

AFTER SCHOOL SPECIAL

written by

David H. Steinberg

FINAL SHOOTING SCRIPT

December 21, 2001

FADE IN:

1 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 1
As we wind down the crowded hallway in this typical American high school...

1A ANOTHER CORRIDOR 1A
...we hear all the sounds of a STANDARD PORNO FLICK, from the unenthusiastic screams of fake ecstasy to the cheesy music.

1B INT. WILLIAM WALL HIGH SCHOOL - AUDITORIUM - DAY 1B
The sounds echo in the empty hall. Behind the stage a light from an open door...

MATT (O.S.)
This is unwatchable. It's not even in focus. And geez, look, the boom mike is in the shot. This is really shoddy work.

1C INT. WILLIAM WALL HIGH SCHOOL - A/V ROOM - DAY 1C
The door leads into this room, as we continue on to a TV MONITOR displaying a sweaty guy's ugly face.

DEACON (O.S.)
Why do they always show the guy's face? It's like, can't we just assume he's enjoying it?

We slowly PULL BACK from the TV.

FRED (O.S.)
Because they're trying to make us feel like we're better looking than that guy, so we should be able to get chicks as hot as her.

DEACON (O.S.)
How the hell do you know?

FRED (O.S.)
It's a basic rule of porno.

Finally, we REVEAL our three heroes: MATT, FRED, and DEACON. They're watching the porno...

2 INT. WILLIAM WALL HIGH SCHOOL - A/V ROOM - DAY 2
... before school with the sound turned way down, but you can still hear the porno. The three guys are sitting with their book bags on their laps to conceal any possible bonerage.

FINAL SHOOTING SCRIPT

2.

DEACON (V.O.)

It all started on my seventeenth birthday
with our usual morning routine: film
appreciation.

The school bell RINGS and Deacon clicks off the TV.

FRED

Deacon! What are you doing? I was
watching that.

DEACON

Come on, let's go. We're going to be
late.

DEACON (V.O.) (CONT'D)

And when I say film appreciation, I mean
film duplication. Fred steals them, Matt
copies them, and I sell them.

Matt walks over to the TV and presses eject on five VCR's.
The original plus four copies pop out.

CLOSE ON the original tape: "Ramalot Productions presents
Dirty Darla #7," as Matt hands it to Fred and the copies to
Deacon. They smile.

3 INT. WILLIAM WALL HIGH SCHOOL - CAFETERIA - DAY 3

The guys are waiting in line for lunch.

DEACON (V.O.)

Fred's the kind of kid who's basically
given up on high school. He figures his
glory days are way ahead of him.

FRED

First, I go to Yale, then Harvard law,
then when I'm making a hundred grand a
year, I'll have a whole stable of hot
chicks sitting around topless on my
yacht.

He smiles ears to ear, looking for approval.

MATT

(to Deacon)
Will that work?

DEACON

(to Fred)
You are a complete moron.

Deacon and Matt walk off. Fred calls after them.

FRED

What?

FINAL SHOOTING SCRIPT

3.

4 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 4

The video monitors up and down the hallways display an image
that reads "Fifteen Days Till Midterms."

Fred sees two AMAZING GIRLS walking towards him.

DEACON (V.O.)

Until that big payday, Fred's sex life
consists of spanking it.

AMAZING GIRL

That test was sooo hard.

That's too much for Fred to take. He adjusts his pants, turns

ninety degrees, and makes a beeline for:

5 **INT. BOYS' BATHROOM - DAY** 5
Fred looks under the stalls to make sure no one's in there,
then enters a stall and locks the door.
He puts his book bag down, then places a protector on the
toilet seat and sits down. He pulls a large wad of toilet
paper off the roll. Then, from out of the book bag, Fred
pulls a bottle of Moisty-Mate hand lotion. He smiles.

6 **INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY** 6
Fred is walking to class when he spots a HOT GIRL, rubbing a
stain off of her shirt. Another HOT GIRL grabs her arm.
HOT GIRL
We're going to be late. Are you coming?
Fred perks up.

7 **INT. BOYS' BATHROOM - DAY** 7
Fred walks into the stall and grabs the toilet protector.
DEACON (V.O.)
Fred averages two to five time a day,
depending on how many girls he sees in
the hallway.

8 **INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY** 8
Matt is videotaping the students (including J.T. and Mark)
running down the hallway to class. Fred watches.
DEACON (V.O.)
Now Matt-- Matt's what you'd call a late
bloomer. Secretary of the Audio Visual
Club, amateur filmmaker, and complete
dork.

FINAL SHOOTING SCRIPT 4.

J.T. and Mark grab Matt's camera and film each other flipping
him off. Matt grabs it back and the Twins walk away laughing.
Fred shakes his head.

FRED
What are you doing?

MATT
All great directors start this way. I'm
documenting the essence of high school.
Teenagers running to meet their destiny
only to find it's just home room. It's
very existential.

FRED
So's my balls. See you later.

9 **OMITTED** 9
10 **INT. OUTSIDE THE LOCKER ROOMS - DAY** 10
Matt trudges into the locker room area, holding a towel to
his bloody nose.

DEACON (V.O.)
In the normal course of things, Matt
probably wouldn't even have been our
friend, but Fred likes having someone to
boss around, and I think Matt's actually

pretty cool once you get to know him.
Just then, the burly GIRLS' SWIM TEAM COACH comes out of the girls' locker room. She walks by Matt without noticing, and the door to the locker room closes slowly.
Matt's attention is drawn to it. The door stops with a CREAK, a sliver of daylight still visible.
Matt shakes his head and starts to walk away towards the boys' locker room. Then, he stops. He's torn. He's still too immature to really be interested, but he thinks he should be. He looks around quickly, then slowly approaches the door. He turns his head sideways, and places it up against the crack.

10A **MATT'S POV**

10A

The proverbial jackpot. Teenage girls changing. Bras. Panties. Towels...

10B **REVERSE ANGLE**

10B

Matt's eyes widen. And then, they CLOSE TIGHT. He quickly scurries away.

DEACON (CONT'D; V.O.)

Well, at least he's got the key to the A/V room.

FINAL SHOOTING SCRIPT

5.

11 **INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY**

11

Deacon talks quietly to a DORKY FRESHMAN.

DEACON

Dirty Darla #7 is a modern classic. This is grade-A porn, my friend. Worth a lot more than twenty dollars.

DORKY FRESHMAN

Sweet.

He hands him the money and Deacon makes the exchange for the tape. The freshman clutches it like gold and scurries away. Deacon heads out down the hallway towards his locker. He sees a gaggle of teenage GIRLS gossiping.

DEACON (V.O.)

People always talk about how tough it is being a teenage girl. I mean, if I have to watch one more TV movie about bulimia or self mutilation or vaginal dryness...

Deacon reaches his locker and opens it. He sees some CHEERLEADERS bouncing down the hallway. Deacon takes out some books for class.

DEACON (CONT'D; V.O.) (CONT'D)

I'll tell you what's really hard. Being a seventeen year old boy. Imagine what it's like to have only one thing on your mind all day, every day, but to have absolutely no way of getting it.

12 **INT. BIOLOGY CLASS - DAY**

12

CLOSE ON a textbook showing the anatomy of the vagina. PULL BACK to reveal Deacon, seemingly staring into space, but really staring at...

DEACON (V.O.)

Testosterone is a drug more powerful than heroin. I don't really have any evidence to support that, but the point is, a horny teenage boy will do almost anything for even a glimpse of sex.

... his BIOLOGY TEACHER's erect NIPPLES visible through her conservative bra and blouse. Aside from her flashing headlights, she's the kind of woman you wouldn't notice even if you were alone with her on a two-man luge. But that doesn't matter-- Deacon can't take his eyes off of them.

FINAL SHOOTING SCRIPT

6.

BIOLOGY TEACHER

(in the background)

... the increase in the hormone testosterone causes certain physiological changes in the adolescent male...

DEACON (V.O.)

We're suffering. Suffering from a deep, debilitating addiction to something we've never even had. Teenage boys are like time bombs, ready to explode.

BEHIND DEACON

Two GUYS are whispering.

GUY 1

Did you hear about Rachael?

GUY 2

No, what happened?

GUY 1

John Baldwin nailed her.

Deacon bolts upright and spins around, concerned.

DEACON

Are you talking about Rachael Unger?

GUY 1

Yeah. It was at Richard Rosenblatt's party. In the bathroom.

DEACON

(crushed)

You're kidding.

13 INT. DEACON'S BEDROOM - DAY (FLASHBACK)

13

RACHAEL UNGER, Deacon's girlfriend at the time, is naked under Deacon's sheets after school one day. Deacon ENTERS from the bathroom and is immediately surprised by her state of undress.

DEACON

Rachael! What are you doing?

She sits up and strikes a sexy pose.

RACHAEL

We've been together for a year now, and I thought it was time to take our relationship to the next level.

Deacon is becoming very nervous.

DEACON

Now?

RACHAEL

You've been talking about this for months.

DEACON

I didn't think you were listening to me. Suddenly, Rachael becomes a little self-conscious.

RACHAEL

Don't you want to?

DEACON

Of course I do. But, I, um... I don't have anything...

She pulls out a condom.

RACHAEL

I do.

But he's still hesitating.

RACHAEL (CONT'D)

Deacon, what's the problem?

Deacon looks at her waiting there for him, his for the taking. An eternity passes. Then,

DEACON

I have a math test tomorrow.

14 INT. BIOLOGY CLASS - DAY (END FLASHBACK) 14

The Teacher CLEARS HER THROAT and Deacon snaps out of it. He turns away from the guys behind him as they continue to describe the John Baldwin incident.

DEACON (V.O.)

"I have a math test tomorrow." The bottom line is, I just couldn't do it. I don't know why, I just couldn't. And I've cursed myself every day since then.

Deacon is suddenly...

15 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 15

... very depressed as he trudges to his locker. Which is nothing compared to how he feels when he looks

DOWN THE HALLWAY

and sees Rachael at her locker, hugging some people good-bye (including a good-looking guy who must be JOHN BALDWIN). Rachael looks down the hallway towards Deacon, but Deacon ducks away.

Now he's even more embittered.

16 EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY 16

Fred and Matt are walking towards their bikes after school.

FRED

Did you videotape it?

MATT

(sarcastically)
Yeah. I took my camera to gym class with me.

FRED

You are the biggest moron I have ever known.

Just then, Deacon comes up to them.

DEACON

Hey, guys. Here's the money.

He hands out the proceeds from the operation, and Matt notices that Deacon is a little out of sorts.

MATT

Something wrong?

Deacon lets out a deep breath.

DEACON

Yeah. I heard Rachael Unger did it with John Baldwin.

FRED

Well, you had your chance. I told you to seal that deal.

DEACON

Shut up, Fabio. I don't see you sealing any deals.

FRED

I'm biding my time.

DEACON

Whatever. It just wasn't good timing.

FINAL SHOOTING SCRIPT

9.

FRED

It doesn't get any better than that. You and Rachael were perfect for each other. And naked girls don't just appear out of thin air.

(scoffs)

"I have a math test tomorrow."

DEACON

Will you shut up already?

(beat)

Look, I've been thinking about this all day. We're juniors now. Upperclassmen.

MATT

So?

They reach the bike rack and start unlocking their bikes.

DEACON

So we have a responsibility to ourselves to start having fun and getting girls.

This year is our year.

(takes the chain off his bike)

There's nothing holding us back any more.

Over in the parking lot, JAKE, a studly senior, revs the engine on his truck. Two hot girls, KELLY and WENDY, sit on his bumper, chatting.

DEACON (CONT'D)

You see? That's exactly what I'm talking about. That could be us.

FRED

That's not going to be us this year, or next year, or any year, ever.

DEACON

Why not? All we have to do is follow the simple lessons of Tony Montana in "Scar Face."

MATT

Ooh. Good movie.

DEACON AND MATT

(with Cuban accents)

"First you get the money, then you get the power, then you get the women."

FRED

So, we're going to become Cuban drug lords?

FINAL SHOOTING SCRIPT

10.

DEACON

Listen, the porno pirating operation is bringing in plenty of money. When I get my new car tonight for my birthday, we'll have the power to go wherever we want. Then, there's nothing stopping us from getting the girls.

Fred and Matt look at Deacon warily. Is this a plan? Then, the hot girls and Jake drive past the guys.

JAKE

Bye, Sphincter!

They laugh, then peel out with the radio blasting.

FRED

Nothing's going to change, Deacon. You're still going to be the kid who shit his pants in fifth grade and no one will ever let you forget it.

DEACON

I had a stomach virus, asshole.

Just then, a super hot CHEERLEADER drops her car keys and bends over to pick them up.

FRED

Oh, that's just not fair.

Fred adjusts himself.

17 OMITTED

17

18 INT. VIDEO CASA DEL RUSS A.K.A. RUSS'S VIDEO MAGIC - DAY

18

Fred arrives dressed for work (name tag, shirt, etc.) and waves to RUSS, the scraggly owner of this small video rental store.

Fred passes J.T., Mark, Wendy, and Kelly and a bunch of other CUSTOMERS on his way to the back section of the store.

ADULT SECTION

Fred makes sure Russ isn't looking and ducks into the porno section. Hurriedly, he pulls out "Half-Cyborg 5: Final Showdown" from his book bag. But inside the case is the tape for "Dirty Darla #7." He makes the switch. Fred sighs a breath of relief, smiles, and walks out of the adult section...

MAIN AREA

...right into...

FINAL SHOOTING SCRIPT

11.

RUSS

Gotcha!

Fred SCREAMS.

RUSS (CONT'D)

I've been watching you.

Russ grabs Fred by the shoulders and throws him up against the shelf, shaking him with every word.

RUSS (CONT'D)

Those movies aren't for little monkey-boys!

FRED

Aaaaaahhhhhhhh!

The Customers stop to stare at the scene. Fred breaks free, and Russ chases after him.

RUSS

Come back here, you bastard!

Russ runs after him and DIVES at Fred's legs, knocking him and entire shelf of tapes over. The tape FLY EVERYWHERE. Fred is still SCREAMING.

Russ starts shouting at Fred so that everyone can hear. A crowd gathers around to watch the spectacle.

RUSS (CONT'D)

What else you got in here?

Russ rips open Fred's bag and pulls out items, looking for more tapes. Fred tries to stop him, but the old man has an iron grip and keeps him away.

Fred cringes as Russ exposes porno magazines, kleenex tissues, baby wipes, the bottle of Moisty-Mate Firming Lotion, Q-tips, women's sexy underwear, surgical gloves... Wendy and Kelly are completely grossed out.

RUSS (CONT'D)

(totally confused)

What's this for?

...and a Barbie-type DOLL with a pullstring. Russ pulls it.

DOLL

I'm Candy. Let's play dress-up.

The crowd is now seriously disturbed.

MARK

Dude.

FINAL SHOOTING SCRIPT

12.

19 Fred sits there, whimpering on the ground. 19
EXT. SUBURBAN STREET - DAY
Deacon drives the DMV Tester Car under the watchful eye of
the DMV TESTER.

DEACON

And I signal exactly two hundred feet
before the turn. Rule 108-1.

The unimpressed Tester remains expressionless.

DMV TESTER

Great. Now after the right, I want you to
parallel park in the open space.

Deacon complies.

DEACON

I begin the parallel parking maneuver by
pulling within three feet of the forward
vehicle. I now shift into reverse while
turning the wheel two revolutions
clockwise...

The Tester rubs his brow.

20 **INT. DMV - DAY** 20
FLASH!

Deacon's picture is taken. He passed.

21 **OMITTED** 21

22 **INT. DEACON'S HOUSE - DAY** 22

It's dark, but suddenly the lights come on.

EVERYONE

Surprise!

Deacon pretends to be surprised.

DEACON

Wow. This is great.

The room is sparsely populated with a few of Deacon's
RELATIVES, his MOM and DAD, younger brother MAX (14), and
ROGER, a wheelchair-bound nerd with a face full of
orthodontic headgear and braces.

MATT

Were you surprised?

FINAL SHOOTING SCRIPT 13.

DEACON

Yeah.

MATT

Really?

DEACON

Really. I was.

ROGER

Happy birthday, Deacon. It's Lois Lane
#2. Be careful. It's still in the
wrapper.

He hands Deacon a comic book, still in the plastic bag.

DEACON

Thanks.

23 INT. DEACON'S HOUSE - LATER 23
Half-eaten cake and ice cream, unwrapped presents. Matt videotapes the event.

MR. LEWIS
Are you ready for the big present?

DEACON
(laying it on thick)
You mean there's more?
Deacon can hardly contain his excitement.

MR. LEWIS
It's in the garage. Come with us.
He follows them, looking back knowingly at Fred and Matt.

24 INT. DEACON'S HOUSE - GARAGE - DAY (CONTINUOUS) 24
The door opens, the lights come on, and Deacon's face drops. No new car. Instead, several large wrapped boxes. Deacon halfheartedly rips open the paper.

MR. LEWIS
It's a new computer system. You've been talking about it for months.
But his Mom can see his expression.

MRS. LEWIS
What? That's not what you wanted?

DEACON
No, it is. It's just--

FINAL SHOOTING SCRIPT 14.

MAX
I'll take it.

MRS. LEWIS
Max!

MR. LEWIS
We can exchange it if it's not the right one.

DEACON
No, I just thought-- I thought you guys were buying me that car I wanted.
Max snickers.

MRS. LEWIS
A car? Why do you need a car?

MR. LEWIS
You can ask permission to use our car whenever you want, champ.
They put their arms around Deacon and smile warmly. Deacon looks over at his parents' Aerostar Minivan. Everyone moves back into the house, except Deacon's parents, who linger.

MR. LEWIS (CONT'D)
I told you he didn't want a new computer.

MRS. LEWIS
Like you know what anyone in this house really wants.

25 INT. DEACON'S BEDROOM - NIGHT 25
The guys set up the computer. Deacon is really depressed.

DEACON

Now what are we going to do?

FRED

At least you got this great party.

MATT

Actually, we were expecting a lot more people.

Fred elbows him.

MATT (CONT'D)

What?

DEACON

You invited more people?

FINAL SHOOTING SCRIPT

15.

FRED

Well, we did send out flyers to like three hundred people from school.

DEACON

And no one showed up?

ROGER

I did.

Deacon looks back at Roger.

DEACON

Great.

ROGER

Uh, guys. No one showed up because they're all at Tom Cooperman's house. He's having a keg party.

FRED

What? Why didn't I hear about this? That shit's not right.

ROGER

I heard it from Rahim. He beamed me the 411 in study hall.

A beat. Deacon's anger turns to action.

DEACON

Let's go.

MATT

Why?

FRED

Yeah. Tom Cooperman kicked me in the balls in third grade, and I swear there is still a footprint on my nutsack.

DEACON

Come on, guys. Can I just get one thing that I ask for on my goddamn birthday?

MATT

He's got a point.

FRED

Fine. Watch your balls.

- 25B INT. COOP'S HOUSE - NIGHT** **25B**
 CLOSE ON a set of feet, stomping on a Sony D.D.R. mat.
 REVEAL TOM COOPERMAN dancing up a storm, in a heated
 competition against several challengers. The CROWD goes wild
 at Coop's moves.
 The DOORBELL RINGS.
 Continuing his dance steps, Coop moves to the door.
- 26 EXT. COOP'S HOUSE - FRONT DOOR - NIGHT** **26**
 Deacon, Fred, and Matt stand on the porch, waiting. The door
 opens, and we see Coop dancing all the way to the front door.
COOP
 (ad lib)
 Grommets!
DEACON
 Hey, Coop. Can we come in?
 Coop un-pockets a tiny piece of paper with a thousand names
 on it. He examines it for a long time.
COOP
 Sorry, son, that dog won't hunt. Y'all
 ain't on the list.
 He goes to close the door. Deacon stops it with his foot.
 Fred flinches.
DEACON
 Coop. It's my birthday today, so cut me
 some slack, all right?
 Coop looks him over, then opens the door.
COOP
 (ad lib)
 Well, pickle my turnips, why didn't you
 say so? Happy birthday, friend.
 The guys look at each other, excited. They look back at
 Roger, five feet behind them at the bottom of the steps.
ROGER
 Little help?
- 27 INT. COOP'S HOUSE - NIGHT** **27**
 People drinking, dancing, couples making out. Girls
 everywhere. And over near the keg is...

DEACON
 (in a trance)
 Oh, my God. There's Naomi.
FRED
 She looks good.
 And there's NAOMI, every teenage boy's fantasy, wearing a hot
 party dress and drinking a cup of beer. Someone lightly bumps
 her...
 CLOSE ON her lips as the beer dribbles down her chin, and the
 world goes still .

She playfully wipes the beer off her moistened lips and chin with the back of her hand. She turns her head and her hair floats in the air.

DEACON AND FRED

are zombies, completely mesmerized by her.

FRED

She spilled her beer.

DEACON

Yeah.

Fred adjusts his pants. Deacon makes a decision. One that he'd normally never make.

DEACON (CONT'D)

I'm gonna go talk to her. What have I got to lose?

FRED

Your dignity?

DEACON

She's Rachael's friend. It's not like I don't know her.

MATT

Ask her if she has any unusual hats. Girls like that.

Deacon gives Matt a dirty look.

THE KEG AREA

DEACON

Hey, Naomi.

NAOMI

Happy Birthday, Deacon.

FINAL SHOOTING SCRIPT

18.

DEACON

(pleasantly surprised)

You remembered.

NAOMI

Well, I got this flyer and--

DEACON

Oh, right. So where's Jake?

NAOMI

Like I care.

DEACON

(hopeful)

So you two aren't going out any more?

NAOMI

Duh.

Deacon's mind is racing with possibilities when:

JAKE (O.S.)

Freakin!

It's Jake, back for another beer.

JAKE (CONT'D)

Hey, did you hear about Rachael Unger? Before Deacon can answer...

JAKE (CONT'D)

He shoots, he misses, right, ass-

sphincter? Come on, Naomi. We're going in the pool.

NAOMI

Screw off. I'm talking to Deacon.

JAKE

Whatever.

NAOMI

Whatever.

Jake gives Deacon a dirty look, nods a "let's go" to J.T. and Mark, and heads out back.

NAOMI (CONT'D)

What an asshole.

As soon as Jake is out of sight, Deacon turns back to Naomi, but she's already gone, stranding Deacon. What just happened here?

REVEAL Matt helping Roger drink a beer in the background.

FINAL SHOOTING SCRIPT

19.

28 EXT. COOP'S HOUSE - BACK YARD - LATER

28

Deacon wanders out back. It's very dark and there are several people in the pool, including Jake's good-looking friends, Kelly, Wendy, J.T., and MARK. It's hard to tell in the dark water, but it looks like they might not be wearing any clothes. Deacon sees this and starts to walk away.

J.T.

Deacon. I heard it was your birthday. Come on in the pool, man.

DEACON

No, that's okay.

MARK

No, seriously. It's cool.

KELLY

(come hither)

Come on, Deacon.

WENDY

Yeah. Come on.

Deacon thinks about it. He takes the metaphorical plunge.

DEACON

All right.

He slips off his shoes and takes off his shirt. He walks over to the shallow end. Deacon steps in with his shorts still on.

MARK

Dude, what are you doing? Take off your clothes.

DEACON

What?

WENDY

We're skinny dipping, Deacon.

He hesitates, not sure what to do.

DEACON

Oh. Okay. Sorry, I'll just leave you guys alone then--

KELLY

--No, come on in. Join us.
Wendy swims into J.T.'s arms. Her shoulders rise above the water and you can just make out the top of her breast.

FINAL SHOOTING SCRIPT

20.

DEACON

looks at her, thinks it over, and finally... slips off his shorts. He gets into the pool in his underwear, then slips them off, too, and throws them on the side of pool.

DEACON

Wow. This feels amazing.
Someone splashes Kelly, she giggles, and the other kids swim around. Kelly swims by Deacon seductively and he smiles.

JAKE (O.S.)

Coop's doing funnels. Come on.
It's Jake, by the side of the pool with Deacon's clothes. The other people swim to the front, and get out of the pool...
...wearing clothes! Even Wendy, in a strapless bra.

J.T.

(rubbing it in)
Sorry, dude.

DEACON

Hey, give me back my clothes!

JAKE

Freakin? I can't see you. Maybe I need to turn on the LIGHTS.
And he does. The backyard lights go on illuminating the scene. Deacon panics. People start looking at him, laughing. Then, the cheesy colored pool lights come on, flashing slowly.
Deacon is humiliated. Jake bends down to whisper to Deacon.

JAKE (CONT'D)

Did you really think Naomi was into you?
Deacon doesn't respond. But it's not enough for Jake. He picks up Deacon's underwear with a stick and examines them.

JAKE (CONT'D)

Oh my God! Skid marks. Aaaahhh, Deacon
shit his pants again!

DEACON

No, I didn't! Give them back!
Jake does a victory lap around the pool with Deacon's underwear on the stick. Everybody is laughing.

JAKE

Sphincter boy shit his pants!

FINAL SHOOTING SCRIPT

21.

28A INT. COOP'S HOUSE - NIGHT (CONTINUOUS)

28A

Jake locks the sliding glass door and waves at Deacon in the pool. The group laughs and walks away.

29 EXT. COOP'S HOUSE - BACK YARD - LATER

29

Deacon is still in the pool, shivering and shrivelled.
Finally, the lights turn off in the back yard, and Deacon ventures out of the pool.
He grabs an inflatable elephant pool toy and slips it around his privates. He slowly sneaks around the house.

29A **EXT. COOP'S HOUSE - SIDE OF THE HOUSE - NIGHT (CONTINUOUS)** 29A

A dog BARKS! He snarls at Deacon standing there wearing only the pool toy. Deacon runs away into the

29B **EXT. COOP'S HOUSE - DRIVEWAY - NIGHT (CONTINUOUS)** 29B

The Dog is right behind him. Deacon struggles with him.

DEACON

Hey, watch the nads!

But it's no use. The dog BITES the front of the pool toy and it starts to deflate...

... just as the HEADLIGHTS of a car pull into the driveway. Deacon FREEZES. He desperately tries to cover himself with the rapidly diminishing toy being jerked away by the dog in a motion that makes it look like Deacon's getting a doggie hummer. A MAN gets out of the car.

COOP'S DAD

What the hell kind of sick shit is this?

30 **EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY** 30

The next day, the guys are at the bike rack, when a hot SPORTS CAR drives by. Deacon is visibly bummed.

DEACON

You know how long it's going to take to save up for a car selling porno tapes twenty bucks a pop?

Fred looks down.

DEACON (CONT'D)

What?

FRED

There's a small problem.

FINAL SHOOTING SCRIPT

22.

MATT

What?

FRED

I got fired yesterday. Russ caught me and went berserk. Some sort of sting operation he's been planning for months. I don't know.

DEACON

You're kidding me, right? Tell me you're kidding.

FRED

No. And now I have to work twice a week at my dad's office. I told you this Scarface plan was stupid.

DEACON

Great. So now we've got no girls, no car, and no money.

FRED

And no porn.

MATT

Tony Montana would be very disappointed.

Deacon is once again...

31 INT. BIOLOGY CLASS - DAY

31

... very depressed, as he sits, bored out of his mind in his biology class.

BIOLOGY TEACHER

Now turn your textbooks to chapter six, the Animal Kingdom. As you should know by now, biology is the study of life, in all its infinite varieties.

Deacon continues to stare at her perpetually hard nipples.

BIOLOGY TEACHER (CONT'D)

So to keep things a little fun around here, tomorrow we're taking a field trip to the zoo.

Deacon buries his head in his hands.

32 EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY

32

Deacon is talking to the Dorky Freshman near the bike rack.

FINAL SHOOTING SCRIPT

23.

DORKY FRESHMAN

Is this some kind of extortion racket? I'll pay you double if you can get me something today.

DEACON

I'm sorry. There's nothing we can do for a while. We don't have anything new.

DORKY FRESHMAN

I'm dying. I just need something.

Just then, Naomi walks by on her way to the parking lot.

DEACON

Hey, Naomi. What are you up to?

NAOMI

Going home to cram for midterms.

With a look, Deacon shoos away the freshman dork.

DEACON

Oh. I could help you. I mean, if you needed any help.

NAOMI

That's okay. I'll be all right.

Deacon searches for something meaningful to say, desperate not to let the moment pass him by. Naomi cuts him some slack by asking,

NAOMI (CONT'D)

So where did Rachael go off to?

DEACON

She went to Paris with the French Club.

(then, taking a chance)

We're seeing other people.

She laughs at his attempt at being nonchalant. But she's laughing with him, not at him, and Deacon can tell the

difference. He relaxes...

JAKE (O.S.)

Hey, sphincter.

... just as Jake drives up to them. Deacon is starting to really get pissed at Jake ruining the moment with Naomi.

DEACON

Look, can you please stop calling me that? I think we're old enough to just let it go. All right?

FINAL SHOOTING SCRIPT

24.

JAKE

Oh, sure. Sorry about that... Shit-pants. He looks at Naomi.

JAKE (CONT'D)

Hi, Naomi.

NAOMI

Whatever.

She turns her back to Jake and his smile fades. He revs the engine and peels out BACKWARDS. Deacon jumps out of the way, but his bike is CRUSHED by the car.

JAKE

Oops. Sorry.

He shifts gears and drives over the bike again. He laughs as he drives away. Naomi gives Deacon a pitying look and walks away. The moment is gone. Now Deacon is...

33 INT. AEROSTAR - DAY

33

... pissed. His crushed bike is in the back seat.

DEACON

(emphatic)

Look, mom. I need a car.

MRS. LEWIS

But I thought we agreed--

DEACON

I need a car of my own.

MRS. LEWIS

Well, honey. A car is a lot of responsibility.

DEACON

Jesus, Mom. I'm seventeen now. I think I can handle it.

MRS. LEWIS

Well, it's also a lot of money. I'll tell you what. Maybe you can get an after school job to earn money for a car. I'll talk to your father.

Deacon is stewing.

34 OMITTED

34

FINAL SHOOTING SCRIPT

25.

35 INT. FRED'S BEDROOM - DAY

35

CLOSE ON a web browser as the following URL is typed in:
www.nicelookinggirlsthatgetnaked4U.com.
The Cyber Granny parental block pops up. Denied.
www.homeromteachersdoingitbeforeschool.com
Cyber Granny. Denied.
www.ineedfreepornnow.org
Denied.

FRED

Goddamn it.

MATT

Your dad really knows his firewalls.
Deacon bursts into the room.

FRED

Hey, asshole. Don't just come barging in here. We could have been naked.
Matt gives Fred a look.

DEACON

(excited)

Shut up. I figured out how to get back on the Tony Montana track.... So, I'm at the zoo today...

36 EXT. ZOO - DAY

36

A crowd of people (including Deacon's biology class) are watching something in the monkey cage.

BIOLOGY TEACHER

People! People! Come quickly. Witness the miracle of nature at its most primal. She's videotaping it, and Deacon looks up AT HER VIDEO VIEWFINDER. It's a monkey orgy. Masturbation and fornication everywhere.

DEACON (V.O.)

And these monkeys are doing it. I mean, they're going wild. And Miss Ariel is videotaping it.

FINAL SHOOTING SCRIPT

26.

BIOLOGY TEACHER

(getting hot and bothered)

With one final thrust of his engorged penis, the male deposits his seed and moves on.

(suddenly bitter)

Probably to a younger, more desirable female. One who doesn't have any "issues." Whatever that means.

DEACON (V.O.)

That's when it hit me.
Just then, a glob of "something" shoots out towards the crowd (SFX). Everyone ducks, except for Roger, who's can't move quickly enough in his wheelchair. It hits him in the face, dripping down his orthodontia.

ROGER
A little help!
DEACON (V.O.)
Well, Roger actually...
37 INT. FRED'S BEDROOM - DAY 37
FRED
What?
DEACON
Let's make one.
MATT
One what?
DEACON
A movie.
MATT
Great! That's perfect! I've already got
an idea for a kind of sci-fi horror
thing. It's like "The Shining" meets "The
Jetsons."
DEACON
No, you moron. A porno film.
Fred lights up.
FRED
Even better.
DEACON
And check this out. The best part of all,
is I've got an angle.

FINAL SHOOTING SCRIPT

27.

FRED
What kind of angle?
DEACON
We can make pornos that cater to guys
like us.
FRED
You mean virgins.
DEACON
Yes. Adult films made by virgins for
virgins.
MATT
With good cinematography.
FRED
And cute, nice girls. The kind you'd want
to take to dinner with your parents.
DEACON
Right. No shots of sweaty guys' faces.
FRED
And nothing up the butt.
They look at him.
FRED (CONT'D)
What? I don't like it when they put stuff
up their butt.
MATT
These have to be nicely edited. We should

shoot on super 16 and transfer to video.

DEACON

No, Matt. We'll shoot it on your video camera. We're not getting any expensive equipment.

FRED

How are we going to get the women to star in the film?

MATT

And the guys.

DEACON

I don't know. We'll surf the net. We'll figure it out.

They look at each other for a beat. Finally, Fred and Matt crack up.

FINAL SHOOTING SCRIPT

28.

DEACON (CONT'D)

What?

FRED

That was really funny.

Deacon just looks at them, pissed.

DEACON

I'm serious about this.

MATT

We can't make a porno movie.

FRED

Do you have any idea how much trouble we'd get in?

DEACON

Do you have any idea how much money we'd make?

A beat.

MATT

Like how much?

DEACON

Enough for a car. Enough for more camera shit. To take girls out. I don't know. For whatever we want.

Beat. Beat. Beat. They're thinking about it.

FRED

What about the moral implications?

DEACON

It's a free market transaction between consenting adults. What's the problem?

FRED

We're not adults.

MATT

He's got a point, Deacon.

DEACON

Guys, tell me the truth. Haven't you ever wondered... haven't you ever imagined what it would be like to make one?

MATT

Not really.
Deacon turns to Fred, who looks guilty.

FINAL SHOOTING SCRIPT

29.

FRED

Okay. Sure. I've thought about it. I've thought about shaving Principal Taggart's ass, too.
A look, then Deacon gets up to seal the deal.

DEACON

Look. This is an opportunity we shouldn't let slip away. If we make this movie, it could be the best year of our lives. We'll go in boys and come out men. And at the end, we'll have the money, the power, and the women. But you losers would rather play it safe. Well, I'm not going to waste another minute. I'm making this porno movie with or without you. And when I show up at school in my new set of wheels, and you two limp dicks are begging me for my sloppy seconds, I'll just have to tell you, "Sorry, guys. That ship has sailed. You blew it."
Ringing silence.

MATT

(sincerely)
That was a really good speech, Deacon.

DEACON

Thanks.

MATT

Did you work that out before?

DEACON

No, Matt.

FRED

Okay... So say we were to do this. What would we call our company?

MATT

I've got it. "After School Special."

They look at him. It's perfect.

38 INT. OFFICE BUILDING - DAY

38

WE FOLLOW a WOMAN dressed in a Fredericks of Hollywood type outfit, walking down the hallway past office suites; a mortgage company, a dentist, etc...
She enters an office. As the door closes behind her, WE SEE the sign on the door, "Ramalot Productions."

FINAL SHOOTING SCRIPT

30.

39 INT. VIC'S "STUDIO" - CONTINUOUS

39

A small, vertically integrated porno production company. Blow-ups of the company's box covers on the walls, hundreds of copies of titles on shelves, a small STAFF and two adjoining rooms.

VIC RAMALOT, whose face we recognize from Dirty Darla #7, enters from the set. His partner, MIKE, helps him on with his robe.

MIKE

That was good. Some good action.

VIC

I've got a question for you Mike, and I want you to promise to be completely honest.

MIKE

Sure. Of course, Vic.

Vic looks at him, vulnerable.

VIC

Do you think I'm too fat?

MIKE

Are you kidding? The camera loves you.

VIC

Seriously?

MIKE

Absolutely.

VIC

Thanks, man.

Vic gives Mike a jive hand shake and the two do a little hug. Over Mike's shoulder, Vic sees the woman who's come into the office.

VIC (CONT'D)

Darla, sweetheart. Ready for number eight?

Darla drops her top and heads for the bathroom.

DARLA

Sure, Vic, lemme freshen up first.

VIC

(to Mike)

Is he in there?

Mike nods, leading Vic through a door, into

FINAL SHOOTING SCRIPT

31.

40 INT. CONFERENCE ROOM - CONTINUOUS

40

where there's a terribly FRIGHTENED MAN (cameo for Ron Jeremy, etc.) tied to a chair with a gag in his mouth. Vic shakes his head, picking up a pair of rusty hedge clippers from the table. He snaps them open.

VIC

So, you think you can just walk into my town and move in on my territory?

The Man takes a quick look down at his own crotch, fearing the worst. He shakes his head, pleading through his gag.

41 INT. DOCTOR'S OFFICE - DAY

41

The guys are huddled behind the frosted window of Fred's

dad's office, standing away from the RECEPTIONIST.

FRED

We've got to have two forms of i.d. to prove she's over eighteen.

DEACON

How much money do we need?

FRED

A first time porno actress makes only two fifty to five hundred bucks.

MATT

That's it? Does that include the sex?

DEACON

Yes, Matt.

MATT

So how do we get women for this movie?

FRED

We place an ad in the Cleveland X-Press for "body models." That's like some sort of code word in the industry.

MATT

Are we supposed to have sex with these women?

DEACON

No, Matt.

A NURSE walks in.

NURSE

Fred, your father wants you to take these urine samples down to the lab.

FINAL SHOOTING SCRIPT

32.

FRED

Okay. In a minute.

Fred puts the samples down. She rolls her eyes then leaves.

FRED (CONT'D)

We also need an adult signature to set up the bank account and the web site.

MATT

Let's use Principal Taggert's name.

FRED

Oh yeah, good idea. That'll never come back to haunt us.

DEACON

Then whose name should we use?

Just then, MR. GREITZER comes into the office.

GREITZER

I'm Ronald Greitzer here for my 4:00 appointment.

RECEPTIONIST

Okay, Mr. Greitzer. I'll let the doctor know you're here for your...

(checks the book)

rectal exam. Have a seat.

He leaves and Fred looks at Deacon, mischievously.

DEACON

No way.

FRED

Why not? It's perfect. My dad's got Mr. Greitzer's signature on file, his credit card number, and his social security number...

A beat.

DEACON

And he'll never find out?

FRED

It's not like we're going to send him our annual report. It'll just be like an official name of record or something.

DEACON

Okay. Cool.

The Nurse returns.

FINAL SHOOTING SCRIPT

33.

NURSE

And take these fecal and semen samples, too.

She hands Fred two more containers, and the guys exit.

41A EXT. STREET - DAY

41A

The guys ride their bikes towards the lab to deliver the samples.

FRED

And we need porno names.

DEACON

What do you mean?

FRED

It's a basic rule of porno. All people affiliated with the production of an adult film have porno names so their friends don't recognize them.

MATT

Oh, you mean like "Johnny Hardmember"?

FRED

Exactly. That's a good one. I'll be Balls McLongcock.

MATT

Ooh, I like it.

DEACON

Guys. Those kind of names are just for the actors.

MATT

You're just jealous that you don't have a cool porno name like us.

DEACON

Okay, fine. Then I'm Sam ...
(searching)

Slam. Sam Slam. The Back Door Man.

Matt and Fred look at each other, then Deacon.

MATT

That name sucks.

FRED

You don't get it, do you? A porno name
needs to be a very subtle thing.

Fred gestures and DROPS the samples which SPLATTER all over
the ground.

FINAL SHOOTING SCRIPT

34.

DEACON

Sorry, Balls. I guess I'm still new at
this.

FRED

Matt, pick that up.

42 INT. DEACON'S HOUSE - KITCHEN - NIGHT

42

The family dinner.

MR. LEWIS

And I'm telling the guy, he's got to use
form ND-45 for a third-party beneficiary,
but Johnson's gotta be the big man.

"We've been using ND-90 for twenty-two
years." But Johnson's an idiot. He
doesn't know ND-90 doesn't even exist
anymore.

Mom yawns. The phone rings and she gets it.

MRS. LEWIS

Hello?

(covers phone)

Deacon, it's for you. It's a young lady
named Palomina.

Deacon CHOKES on his food. He gets up quickly and grabs the
phone. Max is eyeballing him, so Deacon walks with the phone
into the other room and talks softly.

DEACON

Yeah. 345 Remson. That's right. Great.
Wednesday, three to five. Looking forward
to working with you, too.

He hangs up and returns to the kitchen to see the whole
family staring at him, curious.

DEACON (CONT'D)

I'm tutoring someone ... in math. To earn
money for a car.

He forces a smile.

43 INT. DEACON'S BEDROOM - DAY

43

The guys are busy setting up auditions.

DEACON

No, we don't pay bus fare.

JUMP CUT TO:

FINAL SHOOTING SCRIPT

35.

FRED

Sure, you can bring your dog.

(beat)

Oh. No, that's okay. Better leave him home.

JUMP CUT TO:

MATT

Thanks. You sound sexy, too.

JUMP CUT TO:

The guys are getting excited.

FRED

I can't believe this is working.

44 INT. BASEMENT SET - OTHER ROOM - DAY

44

And there's Matt, wearing a shirt and tie, nervously sitting in the rec room with a room full of CRACK WHORES. They're a motley crew of fat, old, toothless, spandex-wearing streetwalkers (including one TRANSVESTITE). An uncomfortable silence pervades the room. Matt turns to one woman wearing a rainbow-colored halter top.

MATT

When you have sex with a strange man, do you imagine it's like your boyfriend or something?

She just looks at him.

DEACON (O.S.)

(over a walkie talkie)

We're ready. Over.

Matt picks up his walkie talkie.

MATT

Roger. Over.

He looks at his clipboard and turns to the first woman.

MATT (CONT'D)

You can go in now.

She gets up and walks through the curtain.

FINAL SHOOTING SCRIPT

36.

45 INT. DEACON'S BASEMENT - DAY

45

The basement is set up with a casting couch. Fred and Deacon are also dressed in jackets and ties. The Crack Whore makes her way over to them. They stare at her, slackjawed.

DEACON

Take a seat please.

FRED

Hi, I'm Balls McLongcock and this is Sam Slam.

CRACK WHORE

Tequila. You boys seem kind of young.

DEACON

Don't worry. We're old enough.

FRED

Tequila. Nice name. So, have you done any films before?

CRACK WHORE

I been in some home movies. Stuff like that. Some pictures.
She tosses a stack of Polaroids at them. The top one has her standing next to a horse. Fred is speechless.

DEACON

Okay, then. I think we have what we need.
We'll call you.
She's confused.

CRACK WHORE

So you don't want me to suck you two off?
They look at each other.

DEACON

No, I don't think that will be necessary at this time.

FRED

Maybe later.

46 INT. DEACON'S BASEMENT - LATER

46

The whores are gone.

MATT

Maybe if we put another ad in and say we're only looking for good looking models.

FINAL SHOOTING SCRIPT

37.

They look at him with disdain.

FRED

There's got to be another way to recruit porno actresses.

47 INT. DEACON'S BEDROOM - NIGHT
FLASH!

47

Three digital images of the guys are lined up on Deacon's computer monitor (thanks Mom and Dad!). Deacon is digitally altering the photo of Fred to give him a goatee. Matt's photo has already gotten mutton chops and Deacon's looking sweet with a fu-manchu.

DEACON

I say we make them from Hawaii.

MATT

Hawaii?

DEACON

It's perfect. Do you know what a Hawaii driver's license looks like?

MATT

No.

DEACON

Exactly.

FRED

But isn't it going to seem a little suspicious? Like why are we in Cleveland?

DEACON

Vacation. People from Cleveland vacation in Hawaii, where do you think people from Hawaii go?

Matt and Fred look at each other. They shrug, then,

MATT

Aloha.

48 INT. DEACON'S HOUSE - FAMILY ROOM - NIGHT

48

The next night. The three guys walk downstairs dressed in Hawaiian shirts. Deacon's parents are reading and Max is watching TV.

DEACON

Hey, mom. Can I borrow the car?

MRS. LEWIS

I have to go to the video store later.

FINAL SHOOTING SCRIPT

38.

DEACON

But, mom. You said I could use the car, but it's never free.

MRS. LEWIS

All right, Deacon. I'll walk to the store.

MAX

Where are you guys going?

DEACON

Out.

MR. LEWIS

Why are you boys dressed like Don Ho?

FRED

This is the new style, Mr. Lewis.

MAX

Yeah, for ass-wranglers.

MRS. LEWIS

Max!

49 INT. AEROSTAR - NIGHT

49

Inside the car (still in the garage), the three guys apply their fake facial hair to match their three new fake i.d.'s.

FRED

Are we really going to do this?

DEACON

Oh, yeah.

He starts the ignition, and an EASY LISTENING tune blasts on the radio, ruining the moment. The guys look at each other for a beat, then Deacon quickly changes the station to a ROCKING SONG, and get back into the mood for adventure.

DEACON (CONT'D)

(once again)

Oh, yeah.

They pull out and drive off.

49A EXT. CLEVELAND - NIGHT

49A

The minivan descends out of the suburbs into the lights of the big city below.

50 EXT. THE PRETTY KITTY CLUB - NIGHT

50

CLOSE ON the Aerostar's bumper sticker: "My child is on the honor roll at William Wall High School."

The guys step out of the car and see for the first time the Holy Grail of boyhood fantasies: the neon outline of a topless woman at the entrance to this upscale strip club. They stop and stare for a beat, before finally getting up the nerve to walk up to a menacing BOUNCER sitting on a stool outside the entrance, reading "The Princess Diaries."

BOUNCER

I.d.'s.

They confidently pull out the i.d.'s and hand them over.

BOUNCER (CONT'D)

Richard Runningbear from Hawaii? What brings you guys to Cleveland?

FRED

MATT

Business.

Vacation.

DEACON

We're on business, he's on vacation.

He hands the i.d.'s back.

BOUNCER

Well, "tiki-alohi-noa-lohi."

DEACON

Sorry?

BOUNCER

That's Hawaiian for "welcome."

FRED

Right. Of course. We just moved to Hawaii a few months ago. Haven't picked up the local lingo yet.

They force smiles and wait for the answer...

BOUNCER

Okay. Have a good time, guys.

Deacon grabs the i.d.'s and pushes the other two forward. He grabs the handle to the door.

BOUNCER (CONT'D)

Oh, and guys.

(beat)

Nice lamination job.

FRED

Thanks!

The Bouncer closes the door on them. Busted.

DEACON

Look. We have to get into this strip bar.

MATT

The next two years of high school depend on it.

BOUNCER

How old are you guys?

DEACON

Twenty-seven.

FRED

Thirty-five.

MATT

Sixteen.

Fred smacks him.

BOUNCER

Sorry, guys.

Then,

DEACON

We've got money.

Deacon pulls out a wad of cash. The Bouncer looks around, then thinks about it for a second.

51 INT. THE PRETTY KITTY CLUB - NIGHT

51

WE TRACK the guys as they slowly move down the dark corridor towards the light. Each guy is in his own little world, Matt and Fred following Deacon as he takes the first nervous steps.

First the neon lights hit them, then the smell of liquor and sweat, the sounds of barroom chatter, and finally the grinding blast of MUSIC, so powerful it seems to stop them in their tracks. Their eyes bug out.

SCANTILY-CLAD WAITRESS walking by. As they move further into the club, they see actual STRIPPERS soliciting lap dances and some TOPLESS DANCERS onstage. Fred smiles ear to ear.

The guys are locked in a deep primordial trance, broken only by the voice of a COCKTAIL WAITRESS.

COCKTAIL WAITRESS

What'll you boys have? Two drink minimum.

FRED

Huh? Oh. I'll have a scotch. Straight up.
On the rocks.

FINAL SHOOTING SCRIPT

41.

She looks at him like he's an idiot.

MATT

I'll have a seven and seven.

DEACON

Uh, same.

She leaves.

DEACON (CONT'D)

What's a seven and seven?

MATT

I don't know. But I heard that guy over there order one and I like the way it sounds. Numerical.

The Waitress comes back with their drinks. He pays her and then they raise their glasses.

DEACON

To After School Special.

MATT AND FRED

To After School Special.

They drink. And CHOKE.

MATT

It tastes like poison.

A beautiful STRIPPER in an American flag bikini approaches.

AMERICAN FLAG STRIPPER

Are you boys interested in a dance?

They look at each other.

FRED

Okay?

She takes Fred's hand and walks him over to a private dance couch. As the next SONG starts, a curtain lowers around Fred and the Stripper. Fred is a little freaked out.

IN SILHOUETTE

She strips off her top revealing her big American breasts. She rubs up and down Fred's body, shaking her hair in his face. Matt and Deacon watch intently.

MATT

Cool.

BACK TO SCENE

FINAL SHOOTING SCRIPT

42.

The song ends, the curtain comes up, and Fred is smiling ear to ear. The Stripper gets dressed and Fred pays her.

AMERICAN FLAG STRIPPER

You want another dance?

FRED

Uh, not right now, thank you. I have to go to the bathroom.

He tries to get up, but the Stripper stop him.

AMERICAN FLAG STRIPPER

Well how about you buy me a drink?

FRED

Okay.

She sits down on Fred's lap. Right on his boner.

FRED (CONT'D)

Uhhhhh.

AMERICAN FLAG STRIPPER

(to the waitress)

Seven and seven.

MATT

You want mine?

She laughs.

AMERICAN FLAG STRIPPER

So what brings you boys to the Pretty Kitty?

MATT

We're from Hawaii.

DEACON

Actually, we're filmmakers. We're here looking for new talent.

AMERICAN FLAG STRIPPER

Really?

DEACON

Yeah, we're looking for some beautiful ladies looking to break into film. You interested?

AMERICAN FLAG STRIPPER

No.

They look defeated.

FINAL SHOOTING SCRIPT

43.

AMERICAN FLAG STRIPPER (CONT'D)

But I know someone who is.

A beat, then time stands still once more for our heroes as ASHLEY makes her entrance. She looks barely legal, dressed in a Catholic school girl outfit, and walks up to them.

ASHLEY

Hi, I'm Ashley. You guys are filmmakers?

MATT

Video actually. They won't let me shoot on film.

Deacon pulls out his wad of cash.

DEACON

Look. We're paying top dollar, hetero only, no anal, and we're distributing through our web site.

ASHLEY

Aren't you kind of young?

DEACON

Aren't you? You know we're going to need two forms of i.d. to prove you're over eighteen.

ASHLEY

I'm eighteen. Don't worry.

FRED

Then you're hired.

MATT

Shouldn't we audition her first?

ASHLEY

Don't worry. You guys relax and have a few drinks. By the time the night's over, you'll know I'm your girl.

STRIP CLUB MONTAGE:

51A INT. THE PRETTY KITTY CLUB - NIGHT

51A

- Ashley slinks through the fog onstage and works the pole like good girl should: gentle but firm.
- Various other Strippers (a Swedish stripper named PLANTAIN, the American Flag Stripper, a BLACK STRIPPER, and an EXOTIC STRIPPER) give the three guys lap dances, dance on the carousel, and generally suck up to them.
- The guys are pounding drinks like there's no tomorrow.

FINAL SHOOTING SCRIPT

44.

- Fred is nuzzling between Plantain's assets.
- Deacon licks the Exotic Stripper's salty neck and downs a tequila shot.
- The three guys are all on the bar now, doing a choreographed dance routine, and stripping to their underwear.

51B EXT. AMUSEMENT PARK - NIGHT 51B
- CLOSE ON a trashcan, the guys are throwing up. PULL BACK TO REVEAL:
- Boot and rally. The guys wipe their faces and join a gaggle of Strippers heading into an Amusement Park.

51C EXT. AMUSEMENT PARK - VARIOUS BOOTHS - NIGHT 51C
- Carney games. Matt wins a stuffed animal for Plantain.
- Cotton candy, Roller Coaster rides, etc.

51D EXT. AMUSEMENT PARK - FUDGE FACTORY - NIGHT 51D
- The group is crammed into a booth at the Fudge Factory, eating ice cream sundaes. Matt shoots the straw wrapper at one stripper. She whips some ice cream at him. Food fight!

51E EXT. DEACON'S HOUSE - DAWN 51E
- Ashley is dropping the guys off back at Deacon's house in the Aerostar. She writes down her information on a picture of herself. There's a car full of Strippers waiting for her.
- Just then, Jake pulls into the driveway next door. He sees the Strippers and the guys.
END MONTAGE.

52 INT. VIC'S "STUDIO" - DAY 52
A LADY dressed in sexy clothes and eating chicken wings from a huge bucket is waiting around on the set, but Vic is over talking to Mike.

VIC
Someone's been recruiting new talent.

MIKE
Jimmy Rimmer says they're from Hawaii.

VIC
Why the hell would someone from Hawaii come to Cleveland?

FINAL SHOOTING SCRIPT

45.

MIKE
Vacation? There's the Rock and Roll Hall of Fame.
Vic thinks it over.

VIC
That's true.
Vic regains his train of thought.

VIC (CONT'D)
What is this? "F" with Vic month? If any more amateurs start moving in on my territory, I'm going to get really mad.
Vic opens the drawer and pulls out a GUN. He cocks it menacingly.

MIKE
Who you gonna shoot?

Vic's bluff has been called. Reluctantly,

VIC

I don't know.

MIKE

Calm down, Vic. I don't need you all agitated. You still got five films to star in today.

VIC

You're right, Mikey.

Mike takes the gun from Vic and puts it away.

MIKE

Don't worry. I'll find these guys and take care of it.

Vic cheers up a bit.

VIC

You hungry?

MIKE

Yeah, I could eat.

VIC

Grab some lunch?

MIKE

Yeah, okay.

The two head out for lunch, leaving the bondage lady sitting there, confused.

FINAL SHOOTING SCRIPT

46.

53 INT. DEACON'S BEDROOM - DAY

53

Deacon wakes up sick as a dog. All the shades are drawn, but Fred and Matt are already hard at work on the computer. They seem completely fine, with no signs of Deacon's hangover.

DEACON

What are you guys doing?

FRED

We came up with a great idea. We're going to presell the videos by posting the scripts on the website.

DEACON

Will that work?

MATT

I don't know. But it's kind of fun. We just wrote this whole thing about the girls' locker room.

FRED

One thing, though. If our motto is "by virgins, for virgins," I was thinking we should put a picture of one of us on the web site to sort of sell the image.

MATT

You're not putting my picture up there.

DEACON

It doesn't really have to be one of us, though, does it?

He grabs the yearbook.

INSERT:

ROGER'S FACE, as Balls McLongcock, proudly displayed on the web site, hawking the first feature film (coming soon) of After School Special with the motto, "By Virgins, For Virgins."

A quick knock on the door and Deacon's Mom comes in.

MRS. LEWIS

Deacon, look who's here. Your friend,
Jake.

Jake enters, all smiles.

JAKE

Hi, guys.

Fred quickly shuts off the monitor.

FINAL SHOOTING SCRIPT

47.

MRS. LEWIS

You kids have fun.

And she leaves.

JAKE

What the hell's going on, Sphincter?

DEACON

What are you doing here?

JAKE

I saw the strippers. And some crack whore named Saffron came over my house the other day looking for you guys.

FRED

We don't know what you're talking about.

Jake takes some pages off the printer.

JAKE

What's this? "Oh, my God. There's a boy at the door looking at us naked in the shower."

He flips a page.

JAKE (CONT'D)

"The A/V Club Secretary lathers all of their glistening bodies. 'I'm so dirty,' she moans." What the hell kind of crap is this? Are you guys running a whorehouse or something?

DEACON

No.

FRED

Are you crazy?

MATT

They're not whores if we film them, you moron.

Deacon can't believe Matt just blew it. Fred smacks him.

JAKE

You retards are making a porno movie?

DEACON

You can't prove anything.

JAKE

Who's the girl?

FINAL SHOOTING SCRIPT

48.

MATT

A stripper. Her name's Ashley.
He pulls out Ashley's picture from his manila folder. Jake checks it out. His eyes go wide and suddenly he's their new best friend.

JAKE

Who's the guy?

A beat.

JAKE (CONT'D)

Well, maybe I could do it.

DEACON

No, that's not a good idea.

JAKE

Why not?

FRED

It's a lot harder than it looks.

JAKE

You don't think I can do it? Trust me,
I've nailed enough girls.

DEACON

Forget it.

JAKE

Look, you little butt munch. I want to do
this, and if you don't let me, I'll go
and tell your mommy what kind of sick
shit you're doing.

Jake looks him over.

54 INT. BASEMENT SET AS "YEARBOOK OFFICE" - DAY

54

DARKNESS.

Click. The lights come on. The big day has come at last. The guys are nervously conferring on one side of the room, far away from Ashley, who's standing alone, dressed in a conservative high school girl's outfit.

The basement has been transformed into the guys' idea of a movie set, complete with lights, camera, tripod, and sound equipment. A desk and decoration make the room look roughly like the high school yearbook offices.

Deacon gives Matt a little shove, and Matt takes a long walk over to Ashley.

FINAL SHOOTING SCRIPT

49.

MATT

So, um, I'll be directing.

ASHLEY

Okay.

MATT

Okay. So I want you to play this very

understated. It's a very visceral scene,
so it's important not to play it too over
the top.

ASHLEY

Uh huh.

(beat)

Hey, did you guys shave or something?

Deacon looks at the other two, all three now beardless.

DEACON

Okay. I think we're ready here.

Fred awkwardly picks up the boom and puts his earphones on.

MATT

Boom in position.

FRED

What?

Deacon pushes him over to position.

MATT

Ashley, get into position.

Matt gets behind the camera. They whisper conspiratorially.

One last reality check before they take the leap.

FRED

Are we actually going to do this?

They look over at Ashley. She's waiting.

DEACON

I guess so.

They return to position.

MATT

So, um, we're starting with the
masturbation and then Phillip, the
yearbook editor, is going to surprise
you.

ASHLEY

Okay.

FINAL SHOOTING SCRIPT

50.

MATT

And ... action.

ASHLEY

(wooden)

These yearbook photos of the Debate Club
are making me so hot. I can't help
myself.

THROUGH MATT'S VIDEO DISPLAY, Ashley slowly strips off her
clothes. But before we get too good a look, we

REVERSE ANGLE

FRED smiles ear to ear.

DEACON gulps.

MATT peers out from behind the camera.

ASHLEY (O.S.)

I hope no one catches me because I forgot
to lock the door. Oh, yeah. Oh, God,
yeah.

FRED's smile turns into nervous ogling.

DEACON crosses his legs and adjusts his shorts.
MATT wipes a bead of sweat from his brow.
Deacon whispers,

DEACON

Close up.

MATT

What?

DEACON

Close up.

MATT

Oh yeah. Right.

And Matt zooms in. Ashley continues moaning and as Matt gets closer, the camera starts shaking. He can't keep his hands steady.

54A THROUGH MATT'S VIDEO DISPLAY

54A

We'd love to get a look, but the camera is shaking so much, it's just a BLUR.

FINAL SHOOTING SCRIPT

51.

54B REVERSE ANGLE

54B

ASHLEY (O.S.)

Oh! Oh! Oh!

MATT

Okay, CUT!

She turns off her performance like a light switch.

ASHLEY

What? Did I do something wrong?

Matt is quivering.

MATT

Uh, no. You were great. I think I've got what I need there. I want to set up for Jake.

FRED

I need a bathroom break.

DEACON

Not now, Fred. Jake.

Jake comes out of the bathroom dressed as the yearbook editor.

MATT

Action.

Jake opens a makeshift door to the office.

JAKE

(wooden)

Oh, my God. What are you doing?

ASHLEY

I couldn't help myself. Please don't tell the principal.

JAKE

Give me one good reason why I shouldn't.

MATT

Cut. Perfect. Okay, then. Let's get to the, uh, sexual material.

Jake pulls off his pants and starts to look a little nervous.

He stands in the corner, trying to psyche himself up.

DEACON

Jake, you okay?

JAKE

Sure. No problem.

FINAL SHOOTING SCRIPT

52.

MATT

And ACTION!

But Jake is still standing there, not in the shot. He's starting to sweat.

MATT (CONT'D)

Action, Jake.

JAKE

Okay.

Still nothing.

DEACON

Come on, Jake. We're filming.

JAKE

All right. Hang on a second.

He has his back to them, but it's obvious his bread hasn't risen. Fred lets the boom mike sag a bit.

FRED

My arm's getting tired.

ASHLEY

So's his.

MATT

Action...

Jake finally whips off his underwear and faces Ashley.

ASHLEY

That's it?

JAKE

Hey, it's not hard yet.

ASHLEY

I can see that.

Fred snickers and Jake gives him the evil eye.

DEACON

Um, okay. Ashley, maybe you can help him out.

She grabs his joint and Jake freezes. He remains motionless, focusing every ounce of mental control on keeping the floodgates closed. Approximately one point three seconds later...

ASHLEY

Aaaahhhh!

FINAL SHOOTING SCRIPT

53.

MATT

Wait! I'm not set up for that shot!

FRED

Can I put down the boom?

DEACON

Jake? What's happened?

Jake, humiliated, runs to put on his shorts.

JAKE

This has never happened before. She got me too excited.

ASHLEY

Me? How did you ... without even getting hard first?

JAKE

(copping an attitude)

What do you want to hear? I've got a tiny pee-pee? I'm a premature e-jac-u-la-tor? Sometimes before I get a boner? Okay?

DEACON

Calm down, Jake. We can shoot this scene again. Just relax. We can splice it together.

MATT

We'd have to do it like twenty times to get enough footage.

JAKE

I'm out of here. And if you dickwads tell anybody about this, first I'll kill you, and then I'll bust you guys.

He pops the videotape out of the camera, takes it, and leaves.

ASHLEY

Now what?

The guys regroup, away from Ashley. The moment of truth: How far are they willing to go?

MATT

Deacon. You do it.

DEACON

No way.

MATT

Come on. This is your big chance.

FINAL SHOOTING SCRIPT

54.

DEACON

No. You do it.

A beat.

MATT

Fred.

FRED

What?

MATT

Come on.

FRED

You.

MATT

I have to run the camera.

FRED

Oh, like you're the only one who can do that.

MATT

(false bravado)

Fine. I'll do it. I'll do it for the sake of the film. Hold this.

He hands the camera to Deacon and starts taking off his shirt. The rest of them look at Matt with his shirt off.

DEACON

Matt. Stop it.

MATT

No, I'll do it.

He desperately wants someone to hold him back.

FRED

(grabs him)

Matt!

They huddle again, worried about whether to go on with this.

FRED (CONT'D)

Look, guys. Maybe we should just pay Ashley and chalk this up to a failed experiment.

MATT

Fine with me.

DEACON

No. We can get someone else.

FINAL SHOOTING SCRIPT

55.

FRED

Who?

CUT TO:

55 INT. JIM'S TINY MART - NIGHT

55

CLOSE ON the cover of "T&A Enthusiast" magazine. RISE UP to reveal a twenty-something MAN thumbing through the issue.

REVEAL

Deacon, standing a little too close to him.

DEACON

(nonchalant)

Good issue.

Beat.

DEACON (CONT'D)

You ever think about getting into film?

Way uncomfortable, the guy puts the magazine down and makes a beeline for the door.

DEACON (CONT'D)

Where are you going, man?

The guy is out the door. Deacon...

56 EXT. JIM'S TINY MART - NIGHT

56

... runs after him.

DEACON

Don't you want to get it on with a sexy lady?!?

Matt and Fred are sitting on the curb with some slurpies,

bumped.

MATT

And that guy had real screen presence,
too.

Just then, Coop pulls up in his van and gets out.

COOP

Hey, dudes.

The guys look at each other...

JUMP CUT TO:

Moments later, after it's all been explained to Coop.

FINAL SHOOTING SCRIPT

56.

COOP (CONT'D)

(awestruck)

You guys are gonna be legends of the
school.

56A OMITTED

56A

57 INT. FRED'S BEDROOM - NIGHT

57

Fred and Matt are huddled around the computer.

FRED

Oh, I've got it. What if the Math Team
Captain is in detention for something...

MATT

For fixing grades for a girl...

FRED

Yeah, and the cheerleader is in there and
she's going to get grounded if she fails
one more test...

As they talk, Fred types away.

58 EXT. INDIA - DAY

58

STOCK FOOTAGE: Taj Mahal, etc.

59 INT. TEEN BOY'S BEDROOM - BHOPAL, INDIA - NIGHT

59

A NERDY INDIAN BOY is totally engrossed in the After School
Special Website. His eyeglasses reflect the glow of the
scrolling text of Fred and Matt's current script.

CHEERLEADER (V.O.)

Well, maybe I can pay you some other
way...

INDIAN MOTHER (O.S.)

Mujibur, dinner is ready!

INDIAN BOY

In a minute!

ONSCREEN, the mouse pointer clicks "PRE-ORDER."

59A EXT. FRANCE - DAY

59A

STOCK FOOTAGE: Eiffel Tower, etc.

59B INT. TEEN BOY'S BEDROOM - PARIS, FRANCE - NIGHT

59B

A NERDY FRENCH BOY reads the story on his computer.

FINAL SHOOTING SCRIPT

57.

MATH TEAM CAPTAIN (V.O.)

Now that really computes!
Click. Pre-order.

59C OMITTED 59C

59D OMITTED 59D

60 EXT. JAPAN - DAY 60

STOCK FOOTAGE: Recognizable Japanese landmarks, etc.

61 INT. TEEN BOY'S BEDROOM - KYOTO, JAPAN - NIGHT 61

A NERDY JAPANESE BOY reads the story from his PDA.

MATH TEAM CAPTAIN (V.O.)

Are you ready for your oral exam?

CHEERLEADER (V.O.)

Oh, God, yes! I never knew math could be
so stimulating!

Click. Pre-order.

62 OMITTED 62

63 OMITTED 63

64 EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY 64

Deacon and his biology class are getting on a school bus.
Nearby, Naomi is crossing the parking lot when she trips and
spills her latté on her shirt. People start laughing, but
Deacon instinctively rushes over to pick up her books.

DEACON

Are you okay?

NAOMI

Yeah. Thanks. I'm so embarrassed.

She pats at the stain.

DEACON

(genuine)

Really? I didn't think you got
embarrassed about anything.

She smiles at Deacon, cheered up by the inadvertent
compliment. The Bus HONKS for Deacon.

DEACON (CONT'D)

Well, I guess I should go.

FINAL SHOOTING SCRIPT

58.

He turns to walk away, when Naomi makes a decision to give
Deacon a shot.

NAOMI

Deacon, wait. Block me for a second while
I change my shirt.

DEACON

What?

NAOMI

Facing the other way.

DEACON

Oh.

He turns around and she changes her shirt behind him. Deacon

can't help but sneak a peek.

NAOMI

I haven't seen you around here in a while.

DEACON

Yeah, I'm working on this project at home.

NAOMI

Cool. You can turn around now.

He turns and sees her new shirt is not yet 100% on.

NAOMI (CONT'D)

Listen. Mark and J.T. are having a party tonight. You want to meet me there?

DEACON

Really?

NAOMI

Why not?

DEACON

Okay. Cool.

The bus HONKS for Deacon again.

65 EXT. AQUARIUM PARK - DAY

65

Matt and Fred charge forward on their 10-speeds through a park. They slide to a stop, falling off their bikes, but they're too excited to care.

65A INT. AQUARIUM - DAY

65A

They rush up to Deacon, whose biology class is near the Beluga Whale tank.

FINAL SHOOTING SCRIPT

59.

MATT

Deacon, come quick.

Deacon steps away from his class for a moment.

DEACON

Matt, what's wrong?

BIOLOGY TEACHER (O.S.)

Like all mammals, the whale gives birth to live young. Can anyone name another characteristic of mammals? Vinnie?

FRED

Our site got linked by another bigger site. Someone must have seen our stories and liked them.

DEACON

And?

MATT

We got a few more pre-orders and a ton of hits.

DEACON

How many?

MATT

Guess.

DEACON

A thousand?

FRED

Twelve thousand.

DEACON

Holy shit!

Deacon high-fives the other two. They're all stoked.

FRED

We need to hurry up and make this movie.

MATT

We should go over the schedule for tomorrow. And make sure the script is ready.

Deacon's smile fades.

DEACON

Uh, I can't tonight guys.

FRED

Why? Where are you going?

FINAL SHOOTING SCRIPT

60.

DEACON

It's this thing I have to go to.

MATT

Is it a travelling carnival?

DEACON

No. Look, it's this party Naomi invited me to.

MATT

Can we come?

Fred picks up on Deacon's hesitation. This isn't good.

DEACON

Uh... Okay. I guess that's cool.

An awkward beat.

DEACON (CONT'D)

I want you guys to come. It's just, I don't know. I kind of had this vibe from Naomi.

MATT

(still doesn't get it)

We can just meet you there.

DEACON

Yeah. Okay. That's cool. Look, it's at Mark and J.T. Slistak's house. I'll see you guys there. I've got to get back to class.

MATT

Later.

Deacon walks back to the group.

MATT (CONT'D)

What are you wearing to the party?

FRED

We're not really going to the party, you moron.

MATT

Why not?

FRED

Because I said so.
Matt starts getting agitated.

FINAL SHOOTING SCRIPT

61.

MATT

But we told Deacon-- I mean, we can't
just not show up. What if Deacon is
looking for us--
This is too complicated to explain to Matt, so Fred just
gives in.

FRED

All right. All right. Stop crying
already. We'll make an appearance.

MATT

Cool.

66 INT. MARK'S HOUSE - NIGHT

66

Amid this raging party, Deacon has taken his rightful place
with the in-crowd, standing dangerously close to Naomi
without his usual sidekicks weighing him down. Finally.

NAOMI

You know, Rachael's coming back from
Paris in a couple of weeks.

DEACON

So?

NAOMI

So, aren't you even a little interested
in seeing her?

DEACON

No. There's someone else I'd rather
see...

He looks into her eyes, waiting to see if the limb he's out
on is going to break. She smiles. It's working. Just then,

MATT

Hey, guys.

It's his sidekicks and they've got some seriously bad timing.
Deacon shoots them an annoyed look.

NAOMI

So what's this project you guys are
working on?

FRED

We can't really talk about it.

JAKE (O.S.)

Yeah. It's private.

Jake eyes Deacon intently.

FINAL SHOOTING SCRIPT

62.

JAKE (CONT'D)

Why are you hanging around with this
loser?

NAOMI

What's your problem, Jake?

JAKE

What's yours?

She storms away. Deacon follows her.

67 **EXT. MARK'S HOUSE - BACK YARD - NIGHT**

67

Naomi is out on the patio.

DEACON

What was that all about?

NAOMI

He really pisses me off. Jake is such an asshole.

DEACON

Tell me about it.

NAOMI

When we were going out, he was so mean to me all the time. I think he's compensating for his little dick that never even gets hard.

Deacon chokes on his drink.

DEACON

Well at least you were smart enough to dump him. I mean, you deserve someone who will treat you ... I don't know. Really well.

NAOMI

You know what you are?

Deacon gets a little nervous.

NAOMI (CONT'D)

You're a nice guy.

She kisses him on the cheek. Deacon looks at her, then steels himself to make a decision. He kisses her!

She's surprised, but not unwilling.

NAOMI (CONT'D)

Deacon?

FINAL SHOOTING SCRIPT

63.

DEACON

I've been wanting to do that for a long time.

NAOMI

So why didn't you?

Most guys would look away at this point, with a fabulous babe with pouty lips staring you down. But Deacon passes the test: he stands his ground and kisses her again. She likes it.

AT A WINDOW, Jake sees them kissing. He doesn't like it.

AT ANOTHER WINDOW, Fred sees it, too. And for a completely different reason, he doesn't like it either.

68 **INT. BASEMENT SET - DAY**

68

The set is finally ready: Ashley is lying on the bed in a robe, the lights and camera are set, and Matt and Fred are adjusting the video camera. The only thing missing is an actor. Deacon ENTERS.

DEACON

Hey, where's Coop?

FRED

He was supposed to be here a half hour ago.

MATT

Maybe he got sucked into a black hole.
He chuckles to himself.

DEACON

Good one, Spock. I can't understand why you're not more popular with the ladies.

MATT

Look, we're wasting time. Deacon, why don't you just go in there?
Deacon balks at first, then looks over at Ashley, lying there.

MATT (CONT'D)

Come on...

DEACON

Okay. Okay. All right already.
He pulls off his shirt and approaches Ashley with a pizza box from out of nowhere.

MATT

And action!

FINAL SHOOTING SCRIPT

64.

Matt starts filming while Ashley pulls Deacon near her.

ASHLEY (O.S.)

Maybe I can pay for the pizza some other way...

We hear Deacon's ZIPPER opening offscreen as Deacon rolls his eyes and reluctantly delivers his line:

DEACON

And maybe I could throw in the sausage for free.

Deacon shows no enthusiasm for what's happening down below.

MATT

Fred, you get in there, too.

FRED

Are you sure?

MATT

Yeah, it'll be a great shot.

Fred takes off his shorts and walks over to the other side of the bed. Ashley is offscreen, presumably lying on the bed. The two guys are facing each other.

FRED

Hey.

DEACON

S'up?

FRED

How's it going?

Deacon shrugs.

FRED (CONT'D)

Hey, did you see that show on Sci Fi about sun spots?

DEACON

Yeah. They said there's going to be a massive eruption next year.

Fred starts laughing.

DEACON (CONT'D)

What?

FRED

You said "massive eruption."

Deacon starts laughing, too.

FINAL SHOOTING SCRIPT

65.

MATT

Hey, quit the chatter.

FRED

Sorry.

MATT

Hey, why don't you guys kiss?

DEACON

What?

MATT

You know. Make out with each other.

DEACON

What?

FRED

All right.

Fred goes in to kiss Deacon, who's thoroughly confused.

Deacon holds him back with his hand.

DEACON

Wait. Why do you want us to kiss?

MATT (O.S.)

Because that's what guys do in gay porn.

DEACON

What?

Deacon looks over at the camera. It's Ashley filming. PANIC! He slowly looks down at the person he and Fred are having sex with. He can barely look. It's Matt!

MATT

More sausage please.

DEACON

Aaaaaaaaaahhhhhhhhh!

CUT TO:

69 INT. DEACON'S BEDROOM - NIGHT

69

Deacon bolts up out of bed. Nightmare. Thank God.

70 INT. BASEMENT SET AS "MOVIE THEATER" - DAY

70

Deacon enters and the scene looks very much like the dream: Ashley on the bed and Matt and Fred waiting around.

FINAL SHOOTING SCRIPT

66.

The set is made up to look like a movie theater, complete

with rows of seats, a bed sheet "screen," and a massive 5,000 watt light. Deacon is still a little agitated.

DEACON

Where the hell is Coop? There's no way I'm making out with Fred.

Then Coop comes out of the bathroom and sees everyone staring at Deacon.

COOP

What's going on?

ASHLEY

Deacon is talking about making out with Fred.

FRED

No way. I'm holding the mike and that's it.

COOP

I thought we were doing straight porn.

ASHLEY

If you guys want to do gay porn, you still have to pay me.

DEACON

Hang on. Relax. It was just this stupid dream I had.

MATT

You dreamed about making out with Fred?

DEACON

No. Well, yes. And we were both having sex with you. But it was just a dream so let's forget it.

Everyone is a little uneasy at this admission. Deacon quickly changes the subject.

DEACON (CONT'D)

What's with the light?

MATT

It's a "special effect." If you want this film to look amateurish, you're going to have to get someone else to do it.

DEACON

Okay. Relax.

FRED

Come on. Let's do it already.

FINAL SHOOTING SCRIPT

67.

MATT

Action.

Matt starts his cheesy "projector light effect" and Coop takes a seat next to Ashley.

ASHLEY

This summer tent-pole event-movie is making me so scared.

COOP

Hide your head down here and I'll tell you when it's safe to come up.

As she starts to go down, we turn our attention...
ON FRED and DEACON, away from the action.

FRED

(snide; whispers)
How's Naomi?

DEACON

Fine.

COOP (O.S.)

Not yet. This is the really scary part.

DEACON

(whispers)

Hey. Can I ask you a question?

Fred shrugs. The memory of the nightmare is wreaking havoc with Deacon's conscience.

DEACON (CONT'D)

Do you ever think maybe we've gotten ourselves in a little over our heads with all of this?

COOP (O.S.)

Oh, baby. Not yet.

Fred appears to be pondering the question deeply. His face slowly contorts to a look of seeming anguish. Then,

FRED

Fire!

The coiled cord to the massive light is burning a circular hole in the smouldering carpet.

COOP

Unplug the light!

Deacon moves to unplug it.

FINAL SHOOTING SCRIPT

68.

MATT

Wait, it's hot!

Too late. Deacon touches the cord, SCREAMS, and reels back, knocking the light over.

It EXPLODES onto the floor. The carpet bursts into FLAMES.

FRED

Run!

Ashley and Coop run up the stairs. Fred isn't far behind.

MATT

Quick, get the fire extinguisher!

DEACON

Where is it?

MATT

Over there!

He spots it in the corner and grabs it. Meanwhile the flames are growing.

Deacon comes over and aims the extinguisher at the flames. He depresses the lever. Nothing.

DEACON

It's not working!

Matt thinks about it for a second.

MATT

Oh. Me and Fred used it when we wrote the foamy cat fight script last week.

71 **INT. FRED'S BEDROOM - NIGHT** 71
Matt and Fred are giggling and prancing around the room in bikinis discharging the fire extinguishers at each other.

72 **INT. BASEMENT SET - DAY** 72
Deacon looks at him strangely for a beat, then runs into the

72A **INT. BASEMENT - LAUNDRY ROOM - DAY (CONTINUOUS)** 72A
He looks around frantically. Nothing. Then, he starts the WASHING MACHINE. It slowly starts to fill up.

MATT (O.S.)

Hurry!

Deacon turns the dial to "large load," pauses and chuckles to himself.

FINAL SHOOTING SCRIPT

69.

DEACON

Large load.

MATT (O.S.)

Deacon! Hurry!

Deacon snaps out of it and grabs the laundry detergent bottle. He scoops up some water and RUNS into the other room.

72B **INT. BASEMENT SET - DAY (CONTINUOUS)** 72B

He throws the soapy water onto the fire and Matt. The fire goes out, but Matt's not too happy about getting soaked.

73 **INT. DEACON'S HOUSE - KITCHEN - DAY (CONTINUOUS)** 73

Coop is looking down the stairs to the basement. Fred is freaking out. Ashley is still topless but covering herself up, having just put on her panties. She goes to put on her shirt when

MRS. LEWIS (O.S.)

What's going on here?

DEACON'S PARENTS

are standing in the doorway to the kitchen with Max, whose arm is in a splint. Max stares at Ashley. She covers herself some more.

Then, Deacon and Matt enter the kitchen from downstairs.

MAX

Nice rack.

DEACON

Mom! Dad! What are you doing home?

MRS. LEWIS

Max sprained his wrist at soccer practice. What is going on here?

MR. LEWIS

Well, I'm sure there's a reasonable explanation why there's a naked girl in our kitchen. Right, Deacon?

Deacon isn't too sure.

MRS. LEWIS

Well...

DEACON

I, uh...

Deacon's mind is racing. Then,

FINAL SHOOTING SCRIPT

70.

ASHLEY

I'm Deacon's girlfriend. Ashley.

MRS. LEWIS

His girlfriend?

MR. LEWIS

His girlfriend?

*
*

DEACON

Yes, my girlfriend.

MRS. LEWIS

And what were you doing with your clothes off in my kitchen?

ASHLEY

We were having a make out party.

MRS. LEWIS

Where are the other girls?

DEACON

Their dates stood them up?

COOP

Yeah. My date wasn't feeling well.

FRED

Mine has mono. From too much making out. With me.

MRS. LEWIS

What's that smell?

MATT

We had a small fire, Mrs. Lewis. I tipped over a candle. It was to set the right mood.

MR. LEWIS

A fire? Let me see the damage.

DEACON

Dad, don't. Let me take responsibility.

We'll pay to have it fixed.

Deacon's Dad looks at Ashley again. He can't hide his pride.

MR. LEWIS

Damn right you will.

MRS. LEWIS

Well, Ashley. I didn't know Deacon even had a girlfriend.

MR. LEWIS

Maybe you can join us for dinner tonight.

Ashley looks at Deacon. Deacon's Mom glares at Dad.

FINAL SHOOTING SCRIPT

71.

DEACON

I think Ashley's busy tonight--

ASHLEY

Okay.

Oh, shit.

MRS. LEWIS

Okay, then.

74 INT. DEACON'S HOUSE - KITCHEN - NIGHT

74

Ashley is eating dinner with the Lewises. Max keeps staring at her. Mr. Lewis steals a few glances of Ashley himself while continuing his work-related rant.

MR. LEWIS

So get this. Johnson comes up to me today and he's all like "where's the ND-90's?" I'm like, "Johnson, they discontinued the ND-90 like six weeks ago." I've been telling this guy...

ASHLEY

Johnson sounds like a moron.

MR. LEWIS

Exactly!

Mr. Lewis is psyched that someone is finally paying attention to him. Mrs. Lewis doesn't like the way he's looking at her.

MRS. LEWIS

So, Ashley. If I could ask you a personal question, exactly how old are you?

ASHLEY

Nineteen. But I tell people eighteen.

Deacon laughs nervously.

DEACON

Isn't that funny?

The doorbell rings.

DEACON (CONT'D)

I'll get it.

FOYER

Deacon open the door. It's Naomi.

DEACON

What are you doing here?

FINAL SHOOTING SCRIPT

72.

NAOMI

I thought I'd come by and surprise you.

Maybe we could hang out in your bedroom.

She looks at him seductively. Deacon looks over his shoulder.

DEACON

Now's not a good time.

NAOMI

What's wrong?

DEACON

Nothing. Let's talk later.

He tries to close the door, but she stops it.

MRS. LEWIS (O.S.)

Deacon, who is it?

Too late. Naomi comes in.

NAOMI

Hi, Mrs. Lewis. I'm Naomi. I'm Deacon's girlfriend.

And with that she looks at Deacon, figuring she just made his day. It fails, however, to achieve the desired effect.

MRS. LEWIS

His girlfriend?

She looks at Deacon. Max pokes his head through.

MAX

Deacon has two girlfriends?

DEACON

Shut up, Max!

NAOMI

What do you mean? What's going on?

MAX

Deacon's other girlfriend is having dinner with us.

DEACON

I can explain.

Naomi walks into the kitchen with Max.

MAX

This is Deacon's other girlfriend, Ashley.

FINAL SHOOTING SCRIPT

73.

MR. LEWIS

His other girlfriend?

Dad's beaming with pride. The two girls size each other up.

ASHLEY

Hi.

NAOMI

Oh, my God. How old are you, you slut?

ASHLEY

Eighteen.

NAOMI

I thought you were a nice guy.

Naomi storms out of the house. Deacon follows, then Ashley.

MRS. LEWIS

You need to have a talk with him. He could be having S-E-X.

MR. LEWIS

I need to give him a goddamn medal.

(she storms off)

What?

FOYER

Deacon watches Naomi go. Ashley consoles him.

ASHLEY

Let her go.

DEACON

Are you insane? I've been fantasizing about Naomi Feldman since the seventh grade.

ASHLEY

Fantasy and reality are two different things, Deacon. Don't fall in love with who you think she is. You have to be sure

you love the real person.

DEACON

So what should I do?

ASHLEY

Go after her then. Or don't. Whatever.

He looks at Ashley for a beat, then goes after Naomi.

75 **EXT. STREET - NIGHT**

75

Naomi and Deacon are arguing under a street light.

FINAL SHOOTING SCRIPT

74.

NAOMI

She's a porno actress in your porno film. She had to pretend to be your girlfriend because she ran upstairs naked when the light caused a fire. And you've never had sex with her or even kissed her.

DEACON

Yeah, pretty much.

He looks down.

DEACON (CONT'D)

So, I guess this means you're not my girlfriend anymore.

NAOMI

Not necessarily.

She looks at him with newfound interest.

NAOMI (CONT'D)

I want to come to the set tomorrow.

DEACON

No, I don't think that's a good idea.

NAOMI

Why not? I'm curious. I've never seen a porno movie actually being made.

DEACON

Matt and Fred will get really mad. We're not supposed to tell anyone.

NAOMI

Tell them I'm a ... creative consultant. For the female point of view.

DEACON

No offense, but the female point of view doesn't really matter in these films.

She looks at him, pouting.

DEACON (CONT'D)

Okay. Okay.

76 **CLOSE ON** a computer monitor displaying the A.S.S. Website. The cursor is clicking through the various pages: text stories, pictures of the set, still photos of Ashley and Coop, etc. But more importantly, the "hits" counter looks like the odometer on a rocket ship. **PULL BACK** to reveal...

76

FINAL SHOOTING SCRIPT

75.

76A INT. VIC'S "STUDIO" - DAY

76A

Mike is surfing the web while eating a large bratwurst sandwich. Vic enters in his signature robe.

MIKE

This After School Special shit is amazing. They're getting a ton of hits off their stupid stories and they don't even have any product.

VIC

Are you sure those are the guys from the Pretty Kitty?

MIKE

It's the same guys. Bingo. I just found out where they live.

VIC

Give me that address. I'm gonna teach these assholes a little lesson about the adult film business.

He takes the piece of paper and storms out the door.

MIKE

Vic!

He pops back in.

MIKE (CONT'D)

You going like that?

Vic looks down at his robe.

VIC

Oh, yeah. Thanks Mike.

Vic puts his slippers on. They do the jive hand shake and hug thing again.

77 INT. VIC'S CAR, PARKED - DAY

77

Vic checks the address of the house against the print out.

VIC

Goddamn amateurs. Think they can screw with Vic Ramalot.

MIKE

Let's do this.

78 EXT. STREET - DAY

78

They get out of the car and Mike places the gun in his pants. They walk up to the front door and bang. It opens, revealing

FINAL SHOOTING SCRIPT

76.

MR. GREITZER.

VIC

You Greitzer?

GREITZER

Yes. That's me.

Vic's a little confused. He looks at the piece of paper.

VIC

Ronald J. Greitzer?

GREITZER

Yes. That's right.

Then, a spark of understanding.

VIC

Oh, I get it. Brilliant. You're not even a fuckin' kid.

Mike pulls the gun out and puts it to Greitzer's head. Greitzer drops his glass of soda, raises his hands, and starts shaking, terrified.

GREITZER

What are you doing?

VIC

What am I doing? I'm retiring you from the porno business. Permanently. Understand?

GREITZER

Yes. Yes. Please don't hurt me.

VIC

No more sweet young pussy, no more hot school-girl fantasies, no more goddamn pornos "for virgins by virgins." You got me?

Greitzer's eyes dart over to the side, and for the first time, Vic steps into the house and sees: LITTLE GIRLS. It's Greitzer's little daughter's birthday party. Six-year-old GIRLS and their stunned PARENTS all stare at Vic. Greitzer's wife comes over, screaming and crying.

GREITZER'S WIFE

Please don't hurt my husband!

VIC

Uh...

FINAL SHOOTING SCRIPT

77.

GREITZER

I'm sorry! I'll never rent them again! It was only that one time my wife was at her sister's! Please! I promise you!

GREITZER'S WIFE

You rented a dirty movie? You told me it was Jakob the Liar!

Mike lowers the gun and they start backing out of there.

GREITZER

What? I shouldn't be entitled to a little joy in life?

GREITZER'S WIFE

Now look at the trouble you've brought to this house.

GREITZER

And I'm supposed to know the Religious Right would come after me for renting an adult film?

As they continue to fight, Vic and Mike run back to the car.

79 INT. DEACON'S HOUSE - KITCHEN - DAY

79

Dress rehearsals. Naomi is sitting at the kitchen table talking to Ashley, who's wearing a sexy cheerleader outfit.

Deacon is at the microwave making popcorn.

NAOMI

Five hundred dollars a night?

ASHLEY

Yeah, but if you can break into films, like these ones, you can get featured dancing gigs and make ten times that much.

NAOMI

No way.

ASHLEY

Seriously. If these guys ever get their act together.

Matt stumbles in carrying a pile of scripts. Fred walks in behind him and sees Naomi.

FRED

What is she doing here?

DEACON

Naomi is my girlfriend.

FINAL SHOOTING SCRIPT

78.

Fred exchanges a glance with Matt.

DEACON (CONT'D)

And I wanted her to help out. Give the script a female point of view.

Fred pulls Deacon aside.

FRED

Jesus, Deacon. Didn't you see that Beatles documentary on the History Channel? You're pulling a Yoko Ono on us.

DEACON

What?

FRED

Fine. Whatever. Let's get started. I'm sure she'll be really helpful.

Coop comes out of the bathroom dressed as the Math Team Captain, complete with nerd glasses, pocket protector, etc.

COOP

Oh, hey, Naomi.

NAOMI

Hey, Coop. Are you helping these guys, too?

COOP

(sheepishly)

Sort of.

MATT

Okay, people. Places everybody. Let's try to do this with a little heart, okay? And action.

Everyone turns to their scripts and starts the rehearsal.

ASHLEY

This quadratic equation is so hard.

COOP

Well, maybe we should just stick to long division.

Coop drops his corduroys and Naomi gasps. She stares at Coop's "slide rule" for a beat, then snaps out of it.

NAOMI

Wait a second. Cut. This is all wrong. She wouldn't be fantasizing about some geek.

FINAL SHOOTING SCRIPT

79.

MATT

He's not a geek. He's the Math Team Captain.

NAOMI

No, he should be really well-dressed, and maybe he's a foreign exchange student from Portugal.

MATT

Um, and the director is the only one who's allowed to say "cut."

FRED

Who cares, Naomi?

NAOMI

Deacon agrees with me, don't you?

Matt and Fred look at Deacon.

COOP

Dudes, come on. My nuts are getting cold.

ASHLEY

I'm out of here.

NAOMI

Shut up, Coop. This is important.

COOP

(swings his arms out)

And my nuts aren't?

Coop's hand accidentally smacks Ashley in the nose as she's getting up. She SCREAMS.

DEACON

Are you okay?

COOP

I'm sorry, Ashley.

She's pissed, holding her nose.

ASHLEY

Look. This is ridiculous. Who does dress rehearsals for a porno shoot?

MATT

Oh, sure. Why don't we throw out the script while we're at it and "improvise."

FINAL SHOOTING SCRIPT

80.

ASHLEY

Guys, I appreciate the money. It's nice to get paid for sitting around doing nothing, but this isn't helping my career. I've got no footage for my reel.

She packs up.

FRED

Where are you going?

ASHLEY

Sorry.

She leaves.

COOP

Ashley, wait. I'm sorry. Ashley!
Then, he blurts out something unexpected:

COOP (CONT'D)

(calling after her)

I love you!

Coop exchanges an awkward glance with the guys: he's said too much. He goes after Ashley, with his pants still around his ankles and his bare ass in full display.

He stumbles on his pants and falls on his face. He gets up quickly and continues after her, still with his pants down.

FRED

Now what are we going to do? Your "girlfriend" ruined everything.

DEACON

Coop's the one that smacked her.

NAOMI

Besides, if you losers knew anything about women, we wouldn't have this problem.

FRED

Who asked you?

NAOMI

I don't have to take this.

She storms off, leaving Deacon there to make a decision. He looks at Matt and Fred for a beat, then follows Naomi. Fred and Matt are crushed.

80 **EXT. THE PRETTY KITTY CLUB - DAY**

80

Ashley is walking through the parking lot on the way to work.

FINAL SHOOTING SCRIPT

81.

MRS. LEWIS (O.S.)

Ashley?

It's Deacon's Mom, in the adjacent lot. She walks over to her.

ASHLEY

Mrs. Lewis!

MRS. LEWIS

What are you doing here?

ASHLEY

I, um, I'm... I'm going where you're going.

MRS. LEWIS

To yoga class?

ASHLEY

Yes. Exactly.

MRS. LEWIS

I haven't seen you in class before.

ASHLEY

It's my first time.

MRS. LEWIS

Well, that's great, Ashley. You're really going to love it.

She escorts her towards the yoga class building.

MRS. LEWIS (CONT'D)

It's really easy, but if you can't keep up, just follow my lead.

CUT TO:

81 INT. YOGA CLASS - DAY

The entire class of slackjawed MIDDLE-AGED WOMEN yoga students stare in disbelief. Even the instructor is amazed.

ASHLEY

is essentially folded in half, her legs pinned well beyond her ears. She's obviously been in this position before.

82 INT. YOGA CLASS - LATER

The women are gathering their things after class, some still eyeing Ashley jealously.

FINAL SHOOTING SCRIPT

82.

MRS. LEWIS

You're quite flexible, Ashley.

ASHLEY

Yeah, people tell me that all the time. You know, I could teach you some of those moves. Mr. Lewis would love it.

MRS. LEWIS

Oh. Okay. Maybe later. Listen, Ashley. I want to ask you something... personal. About you and Deacon.

ASHLEY

Uh huh.

MRS. LEWIS

You know Deacon is only seventeen.

ASHLEY

Uh huh.

MRS. LEWIS

Right. So I was just wondering. You know. If you and Deacon... Well, if Deacon and you were...

ASHLEY

Um, no.

MRS. LEWIS

Good. Good. That's very good.

She gives Ashley a warm little hug.

ASHLEY

Listen, Mrs. Lewis. You don't have to

worry about Deacon. He's a good kid. If you just let him make his own mistakes in life, he's going to turn out fine.

83 INT. NAOMI'S BEDROOM - NIGHT

83

Deacon and Naomi are under the covers, making out.

NAOMI

So, do you have anything?

DEACON

Like what?

NAOMI

You know. Protection.

DEACON

Oh. Oh yeah. Of course.

FINAL SHOOTING SCRIPT

83.

She sees he's nervous.

NAOMI

Don't you want to?

DEACON

Of course I do.

NAOMI

Then what's the problem?

Deacon looks at her waiting there for him, his for the taking. A long beat. Then,

DEACON

It's my first time.

NAOMI

That's okay. Just go slow.

And he does. He's nervous at first, not sure what to do. But as she kisses him softly, suddenly we start to hear the slow fade in of PORNO MUSIC playing in Deacon's head. (Now that Deacon's actually having sex, it's involuntarily triggering the only thing he knows about sex: porno movies.) The music grows louder when:

FRED (V.O.)

(in Deacon's head)

Every two minutes, they change positions.

He pauses, and cocks his head in confusion. He tries to shake Fred's voice out of his head, but he can't.

FRED (V.O.) (CONT'D)

It's a basic rule of porno.

Finally, he gives in to the porno music. He rolls Naomi on top of him.

JUMP CUT TO:

They're doing it standing up against the door.

FRED (V.O.) (CONT'D)

The door. Always a classic.

JUMP CUT TO:

Deacon sweeps away all the stuff from her desk and lifts her up on it. Naomi likes it.

ASHLEY (V.O.)

Fantasy and reality are two different things.

JUMP CUT TO:

FINAL SHOOTING SCRIPT

84.

Naomi's HAND presses up against the window. It slowly falls to the ground.

FRED (V.O.)

It's a basic rule of porno.

JUMP CUT TO:

Back on the bed, Naomi is in a state of complete bliss, having had her first ever orgasm.

ASHLEY (V.O.)

Fantasy and reality are two different things...

But Deacon doesn't share Naomi's contentment. He looks troubled.

83A INT. THE PRETTY KITTY CLUB - BACKSTAGE - NIGHT

83A

The next night, Deacon is talking to Ashley backstage as she's getting ready to go on.

DEACON

I don't know. It was weird. Is it supposed to be so weird?

ASHLEY

Of course it was weird. True love can only exist between two women.

Deacon is stunned.

ASHLEY (CONT'D)

Just kidding. I don't know, Deacon. Do you like this girl?

He hesitates a bit too long.

DEACON

Of course I do.

ASHLEY

Your heart is telling you that you don't. And I think it's time you start listening to your heart.

Deacon still doesn't get it.

ASHLEY (CONT'D)

Look. I have to go on. Just do whatever you want. Or don't. Whatever.

FINAL SHOOTING SCRIPT

85.

84 INT. DAVE'S DUPES - DAY

84

Vic and Mike wait at the counter for his video copies of volume 28. DAVE (cameo for the director, DME) comes to the counter with a box.

VIC

Thanks, Dave.

DAVE

Vic.

He turns to leave just as another GUY (cameo for the writer,

DHS) comes up to Dave with a pad of paper.

VIDEO DUPE GUY

Hey, Dave, there's a guy on the phone who wants to set up a new account.

DAVE

What's it for?

VIDEO DUPE GUY

Some outfit called After School Special. They turn back.

MIKE

What did you just say?

VIDEO DUPE GUY

Nothing. It's for another customer.

Mike grabs him by the collar and pulls him over to Vic.

VIC

Did you say "After School Special"?

Mike grabs the paper, drops the guy, and he and Vic rush out of the store. After they're gone:

VIDEO DUPE GUY

Shit, man. You must be crazy.

(calling after them)

Better watch your back, homie! You might get smoked!

85 **INT. PEACHTREE & FINCH - DAY**

85

Naomi is dragging Deacon into the store featuring posters of buff male models with nut-hugging boxer briefs.

DEACON

What are we doing here?

FINAL SHOOTING SCRIPT

86.

NAOMI

What? I thought you might want some new clothes.

DEACON

I don't need any new clothes.

NAOMI

And guess what? I booked facials for us at the Serenity Spa.

DEACON

Naomi. Wait. Stop.

He stops her.

NAOMI

What's wrong?

DEACON

I have to meet up with Matt and Fred this afternoon. I already blew them off yesterday.

NAOMI

Deacon, you don't have to hang out with those guys any more. Besides, you really need a facial. And I mean, I thought we could spend the day together. You know, after last night.

DEACON

But what about Matt and Fred?

NAOMI

Well what about me?

She pouts. She has him under her thumb. He takes her hand and continues into the store.

86 **INT. BASEMENT SET - DAY**

86

Deacon walks in really late, but wearing a hot new Peachtree & Finch outfit. And his skin seems to glow. Matt and Fred glare at him from the far end of the couch.

DEACON

What's going on? Are we going to find another girl?

(off their look)

What?

FRED

Matt and I have been talking.

DEACON

Yeah. About what?

FINAL SHOOTING SCRIPT

87.

MATT

We want to make this movie.

DEACON

I know. I do, too.

FRED

No, Deacon. We want to make the movie we wrote. We want to make it without you.

DEACON

Okay. I know what this is about, guys. I'm sorry about Naomi.

FRED

That's not the problem, Deacon.

DEACON

Then what is it?

FRED

I thought this was about us having fun and doing something crazy together. But as soon as you got what you wanted, you blew us off.

DEACON

You don't understand.

Fred cuts to the chase.

FRED

Do you even like her?

Deacon is about to tell them. Then,

DEACON

Fine. Go ahead without me.

FRED

Fine.

Matt and Fred get up and leave.

86A **OMITTED**

86A

86B OMITTED 86B
 86C OMITTED 86C
 86D OMITTED 86D
 86E OMITTED 86E
 FINAL SHOOTING SCRIPT 88.

87 INT. DEACON'S HOUSE - KITCHEN - NIGHT 87
 The family eats dinner in silence. Deacon feels like shit.

MRS. LEWIS

So, Deacon. How'd you think you did on your midterms?

DEACON

Fine.

MAX

I found a dead bird on the soccer field. Its head was missing.

Deacon's Dad pushes away his plate and gets up.

MR. LEWIS

I have to go back to the office tonight. Johnson screwed the pooch again.

MRS. LEWIS

Whatever.

88 INT. DEACON'S HOUSE - GARAGE - NIGHT 88
 Deacon's Dad gets into the Aerostar. He turns on the radio, which blasts a ROCKING SONG. He quickly changes it back to an EASY LISTENING TUNE.

88A EXT. PARKING LOT - NIGHT 88A
 He pulls in to the lot and parks. He steps out of the car and starts to walk to his office. Only it's not his office. It's...

89 EXT. THE PRETTY KITTY CLUB - NIGHT (CONTINUOUS) 89
 He passes the Bouncer, still reading Aristotle's Ethics.

BOUNCER

Enjoy.

90 INT. THE PRETTY KITTY CLUB - BACKSTAGE - NIGHT 90
 Ashley is changing into her school girl outfit.

PLANTAIN

Ash, you ready? You're up now.

90A INT. THE PRETTY KITTY CLUB - NIGHT 90A
 DEACON'S DAD enters the club and pays the cashier.
 INTERCUT:

FINAL SHOOTING SCRIPT 89.

90B ASHLEY sprays glitter on her body backstage. 90B

90C DEACON'S DAD takes a seat right up front. 90C

D.J. (O.S.)

... they work hard for their money, guys,
so let's tip them good. All right. Now,
on the main carousel, let's give it up
for the naughty school girl. ASHLEY!

Applause. Ashley struts out through the cloud of stage FOG,
right up to Deacon's Dad...

... who's turned around, ordering a drink. He turns back to
see...

... Ashley's back, as she swings around the pole. She struts
by each of the men in the front row, reaching down to take
dollar bills out of their hands. She walks over to Deacon's
Dad...

... but he's tipping the waitress. She does another spin
around the pole...

and lands in a split, face to face with...

... Deacon's Dad, who happens to have a crisp dollar bill
between his teeth.

They immediately recognize each other and FREEZE. A long
beat. Then:

MR. LEWIS

Hello, naughty school girl whom I've
never met before.

ASHLEY

You, too, are someone whose kitchen I've
never been in.

Another beat, then she grabs the bill out of his teeth, and
quickly moves away.

91 **INT. DEACON'S HOUSE - UPSTAIRS HALLWAY - NIGHT**

91

Dad walks upstairs, still a little stunned.

MRS. LEWIS

You get everything done at work?

MR. LEWIS

Yeah. All set.

MRS. LEWIS

Oh, guess who I ran into? Deacon's
girlfriend, Ashley.

FINAL SHOOTING SCRIPT

90.

Dad freezes.

MR. LEWIS

Where did you see Ashley?

MRS. LEWIS

Over on Industrial Way.

MR. LEWIS

You were on Industrial?

MRS. LEWIS

You know, she is so flexible. It's really
amazing some of the positions that girl
can twist herself into.

MR. LEWIS

What?!?

MRS. LEWIS

She even offered to teach me. So I could

move like that.

MR. LEWIS

Yeah, that would be great! I mean, if you're into that.

MRS. LEWIS

Maybe. I like her. I know she's a little older, but I think she's good for Deacon.

MR. LEWIS

You do?

Just then, Deacon walks past them down the hallway towards his bedroom. Dad eyes him with a rare combination of fatherly concern and male jealousy.

92 INT. DEACON'S BEDROOM - NIGHT

92

Deacon walks past his desk and something catches his eye. He stops to look at a picture of himself with Fred and Matt from fifth grade. He looks really happy in the picture.

Then, he sees a strip of photo booth pictures taken yesterday with Naomi. She's hamming it up for the camera, but you can tell from his expression, they don't belong together.

He tosses the Naomi picture onto the desk.

93 EXT. DEACON'S HOUSE - BACK YARD - NIGHT

93

Deacon stands by the water skipping rocks with Matt and Fred.

FRED

So, what did you want to talk to us about?

FINAL SHOOTING SCRIPT

91.

DEACON

I wanted to say I'm sorry.

FRED

For what?

DEACON

For blowing you guys off.

MATT

That's okay, Deacon.

DEACON

No, it's not. It's just sometimes I feel like the whole world is passing us by and we're just sitting still. I don't know.

Anyway, I'm sorry.

FRED

You know, you can be a real dick sometimes.

Then, Fred smiles. Deacon knows they're cool with each other.

DEACON

Naomi and I did it the other night.

MATT

No way!

FRED

You're kidding, right?

DEACON

No, it's true.

FRED

How was it?

DEACON

Good. At first. But then I kept thinking about all the pornos. Trying to hit the right spots, positions. I don't know. After a while it kind of seemed like work.

MATT

I find that extremely difficult to believe.

Deacon laughs.

FRED

So what now? Do we make this thing?

FINAL SHOOTING SCRIPT

92.

DEACON

I don't know. Maybe we should just call it quits.

ASHLEY (O.S.)

Hey, guys.

Ashley walks up to them. She looks hotter than ever, in a tiny midriff shirt and short shorts.

DEACON

What are you doing here?

ASHLEY

I need you.

FRED

What?

ASHLEY

I need you to make this movie. For my reel.

DEACON

Well, actually we were--

ASHLEY

Ooh, look. An eyelash.

For the third time, time stands still as Ashley gently pulls the errant eyelash from Deacon's eye and offers it up to him.

ASHLEY (CONT'D)

Make a wish.

Deacon is too entranced to close his eyes, but he does take the opportunity to blow the eyelash off her hand. She smiles and brushes back a strand of hair from his brow.

The guys are hooked.

Up through the window, over on Deacon's computer, the A.S.S. Website is running, featuring Roger's smiling face with the motto, "By Virgins, For Virgins." The counter is on fire.

94 INT. HAIRDRESSER - DAY

94

Roger is getting his hair cut by a cute HAIRDRESSER, his wheelchair next to him. A few other women are in the back, whispering and looking over at Roger. An OPERA ARIA plays on the radio.

HAIRDRESSER

So, I'm thinking about getting into

films.

FINAL SHOOTING SCRIPT

93.

ROGER

Okay.

HAIRDRESSER

You have any tips on how to break in?

ROGER

Uh, no. Not really. Acting classes, I guess.

HAIRDRESSER

Really? I didn't think there was a lot of acting in those films.

Roger is confused.

ROGER

Well, I guess it kind of depends.

HAIRDRESSER

You think you could get me an audition?

ROGER

For what?

HAIRDRESSER

Come on. How long have I been cutting your hair?

ROGER

Since I was like eight.

HAIRDRESSER

(whispers)

I know who you are. Don't worry. Your secret's safe. Come on. I just want to make one film to see what it's like.

Roger is still totally clueless.

ROGER

That's great. But how can I help you?

HAIRDRESSER

Oh, I get it. You help me, I have to help you. That's how it works. Okay.

She looks around. Then, she sprays a big dollop of hair mousse into one hand and places it under the hair apron. ZIP. Roger panics.

HAIRDRESSER (CONT'D)

Relax.

ROGER

What're you-- Oh, God!

FINAL SHOOTING SCRIPT

94.

His face contorts to match the aria playing on the radio, making it look like he's singing the soprano solo.

95 INT. BASEMENT SET AS "THE PROM" - DAY

95

Coop and Ashley have brought some help: Plantain and the Bouncer. They're waiting around for the guys. The room is

their most elaborate set so far, a hotel ball room, complete with themed prom banner, dance floor, stage, etc.

COOP

No, no, it's a municipal bond fund.

ASHLEY

But what about the capital gains?

COOP

Sure there's short term capital gains, but the dividends are tax free.

PLANTAIN

State and federal?

Deacon enters with Matt and Fred.

ASHLEY

Hey, guys. I hope you don't mind, Plantain and Baxter want to be in the movie, too.

BOUNCER

Hey! Mr. Runningbear!

Matt smiles meekly as we

CUT TO:

THE PRODUCTION MONTAGE:

95A INT. BASEMENT SET - DAY

95A

Moments later, cheesy prom MUSIC plays and a mirrored disco ball reflects light across the dance floor. As the couple dances across the floor, dressed in a prom gown and tux, Ashley looks into Coop's eyes.

ASHLEY

Ira, I have something important to tell you.

COOP

What is it?

ASHLEY

This prom is making me so hot. I'm ready to lose my virginity to you tonight.

FINAL SHOOTING SCRIPT

95.

Coop gives the thumbs up to the Bouncer, also dressed in a tux, then starts making out with Ashley in an exaggerated tongue-lapping display.

BEHIND THE CAMERA, Matt peeks out and looks at the other two guys with a furled brow. Deacon gives him a forced thumbs up.

95B INT. BASEMENT SET - DAY

95B

Coop and Ashley sit in the back seat of a Split Car. Coop says, "Oh, Rachael. You're the best." Fred looks over at Deacon, who just smiles sheepishly.

95C INT. BASEMENT SET - DAY

95C

The Bouncer and Coop play chess as the guys capture the offscreen action. Ashley says, "You're the sexiest teacher I ever had." The guys turn their heads sideways to figure out the bizarre position Ashley and Plantain have gotten themselves into.

95D INT. BASEMENT SET - DAY

95D

Plantain, dressed as a chaperone with a big punch stain on

her dress, is eating a tuna fish sandwich and smoking a cigarette. Matt calls "Okay, people. Places. Let's get it together." Plantain puts the cigarette out on her heel, hides the tuna fish sandwich in her purse, and sprays the air with Weylon J. Petunia's.

PLANTAIN

My dress is ruined!

BOUNCER

I'm so sorry, Miss Jorgensen. What are we going to do?

She rips off her dress in one big swoop, revealing sexy underwear.

95E INT. BASEMENT BATHROOM - DAY

95E

Fred is in the bathroom with the Moisty-Mate, but he just can't seem to get in the mood. Through the door:

PLANTAIN (O.S.)

I never knew chaperoning the prom could be so "hard."

Fred gives up and throws the lotion back in his book bag. When he exits the bathroom, everyone is staring in his direction, then quickly looks away nonchalantly.

95F INT. BASEMENT SET - DAY

95F

The Bouncer is going at it with an ugly sex face, dripping with sweat.

FINAL SHOOTING SCRIPT

96.

Fred lowers the boom and it smacks the Bouncer in the head. Deacon applauds, trying to rally the troops, "Good scene. Good scene."

96G INT. BASEMENT SET - DAY

96G

Plantain speaks with no real enthusiasm, "I give you an A+." Matt asks her to do the line again, but she says it exactly the same way again. One more time, same result. Suddenly Coop lets out a huge FART and everyone starts laughing. Matt throws his hands up, frustrated.

95H INT. BASEMENT SET - DAY

95H

Coop and Ashley are in the back seat, post coitus.

ASHLEY

That was the best prom ever.

COOP

You can say that again.

And as Ashley actually repeats her line, we see Fred mouthing it along with her, proud of his contribution to the script.

95J EXT. DEACON'S HOUSE - BACK YARD - DAY

95J

Matt strips off the sheets, sprays them with lighter fluid, and sets them on fire. As the flames rise up and **FILL THE SCREEN,**

MATT (O.S.)

Cut. That's a wrap.

END MONTAGE.

96 INT. WILLIAM WALL HIGH SCHOOL - LIBRARY - DAY

96

Deacon is studying in the library.

RACHAEL (O.S.)

Deacon!

He turns around and there she is: RACHAEL UNGER.

DEACON

Rachael?

RACHAEL

Hi, how are you?

DEACON

Good. Good. How was France?

RACHAEL

It was so fun. We just got back yesterday. The school totally screwed up my class schedule.

FINAL SHOOTING SCRIPT

97.

Deacon looks her over.

DEACON

So, how's John Baldwin?

Rachael goes white.

RACHAEL

Who told you about that?

DEACON

Everybody knows.

RACHAEL

Well everybody is a liar. I never did it with John Baldwin.

Deacon is stunned.

DEACON

You didn't?

RACHAEL

Jesus, Deacon. I don't even know him.

It's not like it was with us.

It hits Deacon like a ton of bricks.

97 **INT. WILLIAM WALL HIGH SCHOOL - A/V ROOM - DAY**

97

Deacon and Fred enter and see Matt sitting by the computer.

FRED

So...?

DEACON

How does it look?

MATT

It looks great. It's the best porno film I've ever made.

FRED

So what's the problem?

DEACON

Are you done with it?

MATT

Well, I cut together some footage to give to Ashley for her reel, but I don't think I can finish this film.

FRED

Why not?

FINAL SHOOTING SCRIPT

98.

MATT

I can't even watch it. Every time I turn it on, I keep thinking about that tuna fish sandwich and Coop farting all day long.

DEACON

That was pretty gross.

MATT

That's just it. The movie looks great, but seeing everything else -- all the disgusting, nasty stuff -- that's what's taken all the fun out of it. And I just don't want to do it any more.

FRED

Great. I knew it. I knew you couldn't handle this.

Matt looks away.

DEACON

Take it easy, Fred.

FRED

No, I knew that when it came down to it, Matt would wuss out.

Matt snaps.

MATT

You know what? Fuck you, Fred. You're the wuss here. At least I don't have to whack off every time I see a girl in the hallway.

Fred shoves Matt.

FRED

Shut up, Matt.

Matt stands up and gets in Fred's face.

MATT

No, you shut up! For once in your life, be a man and admit this movie was a mistake.

FRED

Why don't you make me?

The two square off, staring each other down. Until,

DEACON

No. Matt's right. This movie was a mistake.

FINAL SHOOTING SCRIPT

99.

FRED

What are you talking about? This whole thing was your idea.

DEACON

Come on, Fred. Didn't you think this movie was going to be ... I don't know, sexy?

Fred looks at the other two for a beat, not sure what to say. Finally, he smiles.

FRED

How long have you guys known about the bathroom thing?

Deacon laughs.

MATT

If you didn't like making the movie, why didn't you say something?

FRED

I don't know. I thought you guys were having fun. I didn't want to be the wuss.

A beat.

FRED (CONT'D)

So what about the car?

DEACON

The Aerostar's not so bad.

FRED

What about the money and the power and the women? What about Tony Montana?

MATT

Scar Face is just a stupid movie, Fred.

Fred smiles.

MATT (CONT'D)

So what do we do with this?

He holds up the tape.

98 EXT. AMUSEMENT PARK (CLOSED) - NIGHT

98

The tape is burning in the center of a huge bonfire. A massive party is raging. Tons of teenagers are dancing, drinking, and having a good time rocking to a LIVE BAND. At the center of it all are Matt, Fred, and Deacon are finally enjoying themselves.

FINAL SHOOTING SCRIPT

100.

ASHLEY

Hey, guys. Great party.

DEACON

Thanks.

ASHLEY

I've got some big news. I sent the reel to Vivid and they want to fly me and Coop to L.A. to talk about a contract.

MATT

Wow. That's great, Ashley.

DEACON

Congratulations.

Deacon hugs her.

BOUNCER (O.S.)

Deacon! Vinnie says we need more ice!

DEACON

Hang on, guys. I'll be right back.

He leaves Fred and Matt alone with Ashley.

FRED

Hey, Ashley. Can I ask you a question?

ASHLEY

Sure.

FRED

Do you think me and Matt will ever get girlfriends?

ASHLEY

Are you kidding? Come on, guys. You have it made. You're smart, funny, fun to be with. In a couple of years, girls will be dying to meet men like you.

MATT

Really?

ASHLEY

Well, no. Popular, good looking guys always get the girls.

(off their look)

Hey, what was I supposed to say?

Then, Roger wheels by, arm in arm with his Hairdresser. No more braces and headgear, Roger looks sharp with slicked back hair and suave clothes.

FINAL SHOOTING SCRIPT

101.

ROGER

Hey, guys. Great party.

He wheels off. The guys and Ashley do a double take.

99

EXT. AMUSEMENT PARK - PARKING LOT - NIGHT

99

The Bouncer is checking off names from the invite list. A long line of people are trying to get in, including J.T.

J.T.

I can't believe these losers are having such a killer party.

Coop is walking by and overhears the comment.

COOP

Hey, you're not on the list, dude.

J.T.

What's with you, you pussy? Are you joining the retard team, too?

Just then, Plantain enters and walks to the front of the line. The high school guys stop everything to stare at her.

PLANTAIN

Coop!

COOP

Plantain.

Plantain kisses him, while nonchalantly grabbing his crotch.

PLANTAIN

Come on. You don't need to wait in this line. Deacon and the guys are already inside.

Coop puts his arms around her and walks away, not without looking back over his shoulder for a second at J.T. standing there, dumbfounded. Then, the Bouncer escorts J.T. away.

100

EXT. AMUSEMENT PARK - NIGHT

100

Ashley is walking by Wendy and Kelly.

WENDY

I can't believe Naomi dumped Jake for
Deacon Lewis.

Ashley stops.

ASHLEY

Let me tell you something about Deacon.
That boy is amazing in bed.

FINAL SHOOTING SCRIPT

102.

KELLY

And you are...?

ASHLEY

Ashley. Deacon's ex.

WENDY

Seriously?

ASHLEY

Seriously. Have your boyfriends ever
given you an orgasm?

WENDY

No.

KELLY

I think so.

(off Ashley's look)

No.

ASHLEY

Have you ever felt so completely
satisfied in bed that you just wanted to
sleep for a week?

KELLY AND WENDY

No.

ASHLEY

You're wasting your time giving those
Neanderthals blowjobs. I mean, they'll
probably wind up unemployed wife beaters
anyway.

KELLY

So, are Deacon's friends seeing anybody?

ASHLEY

Matt and Fred? I don't think so. But if
you're interested, you better move fast.

Those guys know how to do this thing ...

She whispers something to Wendy and Kelly. They look shocked.
Ashley walks off...

100A EXT. AMUSEMENT PARK - NIGHT

100A

...and finds Deacon, sitting alone on a broken-down ride. She
sits down next to him.

ASHLEY

How's Naomi?

DEACON

I don't know. Good, I guess.

FINAL SHOOTING SCRIPT

103.

ASHLEY

I thought she was your fantasy girl.

DEACON

Yeah. She was.

ASHLEY

You're gonna dump her.

DEACON

I don't want to. I don't know. It's not like it was when I was with Rachael. Rachael and I used to talk about stuff. We just, I don't know, connected.

ASHLEY

Very good, Deacon.

Deacon is confused.

DEACON

What do you mean?

ASHLEY

Oh, nothing. I guess I'm just glad that you finally figured it out.

A moment of realization.

DEACON

Yeah, I guess I did.

(beat)

So I have to do this, don't I?

ASHLEY

(joking this time)

I guess. Or not. Whatever.

Deacon smiles. He finally understands that Ashley really does care about him. Ashley kisses him on the cheek and exits off into the horizon.

101 **EXT. AMUSEMENT PARK - NIGHT**

101

Deacon holds Naomi's hand and they walk and talk.

DEACON

There's something I want to talk to you about.

NAOMI

What?

DEACON

I've been thinking. Maybe we should see other people.

FINAL SHOOTING SCRIPT

104.

NAOMI

What?

DEACON

Well, I mean, we don't really have anything in common. And we don't really even get along.

NAOMI

You're breaking up with me?

(beat)

Can we still have sex?

DEACON

Listen to what I'm saying, Naomi.

NAOMI

The only reason I went out with you was because I thought you were a nice guy. And now you're breaking up with me?

DEACON

Yeah. I guess so.

NAOMI

If you tell anybody about this... I have a reputation.

DEACON

I won't. You can tell people you dumped me if you want.

NAOMI

Really?

DEACON

Sure. What do I care?

NAOMI

You see? You are a nice guy.

She kisses him on the cheek.

DEACON

Just don't tell anyone about the movies. All right?

She smiles.

JAKE (O.S.)

These guys are pornographers!

It's Jake, on the bandstand with the mike. He's drunk.

JAKE (CONT'D)

They're perverts! They make porno movies in their basement!

FINAL SHOOTING SCRIPT

105.

But no one is paying any attention.

DEACON

No one's listening to you, Jake. Give it a rest.

Jake gets down to confront the guys.

JAKE

Oh, really, skidmarks? I know someone who will believe me. Your parents.

DEACON

The web site is in someone else's name. All our records are encrypted. There's no tracing it to us, jerk off.

JAKE

Oh, really? Well, good thing I took the tape of Ashley masturbating in your basement. When they see that, they'll see what kind of movies their perfect little Deacon is making.

DEACON

Did you make a copy of it?

JAKE

No.

DEACON

You sent the original tape to my parents?

JAKE

Yup.

NAOMI

You know, Jake, you're a real dick!
She punches him in the stomach. He doubles over and she
uppercuts him. He flies backwards, crashing through a table.

DEACON

Jesus.

MATT

You should probably avoid pissing her
off.

DEACON

Noted. Guys. We've got a problem.

102 **INT. DEACON'S HOUSE - FOYER - NIGHT**

102

A large envelope labelled "OPEN ME" sits with the unopened
mail on the foyer table.

FINAL SHOOTING SCRIPT

106.

103 **EXT. AMUSEMENT PARK - PARKING LOT - NIGHT**

103

The guys get into the Aerostar.

VIC (O.S.)

Not so fast, ladies.

It's Vic and Mike, and Mike points his gun at Deacon's head.

VIC (CONT'D)

Which one of you is Balls McLongcock?

Matt and Deacon give up Fred.

VIC (CONT'D)

Good name.

FRED

Thanks.

VIC

Too bad you're not going to be able to
use it any more.

DEACON

Who the hell are you?

VIC

The competition. And who the hell are
you, coming into my town, paying girls
double what I'm paying them? This stupid
After School Special shit is cutting into
my business. So now I'm putting you out
of business.

104 **OMITTED**

104

105 OMITTED

105

106 INT. DEACON'S HOUSE - FAMILY ROOM - NIGHT

106

The folks are reading.

107 OMITTED

107

108 OMITTED

108

109 OMITTED

109

110 OMITTED

110

110A EXT. ABANDONED WAREHOUSE - NIGHT

110A

CLOSE ON the Aerostar bumper sticker, "My child is on the honor roll at William Wall High School."

FINAL SHOOTING SCRIPT

107.

CRANE SHOT up to the second floor landing.

110B INT. ABANDONED WAREHOUSE - NIGHT

110B

Deacon, Matt, and Fred are bound and gagged, and hanging by their pants from meat hooks. Mike takes their gags off and they starts whimpering.

MATT

Please don't kill us, Mr. Porno Man.

VIC

Relax. We're not going to kill you.

The guys let out a collective sigh of relief. Thank God.

A beat.

Then Mike pulls out the HEDGE CLIPPERS.

MIKE

(matter of fact)

We're going to cut your balls off.

FRED

What?!?

The guys freak out, but Mike's gun keeps them in place.

VIC

(re: Fred)

Start with him.

FRED

Why me? It was all Deacon's idea!

DEACON

FRED!

VIC

Okay. Do the leader kid.

MIKE

Quit squirming. It hurts a lot more if you struggle.

Vic starts undoing Deacon's belt.

DEACON

Wait! Wait! Wait!

VIC

Come on, kid. Take it like a man.

Vic pulls down Deacon's pants. Mike brings the blades together in a menacing practice chop.

FINAL SHOOTING SCRIPT

108.

Deacon is CRYING like a little girl. Fred also sobs uncontrollably, creating a cacophony of boyhood terror. Mike goes in for the cut...

MATT

We've got pre-orders!

Mike stops and looks back at Vic.

VIC

What did you say?

MATT

We pre-sold copies of our video.

VIC

(condescending)

How many? Fifty? A hundred?

MATT

No. Sixty-three thousand, two hundred twelve.

VIC

What?

MIKE

That's a lot of product, Vic.

FRED

We've got orders from all over the world.

DEACON

We'll give you the website if you let us go.

Vic looks at Mike for a second, then shrugs. Mike closes the hedge clippers and they untie the kids and let them down. Deacon pulls up his pants.

VIC

Okay, so what's your cut?

DEACON

Nothing.

FRED

Except...

DEACON

What except? There's no except!

FRED

Except you promise to supply us with quality porn free of charge.

(off Deacon's look)

(MORE)

FINAL SHOOTING SCRIPT

109.

FRED (CONT'D)

It could come in handy. I mean, until we get girlfriends.

MATT

And...

DEACON

No, Matt!

MATT

(emboldened)

And you have to maintain the artistic vision of After School Special.

VIC

And what's that?

Matt puts his arm around around Vic's shoulder.

MATT

The key is to try and remember what it was like before you had sex. What did you used to fantasize about? A math teacher who bends over a little too far. The door to the girls' locker room open just a sliver. Going over to visit your friend and catching his mother coming out of the shower.

FRED

Dude?

MATT

Not you. Deacon's mom.

FRED

Oh yeah. I've been there.

111 INT. DEACON'S HOUSE - PARENTS' BEDROOM - DAY (FLASHBACK) 111

Deacon's mom is showering, but the door to the bathroom is open. Fred wanders into the bedroom.

FRED

Deacon? Are you in here?

112 INT. ABANDONED WAREHOUSE - NIGHT (END FLASHBACK) 112

DEACON

Guys!

VIC

Okay. We've got a deal, but you gotta give me all your master tapes.

(to Matt)

And kid. If you ever need a job, give me a call.

FINAL SHOOTING SCRIPT

110.

He hands Matt a card. Deacon turns to Vic and shakes his hand.

MATT

It's been a pleasure doing business with you, Mr. ...

VIC

Ramalot. Vic Ramalot.

FRED

Good name.

VIC

Thanks.

The guys savor the moment, then simultaneously realize the clock's still ticking... They run!

113 **INT. DEACON'S HOUSE - LIVING ROOM - NIGHT**
113

MR. LEWIS

Did you go through the mail today?

MRS. LEWIS

Not yet. I'll go get it.

She gets up to get the mail.

113A **EXT. SUBURBAN STREET - NIGHT**
113A

The car races around a corner.

113B **INT. AEROSTAR - NIGHT**
113B

FRED

Hurry!

DEACON

It's a minivan! It can't go that fast!

114 **EXT. STREET - NIGHT**
114

The car races down the street.

115 **INT. DEACON'S HOUSE - FOYER - NIGHT**
115

His mom approaches the Envelope and stack of mail.

116 **EXT. DEACON'S HOUSE - NIGHT**
116

They run up to the door and burst in.

117 **INT. DEACON'S HOUSE - FOYER - NIGHT**
117

Deacon runs in and eyes: AN EMPTY TABLE.

FINAL SHOOTING SCRIPT

111.

117A He looks around frantically. He runs into the **INT. DEACON'S HOUSE - LIVING ROOM - NIGHT (CONTINUOUS)** 117A
where his parents are sitting there waiting for him. He can tell by their expression, they know.

MR. LEWIS

Looking for something in the mail,
Deacon?

DEACON

No, I just--

MR. LEWIS

Maybe something you'd rather not have us
see.

Deacon goes white.

DEACON

Mom, Dad...

MRS. LEWIS

It's too late, Deacon.

DEACON

Wait--

MRS. LEWIS

We just want you to know how deeply disappointed we are in you.

DEACON

I can explain.

MR. LEWIS

Explain? Explain?

DEACON

If you'll just give me a chance...

MR. LEWIS

How are you going to explain this?

He holds up the REPORT CARD.

MRS. LEWIS

How did you manage to get a "C" in biology?

Deacon is in shock: relieved, confused, and a little angry.

MRS. LEWIS (CONT'D)

I knew we shouldn't have let him have a girlfriend--

FINAL SHOOTING SCRIPT

112.

MR. LEWIS

Let alone two--

DEACON

Is that what this is about? My biology class? It's just a stupid midterm grade.

MR. LEWIS

I don't like your tone, mister.

DEACON

Mom, Dad. I'm seventeen now. I'm driving. I've got a girlfriend. Well, actually, we broke up. But you guys treat me like a kid. Is it too much to ask for to be a normal teenager with a normal life?

MRS. LEWIS

You broke up with Ashley?

DEACON

No. Naomi. Look. I just want to have fun with my friends, okay?

They look him over. Finally,

MR. LEWIS

Okay, then. Just make sure you don't repeat this performance on your finals.

DEACON

I won't.

Relieved, he walks out into the Foyer. Max appears from around the corner with the tape. They walk together.

DEACON (CONT'D)

How much do you know?

MAX

Pretty much everything. Mr. Slam.

Max hands him a piece of paper.

MAX (CONT'D)

These are my demands.
He looks them over.

DEACON

Done.

(beat)

Did you know all along?

MAX

Are you kidding? Who do you think made
the first pre-order?

FINAL SHOOTING SCRIPT

113.

Max hands him the tape and they shake hands. Deacon turns to
Matt and Fred waiting in the foyer. They're relieved.

CUT TO:

118 FRED'S FACE

118

FRED

I'm really nervous.

DEACON puts his arm around his shoulders.

DEACON

My advice is to go slow. If you feel
you're losing control, just try to relax.
Don't worry. It's easier than it looks.

PULL BACK to reveal we're in

INT. DMV - DAY

Fred is about to take his driving test.

FLASH!

Fred gets his picture taken.

119 EXT. DEACON'S HOUSE - DAY

119

Deacon drives the minivan home and pulls in next to the brand
new convertible sports car. Deacon gets out, excited.

MR. LEWIS

What do you think?

DEACON

This is for me?

MR. LEWIS

Are you crazy? It's for me. You want a
new car, you get an after school job.

Deacon's Mom is wearing a sexy outfit and carries an
overnight bag. She's beaming.

MRS. LEWIS

But we are letting you have the Aerostar.
It may not be "cool," but it'll get you
where you're going.

DEACON

Thanks, guys. Really.

MRS. LEWIS

We're going away for the weekend. Your
father surprised me!

FINAL SHOOTING SCRIPT

114.

Deacon's parents KISS then pull out of the driveway.
120 **EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY** 120

Deacon pulls the minivan into the parking lot. In the passenger seat is Fred. In the back seat are Matt, Max, and Max's three FRIENDS. They all get out and the freshmen scamper away. Matt is holding Deacon's driver's license.

MATT

It's not even in focus. This is really shoddy work.

Deacon takes it back from him.

MATT (CONT'D)

So, guys. I decided I'm going to apply to NYU next year. The film school.

FRED

Too bad we burned the film. You could have submitted it as your sample.

MATT

Good idea, Balls.

The guys start laughing.

FRED

So, I guess we all got what we deserved. No money, no power, no women.

MATT

Tony Montana would be pissed.

Just then, Rachael spots them and walks over.

DEACON

Speak for yourself, guys.

RACHAEL

Hey, guys. Deacon.

Deacon KISSES her. The other two guys are stunned.

121 **INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY** 121

Deacon walks down the hallway with Matt and Fred, and holding Rachael's hand. The four of them run into Wendy and Kelly.

WENDY

Hey, guys. Hey, Deacon. I heard Naomi broke up with you.

DEACON

Yeah. But I think it worked out better this way.

FINAL SHOOTING SCRIPT 115.

Rachael smiles.

WENDY

Hey, Fred. I hear you know a thing or two about giving women pleasure.

Fred freezes. He steels himself, trying to build up the nerve to say what he wants to say. Then,

FRED

No, I don't.

She's disappointed. The whole gang hangs their heads. Then,

FRED (CONT'D)

Matt knows a thing or two about

pleasuring women. I know everything.
Fred smiles ear to ear. Wendy laughs, duly impressed.

WENDY

We should go out some time.
Kelly looks at Matt seductively.

KELLY

Maybe all four of us could go out.

MATT

That could work, you know, depending on
my schedule.

WENDY

Cool. So call me.
They walk off just as Jake pushes Deacon from behind.

JAKE

Watch where you're going, sphincter boy.
But he's dealing with a totally new and improved Deacon now.

DEACON

I thought I told you not to call me that
anymore.

JAKE

What are you going to do about it?

DEACON

Some people never learn.
Matt pulls out a funky remote control. He hits a button and
all the monitors come on up and down the hallway. Students
stop to look up at them.

FINAL SHOOTING SCRIPT

116.

121A ON THE MONITORS

121A

plays a specially edited version of the infamous first
attempt at making the porno, aptly titled, "William H. Wall
High School Presents: The Premature E-Jake-ulator."

JAKE

I've got a tiny pee-pee? I'm a premature
e-jac-u-la-tor?

121B HALLWAY

121B

Jake is horrified.

JAKE

Stop it! Stop the video!

MATT

You probably shouldn't have mailed that
tape back to us.

The video starts repeating in continuous loop, but has been
edited to sound like a rap song.

JAKE (O.S.)

Tiny pee-pee. Tiny pee-pee. E-jac-u-la-
tor. E-jac, e-jac, e-jac-u-laaaaaaa-tor.

Students point and laugh at him, while Deacon and the guys
continue on down the hallway, dancing to the beat. Deacon
kisses Rachael goodbye.

DEACON

You know, guys, I've been thinking about something.

FRED

What's that?

DEACON

About how making the movie didn't turn out to be so fun. I think I figured out why.

They stop at their lockers.

DEACON (CONT'D)

Sex is like a comic book, still in the original wrapper. Once you open it up and read it, it loses its value.

FRED

Deep.

FINAL SHOOTING SCRIPT

117.

MATT

I think he's got something there. Making that movie felt like we were tampering with forces we couldn't possibly understand.

DEACON

Exactly. The fun part about high school is unravelling the mystery of what's going to happen next.

The guys smile and dial the combinations on their lockers. In the background, Jake is still on the ground crying. We TRACK through the hallway, outside...

121C
121C

EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY

... where we see a large CAR TRANSPORT, with three hot new sports cars on it. Their license plates read "JOHNNY H," "SAM SLAM," and "BALLS."

TRACK OVER to Mike, unloading the cars and Vic, standing there smiling.

FADE OUT:

END CREDITS

FADE IN:

122
122

INT. HOTEL ROOM - NIGHT

Deacon's parents are in bed. On the TV plays familiar sounding porno music on the hotel pay-per-view.

MR. LEWIS

Why do they always have to show the guy's face?

MRS. LEWIS

To make you think you can get girls as hot as her. It's a basic rule of porno.

A long beat.

MR. LEWIS

Hey. Isn't that our basement?

FADE OUT:

THE END