

Boys don't cry

(formerly entitled
Take It Like a Man)

3RD FINAL WHITE SHOOTING SCRIPT

September 24, 1998

1 EXT - DESERTED HIGHWAY - NIGHT (DREAM) 1

Black and dreamy. The sky goes on forever. The highway bends with the earth's curve, as though inside a paperweight.

2 INT - VINTAGE CAR - TRAVELLING - NIGHT (DREAM) 2

BRANDON, 20, boyish, handsome in a CHICAGO WHITE SOX JACKET, races forward. His eyes scan the approaching road - yellow lines and glistening asphalt. Indeterminate elements of cities, night landscapes out of time. Stars are coming down.

BRANDON watches intently. Steam billows up around him.

A girl with blonde hair, her face obscured by darkness, sits beside him. He pulls her close and points to the passing landscapes. A white dust gathers on the horizon. He checks the rear view mirror, then speeds up. Dust enters the car.

TITLE: FALLS CITY, NEBRASKA, December 1993

3 INT - RESTAURANT KITCHEN - NIGHT 3

Steam. Brandon's eyes. RESTAURANT SOUNDS. Brandon pulls from the reverie. Reveal he is TEENA, an androgynous teen, washing pans in scalding hot water at an enormous sink. She looks at the clock - second hand's barely moving. As she leans back for a breather, a bus boy drops a load of dishes.

TITLE: LINCOLN, NEBRASKA, October, 1992

4 EXT/ INT - TRAILER (LIVING ROOM, KITCHEN, BEDROOM) - NIGHT 4

FOLLOW as a disheveled Teena stumbles in and through. She comes upon JOANN, her mom, 37 and JOANN's BOYFRIEND, 32, illuminated by the TV's glow. They turn her way.

BOYFRIEND

Going out on a hot date, stud?

JOANN

(to boyfriend)

Stop that.

(to Teena)

Hi honey, was work ok?

Still moving, Teena nods, pauses in the KITCHEN, for some milk and moves toward her BEDROOM.

JOANN

Tammy called, she wants to know if you can watch Jake Saturday night.

(CONTINUED)

4 CONTINUED:

4

Teena nods, enters her BEDROOM, shuts the door and lies on the bed staring at the ceiling. Music, laughing, sounds of a party filter in. A knock at the door.

MOM (O.S.)

We're going to Lucy's party. Wanna come?

TEENA

Nah, that's ok, I'll catch ya later.
Thanks.

They leave. Teena sits up and watches through the window as her mom and the boyfriend disappear into a crowd of couples.

Teena pulls a bag out from under the bed, opens it - a nicely wrapped western shirt.

5 EXT - LINCOLN, NEBRASKA STREETS - NIGHT

5

Cruising by rows of candy-colored trailers into the downtown district. Teena strains to see herself. She's wearing the new western shirt. She looks like a BOY. Seeing three college girls, "he" flattens his shirt.

TEENA

(to himself/deep voice)
Hey...(it pops high) Hey.

They cross. He slows, stops, then rolls down the window.

TEENA

(nervously)
Hey! You need a ride somewhere?

One girl reaches for the door until she gets a better look.

GIRL

You gotta be kidding. No offense.
But - the dyke bar's - (she laughs)

Teena restarts the car and pulls away, watching the girls disappear in the rear view mirror.

6 EXT - BRANDON'S TRAILER - NIGHT

6

Teena carries the balled up shirt, and makes her way to the party. She's about to go on when her mom waves her in. She follows, grabs a beer and stands dazed, watching - people at picnic - talking and dancing, her mom and boyfriend laughing. A cordless phone rings. She picks up.

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6 CONTINUED:

6

TEENA

Hello? No, I'm sorry. I think you
have the wrong number. Okay, goodbye.

She hangs up and watches a beautiful girl dance. SLOW on
the girl. The phone rings again. She picks up again.

TEENA

Hello.

A pause, then a girl's voice.

HEATHER (O.S.)

Oh. Hi! I called a minute ago.
Wrong number.

TEENA

I remember.

HEATHER (O.S.)

Ok...I just wanted to say - you sound
really cute - what's your name?

A realization. A wave of excitement. Teena speaks quietly.

7 INT - TEENA'S TRAILER - NIGHT

7

NERVOUS LAUGHTER. Sound of scissors.

TEENA

Yeah, yeah, yeah, that's it. Right.
Better.

LONNY, 24, MIDWEST QUEERBOY, Teena's cousin cuts Teena's
hair. They've been drinking. Teena indicates Lonny take
more off the side. Lonny makes a last cut. Teena goes for
the mirror. Lonny stops her.

LONNY

If you was a guy, I might even wanna
fuck you.

TEENA

You mean if you was a guy you'd wanna
fuck me.

LONNY

Yeah, Yeah. OK superstar.

Lonny spins her around and hands her the mirror. Teena is
"BRANDON," the boy from the beginning. Stunned, he looks at
himself from one angle then another. He looks down.

(CONTINUED)

7 CONTINUED:

7

BRANDON
(bursts out laughing)
Lonny, man it looks like a deformity.

Brandon removes a sock from his pants, replaces it with one half the size. He looks to a picture of Sean Penn from Teen Beat, on the dresser, to a poster of Matt Dillon on the wall, to Matt's bulge, to Lonny's, and then readjusts his own.

LONNY
(a little drunk)
OK, you're a boy, now what?

Brandon turns from the mirror and grabs his keys and jacket.

BRANDON
Come on.

8 EXT - SKATE WORLD PARKING LOT - NIGHT

8

A majestic neon sign glows in the night: SKATE WORLD.

The lot is full of beautiful, alluring teenagers - some sit on cars, smoke and talk. Others make out. All try to be cool. All are straight. At the other end of the lot, Lonny and Brandon get out of their car. Lonny surveys the wall of teenagers.

LONNY
No fucking way.

BRANDON
Yes, fucking way. Come on, don't be a pussy.

Brandon grabs Lonny to go, but Lonny won't budge.

LONNY
Fine, I'm a pussy.

Brandon makes another start. Lonny grabs him. Brandon shakes himself free, straightens his wrinkled shirt.

BRANDON
Someone's waiting. I gotta go.
Don't worry. Just wait.

Lonny slicks Brandon's hair to the side. Brandon runs off and disappears into the crowd. Lonny watches. SLO MO on Brandon as he makes his way through and enters.

9 INT - SKATE WORLD - NIGHT

9

Brandon enters, makes eye contact with Heather, 15, pretty, with a friend (wearing makeup and push-up bras), waiting nervously. He heads over.

BRANDON

Hi...I'm Billy.

10 INT SKATE WORLD - ON THE FLOOR - THE LIGHTS LOW - NIGHT

10

Music. Brandon skates arm in arm with Heather. Reflections from a disco ball skate across their face.

HEATHER

You don't seem like you're from around here.

BRANDON

Where do I seem like I'm from?

HEATHER

Someplace beautiful.

Brandon holds Heather closer to him as they skate.

11 EXT - HEATHER'S SUBURBAN LINCOLN HOUSE - NIGHT

11

A beautiful tree-lined street. Middle class houses. Heather kisses Brandon goodnight, then pulls away.

HEATHER

Can we hang out again?

BRANDON

Sure. (he kisses her, then pulls away) I'll wait here till you're safe inside.

Heather runs inside. Brandon watches a light comes on in a second floor window. Heather pulls up the shade and waves. Brandon blows her a kiss. Heather pulls down the shade.

BRANDON

(to himself)

Wow!

12 INT - BRANDON'S TRAILER - LIVING ROOM TO BATHROOM - MIDDLE OF THE NIGHT

12

Silent. Brandon walks through, enters the bathroom, and stares into the mirror at his emerging boyness. He's thrilled, then scared. He goes to the window, opens it wide

(CONTINUED)

12 CONTINUED: 12

and looks out into the night. Stars thick and pouring down. A highway stretches across the landscape. Trucks float on the horizon.

13 INT - RESTAURANT KITCHEN - NIGHT 13

Brandon washes dishes. Tom's at the pizza over.

TOM

So, can you cover for me tomorrow night?

BRANDON

Sorry, man. I got a date.

Tom looks at Brandon like, "what're you kidding." Brandon walks to where some coats are hanging. He makes sure no one's looking, then reaches into one coat pocket and then another, removes a wallet and steals a \$20 bill.

14 EXT - HEATHER'S HOUSE - NIGHT 14

Brandon, in a cool jacket, walks up loaded with gifts - flowers and chocolate. Heather opens the door, she's upset.

BRANDON

What's wrong?

HEATHER

I can't go out with you tonight. I have to watch my little brother.

BRANDON

Oh, don't worry about it.

He gives her the gifts. She's shocked and happy.

15 INT - HEATHER'S LIVING ROOM - NIGHT - LITTLE LATER 15

Brandon tiptoes from the boy's room and dims the lights.

BRANDON

Shhh...He's asleep.

16 INT - HEATHER'S LIVING ROOM - NIGHT - LITTLE LATER 16

He whips out a cassette, and plays it low. Salt N Pepa's "Shoop." Heather looks on in awe, comes up behind and kisses him. They kiss and kiss. She leads him to the couch, whispers, "Billy," and starts to unbutton her blouse. He helps her. She starts to open his pants. Lost in desire, he helps her - then stops himself.

(CONTINUED)

16 CONTINUED:

16

BRANDON
Wait! Wait! Wait!

Heather looks at him, confused.

BRANDON
We gotta slow down.

HEATHER
(embracing him)
But I don't want to!

BRANDON
I don't either but - (Beat) I think
We should wait till we're married...

She looks at him - amazed.

HEATHER
So you really don't mind if we
don't...?

BRANDON
No, of course not.

She kisses him.

17 INT - LINCOLN MALL BY THE JEWELRY STORE - DAY

17

Brandon and Heather window shop for rings. They turn and walk arm in arm. A little boy turns the corner. SLO MO on Joann, her boyfriend, TAMMY, 23, Brandon's older sister, and JAKE, 5, Brandon's nephew, who are a few steps behind. Jake walks up to Brandon.

JAKE
Aunt Teena!

Brandon gives his nephew a blank stare, then sees Joann and Tammy. Heather takes it all in. Jake pulls at Brandon's arm affectionately. Joann watches in a state of shock.

JAKE
What happened to your hair?

Brandon almost laughs. Heather runs. Brandon looks to his mom, her boyfriend.

18 INT - ANOTHER PART OF THE MALL - DAY

18

Brandon has caught up with Heather in a crowd.

(CONTINUED)

BRANDON
(desperate, shaken)
It's not what you think!

She reaches out to touch his face. He pulls back.

HEATHER
Oh my God!

BRANDON
No. Wait! I can explain.

Heather runs and Brandon follows, frantic.

BRANDON
Heather please -

Heather disappears. Brandon looks frustrated.

19 INT - JEWELRY STORE / MALL CORRIDOR - DAY - SAME 19

The display of rings Heather was looking at. Brandon grabs one. He sees Heather run by in the corridor, chases her. As he steps through the door, a security guard grabs him. He looks up to see his family watching, on the escalator.

20 EXT - LINCOLN PSYCH CLINIC - DAY 20

Boyfriend, Joann and Brandon climb into the car. Everyone's nerves are shattered.

21 INT - CAR - DAY 21

JOANN
Will you at least tell me why you
did it? Will you just try?

Brandon, shaken and teary, looks out the window.

JOANN
What did you think you were doing?

BOYFRIEND
Tell you one thing she was doing.
She was stealing. And it wasn't the
first time either, was it.

BRANDON
Shut up! You're not my Dad!

BOYFRIEND
(turning around furious)
Don't you dare tell me to shut up!

(CONTINUED)

JOANN
Stop it! Both of you.

They drive on in silence. Brandon's face is reflected in the glass against the passing Lincoln landscape.

JOANN (O.S.)
But it's going to stop right? It's going to stop.

22 INT - BRANDON'S TRAILER - LIVING ROOM - NIGHT

22

Brandon channel surfs - wrestling, Speed Racer. He spaces out, then notices Jake asleep on his lap. He looks to the phone, looks away, eases Jake onto the couch, grabs the phone, then dials. It rings. He waits nervously. A girl's voice says "Hello?"

INTERCUT WITH:

23 INT - HEATHER'S LIVING ROOM - NIGHT

23

BRANDON
Heather? (Silence) Look I know I'm not supposed to call you, but I really miss you, can't we just go skating - for like an hour.

HEATHER
I looked up that word, hermaphrodite - it said it was an animal. I can't date an animal, Billy.

Brandon takes a deep breath. Another voice comes on.

HEATHER'S MOM (O.S.)
Please don't call here anymore or I'll call the cops.

She hangs up. He mouths bewildered, "the cops?", hangs up, stands and moves down the hall past family photos - Teena at 5, in an Easter dress; at 8, playing air guitar like Chrissie Hynde; at 16, traces of "Brandon," in fatigues, her arms protectively around Tammy, 20, another of the family.

A 1970's photo of a man on a motorcycle - young and handsome. Brandon reflected in the glass resembles the man. He slicks his hair back like the man's. Rain.

24 EXT - LONNY'S TRAILER - NIGHT

24

Rain. A figure streaks through. Brandon pounds on a door.

(CONTINUED)

24 CONTINUED:

24

TITLE: ONE YEAR LATER

25 INT - LONNY'S TRAILER - NIGHT - SAME

25

Brandon enters winded, draws the shades and goes to the wall.

BRANDON

Brothers.

LONNY

What?

BRANDON

Alicia.

LONNY

Alicia? Who's Alicia?

Lonny follows Brandon, who peeks through the window.

BRANDON

Damn! There's a lot a them.

LONNY

(suddenly scared)

What the fuck have you done?

They stand by the window, terrified - angry voices outside - pounding on the trailer. Brandon looks at Lonny.

BRANDON

(fingers to his lips)

Shhh!

LONNY

I'm calling the police.

BRANDON

NO! Not the police.

Lonny looks at him. Pounding gets louder. The trailer shakes. Stuff falls. Then it stops. Brandon and Lonny listen. The voices seem to move away. Brandon looks at Lonny.

BRANDON

Close, huh?

Lonny shoves him up against the wall.

LONNY

What is the matter with you?

(CONTINUED)

25 CONTINUED:

25

BRANDON

I don't know! I don't know what went wrong!

LONNY

You're not a boy that's what went wrong. You're NOT a boy!

BRANDON

Tell them that. I'm the best boyfriend they ever had. It's true.

LONNY

It's true. (Pause) For about a week.

Lonny grabs Brandon's wallet and takes his last \$20.

BRANDON

Hey, what're you doing?

LONNY

The money you owe me. I want it back. All of it.

Lonny sees a credit card with the name "Alicia Harris."

LONNY

You stole her Visa Card?

BRANDON

I didn't steal it. It's like Robinhood. She wanted a suede jacket. It was her birthday.

LONNY

Robin Hood!? - You're out of your fucking mind.

BRANDON

Lonny, don't say that.

LONNY

I thought you were getting a grip.

Lonny throws the wallet down. It hits the ground.

BRANDON

Careful with that!

Credit cards, court summons, pictures of Brandon and girls, fake ID "Charles Brayman" with Teena's picture spill out.

(CONTINUED)

25 CONTINUED: (2)

25

LONNY

Jesus Fucking Christ. We've created
a monster.

BRANDON

I'm not a monster. And you didn't
create shit.

Brandon begins picking up the pictures. Him and the girls -
his arm around them - he looks happy. They look happy.

LONNY

What happened to that shrink?

BRANDON

She said I was a dyke.

Lonny looks at him like "what if you are?"

BRANDON

Don't even start.

Lonny sits down by him and helps him pick up the pictures.

LONNY

There's gotta be another way.

26 INT - POST OFFICE - DAY

26

Brandon faces a wall of P.O. Boxes, he reaches in and grabs
an envelope. Inside, a pamphlet "Trans - The Uninvited
Dilemma." He slips it inside a comic book and pours over
sexy images of pre- and post-ops - seizing on words "Sex
change," "a miracle." He looks up thrilled. He turns the
page - "surgical procedure," "costs" and "psychological
screening." He looks up again. His heart pounds.

A FLASH. A surgical instrument, flesh, sounds of an incision.

He looks around, scrunches the pamphlet, stuffs it in his
pocket, avoids eye contact and walks swiftly.

He nearly runs into a parked car. He stops and looks it
over - a beautiful vintage Cadillac resembling the car in
his dream. He looks closer - the keys are in the ignition.
He looks around - no one in sight. He reaches for the door.

27 INT - VINTAGE CAR TRAVELLING ON MAIN STREET - DAY

27

"Mr.Big Stuff" blasts. Brandon drives, barely seeing over
the dashboard. He makes a wide turn. LINDY, 15, beside him
feels the leather seats, finds L'il Kim, and other cool music.
Brandon hands her a milk-shake.

(CONTINUED)

27 CONTINUED:

27

LINDY

Wayne, is your dad like a pimp or something?

BRANDON

My dad? No, he's a singer out in Memphis. We'll go visit him sometime. How'd ya like that?

Lindy leans in and kisses him. Brandon smiles.

LINDY

God, Wayne, you are the bomb.

They pull onto the throughway. She kisses him. Police sirens. He looks in the mirror - Terror. He looks to Lindy.

28 INT - LINCOLN - CITY POLICE STATION - DAY

28

INSERT - Brandon getting his mug shot. A sign around his neck - Grand Theft Auto. Flash. Fear in his eyes.

29 INT - JUVENILE HALL - JUDGE'S CHAMBERS - DAY

29

The Judge goes through Brandon's aliases and wrap sheet - forgery, shoplifting, grand theft auto. Shaken, Brandon hands him a note, "My Uncle Dan Maupin, he passed away..."

JUDGE

Miss Brandon, how do you plead?

BRANDON

Not guilty, your honor, Sir.

JUDGE

Miss Brandon, due to your recidivism, lying and lack of custodial guardian, I'm assigning a sentencing hearing for two weeks from today, for November 15. In the meantime, you are released on your own recognizance.

Judge stamps the warrant. Brandon takes it, bows his head.

30 EXT - SKATE WORLD - NIGHT

30

Girls hanging out, watch Brandon walk past.

ONE GIRL

He is SO cute.

SECOND GIRL

"He's" trouble. Stay away.

(CONTINUED)

30 CONTINUED: 30

The girls stare him down. Guiltily, he walks on.

31 EXT - HIGHWAY - NIGHT 31

Brandon, with his duffle, hitchhikes. A truck passes, nearly blowing him over. He jogs back towards Lincoln city lights.

32 INT - LINCOLN BAR PHONE BOOTH - NIGHT 32

BRANDON

(jovial)

Genie, hey, it's Charles. Yeah,
Charles, the fuckup, I'm calling to
say hell--(click).

Agitated and frayed, he dials another number.

BRANDON

(desperate)

Mary, wait. I need a place to stay.
(click).

Outta change and numbers, he looks up to see a girl he recognizes - Heather. He straightens himself out and is about to approach her, when he sees a diamond ring on her finger. A big handsome guy appears and kisses her. They turn towards Brandon. He ducks into the dark, disappearing into the rough crowd.

He makes his way to the bar, spends his last \$2 on a shot, throws it back, then looks up to see CANDACE, 22, perched beside him.

CANDACE

Bad night?

BRANDON

The worst. I just ran into my ex-
girlfriend...with her fiance.

CANDACE

Rough.

BRANDON

I woulda laid down my life for her.

He shows her a tatoo on his arm: "Heather."

BRANDON

What's your name?

(CONTINUED)

32 CONTINUED:

32

CANDACE

"Candace"...I hate it though, I'm thinking of changing it.

BRANDON

Sometimes that helps. I'm Brandon.

CANDACE

I had the worst night ever...

Candace is out of cigarettes. She hands Brandon \$10.

CANDACE (CONT'D)

I'll pay if you get 'em - Marlboros.

Brandon disappears. Candace tries to ignore a GUY by her.

CANDACE

I said get lost.

GUY

Come on bitch. You were lookin' at me. I know what you want.

CANDACE

Get offa me --

Brandon returns with cigarettes and sizes up the situation.

BRANDON

Why don't you leave her alone? I don't want any trouble.

GUY

(looking Brandon over)
You gotta be kidding. I didn't ask what you wanted, you little faggot.

The guy shoves Brandon. Brandon throws a punch. The guy decks him. Candace watches in awe as Brandon jumps up, gets knocked down, and gets back up, ready to throw himself at the guy. Someone restrains Brandon. Brandon turns to see:

JOHN, 20, handsome, tough, something not quite right about him, is smiling and holding Brandon's arms.

BRANDON

Get off! Let me at that fucker!

JOHN

Hold on cowboy.

The bartender and a bouncer hold the other guy back.

(CONTINUED)

32 CONTINUED: (2)

32

JOHN
(to Candace)
Can't we leave you alone for five
minutes without you getting us into
deeper shit?

A fight erupts. John throws a punch. Brandon sees a cop heading his way. He grabs his bag and leads John out.

33 EXT - LINCOLN BAR - A DARK ALLEY - NIGHT - MOMENTS LATER

33

Brandon, John and then Candace stumble out. A police searchlight sweeps the alley. Brandon leads them through the darkness, in and out of pools of light.

JOHN
I hate those mothers.

BRANDON
They suck. I'da had him if you
wouldn't a stopped me.

Candace turns and looks at Brandon's bruised face.

CANDACE
Oh my GOD! John, look.

JOHN
(looking)
You're gonna have a shiner in the
morning.

BRANDON
(pleased)
I am?

Brandon catches his reflection.

CANDACE
Maybe we should take him to a doctor.

BRANDON
No. I'm fine!

Brandon strikes a match. As John leans in to get his cigarette lit, he steadies Brandon's hands.

JOHN
Your hands are tiny.

Brandon holds up his hands.

(CONTINUED)

33 CONTINUED:

33

BRANDON

They're big. (he hides them) Joe
Louis had tiny hands. So.

JOHN

Fine, but he didn't throw wild punches
withoutta defense. If you're gonna
get into fights over girls like
Candace, you gotta learn a few moves.

John's fist comes out of the darkness, a play hit grazing
Brandon's face. Brandon pretends to go down. They catch up
to RAY, 21, skinny, weird.

He's spraying "EAT ME, LINCOLN, N.E." in emerald green.
Brandon nods, then staggers. John catches him.

JOHN

We'll drop you off as soon as we
find THE GODDAMN CAR.

CANDACE

Sorry, it's up here somewhere (to
Brandon) We're going to a party.
Wanna come?

JOHN

Candace!

CANDACE

He needs to be cheered up. He's a
mess.

JOHN

It's 70 miles away.

BRANDON

No, I really don't care. The night
is young...and I am a mess.

They disappear one by one into the dark.

34 INT/EXT - CANDACE'S CAR ON HIGHWAY NEAR FALLS CITY - NIGHT 34

John drives smiling. They drink and do bong hits. Brandon's
passed out in the back. Candace has ice on his hands.

BRANDON

(coming to with a
start)

Aren't we there yet?

(CONTINUED)

34 CONTINUED:

34

JOHN

Just up ahead little dude. Unless you wanna stop in a road-house and start another fight?

BRANDON

Yeah I'll fight anybody.

Brandon fades again.

35 EXT - HIGHWAY NEAR FALLS CITY - NIGHT

35

Candace's car whisks down the highway.

36 EXT - FALLS CITY SPINACH FACTORY - NIGHT

36

John watches a girl up in the factory window, like a princess trapped in a castle. Ray and Candace sleep in the car. Brandon watches John grab a beer and go inside. Moments later, John appears in the window, with the girl. Brandon shuts his eyes.

37 INT - CANDACE'S FARMHOUSE - SPARE BEDROOM - DAY

37

Brandon awakens disoriented. He gets up and swoons. He looks around and sees he's in a tiny farmhouse. He finds his bag tucked away in a corner. He opens it and sees it's a mess.

38 INT - CANDACE'S FARMHOUSE - SPARE BEDROOM - DAY

38

Moments later. A Summons for "Teena Brandon - Lincoln - 11/15 - Grand Theft Auto." Brandon holds it, and speaks into the phone.

BRANDON

I don't know where the fuck I am.

Brandon is a wreck. He looks around, picks up an old newspaper, checks the front page.

BRANDON

Falls City?

INTERCUT WITH:

39 INT - LONNY'S TRAILER - DAY

39

LONNY

(burst out laughing)
How'd ya get down there? I don't even think that's on the map.

(CONTINUED)

39 CONTINUED:

39

Brandon wanders to the mirror, sees his shiner, touches it.

BRANDON

My life's a nightmare. I got a big court date next week and I got nowhere to stay. My mom hates me.

LONNY

She doesn't hate you Teena. She just thinks you're ...

BRANDON

A total fuck up, I know and so do you...can I please just crash at your house for a few days? I won't steal anything, I promise.

LONNY

What about those doctors?

Brandon leafs through a TRANS-(SU)PORT of Nebraska pamphlet.

BRANDON

(fast, under his breath)

Lonny, that shit's insane - you gotta see shrinks, shoot hormones in your butt, and it costs a fucking fortune. I'll be an old man by the time I get that kinda money.

LONNY

So, we'll be old men together. If you don't start now it's never gonna happen and you will end up back in jail for a long time.

BRANDON

You think I can do it?

LONNY

Jesus, you're a butch. I'm just a chicken shit faggot.

BRANDON

You are pussy whipped, that's for sure.

LONNY

Straight to my house..no stopping in bars, no stealing...and no more GIRLS.

(CONTINUED)

39 CONTINUED: (2)

39

BRANDON

Alright, I'm getting a grip. I'll see you tonight. Thanks, Lonny.

Brandon hangs up about to cry. He gravitates to emerald fields and an endless blue sky out the window.

BRANDON

No more girls. No more.

40 INT - CANDACE'S FARMHOUSE - LIVING ROOM - DAY

40

Brandon enters. Candace with her child, age 2, channel surfs. Candace smiles at him. He notices it's already 3 pm.

CANDACE

Hey handsome.

BRANDON

Oh Hey. That's quite a TV.

CANDACE

Yep, 202 channels, plus HBO and MTV.

A chick, kinda slutty like Candace, comes on MTV.

CANDACE (CONT'D)

Oooh. I hate her. She's gross.
(flirtatious) You like it when girls act like that?

BRANDON

It sells records, I guess.

Sexy women come on TV. Brandon looks away from them.

CANDACE

(flirtatious)

Yeah, to gross perverts... (seeing him look away) You still brooding over your fiancée?

BRANDON

What? Yeah, it's a long story.

He takes the kid from her.

CANDACE

(seductively)

God, you're really good with kids.

(CONTINUED)

40 CONTINUED:

40

BRANDON

Yeah, well I got one of my own.
Candace, I hate to ask you for
anything else, but I gotta get back
to Lincoln, now.

CANDACE

I'd drive you in a second, but I
gotta work. Wait, why don't you
just come to the bar on my shift.
I'll get you a ride in no time.
Plenty of the truckers are my friends.

Brandon hands the kid back.

41 INT - OASIS BAR - DUSK

41

He enters. Day drinkers ritually turn, check him out, then
turn back. Candace is working.

CANDACE

He's going to Lincoln later tonight.

She points out the TRUCKER, criminal, wiry, at the bar.

42 INT - OASIS BAR MEN'S BATHROOM - DUSK

42

Brandon looks indecisively from the urinal to the stall.
The Trucker enters, Brandon pretends to zip his pants, then
flushes the urinal.

TRUCKER

It's gonna be a long night. You
want something to help you stay awake?

The Trucker takes out some drugs.

BRANDON

What, you mean like coke?

TRUCKER

Nah, man. I hate coming down off
coke out here. Makes you wanna ram
the truck into a station wagon full
of kids, right? These are kinda
like Black Beauties. They're smooth.

BRANDON

(laughs, super cool)
Wow, great. Uh, I'm kinda wired
right now, but maybe later.

(CONTINUED)

42 CONTINUED:

42

TRUCKER

Suit yourself.

Brandon smiles like he's bonding, then looks at himself in the mirror. It dawns on him, he's passing. He smiles.

BRANDON

Thanks again.

43 INT - OASIS BAR - NIGHT - LATER

43

SLO MO. The bar's come to life. Men line the bar. A juke box plays. Brandon notices some beautiful girls looking his way. He smiles politely, walks over to where John and Ray play pool. John smiles and gives Brandon a drink.

JOHN

Hey champ. Heading out tonight?

BRANDON

Yeah.

Brandon drinks. John takes Brandon's glass and puts it down.

JOHN

I wanna show you something you can use on those assholes in Lincoln.

John puts his fists in a fighting stance. He indicates Brandon do the same. Brandon does.

JOHN

(laughs)

No, man! Not like that!

John fixes Brandon's stance and gently swipes him across the head.

JOHN (CON'T)

Come on. Watch my eyes.

Brandon and John lock eyes. John throws a punch, Brandon blocks it. John throws another. Brandon blocks that one too.

JOHN (CON'T)

Better. Now come at me.

Brandon throws a punch. John blocks it and grabs him in a boxer's hug. Ray comes over. John lets go. Brandon is shaken, but pleased.

44 INT - OASIS BAR - NIGHT

44

A LITTLE LATER. The bar is full. Candace brings another round. The Trucker comes in, sees Brandon and winks at him.

JOHN

Looks like you're riding with Gary Gilmore.

CANDACE

Shut up, John, he seems fine, right?

JOHN

Yeah, just like family.

KATE, 19, JOHN'S COUSIN, tough, good-looking, enters.

KATE

She wandered off.

Kate goes back outside.

JOHN

(to Brandon)

Stick around, you got time. There's gonna be some karaoke if these girls get their shit together. (He heads out, calling) Lana.

Brandon listens to their echoes of "Lana," watches the trucker drink, then looks up to see:

AT THE BAR - A beautiful, high-strung girl downs a second Jeigermeister and grimaces. It's LANA, 19. Candace, John and Kate descend upon her. Brandon watches.

CANDACE

Lana, let's go on already.

Chain-smoking, hands trembling, Lana orders a drink.

KATE

Forget it, Candace.

CANDACE

But Lana it was your idea.

Still no response. Kate orders a drink. Finally, the girls sweep Lana towards the stage. She looks Brandon's way.

LANA

Who are you?

45 INT - OASIS BAR - ONSTAGE - NIGHT

45

MOMENTS LATER. The music comes on, a mid-tempo country song. Candace, Kate and Lana shift nervously as the intro plays. The equipment fails.

KATE

Come on Lana.

Lana holds the mike, nearly dropping it. As the words begin, she lip-synchs in a soft, unsteady voice.

LANA

The lonesome Texas sun, was setting
slow. And in the rearview mirror, I
watched it go.

Someone accidentally knocks over a chair. John turns.

JOHN

SHUT THE FUCK UP!

Terrified, the guy at the table apologizes. Onstage, Kate and Candace roll their eyes. John nods at Lana to continue, but the song has gone on. Lana struggles to catch up.

LANA

(singing)
...still see the wind in her golden
hair I close my eyes for a moment,
And I'm still there...

The song moves into its chorus, Lana closes her eyes, moving her head back and forth to the music.

LANA

The bluest eyes in Texas, are haunting
me tonight.

Brandon watches, leaning into the music. This is something he hadn't expected.

LANA (CON'T)

Like the stars that fill the midnight
sky, her memory fills my mind. Where
did I go wrong?

Ray whispers to a guy at the table. They look at John and laugh. John is gone, transfixed by Lana's singing.

LANA (CON'T)

Did I wait too long? Or can I make
it right?

(CONTINUED)

45 CONTINUED:

45

LANA (CON'T) ()

The bluest eyes in Texas, are haunting
me tonight.

Lana opens her eyes, smiles. Her mike feeds back. She shakes
it. The feedback gets louder. Candace and Kate help, but
only make it worse.

LANA

GODDAMN it to hell!

Brandon watches Lana, looking like he died and went to heaven.

46 EXT - OASIS BAR - NIGHT

46

Brandon stands by the trucker who is preparing to leave. He
sees John and Co. pour from the bar. John is about to get
into a driver's seat when a sheriff's deputy's car pulls up.
One deputy is BRIAN, Candace's brother. John rolls his eyes
and hands the keys to Ray.

JOHN

(brooding to Candace)

What fucking business is it of his,
Jesus, how'd you two grow up in the
same family?

CANDACE

Forget it John, he's as bored as
you.

Brian and the other deputy walk to a domestic dispute pouring
out of the bar. All get in the car except for Lana.

LANA

Look, what're we gonna do anyway?

Pause while they think this over.

KATE

What we always do, go driving around.

LANA

I don't wanna go driving around in
the mud with a bunch of losers in a
giant truck.

CANDACE

C'mon Lana, don't ruin it. This is
my only night out. I got a sitter
and everything.

(CONTINUED)

46 CONTINUED:

46

LANA

I'm sorry. I'm burnt and I'm having
a mood swing. Go have fun and check
in on me later.

Candace drives off. Brandon fixes on Lana standing in the
blue & red reflection of sheriff's lights.

47 EXT - OASIS BAR - NIGHT

47

Moments later, Candace pulls up, the car filled with pot
smoke. Candace and Kate are laughing. Candace's head is on
the steering wheel and Kate's is on the dash. John leans
out with a 6-pack.

LANA

What the fucking fuck? I thought
you were gonna be like 5 minutes.

CANDACE

(still laughing)

We only been gone like three minutes.

LANA

3 MINUTES!! More like 3 fucking
years!

KATE

(Romanian accent)

Yes, you are right. We are stuck
een time warp.

JOHN

(to Lana)

Jesus, get in the car already.

Lana sits on John's lap. Trucker finishes what truckers do,
gets into the cab and starts his engine. Candace sees
Brandon.

CANDACE

Brandon...you stayed. Come here.

Brandon wanders over to their car.

CANDACE (CONT'D)

That guy probably is a psycho killer.
Come with us. Crash with me again.

Brandon looks at the Trucker, then at Candace, unsure. John
throws him a Bud. It flips end over end toward him in SLO
MO, drifting into his hand like a feather.

(CONTINUED)

47 CONTINUED:

47

JOHN

One more night...Tyson!

Brandon looks to Lana, sits on Candace's lap. The door slams.

48 EXT - RIVER - NIGHT

48

John leads the gang through a maze of stoner kids.

RAY

My little sister was like totally
naked, and totally on fire. Right,
John?

JOHN

Ray was like, "Where's my camera,"
right?

BRANDON

But you saved everyone?

JOHN

Yeah, Ray was a big hero. He rescued
everyone. Right, dickwad?

RAY

(proud and excited)

When they brought me in, they were
like, "This is the biggest fucking
fire around here in 50 years!" You
probably saw it in the Lincoln paper.
That was me.

A girl drinks a 40 oz. COLT 45 and breastfeeds her baby.

CANDACE

God, I'd die if we lived like that.

LANA

You guys. We do.

Two guys watch a kid bumperski off the back of a big wheel
truck. Girls in the bed cheer the kid on.

KATE

Hey, Lana. You got any more beer?

RAY

Here, have this one.

KATE

(contemptuously)

Did you put your mouth on it?

(CONTINUED)

48 CONTINUED:

48

John fashions a crystal meth pipe from an Advil bottle and a bic pen.

RAY

Give me real work--in the oil fields.

JOHN

(taking a hit)

The only oil field you're getting close to is when you're pumping gas at the Kwik Stop for the rest of your life.

BRANDON

Yeah, I'm thinking a being a smoke jumper, out in Mt. St. Helen's or something. Fight fires, make lotsa money, then travel all over. Memphis.. Graceland...Tennessee.

RAY

You dick, Graceland is IN Memphis and Memphis is IN Tennessee.

Lana is about to take a hit, but starts laughing.

BRANDON

I know it. When I was done, I'd spend all that money I made and make a virtual reality room and watch it all over again.

Lana is about to hand Brandon the pipe.

LANA

Whatever, I think maybe you had enough.

BRANDON

I ain't had any.

John and Ray burst out laughing.

JOHN

No shit man!

RAY

Some people don't need drugs. Brandon here just hallucinates 24 hours a day.

Brandon looks wounded.

(CONTINUED)

48 CONTINUED: (2)

48

RAY (CONT'D)

Hey, I'm just yanking your chain.

JOHN

(nods toward the bumper-
skiers)

Ray, you're up.

RAY

Let me finish this first.

Ray drinks bourbon, looks at John, then at Brandon.

JOHN

All right Brandon, that means you.

Lana watches. Hear the big engine of the truck.

49 EXT - RIVER - NIGHT - MOMENTS LATER

49

John peels off his shirt. His body is beautiful - C.U. on his pecs and stomach. Rivetted, Brandon unconsciously touches his hand to his own torso. John takes a hit, blows smoke in Brandon's face, then shows off one scar running down his neck and another on his wrist.

JOHN

This stuff made me walk right through
a glass door. Didn't feel a thing.

He offers Brandon the pipe. Brandon considers, declines then walks to the truck. Kids wander over from the trees and watch.

JOHN (CONT'D)

Alright. This here's Brandon. He's
a mean prizefighter from up to
Lincoln, so be careful what you say
to him.

A few of the kids laugh and shout. One whistles, and calls out in an effeminate voice, "Hey Brandon, wanna suck my dick?"

JOHN

(leans in and whispers)
Don't let em scare you. Go ahead.
Be a man.

Brandon grabs the bumper, jogs, holds on and skis. He's up a while then goes down, crashing hard. John and Ray come up as he brushes himself off. Ray offers another hit. Brandon declines, takes a drink, instead.

(CONTINUED)

49 CONTINUED:

49

JOHN
(takes the hit grinning)
You can do better than that, can't
ya?

Brandon gets up again. The truck moves fast. He wipes out
- harder, but he's right up laughing. Girls shout, "Brandon."
Lana watches.

LANA
God, he is a freak.

Laughing, John mouths to Brandon "one more time."

LANA AND KATE
Stop it, John.

JOHN
(still laughing)
Ok, ok. (He runs up towards the
truck). Slow down man! Slow down!

Brandon gets ready to go again. Lana stares at John. John
grabs Brandon.

JOHN
Take it easy.

BRANDON
What, I'm fine.

JOHN
Yeah, you're fine. You're done.
You're fucked up, you know that?

John pats his cheek hard with affection. Ray watches.

JOHN
You are a crazy little fucker! What
are we gonna do with you?

BRANDON
(bashful look to John)
Man, it's nothing.

Lana stands up. John shifts his attention to her.

JOHN
Where are you going?

LANA
We're going to work.

(CONTINUED)

49 CONTINUED: (2)

49

Kate gets up and joins Lana.

KATE

Unlike some assholes.

JOHN

Wait - I'll drive you.

LANA

You don't have a car.

Lana and Kate disappear into the woods. John and Brandon watch. Kids wander over, check Brandon out. One hands him a beer. Brandon takes it, drinks. More kids gather around.

50 EXT - KWIK STOP PARKING LOT - NIGHT

50

Candy-apple red trucks and neon gas pumps. The kids descend like winged furies, some in cars, some on foot. Farm kids in trucks gather by the pumps, white trash and stoner kids by the WALL. John, Ray, Candace and Brandon move through the gathering throng of teens. Candace and Ray enter the K-stop.

John leads Brandon to the curb. They watch. A pickup lurches to a halt by a kid talking to a teenage girl. A 35-year-old drunken DAD jumps out and pushes his chest against the kid's. John sips his beer, then gives it to Brandon.

JOHN

Look at that dickweed. Fucks all the 14-year-old girls. This is gonna be good.

DAD

(yells)

You son of a bitch you fucked my daughter.

Another guy whips off his shirt, pushes against the Dad. They wrestle and slam into Brandon. A deputy's car pulls up.

SHERIFF'S DEPUTY

John, you got anything to do with this?

JOHN

Look like I got anything to do with this, Sir?

The deputy goes. John shoots him the bird.

(CONTINUED)

50 CONTINUED:

50

JOHN

Man, every fucking move I make, on
my ass, just waiting to fuck me.

A NERDY TEEN with his girlfriend gets out of his car.

NERDY TEEN

(nervous to John)

Hey John, where's the party tonight?

JOHN

In my butt.

Ray and Candace wander over. Candace puts her arm around
Brandon.

CANDACE

(to Brandon)

Glad you stayed?

Brandon sees: Candace, John and Ray silhouette the K-stop -
Teens and cars fill the lot. The straight nightlife unfolds
before him. He seems to have arrived. He nods, "yep."

51 INT - CANDACE'S FARMHOUSE - LIVING ROOM - 4 A.M. - NIGHT

51

Candace lovingly tucks Brandon in - a pillow under his head,
an afghan over him. She turns off the light and goes to
bed. Brandon stirs, then wakes up. Groggy, he relives the
night. A realization. He stares at the ceiling, shakes his
head.

BRANDON

(frustrated to himself)

Shit!

He looks at his crotch - a bloodstain along the inside thigh.

52 INT - CANDACE'S FARMHOUSE - BATHROOM - NIGHT - MOMENTS LATER

52

Brandon holds his pants up and shakes his head--A LOST CAUSE.
He dumps the remains from his bag: Swiss Army knife, condoms,
bandana, ashes, tickets, a sock. He removes a tampon wrapper,
no tampon. "Fuck." He rummages the cabinets, still no
tampon. He opens the bathroom door, all is quiet and dark.

53 EXT/INT - KWIK-STOP DESERTED PARKING LOT - NIGHT

53

Brandon rolls up, in Candace's car. He's relieved no one's
there. He turns the motor off and is about to open the door
when a stoned girl floats into his vision. It's Lana.
Brandon ducks, then peeks out.

(CONTINUED)

53 CONTINUED:

53

Inside, Lana hauls a 40oz beer to the cashier who demands ID. Lana doesn't have any. She tries flirting with the cashier, but he still shakes his head no. Finally, she storms out, leans against the wall of the K-stop, and smokes. Brandon runs in.

54 INT - KWIK-STOP - NIGHT

54

BRANDON

Hey, you sell Ruffles?

Cashier points to the back. Brandon spies tampons and is about to grab them. The door swings open and Lana comes back inside.

CASHIER

Dream on Lana. I can't be selling you no beer tonight.

LANA

Fine. I'll browse.

Lana moves down the aisle, parallel to Brandon, running her hand along the colored boxes. Eyes glazed. Two truckers enter.

LANA

(calls out to the
trucker)

Beer's in the back if you want it.

Trucker looks her over. Lana stares at the beercase, then sees movement reflected in the glass. Brandon pockets the tampon. Lana turns.

BRANDON

Oh. Hi!

LANA

It's space cowboy.

Lana staggers back. Brandon crosses to steady her.

LANA

(whispers)

Whoa. I am so high on this killer weed, I don't know if I'm ever gonna come down. I need beer.

Brandon sees the cashier look up. He steers Lana to the beer.

(CONTINUED)

54 CONTINUED:

54

BRANDON
(whispering to her)
Shh. It's ok. It's OK, here's the
beer.

Lana grabs a six-pack, weaves off to the counter and stands
mesmerized by the display of rings and the surreal orange
glow of the hot dogs. Brandon catches up to her again.

LANA
(conspiratorially to
Brandon)
God, this is so beautiful. (Peers)
Jesus Christ. It's like an album
cover. I feel like I'm on acid.

Carrying his beer, the trucker comes up to Lana.

TRUCKER
(to Lana)
Care to join me?

Lana shakes her head. The trucker touches her arm.

LANA
Fuck off.

TRUCKER
Don't talk to me like that you skanky
little snake.

Brandon steers her away. Lana shakes him off and walks out.
Brandon pushes Lana's beer with his stuff, whips out his
fake ID.

BRANDON
It's ok, it's for me.

Brandon pays. The phone rings. The cashier answers it.
Brandon steals a ring, pockets it and runs out.

55 EXT - KWIK STOP PARKING LOT - NIGHT

55

Lana weaves across the parking lot. Truck roars by.

BRANDON
(gently)
Lana wait - I'll drive you home.

LANA
I'm walking.

(CONTINUED)

55 CONTINUED:

55

Brandon jogs after her. When he catches up, they walk in silence.

LANA

What're you still hanging around here for, anyway?

Lana is weaving across the parking lot. Brandon looks around.

BRANDON

I thought someone oughtta walk you home before you get a MIP or something.

LANA

I don't need anyone to walk me anywhere.

Lana grabs the beer from him, opens it and drinks. She walks on. She trips. Brandon stops her from falling.

LANA (CON'T)

And I don't need you to stop me from tripping.

BRANDON

Man, you are one cranky girl.

LANA

You'd be cranky, too, Mister I'm-Going-To-Memphis-Graceland-Tennessee, if you were stuck in a town where there's nothing to do but go bumper skiing and chase bats every night of your evil fucking life.

BRANDON

Hey, I been bored my whole life.

LANA

Is that why you let John tie you to the back of a truck and drag you around like a dog?

BRANDON

I thought that's what guys did around here.

Lana looks at him. Hard to argue with this. They walk on.

56 EXT - LANA'S HOUSE - PORCH - NIGHT

56

Lana unlocks the door, then turns around without opening it.

(CONTINUED)

56 CONTINUED:

56

LANA

Wait a minute. What's your name,
anyway?

BRANDON

Brandon.

Lana looks at him, then turns and opens the door.

57 INT - LANA'S HOUSE - LIVING ROOM - NIGHT - SAME

57

Lana steps in, Brandon right behind her.

A WOMAN'S GROGGY VOICE

(calls out)

Lana? Lana?

LANA

(turning to Brandon)

Look - go on home, alright?

LANA'S MOM

Lana!

LANA

(sighs)

God, I hate my life.

Lana's Mom, LINDA GUITIERREZ, 38, attractive & worn is
sprawled on the couch in a drunken haze. A musical's on TV.
Brandon turns it off.

BRANDON

(joking)

I hate your life too!

LANA

Don't look at my stupid house.

BRANDON

I'm not looking at your house. I'm
looking at you.

LANA

What was I thinking?

Mom tries to stand up. Lana helps her.

LANA

Mom, forget it...Did you eat?

Brandon helps Lana bring her mom down the hall. They
disappear into the bedroom.

58 INT - LANA'S BEDROOM - NIGHT - MOMENTS LATER

58

Lana's on the bed, near sleep. Brandon walks in with a glass. He sets it along with some aspirin and a ring on the table.

BRANDON

Drink this. You'll feel better in the morning.

Lana drinks it. It's horrible. Brandon sees a stuffed cow, cow calendar, cow mug, cow pillow and cow sheets.

LANA

Yeah, I got something for cows.

Brandon goes to turn on the radio--also a cow. Lana says "No!" turns away. Brandon sits back and watches her, not sure what to say.

BRANDON

I know a song about cows. My dad taught it to me.

LANA

You're not gonna sing it for me, are you?

BRANDON

No. I can't sing to save my life.

LANA

Well, me neither.

Brandon moves closer.

BRANDON

What are you talking about? You sang great tonight!

LANA

That wasn't me. It was karaoke.

BRANDON

So? It was still great. I sure couldn't do it. A lot of people I know couldn't.

Brandon removes her shoes. Lana yawns and watches him.

LANA

Boy, you don't waste any time.

(CONTINUED)

58 CONTINUED:

58

BRANDON

Man, you are the crankiest girl I
ever met!

LANA

I know. I can't help it though...

She closes her eyes. He goes to the door. She opens them.

LANA

You don't know any song about cows.

BRANDON

(smiles at her)

Sure I do.

Brandon watches from the door. Lana smiles then falls asleep.

59 DREAM - INDETERMINATE WHITE BACKGROUND

59

Drenched skin. Brandon wakes up soaked in sweat. He peels a layer of skin off his face, looks at it, then looks down at his body - A perfect, pumped Marky Mark body. He runs his hand down his muscley stomach, resting it inside his briefs. Beside him are the sheaths of female skin he has shed.

60 INT - CANDACE'S FARMHOUSE - THE COUCH - MORNING

60

Brandon jolts awake, checks to see if the boy body is his, but when he looks down, he's a girl, and the sock he wears in his briefs has slipped. He fixes it.

He looks out the window to see the dreamlike green fields and blue sky. He falls back into his fantasy.

61 INT - FARMHOUSE KITCHEN - MORNING - SAME

61

Candace is frying up a big breakfast. She heats up a baby bottle. Her baby sleeps in the bassinet. Brandon wanders in.

BRANDON

(dazed)

Is it always this nice here in the
morning?

CANDACE

(smiles)

Yeah it is, actually. I made you a
little breakfast. And afterwards
...would you mind running to the
store for me?

(CONTINUED)

61 CONTINUED:

61

Candace removes a checkbook from a drawer. Brandon stares.

62 INT - KWIK STOP CHECKOUT COUNTER - DAY

62

Brandon buys a box of PAMPERS. PAM, the cashier, 18, cute, rings up a total of \$10.65. Brandon holds the blank check.

PAM

Candace already called over. How much are you writing it for?

BRANDON

You mean I can add money?

PAM

Sure, she always adds ten bucks, will that be enough?

63 EXT - PARK - DAY

63

Brandon sits on a bench, lots of groceries beside him. He's got a Bud. He's smoking, looking for Falls City on a Nebraska map. He pulls out a pen and scribbles on a napkin - SURGERY - "MONEY I NEED - \$43,000, MONEY I HAVE - \$6." He looks up:

SLOW MO: Kids run through sprinklers in the sun. Their voices drift on air. Their young parents hang out. A teenage guy kisses his girlfriend. Teenage boys, beautiful, in cowboy boots, come walking in through the glaring sun.

TEEN BOY

Hey, dude. You got a light?

BRANDON

(coming to)

Hey, keep 'em.

Brandon hands him the book. The boys walk off into the sun's haze - black cowboy silhouettes striding into a glaring sun.

64 INT - CANDACE'S FARMHOUSE - TINY SPARE BEDROOM - DAY

64

Candace opens Brandon's duffle, reads a letter.

BRANDON (V.O.)

"Dear Heather, I am listening to that song we both love by Al Green L-O-V-E, and my heart is filled with pain. Please forgive me, I wanted you to find out how good I could treat you before you found out."

The door opens. Candace stuffs the letter in the bag.

65 INT - CANDACE'S FARMHOUSE - KITCHEN - DAY

65

Candace comes in. Brandon's unpacking stuff.

CANDACE

(nervous)

God, you're looking a lot better.

BRANDON

(in a great mood)

I'm feeling better.

CANDACE

I made you a little place in there.

Brandon sees his bag has been moved. He looks Candace over, trying to see what she knows. She stares into his eyes.

CANDACE

Brandon, I've been thinking, I don't know what happened to you back in Lincoln, but maybe you don't have to go back.

He tries to contain his excitement.

66 INT - CANDACE'S FARMHOUSE - BATHROOM - DAY - LATER

66

Wrapped in a towel from his shower, Brandon avoids the full-length mirror as he dries off. He straps his breasts down, and inserts a tampon. He is about to toss the wrapper in the garbage, but sticks it in the heating vent, instead.

Brandon packs his dildo, slips his briefs on, adjusts his bulge and snaps the elastic band on his briefs.

67 INT - CANDACE'S FARMHOUSE - BATHROOM - DAY

67

Moments later. A razor comes across shaving cream, nicking skin. Blood appears. Brandon's shaving. He wipes it off, resumes shaving.

68 INT - CANDACE'S FARMHOUSE - BATHROOM - DAY

68

Moments later. Brandon slaps on some cologne, checks his reflection, then practices various guy poses.

BRANDON

(under his breath)

I'm an asshole.

69 INT - LANA'S LIVING ROOM - DAY

69

Mom, John and Ray play cards and drink whiskey. John's daughter, April, 4, plays too.

APRIL

How come Aunt Lana's asleep?

MOM

Your Aunt Lana is a nice girl, but she is lazy as the day is long. Don't you be like that, OK?

April looks at her, confused.

JOHN

April, when someone asks you a question, answer them.

ABBA comes on. Mom throws her cards down, cranks the stereo to max.

MOM

I LOVE this song.

LANA

(yelling O.S.)
Jesus, turn down the goddamn music.
I'm trying to sleep.

Mom pulls the guys up and they dance. Lana appears in the doorway --- pissed! The drunken trio stumbles into her. Mom pulls Lana in between her and John.

MOM

C'mon, honey. Loosen up.

Trapped, Lana struggles to get away.

LANA

Let me go!

MOM

Lana, honey we're just having fun.

LANA

(breaking free)
Let me go! You motherfuckers. (To John and Ray) Ooh, why'd they ever let you fuck-heads outta jail.

All look at her like "Ooh! What's wrong with her?"

70 INT - LANA'S BEDROOM - DAY

70

Lana runs in, looks for something to break. Picks up a cow. Puts it down. Catches sight of herself in the mirror, grabs some flesh off her tiny stomach and squeezes hard. She slugs herself in the thigh.

71 EXT - LANA'S DRIVEWAY/PORCH - DAY

71

Candace & Brandon walk up. He looks nice. She's proud.

CANDACE

Uh oh.

BRANDON

What?

CANDACE

Blowout.

John, drinking a beer, sits on the porch with April.

CANDACE

(to John)

What happened?

JOHN

(grinning)

I'm in the doghouse again. (To Brandon) Know what I mean?

BRANDON

Man, I've been there all my life.

JOHN

Women.

Brandon nods, "yup." Candace rolls her eyes and heads in.

KATE

(to Candace)

Gonna go and do a little damage control?

CANDACE

(nodding)

And then you're gonna fuck it up all over again.

JOHN

(picking up April)

She's gonna be different, right?
She's daddy's little girl.

(CONTINUED)

71 CONTINUED:

71

BRANDON
(bending down to her)
Hi, I'm Brandon.

APRIL
I'm April.

BRANDON
April. How'd you get such a pretty
name?

APRIL
(proudly)
My daddy!

JOHN
It's true. I named her.

John puts April down. April crawls up the stairs.

JOHN
Where're you going?

APRIL
See grandma.

Brandon helps her into the house, turns to John who looks proud.

BRANDON
Is she, um, Lana's?

JOHN
(taken aback)
Lana's? No! I had April with another
girl..but this here's my real family,
even if it isn't my real home. I
mean - Lana. (He looks away) It's
kinda hard to explain.

They sit. John takes out his wallet and removes a small
envelope. He looks at it, notices Brandon is looking too.

JOHN
I got another 12 of these at home,
just like it, keep it in a secret
place. She wrote to me. When I was
in lockup.

BRANDON
Lana?

(CONTINUED)

71 CONTINUED: (2)

71

JOHN

Even my mom didn't write to me. But
she did.

72 INT - LANA'S HOUSE - LIVING ROOM - DAY

72

Mom pours herself a cocktail and dances with April. Catching herself in the mirror, she pauses to size herself up. John and Brandon watch from the door. Mom senses and whirls around.

MOM

(flirtatious)

John! You caught me. And who's
this handsome stranger?

73 INT - LANA'S BEDROOM - DAY

73

Music. Naked female torso. Hand grabs skinny flesh.

LANA (O.S.)

I have to kill myself right now.
Stop looking at my stomach!

Lana, in panties, looks in the mirror.

CANDACE

(not looking up)

I'm not. God I hate it when skinny
people think they're fat.

LANA

I am! You don't know. Why did God
make fat taste so good?

KATE

Because he hates you.

Candace looks at a diet book. Kate plays guitar. Candace tries on Lana's pants, which are too small.

CANDACE

God, if he hates you and you're
beautiful, what was he thinking with
me? I'm like his pet monster.

Kate and Lana surround Candace compassionately.

LANA

Candace, why are you always so down
on yourself?

(CONTINUED)

73 CONTINUED:

73

KATE

Yeah, you just need a body wave or something. C'mon, we'll give you a make over.

74 INT - LANA'S HOUSE - DINING ROOM - DAY - SAME

74

Brandon prepares drinks in the kitchen. Mom, John and Ray play cards at the table.

MOM

(calling out to Brandon)
Saved Candace's life? What happened?

BRANDON (O.S.)

That's not true at all, I just stepped in.

JOHN

Take some credit, hero. Brandon laid him up.

Brandon comes in with the drinks.

BRANDON

No, I didn't. I spent more time on the floor than anything else.

JOHN

Yeah, but you kept getting back up.

MOM

That's so brave of you,

She smiles at him. Brandon smiles and comes closer.

BRANDON

It's just my dad said if a girl was in trouble, you gotta help her out.

MOM

Brandon honey, where'd you say your folks are from?

BRANDON

Well, I grew up in Lincoln. My dad's out in Memphis right now and my mom's in Hollywood.

MOM

Hollywood!

(CONTINUED)

74 CONTINUED:

74

BRANDON

Yeah, well, my sister's a model, and
since my mom kinda handles her career.

MOM

(taking a drink)
That's glamorous!

RAY

Hey Brandon - aren't you gonna empty
these ashtrays? Just kiddin' man!

JOHN

(to April)
Go see what Aunt Lana's doing.

MOM

(leaning into Brandon)
Brandon come here, no over here.
Closer where I can see you. Let me
look at you in the light.

Brandon hesitantly steps into the light. Mom pulls him
closer, turning his head this way and that.

MOM

I can believe you got a model for a
sister. You're like a little
moviestar yourself.

Mom lets him go. He's kinda proud.

75 INT - LANA'S BEDROOM - DAY

75

Girls in front of the mirror, inspecting themselves.

CANDACE

Look what happens when I turn
sideways. I just look like a giant
nose.

April runs in, jumps on the bed.

APRIL

Aunt Lana!

LANA

Where'd you come from. They makin'
you nuts too?

APRIL

Brandon and daddy said to come and
spy on you. I like Brandon.

(CONTINUED)

75 CONTINUED:

75

Lana looks at Candace.

CANDACE
(apologetically)
Oh, I brought him over, hope that's
ok.

LANA
(acting nonchalant)
What's up? Are you guys like dating
or something?

CANDACE
(blushing and hopeful)
Well, I asked him to stay...so...

Lana looks in the mirror, brushes her hair. Kate watches.

CANDACE
But he's the best kisser.

LANA
You kissed him? When did you kiss
him?

CANDACE
Well - he was asleep. He smells so
nice!

KATE
God, Candace!

CANDACE
He and his fiancée, this girl Heather -
were planning this amazing trip to
Memphis, then she went and married
some other guy...

76 INT - LANA'S DINING ROOM - DAY

76

BRANDON
Well before Memphis, the Grand Canyon,
my dad says you ain't seen nothing
till you laid eyes on that sky.

JOHN
Hell, I been down to California.

RAY
That don't count, you were stealing
cars.

Candace leads the girls into the dining room.

(CONTINUED)

76 CONTINUED:

76

CANDACE

I'd go with Brandon myself if I didn't have a kid.

MOM

(turns to see)

See you got a taker already.

Candace heads for Brandon. Lana sees. John looks to Lana. She pulls out a joint, and waves Kate onto the back porch.

77 INT - LANA'S LIVING ROOM - NIGHT - A LITTLE LATER

77

John, Candace and Ray watch Muppet Treasure Island with April. Ray offers April a beer. She reaches for it, John pushes his hand away.

JOHN

What do you think you're doing?
Here, sweetheart. Have some of
Daddy's.

ACROSS THE ROOM, Mom and Brandon talk and drink.

MOM

(pointing to John
with her cigarette)

If Lana's dad woulda shown her
1/1,000,000 of the concern he shows
that April, I never woulda kicked
him out on his ass. (Confidentially)
Of course, 4 years ago, you wouldn'ta
thought he could take care of himself,
let alone that kid. Well, 4 years
ago, you wouldn'ta been able to talk
to him...Prison.

April whispers to John. He says "wait," lifts her up.

JOHN

Up we go. You're gonna be so fucking
gorgeous.

Lana and Kate enter. Mom grabs Lana.

MOM

And this one kept that boy's spirit
alive.

LANA

God mom, would you forget about that.

John pushes April off and jumps up. April starts crying.

(CONTINUED)

77 CONTINUED:

77

JOHN

You little shit head! I told you to wait.

CANDACE

John!

JOHN

The little bastard pissed on me!

Mom and Co. enter. Candace comforts April.

JOHN

This never woulda happened, if she'd a had the right training. (to April)
Your mommy's an asshole, you know that.

CANDACE

John! She had an accident! It's ok, sweetie. It's not your fault.

All gather around April. Lana leads Brandon out.

78 EXT - LANA'S BACK PORCH - GARDEN AREA - NIGHT

78

Brandon and Lana light cigarettes.

LANA

Having fun?

BRANDON

Sure.

LANA

Don't you think my Mom's a little weird?

BRANDON

Nah, I like her, she's funny.

LANA

Are you for real?

Mom steps out with a Polaroid camera.

MOM

Excuse me did I interrupt something?
Lana's dad gave us this. Brandon,
take a picture of me and my
daughter...

(CONTINUED)

78 CONTINUED:

78

LANA

No! Mom, I don't wanna take a picture, now.

Mom hands Brandon the camera and film.

MOM

(grabbing Lana)

Come on honey, just one.

Brandon takes the picture. Mom finishes her drink.

MOM

Refill time. You just bring it in when you're ready.

Mom goes in. Brandon rips the photo open.

BRANDON

It's not so bad - look.

Lana looks at it, frowns. Brandon blurs it. They stare at the picture. Sexual tension. Brandon points the camera at Lana. Lana shakes her head and moves away.

BRANDON (CON'T)

Why not? You're beautiful.

Lana glances inside, sees everyone in the living room.

LANA

Down here.

She steps off the porch into the dark.

BRANDON

There won't be enough light down there.

He catches up with her on the back lawn. It's dark. The house seems far away. Brandon raises the camera.

LANA

I had a dream about you last night.

Brandon puts the camera aside. He looks touched and surprised.

BRANDON

You did? What happened?

(CONTINUED)

80 CONTINUED:

80

CANDACE
(to the girl)
What are you lookin' at?

GIRL
Wall People.

JOHN
(yelling)
What the fuck did you just say?

GIRL
Wall People.

JOHN
Let me outta this car.

LANA
Relax, John.

RAY
Eat me you fudgepacker!

Girl accelerates. The sports car flies forward.

JOHN
Don't tell me what to do! (to
Brandon) Go after them.

Brandon looks reluctantly at his passengers.

JOHN
What are you a pussy? (leaning right
up to Brandon's ear) Go faster...!
Ya cocksucker.

Brandon floors it. Cars are neck and neck. John grins.
Girl screams at Lana. Lana screams back "totally," no idea
what they're saying.

JOHN, RAY, LANA, KATE, CANDACE
Go, motherfucker, go!

Brandon pulls ahead. They win. The other car turns the
corner. Sirens. Brandon sees a deputy's car. He slows.

JOHN
(sexily)
Don't stop. Go faster.

John leans over him and grabs the wheel. Deputy's car mounts.

(CONTINUED)

80 CONTINUED: (2)

80

JOHN

Turn at the tracks, get on the
blacktop, then open it up.

Brandon hesitates. Lana watches Brandon. John urges him
on. Brandon guns it again. John focuses on something ahead.
Brandon floors it - 65, 70. They hit the blacktop and fly.

JOHN

When you hit the gravel, drop to 40.

Deputy mounting. They hit the gravel. A crunch sound.
Brandon cuts to 40. They're enveloped in a cloud of dust.
They float suspended and timeless. Look at one another like
"did we die?" No sign of the deputy.

BRANDON

I can't see.

John grabs the wheel and guides it. They float on.

JOHN

That's ok, neither can he. You're
flying.

John closes his eyes, in ecstasy. Brandon halts the car.

81 EXT - CANDACE'S CAR - SIDE OF ROAD - NIGHT - LATER

81

Brandon's fake LINCOLN ID lit up by a flashlight. They're
against the car with their hands up. Brandon's shaking.
DAVE, a young deputy sheriff, shines his light on John and
pats him down.

JOHN

Get offa me Dave, I wasn't driving.

DAVE

(aggressive)

You were going awful fast back there,
Mr. Brayman. Mind telling me what
you're doing in Falls City?

BRANDON

Just visiting, officer, Sir.

DAVE

Yeah, where're you staying?

All looks at Candace. She gets scared, can't speak.

LANA

He's staying with me.

(CONTINUED)

81 CONTINUED:

81

Dave hands Brandon his ID and Lana a form to sign.

DAVE

I can't run a check on this son, cuz our computers're down. I could run you all in right now.

BRANDON

(controlled panic)

I'm sorry officer. Look, you could let these guys go, they had nothing to do with it. I got carried away back there. We ain't got nothing like this in Lincoln.

Dave illuminates Brandon, sees he's young.

DAVE

The dustless highway?

BRANDON

Is that what you call it?

DAVE

Only one in Nebraska, and that's a 400 foot drop.

All look into the night. Dave eases up.

DAVE (CONT'D)

That was a good run. I'm gonna give you a break, and not lock you up, but you're getting a ticket. Those are residential streets back there. You slow down. You read me Mr. Brayman?

BRANDON

(relieved)

Absolutely sir.

82 INT/EXT - CANDACE'S CAR - ON SIDE OF ROAD - NIGHT

82

MINUTES LATER - Brandon hyperventilates. They're inside the parked car.

RAY

Fucking awesome, dude. Slick ID, Charles Brayman? Where'd you come up with that?

(CONTINUED)

82 CONTINUED:

82

CANDACE

(leans forward quietly)
I let you down. I'm sorry.

RAY

(seeing Brandon is
still shaken)
Don't worry about it man. I went to
high school with these losers. All
they know how to do is sit around
and eat donuts. Right, John? Hey,
lets take him down to the tunnels to
chase bats.

CANDACE

Yeah, it's like the tunnel of love.

Lana takes the ID. Brandon looks around, loosens up.

LANA

God Candace, get a grip. Is this
your real birthday? December 12,
1971?

BRANDON

(loosens up, laughs)
December 12 is right, but it's 72.

KATE

That's next week, lets have a party!

CANDACE

21. You're gonna be a man.

JOHN

Don't never pull that shit again.

BRANDON

(still laughing)
What?

JOHN

You heard me. I said don't pull
that shit again. You got me stopped
by the fucking cops.

BRANDON

But you're the one told me to race
him.

JOHN

I don't give a shit, I had you in
the clear and you fucked up.

(CONTINUED)

82 CONTINUED: (2)

82

BRANDON

John - it's over - don't get upset.

JOHN

I'm not fucking upset. You almost got us killed.

BRANDON

(incredulous)

"Almost got us killed?" You're the one led us into that cloud a dust, then closed your eyes just as we were about to fall down that ravine.

All suck in their breath, like "Oh god, here we go..."

JOHN

Get out of my fucking car. (He pushes them out) Get out of my goddamn, motherfucking, shiteating car. Out motherfuckers. Out. All of you!

They start out of the car, Lana is last to go.

JOHN

Not you.

LANA

Fuck you.

JOHN

Not you!

John pulls Lana back. Brandon takes a step toward him. Seeing Brandon watching, Lana slams the door shut. Car peels away.

KATE

Welcome to the psycho ward.

The car stops in the distance. All watch as it slowly backs up. Lana rolls down the window, very upset.

LANA

(yelling out)

Come on Kate, he's taking us to work.

Kate gets in. Lana's eyes fixed ahead. John smiles.

JOHN

(calling out)

You know, Ray set that fire himself.

(CONTINUED)

82 CONTINUED: (3)

82

Car pulls away. Brake lights disappear in the distance.

CANDACE

Oh man, that's my car.

RAY

(musing)

The doctors say he ain't got no impulse control.

83 EXT FACTORY/ INT - CANDACE'S CAR - NIGHT

83

John pulls up. Lana's staring ahead.

JOHN

You know I just don't like it when the cops are on me, with those lights.

LANA

John, that's bullshit, you saw I was having a good time tonight and you ruined it, like you always do.

JOHN

What're you talking about? I didn't ruin anything.

John looks at Lana. She stares at the factory, her eyes teary.

JOHN

What's wrong?

Kate and Lana exchange a look in the mirror. Kate gets out. Lana starts to get out, too. John starts to follow.

JOHN

Wait! Are you still mad?

She gets out. He climbs out through her side, but when he stands up, she gives him a warning look, "don't!"

LANA

No, I just gotta go to work.

He watches her walk toward the factory.

84 EXT - KWIK STOP - NIGHT

8

Ray, Candace & Brandon drink and sit on THE WALL.

(CONTINUED)

84 CONTINUED:

84

CANDACE

You see the way he grabbed her though?
I've never seen him do that before.
If he touches her...

RAY

(laughs)

Yeah? What are YOU gonna do?

Brandon zones. Ray sees and snaps his fingers.

RAY (CONT'D)

Hey...what're you thinking about?

BRANDON

What'd those kids in that car say
that made him so nuts?

RAY

(smiling)

Wall people.

BRANDON

What's that?

RAY

That's you right now motherfucker.

Ray looks at the wall they're sitting on. Brandon jumps up,
looks at Ray the wall, and the kids floating past the K-stop.

BRANDON

(smiling to himself)

Wall people.

85 EXT/INT - SPINACH FACTORY - NIGHT - LATER

85

Lana on the line, with women twice her age. Kate behind
her. Lana puts on her walkman. Her gaze escapes out the
window.

86 EXT - BIG OPEN EMPTY FIELD - NIGHT

86

Stars are thick. Brandon and Ray sit in the weeds. Brandon
leans back, looks at the sky, closes his eyes.

87 EXT - BIG OPEN EMPTY FIELD - NIGHT

87

A LITTLE LATER - A fire burns. Ray and Brandon, kinda drunk,
peeing. Brandon stands with his back to Ray. Ray shakes
his dick off. Brandon listens empathetically.

(CONTINUED)

87 CONTINUED:

87

RAY

I tried the army, but it was just a bunch of pussies.

Brandon pretends to shake his dick like Ray. They return to the fire.

BRANDON

I know what you mean. I was gonna sign up for Desert Storm, but that fuckin' test, man...

RAY

Right? What, you need to be some faggot professor to kill a towel head?

Ray looks through the flames at Brandon.

RAY

So what's the deal with you, anyway, Brandon?

BRANDON

Whaddya mean?

Ray lurches drunkenly to his feet to stand close to Brandon. He pours lighter fluid on his shirt sleeve and hand.

RAY

You ever do this?

A flame runs down Ray's shirt to his finger. Ray holds his flaming hand in front of Brandon, peers into his face. The flame burns out. Ray holds Brandon's gaze.

BRANDON

Ray, did you set your own family's house on fire?

Ray pulls out a pocket knife and pops the blade.

RAY

What about this? You ever do this?

Brandon stands frozen. Beat. Ray pushes up his shirt sleeve. His arm is covered with scars. Slowly, Ray cuts his forearm.

BRANDON

What the fuck Ray?

(CONTINUED)

87 CONTINUED: (2)

87

RAY

Some people punch holes in walls,
this snaps me back into reality -
gets control a this thing inside me,
so I don't lash out at somebody.

He pulls up his shirt revealing more scars.

RAY (CONT'D)

Me & John used to do it to ourselves
all the time, but I could always go
way deeper than him.
(extending the knife)
Here, try it.

BRANDON

(laughs uncomfortably)
God, Ray, I am a pussy compared to
you.

Ray pushes Brandon affectionately, then puts the knife away.

88 EXT - FIELD OUTSIDE OF SPINACH FACTORY - NIGHT - LATER 88

Crickets. John smokes a cig, leaning against the car, looking
across the field at Lana in the window.

89 INT - CANDACE'S FARMHOUSE - SPARE BEDROOM - NIGHT 89

Baby crying. Brandon wakes up, freaked out. He goes through
his bag grabs his summons, sees it says November 15.

90 INT - CANDACE'S FARMHOUSE - KITCHEN - NIGHT 90

Brandon drifts in. Candace is heating up a bottle, carrying
her screaming kid.

BRANDON

(totally out of it)
What day is it?

CANDACE

How would I know?

BRANDON

I need to find out!

CANDACE

I got a calendar somewhere. (to
kid) Come on now, you're freaking
Brandon out. It's OK, that monster's
not there. He's not gonna get you.

(CONTINUED)

90 CONTINUED:

90

Brandon looks around. Candace turns to the baby.

91 INT - CANDACE'S FARMHOUSE - KITCHEN - DAY

91

Candace is gone. Brandon goes to her desk, opens a drawer, grabs her checkbook and pulls a blank check from the middle. He turns, sets a flower on her kitchen table with a note.

"I need to move on for a couple of days. I'll see you soon. Thanks for everything." He signs "Brandon." He hears whispering "Brandon! Brandon!" He stands. The screen door opens. Lana enters carrying coffee.

LANA

(speedy)

I'm so sorry, Brandon. I just had to see someone nice...I just got off work. I'm having a nervous breakdown. Just a minute, I have to pee, okay?

She goes into the bathroom.

LANA (O.S.)

I was scared to death Candace was gonna catch me. She's obsessed with getting a husband. I'm positive you're her new favorite candidate.

BRANDON

I can't believe you worked last night. You must be exhausted.

Lana enters, finds Polaroids that Brandon shot, of her and her mom, of him as a gangster, of him and Heather dressed for a prom, of other girls. She grabs them.

LANA

Me either, I do it all the time, though. You don't have to be sober to weigh spinach. I'm crashing really hard. But I'm serious, Brandon. You should watch it with Candace. She's always scheming how to get that evil little baby a dad.

BRANDON

Yeah, we're eloping, but you can come too.

LANA

(dreamily)

Thanks, I'll be the nanny, no more spinach factory. (She sees his bag).

(CONTINUED)

91 CONTINUED:

LANA ()

Hey, You're serious!? You're really leaving?

BRANDON

Yeah, except Candace ain't coming. I gotta go back to Lincoln for something.

LANA

You gonna see your sister, the model?

BRANDON

(uncomfortable)

Yeah.

LANA

(holding picture)

Whoa! The amazing Heather who wouldn't go to Memphis with you. (Beat) She's pretty, is she gonna be there?

BRANDON

Yeah, now that she's married, we'll be taking off any second...and you, where're you going on your big trip outta here?

Her thoughts fail to form sentences and evaporate.

LANA

(embarrassed)

I guess it's not all worked out.

BRANDON

(sweet, uncertain)

That's OK.

Awkward silence. He moves to his bag, near her.

BRANDON

Thanks for giving your address to the cops.

LANA

It was nothing.

Both lean in and kiss--tentative; both back up. Brandon grabs his bag.

BRANDON

I might hitchhike.

(CONTINUED)

91 CONTINUED: (2)

91

LANA

Really? I've never done that before.

BRANDON

Me neither.

LANA

This might sound really stupid - but do you think - there's anywhere I could make money doing karaoke?

BRANDON

Why not? People make money doing all kinds of things...You really wrote letters to him in prison?

LANA

Gimme a break. I was 13 years old. Who told you that? My mom?

BRANDON

He did.

The look at each other. Brandon pulls her towards him and kisses her. Lana pulls away, looking scared.

LANA

You better go.

He leaves. She watches him disappear down the street.

92 EXT - LINCOLN - BRANDON'S TRAILER - NIGHT

92

Brandon creeps up the path, sees Joann, her boyfriend, Lonny, Tammy and Jake making dinner. Joann steps out onto the porch, looking into the night as if something calls her. A moment. Joann returns to the busy room. Brandon sinks back into the dark of the highway.

93 EXT/INT - LONNY'S TRAILER - LATE NIGHT

93

Brandon knocks on the door. Lonny answers, shocked.

BRANDON

Please don't get mad!

Lonny is exhausted and impatient. Brandon is nervous. Though Lonny opens the door, he makes no gesture to let Brandon in.

BRANDON

One night, and I'm gone.

(CONTINUED)

93 CONTINUED:

93

LONNY

What time do you have to be in court?

BRANDON

10 a.m. (Beat) They're not gonna
lock me up are they?

LONNY

Brandon, how the fuck would I know
what they're gonna do!

Lights go on at a nearby trailer. Brandon looks around
embarrassed.

BRANDON

Okay, calm down!

LONNY

I'm just sick of watching you fuck
up.

BRANDON

But I'm NOT fucking up. I'm telling
you it's GOOD down there.

LONNY

In Falls City? They hang faggots in
places like that, don't you KNOW
that?

BRANDON

You never been there. Look, it's
nice!

He takes out Polaroids - Lana in front of the house.

BRANDON

See? Isn't she beautiful?

LONNY

Wheew, white trash!

BRANDON

(genuinely annoyed)
Lonny, these are my friends.

LONNY

(looking at a shot of
John)
Your friend looks like Ted Bundy.

Brandon looks at the picture of Lana, then speaks quietly.

(CONTINUED)

93 CONTINUED: (2)

93

BRANDON

I'm gonna ask her to marry me.

LONNY

Before or after your operation?
Before or after you tell her you're
a girl? Before or after --

BRANDON

Shut up! Lonny. This is different.
It's working, I'm not gonna fuck up
this time....

Lonny stares at him, fed up with his talk.

LONNY

I hope they do lock you up tomorrow.

94 INT - LINCOLN - COURT HEARING HALL - DAY

94

Brandon sits terrified. Names are read. An officer takes a
kid away. The kid's mom cries. Shattered, the kid plays
tough.

JUDGE

(in a stern voice)

Teena Brandon. Docket #72391.

Brandon freezes and sees the Judge down the hall.

JUDGE (CONT'D)

Teena Brandon. Docket #72391, Grand
Theft Auto.

A hand stamps "FAILURE TO APPEAR - WARRANT FOR BENCH ARREST,"
grabs the next sheet. View of the hall. Brandon's gone.

95 EXT - FALLS CITY - SPINACH FACTORY - MIDNIGHT

95

Lana on the fire escape, tense, takes the final drags of her
cigarette. She's about to head inside. Flash of light.
She looks around startled.

BRANDON (O.S.)

Psst. Hey....Lana!....

Lana looks around, not quite believing.

BRANDON (CONT'D)

I'm down here!

Lana looks down, sees Brandon sitting on a moped.

(CONTINUED)

95 CONTINUED:

95

LANA

Brandon! Where'd you get that?

BRANDON

Nice hat.

LANA

(pulling her hairnet
off)

I gotta go. My break's almost over.

BRANDON

Come with me.

LANA

(laughs)

Yeah, right.

96 EXT - FALLS CITY - BACK ROADS - NIGHT

96

Moped lights. They fly through the night landscape.

97 EXT - RIVER - NIGHT

97

Brandon and Lana sit, sharing a soda. Brandon pulls out the infra-red photo of the spinach factory. Eerie and enchanted, a cathedral on a toxic alien planet. Lana's a ghostly figure.

LANA

It looks so different when you're
outside of it. Here, I wanna take
a picture of you.

She snaps a shot of Brandon. Brandon alters it.

98 INT - KATE'S TRUCK - TRAVELLING - NIGHT

98

Darkness. Reveal tonsils, teeth, lips. Teens in a car scream in joy, their mouths wide open. Scream dissolves into high-pitched singer's wail in disco song. Lana's face, then Candace, Kate, Brandon scream.

99 EXT - NICE FALLS CITY HOUSE/YARD - NIGHT

99

Kate's truck roars across the lawn, leaving deep ruts in the grass. They hit a deer family yard art installation. It goes flying.

100 EXT - SIDE OF THE ROAD - NIGHT

100

All pile out and head to the bushes. Brandon walks behind, checks to see if the girls're watching. He squats down.

(CONTINUED)

100 CONTINUED:

100

LANA

(screams and jumps up)
I can feel the poison ivy growing in
my pussy right now.

KATE

(jumps up)
Brandon, where the hell are you?

Kate looks for Brandon. He struggles to get his pants on.

KATE

(stumbling across him)
Whoops. There you are! Don't worry,
cowboy. I didn't see anything.

CANDACE

God, Brandon, I didn't even know
they made boys like you.

101 EXT/INT - PHILLIP'S GAS STATION - MORNING

101

Brandon walks along in a good mood. He comes upon the
station. He sees a sign "man wanted." He stops, squares
his shoulders and enters. Under a car, legs stick out.
Sparks fly.

PHILLIPS

(under the car)
Son of a bitch.

PHILLIPS, owner, 45, weathered cowboy, slides out.

BRANDON

Hey there, you need a mechanic?

Phillips looks him over, nods to the pump outside.

PHILLIPS

(pointing to the pump)
Well, a gas pump for now.

102 EXT - BACK ROADS - NIGHT

10:

Moped flying again.

103 EXT - RIVER - NIGHT

10

Moonlight flashes on the water. Brandon and Lana kiss.

LANA

You are so pretty.

(CONTINUED)

103 CONTINUED:

103

Luminous skin. Brandon traces a line down Lana's body from neckline to her jeans. Lana pulls Brandon's shirt from his jeans, but he stops her and runs his hand across her stomach. She closes her eyes.

LANA (CONT'D)

I feel like I'm in a trance.

They make out. Body parts, rolling around. He kisses down her body until he gets to her jeans. He looks up.

BRANDON

Am I going too fast?

He goes down on her. Lana is amazed--a new experience. She comes.

104 INT - LANA'S BEDROOM - NIGHT

104

Hand unbuttons jeans, pulls them down. Lana in bra and underwear. Clothes scattered everywhere. Girls do bong hits.

LANA

I can't wear these. They make me look fat.

KATE

Quit changing the subject. I saved your ass at work, now you gotta tell us.

CANDACE

(archly)

Yeah, I bet Brandon doesn't think you're fat.

LANA

Well, nobody looks fat when they're lying down.

CANDACE

(shrieking)

I knew it. I fucking knew it.

LANA

(lost in reverie at
the mirror)

We just drove around taking pictures.

105 EXT - RIVER - NIGHT

105

When her hands near his chest, he pushes them away.

(CONTINUED)

105 CONTINUED:

KATE (O.S.)

Oh, right.

LANA (O.S.)

Then we went down by the river.

He makes sure she's OK - plays with her hair, strokes her, talks to her. Lana reaches to unbutton his jeans.

106 INT - LANA'S ROOM - NIGHT

Kate and Candace watch Lana raptly at the mirror. Lana jumps on the bed between them, flings herself back and forth, grabs a pillow, then lies back, covers her face with the pillow.

LANA

I cannot talk about it. It's too intense.

Kate and Candace look at each other, dying. Kate passes the bong.

CANDACE

C'mon, Lana, please. I can't take it.

Slowly, Lana moves her hands away from her face.

107 EXT - RIVER - NIGHT

Brandon pushes her hands away from his jeans, undoes them himself, and slips himself inside her. Lana's eyes move up to the trees, then close. Lana opens her eyes, looks down his body and sees inside the top of his shirt--the edge of his Ace bandage. She squints harder. Seeing a hint of his cleavage, she pushes him off and rolls away.

Lana sits breathing hard, squeezing her eyes shut. Brandon's confusion turns toward fear. He zips up his pants, moves by her, kisses her hand cautiously and strokes her neck gently.

BRANDON

You okay?

LANA

Yeah, I mean no, I mean, I'm fine.
Whew!

BRANDON

You're so beautiful, Lana.

Lana watches him.

108 INT - LANA'S BEDROOM - NIGHT

108

The girls are still on the bed.

LANA

And then we took off our clothes and
went swimming.

109 EXT - RIVER - NIGHT

109

Brandon watches, sweating, nervous. Lana looks down at the bulge in his pants, up at his face, to the razor burn on his neck. She touches it, closes her eyes, and pulls him down for a kiss.

LANA

It's okay, Brandon. Don't be scared.

110 INT - LANA'S BEDROOM - NIGHT - SAME

110

Kate and Candace stare at her. Obvious desire.

CANDACE

But did you do it?

LANA

What do you think?

Lana jumps from the bed, shaking her hands to shake it off.

LANA

Ish! Stop looking at me! This is
grossing me out.

Lana covers herself. Pause; she catches sight of herself in the mirror.

LANA (CONT'D)

We have to go on a diet or something
... Candace - do you hate me?

CANDACE

(beat)

Yeah, but that's ok, love's like
that, I shoulda known it wasn't meant
to be.

111 INT - PHILLIP'S GAS STATION - DAY

111

Auto body parts sign. Brandon is on a skateboard under a car.

(CONTINUED)

111 CONTINUED:

111

PHILLIPS (O.S.)

It's no use, Brandon. Get out from under there.

BRANDON

Sir, it really is no use, but if you'll just let me try one thing with this hose.

Brandon yanks on a pipe. It breaks. He holds it for a second, scared, shoves it under his towel, then slides out.

112 EXT - PHILLIP'S GAS STATION - DAY

112

Brandon, points to "BRANDON" stitched on his shirt, slicks his hair back and holds a car magazine. He's all boy. Lana frames him in the viewfinder.

LANA

You just like the uniform, don't you?

BRANDON

It's nice.

LANA

And you don't know a damn thing about cars.

Lana shoots the Polaroid and kisses him.

113 INT - LANA'S HOUSE - LIVING ROOM - NIGHT

113

A birthday cake with 21 candles. Brandon, Lana, Candace, Kate and Mom sit around. Gambling channel on. Brandon takes a deep breath and blows out the candles, pleased to have done it.

LANA

What did you wish for?

MOM

I know what he wished for!

LANA

(rolls her eyes)

God, Mom! Don't be so gross.

Candace and mom give Brandon presents, T-shirt, CAT key-chain - an 18 wheeler truck on it. He's elated. Kate looks up.

KATE

Sorry, I forgot mine.

(CONTINUED)

113 CONTINUED:

113

Lana gives Kate a look.

LANA

(whispers to Brandon)
I haven't wrapped mine yet.

Mom takes a drag, points cig at Lana.

MOM

(whispers to Kate)
I can't remember the last time I saw
her this happy. Lana's dad used to
look at me just like that. You know
I was that young once.

KATE

What're you talking about Mrs.
Tisdael, you're still young. Guys
look at you all the time.

LANA

(had enough of this)
I'll be right back.

Lana goes to her room. Mom pours another round and turns to
the TV where the horses break from the gate.

MOM

Brandon honey, we got some money on
that horse.

Brandon nods. The door opens. John and Ray enter.

MOM

(mock scolding and
girlish)
Well, my God Honey. Now Johnny
Lotter, I know your mother and I
know she taught you to knock. We
coulda been laying here naked for
all you know.

John surveys the room -- sees "Happy Birthday Brandon" on
the wall, cake, gifts.

MOM

(pats the couch next
to her)
John. Honey. Get yourself a beer.
It's Brandon's birthday.

(CONTINUED)

113 CONTINUED: (2)

113

BRANDON
(nervous)
Come on in you guys.

Mom turns to the TV. Mom's horse lags behind.

MOM
My horse is coming in, we're all
gonna be rich, go ya lazy mother
fucker, go.

John heads for Lana's room. Brandon is about to get up.
Ray clasps him hard on the shoulder.

RAY
You better take it easy cowboy.

114 INT - LANA'S ROOM - NIGHT

114

Lana's fixing her hair. Door flies open. John enters.

JOHN
Hey gorgeous.

LANA
Well, walk right in, why don't you?
Can't you see, I'm busy fixing my
hair.

JOHN
Your hair is beautiful, you know how
much I love your hair.

John reaches for her hair. She flicks his hand away.

LANA
(exasperated)
John, don't start. What do you want?

JOHN
I got you this, up in Omaha.

He takes out a beautiful shot-glass. Lana takes it.

LANA
Cool.

JOHN
Me and Ray were up there for a few
days.

(CONTINUED)

114 CONTINUED:

LANA
(smiles)
Stealin' cars?

JOHN
Yeah. I came by the factory before
we left, but you weren't there.

LANA
So?

John sees Polaroids on the dresser. He picks some up. Lana
grabs them. John pulls them back. Lana finishes wrapping
Brandon's gift - a small leather book with "Diary" on the
cover.

JOHN
Now don't get upset. I just wanna
talk to you.

LANA
John, about what?

JOHN
(uncomfortable)
It's about Brandon. I'm just looking
out for you.

LANA
What're you talking about? He's
your friend too.

JOHN
Lana, I miss you.

John goes to hug her. Lana breaks free.

LANA
God, would you stop it! You're giving
me the creeps! You're like a stalker.

John, shocked and hurt, stares at her.

LANA
(tenderly/motherly)
John, I'm sorry. I just need some
privacy right now.

JOHN
You know I just want to protect you.

(CONTINUED)

114 CONTINUED: (2)

LANA
(touches his face)
I know.

JOHN
So what do you see in him? I mean
he's nice and everything, but he's
kind of a *wus*.

LANA
(laughs ironically)
I know he's no big he-man like you,
but there's *something* about him...

JOHN)
(high girl voice,
bats his eyelashes)
"There's something about him..."

LANA
(laughs again and
pushes his shoulder)
Stop it! Don't make fun of me.

JOHN
(sweet)
Lana, honey, are you fucking him?

LANA
Goddamn you, John! It's none of
your fucking business.

JOHN
(smiles)
You are, then. Don't lie to me,
Lana. Don't even try.

Mom comes in, drink in hand.

MOM
(typical disregard
for privacy)
Oh, excuse me, did I interrupt
something? (to Lana) Are you OK
honey?

Lana gives John a warning look, then leaves.

MOM
(to John)
Come on, John, lets enjoy the party.

115 INT - LANA'S LIVING ROOM - NIGHT

115

Lana returns. They stare. John and Mom appear behind her.

LANA
(sweet, but controlled)
What's up? Beer out?

Lana puts on some music. John sits next to Brandon.

JOHN
How's it going super fly? Taking
care a you bitches?

BRANDON
It's OK, John. Want a beer?

John takes the beer, drinks. Kate just stares at him.

KATE
God John, shouldn't you be in a bar
somewhere?

JOHN
Lana, give Brandon his gift. We
wanna see.

John pours a whiskey and drinks. Lana and Ray watch.

RAY
John, come on, lets get outta here.

JOHN
No, we're celebrating Brandon's
birthday. (rubs Brandon's head) 21 -
makes you a man.

John drinks more and watches as Kate and Lana dance.

JOHN (CONT'D)
Beautiful, isn't she? I known her
since she was this high. (Holds his
hands 2 feet high) Man, I could
tell you things about her...Anyway,
she told me all about you guys...and
I can't think of a better guy to
give Lana to than you. Happy
Birthday.

BRANDON
(uncertain)
Thanks, John.

(CONTINUED)

115 CONTINUED:

115

JOHN

(very close, whispering)
One thing you gotta keep in mind,
though, little buddy. This is my
house.

Ray pushes John hard. "Come on." John gets up. He and Ray
stumble to the door, past Lana and Kate. Everyone watches.
Kate turns off the stereo. The party is over. Kate looks
at Candace. Candace nods.

CANDACE

I guess we should be going, too huh?

Candace looks at Brandon. Brandon looks at Candace, then at
Lana.

LANA

He's staying here tonight.

116 INT - LANA'S BEDROOM - NIGHT

116

Brandon and Lana on the bed. He runs his hand on her stomach.

LANA

So, John didn't say anything weird
about me?

BRANDON

What could he say that was weird?

Lana hesitates, looks Brandon over, and whispers into his
ear.

LANA

I never told anyone this. Not even
Kate.

BRANDON

(laughing)
A flashlight?

LANA

(smiling)
Don't laugh! It's true. (flirting)
I wouldn't let him use anything
else...

BRANDON

Wait, what would he do with it?

(CONTINUED)

116 CONTINUED:

116

LANA

(nervous)

I'd just wake up in the middle of
the night and he'd be under the covers
shining it on my body. (dreamy)
Once he wanted to hit me so bad. He
hit the wall instead--broke his hand.

She goes to touch him. He gently pushes her hands aside,
kisses her.

LANA

Sometimes, I wish he'd hate me.

BRANDON

(kissing her)

How he could ever get over you?

LANA

(stares at Brandon a
moment)

Do you think I'm crazy, cuz I let
him do that?

Brandon shakes his head "no."

LANA

Not even a little?

Brandon kisses her. Then smiles.

LANA (CONT'D)

I told you not to laugh.

BRANDON

But a flashlight?

LANA

(beginning to laugh)

Stop, I'm still freaked out. To
this day, I see flashlights, and I
wanna run and hide.

Brandon goes through his bag, has something behind his back.
He kisses her, pushes her on the bed, goes under the covers,
positions a flashlight close to her, turns it on, then runs
it up her body.

LANA

(shrieks happily)

Ooh Brandon, what are you doing?

(CONTINUED)

116 CONTINUED: (2)

116

BRANDON

Ok, I'm John. You just woke up.
Now what?

LANA

(turned on)
Brandon!

BRANDON

(deep voice)
Shut up baby. Do what I say or
there's gonna be trouble. I got my
flashlight with me tonight.

Lana laughs and pulls Brandon towards her. They kiss.

117 INT - LANA'S KITCHEN - NEXT MORNING

117

Brandon fries up breakfast. Mom enters in her robe.

MOM

Am I dreaming? I thought I smelled
coffee. My god, I don't think
anyone's made me breakfast in 20
years.

BRANDON

Not since you were nine?

MOM

(gives Brandon a kiss)
Don't even start with me.

She pulls away, looks at him.

MOM (CONT'D)

What's your mom thinking, letting a
kid like you go roaming around? I
don't know what I'd do without my
Lana.

Lana wanders in, fully dressed and made up.

LANA

Hi.

BRANDON

(to Lana)
Hi. (pause) You look nice.

Lana smiles at Brandon and Mom. Mom just looks at her.

(CONTINUED)

117 CONTINUED:

117

LANA

What's wrong?

MOM

(a little upset)

Oh, Lana, you in trouble again?

Mom hands her a letter from the COURTHOUSE. Lana opens it - it's for "Charles Brayman." - Brandon's ticket.

BRANDON

(to Mom)

This isn't Lana's. It's mine. I'll take care of it. Remember, I'm making dinner. (to Lana) I got you a surprise.

He kisses Lana, pulls her into -

118 INT - LANA'S ROOM - MORNING

118

He unveils a cow mailbox. Lana pushes him on the bed.

LANA

(kissing him,
whispering)

And I gotta surprise too. I quit!

BRANDON

Quit what?

LANA

Well, I'm going to - my evil job!
I've just been thinking and thinking.
What am I doing here? It just came
to me. I'll go to Memphis with you!

BRANDON

Memphis?

LANA

(so excited she can
barely talk)

I got it all figured out. You're
right, I'll make money singing
karaoke.

BRANDON

Lana ..

(CONTINUED)

118 CONTINUED: (2)

118

LANA

(seeing Brandon is
clueless)

You are so fucking cute!--I can't
stand it.

Kiss some more.

119 EXT - FALLS CITY STREET/FRONT OF THE COURTHOUSE - DAY

119

Brandon walks with groceries. He stops, takes out the ticket,
is about to crumple it up. Then he looks at the bright
street, the glistening steps, all very welcoming. He heads
in.

120 INT - KWIK STOP CHECKOUT - DAY

120

Candace marches up to Pam who's reading her comic.

CANDACE

What the hell is this?

Pam looks - a bounced check from Candace for \$75.

CANDACE

Who wrote this?

Pam looks at the signature, confused. Then she remembers.

PAM

That kid who's staying with you.

121 INT - SHERIFF'S DEPT. - DAY

121

Clerk inputs stuff on a computer - "Nebraska Dept. of Motor
Vehicles." It flashes: "Searching: Brayman. D.O.B. 1971"---
The clerk types on. "No Match"--"Search aliases?" Clerk
presses, "yes." Brandon starts getting antsy and nervous.

CLERK

New system, we finally got it working.

Something comes on the screen. The clerk looks to the screen,
to Brandon, and back to the screen. The clerk nods to a
nearby deputy to come over, then presses print.

BRANDON

You could just mail the receipt if
it's too much of a hassle.

CLERK

Something's just a little weird.

(CONTINUED)

121 CONTINUED:

121

The deputy looks at the screen then at Brandon. He grabs the printout, circles behind Brandon, and shows him the page.

CLERK

We put your ID though the computer
and this is what came up.

"Teena Brandon--D.O.B. 12/12/72 Alias Charles Brayman, Wanted for Bench Arrest." The names "Charles Brayman", "Teena Brandon," are above the same handsome picture of Brandon. Brandon stares like he's never seen it before.

BRANDON

God, this Teena chick seems kinda
mixed up, huh?

122 INT - CANDACE'S FARMHOUSE - SPARE BEDROOM - DAY

122

Candace bursts in, goes to the trash can - finds empty cigarette boxes. She sees a piece of paper, grabs it - a summons for Teena Brandon. She studies it. Something catches her eye. She goes back to the heating vent, and pulls out - a tampon wrapper.

123 EXT - PARK - DAY

123

Lana and Kate walk, their arms filled with cans of whipped cream. They come to a wooden merry-go-round and sit down.

KATE

Where are you gonna get money?

LANA

Oh Kate. Don't be so practical.
Everyone in Memphis has money.

KATE

(looks at her amazed)
Man, that little guy is one smooth
talker.

LANA

It was my idea. Really, I thought
it all up!

Lana removes a whipped cream lid, is about to take a hit,
looks at Kate.

LANA

What's the matter? You can come
with us if you want.

(CONTINUED)

123 CONTINUED:

123

KATE

(rolling her eyes)

Yeah, right. Me, you and Brandon.

LANA

Why not?

Lana smiles. Kate laughs. She and Lana take whippet hits. Suddenly, Candace runs up distraught, tries to act calm.

KATE

Candace are you sick? Why do you look so weird?

Candace sits on the merry-go-round, takes a hit.

LANA

Kate and I were just planning our getaway.

KATE

But what am I gonna do for money in Memphis? I'll be giving blow jobs in two seconds.

LANA

Is that so bad? You're giving 'em here for free.

KATE

Ich blow jobs. Why are guys so obsessed with them?

LANA

Its one of the things I love about Brandon. He never makes me do that.

CANDACE

But you guys have tons of sex right?

LANA

You can't even believe it. Candace, we can get you a Brandon clone and you can come too.

KATE

And a little tiny Brandon clone for Candace's baby.

CANDACE

Not everyone in this town is in love with Brandon, you know.

(CONTINUED)

123 CONTINUED: (2)

123

KATE
(just finishing a
hit, laughing)
God, Candace, we're just kidding
around. Lana isn't going anywhere.
Will you let us have a rich fantasy
life for once?

Kate smiles, pushes the merry-go-round. Lana looks at her.

KATE
You can come, too. You'll leave the
baby with your mom. When we get
rich, we'll send for him. And we'll
all take turns taking care of him.

LANA
I'm serious, Kate.

CANDACE
I ain't leaving Brandon alone with
any kid of mine.

KATE
Candace, why are you so down on
Brandon today?

CANDACE
Why is he suddenly the god of the
universe in this town? Four weeks
ago, nobody'd ever heard of him, and
now we're all his little love slaves.
If Brandon wants to do it, then I
wanna do it too. Oooh Brandon.
Fuck!

Candace jumps off the merry-go-round. It slows to a stop.
Kate and Lana stand up with surprise, concern. Kate touches
her. Angrily, Candace shakes Kate's hand off, stands a
moment.

CANDACE
(quietly to Lana,
pleading)
Lana, if Brandon was a girl, you'd
totally know it...right?

Silence. Lana and Kate stare at Candace.

LANA
(laughing in disbelief)
What?

(CONTINUED)

123 CONTINUED: (3)

123

Pause. Lana and Kate look at each other, then at Candace.

Flash of Brandon's cleavage from the night of river sex.

LANA

You know, Candace, I knew you were
jealous, but I never knew you were
sick. (flash) You are one fucked-up
chick.

Lana storms off. Candace and Kate stare at her.

KATE

(to Candace)

Are you nuts? What is up with you?

Kate runs after Lana. Candace is on the verge of tears.

124 INT - LANA'S LIVING ROOM - DAY

124

Lana enters. Kate follows. Mom watching TV. Lana looks
around.

LANA

Where's Brandon?

MOM

He just called from the courthouse.
He didn't have enough money for his
ticket. So, they're asking him some
questions.

LANA

What kind of questions?

MOM

(shrugs)

If you wait til my program's over
I'll drive you down.

Lana starts out the door.

KATE

Lana, I'll go with you.

LANA

No.

125 INT - FALLS CITY JAIL CELL - DAY

125

GENIE, 35, and Brandon giggle, watching THE SIMPSONS. Genie
turns to see Lana. Brandon sees Lana and goes to the bars.

(CONTINUED)

125 CONTINUED:

BRANDON

Lana. What are you doing here?

LANA

(quietly demanding)

What are you doing here - in the girl cell?

BRANDON

These cells are crazy - it's like - put you wherever they want. Fine with me, I guess, but...

Brandon sees Genie's turned, but still listening.

BRANDON

Genie, give us a break man, watch the rest a the show, tell me the ending. (Turns back to Lana) This place is nuts. I'm telling you. We get 3 channels. I hate it.

LANA

What's going on Brandon?

BRANDON

You want the truth don't you?

Lana nods. Brandon's voice is like sandpaper.

BRANDON

I told you it was complicated, but it isn't so bad. (groan) Man, my throat's so dry - you don't have any water do you?

Lana stares.

BRANDON

I'm a hermaphrodite.

LANA

(angry and frustrated)

WHAT?

BRANDON

Its a person who's got girl and boy parts--Brandon is not quite a "he." Brandon is a she. Brandon's real name is Teena Brandon.

(CONTINUED)

125 CONTINUED: (2)

125

LANA
(very quietly to
Brandon)
Shut up, that's your business....

Seeing Genie is listening, Lana motions Brandon move closer to her. She leans in closer to him.

LANA (CONT'D)
I don't care if you're half monkey,
half ape - I'm getting you outta
here.

126 INT - SHERIFF'S DEPT. - WAITING ROOM - DAY

126

Lana is talking to Brian, the sheriff's deputy.

LANA
\$250 bail? For a speeding ticket?!

BRIAN
There's a lot more to it than that.
Do you want me to call your Mom?

LANA
Hell no.

Kate appears behind Lana. Lana is shattered and confused.

KATE
So, what's up?

Lana walks away from Kate, toward the door. Kate follows.

KATE
It can't be that bad. Lana?

LANA
(explodes)
Kate, leave me the fuck alone!

Lana exits.

127 INT - LANA'S BEDROOM - NIGHT

127

Polaroids of Lana and Lewis scattered across the bed. Lana sits smoking, staring out the window.

128 INT - FALLS CITY - JAIL CELL - NIGHT

128

Brandon writes on a small tablet.

(CONTINUED)

128 CONTINUED:

128

BRANDON (V.O.)

Dear Lana...Facing you is not that
easy, I wish you could understand.
I'm not yet comfortable with myself.
I will never try to hurt you. You
are the first girl who...

129 INT - LANA'S BEDROOM - NIGHT

129

A knock on Lana's door.

MOM

Lana, honey. Won't you just come
out and eat something? We're having
spaghetti.

Lana just stares into space. Mom pulls away.

130 INT - JAIL - NIGHT - LATER

130

Brandon stops writing, thinks, turns to a new page.

BRANDON (V.O.)

Dear Lana, Please try to understand...

He puts down his pen and stares out the window.

131 EXT - LIVING ROOM - DAY

131

Lana's Mom is reading. Lana floats from her room in a robe.

MOM

(seeing like a ghost)

Lana.

Lana pours juice, gets a cigarette and moves toward her room.

MOM

Honey, what kind of trouble is Brandon
in?

LANA

I don't know what you mean.

MOM

Please Lana, talk to me. You haven't
eaten in days. Look at you, your
face is drawn, you got bags under
your eyes. And look at your hair.
What's gonna turn you around, a perm?

Lana's about to jump on the idea, then has a realization.

(CONTINUED)

131 CONTINUED:

131

LANA
(sweet)
Maybe that'd help.

Mom gets her checkbook and a pen. Lana watches.

LANA
I think they changed the name down
there, just leave it blank.

Mom writes in \$25 and hands her the check. Lana kisses her.

LANA (CONT'D)
I love you mom.

132 INT - KWIK STOP CHECKOUT COUNTER - DAY

132

Lana hands the check, written to CASH, amount changed to
\$250 to Pam. Pam looks skeptical.

133 INT - SHERIFF'S DEPT. - HALLWAY - DAY

133

Lana and Brandon nervously and quickly walk toward the exit.

BRANDON
(under his breath)
Where did you get the money?

LANA
I've got my ways. Like YOU.

They escape.

134 INT - OASIS BAR - NIGHT

134

Candace, bummed and alone, sits at the bar drinking shots.
John and Ray enter. John heads for her. Ray follows.

JOHN
Candace, I just spoke to Lana's mom.
She's missing. Where did she go?

CANDACE
I don't know. I swear!

JOHN
Candace, if you know something, you
better tell me right now.

CANDACE
No, you know what? I already opened
my big mouth, and now no one's talking
to me.

(CONTINUED)

134 CONTINUED:

134

JOHN

(sweet)

Candace...what're you talking about?
I'm talking to you.

CANDACE

(finishing her shot)

Aargh...either I'm fucked up or
something's totally weird. Look, I
don't know...I need more to drink.

Candace looks away. John grabs the bottle she's been drinking
from, drinks from it then hands it to her.

JOHN

(sweetly)

You can trust me. I won't say
anything.

Candace drinks. Kate wanders in, ashen. John sees her.

JOHN

Where's Lana?

KATE

I have no idea, but read this.

Kate hands John a copy of the Falls City newspaper.

135 INT - LANA'S HOUSE - NIGHT

135

Mom in the usual position. Door flies open. John & Co.
troupe in.

JOHN

Is she back yet?

MOM

No. I'm worried! I'm glad you're
here.

JOHN

Did you read the paper today, Mom?

CANDACE

John! You promised!

JOHN

Is Lana your friend or not?

John unfolds it. Mom reads. They all look over her shoulder.

(CONTINUED)

135 CONTINUED:

135

MOM

"Teena Brandon, picked up on a speeding violation," so Brandon got a ticket. -V

She looks to them. Uncomfortable looks all around.

136 INT - PHILLIPS'S GARAGE - BACK SEAT OF A CAR - NIGHT

136

Brandon and Lana, dressed, make out passionately. It's so hot, everything's mixed up, lips, skin, teeth. Lana pushes her hands under Brandon's shirt.

BRANDON

(kissing her, easing her off)

Wait. No.

LANA

Yes. Brandon, God dammit. I wanna touch you the way you touch me.

She pulls him closer, kisses him and tries to go under again.

LANA (CONT'D)

I don't care. I know. I wanna know.

She feels the bandages under his shirt.

BRANDON

(still kissing)

Wait. No. You don't.

LANA

(kissing, biting, tenderly)

Fuck you, Brandon. Fuck you. I want you to feel what I feel.

BRANDON

What do you know?

LANA

I don't know, shut up.

She goes to unbutton his pants. Brandon stops her.

BRANDON

Lana, wait.

Lana backs away and looks at him. He touches her.

(CONTINUED)

136 CONTINUED:

136

BRANDON

Soon. I promise. Okay?

After a moment, Lana says OK and kisses him.

137 INT - LANA'S HOUSE

137

John and Co. move through the house like army ants.

JOHN

He's got her brainwashed, that's what they do.

Lana's room. Mom blocks the door. John pushes past.

138 INT - LANA'S ROOM - NIGHT

138

John finds Brandon's backpack, turns it upside down.

MOM

Get outta Lana's room. Leave her stuff alone.

JOHN

I'm not touching her stuff....If you were any kind of mother, you wouldn'ta let this happen. I been telling you guys all along you couldn't trust him.

MOM

You never told me anything.

CANDACE

Great idea telling him. Are ya happy now?

KATE

(to Candace)

Me!? Like it's not killing you that Brandon's in love with some one else. Like it isn't totally obvious you're totally in love with him.

CANDACE

(to Kate)

Me? Like it isn't totally obvious you totally in love with Lana.

KATE

Lana is right, you are one sick bitch.

John pulls out the sex change pamphlet. He stares.

(CONTINUED)

138 CONTINUED:

138

JOHN

(reads the title aloud,
slowly)

Cross-dressers and transsexuals the
uninvited dilemma. Holy Fucking
Mother of Fuck. Ray, check it out.

RAY

(looking at pix)

Jesus H. Christ! Vag-i-nec-tomy.

JOHN

(sounding it out)

Geni-to-plasty. This suitcase handle
forms the shaft and the grafted skin
mimics the skin of the natural male
penis. (throws the book) Get this
sick shit away from me.

RAY

(picking it up)

They can make a dick?

JOHN

(angry, scared,
breathing hard)

What a relief, right? You pussy
faggot?

John pushes past Ray. The girls look at the pamphlet.

RAY

Don't talk to me about faggots.

139 EXT - STRANGE CHROMAKEY LANDSCAPE - NIGHT

139

Luminous night sky curves away. Brandon and Lana walk toward
Lana's house, faraway and tiny. They vanish over the horizon.

140 EXT - DOWN THE STREET FROM LANA'S - NIGHT - LATER

140

LANA

Just give it two minutes. She's
gotta think I was at work.

BRANDON

Ok, but I'll miss you.

She kisses him, then turns for the house.

141 INT - LANA'S HOUSE LIVING ROOM - MOMENTS LATER - NIGHT

141

Lana comes in on the remains of a party. Everyone looks up.

(CONTINUED)

141 CONTINUED:

141

MOM

(beat)

Lana, thank god you're home.

LANA

Whoa! (Silence) What I go to work
and you guys party without me? Look
I don't wanna be anti-social, but I
gotta go to bed you guys.

Lana goes into her bedroom and they peek around.

142 INT - LANA'S BEDROOM/HALLWAY - SAME - NIGHT

142

Lana enters, and sees the mess.

LANA

Oh my god. Mom...what the hell's
going on?

Mom comes to the door. Kate and Candace look in.

LANA

(to Candace)

God! What did you tell them?

RAY

We called work and we know you weren't
there.

LANA

(staring in disbelief)

Why is he talking to me? What are
you - my dad?

She looks around the room, and sees them looking at her.
She comes to the door to block them. Grabs herself in
disgust.

LANA (CONT'D)

Ooh you're gross, you're horrible
people. Get out.

MOM

Honey, we're all worried about you!
We're trying to save you.

LANA

Save me? Well, you got a sick way a
showing it.

MOM

I'm the sick one?

(CONTINUED)

142 CONTINUED:

142

A sound from the living room. Everyone looks to the door.

143 INT - LANA'S HOUSE - LIVING ROOM - NIGHT

143

John ushers Brandon in, smiling, patting him on the head.

JOHN

Look who's here.

LANA

Brandon, turn right around and walk out that door, this is a nut house.

Ray steps forward, blocking Brandon's way.

LANA

Mom, Brandon has to leave now. Mom!

MOM

Brandon, you stay right there.

John looks from Mom to Brandon and smiles.

JOHN

We just gotta talk about a couple of things that's all.

RAY

I don't understand, cause you took a leak with me, and pardon my French Mom, but you shook off your dick.

KATE

And what was that bullshit about paying child support for a kid you can't even visit?

CANDACE

(sad)

There was never any Memphis was there?

JOHN (MR. SHERIFF)

The fact is little dude, when it comes right down to it you're really nothing but a goddamn liar. Right?

RAY

And you know what we do to liars.

Brandon looks down, unable to face them.

(CONTINUED)

143 CONTINUED:

JOHN

We're just fucking with you. We
been up all night, drinking and shit.
You know?

LANA

John -

BRANDON

Lana - don't worry - everything's
gonna be alright.

JOHN

(almost kindly)

Don't be scared. Have a beer and
tell me about this - in the paper,
Lana, which you're in Teena.

Ray hands Brandon a beer. John unfolds the paper. Brandon
looks at Lana, then at the paper. Everyone watches.

BRANDON

God, it's our ticket. Guess they're
pretty hungry for news. Huh?

JOHN

What I'm wondering about is the
name...uh Brandon? uh Teena?

Brandon stares at the paper, unable to look up. Pause.

BRANDON

(nervous laugh)

Boy, I really fucked up, I borrowed--
stole one a Candace's checks, got
that ticket, this fake ID...God when
will I learn to just stay home?

(no one's laughing)

OK, OK, Just give me a second to
explain. I totally see how this
might seem weird. I don't want to
lie. I never wanted to lie.

LANA

(quietly)

Brandon, just shut up.

MOM

Brandon, I invite you into my house
and you expose my daughter to your
sickness. Did ya ever think about
Lana in all this?

(CONTINUED)

143 CONTINUED: (3)

143

JOHN

Lana, I'm taking care of it.

LANA

(screaming)

What by ruining my life? you bastard!

John throws something.

JOHN

But, he lied to you. "He," "he"
lied to every single one of you.
(To Brandon) I should kill you for
lying to Lana, you know that?

John forces Brandon down onto the sofa. Lana sits by them.

LANA

(seductive)

John, honey, there's not gonna be
any killing going on. (Beat) Do you
trust me enough to let Brandon show
me? then I'll tell you? OK, John?
OK, Mom? I promise I'll tell you.
Can we just be alone for two seconds?

Mom nods. Lana leads Brandon to her bedroom. Seeing mom is
upset, John tends to her and lets them go, for the moment.

LANA (O.S.)

Thanks you guys.

144 INT/EXT - LANA'S BEDROOM - NIGHT - MOMENTS LATER

144

Lana throws herself on the bed. Brandon hangs back.

LANA

(Quietly)

Fuck me. (to Brandon) Get over here.
I am so sorry, Brandon.

He comes over. She kisses him. He starts unbuckling his
belt.

BRANDON

Lana, I gotta explain.

LANA

Oh. ha. ha. Brandon, button your
pants up, you're not gonna show me
anything. Think about it, I know
you're a guy.

(CONTINUED)

144 CONTINUED:

144

BRANDON

OK, but you gotta listen.

LANA

Should we just climb out that window right now?

BRANDON

Lana, this is serious. That thing in the paper - I'm in the middle of a...Lana, I don't want you to hate me. It's sort of an operation.

LANA

Brandon, I could never hate you. Operation for what?

BRANDON

I was born with this weirdness, it's like a little birth defect. It's actually not that rare but these doctors are fixing it...I'm sorry.

LANA

Brandon, you don't have to apologize. I have really weird stuff, too. Don't be scared. Look how beautiful it is out there.

(looks out window)

That's us. How can we just beam ourselves out there?

BRANDON

(pacing, lost in explanation)

See, I was supposed to be a boy, but I had girl parts too. No one knew what to do. My mom made a mistake and gave me that girl's name, (covers his eyes) it was like an accident. They call it a hermaphrodite, which sounds like a monster but in real life it's normal.

Brandon sees the bed is empty. Confused, he looks around.

LANA (O.S. DISTANT)

So...you're a boy?

He walks to the window, sees a dot on the horizon, climbs out.

145 EXT - LANA'S HOUSE/CHROMAKEY LANDSCAPE - DAY

145

Brandon glides over fields. The house drops away.

BRANDON

Yeah! I mean, I still--these doctors
just have a few more things and ...

He's face to face with Lana in the CHROMAKEY field.

LANA

I cannot go back there. I don't
want them to see me or know anything
about me.

They're kissing. Endless field landscape with certain Memphis
elements, like Oz. More time with them.

JOHN (O.S., FILTERING IN)

O.K. kids, time's up.

146 INT - LANA'S LIVING ROOM - MOMENTS LATER - NIGHT

146

They are surrounded. All stare, like in a fishbowl.

BRANDON

(whispers to Lana)

So what are you gonna tell them?

All shuffle, pretend to look away. Mom stares at Brandon.

LANA

Mom, I seen him in the full-flesh.
I seen it. He's a man. Problem
done, now lets go to bed.

MOM

You son of a bitch, what've you done
to my baby? I want the truth. What
the fuck are you, you motherfucker!

Mom shakes him, screaming. Lana rushes up, grabs her mom.

LANA

Mom! Mom! Stop it!

John grabs Brandon by the neck. Lana and mom breathing hard.

KATE

Lana, Linda, come on. Everybody's
tense. You guys need to sit down
for a moment.

(CONTINUED)

146 CONTINUED:

146

LANA
(managing to look at
Brandon)
You gonna be ok for a second?

BRANDON
(terrified)
Yeah, just come back.

Mom looks at John - "it's your ball game." Kate leads Lana and mom away. Ray looks to John. John puts his arm on Brandon.

JOHN
(kindly)
All I need is the truth, little buddy.

147 INT - LANA'S BATHROOM - NIGHT - SAME

147

John locks the bathroom door.

JOHN
(to Ray)
Unstrap his belt.

Ray grabs Brandon's belt.

BRANDON
Wait. Don't touch me. Please. Its
completely weird but I'll show you,
ok? Let me do it....Can we turn off
the light?

John switches off the light. They breath hard. Ray grabs Brandon's arms. John undoes his belt. Brandon kicks him.

JOHN
I can't believe you're making me do
this!

RAY
(excited)
Let's see your bush, man.

BRANDON
John please, let me the fuck go.

Ray slugs Brandon, dazing him. John depantses him.

RAY
What do you see? What do you see?

(CONTINUED)

147 CONTINUED:

147

JOHN

If there's something down there,
it's the tiniest one ever.

RAY

Touch it.

BRANDON

No. John...

John reaches to touch Brandon, recoils, then whirls on him.

JOHN

What the fuck are you?!

LANA (O.S.)

Open this fucking door.

BRANDON

OK. Alright. Let me do it. I'll
do it.

Ray gets closer than John, can't do it, then touches Brandon.

RAY

Don't look like no sexual identity
crisis to me.

LANA (O.S.)

Open this fucking door!

John opens the door, forces Lana toward Brandon's crotch.

JOHN

Now, look at your little boyfriend.

Lana won't look.

JOHN (CONT'D)

I'm holding him till you look.

Ray forces Lana to look. Lana looks - then wrestles her
hands free and covers her eyes. Hold on: Brandon looks at
Lana.

SPACE FILLS WITH LIGHT. SLO MO. The door opens out. Brandon
stands looking angelic with pants around his ankles, held by
John and Ray.

JOHN (O.S)

This oughta answer your questions,
ladies.

(CONTINUED)

147 CONTINUED: (2)

147

LANA (O.S.)
Leave him alone!

JOHN (O.S.)
Him? Him?!

Moma and the girls enter. Brandon watches from the hall.

MOM
John, stop this now! Get out of my house!

JOHN
Mom!

MOM
I said get out, go on.

JOHN
You're all just too fucked up.

John smashes something. He and Ray leave. Lana looks at Brandon. He pulls his pants up and looks away. She goes to help him. He backs away.

BRANDON
Please, leave me alone.

Lana tries to touch him again.

BRANDON
I said leave me alone!

LANA
(grabbing him)
You promised... You promised.

Brandon breaks free and runs out.

148 EXT. LANA'S HOUSE - OCCASIONAL STREET-LAMP - NIGHT

148

Brandon hurries from the house, looks around and lights a cigarette. He catches something out of the corner of his eye. He freezes. John and Ray are leaning against the car, smoking, waiting. He bolts back towards Lana. A house light comes on. John and Ray chase him down. He struggles. John and Ray violently force him into the car.

JOHN
Get in.

149 INT - JOHN'S MOM'S CAR - TRAVELLING - NIGHT

149

Husker Du's *Diane*. Ray drives. Brandon looks out the window.

BRANDON

Where are you taking me?

Ray puts his arm around Brandon. Brandon pushes him away.
Ray laughs.

BRANDON (CONT'D)

John, listen please, it's me. It's
Brandon.

*
*

John stares ahead like he can't hear.

BRANDON (CONT'D)

What are you gonna do to me?

150 EXT - SPINACH FACTORY - NIGHT

150

Car stops. John gets out.

JOHN

Get out of the car. Get out of the
car.

*
*

Brandon gets out. John looks at him.

JOHN (CONT'D)

Take off your shirt. You know you
brought this on yourself, Teena.

BRANDON

John, please. I'm sorry. I'm sorry.

JOHN

Take off your shirt. Take off your
shirt. Now.

*
*

Brandon tries taking off his shirt, but can't do it. His
hands are shaking. He starts crying. He looks at John.

JOHN (CONT'D)

You can make this easy or you can
get the shit knocked out of you.

Brandon begins again, stops.

BRANDON

Please --

John slugs him. Brandon reels back, dazed.

151 INT - JOHN'S MOM'S CAR - BACKSEAT

151

Moments later. Brandon covers his face and groin.

JOHN

We gotta teach you. Move your hands.
Move your fucking hands.

John pins Brandon's hands back, then undoes his own belt.

BRANDON

Don't hurt me. Don't hurt me. We
can work this out.

SLO MO: Brandon's head slams into the backseat. Brandon screams, no sounds comes out. John rapes Brandon. Brandon struggles and screams. John gets out and shoves Ray in.

JOHN

Go ahead, man. Take it.

Ray lifts Brandon up, grabs his face, and kisses him. Brandon pushes him off. John pushes Ray back. Brandon tries to pull up his jeans, but Ray pushes him up against the car and rapes him. Brandon loses himself in the white light of the headlights. Reflected in his pupil, the light fills screen.

152 EXT - SPINACH FACTORY - NIGHT

152

The car's headlights shine on Brandon lying bloody on the ground. Ray helps him into the car.

153 INT - JOHN'S MOM'S CAR - TRAVELLING - NIGHT

153

Ray's driving. Brandon sits between John and Ray.

RAY

Now if you keep our little secret,
we're gonna stay friends right?...

BRANDON

Just take me home ok?

JOHN

(very reasonable)
And if you don't, I'll have to silence
you permanently. Right?

BRANDON

(broken)
Yeah, of course. This whole thing
is my fault.

154 INT - RAY'S HOUSE - BATHROOM/ LIVING ROOM - DAWN

154

Brandon peels off the clothes he was raped in, gets in the shower. Blood slides down his skin into the drain.

JOHN (O.S.)

You OK in there little dude?

BRANDON

Yeah, I'm fine.

Quick flash of Brandon in the car between John and Ray saying:

BRANDON

Yeah, of course, this whole thing is my fault.

CUT BACK TO SHOWER. Water on Brandon's body. He's crying. He slugs himself again and again in the thigh

BRANDON

(intensely to himself)

Fuck! Fuck! Fuck fuck (grabs his hair, pulls it) Shit!

Shower still running, Brandon gets out shaking with rage and pain. The door is ajar. He peeks out. He sees John laying on the sofa smoking a joint. He can't see Ray. He moves back, against the wall, out of John's sight and dresses quickly.

JOHN TO RAY (O.S.)

She's getting ready. Right?

BRANDON

(trying to get control)

Yep, be right out.

He reaches back into the shower, and struggles to open the window, his clothes getting wetter and wetter. The window pops, he climbs up and forces himself out.

BRANDON

(like he's joking)

Ray, relax, man, give me two fucking seconds.

155 EXT - RAY'S - WINDOW: STREETS - DAWN

155

Pink/yellow light. Brandon falls from the window to the lawn. He runs. Brandon runs and runs through the small town streets.

156 EXT - LANA'S PORCH - DAWN

156

Brandon, with no shoes, falls against the door frame, leans against the buzzer. The door opens. Lana squints into the light.

LANA

Oh my God. Brandon.

Brandon collapses into Lana's arms.

157 INT - LANA'S LIVING ROOM - DAWN

157

Lana leans down, talks. Brandon hears cars on the highway.

LANA

(distorted)

Mom--get in here.

Lana pulls her bloody hand to herself, extends it to MOM's skirt hem. Mom shakes her head no.

MOM

(anger, shock)

What are you doing here?

Brandon sees her contempt. His gaze moves down her skirt and moves to the picture window and TV are out of focus.

LANA (O.S.)

Mom stop it. He's hurt.

MOM

I don't want it in my house.

LANA

Call an ambulance! Now! Now!

158 INT - FALLS CITY HOSPITAL - DAY

158

Corridor lights overhead. Brandon is rolled on a gurney.

159 FALLS CITY HOSPITAL ROOM - DAY - MOMENTS LATER

159

Rape sounds filter in. Brandon sits on the table, his shirt off.

NURSE

So they assaulted you?

Nurse cuts Brandon's bloody ace bandage off. He nods.

(CONTINUED)

159 CONTINUED:

159

NURSE

If you don't mind, it's just necessary
for you to take your pants off.

Brandon just stares at her.

NURSE

Please I'm not gonna hurt you.

She reaches for his pants. Brandon pulls away and cries.

BRANDON

How did you know they raped me?

160 INT - FALLS CITY HOSPITAL - MOMENTS LATER - DAY

160

Brandon at a phone talks to his mom.

BRANDON

(tears in his eyes)

God, your voice sounds so good.

INTERCUT WITH:

161 INT - BRANDON'S TRAILER IN LINCOLN - DAY

161

JOANN

Teena what's wrong? Where are you?

BRANDON

(long pause)

Mom, its something really bad...

JOANN

(frightened)

Teena, are you hurt?

BRANDON

Mom, they, they did it to me. I
didn't cry...Mom can I come home?

JOANN

Teena, go to the police.

BRANDON

(looks up frustrated)

The police, are you kidding?

JOANN

Honey, go to the police. They'll
help you. They'll help you get home.
OK?

(CONTINUED)

161 CONTINUED:

161

BRANDON
(shakes his head)
Mom, can't you come get me, please?

JOANN
Please.

Joann closes her eyes.

162 INT - SHERIFF'S DEPT. - HALL WAITING AREA - DAY

162

Kate, Lana and Mom fill out their testimonies.

BRIAN
Just write everything you know from
last night, don't leave anything
out.

Brandon stands, shaky. Brian steadies him, takes him down
the hall.

BRIAN (CONT'D)
Easy bud. You ok?

163 INT - SHERIFF'S DEPT. - INTERVIEW ROOM - DAY - MOMENTS LATER 163

A tape recorder's on. Brian, Brandon and SHERIFF LAUX.

LAUX
Is it true you run around with a
sock in your underpants trying to
act like a boy?

Brandon sits there, unable to answer.

LAUX
I'm asking you this because if this
goes to court that question is going
to come up and I'm going to want an
answer. (Silence) Alright. Let's
back up. After he pulled your pants
down and seen you was a girl.

Laux paces. Brandon stares at the recorder.

164 INT - BRANDON'S TRAILER - DAY (PAST)

164

A YOUNG TEENA, age 8, plays air guitar in her mock band the
SEXPODS. Joann and her boyfriend at the time watch.

LAUX (O.S.)
Did he fondle you any?

(CONTINUED)

164 CONTINUED:

164

BRANDON (O.S.)

No.

165 EXT - ST. MARY'S CATHOLIC CHURCH - DAY (PAST)

165

Joann, Tammy and Teena (age 5) dressed in Easter White walk toward the church. Teena hesitates, pulls away, fidgets in her dress, then starts to tug at it. She looks back as though something calls her. Joann returns, and leads her back.

LAUX (O.S.)

Didn't fondle you any? Huh? Didn't that kinda amaze you, after he pulled your pants down and been wanting to take you to bed - and you told him no that you was a boy and couldn't do that.

166 INT - SHERIFF'S DEPT. - THE INTERVIEW ROOM - DAY

166

Brian finally walks out. Brandon comes back from flashback.

LAUX

Doesn't that kinda get your attention somehow that he wouldn't put his hands in your pants and play with you a little bit, huh?

BRANDON (

(weaker)

I don't know what he did.

LAUX

I can't believe he pulled your pants down and you are a female he didn't stick his hand in you, or his finger in you.

BRANDON

(absolute frustration)

Well he didn't.

167 INT - SHERIFF'S DEPT. - HALL WAITING AREA - DAY

16

Mom hands Brian their testimony.

BRIAN

(to Mom, then Lana)

Lana, your mom's right. Until this is straightened out, it's better for everyone if Brandon stays someplace else.

(CONTINUED)

167 CONTINUED:

167

LANA

(stepping back)

I don't understand, why can't you
just lock them up?

MOM

Lana, her own mom wouldn't get her.
We need to go home then we need to
talk. I want my house back. We've
done everything we can.

Lana won't budge. Mom turns to Brian.

MOM (CONT'D)

I told Brandon "Nobody has a right
to do that to you." (grabs Lana)
Lana, we need to go. Now.

Lana still won't go.

MOM (CONT'D)

Lana, everything Teena ever told us
was lies. Everything. EVERYTHING.

Lana looks to the interview room, then gives in. They leave.

168 INT - SHERIFF'S DEPT. - THE INTERVIEW ROOM - DAY

168

LAUX

After you had your pants off, how
were you positioned in the backseat?

BRANDON

On my back.

LAUX

Now you say you're 21 and you never
had sex before. Is that correct?

BRANDON

(softly)

Right.

LAUX

When they got a spread of you, where
did they try - when they poked you -
where'd they try first at?

Brandon mumbles something inaudible.

LAUX

WHERE?

(CONTINUED)

168 CONTINUED:

168

BRANDON
(very softly)
My vagina.

169 EXT - FALLS CITY TOWN STREETS - DAY

169

Brandon walks quickly with his duffle, head down.

LAUX (O.S.)
Why do you run around with guys being
that you're a girl yourself, why do
you go kissing every girl.....

BRANDON (O.S.)
What does this have to do with what
happened last night?

LAUX (O.S.)
Cause I'm trying to get to the truth.

BRANDON (O.S.)
(quiet)
I have a sexual identity crisis.

LAUX (O.S.)
A what?

BRANDON (O.S.)
A sexual identity crisis.

A pickup with two little kids in it passes. They stare at
Brandon, first out the side window, then the back.

BRANDON
(shakes head, whispers)
You know what? Fuck all you mother
fuckers.

170 EXT - CANDACE'S FARMHOUSE PORCH - DAY

170

Brandon looks through the screen door. The TV's on. He
knocks softly. No answer. He knocks again. Finally, Candace
appears. Brandon turns away.

CANDACE
Brandon, I got a kid, I can't have
this. You can't come in here.

He backs up. She moves closer, so she can see him.

CANDACE (CONT'D)
Oh my god, what did they do to you?

(CONTINUED)

170 CONTINUED:

170

She swings the door open and brings him in.

171 INT - LANA'S HOUSE - LIVING ROOM - DAY

171

Shattered, Lana sits on the couch, chain-smoking. Her mom watches from the kitchen. The phone rings. Lana grabs it.

LANA

Hello (no answer) Hello!

INTERCUT WITH:

172 INT - CANDACE'S FARMHOUSE - DAY

172

CANDACE

(panicked)

He's here. I don't know what to do.

LANA

(into the phone)

Listen Candace. Don't panic.

CANDACE

But I can't help it, I'm freakin' out.

LANA

Don't tell anyone he's there. Don't do anything.

Mom leans in, mouths "who's that?"

LANA

(to Mom)

Get offa me, it's Kate. (into phone)
Yeah, just come over.

Mom puts the stereo on. Lana watches.

LANA

I'll get out as soon as I can.

Brandon watches Candace panicked on the phone. He enters

173 CANDACE'S FARMHOUSE - BATHROOM - DAY - MOMENTS LATER

173

Brandon watches the running shower, but can't get in.

174 CANDACE'S FARMHOUSE - BEDROOM - DAY - MOMENTS LATER

174

Brandon stares at himself in the mirror. From his bag, he pulls out his favorite shirt and pants. He puts them on,

(CONTINUED)

174 CONTINUED:

174

trying to put himself back together as a boy. He starts to undress. He lays down on the bed and closes his eyes.

175 INT - CANDACE'S BARN - NIGHT - LATER

175

Music - Fugazi: "Waiting Room".

Brandon circles in confusion. He burns newspaper. When they run out, he opens his bag, grabs his napkin of tabulations, "Money I have: \$6, Money I need: \$43,000", puts it in and watches it burn, then a self-help book and sex-change pamphlets. He stands mesmerized by the wall of flames.

CANDACE

(quietly)

Brandon, you O.K?

Candace appears behind him. Brandon nods. In the fire, photos burn - from Lincoln - Heather, girls from his past, finally a photo of Lana. As Lana's photo sparks, Brandon retrieves it, but it's badly singed.

CANDACE

You got a pretty big fire there.

Brandon cries. Candace holds him.

176 INT - RAY'S TRAILER - NIGHT - LATER

176

JOHN

That's a bunch of bull, if I wanna rape somebody, I got Rhonda.

MOM

I'm just here to tell you it's been reported, so if you guys did anything or anything happened in that room, you better get it cleaned up.

Ray washes a spot on the floor. Mom sees and looks to John.

JOHN

Spilt some soda this morning - So, I'll be over later, we can play cards.

Chilled, Mom gathers her stuff and goes to the door.

MOM

Why don't you give it a few days?

Mom leaves. John shoves Ray hard against the wall.

JOHN

You stupid motherfucker.

(CONTINUED)

176 CONTINUED:

176

RAY

What!? You're paranoid, she came here to warn you. She ain't gonna say nothing.

John gets up, puts on his jacket.

RAY

Where are you going?

JOHN

I gotta see Lana.

RAY

Forget about her, man! They don't want you around.

JOHN

Fuck you!

Ray tries to stop him. John pushes him back.

JOHN

This ain't about Lana.

Ray looks at him. John seems unsure. He pulls away. The phone rings. Ray goes for it. John intercepts him.

JOHN

Hello? Yeah, hello Sheriff Laux.
Yes sir.

177 INT - SHERIFF'S DEPT. - INTERVIEW ROOM - MORNING

177

Tape recorder on. Ray watches it, then motions that Brian turn off the recorder. Brian does.

RAY

Ok, I'll tell you what happened, but not on tape. I didn't have sex with her, Keith did. if I tell you the rest will you keep me outta jail?

BRIAN

That depends, the investigation isn't over yet.

RAY

(agitated)

Well who else do you need to talk to? ...you're not gonna talk to her again?

(CONTINUED)

177 CONTINUED:

177

BRIAN

Ray you've already implicated yourself.

RAY

(glances at recorder)
No I haven't, I didn't tell you anything.

178 INT - SHERIFF'S DEPT. - HALLWAY - MORNING

178

Ray walks swiftly down the hall. John, looking like he's falling apart, rises. Dave, holding testimonials in his hand, laughs with another deputy, while looking at John.

DAVE

Linda says they "butt-fucked" her, I mean "him." One really weird thing about the guys who did it, since they were kind of doing it to a guy, are they, you know, like that?

He flips his wrist and laughs. John doesn't laugh. Ray starts to but stops. John looks to Ray and signals he follow. They walk down the hall and whisper.

JOHN

Did you say anything?

RAY

No, did you?

John studies Ray.

RAY

Look, they're gonna talk to her again. So we gotta do something.

John looks at him, unsure.

179 INT - SHERIFF'S DEPT. - LAUX'S OFFICE - DAY

17

BRIAN

Well, Ray's willing to roll, and we got P.C. to arrest em. I wanna make a dispatch before dark.

LAUX

Yeah, well you ain't gonna arrest them. Not yet. I got some more questions for Teena.

Brian goes to argue.

(CONTINUED)

179 CONTINUED:

179

LAUX

If you got nothing to do, get me those doctors reports, see if there was any serious injury.

180 INT - LOTTER FAMILY BEDROOM/LIVING ROOM - DAY

180

John drinks from a bottle, turns away and looks at a picture, atop the TV, of him and Lana as teenagers. Kate enters. He looks at her, then to the picture.

KATE

I remember the night you guys took that.

He opens a drawer and removes a knife, "LOTTER" on the sheath.

KATE

What are you gonna do?

He handles the knife nervously, grabs two pair of yellow workman's gloves and the car keys. He looks to Kate, upset.

KATE

John, if you do that, that's the end of it.

JOHN

(upset)

I ain't going back in the joint. I warned. It didn't listen.

KATE

John you fucker, I know you're stupid, but you're not that stupid.

He pushes past. Kate watches. John passes his mom, meets Ray, and tosses him the keys. They get in. Ray drives.

181 EXT - CANDACE'S FARMHOUSE - DAY

181

Ray and John appear in the shadow, staggering, drunk.

RAY

(to John, quiet)

John, man, if anyone else is there, you're gonna have to take care of them.

They come out of the dark. John has a gun.

(CONTINUED)

181 CONTINUED:

181

JOHN

(to Ray)

Yeah. (calling out) Candy, baby!

CANDACE

(coming to the screen)

My baby's asleep, what do ya want?

Candace sits in the dark. Ray peers through a few windows, calling out "Brandon." John presses on the screen.

JOHN

We wanna hang out with you and
Brandon.

CANDACE

I ain't seen Brandon since you seen
him.

Ray returns. Through the screen door, Candace watches them stumble away. She turns and pours herself a drink.

182 INT - CANDACE'S BARN - NIGHT

182

Brandon, appearing more feminine, watches the full moon on the horizon, then closes his eyes. The screen goes dark. He turns.

In the shadow, as if from a dream, a woman appears. It's Lana. Brandon smiles and opens his eyes. Lana stands near him. He shuts his eyes again, slowly reopens them.

LANA

Can I come sit by you?

Brandon nods. Lana sits on the bed. Awkward silence.

LANA

Do you hate me?

Brandon shakes his head "no," takes Lana's hand, then lets go. Lana stares off nervous, then takes Brandon's hand, lies next to him and kisses him.

LANA

You need anything?

Brandon shakes his head "no," pulls Lana closer.

183 INT - CANDACE'S BARN - NIGHT

18

Time has passed. Brandon and Lana lie together.

(CONTINUED)

183 CONTINUED:

183

LANA

You are so pretty.

Embarrassed, Brandon shakes his head "no way."

BRANDON

You're just saying that cuz you like me.

LANA

What were you like? Before all this?
Were you like me? Like a girl-girl?

BRANDON

Yeah, like a long time ago. Then I
guess I was like a boy-girl, then I
was just a jerk.

FLASHBACK - SKATE WORLD - Brandon and Heather reflected in
the discoball that spins over the teens.

BRANDON (O.S.)

(lost in the memory)

It was weird, finally, everything
felt right.

Brandon turns and sees Lana looking at him.

BRANDON

What? Pretty crazy huh?

LANA

Yep...

Lana leans in and kisses Brandon on the lips. He's stunned.

LANA

That dream I had...the first night.
We were on the highway together.

For an instant, Brandon recalls his dream.

LANA

We can still do it...

BRANDON

(nervous and fast)

Lana - I...look. I've never been on
the highway, or to the Grand Canyon,
or anywhere like that. Until I came
here - I never even been out of
Lincoln. My sister isn't a model...in
Hollywood.

(CONTINUED)

183 CONTINUED: (2)

183

BRANDON ()

She makes phone jacks for AT&T.
Heather and I were never engaged. I
never even met my Dad and I never-

Lana kisses him. Brandon tentatively kisses her. Lana stops.

LANA

I'm kinda scared... you know. I'm
not sure I'm gonna know how to do
it.

BRANDON

(laughs, nervous,
relieved)

I think you'll figure it out.

Lana kisses Brandon. Their hands interlock. Brandon feels
the ring. Lana smiles and slips it off. Brandon stops.

LANA

What's wrong?

BRANDON

(a beat)

You know I never been with a girl,
like that.

LANA

Me neither.

Lana sees he's scared. She smiles, touches him, he hesitates.

LANA

(softly)

What?

BRANDON

I'm afraid you might not like my
parts.

LANA

(relieved, nervous)

I think I will.

She smiles, he smiles. The passion between them builds.
Lana's scared, but she kisses down Brandon's body. Brandon
lets her.

184 A FLASH OF THE CHROMAKEY HIGHWAY

184

Lana and Brandon walk and disappear into the night.

185 INT - CANDACE'S BARN - NIGHT

185

Brandon watches Lana sleep. Lana awakens. She covers her face. He smiles, calmer, now. She smiles too.

BRANDON

I...was wondering. Would you come home to Lincoln with me? I got a court date, on the 5th actually, well then a few other things, but then after that, I think things are gonna be good...and I know my mom would love you.

Lana just looks at him.

BRANDON

It's OK if you don't want to.

LANA

No, I wanna go with you.

BRANDON

We'll need to go tonight, but Candace said she'll drive us.

They get up and gather their stuff. Distant sounds of the highway. He gets up. He watches her walk into the night.

186 INT - LANA'S BEDROOM - NIGHT

186

Clock reads 11:00 p.m. Lana's smoking, packing furiously, trying to decide what to take. A knock at the door.

MOM(O.S.)

(through the door)

Lana, Rikki Lake's on.

LANA

(answering to door)

I'm laying down, I'll be out in a bit.

Lana finishes a note to Mom "I'll miss you most of anyone." Signs, "All my love forever, Lana," then resumes packing.

Brandon, wearing the Chicago White Sox Jacket, appears at the window, beautiful, his hair no longer slicked back. He has a soft effeminate quality. He slips in. Lana smiles nervously.

(CONTINUED)

186 CONTINUED:

186

BRANDON

I know I'm early, but I got the moped.
We can just leave right now. It's
better. Okay?

LANA

Okay.

BRANDON

Don't pack too much. We'll send for
it later. Tomorrow morning, we'll
have breakfast in Lincoln.

LANA

What did you do to your hair?

BRANDON

I don't know, you like it?

LANA

I guess so.

Brandon looks at her - a long moment.

BRANDON

I can put it back.

He takes out his comb, goes to the mirror, and slicks it
back like Brandon. He stops. It's awkward. He sees she's
looking around the room at her things: the cow radio, a
picture of her and her mom.

BRANDON

We should go.

Brandon goes to kiss her on the lips. She hesitates. Sensing
her confusion and fear, he kisses her on the cheek.

BRANDON

It's okay Lana, you don't have to
come with me now. There'll be time.
Just get out, OK.

Brandon and Lana hear voices. Lana motions that he wait.
She slips out and he goes to the door to listen.

187 INT - LANA'S KITCHEN/HALLWAY - NIGHT

187

John's in the kitchen, wearing the gloves, fidgeting with
them. Mom sees as he hides the gun behind his back.

LINDA

John - what are you doing here?

(CONTINUED)

187 CONTINUED:

187

JOHN

Where are they? In her room?

MOM

Brandon ain't here.

JOHN

Where is he?

Terrified, Lana stands motionless in the hallway. She hears a sound in her bedroom. Her eyes dart towards her door, then to the kitchen.

MOM

I don't know, but he ain't here.

JOHN

Is Lana?

John steps toward the hall.

MOM

(scared)

Brandon is staying out to Candace's place.

John and Mom look at each other. John smiles, but Mom looks away. Lana, in the hall, quickly ducks back into

188 INT - LANA'S BEDROOM - NIGHT - SAME

188

Brandon is gone. The window is open. Lana climbs out.

189 EXT - LANA'S HOUSE - NIGHT - SAME

189

John walks out the door and onto the porch where Ray has been waiting. They walk off. Mom comes to the doorway and watches, then closes the door and locks it. Through the window: we see her turn on the TV, sit down and watch.

Lana runs to arrive ahead of John and Ray at their car.

LANA

(casual)

What are you guys doing?

John looks at her, suspiciously.

LANA

Wanna go for a drink? Look, I know, I been a jerk, lately. I'll buy.

(CONTINUED)

189 CONTINUED:

189

Ray shakes his head "no." Lana looks at John. From the dark, a hand touches Lana's shoulder. She turns to see Kate.

KATE

Lana, come with me. Please.

LANA

No! What's goin' on here? John?

John looks from Kate to Lana. Ray opens the door, gets in.

RAY

Let's go!

Lana grabs John.

LANA

I'm coming with you.

KATE

No Lana!

LANA

Get off me!

She pushes Kate back. John looks at Lana. He smiles.

JOHN

Okay, darling.

He opens the door. She gets in. They get in. They drive off.

190 EXT - EDGE OF THE HIGHWAY - BLACK AND DREAMY.

190

Dust like in Brandon's dream. Car lights illuminate Brandon, on his moped, at the entrance ramp. For a moment, there are no cars. He rides onto the highway, loses himself in the blackness. He's all alone. He stops and turns back.

191 INT - JOHN'S MOM'S CAR - TRAVELLING - NIGHT

191

Lana's in back. John has the gloves on. Ray sees a deputy sheriff's car, slows.

LANA

Where're you going?

JOHN

Stay off the main street.

(CONTINUED)

191 CONTINUED:

191

RAY

(sinister)

Think they'd still recognize her if
we chopped her head AND her hands
off?

LANA

John!

John has a gun. He grabs Lana by the neck, smiles.

JOHN

We're just taking care of a couple a
dykes. Are you one a them?

Lana just stares at him.

JOHN

Still planning on going to Memphis?

192 EXT - CANDACE'S FARMHOUSE - FRONT PORCH - NIGHT

192

Brandon leans the moped against the porch. He's about to
take it to the back, when a figure appears on the porch, a
handsome cowboy - Brandon's father. He smiles at Brandon.

DAD

So, are you ready?

He puts his hand out to him. Brandon takes it, then stops.

BRANDON

Not yet.

His dad kisses his forehead, walks right into Brandon, then
walks off alone disappearing into the moonlit silvery fields.

193 INT - CANDACE'S BARN - NIGHT

193

Brandon sits down, and notices something lying on the ground -
Lana's ring. He picks it up, smiles, then he puts it in his
pocket. His gaze travels out the window, across the fields,
to car lights on the highway.

194 EXT - CANDACE'S FARMHOUSE - NIGHT

194

John and Ray park. John takes the knife from his boot and
hands it to Ray. Ray holds the knife under his coat. John
holds the gun.

LANA

What're we doing here? What're you
gonna do something to Candace?

(CONTINUED)

194 CONTINUED:

194

LANA ()
She's got a baby, John!

Lana hits him. They get out and move towards the farmhouse.
SLO MO: Lana looks to the barn, tries to hold them back.
Their moving feet. Lana sees the moped off to the side.
REAL TIME.

LANA
John, look at me! John!

John marches on. They make it to the rickety door.

LANA
(screams)
Candace! Candace!

195 INT/EXT - CANDACE'S BARN - NIGHT

195

INTERCUT WITH PREVIOUS SCENE.

Sounds return. Brandon grows scared, distinguishes the sound,
turns for the door and walks out.

196 INT - CANDACE'S FARMHOUSE - LIVING ROOM - NIGHT

196

John kicks the door in. They enter, and look for a light.

JOHN
Get outta here.

John grabs Lana and pushes her back. She falls.

LANA
No! (calling out) Brandon, Brandon.

John, and Ray face the bedroom. Brandon appears in the back
doorway, looking girlish, but strong, calm, assured.

BRANDON
(direct and calm)
Don't hurt Candace. She's got nothing
to do with this. John. You don't
have to do this.

For a moment John listens, comprehending.

BRANDON
(gently, almost kindly)
You were right about me John. I
just keep getting back up.

(CONTINUED)

196 CONTINUED:

196

RAY
SHUT UP. Don't listen to her.

Brandon looks at Lana, trying to make sense of why she's there.

LANA
Teena, why didn't you leave?

Brandon smiles at her. She looks at him. For a moment, it's as if the two of them are all alone.

LANA
We can still go.

John fires at Brandon. Brandon starts to fall, Ray yanks him up, pulls out a knife and stabs him. Candace appears at the door. A gun blast, Candace falls. John throws the gun. Lana runs to Brandon's body. Ray grabs the gun and raises it to shoot Lana. John knocks it from him.

JOHN
Come on. Lana. Lana!

John goes to her. Lana is in another world. Ray grabs John. They go.

FADE TO WHITE

LANA (V.O.)
It's cold, the lights have been shot out.

197 INT - CANDACE'S FARMHOUSE - DAWN LIGHT BURNS THROUGH - DAWN 197

Light pours in. Lana comes to, sees the dead bodies, the baby watching. She recalls the night and grows terrified. A hand gently touches her hair. She looks up and sees her mom.

MOM
(whispering gently)
Come on baby. Everything's gonna be OK.

Lana pulls a letter from Brandon's pocket. Lana's mom grabs Lana's sweater from the floor and helps her up.

MOM
Things are gonna go back to the way they were before.

Lana opens the letter, and reads as her mom leads her out.

(CONTINUED)

197 CONTINUED:

197

BRANDON (V.O.)

Dear mom, if you're wondering where
I am, you can quit guessing, I am in
the Falls City county jail...

Reveal the baby looking at the bodies.

198 INT - CANDACE'S FARMHOUSE - LIVING ROOM - DAY - HOURS LATER 198

Candace's mom picks up the baby. She momentarily registers
the murder scene, then takes him out.

BRANDON (V.O.)

I am so tired of running from my
problems.

199 TRACK IN: BRANDON IN HIS CHICAGO WHITE SOX JACKET, A
HANDSOME PORTRAIT OF YOUTH. A FLASH, THE IMAGE IS STILLED. 199

BRANDON (V.O.)

(letter continued)

Changes I'm going through in my life
will change me forever.

Reveal, this is a busy crime discovery scene. A police
photographer snaps photos. EMTs cover the body, carry it on
a stretcher past the overturned lamp, through the kicked-in
door frame, down the farmhouse steps, past a deputy stretching
crime scene tape around the house, down to the lawn where an
ambulance's doors swing open. EMTs load the body in. A
LINCOLN NEWSCASTER reports.

NEWSCASTER

(speaking into mike)

Reporting live from this isolated
farmhouse. (Report trails off)

Superimpose a NEBRASKA MAP: Falls City, Lincoln - HEADLINES:
Falls City, Lincoln Journal "TRAILER PARK ROMEO SLAIN."

200 INT - BRANDON'S TRAILER IN LINCOLN - DAY 200

This is a TV cast. Joann, Tammy and Joann's boyfriend dressed
in black, watch. A knock at the door. Lonny answers it.

THE DOOR OPENS - It is Lana. She and Lonny look at each
other. She hands Lonny Brandon's letter. Lonny opens it
and reads.

BRANDON (V.O.)

(letter cont'd)

Lana waits on the porch, looking out
across the trailer park.

(CONTINUED)

200 CONTINUED:

200

BRANDON (V.O.) ()
Something silver glints in the light.
Lana sees it's a beautiful silver
Air Stream trailer just as Brandon
described it to her.

Lana steps a bit closer and smiles. She looks to the
highway...

FADE TO WHITE: BEAUTIFUL FAST GUITAR SOLO OF MINUTEMEN's:
Little Man with a Gun in His Hand over End Titles and
Epilogue.