

OLD SCHOOL

by

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**For Educational
Purposes Only**

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FADE IN:

1 EXT. THE OCEAN - DAY

1

The camera flies over the OPEN SEA. Waves crash.

MITCH (V.O.)

I never bought into the whole idea of destiny or finding "the one". Are we expected to believe that in the whole wide world there exists only one person that we're destined to spend the rest of our lives with?

(beat)

And if that's true, how come the right person always ends up going to the same high school, working in the same office or living right next door.

(beat)

I mean, I've never been to China, maybe my soul mate lives there and peddles a bicycle taxi or something... Or she could be in Argentina, in a coma...

(beat)

Or maybe it was that girl I met in 1983.

We catch up to a SMALL CHARTER BOAT cruising along.

2 EXT. BOAT DECK - 1983 - DAY

2

A large group of EIGHTH GRADE STUDENTS are out on a whale watching expedition...

CAPTAIN (O.S.)

(from loud speaker)

Keep your eyes peeled everybody! A whale could pop up at any second!

LESLIE, 13, puts down her binoculars and turns to her friend, disappointed.

LESLIE

Yeah right, this is three years in a row now we haven't seen dick.

MITCH (V.O.)

I remember the first time I saw Nicole-- an eighth grader with the body of a ninth grader-- She was the most beautiful girl I had ever seen... not that she even knew I existed.

A beautiful young girl, NICOLE, is with a bunch of her friends... she turns toward us--

(CONTINUED)

REVEAL: One kid stands alone, on the other side of the boat-- he is MITCH MARTIN, OUR NARRATOR.

A deck hand, MONIX, 35, walks over...

MONIX

Yo, Mr. Popular, you're not gonna see anything on this side... you should get back over with your friends.

MITCH

I don't have any friends.

MONIX

Oh, I don't believe that.

MITCH

It's true... I'm new.

MONIX

Oh, well that makes sense.
(discretely)
Want a sip?

Monix pulls an OPEN FASST BLUE RIBBON CAN out of his pocket--

MITCH

No, that's cool.

MONIX

Good for you, man. Boating and drinking do not mix, unless you're an experienced professional.

DECK HAND (O.S.)

Monix! Someone wants to buy a key chain!

MONIX

Alright, I'm coming!
(to Mitch)
I gotta go little man. You can stay here if you want, but I wouldn't expect any dorsal action.

Monix leaves.

Little Mitch looks out to the sea, alone and sad. He senses something and looks down-- his face turns ghost white.

3 EXT. OCEAN - DAY INTERCUT

3

A HUGE WHALE HAS SURFACED right beside the boat.

(CONTINUED)

Mitch is ASTOUNDED, he looks around, still alone, speechless, then reaches his hand out to pet the mammoth beast...

The whale responds with a high pitched noise. Mitch PETS IT again, more confident-- this is an amazing moment.

MITCH

Hi there... you're beautiful...

SUDDENLY THE BLOW HOLE SUCKS IN AIR WITH INCREDIBLE FORCE. Mitch's arm gets YANKED DOWN, sucked powerfully down into the hole-- it clasps tightly around his wrist!

MITCH

AAHHHR!!!

It PULLS Mitch over the railing, and down under the water. Monix sees this...

MONIX

NEW KID OVER BOARD!

Monix throws a pathetic STYROFOAM RING into the water, everyone runs over and watches the ring float, hopelessly.

TEACHER

Oh my God! Who went in?

LESLIE

That new kid.

TEACHER

Jesus, what do we do?

MONIX

I don't know lady, I already threw the thing.

NICOLE pushes her way forward and looks down over the side. Now she kicks off her shoes and climbs over the railing...

TEACHER

Nicole! Get down from there!

Nicole ignores this and dives in.

4 INT. UNDERWATER - DAY

4

The whale pulls Mitch downward with incredible force, until finally his arm dislodges and his limp body spins out, unconscious, DROWNING.

(CONTINUED)

Bright light shines down through the water like the gates of Heaven. A silhouette appears. NICOLE IS SWIMMING at us like a dolphin.

She GRABS MITCH and tries to wake him... puts her lips on his and breathes air into his lungs. It's no use. She grabs him by the collar and pulls him upwards.

5 EXT. BOAT DECK - CONTINUOUS

5

All eyes on the surface. Monix takes a slow, sad swig...

Suddenly, Nicole bursts through, gasping for air and pulling Mitch up by his hair.

They help her drag Mitch's body on deck. She begins pounding his chest. Monix is next to the teacher, watching...

MONIX

(to the teacher)

Don't worry, this kid's a fighter.

Now Nicole starts giving mouth to mouth. Mitch suddenly spits up and coughs, ALIVE... He looks around.

MITCH

(coughing)

Hi.

NICOLE

Are you alright?

MITCH (V.O.)

Okay, technically it wasn't a kiss... but when you're in 8th grade you take what you can get... even if it's CPR.

They stare at each other for a beat-- in all of his twelve years, Mitch has never seen such a thing of beauty.

MITCH (V.O.)

We spent most of that year together, but at the end of the summer, she moved away and I never saw her again.

DISSOLVE TO:

6 INT. AIRPORT - PRESENT DAY - DAY

6

MITCH, 30, has been day dreaming at the airport.

(CONTINUED)

MITCH (V.O.)

These are the kinds of things that run through your head 8 hours after you've purchased an engagement ring.

INTERCOM (O.S.)

ATTENTION PASSENGERS. WE ARE SORRY TO ANNOUNCE THAT FLIGHT 811 HAS BEEN OVER SOLD.

Frustrated people begin swarming the ticket counter. Mitch jumps up and joins them.

INTERCOM (O.S.)

PASSENGERS HOLDING TICKETS FOR FLIGHT 811, WHO HAVE NOT YET BOARDED--

7 INT. MITCH AND HEIDI'S HOUSE - DAY

7

HEIDI, 28, is at home looking cute and comfortable. She's cuddled up with their little dog ORSON.

The PHONE RINGS.

HEIDI

Hello?

MITCH (O.C.)

Hi, honey it's me.

INTERCUT PHONE CONVERSATION

Mitch is on his cell phone standing at the crowded TICKET COUNTER, he looks annoyed...

HEIDI

Shouldn't you be on a plane by now?

MITCH

I should be, but unfortunately, they--
(so the clerk can hear)
OVERSOLD THE FLIGHT.

A poster on the wall: It's a cartoon of a businessman relaxing. It says 'Suffering from Air Rage? Take five!'

HEIDI

Ugh. That sucks.

MITCH

I know.
(he turns away)
(more)

(CONTINUED)

MITCH (cont'd)
I've gotta wait for the red eye... I
should be home around 7 in the morning.

HEIDI
(pouting)
But I miss you.

MITCH
I miss you too. Tell you what, I've got
all night to spend in the gift shop.
Anything with the word San Diego on it,
it's yours, just name it...

Heidi laughs...

HEIDI
Just get on the red eye.

MITCH
I will. I love you.

HEIDI
Love you too.

Mitch closes his cell phone. The ticket clerk is emotionless.

MITCH
(to the clerk)
Look, I really need to get on this
flight.

TICKET CLERK
Well, I really need a new minivan, but
that doesn't mean it's gonna happen.

Mitch ignores that and flips open a JEWELRY BOX and puts it
in front of her, revealing a beautiful ENGAGEMENT RING.

MITCH
You don't understand... I'm going to ask
her to marry me-- I need to get back
tonight.

She looks into his eyes, he's serious.

TICKET CLERK
(genuinely moved)
My goodness... why didn't you just say
so?
(as she re-checks)
Love conquers all, right? And, in this
case, it bumps Mr. Bernstein and his
Kosher meal straight outta Coach.

(CONTINUED)

The clerk smiles and hands a Boarding Card to Mitch.

MITCH

Thank you.

8 EXT. MITCH AND HEIDI'S HOUSE - NIGHT 8

A black TOWN CAR pulls into the driveway.

Mitch hops out carrying his suitcase and a stuffed Baby Elmo doll wearing a mini SAN DIEGO PADRES jersey.

9 INT. MITCH AND HEIDI'S HOUSE - KITCHEN - CONTINUOUS 9

He puts the stuff on the kitchen table and looks around.

MITCH

Heidi?

Their little dog ORSON runs up to Mitch, tail wagging--

MITCH

(to the dog)

Hey Orson-- where's Mommy?

Suddenly he hears THE SOUNDS OF SEX coming from upstairs. Mitch's jaw drops. He can't believe his ears.

10 INT. MITCH AND HEIDI'S HOUSE - HALLWAY STAIRS - NIGHT 10

Slowly he climbs the stairs. The SEX gets LOUDER and LOUDER. MITCH IS IN TOTAL SHOCK. He pushes the door slowly open...

MITCH

Honey?

11 INT. MITCH AND HEIDI'S HOUSE - BEDROOM - NIGHT 11

REVEAL: Heidi is alone on their bed, barely dressed. She is watching a PORN VIDEO.

HEIDI

Mitch?!

He sees the TV and is relieved...

HEIDI

Jesus! What are you doing home? You scared me!

MITCH

I scared you?! For a second there I thought... I don't even want to say it.

(CONTINUED)

Heidi pulls up the covers...

MITCH

No. Don't be embarrassed-- this is such a turn on.

(unbuttoning his shirt)

Is this what you do when I'm gone? That is so sexy.

HEIDI

Listen, we need to talk--

Over Mitch's shoulder, the bathroom door CREAKS OPEN...

OUT STEP TWO NAKED PEOPLE, A DECENT LOOKING MAN AND WOMAN, THEY'RE BLINDFOLDED and have their ARMS OUTSTRETCHED as they awkwardly feel around.

They're BEHIND MITCH, he still hasn't noticed...

NAKED GUY

Marco!

Mitch jumps and spins around! SHOCKED isn't the word...

NAKED WOMAN

Marco!

Mitch is paralyzed. The naked guy grabs him in a bear hug.

NAKED GUY

GOTCHA!

Mitch is too thunderstruck to escape... now realizing, he tries to wiggle away... The woman grabs on--

NAKED WOMAN

HEL-LOOOO.

12 INT. KITCHEN - FIFTEEN MINUTES LATER

12

Heidi is in her robe, smoking. She and Mitch are arguing...

MITCH

Be honest. Please tell me this is the first time this has happened.

HEIDI

Do you want me to be honest or do you want me to tell you this is the first time?

Mitch stands up, furious...

(CONTINUED)

MITCH
Jesus! What the hell is wrong with you?!

HEIDI
Nothing is wrong with me, I've tried to
tell you about this.

MITCH
What?! When?

HEIDI
All the time.

MITCH
LIKE WHEN?

HEIDI
You know... when we're in bed.

MITCH
In bed?

Mitch thinks for a moment... this is ringing a bell.

MITCH
I thought you were just talking dirty!

HEIDI
I was... but I was serious.

Mitch is devastated. He puts his head in his hands...

MITCH
(thinking)
Wait-- you've said some really sick
stuff.

HEIDI
I'm sorry, Mitch. I swear, it was just
physical, it meant nothing.

Heidi is sincerely upset, she moves over to touch him.

HEIDI
I am so sorry.

DING DONG. The doorbell. Mitch stands up, exasperated...

13 INT. DOORWAY - NIGHT

13

Mitch swings the front door open, he's pissed. It's ANOTHER
GUY. He's obviously late...

(CONTINUED)

GUY

Hi. I'm here for the gang-bang.

FREEZE FRAME: ON THIS GUY'S ANXIOUS FACE--

MITCH (V.O.)

I seem to keep making the wrong choices.

MUSIC CUE: HUGE ORGAN MUSIC...

14 INT. CHURCH - DAY

14

A big wedding, nervous murmuring, it's about to start.

MITCH (V.O.)

My friends, however, seemed to be doing much better...

MITCH is in a tuxedo, standing at the altar with his buddies--

BEANIE is cocky, funny and all talk; and FRANK, the Groom-- a big teddy bear-- who right now looks very nervous.

BEANIE

Why would you possibly want to move out!?
Do you know how hard it is to land a
sexually enlightened girl like Heidi--
it's a freakin' miracle.

MITCH

Miracle may be a strong word.

MITCH (V.O.)

*Beanie found his match in high school and
was already married with two kids...*

(beat)

*And Frank was about three minutes away
from the moment of truth.*

BEANIE

No it isn't. A girl like Heidi comes
around maybe once every hundred years.

MITCH

I really don't feel like talking about it
right now.

BEANIE

Why? It's now or never-- we've gotta set
Frank straight.

Frank is standing there, waiting nervously for his bride to
come down the aisle.

(CONTINUED)

FRANK

Set me straight about what?

MITCH

Not now.

Beanie thinks for a second, he can't hold back.

BEANIE

Don't do it Frank.

FRANK

What?

BEANIE

Walk away...

The bridesmaids react, shocked...

MITCH

Not now Beanie.

BEANIE

Trust me, you need to save yourself while you're still single.

FRANK

I'm not single.

MUSIC CUE: 'HERE COMES THE BRIDE' kicks in...

The congregation stands and turns to view the beautiful MARISSA, who walks down the aisle with her FATHER.

BEANIE

She's still a good thirty yards away, you're single.

FRANK

Are you crazy? Marissa is the best thing that's ever happened to me.

BEANIE

Give it six months-- it'll change.

MITCH

She's walking down the aisle, Beanie... let it go.

Marissa looks great as she heads down the aisle...

(CONTINUED)

BEANIE

Frank: This is it. One vagina for the rest of your life. Period. The end.

The minister looks sickened by the conversation. The organ player PLAYS LOUDER... Mitch shoots Beanie a look.

BEANIE

What? It's a medical term.

MITCH

(to Frank)

Don't listen to him.

BEANIE

Yeah, don't listen to me. Listen to you-- because you're the only one who can save yourself now.

The BRIDE AND HER FATHER are right there.

Without missing a beat, Beanie congratulates the DAD, as FRANK takes his Bride's hand...

PRIEST

We are gathered here today to witness the marriage of--

BEANIE

(coughing into his arm)

DON'T DO IT!

13 EXT. RECEPTION HALL - NIGHT

15

Mitch and Beanie are outside SMOKING CIGARS by the back door.

MITCH

Do you realize I had to put together a rental resume yesterday and they asked for references? What has happened to my life--

(beat)

I'm officially entering a state of clinical depression.

BEANIE

Self induced clinical depression.

(beat)

You blew it, man. I'm telling you, if every girl were like Heidi, there would be no war.

FRANK walks out with fresh beers.

(CONTINUED)

BEANIE

There he is... DEAD MAN WALKING.

FRANK

Can you at least pretend to be happy for me-- just for a minute?

BEANIE

I'm sorry, I can't do it.

Marissa follows Frank outside, she comes up RIGHT BEHIND THEM. Beanie doesn't notice--

BEANIE

Mark my words: You have made the single, biggest mistake of your entire life--

Marissa is stunned. Mitch makes eye contact with Beanie-- Beanie gets it...

BEANIE

--BECAUSE a 500 watt receiver is too much juice for a speaker that size! I won't let you do it!

(pretending to suddenly notice)

Marissa? Hey! Oh my God! Congratulations! You look fantastic.

MARISSA

Oh, you are too sweet Beanie. Are you guys having fun?

MITCH & BEANIE

Oh yeah.

MARISSA

(to Frank)

I was just checking on you-- I saw you come outside.

FRANK

Oh, I'll just be a minute, honey.

MARISSA

OK. Cause we have to make the rounds-- and we should really do it together. See you in a minute.

She turns and heads back inside...

BEANIE

Welcome to the Newlywed Game.

16 EXT. MITCH AND HEIDI'S HOUSE - DAY

16

A U-HAUL is parked in front of Mitch and Heidi's house.

Beanie and Frank have struggled to get a COUCH into the back.

Beanie wears a red polo that says SPEAKER CITY, the shirt is drenched in sweat. He pulls the sweaty one off, and now puts a fresh Speaker City shirt on...

FRANK

Why do you always wear those shirts?

BEANIE

It's free advertising.

(beat)

What do you expect me to do, shop? I'm married.

Heidi comes out on the porch. She looks amazing...

HEIDI

Can I get you guys something to drink?

BEANIE

Uh. Yeah-- sure, an Iced Tea would be great.

HEIDI

Two Iced Teas coming up.

She turns back and heads inside...

BEANIE

Lightning in a bottle... I'm telling you she is so goddamn hot.

FRANK

You can't say that--

BEANIE

I can't help it, I've got too much information now.

FRANK

Yeah, but *it's Heidi*.

BEANIE

Try explaining that to my penis. He doesn't care *who she is*.

17 INT. MITCH AND HEIDI'S HOUSE - MOMENTS LATER

17

CLOSE ON: A SMALL FRAMED PHOTO. Heidi is held up by TWELVE MEN in Speedos.

Mitch sets the picture down. He's at his desk, packing up...

HEIDI (O.S.)

I made you a Vanilla Iced coffee. -

Mitch turns to her.

MITCH

Oh... thanks.

HEIDI

I can't believe you're going to take everything we have and just throw it away like this.

MITCH

I'd say you did most of the throwing away.

HEIDI

Look, I made a mistake. I just wanted to experiment and I was afraid to tell you about it.

Mitch keeps packing...

HEIDI

I guess the first step toward an open relationship is being open and honest with each other.

MITCH

I never said I wanted an open relationship.

HEIDI

I'm saying it... it's the perfect situation for both of us. Especially now, as I enter my sexual prime.

Mitch stops and looks at her...

MITCH

I'm sorry, but is this you trying to apologize?

(CONTINUED)

HEIDI

Oh, c'mon Mitch, I thought this was every
guy's fantasy.

MITCH

Yeah exactly, a *fantasy*.
(standing)
I've gotta go.

He walk out of the room... but now he turns back...

MITCH

C'mon Orson-- Let's go!

ORSON, the dog, looks up at Mitch. Now he looks back at Heidi
and at Mitch again. It's as if he's trying to decide...

Heidi lets Orson off the hook.

HEIDI

Go ahead, baby.

Orson whines, but jumps up into Mitch's arms. He licks
Mitch's face, but looks back at Heidi as they leave.

18 EXT. CAMPUS, MITCH'S HOUSE - DAY

18

A wide shot of a college campus. Students with backpacks,
some kids playing frisbee. Two cute girls are walking...

Mitch, Beanie and Frank are standing in front of the U-HAUL.
Beanie nods, satisfied with the view, until a tiny BABY HAND
reaches up INTO FRAME, pulling his bottom lip down.

REVEAL: A BABY HARNESS is attached to Beanie's chest.

BEANIE

I thought you said near campus. You're
practically on campus. This is sweet.

FRANK

Yeah, how'd you swing this?

MITCH

I don't know... it was actually pretty
cheap. Some Professor guy lived here for
like thirty years-- I guess he just died.

BEANIE

Nice.

Beanie goes to 'high five' Mitch, who doesn't respond.

19 INT. MITCH'S NEW HOUSE - DAY

19

They enter the house. BEANIE and FRANK survey the empty place in awe. Mitch passes out some beers...

BEANIE

Wow. This could very well be the best thing that's ever happened to us.

They look around at the empty house.

BEANIE

This is exactly the kind of place I'm gonna get some day.

MITCH

What are you talking about? Your house is already way better than this.

BEANIE

Yeah, but this one is empty. I'm telling you, if this was mine, I'd put a bar in the corner. A few lazy boys over here. Maybe a grotto out back...

Beanie takes his hands and COVERS the ears of his BABY.

BEANIE

I would get so much action here.
(beat)

You know what we need to do? We need to throw a party.

MITCH

I don't think so... the real estate guy said--

FRANK

Yeah, we need to break it in a little... meet the neighbors.

MITCH

I don't know if I'm ready for all that.

BEANIE

Are you high? Do not blow this opportunity. Girls love guys in your situation. They feel sorry for them.
(covering baby's ears again)
The way I see it, you're holding a coupon good for at least one free sympathy fuck. All you need is a party to cash it in.

(CONTINUED)

Mitch isn't buying it...

BEANIE

It's time to let the healing begin, my friend. It's time for a Freedom Party.

BABY (O.S.)

WAAAAHHHHHHHHHHH!

BEANIE

(snapping out of it)

Ooooh, What's wrong little man?

(to Mitch)

Yo, do you have any towelettes?

(as he fathers)

I say we go tropical for this thing-- maybe fill the whole house with sand... a few Tiki lights...

MITCH

That might be a little much.

BEANIE

Fine, no Tiki lights.

(beat)

What do you think Frank?

FRANK

I'm in. I just need to run it by Marissa.

This is so LAME it's painful-- Beanie and Mitch wince. Beanie checks his ears for proper function...

FRANK

(trying to back pedal)

NOT!... I'm just messing with you guys! I can do whatever I want, you know that.

20 INT. BABY GAP - DAY

20

It's a busy day in BABY GAP. Marissa is holding up a pair of cute little baby Nikes. Frank looks uncomfortable.

FRANK

Why are we in here?

MARISSA

Oh, come on, look at this stuff! It's so cute!

POV: Frank scans the store. Several other new fathers are there, looking freaked.

(CONTINUED)

A guy with a pregnant wife stares back catatonically.

ANDY (O.S.)

So what are we, blue or pink?

A sales clerk, ANDY (think Andy Dick) steps over.

MARISSA

Oh, we're not pregnant... yet. -

ANDY

Don't beat yourself up, it'll happen.

Frank is about to speak, but Andy cuts him off.

ANDY

This is my favorite: It's a cozy terry-cloth hooded sweatshirt with a little bear design. Don't you love it?

He holds the tiny sweatshirt up against Frank's large body...

MARISSA

It's adorable.

Frank is not amused.

MARISSA

But it's still early... we just got married two weeks ago.

ANDY

Oh, congratulations! I'd love to get married myself one day, but certain Congressmen insist on playing God with my personal life.

Andy laughs, a little bit too hard, then stops abruptly.

ANDY

Don't move. I've gotta show you this decorative plate we just got in-- it has a baby and 'coming soon' across the top. You're going to flip your frickin' lid.

Andy darts away--

FRANK

We need to leave.

MARISSA

I feel bad now. Let's just see the plate.

(CONTINUED)

Frank takes a deep breath...

MARISSA

So, are we finally gonna get to all those thank-you notes tomorrow night?

FRANK

Oh, honey-- I told you yesterday, I have Mitch's thing tomorrow night.

MARISSA

That's right. I totally forgot.

FRANK

I could skip it.

MARISSA

Don't be crazy, Mitch is your best friend. Go to his party and have fun.

FRANK

Are you sure?

MARISSA

I'm super-sure, I don't want you to change your whole life just for me.

(beat)

Besides, I'll call Julie and Erica, we'll plan a girl's night out... it'll be fun.

FRANK

You're the best.

He kisses her cheek.

MARISSA

Just as long as you take it easy, y'know?

FRANK

What do you mean?

MARISSA

You know what I mean. You've come a long way since I first met you.

(beat)

We don't want *Frank the Tank* coming back, y'know?

FRANK

You have nothing to worry about. *Frank the Tank* is not coming back. He's parked on a military base far far away, okay?

(CONTINUED)

He gives Marissa a kiss on the cheek. Andy holds the plate out, dancing it into frame.

ANDY

See... is this the best or what? We have it in two sizes---

Suddenly he DROPS the plate, catches it before it falls, then goes to adjust his grip and drops it to the floor. SMASH.

ANDY

AH!...

(discreetly)

Listen, you did that, okay? Otherwise I'm up to my nuts in paperwork.

21 EXT. MITCH'S HOUSE - NIGHT

21

A poster is taped to the fence. It says '~~MITCH-APALOOZA~~' in black heavy-metal letters, with Mitch's face pasted on.

22 EXT. MITCH'S BACKYARD - NIGHT

22

Mitch and Frank survey the scene. The place is PACKED and decked out nicely.

MITCH

Beanie has truly outdone himself.

FRANK

He says it's gonna get even bigger.

MITCH

Why? What's going on?

Frank just shrugs...

Meanwhile, Beanie walks onto a make-shift STAGE and motions for someone to TURN DOWN the MUSIC. He speaks into the mic...

BEANIE

Thank you. I just wanted to welcome everyone to the official Mitch FREEDOM FESTIVAL... For those of you who don't know Mitch, he's the very successful and very disease-free man standing right over there.

Everyone laughs... Mitch waves.

(CONTINUED)

BEANIE

(to Mitch)

I wish you the best, even though you made the biggest mistake of your life.

(to crowd)

But I won't bore you people with the details of the hottest story ever-- so now, courtesy of SPEAKER CITY, where we've slashed prices on everything--from Beepers to DVD players, my good friend-- KID ROCK!

On cue, KID ROCK takes the stage and kicks into 'AMERICAN BAD ASS.' The crowd can't believe it, they start going nuts!

23 INT. MITCH'S KITCHEN - NIGHT

23

Two experienced pot smokers, HATCH and SPANISH, 19, are setting up a fresh beer bong. They turn to FRANK.

SPANISH

Bring it home, Amigo.

FRANK

No thanks, I'm good.

(checks his watch)

I've got a big day tomorrow.

HATCH

Doing what?

FRANK

Oh, well-- uhh-- I'm picking out wallpaper with my wife.

SPANISH

Gee, that is a big day.

(laughing, to Hatch)

Hey if I ever pick out wallpaper, make sure to kill me, okay?

They both laugh. Frank feels bad for a moment. Then...

FRANK

Set me up.

24 INT. MITCH'S HOUSE - FRONT DOOR - LATER

24

The house is ROCKING. A BIG CROWD is trying to get in. Mitch helps Beanie keep it organized...

(CONTINUED)

BEANIE

No pushing, there's plenty of liquor and recreational drugs for everyone--

MITCH

How the hell did you swing this?

BEANIE

Me and Kid go way back. I did the speaker package for his last tour. He thinks I saved him a ton of cash, so I called in a favor.

Beanie turns to notice a POLICE OFFICER standing next to him.

COP

Are you aware that you are in violation of about fourteen state laws right now, minimum?

BEANIE

Fourteen? Really? I was thinking more like FIVE HUNDRED, you know what I'm saying?

All-cool-like, Beanie slips a WAD OF CASH out of his front pocket and shakes the cop's hand with it, bribing him.

COP

(suddenly friendly)
All-righty, you have yourself a good night.

BEANIE

Okay, thanks. Drive safe Officer!

25 EXT. MITCH'S HOUSE - ACROSS THE STREET - CONTINUOUS - NIGHT 25

The cop walks away from the house, over to where GORDON PRITCHARD, 31, waits. He has the look of a smug, geeky prick.

PRITCHARD

Well... what happened?

COP

It's taken care of sir. Everything is under control.

PRITCHARD

How is that possible? You were over there for two seconds.

Three kids walk by drinking 40 oz. beers...

(CONTINUED)

PRITCHARD

Hello? Three open containers right there!
Aren't you going to do something?

The officer doesn't know what to say. He suddenly PRETENDS to receive a WALKIE-TALKIE CALL...

COP

(into walkie)
I'm sorry what?

He hits the walkie button to make fuzz noises.

COP

Ten four, I'm on it.
(lying to Pritchard)
Listen, we have a 187 on Greene Street,
I've gotta motor.

He hops on his bicycle (yes, he's a bike cop) and rides off.

COP

Thanks for watching my bike.

Pritchard just stands there in a huff. Now he pulls out a little disposable Kodak and snaps a picture of the party.

26 INT. MITCH'S HOUSE - KITCHEN - LATER

26

Frank is funneling beer. A crowd has gathered around--

EVERYONE

FRANK THE TANK! FRANK THE TANK!

HATCH

This guy is a genius.

Frank finishes and goes into his 'TANK MODE', stupidly moving his body stiffly like a tank, his arms in GUNNER POSITION.

27 INT. MITCH'S HALLWAY - NIGHT

27

Mitch is walking through the party, until a cute girl, DARCIE, stops him.

DARCIE

Hey, you're Mitch-a-palooza, from the poster.

MITCH

Yeah, that's me.

(CONTINUED)

DARCIE

This party is sick. Nice work.

MITCH

Oh, this? It's like our worst one so far.

She smiles...

DARCIE

Listen, how'd you like to spend some quality time with *man's best friend*?

Darcie holds up a BONG with a dog face on it. Mitch looks at it for a second, then figures 'what the hell.' He lights up.

Suddenly, the music CUTS OUT-- everyone is confused.

28 EXT. MITCH'S BACKYARD - NIGHT

28

A SILHOUETTE OF FRANK, STANDING ON STAGE. HE'S BACK LIT, TOTALLY NAKED, EXCEPT FOR HIS SNEAKERS.

KID ROCK looks UNCOMFORTABLE. The audience looks SICK... Beanie walks over to Mitch--

BEANIE

It looks like Frank the Tank has come out of retirement.

Frank fumbles with the microphone and it drops to the stage.

KID ROCK

Let me get that for you.

FRANK

No, no, I got it...

He turns and bends over to pick it up, MOONING THE CROWD.

CROWD

UGGHH.

BACK ON FRANK, still fumbling...

FRANK

(to no one in particular)
Sorry...

Frank finally grabs the mic and faces the crowd, full frontal (unseen by us).

FRANK

SO WHO'S READY FOR SOME STREAKING!!!

(CONTINUED)

No one moves. This is not a cool moment...

FRANK
C'MON PEOPLE!! FOLLOW ME-- THROUGH THE
QUAD AND OVER TO THE GYMNASIUM-- LET'S DO
IT!!!

Frank takes off RUNNING. The crowd jumps out of his way, horrified, avoiding Frank's naked body. NOBODY FOLLOWS.

29 EXT. STREET - MOMENTS LATER - NIGHT

29

We are tracking behind Frank's NAKED ASS-- he runs alone, laughing hysterically... weaving between trees for no reason.

FRANK
Hoooaahh! Coming through...

30 INT. MARISSA'S CAR - NIGHT

30

Marissa is driving with her girlfriends JULIE and ERICA...

JULIE
So, Marissa, I know it's belated, but I
am getting you the perfect wedding gift.

MARISSA
You don't have to get me anything.

JULIE
No. Check this out: My friend Ashley had
this gay guy come over and teach a Blow
Job class. It was so fun.

ERICA
What?! No way, really?

MARISSA
A class?

JULIE
Well, he's supposed to be really good, so
I need to book him way in advance.

ERICA
Just how does one get certified in Blow
Jobs?... 'cause I may qualify for a
doctorate.

They laugh, Marissa looks ahead and spots something...

(CONTINUED)

MARISSA

Wait a second, is that guy-- Oh my God,
GROSS! DON'T LOOK!

31 EXT. STREET - NIGHT

31

POV: Frank's naked (and anonymous) ass is running along the road ahead of them.

JULIE

That is disgusting!

ERICA

(as she stares)
Why am I looking at that?

Marissa slows the car...

JULIE

Ewww. Why are you stopping? Just drive.

The car slowly pulls up alongside, to reveal...

MARISSA

Frank?

Frank doesn't notice them, he just runs happily... Julie covers her mouth in shock.

ERICA

No way.

MARISSA

FRANK!

Frank looks in the car...

FRANK

Honey?

They are both still moving along side by side...

MARISSA

What the hell are you doing?

FRANK

We're streaking. Through the Quad and over to the Gymnasium...

She looks around... so does Julie and Erica.

MARISSA

Who's streaking?

(CONTINUED)

He turns back, slows to a walk-- he's panting, looking dazed.

FRANK
There's more coming.

MARISSA
Frank, get in the car. Now.

ERICA is in the back seat, HORRIFIED.

The door opens and Frank's BODY swings in. ERICA jumps across the seat to avoid him--

FRANK
Hey Erica... Julie.

JULIE
Hi Frank. Looks like it's a little cold out, huh?

Julie and Erica crack up, Frank is out of it. They continue to ride for an uncomfortable beat...

FRANK
You guys think KFC is still open?

32 EXT. MITCH'S HOUSE - MORNING 32

The sun has risen. The house is a wreck. Some kids are sleeping on the lawn.

NEIGHBOR'S YARD: A MAN starts up a LEAF BLOWER-- he blows away a pile of leaves. KID ROCK is passed out under the pile.

33 EXT. MITCH'S BEDROOM - MORNING 33

Mitch slowly wakes up, looking like hell... he struggles to read the alarm clock: 11 AM.

MITCH
Shit.

He lays back down...

DARCIE (O.S.)
Good morning.

He whips around to find DARCIE, a CUTE GIRL lying in his bed. Instinctively, Mitch pulls the cover over his naked body.

DARCIE (CONT'D)
Since when are you so shy?

(CONTINUED)

Mitch smiles, looking at her, foggy...

MITCH

Uhh... no, no. Good morning.

He lays back down, a little uncomfortable...

DARCIE

Now, that was a party.

MITCH

Yeah, it was.

DARCIE

Did I snore last night? Sometimes I snore when I'm drunk.

MITCH

I don't know. I don't think so.

(he looks at her for a beat)

Listen, about last night, you should know, I'm kind of in a really weird place right now, and...

Darcie starts cracking up.

MITCH (CONT'D)

What?

DARCIE

Relax, Rich, it wasn't a big deal.

MITCH

(correcting her)

Mitch.

Now she hops up out of bed, walks around in her panties, looking to find her sweater, then pulls it on.

DARCIE

We just had a little fun. You have nothing to worry about.

MITCH

(laughing)

Oh. Okay. I know.

DARCIE

Now, I really need to get to class, so...

She leans in and gives him a deep, long kiss.

(CONTINUED)

379

DARCIE (CONT'D)
I'll see you around, okay?

And she's gone. Mitch is shell-shocked...

MITCH
(to himself)
Bye.

34 INT. LIVING ROOM - 5 MINUTES LATER

34

The place is totally fucked.

Beanie has managed to make himself a cup of coffee. He's on the couch, HURTING, watching CNBC.

MAILMAN
Knock knock.

A MAILMAN peeks in through the front door. Beanie REFUSES TO MOVE from his fetal position.

BEANIE
Yeah?

MAILMAN
Uhh... I have a registered letter here from the University... someone needs to sign for it.

Beanie can't move his head, he waves him in.

The mailman steps over some furniture, navigating his way. Without moving, Beanie marks the clipboard with an X, then takes the letter and SKOVES IT DOWN INTO THE COUCH.

BEANIE
Thanks.

MAILMAN
Have a good day.

The mailman leaves. Mitch comes down, dressed for work, but totally hungover.

BEANIE
What happened?

MITCH
No comment.

BEANIE
We'll take that as a YES.

(CONTINUED)

Mitch plops down in the couch next to Beanie...

BEANIE (CONT'D)

OW. No bouncing allowed.

MITCH

It's weird, I really don't remember anything.

(holding his head)

I think she may have slipped something into my drink.

BEANIE

Woah. Wait a second, girls do not slip things in guy's drinks... that's crazy talk.

MITCH

Why?

BEANIE

Because it's totally backwards. It would destroy the whole natural order of the Universe.

Some students from the party, HATCH, SPANISH and WEENSIE push the front door open, peeking in.

HATCH

Hello?

BEANIE

What?

HATCH

Hey, Beanie... We met you last night-- Hatch and Spanish.

BEANIE

Oh... right. What's up?

They walk in... they seem a little nervous.

SPANISH

Congrats, your party totally killed last night.

HATCH

Yeah, that was, like, *Burning Man* level.

BEANIE

Cool. Thanks.

(CONTINUED)

SPANISH

Listen, uh, we've been up all night talking and we think we came up with a really big idea--

Mitch and Beanie share a look.

BEANIE

Okay.

HATCH

It might take you a minute to wrap your heads around this one.

SPANISH

First you need to forget everything you know about the normal rules of college and society.

Mitch and Beanie are just staring back...

SPANISH

We think you guys should start a Fraternity.

Mitch and Beanie are still just staring back.

SPANISH

I mean, check it out: A) You have this totally sweet house, practically on campus. But you wouldn't have to follow any of the rules about alcohol and community service and crap like that. Cause technically, you're just a bunch of guys in a house. Off campus.

HATCH

You'd be flying totally under the radar.

Hatch and Spanish nod proudly. Weensie stand behind them, like a scared deer. He eventually nods too.

MITCH

What the hell are you talking about?

HATCH

(to Spanish)

See dude, I told you this was retarded.

SPANISH

Wait-- I'm just a little nervous... I jotted down a few notes here.

(CONTINUED)

Spanish, goes to his safety-- A WHITE INDEX CARD.

SPANISH

(reading)

Studies show that seventy-eight percent of all Fraternities are underfunded.

(looking around)

You do not appear to have said problems with the aforementioned issue.

MITCH

I need to go to work.

Mitch gets up and heads into the kitchen gathering his stuff. Beanie isn't so quick to dismiss this.

SPANISH

I don't think he likes it.

BEANIE

(standing up)

Forget him. Lemme ask you something, why would we want to be a Fraternity?

SPANISH

I don't know, why wouldn't you?

(beat)

Plus, you'd have pledges at your service, 24/7.

BEANIE

You mean, if I told you to clean this whole house inside and out, you'd do it?

SPANISH

Well, yeah, I guess. We've got some friends who can help too.

BEANIE

(thinking)

What if I were to tell you to, oh, I don't know, get me a tall, double-blended Frappacino?

Hatch and Spanish look at each other.

35 INT. LAW OFFICE RECEPTION AREA - LATER

35

Hurting bad, untucked, hungover, Mitch tries to sneak past the reception desk.

CHRISTY (O.S.)

GOOD AFTERNOON, GOLDBERG & GOLDSTEIN!

(CONTINUED)

A cute little girl, CHRISTY, 8, is behind the desk.

MITCH
Hi there, what's your name?

CHRISTY
CHRISTY SPIEGEL.

MITCH
Well Hello Christy, I'm Mitch.

CHRISTY
MITCH MARTIN? MR. GOLDBERG HAS BEEN
LOOKING FOR YOU!

MITCH
What?

MRS. SPIEGEL (O.S.)
Shh. Not so loud Christy.

CHRISTY'S MOM, a heavy-set receptionist, returns to her desk.

MRS. SPIEGEL (CONT'D)
It's bring your daughter to work day.
She's helping me out.

(beat)
Goldberg wants to see you.

CHRISTY
HE'S BEEN LOOKING FOR YOU ALL MORNING!

MRS. SPIEGEL
He knows Christy, thank you.

MITCH
Shhh--oot. Is he upset?

MRS. SPIEGEL
No, his daughter's here, he's fine.

Mitch heads toward his office.

MRS. SPIEGEL (O.S.)
Fix your collar.

36 INT. GOLDBERG'S OFFICE - DAY

36

Mahogany everywhere. Mr. GOLDBERG, 55, has that powerful and
intimidating thing going on...

MITCH
Knock knock.

(CONTINUED)

MR. GOLDBERG

Mitch! Have a seat.
(offering candy)
Twizzler?

MITCH

No thanks. Sorry I'm a little late, I had some serious car trouble--

MR. GOLDBERG

Not important. Listen I've got some good news for you-- we're putting you on the Kang case. We think you're the man to really stick it to them.

MITCH

Uh. Really?

MR. GOLDBERG

Yes really. You've done some great work here... and you've assisted on... what, about thirty hearings now?

MITCH

Actually, I've done eleven.

MR. GOLDBERG

Whatever. This is your basic "slip and fall" and we need leaders. You're it.

Mitch smiles back, unsure...

MR. GOLDBERG

I don't have to tell you what a huge opportunity this is for you-- if Injury Law were tennis, this would be like the French Open: Not quite Wimbledon, but still very big. You understand?

MITCH

No, yeah, I'm honored... but, to be honest-- I'm sort of going through a lot right now, and I'm not sure--

MR. GOLDBERG

You can handle it.
(smiling)
You have to.

DARCIE (O.S.)

Hey Daddy, am I interrupting?

Mitch takes a long look at the GIRL HE JUST SLEPT WITH!

(CONTINUED)

MR. GOLDBERG

No, no. Come on in here, pumpkin...

She sits on the arm of her father's chair. Darcie recognizes Mitch... this is bad. She gives a secret, tiny wave.

MR. GOLDBERG (CONT'D)

I don't think you've ever met my daughter, have you?

Mitch shakes his head 'no.'

MR. GOLDBERG (CONT'D)

Darcie, this is Mitch Martin, he's about to be the new hot shot around here.

DARCIE

Nice to meet you, Rich.

MR. GOLDBERG

It's Mitch, with an M.

MITCH

Hi. Nice to meet you.

Goldberg stares at his daughter with great admiration...

MR. GOLDBERG

I know I sound like an old man, but I can't believe how fast she's growing up.

DARCIE

(hitting him, embarrassed)
Oh, Shut up Dad, GOD.

MR. GOLDBERG

I'm sorry honey, but it's true.
(to Mitch)
To think that in just seven months she's gonna graduate High School.

MITCH SPITS HIS COFFEE INTO HIS HAND.

DARCIE

DAD, SHUSH!

MITCH

(choking)
Sorry, wrong pipe.
(beat)
Don't you mean college?

(CONTINUED)

MR. GOLDBERG

No-- it's shocking, isn't it? She looks
much older than she is.

Darcie shrugs.

MITCH

(trying to recover)

Yes, absolutely.

37 INT. LAW OFFICES - BATHROOM - DAY

37

Mitch is throwing cold water on himself, freaked. He dries
his face and goes back to his cell phone conversation.

38 INT. SPEAKER CITY - DAY

38

Beanie is on the other end. INTERCUT PHONE CONVERSATION...

BEANIE

You should be proud of yourself. You got
action on day five.

MITCH

Are you kidding? I could go to jail!

BEANIE

For what, *being awesome*?

MITCH

It's called statutory rape.

BEANIE

Oh, please, they never enforce that. It's
like the Jaywalking of sex crimes,
besides you just said she was seventeen.

MITCH

Exactly.

BEANIE

Hel-looo-- I thought you were the lawyer.
Seventeen is that grey area between legal
and underage. It's a magical age really,
where consensual sex is entirely okay--
it's like a loophole.

MITCH

It's like a felony--

BEANIE

Hold that thought.

(CONTINUED)

A co-worker, BARBARA, a sexy 35, walks by in tight pants. Beanie smiles and watches her...

MITCH

What...

BEANIE

(quietly, re: Barbara)

Man. I hired new help at the store-and she's been throwing me some serious vibes-
(she is out of view)

OK. What were we talking about?

MITCH

Jail.

BEANIE

You're not going to jail.

LARA (O.S.)

Who's not going to jail?

LARA, 32, cute but a little overweight, walks over. Like her husband, she wears a red SPEAKER CITY polo shirt.

BEANIE

Perfect. The wife's here-- lemme ask her.

Mitch looks freaked out on the other end of the phone...

MITCH

BEANIE. NO!

It's too late. Beanie hands the phone to his wife.

BEANIE

Honey, would you please explain to Mitch that it's perfectly okay to have sex with a 17 year old.

MITCH

(dying)

He's kidding, Lara.

LARA

Morals aside, on a strictly legal basis-- Bernard is right. We saw a thing about it on A&E's Biography on Jerry Seinfeld.

(beat)

It sounds like your party was out of control.

(CONTINUED)

MITCH

Uh, yeah, it was fun. But he's just joking about the seventeen year old.

LARA

Right.

Behind Mitch, the stall opens. A MAN EXITS and walks over to the sink, giving Mitch a cold stare...

MITCH

Hey Gary.

Gary hits the HAND BLOWER, drowning Mitch out.

39 INT. PSYCHIATRIST'S OFFICE - DAY

39

Frank and Marissa are sitting on a couch, DR. PERRY, 50's, is a couple's therapist...

DR. PERRY

Marissa obviously feels that you stepped over the line here. Can you understand why this incident was so embarrassing to your wife?

FRANK

Yes. And I'm very sorry, but it just kind of happened. I mean, you feel a little hot, so you take your shirt off-- then your shirt becomes your pants, and then there's a microphone.

Just hearing it again makes Marissa wince.

FRANK

Can't I just do some community service and move on? This seems a little extreme.

DR. PERRY

We're not here to punish you--

MARISSA

(interrupting)

I'm just trying to understand what's going on, honey.

Dr. Perry lets that sit for a beat... he switches gears.

DR. PERRY

So, tell me about this 'Frank the Tank.' Who is he?

(CONTINUED)

FRANK

Well, he's pretty much me, but I have gunner-cannons and I go crazy. Everyone loves it.

DR. PERRY

What do people love about it?

FRANK

I don't know... I think there may be a 'Russian Roulette' factor involved. You never know what's going to happen.

DR. PERRY

Well, I think part of it is that you like to have fun. Am I correct?

FRANK

(to Marissa)

See, that's why he gets 140 an hour.

Marissa shoots Frank a look.

DR. PERRY

(forcing a laugh)

That's fair, that's fair...

FRANK

(to Dr. Perry)

The truth is, I can't just flip a switch and turn all of this off because I got married. It has to be more of a...
gradual emasculation.

MARISSA

Gradual emasculation?

DR. PERRY

I don't think Marissa wants you to 'turn it off' but she does want you to be the responsible, 30 year old man she married.
(looking into his eyes)

Do you feel like you can do that, Frank?

Frank looks at Marissa, then back at Dr. Perry...

FRANK

Permission to speak freely?

SMASH CUT:

40 EXT. MITCH'S HOUSE - DRIVEWAY - NIGHT

40

FRANK IS UNLOADING some suit cases out of his trunk. Mitch pulls into the driveway. He parks and gets out.

FRANK

Hey Mitch, how was your day?

MITCH

What are you doing?

FRANK

Oh. I was wondering if I could crash here tonight. Marissa is trying to work through some personal issues, so--

MITCH

Personal issues, like you running drunk and naked through the neighborhood?

FRANK

That may be one of them, sure.

MITCH

No problem. Make yourself at home.

(grabs a duffel bag)

But, I've got a ton of work to do tonight.

Frank pulls a SMALL GRILL out of the trunk.

MITCH

What's that?

FRANK

It's my George Foreman. I need this.

41 INT. MITCH'S HOUSE - NIGHT

41

Mitch and Frank enter. They are not alone.

HATCH, SPANISH and WEENSIE are sitting around playing Sega's WWF Royal Rumble on a big screen TV and drinking beers...

BEANIE (O.S.)

There they are!

Mitch walks past the guys to Beanie, who's IN THE KITCHEN.

BEANIE (CONT'D)

Just in time, we're about to start a Royal Rumble tournament.

(CONTINUED)

MITCH

What the hell is going on?

Beanie pops open a beer and hands it to Mitch.

BEANIE

(re: the TV)

Check it out-- 51 inches! Surround sound, DVD, TIVO. We get satellite feeds from all three time zones, so we can watch XENA three times in a row.

Mitch is flabbergasted.

BEANIE (CONT'D)

Don't worry, it's zero down and you can pay it off in easy monthly installments.

MITCH

(ignoring that)

Why are they in my house?

BEANIE

They've been here all day. They cleaned the entire house and then we played some NBA 2K.

(excited)

They're our pledges, Mitch... we're starting a Fraternity.

42 INT. MITCH'S KITCHEN - 5 MINUTES LATER

42

Mitch, Beanie and Frank are alone in the kitchen. They are arguing....

BEANIE

You're the one who wanted the house cleaned. Take a look.

Mitch looks around, it's spotless...

BEANIE (CONT'D)

They re-grouted the downstairs bathroom, installed a satellite dish and made me spaghetti... I'm telling you, this is the best idea ever.

He looks to Frank...

FRANK

I see no negatives here.

They both look at Mitch.

(CONTINUED)

MITCH

I wasn't even in a fraternity in college.
Why would I want to be in one now?

(beat)

Besides, I'm busy.

BEANIE

You've been busy your entire adult life--
and where has it gotten you?

Beanie puts his arm around Mitch.

BEANIE

Just think of it like a spa... these guys
will do whatever we say. We'll be like
Aztecs.

FRANK

Yeah, like in Roman times-- we can even
make them fight each other.

BEANIE

C'mon, man... What do you say?

Mitch thinks-- shrugs...

MITCH

(barely audible)

Maybe.

BEANIE

Good. Then it's settled.

43 INT. LAW OFFICES - CONFERENCE ROOM - DAY

43

Mitch and some co-workers are meeting with their client, MR.
KANG, a small, cute-looking Asian man.

He sits in a WHEEL CHAIR with one leg up in a cast, and a
BACK BRACE ON. By his side is his TRANSLATOR.

MITCH

Pottery Barn still refuses to accept
responsibility for your accident. So, it
doesn't look like we're going to get an
out of court offer.

WALSH

But, the good news is-- we can get this
thing to trial pretty quick.

The TRANSLATOR COMMUNICATES with Mr. Kang in Korean, then
speaks for him.

(CONTINUED)

TRANSLATOR

He says the sooner the better. He can't wait to fuck these fuckers.

Mitch and Walsh share a confused look.

MITCH

(a bit thrown)

Yes. Well, we can't wait to fuck them either.

TRANSLATOR

(after more translation)

He wants to take their money and eat their children.

Mitch studies Mr. Kang's big, warm smile...

MITCH

Are you sure that's what he said?

TRANSLATOR

I swear to God, man... this guy's totally awesome.

44 INT. LAW OFFICES - HALLWAY - MOMENTS LATER

44

Mitch and Walsh exit and walk down the hallway.

MITCH

(re: Kang)

That guy's a freaking psycho.

WALSH

(preoccupied)

Yeah, uh-- listen, I heard you guys are starting up a Fraternity.

MITCH

Where'd you hear that?

WALSH

Around.

MITCH

Around, like where?

WALSH

Beanie.

(Mitch is pissed)

Is it true?

(CONTINUED)

MITCH
I have no idea what you're talking about.

WALSH
Right.
(long beat)
I want in.

MITCH
What?

WALSH
It sounds cool-- I want in.

Mitch stops and pulls Walsh to the side...

MITCH
(discreetly)
Listen to me, there is no fraternity. I
don't know what you're talking about.

WALSH
Alright, don't worry. Just think about
what I said...

Walsh gives a secret thumbs up, then starts to walk away, but
now turns back.

WALSH (CONT'D)
One more thing-- did you hook up with
Goldberg's daughter?

MITCH
That is absolutely not true.

WALSH
(not believing him)
Yeah, I definitely want in.

45 INT. SUPERMARKET - DAY

45

Mitch and Beanie push a cart down an aisle...

BEANIE
Alright-- I'm sorry, I'll be more
discreet. God.
(switching gears)
So, you think we should we go formal for
the initiation? I'm thinking we should.

MITCH
Formal? I thought we were just getting
together for some drinks.

(CONTINUED)

Beanie grabs a pound of flour...

BEANIE

Drinks? Who are you, Martha Fucking Stewart? If we do this-- we gotta go all the way. Intimidation is the key.

(beat)

You know what we need-- we need robes.

MITCH

Ropes?

BEANIE

I said robes, but rope is good too--

NICOLE (O.S.)

Mitch?

NICOLE, all grown up now-- is a down to earth natural beauty.
AMANDA, her 6 year old daughter, sits in the shopping cart.

MITCH

Nicole?!

They laugh, surprised to see each other...

NICOLE

Oh my god, I can't believe it's you.

They give a familiar hug... Mitch is absolutely stunned.

MITCH

Yeah, wow-- how are you?

(re: Amanda)

And who's this?

NICOLE

Amanda, say hi to Mitch.

MITCH

Hey there, Amanda.

NICOLE

She's a little shy.

MITCH

(turning to Beanie)

This is Nicole. I've told you about Nicole-- she saved my life in eighth grade. Remember? On the boat?

(CONTINUED)

BEANIE

(clicking)

Oh, sure. The infamous Moby Dick episode.
Nice to meet you.

Mitch is really floored, looking at Nicole and her daughter.

MITCH

Wow. She's really something-- she looks
just like you.

NICOLE

Thanks. So what are you up to these days?

MITCH

Let's see-- I live here, I'm a lawyer...
How about you?

NICOLE

Well, I'm not doing anything right now,
but in Colorado I was a Veterinary
Surgeon.

MITCH

Wow. Cool job.

Mitch is blown away. He's just staring at her like a dork,
not saying anything. Beanie saves him.

BEANIE

So... Are you living here now?

NICOLE

Well, my Dad moved back here. We're
staying with him for a while.

MITCH

Great. How is he?

NICOLE

He's good, y'know, the same.

(beat)

The move's been a little rough on Amanda,
she misses her friends.

BEANIE

You know, my son's turning six on Sunday.
You guys should come by, we're gonna be
kickin' it large.

MITCH

Yeah, you should. I'm hoping there'll be
a pretty solid over six crowd there too.

(CONTINUED)

NICOLE
 That sounds like fun.
 (to Amanda)
 You wanna go to a birthday party on
 Sunday?!

Amanda grabs a box of Fruity Pebbles. Beanie intercepts and expertly takes the box away...

BEANIE
 Oh no you don't.
 (to Nicole)
 Trust me. This stuff is like cocaine for
 preschoolers-- stick with Raisin Bran. I
 promise.

She laughs...

NICOLE
 Well, we've got to run.

Nicole pulls a card out of her purse and hands it to Mitch.

NICOLE
 This is my cell. Lemme know about Sunday.

MITCH
 Okay, I will.

NICOLE
 Alright. Good. We'll see you then.
 (to Amanda)
 Say bye.

Amanda waves. They watch Nicole walk down the aisle.

MITCH
 I've had a crush on that girl for almost
 twenty years.
 (beat)
 And now she's a Veterinarian, how hot is
 that?

BEANIE
 I don't know, I'm more of an ass man
 myself.

46 INT. MITCH'S HOUSE - KITCHEN - MORNING

46

Mitch, dressed and ready for work, sits at the kitchen table reading the paper.

(CONTINUED)

Beanie is attempting to TALK ON HIS CELL PHONE and make PANCAKES at the same time.

BEANIE

(into cell)

I'm not at Mitch's house. I'm in the car--
Oh, look at this guy.

(as if yelling out his window)

Pick a lane, asshole! Jesus.

(Listens)

Fine don't believe me... okay, bye.

(to Mitch)

That was Lara-- she thinks I'm at your house.

(re: Pancakes)

SHIT.

Beanie has spilled batter all over the stove... we see that the KITCHEN's a mess.

MITCH

C'mon man, clean that up. Look at this kitchen.

BEANIE

Relax. We're bringing the pledges in today-- from now on, this is their thing.

Frank walks in wearing an old robe, looking hungover. Mitch checks his watch...

MITCH

Aren't you going to work today?

FRANK

Probably not.

MITCH

You're a Fund Manager. Aren't there funds that need to be managed?

FRANK

Nah, the market's been pretty quiet.

Frank throws a stack of Polaroids onto the TABLE. We see a mix of students and some random middle-aged guys.

FRANK (CONT'D)

Check it out. Our pledge class.

(beat)

Nine guys altogether. All very eager...
Some are a little soft, but I see potential.

(CONTINUED)

Mitch and Beanie scan the group...

MITCH

Hold on a second, who is this guy?

ECU: BLUE, A REALLY OLD MAN, smiles for the camera.

BEANIE

Oh, that's Blue, an old Navy vet. He spends all day walking around the mall by Speaker City. Don't worry, he's legit.

MITCH

Obviously. And he wants to pledge?

BEANIE

Are you kidding? He won't shut up about it.

MEANWHILE: GORDON PRITCHARD (the asshole from outside the party) has let himself in...

PRITCHARD

Hello.

MITCH

(sarcastic, annoyed)

Well come on in.

(slowly recognizing)

Wait. Cheese? Is that you? Wow, what are you doing here?

PRITCHARD

Hello Mitch...

(looking at the messy kitchen)

I see you guys haven't changed much.

Mitch and Pritchard size each other up, there is clearly some HATE between them.

MITCH

You guys remember Cheese... Rodney's kid brother, from High School?

PRITCHARD

My name isn't Cheese anymore, it's Gordon Pritchard.

Frank recognizes him. Beanie is still foggy.

(CONTINUED)

MITCH

C'mon, you remember Cheese, he turned us in for blowing up the school 'spirit wagon.'

BEANIE

Oh, yeah! Cheeeeeeeese!
(remembering)
Didn't we lock you in a dumpster once?

PRITCHARD

I got out.

BEANIE

It's coming back to me now. We used to really hate you.

Beanie playfully punches Pritchard in the arm.

PRITCHARD

The feeling was mutual.
(beat)
So, this is the Fraternity house, then?

FRANK

Uh, yeah. But you're a little late... our pledge class is pretty locked up.

PRITCHARD

Yes. I am aware of that. And of your little party last week too-- complete with underage drinking and use of an outdoor speaker-system without a permit.

Pritchard smiles weirdly...

MITCH

What, are you working campus patrol?

PRITCHARD

Try again.

FRANK

Uhhh-- I know, you're a cub scout.

This cracks them up...

PRITCHARD

Not quite. Didn't you get my letter?
(they look confused)
The registered letter I sent over. From
Dean Pritchard.

(CONTINUED)

BEANIE

Wait, you're the Dean? Aren't Deans supposed to be, like, old or something?

PRITCHARD

Old doesn't bring in new capital. I was listed as one of the country's ten best recruiters by USAToday.com.

(beat)

Gentlemen, this fraternity fantasy thing is not happening. It's bad for the school. It's bad for recruiting. And it's bad for me. Now, I assume you've gotten all of this out of your system and we can go on with our lives, am I correct?

BEANIE

Actually we're just getting started-- our initiation is tonight.

MITCH

This is off-campus, anyway, what we do here doesn't concern you.

PRITCHARD

Wanna bet?

MITCH

Yeah, I do. How much?

PRITCHARD

Listen to me: You will quit embarrassing yourselves, and this school, immediately. Or there will be serious consequences.

Beanie is itching his forehead with his middle finger.

MITCH

No offense, but I'm not one of your students, Cheese. I'm a lawyer. I know for a fact you have no jurisdiction over off-campus housing. So, I'm asking you, *how much do you want to bet?*

PRITCHARD

You don't know who you're dealing with. My father went to Yale with Alan Dershowitz.

Mitch holds the back door open, seeing Pritchard out.

(CONTINUED)

MITCH

Now, if you don't mind. We're trying to enjoy our Blueberry Pancakes.

Pritchard storms out. Mitch slams the door behind him...

MUSIC CUE: THE BEASTIE BOYS' "SABOTAGE" KICKS IN.

47 EXT. SUBURBAN STREET - DAY

47

TIRES SQUEAL as A BIG, BLACK VAN, WITH TINTED WINDOWS rips around the corner.

48 INT. VAN - CONTINUOUS

48

BEANIE drives. Mitch and Frank sit shotgun. They are WEARING NYLON STOCKINGS that smush their faces.

49 EXT. UNIVERSITY QUAD - DAY

49

Spanish is peddling a RAZOR SCOOTER through the quad, singing 'IRON MAN' to himself... he HEARS SOMETHING in the distance.

He turns to see the BLACK VAN bang against the curb and pop up onto the grass, cruising right for him...

Instinctively, Spanish tries to push faster, but the van SPINS OUT in front of him. Spanish falls, over-taken like a frightened calf.

The door flies open. MITCH and FRANK jump out and TACKLE him in the grass. Now they throw him in the van.

SPANISH

Wait. Seriously, my razor--

The DOOR SLAMS in his face. Frank runs back and grabs the scooter. He jumps in and they PEEL OFF.

50 EXT. GROCERY STORE PARKING LOT - DAY

50

A middle aged guy, ARCHER (Beanie's mechanic) is helping his wife JUDY load groceries into the car.

Behind them we see THE VAN COME SCREECHING TO A HALT, it sends an empty shopping cart flying. The masked men jump out.

JUDY

Ah! Jesus!

They grab Archer and pull him into the van...

(CONTINUED)

ARCHER

I'll be home later, okay honey?

The door slams in his face.

51 INT. VAN

51

Frank pulls back the makeshift curtain that separates the cargo area from the front-- WE SEE EIGHT PLEDGES CRAMMED IN THE BACK.

Now he MARKS AN X over the Polaroid of ARCHER.

FRANK (O.S.)

Eight down, one to go.

52 INT. OLD FOLK'S HOME - DAY

52

A room full of OLD PEOPLE are watching 'The View'.

The old man, BLUE, isn't watching, he's looking out the window. SUDDENLY--

THE GUYS

AAAAAHHHHHHH!!!!

THE GUYS DESCEND UPON HIM! He's startled, but happy.

BEANIE

Alright, let's move!

They take off, CARRYING HIM. The other old folks hardly notice.

53 EXT. MITCH'S HOUSE - NIGHT

53

The pledges are lined up ON THE ROOF. It's a mix of students and a few random middle-aged men, along with old Blue.

54 EXT. MITCH'S HOUSE - ROOF - NIGHT

54

Beanie addresses them, as Mitch and Frank look on.

BEANIE

Congratulations gentlemen. You have been hand picked to represent our inaugural pledge class...

(beat)

Over the next twenty one days, you will experience intense mental and physical strain... along with whatever else we can come up with.

(CONTINUED)

Beanie begins pacing down the line...

BEANIE

Why, you ask? I'll tell you why:
Brotherhood. Unity. And entertainment
value. Three things that are hard to come
by in the real world.

(turning to Frank)

Frank here, will be your pledge master...
he's spent all day putting together this
initiation-- take it away big guy.

Frank takes focus, carrying a CINDER BLOCK and A THIN ROPE...

FRANK

Thank you brother Beanie...

REVEAL: Each pledge cradles THEIR OWN CINDER BLOCK in his
hands. Each block has a string tied to it...

FRANK

At this point, you may be asking
yourself, why am I holding this thirty
pound cinder block in my hands?

(beat)

You might also ask, why does this cinder
block have a long piece of string
attached to it?

We pan along the guys faces, they look scared...

FRANK (CONT'D)

And finally: Why is the other end of this
string tied securely...

(beat)

...to my penis?

WIDE SHOT from behind: A LINE OF BARE ASSES in the moonlight.

ON SPANISH'S FACE: He leans over with his cinder block and
looks three stories down to the ground...

FRANK (CONT'D)

The answer, ladies, is TRUST. Your first
test.

(in Spanish's face)

Spanish, do you trust that I have
provided you with enough slack for your
block to land safely on the lawn?

SPANISH

SIR YES SIR!

(CONTINUED)

FRANK

And Hatch, do you trust that, while measuring your string, I didn't accidentally measure in feet instead of yards?

HATCH

SIR, YES SIR!

Spanish and Hatch look at each other concerned...

FRANK

Now before you start feeling sorry for yourselves-- please know that we had to do this very same thing back in the day, so it's only fair that you do too.

Mitch turns to Beanie.

MITCH

When did we do this?

BEANIE

Shhh. Let the man work.

FRANK

Alright then, lets do this thing! Ladies, STEP FORWARD!

They all step forward and look down... nervous. Except for Blue, who seems oddly excited by all of this.

FRANK (CONT'D)

PLEDGES, DO YOU TRUST YOUR BROTHER?

PLEDGES

SIR YES SIR!

FRANK

PREPARE TO RELEASE!... ONE... TWO--

Long beat... Everyone holding... ABSOLUTE FEAR...

FRANK (CONT'D)

THREE! RELEASE!!!

THEY RELEASE!

GROUND POV: SLO-MO. THE CINDER BLOCKS COME SAILING TOWARD US, tails of string waving in the wind behind them...

PLEDGES

AAAAHHH!!!

55 EXT. MITCH'S BACKYARD - NIGHT

55

THE GROUND: Block after block SMACKS onto the ground safely. The ropes are stretched but they are definitely long enough.

ANGLE ON: A SEWAGE CAP in the grass. One of the cinder blocks nails it, FLIPPING THE CAP OUT. The block SAILS THROUGH THE HOLE down past ground level.

CUT TO:

56 EXT. MITCH'S ROOF - NIGHT

56

FROM BEHIND: Weensie gets YANKED and FLIES off the roof!

WEENSIE (O.S.)
AAAAHHHHHH!!!

Everyone WATCHES HIM FALL, leaning over the edge...

BAM!! We hear him hit.

EVERYONE WINCES! Feeling Weensie's pain, Beanie brings both hands in and CUPS HIS BALLS...

ON WEENSIE: Face down, in the missionary position, HIS CROTCH PULLED into the hole, STUCK.

EVERYONE IN SHOCK as we hear Weensie WAILING in pain...

BEANIE
Whoops.

MITCH
So far, so good.

MUSIC CUE: GUN'S AND ROSES 'IT'S SO EASY'...

57 INT. DIVE BAR - NIGHT

57

The guys are celebrating and drinking with GUNS'N'ROSES cranked. Weensie sits with a BAG OF ICE on his crotch.

Over on the stage, Blue is SINGING KARAOKE, snaking around behind the mic like Axl Rose.

BLUE
(as Axl Rose)
It's so easy... easy-- When everybody's
trying to please me--

MONTAGE - AS BLUE SINGS ALONG WITH GUNS AND ROSES:

- 58 EXT. MITCH'S HOUSE - BACKYARD - DAY 58
- A) The pledges run army drills. Jerry takes a hit off his inhaler. Spanish borrows it and takes a hit too.
- 59 EXT. STREET - DAY 59
- B) Beanie steers his car... but the tires aren't touching the ground. REVEAL: The pledges are struggling to carry his car down a little street. An old lady watches from her porch.
- 60 INT. SPEAKER CITY - DAY 60
- C) Beanie supervises as the pledges, wearing VELCRO STRONG-BACKS, unload some TV's from a truck. BARBARA, his hot employee, comes out with some paperwork. He signs it and checks her out as she heads back inside.
- 61 INT. GYMNASIUM - DAY 61
- D) Frank leads the pledges in a sophisticated DANCE ROUTINE. They are surprisingly good, moving in unison like a combination of N'SYNC and the LAKER GIRLS.
- 62 EXT. MITCH'S BACKYARD - DAY 62
- E) AN OVERHEAD SHOT. Beanie and Mitch tilt back into frame-- as if in a spa. One by one, cucumber peels are placed over their eyes.
- 63 INT. MITCH'S HOUSE - DAY 63
- F) The pledges have installed one of those mechanical chairs attached to the banister. Blue tests it out, riding down. He gives the thumbs up...
- 64 EXT. CAMPUS - DAY 64
- G) Frank is struggling to carry a 'REAL DOLL' across the quad. Two FEMALE STUDENTS stare as he passes by...

FRANK
 (as he struggles)
 Some help, please?

- 65 EXT. DEAN PRITCHARD'S OFFICE - DAY 65
- PRITCHARD is watching Frank from his office window, shaking his head... WE PUSH IN ON HIM.

PATRICIA (O.S.)
 But everyone plays Frisbee in the Quad.

66 INT. PRITCHARD'S OFFICE - DAY

66

Pritchard turns from the window to face PATRICIA, his full-figured secretary.

PRITCHARD

Not anymore. Unless they want to get fined.

PATRICIA

What about Aerobie?

PRITCHARD

What?

PATRICIA

Aerobie. *The astonishing flying ring.*

PRITCHARD

No frisbee. No Aerobie. Nothing round that flies.

PATRICIA

That's so lame.

PRITCHARD

You know what's lame? Trampled, brown grass on Alumni Weekend. I want that lawn looking like the 18th hole at Church Hill Downs.

PATRICIA

Church Hill Downs is a horse track.

PRITCHARD

I think we're finished.

Michael, Pritchard's assistant, enters.

MICHAEL

Good news sir, I think we're very close to closing our little real estate transaction.

PRITCHARD

Good... We'll teach our friends on Brooke Street not to mess with this Texan.

MICHAEL

Shall I beam the latest numbers into your Palm Pilot?

(CONTINUED)

PRITCHARD

You shall.

They each pull out their PALM PILOTS and point them at each other. BEEP. All done. Patricia is annoyed.

PRITCHARD

(to Patricia)

Have all the tables been sold for our alumni fund raiser?

PATRICIA

Yes, it's been sold out for three weeks, you can stop asking.

67 INT. THERAPIST'S OFFICE - DAY

67

DR. PERRY and MARISSA sit across from each other. The seat next to Marissa is empty-- Frank hasn't shown up.

There is a long silence.

MARISSA

This is just so typical.

Marissa is pissed. Dr. Perry just looks at her...

DR. PERRY

Hmmmm. Shall we wait a bit longer?

MARISSA

What's the point? He hasn't been to work in two weeks-- why would he show up here?

DR. PERRY

Okay, well you and I can still do this. How about we try a little role playing?

(beat)

I'm Frank, OK? ...Is there anything you'd like to say to me right now?

Marissa is a little uncomfortable, but gives it a shot--

MARISSA

You've been really irresponsible lately, Frank. What is going on with you?

Dr. Perry stands up and starts acting retarded...

DR. PERRY

I'm Frank The Tank-- look at me!
BRSSSSHHH.

(CONTINUED)

Now he puts his arms in GUNNER MODE and torks his body, obviously making fun at Frank.

DR. PERRY
 Hey! Get me another beer-- I'm a JACKASS!
 (shifting body again)
 BRSSSSHHH.

Marissa just stares at him, totally hurt... -

DR. PERRY
 (snapping out of it)
 I'm sorry, that was totally unprofessional.
 (beat)
 Maybe you'd like to try paging him again.

SMASH CUT TO:

FRANK (O.S.)
 IN COMING!!!

68 EXT. BEANIE'S BACKYARD - DAY

68

FRANK, in a speedo, launches off the diving board into a cannonball. SPLASH! He soaks some parents and kids.

The BIRTHDAY PARTY for Beanie's son is in full swing.

69 EXT. BEANIE'S BACKYARD - MEANWHILE

69

Beanie is dressed in a CLOWN COSTUME. Complete with big shoes and face paint. He's briefing the pledges, who are seated around a PICNIC TABLE.

BEANIE
 Okay, listen up everybody. This is my son's fifth birthday party. It's a special day.
 (beat)
 He and his guests are to receive the best possible service at all times.
 Understood?

They nod. Beanie picks a clipboard up off the table.

BEANIE
 Blue, I want you on lemonade... Weensie, you're on lifeguard duty. Don't fuck up.

WEENSIE
 Sir, I can't swim, sir.

(CONTINUED)

BEANIE
 (Looking up)
 Do not speak unless spoken to.
 (beat)
 Archer, I want you in charge of balloon
 animals.

He throws ARCHER a bag of balloons...

ARCHER
 What?

WEENSIE
 Sir, I'm actually really good at making
 balloon animals.

BEANIE
 Hey, what did I just tell you? You're the
 lifeguard.

Now Beanie pulls a big Squirrel costume out of a box.

BEANIE
 Spanish, you're Mr. Squirley.

Spanish likes this very much.

SPANISH
 Awesome.

Beanie spots his wife LARA setting up another PICNIC TABLE...

BEANIE
 Woah. Woah. What is that?

LARA
 What is what?

BEANIE
 (re: her dress)
 That?

LARA
 It's a sundress.

BEANIE
 Uh uh. No way. You need to put a Speaker
 City shirt on-- pronto.

LARA
 I'm not wearing that thing.

(CONTINUED)

BEANIE

Oh, c'mon, I'm a clown. Someone has to represent.

LARA

This is our six-year-old's birthday party, no one has to represent.

Some of the pledges laugh... Beanie turns back to them.

BEANIE

What's so funny?

70 EXT. BEANIE'S BACKYARD - LATER

70

The birthday party is in full effect. Blue serves lemonade. Archer tries to make a balloon dog, but it pops.

There's also one of those little PORTABLE PETTING ZOO's set up with a PIG, a few SHEEP and a BURRO.

MITCH and BEANIE are drinking punch and observing the scene.

MITCH

Wow, a petting zoo. You went all out.

Beanie is not listening. He watches Spanish walk by with his costume head off.

BEANIE

Yo, Spanish-- What the hell are you doing?

SPANISH

Oh, just getting some water, this suit is super hot.

BEANIE

Well put your head back on! Jesus... you know how traumatic that could be for some kids?

SPANISH

Sorry sir.

Spanish puts his head back on and walks off.

BEANIE

(off Mitch's look)

What? You don't see me breaking the fourth wall.

(CONTINUED)

NICOLE (O.S.)

Hey guys!

They turn to see Nicole, looking amazing. She's with a good looking guy, MARK, 35, he's carrying her daughter Amanda.

NICOLE

(to Beanie)

Nice costume. Look Amanda, a clown!

(Amanda is shy)

Great party!

MITCH

Hi Amanda.

NICOLE

This is my boyfriend Mark. He just got in from Colorado last night.

(to Mark)

I've told you about Mitch, from eighth grade? He fell into the ocean, remember?

MARK

That's right. Jack Cousteau! Where are your water wings, buddy?

Mitch and Beanie share a look...

MARK

(laughing too hard)

I'M KIDDING! Good to meet you, bro.

71 EXT. BEANIE'S SIDE OF HOUSE - FLATBED TRUCK - MEANWHILE 71

Frank is over by the PETTING ZOO'S FLATBED TRUCK.

He seems bored, making faces through the fence at TWO GOATS who are still locked up in the back of the truck.

PEPPERS (O.S.)

I wouldn't get too close to those two.

PEPPERS, a black guy with a heavy Spanish accent, comes around with some hay.

PEPPERS

They're new. Just got them in from Juarez, Mexico-- got a pretty good deal on 'em too.

(he tosses in some hay)

They're in their orientation stage. They ain't ready to mix it with the kids just yet.

(CONTINUED)

The goats look back, chewing peacefully.

PEPPERS

Meet Morimoto and The Chairman.

(beat)

I dig that Iron Chef, shit.

FRANK

They look trained enough to me. -

PEPPERS

Nah, they're still pretty jumpy. Probably
ate Cocoa Plants their whole lives,
y'know what I mean?

(pointing to one)

Morimoto's got a mean streak-- I think
he's half pitbull or something, who the
hell knows.

Frank is staring at them, Morimoto stares back.

PEPPERS

Don't make too much eye contact.

72 INT. BEANIE'S KITCHEN - LATER

72

Amanda has SCRAPED HER KNEE, she's crying... sitting up on
the counter, her RUGRATS DOLL lays next to her.

Mitch and Nicole are with her. Mitch is holding her hand as
NICOLE cleans the cut.

MITCH

(soothing her)

Shhhh... it's okay-- you wanna tell me
what happened?

AMANDA

(sniffling)

No.

NICOLE

Be nice.

Nicole starts to apply the Band Aid...

MITCH

Hmmm. Did an elephant bite your knee?
Huh? Did he?

AMANDA

(laughing)

Yeah.

(CONTINUED)

MITCH

That's what I thought. But this is a very small elephant bite, I've seen much worse, you were lucky.

Nicole looks at Mitch and smiles, then finishes up. Mitch picks up the Rugrats doll...

MITCH

I think this guy might need a Band Aid too, what do you think?

Amanda nods 'yes'. Mitch puts one on the doll.

MITCH

There. Now how do you guys feel? Do you have a full range of motion?

Mitch moves Amanda's leg around, silly, Amanda laughs.

Nicole and Mitch look at each other, they seem to be making a real connection.

73 EXT. BEANIE'S BACKYARD - MEANWHILE

73

Beanie is seated at a table with FOUR OTHER DADS. Each has a kid in a stroller or on their laps. They are eating BBQ.

BEANIE

...and I see a lot of potential with you guys-- maybe even a couple of future leaders.

Beanie holds up his HOT DOG, and HATCH is right there-- he squirts some MUSTARD on it. Now Beanie nods and Hatch leaves.

STAN, one of the dad's leans in-- kind of quiet...

STAN

So, uh, how do we get in on this?

BEANIE

Well, this semester's kind of locked up, but you guys should give me a call early next semester.

Beanie hands them each a business card. They nod.

BEANIE

I own SPEAKER CITY-- over on I95, just past the Arby's. Feel free to swing by for any of your home theater needs.

(more)

(CONTINUED)

BEANIE (cont'd)

(beat)

You guys own Plasma Screens?

74 INT. BEANIE'S BATHROOM - LATER

74

Nicole's boyfriend, MARK, is flirting with a cute CATERER. He's being kind of aggressive...

MARK

Well then how about we meet up later?

CATERER

Don't you have a girlfriend?

MARK

Well, kind of-- not really.

CATERER

(laughing)

You're bad.

MARK

I am bad.

He starts making out with her... SUDDENLY, the door swings open and Mitch walks in carrying the BAND-AIDS.

MITCH

Woops. I'm sorry.

It takes Mitch a second to realize what's going on. The CATERER fixes her shirt and walks past Mitch...

CATERER

Excuse me. I have to get back to work.

Mitch is alone with Mark in the bathroom. He puts the Band Aids back in the medicine cabinet, ignoring Mark...

MARK

What are you gonna do, tell on me?

Mitch just stares back, disgusted.

MARK

You know you can't, bro-- It's Guy Code. Guys don't tell on other guys-- that's what chicks do.

Mitch just shakes his head and leaves, nauseated by this creep. Mark straightens his hair.

MARK

Alright. I'll see you out there.

75 EXT. BEANIE'S BACKYARD - MEANWHILE

75

Amanda is playing with her Rugrats doll-- suddenly a little jerk, BENSON, 6, grabs her DOLL and runs off with it...

BENSON

HA HA HA!

Amanda starts crying. Mitch notices this-- -

Benson runs over to the PETTING ZOO FLATBED and wings the DOLL onto the truck, into the goat pen.

Mitch goes over to Amanda.

MITCH

It's okay, sweetie-- I'll get it.

76 INT. CAB OF PETTING ZOO TRUCK - CONTINUOUS

76

Peppers is in the front seat, windows up-- listening to the radio and SMOKING POT.

PEPPERS

(singing with the radio)

OWINGUWA, OWINGUWA, OWINGUWA, OWINGUWA...
IN THE JUNGLE, THE MIGHTY JUNGLE, I'M
SMOKING POT TONIGHT--

77 EXT. THE BACK OF THE ZOO TRUCK - CONTINUOUS

77

The two goats, MORIMOTO and THE CHAIRMAN, stand peacefully, eating hay. The RUGRATS DOLL lays near the back.

Mitch looks around and now opens the gate, climbs in slowly, careful to close the gate behind him.

The goats just keep chewing, watching Mitch creep past.

MITCH

Hey there, you two. What are you doing locked in here?

Mitch grabs the doll and stops for a second to pet MORIMOTO (it is a petting zoo after all).

MITCH

Hello Mr. Goat, what--

BAM!! MORIMOTO SNAPS HIS HOOVES INTO MITCH'S CHEST.

MITCH

AAAAAHHH!

(CONTINUED)

NOW MORIMOTO CHARGES... RAMMING HIM--

78 EXT./INT. THE PETTING ZOO TRUCK - CONTINUOUS

78

--MITCH COMES SMASHING THROUGH THE GATE, flying out into the yard. Morimoto jumps out of the truck--

PEPPERS
(dropping his joint)
WHAT THE FUCK?

PANDEMONIUM as the goat attacks. Children and parents are running in every direction.

CLOSE ON: A tranquilizer dart is loaded into a rifle.

Peppers scrambles up on top of the truck and takes aim, lining up MORIMOTO'S ass through his sights. PING.

79 EXT. BEANIE'S BACKYARD - CONTINUOUS

79

THE DART MISSES AND HITS BEANIE, THE CLOWN, IN THE NECK.

SLO-MO: Beanie grasps his neck and stumbles...

BEANIE
AH!

PEPPERS
Damn.

BEANIE, STILL HOLDING HIS NECK, stumbles like a drugged moose, before dramatically flopping over INTO THE POOL...

Morimoto chases SPANISH like a maniac, across the yard.

Suddenly, Nicole steps out in front of the crazed goat. SHE HOLDS OUT HER HAND-- and he suddenly stops in his tracks.

Nicole has a magical effect over the animal. She kneels in front of him, rubbing his ears and massaging his shoulders.

NICOLE
Shhh... it's okay baby.

MORIMOTO licks her face. He's totally calm.

Mitch watches, impressed. Peppers steps into frame beside him and admires the beautiful Nicole...

PEPPERS
I'm in love.

(CONTINUED)

MITCH

Me too.

(watching blissfully)

I think my arm's broken.

80 INT. EMERGENCY ROOM - WAITING AREA - LATER

80

CLOSE ON: The RUGRATS dirty, beat-up head.

Little AMANDA runs around the waiting room, having fun.
NICOLE sits alone, exhausted.

MITCH (O.S.)

Hi.

She turns and stands. We see MITCH, looking beat up, his arm is in a SLING.

NICOLE

Oh my god. Are you okay?

MITCH

Well, my arm's broken in two places, but
I think I'll live.

Nicole gives him a hug...

NICOLE

I feel so awful.

(beat)

I've never heard of a goat reacting like
that. He must have felt threatened.

MITCH

The weird thing is, I could have taken
him, he just caught me off guard.

Nicole laughs... They sit down together.

NICOLE

I must say, all the pandemonium aside, it
really was great seeing you today.

MITCH

Yeah, you too.

(lying)

So, I had a chance to talk to Mark-- how
long have you two been together.

NICOLE

Almost two years.

Mitch does the math. Nicole notices.

(CONTINUED)

NICOLE

(re: Amanda)

He's not her father. That was my college boyfriend.

MITCH

Oh. I see. How's it been going?

NICOLE

The truth?

(beat)

It's been kinda hard... We sort broke up back in Colorado-- long story-- but all of a sudden, he shows up and wants to make it work. I don't know. He's trying.

Mitch wants to tell her what he saw, but he doesn't-- her CELL PHONE RINGS...

NICOLE

Hello.

(disappointed)

Oh? Are you sure. Damn.

(beat)

No, it's okay. I'll figure it out. Bye.

She hangs up looking stressed.

MITCH

What happened?

NICOLE

I have a huge job interview tomorrow and Mark was supposed to watch Amanda-- but he just cancelled... some business thing suddenly came up.

MITCH

Oh.

(beat)

What's the interview for?

NICOLE

They're looking for a second Vet at the Lakewood Animal Clinic... it would be so perfect.

MITCH

That does sound perfect.

(beat)

How about I watch her?

Nicole looks at him...

(CONTINUED)

NICOLE

Really?

MITCH

(re: arm)

Well, I was planning on taking the day off anyway... and besides, Amanda and I are buds now, right?

Mitch lifts Amanda up onto his lap... she is smiling.

NICOLE

It would only be for a few hours.

MITCH

Are you kidding? We'll have fun.

(to Amanda)

I'll plan the whole day. I'll get some crayons... some M-80's. We might even break my other arm.

Nicole and Amanda laugh.

NICOLE

Thank you so much, I totally owe you.

BEANIE (O.S.)

Oh, man.

BEANIE limps into the room. Lara walks beside him, carrying his big shoes. She rolls her eyes...

BEANIE

That dart was carrying all kinds of weird shit. I swear, I think I got Hoof and Mouth disease. They gave me two shots in my ass and three in my stomach.

Beanie goes to give Lara a kiss... she stiff arms him.

LARA

(playing)

Eww. No touching.

Mitch and Nicole enjoy this...

BEANIE

Fine. Well, for everyone's information-- I think the nurse was into me.

JACK, 34, a MALE NURSE walks over, carrying BEANIE's RED WIG.

(CONTINUED)

JACK
Sir, you forgot your wig.

BEANIE
Oh, uh, thanks Jack.
(to Mitch)
Not him you dick, there's another one.

81 INT. PRITCHARD'S OFFICE - MORNING

81

Pritchard rides on his SPINNING BIKE-- complete with clips and spandex gear, sweating.

His assistant MICHAEL and a LAWYER are briefing him...

PRITCHARD
(panting)
So, how is it looking?

LAWYER
Very good. That registered letter constituted appropriate notice. They failed to respond, so we're in business.
(beat)
They'll be served with papers by the end of the week and we can force the eviction.

Pritchard clips out of his bike.

PRITCHARD
(calling out)
TOWEL!
(to Lawyer)
Nice work.

Patricia runs in and hands him a towel. She goes to leave--

PRITCHARD
GATORADE!

Patricia runs out... he turns to Michael and the Lawyer...

PRITCHARD
How I wish I could be a fly on the wall when they finally get that package.

He starts laughing... now they do.

Patricia comes back pretty quickly with his Gatorade, she hands it to him and turns around--

(CONTINUED)

PRITCHARD
BALANCE BAR!

82 INT. MITCH'S HOUSE - DAY

82

Mitch and Amanda are sitting on the LIVING ROOM floor, coloring onto big sheets of paper...

Amanda's drawing looks pretty scribbly... -

MITCH

Hey, I like him, who's that?

AMANDA

TOMMY.

MITCH

Oh, of course, I didn't recognize him without his glasses.

The PHONE rings... Mitch stands up to get it--

MITCH

Hello.

83 INT. LAW OFFICES - GOLDBERG'S OFFICE - DAY

83

MR. GOLDBERG is at his desk, on the other end.

WE INTERCUT BETWEEN THEM.

MR. GOLDBERG

Hey, Mitch it's Don. I've been looking all over for you.

(beat)

Listen, I need to talk to you.

MITCH

Sure, what can I do for you?

MR. GOLDBERG

It's about my daughter, Darcie.

MITCH

Oh.

Mitch turns WHITE...

MR. GOLDBERG

I'd like to talk to you in person... Can you be here by two? It's very important.

(CONTINUED)

Mitch looks at his watch and then down at Amanda, on the floor, coloring.

MITCH
(nervous)
Yes sir, I'll be there.

He hangs up, totally freaked...

MITCH
Shit.

AMANDA
Shit.

MITCH
Don't say that. Keep coloring okay?

AMANDA
Okay.

Mitch scrambles down into the basement.

84 INT. MITCH'S BASEMENT - DAY

84

HATCH and SPANISH are playing PING PONG and cracking up at nothing. There is a THICK CLOUD OF SMOKE in the air.

MITCH
Where is everybody?
(panicked)
Are you two the only one's here?

SPANISH
Well, you're here.

Hatch finds this funny.

MITCH
Where's Frank?

HATCH
WalMart.

MITCH
Are you sure that you're the only two here?

The guys shrug yes... Mitch takes a deep breath...

(CONTINUED)

MITCH

OK. Listen, I need a huge favor. I think I'm about to get fired, and quite possibly arrested. I need you to watch Amanda for a couple of hours.

Hatch and Spanish nod...

SPANISH

No prob, I love that dog.

MITCH

NOT THE DOG-- ORSON IS THE DOG. AMANDA IS THE PERSON.

SPANISH

Oh, right.

HATCH

Don't worry, we're great with kids.

Mitch looks at them...

MITCH

Listen to me: This is very serious. Do not feed her anything. Do not get her high. Do not read to her. Just sit there with her and watch TV, okay?

(beat)

I am trusting that you will not screw me on this.

SPANISH

Please, I was a kid once y'know. I know what kids like.

MITCH

No you don't. You know nothing. Do not assume she likes anything but sitting on the couch and watching TV. I am very serious.

(beat)

Your future in this house depends on this.

85 INT. LAW OFFICES - LATER

85

Mitch walks down the hallway... it's like he's walking down death row... he enters Goldberg's office.

86 INT. GOLDBERG'S OFFICE - DAY

86

GOLDBERG
Mitch. Have a seat.

He sits...

GOLDBERG
I'm not going to beat around the bush...
I found something out about my daughter
Darcie, and quite frankly I'm troubled.

MITCH
Oh?

GOLDBERG
Yes. Very.

Goldberg gets up and goes to the window, looking out. The
tension is unbearable, Mitch has to speak--

MITCH
Listen, what happened was an honest
mistake...

Goldberg turns around.

GOLDBERG
What do you mean?

MITCH
I was taking this medication, see... and
I'm not supposed to drink with it and--

GOLDBERG
What the hell are you talking about?

Mitch's eyes dart back and forth. What's going on?

MITCH
(unsure)
Um, I don't know, what are you talking
about?

GOLDBERG
My daughter. She's been rejected from
every damn college she's tried to get
into.

(beat)
What are you talking about?

(CONTINUED)

MITCH

Oh, uh...
 (relieved, lying)
 I was late to work yesterday, that's all.

GOLDBERG

Well, don't worry about that.
 (sits down on desk)
 Walsh tells me you have some connections
 at Downey University-- he says you know
 the Dean pretty well.

MITCH

Dean Pritchard? Yeah, we go back.

GOLDBERG

Good. Well, her mother and I would love
 it if Darcie went to Downey, y'know--
 close to home, we can keep an eye on her--
 etcetera, etcetera. You follow?

Mitch is completely relieved...

MITCH

100 percent.

GOLDBERG

You'd be doing me a great favor if you
 put in a good word with the Dean.

MITCH

Of course.

Goldberg is ecstatic...

GOLDBERG

Great... I could set up a lunch with the
 two of you, so you can get to know her--
 that way you wouldn't be talking out of
 your ass.

MITCH

That's really not necessary, I feel like
 I know her pretty well.

Goldberg shoots him a look...

MITCH

Because I know you so well.

87

INT. MITCH'S HOUSE - CONTINUOUS

87

Welcome to our feature PUPPET SHOW presentation:

(CONTINUED)

SPANISH and HATCH are reaching up from behind the couch with tube socks over their hands. (These socks are just plain, no eyes or anything). The guys are barefoot.

TUBE SOCK 1

I'm the most beautiful princess in the whole land, okay?

TUBE SOCK 2

And I'm an angel princess with cool wings that fly. Lets go on an adventure!

Amanda watches the puppet show, entranced and eating Doritos.

BEHIND THE COUCH: Hatch and Spanish are arguing about plot.

HATCH

We can't both be princesses, dude. You wanna make her a lesbian?

TUBE SOCK 1

Just to be clear here, I am not a lesbian princess-- I'm just a regular princess from a far off land--

88 INT. MITCH'S CAR - DAY

88

Mitch is stuck in a big TRAFFIC JAM. He's freaking out, worried about Amanda-- looking at his watch.

MITCH

(to himself)

Come on...

He inches up to a COP, who is directing traffic. Mitch rolls down his window...

MITCH

What's going on-- I've been sitting in traffic for over an hour.

COP

(very matter of fact)

Some idiot was getting a hummer from his girlfriend-- drove straight into a tree.

(laughs; shaking his head)

We see this thing maybe 8, 10 times a year. More often in the summer.

MITCH

Jeeze. Is he okay?

(CONTINUED)

COP

He's a little banged up.

(leaning in)

If you're asking me whether she bit off his wiener or not-- I'm afraid that's official Police Business.

(tapping Mitch's hood)

You be safe now.

Mitch is disgusted. He pulls up ahead and sees the wreckage. An EMT crew attends to the VICTIMS--

REVEAL: It's MARK (Nicole's boyfriend) and the CATERER he was making out with yesterday. A paramedic attends to his crotch.

Mitch is shocked.

89 INT. MITCH'S HOUSE

89

Frank is alone, sprawled out on the couch, hanging out in his robe. Depressed and lonely, he picks up the phone and dials.

After two RINGS, AN ANSWERING MACHINE picks up-- WE HEAR Frank and Marissa doing the message in unison...

FRANK & MARISSA (O.S.)

Hi! You've reached Frank and Marissa,
we're not in-- so leave a message.

They giggle... BEEP--

FRANK

Hey it's me. I was just checking in with you-- I guess I just miss you and, I don't know... gimme a call or something--

He hits the # sign.

MACHINE

To send the message, press 1. To re-record press 2.

He hits 2, BEEP--

FRANK

(re-doing it)

Hi. It's me... I was just thinking about you. I don't know if you're still up for looking at washer/dryers, but I was thinking today might be a good day-- or we could go to the Olive Garden and grab some dinner--

(CONTINUED)

He cancels and hits 2 again, BEEP-- He clears his throat, preparing to try again-- But THE DOOR FLIES OPEN.

MITCH BURSTS INTO THE HOUSE.

MITCH
Where's is she?

FRANK
Who?

MITCH
Amanda! Why aren't they watching TV?

Mitch runs past Frank and scrambles around the house, searching madly for Amanda.

MITCH
SPANISH!!!... HATCH!!!

Mitch is frantically opening every door, even the closets.

MITCH
AMANDA?!

90 EXT. MITCH'S BACKYARD

90

REVEAL: SPANISH, HATCH and AMANDA are covered in mud. They are having a great time.

MITCH
(frantic)
WHAT'S GOING ON?! WHY ARE YOU OUTSIDE?

They turn to face Mitch... three muddy faces.

MITCH
WHAT THE HELL ARE YOU DOING?

SPANISH
We're sorry.

91 INT. MITCH'S KITCHEN - DAY

91

Amanda is sitting on the KITCHEN TABLE. She is cleaned up, but her hair is still wet... Mitch is blow drying her off.

He's making funny noises as he does it. She's giggling.

DING DONG.

(CONTINUED)

MITCH
 (catching himself)
 Shi--oot.

AMANDA
 Shit.

MITCH
 I said shoot, okay?

He turns the BLOW DRYER on HIGH. Her hair blows back.

92 INT. MITCH'S LIVING ROOM - CONTINUOUS - DAY

92

SPANISH is covered in DRY MUD like an African tribesman. He answers the door.

SPANISH
 Hi.

NICOLE
 Hello.

Mitch hurries in with Amanda, trying to cut off any conversation she might have with Spanish...

MITCH
 Hey, there's mommy!

NICOLE
 Hi sweetie!
 (beat)
 How was she?

MITCH
 She's was an absolute angel.
 (to Amanda)
 And we had lots of fun, didn't we?

AMANDA
 I'm a lesbian princess!

Nicole is confused. Mitch shoots Spanish a look.

MITCH
 (changing the subject)
 So, uh-- how'd the interview go?

93 INT. FRANK AND MARISSA'S HOUSE - EVENING

93

Marissa and FIVE OF HER FRIENDS are in the living room.

(CONTINUED)

ANDY, (the same guy from BABY GAP) is teaching "The Art of the Blow Job". The six women are all holding CARROTS.

ANDY

A good BJ is all about focus. I don't care if it's your husband of ten years or some hot sailor you just met at TGI Fridays-- concentration is the difference between your run-of-the-mill suck-off and a real, toe-curling double nut.

The girls look at each other, about to laugh...

ANDY

I encourage you to use your bodies most natural resource-- imagination. Go ahead and picture whoever you want, but for me, Rick Schroeder always works.

(demonstrating, warbled)

The thumbs are down, the wrist is flexed. And now it's time to mind the step children...

Andy pretends to play with the balls... The girls look bit freaked.

ANDY

(warbled)

Go ahead and throw some eye contact in there too. There he is, hi Rick.

Some of the girls LAUGH...

ANDY

And after a while, feel free to take it to the next level...

(holding up a second carrot)

Oh look. Rick brought his friend Alfonso.

The GIRLS SCREAM.

94

EXT. FRANK AND MARISSA'S HOUSE - CONTINUOUS - EVENING

94

Still lonely, Frank wanders up to the house. He stops and notices the cars parked in front.

He walks up to the living room window and peeks inside.

FROM FRANK'S POV: IT APPEARS AS IF MARISSA, BENT OVER THE COUCH, IS GIVING AN UNSBEN MAN HEAD, WHILE ANDY HAS SEX WITH HER FROM BEHIND.

This is done with some strategically placed lamps and plants.

(CONTINUED)

The rest of the girls are blocked by a hanging curtain to the RIGHT OF FRANK.

ANDY

(through the window)

Oh yeah. That's it, Marissa. I like what I see.

FRANK IS ABSOLUTELY SHOCKED.

95 INT. FRANK AND MARISSA'S HOUSE - 2 MINUTES LATER - EVENING 95

ANDY enters the kitchen alone. He yells back toward the living room...

ANDY

Nice work Marissa, way to give 110%.

He gets a GLASS from the cabinet and yells back, kidding...

ANDY

I need some ice water after that!

(as he fills the glass)

When I come back I'm gonna show you a little something I call "Crouching Tiger, Hidden Penis."

SUDDENLY, FRANK STEPS INTO FRAME BEHIND ANDY. He loops a DISH TOWEL AROUND ANDY'S NECK and pulls tight.

ANDY DROPS HIS GLASS... SMASH!

ANDY

(as he struggles)

Why?

Suddenly, Andy goes into a text book self defense procedure: He grabs Frank's hair, kicks his leg back and FLIPS FRANK OVER onto the floor.

FRANK

UGH!

Frank is getting his ass kicked. Andy grabs a teapot and smashes it over Frank's head, and now starts stabbing him with a spatula.

Marissa runs in, horrified. Her friends enter, still carrying their carrots.

(CONTINUED)

MARISSA
 JESUS FRANK! WHAT ARE YOU DOING HERE!?
 (nursing Andy)
 My God, are you okay?

ANDY
 I think so.

MARISSA
 (to Frank)
 What the hell is wrong with you?

Frank just looks back, dazed.

96 INT. NICOLE AND MARK'S HOUSE - NEXT MORNING - DAY

96

It's the next day. Mark lays in bed with ice on his crotch and a bandage on his head.

Nicole brings in a tray for some breakfast in bed.

NICOLE
 Breakfast time!

MARK
 Hey, look at that.

NICOLE
 Some nourishment to help heal that head,
 and that groin area...
 (laughs)
 I still can't believe you hit the gear
 shift like that. I can't imagine how that
 could have happened.

MARK
 Well, it all happened so fast.

AMANDA (O.S.)
 Newspaper!

Amanda runs in with the paper and throws the newspaper on Mark's lap... he lurches forward in pain.

MARK
 (he laughs, in pain)
 OWWWW. Slow down pumpkin!

NICOLE
 I'll be right back with some coffee.

Nicole leaves. Mark is now ALONE WITH AMANDA. He looks at the newspaper...

(CONTINUED)

MARK

(mean, to Amanda)

This is yesterday's paper-- why don't you
use your brain for once in your life?

Amanda is unfazed by this, totally happy.

NICOLE (O.S.)

...And, the finishing touch.

MARK

Fantastic!

AMANDA

Mommy, can I do more toast?

NICOLE

Okay, go get more bread out. But then
wait for me, okay?

AMANDA

Okay!

Amanda runs out, happy. Nicole watches her daughter run off.

NICOLE

She's in a good mood.

(turning back)

I think she really had a great time with
Mitch yesterday.

MARK

Yeah, I'm not so sure about that guy.

NICOLE

What do you mean?

MARK

I just got some weird vibes, that's all.
He gives me the creeps.

NICOLE

Mitch? Why?

MARK

It's just something I saw at that
birthday party...

Nicole sits on the bed, interested...

(CONTINUED)

MARK

I really didn't want to get into this, because I know he's your friend-- but I happened to notice him harassing one of the caterer girls.

NICOLE

Really?

MARK

Yeah... she wasn't into him at all, but he was pretty aggressive; grabbing her ass and what not.

(shaking his head)

I made a point of walking into the kitchen just to help her out, y'know?

NICOLE

My God. That doesn't sound like Mitch.

Nicole looks genuinely shocked...

MARK

Look, I don't want to judge him, but who does something like that?

97 INT. SPEAKER CITY - BACK ROOM - DAY

97

Barbara is in the back room, trying to put together a large DISPLAY. Beanie comes back to check on her...

BEANIE

How's it going?

BARBARA

Not too good. These instructions make no sense.

BEANIE

Yeah, they can be kind of tricky... Let me take a look.

Beanie gets in closer and starts to tinker with it. Barbara watches him work... she seems a little flirty--

BARBARA

So, where's Lara today?

BEANIE

She took the kids to their cousin's for the day.

(CONTINUED)

Beanie smiles at her... Barbara smiles back. Beanie seems a little nervous...

BEANIE

See, you've got to match these arrows, like this-- it can be confusing...

BARBARA

Well, I've been known to be a little confusing myself...

(she moves a little closer)

Do you find me confusing?

BEANIE

Um... I don't know... not really.

Barbara leans in and KISSES BEANIE. Now, he pulls away.

BEANIE

Uh-- anyway-- so, once you get the base put together, you just snap on the front section.

BARBARA

What's wrong?

BEANIE

I can't do this... I'm married.

BARBARA

So am I, it's perfect.

(beat)

Don't worry. She won't find out.

She goes to try again. He stops again...

BEANIE

Yeah, well, I totally would, but I need to cash out register two.

Beanie goes to walk out--

BARBARA

How about I call you tonight and we have phone sex? That way no one gets hurt.

Beanie likes the way she thinks, but keeps walking.

98 INT. SPEAKER CITY - SALES FLOOR - CONTINUOUS

98

Beanie saunters out onto the sales floor, happy, his ego has been stroked a little.

(CONTINUED)

MITCH (O.S.)
Where have you been?

BEANIE
Oh, man. The most bonery thing just happened.

MITCH
Bonery?

BEANIE
(defining)
Yeah-- bonery-- having to do with or related to getting a boner.
(observing Mitch)
Wait. Something's wrong... what happened?

MITCH
You know that guy Mark, Nicole's boyfriend? He's cheating on her.

BEANIE
He is? How do you know that?

MITCH
I saw him, twice.

BEANIE
Oh, that's perfect! All you have to do is tell her and you're totally in-- did you get photos?

MITCH
I can't tell her.

BEANIE
Why not?

MITCH
Because guys don't do that. You know, the code.

(Beanie nods, he knows)
I don't know what to do.

Beanie considers this for a moment...

BEANIE
You know what you need?

MITCH
What?

(CONTINUED)

BEANIE
An MP3 player.

MITCH
C'mon, I'm serious.

BEANIE
I am too. These things are sweet.

Beanie can see that Mitch needs his help.

BEANIE
Alright, my advice? Wait it out-- he's bound to blow it on his own. Being a top notch philanderer takes talent and discipline. Only amateurs operate in public-- that's total Busch league.

MITCH
You think?

BEANIE
Trust me, he is no Jedi.
(beat)
Now, these new SONY models are fantastic--

99 INT. MITCH'S KITCHEN - DAY

99

FRANK AND BLUE ARE HAMMERED, elbows up on the table, doing shots of Wild Turkey. Frank winces, Blue doesn't.

Frank is totally bummed. Blue is trying to cheer him up.

BLUE
Don't sweat this thing with your old lady. The way I see it-- you were defending her honor.

FRANK
I wish she saw it that way. She still hasn't called me back.

BLUE.
You can't force things, Frankie.
(beat)
Trust me, until you can be your own man, nothing in life is gonna feel right.

Frank looks back, drunk-- he's clearly upset...

BLUE
Back in the Navy, when we felt down, you know what we used to do?
(more)

(CONTINUED)

BLUE (cont'd)

(beat)

We'd go over to the laundry room, put on some of those white Nurse tights and talk to each other like girls.

Frank stares back blankly...

BLUE

(in a high girls voice)

Hi, I'm Nancy. You're sooo pretty.-

FRANK

What are you talking about?

BLUE

(back to normal)

You gotta understand, back then the political climate wasn't what it is today.

(raising two more shots)

Let's go Sue. Bottoms up.

100 INT. LAW OFFICE - CONFERENCE ROOM - DAY

100

Mitch and Walsh are seated around the conference table with Mr. Kang and his Translator.

Kang is speaking in Korean... after a beat--

TRANSLATOR

This coffee tastes like ass.

Mitch looks up...

MITCH

Wait. Did you say that, or did he?

TRANSLATOR

That was him. I think it tastes fine.

(Kang speaks for a second)

He wants to know why the hell he's here?

MITCH

We want to get you comfortable with the American legal system.

(to Translator)

I figure we'd try a dry run-- let him know the type of questions he can expect from the defense tomorrow.

TRANSLATOR

Fire away.

(CONTINUED)

MITCH

Mr. Kang-- were you or were you not aware that the floor had just been mopped in home furnishings?

The translator speaks... Kang speaks back-- pissed.

TRANSLATOR

He said, "Don't accuse me you fuck! Who's side are you on, anyway?"

WALSH

We're not accusing you. We're practicing.

TRANSLATOR

(from Kang, to Walsh)

Shut up! You're fucking dead!

101 EXT. SORORITY HOUSE - NIGHT

101

A beautiful brick sorority house stands in the moonlight.

Frank and Blue are GIGGLING like idiots, looking at the house from behind a tree. They are drunk and up to no good...

FRANK

There's probably a window around back.

BLUE

Please. I've snuck in and out of two POW camps, don't tell me my business.

With that, Blue stands up straight and screams--

BLUE

PANTY RAAAIIDD!!

Now he takes off, right through the front yard at about one mile per hour, heading for the front door.

Frank looks around, unsure about this strategy, but takes off with him.

102 INT. SORORITY HOUSE - NIGHT

102

The front door SWINGS OPEN and Blue and Frank storm in--

BLUE

LOOK OUT!!

Frank whips his head around LIKE A TANK WITH INFRA-RED SENSORS, then yells.

(CONTINUED)

FRANK
WOOOOOO HOOOOOO!!!

They stand there, hoping for a reaction... but there's nothing. They look at each other and head up the stairs.

103 INT. UPSTAIRS HALLWAY - NIGHT 103

A freshly showered SORORITY GIRL walks down the hall wearing a towel. She turns into a room, not noticing anything.

104 INT. BEDROOM - NIGHT 104

An empty bedroom. The door flies open-- the lights FLICK ON.

BLUE
Hooooooooaaaaaaahhhhhhhhh!!!

POV: Blue zeroes in on the top DRESSER DRAWER. But now the camera SWINGS OVER and instead zeros in on a LAUNDRY HAMPER.

BLUE (O.S.)
Bingo.

Blue stumbles over to the hamper. His face changes as he opens it...

BLUE
Come to Grandpa...

Frank watches as Blue raises a pair of COTTON PANTIES slowly to his face, preparing to sniff them...

This SNIFF IS GIGANTIC, his lungs expanding... He pulls the panties away, revealing an impossibly HUGE SMILE.

His face is still smiling... FROZEN.

Like a statue, he FALLS BACKWARDS out of frame. Frank looks down in absolute shock.

105 EXT. SORORITY HOUSE - NIGHT 105

Wide shot of the house.

SORORITY GIRL (O.S.)
AAAAAAAAAAHHHHHHHHHHHHHHHHHH!!!

We HEAR a sweet sounding ACOUSTIC GUITAR start in...

DISSOLVE TO:

106 EXT. CEMETERY - DAYS LATER

106

IT'S BLUE'S FUNERAL. A huge crowd is there in Blue's honor. There is a BIG PHOTO of BLUE from his NAVY days on an easel.

THE CASKET is being lowered as Frank plays a tribute on his ACOUSTIC GUITAR, standing at the head of the grave...

FRANK

(singing Eric Clapton)

*Would you know my name--
If I saw you in Heaven...
Would it be the same--
If I saw you in Heaven...*

Beanie is upset. LARA is there, consoling him. Spanish is there with big shades on, holding Orson.

A GROUP from Blue's old folks home are there along with some OLD WAR BUDDIES in old beat-up uniforms.

FRANK (CONT'D)

*I must be strong... to carry on...
'cause I know, you don't belong... there
in heaven.*

An old woman, ABIGAIL, 80's, turns to Mitch...

ABIGAIL

This is quite a turnout. Usually, when one of us goes, we're lucky if six people show up.

MITCH

Well, not this time... He's a brother.

Frank and Beanie walk over to Mitch... and now together the three of them step over to the grave.

POV GRAVE: Mitch, Beanie and Frank look down at us...

MITCH

At least he went out with a smile.

With that, Beanie and Mitch toss a rose. Frank waits a beat and tosses a pair of panties. They float down toward camera.

107 EXT. CEMETERY - LATER

107

Frank is banging his head against a tree-- Beanie walks over and puts his hand out, catching Frank's forehead.

(CONTINUED)

BEANIE

Don't blame yourself, man. He was old.
That's what old people do... they die.

(beat)

Let's go home.

Frank gives Beanie a hug. Mitch walks over...

MITCH

I'll meet you guys back at the house,
okay? There's something I need to do.

108 EXT. NICOLE'S DAD'S HOUSE - DAY

108

HAROLD, Nicole's father, is in protect-his-daughter mode. He is standing in the doorway, being very evasive--

HAROLD

She took Amanda to McDonald's. I can tell
her you stopped by.

Behind Harold, little Amanda runs by. Harold pretends this didn't happen.

MITCH

I think I just saw Amanda run by.

HAROLD

(ignoring)
You can try calling later.

MITCH

Look, if she's busy, I understand--

Now Nicole walks up behind her father...

NICOLE

It's okay Dad, I can talk to him.
(to Mitch)
Hi.

MITCH

Hi. You wanna go for a walk?

CUT TO:

109 EXT. MITCH'S HOUSE - DAY

109

CLOSE ON: A nicely wrapped GIFT BOX, with a blue bow sits on the porch. It reads: FROM DEAN FRITCHARD.

We're outside the Fraternity. The whole gang is making their way back from the funeral, up to the house.

110 INT. MITCH'S HOUSE - LIVING ROOM - 2 MINUTES LATER 110

CLOSE ON: Frank undoes the BOW and lifts the top off the box.

He dumps the contents onto the table. A bunch of SEALED LETTERS have each of the pledge's names printed on them.

A VHS TAPE tumbles out too. It says 'WATCH IMMEDIATELY'.

The guys all look at each other. What the hell? Frank pops in the tape. Everyone takes a seat..

111 INT. PRITCHARD'S OFFICE - TV INSERT - DAY 111

ON TV: A wide shot of an official looking office, A PLANT and A FLAG are in the background. Now, PRITCHARD walks into frame and leans casually against his desk.

He speaks in an extremely formal, almost robotic, tone...

PRITCHARD

(from the video)

Hello, I'm Dean Pritchard. By this time, those of you who are registered students should each be holding an envelope with your name on it.

112 INT. MITCH'S LIVING ROOM - DAY - INTERCUT 112

Everyone holds their envelopes... They have no idea what's going on, but they're following the instructions.

PRITCHARD

(from the video)

Please take a moment to make sure you're holding the correct envelope--

Spanish and Weensie double check and then switch envelopes.

PRITCHARD

(from the video)

--Good... At this time, I'd like you to break the seal on your envelope. There should be a letter inside. Please remove the letter and take a moment to read it.

Pritchard takes a sip of water, waiting...

(CONTINUED)

PRITCHARD

(from the video)

--as you can see, you've each been expelled from the University for your participation in a non-sanctioned fraternity. Please take another moment to allow this to sink in--

(he sips his water again)

The pledges are holding their open letters, bummed. Spanish is very upset, he puts his tube sock over his mouth.

PRITCHARD (CONT'D)

(from the video)

--Good. If you have any questions, chances are you'll find the answer in the Expulsion Packet I've provided.

Jerry sadly flips through the packet... The Real Doll stares forward. Pritchard continues in his weirdly cheerful way--

PRITCHARD

And for those of you who do not attend the University, don't worry, I have bad news for you too: The house at 109 Brook Street has been sold to an outside developer... Any minute now, a construction crew will arrive to board up the house-- I suggest you gather your things. Demolition begins in 48 hours...

Frank looks bummed.

PRITCHARD

...In case you're curious, they're going to be building a Ben and Jerry's-- which will be nice.

(smirking)

The tribe has spoken.

With that, Pritchard points a remote at camera, clicks, and the image goes to fuzz.

Everyone is just looking at each other...

SPANISH

Dude... This day sucks.

KNOCK KNOCK. Everyone turns to look at the door.

113 EXT. MITCH'S HOUSE - CONTINUOUS

113

A foreman and a sheriff are knocking at the door.

(CONTINUED)

A few CONSTRUCTION TRUCKS and some POLICE CARS pull up to the house. The boarding up is about to begin.

114 EXT. NEIGHBORHOOD - LATER

114

Mitch and Nicole are walking and talking...

MITCH

I guess funerals have a weird way of doing that... they make you realize how important it is to act on instinct.

They keep walking for a beat...

MITCH

I suppose that's why I wanted to talk to you-- because, I don't know exactly what's going on with you and Mark, but I want you to know, that I think about you all the time--

(kidding)

-- not in a stalker sort of way, but still very pro-active.

(beat)

I feel like we have something and I would just love it if maybe you and I could give this a shot. Us a shot.

NICOLE

(sarcastic)

Are you sure you have enough time?

MITCH

Excuse me?

NICOLE

Nothing. I guess I'm just in a weird space right now... And lately, I don't know who to trust anymore.

He's not really sure what she means...

NICOLE

Actually, I'm just not sure about anything-- and right now I need some time to work through some of this. Does that make sense?

Mitch is disappointed...

(CONTINUED)

MITCH
 (doesn't know what to say)
 Oh... Uh, yeah, that makes sense. That's cool.

115 INT. MITCH'S CAR - LATER 115

Mitch is bummed. He pulls slowly into the driveway-- his face changes.

116 EXT. MITCH'S HOUSE - DAY 116

REVEAL: THE HOUSE IS BOARDED UP.

Mitch is totally stunned! He walks up to A NOTE that's been taped to the plywood.

CLOSE: "We're at the Comfort Inn. Room 112"

117 EXT. COMFORT INN - NIGHT 117

Mitch walks along, checking the numbers...

118 INT. COMFORT INN - ROOM 112 - CONTINUOUS 118

THE DOOR OPENS TO REVEAL: Beanie, Frank and all the pledges are crammed into this tiny motel room. PIZZA BOXES lay around and DUKES OF HAZARD is on TV...

BEANIE
 There you are. Do you believe this?

MITCH
 What the hell is going on?

FRANK
 They boarded up the house.

MITCH
 Yeah, I saw that.
 (beat)
 All of my stuff is in there.

SPANISH
 My diary is in there.

Everyone looks at Spanish.

WEENSIE
 And we're all expelled.

MITCH
 What? They can't do that.

(CONTINUED)

SPANISH

Well they did.

(shaking his head)

My life is over, I'm gonna wind up working at Red Lobster.

ARCHER

You already work at Red Lobster.

SPANISH

Yeah, but it's part time. Dick.

FRANK

(to Mitch)

They left this with us.

Frank hands Mitch a heavy DOCUMENT OF LEGAL CRAP... Mitch begins a quick scan of the paperwork.

WEENSIE

They use the word *hermeneutical* in the first sentence, I think we're screwed.

Mitch ignores Weensie and keeps reading...

BEANIE

You can get us out of this, right?

MITCH

I don't know, but it'll have to wait. I've got my hearing tomorrow and I still have tons of work to do. No offense guys, but I need to get my own room.

Mitch leaves.

JERRY

Fuck. My inhaler is in that house.

119 EXT. COMFORT INN - NIGHT

119

Mitch walks toward the rental office... he's pretty drained.

SPANISH (O.S.)

Mitch, can I talk to you for a sec?

(Spanish catches up to Mitch)

Listen man, this is a serious situation, I mean, I'm expelled.

(beat)

I don't know what I'm going to do. My Mom's totally gonna kill me.

(CONTINUED)

MITCH

She's not going to kill you.

Spanish starts crying...

SPANISH

(crying and talking)

Yes she is. I'm the first in the family to go to college and when I left she said, "Spanish, if you fuck this up-- I will kill you." She showed me the knife.

Spanish wipes his nose on his sleeve...

MITCH

It's okay, don't cry...

SPANISH

(totally crying)

I'm not!

(gains composure)

Listen, I know you're busy, but you're really smart-- and you're a lawyer and everything-- so this is, your thing. We need you.

MITCH

All right. Don't worry, I'm going to take care of this-- OK? I promise.

Spanish puts his head on Mitch's chest... still crying.

MITCH

(soothing)

Ssshhh. It's okay.

120 INT. PRITCHARD'S HOUSE - NIGHT

120

The dark interior of a house. Someone is POUNDING at the door. The lights go on upstairs...

121 EXT. PRITCHARD'S HOUSE - NIGHT

121

Mitch pounds again.

The door opens. Pritchard is wearing a crushed velvet robe. A pair of EYE BLINDERS are pushed up on top of his head.

The two just stare at each other for a long beat.

PRITCHARD

So, what happens now, are you going to kill me?

(CONTINUED)

MITCH
I hadn't thought of that.

PRITCHARD
Would you like to come in for a minute?

Pritchard turns and Mitch follows.

122 INT. PRITCHARD'S HOUSE - NIGHT

122

In the foyer hangs a large photo of Pritchard playing golf with another MAN.

PRITCHARD
(re: photo)
You know who this is?

MITCH
Uh. No.

PRITCHARD
That's Fred Smith. The Chairman of FEDEX--
we played in a Golf Tournament once.

MITCH
Cool.

PRITCHARD
Very.

Mitch stares at it then follows Pritchard inside. Pritchard opens a bottle and pours them two chardonnay's.

MITCH
Nice place.

Pritchard hands over a Chardonnay. Mitch takes it but doesn't drink...

PRITCHARD
Notice anything special about this house?

MITCH
Not really.

PRITCHARD
I have pure oxygen pumped in through the
air conditioner vents. Keeps me
energized.
(beat)
Go ahead-- take a deep breath.

Mitch doesn't.

(CONTINUED)

MITCH

Look Gordon, you win, okay? You can take the house and this will all be over.

(beat)

But, I'm asking you to leave the other guys out of this, please. There's no reason to expel them.

Pritchard considers this for a moment... -

PRITCHARD

Let me ask you something-- have you ever heard of the term "ZERO TOLERANCE"?

MITCH

Yes, I'm familiar with it.

PRITCHARD

Well Zero Tolerance is something I instituted at this University long before you came along-- and the difference between someone like myself, and someone like you-- is I stick to my guns.

(beat)

The 'guys' you speak of, through their behavior-- have compromised the education and decorum of my other students.

(beat)

And I have zero tolerance for that.

MITCH

You are such a dick.

PRITCHARD

It's late-- you should go.

Mitch walks over to the door...

PRITCHARD

I told you not to tangle with me.

Mitch turns and faces Pritchard...

MITCH

You've yet to see me tangle.

PRITCHARD

Take a deep breath on your way out.

123 INT. LAY OFFICES - HALLWAY - THE NEXT DAY

123

Mitch is walking quickly down the hall, Walsh hurries along beside him.

(CONTINUED)

WALSH

What do you mean you're not coming to the hearing?

MITCH

I've gotta be somewhere.

WALSH

Are you crazy? You can't not go. Kang will kill you.

Mitch stops walking...

MITCH

Look, do you still want to be in the Fraternity?

Walsh suddenly gets very serious...

WALSH

I've been waiting all semester for you to ask me that.

MITCH

OK. You're in-- but I need you to take over this thing for me.

Walsh looks freaked...

WALSH

I don't know, Kang fucking hates me.

MITCH

Why, what'd he say?

WALSH

He said 'I fucking hate you.'

MITCH

Forget him. I need you. C'mon, Walsh-- a brother in need...

WALSH

I don't know, man-- can't I just tie a cinder block to my penis?

124 INT. DENNY'S - LATER

124

All the guys are packed into a BOOTH at Denny's. Mitch walks in and throws the LEGAL PACKET down in front of them...

(CONTINUED)

WEENSIE

Please tell us you figured out a way to save the house.

MITCH

I'm sorry, I'm afraid it's a done deal.

The guys share a disappointed look...

HATCH

But you can fix it, right?

MITCH

Look, Pritchard may be an asshole, but you gotta hand it to him, he's extremely thorough.

Spanish nods, like he understands-- now he interjects--

SPANISH

So, when exactly do you think we'll get the house back, then?

MITCH

Okay, let me be absolutely clear here: The house is gone. There is nothing more gone than our house is right now.

It's finally sinking in. Everyone looks at each other...

MITCH

However, that is not the reason I called this meeting.

(turning to Beanie)

Did you get the Limo?

BEANIE

Check.

125 INT. PRITCHARD'S HOUSE - DAY

125

PRITCHARD is talking to himself in the mirror as he fixes his tie. He's practicing a speech.

PRITCHARD

With enrollment up another eight percent-- we truly are the School of the New Millennium-- pause here for clapping-- As the parents and alumni of this prestigious University--

INTERCOM (O.S.)

Sir, your car is here.

126 EXT./INT. LIMOUSINE - MOMENTS LATER

126

A LIMOUSINE idles in front of the house. The driver stands next to it, at Pritchard's service...

PRITCHARD

Do me a favor, drop me off at the Quad and I'll walk to the Ballroom.

DRIVER

Yes sir.

PRITCHARD

These people don't need to know everything they're paying for.

REVEAL: HATCH, the DRIVER, wears sunglasses and a black cap. He gives a smirk as he shuts the door for Pritchard.

127 INT. LIMOUSINE

127

As Pritchard gets in he notices something on the seat: A PLATE OF BROWNIES and a note-- 'Good Luck! -The Staff.'

PRITCHARD

Isn't that nice?

As Hatch drives, he checks the rearview and sees Pritchard looking over his speech and EATING THE BROWNIES.

Hatch puts his finger to his ear like an FBI agent.

HATCH

(into ear piece)
Operation Toll House is underway... El Jefe is munching like a canary.

128 INT. UNIVERSITY BALLROOM - MEANWHILE

128

SIGN: WELCOME PARENTS & ALUMNI!!!

The LARGE BANQUET HALL is packed with people in formal wear. A RICH GUY flags down a waiter.

RICH GUY

Excuse me, can I get a fresh roll please?

The waiter turns: IT'S BEANIE in a white coat...

SPANISH (O.S.)

(in Beanie's ear piece)
I repeat, Operation Toll House is underway.

(CONTINUED)

Beanie goes into his pocket and hands over a HALF EATEN ROLL.

BEANIE
Here you are, sir.
(into ear piece)
Roger that.

Several of the pledges are taking up positions as BUS BOYS, CHEFS, USHERS and TECHNICIANS.

129 INT. BACKSTAGE ENTRANCE 129

ARCHER is talking to Pritchard's assistant, Michael.

ARCHER
...So basically I'll be taking charge of the P.A. system tonight.

MICHAEL
He didn't tell me anything about this.

ARCHER
It was very last minute. I think he has something special planned...

130 INT. BALCONY 130

High above the scene, a tech-production booth is EMPTY.

Suddenly WEENSIE does a DIVE ROLL into the space and then pops up in a karate stance.

131 INT. BALLROOM 131

Beanie looks around at everyone in position.

BEANIE
(into his ear piece)
All right. Let's do this thing. For Blue.

QUICK CUTS: EVERYONE IS IN POSITION.

132 INT. BALCONY - NIGHT 132

WEENSIE
For Blue. Bird nest is a go.

133 INT. BANQUET HALL - NIGHT 133

SPANISH
For Blue. West wing is a go.

134 INT. BACKSTAGE - NIGHT 134

ARCHER
For Blue. Green room is a go.

135 INT. KITCHEN - NIGHT 135

JERRY
For Blue. Kitchen is a go. -

136 INT. UNIVERSITY BALLROOM - LOBBY - CONTINUOUS 136

People are entering. We see MARISSA walk in with HER PARENTS, all dressed up...

DAD
How come Frankie couldn't make it? Does he know how much this table cost me?

Just then, Frank (DRESSED AS AN USHER) steps into frame, his back to Marissa... he's casing the place.

FRANK
(into ear piece)
For Blue. Perimeter is a go.

Marissa spots Frank, confused.

MARISSA
Frank? What are you doing here?

FRANK
Marissa?

DAD
There he is... Hey Frank!

FRANK
Uh. Hi.

MARISSA
(to her parents)
Can you give us a minute? I'll meet you guys in there.

Her parents give Frank a look and walk inside.

MARISSA (CONT'D)
What the hell is going on?

BEANIE (O.S.)
Frank, I missed that-- please repeat.

(CONTINUED)

Frank holds up his finger to Marissa, as in "give me a sec".

FRANK
 (into earpiece)
The perimeter looks clear. Over.
 (to Marissa)
 Honey, I'm kind of in the middle of
 something right now.

BEANIE (O.S.)
*Alright, Frankie, I need you take up your
 position at stage right.*

Again Frank holds up his finger, asking Marissa to wait...

FRANK
 Go again for Frank.

Marissa can't believe what she is seeing...

BEANIE (O.S.)
*Repeat: I need you to take up your
 position at stage right.*

FRANK
 Roger that.
 (to Marissa)
 Can you walk with me?

MARISSA
 This isn't working Frank-- I think we
 both know that. I want a separation...

FRANK
 (sincerely hurt)
 You do?

MARISSA
 Yes. Call me when you're done with your
 assassination or whatever it is you're
 doing here and we'll make the
 arrangements.

And she walks away. Frank wants to speak, but lets her go.

FRANK
 Shit.

HATCH (O.S.)
 MAYDAY, MAYDAY-- PRITCHARD IS COMING IN
 RIGHT NOW.

137 INT. BALLROOM - CONTINUOUS 137

BEANIE

What? You were supposed to get lost for a while.

138 EXT. CAMPUS - DAY 138

We see Pritchard calmly walking up to the banquet hall.

HATCH

I did, but then I got so lost I ended up here.

BEANIE

Shit. Listen up everyone, we need to stall, go to Plan B. I repeat: Plan B.

139 INT. HALLWAY 139

As Pritchard walks in, ARCHER cuts him off-- spilling a drink on him.

ARCHER

Oh! I am so sorry, sir.

Pritchard has some Champagne on his TUX...

PRITCHARD

Dammit. Where is the bathroom?

140 EXT. HALLWAY 140

Pritchard walks down the hallway, looking a little woozy...

141 INT. BATHROOM 141

He wobbles into the bathroom and looks in the mirror.
POV: His image is inverting. Spanish steps out behind him...

SPANISH (O.S.)

Excuse me, Mr. Pritchard?

PRITCHARD

(feeling it)

Yes?

SPANISH

I'm going to ask you a few questions, is that okay?

(CONTINUED)

PRITCHARD
 (almost robotic)
 Yes.

Spanish has a weird "Hannibal" like control over Pritchard.

SPANISH
 Can you tell me where you are right now?

PRITCHARD
 I'm in a bathroom.

SPANISH
 Good.

Now Spanish holds up a Phish 'Dancing Bears' bumper sticker.

SPANISH
 How many dancing bears do you see on this bumper sticker?

PRITCHARD
 Um... there's three...

He's correct, Spanish is disappointed.

PRITCHARD
 ...on that one--
 (pointing to nothing)
 --but there's seven on the other.
 (pointing)
 And one in the stall.

PRITCHARD'S POV: A BEAR is sitting on the toilet reading NEWSWEEK.

SPANISH
 (into earpiece)
 After a thorough examination-- I give the green light on the Pritchard Experience.

142 EXT. THE BALLROOM - DAY

142

Everyone is awaiting the presentation. Beanie receives this message and cues Mitch...

MITCH (O.S.)
 (from loud speaker)
 ATTENTION. PLEASE TAKE A MOMENT TO TURN OFF YOUR CELL PHONES AND PAGERS.

Mitch gives a nod and the LIGHTS GO OUT. Pink Floyd's 'COMFORTABLY NUMB' cranks from huge speakers...

(CONTINUED)

MITCH
 AND NOW, LADIES AND GENTLEMAN, PREPARE
 YOURSELVES FOR 'THE DEAN PRITCHARD
 EXPERIENCE'...

Some LASERS hit the stage... Archer hits a SMOKE MACHINE.
 Spanish escorts Pritchard out onto the stage--

SPANISH
 You're on, buddy. Just stay in the light
 and go with the flow...

PRITCHARD
 Okay... I love you.

SPANISH
 I love you too, man.

Pritchard wanders out into the SMOKEY LIGHT. He sort of
 dances out, enjoying it-- PINK FLOYD CRANKS OVER THE SPEAKERS

PINK FLOYD
 Hello. Is there anybody in there?
 Just nod if you can hear me.
 Is there anyone home?

Beanie steps into frame and watches this with Spanish...

BEANIE
 What exactly was in those brownies?

SPANISH
 About sixty percent sodium pentothal,
 twenty percent pure ecstasy and fifty
 five percent mystery resin... Which,
 added together, makes for one hundred
 percent wicked.
 (beat)
 He's so lucky.

THE STAGE: This is quite an image, Pritchard glowing, playing
 in the light, Lasers everywhere. Pink Floyd cranking...

BEANIE (O.S.)
 (from radio)
 Okay, Peppers, take us to the bridge.

REVEAL: Peppers, THE PETTING ZOO GUY, is at stage right. He
 releases some of his friendly animals out onto the stage...

Some PIGS and SHEEP and a BURRO wander out. Pritchard likes
 this very much...

(CONTINUED)

ON MARISSA'S FATHER: He's very impressed.

MARISSA'S DAD

(to his wife)

Wow. No wonder this was a 100 bucks a plate.

ON STAGE: Pritchard is dancing around the animals-- people are definitely confused.

SUDDENLY THE MUSIC STOPS. POP. A HUGE SPOT LIGHT SHINES ON THE MICROPHONE. PRITCHARD steps into the light and goes with the flow.

PRITCHARD

(into the mic)

Hello. How's everybody doing?

Everyone cheers, impressed with the intro.

ON PEPPERS: He's holding the two goats, Morimoto and The Chairman.

PEPPERS

(into earpiece)

You want I should release these crazy fuckin' goats?

BEANIE (O.S.)

Hold that thought. Let's see what happens.

PRITCHARD'S POV: We see the audience inverting. He walks over to the microphone-- FEEDBACK.

PRITCHARD (CONT'D)

(feeling a wave of the drugs)

Thank you so much. I really, really... appreciate it.

Pritchard is sweating... his teeth chatter.

PRITCHARD

Can I just take a minute and tell all of you how awesome you are?

(feeling it full on)

I'm supposed to stand up here and tell you how everything is hunky-dory, but that doesn't seem very, I don't know... honest.

Mitch and Beanie share a look. The crowd looks tense...

(CONTINUED)

PRITCHARD (CONT'D)

The truth is, the average GPA has been totally down down down for the past four years. I should know, I had to re-enter all the numbers myself, so you guys wouldn't get all mad...

Everyone is stunned.

BEANIE

Nice.

BOARD MEMBER

OKAY, PRITCHARD, WE GET THE IDEA! NOW GO DRINK SOME COFFEE FOR CHRIST'S SAKE!

Pritchard shields his eyes from the spotlight...

PRITCHARD

Who said that? Well whoever did, can just shut up because I'm talking up here okay?

(beat)

I'd like to take a minute to thank my long time Secretary... Patricia--

PATRICIA waves from her table, mortified. She's sitting next to her husband...

PRITCHARD (CONT'D)

You've been so good to me, even though sometimes I can be kind of creepy...

(back to crowd)

I mean she could have easily sued me for sexual harassment, but she has a husband and a new baby, and she knows I would just fire her, so... Let's see, what else?

(beat)

Is anyone else really hungry?

ON PEPPERS: He's still holding the goats, petting them.

PEPPERS

Nice and easy... you'll get your chance--

MITCH (O.S.)

NOW!

Peppers releases-- the goats trot out and surround Pritchard.

PRITCHARD

Hey there fellas? What are your names?

(CONTINUED)

BAM! The goats start KICKING THE SHIT OUT OF PRITCHARD.
People are screaming.

MICHAEL, Pritchard's assistant, has run off and returned with a bunch of security people. He points at Beanie and the crew.

MICHAEL
Those people, right there!

Beanie sees this--

BEANIE
(into the radio)
OK. TIME TO GO!

ABSOLUTE CHAOS AS PINK FLOYD CRANKS: Pritchard is in the fetal position, crying. A sheep bites a cop... and general pandemonium sweeps through the auditorium.

143 EXT. NICOLE'S DAD'S HOUSE - LATE AFTERNOON

143

Mitch is at the door. It swings open, Nicole's father, HAROLD is there-- this time he's happy to see Mitch...

HAROLD
Mitch! Where have you been? Nicole's been trying to reach you.

MITCH
She has? Is she here?

HAROLD
(disappointed)
She left. She headed down to Florida.

MITCH
What?! Why Florida?

HAROLD
Her sister lives down there.
(shaking his head)
She wanted to get away for a while. That prick Mark's been cheating on her.
(beat)
Somebody e-mailed us some high-end digital photographs.

MITCH
Really?

HAROLD
Yeah, apparently everything he told her was a lie.

(more)

(CONTINUED)

HAROLD (cont'd)
I swear, I should beat the shit out of him. Well, I did beat the shit out of him, but I should kill him.

MITCH
What time was her flight?

HAROLD
Flight? Nicole doesn't fly-- she's scared to death.

144 EXT. BUS STATION PARKING LOT - LATER 144

Mitch's GEO SPECTRUM TEARS INTO THE LOT and jerks to a halt. People stare as he jumps out and runs into the station.

145 INT. GREYHOUND BUS STATION - CONTINUOUS 145

There is a small line. He CUTS IN FRONT of everyone...

MITCH
I'm sorry, I'll just be a second. It's an emergency.

Mitch sticks his head in front of the WINDOW. JUDAH, 28, has worked there way too long.

MITCH
I'm looking for a passenger-- Nicole Clarke. She's on the bus to Fort Lauderdale.

JUDAH
No problem.
(checking computer)
May I have your home phone number, starting with the area code?

MITCH
What? I just need to know where the bus is-- please.

JUDAH
This thing won't let me do anything without your home phone number.

MITCH
Fine. 916--

JUDAH
That's a nine... and a one... and a six--
Oops. Everyone just chill.
(re: computer)
(more)

(CONTINUED)

JUDAH (cont'd)
 She just froze up on me... we're looking
 at three to five minutes.

Mitch is gone.

146 EXT. DEPARTURES - CONTINUOUS

146

Mitch is running down the row of buses, reading the signs.
 AUSTIN, MEMPHIS, ATLANTA, LOUISVILLE. Shit.

Finally he sees FORT LAUDERDALE pulling away from it's space.
 HE RUNS AFTER IT...

MITCH
 (yelling)
 HOLD ON! WAIT!

PSSHHHHH. It's too late-- the bus is pulling away. Mitch
 slows to a stop, watching it leave, helpless.

VOICE (O.S.)
 Mitch?

Mitch's face lights up at the familiar voice, he turns
 around, it's time for the MUSIC TO SWELL--

REVEAL: It's some random woman, BRENDA.

BRENDA
 I thought that was you.
 (reminding him)
 Brenda Weiss-- we went to college
 together.

Mitch is seriously bummed...

BRENDA
 Remember? Art History... Mr. Karotseris?

Mitch can't deal. He runs past Brenda toward the parking lot.

BRENDA (O.S.)
 NICE TO SEE YOU TOO, PRICK!

MITCH JUMPS IN HIS CAR AND PEELS OUT...

147 EXT. HIGHWAY - LATER

147

The FORT LAUDERDALE BUS chugs down the highway. Behind it in
 the distance-- we see MITCH'S GEO, slowly but surely, in hot
 pursuit.

148 INT. GREYHOUND BUS - INTERCUT 148

Nicole and Amanda ride the bus, playing a card game. Nicole has her back to the window.

149 EXT. GREYHOUND BUS - INTERCUT 149

Mitch's Geo finally CATCHES THEM. He pulls to the front of the bus and yells to the driver--

MITCH
(to the driver)
HEY! PULL OVER!! I NEED YOU TO PULL OVER!

WILLY, 55, the BUS DRIVER, speeds up... so does Mitch.

MITCH
(yelling)
WHAT ARE YOU DOING? I NEED YOU TO PULL OVER!

Again WILLY ACCELERATES... he's doing 70 mph now. The engine of Mitch's Geo is getting seriously tested.

MITCH
(to himself)
What the?

MITCH falls back alongside the bus, looking for Nicole. AMANDA sees him.

AMANDA
(pointing)
SHIT!

NICOLE
Amanda!

Amanda is still pointing... Nicole turns around-- finally spotting Mitch.

NICOLE
MITCH!?

She gets up and runs to the front of the bus. Mitch drives to the front...

NICOLE
(to Willy)
Sir, can you please pull over?

(CONTINUED)

WILLY

I'm sorry ma'am, I can't make any
unauthorized stops.

NICOLE

But I need to speak to that man.

WILLY

If you twist your ankle or get bitten by
a deer or something-- it's my ass that
gets sued. I could lose my job.

150 EXT. GREYHOUND BUS - 1 MINUTE LATER

150

As the BUS ZIPS down the highway, NICOLE TRIES TO OPEN HER
WINDOW. It only slides open a TINY CRACK.

Nicole has to SMUSH her lips through the small opening...

NICOLE

THE FIRST STOP IS PIEDMONT! HE WON'T STOP
UNTIL THEN!

AMANDA (O.S.)

TRUCK!

A truck is in the on coming lane, ABOUT TO SMASH MITCH.

NICOLE

LOOK OUT! -- AAAHHH!!!

Mitch SLAMS HIS BREAKS and weaves behind the bus. WHOOOOOOM!

He made it, but his stupid GEO has no handling, he's FISH-
TAILING back and forth like an idiot. He finally gets
control and pulls up again-- he doesn't know what to say....

MITCH

I'VE BEEN WANTING TO TELL YOU SOMETHING.

NICOLE

WHAT'S THAT?

MITCH

I DON'T THINK MARK IS RIGHT FOR YOU.

NICOLE

(laughing)
THAT MAY BE AN UNDERSTATEMENT.

MITCH

YOU CAN'T LEAVE.

(CONTINUED)

NICOLE

(coy)

OH YEAH? WHY NOT?

MITCH

I DON'T KNOW... BECAUSE FLORIDA KIND OF SUCKS.

NICOLE

IT DOES SUCK DOESN'T IT?

MITCH

WELL, I MEAN PARTS OF IT ARE OKAY.

They both smile. Mitch checks the road, not sure what to do.

MITCH

HOW FAR IS PIEDMONT?

NICOLE

ABOUT 300 MILES!

MITCH

I'LL SEE YOU THERE!

151 EXT. PIEDMONT BUS STATION - NIGHT

151

Mitch is standing by his car with FLOWERS. The bus pulls up to a stop-- blocking our view. After a beat it pulls away...

REVEAL: NICOLE AND MITCH ARE KISSING. Amanda is holding onto her mother.

MITCH (V.O.)

No one really knows why we end up with who we do. But one thing's for sure-- you know when it's right--

152 EXT. OPEN HIGHWAY - DAY

152

CLOSE ON: BEANIE is driving, top down-- hair blowing in the wind, wearing sunglasses. He's as free as a bird.

MITCH (V.O.)

Beanie got it right on the first shot. He married his high school sweetheart and to the best of my knowledge, despite all his talk, he's never been unfaithful.

As the camera pulls back we see LARA riding with him and his two kids in the back, everyone's wearing shades.

153 INT. CONFERENCE ROOM - DAY

153

Frank and Marissa sit on opposite sides of the table, flanked by their ATTORNEYS. Frank wears a brown suit.

MITCH (V.O.)

Frank and Marissa never did get back together.

There is a big stack of papers in front of Frank, with those YELLOW 'SIGN HERE' tabs-- he is signing away...

MITCH (V.O.)

But it was a clean break: She kept the house, he kept the George Foreman.

Marissa signs hers and looks relieved.

154 INT. CLASSROOM - DAY

154

An art history class is in session. Spanish and Hatch are passed out, drooling...

MITCH (V.O.)

Pritchard was so discredited that the expulsions never went through-- all the guys were able to continue their pursuit of a higher education... even Darcie got in.

We see Darcie's in class, taking notes...

155 EXT. NEW BEN AND JERRY'S - DAY

155

A new Ben and Jerry's has been built.

MITCH (V.O.)

We never did get the house back-- they tore it down... and put up a new Ben and Jerry's, which is nice.

WEENSIE exits eating an ice cream.

156 INT. PRITCHARD'S HOUSE - DAY

156

The guys have re-decorated Pritchard's house. They're playing video games and giggling really hard...

MITCH (V.O.)

Luckily, Pritchard's house became available, so Frank rented it and the guys moved right in.

(more)

(CONTINUED)

MITCH (V.O.) (cont'd)

The oxygen still works, except on special occasions, when they replace the tanks with Nitrous Oxide.

ECU: The picture of PRITCHARD and the FEDEX GUY is cracked and hanging over the fireplace.

157 INT. BEDROOM - NIGHT

157

Pritchard is strung out, shivering in a bathtub...

MITCH (V.O.)

Pritchard lives in a studio apartment down in Florida, with no central air. He still suffers from hallucinations every once in a while...

REVEAL: One of the 'Dancing Bears' is sitting on the toilet, reading USA TODAY... it looks up--

BEAR

Make sure you wash behind your ears.

PRITCHARD

Leave me alone!

BEAR

Why don't you try and make me?

158 INT. HOSPITAL - DAY

158

Mark is in a hospital bed, catatonic.

MITCH (V.O.)

Mark had an allergic reaction to some shellfish, it caused a stroke and he went into a coma.

A male orderly is closing the door behind him.

MITCH (V.O.)

Last summer he was raped by an orderly.

159 EXT. ROOFTOP - NIGHT

159

We see a NEW PLEDGE class on a THE ROOFTOP.

They are all holding CINDER BLOCKS in front of them. WALSH is one of them and he looks as happy as ever.

MITCH (V.O.)

As for Walsh, his dream finally came true. He's now a proud member of our second official pledge class.

160 EXT. THE OCEAN - DAY

160

Mitch is alone on the TOP DECK of a BIG CRUISE LINER, looking out at the ocean...

MITCH (V.O.)

And me? I have everything I could ever want.

HEIDI, not Nicole, walks over carrying two Margarita's--

HEIDI

I just met the nicest couple over by the bar... they're staying right down the hall from us.

As she goes to hand Mitch his drink, her HAT flies off-- Mitch goes to grab it--

HE'S GOT IT! BUT HE'S TOO FAR OVER, HIS FOOT SLIPS OUT FROM UNDER HIM AND HE TUMBLES OVER THE RAILING!

HEIDI

MITCH!

MITCH FALLS, AND IN A RIDICULOUS FASHION, HE HITS EVERY RAILING, PIPE, AND ANCHOR ON HIS WAY DOWN--

MITCH

AAAAAAHH.

HE SMASHES INTO THE WATER SURFACE-- HE'S FLAILING AROUND, TRYING TO CATCH HIS BREATH...

He looks up at Heidi... Heidi yells back desperately...

HEIDI

I'M SORRY-- I CAN'T SWIM!

The waves crash around him as he COUGHS and his arms flail-- WE FREEZE FRAME ON THIS IMAGE...

MITCH (V.O.)

I often wonder what my life would be like if I had stuck with Heidi--

(beat)

But I didn't...

161 EXT. CRUISE LINER - DAY

161

Mitch is alone looking toward the ocean...

(CONTINUED)

MITCH (V.O.)

*For once in my life, I made the right
choice.*

Nicole and Amanda run up to him carrying SODAS. He puts his arm around Nicole's waist and kisses her.

The camera starts to float away from the ship--

MITCH (V.O.)

*I'm still not sold on the idea of there
being only one person who's right for you-
I mean, I still haven't been to China.*

(beat)

*But there definitely comes a time where
you stop looking... because the one
you're with is just perfect.*

THE END.