an hour. After that it'll be nothing a few beers can't take care of.

Pink speeds off.

42 INT: MAIN DRAG - NIGHT

Inside Jodi's car, the girls are jammin' to the Isley Brother's "Fight the Power." Jodi is driving and checking out everyone they drive past. Kaye is in the passenger seat while Sabrina sits in the back just kind of checking everything out. A carload of girls, driven by Julie, pulls up beside them.

JULIE

(to Kaye and Jodi)

Did you guys know the party was cancelled?

KAYE

Yeah.

(CONTINUED)

42 CONTINUED:

JULIE

Nobody told us anything! We just went by there and his father yelled at us.

They drive away and are soon replaced by a carload of guys, PARTY GUY #1, PARTY GUY #2, and an aggressive jerk we will come to know later as CLINT. The driver, Party Guy #1, quickly checks them out and makes extended eye contact with Sabrina before driving off.

PARTY GUY #1

I like the one in the back seat best.

They pull away but Sabrina is perked up a bit.

SABRINA

What did he say?

Kaye and Jodi decide to give Sabrina a hard time.

JODI

Who, that guy? I think he said something like, "The one in the back seat looks like a dyke!"

They both howl with laughter.

SABRINA

No he didn't!

KAYE

Yeah, you're right, he actually said:

(mock drawl)

"Looks like the one in the back seat could suck the chrome off a trailer hitch."

They both shriek with laughter again.

SABRINA

Yeah, that's exactly what he said.

43 INT: TONY'S HOUSE - NIGHT

The guys are in the middle of a hand, but, as usual, are more focused on their conversation than on winning another quarter.

MIKE

...I'm just saying, once you're labeled, that's it.

(more)

(CONTINUED)

43 CONTINUED:

MIKE (Cont'd)

High school kids don't seem to be able to comprehend multifaceted personalities...

TONY

Sounds like sour grapes to me...

ROYCE

(to Mike)

So how have you been labeled?

(to Tony)

Who's play is it?

MIKE

Tony's.

ROYCE

Then go already.

Tony pulls out a pocket calculator and punches in some numbers before deciding to throw in a couple of chips while Mike continues.

MIKE

You know, just like Tony... the slightly wimpy, slightly nerdy type. Women are the worst when it comes to that. Ask any high school girl what qualities she looks for in a guy and she'll say, "oh, that he's intelligent, sensitive, has a good sense of humor." But that next day that same girl will be walking down the hall getting felt-up by some brain-dead gorilla linebacker.

Mike folds.

TONY

The only way to compete is to start a rumor you're hung like a horse or something.

After Royce tosses in a few chips, Tony reveals his winning hand and scoops up the pot.

MIKE

What am I even still doing here?

TONY

(to Mike)

What did Cynthia say when you talked to her earlier?

(CONTINUED)

43 CONTINUED: (2)

MIKE

She's going to come by here and we're going to go by that party. You guys can stay here all night, play cards, and then go home and yank it as always.

TONY

For the record, I never said I was opposed to going out anywhere...

ROYCE

Me either...

MIKE

Well then good - it's decided.

Royce starts dealing the next hand.

ROYCE

Five card drool.

(to Mike)

Your brief derogatory allusion to masturbation made me remember a thought I had the other day in reference to that subject.

Tony and Mike lower their cards and look around at each other like "this should be interesting."

ROYCE

Isn't it funny how everybody does it but if someone happens to catch you...

Mike and Tony exchange glances as if Royce speaks from personal experience.

ROYCE

(continuing)

...you get treated like some kind of sicko.

TONY

But it's like practice for the real world. The same principle is at work in politics...

MIKE

Politics is the real world?

(CONTINUED)

43 CONTINUED: (3)

TONY
(continuing)
...For example, all the stuff
Kennedy did was okay because he
didn't get caught, but Tricky-Dick
got nabbed and they made him pay
for it.

Royce and Mike kind of look at Tony like they're wondering which
side he's on.

TONY
Not that I minded him paying for
it, of course. In fact, I gotta go
take a Nixon right now.

He gets up from the table and walks to the bathroom.

44 EXT: MITCH'S HOUSE - NIGHT

Reving up in front of Mitch's house is a jacked-up Nova driven by
BOBBY WOODERSON. Slater sits in the passenger seat and Pink is
in the back seat. The car honks a few times impatiently before
Mitch appears and heads toward the car.

45 INT WOODERSON'S CAR - NIGHT

Mitch hops in the back seat of the car and they get going.

MITCH
(to Pink)
Whose wheels?

PINK
You know Bobby?

WOODERSON
(to Mitch)
Hey man.

MITCH
How's it going?

Already seemingly stoned, Slater turns to Mitch.

SLATER
Say man, you got a joint?

Mitch looks over at Pink and then back at Slater.

MITCH
Nahhh. Not on me.

(CONTINUED)

45 CONTINUED:

SLATER
It'd be A LOT cooler if you did.

46 EXT: EMPORIUM - NIGHT

They pull up into the Emporium parking lot and all get out.

SLATER
...That stoner Pickford's in there.
I KNOW he's got some weed.

Mitch looks a bit in awe of the whole setting as they walk up to the door.

MITCH
Sure I'm safe in this place?

PINK
It'll be fine, just play it cool if
anybody starts messin' with you.

47 INT: EMPORIUM - NIGHT

They walk in the Emporium at the apex of the night's activity. Every pool table and the all rows of foosball tables are occupied as Dylan's "Hurricane" rages on the multi-speaker stereo jukebox. Everyone else is milling around talking or watching others play but continually looking around to see who's coming and going. Much of the room's focus is on the main table where ELVIS SPIVEY is playing. Wooderson heads over to Elvis' table while Pink and Mitch follow Slater over to the foosball table where Pickford is playing and several others, including Michelle, are hanging out. Pickford slams home a "pull shot" and then looks up from the table with a confident, cocky attitude.

PICKFORD
Slater, Pink, happnin'?

SLATER
Prickford... You winnin'?

PICKFORD
Am I winnin'? You know better than
to ask me such a question...

He pops the ball back into play and almost immediately banks a shot in for a score.

PICKFORD
(continuing)
Toyin' with the chillren...

(CONTINUED)

47 CONTINUED:

SLATER

Bummer about your party...

PICKFORD

What can I say? Much abuse. It's beyond me - the delivery guy bricked. Dead issue. So where you boys comin' from?

PINK

Ridin' around with Wooderson.

SLATER

Say man, I was hopin' to score a dube or two from you.

He puts the ball into play.

PICKFORD

After I school this boy, I'll be ready to take a reefer break myself...

He cockily swats the ball back and forth all over the table between his various men and then does a goalie "toe shot" the length of the table for the score.

PICKFORD

I amaze myself sometimes on this table.

(to Pink)

Hey man, you need to see the finished product.

(to Slater and Michelle)

Let's go drive it around front.

Pickford and Slater head outside while Pink and Mitch lag behind because Pink stops briefly to talk to Julie.

PINK

Julie...

JULIE

Hey...

PINK

(gestures)

You know Mitch?

JULIE

Oh yeah, I just heard about you. Are you all right?

(CONTINUED)

47 CONTINUED: (2)

MITCH
Yeah. What kind of stuff did you hear?

JULIE
You know... usual reports.

MITCH
Geeze.

JULIE
Well, I'm in the process of making my way across the room so maybe I'll see you guys later.

PINK
All right. Later.

MITCH
Bye.

She gives Mitch a sort of double-take as she walks away. Mitch watches her walk across the room and then interact with a group of older guys. As Mitch and Pink start gravitating toward the front door, she looks over at him again. Pink stops at the pool table where Don is in a game and gestures for him to come outside.

48 EXT: EMPORIUM PARKING LOT - NIGHT

Pickford, Slater, and Michelle drive the truck into the parking lot. A large object covered with the tarp rides in the bed of the truck. Pickford pulls right up front and then turns so as to best display the contents in the back to the people standing around. Everyone's curiosity is piqued as Pickford gets out of the truck and hops in the back for the unveiling.

PICKFORD
You guys ready?

The crowd responds favorably and at the right moment, he and Slater jerk away the tarp. Unveiled is the Ronald McDonald statue recently transformed into Gene Simmons of KISS with the properly painted face, black outfit and menacing grin. Everyone howls in approval. They soon get out of the truck and mix into the crowd.

While Mitch kind of stands against the wall, Slater, Pickford, and Pink are sitting on the hood of Pickford's car. Don walks over to Pink.

DON
Who painted that?

(CONTINUED)

48 CONTINUED:

PINK
Michelle, mostly.

DON
Cool.

(a beat)
Oh hey man, they're onto us.
Someone was listening to the police
band and said they heard the cops
are lookin' for Ronald.

PINK
Really? Shit.

DON
Yeah, they said that it was two
young Caucasian males in a pick-up
truck.

PINK
Somebody must have ripped us off.

Slater looks over at Don.

SLATER
Hey, Pickford's got a dube we're
about to go burn...You with us?

DON
Ten-four on burning some weed.
(to Pickford)
You driving?

PICKFORD
I reckon...

They start to get in the car as Slater looks over at Mitch.

SLATER
You cool, man?

Mitch doesn't quite know what he's getting at.

MITCH
Like how?

SLATER
Man, are you cool?

MITCH
I guess so...

Slater hops off the car and goes over to the others while Pink
walks over to Mitch.

(CONTINUED)

48 CONTINUED: (2)

PINK
He was just asking if you get high.

MITCH
Like smoke pot?

PINK
Yeah.

MITCH
Oh.
(a beat)
I never have... but...

Don and Slater start to pile into Pickford's car. Pickford kisses Michelle goodbye before she walks toward the Emporium.

PINK
(to Mitch)
It's no big deal, really. You usually don't even get high the first few times.

PICKFORD.
Pink, you with us?

PINK
I think I'll hang here for a bit.
Catch up with you later.

PICKFORD
Whatever, man.
(to others)
Let's rock and roll...

Pink and Mitch head back inside. Pickford gets behind the wheel but Slater suddenly remembers something.

SLATER
Oh hey, wait up.

He quickly runs back over to Wooderson's car, reaches into his tape box, and pulls out ZZ Top's "Fandango!" As he walks back across the parking lot, we hear the live introduction to the first song on the album, "Thunderbird."

SERIES OF SHOTS

A) We see the 8-track tape in the deck and as we hear the words:

ZZ TOP
"Get high everybody get high. Get high everybody get high. Get high everybody get high."
(more)

(CONTINUED)

48 CONTINUED: (3)

ZZ TOP (Cont'd)

Get high everybody get high. Have
you heard? What's the word? It's
Thunderbird..."

B) The same guys riding around, taking hits from the joint.

C) Mitch standing next to Pink and Wooderson watching a pool game. He takes a big gulp of beer not far from a sign that says "It is illegal for minors under the age of 18 to consume alcohol on these premises."

D) Jodi, Kaye, and Sabrina at the Sonic. As Jodi spikes their cokes with some rum, Shavonne gets out of another car and gets in with them.

E) Tony winning a big hand at the poker table.

49 EXT: MAIN DRAG - NIGHT

When we return to the car with Pickford, Don, and Slater, they are engaged in a high-speed game of "cat and mouse" with a carload of girls. They dart in and around other cars and dangerously weave in and out of traffic just to keep up with or lose the other car.

DON

Let's cruise by the 8th grade
party, we might get a sitting duck
or two.

At a traffic light, they see they are next to Shavonne, Sabrina, Jodi, and Kaye.

DON

Hey man, roll down your window.
Watch me catch a quick rap.
(to girls)
Hey, what's happnin'?

SHAVONNE

What are you guys up to?

SLATER

Oh, a little weed...

JODI

We heard there might be a beer-bust
later.

PICKFORD

Cool.

The light changes.

(CONTINUED)

49 CONTINUED:

SHAVONNE

Well, I guess we'll see you guys
one place or the other.

SLATER

Check YOU later.

DON

Later.

(to Slater)

Why are you always such a fuckin'
dork?

(imitating him)

See YOU later. They don't want to
hear that shit.

SLATER

Well they don't want to hear
anything, man - all the women our
age are little prudes, anyway.
It's like they all got together and
said "let's forget our biological
urges." Just to spite us. The
women in the classes ahead of us
were wild. Our class - worthless.
I bet other high schools aren't
this bad...

PICKFORD

Sounds like somebody hasn't gotten
past the sniffin' butt stage
lately.

SLATER

I'm telling you man, I can't wait
to get to college.

DON

I'm gonna stay gettin' it.

PICKFORD

Really. Walker said in their dorm
room they got this list of girls
they can call up at any time and
they'll come over and fuck.

The guys become almost giddy at the thought.

50 EXT: JUNIOR HIGH PARTY - NIGHT

As they approach the party, they pull up next to O'Bannion's car
where he, Benny, and Hudson are already staking it out.

(CONTINUED)

50 CONTINUED:

DON
Hey men, any luck?

O'BANNION
They gotta come out sometime.

DON
Really.

BENNY
Dollar! Got a beer over here with
your name on it.

DON
I might hop in with them for a
while.

PICKFORD
Later.

Don gets out, walks over, and gets in with them as Slater and
Pickford drive away.

51 EXT: JUNIOR HIGH PARTY - NIGHT

Pickford pulls past rather slowly. Two younger boys, SMARTASS #1
and #2, sit on the sidewalk smoking a cigarette.

PICKFORD
What grade you boys in?

SMARTASS #1
8th.

SMARTASS #2
(correcting him)
Going into 8th.

PICKFORD
(insinuating)
There wouldn't be any 8th graders
going into 9th inside now would
there?

The smart-asses they are finally emerge. #1 slowly takes the
cigarette from #2, takes a drag, and then calmly flicks the ashes
off.

SMARTASS #1
I don't know, it's not our day to
keep up with them...

At this, Pickford jumps out of the car and runs around to the two
boys. He has a board with him.

52 INT: REC. CENTER - NIGHT

Carl and Tommy are looking at the goings on outside.

CARL

Shit - we're surrounded.

TOMMY

Right after they leave might be a good time to get out of here. You ready to go?

They look back outside as Pickford, after making a seemingly friendly gesture of putting a hand on each of the boys shoulders, suddenly knocks their heads together. He hops back in the car and peels out.

CARL

Let's get outta here.

TOMMY

Where's loverboy?

They walk back through the party where the dance floor is filled with junior high kids who've been dancing very slow to Olivia Newton John's "I Honestly Love You." The song changes to Bread's "Make It With You" and most of the dancers simply resume their dancing in the same "hugging" fashion. Not seeing their friend, they walk back to an adjacent room that is filled with piles of kids making out.

TOMMY

Hey Hirsh! Wherever the hell you are...

Hirsh and Freshman Girl #2 look up.

HIRSH

What?

TOMMY

Let's go, man.

Hirsh slowly gets up and walks over to them and talks in a low tone so she can't hear.

HIRSH

Why do we have to go now? I'm just getting started...

TOMMY

'Cause they're looking for our asses. They're circling the place like buzzards but they just left. It might be our best shot at making it out of here alive.

(CONTINUED)

52 CONTINUED:

CARL

Plus it's time to ditch this place
anyway.

HIRSH

Well maybe I'M having a good
time...

CARL

Well then maybe YOU aren't camping
out with us later.

53 EXT: JUNIOR HIGH PARTY - NIGHT

Tommy, Carl, and Hirsh get to the front door and cautiously look
out. They slowly walk past the chaperone who's watching the
door.

CHAPERONE

If you leave you can't come back...

CARL

Good.

TOMMY

We're never coming back.

HIRSH

Man, I had my hand up her shirt -
I was getting there.

CARL

Getting there?

(to Tommy)

You hear that? He was "getting
there".

(to Hirsh)

Son, you wouldn't know what to do
with it even if you did "get there"
so don't worry about it.

HIRSH

Just 'cause you guys were striking
out.

TOMMY

Grow up, boy. That was our last
junior high party. We're freshmen
now. We're in the big time...

(smiles)

Where all the girls put out. Your
days of lying around pulling tongue
all night are over.

54 EXT: BACK STREET - NIGHT

As they turn the corner and continue walking down the street they notice they are being trailed in the distance by a car with its lights off. They say nothing but glance nervously at each other. Suddenly the lights come on and the car is after them.

CARL

Shit...

TOMMY

Scatter!

They take off in separate directions. The car happens to follow in Hirsh's direction before O'Bannion jumps out and physically runs him down.

O'BANNION

Where you runnin' to boy? We ain't gonna hurt you... Tell you what, you just grab onto that fence and start counting the stars. You might be seeing some new ones up there pretty quick...

He laughs sadistically. Still nervous, but resigned to his fate, Hirsh does as he says. He bends over a little and O'Bannion gives him the first big whack. At a safe distance, Carl and Tommy watch Hirsh get busted.

CARL

(low voice)

Bastards...

Hirsh continues to get busted in the distance.

55 EXT: BACK STREET - NIGHT

Riding around, Jodi, Shavonne, Kaye and Sabrina stop by where Hirsh is getting it.

JODI

Take it easy on the boy why don't ya...

Don comes over to the car as Jodi and Shavonne get out of the car.

DON

Ladies...

JODI

Hey. Who's this one?

(CONTINUED)

55 CONTINUED:

DON

Adam Hirsh... caught him coming out
of the junior high party.

O'Bannion, finally through with Hirsh, starts toward the car. As Hirsh begins to walk away all the while re-adjusting his underwear, O'Bannion grabs a beer and tosses it to him.

O'BANNION

Hey punk, have another present!

Hirsh catches it, and keeps walking, slowly and painfully, taking short breaths and trying not to cry too much.

O'BANNION

This fuckin' sucks! Last fuckin'
day of school and no party, no
fuckin' nothin.'

SHAVONNE

You guys got any more beer?

DON

That's the ONE thing that IS going
on.

Don walks over to the car, opens the trunk which is basically one large ice chest, and pulls out several beers. He hands a beer to each of the girls. He doesn't recognize Sabrina but gives her a flirtatious smile as he hands her a beer.

DON

Hey.

SABRINA

(smiles)

Hi.

An anonymous car speeds by.

VOICE FROM CAR

Fuck her, I did!

They peel out as O'Bannion almost instantaneously takes a step toward them and grabs his crotch.

O'BANNION

Suck me!

56 INT: TONY'S CAR IN SUBURBAN NEIGHBORHOOD - NIGHT

In Tony's dad's car, Cynthia has joined the poker crowd as they drive around. They don't say much at first.

(CONTINUED)

56 CONTINUED:

ROYCE
(to Cynthia)
Fairly uneventful, huh?

ROYCE
(to Tony, continuing)
Tell her your theory about how
President Ford's old football head
injuries are effecting the economy.

TONY
Did you know Ford was on the Warren
Commission?

MIKE
Okay, I have a confession to make.
You know how for the last year or
so I talked about going to law
school so I could be an A.C.L.U.
lawyer or be in a position where I
could help people who are getting
fucked over? Well, as I was
standing in line at the post office
after school yesterday, the sudden
realization hit me that I don't
want to do that. I mean it sounds
good, but I really have to confront
the fact that I don't much like the
people I've been talking about
helping in the future. I don't
think I like people very much,
period. I mean you guys are okay,
but I'm just trying to be honest
about being a misanthrope.

Royce kind of rolls his eyes.

TONY
(to the others)
I think I gotta go take another
Nixon.

ROYCE
Up here anywhere.

The car pulls up near a black nightclub called "Elizabeth's Soul
Power."

TONY
I can't believe your bailing out on
us, Royce. Just think of how you
could be cruising around endlessly
all night from the Sonic to the
Emporium back to the Sonic and then
to the Emporium.

(CONTINUED)

56 CONTINUED: (2)

CYNTHIA

Okay, we get the point.

TONY

(sarcastic)

Or maybe we'll catch some freshman
and bust them with our paddles.

ROYCE

A little too WASPY for my taste.

(smiles)

Drop me off here, man.

Tony keeps driving and is soon right in front of the club. The
guys milling around in front check out this car of white people.
Royce ducks down a little.

ROYCE

Shit. Pull up farther.

Tony finally snaps to Royce's dilemma and pulls up a ways.

TONY

Oh...

Royce is a bit amused at all this by the time he gets out of the
car.

ROYCE

What are you trying to do, get me
killed?

He walks away toward the club.

57 EXT: EMPORIUM - NIGHT

Jodi, Sabrina, Shavonne and Kaye are standing outside talking.

JODI

(to Shavonne)

...I'm not at all surprised you
have a crush on Don. He's an
idiot.

(to others)

You know what he did in class the
other day? The teacher handed back
the finals... He always has this
system where he cheats off the
person next to him and pays them
five dollars if he makes an A, four
dollars for a B, three dollars for
a C, you know. Well, he gets back
his test and he had made a D.

(more)

(CONTINUED)

57 CONTINUED:

JODI (Cont'd)

He was so mad at the the guy he had
cheated off of. He said:

(imitating him)

Why didn't you tell me you were
scupid?

They all laugh.

JODI

Can you believe we're seniors?

KAYE

Not at all. Even during the
freshmanizing this afternoon. It
didn't feel right.

JODI

Yeah, like we were imposters or
something.

Kaye leans on the wall.

KAYE

It's like, our seniors - now THEY
were seniors. Nina, Dralane, Kim
Cook... that was the real thing.
Us, I don't know about.

JODI

Really. It feels to me like we
just graduated from junior high.

KAYE

It was at the senior's graduation
the other night, seeing them all in
a bunch... this weird panic passed
over me. I thought of just this
town, then all the high schools in
the state, then the whole country.
Millions of us that will graduate
next year and then be flooded into
colleges and then the real world.
It's like they'll be too many of
us. At some point it can't grow
anymore, it just goes bust. And
then there won't be room for any of
us.

JODI

I always wonder what other kids
around the country our age are
doing or what they're like.

(CONTINUED)

57 CONTINUED: (2)

SHAVONNE

Or do you ever think like, what's the guy I'm going to marry doing right now?

KAYE

(to Shavonne)

The guy you're going to marry is probably just going into prison.

SHAVONNE

Right.

A Trans Am pulls up.

SHAVONNE

Oh, that's that guy Stacy's been talking about. He's like 26 or something. Her mom doesn't know anything about it.

JODI

She says they've been working up to it lately...

STACY WOODWARD kisses the OLDER GUY goodbye and gets out of his car. He checks out the pack of girls before driving off. Stacy walks over to them with a big grin on her face.

SHAVONNE

You did it! I can tell! You lost it, you little slut...

Giddy with excitement, they all laugh as she kind of hugs Shavonne.

STACY

I can't believe it... I'll remember the last two hours of my life forever.

SHAVONNE

Two hours? Does that include a stop at the Sonic?

JODI

(low voice)

What was it like?

STACY

(smiling)

I don't know, kinda hurt a little...

(CONTINUED)

57 CONTINUED: (3)

SHAVONNE
What was IT like?

STACY
Kinda big.

They all let out a bit of a shrill.

STACY
(continuing)
I think he said we're going to do
it again next week.

Wooderson, Pink, and Mitch walk out of the Emporium.

JODI
Hey Pink, you heard anything more
about a beer-bust?

Pink gestures to Wooderson.

PINK
Talk to this man here.

WOODERSON
Patience, people, patience.

Wooderson keeps walking while Mitch gravitates over to Sabrina.

SABRINA
What are you doing here?

MITCH
I was going to ask you the same
thing.

They both kind of chuckle at their sudden cool status of hanging
out with the older crowd.

SABRINA
I heard you got busted...

MITCH
Uh, yeah.

SABRINA
They just got Adam, too.

MITCH
Really? How bad?

SABRINA
Bad.

(CONTINUED)

57 CONTINUED: (4)

MITCH

Man. So what have you guys been doing?

SABRINA

Just riding around, mostly. I didn't realize that it's Jodi that's your big sister.

MITCH

Uh, yeah...

Jodi comes walking over.

JODI

You guys talking about me over here?

(to Mitch)

So I heard they got you.

MITCH

Uh, yeah.

JODI

I can't believe it - I asked them to take it easy on you.

MITCH

Great - no wonder.

58 EXT: STREET - NIGHT

Hirsh, Tommy and Carl walk down a dark street with a few buckets full of stuff.

CARL

(to Tommy)

...Face it, boy, you hadn't had pussy since pussy had you.

TOMMY

Yeah, right.

(imitating Hirsh)

Well I had my hand up a girl's shirt once... I was really "gettin' there!"

Carl and Tommy laugh.

HIRSH

Kiss my butt, Lawson. I wish I still was at that party instead of listening to your stupid strategy that got me busted.

(CONTINUED)

58 CONTINUED:

CARL

You got busted because you couldn't get away.

Carl reaches down and picks up a large empty Jack Daniels bottle.

HIRSH

You try to out-run O'Bannion. I'm going to be laughing my ass off when it's your turn - when he's bustin' your ass.

TOMMY

I heard last year, when they caught about ten freshmen at one time, O'Bannion backed his truck over some pizzas and made 'em eat it.

HIRSH

I mean, that's bullshit, right? The idiot flunks his senior year so he can be a dick two years in a row? Is that legal?

Carl suddenly tosses the bottle straight up in the air above them. They all look at each other for an extended moment and then take off running.

TOMMY

Goddamn you Burns!

The bottle comes crashing down right behind them.

59 EXT: EMPORIUM PARKING LOT - NIGHT

O'Bannion's truck drives up at the Emporium and lets Don out. He walks over to where Wooderson is leaning on a wall drinking a beer while the rest of the guys, Pickford, Pink, Slater, and Mitch are all hanging out near Pickford's car a few feet away. Don walks up to Wooderson.

DON

Wooderson, boy. I haven't seen you in a while. Whatcha been up to?

WOODERSON

Same old shit... Workin' for the city. Been thinking about gettin' back in school.

DON

Back to the J.C.?

(CONTINUED)

59 CONTINUED:

WOODERSON

Maybe. That's where all the girls are.

(a beat)

But on the other hand I really just as soon be workin' and makin' money than spending it listening to some dipshit that doesn't know what the hell he's talking about. At least you got some change in your pocket.

DON

Really...

WOODERSON

(to Mitch)

You're a freshman, right?

MITCH

Yeah.

WOODERSON

Who are the finest girls your age?

DON

Wooderson boy, you're going to end up in jail.

The others laugh a bit and Wooderson goes along.

WOODERSON

That's what's so great about high school girls: I get older but they stay the same age.

PICKFORD

(to Pink)

Hey Pink, you haven't seen 'em yet.

He opens the door, sits down, and cranks up his stereo.

PICKFORD

I just got these new Craig Powerplays... quad.

PINK

Bad-ass.

PICKFORD

Anyone up for another spin?

PINK

Sure.

Don quickly decides he's ready to go.

(CONTINUED)

59 CONTINUED: (2)

DON
Shotgun...

PINK
(to Mitch)
What do you think?

MITCH
Yeah, what the hell.

As Don goes to get in the passenger side door, he finds Slater momentarily sitting in his seat.

DON
Someone's gonna have to be latering
my seat, man.

SLATER
I'm going back inside, man, don't
worry.

WOODERSON
Yeah, me too. You boys have fun.

They walk to the Emporium door while the guys start to climb in Pickford's car. He revs it up while Pink and Mitch get in the back. Mitch is a bit squeezed at first because there is a bowling ball in his seat. He holds it up and inquires.

MITCH
Whose is this?

PICKFORD
I don't know. It was in the car
when I first got it.

PINK
Pickford... you driving in to get
Aerosmith tickets tomorrow morning?

PICKFORD
Unless I end up getting so waisted
tonight I can't.

PINK
If you do, can you get me two
tickets?

Pink hands Pickford thirty dollars.

PICKFORD
This should buy me a bag of
Colombian.

(CONTINUED)

59 CONTINUED: (3)

PINK
Yeah right.

60 EXT: SUBURBAN NEIGHBORHOOD- NIGHT

They pass around the joint and a few beers as they jam to ZZ Top. Mitch takes his first puffs without much fanfare. From the passenger seat, Don mischievously motions Pickford to pull over.

DON
Hey, pull up to these trash cans.

The car slows down and pulls over next to a few trash cans that are sitting on the corner of somebody's front yard. Don leans far out the window and picks up a big metal can.

DON
Stay near this side and gun it.

The car creeps along for a little while then peels out. At top speed, Don releases the trash can and it completely obliterates a mailbox that was in a front yard. The sheer visceral thrill of it all has the carload in an excited state.

PICKFORD
Whooaah! Man!

PINK
Shit-yeah!

Almost immediately, Pink rolls the back window down and leans out.

PINK
Let's get one of those over there.

The car pulls over and he grabs an old beat-up metal trash can.

PINK
Floor that motherfucker!

The car races off. He catches a large wooden designer-type mailbox dead-on. They whoop it up even more.

DON
Awwright!

PICKFORD
Heeeyuuuu!

DON
(to Mitch)
You should throw that bowling ball out.

(CONTINUED)

60 CONTINUED:

MITCH
Think?

PICKFORD
Yeah, lose it. It doesn't fit
anyone's hand, anyway.

Mitch grabs the ball and apprehensively leans out the window.

MITCH
Okay.

Pickford floors the accelerator and the car is flying. Not really aiming at anything, Mitch tosses the ball into the air. In a slow motion shot, the ball crashes through the windshield of a car parked on the street. The guys seem more shocked than thrilled at first - perhaps at the sheer extent of the property damage.

PINK
Shit man... someone's car.

Mitch looks back at the broken windshield with a mixture of fear and shame. The others start enjoying it when it becomes apparent they've gotten away.

DON
Aww, fuck 'em anyway.

PICKFORD
Man, that bowling ball said "hooff"
to that damn windshield.

PINK
Some poor slob's going to come out
to his car tomorrow morning, on his
way to work and...

They all start howling.

DON
Strike!

More laughter. Having officially topped all of them, Mitch goes along with the victory celebration.

DON
Hey man, we're out of beer. We
need a Quick and Easy stop.

61 EXT: QUICK & EASY - NIGHT

The car pulls into the parking lot.

(CONTINUED)

61 CONTINUED:

DON

We're also out of cash. Hey, pull up over there, heading out that way.

PICKFORD

What, you're going to steal it?

DON

I got it all staked out. It'll be easy. I just need someone to be look-out.

PICKFORD

Oh come on man, you're gonna get us in trouble.

DON

(to Mitch)

C'mon. I need you to stand by the door.

(to Pickford)

Have it runnin' and ready to go.

Mitch hesitates a bit but is soon walking with Don up to the store.

62 EXT: QUICK & EASY - NIGHT

Don and Mitch get up near the store.

MITCH

I don't know about all this, man.

DON

Just stand up here and act like a look-out.

(whispers)

I'm really going to pay for it but let's fuck with them.

Mitch grins briefly and then tries to act serious as Don enters the store. He looks back at Pickford backing the car up and then back inside at how Don is doing. He sees Don bolting for the front door. He pulls the door open and then they sprint to the waiting car.

DON

(to Mitch)

Hurry up man! Get in!

But just as they hop in the car, a middle-aged guy walks up to the driver's side and points a pistol at Pickford's head.

(CONTINUED)

62 CONTINUED:

PISTOL GUY

Don't move or I'll shoot the shit
out of ya!

Pickford doesn't know what to be more panicked about, the gun at his head or the robbery in progress.

PICKFORD

(to Don)

Don, give the beer back...

DON

Don't worry about the beer, man.
I really paid for it.

Pickford flashes him a quick quizzical look that soon turns into a panic once more.

PISTOL GUY

You busted my mailbox, didn'ya?

PICKFORD

I don't know what you're talking
about man, but...

PISTOL GUY

Tamperin' with mailboxes is a
felony offense. I done called the
po-lice. I think you boys need to
get out of the car, nice and slow.

PICKFORD

(to others)

Whadda we do?

PISTOL GUY

I said get the fuck out of the
car... now!

Don has set the beer near the gear shift in such a way that it can't be seen by the guy with the gun. He slowly is shifting the car into gear.

PICKFORD

(reasoning)

What, you're going to shoot us for
something YOU think we did?

PISTOL GUY

I don't think, I know. I seen you.

(CONTINUED)

62 CONTINUED: (2)

PICKFORD

(reasoning)

Sir, I'm still not quite sure what you're talking about but you had better put that gun away before you get in some big trouble. There's laws against this kind of behavior you know.

PISTOL GUY

I got witnesses. When the po-lice get here we'll just let them figure it all out.

The tension has built to a peak.

PINK

(under his breath)

Just go man, before the cops show. What's he gonna do, shoot us?

PICKFORD

No, he's going to shoot ME.

(to Pistol)

It's like this: the smart money says you probably won't murder - and it would be murder - someone over an alleged tampered-with mailbox...

Don suddenly pulls Pickford down at the same time he stomps on top of his foot.

DON

Duck!

They all duck as the car peels out. As Pickford regains the wheel, the guy shoots in their direction.

MITCH

Motherfucker's shooting at us!

DON

Go! Lose that son-of-a-bitch!

The car turns at a corner and hauls.

63 INT: SUBURBAN NEIGHBORHOOD - NIGHT

Tony, Mike and Cynthia are riding around.

MIKE

(sarcastic voice)

I need me ah brewski...

(CONTINUED)

63 CONTINUED:

TONY

Weeeell...

CYNTHIA

Actually, my next door neighbor has a refrigerator full of beer. And his garage is always wide open.

MIKE

Hmmm.

CYNTHIA

I've always wanted to steal some. I just have never been a big beer drinker. I don't know, it's the taste - call me weird.

TONY

(quick)

Weird.

MIKE

Well, the true Dionysian way would be to steal the beer and spend the rest of the evening drinking it. I think that's what everyone in this car needs... some good 'ol worthwhile visceral experience.

CYNTHIA

Like what?

MIKE

Getting so drunk you throw up. A little sexual activity...

Cynthia impersonates some brutish guy.

CYNTHIA

You're right - I'm gonna git drunk and either git laid or git inna fight...

MIKE

Seriously. You have to be up for anything.

CYNTHIA

But do you ever feel like everything we've been taught and everything we do is just at the service of our future selves.

TONY

It's like it's all preparation...

(CONTINUED)

63 CONTINUED: (2)

CYNTHIA

Yeah, but what are we preparing ourselves for?

MIKE

Death.

TONY

Life of the party...

CYNTHIA

But that's valid - if we're all going to die anyway, shouldn't we enjoy ourselves now? I'd like to quit treating the present like some minor, insignificant preamble to something else...

64 EXT: NEIGHBOR'S HOUSE - NIGHT

Soon Mike and Cynthia sneak up to the garage, go inside, and then run out with a couple of six-packs. They hop in the car and Tony drives away, but not before signaling his turn.

65 INT: EMPORIUM - NIGHT

The guys are standing near the featured pool table where Elvis is in a big game with a hustler from out of town. Pickford is recalling the gun incident to Wooderson and Hudson.

PICKFORD

I was inches away from getting my head blown off.

(points at Don)

And Evil Knieval here just throws the car in gear and floors it.

DON

(to Pickford)

What? Did you get shot? Did we have to wait around for the cops to bust us? No.

PICKFORD

But it was ME who he had the gun on, not you. It was ME who was going to get his brains splattered.

DON

Don't worry, if that idiot would have pulled the trigger, he would have had US to deal with.

(CONTINUED)

65 CONTINUED:

PINK
 (amused)
 That's right, what are you
 complaining about?

WOODERSON
 (to others)
 They're up to seventy-five a
 game...

After his turn, Elvis walks over to the pack of them.

DON
 (to Elvis)
 Elvis, you takin' this guy's money?

ELVIS
 Workin' on it. How 'bout one of
 you going and getting me a sixer of
 Schlitz.

He reaches in his pocket, pulls out a small roll of bills, peels
 off a five, and then looks over at Mitch.

ELVIS
 (to Mitch)
 Across the street at the Quick...

He hands him the money while the others look on. Mitch hesitates
 a little at first but then gets going after Elvis gives him a
 confident nod before he returns to the pool table.

66 INT: QUICK & EASY - NIGHT

Mitch overcomes any nervousness and walks in with a calm,
 confident manner. He quickly selects the six pack out of the
 refrigerator and on the way toward the register grabs a stick of
 beef jerky. He approaches the CLERK like he's done this a
 hundred times before.

MITCH
 (to Clerk)
 How's it going tonight?

He lays the beer and the beef jerky on the counter and puts the
 five on top of them.

CLERK
 It'll be going a lot better when I
 get off in a couple of hours.

MITCH
 I hear that...

(CONTINUED)

66 CONTINUED:

The clerk only then scrutinizes Mitch a little.

CLERK
You're eighteen, right?

MITCH
(quickly)
Oh yeah... just graduated.

The clerk bags it up and gives him change.

CLERK
So you off to college in the fall?

MITCH
Still not sure. I'm working right
now for the city... thinking about
hanging onto the job for a while.
It's money in my pocket...

CLERK
I hear that...

He bags up the beer and hands it to Mitch who heads for the door.

MITCH
Take it easy...

67 EXT: QUICK AND EASY - NIGHT

Mitch exits the store, takes a few steps, and then breaks into a big grin. Just then his 8th grade buddies call out to him from the shadows.

TOMMY
Mitch!

He looks surprised to see them and walks over near Pentico's idling car.

MITCH
What are you guys doing?

TOMMY
What's in there?

He gestures to Mitch's bag. Mitch plays it cool.

MITCH
A sixer of Schlitz.
(to Carl)
And hey man, you OWE me one for
going out through centerfield.

(CONTINUED)

67 CONTINUED:

CARL
Yeah, yeah, they busted the hell
out of Hirsh, too.

MITCH
I heard.

PENTICO
(to Hirsh)
Tell him what we're doing.

HIRSH
(to Mitch)
Is that bastard O'Bannion over
there?

68 EXT: EMPORIUM - NIGHT

Mitch walks up outside the Emporium, past a group of girls that includes Julie. They all know why he went over there and seem a bit surprised (and impressed) by his success.

JULIE
They sold it to you?

MITCH
(casual)
'Course...

69 INT: EMPORIUM - NIGHT

He walks back in and all is a bit quiet around the pool table. Elvis calls a pocket on the eightball and lines up a complicated bank shot. Everyone glances nervously at each other as he proceeds with confidence. Elvis banks the eight perfectly and as the ball drops in the side pocket, the place erupts. After a little hand-slapping congratulations, the losers pay up. Mitch gets an opening and takes Elvis his beer.

ELVIS
'Salright...

He grabs the beer and tosses one to Wooderson. Mitch begins to dig through his pocket.

MITCH
I got your change...

ELVIS
Forget about it... What's your name
again?

(CONTINUED)

69 CONTINUED:

MITCH
Mitch... Kerr.

ELVIS
A beer?

Taken slightly aback at the offer, Mitch hesitates only briefly in accepting this gesture from the coolest guy in the place, in front of everyone else, no less. He takes the beer and twists off the top in one motion.

ELVIS
(to Wooderson)
Wooderson... How 'bout that bust at the moon tower? Here's most of the first keg.

He takes Wooderson's hat off and drops a twenty in it. Wooderson starts walking around the Emporium taking donations.

WOODERSON
Keg fund for the bust...

Julie and Stacy each drop a dollar into the hat and then Stacy whispers something in Wooderson's ear while she and Julie look over at Mitch. An older man wanders into the Emporium as if looking for someone.

JULIE
Oh my god... Isn't that Rene's father?

STACY
How embarrassing... I would DIE if my father ever did something like that.

JULIE
At least she's not here I don't think. Jee-zus.

Mitch walks over to the front door and glances out. He looks back at O'Bannion one more time and then steps outside the door. He waves his arms to the guys across the street and then quickly steps back inside. Mitch then walks over to Julie and Stacy and slowly escorts them closer to O'Bannion's table. On the way over, he whispers something in Julie's ear.

JULIE
(loudly)
They're busting Carl Burns out back?

O'Bannion suddenly looks up from his game. He motions to a friend standing near him.

(CONTINUED)

69 CONTINUED: (2)

O'BANNION
 Here, take over for me.
 (to others)
 " Can't believe it. Get your
 boards...

He walks outside as several follow. From across the room, Don signals to Mitch to come over. Mitch excuses himself from Julie and Stacy and walks over.

DON
 Hey man, that Julie chick likes
 you.

MITCH
 Think so?

DON
 Yeah.

MITCH
 She's a fox.

DON
 I'll tell you though. Play it
 cool, man. If she gets the
 impression you like her too much,
 she'll be off with someone else
 before you know it.

MITCH
 Really?

DON
 Yeah. You got to play it right.
 Like if she asks you to ride out
 there with her, don't do it. Just
 tell her you have a ride and, you
 know, just say...
 (extra casual)
 "Maybe I'll see you out there a
 little later."
 (almost apologetic)
 I know that sounds stupid but
 that's how it works.

70 EXT: PARKING LOT BEHIND EMPORIUM

O'Bannion and company arrive out back to find Carl standing there with Hudson and Benny, about to be busted.

(CONTINUED)

70 CONTINUED:

O'BANNION
 Shoowwee! We got another...
 (to Hudson and Benny)
 Lemme go first on this one, okay?

HUDSON
 Okay, whatever.

O'BANNION
 Thanks.
 (to Carl)
 So we meet again...
 (to others)
 This little fucker's mom pulled a
 shotgun on my ass this afternoon!
 (to Carl)
 You had any licks yet?

CARL
 No...

O'BANNION
 (to others)
 All right! Another cherry...
 (to Carl)
 Now I think you should put your
 hands up against the wall there...

Carl slowly obliges.

O'BANNION
 You must be one dumb freshman son-
 of-a-bitch to be out tonight
 somewhere where you'd get caught.
 I thought I was going to have to
 spend all summer hunting you down
 but then you show up out of nowhere
 like a little lost puppy dog.

He positions himself behind and to the side of Carl and gets ready to give him his first lick.

O'BANNION
 I'd like to dedicate this first
 lick to your mother... fucker.

Just as he's drawing back his board, at the height of his sadistic glee, O'Bannion catches a solid drop of paint on his arm. He holds his swing in mid-arc, dumbfounded. As he stares at the drop, he gets another drop on the head. Confused but curious, he looks upward just in time to see the source of his stunning and thorough drenching in white paint and other junk from above. In the confusion and O'Bannion's general helplessness, Carl sprints to Pentico's waiting car that has pulled up. He jumps in and they peel out.

71 EXT: ALLEY BEHIND EMPORIUM - NIGHT

The car quickly makes the block and heads down an alley where it picks up Hirsh and Tommy who've climbed down from the roof-top. After jumping in the car and driving away, the freshman guys are absolutely ecstatic; laughing, screaming and "slapping ten" with each other. Pure victory.

72 EXT: EMPORIUM PARKING LOT

Back behind the Emporium, O'Bannion is cursing everyone.

O'BANNION

...And you lazy fucks didn't do shit! How 'bout some back-up, you numb-nut cowards! You even let that little fucker get away - didn't even go after them! Pitiful!

Physically humiliated and embarrassed, he walks over to his car. On the way, he suddenly smashes his board against the street, cracking it into many pieces. He throws the piece that is left in his hand as far as he can and leaves the rest on the ground. He gets in his car and speeds off. Only then do the others look at each other and howl with laughter.

73 INT: TONY'S CAR AT SONIC - NIGHT

A waitress brings their order out to the car on a tray that she hangs on the driver side window. Tony starts examining the goods and passing them out.

TONY

...Let's see, tater-tots with cheese, onion rings, burger with mustard, tater-tots with no cheese, a cherry coke... I can't believe I'm doing this. I always swore I'd never be here and here I am sorting tater tots...

CYNTHIA

So beer bust at the moon tower?

TONY

Are we going?

As they talk, Mike stares out the window at the cars going by on the main drag. Suddenly he perks up.

MIKE

Whooh! You guys see that?

(CONTINUED)

73 CONTINUED:

TONY AND CYNTHIA
Where? What?

MIKE
A woman in that car that just drove
by pulled up her shirt and flashed
her tits in this direction.

TONY
(excited)
No sir...

MIKE
Yes sir.

A couple of cars take off after the drive-by car.

MIKE
See, those cars are chasing her.

TONY
Wow...

CYNTHIA
I wish I was one of those people
who could do something like that.
You know, that spontaneous.

TONY
Don't let us discourage you.

MIKE
See, now THAT'S visceral activity.

74 EXT: ROAD TO MOON TOWER - NIGHT

As Kiss' "Rock and Roll All Night" plays in the background, we SEE many cars and the different groups partying as they drive out of town to the moon tower. They seem to be lead by the "Ronald McDonald/Gene Simmons" truck driven by and Don, Pink, and Mitch.

75 EXT: BEER BUST AT MOON TOWER - NIGHT - ESTABLISHING

The cars drive down the dark road to the clearing near the moon tower that serves as the central gathering place. Most cars park on the periphery but Wooderson, Benny, Don and a few others stand next to a truck that is alone in the center with a keg of beer sitting on its tailgate. The "McDonald/Simmons" statue stands right behind the keg. Two speakers have been placed up on the truck's cab and are blaring music from a tape deck. Some clever sorts have now wired up "Ronald/Gene's" stomach speaker to the truck's CB's P.A. system where if you talk into the mic, it comes out of his stomach behind the keg.

(CONTINUED)

75 CONTINUED:

Kaye, Jodi, and a few others walk up as Sabrina lags a little behind. They pass a group of guys standing around with cans of beer, but not drinking. A guy who was in a car earlier, Party Guy #1, gestures for Sabrina to come help them out a bit.

PARTY GUY #1

Hey, we're doing hot-shots... When I get this can up to my mouth, say go, okay?

Sabrina is a little unsure but goes along.

SABRINA

Okay...

He opens the bottom side of the beer with a can opener and then puts his mouth over the opening and his finger on the pop-top of the can. The others are already in this position. He looks at her and indicates to say the word.

SABRINA

Ready, set, GO!

They all almost simultaneously pop their tops and practically inhale their beers. One finishes slightly ahead of the others and tosses his beer can to the ground. The winner. Sabrina wanders into the crowd.

76 EXT: BEER BUST ROAD - NIGHT

Cynthia, Mike and Tony walk up as Mike seems to smell something.

MIKE

Hmmm. Someone's tokin' some reefer...

Clint overhears Mike's observation. To show off to his immediate crowd, he hands them back the joint and approaches Mike.

CLINT

Hey, just a second. What did you say?

MIKE

When?

CLINT

Just then as you walked past, what did you say?

MIKE

About what?

(CONTINUED)

76 CONTINUED:

CLINT

You said "someone's tokin' some reefer."

MIKE

I might have said something about smelling some marijuana... an observation.

CLINT

Well I'M the one smoking marijuana, motherfucker. You got a problem with that?

MIKE

No, I don't have a problem with that.

CLINT

Then why did you say that, man. So I'm a fuckin' pot-head, what's it to you?

(pushes Mike)

Huh?

(pushes again)

Huh?

Pink sees the jam Mike is in and comes over to help him out.

PINK

(to Clint)

It's all right man, he's okay.

Clint calms down a little and slowly heads back over to his group. As Mike re-joins Tony and Cynthia and they begin to walk away, Clint sort of points back at him.

CLINT

Okay geek, I'll be watching out for your ass...

Mike just turns and keeps walking.

MIKE

Great, just what I need. The Cro-Magnon man shadowing me.

TONY

You mean getting your face punched in isn't on your list of worthwhile visceral experiences?

As they walk, they pass a drunk girl, SUSAN SUMNER heavily making out with a guy. When she's not kissing him, she's taking big gulps of beer.

77 EXT: MOON TOWER - NIGHT

Pink, Mitch, Slater and Pickford are all climbing up the moon tower ladder.

PINK
(to Mitch)
I can't believe you've never been out here.

MITCH
Never have. Why do they call it the moon tower, anyway?

PINK
In the 20's they built it to simulate the light of a full moon. So it's like the people around here have a full moon every night of the year.

PICKFORD
And they haven't repaired anything since the twenties so be careful, some of the steps are about to give.

SLATER
This place used to be off limits. Some drunk freshman fell off the top about ten years ago and smashed his skull on a crossbeam.

SLATER
It's a cool view though... Good place to toke...

They get to a rather small platform at the top. The view on one side is the city and on the other the country. They stare out at the city and back down at the others below.

PINK
Look at this whole fucking town. It's completely dead. All those idiots that go off to their little boring jobs and then drive home to their little cubby holes to watch T.V. and await death.

PICKFORD
If you're not careful, that could be any of us in a few years.

PINK
Not me, man.

(CONTINUED)

77 CONTINUED:

Slater fires up a joint as Slater stares off and ponders society in a different way.

SLATER

Think how many people out there are
fucking at this very minute.

Mitch just stares down at all the people at the beer-bust. Down below the tape is being changed to something else. Some scream out their suggestions and objections.

RANDOM VOICES

ZZ Top! Nugent! Free Bird!

SLATER

(shouting down)

Zepplin!

RANDOM VOICE

Captain and Tenille!

WOODERSON

Fuck you!

78 EXT: NEAR PARKED CARS - NIGHT

Tony, Mike and Cynthia are leaning against one of the cars.

TONY

Sacco and Vansetti.

They all laugh a little and Mike gets an urge to be a little more public.

MIKE

Yeah.

(yells)

Sacco and Vansetti!

This is drowned out by a new song, cranked up all the way. Mike's tone suddenly changes.

MIKE

(to others)

I'm going to get that guy.

CYNTHIA

What guy?

MIKE

That asshole on the way in, Clint -
the super-dominant male.

(CONTINUED)

78 CONTINUED:

TONY

(laughing)

I wouldn't suggest that.

MIKE

I've got it all planned out. Most fights at places like this never get past a punch or two before it's broken up, right? There's this almost natural instinct to not upset the herd too much. So, I just have to be sure to get one good punch in and then play defense.

CYNTHIA

Why are you even thinking like this?

MIKE

At first, you're relieved to get away from the situation, but now there's a level of humiliation setting in that I can tell is going to be with me a long time. This could be yet another experience that contributes to me being a little ineffectual nothing the rest of my life. I have the conscious ability to rebel against that. If nothing else, it'll set an example and a tone for my senior year. It's like when you go into prison. They say walk right up to the baddest dude in the whole place and punch him right in the nose in front of everyone. He might beat the crap out of you, but nobody will ever fuck with you because who wants to get punched in the face even one time? You gotta prove you're one of those who's not afraid to...

He doubles up his fist and punches his other hand in the palm with a loud pop.

CYNTHIA

Great.

Sabrina wanders by Tony and after they make eye contact, she boldly goes up to him.

SABRINA

Do you remember me?

(CONTINUED)

78 CONTINUED: (2)

TONY

Only if this afternoon's offer
still stands.

SABRINA

(flirting back)

Uh, what am I supposed to say?
Anything you want...

TONY

That's what I want to hear.

They don't quite know what to say next but Tony has subtly made room for her to stand next to him while they lean on the car. Cynthia looks at Sabrina and then back at Mike like "Who's this intruder?" She seems more irritated that Tony has perked up at Sabrina's presence.

SABRINA

Do you know what time it is?

(changes mind)

No, don't tell me. It'll ruin the
rest of my night.

Cynthia and Mike decide to walk around.

79 EXT: BEER BUST - NEAR KEG - NIGHT

Cynthia and Mike are slowly walking toward the keg.

CYNTHIA

Why'd we even come here? I always
feel a little out of place at
things like this.

MIKE

Yeah, it's amazing. On one level
I don't give a shit about anything
in the entire world but that hasn't
taken away a kind of shyness.
You'd think you could blow off
caring if people accepted you or
not.

CYNTHIA

Yeah.

(a beat)

I can't believe he's flirting with
that little freshman.

She happens to say this in earshot of Darla, who comes over to them when she hears the magic word.

(CONTINUED)

79 CONTINUED:

DARLA
Did you say freshman?

CYNTHIA
Yeah, right over there.

She points at Sabrina across the way.

DARLA
Hmmm.

MIKE
(to Darla)
No trouble though, okay?

Darla keeps looking at Sabrina while she wanders back to her pack of friends. Mike and Cynthia continue.

MIKE
(continuing)
You can't blame him, though. He doesn't even know you like him. It's kind of difficult.

CYNTHIA
I know it. I hate this, let's not even talk about it.

80 EXT: BASE OF TOWER - NIGHT

After climbing down from the moon tower, Mitch, Slater, Pickford and Pink run into Julie, Stacy and some of their friends.

PICKFORD
Cottonmouth man, I need some beer!

Julie wanders over to Mitch.

MITCH
Hey. You want to go over and get a beer?

JULIE
Sure. Did you ride out here with them?

They all start making their way toward the keg.

MITCH
Yeah. How 'bout you, you got a car?

(CONTINUED)

80 CONTINUED:

JULIE

Uh-huh.

(pointing)

That blue Camaro.

MITCH

Cool.

They walk by an even more drunk Susan and a different guy, Party Guy #1, as they are getting in the back seat of a car. A few of Party Guy #1's friends are kind of milling around the car.

STACY

(to Julie)

Susan's drunk again.

JULIE

God, every time...

Mitch looks back at the car as they walk away.

81 EXT: BEER BUST - NEAR KEG

Pink walks over to where Benny and Don are standing.

DON

Piiink.

PINK

Okay, so here's the story: if we ever get busted, we tell them we found it down by the river.

DON

Yeah. Right at the bottom of that main path.

PINK

When did we find it?

DON

Early this evening, as it was getting dark.

BENNY

Just don't be driving around town with it standing up in the back unless you want the cops all over your ass.

DON

Man, screw the cops in this town.

(CONTINUED)

81 CONTINUED:

BENNY
(to Pink)

And I can smell that reefer on you
a mile away, boy. Coach Clements
is right - you've been running with
that bad crowd again.

DON
Attitude adjustment...

BENNY
Priorities...

PINK
I just want to know who narced on
me. I mean why else would he
single me out? It's not like I'm
the only athlete in our school that
parties.

DON
Ahhh, don't worry about it. Fuck
what those coaches think.

Don gets that mischievous look on his face as he looks over at
all the people in line for the keg.

DON
Check this out.
(yells)
Cops!

In a panic, they all either toss their beers or walk away quickly
from the keg.

DON
Amateurs.

Don laughs as he walks over to the keg and pours himself a beer.
We suddenly HEAR someone off in the woods in another direction
throwing up. Everyone kind of laughs at this anonymous person's
misery.

82 EXT: NEAR CARS - NIGHT

Cynthia and Mike are back near Tony and Sabrina leaning against
a car and talking.

MIKE
...I just think it's important to
rebel against all those petty fears
like pain or even death.
(more)

(CONTINUED)

82 CONTINUED:

MIKE (Cont'd)

If you can get to that point where you are not only not afraid of death but perhaps even embracing it, then there is no longer any bad. Everything then goes beyond judgement - good/evil, right/wrong - it's all bullshit.

CYNTHIA

From your perspective maybe, but certainly you're not implying that this is valid thinking for everyone.

MIKE

I'm not everyone and of course my perspective - for better and worse it's the only one I've got.

CYNTHIA

So if there is no absolute morality, judgement, or anything else, would you push the button that would start a global thermo-nuclear war if you could?

MIKE

I'm not sure, depends on my mood at the time.

They all laugh a little. Cynthia rolls her eyes.

CYNTHIA

Great...

Although Tony seems to have been paying more attention to Sabrina, he finally jumps in the conversation.

TONY

Let's just say we're thankful the button to the nuclear holocaust is in the hands of politicians worried about re-election and not someone like you going through an existential crisis.

Mike gets a little antsy and begins to walk away.

MIKE

Whatever... Me and my existential crisis are going to go walk around. Later. Much.

83 EXT: AT TRUCK - NIGHT

Near another truck with a stereo going, Pickford, Michelle, Pink, Slater, Stoner #2, and Stacy sit in a circle on the ground passing a reefer and listening to Neil Young's "After The Goldrush." No one says anything for a while but then Stoner #1 and Slater start in.

STONER #1

This song is about aliens landing.

SLATER

Of course, man. This country was founded by people who worshipped aliens - George Washington and them. They were all a part of some cult that was way into that.

STONER #1

George toked weed too, man. He grew it at Mt. Vernon.

STACY

Suuure.

SLATER

Really man, it's true. He thought it would be a good cash crop for the southern states. The man was a visionary... And here we are token' to his vision 200 years later.

Slater does a little salute with the joint before passing it.

84 EXT: NEAR CARS - NIGHT

Kaye, Cynthia, Jodi and Pink are standing around talking.

KAYE

...It's like all our decisions have been made for us. What are our true options? We can ride around, stand here and talk. There's gotta be something interesting going on somewhere else... It's just that we're stuck in bum-fuck-ville.

JODI

And it's all so generic.

(a beat)

I wish I was like Italian or Black or something... anything to not feel like I stepped out of the Brady Bunch.

(CONTINUED)

84 CONTINUED:

PINK

So what is it more of, the place we're stuck in or the time period we're stuck in? Maybe nothing's going on anywhere. Maybe nothing's EVER gone on anywhere.

KAYE

...I really liked Tony's last column about this decade. What was that one line? "The uncertainties of the 60's have been sold out for the certainty of boredom in the 70's..."

CYNTHIA

Yeah. I'm working on this every-other-decade theory: Okay, the 50's were boring, the sixties rocked, and the 70's obviously suck, so maybe the 80's are going to be cool.

(optimistic)

I figure we'll be in our twenties and hey, it can't get any worse.

Pink walks around over to Tony.

PINK

Tony, real quick. I don't want to be sports editor. I'd rather write features, editorials, anything but sports.

TONY

You're all we have. Just be editor and I'll let you write whatever else you want.

PINK

I just, you know... enough of my life has been spent on sports already.

Jodi walks around over to Pink.

JODI

Let's go get another beer.

PINK

Okay.

Pink and Jodi just kind of smile and walk away.

85 EXT: OTHER SIDE OF KEG - NIGHT

Mike stands at a distance observing the car Susan is in as the door opens and Party Guy #1 gets out. Several of the guy's drunk friends are practically standing in line to make out with her. Another guy is soon kissing her and feeling her large breasts. Suddenly Benny walks over to them and sort of breaks it up.

BENNY

I don't think you boys should be taking advantage of Susan when she's drunk.

(lower)

We all did that when we were younger and it wasn't very nice.

PARTY GUY #1

Great, when it's our turn we have someone like you keeping us in line.

BENNY

Hey fuck you, man. Seriously, you guys get lost. Get going before you get hurt.

As the guys disperse, Susan stumbles over to the rear car door, opens it, and sits down.

BENNY

(to Susan)

You gonna be all right?

SUSAN

Ohhhh, God, I drank too much. I think I'm startin' to not feel so good.

Apparently more interested in intimidating the guys than actually helping Susan out, Benny soon walks away. As soon as the coast is clear, Mike walks over near her. She is looking down and is barely conscious.

MIKE

You okay?

SUSAN

(mumbling)

Guys are fucking bastards...

She looks up at him, studies him for a second, then gestures for him to come closer.

SUSAN

C'mere. What's your name?

(CONTINUED)

85 CONTINUED:

MIKE
Mike.

SUSAN
Do I know you?

MIKE
Yeah, I think so. I know you.

She grabs his hand and pulls him closer to her. Soon he is sitting right next to her in the back seat.

SUSAN
You're kind of cute. Do you like me?

MIKE
Sure.

She slowly pulls him down on top of her.

86 EXT: WOODS - NIGHT

Jodi leads Pink into the woods. They are both kind of laughing. Suddenly Jodi stops, turns around, and is face-to-face with Pink. She kind of smiles and then puts an arm around his neck and starts kissing him. He willingly goes along. Soon they break.

JODI
Shavonne was right.

PINK
What?

JODI
She said you're the kind that always waits for the girl to make the first move.

PINK
What's that supposed to mean?

JODI
Well it's true, it just worked for me. I was testing you.

PINK
It's easier. Why, did I pass or fail?

JODI
I don't know.

(CONTINUED)

86 CONTINUED:

She comes closer to him and they start kissing again. Suddenly Jodi backs away and looks right at Pink. He seems to be enjoying the situation and quickly turns to the side, grabs something out of his pocket and puts it in his mouth. He then coolly, in an almost Bogartish manner, turns to her with a joint dangling from the side of his mouth. Jodi laughs but seems to be going for something else.

JODI

So how would you define yourself; more of a jock, a stoner, or a smart guy like Tony and Mike.

She takes the joint out of his mouth.

PINK

What, you can only be one thing? Hey, I'm just trying to get by as painlessly as possible. What is this, a "let's analyze Randy" session? How do you define yourself?

JODI

Don't get all mad. Just a few thoughts.

They start kissing again.

JODI

(continuing)

So, Randy, don't you have a girlfriend or something.

PINK

I don't know, here and there.

This is not really what Jodi wants to hear and she kind of backs off and thinks about it a little.

JODI

So, in relation to me, that would mean I'm here right now, and there as soon as I'm out of your sight.

PINK

Whatever...

Jodi starts walking back to the bust and Pink follows.

PINK

Gimme my joint back.

87 INT: BACK SEAT OF PARKED CAR - NIGHT

In the back seat of the car, Susan and Mike are kissing wildly. Soon her breasts are out of her shirt and Mike is all over them. If not quite sure what to do, he makes up for any lack of experience with enthusiasm and curiosity.

Suddenly Susan becomes coherent and pushes him off her.

SUSAN

Stop!
(pushes him)
You fucker!

Mike is surprised at her sudden rage and moves away a little. She then kicks at him.

SUSAN

All you bastards are the same! All
you want is one thing!
(kicks again)
Well fuck ALL of you!

She kicks one more time as he gets up and out of the car. He looks back and she sort of shoots the finger at him but hardly seems focused on him at all. He moves away from the car but watches her try to button her shirt back up while she starts crying.

88 EXT: OTHER SIDE OF KEG - NIGHT

Julie and Mitch are getting pretty cosy standing against a tree when they are interrupted.

DON

Kerr!

Mitch looks around and sees Don standing across the way with Benny, Hudson and a few others. Jodi and Pink come out of the woods and kind of smile at each other as they part. She holds up the joint and he just waves her off as if to say "keep it." As she keeps walking, he falls in with his crowd.

BENNY

That's right, YOU, freshman.

DON

C'mere boy! We need to have a word
with you.

Mitch looks a bit nervous and then looks over at Julie.

MITCH

I guess I better go see what they
want.

(CONTINUED)

88 CONTINUED:

JULIE
Yeah, you probably should.

MITCH
Shit. I'll be back... maybe.

By the time Mitch gets over to them, their tone has lightened up to a good-natured ribbing session.

DON
Look at him, a little Casanova.

Mitch grins a little.

PINK
He's got that little shit eatin' grin on...

DON
What'd I tell you, huh?

PINK
Not bad for a little freshman.

MITCH
(humored)
Whatever, man.

BENNY
I just want to know are you gonna be fuckin' her later or are you gonna be a little wimp?

Mitch dishes it back to them.

MITCH
How do you know I haven't already?

They all laugh.

BENNY
Shit, boy, get out of here...

DON
Son, I think it's past your bedtime...

PINK
You should catch a ride with her if you can... Tell her we left you and you don't have any other way.

MITCH
Yeah, see what happens.

(CONTINUED)

88 CONTINUED: (2)

PINK
You better get back to her, boy.

MITCH
Yeah. You guys take it easy.

DON
We want a full report in the morning.

89 EXT: EDGE OF WOODS - NIGHT

Kaye and Jodi are standing off to the side, taking it all in.

JODI
I feel like walking and smoking this joint.

KAYE
Yeah, good idea.
(a beat)
Check out Shavonne... Her and Don's little mating ritual unfolding before us.

They look across the way to see Don walking away from Shavonne as she follows. He then stops and twists his way into her arms momentarily before they break and walk farther into the woods.

JODI
Do you ever just see people and think of us as simply products of lust and sex? At the moment of conception we were all the farthest thing from our parent's mind...

KAYE
And most of the kids in our generation are mistakes, anyway.

JODI
Yeah, and I guess it wasn't legal to abort us so they were stuck.

Mitch and Julie come walking by. Jodi motions for them to come over. They do.

JODI
Is that a beer in your hand, little brother? Have you had more than one of those tonight?

MITCH
Yeah, yeah, who's counting?

(CONTINUED)

89 CONTINUED:

JODI

I guess I better get used to me and my little brother being at the same social functions. What time are you supposed to be home?

Mitch is acting cool but in an amused, up-beat manner.

MITCH

Oh, an hour or two ago...

JODI

Don't think for a second Mom won't be waiting up for you when you get home, no matter what time.

Mitch and Julie start walking away.

MITCH

Just do me a favor and don't ask her to take it easy on me.

He looks at Julie and then past her where he catches eyes with Sabrina, who's in mid-flirty conversation with Tony. They experience a big moment of recognition and smile and shrug at each other as if to say "this is the life, but this is crazy."

90 EXT: NEAR PARKED CARS - NIGHT

Tony and Sabrina continue talking.

TONY

...Isn't it someone's theory that our entire personalities are formed by the time we're seven or so? That's kind of depressing, actually, think of all the stuff we're stuck with by default.

Jodi and Kaye walk by them on their way down the road.

JODI

(smiling)
Hey guys...

TONY & SABRINA

Hey...

JODI

We're going to take off for a bit.
You okay?

(CONTINUED)

90 CONTINUED:

TONY
(to Sabrina)
I can give you a ride.

SABRINA
Okay. So I'll either see you later
or catch a ride with Tony.

JODI
Okay, cool.

SABRINA
Bye.
(to Tony)
Yeah, I know what you're talking
about. Certain things stick with
you forever. Like when I was in
second grade, in order to get words
right on a spelling test, we used
to make up sentences where the
first letter in each word stands
for a letter. Like arithmetic was
"A rat in the house might eat the
ice cream," and geography was
"George eats old gray rats and
paints houses yellow."

Tony laughs.

SABRINA
I'll probably be seventy years old
and when I go to write one of those
words, one of those stupid
sentences will still go through my
head every single time.

They both laugh a bit. Darla suddenly walks up to Sabrina and
Tony.

DARLA
(to Sabrina)
Air-raid!

They both seem kind of surprised, and Sabrina looks up at Tony.

DARLA
(even meaner)
I said air-raid freshman!

Tension mounts considerably and Tony feels a little confronted.

TONY
What for? C'mon.

(CONTINUED)

90 CONTINUED: (2)

DARLA

This is between me and her and she better be on that ground in five seconds.

Everybody just kind of stands there.

TONY

She doesn't have to because she's with me.

DARLA

(to Sabrina)

Air-raid or its your ass!

TONY

(to Sabrina)

Don't do it.

Sabrina still says nothing but looks at both of them, sort of weighing the aggressor against the protector. A little unsure of what to do, she still doesn't air-raid.

DARLA

That's it you little freshman bitch! I'm never going to forget this. I'm going to make the next year of your life hell!

Darla storms off while Sabrina and Tony just kind of look at each other like "what was that?" Mike walks over to them.

MIKE

Yeah, don't air-raid for that bitch. I hate shit like that. It's like that Clint fucker in front of all his friends...

He does a re-enactment by pushing Tony.

MIKE

(continuing)

Huh?

(pushes again)

Huh, motherfucker?

TONY

Okay, okay.

Mike suddenly sees Clint raising hell in the keg line. As if led by some wild instinct, he starts to walk over to him.

MIKE

The dominant male monkey will get his comeuppance.

(CONTINUED)

90 CONTINUED: (3)

Clint's back is to Mike when he walks up to him. He holds a full beer in his hand and kind of glances around with a slight quizzical look on his face. He soon focuses on Clint and pours his entire beer over Clint's head. As a stunned Clint whirls around, Mike quickly drops the empty cup and punches Clint a fairly good one in the face. Unfortunately for Mike, Clint recovers rather quickly, grabs Mike's shirt with one hand, and starts punching him with the other.

91 EXT: NEAR PARKED CARS - NIGHT

Tony can't believe what's happening and starts to run over to the scene of the fight.

TONY
(to Sabrina)
Shit, he really did it, I can't believe it.

92 EXT: OTHER SIDE OF KEG - NIGHT

Pink and Benny see the commotion and almost instinctively run over to the fight.

93 EXT: FIGHT SCENE - NIGHT

As Tony, Pink, and Benny arrive to try to help break it up, they are shielded from the fight by a large wall of people circled around the nucleus of the fight. Contradictory to Mike's plan, no one in the immediate vicinity seems to want to break up the fight. Worse still, by being such eager spectators, they are actively shielding out those who want to help Mike.

PINK
Move it!

Pink, Benny, and Tony (by following their lead) aggressively push their way through the crowd. Finally, as Mike continues to get the holy shit beat out of him, the guys break through and pull Clint off Mike.

94 EXT: WOODS - NIGHT

Jodi and Kaye are walking through the woods smoking a joint when they come across an old cemetery. They walk through it, looking at headstones. In the distance, we HEAR cars and trucks starting up and leaving the beer bust sight,

Kaye is soon staring at a grave and seems far, far away in her thoughts. Jodi senses this and says nothing. Kaye suddenly turns and starts walking out of the cemetery.

(CONTINUED)

94 CONTINUED:

Jodi follows as they head off farther down the road.

95 EXT: FOOTBALL FIELD - NIGHT

Pink, Benny, and Hudson are walking around roaring drunk on the football field. They do imitations of their coaches in ranting, authoritative/aggressive voices..

PINK

Don't you get up! Don't you quit!
You're wearing Hornet green!

BENNY

Stick him! Stick him! I want you
on him like stink on shit!

HUDSON

Pitch man, pitch man, that's yo'
pitch man! I want you to knock his
lights out! Put him in dreamland!

BENNY

You don't want to hit him. Hell,
my grandmother hits harder than
that. 'Course she is 6'4"/ 250.

Pink assumes a mock-serious pose as he walks nearer the others like a coach at halftime.

PINK

People, we can't get out there and
play for ya. And IF I COULD, we
wouldn't win by two points, we'd
win by twenty-two points.

(a beat)

And have you ever noticed, it's
these same fools that are always
saying...

(imitative voice)

People, these are the best years of
your life. They told me that when
I was your age and I didn't believe
it then, but now I see they were
telling the truth. If I only knew
then what I know now...

(normal)

I just want to go, yeah, if you're
a dumb-fuck, it just might be the
best years of your life.

BENNY

Really.

(CONTINUED)

95 CONTINUED:

PINK

If at any point in the future I start thinking of these as the best years of my life, remind me to kill myself.

Suddenly a quick police bleep is heard and a squad car pulls up and puts a light on them.

COP #1

Hey! You three! Get up here!

96 EXT: FOOTBALL FIELD PARKING LOT - NIGHT

As they walk up to the cops, they see them looking through the bed of the truck at the Ronald/Gene statue.

COP #1

(excited)

This you boys' truck?

COP #2

Looks like Ronald got a face-lift.

97 EXT: CUL DE SAC - DAWN

Julie's car is parked at the turn-around of a desolate road. Mitch and Julie lie on a blanket in the grass not far from the car as the early morning radio plays. They are making out in a big way. They eventually roll over and then both stare up at the clouds going by in the pre-dawn sky.

98 EXT: BEER BUST SITE - DAWN

Kaye and Jodi wander back to the beer bust site. Everyone seems to have vacated although there are still a few empty cars there. It seems to be getting lighter outside.

KAYE

We gotta see the sun rise from up there.

They walk over to the moon tower and start climbing.

99 EXT: DON'S HOUSE - DAWN

Shavonne pulls up in front of Don's house to drop him off. They continue what seems to have been a long make-out session but before they can get very far, they HEAR the bleep of a police car behind them.

(CONTINUED)

99 CONTINUED:

DON

Shit...

Don gets out as Cop #1 approaches him.

COP #1

Good morning mister Dollar. You had a busy night?

Don says nothing but notices Pink in the back seat looking kind of glum.

COP #2

You ready to go for a ride?

He opens the door for Don as he gets in the back of the car.

COP #1

Absolutely no talking between you two.

100 EXT: MOON TOWER - DAWN

They are soon looking out at the horizon, awaiting the sun. Kaye has a distant expression and occasionally looks down.

KAYE

I can't stop thinking about this tombstone I saw back there. This girl was only 19 when she died. 1948 to 1967. It's just sad.

JODI

Sucks... But you can't let stuff like that bother you.

KAYE

But it's like who's even thinking about her right now?

JODI

I don't know. People that knew her. You're thinking of her.

KAYE

Because there's a rock in the ground with her name on it.

They both stare out at the horizon.

JODI

I don't think anyone can ever really know anyone else.

(CONTINUED)

100 CONTINUED:

She looks back down where all the people were gathered earlier.

KAYE

What's going to happen to all of us? I mean, everyone that was here tonight... within a year or so, we'll all be scattered and most of us will never see each other again...

JODI

Yeah, probably.

Kaye's attention switches when she notices something in the distance.

KAYE

Do you see the lights over there?

JODI

Where?

KAYE

Flickering, past that big house way up there on the left... it sort of sparkles on and off.

(a beat)

What IS that?

JODI

I don't have my contacts in.

Jodi rubs her eyes a little as Kaye grows a little anxious.

KAYE

You HAVE to see them...

Jodi rubs her eyes again and looks. Kaye stands right next to her and puts their heads near each other so she's sure she's looking in the right place.

JODI

A flickering light?

KAYE

Yeah. Here, let me try.

She gently rubs Jodi's closed eyes.

JODI

I should be able to see it...

KAYE

You have to.

(CONTINUED)

100 CONTINUED: (2)

There's an extended, almost dramatic moment.

JODI
(excited)
I see it!

They both feel elated and hug each other.

101 EXT: RIVER - DAWN

Cop #1 and Don walk down the path toward the river.

DON
It was kind of dark, but I believe
we walked down here...

Don acts like he's trying to remember how they found the statue. Of course he's trying to think what exactly Pink might have told the officers. Soon they are by the creek's edge.

COP #1
So where exactly was the object
when you boys made this miraculous
discovery?

Don looks around a bit for where Ronald might have been. He points to a slight clearing at the end of the path.

DON
He was laying somewhere in this
area.

The cop seems a bit perplexed that their stories seem to match so far.

COP #1
Okay, quick: when you found him was
he face up or down?

Don answers as if he clearly remembers.

DON
Face up. Positive.

The officer looks at him, definitely frustrated and slightly disgusted.

COP #1
Let's go.

At the police car, he opens the door for Don. He and Pink both sit there not fully aware of their fate.

102 EXT: DON'S HOUSE - DAWN

They pull up in front of Don's house and Cop #1 angrily turns to Don.

COP #1
You are one lucky little prick.
(to Pink)
You too. Get lost.

COP #2
(to both of them)
Now we don't want to hear about you
two getting in any more trouble.

DON
(sarcastic)
Oh, no sir.

The police drive off. Once they're at a safe distance, Don and Pink kind of look at each other in amazement.

PINK
Face up?

DON
Face up! Yes!

They give each other "ten" in this clear victory over the system. As they stand out in the early morning street, Pickford's car drives by and stops.

PICKFORD
Happnin' boys?

Pink and Don walk over to the car.

PINK
Hey man, you guys goin' to get the
tickets?

PICKFORD
Want to go? We're on our way right
now. I'm catching my third wind...

Don looks in the car and sees Slater asleep in the back.

DON
That Slater?

PICKFORD
Yeah, he's totally passed out but
when he wakes up he'd be pissed if
we didn't take him along.

(CONTINUED)

102 CONTINUED:

PINK
(to Don)
Wanna go?

DON
I'm out of it, man, but go ahead.

PICKFORD
Well bros, we gotta be gettin.'
That line's getting longer every
second.

PINK
(to Pickford)
Maybe I'll cruise down there with
you guys.

He hops in the car.

DON
Later... You guys be careful.

PINK
Later.

Before Pickford throws the car in gear and speeds away, he holds up Aerosmith's "Toys in the Attic" tape and gives a thumbs up.

103 EXT: SABRINA'S HOUSE - NIGHT

While the rest of the car waits on him, Tony walks Sabrina up the driveway. Avoiding walking all the way to the trailer out back, she stops near the front door to the house.

SABRINA
My mom might be waiting up, so you
probably shouldn't be standing
there when I open the door.

TONY
You were supposed to be home at
what time?

SABRINA
I think she said twelve or twelve-
thirty. I'm probably grounded all
summer.

TONY
(jokingly)
So, you want to go out... this fall
sometime?

She smiles then seems a little nervous.

(CONTINUED)

103 CONTINUED:

SABRINA

Well, thanks for the ride, and
breakfast and everything...

TONY

Yeah, after you've been drinking
beer all night it's kind of good to
eat a bunch of pancakes and syrup.

They both stand there a little awkwardly, knowing it is time for
the good night kiss. Tony has a sudden thought and looks around
a bit.

TONY

I smell my coin collection.

He quickly realizes this out-of-the-blue statement could not
possibly make any sense and attempts to clarify.

TONY

The oil-based cleaner I used to use
on my coin collection when I was
nine years old...

(gives up)

Anyway...

He leans over and kisses her. As he backs away a bit she pulls
him toward her and they have a major session. They finally part;
he's in a bit of a daze while she smiles a bit.

SABRINA

Bye.

TONY

(gestures to house)

Good luck... you know, with the
parental units and all.

He gets in the car and drives off.

104 INT: TONY'S CAR OUTSIDE SABRINA'S - NIGHT

Inside the car, they ride him a little.

CYNTHIA

Parental units?

Bruised and swollen, Mike is leaning against the window but has
not completely lost his sense of humor (although he can barely
open his eyes).

MIKE

(sarcastic)

You pull that tongue?

(CONTINUED)

CONTINUED:

104

CYNTHIA

So all in all, did this beat playing cards tonight?

TONY

... Hmmm. Though I didn't win the money I would have at the poker table, it's okay because you guys paid for most of the breakfast.

MIKE

Just one question - how does she rate with Lincoln?

They drive off.

INT: MITCH'S HOUSE - DAWN

105

Mitch walks into his house, thinking of his evening and smiling. MITCH'S MOTHER is standing there and he momentarily gets an "obedient son" expression on his face. As if she's been preparing for hours, she's not mad but rather reasonable when she confronts him.

MITCH'S MOTHER

Okay, this is your one. Your sister told me everything so I've decided to make this deal with you. I'm going to try to be open-minded, but next time you come in at sunrise, we're going to have some trouble.

Mitch kind of shrugs his shoulders and raises his hands as if to say "okay, good." He continues on to his room, slips off his shoes and walks over to his bed. Not quite finished, his mother pokes her head in his room.

MITCH'S MOTHER

(continuing)

So what, are you drunk? And who's that girl in the Camaro that gave you a ride?

Mitch just lays down on the bed, grins slightly, and slowly closes his eyes.

DISSOLVE TO:

EXT: HIGHWAY - DAWN

106

Pickford, Michelle, Pink and a recently-awakened Slater are speeding down the early morning highway. Pickford drives while Slater and Michelle finish rolling a joint in the back seat. They fire it up while Pink turns up the volume on the stereo and then stares out at the empty road ahead.

THE END