

1. INT. HIGH SCHOOL, DAY

We see SEVERAL ANGLES of the inside of a large urban high school during class time- empty halls, bulletin boards, posted rules. We learn from a posted basketball schedule that it is 1966. The building is severe and prison-like.

A BELL RINGS.

Sam the Sham and the Pharoahs' Woolly Bully hits the sound track-

TRACK

"Uno, dos- one, two, tres, cuatro-"

The organ slams into the opening chords as HIGH SCHOOL STUDENTS explode into the hallway for period-change. The kids are urban, mixed in race and class, and their presence brings the halls alive like a jolt of electricity. They rush past us till we pick up the girls- JILL, BETH, DEBRA and JODY and TRACK with them as they walk assuredly down the hallway. They talk over the din, Jody struggling to keep in step with the other three-

JILL

So at the end all the rednecks get ahold of Paul Newman-

BETH

I'd like to get ahold of Paul Newman-

JILL

-and they back him up against this car and they cut his face with a knife-

BETH

Don't say it.

JILL

-and they say "You'll never get another woman to look at you."

BETH

Sure-

DEBRA

In the play they castrate him.

BETH

(shocked) You're making that up-

JODY

So how did he look?

JILL

He had a cut on his face. Big deal, he's still gorgeous.

1. cont.

A tall, athletic-looking boy, JACK, passes, nodding to Jill-

JACK

Hey.

JILL

(surprised) Hi.

The girls walks past a few steps, then look to Jill-

JILL

I think I'm gonna pee in my pants.

BETH

Do you know him?

JILL

I never did before.

JODY

You're both so tall, it's perfect.

JILL

If it wasn't for his name.

DEBRA

Right. Jack and Jill.

The girls are moving with the general flow of traffic in the hallway. Jill collides with an unmoving body- SHEIK, who stands facing the hurrying students like a bear hip-deep in a rushing river. He is dark, older-looking, dressed snappily in a suit and tie. He checks Jill out in an obvious way-

JILL

Ooooh!

SHEIK

Pardon me. (he smiles)

They move out of his earshot-

BETH

Do you know him?

JILL

God no, who is he?

JODY

I think my brother knows him. He just got kicked out of St. Anthony's so he's coming here.

JILL

I wonder what he did.

1. cont.

DEBRA

Raped a nun.

BETH

Debra!

JILL

We gotta have sorority after school.

JODY

We electing officers?

DEBRA

We already did. Jill's president. We called you.

BETH

Who's subbing for PE?

JILL

Would you believe Miss Nagronsky?

The girls roll their eyes in commiseration. The BELL RINGS. Students scramble for their classrooms. We HOLD on the hallway as Jody goes one way and Jill, Beth and Debra go another-

JILL

(to Jody) See you at lunch!

We HOLD as the girls move into a classroom and the other students clear the hall in a flash, leaving only Sheik at the far end. He walks toward us, taking his time, looking into the various classrooms as if window shopping. He pauses in front of us to look in the one Jill just entered-

CUT TO:

2. INT. HUMANITIES CLASS, SHEIK'S POV

MR. RIPEPPI, a small, nervous teacher, holds forth in front of a blackboard on which the words MONARCHY, OLIGARCHY, DEMOCRACY, PLUTOCRACY and ANARCHY have been chalked-

RIPEPPI

Okay, I need an example of how commerce would work in a meritocracy. Yes?

JILL

The cafeteria-- the food's lousy, but it's cheap.

A laugh from the class-

CUT TO:

3. CU SHEIK

watching-

CUT TO:

4. CU JILL, SHEIK'S POV

smiling as Mr. Ripeppi comes back at her-

RIPEPPI

Now see- we can learn from the most unlikely sources-which is why I bother calling on Jill.

Another laugh from the class-

CUT TO:

5. HALLWAY, SHEIK

looking very serious. We PAN to watch him turn and stroll off down the hall-

CUT TO:

6. STAGE

Jill stands, playbook in hand, emoting the part of Sabina from "The Skin of Our Teeth" as a student reads with her, woodenly. As she acts we gradually TRACK around her to reveal the auditorium seats, with MISS VERNON, the old dramatics teacher sitting in the front row smiling attentively-

JILL

"Oh! Oh! Oh! Six o'clock and the master not home yet. Pray God nothing has happened to him crossing the Hudson. It's simply freezing, the dogs are sticking to the sidewalk. One more tight squeeze like that and where will we be?"

Jill is a very 'stagey' actress but shows plenty of energy, volume and personality- she pretends to break character-

JILL

"I hate this play and every word in it. The author hasn't made up his mind whether we're all living back in caves or in New Jersey today and that's the way it is all the way through."

MISS VERNON

That's enough. Very nice, Jill.

JILL

I'm sorry, I got off on the wrong track-

MISS VERNON

An actor never apologizes for an audition, dear. Next please?

CUT TO:

7. ECU COMB

we FOLLOW a comb through the air, then WIDEN to see Sheik

7. cont.

putting a final touch on his do, looking at his reflection in the glass on a trophy case. He checks to see that every hair is right, then steps out of the shot-

CUT TO:

8. INT. CAFETERIA, SHEIK

Sheik steps through the doorway of the crowded cafeteria, gives it a surveying look, then plunges in as Bruce Springsteen blasts onto the track-

TRACK

"I had skin like leather and the diamond-hard
look of a cobra
I was born blue and weathered but I burst just
like a supernova-"

We FOLLOW as Sheik strolls through the throngs of eating students, acting like he owns the joint, waving to a couple of HOODS hanging by the exit in their black leather-

TRACK

"I could walk like Brando right into the sun
Then dance just like a Casanova-"

He pauses to look around, absently picking a few french fries off a startled FRESHMAN's tray and eating them- then he spots Jill sitting alone at a table and heads for her-

TRACK

"Them gasoline boys downtown sure talk gritty
It's so hard to be a Saint in the city."

Sheik sits next to Jill as the MUSIC FADES OUT. He plays with her food as he talks-

SHEIK

Hi.

Jill doesn't look at him.

SHEIK

What's your name?

JILL

Jill.

SHEIK

It's a pleasure to meet you, Jill. They call me the Sheik.

JILL

The Sheik.

8. cont.

SHEIK

Yeah.

JILL

You an Arab?

SHEIK

Naw. I'm Italian. Capadilupo.

JILL

Then why do they call you Sheik?

SHEIK

(shrugs) It's a long story. Listen, you want to go out with me sometime?

JILL

(surprised) Are you kidding?

SHEIK

No. You want to?

JILL

I don't even know you.

SHEIK

So go out with me, I'll tell you my life history.

JILL

You just go up to people you don't know and start talking to them?

SHEIK

Sure. People I like. I like you.

JILL

You don't know me.

SHEIK

So how about it? You like to go to the movies, dance, whatever-

JILL

I don't want to go out with you.

Sheik smiles, stands up-

SHEIK

Okay, be that way. I'll talk to you later.

JILL

No, I-

8. cont.

SHEIK

You should eat more than that, you're too skinny for your height.

He is strolling away before she can respond. Beth slides in next to her with a lunch tray, concerned-

BETH

What did he want?

JILL

He asked me out.

BETH

Really? Just like that?

JILL

His name is Sheik.

BETH

He's an Arab?

JILL

No. Capadi-something-or-other.

BETH

You going out with him?

JILL

(annoyed) No. Christ, he looks like he should be selling used cars. Or stealing them.

A brief pause. Beth surveys her lunch.

BETH

I think this macaroni is left over from last year.

JILL

You think I'm too skinny?

CUT TO:

9. EXT. ROSEN HOUSE

a lawn, mailbox on the curb- semi-suburban looking. Jill gets out of her old Comet, checks the mailbox, heads for the house, past the DR. ELI ROSEN - GENERAL PRACTITIONER sign on the addition-

CUT TO:

10. INT. KITCHEN

MRS. ROSEN cooking something, DR. ROSEN reading a magazine at the kitchen counter beside her- as Jill enters-

10. cont.

JILL
You got the mail already-

DR. ROSEN
Hiya-

JILL
Anything for me?

MRS. ROSEN
How was school?

JILL
School was school. You do your time and keep your mouth shut they leave you alone. Nothing, huh?

MRS. ROSEN
I mean how was your audition?

JILL
I stank up the joint.

DR. ROSEN
I told you you should have had breakfast.

JILL
(leaving) You can't act on a full stomach.

MRS. ROSEN
You're quoting Stanislavsky or Audrey Hepburn?

DR. ROSEN
A body cannot function properly on a diet of tomato pies.

We FOLLOW Jill out of the room, around a corner and up the stairs to her own bedroom. She talks to her calling parents as if they are ghostly figures, barely worthy of an answer-

MRS. ROSEN
(off) When do you find out?

JILL
Tomorrow.

DR. ROSEN
(off) What's the play?

JILL
Skin of Our Teeth. I want to do Sabina.

MRS. ROSEN
(off) There must be other parts besides Sabina. The object isn't to have the biggest part.

10. cont.

JILL
(wearily) Yes it is.

DR. ROSEN
(off) I hope you get it.

JILL
Fat chance.

MRS. ROSEN
(off) You have homework?

JILL
Loads.

Jill has made it into her bedroom. She shuts the door, tosses her books, flicks on her stereo and flops onto her bed in a smooth series of moves. Dusty Springfield sings, heartfelt, over the stereo-

TRACK
"When I said I needed you,
You said you would always stay.
It wasn't me who changed but you
And now you've gone away."

MRS. ROSEN
(off, hollering) I'll call you when dinner's ready!

Jill covers her ears with a pillow-

CUT TO:

11. INT. CAFETERIA

lunch period. The girls at their table, laughing as Jill does a Katharine Hepburn-like impression of Miss Vernon-

JILL
"-of course the theater was not considered a profession for well-bred young ladies by people of my parents' station, so I was forbidden to go to the audition. Of course Kate got the lead in Philadelphia Story and I- (sighs) -well, I sometimes like to think the course of theater history would be different."

DEBRA
How'd Miss Vernon end up in Trenton?

JILL
I think she's from Trenton, but she'd never admit it.

11. cont.

SHEIK

(off) What's wrong with Trenton?

We PAN to see that Sheik is standing by their table, a slight smile on his face-

SHEIK

Hello, ladies.

JODY

Hi.

SHEIK

(looking for Jill) Whatta we got here, the school at the Deaf?

No response. Jill doesn't look at him. Sheik shrugs, walks away-

SHEIK

You got a case, you know that?

We TIGHTEN on the girls as Sheik walks away. They look to Jill for a comment.

JILL

Why me?

DEBRA

Maybe in the distant past you pulled a thorn out of his paw.

BETH

I've never seen anybody just walk up and- hey!

Sheik reappears, snatches an orange from Beth's tray, then holds it over Jill's head and squeezes till juice drips down on her head. Jill squeals, Sheik drops the orange and strolls away. All heads in the cafeteria have turned to watch the incident.

JILL

I don't believe this-

DEBRA

Jesus-

JILL

I don't believe this!

MR. MCMANUS, a young, crew-cut teacher, approaches in a hurry-

MCMANUS

What was that all about?

11. cont.

JILL

He was just kidding. No problem.

MCMANUS

He's got first lunch, he shouldn't be in here now-

McManus goes off after Sheik. Jill takes inventory of her clothes, wiping juice off with a napkin-

JILL

God, my hair-

DEBRA

You should have complained. McManus could have him shot.

BETH

(wistfully) He squished my orange.

CUT TO:

12. INT. MATH CLASSROOM

Jill at a desk with her head propped on a hand, writing something on a notebook cover as her math teacher rattles on at the end of last period. We TRACK IN to Jill, then TILT DOWN to see that she's drawn a theater marquee with the legend 'STARRING JILL ROSEN' on it-

TEACHER

-equals the sine of an angle ninety degrees greater. So we end up with cosine X equals the sine of ninety degrees plus X-

The period BELL RINGS-

TEACHER

(off) Pick up your assignments!

CUT TO:

13. HALLWAY

Kids pouring out of classrooms. We FOLLOW Jill as she hurries through them, preoccupied-

CUT TO:

14. HALLWAY

outside the auditorium, the noise of departing students distant. Jill peeks around the corner-

CUT TO:

15. HALLWAY, JILL'S POV

Empty but for a high school boy who reads the drama bulletin

15. cont.

board. HE walks toward us, disappointed, and we FOLLOW him around the corner, then HOLD on Jill as she hides in a doorway to let him pass. We FOLLOW her to the board. She looks to make sure she's alone, then looks up at the cast list posted there-

CUT TO:

16. CAST LIST, JILL'S POV

we TILT down the cast list till we come to 'SABINA---Jill Rosen'

CUT TO:

17. JILL

reacting. She walks a few steps away, then backtracks to make sure it's really up there. She walks away and gives out an enormous WHOOP-

CUT TO:

18. EXT. SCHOOL PARKING LOT (moments later)

we FOLLOW Jill into the parking lot and to her car. Sheik is leaning on it, smiling-

SHEIK

Hey, congratulations.

JILL

I'm gonna pretend you're not there.

SHEIK

Too bad you didn't get the lead.

JILL

Sabina is the lead.

SHEIK

Oh. Listen, I'm sorry about that in the cafeteria today. I just wanted to get your attention.

JILL

What for?

SHEIK

I bet you're real good. Acting.

JILL

My hair got all stuck together.

SHEIK

You wanna take a shot?

18. cont.

JILL

You don't give up, do you?

SHEIK

Nope. Thought you might like to see what a real machine rides like.

He points to a car sitting a few yards from Jill's- a flashily customized Chevy with RATMOBILE spray-painted on the side with a Daddy Roth cartoon. Jill is interested-

JILL

Is it yours?

SHEIK

Belongs to my friend Rat. You wouldn't believe what he's got under the hood.

JILL

I've got to go-

SHEIK

What are you afraid of?

JILL

I'm driving some people home.

SHEIK

I'll bring you right back here.

JILL

You really expect me to get into a car with you?

SHEIK

What, I'm gonna make a move on you? You don't know the Sheik very well.

Jill hesitates, tempted as she looks at the car-

SHEIK

Come on. You gotta celebrate getting casted, right?

JILL

(sighs) Five minutes.

SHEIK

(smiles) You can learn a lot in five minutes.

Sheik opens the passenger door for her-

SHEIK

You might want to put your seat belt on.

18. cont.

JILL

Oh come on.

SHEIK

(shrugs) It's your life.

CUT TO:

19. INT. CAR/STREETS

Sheik slides in, flicks the radio on. The Marvelettes blast at us as he patches out-

TRACK

"Whenever I'm with him- somethin inside
Starts to burnin- and I'm filled with desire-"

Sheik races through the city streets, out onto a fast-food and car-lot strip, through a park-

TRACK

"Could it be a devil in me or is this the way
love's supposed to be?
It's like a heat wave
Burnin in my heart
Can't keep from cryin- it's tearin me apart-"

Sheik races back into the city streets, engine moaning, tires squealing. He keeps checking on Jill- at first she is able to look unimpressed, but a grin of excitement fights its way onto her face. Her lack of terror eggs Sheik on to higher speeds-

SHEIK

You okay?

JILL

I'm fine. Are you okay?

Sheik screeches around a turn, sliding his tail-

CUT TO:

20. PARKING LOT

Beth, Debra and Jody wait by Jill's car as the Ratmobile screeches into the other end of the lot and sits, rumbling-

BETH

Is that Jill?

CUT TO:

21. PARKING LOT, RATMOBILE

we FOLLOW Jill as she gets out of the car, still smiling, and walks to the driver side window-

21. cont.

SHEIK
You like to drive fast?

JILL
I love it.

SHEIK
See you tomorrow.

She starts away-

JILL
Don't count on it.

We FOLLOW Jill till she reaches the girls. Sheik patches out again, spraying gravel as he rips out the lot-

JODY
Was that Sheik?

Jill smiles enigmatically and hands the keys to Beth-

JILL
You better drive.

DISSOLVE TO:

22. BASEMENT DOOR

opens to reveal Debra and Jill at the top of the stairs as we hear Question Mark and the Mysterians blasting up at them-

TRACK
- "You're gonna cry ninety six tears
You're gonna cry- crycrycrycry now-"

We SWING AROUND to see down into the basement from their POV. A party is in progress- some dancing, more talking, boys and girls only partly integrated. A pretty tame crowd. A boy, BARRY, waves up to them as he passes. Jill and Debra descend, side by side-

DEBRA
Look at this bunch. Is it just us or is the world full of nerdy boys?

JILL
They're keeping the good ones hidden some place. They've got to be.

DEBRA
I wonder what Paul Newman was like in high school?

22. cont.

JILL
Don't torture me, this is going to be awful enough
as it is.

CUT TO:

23. TURNTABLE

the needle descending onto a spinning record-

CUT TO:

24. BASEMENT

several couples slow-dance to the Righteous Brothers-

TRACK
"Oh- my love- my darling
I hunger for your touch
The long, lonely night-"

We TRACK to Jill and STEWART, dancing near a corner. Stewart's hand slides down onto Jill's ass- she gives him an annoyed look-

JILL
Watch your hands, Stewart, we're in public.

STEW
Do you want to go upstairs? We could- you know-

JILL
Right. Upstairs with Beth's mother.

STEW
Well- in the bathroom or something? Or the garage?

JILL
You're so romantic.

CUT TO:

25. PIECE OF PIZZA

peperoni with extra cheese. Somebody is peeling the topping off with their fingers. The music has livened up to Smokey Robinson-

TRACK
"If you see me out with another girl
Lookin like I'm having fun
Although she may be cute she's just a substitute
Cause you're the only one-"

25. cont.

DEBRA

That is really gross.

We WIDEN to see Beth stripping the pizza while Jill eats an intact piece and Debra smokes, trying to look blasé.

DEBRA

That is really disgusting.

BETH

The bread part is what's fattening. Who wants my crust?

Debra flips the stripped piece face down-

DEBRA

You're disgusting. If there's anything I can't stand the sight of-

BARRY

(approaching) You want to dance, Debra?

DEBRA

(switches) -it's you, Barry. Don't ever talk to me while I'm smoking.

BARRY

Jill?

JILL

I'm eating.

BARRY

Beth?

BETH

I'm disgusting.

BARRY

(sighs) Is Jody still here?

DEBRA

I wonder if there's such a thing as a personality transplant?

CUT TO:

26. INT. KITCHEN

Jill is smashing an ice-cube tray against the sink, going over her lines as she fills an ice-bucket. We hear a reprise of Wooly Bully from downstairs-

26. cont.

JILL

"I've been so unhappy. I've wanted- I've wanted to make sure that you don't think I'm the kind of girl who goes out for beauty contests."

She pauses with the ice-tray, and hears a rumbling from outside. We FOLLOW her to a front room window. She looks out-

CUT TO:

27. STREET, JILL'S POV, DAY

the Ratmobile sits idling loudly in the street. Sheik looks toward the house from the passenger side window-

CUT TO:

28. JILL

she ducks away from the window not to be seen, then peeks out cautiously. She shakes her head, moves away-

JILL

He's crazy.

We FOLLOW her back toward the kitchen. On the way she turns and starts into the bathroom- she opens the door and surprises Jody and Stewart wrapped around each other against the sink, making out.

JILL

Whoops!

Jill hurries away, then makes a face-

JILL

Stewart.

29. INT. BASEMENT

We PAN past necking couple after necking couple as Smokey Robinson croons romantically-

TRACK

"Ooooooh-ooh-ooh- baby, baby-
Oooooohooooohoooh- baby, baby-"

We come to Jill and Debra sitting next to the turntable, drinking soda and looking on, left out of the make-out scene-

DEBRA

So you wanna play ping-pong?

CUT TO:

30. INT. GUIDANCE OFFICE

Jill sits with her counselor, MISS SHAPIRO-

MISS SHAPIRO

So what's your problem with math?
If you applied yourself-

JILL

It's boring.

MISS SHAPIRO

We're not here to entertain you, Jill.
Now any of the schools you're interested in
are going to look at your board scores-

JILL

Which means after tomorrow I'm sunk.

MISS SHAPIRO

With that attitude you probably are.

JILL

What if I don't get in anywhere?

MISS SHAPIRO

Don't be melodramatic. (looks on Jill's
rap sheet) Applications-

JILL

Sarah Lawrence, Vassar and then Boston
College for a backup-

MISS SHAPIRO

Have you thought about Bennington?

JILL

They're too weird there.

MISS SHAPIRO

They weren't too weird for me.

JILL

Ooops, I forgot. You know that book
Marjorie Morningstar?

MISS SHAPIRO

(nods) Rowing across the lake-

JILL

I figure if I go to a lousy school I'll end
up being like Marjorie.

30. cont.

MISS SHAPIRO

(smiles) I don't think you have to worry about that. When it comes time to take the Boards again, just relax. It's not such a big deal-

JILL

(rising) Yeah-it's just the rest of my life. See you.

We FOLLOW Jill out of the cubicle. Sheik sits outside, waiting to enter. Jill is a little uncomfortable with him at first, Miss Vernon's lecture having its effect-

SHEIK

Hey.

JILL

You've got Shapiro too?

SHEIK

They try to spread the hard cases around.

MISS SHAPIRO

(off) Next, please!

JILL

You're not such a hard case.

SHEIK

Tell that to the warden - (nods to Miss Shapiro's office)

JILL

If you hate it so much here why do you come?

SHEIK

(shrugs) My old man wants me to stay in, onnaconna he didn't finish. I mean, I'm gonna be a singer, right, what am I gonna learn here?

JILL

What kind of a singer?

MISS SHAPIRO

(off) Next, please.

SHEIK

(calls) I'm here, I'm here! Nice talking to you- I'll see you around.

We FOLLOW Sheik into the cubicle. He sits. Miss Shapiro's

30. cont.

manner has changed to that of a prison matron. She frowns at Sheik's file on her desk-

SHEIK

Hi. How's it going?

MISS SHAPIRO

I have your cumulative record here, Albert.

SHEIK

Oh yeah?

MISS SHAPIRO

What do you have to say for yourself?

CUT TO:

31. EXT. ROSEN HOUSE, NIGHT

we TILT from a frontal view up to Jill's lighted window-

CUT TO:

32. INT. JILL'S ROOM

Jill dances and lip synchs into her full-length mirror as an organ explodes to introduce Diana Ross on the stereo-

TRACK

"STOP! In the name of love-
Before you break my heart
Think it o-o-ver-"

The PHONE RINGS and Jill picks it up without turning the music down-

JILL

Hello? Oh. Hi. No- uhm- I got homework...
Oh come on, what am I supposed to be afraid of?

She listens, her will eroding-

JILL

Yeah....yeah....okay, for a little while.
No, not here....I'll meet you someplace...
I can't hear you....(turns music down)
Yeah... uh huh... See you.

She hangs up, looks at herself in the mirror.

JILL

You're such a dope.

CUT TO:

33. CAPADILUPO LIVING ROOM

a small, working-class house. MRS. CAPADILUPO irons as MR. CAPADILUPO zones out in front of the TV set-

SHEIK

(calling, off) You ready with those, Ma?

MR. C

Keep your voice down, willya?

MRS. C

Here they are-

She hurries off with the pants-

MR. C

I'd like to see you move that fast when I need something around here.

He watches the show for a moment as it goes into some BAMS and POWS-

MR. C

Attaboy, Batman, kick ass.

Sheik comes out, zipping up the pants to his suit, his mother trailing after him-

MR. C

That a new jacket?

MRS. C

He looks nice.

MR. C

Where'd you get the money for it?

SHEIK

Not from you.

MR. C

Where you going?

SHEIK

Since when do you care?

MR. C

I find out you're making that money the way I think you're making it I'll rip your lungs out.

SHEIK

Promises, promises. (nods to the TV)
Isn't it that a little over your head?

33. cont.

MR. C

You'll land on your ass one of these days,
Mr. Big Shot. You'll end up spread out on
the sidewalk.

SHEIK

Long as I don't end up like you. Night, Ma.

MRS. C

Have a nice time.

A moment of Batman as Sheik exits-

MR. C

Dresses like a pimp.

MRS. C

He looks handsome.

CUT TO:

34. STREET, NIGHT

Jill waits in front of Giacomo's Liquor Store in a seedy
section of Trenton. She looks around, nervous, as Bruce
Springsteen blasts onto the track-

TRACK

"Sparks fly on E Street when the Boyd brothers
walk in
Lookin handsome and hot
All the little girls' souls go ape when the manchild
Gives them a double shot-"

CUT TO:

35. MEN

a pair of men check Jill out as they walk by. MUSIC
CONTINUES-

CUT TO:

36. JILL

trying to look tougher. She sets her face and slouches
against the building. MUSIC CONTINUES-

CUT TO:

37. EXT. EMPTY LOT

Sheik crossing through the rubble. He steps in something,
pauses to wipe his shoe clean, continues. MUSIC CONTINUES-

CUT TO:

38. EXT. LIQUOR STORE

three young BLACK KIDS wait by the exit as a fourth, slightly older looking, comes out having scored some wine. They slap five as he passes the bottles and we HOLD on Jill as they pass by her. We TRACK around to see Sheik approaching her, and MIX the MUSIC DOWN as he comes near-

SHEIK

Hi.

JILL

Hi.

SHEIK

You look real pretty.

JILL

Thank you.

SHEIK

(shrugs) Well-- c'mon.

CUT TO:

39. STREET

downtown. Neon and traffic. The Ratmobile rolls by us, RAT at the wheel. Springsteen keeps rocking-

TRACK

"All the kids down there either dancin
Or hooked up in a scuffle
Dressed in snakeskin suits backed with
De-troit muscle
They're doin the E-Street shuffle."

CUT TO:

40. INT. RATMOBILE

we FOLLOW a pint of liquor in ECU as Sheik takes a pull, passes it to Rat, a dangerous-looking character in the driver's seat who wears a racing glove on his left hand-

TRACK

"Little Angel steps to shuffle like she
Aint got no brains
She done that combat down on Lovers' Lane
She drives all those local boys insane-"

Rat drinks and passes it back to his girlfriend, JOANN, heavily into eye-makeup with teased, dyed-blond hair. She drinks and hands it to Jill, who smiles politely and takes a large, non-chalant gulp-

CUT TO:

41. EXT. LOUNGE

we TRACK in toward the entrance of Joey C's Lounge behind the two entering couples. A pair of DRUNKS blow out past them. MUSIC CONTINUES-

CUT TO:

42. INT. LOUNGE

we TRACK through the crowded, dim-lit bar, the Clientele mostly older than Sheik but clearly his role-models. We reach the couples' table just as Sheik snaps his fingers for another round of drinks. MUSIC CONTINUES-

CUT TO:

43. INT. LOUNGE

Jill checks the place out, seeing four MACHINE PLAYERS in leather jackets at the pinball; a half dozen WORKING MEN parked in front of beers at the bar, watching pro wrestling on TV; a couple in a corner booth making out heavily. Jill reacts, looks in another direction and catches the eye of a man at a table of four JUNIOR MAFIOSI who sit conferring. He winks at her. Jill turns her head to see Sheik watching her. She gives him a forced smile. SPRINGSTEEN FADES-

DISSOLVE TO:

44. ECU JUKE BOX

a hand slips a few quarters into the slot. We ZOOM OUT to see Joann at the box, then FOLLOW her back across the now sparsely populated floor to the table. Jill sits alone with a lot of glasses in front of her. Beyond the table we can see Sheik and Rat at the table with the Jr. Mafs. Jay and the Americans pop onto the jukebox with an operatic opening-

TRACK

"Cara mia why- must we say goodbye?
Each time we part- my heart wants to die-"

Joann sits with Jill. Both are drunk but Joann shows it more-

JOANN

You don't remember me.

JILL

What?

JOANN

We used to be in the same gym class once.

JILL

You go to St. Catherine's.

44. cont.

JOANN

I transferred. Ninth grade we were in the same squad. Rosen, Roth, Russo, Tatum, Tessitore.

JILL

Joann Tessitore.

JOANN

I wasn't blond then.

JILL

You were great in volleyball.

JOANN

You always sat out with your period.

JILL

Yeah. I still pull that one.

JOANN

You gone out with Sheik long?

JILL

No.

JOANN

He's a great dresser.

A silence. Jay and the Americans are reaching for the high notes-

TRACK

"Darling hear my prayer- answer me and swear
You'll be my love till the end- of- tiime-"

JILL

Have you gone out with- uhm- Rat- for long?

JOANN

On and off.

Jill nods.

JILL

He's got a nice car.

Joann leans close as if to exchange an intimate confidence-

JOANN

You wouldn't believe what he's got under his hood.

CUT TO:

45. EXT. STREET, LATE NIGHT

Sheik and Jill walking past Giacomo's Liquor-

SHEIK

So why'd you say you'd go out with me?

JILL

I don't know.

SHEIK

Just curious, right?

No response. They come to Jill's car in the liquor store lot.

SHEIK

You want to go out with me again?

JILL

Sheik, you hardly said two words to me all night.

SHEIK

Hey, I figured you should get used to me before I hit you with anything too heavy.

Jill starts to laugh-

SHEIK

(smiles) You never went out with anybody like me, huh?

JILL

No.

SHEIK

So what do you think so far?

JILL

I think you're crazy.

SHEIK

You got real pretty eyes.

JILL

(sensing a line) Uh-huh.

SHEIK

You probly don't even have to act up on stage. People just stare at your eyes.

JILL

I hope not.

SHEIK

I never been out with anybody like you.

45. cont.

He leans forward and kisses her, very lightly, then leans back to look at her and see the effect. There is real electricity between them, both keeping their sexual feelings on the edge, enjoying the tension. Jill takes a deep breath, eyes wide open to watch him, excited but aware that she's in over her head-

JILL

Can I give you a ride home?

SHEIK

(shrugs) I'm just a couple blocks, I'll walk. Listen, you ever seen Trenton real late at night? Looks like a whole different place-

JILL

(tempted) I've got to get home.

SHEIK

It's best if you drive slow and find something good on the radio.

JILL

I've got to get home.

SHEIK

You can drive okay? You girls really packed away the liquor there.

JILL

I'm fine.

SHEIK

See you in school then.

JILL

(getting into her car, smiles) Yeah. I'll see you.

She drives away, smiling with a little buzz on still. Sheik watches after her a moment, then begins to walk home-

CUT TO:

46. INT. HUMANITIES CLASS

Mr. Ripeppi pacing in front of the class, very emotional as he recounts his experience in the war-

RIPEPPI

I was stationed there a month before I saw a single Japanese. And the other men, the ones who had seen combat, they didn't want to talk-

46. cont.

He pauses, staring as Sheik bops into the room and looks for Jill-

RIPEPPI

Yes?

SHEIK

(to Jill) Hi.

CUT TO:

47. JILL

mortified, covering her face-

CUT TO:

48. ROOM

RIPEPPI

Do you have a message for me?

SHEIK

No. Sorry to interrupt.

Sheik takes a seat. Ripeppi is unnerved. He continues his story, shooting nervous glances toward Sheik-

RIPEPPI

It was pitch black when they started with the artillery- you can't imagine the impact when a shell would hit- shrapnel whistling over your head-

SHEIK

This the Japs or the Germans?

RIPEPPI

Jill, who is this person?

SHEIK

Whatta you gettin on her for?

RIPEPPI

(snaps) I'm going to have to ask you to leave.

Sheik gets up, backs toward the door-

SHEIK

Hey, excuse me. I figured this was a high school, right, I could drop in, soak up a little knowledge-

RIPEPPI

(points to door) Out.

48. cont.

SHEIK
(to Jill) See you in the parking lot.

He exits. Ripeppi turns to Jill.

RIPEPPI
Is he a student here?

CUT TO:

49. PARKING LOT

Dozens of kids smoke and make out in the lot during lunch period, as Aretha Franklin blasts from various car radios-

TRACK
"What you want- baby I got it
What you need- aint no doubt about it
Cause all I'm asking's-
For a little respect when I get home
Baby-"

Sheik and Jill raise their voices to be heard over the music-

JILL
I don't believe you did that, I-

SHEIK
You like that guy?

JILL
Mr. Ripeppi? He's my favorite teacher.

SHEIK
He lives with his mother.

JILL
What?

SHEIK
Coupla blocks down from me in the Burg. She
waits out on the stoop for him at night.
Can I see you after your rehearsal tonight?
I'm startin hoop practice- (mimes a hook shot)
-you're lookin at the next Dave DeBuschere-

CUT TO:

50. INT. GYM, COACH RUNNELS

blowing his whistle-

COACH
(yells) Capadilupo!

CUT TO:

51. GYM FLOOR

Sheik is one of three white kids on the basketball team, all doing laps around the gym. Sheik trails the rest, huffing, out of shape. He wears black pimp socks rather than white sweat socks like the rest of the team. Runnels trots alongside of him, hectoring like a Marine DI-

COACH

You're hanging on by your fingernails,
Capadilupo! Better shake that tail, Mister,
they'll leave you in the dust! Lift those
legs, lift, lift!

CUT TO:

52. INT. LOCKER ROOM

post-practice locker room noise, Little Anthony and the Imperials moaning from somebody's radio-

TRACK

"Well let me tell you that it- hurts so bad
It makes me feel so bad
It makes me hurt so bad
To see you again- "

We FOLLOW the TEAM MANAGER as he passes through the black kids, handing out towels, till he reaches the three whites, Sheik, Jack and PAUL. Sheik is lying exhausted on the bench- the manager lays a towel over his face and passes on.

JACK

You're full of it.

PAUL

Would I lie to you?

JACK

Of course you would.

Paul gives him the finger-

JACK

What's that- your sperm count or your number
of white parents?

PAUL

Nicky said it was the easiest piece he ever got.

SHEIK

(under the towel) Nicky wouldn't know what to
do with a piece if you strapped him into it.

PAUL

Who asked you?

52. cont.

JACK
So is he going out with her?

PAUL
With Jody? Shit, I don't know.

SHEIK
(lifts the towel) Jody Fein?

PAUL
Whatsit to you?

JACK
He's queer for Jewish girls.

SHEIK
(points at Jack) I hope you die. (to Paul)
Jody, huh? What about Jill Rosen?

Paul crosses his fingers tightly to indicate her legs.

PAUL
Glued shut. Forget it.

Sheik is pleased by the news, smiles-

SHEIK
No shit.

CUT TO:

53. EXT. JILL'S HOUSE

it is a cold morning. Jill comes out, gets into her car and
after a few tries the engine turns over-

CUT TO:

54. INT. CAR

Jill drives to school, half awake, as the Left Banke plays
from her radio-

TRACK
"Just walk away Renée
You won't see me follow you back home
The empty sidewalks on my
Block are not the same
You're not to blame-"

CUT TO:

55. EXT. CAR

The car moves through Trenton. MUSIC CONTINUES-

CUT TO:

56. INT. CAR

MUSIC CONTINUES. Jill turns to pull into the students' parking lot. Sheik stands in her way, wearing sunglasses. The song ends and the DJ, JERRY BLAVET, comes on. Sheik slides in next to Jill-

SHEIK
Let's go to the Shore.

JILL
Sheik-

SHEIK
You're a star, you can do anything you want to. Pull a one-eighty on this sucker and we're outa here.

Jill sighs, smiles, puts the car in reverse and backs out of the lot-

JILL
I'm gonna miss a biology test.

SHEIK
So whaddaya wanna know about biology? Ask me anything-

DISSOLVE TO:

57. EXT. CAR, TRENTON

Jr. Walker and the All-Stars raunch into the instrumental of Roadrunner as Jill drives out of the city-

CUT TO:

58. HIGHWAY

MUSIC CONTINUES as we TILT DOWN from a highway sign indicating the way to Asbury Park to Jill's car as it passes underneath-

CUT TO:

59. EXT. CAR

MUSIC CONTINUES as it cruises through Jersey countryside-

CUT TO:

60. INT. CAR

MUSIC CONTINUES on the car radio, Sheik driving now, his sunglasses still on-

SHEIK
The way I figure it, there's only three people that matter in the world- Jesus Christ, Frank Sinatra and me.

60. cont.

JILL
Frank Sinatra?

SHEIK
The man knows what he wants. Best clothes,
best cars, best women- you listen to Sinatra?

JILL
My parents do.

SHEIK
(nods) They got taste.

CUT TO:

61. EXT. CAR

MUSIC CONTINUES as we see Jill's car cruise along the streets
of a semi-deserted beach town-

62. BOARDWALK

Jill and Sheik stand at the railing, staring out at the ocean.
The wind blows. It looks really cold. Sheik puts his arm
around Jill.

JILL
You don't go to classes they'll kick you out
of school.

SHEIK
So?

JILL
You don't sing like Sinatra.

SHEIK
Who does? You think Frank wants to hang around
with somebody who's copping his style? He's
got respect for the individual artist.

JILL
You're crazy.

SHEIK
You don't think I can do it?

JILL
(shrugs, eager to please him) I didn't say that.

SHEIK
(squeezes her) We gotta feed you, you're
gonna fuckin die out here.

CUT TO:

63. INT. DINER

we PAN from a pair of square frozen hamburgers as they're thrown onto the grill to Sheik at the counter-

SHEIK

I want those smothered in onions, alright?

He swivels to call to Jill-

SHEIK

Punch E-5.

CUT TO:

64. JILL

at the juke box. She punches a couple of buttons and starts back to the counter. Frank Sinatra croons over the box-

TRACK

"Strangers in the night- exchanging glances
Lovers at first sight- what were the chances
We'd be sharing love- before the night was
Through?

Sheik meets Jill halfway and begins to slow-dance with her-

JILL

(laughs) Sheik-

SHEIK

Shhh. Listen to that phrasing.

DISSOLVE TO:

65. EXT. PARKING LOT, NIGHT

Sheik and Jill are making out, leaning against her car. Jill has loosened, enjoying herself. Whenever they come up for air they look at each other for a long moment, then start again. Finally Sheik just holds her as she buries her face in his chest. It has been a long, dreamy day-

SHEIK

You going home?

JILL

Mmmmm.

SHEIK

See you tomorrow?

JILL

Mmmmm hmmm.

65. cont.

They kiss one last time, as if to hold them till the next time, then Jill gets in her car and drives off. Sheik walks away, singing-

SHEIK

"Strangers in the night- two lonely people
We were strangers in the night-"

CUT TO:

66. INT. DRESSING ROOM

Jill sits in front of a mirror in the theater dressing room, her Samuel French copy of Skin of Our Teeth open in front of her. She watches her face as she does a fairly good impression of Joann Tessitore-

JILL

We used to be in the same gym class once.
We used to be in the same gym class once.
"Pray God nothing serious has happened to
him crossing the Hudson River. If anything
happened to him we would certainly be
inconsolable and have to move to a less
desirable residence district."

MISS VERNON

(off) Jill?

Miss Vernon comes to stand by Jill-

JILL

Yes?

MISS VERNON

(sits by Jill) I wanted a word with you, dear.

JILL

Oh.

MISS VERNON

I heard a rather distressing rumor in the faculty lounge the other day, about you and some young man.

JILL

About me?

MISS VERNON

The theater is a very strict master, Jill-
it demands your undivided attention and energy.

JILL

(defensive) I only went out with him once-

66. cont.

MISS VERNON

I've seen many a promising young actress
betray her talent for the sake of a few
careless adventures-

JILL

(grudgingly) Yes, Miss Vernon-

MISS VERNON

A theater professional is dedicated to the
pursuit of excellence-

JILL

(folding) Yes, Miss Vernon.

CUT TO:

67. INT. CAR, DAY

Jill is driving Debra, Jody and Beth home after school. They
are all in a good mood-

BETH

Is he fast?

JILL

Compared to who?

DEBRA

Compared to Larry Silver.

BETH

(makes a face) Gross me out.

JODY

I bet he's a good dancer.

JILL

I never danced with him.

BETH

What does he kiss like?

DEBRA

Jesus, Beth-

BETH

What's your problem?

DEBRA

Just cause Jill's going out with some thug-

JILL

He's not a thug-

67. cont.

DEBRA
-you gotta have all the clinical details.

BETH
I'm interested.

DEBRA
She's interested.

JODY
I think he dresses nice.

DEBRA
So have you two set the date yet?

JILL
Gimme a break-

BETH
"Goin to the Chapel and we're-
Gonna get ma-a-a-rried
Goin to the Chapel and we're
Gonna get ma-a-arried-"

Debra and Jody join in singing-

GIRLS
"Gee, I really love you and we're
Gonna get married and we'll-"

Jill joins in-

"Never- be lonely anymore!"

Jody rocks off on the solo as the other three supply the backup-

JODY
"Spring is here- the sky is blue
You love me- and I love you
Today's the day- we'll say I do
And we'll never- be lonely anymore-"

DISSOLVE TO:

68. INT. GYM

Coach Runnels puts the team through court-length-and-back
wind sprints. Sheik is dying-

COACH
You people are showing me nothing- let's
have a little competition here- first man
in each sprint gets to take his shower.
On your mark!

68. cont.

He blows his whistle and they sprint to the far end and back,
Sheik cruising in last-

COACH

Hudson by a nose. Alright, this time only
Capadilupo runs.

SHEIK

What?

COACH

You coasted that last one. On your mark!

He blows the whistle and Sheik trudges down the court and back,
blister-limping slightly.

COACH

I think we better try that again.

SHEIK

Why don't you race me- if I win we all go
home.

COACH

Don't be smart. On your mark!

SHEIK

No way.

Coach is shocked. He takes a few steps to stare at Sheik-

COACH

When I blow this whistle you either sprint
or you hand in your uniform. On your mark!

We TRACK in tight to Sheik. He wearily sits and unties his
laces. The whistle blows. He pulls his sneakers off.

COACH

(off) Okay, if the rest of you people want
to be basketball players- on your mark!

CUT TO:

69. INT. THEATER

a long shot of Jill on stage, script in hand, addressing an
empty house-

JILL

"Ladies and gentlemen! Don't take this
play serious. The world's not coming to
an end. You know it's not. People
exaggerate."

69. cont.

Miss Vernon pops to her feet in a middle row-

MISS VERNON
Excuse me, dear. Just a word-

CUT TO:

70. CU JILL

looking out into the house-

MISS VERNON
(cont., off) -even if you're supposed to
have broken character at this point, you
mustn't forget that you're an actress.

CUT TO:

71. HOUSE, JILL'S POV

PANNING beyond Miss Vernon to see Sheik watching from the rear,
feet up on the seat in front of him-

MISS VERNON
Not a very good one, as we've discussed,
but with that certain something you must
always be aware of.

CUT TO:

72. CU JILL

rattled by Sheik's presence-

MISS VERNON
(off) Do you see my point?

Jill isn't quite tuned in-

MISS VERNON
(off) Jill?

JILL
Uhm- like she's always acting, whether
it's in character or not?

MISS VERNON
(off) Very well put. From the top, dear.

CUT TO:

73. LOCKER AREA

Sheik is alone, trying the combination on a lock. He steps
away as Jill steams in by him-

JILL
If you make one wisecrack I'll kill you.

73. cont.

SHEIK

I thought you were good.

Jill opens the locker Sheik was playing with. He watches her work the combination-

JILL

You just waltz in wherever you want-

SHEIK

You don't want me to watch you rehearse?

JILL

(frosty) If you had half a brain you'd know that.

A pause as Sheik takes this in-

SHEIK

(quietly) What do you mean, half a brain?

Jill takes her coat out of her locker-

JILL

I don't want you to wait for me after school.

SHEIK

I just got kicked off the basketball team.

JILL

You probably deserved it.

SHEIK

You're a real ballbuster, you know that?
What if you got kicked outa this play and
I come to you and say "You probly deserved
it"? Nice mouth.

JILL

I don't want you to wait for me after school,
I don't want you to drive by my house at night,
I don't want you to call me- I've had nothing
but trouble ever since I met you. Leave me
alone, okay?

SHEIK

Think you're too fuckin good for me-

She stalks away-

SHEIK

That's it, turn your nose up and walk away.
Go home to Daddy.

73. cont.

She ignores him, keeps walking. Furious, he turns and smashes a huge dent into Jill's locker-

SHEIK

(calling) Whatta you mean, half a fuckin brain?!

CUT TO:

74. JILL'S BEDROOM

Jill sits in front of her full-length mirror. She has made up one eye and eyebrow and covers the other to check out the effect. The Shirelles sing over the stereo-

TRACK

"It's not the way you smile- that touched my heart
It's not the way you kiss- that tears me apart-"

The PHONE RINGS, Jill answers it, hears Sheik's voice and slams the receiver down.

CUT TO:

75. EXT. SCHOOL, DAY

Jill walks with the girls outside of school. The Shirelles continue-

TRACK

"Many, many- nights go by
I sit alone at home and cry
Over you- what can I do?
Can't help myself- cause baby it's you
Baby, it's you-"

The girls walk past Sheik. He says something, looking friendly, but Jill ignores him-

CUT TO:

76. LOCKER AREA

Jill opens her locker to find a scrawled note taped to the inside of the door. We can make out the Sheik's signature as she tears it off to read it. The Shirelles sing-

TRACK

"You oughta hear- oughta hear what they say
about you-
They say you never- you never ever been true-"

Jill crumples the note and throws it into her locker-

CUT TO:

77. INT. HUMANITIES CLASS

Jill listening to Ripeppi, the Shirelles still singing-

TRACK

"It doesn't matter what they say
I know I'm gonna love you any old way
What can I do- when it's true
I don't want nobody- nobody
Cause baby, it's you-"

Jill sees Sheik staring in at her from the doorway, and pointedly looks away from him-

CUT TO:

78. INT. CLASSROOM

lots of tension as we TRACK down a row of students taking their college boards, stopping when we reach Jill, and TILT DOWN to look at her paper as she fills in boxes with her pencil. She is tired and a bit panicky, working as fast as she can-

PROCTOR

(off) STOP!

Jill, starts, the pencil flying from her hand. There are moans from the classroom-

PROCTOR

(off) No more writing. Pass your exam papers forward to the front of the row.

We PAN to follow Jill's gaze to her friends in the room. Debra waves a hand- so-so. Beth draws a finger across her neck. Jody puts two fingers down her throat and mimes vomiting-

CUT TO:

79. EXT. STREET, TRENTON, NIGHT

Jill walking downtown with Beth-

BETH

It depends on where I get in- of course,
it would be great to go somewhere it's warm-

JILL

Yeah-

BETH

I mean it's not so important where you go to school, like a big name or anything, but who you can meet there. The people you spend your time with-

POUNCE! Someone leaps from the shadows, pushing them toward a black Cadillac at the curb, where arms reach out and pull them inside-

79. cont.

JILL

Hey!

BETH

Ahhhhhhh!

We are inside the car with them as it peels out, careening around a corner. It is dark but gradually we see that Rat is in the front with Beth and Sheik is in the rear with Jill.

JILL

What are you doing?

SHEIK

Shut up. You're being kidnapped.

BETH

Oh God-

JILL

You're really something, you know that?

SHEIK

I said shut up.

JILL

A real shit-for-brains.

SHEIK

SHUT UP!

BETH

(crying) I gotta get home!

SHEIK

Nobody goes home till we get some things settled here.

JILL

You're gonna end up in jail.

SHEIK

Right.

JILL

And when you get out they'll give you a job picking up garbage-

SHEIK

That's it! That's it- gimme the gun, Rat-

BETH

They've got a gun!

SHEIK

Gimme the gun!

SCREECH! Rat wrestles the wheel as they swerve around a corner, tossing them against each other as Sheik reaches into the front to pull a handgun from the glove compartment-

SHEIK

Jesus, Rat-

79. cont.

BETH
Where are we going?

SHEIK
Shut up!

RAT
Jesus, be careful with that-

SHEIK
You shut up too-

RAT
Don't tell me to fuckin shut up in my own
fuckin car!

SHEIK
This thing loaded?

RAT
I don't think so.

SHEIK
Then what the fuck are you worried about?

BETH
Jill, they're gonna kill us!

JILL
No they're not.

SHEIK
How the fuck do you know?

Rat swerves the car onto a side road and slows to a halt-

RAT
We gotta have a conference.

Rat takes the keys and gets out. Sheik starts out after him-

SHEIK
Oh Christ-

-then sticks his head back in to warn the girls-

SHEIK
You girls make one peep your ass is grass.

He slams the door and moves to confer with Rat, waving the
gun as he talks-

BETH
Should we run?

79. cont.

JILL
They'd catch us.

BETH
Are they gonna hurt us?

JILL
No.... Maybe. I don't know.

BETH
What does he want?

JILL
He wants me to get all hysterical and scared
and cry and apologize.

BETH
Are you gonna?

JILL
Damn him!

BETH
Are you gonna?

JILL
Yeah. Unless we want to sit in this car
all night.

CUT TO:

80. INT. CAR, HAND

Rat's gloved hand changing stations on the radio till he rests
on one that pumps out Nancy Sinatra-

TRACK
"You been messin where you shouldn't been
messin
Now what's right is right and you aint been
right yet-"

CUT TO:

81. INT. CAR

Rat grins evilly across to Beth from the driver's seat. Beth
sniffles-

TRACK
"These boots are made for walkin
And that's just what they'll do
One of these days these boots are gonna
Walk all over you-"

We PAN back to Jill, teary-eyed, sitting close by Sheik-

81. cont.

JILL

I'm sorry.

SHEIK

For what?

JILL

Stuff I said. I didn't mean it.

SHEIK

You were pissed cause I come into your class that time.

JILL

That doesn't matter. But when you came into rehearsal-

SHEIK

I said I thought you were good.

JILL

It made me freeze up.

SHEIK

So that's off limits, rehearsal. Okay.

JILL

I want you to come to the play, though.

SHEIK

Wouldn't miss it.

They kiss-

JILL

This is a nice car.

SHEIK

Belongs to Lester at the bowling alley. Gotta be back by midnight.

JILL

Big kidnapers.

SHEIK

(angry) You don't think this is serious?

JILL

No, no, of course I do-

SHEIK

You're not the only person in the world got feelings, you know.

81. cont.

JILL
I know. I'm sorry.

A silence. Sheik puts his arm around her.

JILL
(to Rat) Beth is on Greenwood.

CUT TO:

82. INT. HALLWAY, SCHOOL

it is the end of lunch hour. Jill and Sheik are doing a circuit around the halls together, oblivious to the other kids around them. They pass Beth and Jody who stare after them, amazed at Jill's openness about Sheik-

SHEIK
So if you get in are you going to go?

JILL
Of course I'm gonna go.

SHEIK
Well it's not like a rule is it? Just cause you get accepted-

JILL
What else am I gonna do? Stay in Trenton?

SHEIK
I can't see it- signin on for four more years of this garbage-

JILL
It's not the same. Where I want to go there's no required classes, no bells, no tests, you study what you want-

Mr. Ripeppi passes-

RIPEPPI
Hello, Jill-

SHEIK
Hiya, Mr. Ripeppi.

Ripeppi eyes Sheik as if he's landed from another planet-

RIPEPPI
Hello.

They walk on. Ripeppi looks back over his shoulder at Sheik disapprovingly-

82. cont.

SHEIK

So what do you do in college you don't do in high school? There's different subjects?

JILL

Same subjects. You just go into them deeper.

SHEIK

You want to go deeper into what? Earth Science? There any good schools in Florida?

JILL

Florida?

SHEIK

That's where Frank is these days.

JILL

Frank who?

SHEIK

Frank who. Sinatra, who else?

JILL

Frank Sinatra?

The period BELL RINGS and Jill reflexively joins the other kids in scurrying to her class-

SHEIK

See you tonight!

JILL

Okay!

The halls clear in an instant, leaving Sheik strolling alone. McManus pops out from a doorway and gives him a hard look as he goes by-

MCMANUS

You sposed to be someplace, Mister?

SHEIK

I'm going to class.

MCMANUS

What class?

SHEIK

Wood Shop.

MCMANUS

I saw you in second lunch again today.

82. cont.

SHEIK

My girlfriend's got second lunch, I wanted to talk to her.

MCMANUS

You pull that again and I'm gonna come down on you.

Sheik shrugs, turns to go, muttering-

SHEIK

Promises, promises.

We HOLD on McManus, mentally putting Sheik at the top of his shitlist.

CUT TO:

83. INT. MOVIE THEATER, BACK ROW

Jill and Sheik are making out, Jill shifted from being sensible to being really turned on and back again. We hear large sugary passages of Lara's Theme from Dr. Zhivago coming from the screen-

JILL

I'm crazy. I should be home working on my lines.

SHEIK

You don't know em by now you're never gonna.

They make out a bit-

JILL

Let's watch the movie.

SHEIK

You already seen it twice.

They make out some more. Sheik touches Jill's breasts on the outside of her shirt, then tries to stick his hand under it-

JILL

Don't, okay?

SHEIK

What's the matter?

JILL

Nothing's the matter, just don't.

SHEIK

Christ-

JILL

I should be home asleep.

83. cont.

SHEIK

You Jewish girls-

JILL

What about us Jewish girls?

SHEIK

I don't know. You make such a big deal about stuff.

JILL

You mean I don't put out.

SHEIK

(laughs) You're real smart, you know that? You're the smartest girl I ever went out with.

JILL

Thank you.

SHEIK

Only it isn't healthy, gettin all excited like this and then not goin any further. It's bad for the heart, especially if you're a guy.

JILL

Uh-huh.

They make out some more. Jill breaks it off-

JILL

This is my favorite part.

SHEIK

(giving up) So you gonna give me a ride home?

JILL

If your heart can stand it.

CUT TO:

84. CU JILL

putting eye-liner on, looking into a mirror-

CUT TO:

85. DRESSING ROOM

Jill is making herself up next to two other ACTRESSES as the stage manager pops his head in-

MANAGER

Places, please-

CUT TO:

86. STAGE WING, ACTOR

white shoe-polish at the temples, mouthing lines to himself as Jill brushes past, pausing to test her Joann Tessitore voice before going on-

JILL

We used to be in the same gym class once.

CUT TO:

87. AUDIENCE

we can hear Jill on stage as we PAN back from Mr. and Mrs. Rosen, past Debra, Beth and Jody, all the way back to where Sheik stands in the rear, smiling-

DISSOLVE TO:

88. INT. DRESSING ROOM

dozens of people jammed in, congratulating the actresses. We can't make out what is being said in the din, but Miss Vernon has her arm around Jill, talking excitedly with Mr. and Mrs. Rosen. We TRACK away from them to the doorway, where Sheik stands feeling like an intruder. Jody comes up and stands by him till she catches his eye-

JODY

Hi.

SHEIK

Hi. How you doing?

JODY

You like the play?

SHEIK

S'all right. You're Davey Fein's sister, aren't you?

JODY

Jody.

SHEIK

Right. Jody.

A pause-

JODY

You going to the cast party?

SHEIK

(shrugs) Nah. Just make people nervous. Mess things up for Jill. She's real touchy about her acting.

JODY

I'm not going either.

88. cont.

Sheik looks her over-

SHEIK

You like a ride somewhere?

JODY

Sure.

Sheik takes a last look at the people bunched around Jill-

SHEIK

No way to get through that crowd. C'mon.

They move away together. We PAN back to Jill, people still buzzing at her. She stands on her toes, looking around for Sheik. She is upset when she doesn't see him-

CUT TO:

89. BACK ROOM, JOEY D'S

bar sounds from out front as Jody sits on a cot, half dressed, fastening her bra. Sheik sits down by her to pull his socks on, wearing pants but no shirt. Jody is subdued-

SHEIK

You okay?

JODY

Uh-huh.

SHEIK

There's a back way if you don't want to walk through the bar again.

JODY

Okay.

He looks at her, pets her hair-

SHEIK

I used to hit on your brother for his lunch money. Third grade.

CUT TO:

90. INT. ROSEN HOUSE, DINING ROOM

Jill and her parents sitting at breakfast. Jill looks tired-

DR. ROSEN

We were awful proud of you last night.

JILL

Thanks.

90. cont.

MRS. ROSEN

Miss Vernon told us how she was worried about you.

JILL

In the play.

MRS. ROSEN

About you and that boy.

JILL

Oh God.

DR. ROSEN

We thought you were the best. I mean objectively, you really were-

MRS. ROSEN

I told her you had too much sense for that to be a problem.

JILL

(combatively) For what to be a problem?

MRS. ROSEN

(shakey) Well- you know-

JILL

Do me a favor, all right? Just stay out of my personal life. Okay?

MRS. ROSEN

(to her husband) She's got a personal life.'

JILL

(yelling) What's wrong with that?

Mrs. Rosen holds up her hands for a truce. All three go back to eating, not used to yelling at the table. A moment of silence, then-

DR. ROSEN

I thought you lit up the stage.

JILL

That does it.

Jill gets up from the table and stalks out. Dr. Rosen looks to Mrs. Rosen-

DR. ROSEN

What did I say?

CUT TO:

91. INT. BIOLOGY LAB

Jill and Jody stand at a lab table, dissecting a frog as the teacher, MR. KARNES, gives instructions-

JILL

Scalpel.

JODY

Scalpel.

Jody hands her a scalpel-

KARNES

(off) Now make an incision just under the chin and move downward- don't cut too deep now- and be careful of the formaldehyde-

There is a spurt of formaldehyde as Jill cuts the frog open-

JILL

Jesus-

JODY

You want me to do it?

JILL

You did the crayfish. So what about Stewart?

JODY

He hasn't called me.

JILL

That doesn't mean he wouldn't go to the prom with you. We could arrange it.

KARNES

(off) Now take the forceps and pull that little ribcage so the viscera are exposed-

JILL

Forceps.

JODY

Forceps. You going with Sheik?

JILL

(nods) He's coming to lunch today to negotiate. He wants to make a big production out of it- hire a limousine and all that.

KARNES

(off) Okay, now we're going to cut the heart out-

91. cont.

JODY
(poker-faced) He knows how to treat a girl.

92. INT. CAFETERIA

It is showdown time. We CROSS CUT between Sheik strutting through the crowded cafeteria as the Marvelettes wail on somebody's radio-

TRACK
"Well I know he's the guy who put tears in my eyes
A thousand times or more-"

-to McManus plowing through the throngs of students in the opposite direction, face set tightly-

TRACK
"Oh but- every time he would- apologize
I'd love him more than before-"

Sheik ambles along, heads turning, a few people waving to him-

TRACK
"He would say-ay- girl- keep away-ay
Who-oh-oh-oh- don't mess with Bill
Don't mess with Bill-"

McManus walks into a close-up, tight-lipped-

TRACK
"Leave my Billy alone
Don't mess with Bill-"

Sheik cruises up by the girls' table and starts talking to Jill (ignoring Jody) smiling-

TRACK
"Get a guy of your own
Don't mess with Bill
Cuz he's mine all mine- don't mess with Bill
Say it one more time- don't mess with Bill-"

The MUSIC FADES as McManus marches up and sets himself-

MCMANUS
You. Let's see your pass.

SHEIK
What pass? It's lunch period.

MCMANUS
Not your lunch period.

92. cont.

SHEIK

Hey, I'm just talkin to the girls here.
What's your problem?

MCMANUS

You're problem, Mister-

SHEIK

Don't get your balls in an uproar-

MCMANUS

That'll cost you a suspension.

SHEIK

Great. I'm suspended. Now leave me alone.

MCMANUS

That means off school property.

The cafeteria has quieted, watching the showdown. Sheik takes in the staring faces, knows he has to back down in front of them all or fight-

SHEIK

You and whose army is gonna make me?

MCMANUS

Don't flatter yourself, punk.

A long stare between them-

CUT TO:

93. JILL AND JODY

watching, tense-

CUT TO:

94. CAFETERIA

Sheik turns his back on McManus, mumbling-

SHEIK

Fuck you.

MCMANUS

That'll put you out of school altogether.

A silence. McManus reaches to pull Sheik away-

MCMANUS

Let's go.

Sheik whirls and smacks his hand away-

94. contd.

SHEIK

Don't you fucking touch me!

McManus goes apeshit, grabbing a double handful of Sheik's shirt and slamming him back over the table, trays crashing to the floor, the girls screaming and scattering-

MCMANUS

You want to fight me? Huh? You walk through here, think you're pretty big stuff, don't you? Don't you?

Other teachers have run onto the scene, Mr. Ripeppi among them. McManus is kneeling on Sheik's chest, pinning his arms-

SHEIK

Lemme go.

RIPEPPI

Let him up, Mike.

MCMANUS

You gonna behave yourself, big man? Huh?

SHEIK

Lemme go.

McManus backs off of Sheik. Sheik stands, trying not to cry, and straightens his clothes-

MCMANUS

You're out here, Mister.

CUT TO:

95. JILL

crying, she turns her head to watch Sheik pass by her-

JILL

Sheik-

-he passes, shamed in front of her. We PAN to Jody, also crying-

CUT TO:

96. LONG SHOT, CAFETERIA

kids crowded around, standing on chairs and tables to see as Sheik walks out through them-

CUT TO:

97. INT. CAR, CU JILL

she drives slowly past SHEIK's HOUSE, trying to catch sight

97. cont.

of him. MRS. CAPADILUPO comes out, locks the door behind her, and walks toward the street as Jill pulls away-

CUT TO:

98. INT. HUMANITIES CLASS

Jill stares vacantly as we hear Rippepi teaching something up front. She looks out into the hall- it is empty-

CUT TO:

99. EXT. STREET, PHONE BOOTH

Jill talking on the phone-

JILL

Hi- this is Jill Rosen. Is Sheik there?
Uhm- Albert... Oh.. Do you know where he
went? Okay, thank you. Bye.

She hangs up--

JILL

Out.

CUT TO:

100. INT. JOEY D'S LOUNGE

we FOLLOW Jill in through the front entrance, catching a dose of the Casinos singing sweetly over the juke box-

TRACK

"Sweeten my coffee- with your morning kiss
Soften my dreams with your sigh
Tell me you love me for a million years
And if it don't work out
If it don't work out
Then you can tell me- goodbye--"

We PAN with Jill's gaze across the floor till we come to a booth where Sheik sits with Rat, Joann and another GIRL whose black hair is teased up and cut in bangs that cover her eye-brows. The other three laugh while Sheik leans back, looking bummed out. He doesn't see Jill-

CUT TO:

101. CU JILL

She is tempted to go over and talk to him, but chickens out. She turns to exit-

CUT TO:

102. INT. KITCHEN, ROSEN HOUSE

Jill creeping in, trying not to trip in the dark. The lights flick on and there stands Mrs. Rosen-

102. cont.

JILL

Hi.

MRS. ROSEN

Do you know what time it is?

JILL

Real late, huh?

Mrs. Rosen hands her a letter-

MRS. ROSEN

This came today.

JILL

(looks at the envelope) Oh God.

MRS. ROSEN

I wish you'd tell me when you're not coming home after school.

Jill shrugs sheepishly, opens the letter and begins to read, tense-

MRS. ROSEN

(softening) If they turn you down it's no big thing. There's lots of other schools just as good.

JILL

I'm in.

MRS. ROSEN

You're in?

JILL

They accepted me. Sarah Lawrence.

MRS. ROSEN

(beaming) I'll get your father.

JILL

Don't wake him up-

MRS. ROSEN

You think he could sleep till he knew?

She gives Jill a quick hug-

MRS. ROSEN

I'll get him down here, we'll have champagne.

CUT TO:

103. SCHOOL HALLWAYS

morning before classes have started. Jill, Beth and Debra cruise through the halls carrying books against their chests-

DEBRA

Let her find her own date.

BETH

She's in the sorority, we're supposed to help. I think we should look into Georgie Leacock for her.

DEBRA

If you can fit that misshapen body of his into a tuxedo.

BETH

Okay, Georgie for Andrea. Now how about you, Jill?

JILL

Huh?

BETH

Who are we gonna get for you?

JILL

(unsure) I'm going with Sheik.

BETH

He got expelled from school, remember?

JILL

So?

BETH

You know who the floor chaperone is this year? McManus.

DEBRA

They say he killed somebody when he was in the Marines.

JILL

Then the hell with it, I won't go to the prom.

BETH

Don't be ridiculous. What about Jack Harrigan?

DEBRA

He's bringing some girl from Miss Fine's.

BETH

That makes me sick.

103. cont.

JILL
I'm not going.

BETH
Has he called you once since he got kicked out?

JILL
He's probably embarrassed-

DEBRA
Look who's coming-

BETH
What?

DEBRA
Shhh!

Jody passes them with CARL, a very slick-looking type, sort of a second-string Sheik. The girls nod and Jody nods back, a little self-conscious. They wait till she's passed out of earshot-

BETH
Carl Gillette?

DEBRA
Jody's got a way with boys. It's rough on the back, but it's a way.

JILL
That isn't true.

DEBRA
It's all over the school.

JILL
That doesn't mean it's true.

Debra and Beth shoot each other a look-

BETH
Okay, back to business. What about Barry Silver?

CUT TO:

104. INT. BOWLING ALLEY

Sheik behind the front desk, waiting on two older WOMEN as Jill waits to talk with him-

ALMA
Size seven, please.

104. cont.

SHEIK
How about you?

LIL
A nine.

Sheik moves to get their shoes.

ALMA
Don't believe her, it's a nine and a half.

LIL
Alma.

SHEIK
Here you go, ladies. I wanna see a lot of
X's up on the sheet tonight.

LIL
Thank you.

The women move away. Sheik looks to Jill-

JILL
We gotta talk.

SHEIK
Come into my office-

JILL
I'm serious.

Sheik has been expecting this-

SHEIK
It's about the prom, right?

JILL
Are you gonna hate me for this?

SHEIK
Just keep talkin-

JILL
Well- with you out of school and all-
McManus is gonna be there at the door,
shaking people down for liquor-

SHEIK
Dipshit-

JILL
-and you're not supposed to be on school grounds-

104. cont.

SHEIK

So you don't want to go with me.

JILL

It's not that I don't want to- you're mad at me, aren't you?

SHEIK

What do I want to go to a fuckin prom for? Lotta turkeys standing around the gym, wearin rented clothes-

JILL

I'm sorry.

SHEIK

(hurt) It's no sweat, forget it.

An awkward silence. Some customers come up with their score sheets to pay-

SHEIK

I see open frames, open frames, what's the story?

CUT TO:

105. INT. STORE

an older man hums a waltz as he arranges a tuxedo jacket onto a mannikin in the store window-

CUT TO:

106. INT. JILL'S ROOM

she stands in front of her mirror in full prom equipment- hair up, strapless dress, high heels, makeup- not looking too thrilled. She calls to her parents who hover just beyond her door-

JILL

Daddy, you point that movie camera at me I'm gonna kill you.

MRS. ROSEN

(off) She's in a rotten mood.

JILL

I'm not in a rotten mood.

MRS. ROSEN

(off) See what I mean?

DR. ROSEN

(off) Why's she in a rotten mood?

104. cont.

SHEIK

So you don't want to go with me.

JILL

It's not that I don't want to- you're mad at me, aren't you?

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MRS. ROSEN

(off) See what I mean?

DR. ROSEN

(off) Why's she in a rotten mood?

106. cont.

MRS. ROSEN

(off) Better put the movie camera away.

JILL

Could I have some privacy, please?

Jill slumps back on her bed, any illusion of elegance shattered
She stares at herself a moment.

DR. ROSEN

(off, tentative) How about a couple snap shots?

JILL

Christ.

CUT TO:

107. INT. LIVING ROOM, SHEIK'S HOUSE

Mr. Capadilupo sits in his TV chair watching F Troop. We
hear Sheik, off, singing Sinatra's Mr. Success, badly-

SHEIK

"When I walk through a jam
No one knows who I am
Put your head on my chest
And I'm Mr. Success--"

MR. C

Hey, Mr. Success! Keep it down in there!

Sheik comes out and watches over his father's shoulder for
a minute-

SHEIK

More educational TV, huh?

MR. C

Where you going?

SHEIK

Pick up my tuxedo. Senior prom.

MR. C

They won't let you in the school.

SHEIK

We'll see about that.

MR. C

Who you going with?

SHEIK

(quietly) Her name's Jill Rosen.

107. cont.

MR. C
Related to the doctor there?

SHEIK
So what if she is?

MR. C
Pretty fancy company. Those people-

SHEIK
I don't want to hear it, alright? (he exits)
Don't stay up past your bedtime.

MR. C
Big shot.

Mrs. Capadilupo hurries in, too late-

MRS. C
Albert?

MR. C
He's off to the prom.

MRS. C
I found his shoe polish.

MR. C
They'll break his heart, those people. I try
to warn him.

CUT TO:

108. CU DRUM

a stick hits the head-

CUT TO:

109. INT. GYM, BAND

on their podium, bathed in red light, they kick into Cherish
as we TRACK away through the prom-

BAND
"Cherish is the word I use to describe
All the feelings that I have hiding here
for you inside-"

-across the dance floor, past the reception line, out the front
door just as Jill and Barry and Beth and Stewart come in through
a photo-snapping crowd of students and parents. Jill turns
her head to see Sheik, sullenly hanging behind the crowd.
We TRACK IN to Sheik, turning the camera so we see the couples
entering from his POV, all but Jill smiling as flashbulbs pop.
Jill looks like she's being taken prisoner. We FOLLOW Sheik,

109. cont.

angrily pushing a boy in a tux out of his way to get to Jill. She is startled and afraid as he steps in front of her. He kisses her on the cheek-

SHEIK

You look nice.

JILL

Sheik-

SHEIK

You won't be seeing me. Have a nice night.

He turns and is gone through the crowd before Jill can say anything-

BARRY

Who's that?

CUT TO:

110. EXT. STREET

Sheik gets into the waiting, rumbling Ratmobile. Rat is wearing an LBJ mask. He floors the car and squeals away-

CUT TO:

111. CU PHONOGRAPH NEEDLE

descending on the groove of a record. SOURCE MUSIC (Strangers in the Night- Frank Sinatra) BEGINS-

CUT TO:

112. DANCE FLOOR

MUSIC CONTINUES as we PAN past Debra dancing with the awkward GEORGIE, past Jody dancing with the slick-looking Carl, who is whispering in her ear, till we reach Jill unhappily dancing with Barry-

BARRY

You owe me twenty-five bucks.

JILL

Huh?

BARRY

Tuxedo rental, corsage, gas for your car-

JILL

What are you talking about?

BARRY

You obviously don't want to be here with me.

112. cont.

JILL
(distant) Oh.

CUT TO:

113. INT. CLOTHING STORE

very dark. We see figures moving around, hear whispering and giggling. The lights flick on and TRACK MUSIC (She's the One-Springsteen) BEGINS as we see Meyer at the switch, Rat standing with a gun on him, wearing an LBJ mask, while Sheik, in a Humphrey mask, is at the till. A frozen moment, then Sheik scoops the till and they run, Rat stripping a mannikin of its tuxedo jacket as he leaves-

CUT TO:

114. EXT. STREET

MUSIC CONTINUES as Rat and Sheik run around a corner, pulling off their masks-

CUT TO:

115. INT. CAR

Jill driving, Barry next to her, trying to check out the back-seat action in the rear-view mirror. A BREAK in the MUSIC, body sounds from the back seat-

DEBRA
(off) Don't slobber, Georgie.

A police car speeds past, siren WAILING-

BARRY
They're carding at PJ's. Some kid walked outa there and wrapped his car around a telephone pole so the cops are on them.

STEWART
I could get us something-

BETH
I want to go somewhere-

JILL
I know a place.

BARRY
You sure they'll serve us?

JILL
Did anybody talk to Jody?

115. cont.

BETH

(off) She's with Carl. They're supposed to be following us.

There is a suggestive laugh from the boys in the car-

JILL

What's that supposed to mean?

CUT TO:

116. EXT. STREETS - INT. RATMOBILE

MUSIC BACK UP as we see a high speed car between a patrol car and the Ratmobile. Sheik tosses the gun out the window. Rat, wearing the tuxedo jacket, laughs maniacally as he pulls a 180°. They shear off a stop sign and plow lengthwise through a hedge before T-boning into a parked car. They leap out, running, and Rat is tackled but Sheik sprints free into the darkness, bills spewing from his pockets-

CUT TO:

117. INT. JOEY D'S

Not exactly a post-prom crowd in the joint. Bobby Vinton emotes on the juke box-

TRACK

"Please- love me forever
Don't forget me- ever
Darling our love must be
Please don't stop loving me-"

We FOLLOW a waitress past the reversed sign in the window to the table of Jill, Beth, Debra and their dates- looking out of place in their formal wear.

WAITRESS

Two screwdrivers, two seven-and-sevens, a grasshopper and a Tab.

BARRY

You're such a drag, Jill.

JILL

Anybody who tosses their cookies in my car cleans it up.

GEORGIE

I'm shit-faced.

DEBRA

Big of you to admit it. (sees, calls) Jody!

Jody approaches, mussed-up and very drunk-

117. cont.

BETH
Hi. You want a drink?

JODY
I have to use the ladies' room.

DEBRA
Carl parking the car?

JODY
(wanders off) Carl went home.

The girls watch Jody go, concerned-

GEORGIE
I'm shit-faced.

BARRY
Lemme see your ID-

STEWART
(shows it) Is that a beautiful job or what?
Nicky DiLella got it for me.

BETH
She didn't look so good-

Jill gets up, worried, and we FOLLOW her over and into the bathroom. Jody sits on the floor crying hysterically, hands bleeding, bits of broken mirror around her-

JILL
Jody!

JODY
I hurt my fingers.

JILL
What happened?

JODY
I wanted something to cut with. I broke the mirror.

JILL
Are you okay? Did Carl hurt you?

JODY
I fucked Sheik here.

JILL
What? What are you talking about?

117. cont.

JODY

Behind the bar. There's a cot. I fucked him after your show.

JILL

God. Why?

JODY

I'm gonna throw up now.

CUT TO:

118. EXT. STREET

we FOLLOW Sheik running, panting, as he sprints across a barren lot and turns onto a lit street. He hugs a building as a patrol car cruises past. When it is gone, he runs his fingers through his hair, straightens his shirt, then arranges the wads of bills in his pockets into a pile. We FOLLOW him around the corner, in through the entrance of the Greyhound bus terminal and up to the desk-

SHEIK

One way to Miami Beach.

TELLER

(off) Not till morning.

SHEIK

I'll wait.

CUT TO:

119. INT. LIEBOW KITCHEN, EARLY MORNING

Jill, Beth, Debra and Jody, her hands crudely wrapped in bandages, sit around coffee in Beth's kitchen, still in their prom clothes- The conversation is pretty heavy, voices raised-

JODY

You always get everything you want and you never do anything for it- it just gets handed to you-

JILL

Is that my fault? Anyhow, you could have gone to Beth or Debra. They're your friends.

JODY

They think I'm a slut.

DEBRA

Oh come on.

BETH

Just because you make it with boys doesn't mean you're a slut-

119. cont.

JODY

Since when?

DEBRA

I always just wondered- you know- what the big attraction was-

JODY

I like it. Is that so bad? When I'm making it- it's only afterwards that it's bad. Like with Sheik-

JILL

(starting to cry) How could you do that? He was my boyfriend-

JODY

(bursts into tears) I'm sorry. I'm sorry-

DEBRA

God, I've seen this episode on Peyton Place-

BETH

Don't you start making jokes.

DEBRA

What's your problem?

BETH

I don't think you're a sincere person.

DEBRA

Look who's talking-

MRS. LIEBOW

(off) Are you girls all right down there?

BETH

(calling) We're fine, Mamma. Go to sleep.

CUT TO:

120. EXT. JILL'S HOUSE, MORNING

A garbage truck is rumbling forward, Mr. Capadilupo and another WORKER are banging cans empty into it. Jill pulls up, alone, and parks at the curb. She looks wasted in her prom dress. Mr. Capadilupo, standing by the mailbox with its 'Dr. Eli Rosen-GP' placard, catches her eye-

MR. C

(cheerful) Hi there.

JILL

Oh. Hi.

120. cont.

MR. C
Prom night, huh?

JILL
Yeah.

MR. C
Did you get the fella you wanted?

JILL
(smiles) No. Not by a long shot.

Jill heads for the house. Mr. Capadilupo watches her for a moment, then grimly bangs the contents of a can into the rear of the truck-

CUT TO:

121. INT. CAFETERIA

it is yearbook night. Teachers and students, mostly seniors, milling around signing each other's books. We TRACK through them till we reach Jill, just getting Mr. Ripeppi to write something-

RIPEPPI
(writing) I'm going to miss you.

JILL
Humanities was really a lot of fun.

RIPEPPI
I'm expecting big things from you.

JILL
Don't hold your breath.

He gives her her book back and there is an awkward moment where they would hug goodbye but they don't.

RIPEPPI
I'll see you at graduation.

JILL
Thanks.

As Ripeppi moves on Debra sidles up next to Jill-

DEBRA
So is it mushy?

JILL
I'm gonna wait and read it tonight. You get any good ones?

121. cont.

DEBRA

"Stay as sweet and cute as you are now,
love ya-," four hundred times.

JILL

We should sign each other's.

DEBRA

Okay.

They exchange books and begin to write-

DEBRA

Sheik didn't come, huh?

JILL

No. I don't know where he is.

A silence. They write.

DEBRA

You remember eighth grade?

JILL

(smiles) Yeah.

DEBRA

We went fuckin bananas that year.

CUT TO:

122. CAMPUS GROUNDS

SEVERAL SHOTS of the Sarah Lawrence campus. Lots of greenery, young women strolling by sculptures, sitting on the grass and reading, nice brick buildings. The feeling is of slow pace and serenity, the opposite of Trenton High's hard-lit prison look-

CUT TO:

123. CAMPUS

Jill walks with her parents. She is dressed for an occasion. Mr. Rosen carries suitcases. Other freshmen GIRLS wander around with their PARENTS.

DR. ROSEN

The first week we were supposed to wear these little green hats- all the freshmen on campus. I wonder if they still do that? You felt ridiculous but it built a kind of camaraderie-class spirit.

JILL

You're talking loud again.

123. contd.

DR. R
Am I? I'm sorry.

MRS. ROSEN
The grounds are beautiful.

MR. R
I wonder if these buildings are fireproof-
some of them look pretty old.

JILL
This is it.

They are in front of a dorm building-

DR. R
You're what- third floor?

JILL
I can take them from here.

DR. R
Don't be silly- we want to see your room-

JILL
Daddy-

DR. R
I mean we're paying enough for it-

MRS. R
Another visit, Sid.

Mr. and Mrs. Rosen exchange a look. Dr. Rosen gives Jill her bags, then kisses her.

DR. R
You're going to have a wonderful time here.

MRS. R
(kissing Jill) You write.

JILL
I will. Bye.

Jill hurries away with her bags. Mr. Rosen watches her go, looks around the campus.

DR. R
All these young girls. I feel like we're
delivering her to a convent.

CUT TO:

124. INT. DORM HALLWAY

Jill lugs her bags, looks for her room. A YOUNG MAN walks by, dripping wet, a towel wrapped around his waist. Jill turns to watch him go, and sees another freshman, SHELLY, approaches. Shelly is freaked by the appearance of a male on the floor. She walks to Jill-

SHELLY
(shyly) Is this Slater Hall?

CUT TO:

125. INT. THEATER CLASS, JILL

she stands nervously struggling through an audition piece from Skin of Our Teeth, pushing too hard. We leave her and PAN across her classmates, a group of very, very intense-looking YOUNG WOMEN who watch and listen. We reach PLASKY, the small, middle-aged drama teacher. He smiles enigmatically-

JILL
"Six o'clock and the master not home yet.
Pray God nothing has happened to him crossing
the Hudson. It's simply freezing, the dogs are
sticking to the sidewalk. One more tight
squeeze like that and where will we be?"

PLASKY
Okay.

We FOLLOW Plasky up to Jill. He steps close and puts his arm around her to speak confidentially. His voice is soft and friendly, but to Jill it is like a razor at her throat-

PLASKY
Okay, Jill, were you in a dramatics club or
something in high school?

JILL
I was president.

PLASKY
Uh-huh. Well, I think your best bet is to
forget everything you learned there and start
over.

JILL
Is it that bad?

PLASKY
It's not a question of good or bad. I just
don't want your idea of what acting is supposed
to be to get in your way.

JILL
You want me to start over.

125. cont.

PLASKY

From scratch.

CUT TO:

126. THEATER CLASS

later. We PAN from Plasky to a floorful of twisting, writhing bodies, till we reach Jill, holding one woman's foot and another's arm-

PLASKY

You have to listen to each other's bodies- you have to listen. You can't transmit an impulse until you receive it. I want concentration, I want impulse. No acting.

CUT TO:

127. INT. CAFETERIA

evening. Very low-key compared to the Trenton High cafeteria. Jill is in the food line between a young woman who has stepped directly off of Park Avenue and a woman dressed totally in purple who is doing something psychedelic-

PARK AVE.

Food still sucks.

JILL

Mmmmmmmmmmm.

TRIPPER

Peas and peas and peas and peas and peas and peas-

We FOLLOW Jill across with her tray till she sits with Shelly, LESLIE and CHRIS, as two other women discuss Cuban politics in the background. Leslie is clearly the muscle in the group, sitting back to take in the room with a look of dry amusement. Chris is tall and blond and an heiress and Shelly looks like she's amazed to be allowed to sit with the other two. The girls talk with the forced humor of people just getting to know each other. Jill has a mound of macaroni and cheese and two pieces of pie on her tray-

SHELLY

Two pieces?

JILL

Save myself a trip back through the line.

CHRIS

So who are these guys they're shipping in?

LESLIE

Princeton, Columbia and Brown.

127. cont.

CHRIS

Brown? They're animals. I heard about a girl who went up there for a mixer and passed out on beer in some form and when she came to all the guys who'd taken a crack at her had signed their initials on her ass.

SHELLY

(grossed out) I got a class now- see you guys later-

CHRIS

They're bestial, Brown.

Leslie nods toward Shelly as she leaves the room-

LESLIE

She's got a boyfriend still in high school. They write each other every day.

CHRIS

Bit of a wimp.

LESLIE

(to Jill) What about you? Leave anybody behind?

JILL

No.

LESLIE

Nobody?

JILL

(shrugs) There was this insane character in high school- he wasn't really a greaser but almost- he was sort of my boyfriend.

LESLIE

You won't find much of that stuff up here.

CHRIS

I wonder what they're like from Princeton?

JILL

(fishing) I hear they fuck with their socks on.

LESLIE

(smiles) You've got potential, Rosen.

CHRIS

Well, we better get there early before all the good ones are taken.

CUT TO:

128. INT. ROOM, MIXER

too many bodies in too little space. Colored lights, a band of college boys trying to look funky, rocking out to a Bobby Fuller classic-

BAND

"I needed money cause I- had none
I fought the law and the- law won
I fought the law and the law won-"

CUT TO:

129. JILL

we TRACK will Jill through the crunch, strange men's faces looming looming up and disappearing, some smiling, some not, hungry-looking. She bumps into Chris, who has a boy in tow-

CHRIS

How you doing?

JILL

Okay.

CHRIS

What did I tell you? Animals.

The boy with Chris smiles. Jill makes her way to a couch and sits on the back of it, then notices it is crammed with girls sitting waiting for someone to come and hit on them, all looking very anxious. She moves on, freaked, till she reaches a pocket of air by a wall and catches her breath. A very large, very drunk college student, BIFF, appears next to her-

BIFF

Hi.

JILL

Hi.

BIFF

You wanna fuck- I mean dance?

JILL

(smiles) No.

BIFF

Which one?

JILL

Huh?

BIFF

Which one don't you want to do? You don't wanna fuck?

129. cont.

JILL

No.

BIFF

You don't wanna dance?

JILL

No.

BIFF

I'm a senior.

No response from Jill-

BIFF

I don't wanna dance either.

CUT TO:

130. INT. LADIES' ROOM

Jill bursts into the bathroom and stands with her back to a stall, safe for the moment. The band has segued into Paul Revere and the Raiders-

BAND

(off) "Don't you know that those kicks
Just keep getting harder to find
And all those kicks ain't bringin
You peace of mind
You better find out before it's too
Late girl- you better get straight-
No you don't need kicks-"

A hand appears holding a lit joint under her nose. We PULL BACK to see Leslie offering the dope-

LESLIE

Need a hit?

JILL

No thanks.

LESLIE

Stoned already?

JILL

(lying) Yeah.

LESLIE

You hiding from anybody in particular?

JILL

No. How about you?

130. cont.

LESLIE

I came in to do a number without Phillip.
He has any more dope he's gonna be useless
tonight.

JILL

Uh-huh.

Leslie takes a last deep hit and hands the joint to Jill-

LESLIE

Happy hunting.

Leslie exits and we get another blast of Kicks from the doorway-
Jill looks at the joint, sniffs it- WHAM! A woman bangs through
the door and Jill flings the joint into the toilet bowl startled-

WOMAN

They're starting to take hostages out there.

CUT TO:

131. INT. JILL'S ROOM

a small room. Jill still has her picture of Paul Newman on
the wall. Jill enters to find Shelly sitting on her bed,
crying-

JILL

Shelly?

SHELLY

Hi.

JILL

You okay?

SHELLY

Do you mind that I came in? I didn't think
you'd be back from the mixer-

JILL

Too boring.

SHELLY

I couldn't take it.

JILL

Oh.

SHELLY

And Karen's got some guy up in our room.

JILL

(shrugs) You can stay here.

131. cont.

SHELLY

Thanks.

JILL

Not used to a zoo like that, huh?

SHELLY

Can I ask you something?

JILL

(cautious) Sure.

SHELLY

How did you go about it- you know- losing your virginity?

JILL

Go about it?

We TRACK IN on Jill-

JILL

It wasn't such a big deal.

CUT TO:

132. CU JILL, MORNING

she opens her eyes, sits up in bed and looks out her window at the dawn. She lies back down and covers her head with her blankets-

MRS. ROSEN

(off, reading) "-a world I didn't really know existed till I came here. I am learning a lot. The other girls are a very deverse group- " -she spelled 'diverse' wrong-

CUT TO:

133. DORM HALL

we FOLLOW Jill down the hall, her heavy coat on, as she steps over and around a bunch of CLASSMATES who sit and stand talking in the hall. They don't much notice her. She goes into her room, pulls a foil-wrapped sub sandwich from one pocket, a plastic cup of coffee from the other, and closes the door against the conversation-

DR. ROSEN

(off) She was never a speller.

MRS. ROSEN

(off) "-from interesting backgrounds and I think I may get to be close friends with some of them. The drama here is totally different. I realize I had no idea of what it was all about before."

CUT TO:

134. HALLWAY

Jill looking up at a cast list posted on a bulletin board-

MRS. ROSEN

(off) "The guest director is one of the people who is reshaping American theater and-

CUT TO:

135. CAST LIST

we TILT DOWN the cast list for 'St. Joan of the Stockyards' and see Jill at the bottom of the 'Chorus'-

MRS. ROSEN

(off) "-the experience is very intense."

CUT TO:

136. JILL

looking bummed out-

DR. ROSEN

(off) That's the third time she said 'intense'.

CUT TO:

137. ROSEN KITCHEN

Dr. and Mrs. Rosen at the breakfast table, Mrs. Rosen reading from a letter from Jill-

MRS. ROSEN

"The food is pretty good for cafeteria stuff- "

DR. ROSEN

Does she say whether she's happy there?

MRS. ROSEN

It's hard to tell.

CUT TO:

138. INT. THEATER CLASS

Jill stands on a stepladder, readying herself to do a 'trust dive' into the waiting arms of a dozen classmates below-

PLASKY

Okay, Jill.

CUT TO:

139. CU JILL

she takes a deep breath and plunges. We WIDEN, to see her fall stiffly to be caught-

139. cont.

PLASKY

You're stiff as a board, Jill. This exercise is supposed to be about trust. Don't you trust us down here?

JILL

(mutters) Why should I?

CUT TO:

140. CAMPUS, VARIOUS SHOTS

bare trees, a cold wind blowing dead leaves around, nobody in sight. The campus looks like a ghost town-

CUT TO:

141. INT. SHELLY'S ROOM

we FOLLOW Jill's feet into Shelly's room till she stands by Shelly. Procol Harem is droning gloomily on the stereo-

TRACK

"And so it was a little later
As the minnow told its tale
That her face at first just ghostly
Turned a whiter- shade of pale- "

Shelly lies on her mattress on the floor, with her head between the stereo speakers and her arm covering her eyes-

JILL

Shel? You want to walk into town and get a pizza?

No response.

JILL

If I bring a pizza back do you want some?

No response.

JILL

You've got to eat, Shelly.

SHELLY

Everybody went to New York for the weekend.

JILL

I know.

A silence.

JILL

You're not going to stop being depressed unless you try to do something about it.

141. cont.

SHELLY
You get depressed. You told me.

JILL
At least I'm trying not to be.

A silence.

JILL
Maybe if you had your sheets washed you might feel better.

No response. Jill starts to leave-

JILL
Okay. I give up.

SHELLY
If you get pizza I might want some.

CUT TO:

142. INT. POOL ROOM

Jill and Leslie are shooting eight-ball. Jill is lining up a bank shot, not too sure about it, as Leslie looks over her shoulder-

LESLIE
You're not gonna make that.

JILL
Huh?

LESLIE
Where are you aiming on the cushion?

Jill points with her stick-

LESLIE
That's not gonna do it.

JILL
You're trying to psych me out.

LESLIE
(shrugs) Do it your way. (pause) We should go shopping.

JILL
Shopping?

LESLIE
For clothes. For you. I know some place in New York that would be good for you.

142. cont.

JILL
(shaken) You do, huh?

LESLIE
We could go in, get some things for you, maybe
hook up with somebody- Phillip has this friend
at Princeton-

JILL
You're standing in my light.

Leslie steps back and looks Jill's outfit over. Jill stiffens,
self-conscious-

LESLIE
It's not like you need a whole wardrobe or
anything, just some basic stuff. I mean your
instincts are pretty good-

Jill shoots, misses by a foot-

LESLIE
(smiles) You just have to learn how to listen.

CUT TO:

143. INT. TRAIN

Jill and Leslie ride the train to New York, dressed for a night
on the town-

LESLIE
I told you what I know- he goes to Princeton,
Phillip says he's good looking, he's an Econ
major. Look, if he's a total wipeout we can
lose him at the bar.

JILL
Sure.

LESLIE
You wanna get wrecked first?

JILL
No. I'd rather be straight for this.

CUT TO:

144. INT. BAR, BOOTH

Leslie and PHILLIP, Jill and STEVE. They're drinking wine and
Jill is showing the effects more than the others. The Rolling
Stones are on the box in the background-

144. cont.

TRACK

"She would never say where she came from
Yesterday don't matter when it's done- "

Steve is acting out a story with his hands-

STEVE

So five of us pile into the car and we end
up in this bar, in Trenton, right, so this
local comes in-

JILL

Let's get some more wine-

PHILLIP

Waitress!

STEVE

-we parked him in, right, and he says 'Okay,
who belongs to the green Volvo?'

We TRACK IN to Jill as she laughs heartily, not really understanding what the punchline was. The conversation FADES OUT as we bring the MUSIC UP, Jill going on automatic pilot as she gulps down the glass of wine put in front of her. We PAN with her gaze to Leslie, Phillip, then Steve, still talking and gesturing-

TRACK

"Goodbye, Ruby Tuesday
Who could hang a name on you?
When you change with every new day
Still I'm gonna miss you- "

We RETURN to Jill's face, a slightly desperate smile pasted on it-

DISSOLVE TO:

145. INT. BOOTH, LATER

more empty wine bottles in front of them. Jill is on her feet and into the middle of a speed-rap, talking too loud, coming on more like Sheik than herself. Leslie and Phillip think it's funny how bombed she is, while Steve is a little embarrassed-

JILL

-so this guy Rat, I never knew his real name, maybe that was it, his mother called him Rat when he was in the cradle and it stuck, Rat DellaRocco or something, he was probably Italian but maybe not, and he always wore this glove, like a racing driver, on his hand and he never took it off, bowling even, or when we'd eat

145. cont.

JILL (cont.)

pizza. I always pictured him all naked in a bathtub except for that glove like Dean Martin with his hat in Some Came Running? You ever see that with Shirley McLaine? Rat had a car, see, and he called it the Ratmobile- (she starts laughing, out of control) -the Ratmobile, and you shoulda seen what he had under his hood I'm talking like a crazy person aren't I?

LESLIE

You're doing fine.

Jill sits heavily and takes a gulp from a glass of wine, spilling some as she puts it back on the table-

JILL

So Rat would be driving, right, we'd be taking a shot- did I tell you about taking a shot?

STEVE

Uh-huh.

JILL

You never went out with anybody like me before, huh?

Steve doesn't know what to say, shrugs-

JILL

Did I tell you about me and Frank Sinatra? (crossing her fingers) Frank and me are like that, you know what I mean?

STEVE

Uh-huh.

JILL

Anyhow- Oh God- uh-oh-

CUT TO:

146. LESLIE AND PHILLIP

we HOLD on them for the rest of the scene as they react.

LESLIE

What's the matter?

We hear Jill begin to toss her cookies. Leslie and Phillip jump up-

LESLIE

Whooops!

146. cont.

PHILLIP
Watch yourself, Steve!

STEVE
(off) Jesus-

LESLIE
Try to keep her head over the table- I'm sorry
Phillip-

STEVE
(off) We better get her home-

PHILLIP
I think she booted on the check.

CUT TO:

147. INT. DORM HALLWAY, NIGHT

Jill leans against the wall by the hall phone, looking sick and bleary eyed. Shelly, in her nightgown, lays a trash basket at her feet-

JILL
I don't think I have anything left. I did
it on the train, too.

SHELLY
Well, just in case.

Jill shows her a slip of paper-

JILL
Shelly? Could you dial this for me?

Shelly looks at the number, takes change from Jill's other hand, deposits it and dials a number. She hands the phone to Jill-

SHELLY
You call out if you need any help.

JILL
Thanks. I'm sorry I woke you up.

SHELLY
(walking away) No problem.

Jill listens to the phone till a voice comes on-

JILL
Sheik? Sheik, it's Jill. Yeah. In the dorm.
No, I called your house and your mother gave me
this number- I think I woke her up. What is it,
a restaurant or something?

CUT TO:

148. INT. CLUB

Sheik dressed in a tux, uses the bar phone in a small Miami nightclub-

SHEIK

Naw, it's a club. I'm doing my act here-

CUT TO:

149. HALLWAY, JILL

excited-

JILL

Really? Singing? That's fantastic! That's really great.... School? Oh- I've been sort of bummed out. It's different here- I don't know what you're supposed to act like- there's a lot of pressure. No- only this girl named Shelly but nobody likes her either.

CUT TO:

150. CLUB

SHEIK

(hopeful) So you thinking of dropping out?

CUT TO:

151. HALLWAY

JILL

No, no. But I was thinking- I might be coming down to Miami during the break. I got a friend in school there- you remember Beth Liebow?

CUT TO:

152. EXT. STREET, SOUTH BEACH, MIAMI

Beth drives a convertible down Ocean Avenue, Jill beside her in a bathing suit-

BETH

-and there's this guy Bill whose family is in the toy business- Zalmeyer Toys? And this guy Leonard-

JILL

Leonard?

BETH

Yeah, Leonard, and his family is the Golden Meat Company? Beef by-products?

JILL

How are your classes?

152. cont.

BETH

Classes? (smiles) Classes aren't real high on the list down here.

JILL

Oh.

BETH

Anyhow, who we're meeting now is Curtis who is very sweet and who's bringing somebody for you.

JILL

(unenthusiastic) Great.

CUT TO:

153. BEACH

Jill and Beth sit on a blanket with CURTIS and LEW. Beth plays with Curtis's hair. Lew stares at Jill, smiling. Jill is uncomfortable, watching Beth with growing disappointment-

CURTIS

That must be something, all those ladies living together-

JILL

It can get pretty strange.

CURTIS

All hell must bust loose on the weekends. What do you think about that, Lew? Whole school full of horny women-

Lew smiles. Jill doesn't.

CURTIS

I had a cousin went there. She was a Freedom Rider, back when they had those.

JILL

Uh-huh.

CURTIS

But then she was always weird.

BETH

Who wants to go in the water?

CURTIS

I think I'm ready for some more brew. How bout you, buddy?

Lew shrugs and smiles-

153. cont.

CURTIS

You dog. Last time we got Lew plastered he took off after some hippie chick down in the Grove and we lost him for a week.

BETH

You don't want to swim?

CURTIS

There's some bills in my wallet, honey-
whynch you get us another six?

BETH

(quietly) Okay.

JILL

I'll go with you.

CURTIS

And get some smokes, okay?

We FOLLOW Beth and Jill away from the boys-

BETH

Okay.

CURTIS

(calling) If we're not here when you get back it means we met a couple of hot ones and went down to the grove!

BETH

(pointing) That's Curtis's El Dorado.

JILL

Oh. (pause) I was wondering if you'd be up to go see Sheik tonight?

BETH

He's down here?

JILL

Yeah, he-

BETH

What's he, running a kidnapping service?

JILL

He's performing- he has a nightclub act.

BETH

(suspicious) If you really think you want to see him-

153. cont.

JILL

We could just take a peek without letting him know. If it's too awful-

BETH

What about Lew?

JILL

We'll drown him. Where do you meet all these guys?

BETH

Through the sorority. Are you still in?

JILL

No. (shrugs) Sororities aren't real high on the list up there.

CUT TO:

154. INT. NIGHTCLUB

we start with a shot of the patrons, smiling, geriatric crowd, watching from their tables. We hear SOURCE MUSIC (Mr. Success- Frank Sinatra) and PAN to Sheik, leaning over a blue-rinse lady, lip-synching into a microphone and snapping his fingers. He is wearing a tuxedo.

TRACK

'Not for me- not what I want to be
Put my love to the test
That's when I'm at my best
Cause with you pretty baby standin by my side
I couldn't be a failure even if I tried
Cause you- make-me- Mr. Success!"

We continue to PAN to the jukebox where a man, ARTHUR, in a tux sits fingering a palmful of quarters, then beyond to the table where Beth and Curtis sit giggling and Jill sits with her head in her hands- the song ends-

CUT TO:

155. SHEIK

acknowledging the polite applause-

SHEIK

Thank you. Thank you. The Chairman of the Board, ladies and gentlemen. And now, another request- (aside) J-12, Arthur-

Sheik pauses as he sees Jill, his face falling, then he gets it back together almost immediately. He flashes a smile at the audience-

155. cont.

SHEIK

This is for all you ladies who keep the home
fires burning- (points to Arthur) -a one, a two,
a one, two, three-

The juke box kicks into a bouncy Jack Jones song- Wives and
Lovers-

TRACK

"Hey- little girl- comb your hair, fix your makeup
Soon he will open the door
Don't- think because- there's a ring on your finger
You needn't try anymore- "

CUT TO:

156. JILL

closes her eyes-

DISSOLVE TO:

157. INT. RESTAURANT, FOUNTAINBLEAU HOTEL

Sheik and Jill at a table, menus in front of them, Sheik
still in his tux acting like a high roller-

SHEIK

You order anything you want, okay?

JILL

It's pretty expensive-

SHEIK

You go to the Fountainbleau, you go first
class. That's the point. Anything you want.

JILL

(nervous about Sheik blowing money) Thanks.

SHEIK

Is this great, or what? Miami Beach is the
greatest place in the world. I think back on
Trenton, it's like years I spent in prison.

JILL

You like it?

SHEIK

Like a fish to water. The people you see down
here- I see women, they got hands never been
near dishwater. Till they're twenty years old
they go to debutante parties and look for a husband.
Then they have a big wedding and for the rest
of their life they go shopping.

157. cont.

JILL

Are you seeing anybody?

SHEIK

Not really. How bout you?

JILL

Not really.

Sheik is pleased to hear this-

JILL

How's your singing career?

SHEIK

(shrugs) Che sera, sera, you know? I just need the right break.

JILL

Have you been working on your voice?

SHEIK

Voice is not that important- you look at a guy like Dino, you look at the clothes, you look at the style, right? Voice don't mean squat.

JILL

Oh.

There is an awkward pause-

SHEIK

So you ever been to a place like this?

JILL

I used to come here with my parents when I was little.

SHEIK

(disappointed) No kidding. Well, next time, a few of the things I got workin for me come through, we'll book a room here. Nothing but the best-

CUT TO:

158. HALLWAY, HOTEL

we hear Sheik and Jill trudging up the stairs before we see them. It is a shabby, South Beach hotel-

SHEIK

(off) Santiago keeps saying the elevator's getting fixed but I know it's a crock.

158. cont.

JILL

(off) You're pretty close to the beach.

SHEIK

(off) Yeah, the waves keep me up sometimes.

They walk into sight and Sheik unlocks and opens his apartment door. They enter the room. There are a few posters of Sinatra and a lot of photos of Jill on the walls. Jill eyes them uneasily. Sheik stamps his foot a couple of times-

SHEIK

Mice. Gotta let em know you're home. You want coffee or something? I got a hotplate-

JILL

No thanks.

SHEIK

(models) So- you like the tux?

JILL

It's nice.

SHEIK

I bought it.

JILL

Where'd you get all these pictures?

SHEIK

Remember the little squirt took pictures for the yearbook? I bought the negatives off him.

JILL

Oh. Does it pay pretty well? The nightclub?

SHEIK

I wash dishes there Monday through Friday. Weekends they let me do the act. People seem to go for it.

JILL

Uh-huh.

SHEIK

That's how Jerry Lewis got his start, you know. Lip-synching records.

JILL

Oh.

SHEIK

I haven't figured whether to bill myself as just 'The Sheik' or to use another name,

158. cont.

JILL

You never told me why people started calling you that.

SHEIK

It's a kind of protection.

JILL

A what?

SHEIK

A kind of rubber- you know- Trojans, Ramses, Sheik-

JILL

Oh.

SHEIK

(awkward) Speaking of which- are you on anything- a pill or something?

JILL

Oh. No.

SHEIK

Well I got that covered.

Sheik is pleased to hear she's not on the pill. Jill is pretty turned off by the surroundings and Sheik's constant bravado, but when he kisses her she kisses back, resigned that she will spend the night with him-

JILL

Can you turn the light off?

CUT TO:

159. INT. ROOM, LOVEMAKING, VARIOUS SHOTS

we see Sheik and Jill make love, lit by hard neon coming in through his window. Jill is not finding it too romantic. We hear Sheik's voice coming from the next scene as a counterpoint-

SHEIK

(off) Next time we go there- steak dinner, candlelight, maybe a floor show- and we look over at the next table and there he is. He goes there, right, like a regular customer. And I take you over to his table. Frank, I say, I'd like to introduce you to my very good friend Jill Rosen. He'll like you- he appreciates beautiful women. Maybe he'll sit you down, buy you a drink. A very generous man with his friends.

We end with Jill lying awake staring at the ceiling as Sheik sleeps-

CUT TO:

160. INT. AIRPLANE WAITING ROOM

Sheik sitting by Jill. She has her ticket in her hand-

SHEIK

(cont.) Anyhow, a few things come through, it's gonna be easy street when you come down here next time.

JILL

I should go.

SHEIK

Yeah- (kisses her) -don't take any shit up there. I don't even know why you're going back.

JILL

I gotta work some things out.

SHEIK

You ask me it's a waste of time.

JILL

I should go.

SHEIK

(a warning) I'm gonna call.

JILL

So will I.

SHEIK

I'm gonna write, too.

JILL

So will I.

Jill gives him a smile and starts for the loading gate-

SHEIK

I love you.

JILL

(quietly) I know.

CUT TO:

161. INT. COLLEGE HEALTH OFFICE

Jill sits on an exam table next to a color-coded poster of the female reproductive system as the school GYNECOLOGIST looks at her medical chart-

GYN

And what form of contraception are you using at the moment?

161. cont.

JILL

None.

GYN

Oh. Are you sexually active?

JILL

No.

GYN

Do you anticipate becoming sexually active?

JILL

Uh-huh.

GYN

I see. Well, we'll start you out on Ovalin, see how that works out.

JILL

Will it help my skin?

CUT TO:

162. INT. ROOM

Candlelight, dayglo posters on the walls, egg cartons glued to the ceiling for acoustics, young women sitting on the floor in a circle, the Doors playing on the stereo-

TRACK

"People are strange- when you're stranger
People are ugly- when you're alone
Women seem wicked- when you're unwanted
Streets are lonely- when you're strange- "

Jill takes a religious hit on a passing joint. Shelly sits next to her, coughing softly, eyes watering-

CHRIS

Anyhow, I figured it was okay, getting it on with my English Lit tutor, cause he wasn't married.

LESLIE

What's that got to do with it?

CHRIS

I don't know.

SHELLY

Did you get good grades?

CHRIS

A's. But I earned them.

162. cont.

LESLIE

I bet you did.

A giggle-

KAREN

Couldn't have gotten away with that for long in high school.

LAURA

No shit.

JILL

I used to go out with this greaser.

CHRIS

Leather jacket?

JILL

Sharkskin suit. Like this small-time hood right? He wanted to be the next Frank Sinatra.

SHELLY

Frank Sinatra!

Shelly starts to laugh uncontrollably-

LESLIE

Cheer up, Shelly.

CHRIS

So what was this guy- Polish, Italian-

JILL

Italian. His name was Sheik. Like the prophylactic.

SHELLY

Sheik!

LESLIE

Oh God-

JILL

And he was just crazy about me. He followed me around, called me up- once he and his friend Rat kidnapped me.

SHELLY

Rat!

LESLIE

We've heard this number before, Rosen.

162. cont.

Shelly rolls on the floor, giggling hysterically-

JILL

But he was such a fucking loser- they borrowed the car, right, and they had to have it back by midnight-

CHRIS

Did you get it on with him in cars?

JILL

I'm gonna make it with somebody named Sheik?

LESLIE

All Rosen does in cars is boot on the upholstery.

SHELLY

Could somebody change the record please? I'm scared.

CHRIS

Of the record?

SHELLY

It freaks me out.

LESLIE

I think we have to make a food run.

KAREN

God yes. I want to eat a birthday cake- a whole one with those roses made out of frosting-

The girls get to their feet. We stay down with Jill and Shelly-

SHELLY

I don't think I can make it.

LESLIE

Motor control's shot. Never smoke dope with amateurs.

LAURA

What's open at this hour?

LESLIE

We'll knock over a bakery truck. Come on, we're outa here.

JILL

You okay?

Shelly nods, very shaky-

162. cont.

CHRIS

(off) You get too spacey, Shel, crawl over and look at my aquarium for a while. That always cools me out.

JILL

You sure?

Shelly nods-

SHELLY

Don't get left behind.

LESLIE

(off) Come on, Jill, maybe we'll meet some bikers for you at Dunkin Donuts-

Jill is torn, but gets up and leaves. We HOLD on Shelly. Nobody has changed the record.

CUT TO:

163. INT. DRAMA CLASS

we start with a CU of Jill, sitting on a chair, then PULL BACK to see Plasky and the rest of the class watching as she does a sense memory-

JILL

He's in the front seat and we're driving too fast and Beth is totally freaked out, she's crying, and I don't know where they're taking us-

PLASKY

Are you scared?

JILL

A little. He's got a gun but I don't really think he'll use it. I'm so mad. He just does these things, and I can't control-

PLASKY

Is it exciting?

JILL

(realizing) Yeah. Sort of-

PLASKY

That's something you can use. That sense of excitement that goes with fear.

JILL

(angry tears starting) But he's such an asshole! He's fucking kidnapping me-

163. cont.

PLASKY

Is that all you feel?

JILL

(crying as she thinks) He's the only one who cares enough about me to do something crazy.

CUT TO:

164. JILL'S BEDROOM

Jill sits reading a letter out loud while Shelly sprawls on the bed next to her-

JILL

'-and that's when things start getting very cru- crowded in my head but it always makes me feel better to think about you even if you never have time to write me a postcard which would be welcome even if it didn't have a girl in a bikini on the front like all the ones down here, ha ha.' That's one sentence. I'm glad he doesn't have the phone number here- if he ever calls, Shel-

SHELLY

I'll tell him you transferred to Parsons.

JILL

I wish he'd give up and meet somebody else. I mean it's flattering and everything-

SHELLY

You gonna write back to him?

JILL

What could I say?

CUT TO:

165. INT. NIGHTCLUB

Sheik is setting up the microphone for his act, the club not open yet. VINNIE, a sharply-dressed, forty-year-old version of Sheik approaches-

VINNIE

You Albert?

SHEIK

They call me Sheik.

VINNIE

They said to talk to Albert.

SHEIK

(shrugs) I'm him too.

165. cont.

VINNIE

They said you're sposed to fix me up.

SHEIK

You bussing?

VINNIE

What, bussing? I'm singing.

Sheik gives him a long stare-

SHEIK

Singing.

VINNIE

Yeah. I'm the new singer. Vinnie Franco-

Vinnie offers his hand. Sheik is stunned and makes no move to take it-

SHEIK

I don't get it.

VINNIE

They said you could run a microphone check for me.

SHEIK

You mean you really sing?

VINNIE

No, I move my lips and they play the fuckin jukebox. (grabs the mike) Does this thing work?

Sheik sits, shaken-

SHEIK

They wanted real singing they should of asked me. first. They should of given me a shot.

VINNIE

(looks around) I figured this'd be a toilet, but hey-

SHEIK

(challenging) You're a real singer, how come I never heard of you?

VINNIE

You think I'd be working this place if I had a voice?

CUT TO:

166. INT. JILL'S ROOM, NIGHT

Jill sits alone in her room, rolling a joint. She has had some practice at it by now and produces a tight, skinny one as Simon and Garfunkle play on her stereo-

TRACK

"When she goes she's gooone
When she stays, she stays here
The girl knows what she wants to do- "

Jill lights up and draws a lungful in. She sits listening to the music for a moment. There is a KNOCK on the door. She opens it and there stands Steve, looking sheepish, Jill has the joint in her hand-

STEVE

Hey.

JILL

(surprised) Steve-

STEVE

I uh- a bunch of the guys were roadtripping-
I tried to think of who I knew on campus-

He leaves it hanging. Jill is not sure what to do-

JILL

You like to come in?

STEVE

Sure.

Steve steps in. Jill waves at the room-

JILL

It may be small but it's ugly.

STEVE

You look different.

JILL

I'm not throwing up.

STEVE

Yeah. You were pretty sick.

JILL

I don't remember a whole lot from that night.
Just that it was a mess-

STEVE

(shrugs) I've seen worse.

JILL

(offering joint) You smoke?

166. cont.

STEVE

Sure.

Steve takes a hit-

JILL

So what do you do when you roadtrip?

STEVE

Well, Phillip went to see if he could find Leslie and the other guys went to the library to see if they could pick anybody up.

JILL

Good luck.

STEVE

Phillip says you're an actress.

JILL

That's the rumor.

Jill takes the joint back, takes a hit and talks through her teeth, trying to sound casual-

JILL

You want to stay the night?

STEVE

(sruprised) Sure.

There is a long pause which Simon and Garfunkle fill in-

TRACK

"I know I'm fakin it- not really makin it
This feeling of fakin it- I still haven't shaken it-"

Jill sits by Steve and kisses him. It is as if they have to get past some sex before they can get to know each other any better. They lie back on the bed-

CUT TO:

167. JILL AND STEVE

lying side by side in the dark after they've made love. They are getting friendly now, the dope and the fun of sleeping together kicking in-

STEVE

-so we get to Vassar-

JILL

You were a freshman?

167. cont.

STEVE

Uh-huh. First time I ever road-tripped.
I got shot down by one girl in the cafeteria.
and then I spent the rest of the night hiding
in the basement of some dormitory-

JILL

Oh God-

STEVE

I was afraid the other guys might see me
without a woman.

JILL

That's awful-

STEVE

Meanwhile they all struck out and drove home
without me that night. I had to hitchhike
back to school in the rain.

Jill laughs. We hear a phone RING once in the hallway, a muffled
voice, then pounding at the door-

CHRIS

(off) Rosen! Phonecall!

JILL

I'm asleep!

CHRIS

It's an emergency!

We FOLLOW Jill to her feet. She throws a shirt on and goes
out into the hall. Chris is dressed. She hands Jill the
receiver then sits on the floor reading a Herman Hesse book-

JILL

Hello? Sheik- what's wrong? I thought
there was an emergency...Of course you woke
me up, it's two o'clock...

CUT TO:

168. PHONE BOOTH

on a Miami street. Sheik inside, looking bummed out-

SHEIK

I just had to talk to you, that's all. Oh,
things are coming along. A lot of stuff is
just about to happen for me, I can feel it-

CUT TO:

169. HALLWAY, JILL

JILL

-yeah, I'm really tired. Maybe you should try then. Well I'm out of the dorm a lot. Okay.. I will.. Good night, Sheik.

She hangs up, looks to Chris-

JILL

You waiting for a call?

CHRIS

From Boston. Sorry about that-

JILL

From now on I'm at rehearsal, okay?

CUT TO:

170. INT. ROOM

Steve is sitting up in bed when Jill crawls in beside him-

STEVE

Call from home?

JILL

Flash from the past. Nothing important.

CUT TO:

171. INT. POOL ROOM

lots of women shooting pool-

CUT TO:

172. POOL TABLE

Leslie and Jill play eight-ball. They both shoot a pretty good stick-

LESLIE

Phillip is driving down right after his Poly Sci exam- he'll be pretty wiped but he'll get here. And Chrissie's got this guy who's flying down from Harvard and then taking the train-

JILL

Christ-

LESLIE

And Karen's got this dude from Columbia, but he's okay-

JILL

Shelly's guy from high school is coming.

172. cont.

LESLIE
She wouldn't dare-

JILL
He's in love with her.

LESLIE
That's what psychotherapy is for. I bet
they still jerk each other off.

JILL
Eight ball.

LESLIE
You can't beat me, Rosen.

Jill hits too hard and blows the shot-

LESLIE
What'd I tell ya? Speed kills. (she chalks
her cue) How about you?

JILL
Steve's coming.

LESLIE
Oh yeah? Good. I was worried about you.

JILL
Why's it such a big deal?

LESLIE
(shrugs) Always was and always will be.
Number three, off the cushion-

CUT TO:

173. INT. THEATER CLASS

Plasky interrupting Jill in a scene rehearsal. He takes her
to one side-

PLASKY
Jill- Jill, it's the audience who are supposed
to be alienated, not the actress. Who is this
woman? Do you know that yet?

JILL
She isn't me- but I can connect with some of
the things she goes through-

PLASKY
Like what?

173. cont.

JILL
Feeling like she's an imposter-

PLASKY
Okay, that's a starting point-

JILL
(upset) Am I doing anything right at all?

PLASKY
Never think in terms of right and wrong-

JILL
I mean is there any hope of me getting to be a good actress?

PLASKY
(sighs) You're eighteen years old, you're hardly a person yet. Give yourself a break.

CUT TO:

174. INT. DORM HALLWAY

very late. Jill stands in her nightgown using the pay phone in the hall. She speaks softly-

JILL
-oh, sure it's just a dance, but-- Well, I'd like to see you. No, it doesn't mean that much to me, it's not like it's the senior prom in high school or anything, I just thought... Yeah. I know. Well, I can get somebody else to go with me. Sure... Okay, give me a call sometime. Right. Have a good flight. Bye.
(hangs up) Oh shit, what am I gonna do?

She turns to see that Shelly is sitting on the floor of the hallway, watching her. Shelly has thick streaks of black paint under her eyes. She is tripping.

SHELLY
Hi.

JILL
Hi.

SHELLY
You were talking on the telephone.

JILL
Uh-huh.

SHELLY
That must have been interesting.

174. cont.

JILL

Are you tripping?

SHELLY

The others wanted to drive in and look at the city. I was scared so they left me. That was a long time ago.

JILL

Are you okay?

SHELLY

You have the most beautiful light around you.

JILL

You're tripping.

SHELLY

You're probably the closest friend I'll ever have.

JILL

Oh. Would you like to come in and talk for a while?

SHELLY

You mean like have a conversation?

JILL

Uh-huh.

SHELLY

I'm only talking in colors tonight.

JILL

(nods) Remember I told you about Steve? That was him on the phone.

SHELLY

That's too bad. Rick isn't coming either.

JILL

He isn't?

SHELLY

I called him and told him Shelly died.

JILL

Why'd you do that?

SHELLY

(smiles) We buried her behind the biology lab. It was beautiful.

CUT TO:

175. INT. RESTAURANT KITCHEN

Steam, shouting, the clatter of dishes and machinery. We FOLLOW Sheik's hands as a load of dirty dishes is deposited next to him, FOLLOW as he hustles to scrape them into a huge sink, then TILT DOWN as a plate slips and smashes to the floor. He squats to pick up the pieces, then his hands pause- he stands, kicks the pieces aside. We FOLLOW Sheik's feet as he stalks out of the kitchen, his apron wadded and hurled to the floor, a stream of excited Spanish called after him. TRACK MUSIC (Adam Raised a Cain- Springsteen) BEGINS-

TRACK

"In the summer I was baptized
My father held me to his side
As they put me to the water
He said how on that day I cried
We were prisoners of love, a love in chains
He was standin in the door, I was
Standin in the rain
Adam raised a Cain!
Adam raised a Cain!

CUT TO:

176. INT. HOTEL ROOM, PICTURES

rip! rip! rip! photos of Jill are snatched from the wall.
MUSIC CONTINUES-

CUT TO:

177. EXT. STREET

Sheik walking briskly along a line of parked cars till he sees one with the keys left in it. He looks around, throws his bundle of stuff inside and jumps in. MUSIC CONTINUES-

CUT TO:

178. INT. CAR, GEARSHIFT

we hear the engine roar to life, see Sheik's hand shift the lever into drive, and PAN up to see his face, determined as he drives out into the street. MUSIC CONTINUES-

CUT TO:

179. EXT. CAUSEWAY

we FOLLOW Sheik's car over the causeway to Miami. MUSIC CONTINUES-

CUT TO:

180. INT. CAR, CU SHEIK

Sheik lights himself a cigarette as he drives. MUSIC CONTINUES-

CUT TO:

181. SIGN

an interstate sign passes over head- an arrow and the legend NORTHBOUND. MUSIC CONTINUES-

CUT TO:

182. HIGHWAY

dotted line running under us. MUSIC CONTINUES-

CUT TO:

183. INT. CAR, RADIO

the bar moving across the band as Sheik works the dial. MUSIC CONTINUES-

CUT TO:

184. EXT. GAS STATION, PUMP METER

ticking off gallons. We PAN to the station attendant's hand as he squeezes in fuel. MUSIC CONTINUES-

CUT TO:

185. INT. CAR, CU SHEIK

rubbing his eyes, tired. MUSIC CONTINUES-

CUT TO:

186. HIGHWAY

traveling under us. MUSIC CONTINUES-

CUT TO:

187. DASHBOARD

Sheik's hand props up a picture of Jill. MUSIC CONTINUES-

CUT TO:

188. INT. CAR, SPEEDOMETER

pushing from seventy to seventy-five. MUSIC CONTINUES-

CUT TO:

189. SIGN

passing overhead. YOU ARE NOW LEAVING GEORGIA - Y'ALL COME BACK, NOW! MUSIC CONTINUES-

CUT TO:

190. INT. CAR, ASHTRAY

a cigarette butt being stubbed out in an overflowing ashtray. MUSIC CONTINUES-

CUT TO:

191. EXT. HIGHWAY, NIGHT

a headlight coming at us, whizzing by. MUSIC CONTINUES-

CUT TO:

192. INT. CAR, ROAD ATLAS

being turned to the North Carolina page. MUSIC CONTINUES-

CUT TO:

193. TIRES

turning on dry pavement. MUSIC CONTINUES

CUT TO:

194. INT. CAR

Sheik's hand reaches for a vial of pills, untops it, pops a couple into his mouth, widens his eyes. The windshield wipers are going now, brushing snow from the glass. MUSIC CONTINUES-

CUT TO:

195. INT. CAR, ODOMETER

the mileage hitting 80,000. MUSIC CONTINUES-

CUT TO:

196. EXT. SUNRISE, STATUE

the sun rising over the Statue of Liberty as Sheik zips up the Jersey Turnpike. MUSIC CONTINUES-

CUT TO:

197. INT. CAR

Sheik squints and adjusts the sun visors, his eyes bloodshot. MUSIC CONTINUES-

CUT TO:

198. CAMPUS

Sheik driving onto the school grounds, passing a campus COP on foot who eyes his Mustang suspiciously. MUSIC CONTINUES-

TRACK

"Lost but not forgotten
From the dark heart of a dream
Adam raised a Cain!
Adam raised a Cain!

CUT TO:

199. INT. DORM HALLWAY

MUSIC ENDS as Sheik bangs into the dorm and runs into Shelly on her way out-

199. cont.

SHEIK

Where's Jill?

Shelly looks at him, scared-

SHEIK

Where's Jill?

SHELLY

Jill who?

CUT TO:

200. INT. CAFETERIA

Sheik careens from table to table, says a few words, moves on. The women stare after him. He nearly crashes into a woman carrying a stack of coffee cups. He works his way toward us till he intersects with Leslie, grabbing her arm as she passes with a tray-

SHEIK

You know Jill Rosen?

LESLIE

(surprised) Yeah?

SHEIK

Where is she?

LESLIE

I don't know.

SHEIK

Doesn't she have classes or anything?

LESLIE

Are you a friend of hers?

SHEIK

We got business. Who knows where she is?

LESLIE

(shrugs) She could be anywhere.

SHEIK

You're a big fuckin help-

He hurries away-

201. INT. DRAMA CLASS

Plasky stands talking to the class. Jill is not there-

201. cont.

PLASKY

I don't know if it's your age or that something happens to you when you step on a stage and call it theater, but I don't feel any passion. Yelling we've got, lots of volume, lots of energy- but passion-

Sheik steps in next to him and searches the class for Jill-

SHEIK

All right, where the fuck is she?

PLASKY

Where is who?

SHEIK

Jill Rosen, goddamnit, don't give me the fuckin runaround!

PLASKY

She's not here today.

SHEIK

This is her drama class, right? She's sposed to be here!

PLASKY

I don't know where she is.

SHEIK

What kind of fuckin place is this? Don't have classes, don't have bells, nobody knows where anybody is- call theirselves a fuckin school-

He turns and jabs a finger at Plasky-

SHEIK

You're holdin out you're gonna have to deal with me-

PLASKY

If she comes by who should I say was here?

SHEIK

Albert fuckin Capadilupo. She'll know who I mean.

Sheik stalks out, Plasky watching him go-

PLASKY

Passion.

CUT TO:

202. INT. JILL'S ROOM

Sheik rampages through Jill's room, opening her notebooks, her drawers, throwing a bong aside, examining her contraceptive pill dispenser, throwing that aside, finally toppling her cinder-block and 2x4 bookcase with a vicious kick-

CUT TO:

203. INT. DORM HALLWAY

we FOLLOW Jill down the hall, looking depressed. She sees somebody coming and ducks behind a Coke machine. Chris and her DATE pass talking and laughing. Jill continues to her room, opens the door and steps in. Sheik stands there. She closes the door.

JILL

What are you doing here?

SHEIK

I came to see you.

JILL

(sighs) Sheik-

SHEIK

You didn't write.

JILL

I'm sorry, I-

SHEIK

Doesn't matter. I'm here.

Jill looks around at the mess in the room-

JILL

All my stuff-

SHEIK

I gotta talk to you.

JILL

Did you lose your job?

SHEIK

I want you.

JILL

What do you mean?

SHEIK

I think about you all the time-

JILL

Sheik, I don't-

203. cont.

SHEIK

Dammit you shut up and listen!

Sheik stands very close to Jill. She's scared-

SHEIK

You never give me an inch, not in high school, not ever. We're good together- I know that- and all the rest, college, jobs, what people think- that doesn't mean shit. Just me and you, that's what's important-

JILL

(quietly) I'm not in love with you.

A pause.

SHEIK

Why not?

JILL

(evasive) It just doesn't work for me-

SHEIK

What the fuck does that mean? You don't give me a chance! It's cause of who I am, right?

JILL

What do you mean, 'who you are'?

SHEIK

Don't hand me that- onnaconnawhat I'm gonna end up-

JILL

You've got your singing-

SHEIK

Bullshit!

Sheik is losing it, starting to cry. Jill is more scared by him falling apart than by any threat of violence-

SHEIK

I'm not ever gonna be anything. I'm gonna end up a fuckin garbageman like my father-

JILL

Oh Sheik, that isn't true-

SHEIK

(explodes) Don't you fuckin talk down at me!

203. cont.

Sheik sits, crying, covering his face. Jill is starting to cry too-

JILL

Sheik?

SHEIK

Don't look at me.

JILL

I'm sorry. I'm so sorry.

No response.

JILL

I do love you, you know. Just not the way you want me to-

No response. Sheik is sobbing, despair overtaking him-

JILL

(losing herself) You know I got some feelings in this too-

No response.

JILL

I'm trying to be somebody up here- and I'm a complete washout. Hiding here in my room all night cause some guy won't go to a dance with me. You think I've got it made or something?

SHEIK

You lied to me.

JILL

I didn't want to hurt your feelings.

SHEIK

What about when you came to Miami? What the fuck was that?

JILL

What do you want from me? You want me to quit school and get married to you and have kids?

SHEIK

What's so awful about that?

JILL

That's not who I want to be! I don't know what I want but it's not that. You don't even know me, Sheik. I'm just some dream you cooked up. You can't walk around expecting other people to act according to your fantasies-

203. cont.

SHEIK
When we were in high school-

JILL
We're not in high school anymore!

A silence.

SHEIK
You don't want to see me any more.

JILL
(gently) No.

Now it is Jill's turn to cry. They sit for a long time, not looking at each other. Finally Jill gets a handle on herself, sniffing back the tears. She looks at Sheik. He stares toward the wall, a lost expression on his face.

JILL
You shouldn't have slept with Jody.

Sheik looks at her surprised that she knows-

SHEIK
Yeah. That was stupid.

JILL
What are you gonna do now?

SHEIK
(on the verge of tears again) I don't know.

There is a KNOCK on the door. Neither of them move to answer it.

LESLIE
(off) Jill? You in there, Jill? (to Phillip)
Maybe she crapped out and took the train home already.

PHILLIP
(off) We should get a move on.

They leave. Sheik looks at Jill-

SHEIK
Is this dance thing a big deal?

JILL
Everybody tries to impress each other with what guy they can get to come down and go to it with them.

203. cont.

SHEIK
And you got stood up?

JILL
Shot down.

SHEIK
Guy's an asshole.

Jill looks at Sheik again, gets an idea-

JILL
You could take me to it.

SHEIK
What?

JILL
Can't have people thinking I'm a cootie, sittin
up in my room alone-

SHEIK
You don't want to go in there with me.

JILL
Yes I do.

SHEIK
(fishing) What are they gonna think, you walk
in with some meatball?

JILL
They're gonna think I got the best-looking guy
in the room.

Sheik starts to pump himself, getting back some of his bravado-

SHEIK
I seen some of these guys when I was looking
for you. They dress like shit.

JILL
You must've terrorized the place.

SHEIK
(a small laugh) Yeah, I did.

JILL
So how bout it? Will you bail me out?

SHEIK
(thinks) I got my tuxedo in the trunk-

203. cont.

JILL
Do you? Really?

SHEIK
We could show those people some class.
Whaddeyou say?

CUT TO:

204. INT. AUDITORIUM, DANCE

a pretty good band rocking out to early Van Morrison-

BAND
"Gloria! G-L-O-R-I-A
Gloooo-ria!
I'monna shout it all night-"

College kids are dancing, dressed in expensive funk. No tuxedos. The Band slams the final chord of the song-

CUT TO:

205. BANDSTAND

the ROAD MANAGER is speaking to the LEAD SINGER-

MANAGER
But he gave me a twenty-

SINGER
And you took it?

MANAGER
Look, you know the song or not?

SINGER
No, I played every wedding reception in Northern New Jersey and then I got fucking amnesia.

MANAGER
A request is a request.

SINGER
Show me the twenty.

CUT TO:

206. DANCE FLOOR

people milling around. The band does an intro, and we TRACK through the crowd to Jill and Sheik. Sheik is in his tux, Jill dressed up, looking very pretty. Heads turn in surprise as the singer starts into the vocal-

206. cont.

SINGER

"Strangers in the night- exchanging glances
Wondring in the night- what were the chances
We'd be sharing love- before the night was through?"

Jill and Sheik begin to slow dance.

CUT TO:

207. CHRIS

sees them, reacts-

SINGER

"Something in your eyes was so inviting-"

CUT TO:

208. LESLIE

sees them, reacts-

SINGER

"Something in your smile- was so exciting-"

CUT TO:

209. SHELLY

sees them, smiles-

SINGER

"Something in my heart
Told me I must have you-

CUT TO:

210. SHEIK AND JILL

dancing-

SINGER

"Strangers in the night
Up to the moment when we
Said our first hello
Little did we know-"

CUT TO:

211. DANCE FLOOR

Sheik and Jill dancing, holding very tight as we TRACK IN to
Jill's face, smiling and crying as she dances.

SINGER

"Love was just a glance away
A warm embracing dance away-"

210. cont.

SHEIK

--and I figure it's the same clubs, right, it's the same action, only you don't have to be blessed with the voice. Like that Joe E. Lewis Frank played in that movie-- a great singer till the Mob messes up his throat so he becomes an even greater stand-up comedian. I mean I always been funny, you know- I buy myself an act, work on the timing- I already got the tuxedo- what the hell-

MUSIC CONTINUES -- CREDITS ROLL