

BETTER OFF DEAD

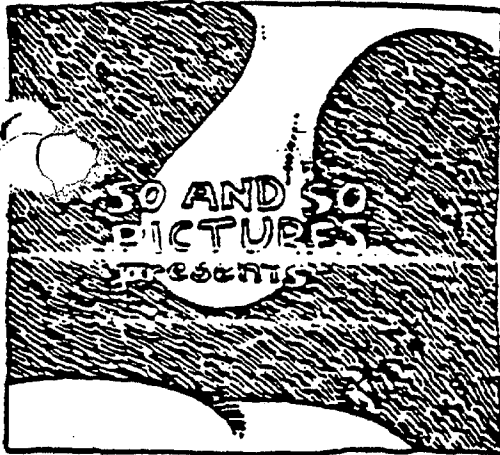
(A love story)

by

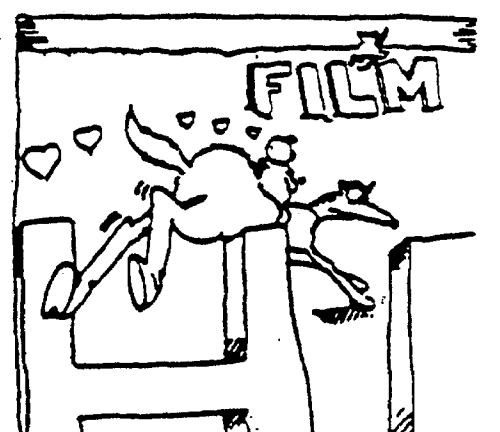
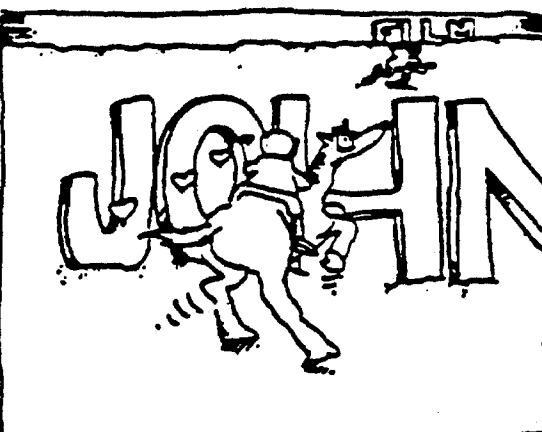
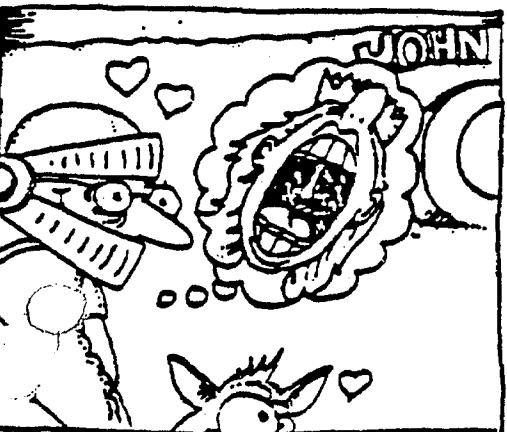
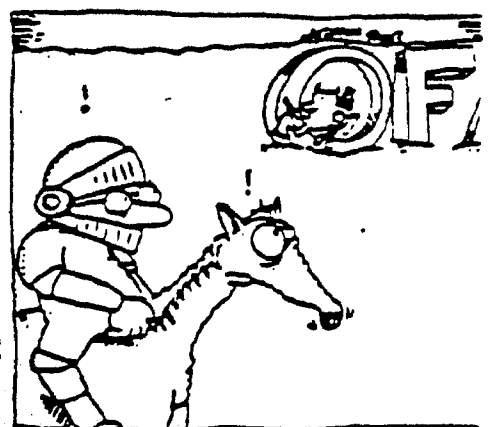
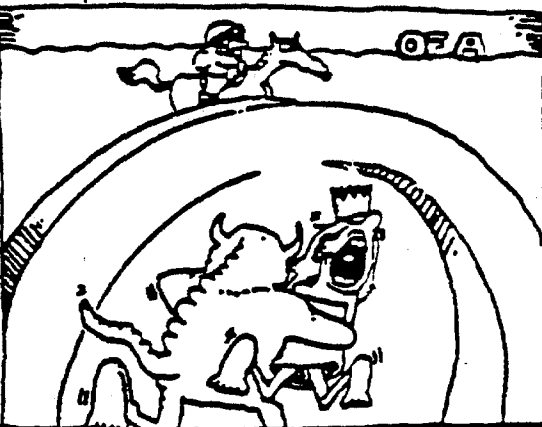
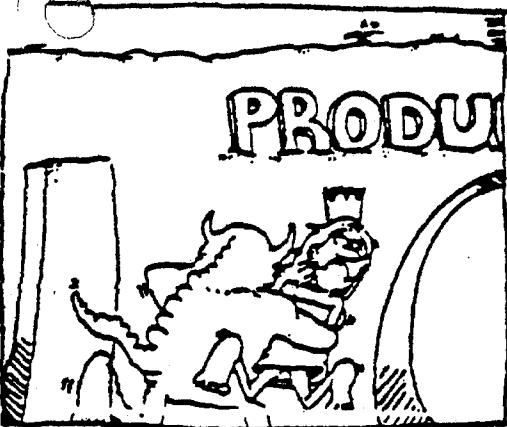
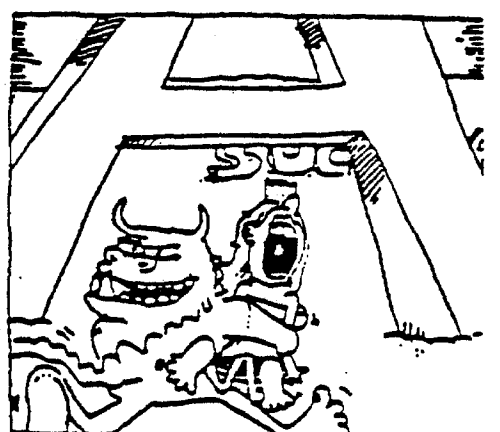
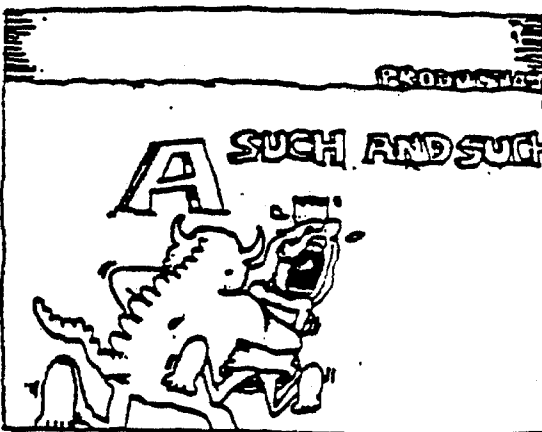
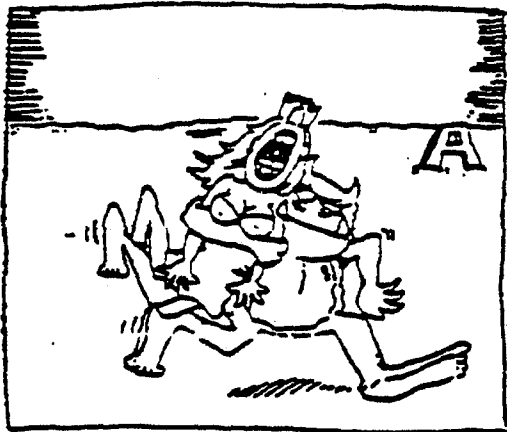
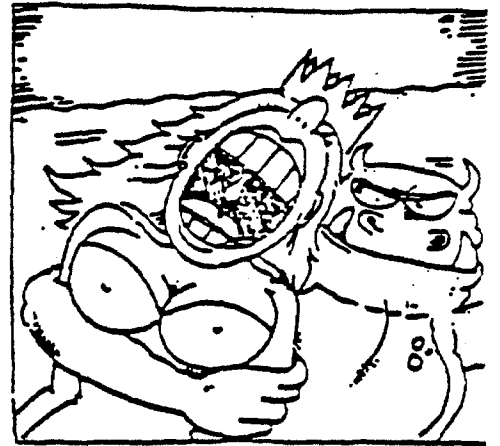
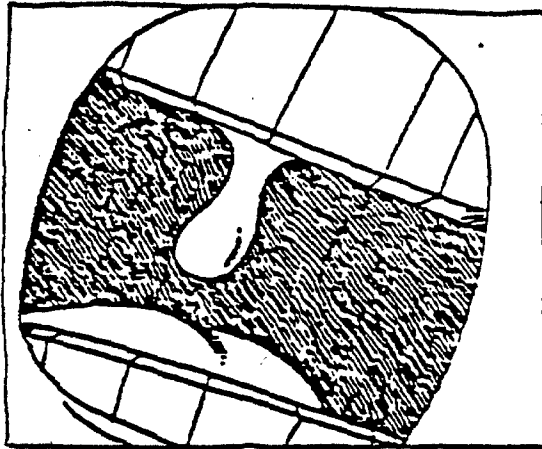
Savage Steve Holland

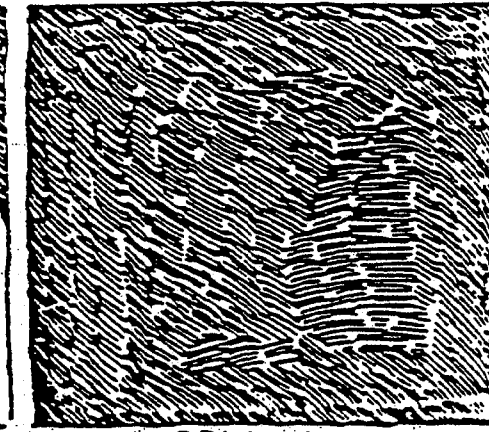
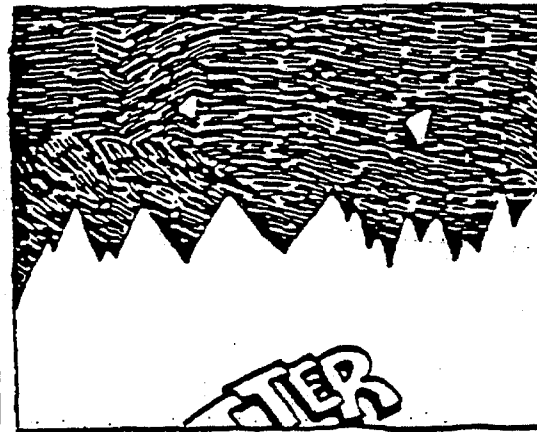
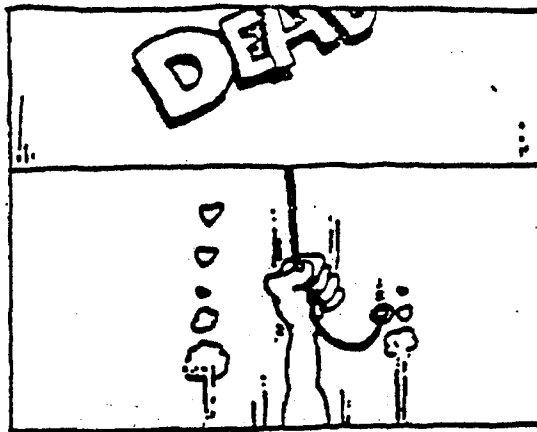
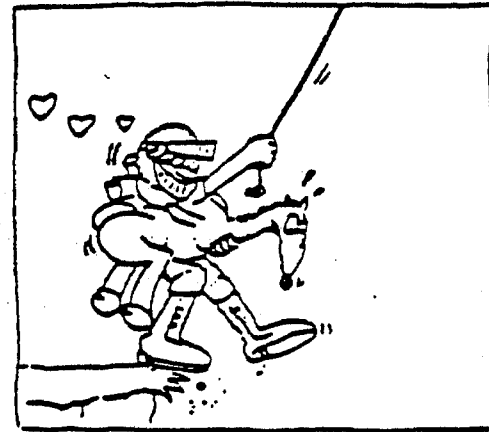
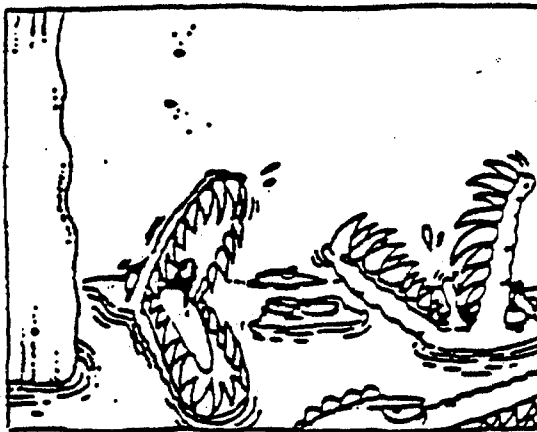
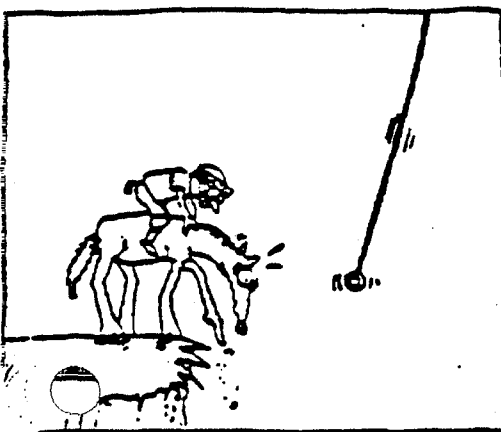
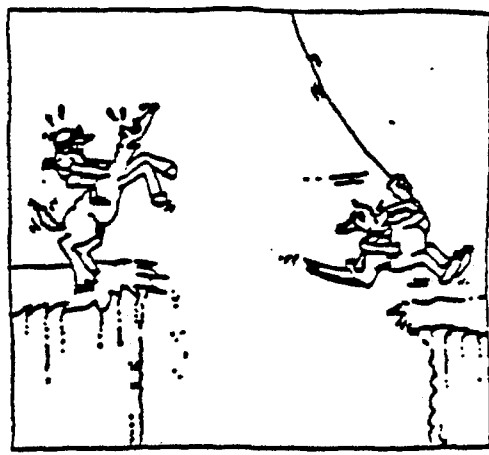
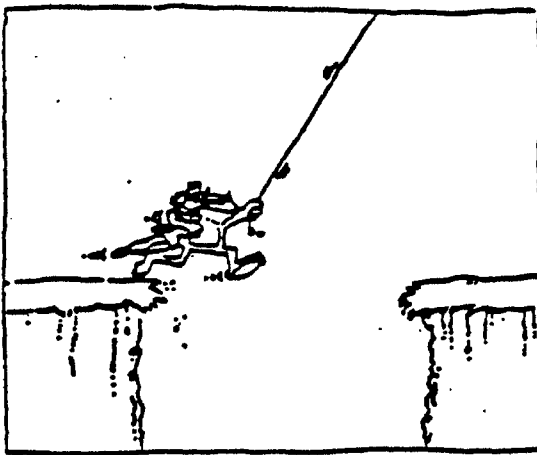
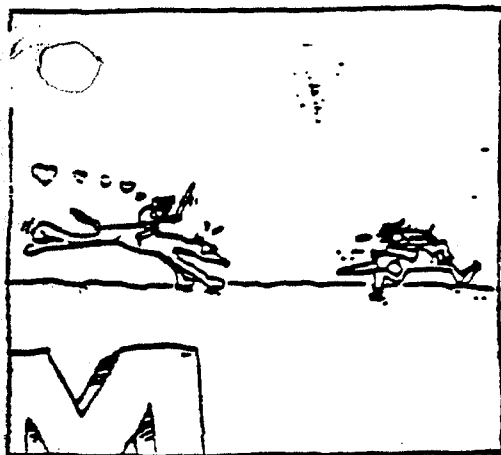
FIRST DRAFT

October 9, 1984



SFX: SCREAM





SFX: RIP!

SFX: SPLASH!

DISSOLVE TO:

1 INT. MORNING - LANE'S BEDROOM 1

DISSOLVE to a real window shade. It springs open with a NOISY, FLAPPING SOUND revealing a crisp, frosty morning. We PAN from the window across Lane Myer's bedroom. The thing that is most apparent is the excess of pictures covering the sixteen-year-old's walls. They are all of the same girl, Lane's high school love and burning obsession, Beth Truss. The PAN ENDS on LANE, lying in his bed, asleep. He is wearing his red aviator-style glasses, and has an arm draped around a framed photo of Beth.

2 CLOSEUP - CLOCK RADIO 2

Reads 8:08. There's a CLICKING SOUND and...

Lane bolts upright as a blaring ROCK TUNE EXPLODES FROM THE RADIO. It takes him a second to become reoriented. He bends his eyeglasses back into shape, gives his favorite photo of Beth a loving glance, kisses it, and hops out of bed. He is wearing nothing but dirty socks and boxer shorts.

3 INT. BATHROOM 3

Clutching himself against the cold, Lane turns on the shower. The bathroom begins to fill with steam. Lane places the photo of Beth on the sink as he gargles to the ROCK TUNE, mouthing the words in the mirror.

4 CLOSEUP - BETH'S PHOTO 4

Lane draws a heart on the fogged glass with his finger.

CUT TO:

5 LOWER ANGLE 5

shows Lane entering the shower. His socks are still on.

CUT TO:

6 HALLWAY 6

Lane's BLARING MUSIC and the SOUND OF THE SHOWER can be heard from behind the closed bathroom door. We PULL DOWN the hall and STOP at another door.

DISSOLVE TO:

7 INT. MR. AND MRS. MYER'S BEDROOM - CLOSEUP OF AL MYER 7
snoring in his cozy bed. His wife, JENNY, asleep next to him. A distant SOUND causes Mr. Myer to twitch.

CUT TO:

8 EXT. STREET 8
The deafening SOUND OF BASEBALL CARDS IN A KID'S BICYCLE SPOKES comes up and FILLS THE SCREEN. We PULL BACK from the baseball cards to reveal a small-town newspaper boy, JOHNNY GASPARINI, intently pumping the pedals of his stingray bicycle.

CUT TO:

9 INT. MR. AND MRS. MYER'S BEDROOM 9
Mr. Myer squirms in his bed as if he is having a nightmare. Ever so faintly we hear the SOUND OF THE BASEBALL CARDS IN THE SPOKES approaching.

CUT TO:

10 EXT. STREET - NEW ANGLE 10
shows us Johnny heading TOWARDS US, a look of unstoppable determination in his eyes.

CUT TO:

11 INT. MR. AND MRS. MYER'S BEDROOM 11
The SOUND OF JOHNNY'S BIKE APPROACHING becomes apparent. Mr. Myer's eyes bolt open. He bursts out of bed in a panic, pulls on boots, pants, and his wife's pink, frilly bathrobe. Mr. Myer runs from the room.

CUT TO:

12 EXT. MYER HOUSE - DAY 12
We are looking at the Myers' twin garage doors. All of the windows on the garage doors are broken except for one. Mr. Myer bursts from the front door and runs to the garage.

13 CLOSEUP - GARAGE DOOR BUTTON 13
Mr. Myer begins to pound furiously on the automatic garage door button. The door does not budge. The mechanism is apparently frozen.

- 14 EXT. STREET - DAY 14
Johnny can be seen making his way up the street.
- 15 EXT. GARAGE 15
Mr. Myer bangs the button with one hand while he pushes at the garage door with the other. The SOUND OF Mr. Myer groaning and the WHINE OF THE FROZEN DOOR are OVERLAPPED by the SOUND OF JOHNNY'S BIKE approaching.
- CUT TO:
- 16 SLOW MOTION - JOHNNY 16
pedaling by, tossing his newspaper with great effort.
- CUT TO:
- 17 INT. MYER GARAGE 17
Through the only unbroken window in the garage we see the newspaper in SLOW MOTION spinning TOWARDS US.
- CUT TO:
- 18 MR. MYER 18
pounding on the button with all his strength.
- CUT TO:
- 19 SPINNING PAPER 19
end over end, heading for the unbroken window.
- CUT TO:
- 20 EXT. GARAGE DOOR 20
finally lifts with a MECHANICAL GROAN, just in time. The paper hits harmlessly against the wooden part of the door. Mr. Myer is ecstatic. He dances about victorious as the SOUND OF JOHNNY'S BIKE disappears down the street.

MR. MYER

Ah ha! You missed! You missed
this time, you little menace! I
beat you!

(CONTINUED)

20 CONTINUED:

20

He takes a triumphant deep breath of morning air, pulls the frilly bathrobe tighter across his chest, and presses the button to close the garage door. A large spring snaps, causing the door to crash down, SHATTERING the last unbroken WINDOW.

CUT TO:

21 INT. LANE'S BEDROOM

21

We FIND Lane happily blow-drying his hair. He admires himself in the mirror, lowering the blow dryer.

CUT TO:

22 LOWER ANGLE

22

shows us Lane blow-drying his soaked socks... still on his feet.

CUT TO:

23 INT. KITCHEN

23

Sitting at the kitchen table are Mr. Myer and his other, younger son, six-year-old BADGER. Badger is oblivious to everything around him as he busies himself with stuffing assorted coupons into assorted envelopes. Mrs. Myer is in the b.g. preparing breakfast. Mr. Myer is still angry, a state he is most comfortable with.

MRS. MYER

Now, honey. That little boy didn't break the window. You did. I saw you through the window. He's just an innocent lit...

MR. MYER

Innocent! C'mon, Jenny! Who do you think broke all those other windows? Look at the evidence. (A) I find a newspaper sitting on the hood of my car. (B) There is glass all over the hood of my car. (C) The glass is from the window that little bastard broke when he threw his damn newspaper through it.

(CONTINUED)

MRS. MYER

You're just getting all worked up over nothing. Here. A nice breakfast will cheer you up.

Mrs. Myer hands her husband a plate. Mr. Myer picks a piece of soggy bacon from the plate and holds it up for inspection.

MR. MYER

What's this?

MRS. MYER

It's bacon.

MR. MYER

I know it's bacon. What have you done with it?

MRS. MYER

You said you didn't like all the grease from fried bacon, so I boiled it.

Mr. Myer is temporarily distracted from his wife's latest culinary atrocity by the SOUND OF LANE'S MUSIC blaring through the ceiling.

MR. MYER

What is Lane doing up so early on a Sunday? Won't he turn to dust or something? *

MRS. MYER

Today's tryouts for the high school ski team. Lane is going up to Mount Brody. With Beth.

MR. MYER

Of course he's going with Beth. He can't do a damn thing without that girl. The boy is obsessed.

MRS. MYER

Now, honey. Obsessed?

CUT TO:

24 INT. LANE'S BEDROOM - DAY

24 *

Lane opens his closet doors. His clothes all hang on hangers with Beth's photo on them, which gives the illusion that there's hundreds of her wearing his shirts.

(CONTINUED)

24 CONTINUED:

24

He picks out a shirt, removes the "Beth hanger," kisses it, and returns it to the closet.

CUT TO:

25 INT. KITCHEN

25

Mr. Myer drops the soggy bacon on Badger's plate.

MR. MYER

I'll just have a bowl of cereal,
thank you.

He pulls a cereal box from a high cupboard. A stream of cereal flakes pour onto his head from a hole in the side of the box.

MR. MYER

(continuing)

What in the name of...?

He inspects the cereal box, then some of the others. Flakes, corn puffs, Rice Krispies, all pour onto the floor.

MRS. MYER

Badger wanted the prizes you can receive if you send in those coupons you have to cut out from the box. He's mailing them today.

MR. MYER

(to oblivious Badger)

Can't you wait until the cereal is gone before you go cutting holes in the damn boxes?

Mr. Myer checks his watch, wiping cornflakes from his shirt. He kisses Jenny on the cheek.

MR. MYER

(continuing)

I gotta run, Honey.

CUT TO:

26 INT. HALLWAY

26

As Mr. Myer exits the kitchen, he crashes into a pair of skis passing in the hall.

(CONTINUED)

26 CONTINUED:

26

MR. MYER

You know, Lane, your negligence exposes myself and other third parties to possible bodily and/or property damage. Please be advised as such.

LANE

'Morning, Dad! Gotta trial this week, huh? *

CUT TO:

A27 INT. KITCHEN - DAY

A27 *

MRS. MYER

Lane, dear, your breakfast is getting cold.

CUT TO:

B27 INT. HALLWAY - DAY

B27 *

Lane, laden with his ski equipment, is stumbling towards the front door. He turns to answer her, knocking over things with his skis.

LANE

(calling to mother)

Can't have any breakfast, Mom. Tryouts today. Got a nervous stomach. Don't want to throw up from the chair lift again. Had to buy that guy a new hat last time.

Lane makes his way through the door and heads down the driveway.

CUT TO:

27 EXT. HOUSE - DAY

27 *

Lane passes a tarp-covered car which doesn't look like it's been moved in quite a while. Dad appears from the front door.

MR. MYER

Please make a memorandum that I would like to meet with you at some point tonight to discuss the future of that vehicle which you purchased yet has darkened our driveway ever since.

LANE

Okay, Dad. Talk to you tonight. Gotta pick up Beth.

CUT TO:

28 EXT. SMITH'S HOUSE

28

From an upstairs window in the house next door we see a pretty girl watching Lane as he stumbles down the driveway. She is wearing a New York Yankees baseball cap. This is MONIQUE.

29 MONIQUE'S POV

29

SHOWS us Lane getting into the family extra car, an ancient behemoth Pontiac station wagon which his parents let him drive till he fixes his. The tailpipe drags noisily as he drives away.

CUT TO:

30 MONIQUE'S ROOM

30

She is unpacking a suitcase when her door swings open. She tears off her baseball cap. At the door are a fat woman and her equally grotesque son. The boy appears shy and stares at the ground. He has all the charms of Peter Lorre.

MRS. SMITH

Monique, this is Ricky. Ricky, this is Monique, the French student who will be staying with us.

Monique holds out her hand. Ricky does not offer his hand. He is staring at Monique's chest where a button is missing exposing the tiniest glimpse of cleavage.

CUT TO:

31 CLOSEUP ON RICKY'S FACE

31

He smiles an awful smile.

CUT TO:

32 EXT. STREET

32

Lane comes to a stoplight which he overruns. He backs up so that his car is not in the middle of the intersection. He pulls out a wallet photo of Beth and stares at it longingly. Suddenly, two Japanese brothers in a beat-up Falcon have pulled up alongside him. ONE BROTHER, who speaks no English, REVS the ENGINE while the other brother speaks into a C.B. Public Address System which bellows from the roof of the Falcon.

(CONTINUED)

32

CONTINUED:

32

It is obvious that this fellow learned English from watching the "Wide World of Sports" as he speaks with a voice like Howard Cosell. His brother puts on leather racing gloves while Lane puts on rubber kitchen gloves.

YEE SOOK REE (V.O.)

It's an awesome spectacle.
Awesome. An audacious display of seething opponents, once again paralleled, in an obstinate attempt to prove superiority of the roads unequalled in our lifetimes. The crowds swell with anticipation as the light turns...

Green. The Falcon tears away like an F-16 from an aircraft carrier. Lane has left his car in reverse. He tears away, backwards, smashing into a truck

CUT TO:

33

INT. BETH'S ROOM - DAY

33 *

BETH

If he asks me out of course I'm gonna go out with him.

The pretty blonde girl we now recognize from the photos. It is BETH. She is talking on the phone as she struggles to get a photo of Lane out of its glass frame.

BETH

I mean, he skis the K-12. Yeah...
He's soo boss.

(beat)

Lane... Yeah I guess he'll be pretty upset.

She now has the photo out and begins to struggle with replacing it with another photo. A picture of ace skier Roy Stalin.

(CONTINUED)

33 CONTINUED:

33

BETH

(continuing)

I'll tell him after try-outs. You know how he gets when he's upset.

(beat)

Yeah. From the chairlift. Had to buy the guy a new hat last time.

We hear a CAR HORN.

BETH

(continuing)

Lane's here... I'll call you later.

Beth hangs up and heads out the door. Before exiting she drops the photo of Lane in the wastebasket.

34 EXT. BRODY MOUNTAIN - DAY

34

We are watching a graceful skier making his way down an awesome slope. The skier follows the slope through a slalom course and comes to a skidding stop at the bottom.

Lane is standing with his arms around Beth. He is staring at her as she stares at the skier, ROY.

BETH

I hear he's the only person in Greendale that's ever run that K-twelve course from the glacier and lived.

Roy pulls off his hat and goggles and we see that he is a Norwegian God, the guy now in Beth's frame. He has a habit of walking around with his hands down his pants. Beth is in awe.

BETH

(continuing)

Man, you are a hunk.

Lane assumes this compliment has been directed at him and shrugs modestly.

ROY

... Your running time must be under fifty-eight seconds to even be considered for the team.

(MORE)

(CONTINUED)

ROY (CONT'D)

This time will be gauged along with a rating of one to ten on your style, which will be judged solely by me and my vast expertise of skiing technique.

The girls swoon; Roy drinks it in like air.

ROY

(continuing)

So why don't we have you sorry-looking lot of hopefuls make your way to the top. It's time to separate the boys from the girls.

The guys begin heading for the chair lift line. Roy eyes the bevy of giggling girls.

ROY

(continuing)

And you future members of the girls' ski team can keep me company until it's time for you to take the track. Now, who wants to hold my clipboard?

The girls all raise their hands enthusiastically, including, to Lane's horror, Beth. Roy makes his way to Beth; his skis slide between her skis so that he is face-to-face with her. Beth giggles nervously.

ROY

(continuing)

You'll make a fine helper. What's your name?

BETH

Uh... Beth.

ROY

That's a nice name.

He notices Lane standing nearby, looking at them, pained.

ROY

(continuing)

Hey. Roy Stalin. How ya doin'? You like the way I ski, huh?

LANE

Well... I...

(CONTINUED)

34 CONTINUED: (2)

34

ROY

I can see that we share a common desire.

Roy looks at Beth seductively.

ROY

(continuing)

The desire to be part of the well oiled machinery that is the Greendale High School ski racing team. The desire for victory above all odds. The desire to win.

LANE

Well... I...

ROY

Right on! Now get up there and lets see what you got. Remember, who dares wins!

He shoves Lane backwards. Lane plows into the lift line crowds, knocking them down like dominoes. Roy skis away. All the girls follow him.

ROY

(continuing)

Okay. Let's do it.

Lane is untangling himself from a pile of irate skiers as he watches Beth ski off after Roy.

ROY

(continuing; to Beth)

You know that guy?

CUT TO:

35 A RACER.

35

is barreling down the treacherous, giant slalom course. We PAN UP the course. Three lips (jumps) made of hay bales block the view to the top of the course from people standing at the bottom. We hear the CRACKLE OF A WALKIE TALKIE.

CUT TO:

36 TOP OF THE RUN

36

Lane is in the starting gate. He is fired and aggressive.

LANE

Desire. I'll show you desire...

A STUDENT with a walkie-talkie is next to Lane. The WALKIE-TALKIE CRACKLES with the SOUND OF ROY'S VOICE:

ROY (V.O.)

(over walkie-talkie)

You ready up there?

STUDENT

All set...

ROY (V.O.)

What is the next victim's name?

STUDENT

Myer, Lane Myer.

CUT TO:

37 BOTTOM OF HILL

37

Roy, surrounded by adoring females, surveys his clipboard that Beth is holding.

ROY

As in Oscar Myer?

(he turns to Beth)

You were standing with Oscar,
Beth. Is he your main wiener man?

Beth stumbles over her words. She is saved by the CRACKLE of Roy's WALKIE-TALKIE.

STUDENT (V.O.)

Okay, we're sending him down.

Roy pulls out his stopwatch.

ROY

That's a roger. Count him down.

The Student, also holding a stopwatch, counts down in German.

STUDENT (O.S.)

Drei, fri, eince, go!

(CONTINUED)

37 CONTINUED:

37

Lane crashes through the Longines timing gate and roars down the slope. He is a fine skier as he burns his way down the course. He smiles at Beth as he makes the last gate. As he passes Roy we:

CUT TO:

38 CLOSE ON STOP WATCH

38

Roy doesn't stop the watch until the sweep hand has passed the required time.

ROY

Too bad! It was real close.

Roy smiles at Beth.

ROY

(continuing)

Next!

39 EXT. SKI AREA - DAY

39 *

The station wagon pulls out and heads down road.

*

40 INT. CAR - DAY

40 *

LANE

How could he not put me on the team? My time was only off by two seconds!

BETH

There's only so many positions available on the team, Lane. Your time just wasn't good enough.

LANE

So what. I tore up that course. My style was perfect. Some things are far more important than a fast time.

BETH

Those are the rules, Lane.

LANE

It just seems wrong. Take your run for example. It was twice the required time yet your style was really quite good.

(MORE)

(CONTINUED)

LANE (CONT'D)

Anyone could see that with a little practice you'd be a fine skier. And just because of your time, you're not on the team.

BETH

I am on the team, Lane.

LANE

Hmmm?

BETH

I am on the team. Roy thinks that I show real potential. That with a little practice I'll be a fine skier.

LANE

What about required times and all that stuff?

BETH

Roy thinks that some things are more important than a fast time.

LANE

That's idiotic.

A41 EXT. THROUGHWAY - DAY

A41*

The station wagon is heading down the throughway.

*

CUT TO:

B41 EXT. BETH'S STREET - DAY

*

There's a moment of uncomfortable silence.

LANE

(continuing)

Well. I guess I could drive you to the slopes. That way you won't have to take that silly ski team bus. We can be together between races.

BETH

Listen, Lane. I think we better talk.

LANE

Here we are. The castle where Queen Elizabeth lives.

CUT TO:

(CONTINUED)

41 EXT. BETH'S HOUSE - DAY

41 *

The car pulls in front of Beth's house. We see Beth's dad sweeping the walk by the front door.

(CONTINUED)

41 CONTINUED:

41

BETH
Look, Lane...

LANE
Yes, Beth...

He pulls her close.

BETH
How's your stomach these days?

LANE
My stomach? He, he, it's fine. I
haven't had an upset stomach
since... well... you know...

BETH
I think we better go inside, Lane.

They pass Beth's dad and head into the house. Above
Beth's dad we see Lane and Beth pacing back and forth.
Lane stops in front of the window horror struck. We
think we hear him say "Break up??" He runs for the
window and struggles with it. *

CUT TO:

42 BETH'S DAD

42

stops sweeping as he hears the upstairs window fly
open. He looks up and his eyes widen in horror as we
hear a RETCHING SOUND. Beth's father screams as we: *

CUT TO:

43 INT. LANE'S CAR - DAY

43 *

Lane in his car, his voice cracking. He stops at a
light; from a SIDE ANGLE...

LANE
Six months and she wants... Him...
Roy... Just like that. I... I...

44 EXT. STREET - DAY

44 *

At the light, the Japanese twins in the Falcon pull
alongside Lane's car. Yee Sook again gives his P.A.
commentary while his brother REVS the car's ENGINE.

(CONTINUED)

44 CONTINUED:

44

YEE SOOK REE (V.O.)
 (in sympathetic
 Howard Cosell tone)
 Truly a sight to behold. The man.
 Beaten. Tears stream from his
 eyes. The once great champ. Now,
 a study in mopishness. A true
 challenger whittled to the epitomy
 of melancholia in the face of so
 potent a foe.

45 INT. LANE'S CAR

45

Lane, in hysterics, ignores him. He pulls a stack of
 8x10 photos of Beth from the glove box and tosses them
 into the garbage can.

Yee Sook's brother, CHEN, continues to REV the ENGINE.

YEE SOOK REE (V.O.)
 How sad it is to witness the
 collapse of one so mighty. A man
 reduced to the pitiable sight we
 now behold. No longer the victory
 hungry stallion we've raced so
 many times before. But a
 pathetic...

46 INTERCUT INT./EXT. BOTH CARS

46

LANE
 (to the smoldering
 photos)
 Want some time to yourself?! Too
 young to see so much of one
 person, huh?!?!?

He pulls down the visors. They are adorned with photos
 of Beth. He tosses them into the garbage can, as his
 hurt and anger reach a fever pitch.

LANE
 (continuing)
See other guys, sure, you see
other guys!! Fine! I'll be just
fine... Now that we've...

YEE SOOK REE (V.O.)
 Washed up, aged, ex-champion, a
 man no longer within the grasp...

LANE
We've...

(CONTINUED)

46 CONTINUED:

46

Lane puts on his gloves.

YEE SOOK REE (V.O.)
Of a victorious race here in
the...

LANE

Broke up!!!

CUT TO:

47 CLOSEUP - LIGHT

47

it turns green. The Falcon TEARS OFF. Lane hasn't noticed that there's a truck in front of him at the light. He plows into it. It is the same giant man (Rocko) he hit this morning.

*

*

48 EXT. MYER'S HOUSE - DAY

48 *

CLOSE on Badger's fat little hands as he is cutting out a coupon for the book, "How to Pick Up Trashy Women." Lane pulls up in the station wagon and ambles past Badger in a total zomboid state.

*

LANE

Broke up... We broke up...

49 INT. FRONT HALLWAY - DAY

49 *

Mrs. Myer is vacuuming and does not acknowledge Lane's depressed state.

MRS. MYER

Hello, Lane... How was your day...?

LANE

Broke up... We broke up...

MRS. MYER

That's nice, dear.

Lane grabs an extension cord out of a nearby closet and exits the scene.

LANE

Broke up... We broke up...

Lane enters through the basement door. He stands on the cement steps leading down into the garage and ties one end of the extension cord to an overhead pipe. Lane ties a noose and slips it over his head. He thinks for a second and decides that this is idiotic. He shakes his head and begins to undo the noose. Just then he is knocked off the step by the basement door swinging wide with great force. His mother's rear end appears. She is vacuuming the basement. Behind the door we can only see Lane's feet kicking, trying to get his feet back on the steps. He finally succeeds when his mother slams the door back again. Again his feet are flailing. His mother turns off the vacuum and looks behind the door where she finds Lane kicking and hanging onto the noose with his hands just barely keeping himself from choking. Again he maneuvers his feet onto the steps.

MRS. MYER

Oh, there you are, Lane. I wonder if you could run to the market for me.

LANE

G-ggkk...

MRS. MYER

Thank you, honey. I'll make a list.

She exits swinging the door open again. Lane is again knocked off the steps.

CUT TO:

Lane and his best friend CHARLES are at the register. The register is the kind that talks in a little robot voice.

REGISTER

One can Cheez Wiz \$2.18...

Charles is sucking on a a can of Happy Whip.

CHARLES

Tried to kill yourself.

Now his voice changes from the gas.

(CONTINUED)

51 CONTINUED:

51

CHARLES

(continuing)

Forget that. I want to hear the part where you threw up on Beth's old man.

REGISTER

Del Monte frozen peas, \$1.89.

LANE

Six months. She's throwing all that away. I mean what does a guy like that have that I don't have?

REGISTER

Yodels, \$1.79.

CHARLES

Well, a Porsche for one thing. He can ski the K-12. HE Plays the guitar...

Lane is reading the Enquirer.

REGISTER

Lipton tea bags... Hey, buddy. You gonna buy that magazine?

LANE

Oh... oh no... sorry.

He puts the magazine back.

REGISTER

Tea bags, \$2.18.

CHARLES

Greendale's a bodasciously small town that's just a stop-over on the way to a ski mountain. I can't even get real drugs here. Stalin's a hero. He's the captain of the team. The only one in this town who can ski the K-12. You're a good skier, Lane, but he's incredible.

REGISTER

Corn chips, \$3.10. Grand total, \$20.86.

LANE

Maybe if I could get that stupid car of mine to work she'd take me back.

(CONTINUED)

51 CONTINUED: (2)

51

REGISTER

Grand total, \$20.86.

LANE

Maybe if I skied the K-12. Ha.
How I'm back to killing myself.

REGISTER

Hey... Bud... I said Grand Total,
\$20.86. You got food stamps or
what...?

LANE

Oh, sorry.

He hands the checker a \$50.00 but the register is not
happy.

REGISTER

Don't you have anything smaller?

52 INT. KITCHEN - LATER THAT NIGHT

52

Lane, looking morose, and Mrs. Myer are sitting at the
dinner table. In the b.g., Mr. Myer is pacing, con-
cluding his nightly lecture on this week's family mat-
ters. At the moment, he is addressing Mrs. Myer.

MR. MYER

And so, in conclusion, you being
the mother of said indicted sequi
geniture, that being my second and
youngest son, Badger, will hereby
reach an agreement with me, being
father of above-mentioned sequi
geniture, whereas Badger will
discontinue the phenomenon of
cutting coupons from said articles
until such a time that the produce
contained in said articles is
removed from said articles in the
process they were intended to be
used. Is that fully understood?

MRS. MYER

Yes, dear.

Mrs. Myer goes to her stove.

MR. MYER

Fine.

(CONTINUED)

MRS. MYER

Good. Now, if court is adjourned,
I think we're all going to enjoy
this little treat.

(placing milk
on table)

I got the recipe from The Ladies
Home Journal. The mail got wet in
the rain, so some of the pages ran
together. What I couldn't read, I
just ad-libbed, with my own little
creative ideas. See, there's
raisins in it.

(to Lane)

You like raisins.

She plops what looks like a radiated jellyfish with
raisins on Lane's plate. He stares at it with fear.

MR. MYER

There is still one more thing I
would like to discuss, with Lane.
The subject is the said "mystery
car." The car which, even as we
speak, darkens our driveway under
a moldy tarp. You do know the car
I speak of, don't you, Lane?

LANE

I just nev--

MR. MYER

Let me refresh your memory. It
was a crisp September afternoon.
You borrowed two hundred dollars
from me to buy a car. Mainly
because your girl friend Beth said
it was, I believe the term was...
tastey.

MR. MYER

Since that day... That tastey car
has been sleeping in a car cocoon
in my driveway.

LANE

I'll get around to it.

Mrs. Myer places a glass of milk next to Lane's plate
and attempts to change the somber mood.

(CONTINUED)

MRS. MYER

Lane. Have you seen the exchange student who's staying with the Smiths? I believe she's in your grade. She looks most pleasant. Perhaps you should stop over and welcome her to our town. I know she'd like that.

LANE

Yeah, Mom. Sure.

MR. MYER

Mrs. Smith probably got her so that that weirdo son of theirs would see what a girl looks like. The kid never leaves the house. Just sits around crocheting all day.

MRS. MYER

Why, do you know that the Chapman family had their exchange student stay with them for six months.

MR. MYER

You mean that kid from Brazil?

MRS. MYER

He practically became a son to Jules and Irene.

MR. MYER

I don't know about that. Last time I talked to Jules he said that Enrique kid never flushed the toilet. Irene wouldn't let him say anything to the kid. Told Jules that maybe foreigners don't have toilets. Most disgusting thing I've ever heard. Some strange South American hanging around your house not flushing the toilet...

Lane stares a hole through his dinner as his father rants on. Suddenly, to Lane's horror, his dinner crawls away under its own power.

LANE

Uh... could I be excused please?
I'm not feeling well.

He exits.

(CONTINUED)

52 CONTINUED: (3)

52

MR. MYER

I swear to God, you just can't
have a casual conversation with
your kids anymore.

CUT TO:

53 INT. BADGER'S BEDROOM - NIGHT

53 *

Amongst piles of brown mailing paper, empty boxes, and coupons yet to be mailed, Badger is sitting at his desk. He is busying himself with snapping together a "Galaxy Man Laser Blaster," which he has recently received in the mail. Lane walks into the room and rummages through some of the items strewn about Badger's floor -- X-ray specs, voodoo dolls, decoder rings, books on throwing your voice. Finally, Lane inspects the box that the "Galaxy Man Laser Blaster" arrived in.

CUT TO:

54 CLOSEUP - BOX

54

The picture on the box shows a kid wearing a Galaxy Man costume aiming a gun at his wall. A beam of D-cell battery light shines on the wall.

LANE

I can't figure it out, Badger.
Why do you waste your money on
this kid stuff garbage?

Badger snaps the last piece onto the gun. He aims the gun at Lane. A beam from the gun blows the box out of Lane's hand, disintegrating it.

DISSOLVE TO:

55 MYER HOUSE - NIGHT

55

A half-moon is in the night sky.

CUT TO:

56 INT. LANE'S ROOM - NIGHT

56 *

Lane is sitting up against his headboard, looking at his favorite picture of Beth.

(CONTINUED)

56 CONTINUED:

56

LANE

Six months. I don't understand...
Don't understand. We were in
love. It was love at first
sight... first sight... first
sight.

FOCUS DISSOLVE TO:

57 FLASHBACK - BLACK AND WHITE - EXT. BEACH PARTY - DAY 57

Time is six months earlier. Beth is sitting at a picnic table with her friend SHARKY. Lane is playing football with Charles when he spots her. We know he's in love with her 'cause he just stops and stares, then someone taps him and we see he is standing on someone's picnic. Beth laughs as we...

CUT TO:

58 LANE

58

Lane is a bundle of nerves as he tries to make conversation with this sixteen-year-old vision.

LANE

So... uh... how do you like, um...
Greendale?

BETH

Fine.

LANE

Oh. Well... good... and the
school system? You find it
adequate?

BETH

(scratching her
nose)

School hasn't started yet.

LANE

Oh. Ha... that's right.

From this point, we just see Lane and Beth's mouths move as they continue their conversation. What we hear is what the two are actually thinking.

(CONTINUED)

LANE (V.O.)

She itched her nose. I wonder if that was some kind of unconscious message to me that there's something on my nose.

He quickly runs a finger across his nose.

BETH (V.O.)

That's funny. He wiped his nose after I did. Maybe I got some dirt on my nose when I itched it. God, he's too embarrassed to tell me. I must look sickening.

She rubs her nose twice with a quick, nervous movement.

LANE (V.O.)

There she goes again. What could it be? Dirt? Relish? Relish on my nose. How gross. She might think it's a... Oh, not that... oh, no... please. Please don't let it be a booger. Not now. Please.

He runs his sleeve over his face.

BETH (V.O.)

It must be all over me. He's telling me it's all over my face. What could it be? My nose must be running. Oh, shit. No.

She rubs her face in her jacket.

He rubs his face in the tablecloth.

She looks through her hair.

He clean his ears with a napkin.

She checks the corners of her eyes. They're both in a panic. They turn away from each other. She looks at a compact mirror. He inspects himself in Charles' mirror glasses. They both look fine. They face each other again. Beth starts to cry.

LANE

Beth, what is it? What's wrong?

(CONTINUED)

58 CONTINUED: (2)

58

BETH

Well, it's just that I've been
sitting with you for like...
well... for like forever.

LANE

Forever, but you jus--

BETH

(bursting into
tears)

Don't you want to kiss me?!

Dumbstruck, Lane can't believe his ears. He reaches
for her and we...

CUT TO:

59 INT. LANE'S BEDROOM - MORNING

59

DING DONG! Lane wakes up. He is back in his bedroom.
It is morning.

LANE

First sight.

DING DONG! The SOUND of the DOORBELL RINGING fills his
room.

LANE

(continuing)

Somebody get the door!

The RINGING CONTINUES.

He puts on a robe. Opening his bedroom door, finds a
note from his mom.

60 CLOSEUP - NOTE

60

"We had to leave. Don't be late for school. Love,
Mom." P.S. Cat food.

61 BACK TO SCENE

61

He goes to the front door. There stands Johnny
Gasparini, ten years old, evil in his black eyes, news-
bag over his shoulder. He is holding a pad.

JOHNNY

Four weeks. Twenty papers.
That's two dollars. Plus tip.

(CONTINUED)

61 CONTINUED:

61

Lane checks his robe.

LANE

Gee... uh, Johnny, I haven't got a dime.

JOHNNY

Didn't ask for a dime. Two dollars...

A bead of sweat forms over Lane's right eye and trickles down his cheek.

LANE

Well... ha, it's funny but my mom had to leave early to take my brother to school, and my dad to work, cuz, see, I'm using her wagon till I get my car going. Of course, I guess she didn't know you were coming or she would ha--

JOHNNY

Two dollars.

There's a CLICKING SOUND. A lengthy switchblade comb springs open in Johnny's gloved hand.

JOHNNY

(continuing)

Cash...

LANE

She oughta be home in a little while... Uh... come back then...

He slams the door in Johnny's face. He nervously peeks out the window. Johnny is gone.

CUT TO:

62 INT. KITCHEN

62

Lane grabs a box of cat food from the shelf. We see a stream of Cat Chow pour from the hole in the box, across the floor, and onto the kitchen table where Lane solemnly plops down. He pours it in a bowl like cereal.

LANE

See other guys...

(CONTINUED)

A63 EXT. MYER HOUSE - DAY

A63*

The DOORBELL RINGS again...Lane looks out but no one is there. He gingerly steps out in his boxer shorts and robe. Suddenly he finds himself suspended upside down by a rope trap, connected to an overhead flagpole. Johnny Gasparini glares from over the roof.

JOHNNY

I'm coming back. I'll get my two dollars.

He disappears leaving Lane hanging upside down in his underwear.

CUT TO:

63 EXT. SMITH'S HOUSE - DAY

63 *

Mrs. Smith, Monique, and Ricky are getting into the car to go to school. Ricky is crocheting and eyeing Monique.

CUT TO:

64 MONIQUE'S POV

64

of Lane hanging in his front doorway.

MRS. SMITH

Why there's Lane Myer. He's our nay-boooar.

(she rolls down
her window)

Hello, Lane.

(to Monique)

Do you have nayboars in France?

Nay Boar?

Lane weakly waves at them. Monique stares, uncertain, as the car disappears down the road.

CUT TO:

65 EXT. STREET - DAY

65 *

Lane's station wagon drives INTO FRAME.

CUT TO:

66 INT. CAR. - DAY

66 *

Lane turns on the radio. Neil Sedaka blares "Breaking Up Is Hard To Do."

(CONTINUED)

66 CONTINUED:

66

Lane grumbles and changes the station. He stops at Eric Carmen "All By Myself." Moves on to the Bee-Gees' "How Can You Mend A Broken Heart." Angered, he punches another button, Gilbert O'Sullivan's "Alone Again Naturally." Hall and Oates' "She's Gone."

CUT TO:

67 EXT. STREET - DAY

67 *

Lane's station wagon passes THROUGH THE FRAME. He throws something from the window. As his car LEAVES THE FRAME and the thrown object crashes to a halt in front of us, we see that it is the car radio.

CUT TO:

68 INT. CAR - DAY

68 *

LANE

Okay, okay. So she dumped ya. So he's a better skier -- You're a free man now, killer. You just gotta buck up. Act your age. Think of it... now you can experience other women. All kinds of women. More women than you ever even dreamed existed.

FOCUS DISSOLVE TO:

69 DAYDREAM - BLACK AND WHITE - EXT. GREENDALE HIGH SCHOOL

69

Lane's Ferrari pulls into the high school parking lot. *

70 FROM HIS POV

70

We see a riot taking place up ahead. The whole female population of Greendale High is attempting to push past police and barricades to get their hands on Lane. As Lane's car drives past them looking for a parking space, they scream as if he was The Beatles all wrapped up into one. They start getting out of hand. The police fire tear gas into the crowds. A figure breaks through the barricades and approaches Lane's car. It is Charles deMar.

(CONTINUED)

CHARLES

Yo! Lane! Monster scene taking place here. I repeat, monster scene. Now that you're not joined at the hip to Beth anymore, this semi-crazed mass of poontang is crawling outta their skin. You fiend. Man, you are the hottest thing since sunburn.

Lane gets out of his car, now a Ferrari, very sure of himself. The crowds are going wild, surging, screaming, pushing.

CHARLES

(continuing)

Let me handle it. We'll get the girls to draw straws. You shouldn't go in that way. Hey, Lane, things are starting to get ugly. Maybe we --

It's too late. The girls have overrun the barriers.

As Lane and Charles seek refuge in the Ferrari. Lane is grabbed by a hundred hungry arms. His head is mashed into the steering wheel... HONK! HONK! HONK! *

CUT TO:

Lane is at a stoplight. His head is resting on the steering wheel.

HONK! HONK! HONK!

He looks to the source of the blaring horn and is greeted by the blaring commentary of Yee Sook Ree.

YEE SOOK REE

This is truly a spectacle that defies belief! Dauntless opponents, side by side again, gladiators in this fiercest and most glorious moment in competition racing...

Chen REVS his damn ENGINE as an anger starts to build in Lane. The light turns green and the two old cars peel out. The Falcon disappears down the road. Lane is still at the light. He has literally peeled out the rubber on both his back tires.

CUT TO:

72 EXT. GREENDALE HIGH SCHOOL

72

Lane's car with the two flat tires makes its way into the parking lot and parks in a "handicapped" parking space. There is no riot going on. Charles deMar does however approach the car. He sticks his head through the open window.

CHARLES

Yo, Lane! Hey, listen pal. I was just wondering. Well, let's be adults, ten-four? You reading me? I was just wondering, you know, would it be righteous if I cruised, you know took out Beth, I mean since you guys aren't goin' steady anymore? Izat... I don't know...

Lane rolls up the window as Charles gives a "What'd I say?" shrug from the other side of the glass.

CUT TO:

73 INT. ALGEBRA-TRIG CLASS

73

We PAN ALONG students in Lane's math class. They listen half awake to the rantings of their teacher, MR. KERBER.

We PAN to Beth, listening intently. We FOCUS on Lane in the f.g., staring at Beth from across the room.

74 ANGLE ON MR. KERBER

74

in front of Einsteinian figures on the blackboard.

MR. KERBER

We should have relatively no problem solving the equation by dividing the angle by the length, width and hypotenuse of our three previous equations. Now I'd like to see how you worked these problems out. Please take out your homework assignments.

The class opens up notebooks with page upon page of equally Einsteinian equations. Lane pulls a piece of looseleaf paper from his back pocket. There is nothing on the paper except the word "Homework."

LANE

Oops.

(CONTINUED)

74 CONTINUED:

74

MR. KERBER

Sophia, Buster, and Beth... and
Mr. Myer. Please come to the
blackboard and show us how you
solved this geometrical dilemma.

The students head for the chalk board. Lane touches
his chalk to the board and there is a horrible SQUEAL
FROM THE CHALK.

LANE

Sorry...

75 ANGLE ON THE REST OF THE CLASS AND MR. KERBER

75

They are holding their ears and their hair is standing
on end. Lane starts again, but his eyes are drawn to
Beth who is diligently working out her math problem.
He starts jotting down obscure numbers as he drifts
into memory.

DISSOLVE TO:

76 EXT. WOODS - NIGHT (BLACK AND WHITE)

76

A full moon glows romantically over Lane's station
wagon which is parked in a remote wooded area. We HOLD
on the car as we hear the SOUNDS OF TEENAGE SNUDDLING.

CUT TO:

77 INT. CAR

77

Beth and Lane are making out with typical teenage lust.
Suddenly Beth stops.

BETH

What's that?

LANE

What's what?

BETH

I heard something.

LANE

(coughs)

Beth, we're in the most secluded
place on the Northern hemisphere.
There's nothing out there.

Beth finally feels reassured. They go back to what
they were doing.

CUT TO:

The dialogue continues as we see the same ESTABLISHING SHOT of the station wagon under the full moon. Only this time the tires are gone and the car rests on concrete blocks.

We hear a RUSTLING SOUND. The SOUND OF A FOIL WRAPPER being opened.

BETH (O.S.)
Here, put this on.

LANE (O.S.)
(confused)
What... what is it?

BETH (O.S.)
You wear it.

LANE (O.S.)
Oh...

There's a beat. Then we hear Lane talking nasally, as if there's something on his nose.

LANE (O.S.)
(continuing)
You mean like this?

BETH (O.S.)
You really don't know what that is, do you? We're gonna do it tonight, Lane. Here. Now. This is it!

LANE (O.S.)
Oohh... Oh, do it. It. You mean do it. Now? Tonight? You and me? I mean, together? Wow... Beth, really... uh... I...

BETH (O.S.)
Lane, for God's sake, relax. It's just our virginity.

LANE (O.S.)
(in complete panic)
Oh yeah. I agree. Uh... still... our virginity... I mean, this is a big step for us. A big moment in our lives. Shouldn't we tell someone? Or... or... maybe I should get my dad's Polaroid...

(CONTINUED)

BETH (O.S.)
(exasperated)
Lane... please... Let's just do
it. Let's get it over with.

We hear a series of uncomfortable GRUNTS AND GROANS for
about ten seconds.

BETH (O.S.)
(continuing)
Lane? What's wrong?

LANE (O.S.)
Nothing. It's just that... well,
that thing... that thing I put on
me... it's gone.

BETH (O.S.)
Whaddaya mean, gone?

LANE (O.S.)
It's not on me any more. It fell
off.

BETH (O.S.)
Fell off?! It fell off?!

LANE (O.S.)
Don't worry, it's gotta be here
somewhere.

BETH (O.S.)
Fell off?! Do you know what that
means?!

LANE (O.S.)
(panicked)
Beth, please. Relax. I'll find
it. Take it easy.

BETH (O.S.)
Oh, my God. I feel pregnant.

LANE (O.S.)
I'm sorry.

END FLASHBACK.

CUT TO:

(CONTINUED)

79 INT. ALGEBRA-TRIG CLASS - PRESENT

79

LANE

I'm sorry!!!

80 LANE'S POV

80

shows us his classmates staring at him, worried. We PAN ALONG the blackboard past the other three students' math problems which appear to have been answered correctly. Under Lane's equation, he has absentmindedly drawn a good likeness of a condom.

81 CLOSEUP - WALL CLOCK

81

reads: 10:18. The BELL RINGS, signaling end of class.

82 BACK TO SCENE

82

As the students run for the door, Lane trails behind Beth, desperate to talk to her. Suddenly, there is someone between them. It is a guilty-looking Charles deMar. He is holding a jar in his hand. The jar has a straw in it.

CHARLES

What? Like we can't have a few laughs. A little black humor to start the day. A couple of major yuck-yucks between pals. Is that so horrible?

By now Roy has come to class and has his arm around Beth as he walks her away. Lane lets out a pained sigh.

LANE

What do you want, Charles?

CHARLES

I'm not here because I want anything, dude. I'm here because I'm apparently the purveyor of an emotional imbalance on your part, provoked by a little joke between friends. I'm here to offer my services in apology.

LANE

Your services? Is that them?

Lane points to the jar. Charles remembers the jar and shakes his head. He takes a sip of the jar contents. We see that the jar holds a preserved baby pig.

(CONTINUED)

CHARLES

Formaldehyde. This stuff's unreal. D'you believe they keep this stuff just sitting around science class?

LANE

Look, you wanted to tell me something.

CHARLES

Oh that, yeah. Listen. I was thinking about what you were saying last night and I've decided to help you.

LANE

What?

CHARLES

Two things... how 'bout your sax -- I mean, one thing about Roy, he played his guitar -- girls love that. Why don't you pick up the sax again?

LANE

And number two?

CHARLES

The K-twelve dude. You make a gnarley run like that and any girl will become sterile just looking at you.

Before Lane can reply, there is a call from across the classroom.

MR. KERBER

Mr. Myer, would you stay behind, please? I'd like a word with you.

CHARLES

(whispering)

Think about it... I'll catch you later.

(he takes another
whiff of the pig
embryo)

There's still a cow's heart I wanna try.

He leaves the room as Lane awaits his reprimand for the blackboard incident.

(CONTINUED)

82 CONTINUED: (2)

82

MR. KERBER

Lane....

LANE

Yes, sir?

MR. KERBER

This is a little awkward.

LANE

Yes, sir.

MR. KERBER

I was just wondering. I heard a few things... and, well... how would you feel if I took out Beth? You know, now that you two aren't going steady any more?

LOUD TRUMPETS BLARE as we...

CUT TO:

A83 INT. MUSIC ROOM - DAY

A83*

PAN ALONG a full high school band at practice. One of the members is a seal with horns. The band breaks into a soulful rendition of "Silent Night." We find Lane to be the only saxophone player in the group. A short, balding conductor, MR. PERRY, anxiously paces in front of his students. He is shaking his head. Something does not sound right.

MR. PERRY

Okay, okay. Stop!

The students cease playing. They mumble their disapproval at yet another interruption.

MR. PERRY

(continuing)

I'm sorry. It's just not right. I can't quite figure it out. Let's try this. Just the horn section. A-one and a-two.

Lane and the other HORNS BEGIN PLAYING. Mr. Perry paces in front of them, still shaking his head. He stops in front of Lane.

MR. PERRY

(continuing)

Stop! Stop!

He lowers himself to Lane's eye-level.

MR. PERRY

(continuing)

Mr. Myer, please. Play the piece.

(CONTINUED)

A83 CONTINUED:

A83*

Lane looks about himself, nervous and embarrassed. He starts to PLAY. The tune is vaguely familiar, but it is not "Silent Night."

MR. PERRY

(continuing)

Mr. Myer, the piece is "Silent Night." Can't you read music?

LANE

No, sir.

MR. PERRY

I see... What is the piece you are playing?

LANE

Well, uh... it's the theme song to Flipper. It's, uh... the only song I can play.

Some students giggle. The SEAL lets out a hearty BARK.

Lane's humiliated. What can he do now? He continues playing as we...

CUT TO:

83 INT. SCHOOL CAFETERIA

83

We are watching an effeminate, overweight, male roller skater. Sort of a Fat Liberace on wheels, as he semi-gracefully glides, ballet-like, around the cafeteria tables.

CUT TO:

84 AT ONE TABLE

84

sit Monique and Ricky Smith She doesn't say anything because she doesn't speak the language. He is silent because he's never sat with a real girl before. Both just stare at their food. Uncomfortable is the word that comes to mind. Behind them Fat Liberace pirouettes by.

CUT TO:

85 ANOTHER TABLE

85

Charles looks at a plate of Jello. He looks around, then snorts it up to his nose.

(CONTINUED)

85 CONTINUED:

85

CHARLES

Unreal....

Fat Liberace can be seen in the b.g., as we...

CUT TO:

86 A TABLE FULL OF NERDS

86

Fat Liberace breaks into a soulful modern dance on skates unseen by these self-proclaimed Einsteins as they discuss the important topic of this day's gathering of minds.

NERD #1

No! That was the third trilogy. The way Roddenberry wrote it, the Enterprise is leaving the Triethalon Delta at about warp factor nine, going through this dense hydrogen field, and --

NERD #2

-- Right! Which renders their photon torpedoes totally useless against this Klingon silicon ray.

NERD #3

But of course! The ray emits a gaseous substance, not unlike, well, Raydon, yet much more dense --

Liberace gets no attention from this lot. We watch him as he skates by Lane, sitting alone at a table, doodling on a sketch pad.

87 LANE'S POV

87

shows us Beth and Roy sitting at a table on the other side of the cafeteria. Roy is PLAYING A GUITAR --

CUT TO:

88 CLOSEUP - LANE'S SKETCH

88

He has drawn a good cartoon likeness of Beth and Roy. His pencil flies again and now he has drawn a monster similar to the one in the OPENING TITLES. As Lane grins the CARTOON COMES TO LIFE. As cartoon Beth screams, the hideous monster swallows cartoon Roy whole. Lane laughs sinisterly.

(CONTINUED)

BETH (V.O.)

What'd you go and do that for?

Lane looks around but Beth is still across the cafeteria. He looks down at his drawing. It is the cartoon Beth who is speaking to him.

CARTOON BETH

Really, Lane. Why? That's sick.

LANE

Sick? Beth, I love you! How could you dump me for him?

CARTOON BETH

I did it for myself and him, and everyone else.

LANE

Everyone else? What're you doing? Opening up your own little brothel?!

CARTOON BETH

What I'm doing is having the time of my life.

LANE

At my expense! I mean, really, Beth. Six months is a lot to throw away. To trade it all for these... these... degenerates.

CARTOON BETH

At least these "degenerates" can do it without throwing up.

LANE

God, Beth.

Lane grabs an imaginary arrow which is now embedded in his heart.

CARTOON BETH

Face it, Lane. You're a no-show. A loss. You're immature. You can't do a single thing by yourself. You're a spastic, nervebag all the time. How could I enjoy the rest of my high school existence with you as a boyfriend?

LANE

Pray tell! What's not to enjoy?!

(MORE)

(CONTINUED)

LANE (CONT'D)

Shit... We... I... Any girl in this school would be overwhelmed with sweat just to be around me.

CARTOON BETH

Uh-huh...

Lane realizes someone is passing by. He looks up to see the school's gorgeous, head cheerleader, CHRIS CRUMMINS, passing by. She is also on roller skates. She is followed by the whole basketball team. They all sit at a table across from Lane. Her beauty and amazing body have Lane staring in awe. Cartoon Beth seems to be reading his mind.

CARTOON BETH

(continuing)

Ha! Chris Crummins? Be serious. You haven't got a chance.

LANE

She'd go out with me in a second.

CARTOON BETH

Listen, Lane. You forget. Chris Crummins dates the basketball team. Not certain members of the team, Lane, the whole team. You so much as talk to her and you're dead. So what's say you just give it up?

Suddenly, Cartoon Roy reappears from the Monster's mouth * and throws his arms around Cartoon Beth.

CARTOON ROY

Yeah, Oscar Myer. I think that's a good piece of advice. Give it up.

He begins nibbling on Cartoon Beth's ear.

LANE

I will not give it up!

He crumbles up the piece of paper he has drawn them on and squishes it into a little ball. He screams at the wad of paper.

LANE

(continuing)

I won't. You'll see! Someday you'll want me back! You'll be sorry!

CUT TO:

89 INT. CAFETERIA

89

Chris, the Nerds, and all the students at surrounding tables are staring at Lane, who is screaming at a wad of paper. He throws the paper in a nearby trash can.

CUT TO:

90 BASKETBALL TABLE

90

All eyes are on Lane.

JOCK #1

Guy's a fuckin' menace.

JOCK #2

Heard he barfed the night he lost it.

JOCK #3

Guess he lost his mind. Some people never come back after something like that.

Chris rises from her seat.

CHRIS

I'm gonna get some milk.

All the Jocks stand to follow her. She stops them.

CHRIS

(continuing)

Just one milk. I can get it myself. I'll be right back.

CUT TO:

91 LANE'S TABLE

91

Lane spots Chris skating to the lunch line. His big chance.

LANE

I'll show you.

CUT TO:

92 LANE

92

runs over to a table where Fat Liberace is eating. He grabs the guy's skates.

(CONTINUED)

92 CONTINUED:

92

LIBERACE

Hey! What's the big idea?!

Lane tosses him a five dollar bill.

LANE

Buy yourself another "Nutty
Buddy." I'll be back in five
minutes.Lane slides off in the untied skates and heads to the
lunch line.

CUT TO:

93 LUNCH LINE

93

Lane spastically slips and slides his way towards
Chris. He is no roller skater. He attempts to hang on
behind her in the cashier's line. He stares at the
back of her head, stumbling over what to say.

LANE

Wha... wh... hwwaa...

Chris, hearing something, turns around. Lane pretends
to be eyeing a piece of pie. She turns back around.
Lane loses his balance and falls OUT OF FRAME. He
pulls himself up again; he pops some gum in his mouth.
He almost chokes. He coughs the gum in her hair. He's
freaking.She turns around again. He grabs a plate of Jello.
Studies it closely.

CHRIS

Do you want something?

LANE

(in a pathetic attempt
at nonchalance)

Me...? Me? Oh, no.

He makes an exaggerated gesture with his arm, the Jello
flies from the plate landing on the person behind him
in line. Now Lane's in a near panic.

LANE

(continuing)

So. You roller skate? That's my
thing. Uh... Roller boogying, you
know.

(CONTINUED)

93 CONTINUED:

93

He attempts to "twist" with his skates on and ends up grabbing the tray track for his life. Chris is unimpressed.

CHRIS

Jerk.

She pays for her milk and starts to leave. Lane stumbles after her.

LANE

I was just wondering... Well, maybe we could... boogy... I mean, together... with our skates, I mean.

The BELL SOUNDS, signaling the end of lunch. Lane is thrown completely off-balance by the sudden rush of student traffic. He starts to fall, he grabs for anything to soften his fall. There is a RIPPING SOUND, a SCREAM, and Lane crashes to the floor. In his hand he is holding Chris' torn dress. She just stands next to him, naked, screaming.

LANE

(continuing)

Oooops...

Elongated, Hitchcockian shadows loom over Lane. It is the basketball team.

DISSOLVE TO:

94 EXT. SCHOOL PARKING LOT - DAY

94

Lane, bruised, beaten, clothes torn, stumbles to his car with the two flat tires. A car approaches. Mr. Kerber HONKS and waves as he happily drives past. Beth is in the car sitting next to Mr. Kerber.

CUT TO:

95 EXT. THROUGHWAY OVERPASS - DAY

95

Lane's car pulls INTO FRAME. Lane climbs out of the car and stands on the edge of the overpass.

96 LANE'S POV

96

Traffic whizzing by below.

97 BACK TO SCENE

97

Lane repeatedly closes his eyes as if he might jump, then looks down at the zooming traffic as if he is having second thoughts. It is apparent after a while that this is not the way Lane wants to go. Suddenly, Charles deMar whizzes by on a ten-speed bike.

CHARLES

We'll beat that slope, dude! I'm behind ya!

He slaps Lane on the back as he passes. He does not notice that he has knocked Lane completely off-balance.

98 EXT. THROUGHWAY UNDERPASS

98

A giant garbage truck is chugging its way slowly under the bridge. We see Lane drop into the back of the truck, landing in tons of garbage.

99 EXT. ANOTHER THROUGHWAY UNDERPASS

99

Two BLACK MEN are working on another overpass, watching traffic go by below. Suddenly, the garbage truck with Lane in the back drives under them. Lane waves at them weakly. They wave back.

BLACK FELLOW

Now that's a real shame when folks be throwin' out a perfectly good white guy like that.

His friend nods in agreement.

CUT TO:

100 INT. MYER'S LIVING ROOM - DAY

100 *

"Go Ask Alice" is on the RADIO. Mr. Myers is intently reading a book titled "Youth and the Drug Explosion." Jenny Myer is putting together a Christmas tree.

MR. MYER

Quaaludes.

MRS. MYER

Pardon me, dear?

MR. MYER

Marijuana. Maybe LSD... or smack!

MRS. MYER

I don't understand.

(CONTINUED)

MR. MYER

It's our duty as parents to understand, honey. Drugs, Jennifer. I'm talking about drugs.

MRS. MYER

What about drugs, Al?

Mr. Myer waves the paperback in front of his wife's face. *

MR. MYER

I found this on the train. It's about drugs and our children.

MRS. MYER

That's wonderful, dear. I didn't know someone wrote a book about our children.

MR. MYER

Not our children, Jennifer. The children! All children! Kids today. They're apathetic. They turn to drugs. PCP, angel dust, upper, downers, reds, yellows, pinks, yellow jackets, mushrooms...

MRS. MYER

Angels, pretty colored bees, fungus? I'm not sure that I follow you, honey.

MR. MYER

Haven't you noticed he's been acting stranger than usual?

MRS. MYER

Who, dear?

MR. MYER

Lane. He went off Sunday and came back semi-psychotic. Maybe he took something. I'm worried about him.

MRS. MYER

Now, honey, there's no drugs in Greendale. Lane's a perfectly normal young man. There's no need to worry.

101 EXT. MYER'S HOUSE/STREET

101

Mr. Myer looks out the window. A giant garbage truck is blocking their way as it unloads Lane from a dumpy dumpster. Lane waves to the garbage man, then to his parents. He heads into the house.

CUT TO:

102 EXT. MOUNT BRODY - K-12 RUN

102

CLOSE on sign with a skull and crossbones and an arrow pointing down. Beneath this is the legend "K-12 Experts Only." We PULL BACK and find Lane, wearing his ski equipment, looking over the lip of the first glacier face of the deadly K-12 run.

103 LANE'S POV

103

shows us the monumental first drop before the course continues into the trees.

104 BACK TO SCENE

104

LANE (O.S.)

If I could just get past this face
the rest would be a breeze, you
know, Charles? Charles? Charles!

105 ANGLE

105

CLOSE on razor blade cutting lines of snow on a shiny surface. This is not coke snow, but lines of real live snow snow. We PULL BACK to find Charles deMar, bent over his skis, snorting snow from his binding with a little straw.

CHARLES

Wait. Wait. I think I'm on to
something here.

(snort, snort)

Outrageous! Whoa.

(he gets up)

I think I froze the left half of
my brain. I can't move my right
arm.

(he waves his right
arm around)

That means that I froze the left
side of my brain. Unreal.

(CONTINUED)

LANE

I thought you were going to help me.

CHARLES

Look, dude. It's Christmas Eve. I could be home drinking this monster eggnog my brother makes with lighter fluid. You've been staring over that edge for hours now. Let's just make tracks. I mean, people die on that slope. And dying when you're not really sick, is really sick, really.

LANE

This is very important to me. I have to prove something to myself. If I don't believe in myself, I might just as well be like my neighbor who sits around crocheting all day.

Charles looks over the edge of the K-12.

CHARLES

Crocheting, huh? It might be fun, I bet you've never even tried it?

LANE

Are you going to help me, or not?!

CHARLES

Okay, okay, relax. I'll tell you what to do.

He thinks for a moment, we can almost hear his wasted mind clicking as he looks at Lane, the slope, sticks a licked finger in the air for wind direction, feels the texture of the snow. Finally, he comes to a conclusion. He points over the lip of the run.

CHARLES

(continuing)

What you do is... go that way. Really fast. If something gets in your way, turn.

Charles smiles. What a coach. Lane is not smiling. A look of determination overcomes him.

LANE

Thanks, Charles.

106 ANGLE

106

Lane pushes off the lip. We FOLLOW him as he sails through the air for seemingly minutes. Finally, he hits a patch of deep snow. In SLOW MOTION we watch him begin a horrible tumble of human limbs and spinning skis, poles, clothes, snow boulders, and assorted tree branches. We FOLLOW Lane in his tremendous tumble until a tree in the middle of the slope breaks his fall. He smashes into it with a SLOW MOTION horrible impact. Finally, he comes to a complete stop buried under snow, branches and his equipment.

107 ANGLE - TOP OF SLOPE

107

Charles watching, totally excited.

CHARLES

Aright! Now turn!

CUT TO:

MONTAGE:

108 EXT. GREENDALE - CHRISTMAS MORNING

108

Christmas MUSIC UP. People bundled against the cold run from stores doing last-minute Christmas shopping, CHURCH BELLS RING.

END MONTAGE.

CUT TO:

109 EXT. MYER'S HOUSE

109

A proud-looking Mr. Myer has just replaced the last of the broken windows on their garage door. He stands back to admire his work, then sticks a large bow on the garage door.

110 INT. MYER'S KITCHEN

110

Mrs. Myer is in the kitchen, dressed in a reindeer costume. She is baking gingerbread men. She attempts to slide them off the tray with a spatula. The gingerbread men don't move. The spatula bends.

CUT TO:

111 INT. LANE'S ROOM

111

Lane is looking at his framed picture of Beth. In his hands is a gift with Beth's name on it. He opens it up and inspects the cute little teddy bear he has brought for her. He puts it back in the box and smiles. He picks up the phone and dials.

LANE

(into phone)

Hi. Merry Christmas.

There's a beat as the person on the other end is speaking. We see from Lane's face his heart is sinking.

LANE

(continuing; into phone)

No... No... This isn't Spencer. No, it's not him either. It's Lane. Yeah... Myer... Right... well, we only went out every day for six months, I guess you could forget what my voice sounds like... Yeah... So guess what? I ran the K-Twelve yesterday... Uh-huh...

Lane gets up and limps around his room in tremendous post-ski-crash pain.

LANE

(continuing; into phone)

Oh, it was a breeze. Nothing to it... Huh?... No, that's not why I called... It's Christmas, I thought, you know, maybe we could... No, we haven't opened presents yet... You did, huh?... The cutest thing ever? From Roy, huh? How great... A giant teddy bear bigger than you, huh...? Expensive? Sounds it... What a, uh, swell... Look, I gotta go, Beth. The Christmas tree's on fire.

He hangs up and throws the little teddy bear in the garbage. Mrs. Myer calls from downstairs.

MRS. MYER (O.S.)

C'mon, Lane! It's time to open presents!

CUT TO:

112 INT. MYERS' LIVING ROOM - DAY

112 *

CLOSE on a crackling yule log burning in a fireplace. "LITTLE DRUMMER BOY" music comes up. As we PULL BACK, we see that the fireplace is on TV which is also blaring the Christmas music. The Myers sit around the video fire, opening gifts.

113 ANGLE - WIDE SHOT

113

including Lane's beaming family as he opens his ninth gift. Lane pulls away the wrapping to reveal a Swanson frozen dinner.

MRS. MYER

I remembered how much you liked
the cornbread in that one. And
look, chickpeas. Isn't that nice?

We PULL BACK from the beaming family, flanking a numb-looking Lane. A pile of frozen food on the floor.

CUT TO:

114 INT. MYER'S GARAGE - DAY

114

We find Lane in his father's car in the garage trying to asphyxiate himself. Lane appears to be getting dopey from the fumes. He talks to the little teddy bear that he has retrieved from the garbage and propped up on the steering wheel.

LANE

It's only right that we go
together.

CUT TO:

115 INT. SMITH'S LIVING ROOM - DAY

115 *

Whereas the Myers' home is immaculate, the Smiths' home looks as if it was decorated by an A-bomb. In the midst of wall-to-wall tacky, we find the Smiths surrounding Monique. Mrs. Smith is all aflutter with excitement.

MRS. SMITH

Now, Ricky. Don't be so shy.
Give her your present.

Ricky hands Monique a wrapped gift. Monique is a little taken aback.

(CONTINUED)

115 CONTINUED:

115

MONIQUE
Merci'...

MRS. SMITH
That's a Christmas present. Do
you have Christmas in France?
Yes? That's from Ricky.

Monique unwraps it. It is a frame, made out of
crotched yarn. In the frame is a photo of Ricky, zits,
braces, silly haircut and all. A sly smile on his
face. It is even autographed.

MRS. SMITH
(continuing)
You can take that everywhere you
go to always remember your trip to
the United States.

Monique drops her face in her hands and appears to
sob. She runs out the front DOOR with the photo and
SLAMS it behind her.

MRS. SMITH
(continuing)
Isn't that wonderful? She's so
touched. My word, she's just
bawling her eyes out.

CUT TO:

116 EXT. SMITH HOME

116

Tears roll down Monique's cheeks as she rolls about on
the front porch, squealing with uncontrollable,
stomach-breaking laughter.

CUT TO:

117 INT. MYER HOME

117

Mr. Myer is modeling the fur jacket his wife has bought
him. It's gigantic and hideous, and made from aardvark
fur.

MRS. MYER
And here's the best part. The
hood!

She flips the coat's hood over Mr. Myer's head. The
hood is made from the head of the poor aardvark. Mr.
Myer looks like he's wearing a costume similar to his
wife's reindeer outfit.

(CONTINUED)

117 CONTINUED:

117

MR. MYER

Well, honey, it's uh... very warm.

MRS. MYER

Isn't that fun? I guess that just about does it for this Christmas, doesn't it?

MR. MYER

Oh, no. No, no. I've got one more little Christmas surprise up my sleeve.

(he takes her by
the hand)

Follow me.

CUT TO:

118 EXT. MYER HOME

118

Mr. Myer is leading his wife out the of the front door. His hands cover her eyes.

MRS. MYER

What? What is it?

MR. MYER

Oh, no. No peeking.

He leads her to the garage door, which is billowing exhaust from the crack at the bottom of the door. Mr. Myer pulls his hands away.

MR. MYER

(continuing)

Ta daaa!

MRS. MYER

All! Oh, Al, you fixed the windows! Oh, honey, it's wonderful. It looks brand new.

119 INT. MYER'S GARAGE

119

LANE

Speak kindly of me.

In his dopey state he sits the little bear down on the gear shifter, throwing the car into reverse.

Lane begins to nod off.

120 EXT. GARAGE - DAY

120 *

Mrs. Myer throws her arms around her husband with sincere enthusiasm.

MRS. MYER
It's a Christmas miracle!

CUT TO:

121 EXT. GARAGE - DAY

121 *

Mom and Dad are proudly admiring their new garage windows when the car crashes through the door and...

CUT TO:

122 MONIQUE'S POV - EXT. STREET - DAY

122

Monique watches open mouthed as Lane rolls backwards, down the street. Her attention is not drawn for long. She looks at the picture of Ricky and again loses it.

LONG DISSOLVE TO:

A123 EXT. MYER'S STREET - DAYS LATER

A123*

A mailman gives some mail to a couple out walking their dog.

AD-LIB DIALOGUE

123 The MAILMAN makes his way up the steps and rings the Myer's doorbell.

123 *

CUT TO:

124 INT. MYER HOME - DAY

124 *

Badger opens the door to find the Mailman guiltily stuffing something back into its envelope.

MAILMAN
Hey, Badger, here's your "How to Pick Up Girls" book. Tell me something. What's a little guy like you gonna do with a book like that?

Lane passes through the scene as Badger SLAMS the DOOR in the Mailman's face. Lane looks awful, his clothes are messy, his hair unwashed. Love has taken its toll. The DOORBELL RINGS again. Lane shuffles to the door and opens it.

(CONTINUED)

MAILMAN

(continuing)

Hey, Lane, I was just wondering...
Well, we hardly know each other...
but you used to have that girl
friend Beth, and I can see you
don't date her no more... would
you mind if I --

The DOOR is again SLAMMED in the Mailman's face.

CUT TO:

A125 INT. MR. MYER'S STUDY - DAY

A125*

Lane shuffles by his father's study where his father
has buried himself in books about drug abuse.

MR. MYER

Lane, I'd like a word with you,
please.

Lane shuffles into the study. He plops down in a
chair.

MR. MYER

(continuing)

Let me just give you the bottom
line. I think it would be
beneficial if you partook once
again in the ritual of dating
members of the opposite sex.

LANE

I don't wanna see other girls.

MR. MYER

I'm sorry to inform you that you
are going to see other girls.
Starting tonight.

LANE

Oh?

MR. MYER

Yes, tonight you are taking out
Joanne Greenwald.

LANE

Your law partner's daughter? The
one with the huge mole on her
nose?

MR. MYER

Joanne is a lovely girl. She gets
very good grades.

(MORE)

(CONTINUED)

MR. MYER (CONT'D)

A date with a new, bright young lady is just what you need to snap you out of this...

(he flips through his drug books, searching for the right word)

... "bummer trip you're on." You need to...

(quick glance)

... "mellow up" a little. Are my words of sapience making their way to your unconscious psyche, young man?

LANE

Don't want a da--

MR. MYER

You'll pick her up at six o'clock. I hear there's a dance at your school tonight -- kids love this disco thing.

LANE

Disco? There's nothing worse on earth besides girls with moles on the tips of their noses.

MR. MYER

(furious, flipping through his book)

Listen, Lane! You are really... bringing me down, man!

LANE

Six o'clock...

CUT TO:

125 INT. LANE'S BATHROOM

125

"STEPPING OUT" is ON THE RADIO. Lane looks much better. He is determined to climb out of his slump.

LANE

All right, Joanne Greenwald, you horrible thing, here's your one big chance to go out with a real stud. One evening with me and she'll probably go blind with ecstasy. Poor creature.

(MORE)

(CONTINUED)

125 CONTINUED:

125

LANE (CONT'D)

One night in her life to be with a truly incredible human being. I hope she doesn't grab onto my leg and start crying when our date's over. Now. What'll you do?

CUT TO:

126 EXT. GREENWALD HOUSE - NIGHT

126

The station wagon with the tailpipe dragging pulls into the driveway. Lane gets out and goes to the door. *

CUT TO:

127 EXT. GREENWALD HOUSE - NIGHT

127 *

A figure appears at the Greenwald's door. JOANNE, with an orthodontic night brace. *

JOANNE

Okay, pal, let's get something straight. I don't wanna go out with you, and I'm just doing it as a favor to my dad, right?

LANE

Now Joanne, I know you're happy just to be with m--

JOANNE

Right! So let's make it easier on ourselves, shall we...? Now, if we were to go out tonight, you might have spent...

(she begins punching the buttons on her calculator)

... about five dollars on gas, you burn a lot of gas with the heater on. First, we would have gone to dinner. That would have been about, oh, ten bucks a piece, unless you're a cheapskate; however, I'm willing to give you the benefit of the doubt.

(MORE)

(CONTINUED)

127 CONTINUED:

127

JOANNE (CONT'D)

(punches buttons)

I would have ordered double
desserts... so, say, twenty-two
dollars all together. With tip...

(punch, punch)

... twenty-five. We could have
gone to some movie...

(punch, punch)

.....six bucks apiece. I would
have wanted a large popcorn.
That's seventy-five cents...

(punch, punch)

...and some Ju-Ju's. Love those
things.

(punch, punch)

After the movie, we'd stop off
somewhere for a beer or soft
drink. Say two bucks a piece, tax
and tip included, making it a
grand total of...

(punch, punch, punch)

.....forty-five dollars and
thirty-five cents, half of which
is approximately twenty-two dollars
and sixty-seven cents. Now, why
don't you just give me the
eighteen sixty-six which you would
have spent on me, and we'll call
it a night.

LANE

Do you take checks?

JOANNE

Oh, sure.

Lane pulls out his checkbook.

CUT TO:

128 OMITTED

128 *

129 INT. SCHOOL GYM - NIGHT

129

DANCE MUSIC IS BLARING. We find Ricky and Monique nervously standing in the darkened movie gymnasium. Ricky has discovered he likes girls as he tries again and again to put his arm around Monique. She is quick to dodge his advances but is growing noticeably impatient.

CUT TO:

130 OTHER END OF GYM

130

The band is cranking a hot rock tune. We PULL BACK from the band to find falling arms and legs. It is Lane dancing maniacally... We PULL BACK FURTHER to realize he's dancing alone, as we PULL BACK we find every other person is making out.

131 INT. MYER HOME - CLOSEUP ON THE BOOK "HOW TO PICK UP GIRLS" - NIGHT

131

We PULL BACK to reveal Badger sitting on his bed reading the book. He puts the book down, pulls a container of fish food from a desk drawer, and shakes fish food into a fish bowl. When we PAN DOWN to the fish bowl, we see it is not occupied by fish but by sea monkeys, animated creatures that look exactly like the comic book ad promised they would. We hear the SOUND of VACUUMING in the background.

CUT TO:

132 INT. CAR - NIGHT

132 *

Mr. Myer is getting a ride home from his friend BUZZ DUEL since his car is in the shop a la Lane's suicide attempt.

MR. MYER

I really appreciate this, Buzz.
Sure as hell hope the kid doesn't
have any more crises and destroy
anything else.

BUZZ

No problem, Al. You were on the
way. Now let me see, it's been so
long. Know this is your block.
Don't tell me. Let me remember
which one's your house.

133 FROM BUZZ'S POV - NITE

133*

Mrs. Myer, using a long extension cord, is vacuuming the leaves from her driveway. *

BUZZ

There's the ticket.

MR. MYER

(embarrassed)

Thanks, Buzz. Talk to you tomorrow.

134 EXT. MYER DRIVEWAY - NITE

134 *

Mr. Myer waves his friend off.

MRS. MYER

H'lo, honey. How was your day?

MR. MYER

Okay. I succeeded in getting Lane a form of employment.

MRS. MYER

A job? How wonderful.

MR. MYER

Rocko Scarpelli, client of mine, runs a restaurant. Says Lane can start after the New Year. *

MRS. MYER

He'll be so excited.

MR. MYER

And he can use the income to fix that damn car of his.

(a beat)

Now, don't tell me. The rake's broken.

He gestures to the vacuum.

MRS. MYER

Now, honey, don't be silly. You know how dirty asphalt can get. I don't want to miss a single one. She's coming for dinner Thursday and I want everything to be perfect.

(CONTINUED)

134 CONTINUED:

134

MR. MYER

(terrified)

Your mother? Coming here? Again?

MRS. MYER

No. Monique. Monique Junet! The exchange student from France. The Smiths are bringing her for dinner.

MR. MYER

Oh! Her. I see. Well then. It all makes sense.

(sarcastic)

You know, honey, there were some dirty tire tracks in the road leading up to our driveway, hadn't you better get those?

MRS. MYER

I'll get right to it.

She heads off towards the street, vacuum in tow.

135 EXT. GYM - NIGHT

135

As the gym empties out, we find Monique rushing out alone. She continues to look over her shoulder. She spots Lane up ahead shuffling from the gym. She trips him, sending him face down on the pavement. She makes a scene of apologizing, in French. She helps Lane to his feet, brushing him off.

LANE

It's okay, really. I'm fine. I was planning on having my nose flattened anyway. You know, by a professional.

He finally gets a good look at her.

LANE

(continuing)

Say. You're that French kid. Staying with the Dorkheads next door. The... uh... Smiths. We're neighbors.

He makes some sort of idiotic gesture to stress his point, then realizes it's in vain.

LANE

(continuing)

Uh... me... Lane.

(CONTINUED)

135 SONTINUED:

135

He holds out his hand.

MONIQUE

Monique Junet.

LANE

Sure. You're in my math class.
Boy. I sure hope you have better
luck in that class than I do.

She says nothing.

LANE

(continuing)

You do speak English, right?

She doesn't.

LANE

(continuing)

That's okay. I don't speak
French.

Suddenly, Ricky is pushing his way towards Lane and
Monique.

RICKY

Monique.

Monique quickly grabs Lane's hand and continues to
shake it. Ricky, seeing them together, is stopped
short.

LANE

(under his breath)

Speaking of Dorkheads.

RICKY

Why, Monique, I had no idea where
you had gotten off to. You --

(snort, snort)

-- shouldn't make me worry.

He gives Lane a blank stare.

RICKY

(continuing)

I see you have made Monique's
acquaintance.

She continues to shake Lane's hand.

LANE

A number of times. Yes, Ricky.

(MORE)

(CONTINUED)

LANE (CONT'D)

She's a delightful girl with a firm grip.

RICKY

(to Monique)

Mother will pick us up in front of the gym. She'll be very --

(snort)

-- disappointed if we aren't right in front of the gym.

Monique tightens her grip on Lane's hand.

LANE

I'll tell you what, Ricky. Why don't you wait in front of the gym? When Ma gets here have her honk the horn. Monique and I would like to continue our conversation.

RICKY

You should not upset Mother --

(snort)

-- ever.

He walks towards the gym, eyeing Lane slimily.

Monique releases Lane's hand.

LANE

I guess people do a lot of hand shaking in France.

Suddenly, a group of ski team members bounce by and pile into Roy's Porsche next to where they are standing. Roy notices Lane as he helps Beth into the car.

ROY

Hey. How ya doin'? Oscar Myer, right? You know -- I heard there were still some openings on the water ballet team... I could make some calls if you'd like.

His friends laugh as he honks and peels off down the road.

Monique reads the humiliation on Lane's face. A HONK is heard again, Lane spins around -- his middle finger extended.

(CONTINUED)

135 CONTINUED: (3)

135

It's Mrs. Smith and Ricky. Mrs. Smith is shocked but quickly turns on Monique.

MRS. SMITH

Monique, why weren't you with Ricky?

Lane wiggles his fingers at Monique.

LANE

G'night.

She wiggles her fingers back and gets in the car. Ricky puts his arm around her. They drive off.

*

136 OMIT

136 *

137 EXT. PARK - NIGHT

137

Lane is walking in and out of parking meters, practicing his skiing techniques. He turns into a park. He stops dead in his tracks. Ahead, an ominous silhouette on a bike appears from behind a tree. A VOICE commands from the shadows:

JOHNNY GASPARINI

Two dollars.

Sweat appears on Lane's brow. He panics and runs in the other direction. His path is immediately blocked by another PAPER BOY on a bike.

PAPER BOY #2

Two dollars.

Lane turns in another direction. Another PAPER BOY is there.

PAPER BOY #3

Two dollars!

Whichever way Lane runs, another Paper Boy is there. He makes a break for his car in a scene reminiscent of Hitchcock's "The Birds." As he runs towards his car, it seems to be getting farther away, as in a nightmare. He is swarmed by what seems like hundreds of newsboys who bombard him with rolled-up newspapers.

(CONTINUED)

137 CONTINUED:

137

NEWSBOYS
(chanting in unison)
Two dollars. Two dollars. Two
dollars.

Finally, Lane reaches his car. Keys! Where are the keys? He fumbles with them, finally unlocking the door. He tears away.

CUT TO:

A138 EXT. MYER HOUSE - NITE

A138 *

Station wagon pulls up. Lane goes inside.

138 INT. MYER HOME - NITE

138 *

Lane, panting, crashes in and slams the door. He frantically peers out the window. His father watches him curiously from the living room where he is reading a book. Lane closes the drapes, wipes his brow.

MR. MYER

Enjoy your date, Lane?

LANE

After me... they're after me.

He runs upstairs.

CUT TO:

139 CLOSEUP - MR. MYER

139

He raises his eyebrows and peers back into his book on drug abuse. We ZOOM IN on the word "paranoia." He begins reading again with fervent interest.

CUT TO:

140 INT. BADGER'S BEDROOM/UPSTAIRS HALLWAY - NITE

140 *

Lane passes his brother's bedroom. Hearing a NOISE from behind the door, Lane peers in. There he sees his younger brother entertaining a score of beautiful Playboy bunnies. Badger tosses Lane his book, "How to Pick Up Trashy Women." Lane drops it back in Badger's room, rubs his eyes, closes the door and goes back to his room.

DISSOLVE TO:

141 EXT. MOUNT BRODY - K-12 RUN - EARLY NEXT MORNING

141

At the top of the K-12 run, Charles deMar is asleep in pajamas and a robe in the snow. We PULL BACK to find Lane staring over the lip once again. He has probably been there a long time since both he and Charles are covered by a dusting of freshly fallen snow.

LANE

Okay, this is it.

Charles yawns and wakes up.

CHARLES

Let's do it, dude.

The lip drops out from under Lane. He crashes with the same disastrous results as before. Charles doesn't even care to watch any more. He lies down in the snow again and nods off to sleep.

FADE TO:

142 INT. MYERS' KITCHEN - LATER THAT MORNING

142

Badger is cutting out a coupon from a comic book which claims: "Build your own NASA space shuttle from household items! Just like the real thing." Mr. Myer is going over some legal briefs while Mrs. Myer is in the b.g. making one of her hellish concoctions. This one looks like it involves octopi since we see her battling something with tentacles in the sink.

MR. MYER

Have you seen Lane?

MRS. MYER

He just came in. He went skiing this morning with Charles deMar. I think he's in the shower.

MR. MYER

I just don't want him to be late for his first day of work. He starts at two o'clock.

CUT TO:

143 INT. LANE'S BATHROOM - DAY

143 *

Lane is looking at his wet, battered frame in the mirror. He pulls his ski sweater over his head, causing his hair to stand on end like an eraser head. Lane splashes water on his face. He runs a Q-tip around in his ear and leaves it sticking there as he starts to brush his teeth.

(CONTINUED)

143 CONTINUED:

143

He sticks another Q-tip in the other ear. Then one in each nostril, followed by a handful in his mouth which protrude like Q-tip teeth.

CUT TO:

144 INT. MYERS' KITCHEN - DAY

144 *

MR. MYER

Maybe his imagination is a little too vivid for his own good. I mean, when he came in here last night he was... I dunno... I wonder what's taking him so long?

CUT TO:

145 INT. LANE'S BATHROOM - DAY

145 *

Lane, with Q-tips still protruding, opens the medicine chest. He pulls out an Alka Seltzer. He pops it in his mouth. Foam begins billowing from his mouth like a rabid dog. He inspects himself in the mirror and gives the Vulcan hand sign meaning "Live long and prosper."

LANE

(in a nasal space-
man voice)

We are from the planet Q-tip. We mean you no harm.

Mr. Myer opens the bathroom door.

MR. MYER

Lane, you really bet...

The sight of Lane foaming at the mouth, Q-tips protruding from every orifice, is too much for Mr. Myer. He quickly exits, speaking to Lane from the other side of the door.

MR. MYER (O.S.)

Lunch is ready.

*

CUT TO:

A146 EXT. PIG BURGERS - DAY

A146*

Establish

146 INT. PIG BURGERS - DAY

146

We find Lane wearing a humiliating pig outfit, which makes him look like a giant pig, the uniform of all the Pig Burger employees.

(CONTINUED)

Lane's boss, ROCKO, is naturally the man he has run into while racing. Rocko is an obese, sleazy-looking fellow, constantly leaning over Lane's shoulder, barking orders. A fat cigar always protruding from his mouth, dropping ashes all over whatever food is around. He is teaching Lane the art of making Pig Burger patties.

ROCKO

That's all there is to it, Myer. Just mush the meat into that little pig mold, take the mold off, put the little pig patty onto a tray. When the tray is filled up, you put it in the freezer. See? Even a bonehead like you can do it, Myer.

LANE

Yes, sir.

ROCKO

You see that sign, Myer?

He points to a Pig Burger employee promo poster. The poster shows a sexy wench at a Pig Burger griddle, a proud capped-tooth smile aimed our way. The caption reads: "Pig Burgers - Everybody Wants One."

He turns to leave Lane to his patty molding, then stops short.

ROCKO

(continuing)

Oh yeah...

He hands Lane a key.

LANE

What's this?

ROCKO

That's the key to this establishment. I want you here at six a.m. Saturday morning. The floors need to be swept and mopped before the breakfast crew shows up.

LANE

Six o'clock in the morning?

(CONTINUED)

146 CONTINUED: (2)

146

ROCKO

Hey, Myer, you're in the working world now. Life goes on in this business. Even on Saturday. You be here. Oh, and Myer...

LANE

Yes, sir?

ROCKO

'Zit true you puked the night you popped yer cherry then got so wigged out you tried to rape Chris Crummins?

147 CLOSEUP - LANE'S HAND

147

as pressed meat squishes out from between his fingers.

148 BACK TO SCENE

148

Rocko exits the kitchen. Lane scans the pile of raw meat before him. He glances up at the seductive Pig Burger employee in the poster.

LANE

... Everybody wants one.

He begins dreamily molding the pile of burger meat, a touch of evil in his eyes.

LANE

(continuing)

I'll show you what everybody wants.

CUT TO:

149 EXT. PIG BURGERS - NITE

149*

Dark clouds roll overhead. THUNDER can be heard in the distance.

150 INT. PIG BURGERS - NITE

150*

Evil ORGAN MUSIC begins to well up as we watch Lane putting together a giant burger patty.

DISSOLVE TO:

- 151 DAYDREAM: INT. PIG BURGERS - THE BURGER - NITE 151*
is covered by a sheet.
- 152 ANGLE - LANE 152
in surgical clothes and face mask, looking like a fast-food Frankenstein, places his creation on a heating tray. He laughs sinisterly as lightning flashes and the evil MUSIC BUILDS.
- 153 EXT. PIG BURGERS - NITE 153*
Black thunderclouds blow around Pig Burgers. Kites rises from Pig Burgers to the heart of the storm. A bolt of lightning strikes the kites.
- 154 INT. PIG BURGERS - NITE 154*
Lane is laughing maniacally as his bun-warming tray, containing his covered creation, rises towards the ceiling, pulled up by chains. Lane runs about setting dials on all sorts of bizarre apparatus as smoke, sparks, lighting and strobes fill the room around him.
- 155 HIGH ANGLE - SHEET-COVERED BURGER 155
making its way towards the ceiling. Electricity arcs from electrodes impaled in the sheet. Below, we see Lane running about like a madman.
- 156 EXT. PIG BURGERS - NITE 156*
The storm has reached a fever pitch.
- 157 INT. PIG BURGERS - NITE 157*
The bun tray is being lowered by the chains. The smoking sheet comes INTO FRAME. We FOLLOW it past Lane's madly distorted face onto the table.
- DISSOLVE TO:
- 158 CLOSEUP - SHEET-COVERED BURGER 158
It moves.

159 ANGLE

159

Lane runs to it and looks under the sheet. Sweating and wild-eyed, he looks to the heavens. In his most dramatic Colin Clive wail he screams towards the ceiling.

LANE

Alive!!! It's alive!!!

He pulls the sheet away. There lies a burger wearing Adidas sneakers. It sits up and blinks its eyes and looks at Lane. The burger smiles, Lane smiles.

160 MONTAGE: TABLE TOP ANIMATION BEGINS

160

At this point, a BUSBY BERKELEY-TYPE NUMBER BEGINS. Personal note: One is life guard in fry vat. Happy JAZZ MUSIC wells up as we INTERCUT to scenes of Lane creating more and more of his burger masterpieces. Of course, he builds a female one for his new assistant. Soon the whole kitchen is a swarm with dancing burgers, and even swaying french fries. A line of burgers make a chorus line on the griddle. Lane lays out fries on the edge of the griddle which form piano keys. Lane breaks into a jazzy piano solo on the griddle to accompaniment of his boogying friends. Suddenly, a VOICE bellows over the music:

ROCKO (O.S.)

Myer!!!!

END DAYDREAM.

CUT TO:

161 INT. PIG BURGERS - DAY

161*

Rocko at kitchen door.

162 ROCKO'S POV

162

shows us Lane. The kitchen looks like it was destroyed by a meat truck as burgers are everywhere. Burning on the skittle as if they just fell there.

ROCKO

You... son of a...

CUT TO:

163 NEW ANGLE

163

Rocko heaves Lane out of the kitchen and sends him sliding across the floor. Lane stops sliding as his nose lands on a sneaker. He looks up to see the sneaker belongs to Roy who is sitting with Beth.

CUT TO:

164 LANE'S POV

164

ROY
(smiling)
Oink! Oink!

FADE TO:

165 EXT. MOUNT BRODY - K-12 RUN - SUNDOWN

165

A lonely scene. Lane and Charles are at the top of the run. A look of "It's now or never" on his face as he looks over the lip. He pushes off. We don't even have to follow him. The terrible SOUND OF CRASHING SKI EQUIPMENT tells us what has just happened.

DISSOLVE TO:

166 INT. MYERS' HOUSE - LATER THAT NIGHT

166

Lane, devastated, brutalized, beaten and wet, stumbles through the front door with his ski equipment. One ski is broken. He drops the load on the floor and limps towards the den where we hear the SOUND OF THE TV.

167 INT. DEN - NITE

167 *

There is no one there. The Flintstones are on TV. Lane watches the TV, transfixed. Suddenly, Barney Rubble stops his cartoon antics. He looks out of the TV at Lane.

BARNEY

Hey there, Lane. I know this is a little awkward, me being a cartoon and all. I was just wondering how you'd feel if I took out Beth. I mean, now that the two of y--

Lane shuts off the TV. That was it. The final straw.

CUT TO:

168 INT. HALLWAY

168

Lane heads down the hall. He inspects a package on the front hall table. It is the kit to build a real NASA space shuttle from household items, addressed to Badger. Next to the parcel is a National Geographic. Lane flips through it. He stops at a picture of a Vietnamese Buddhist, engulfed in flames in a suicide protest.

169 CLOSEUP - LANE'S FACE

169

This is the answer.

170 BACK TO SCENE

170

Lane continues down the hall. He enters a linen closet, disappearing FROM OUR VIEW. ORIENTAL MUSIC BEGINS. Lane reappears from the linen closet wearing a fitted sheet in a Japanese looking fashion. His hair is pulled taut into a pony tail on top of his head.

CUT TO:

171 INT. GARAGE

171

Lane fumbles about looking for something. He finds a gasoline can, shakes it, discovers it's empty and angrily puts it down. On an upper shelf he finds a mayonnaise jar with a rag stuffed into it. He pulls out the rag and sniffs the contents. It's gasoline. He pats his pockets, and searches the shelves.

LANE

Matches...

CUT TO:

172 INT. KITCHEN

172

Lane, in search of matches, wanders into the kitchen.

MRS. MYER

Lane. Where've you been? We've all been waiting for you. Have you met Monique?

The Smiths, Monique, Badger, his mom and his poor distraught dad who just shakes his head, are all at the kitchen table.

(CONTINUED)

MRS. MYER

(continuing; whispering)
Lane, we have company. If you
were going to wear a sheet,
couldn't you have worn one a
little more dressy.

She leads him to a seat at the table next to Monique
who stifles a laugh. Lane puts his mayonnaise jar of
gasoline on the table.

MRS. MYER

(continuing)
Now. In honor of our special
guest, I've created a...
(with attempted
French accent)
... dinner mon doo.

She starts dropping food onto their plates.

MRS. MYER

(continuing)
Here we are. First we have...
French fries. And here's some
French bread... French dressing...
and to drink...

She pulls a towel off of a bottle.

MRS. MYER

(continuing)
Perrier!

MRS. SMITH

Why, Jennifer Myer. You really do
go to the outer limits to make an
impression.

She starts digging in.

MR. MYER

Well Monique, enjoying your stay
in our town?

Monique looks confused. Mr. Myer decides talking
louder will help.

MR. MYER

(continuing)
I said are you enjoying your stay
in our town?

LANE

She doesn't speak English, Dad.

(CONTINUED)

MR. MYER

Of course she does. I said, are
you enjoying your --

MRS. MYER

(with a mouthful of
French bread)

It's no good, Al. She don't speak
a word.

Mrs. Smith absentmindedly hands the mayonnaise jar of
gas and pours it generously over the fries.

MRS. SMITH

It's true. Not word one I swear
to God.

MR. MYER

Now hold on! I thought these
exchange students had to speak
some amount of English to come
over here.

MRS. SMITH

As we're discovering around our
household, you don't need words to
speak the international language.
Right, Ricky?

Ricky blushes, staring at his Perrier.

LANE

Huh?

MRS. SMITH

The international language. You
know! Love! The language of
love. I think Monique and our
little Ricky got a regular cross
continental romance brewing here.

LANE

Him?!

Monique rises, explaining in French that she needs to
use the bathroom.

MR. MYER

Now what the hell's that supposed
to mean?!

LANE

I think she needs to use the
bathroom, Dad.

(CONTINUED)

172 CONTINUED: (3)

172

MR. MYER

It's broken. We don't have one.

MRS. MYER

Of course we do, honey. It's that way, Monique. Down the hall, second door on the left.

Monique exits the kitchen.

MRS. SMITH

This is delicious sauce, Jennifer.

He chomps a gasoline drenched French fry.

MRS. SMITH

Did you use some kinda liqueur... tastes like the moonshine Ricky's pappy used to make... God bless 'em.

She slaps Ricky on the arm and laughs. Lane is still in shock to hear Ricky and Monique are romantically involved.

LANE

(to himself)

Him... and her...?

Life is so unfair. Lane shakes his head remembering his suicide, reassured now that he may as well do it. He reaches for his gasoline, then realizes the Smiths have consumed it all. Worse yet, Mr. Smith is about to light a cigarette.

LANE

(continuing)

Mr. Smith! Wait!

CUT TO:

173 EXT. MYER HOME

173

We see a large EXPLOSION BLAST from the kitchen windows.

DISSOLVE TO:

174 INT. LANE'S CAR - THE NEXT MORNING

174

Lane is driving Monique and Ricky to school. Ricky is in the back seat sulking.

(CONTINUED)

174 CONTINUED:

174

LANE

I'm real sorry your mom blew up like that.

Ricky just looks out the window.

LANE

(continuing)

My mom said the doctors say he'll be okay in a week or so. Guess he won't be allowed to eat any spicy food for a while.

No chance of getting a reaction from Ricky who is actually mad that Monique isn't sitting in the back with him. Lane decides to talk to Monique.

LANE

(continuing)

Well, Monique. Looks like it's just you and me now. How'd you like my dad? He's a little bullheaded, huh?

Monique smiles as if she understands.

LANE

(continuing)

He's a lawyer, you know. It's interesting that he could get so P.O.ed at someone for not speaking English when all he speaks is lawyer.

RICKY

She don't speak any English.

LANE

So? What would it matter anyway? I mean who really speaks English anymore?

(to Monique)

You think my dad's bad, you oughta hear my best... correction, ex-best friend, Charles deMar talk. My mom only speaks recipe. My brother finds it totally unnecessary to talk. Then, there's this latent Neanderthal who tortures me at work. He only speaks post homo erectus Bronx.

They are stopped at a red light. Suddenly the Japanese brothers are pulled up alongside them.

(CONTINUED)

LANE

(continuing)

Oh, no, not now.

YEE SOOK REE (V.O.)

I don't know. A comeback for Myer at this time seems awfully uncertain. Pitted against so fiendish an opponent the chances seem slim that this once great has the nerve, the drive, the desire to win that he once had in his younger days.

LANE

There's a good example. Two brothers. One speaks no English. The other learned English from watching Wide World of Sports. Which is better? Speaking no English, or speaking Howard Cosell?

RICKY

What do they want?

LANE

To race.

RICKY

Why, that's illegal. You must respect the proper speed limits, Lane Myer. A car is not a toy.

LANE

Don't worry, "Adventure Man."
You're safe with me.

YEE SOOK REE (V.O.)

The man has obviously admitted defeat. I, for one, hate to use the word yellow but this is blatantly the case. A once strong competitor, too afraid of losing to play the game any --

The light turns green. Monique reaches over with her foot and slams down the accelerator, catching the brothers, Ricky, and especially Lane off guard. The cars tear away. For the first time, it's an almost even race.

CUT TO:

175 EXT. STREET

175

LOUD CHURCH MUSIC. We see a large flock of nuns crossing the street. As the last one walks INTO THE FRAME, we see that the church music is coming from a large ghetto blaster perched on her shoulder. In the distance, we hear the HOWL OF APPROACHING ENGINES.

CUT TO:

176 INT. LANE'S CAR

176

LANE
I've got 'em! This time I've
really got 'em!!

177 LANE'S POV

177

shows us the scattering nuns he is about to plow into. He quickly pulls the wheel, sending the station wagon rocketing off into some woods.

CUT TO:

178 EXT. GOLF COURSE

178

The car crashes out of the woods and fishtails to a stop. Lane exhales a breath of relieved air. Monique is sitting with her head in her arms; Lane is sure he has scared her witless. He grabs her arm.

LANE
Oh, God. Monique, are you okay?

As her face is revealed, we see she is laughing hysterically. Lane is confused. Then finally, for the first time, he laughs, too. Ricky is not amused.

RICKY
I'm telling my mom.

Monique laughs louder.

CUT TO:

179 EXT. SCHOOL

179

Students are returning from their winter breaks. Lane and Monique are walking towards the school. Lane is carrying on animatedly as Monique chuckles.

(CONTINUED)

179 CONTINUED:

179

LANE

Ever since I got my license, those Kamikaze pilots have been after me. If I just had my Camaro running. Did you notice it? In the driveway. Ca-mar-O? Man! If I had that baby running, I'd blow their doors right off the street. Vroooo --

The sight of Beth and Roy walking arm in arm ahead of them cuts him off.

ROY

Oink. Oink.

CUT TO:

180 INT. MATH CLASS

180

Lane is sullenly listening to a math lecture by Mr. Kerber. Monique has pulled a chair up next to Lane to follow in his math book. He glances at Beth, who is eyeing Monique with just a smidge of jealous curiosity.

LANE

(whispering to Monique)
I hate this class. I hate math.
It sucks. I can't do it.

He points at the math book, then runs a finger across his neck. She understands.

MR. KERBER

... Now to make sure you all understand exactly what I just said, we will have a pop quiz. For some of you, this quiz will be an important determinant of your grade.

He begins handing out the mimeographed quizzes to the groans of his students. He stops at Lane's desk.

MR. KERBER

(continuing)

I suggest, Mr. Myer, you show your French friend here how smart you are. If you flunk another quiz, you're outta this class.

Lane sweats over the paper. When Mr. Kerber is out of their view, Monique grabs a pencil and begins figuring out the problem for Lane. He is astonished.

(CONTINUED)

180 CONTINUED:

180

LANE
(whispering)
You speak algebra-trig?

CUT TO:

181 INT. CAFETERIA

181

We FOLLOW Lane and Monique as they carry trays through the lunch line.

LANE
That's two firsts in one day. A ninety-eight on my algebra-trig quiz. Boy, was Kerber confused. That little formula you use, it makes it so simple even I understood it. Why can't teachers show you those little gimmicks instead of teaching you the hardest way possible? Now, let's see. Since this is your first time in a foreign country, I think it would be best if you steered clear of the cafeteria food and stuck to the packaged food. Here. You ever have these before? We eat these in America. They're called "Hostess Ding Dongs." And these, I bet you don't have these in France. "Yodels?" You ever see these things? No? They're excellent. Here, Snow balls, Drake's cakes, Coca-Cola.

He continues piling the foulest of U.S. junk food on their trays as they head for the cashier.

CUT TO:

182 CAFETERIA TABLE

182

Lane and Monique are sitting at a cafeteria table. She eats her junk food with politely hidden distaste as Lane wolfs it down nonchalantly.

LANE
It's good, huh?

He rubs his stomach with his hand, a big grin on his face. She understands and nods, a mouth full of pink Snowball.

(CONTINUED)

182 CONTINUED:

182

LANE

(continuing)

After a while, you'll get used to regular food. After eating my mom's, you'll be able to tolerate anything.

He sticks his fingers down his throat in a vomiting gesture. She understands, sort of.

LANE

(continuing)

Don't get me wrong. Mom really means well. Cooking's her new thing. She cooks all the time. Believe me, it's a lot better than how she used to be. See, she was in this cult. We had to have her deprogrammed and everything.

CUT TO:

183 INT. AIRPORT - DAY

183 *

Lane's mom standing next to a Moony and a Krishna, bleary-eyed she is pawing cosmetics.

184 BACK TO SCENE IN CAFETERIA

184 *

LANE

Boy, what an ugly scene that was. Maybe you've heard of the cult? It's called Mary Kay cosmetics. D'they have that in France?

A HAND POPS INTO FRAME and knocks Lane's books off of the table onto the floor. We PULL BACK to reveal Roy standing at their table, his gang of ski jocks behind him. He speaks directly to Monique, ignoring Lane.

ROY

Bonjour. Voulez vous coucher avec moi?

Roy's cronies laugh behind him.

Lane attempts to retrieve his books from the floor. Roy takes Lane's place at the table next to Monique.

(CONTINUED)

184 CONTINUED:

184

ROY

(continuing; to Lane)
Hey. I just wanted to remind you we'll be picking a new ski team captain on Sunday, since I'll be in college next year... If you wanta be captain, all you gotta do is beat me. The tryouts won't be the same if you're not there, Champ.

(to Monique)

So, what are you and Myer talking about? Is he telling you what a great lover he is? Has he puked on you yet?

LANE

She only speaks French, Roy. She doesn't speak imbecile.

Roy's cronies "ooh" and "ahh" as if a fight is brewing.

CUT TO:

185 UNDER THE TABLE

185

Monique is shaking up her can of Dr. Pepper.

CUT BACK TO:

186 CAFETERIA TABLE SCENE

186

ROY

Look, Oscar Myer, there's one language I speak that all women understand. Just ask your last girl friend.

Roy turns to Monique and puts his arm around her.

ROY

(continuing)

Wanna learn some new words?

Monique answers him by opening her can of Dr. Pepper under Roy's chin. Roy is doused with soda.

ROY

(continuing)

Shit! You stupid...

Monique acts as if it was an accident, babbling apologies in French. Beth shows up.

(CONTINUED)

BETH

What's going on?

ROY

Nothing! Just learning that
Oscar's frog girl friend is as big
of a clod as he is.

Lane loses his temper, drawing the attention of all in
the cafeteria, which grows silent.

LANE

Hey, listen, "Champ," leave her
out of it! You think you're such
a big tough shit cuz you're
captain of the ski team. Well,
the truth is, I could out-ski your
ass any day of the week. You want
a race sucker, I'll take you on
any day.

ROY

Oh, I'm sure, Myer.

LANE

From the K-12, pal.

Roy laughs at Lane.

He takes Beth's arm and leads her away from the table,
angrily wiping soda from his face.

LANE

(continuing)

Chicken.?

Roy turns around, a wave of laughs and murmurs ripple
through the crowd. No one has ever challenged this guy
before.

ROY

What did you say?

LANE

Any time. You name it.

ROY

You're digging your own grave,
Myer.

LANE

No one has to know. Just you and
me.

ROY

Sunday. 4:30.

(CONTINUED)

186 CONTINUED: (2)

186

LANE

You're on.

Roy huffs and drags Beth away. Suddenly a voice booms over the loudspeaker.

LOUDSPEAKER

This just in. Lane Myer will be racing Roy Stalin down the K-12 this Sunday at 4:30.

A group of students gather around Lane to wish him luck.

STUDENTS

All right... See ya there, etc.

CUT TO:

187 EXT. MYER DRIVEWAY - DAY

187*

The car pulls into the driveway. Lane gets out in a dazed state.

LANE

What? Am I brain damaged?
Maybe I could work in the oil fields. Iran. Libya. I bet they could use some slave labor.

Lane is up the driveway when a volley of French from Monique grabs his attention. He turns to see her pointing to his Camaro covered by the tarp. She is asking him something that he can't understand.

LANE

(continuing)

That's my Camaro. I was telling you about it before.

He gestures with an imaginary steering wheel, then runs a finger across his throat as he grabs his skis from the garage.

LANE

(continuing)

It doesn't work. Nothing works. Look, why don't you look in on my brother.

(MORE)

(CONTINUED)

187 CONTINUED:

187

LANE (CONT'D)
He's building a space shuttle from household items. I gotta get my edges sharpened and see if they sell cyanide over the counter.

Lane throws his skis in the wagon and takes off. Monique watches him go -- then eyes the tarp-covered car.

CUT TO:

188 EXT. SKI SHOP

188

Lane is carrying his equipment into a ski shop.

LANE
So what. Maybe this is the time to really prove yourself. I mean c'mon. It's just a ski slope.

Lane smiles and enters the shop.

189 INT. STORE

189

A MAN comes to the counter in a wheelchair with broken arms and bandages.

SMITTY
What'll it be, Myer?

LANE
Smitty! What happened?

SMITTY
Ah, I got this danged idea I could run the K-12. You know, after the Olympics everything seemed easy, but...

Lane leaves.

CUT TO:

190 LANE

190

gets in his car.

LANE
This is as bad as it will ever get.

(CONTINUED)

190 CONTINUED:

190

Lane is horrified as an upside down face appears, looking at him through the windshield. It is Johnny Gasparini.

JOHNNY

I want my two dollars!!

Johnny pounds on the windshield. Lane turns on the windshield wipers as if they might help. It doesn't.

CUT TO:

191 CAR

191

weaving drunkenly across busy streets. Johnny doesn't budge and continues screaming and pounding on the windshield.

CUT TO:

192 INT. CAR

192

Lane is terrified. Suddenly, he sees something in the distance. Salvation!

CUT TO:

193 CAREENING CAR

193

cuts across two lanes of traffic and SCREECHES into an automatic car wash.

CUT TO:

194 OTHER END OF CAR WASH

194

Lane's car, sparkling clean, tears out through the other end of the car wash. Johnny is no longer on the roof.

CUT TO:

195 EXT. MYERS' HOME - NIGHT

195

Lane's station wagon pulls into the driveway. Something catches his eye in the next yard.

196 LANE'S POV

196

shows us Monique, angrily throwing lemons at a street sign. Lane approaches her. *

LANE

Hi, Monique.

She ignores him. She continues to throw lemons. *

LANE

(continuing)

Uh... Something wrong, Monique?

More lemons. More silence. *

LANE

(continuing)

Well, it was nice talking to you.

He turns to leave.

MONIQUE

(she speaks with
lisp)

Hell yes, something is wrong!
This, how you say?... "Dorkhead"
is an unleashed sex fiend!

LANE

Huh?

MONIQUE

Ricky! He will not leave me
alone! He thinks because I stay
here, I am his love goddess, his,
uh, prostrate! No... prostitute!

A smile comes to Lane's face.

LANE

You big faker. Holy shit! You
speak English.

MONIQUE

Of course I speak English! I
speak very good English! I will
not, however, speak Mrs.
Smith's... what did she say...
international language of love!
With their reptilian son.
Eeecccchh!

LANE

I don't believe this. You've
understood everything we've said.

(CONTINUED)

MONIQUE

Look, Lane. If you were living with a family like that, the less you spoke, the happier you would be. I promise you.

LANE

I never thought of that.

MONIQUE

I thought if Casanova in there and I had nothing to say to each other he'd get bored. Go away. Instead, he uses it as a chance to put his testicles all over me.

Lane nearly faints.

LANE

His what?!

MONIQUE

How you say? Octopus?
Testicles...

She hugs herself to explain.

LANE

Tentacles! Tentacles!

MONIQUE

Oui! Tentacles!

Lane exhales a sigh of relief.

MONIQUE

(continuing)

He thinks he can do this because I can't tell his mother...

LANE

Ricky?! A sex fiend. Good God... That's worse than disco and girls with moles on the end of their noses put together.

MONIQUE

(tossing a apple,
hitting the sign)

All I want -- is -- to come to the States and see the Yankee stadium. Now all I see is that, that, face in my doorway every time I move.

(CONTINUED)

LANE

Yankees, huh? I noticed you had a pretty good pitching arm.

MONIQUE

What else is there in the States that is of interest but the N.Y. Yankees?

LANE

Well, you might meet someone nice. You know, a friend. You do have friends in France?

Monique stops throwing for a second. She is calmer.

MONIQUE

Then, you will not tell?

LANE

That you're a Yankees fan?

MONIQUE

That I speak English.

LANE

Cross my heart and hope to die.

MONIQUE

Do you?

LANE

What?

MONIQUE

Hope to die?

Lane thinks about it for a second, happy to be with this swell girl.

LANE

Not at the moment.

Suddenly, Mrs. Smith is at the front door.

MRS. SMITH

Landsakes, Monique! Do you know what time it is? You'll catch your death! Get on in here!

MONIQUE

You are my friend... Good night.

She plants a kiss on his cheek and heads up towards the Smiths' house.

(CONTINUED)

196 CONTINUED: (3)

196

MRS. SMITH
Is that Myer boy bothering you?
Little Ricky's been looking all
over for you! We've been worried
sick.

Lane is suddenly feeling ten feet tall. He happily
places a lemon in his hands. He throws it at the sign
with all his might. There is the SOUND OF BREAKING
GLASS. *

LANE

Oops...

He turns and runs into his house, slamming the door
behind him.

DISSOLVE TO:

197 EXT. HOUSE - MORNING - NEXT DAY

197

Lane exits the front door, a SOUND has drawn him out-
side.

CUT TO:

198 LANE'S POV

198

From his POV we see the tarp pulled off of his Camaro
and two feet sticking out from under it. Parts are
everywhere.

LANE

Uh... hello?

Monique slides out from under the car. She is covered
with grease, her hair tucked under a dirty Dodgers cap. *

MONIQUE

Bonjour! Comet t'allez vous?

LANE

Oh, uh, no, I've already had
breakfast. Say, Monique. What
have you done to my car? I mean,
it's already screwed up as it is.

She gets up, sticks her hand in the driver's window,
and turns the key. The ENGINE ROARS TO LIFE.

LANE

(continuing)

What?!?!

(CONTINUED)

198 CONTINUED:

198

She climbs in through the window and presses the accelerator with her hand. The ENGINE REVS impressively.

LANE

(continuing)

Are you kidding?! How did you do that? It works!! My car is back from the dead!!

MONIQUE

From the dead? No, not entirely.

She points to all the other parts strewn about in the driveway.

LANE

Can you put those back in? I mean, put it back together?

MONIQUE

If I cannot, I am sure you will do it...

Monique hands Lane a wrench. He looks at it as if it were a poisonous snake.

LANE

Oh, no... "inept" is my middle name. I have a great fear of tools. The fair housing committee condemned a birdhouse I made in woodshop. I can't do anything like this.

MONIQUE

"I can't do it" is your middle name. Now help me push this into the garage.

CUT TO:

MONTAGE SEQUENCE - MUSIC UP

199 INT. GARAGE

199

Lane is awkwardly working under the hood with Monique's guidance.

DISSOLVE TO:

200 LANE UNDER THE CAR

200

Happily chattering up at Monique, who is polishing a front fender with car wax. He is unscrewing a bolt, not paying attention. The bolt drops out. A gush of oil pours into Lane's mouth.

DISSOLVE TO:

201 MONIQUE

201

holding a car manual, showing Lane how to open the gap in a spark plug.

DISSOLVE TO:

202 MONIQUE

202

polishing a back fender notices Lane's feet protruding from under the hood, kicking as if he's being strangled. Investigating further, she finds Lane pretending that the octopus-looking distributor cap has attacked him. Its wire tentacles wrapped around his throat. He laughs at his little prank and her concern. She slams the hood on his head.

DISSOLVE TO:

203 LANE

203

is unscrewing another bolt with a wrench.

LANE

You're amazing. How do you know all this stuff?

MONIQUE

Some things are not that hard to understand, Lane. You just have to try. Like you, for instance. You seem to think up all these ways of killing yourself, yet you never do it. Why is this?

LANE

Isn't that a little personal?

MONIQUE

Of course. But I have told you all the sordid details of my intimate sex life with Ricky Smith. I just figured you could explain your death wish.

(CONTINUED)

LANE

I don't know. I guess it's mostly for attention. That girl who stood next to me at the blackboard, Beth. We used to go out. At first I thought I just couldn't live without her.

MONIQUE

You would die to get the attention of this woman? You know, Lane, there are better ways of getting attention.

LANE

Yeah, well. I guess when she dumped me for that slimebag, Stalin, I guess I jus --

He stops turning his wrench, as he suddenly remembers.

LANE

(continuing)

Stalin? Stalin! That's tomorrow! I said I'd race him tomorrow!

MONIQUE

This is what I speak of, this is a good way of gaining this attention. Why not beat him?

LANE

Are you kidding? I can't possibly beat him. I ski okay, mind you, but not that good. I can't win.

MONIQUE

"I can't" certainly is used often in your language. Were you raised to be a failure or was it self taught?

LANE

It's an intricate part of my genetic makeup.

MONIQUE

I think that all you need is a small taste of success and you will find that it suits you.

LANE

Huh?

(CONTINUED)

203 CONTINUED: (2)

203

Monique holds out the car keys. Lane suddenly grasps her meaning.

CUT TO:

A204 EXT. MYER'S GARAGE - DAY

A204*

Garage door opens and Camaro pulls out.

204 EXT. STREET - DAY

204*

Yee Sook Ree and his brother, Chen, have picked up a couple of girls. They are all eating Japanese food with chopsticks as they chatter and laugh. At a stop-light, the ROAR OF AN ENGINE catches their attention. Lane, in his lean, mean, racing machine, pulls up alongside them and REVS HIS ENGINE. It GROWLS like a dragster. Yee Sook does not even bother to go through his Howard Cosell act as a look of panic contorts his face. Everyone in the Falcon puts on crash helmets. The light turns green.

Lane's CAR ROARS away with a blast like that of the batmobile. The Falcon is left stranded at the light, lost in a cloud of Lane's exhaust. The dates, pissed off, leave the car, coughing and choking. The brothers cannot accept defeat. They blame each other. Soon they are locked in a stranglehold as we...

DISSOLVE TO:

205 EXT. PIG BURGERS - NIGHT

205

A sign on the door reads "CLOSED." The newly reborn Camaro pulls into the darkened Pig Burgers parking lot. Lane helps Monique out of the car; using the key Rocko gave him, leads her into Pig Burgers.

CUT TO:

206 INT. PIG BURGERS - NITE

206 *

In the pitch darkness, Lane leads Monique to a table. He strikes a match and lights a pair of candles on the table. As the candles light the room, we see that Lane has made up one of the Pig Burgers tables to look as fancy as any expensive restaurant, complete with romantic candles, rose centerpiece, and his mom's best silverware. Next to the table is a champagne bucket with ice and a bottle of champagne intact. Lane sits Monique down and heads for the kitchen. He returns with two delicious-looking dishes, apparently made with Pig Burger supplies but, nonetheless, elegant. He pours champagne into their crystal glasses and raises his glass to her.

(CONTINUED)

206 CONTINUED:

206

LANE

I just wanted to say, Monique...
uh... well... just thank you. For
everything. Uh... mercy buckets,
or whatever...

She laughs and they touch glasses.

LANE

(continuing)

Wait a minute. I almost forgot
something. Go ahead and start.
I'll be right back.

Monique jabs a fork into her food as Lane runs back
into the kitchen. Monique's expression tells us that
Lane's cooking is quite good. Lane returns with his
saxophone.

CUT TO:

207 EXT. PIG BURGERS - NIGHT

207

As a full moon rises over Pig Burgers, we hear Lane
SERENADING Monique with a romantic rendition of the
theme song from "Flipper." We PULL BACK a little to
discover our escaped burgers nuzzling each other on top
of a trash can.

DISSOLVE TO:

208 EXT. THRUWAY - DAY

208

UPBEAT MUSIC comes up. We see Lane and Monique cruis-
ing up the New England thruway, ski equipment on the
rack on the roof.

CUT TO:

209 SCENES AROUND BRODY MOUNTAIN

209

Olympiad type MUSIC WELLS UP.

We see that this is a party for Greendale High as a
BAND PLAYS and skiers celebrate the crowning of a new
captain. We hear a familiar voice.

CUT TO:

210 YEE SOOK REE

210

sitting at a table with his brother. The festivities are behind him. He is talking to us as if we are television viewers. He is in his best Howard Cosell form.

YEE SOOK REE

The mountain. The myth. The men. Here we are on this brisk Sunday morning on the perilous Mount Brody awaiting the awesome spectacle of man against mountain. Two racers, snow-gladiators, if I may, battling not only each other, but the elements, to reign victorious over the deadly K-Twelve run. Howard?

We PAN from yee Sook over to the real HOWARD COSELL. He looks out at us with the same earnestness.

HOWARD COSELL

There is no about about it, Yee Sook. The struggle of man against nature has always proved awesome. Today will be no exception.

CUT TO:

211 TOP OF THE K-12 RUN

211

Lane has taken his usual stance overlooking the tremendous drop. Monique, also on skis, is standing next to him.

LANE

Look at this. I mean how am I supposed to live through this?

MONIQUE

It's easy. Go that way. Really fast. Watch, it's no sweat.

Monique pushes off and gracefully sails over the glacier face. She makes a few quick turns to slow herself down and stops before the wooded part of the slope. No sweat.

MONIQUE

(continuing)

Now you!

LANE

I'm tellin' ya, Monique. I'll get clobbered.

(MORE)

(CONTINUED)

211 CONTINUED:

211

LANE (CONT'D)

And... uh... Maybe we should just go home, it's only a year and a half till I go to college.

MONIQUE

If you wish to act pathetic, fine. I will ski with myself. I think you are a... how you say... cowterd... Uh coward.

LANE

A cowterd! Moi!? Hell, if you can do it.

He jumps off the face. He crashes head over heels, coming to a halt at Monique's feet. He lies there still, not moving. Monique shakes him. Frightened.

MONIQUE

Lane? Lane!

He opens his eyes, smiling.

LANE

No sweat.

A wad of snow is thrown in his face. They burst into laughter.

DISSOLVE TO:

212 BEGIN MONTAGE:

212

MUSIC UP as we CUT TO a series of QUICK SHOTS showing Monique teaching Lane the basics of surviving the first glacier drop on the K-12, and Roy at the lower part of the slope where the slalom course is.

A) ANGLE - MONIQUE

jumping off the lip again, shouting up to Lane when she has landed. Lane is nodding.

B) ANGLE - ROY

hitting a slalom gate. He is an incredible skier. He crosses the finish line long before his opponent. Beth cheers him on.

C) ANGLE - LANE

jumping off the lip successfully regaining control at the bottom by stopping a cloud of snow.

(CONTINUED)

212 CONTINUED:

212

D) ANGLE - ROY

getting a leg rubdown by another team member just before the "Go" signal sends him blasting down the slalom course once again.

E) ANGLE - CHARLES deMAR

offers Howard Cosell some Redi-Whip.

F) ANGLE - LANE

skiing through the wooded part of the K-12 with Monique. Both have good speed and good control.

G) SLOW MOTION CLOSE UP - ROY'S FACE

overconfident and smiling as he wins another race.

H) CLOSEUP - LANE'S DIGITAL WATCH

The second counter stops at 58. Monique, who is holding it, shouts and throws her arms up triumphantly.

END MONTAGE.

CUT TO:

213 LANE

213

listens as she shouts the numbers. He also leaps up triumphantly.

CUT TO:

214 SLOW MOTION CLOSEUP OF ROY'S FACE

214

as he races, baring his teeth, in total concentration.

CUT TO:

215 MONIQUE AND LANE

215

doing 360's together, their poles connected by the straps, spinning them around as they laugh.

CUT TO:

216 ROY

216

crossing the finish line again. Triumphant.

CUT TO:

217 LANE AND MONIQUE

217

playing leap frog (one skier skis between the other's legs and then they alternate, all the time skiing down the hill). Finally, as Monique's skiing between Lane's legs, they become tangled and Lane crashes on top of her, all the time grabbing onto his crotch which he fears for the worst. When they have stopped sliding, tangled up in each other's equipment, there is a quiet moment between them. It looks as if they might kiss. Suddenly, they are buried under a barrage of snow spray. We PULL BACK to reveal Charles deMar, barely regaining his balance.

CHARLES

I'm telling you, Myer. There is just about every member of the state of Massachusetts hanging around this particular mountain, waiting to see a one Lane Myer tackle this totally untamed slope. Dead or alive.

(he blinks; stoned)

There is a one Roy Stalin. He is waiting for you at the top of the death run known as the K-Twelve. That is all.

Charles numbly skis off as if he has completed his mission. He absentmindedly skis over Lane's skis as he goes.

218 CLOSEUP - LANE'S BINDINGS

218

There's CRACKING SOUND as Charles' ski slides over Lane's binding.

219 BACK TO SCENE

219

Lane and Monique watch him unintentionally weave his way down the slope.

LANE

I guess this is it.

MONIQUE

Please hurry. We have unfinished business. Do not forget.

(CONTINUED)

219 CONTINUED:

219

LANE

Huh?

MONIQUE

Language lessons.

LANE

Language lessons? You're going to
teach me French?

MONIQUE

The international language...

She kisses Lane and heads down the slope.

She skis off, leaving Lane confused but feeling much
better. He starts off towards the slope leading to the
race course. He falls on his face as we hear a
CRACKLING SOUND.

LANE

Shit.

Lane inspects his binding. It is broken in two parts.

CUT TO:

220 TOP OF THE K-12

220

Roy's henchmen are massaging his legs as he stands in
the starting gate. Roy is looking at his watch.

ROY

Of course, he's chickened out. I
told you, that guy's just a geek.

CUT TO:

221 BOTTOM OF COURSE

221

Monique is worried, nervously looking at her watch then
up the slope. Suddenly, she spots Beth standing
nearby. Beth returns her glance with a catty glare. A
henchman is standing nearby with a walkie-talkie.
Roy's voice crackles over the walkie-talkie.

ROY (V.O.)

The big fairy isn't gonna show.

HENCHMAN #3

'Course not, whaddya want us to
do? Do we pack it up?

(CONTINUED)

221 CONTINUED:

221

ROY (V.O.)

I'll make one last run. Might as well break my last record while I'm here.

HENCHMAN #3

That's a roger. We'll set the syncros.

CUT TO:

222 ANGLE - LANE

222

is trying to repair his ski, using his ski pole as a screwdriver. It's hopeless, as the pieces just fall apart again. He throws down the broken ski in frustration. He beats it with his ski pole until something up the slope catches his eye.

223 ANGLE - JOHNNY GASPARINI

223

with newsbag over his shoulder, is sitting on a bike with his skis instead of wheels. He is only a hundred yards up the slope from Lane, watching him like a panther stalking his prey.

JOHNNY

Two dollars...

224 ANGLE - LANE

224

horrified.

LANE

Oh, my God.

Lane frantically pushes off with his free foot, sliding on his one ski. Johnny follows in fast pursuit. They roar down the slope, one after the other, at blinding speeds.

225 ANGLE - ROY

225

is rebuckling his boots in the starting gate.

Bobby talks into a walkie-talkie.

(CONTINUED)

225 CONTINUED:

225

BOBBY
(into walkie-talkie)
Okay, Spencer. We're sending down
Roy alone. The Myer guy's not
gonna show.

CUT TO:

226 LANE

226

crashing down the slope at high speeds, skiing on one
ski. Johnny is right behind him.

227 OUR POV

227

Lane flies over a frighteningly high ridge, followed by
Johnny on the ski bike.

JOHNNY
Two dollars!!!

228 ANGLE - TOP OF RUN

228

Roy has his skis hanging over the top of the K-12.
Bobby stands by with a stopwatch held over his head.

ROY
Okay, Bobby, count me down.

Suddenly, Lane bursts onto the scene from a wooded
area. He screeches to a halt at the top of the K-12
right next to Roy. Roy and the others are shocked.

229 ANGLE - BOTTOM OF RUN

229

Charles is looking up the slope with binoculars.

CHARLES
Myer's on the hill!
The crowd cheers. Monique smiles proudly.

230 ANGLE - TOP OF RUN

230

Roy is shocked. Lane does not even notice him as he
looks over his shoulder into the woods.

ROY
Don't know when to quit to ya,
Myer?

- 231 LANE'S POV 231
We see Johnny burst from the woods.
- 232 BACK TO SCENE 232
- BOBBY
(dropping his arm)
Go!
- Not even realizing what he is doing, Lane pushes off along with Roy as they sail over the lip. Lane, in his desperation to lose Johnny, sails over the drop with perfect form on only one ski. He clears the first drop as does Roy and then Johnny. The three barrel into the wooded part of the slope.
- 233 ANGLE - BOTTOM OF RUN 233
- CHARLES
Myer's racing on one ski...
- Monique gasps and grabs a pair of binoculars from a spectator nearly strangling him.
- 234 MONIQUE'S POV - THROUGH BINOCULARS 234
- Lane is giving Roy a race for his money, even on one ski. A third, psychotic-looking figure is not far behind.
- 235 BACK TO SCENE 235
- CHARLES
They're coming out of the woods.
What's that! There's something following them.
- 236 ANGLE - SLOPE 236
- Roy and Lane head for the last part of the course: The giant slalom course we've been watching Roy race down. They begin running the gates, neck-to-neck. Johnny, only a few yards behind, enters the course. His ski bike cannot maneuver the treacherous turns. He plows into a number of gates and sails off in a cloud of snow. Now it's just Roy and Lane.
- 237 ANGLE - BOTTOM OF RUN 237
- The large crowd watching the race.

238 CROWD'S POV

238

at the finish line. The crowds are going wild as Lane and Roy weave through the last gate and tuck across the finish line in SLOW MOTION. Roy beats Lane by only a second as Lane is still nervously looking over his shoulder.

239 BACK TO SCENE

239

The crowds descend on Lane as he skids to a halt.

Beth runs into his arms... Lane is taken aback but realizes he has made all his dreams come true. He accepts a kiss from Beth.

CHARLES

Unreal. Completely, totally,
utterly unreal.

Yee Sook and Chen also make their way to Lane. Roy is dejectedly pushed to the back.

BETH

Oh, Lane. I knew we'd end up
together.

On the outskirts of the crowds Monique is watching Lane's moment in the sun. Suddenly there is a slimy gloved hand on Monique's shoulder. She spins around to find Ricky and his bandaged-faced mother.

RICKY

We have been...
(snort, snort)
... Worried about you, Monique.

He takes her by the arm. Mrs. Smith takes her other arm.

MRS. SMITH

Just what do you mean by running
off like that?

They start dragging her towards the car.

CUT TO:

240 LANE

240

among crowds. Yee Sook has pushed a microphone in front of Lane.

(CONTINUED)

HOWARD

The race was truly a sublime metamorphose of the Lane Myer. I think that the crowds were expecting to see here at Brody Mountain today. Perhaps you can tell us what, what brought on this enchanting, exhilarating feat?

Lane looks around him. He looks at Beth. He thinks, then unwraps her from him. He spots Monique being dragged away by the horrible Smiths.

LANE

Language lessons!

Lane runs from the crowds.

YEE SOOK

"Language lessons." Inspired words from a man who knows how to ski.

Lane is now upon the Smiths. He grabs Monique from their grasp and throws her over his shoulder. He has become, in a way, the cartoon hero from the opening titles, intent on saving the damsel.

MRS. SMITH

Put her down! She's coming with us!

LANE

Oh no she's not.

Ricky picks up a ski pole and holds it up like a sword.

RICKY

It would be wise to do as mother says.

Lane also grabs a ski pole. The two cross swords. As Lane backs up with Monique over his shoulder, he sword fights Ricky with ski poles. Ricky knocks Lane's pole out of his hand and drooling, horribly closes in for the kill. Lane dodges his lunge, grabs the ski pole, and swings Ricky into his horrible mother, sending them both crashing into the snow. He runs for the Camaro, throws Monique in and tears out of the parking lot.

CUT TO:

241 EXT. THROUGHWAY - DAY

241*

MUSIC UP as the Camaro blasts by a sign declaring "You are now leaving Greendale."

DISSOLVE TO:

242 OVERHEAD VIEW OF CAMARO

242

driving along a crowded jumble of turnpikes, Los Angeles skyline can be seen in the b.g. *

LONG DISSOLVE TO:

243 A SIGN

243

which reads: "DODGER STADIUM"

CUT TO:

244 INT. DODGER STADIUM - DAY

244*

are sitting on the hood of the Camaro in the middle of Dodger Stadium. He is serenading her with the theme song to "FLIPPER" on his saxophone. He puts it down and they kiss. They continue to kiss as we PULL BACK DOWN ALONG Dodger Stadium. As the CAMERA PULLS AWAY FURTHER AND FURTHER, a new sight comes INTO FOCUS as a figure on a bike passes us intently pumping towards the smooching couple. It is Johnny Gasparini.

FADE OUT.

TITLES BEGIN.

FADE IN:

245 THE MYER HOUSE - NIGHT

245

Mr. Myer has finally fixed the broken garage door. We hear the SOUND OF ROCKET ENGINES. Mrs. Myer runs out of house. After a beat, Badger in his NASA space shuttle made from household items, blasts from the roof and ROARS into the starlit night. *

An orchestrated version of "FLIPPER" COMES UP. *

TITLES CONTINUE TO ROLL. *

THE END