

CLASS OF 1984

Screenplay by  
John Saxton and Mark L. Lester

GUERRILLA HIGH PRODUCTIONS LTD.  
Toronto, Ontario  
July 28, 1981  
FINAL DRAFT

FADE IN

EXT. INNER CITY STREET - DAY

A late model sedan drives down the street. It's a tough, rundown neighborhood. TEENAGERS loiter along the curb by a school bus stop. The KIDS are bizarrely costumed. A few look stoned. A couple of girls are doing dance steps to the Music coming full volume from a "ghetto blaster."

INT. SEDAN - DAY

At the wheel, ANDY NORRIS, early thirties, with the rather naive look of the Mid-West, watches the passing scene.

EXT. ANOTHER INTERSECTION - DAY

The sedan pulls to a stop sign. The DRIVER (ANDY NORRIS) peers around looking for street signs. A GROUP OF TEENAGERS cross in front of his car. The dress code has gone to hell, and a couple of KIDS openly pass a joint.

INT. SEDAN - DAY

ANDY watches them go past, intrigued by the sight of them. He is clean-cut, nice-looking and wears a sports jacket and tie.

TWO GIRLS beat a tattoo on his hood, laughing. ANDY smiles good-naturedly.

ANDY puts the car in gear and swings left.

EXT. ADAMS HIGH SCHOOL - DAY

ANDY's sedan follows a school bus through the parking gate where an ARMED SECURITY GUARD flags ANDY to a halt. WE SEE ANDY explaining something, and then the GUARD motions him toward the staff parking lot. ANDY drives on.

EXT. STAFF PARKING LOT - DAY

ANDY drives past another GUARD and slots into a space. As he gets out, a car screeches into the space behind him.

(CONTINUED)

CONTINUED:

CLOSER ANGLE

ANDY glances at the DRIVER (CORRIGAN).

INT. CORRIGAN'S CAR - DAY

CORRIGAN, a stocky guy of about 45, leans to his glove compartment, takes out a pearl-handled .38 and puts it into his briefcase. ANDY'S surprise must be visible because CORRIGAN looks out at him and grins in a friendly fashion.

CORRIGAN  
I don't keep it loaded.

EXT. PARKING LOT - DAY

ANDY doesn't look too reassured. CORRIGAN clambers out of his car and comes around to ANDY.

CORRIGAN  
Let me guess... You're Goldstein's  
replacement, right?

ANDY nods. CORRIGAN sticks out his hand.

CORRIGAN  
Terry Corrigan... Biology.

ANDY now seems satisfied that CORRIGAN isn't a maniac. He shakes.

ANDY  
Andy Norris.  
(indicates Corrigan's  
briefcase)  
Why the gun?

CORRIGAN  
(laughs)  
Where have you been teaching  
lately?

ANDY  
Lately, nowhere. Until last year,  
Omaha, Nebraska.

(CONTINUED)

CONTINUED:

CORRIGAN  
(grins, nods)  
Figures. C'mon... I'll guide you  
in.

ANDY  
Lead on.

EXT. FRONT OF SCHOOL - DAY

SHOT FOLLOWS THEM as they stride towards the school -- an older, three-story brick structure. The outside walls around the lower floor have been spray-painted with semi-literate graffiti in a hundred different styles. ANDY and CORRIGAN merge with a stream of STUDENTS filing through the entrance doors.

INT. MAIN ENTRANCE - DAY

The entrance is manned by THREE SECURITY GUARDS. One of them, REJACK, the chief guard, is funneling selected KIDS through a metal detector.

The detector's BUZZER sounds. REJACK'S MEN immediately grab the KID, a black boy named LEROY, and spread-eagle him against a wall where they begin a pro frisk.

The other KIDS get backed up, angry:

VOICES  
'Ey, let's go, man!/ Quit screwin'  
around... I gotta go to the can!

CORRIGAN and ANDY are entering, past the line of KIDS. They stop when they see the frisk going on. ANDY also stares at the airport-style metal detector - disbelieving.

The GUARDS extract an impressive metal afro comb from LEROY'S jeans. He grins at the GUARD, sarcastic.

LEROY  
So I'm growing an afro... Sue me!

The other KIDS LAUGH/JEER. The GUARDS shove LEROY on his way.

(CONTINUED)

CONTINUED:

CORRIGAN spots the disbelieving expression on ANDY'S face.

ANDY  
Is this necessary?

CORRIGAN  
Only if you want to survive. You  
know any moves?

ANDY  
Moves?

CORRIGAN  
Karate, jujitsu, a bit of boxing?

ANDY  
(smiles)  
I swing a nasty baton.

REJACK is making a GANG of white, tough-looking freaks go through the detector now. BARNYARD, a hulking cretin with a safety pin through one ear; DRUGSTORE, a thin space cookie with a perpetual stoned grin and a forty-yard stare; PATSY, a tough-looking chick with rainbow-hued hair; FALLON, a hulking brute, dumb but lethal. And last -- PETER STEGMAN, their leader -- a piercing, complex face, not as bizarrely costumed as the others but with an air of authority that marks him as the leader.

DRUGSTORE passes through the detector. STEGMAN passes a straight razor to BARNYARD. PATSY is going through the detector, and the GUARDS are watching her. BARNYARD tosses the folded razor over to DRUGSTORE, who is already through.

ANDY sees this happen. He calls to REJACK.

ANDY  
Hey... Just a minute!

As REJACK turns to look at ANDY, CORRIGAN nudges ANDY hard and motions him to cool it.

ANDY leans to REJACK, whispers, nodding at DRUGSTORE. REJACK pulls DRUGSTORE aside, shaking him down. When ANDY turns back to CORRIGAN, his eyes meet...

(CONTINUED)

CONTINUED:

STEGMAN'S

There's a burning stare that pierces through ANDY.

STEGMAN, his GANG and REJACK all watch ANDY as CORRIGAN hustles him away along the corridor.

INT. ALONG THE CORRIDOR - DAY

TRACKING with CORRIGAN and ANDY as they walk quickly. ANDY gestures back toward the entrance, angry.

ANDY

Didn't you see what was going on  
back there?

CORRIGAN

(interjecting)

If you want to survive around here  
you've gotta learn to look the  
other way.

ANDY

Those kids were passing a straight  
razor!

CORRIGAN

(caustic)

No shit? Listen, Andy, every punk  
in this place is carrying  
something, so one razor more or  
less doesn't mean a damn thing...  
Take my word for it.

They have reached a cross-corridor, where CORRIGAN stops and gestures ahead.

CORRIGAN

Morganthau's office is at the end  
on the right.

(sly grin)

Have a nice day.

CORRIGAN walks away along the cross-corridor. ANDY stands watching him go.

(CONTINUED)

CONTINUED:

He turns at the sound of many boots approaching from behind. It is STEGMAN and his GANG. They all give ANDY a long, hard look as they pass and tromp along the cross-corridor. ANDY continues walking towards MORGANTHAU'S office.

INT. MORGANTHAU'S OFFICE - DAY

TIGHT on a bank Of six TV monitor screens, each one revealing a different section of the school.

MORGANTHAU (O.S.)  
...Surveillance is the name of the game around here, Mr. Norris. You wouldn't believe the things they do to this building whenever we aren't watching.

ANGLE ON ANDY AND MORGANTHAU

Andy is seated across from MORGANTHAU at his large desk. MORGANTHAU has swiveled his chair away from ANDY and seems engrossed in the TV monitors. He is a greying man of 60 who looks sallow and burnt-out, and who speaks in a habitual low voice as if afraid of being overheard.

MORGANTHAU  
They paint on the walls, piss in the halls, steal anything that isn't bolted down. Never leave your classroom unlocked, Mr. Norris, not even for a minute.

ANDY looks stunned by the monitors and MORGANTHAU'S paranoia.

ANDY  
Yessir. Now, about my classes...

MORGANTHAU suddenly points at one monitor.

MORGANTHAU  
There! Two of them smoking marijuana.

INT. MORGANTHAU'S OFFICE - ANGLE ON THE MONITOR - DAY

TWO KIDS are visible in a corridor, passing a joint between them.

INT. MORGANTHAU'S OFFICE - DAY

MORGANTHAU punches a button on a desk intercom.

MORGANTHAU  
Security... Two dope smokers in  
One West.

GUARD (V.O.)  
We spotted them on our monitors,  
sir. Someone's on the way there  
now.

MORGANTHAU nods, satisfied, then leans back in his chair and rubs his eyes wearily.

MORGANTHAU  
Where were we?

ANDY  
My classes.

MORGANTHAU nods and picks up a schedule and some roll books which he slides across to ANDY.

MORGANTHAU  
You have four classes a day. Mr.  
Goldstein's files are available if  
you need background on anything.  
You'll be assigned to corridor and  
washroom patrol on your free hours.

ANDY  
Isn't that what the security guards  
are for?

MORGANTHAU  
They're already using teacher's  
salaries, Mr. Norris. We're spread  
thin at both ends.

(CONTINUED)

CONTINUED:

ANDY

Yessir... but I'm here to teach. I need those free periods to do more important work.

MORGANTHAU

You're not in Nebraska anymore, Mr. Norris. Here at Adams High the teaching is something you do in spite of everything else.

(pauses)

Understand?

ANDY

No sir.

MORGANTHAU

(sighs)

You will... before long. Now, I believe you have your first class waiting.

MORGANTHAU swivels away and resumes his watching the monitors. ANDY stands up, looking a bit pissed off.

MORGANTHAU

If I had the budget I'd put a surveillance camera in every corner of this building. The little bastards wouldn't get away with a thing... and you'd be free to teach.

INT. MUSIC ROOM - DAY

STEGMAN'S GROUP is inside, running around the bandstands, knocking things over as they play toss with a SKINNY KID'S lunch. Other KIDS try to ignore them, sitting, talking, waiting. ANDY enters.

DENEEN WILLIAMS, a 17-year-old perky girl, bright with a street sense, approaches ANDY.

DENEEN

Hi, I'm Deneen.

(CONTINUED)

CONTINUED:

ANDY  
I'm Mr. Norris.

DENEEN  
(disturbed -- pointing to  
Stegman's group)  
Hey, I just wanted to let you know  
those guys aren't supposed to be in  
here.

ANDY  
You mean they're not in this class?

DENEEN  
No. They're in a class by  
themselves.

She sourly skirts around the action to her seat. STEGMAN  
slouches in a chair, ever the leader, watching his cronies  
taunt and belittle the SKINNY KID. ANDY grabs BARNYARD'S  
hand in mid-air with the lunch.

ANDY  
You in this class?

BARNYARD  
Nope.

He tries to toss the bag. ANDY'S grip tightens.

ANDY  
You want to get out, then?

BARNYARD  
Nope.

Andy grabs the lunch bag away. DRUGSTORE and the others slam  
to some seats, waiting, grinning. BARNYARD falls beside  
DRUGSTORE. PATSY leans on STEGMAN'S arm. ANDY sizes them up  
and calmly opens the roll book.

ANDY  
My name is Mr. Norris. I'll be  
taking over for Mr. Goldstein.  
When I call your name, answer here.

(CONTINUED)

CONTINUED:

DRUGSTORE

'Ey, if I'm not here, do I answer  
here?

STEGMAN'S GROUP shoves each other, grinning. ANDY ignores  
them, going on with the roll.

ANDY

Abrams...

DRUGSTORE

(loudly)

Here!

ANDY

Aladopoulos...

DRUGSTORE

Here!

ANDY walks to DRUGSTORE who begins a tongue-lolling routine  
that makes him more the idiot than he seems.

ANDY

What's your name?

BARNYARD

(shaking Drugstore's  
lolling head)

He don't hear too goody good.

DENEEN

(yelling from reap

Hey, you jerks don't belong in  
here!

STEGMAN

spins in his seat, his eyes burning hatred. He points a  
finger back at DENEEN.

STEGMAN

You shut your hole, you little  
dyke!

(CONTINUED)

CONTINUED:

DENEEN

You don't scare me, freako!

ANDY

All right, everybody cool it!

(to Stegman)

What's your name -- since you seem  
to be the spokesman for this party?

STEGMAN shoots to rigid attention, clicking his jackboots,  
arms stiff, head high.

STEGMAN

*Mein namen ich bin, Stegman, Peter!*

ANDY checks his roll book.

ANDY

You're okay. The others I would  
guess belong elsewhere.

STEGMAN leans close to ANDY'S face, sneering.

STEGMAN

They stay with me!

DRUGSTORE picks up on Stegman's last word:

DRUGSTORE

Mi, mi, mi, mi, mi...

STEGMAN'S GROUP joins with DO RE MI SO FA LA TI DA, loud and  
out of sync, dancing around ANDY. He begins shoving them out  
the door as they dance down the hall SINGING the scales.  
STEGMAN strolls past ANDY, smiling.

STEGMAN

Face the music, teacher, teacher.

ANDY

Wait a minute -- you're in this  
class. Sit down!

STEGMAN pauses, sucks on his forefinger, and displays it to  
ANDY.

(CONTINUED)

CONTINUED:

STEGMAN  
Sit on this, teacher.

The gesture and hostility shock ANDY.

ANDY  
What's the matter with you?

STEGMAN  
(mimicking)  
What's the matter with you? What's  
the matter with me? What's the  
matter with matter?

STEGMAN turns and goes out of the room. ANDY turns to the  
class -- they look away, embarrassed.

ANDY  
Let's get to know each other. Tell  
me your names and the instruments  
you play.

A KID in the first row raises his clarinet case.

KID  
Arnetti, clarinet.

OTHER KIDS  
Jimmy Tuckman, slide trombone...  
Waring, violin... Zimmerman,  
violin... Androwski, trombone...

A kid, ARTHUR SUMMERS, smiles, raises a trumpet.

ARTHUR  
I'm Summers, man -- tuba.

The class LAUGHS. ANDY smiles.

ANDY  
If you don't know that's a trumpet,  
we're all in big trouble.

(CONTINUED)

CONTINUED:

ARTHUR

(put on)

Trumpet? Man, they been lyin' to  
me all these years.

It's a good-natured ribbing -- these kids he likes. He look  
at DENEEN in the second row.

ANDY

Deneen I know -- French horn.

DENEEN

And trombone, and bassoon. And I  
read music and I can orchestrate.

ANDY

(impressed)

Anything you don't do?

ARTHUR

Yeah, she don't put out.

Everyone laughs. DENEEN is finally embarrassed. She slaps  
ARTHUR on the head.

ARTHUR

But she conducts.

ANDY

You conducted this class?

ARTHUR

Shit, we learn more from her than  
from old bad breath Goldstein.

ANDY is impressed and relaxed now. He goes to the podium.

ANDY

Alright, let's see how you sound  
together. What's the music on your  
stands?

(CONTINUED)

CONTINUED:

DENEEN

'Moon River.' We don't need any  
conducting. We've been practicin'  
by ourselves.

He folds his arms and leans on them. The ORCHESTRA MEMBERS look at DENEEN. She starts beating a rhythm with her foot, then gives a definite nod and the orchestra launches into the song. The notes seem to be there, but the sound is ragged and funereal. ANDY shows no expression. He leaves the podium and walks through the orchestra listening to each member play. The eyes of the orchestra are half on their music and half on ANDY. He finishes making the rounds just as the orchestra finishes its rendition of the song. The last note trails away, and all the members stare at him, waiting for some reaction. ANDY moves back to the center of the orchestra. He reflects for a moment.

ANDY

Uh huh... You want the truth?

There is a flutter of nervous indecision.

ARTHUR

(boldly)

What was wrong with it?

ANDY

Tempo. Attack. Uniformity.  
Interpretation. Smoothness.

DENEEN

You mean we stink?

ANDY

No. What I did hear is that each  
of you can play. What I have to  
help you to do is play together.  
Teamwork's the whole thing.

DENEEN

You mean we need conducting?

ANDY

Yep.

(CONTINUED)

CONTINUED:

The BELL RINGS -- the KIDS are on their feet in a flash -- racing out the door.

INT. STAFF LOUNGE - DAY

The lounge is a cheerless room. A number of FACULTY MEMBERS are there, eating lunch, but there is almost total silence. CORRIGAN is seated alone at one table, drinking coffee and reading some textbook.

ANDY enters, spots CORRIGAN and comes over.

ANDY

You mind?

CORRIGAN

Be my unfortunate guest.

ANDY sits down. He looks around the room at the other TEACHERS. Most of them are middle-aged and look burned out, listless. CORRIGAN leans closer and lowers his voice.

CORRIGAN

What do you think of our dynamite faculty?

CORRIGAN begins pointing out INDIVIDUALS and GROUPS.

CORRIGAN

That's the 'Four Horsemen' at the bridge table... The 'carrion crows' on the sofa teach English Lit... The Virgin Queen's the one on the phone. The guy staring out the window... that's 'Zombie' Haviland. I don't know the guy with the beard. Looks like Charles Manson. Must've busted out.

ANDY tries to restrain laughter.

ANDY

What happened to Goldstein?

(CONTINUED)

CONTINUED:

CORRIGAN

They say he had an accident. Fell down a flight of stairs. Morganthau put out some line of shit that he'll be back, but old teachers are like old athletes. 'They never come back.' Especially to Adams High. How's your classes? Finding deep pools of musical genius?

ANDY

I don't know. But there's a few who like music and want to play it well.

CORRIGAN

(snorts)

You're ahead of me then. None of the little bastards have any interest in biology... except for the workings of the reproductive systems.

ANDY nods, depressed by the all-pervading cynicism at Adams.

EXT. THE SCHOOLYARD - DAY

Two WHITE KIDS stand huddled with LEROY, the black kid who had trouble at the metal detector. We SEE money being passed to LEROY and a small packet being passed from LEROY to one of the WHITE BOYS. LEROY glances around and sees something that alarms him.

What he sees: DRUGSTORE and PATSY and another of STEGMAN'S followers (FALLON) all heading toward him.

LEROY slides away from the WHITE BOYS and begins to saunter toward the school. He looks back to see DRUGSTORE, PATSY and FALLON after him. LEROY breaks into a run and darts through one of the side entrances.

INT. A STAIRCASE - DAY

LEROY charging up the stairs three at a time. He rounds the switchback and freezes, looking up.

What he sees: BARNYARD waiting at the landing above, the straight razor open in his hand.

DRUGSTORE, PATSY and FALLON pound up from below. LEROY is trapped. He feigns bravado.

LEROY

Back off, honkies! You mess with  
me and Ju-Ju gonna whip your asses!

DRUGSTORE and FALLON rush and grab him. LEROY struggles until he sees BARNYARD descending with the razor.

INT. BOY'S WASHROOM - DAY

BARNYARD comes in, shoving LEROY ahead of him. They are followed by DRUGSTORE and FALLON.

STEGMAN is waiting for them, calmly combing his hair in front of a mirror.

LEROY looks plenty scared now. A STUDENT at the urinals sees what's happening and hurries out. STEGMAN comes over to LEROY.

STEGMAN

(grins)

Stegman's not happy with Leroy,  
Leroy.

LEROY

What you talkin' about, man? I  
didn't do nuthin', hear?

STEGMAN reaches out and strokes LEROY'S face.

STEGMAN

Stegman don't want no jivey-wivey  
from Little Black Sambo. Leroy  
knows he's been a bad lad.

(CONTINUED)

CONTINUED:

                  LEROY  
Hey, man, I...

                  STEGMAN  
          (loud)  
Shut up!

LEROY shuts up. BARNYARD is holding him firmly. STEGMAN smiles again.

                  STEGMAN  
You don't sell in this ding-dong school. The kiddie-widdies here are Stegman's customers.

                  LEROY  
Ju-Ju says...

                  STEGMAN  
Fuck Ju-Ju!

STEGMAN nods to BARNYARD who immediately drives a big fist into LEROY'S kidneys. LEROY groans and drops to his knees. STEGMAN kicks him in the face. Teeth spray. LEROY goes down flat, moaning and writhing, clutching his face. BARNYARD and FALLON start putting the boots to him.

                  STEGMAN  
Enough.

They stop. LEROY is writhing and groaning on the tile floor.

                  LEROY  
          (mumbles)  
Ju-Ju's gonna kill you bastards...

                  STEGMAN  
Stegman's scared to death. If Ju-Ju wants to play, you tell him to meet us after school on Pier 27.

STEGMAN turns away and goes out of the washroom, followed by FALLON. LEROY drags himself belly-down into a toilet stall while DRUGSTORE and BARNYARD watch.

(CONTINUED)

CONTINUED:

BARNYARD goes into the stall, kneels and begins relieving LEROY of his money. He then stands and goes out with DRUGSTORE.

On LEROY, moaning and writhing in the toilet stall.

EXT. HALLWAY - DAY

STEGMAN, BARNYARD, FALLON, DRUGSTORE and PATSY. STEGMAN grabs the necks of BARNYARD and DRUGSTORE.

STEGMAN

The shit's coming down, Barn-brains! We were doing \$700 a week before Ju-Ju darling got into our play-pen. Now we're down to \$350.

BARNYARD

We'll fix it today.

STEGMAN

We'd better... or Stegman's going to find himself some bigger, badder boys.

INT. MUSIC ROOM - DAY

Shot of ANDY in another class. He is listening politely, trying not to show his dismay as a FAT STUDENT sits playing a tuba excruciatingly badly.

EXT. ADAMS HIGH - DAY

ANGLE on STUDENTS streaming out of the school at the end of the day.

EXT. STAFF PARKING LOT - DAY

On ANDY as he comes striding toward his car. His expression registers shock when he sees the back of his sedan. Spray-painted on the trunk in a crude scrawl is the message: "TEACHERS SUCK!"

ANDY looks toward the parking gate where a SECURITY GUARD is standing duty.

(CONTINUED)

CONTINUED:

ANDY

Hey... This is supposed to be a  
protected lot, isn't it?

He indicates the graffiti on his trunk. The SECURITY GUARD looks and shrugs helplessly. ANDY opens his car, gets in, pulls out angrily and drives away.

EXT. HOUSE IN RUNDOWN DISTRICT OF TOWN - LATE DAY

An ESTABLISHING SHOT of Andy and Diane Norris' new rental house, lower middle class. His car sits out front.

INT. DIANE AND ANDY'S APARTMENT

INT. BABY'S ROOM

The room is empty except for a panda bear and some boxes in a corner. DIANE is standing on a stepstool hanging two baby toys from the ceiling.

ANGLE

the back of a figure creeping down the hallway to the bedroom.

The figure approaches DIANE, who's back is to him. He grabs her around the ankles pulling her from the stool. She screams in fright, until she realizes that it is Andy playing a prank.

ANDY

Got ya, baby. (Ad libs)

DIANE

Oh, Andy, that's not even fun! I  
could have had a heart attack!

He gives her a kiss.

ANDY

What are you doing?

(CONTINUED)

CONTINUED:

DIANE

Trying to hang these toys. Aren't they cute?

ANDY

Yah. But the baby's not due for six and a half months--

DIANE

I don't want to save everything for the last minute. Well, tell me, how was your first day?

They walk into the living room. ANDY is loosening his tie. He takes his jacket off. He grabs a bottle of wine, starts to open it. DIANE gets the glasses. He sits on the couch; she joins him.

ANDY

Don't ask.

DIANE

Come on, it can't be that bad!

ANDY

Well, we've got a principal who can't wait to get his Board job--a faculty who hate their jobs--security guards everywhere--and a bunch of kids running all over them.

DIANE

Oh, honey!

ANDY

And, that's the good news!

DIANE

It's always that way when you start something new. You'll get used to it.

ANDY

Did you see the doctor?

(CONTINUED)

CONTINUED:

DIANE

Yep. I'm in my 83rd day and everything's perfect. Oh, guess what?

ANDY

I can't wait for this one!

DIANE

I found a little boutique right near here, and the gal ordered five of my most ravishing dresses. Now I have to rush-rush to get them done. Isn't that fantastic!

ANDY lifts his glass to toast.

ANDY

That's great, baby! Let's celebrate that one. To hundreds of beautiful dresses!

They toast.

DIANE

And to hundreds of years of teaching.

DISSOLVE TO:

INT. DINING AREA - NIGHT

DIANE eating dinner. The table is candlelit.

DIANE

Tom Sullivan called. He's in town.

ANDY

And?

DIANE

He's put a new group together... Some of the old guys. He's looking for someone to record some new material... Part-time right now.

(CONTINUED)

CONTINUED:

ANDY

I haven't been in a studio in two years.

DIANE

He knows that.

ANDY

What did you tell him?

DIANE

You'd just got a new job, and I didn't know how much free time you'd have.

There is a pause.

ANDY

I just can't cut it now.

DIANE

He said it was just weekends.

He raises his head and faces her.

ANDY

I want to teach, Diane. Full time... That year at Woodland told me that... It was exhausting and frustrating, but--Jesus--all those years in the business, I don't think I ever got a high like seeing those kids' faces while they were playing, to get it right...

DIANE

I know.

ANDY

And I want my weekends with you.

DIANE

Good! So tell Tom Sullivan no. Hey, honey, there's no dessert. Can we go and get some ice cream?

(CONTINUED)

CONTINUED:

ANDY

Sure, why not! But, you have to  
promise to go light on the pickles.

They both laugh.

DIANE is helping ANDY on with his coat. She has hers in her  
hand. She pushes him out of the door.

DIANE

This is a craving, honey. I'm not  
kidding. (Ad libs as they start  
out the door.)

EXT. THE PIER - DAY

Arrayed on the pier are about TEN BLACK KIDS. We recognize  
LEROY and a stocky, mean-looking guy who is JU-JU. They are  
all armed with chains, bats, pieces of pipe.

The Trans-Am screeches to a halt some distance away, and  
STEGMAN and his GANG climb out--similarly armed.

STEGMAN

Let's give it to these pukey punks!

STEGMAN and his GANG immediately head toward JU-JU'S GANG,  
and the forces collide in a screaming, smashing battle. (SEE  
DIRECTOR)

STEGMAN'S GANG soon sends ONE or TWO off the pier and lay  
THREE MORE out cold on the ground, including JU-JU. The rest  
of JU-JU'S GANG runs for it.

STEGMAN raises his arm in victory and shouts.

STEGMAN

Stegman is king!

His GANG cheers. They hurry to their cars before the police  
show up, get in and roar off.

EXT. A DARK STREET - SUNSET

Shot of Trans-Am roaring along a street. The car windows are open, and STEGMAN'S GANG is screaming and whooping--high on violence and victory.

INT. TRANS-AM - CITY STREET - SUNSET

STEGMAN, BARNYARD, DRUGSTORE, FALLON and PATSY are crammed into the car. DRUGSTORE is snorting some coke.

STEGMAN

Now it's time to teach the teach  
not to bother little kiddles.

BARNYARD

He's smart in the noggie. He'll  
learn fast.

The Trans-Am speeds down the street, careening around a corner.

CUT TO:

EXT. ANDY'S HOUSE - NIGHT

DIANE and ANDY are walking out of their house. They start down the street. The Trans-Am begins following them, screeching to a halt in front of them, headlights burning. The smoke glass is hard to see through. A light goes on inside the car. STEGMAN'S GANG, wearing outlandish half-masks smile behind the windshield at ANDY.

DIANE

Andy, please, let's go.

ANDY

No. I want to see what the hell  
they want.

He starts for the driver's side. The interior lights go off. The engine RUMBLES threateningly as the driver's window slides silently down halfway.

(CONTINUED)

CONTINUED:

DIANE

Andy, please!

The barrel of a GUN pokes out the window--we can see top of the bizarre half-mask, the smiling mouth.

VOICE IN THE CAR

Bang, bang.

ANDY backs up quickly, but not before a stream of red liquid from the gun hits him in the face. The Trans-Am peels out. DIANE SCREAMS as ANDY wipes at his face. He looks as if he were streaming blood.

ANDY

Diane! It's nothing--I'm okay!

He takes out his handkerchief, pulling DIANE to the curb where several people stand watching curiously.

DIANE

Andy! I was so scared--what kind of idiot would...? God, those masks.

ANDY

(smelling handkerchief)  
Alcohol--I think it's stage blood.

She begins wiping his face with shaky hands. He stops her.

ANDY

I said I'm okay! Let's go home.

He walks off. DIANE follows, still shaken up. ANDY is angry, embarrassed, frustrated.

DIANE

Did you know them?  
(he remains silent)  
Andy! Answer me!

ANDY

Come on home, honey. They were just kids fooling around.

(CONTINUED)

CONTINUED:

They both walk back towards the house.

CUT TO:

EXT. "CRASH CLUB" - NIGHT

Music is BLASTING from the front of a sleazy run-down building in the waterfront area of town. GANGS of weirdly-dressed teenagers are heading in. The "Crash Club" serves as a place where rock 'n' rollers, runaway kids, and assorted freaks hang out. The city pays no attention, and there is no rent, as the building will soon be demolished, but temporarily it's a squatter's paradise and club headquarters for STEGMAN and his GROUP.

INT. "CRASH CLUB" - NIGHT

The halls are falling down and filled with graffiti and Nazi slogans. In a seedy room at the end, STEGMAN, FALLON, DRUGSTORE and BARNYARD are sprawled on some old carpets on the floor snorting coke. The gang is laughing, wild with victory over the day's accomplishments.

DRUGSTORE

(hysterical laughter)

I couldn't believe his wife's face  
when she saw that blood.

PATSY comes in with two TEENY-BOPPERS in tow, about 15.

PATSY

Peter... This is Mary and Sally.

SALLY/MARY

Hi. Hello.

They are shy, sexy, stupid.

PATSY

They want some toot.

STEGMAN

Ah, a coupla of coke whores.

(CONTINUED)

CONTINUED:

PATSY

We keep them supplied, they'll work  
for us.

STEGMAN produces some coke and dangles it in front of SALLY  
and MARY. They follow him into the curtain area.

STEGMAN

This way my little teeny-toddlers.

The rest of the gang looks with envy.

CUT TO:

INT. "CRASH CLUB" - NIGHT

The dance floor where music blasts the eyes and ears as the  
ATOMIC WEAPONS play. A grinding, gyrating crowd of KIDS,  
outrageously costumed, do a wild and physical session of SLAM  
DANCING. STEGMAN enters with SALLY and MARY, and they join  
in. STEGMAN creates mayhem with his violent elbowing. Bodies  
are hitting each other with deliberate force. The music  
POUNDS.

STEGMAN

Stegman is the future! You fucking  
ignorant bastards! The future!

INT. MUSIC ROOM - DAY

ANDY is at the podium, speaking to the class. It is the  
class with DENEEN, ARTHUR and JIMMY.

ANDY

...What I want to do is put  
together a junior symphony made up  
of students from the two senior  
classes. Any volunteers?

Not a hand goes up. ANDY nods.

(CONTINUED)

CONTINUED:

ANDY

Okay. Looks like nobody's interested in getting out of some of their classes for rehearsals--going on to a city symphony competition, winning trophies... money.

Several hands shoot up; DENEEN and ARTHUR'S inclusive.

ANDY

Not so fast. Everybody gets a test on sight reading, and I want to hear you take a shot at playing a piece cold. Open your sheets, we'll see what we've got.

There is another pause. The orchestra looks at each other, confused.

ANDY

It's called "The Great Gates of Kiev." It's by a Russian composer called Mussorsky. It's very exciting, very dramatic and you're going to have to work your butts off!

No one believes him--they shrug it off, accepting fate. The door flies open, and STEGMAN saunters in, followed by DRUGSTORE and BARNYARD.

ANDY

The class starts at ten sharp, Stegman. Why don't you take your friends back to wherever you were.

STEGMAN ignores him and goes to sit down at the piano bench. The others flop in chairs, defiant.

STEGMAN lifts the piano lid. ANDY slams it down, narrowly missing STEGMAN'S fingers. STEGMAN smiles, calm.

(CONTINUED)

CONTINUED:

ANDY

I don't want you in this class. I  
don't care where you go or what you  
do--I'll mark you present and give  
you an incomplete.

STEGMAN cracks his knuckles professionally, smiling.

STEGMAN

Ivory Joe from Kokomo.

He flips up the lid, banging insanely on the keys.

ANDY

(over piano noise)

Knock it off, Stegman!

He pulls the piano bench back. STEGMAN continues playing in  
the air.

ANDY

I said knock it off!

STEGMAN stops in mid-air, hands like claws, eyes shut tightly  
until he begins to shake all over. He shoves ANDY aside,  
leans to the piano, hitting a resounding CHORD. STEGMAN  
begins to play a "Rachmaninoff Concerto" with incredible  
dexterity. ANDY stands listening, disbelieving his ears.  
STEGMAN finishes, stares at the keys.

STEGMAN

Do I get the gig, teacher, teacher?

ANDY

Where did you learn to play like  
that?

But STEGMAN stands up and stands intimidatingly close to  
ANDY, who does not budge.

STEGMAN

Do I get the fucking gig?

ANDY meets his gaze for several seconds.

(CONTINUED)

CONTINUED:

ANDY

No.

A murmur goes through the CLASS. STEGMAN looks dangerous now. ANDY looks totally calm.

ANDY

But I might give you a shot when  
you grow up.

The CLASS laughs. STEGMAN looks wild--as if he might attack ANDY. ANDY senses it.

STEGMAN wavers--a dangerous tension--then he jabs a finger close to ANDY'S FACE.

STEGMAN

Stegman doesn't play in other  
people's asshole groups. Stegman  
runs this school.

He then turns and stomps out of the classroom, slamming the door behind him.

The CLASS cheers ANDY. ANDY sighs.

ANDY

Has anyone heard him play before?

DENEEN

Naw... All he does is mouth off in  
that crazy talk of his.

ANDY shakes his head, bewildered, then returns to the podium.

INT. CAFETERIA - DAY

DENEEN sits at a table with ARTHUR and JIMMY over a textbook as she teaches music phrases to them.

DENEEN

Andante.

ARTHUR

Andanny.

(CONTINUED)

CONTINUED:

DENEEN

Andante, Arthur, andante! C'mon,  
you want to learn this or not?

ARTHUR

Aw, just let me forget this  
symphony stuff and stick to my horn  
playin'.

DENEEN

Sure. And what're you gonna do  
when they play something you don't  
know? You got to be able to read  
music. I want you in this  
orchestra.

ARTHUR

(shrugs)  
I can fake it.

JIMMY

Me too.

DENEEN

Yeah... Two of the world's  
greatest illiterate horn players.  
C'mon, read this.

She swivels the book to them. They stare at the page.

ARTHUR

Fart... Fartizzymo.

DENEEN

(exasperated)  
Fortissimo!

ARTHUR and JIMMY laugh. DENEEN glares at them, then snatches  
up her book and stands.

DENEEN

We'll try again tomorrow. Why do I  
bother with you assholes?

She hurries away. ARTHUR and JIMMY giggle.

(CONTINUED)

CONTINUED:

ARTHUR  
(dramatic)  
Fartizzimo!

INT. CORRIGAN'S BIOLOGY LAB - DAY

ANDY is perched on a lab stool looking at CORRIGAN'S menagerie. Arrayed in cages on a long table are HAMSTERS, GERBILS, a RABBIT, a couple of FROGS and a large TURTLE.

CORRIGAN (V.O.)  
...Yeah, I use 'em to demonstrate  
biology, but the real reason I keep  
'em is personal.

ANDY  
What's that?

We now see CORRIGAN at the front of the room. He has a RHESUS MONKEY cradled in one arm like a baby, and he is removing a bottle of bourbon and a glass from a cabinet. He carries the booze and the MONKEY toward ANDY.

CORRIGAN  
They remind me the world's still a  
rational place. There's nothing  
more rational than the so-called  
lower animals, y'know.

He puts the glass on the table, unscrews the bottle top and pours himself a stiff shot of bourbon.

CORRIGAN  
Sure you won't join me?

ANDY  
(shakes head 'no')  
I've got corridor patrol.

CORRIGAN  
(toasts the caged ANIMALS)  
To the lower animals. They never  
kill each other without a good  
reason.

(CONTINUED)

CONTINUED:

ANDY watches as CORRIGAN drains off his bourbon in one long swallow--the mark of a serious drinker. CORRIGAN senses some disapproval on ANDY'S part.

CORRIGAN

(winks)

What's the matter? You think my drinking on duty might sully the reputation of Adams High?

ANDY laughs, stands up and heads out.

ANDY

See you later, Terry.

INT. BOY'S WASHROOM - DAY

STEGMAN is at the mirror, squeezing a zit. Nearby, DRUGSTORE is concluding a drug sale to JIMMY. ARTHUR is watching this disapprovingly. JIMMY forks over money; DRUGSTORE hands him a plastic bag of some substance.

ARTHUR

Hey, Jimmy... why do you wanna mess with that shit?

JIMMY

It helps me play, man.

ARTHUR

That stuff, it fucks you up real bad. I saw it on TV.

STEGMAN

(to Arthur)

Shut your face!

JIMMY opens the package and snorts some of the stuff.

ARTHUR

(urgent)

C'mon, Jimmy!

STEGMAN gives ARTHUR a straight-arm shove.

(CONTINUED)

CONTINUED:

JIMMY  
Hey, it's okay, Arthur.

JIMMY quickly goes into a toilet stall with the package.

INT. CORRIDOR - DAY

ANDY on corridor patrol.

BARNYARD and DUTCH loitering outside the door to the washroom. ANDY begins to thread his way toward them through a CROWD OF STUDENTS.

BARNYARD sees him coming and goes into the washroom.

INT. BOY'S WASHROOM - DAY

As ANDY enters he spots JIMMY emerging from a toilet stall where ARTHUR waits for him. STEGMAN, DRUGSTORE and BARNYARD are busying themselves at the wash basins. ANDY feels the vibes.

ANDY  
Okay. Line up and turn out your pockets! All of you!

STEGMAN  
What's the problem, teacher?

ANDY  
Do it! Or I call the cops.

The GROUP all look at STEGMAN in sudden panic. STEGMAN shrugs, smiles, and begins to empty out his pockets on the floor. The OTHERS begin to do the same.

ARTHUR and JIMMY do it quickly--scared. JIMMY shows no sign of drug effects yet.

ANDY begins peering into the toilet stalls. In the third stall he spots what he's looking for--the plastic bag behind the toilet. He picks it up and brings it out. It is empty now.

(CONTINUED)

CONTINUED:

ANDY  
(to Arthur)  
You buying, Arthur?

ARTHUR  
(panicky)  
I don't mess with that shit, Mr.  
Norris. Jimmy neither.

ANDY  
(hooks his thumb toward  
the door)  
On your way!

Relieved, ARTHUR and JIMMY hurry out. STEGMAN, BARNYARD and  
DRUGSTORE begin the same move.

ANDY  
Not you!

STEGMAN  
(mild/confident)  
I don't know what you got there,  
teacher, but we've never seen it  
before.

STEGMAN pulls ANDY aside.

STEGMAN  
(deliberately)  
I run this school, Teach, you  
better learn that real fast.

ANDY  
Guess that'll be a surprise to the  
principal.

INT. MORGANTHAU'S OFFICE - DAY

The package with its drug residue sits on MORGANTHAU'S desk.  
Beside him stand ANDY and chief security guard REJACK.  
STEGMAN, DRUGSTORE and BARNYARD stand in front of the desk,  
wearing innocent faces.

(CONTINUED)

CONTINUED:

MORGANTHAU

You say you never saw this bag  
before?

The GANG all shake their heads 'no' and look mystified.

ANDY

(deliberate)

They were dealing, Mr. Morganthau.  
Five seconds sooner and I'd have  
walked in on a sale.

STEGMAN

To those little squirts in your  
music class?

ANDY realizes he could be implicating ARTHUR and JIMMY.

STEGMAN

They were the only other guys in  
the washroom. Maybe they carried  
the stuff in there?

ANDY

That's a lie.

STEGMAN shoots a murderous look at ANDY, then recovers his  
innocent composure.

STEGMAN

A lot of kids use that washroom.  
The bag could have been lying there  
for hours before Mr. Norris came in  
on us.

MORGANTHAU

(to Andy)

Mr. Norris?

ANDY sees he is losing his case.

ANDY

Yes, but... If you'd seen the way  
they behaved you'd know...

(CONTINUED)

CONTINUED:

MORGANTHAU

Selling drugs is a criminal  
offense, Mr. Norris. We must be  
certain.

STEGMAN

Sir... Mr. Norris has been hassling  
us since he got here.

ANDY

(angry)  
That's bullshit!

MORGANTHAU

Please, please...

ANDY and STEGMAN fall silent. MORGANTHAU appraises STEGMAN  
and his HENCHMEN.

MORGANTHAU

All right... You boys get the  
benefit of the doubt this time...  
but from now on when you go to a  
washroom you go alone...  
Understand?

STEGMAN/OTHERS

Okay./Yessir.

MORGANTHAU

(nods)  
Get going.

They immediately turn and hurry out of the office. ANDY is  
furious.

ANDY

Sir... Circumstantial evidence or  
not, they were dealing.

(CONTINUED)

CONTINUED:

MORGANTHAU

Mr. Norris, I appreciate your vigilance, but in future please don't make scenes like this one unless you've really got the goods on the little bastards. It's a waste of time and we look like fools.

ANDY

Everybody in this place keeps telling me to look the other way!

MORGANTHAU

(getting angry himself)

It's very difficult to expel or prosecute a student, Mr. Norris. They all alibi for one another. Then we have to cope with the side effects... phone calls in the night, outbreaks of vandalism. We want to catch the dealers, the vandals, the thieves, yes, but we have to catch them in the act. Understand?

ANDY is still furious. There is a PAUSE as ANDY takes in the words.

ANDY

(slowly)

What you're telling me is that Stegman gets off scot free...

MORGANTHAU

(carefully)

We don't have a watertight case... It's that simple.

ANDY goes out. MORGANTHAU shakes his head and sits down.

INT. STAIRS - DAY

JIMMY weaves his way down the stairs leading to the front lobby of the school.

(CONTINUED)

CONTINUED:

JIMMY is grinning and letting out SUDDEN CRIES. His eyes are ROLLING. He lurches against the banister and leans over. He suddenly GIGGLES WILDLY, and then slides down the remainder of the steps. He is enjoying himself, obviously very high on the drug he took in the washroom.

EXT. FLAGPOLE - DAY

JIMMY continues to weave his way down the steps outside the school, and onto the patch of lawn leading to the flagpole. He looks up to the top of the pole, with the American flag, and GIGGLES.

WE SEE JIMMY SHIMMYING UP THE FLAGPOLE.

EXT. SCHOOL WINDOW - DAY

A KID leans excitedly out the window yelling:

KID  
KID ON FLAGPOLE!

School kids rush outside and gather round the flagpole.

EXT. FLAGPOLE - DAY

Standing around are a CROWD OF STUDENTS, TEACHERS, including ANDY and CORRIGAN, the Principal MORGANTHAU, the Gang including STEGMAN, ARTHUR and DENEEN.

JIMMY is at the top of the flagpole reaching the American flag.

ANDY  
I know it was drugs. I saw them  
selling it to him in the bathroom.

MORGANTHAU  
You don't know that! Kids play  
pranks all the time.

There is shock and amazement throughout the crowd.

JIMMY falls to the around with the flag.

(CONTINUED)

CONTINUED:

On ANDY. He looks upset and angry. He scans the CROWD. He spots ARTHUR and DENEEN some distance away and strides toward them. ANDY comes up to ARTHUR, takes his arm firmly and leads him away from the CROWD.

ANDY walks with ARTHUR a few feet away. ARTHUR is near tears.

ANDY fishes out a handkerchief and offers it to ARTHUR. ARTHUR waves it away.

ARTHUR  
I don't need that.

ANDY  
Listen, Arthur... I know Jimmy is dead because of that shit he bought in the washroom. Am I right?

ARTHUR  
I don't know nothin'.

ANDY  
I think you do. I think you were there when Jimmy bought it, and you can tell the police who sold it to him.

ARTHUR  
(miserable)  
Leave me alone.

ANDY  
He was your friend, Arthur.  
Whoever sold him the stuff killed him with it.

ARTHUR seems to be listening until he spots someone and he suddenly looks terrified.

What he sees: BARNYARD is standing a short distance away, staring at them.

(CONTINUED)

CONTINUED:

ANDY

Tell me who sold to him! I need  
his name, Arthur!

ARTHUR

No name's gonna bring him back.

ARTHUR immediately hurries away. Trumpet under his arm,  
DENEEN runs to catch up.

ANDY

(calls)

Arthur...

But ARTHUR keeps going. ANDY walks dejectedly back toward  
the crowd. CORRIGAN walks up to ANDY and puts his arm around  
him.

CORRIGAN

Can I buy you a beer? We can talk.

EXT. A RUN-DOWN STREET - NEAR SCHOOL - DAY

ARTHUR and DENEEN are hustling along the sidewalk carrying  
schoolbooks and music cases.

EXT. ANDY'S CAR

Driving down the street.

INT. ANDY'S CAR - RUN-DOWN STREET - DAY

ANDY is driving, CORRIGAN is seated beside him.

ANDY

The whole thing's a nightmare. I  
don't think I'll ever forget the  
look on that kid's face--

CORRIGAN

I don't want to hear it, Andy. No  
names, no kids -- just let it be!  
They want to learn biology, they  
can bloody well dissect each other.

(CONTINUED)

CONTINUED:

ANDY

The amazing thing is, I think  
Stegman is actually a brilliant  
kid.

CORRIGAN

So was the Marquis de Sade.

EXT. SIDEWALK - DAY

The Trans-Am pulls up to ARTHUR and DENEEN. STEGMAN and BARNYARD get out of the Trans-Am. PATSY sticks her head out the side window. ARTHUR and DENEEN are walking toward them, stop dead in their tracks.

STEGMAN

(smiles)

Young man with a horn. Stegman  
wants a chatty-watty.

ARTHUR

(frightened)

I didn't tell 'em nothin', man!

STEGMAN

(beckons him)

Get in.

ARTHUR hesitates then darts away along an alley between two buildings. BARNYARD and STEGMAN give chase, followed by PATSY

ARTHUR

(grabs Deneen's hand)

Come on.

EXT. IN THE ALLEY - DAY

The rear end of the alley is barred by a high Frost fence. ARTHUR has dropped his books and his trumpet case and is trying to scale it but can't haul himself up.

STEGMAN and BARNYARD come running up, stop, and laugh at ARTHUR'S efforts.

(CONTINUED)

CONTINUED:

ARTHUR and DENEEN give up trying and turn to face them, their backs against the wire fence. PATSY runs up, stops.

ARTHUR  
(trying to be brave)  
Whaddya want with me?

STEGMAN  
Barnyard says you've been talking to Norris, telling tales out of school, Arty-Farty. Could mean big trouble for Stegman.

ARTHUR  
Honest, I didn't tell him nothin'.

PATSY shoves DENEEN against the wall. She's terrified, trying not to show it, keeping up her bravado.

DENEEN  
I'm not home in ten minutes, I got four brothers gonna come looking for me.

STEGMAN grabs her face, squeezing her cheeks together.

PATSY  
Give her to me. Give her to me.

STEGMAN throws her to PATSY.

PATSY brings up to her eyes the silvery flash of a straight razor. She runs the dull back of the razor down her cheek, over her mouth, down her neck, and down her breasts.

PATSY is getting excited, nuzzled against DENEEN. Slowly, PATSY turns the razor around to the sharp edge, teasingly across DENEEN'S blouse, cutting ever so slightly through the fabric near her breasts. A miniscule pressure and blood.

PATSY  
Like a surgeon. One small, ever so slight wrong move--'phfft!

She flicks and a pencil line of blood forms under her blouse. DENEEN jerks back, WHIMPERING, terrified.

(CONTINUED)

CONTINUED:

PATSY and DRUGSTORE run their fingers through DENEEN'S blood, making a pattern on her breast.

INT. ANDY'S CAR - DAY

Ahead, through the windshield, we can SEE STEGMAN'S lookout standing in front of the alley. ANDY drives past, noticing him, then stops, looking back.

CORRIGAN

What's the matter, backing out of our beer?

ANDY

I know that kid.

CORRIGAN

Ah, leave it alone, Andrew. Our school day is over. Let them kill each other if that's what they want.

ANDY

I want to see what's going on.

They get out, going across the street.

CORRIGAN

This is stupid, Andy!

EXT. ALLEY - LATE DAY

STEGMAN stands with his group lounging against the wall, watching ANDY and CORRIGAN thread their way through the trash cans.

STEGMAN

School's out, teacher, teacher. You're not welcome here.

ANDY

All right, come on kids.

STEGMAN

We're not at school now, teach. I can bust your ass here.

(CONTINUED)

CONTINUED:

ANDY

So do it.

(to ARTHUR/DENEEN)

Get in the car.

STEGMAN

Teach, I got plans for you.

ANDY

Likewise.

STEGMAN

I'm wettin' my pants.

The laugh that follows is uneasy. The confrontation doesn't seem to be going in STEGMAN'S favour.

ANDY

(deliberately)

I don't know how many kids you sold to, but I'm going to find them, because all I need is one, Stegman. One kid whose got the guts to look you in the face in open court and finger you for pushing... and then... you're dead, Stegman.

STEGMAN

It ain't happened yet.

ANDY

It will.

He never takes his eyes off STEGMAN. Finally, STEGMAN sneers and shrugs.

STEGMAN

Up yours.

STEGMAN shoves ANDY back; the others move in closer. We can SEE CORRIGAN coming down the alley. ANDY reacts instinctively, grabbing STEGMAN by the shirt, cramming him hard against the wall.

CORRIGAN is two steps away, reaching for ANDY.

(CONTINUED)

CONTINUED:

CORRIGAN

Andy, no!

PATSY lashes out at ANDY, catching instead CORRIGAN'S raised arm, slashing through the jacket, into his flesh. CORRIGAN falls back against the wall, stunned, bleeding through his fingers over his jacket. DENEEN shoves past and runs down the alley, holding her coat closed over her bloodstained blouse.

ANDY

Terry--oh, Jesus.

CORRIGAN pushes him off, stares at him wide-eyes. STEGMAN simply leans on the wall and smiles.

ANDY

Is the whole world going crazy?

STEGMAN

Give the man a cigar.

Within seconds the whole gang is beating ANDY violently. He is lying on the ground whimpering. The gang flees as TERRY, who has taken a few blows himself, helps ANDY to his feet. They stagger towards the car.

ANDY

Maybe we better go to the hospital.

CORRIGAN pulls away, a bit deranged.

CORRIGAN

No hospitals, no police! No nothing! They'll want to know names--how it happened. We're teachers, boy-o.

INT. CAR TRAVELING - DAY

ANDY is driving. Blood is streaming out of ANDY'S wound on his face. CORRIGAN is holding his side.

(CONTINUED)

CONTINUED:

ANDY

Terry, I swear to God, I'm sorry.  
It was me they were after. You  
just happened to be there.

CORRIGAN

No! It's all of us they want!  
Don't you see? It's a war, and  
they declared it.

He looks at ANDY, a deranged look in his eyes. He rubs his  
wound under his jacket, wincing in pain.

EXT. CAR - DAY

The car speeds toward CORRIGAN'S house.

INT. ANDY'S HOUSE - DAY

ANDY enters, DIANE is working on her sewing. She gets up to  
greet him and sees his battered state. She races to him.

DIANE

Oh Honey, are you alright?

ANDY

I'll be OK.

She races to the bathroom, gets a towel and begins to nurse  
his wound.

DIANE

What happened?

ANDY

Some punks from the school hit me.

DIANE

What? Why?

ANDY

I was in their way, what difference  
does it make?

(CONTINUED)

CONTINUED:

DIANE

What is going on in that place?  
Just tell me!

ANDY

A kid died today.

INT. ANDY'S BEDROOM - NIGHT

ANDY and DIANE are lying in bed. ANDY is smoking. DIANE snuggles up to him.

DIANE

You're not alone--share it with me.

ANDY

I was remembering when I was sixteen. I was on my first peace march, and Lyndon Johnston was speaking, and we were blocking the driveway where he was coming to speak. And each time a group of demonstrators would sit down and block the driveway, they would be dragged away and arrested... and then another group would come in and take their place. The scene was so emotional that I ran from the rest of the demonstrators and sat down in the driveway to be arrested. The police began beating on our heads, and my history teacher, who was there with us, ran in and pulled me out. He saved me. I didn't do that for Jimmy. I was so goddamned stupid. I was so busy trying to nail Stegman, I never even saw he was high. If I'd seen it, I could have saved him.

DIANE

You didn't know, Andy. Now, please, stop it. How could you have known!

(CONTINUED)

CONTINUED:

ANDY

We gave Jimmy one minute of silence  
today. One lousy minute for  
sixteen years.

DIANE begins stroking Andy's face, comforting him. They  
begin to kiss and start to make love.

EXT. NORRIS APARTMENT BUILDING - NIGHT

View of STEGMAN on the street, staring up at lit windows. He  
turns and motions.

BARNYARD comes sauntering across carrying something--a bottle  
with some kind of cloth wick.

STEGMAN and BARNYARD move along to where ANDY'S Datsun sits  
parked at the curb. STEGMAN pulls a length of pipe from his  
jacket, swings it in a short arc and disintegrates the side  
window.

STEGMAN

Ignite the flame of learning, Barn-  
brain!

BARNYARD lights the wick on the bottle and tosses the whole  
thing through the broken window. He and STEGMAN move away in  
a hurry.

The contents of the bottle explode and ANDY'S Datsun erupts  
in flames.

On STEGMAN and BARNYARD watching from some distance away.  
STEGMAN'S face looks gleeful, maniacal. He turns and hurries  
away with BARNYARD.

ANOTHER ANGLE

Andy's apartment door opens quickly, and he stands in the  
darkness. He SEES the figures leap into a car, which he does  
not recognize as belonging to STEGMAN'S group. The car  
SCREECHES off down the road, and then the gas tank in the  
Datsun EXPLODES. ANDY is BLOWN BACK against the apartment  
building.

EXT. NORRIS APARTMENT BUILDING - NIGHT

Three police cruisers pull up to the explosion, their sirens BLARING. In the melee of smoke and shattered metal, we SEE the POLICE inspecting the situation. Some NEIGHBORS aroused by the explosion are crowding about. In a LONG SHOT we SEE a POLICE OFFICER speaking with ANDY.

INT. NORRIS HOUSE - MORNING

ANDY sits in the living room. A POLICE OFFICER is dutifully questioning ANDY. ANDY holds a cup of coffee.

POLICE OFFICER

If you think it's the kids from the school, you better file a report with juvenile.

The COP stares at ANDY, shakes his head and walks out. ANDY sits whitening his knuckles over clenched fists.

The COP nods at DIANE, who looks up quickly, tries to smile and nods back. He leaves ANDY, closing the door behind him. ANDY remains standing as he looks at DIANE.

DIANE

Andy, I can't take this anymore.

ANDY

I want you to pack everything you need and go to your mother's until this is over.

DIANE

I don't want to go to my mother's. This is my home.

ANDY

It's not safe for you here. Please, Diane!

DIANE

Not unless you come too.

(CONTINUED)

CONTINUED:

ANDY

I can't... for God's sake!

DIANE

(calmly)

They're not making you run.

ANDY

It's different for me!

DIANE

Look, why don't you call Tom Sullivan. Please! Talk to him about the producing job!

ANDY

If I back off now and go back to the studio, even part-time, it'll be the end of me as a teacher. If I don't take a stand--if I just stick my head in the ground I'll be like the rest of them. There are kids there who need me.

DIANE

From what they did tonight, I don't think they want you there, Andy.

ANDY

It's one gang... one small minority in that school... I'm not going to run away.

DIANE

You taught before, and nothing like this happened.

ANDY

Well, it's happened now, and I've got to deal with it.

DIANE

I don't understand you anymore, Andy! I just don't understand!

(CONTINUED)

CONTINUED:

ANDY

Are you going to your mother's or not?

DIANE

You stay. I stay. It's as simple as that.

INT. JUVENILE DIVISION OFFICE - MORNING

JDO STEWISKI and ANDY are in the Juvenile Division Office, in the basement of the police station. ANDY is packing. STEWISKI is seated in front of a massive filing cabinet.

STEWISKI

The kids you wanna ID are under 18. They'd have 27 other kids to alibi 'em. Those kids know every loophole... You throw them in one door, they'll come out the other in five minutes. You wanna make a case against a juvenile, you gotta be holdin' his hand while he's robbin' you.

ANDY

Okay, but can you just give me a list of all the kids at Adams High who've been in trouble with the law.

STEWISKI

I can't give you that information.

ANDY

Why not?

STEWISKI

The law. Right of privacy, don't want to have their mistakes following them into their adult lives.

(CONTINUED)

CONTINUED:

ANDY

I just want to know what I'm  
dealing with.

STEWISKI stands up and opens the double doors of the filing cabinet. We SEE a million files. STEWISKI pulls out one file folder.

STEWISKI

(reading from file)

Beatings, gang fights, rape, armed  
robbery. Just don't ask me names,  
I can't give you names.

STEWISKI pulls out another file.

STEWISKI

(continuing)

Stabbing, arms, drug pushing.

EXT. ADAMS HIGH - DAY

STUDENTS filing toward the school. A few are smoking joints before classes begin.

A taxi pulls up. ANDY and CORRIGAN get out and trudge toward the school. CORRIGAN looks hung-over. They still show wounds from the fight.

ANDY suddenly spots ARTHUR coming towards him. ARTHUR sees him, puts his head down and tries to thread his way around him. ANDY moves over to intercept him. He puts a hand on ARTHUR'S shoulder and stops him.

ANDY

Hey, man, what's the rush?

ARTHUR

(muttering)

I gotta get to class.

ANDY

I'd like to talk to you ...

(CONTINUED)

CONTINUED:

ARTHUR  
I got nuthin' to say.

ANDY  
(frustrated)  
Arthur...

ARTHUR  
You don't understand. They was  
just gonna scare me to make sure I  
kept quiet.

ARTHUR shakes his head and walks fast ahead of ANDY and  
CORRIGAN.

INT. MAIN ENTRANCE - DAY

REJACK and his MEN are putting KIDS through the metal  
detector. As ANDY and CORRIGAN enter and begin to pass,  
REJACK spots them.

REJACK  
Mr. Corrigan!

CORRIGAN  
What's up?

REJACK  
A... problem in your lab. Mr.  
Morganthau is waiting for you.

CORRIGAN and ANDY exchange worried glances then hurry off  
down the main corridor.

INT. CORRIGAN'S BIOLOGY LAB - DAY

MORGANTHAU is waiting there with another GUARD as CORRIGAN  
and ANDY come rushing in.

A scene of carnage. The lab has been trashed, and all of  
CORRIGAN'S ANIMALS murdered. RABBIT, HAMSTER, GERBIL and  
TURTLE corpses are scattered about. CORRIGAN'S RHESUS MONKEY  
has been hanged by its neck from a light fixture.

(CONTINUED)

CONTINUED:

The effect on CORRIGAN is devastating. He begins to fall apart.

CORRIGAN

No... Oh, no... No, no, no... The bastards... The rotten bastards...

CORRIGAN slumps against a lab table and covers his eyes.

MORGANTHAU

Get hold of yourself, Mr. Corrigan. Vandalism is nothing new in this school.

ANDY

(furious)

This wasn't vandalism! It was revenge!

ANDY storms off.

INT. A CORRIDOR - DAY

Tracking with ANDY as he strides along a corridor very quickly, his eyes searching FACES. He sees the one he wants.

View of STEGMAN talking to PATSY outside a washroom.

ANDY descends on him suddenly, seizing him by the neck and arm and literally throwing him through the door into the washroom.

PATSY

What the fuck?

INT. BOY'S WASHROOM - DAY

As ANDY drives STEGMAN back across the washroom--his hand locked on STEGMAN'S throat--other KIDS in the washroom run for the door and stampede out.

ANDY pins STEGMAN to a wall. He looks crazed with anger.

(CONTINUED)

CONTINUED:

ANDY

You ever come near me again, so  
help me I'll kill you!

STEGMAN, who hasn't resisted at all, forces a grin through  
the chokehold.

ANDY

(shouting)

I mean it, you sonovabitch!

STEGMAN

(gasps)

Go ahead.

For a moment, it looks like ANDY will, then ANDY realizes  
what he is doing, releases STEGMAN and steps back. ANDY is  
short of breath and shaking. STEGMAN rubs his throat.

STEGMAN

I knew you couldn't do it, teacher.

ANDY just stands, glaring.

STEGMAN

You still believe in the bullshit  
that holds it all together.

(grins)

And when it gets down to killing,  
well, teacher-teacher's got too  
much to lose.

ANDY

(warning)

Stegman...

STEGMAN

Otherwise you would've done me  
right... Like this!

STEGMAN turns and slashes his own face down on the corner of  
the towel dispenser. He turns back, streaming blood from a  
huge gash above his eye. He grins.

(CONTINUED)

CONTINUED:

STEGMAN

Like this!

He runs around the room and drives his forehead into one of the mirrors, shattering the glass.

STEGMAN

(laughing)

Like this!

He smashes his face down on the rim of a washbasin, splitting his mouth open, then turns and grins at ANDY.

ANDY moves to help him. STEGMAN grabs ANDY'S hands and smears them with his blood.

STEGMAN

Now you've done it, teacher... done  
it good.

The door crashes open and REJACK storms in with another GUARD. They gape at STEGMAN'S injuries.

REJACK

Norris... You're out of your  
fucking mind!

STEGMAN

Look what he did! He's crazy!  
Crazy! That sonovabitch is a  
mental case, man!

ANDY stands stunned, not knowing what to say.

INT. PRINCIPAL'S OFFICE - DAY

ANDY, MORGANTHAU, REJACK in this scene. ANDY sits slumped in a chair. REJACK is standing like a proper security guard. MORGANTHAU is putting down the receiver of the telephone.

MORGANTHAU

Stegman's mother is furious. She's  
pressing assault charges with  
intent to maim.

(CONTINUED)

CONTINUED:

REJACK

Jesus, the kid's mother is gonna make a helluva case out of this.

MORGANTHAU

We'll let their attorney take the first shot--I don't want to show our hand too soon.

ANDY

(controlled)

Stegman's psychotic. He's going to destroy himself and everyone around him. Will you at least put him on suspension?

MORGANTHAU paces, agitated.

MORGANTHAU

On suspension? After you nearly fractured his skull?

ANDY

Goddamn it, he did it to himself!  
Are you going to take a kid's word over a teacher's?!

MORGANTHAU looks at REJACK.

REJACK

Don't look at me--he had the kid's blood all over his hands. I don't know.

MORGANTHAU

If we're talking about suspension, Mr. Norris--it should be you.

(throws up his hands)

And if I suspend you, I've got five grades without a music class. Armed guards eating up teacher's salaries. Half the graduating class will go out with a sub-standard education.

(MORE)

(CONTINUED)

CONTINUED:

MORGANTHAU (cont'd)  
And you compound the problem by  
beating a student senseless. Why,  
Mr. Norris?

ANDY  
It's a private matter.

MORGANTHAU stares at him in disbelief.

MORGANTHAU  
There are no private matters in  
public education. And there will  
be no discipline problems taken in  
hand by my teachers! Is that  
understood, Mr. Norris?

ANDY nods, head for the door.

MORGANTHAU  
Where are you going?

ANDY  
While I'm still a teacher, I'm  
going to teach.

MORGANTHAU  
And if you're found guilty of this  
assault, whether you did it or not,  
you'll never teach again.

ANDY walks out. REJACK looks back at MORGANTHAU sheepishly.

INT. SCHOOL AUDITORIUM - DAY

The huge twin-tiered room is empty but for ANDY and his  
selected music class on the stage, fully involved in playing  
the "Great Gates at Kiev." He leads them emphatically,  
almost too wildly. They sound quite good.

CLOSER ON ANDY

as he leads. The kids struggle with his intense attack. He  
turns pages on the music stand, leading on. The kids  
suddenly do not seem to be playing to his direction. He  
gives them the "cut" sign, shouting.

(CONTINUED)

CONTINUED:

ANDY

Alright, cut, cut!  
(it dies down)  
Are you watching me, or am I  
standing up here for my health?  
You're the best I've got out of  
three classes, and you still can't  
follow direction...

DENEEN walks to his podium, looks at the pages and flips one page back.

DENEEN

You went ahead an extra page.

ANDY sags, rubs his forehead. He drops the baton on the stand and turns for his briefcase. He looks over and sees ARTHUR missing.

ANDY

I'm sorry. Class dismissed. You  
kids go on to study hall. I'll see  
you tomorrow.

He grabs his case and jumps off the stage, walking up the aisle. Behind him, DENEEN grabs the baton, TAPPING the podium, raising her hands high.

DENEEN

All right, you turkeys--pick it up  
from page nine. Gimme some spirit.

The MUSIC starts with DENEEN'S lead. ANDY stops a moment, listens and goes on.

INT. ANDY'S APARTMENT - NIGHT

ANDY is in an armchair. DIANE is pacing around mad as hell.

DIANE

How could you get yourself into a  
situation like this?

ANDY

I was mad. I wasn't thinking.

(CONTINUED)

CONTINUED:

DIANE

Well, you'd better start thinking.  
What if you're barred from  
teaching?

ANDY

I can take up boxing. I was only  
kidding! I'm not going to lose  
this case. I'm innocent.

DIANE

Being innocent doesn't mean they  
won't find you guilty. What are  
you trying to prove, Andy?

ANDY

Look, if no one cares--what's the  
point of it all?

DIANE

I don't care how bad it is. It's  
none of your business!

ANDY

Then whose is it? Whose? And  
don't tell me the cops - because  
they can't do anything

DIANE

Andrew Norris, you're a selfish,  
stubborn, idealistic ass.

EXT. SCHOOLYARD - DAY

STUDENTS on lunch. Some smoke dope. A few OTHERS toss a  
baseball. A few OTHERS dance to the music from a "ghetto  
blaster."

INT. MORGANTHAU'S OFFICE - DAY

MORGANTHAU sits watching the monitors. On one of them,  
ANDY'S ORCHESTRA is visible, playing.

MUSIC BRIDGES  
TO:

EXT. MAIN ENTRANCE - DAY

Students streaming out at the end of a day.

MUSIC BRIDGES  
TO:

EXT. MAIN ENTRANCE - DAY

Students streaming in to begin another day.

MUSIC BRIDGES  
TO:

INT. SCHOOL CORRIDOR - DAY

KIDS pour out of music class, as end of period bell sounds (including STEGMAN and HIS GANG). ANDY walks out with ARTHUR.

ARTHUR  
Man, the written music's like a whole other language... and I'm speaking it with my trumpet!

ANDY nods and laughs.

As the KIDS clear we notice J.D.O. STEWISKI leaning against the doorway of the classroom.

STEGMAN and HIS GANG hover across the hall.

STEWISKI  
Mr. Norris!

ANDY  
Hi. Arthur, this is Officer Stewiski.  
(to STEWISKI) )  
Lead trumpet in the Adams High Orchestra.

STEWISKI  
(impressed)  
No kidding? Do you play any jazz on that thing?

(CONTINUED)

CONTINUED:

ARTHUR  
(grins)  
That's what I do best, man.

STEWISKI and ANDY laugh.

INT. SCHOOL CORRIDOR - DAY

Shot of STEGMAN watching ARTHUR and ANDY in conversation with STEWISKI. STEGMAN looks cold, angry.

INT. SCHOOL CORRIDOR - DAY

STEWISKI  
(to Andy)  
I just wanted to let you know your trial won't take place until the sixth. The term will be almost over.

ANDY  
Great. The concert's before that.

ARTHUR  
Without Mr. Norris we're nothin'.

STEWISKI laughs. ANDY grins.

INT. CAFETERIA - DAY

It's crowded. Lunchtime. GUARDS are on duty as well as FOUR TEACHERS (one of them is ANDY). KIDS are jammed at tables. OTHERS file along the food line.

On a table where STEGMAN sits with HIS GANG. STEGMAN sees ARTHUR entering and going for a tray. STEGMAN nods to DRUGSTORE, who stands and goes to the food line behind ARTHUR.

TWO CHINESE KIDS are passing STEGMAN'S table carrying food trays. On a nod from STEGMAN, BARNYARD stands up suddenly, his shoulder knocking one of the KID'S trays flying. BARNYARD immediately grabs and slugs the KID, knocking him into a table of TOUGH KIDS.

(CONTINUED)

CONTINUED:

FALLON and DRUGSTORE leap up, shouting.

FALLON

The Chinks are beating up on us!

DRUGSTORE

Get the bastards!

An instant riot erupts. Like a volcano blowing its top, fights are on all over the room--at the tables, in the food line. GIRLS run and crawl under tables. The GUARDS and TEACHERS wade in to restore order. Trays and food fly. (SEE DIRECTOR)

On ARTHUR and DRUGSTORE in the food line. ARTHUR is standing with his tray, not sure which way to move. Behind him, DRUGSTORE pulls a shiv and quickly drives it into ARTHUR'S back. ARTHUR falls. DRUGSTORE melts away into the melee.

On ANDY, separating TWO BRAWLERS. He glances over and sees ARTHUR sprawled on the floor. ANDY fights his way through to him.

ANDY crouches over ARTHUR, spots the growing stain of blood on the back of his shirt. He feels the wound then looks around and begins screaming over the din.

ANDY

A doctor! Get a doctor here!

On STEGMAN, watching from afar. He turns and slips out of the cafeteria.

INT. A HOSPITAL CORRIDOR - NIGHT

The DOCTOR is speaking with ANDY and STEWISKI. A COUPLE of NURSES drift past. DENEEN is sitting on a chair in the Hospital Corridor.

DOCTOR

He has a ruptured kidney.

ANDY

Can I see him?

(CONTINUED)

CONTINUED:

DOCTOR

We're taking him to the operating  
room. It's serious, Mr. Norris.  
He may not live.

The DOCTOR goes back down the corridor to the operating  
rooms.

ANDY looks angered, and sad, and frustrated.

ANDY

Did you pick up the gang?

STEWISKI

We can't find anybody who actually  
saw it happen.

ANDY

Stegman's gang was there. They did  
it!

STEWISKI

Sure, but how do we prove they did  
it?

ANDY

(scornful)

Proof! Look, if you don't get them  
I will.

STEWISKI

Mr. Norris, you shouldn't be  
talking like that... Not with you  
already facing an assault charge.

ANDY goes up to DENEEN sitting on a chair in the corridor.

ANDY

(gently)

Could I drive you home?

DENEEN

I'm going to wait for Arthur. We  
always walk home together.

INT. STEGMAN APARTMENT - EVENING

MRS. STEGMAN holds a wad of parking tickets.

MRS. STEGMAN  
Petey, here's six more traffic  
tickets. Where are you parking  
anyway?

STEGMAN  
If you didn't send me to that  
rotten school--there'd be a place  
to park.

MRS. STEGMAN  
That's the last place that would  
accept you. You know that, Petey!

STEGMAN is laying on the couch, in a robe, recovering from  
his wounds at school. He is watching a violence picture on a  
giant screen, surrounded by sophisticated video equipment.

MRS. STEGMAN is fussing with her dress--getting ready to go  
out. (She treats him like an old lover, rather than a son.)

MRS. STEGMAN  
Do you think this dress looks  
better with the belt on, or off?

STEGMAN pays no attention to her. The doorbell rings.

MRS. STEGMAN  
Will you get the door?

STEGMAN does not move. The doorbell rings again.

MRS. STEGMAN  
Petey, answer the door.

STEGMAN does not move. She goes to the door viewer, peeking.

MRS. STEGMAN  
Yes, who is it?

INT. HALL

ANGLE ON ANDY

his distorted image through the viewer.

ANDY

Can I talk to you for a moment,  
Mrs. Stegman?

MRS. STEGMAN

If they don't get that downstairs  
buzzer fixed--I don't want to buy  
anything. I'm very busy.

STEGMAN looks over the couch edge, holding an ice bag to his  
swollen face. He listens intently, watches his mother.

ANDY'S VOICE

Mrs. Stegman, I'm Peter's music  
teacher. We have to talk--it's  
very urgent.

She looks back at her son on the couch. STEGMAN waves not to  
let him in.

MRS. STEGMAN

Haven't you done enough damage?  
You want to talk, talk to my  
attorney!

ANDY

Look, if you open the door I'm  
sure we can settle this.

MRS. STEGMAN

Oh, no, mister--I'm not letting you  
off that easy.

INT. APARTMENT HALL - DAY

ANDY leans on the wall in frustration.

(CONTINUED)

CONTINUED:

ANDY

Mrs. Stegman, there are things I think you ought to know about your son--if we don't talk now it's going to get out of hand.

The door flies open. SUZANNE STEGMAN is not one to be trifled with.

MRS. STEGMAN

Now you listen to me, buster--you get your ass away from my door, or I'll have the police up here so fast it'll make your head spin--I'm not some bubble-headed housewife you can bully around like those kids...

We can SEE into the apartment, and STEGMAN on the couch looking at the door. He smiles grotesquely through swollen lips and waves his fingers at ANDY.

STEGMAN

(acting)

Don't let him in, Mommy--Please, don't let him in.

She turns to her son, then back to ANDY.

MRS. STEGMAN

You know what I'm gonna have to spend on a therapist to get him out of this? What are you, some kind of God Almighty--he's just a boy!

ANDY

If he comes near me or my wife again, that boy is going to need more than a therapist!

She stares at him, incredulous.

MRS. STEGMAN

Are you threatening him? You call yourself a teacher?

(CONTINUED)

CONTINUED:

ANDY catches himself, forcing a calmer attitude.

ANDY

Look, Mrs. Stegman--we have to talk  
rationally--there are other kids  
involved...

In the b.g. STEGMAN walks closer to the door, leaning on the wall, leering at ANDY behind his mother's back.

She turns to STEGMAN, who immediately looks forlorn.

MRS. STEGMAN

Petey is an exceptional child--I  
wish his father were alive to see  
him. You just don't understand his  
kind of genius--none of you do.

ANDY rubs his face in frustration.

ANDY

You don't know what we're dealing  
with--he needs help.

She takes a hard look at ANDY, sneers and slams the door in his face. ANDY tries to control his anger, turns for the elevator, punching the button, hurting his hand.

INT. STEGMAN APARTMENT - DAY

STEGMAN walks to the door by his mother, leaning his ear against the two-way speaker grille.

MRS. STEGMAN

Go lie down, Petey. He won't  
bother you again.

STEGMAN

(listening)

I want to make sure he's gone.

She sighs, runs a hand over his hair and walks off. STEGMAN concentrates. We can HEAR the faint SOUND of the elevator door through the speaker. STEGMAN smiles.

INT. ELEVATOR LOBBY - DAY

ANDY comes out of the elevator--a man in anguish. He passes the bank of apartment buzzers, the two-way speaker.

STEGMAN'S VOICE  
(through speaker)  
Teacher, teacher... learn your  
lessons.

INTERCUT AS NECESSARY

ANDY stares at the speaker and leans close.

ANDY  
What do you want from me, Stegman?

STEGMAN  
(mouth against the speaker  
box)  
Listen--I am the Walrus. I am the  
future. It's the end of the world,  
teacher, teacher.

ANDY clenches his fist against the speaker. ANDY pounds the speaker, then turns for the elevator, punching at the buttons. The door opens. He gets on.

INT. ELEVATOR - DAY

ANDY frantically hits the upper floor buttons, but the elevator goes down instead of up. The doors open to the parking garage. ANDY stands, disoriented, angry. Ahead of him is STEGMAN'S black Trans-Am, like a challenge in the dark garage. The doors begin to close. ANDY stops them and walks to the car.

INT. GARAGE - DAY

ANDY pulls a heavy fire extinguisher off the wall, walking around the car. He heaves it through the driver's window, opens the door and lies on the seat, tearing wires under the dashboard. A moment later, the car ROARS to life.

(CONTINUED)

CONTINUED:

SHOTS OF THE TRANS-AM

ANDY PEELS RUBBER, spinning the car into concrete pillars, slamming the walls repeatedly, sideslipping, bashing the doors, popping the windows with impact, slamming again and again, back and forth in an insane mechanical dance. The car stops, totaled out. ANDY shoves the wrecked door open and walks up the ramp to the street, leaving the car a steaming, complete wreck.

INT. MUSIC ROOM - DAY

The room is empty except for ANDY, who sits at his desk making notes on the symphony. He hums a few bars, trying to get a tempo exactly right, then scrawls some notation.

The door of the room bursts open, and STEGMAN charges in. He leans on ANDY'S desk, glaring at him.

STEGMAN

You did it! I know you did it!

You did it! You did it!

He then swipes everything off ANDY'S desk in a burst of rage. ANDY remains perfectly calm--a small smile on his face.

ANDY

Careful, Stegman... I could charge you with assault.

STEGMAN

You trashed my car!

ANDY sits back and folds his arms.

ANDY

Let's say I did. Can you prove it?

STEGMAN is beside himself with rage, as if he might attack. But just then, REJACK looks into the room, alerted by STEGMAN'S yelling.

REJACK

Got a problem, Mr. Norris?

(CONTINUED)

CONTINUED:

ANDY

No. Stegman was just leaving.

STEGMAN takes the hint but shoots a murderous look at ANDY before storming out.

EXT. PICNIC AREA - DAY

Several TEACHERS are sitting at a picnic table. They are all chattering.

"Cheers to Lincoln High."

"If we live to tell the tale."

ELLEN and DIANE are sitting at a picnic table close to the barbecue. ANDY and CORRIGAN prepare the barbecue and begin lighting the fire.

CORRIGAN

Andy, I had a great ambition once too. I was going to be Head of the Department, be an inspiration to all my teachers, get the kids reading every book they could lay their hands on.

There is a pause, ANDY is blowing on the barbecue trying to get it lit.

CORRIGAN

And then my Curriculum Advisor talked me into serving a year at an inner city school. Get that under your belt. Show 'em you can teach anywhere, and then you'll have your pick of any school you want. So like a fool, I took a job at Adams High. And here I am, twenty years later! They lied to me, Andy. I'm washed up.

ANDY

Oh, come on, you should be proud of yourself - you're a good teacher.

(CONTINUED)

CONTINUED:

ELLEN

Oh, Cory's always hard on himself.  
He knows his forte are his animals.  
He's the best.

CORRIGAN

Yeah, it's great to be the king of  
the rats.

DIANE

Why don't you both just transfer to  
a school where kids want to learn?

CORRIGAN

You don't transfer, dear, when  
you're getting ready for  
retirement.

ELLEN

He talks about retiring, but that's  
rubbish.

DIANE

Yeah, but retire to what? That's  
what I wonder about.

ANDY

Hey, let's lighten up. I'm  
starved. Ready to roast me the  
whole package of dogs?

CORRIGAN

I could go for a big steak. How  
about it?

ELLEN hands a couple of steaks and the dogs to CORRIGAN.

ELLEN

Make mine medium...

CORRIGAN knowing it's no use arguing with the wife, takes off  
toward the barbecue. ANDY follows.

(CONTINUED)

CONTINUED:

CORRIGAN

She used to cook, but now I'm on a  
shit list.

ANDY

I haven't gotten there yet.

DISSOLVE TO:

EXT. PICNIC AREA - DAY

A group including DIANE, ANDY, CORRIGAN, ELLEN, etc. are at a picnic table. Most of the food is gone. ANDY takes DIANE'S hand, leads her from the table.

ANDY

I'm stuffed. Let's take a walk.

They head toward the water.

EXT. RIVER BANK - DAY

ANDY and DIANE are seated by the edge of the water. ANDY is tossing pebbles into the lake. He whizzes a rock across the water. Diane tries to do the same thing without any success.

DIANE

I never could do that.

She tries again and fails. ANDY reaches for her, they embrace, and kiss. He looks at her lovingly.

ANDY

I would rather concentrate on the  
things you excel in.

He kisses her again. They are both getting turned on. DIANE, realizing they are only yards away from the rest of the people, pushes him away.

DIANE

Not here. Everyone can see.

ANDY teases her, comes at her again.

(CONTINUED)

CONTINUED:

ANDY

I never knew you were shy.

She giggles. ANDY takes his hand, rubs it across her chest.

ANDY

You're really beautiful, you know  
that?

DIANE

I'm glad you still think so. Wait  
till my belly is out to here.  
(motioning a big fat  
belly)

ANDY

And wait till mine is out to there.  
(motioning a big fat  
belly)

They begin to wrestle, loving, rolling in the grass toward  
the lake. One extra roll, and there they are in two feet  
deep water. The giggles and laughter begin. Ad libs.  
Look what you've done.  
I didn't do it.

DIANE takes some mud and rubs it in ANDY'S face. He does the  
same to her. They are having a ball for the first time in a  
long while.

DISSOLVE TO:

EXT. PARK - DAY

The group, packing everything to leave the island.

ANGLE

DIANE and ANDY still dirty from their escapade. CHESTER, the  
math teacher, walks by giving them a look.

ANDY

(to Chester)

I just can't take her anywhere.

(CONTINUED)

CONTINUED:

DIANE gives ANDY an elbow in the side.

DIANE  
I caught him skipping school.

They both laugh. Lock arms as they head toward the ferry.

INT. HOSPITAL ROOM - DAY

STEWISKI stands outside ARTHUR'S door. ANDY approaches him.

STEWISKI  
He's dying. I can't get him to  
talk.

ANDY  
Maybe he'll talk to me.

INT. HOSPITAL ROOM - DAY

ARTHUR is propped up in bed--post-operation. He looks in critical condition.

ANDY  
You told Officer Stewiski you  
didn't see who knifed you. Is that  
the truth?

ARTHUR  
I'm not a fink.

ANDY  
You did see.

ARTHUR  
Mr. Norris, if I tell you, they'll  
get me again when I get out of the  
hospital.

ANDY  
Arthur, if we don't get these kids,  
this could happen to somebody else.

ARTHUR closes his eyes.

(CONTINUED)

CONTINUED:

ANDY

Arthur...

ARTHUR

Yeah?

ANDY

I want you to think about something... real hard. The only rights we've really got are the ones we're ready to fight for. Will you stand up for yourself?

Almost imperceptibly, ARTHUR responds.

ARTHUR

It was Vinnie Contino.

ANDY takes ARTHUR'S hand and squeezes it.

ANDY

Thank you.

The NURSE comes into ARTHUR'S room, indicating to ANDY it is time for him to leave. As he is leaving, ARTHUR speaks.

ARTHUR

Who's gonna replace me in the orchestra?

ANDY

Zuckerman.

ARTHUR

Zuckerman? Shit... He's a turkey compared to me.

They both laugh.

ANDY

I'll tape the rehearsal for you.

ARTHUR gives him the "thumbs up." ANDY leaves.

INT. AUDITORIUM - DAY

ANDY leads the small junior symphony as we PAN the kids, their intense concentration to the classical piece; the humorous expressions of the kids pushing themselves to the limit. ANDY has them in beautiful form, then gives them the "cut" sign. A MOAN goes up from the class. ANDY shakes his head.

ANDY

I can't go on with this--I've just  
got to tell you...

He shakes his head. The kids look at each other, disappointed. They thought they were doing so well.

ANDY

We've got what? A week to senior  
assembly? People have been invited  
from the symphony competition  
board. We'll have parents and  
students. And I don't know how to  
tell you this--but you guys are  
terrific!

Dead silence. They look at each other.

KID

Did you say were good?

ANDY

I didn't say "good"... I said  
"terrific!"

The KIDS literally come apart, congratulating each other, crowding around ANDY, asking if he really meant it.

DENEEN

(somerly)

Will Arthur be back?

REJACK enters and hurries down the aisle to the stage. He waves to get ANDY'S attention.

(CONTINUED)

CONTINUED:

REJACK  
Could you come quick, sir... It's  
Corrigan.

ANDY takes one look at the expression on REJACK'S face and hurries out with him.

INT. CORRIDOR - DAY

KIDS, TEACHERS and GUARDS are crowding around the door to CORRIGAN'S biology lab. MORGANTHAU is there too.

ANDY comes hurrying along with REJACK.

REJACK  
You're his pal. Maybe you can talk  
to him?

INT. SCIENCE ROOM

ANDY goes to the door and looks through the glass. What he sees is CORRIGAN apparently lecturing a CLASS with his .38 In hand--and he keeps pointing it at STUDENTS.

INT. CORRIDOR, SCIENCE ROOM

MORGANTHAU  
I'm going to call in the police to  
handle this one.

ANDY  
Not so fast! Let me talk to him!

MORGANTHAU  
There are students in there!

ANDY  
Yeah, and that's Terry Corrigan...  
not some maniac killer!

ANDY opens the door and goes in.

INT. SCIENCE ROOM - DAY

CORRIGAN paces, lecturing in a calm voice, gesturing with the gun as he walks. ANDY leans on the door. CORRIGAN'S back is to him.

CORRIGAN

So we can have any number of "X"  
chromosomes in any species... but  
only with the addition of a "Y" do  
we get the male...

A BOY in the back makes a move to the door. CORRIGAN pins him with the muzzle, smiling.

CORRIGAN

Ah, ah, ah. Sit down, please.

The BOY slinks to a chair. CORRIGAN turns, seeing ANDY. We can SEE now, the sweaty, feverish look denying the calm. Under CORRIGAN'S yellow short-sleeved shirt, blood drips from the bandage.

CORRIGAN

Andrew--you shouldn't be in here.

ANDY

What are you doing, Terry?

CORRIGAN

I am teaching, boy-o. Can't you  
see that?

He turns and points the automatic at DRUGSTORE, who sits in front of STEGMAN by the window.

CORRIGAN

You! What is the factor for the  
female of the species?

(DRUGSTORE stares)

Stand up when the teacher talks to  
you!

ANDY

Terry!

(CONTINUED)

CONTINUED:

CORRIGAN

Sha! Andrew, I don't come into  
your class and tell you how to  
teach.

(to Drugstore)

The answer please--you simply  
cannot afford a fail in this class.

DRUGSTORE looks around, eyes glazed, hardly comprehending.  
CORRIGAN walks closer and puts the gun in his ear.

CORRIGAN

The answer, please.

DRUGSTORE makes GURGLING SOUNDS, terrorized. We can HEAR  
other students whispering the letter "Y." DRUGSTORE blurts  
it out:

DRUGSTORE

"Y"... It's "Y."

CORRIGAN smiles, takes the gun from DRUGSTORE'S ear. He  
turns to ANDY, holding DRUGSTORE by the hair.

CORRIGAN

You see how simple it is, Andrew.  
That boy never answered a question  
in my class before. I'm finally  
teaching them.

He leans to a GIRL, close to her frightened face, the  
automatic dangling.

CORRIGAN

Tell me, darlin'--how many chambers  
are there in the human heart?

The GIRL trembles, tears streaming down her cheek. She  
blubbers the answer:

GIRL

Four... I think... four!

CORRIGAN is elated. He waves the gun.

(CONTINUED)

CONTINUED:

CORRIGAN

Wonderful! What a pleasure! What  
an absolute pleasure!

In a sudden shift of expression, he spins to STEGMAN,  
pressing the gun tightly into his cheek, distorting his mouth  
around the bandages.

CORRIGAN

Mr. Stegman--what is an amphibian,  
please? You should know, since we  
had such a lovely display hanging  
on our wall.

STEGMAN stares straight ahead, licks his lips around the  
bandage. CORRIGAN presses the gun tighter.

CORRIGAN

You don't know? Ohhh, too bad.  
You don't pass.

He cocks the hammer. ANDY moves and clamps a hand on  
CORRIGAN'S wrist.

ANDY

We'll have to work with him, Terry.

CORRIGAN looks at ANDY with feverish eyes.

CORRIGAN

He'll need a great deal of work,  
Andrew. This is so much easier.

CORRIGAN'S finger is squeezing on the trigger. STEGMAN jumps  
up--the gun fires. KIDS SCREAM. ANDY grabs CORRIGAN'S gun  
hand, a struggle.

REJACK, MORGANTHAU and the other teachers rush in.

ANDY takes the .38 from his hand. CORRIGAN doesn't resist.  
The STUDENTS immediately knock over desks and chairs as they  
stampede for the door.

(CONTINUED)

CONTINUED:

CORRIGAN

(loud)

This class is not dismissed!

INT. NURSE'S OFFICE - DAY

CORRIGAN is sitting numbly in a chair. The NURSE is taking his blood pressure. ANDY, MORGANTHAU, and REJACK are crowded around. CORRIGAN is gasping for breath.

NURSE

I this man should have a cardiogram  
just to be safe.

ANDY

I'll take him to a hospital right  
now.

MORGANTHAU

Not so fast. It's my opinion he  
needs mental help... and we must  
notify the police. I'm going to  
have parents all over me in an  
hour's time.

ANDY

(angry)

How come I can't get you off the  
dime when a student does something  
wrong, but when a teacher gets out  
of line you're ready to bring in  
the Marines?

MORGANTHAU

(icy)

A teacher is required to be  
responsible.

ANDY ignores him and helps CORRIGAN to his feet.

ANDY

I'm taking him to a hospital. Do  
whatever you want.

ANDY assists CORRIGAN out of the room.

EXT. STAFF PARKING LOT - DAY

ANDY walks with CORRIGAN to CORRIGAN'S Porsche.

ANDY  
I'll need your keys, Terry.

CORRIGAN stands looking back at the school, his eyes distant.

CORRIGAN  
Am I crazy, Andy!?

ANDY goes through CORRIGAN'S pockets and finds the car keys.

ANDY  
You'll be okay. We'll work this  
all out.

CORRIGAN  
They killed my animals, Andy.

ANDY  
No. Stegman did that. They aren't  
all like him, Terry.

CORRIGAN  
Stegman?... Yeah, Stegman.

ANDY goes to open the door of the car.

CORRIGAN  
The alarm system. Let me do it.

ANDY gives him the keys and steps back. CORRIGAN unlocks the door, then jumps in and slams it, locking himself inside. He starts the engine. ANDY frantically bangs on the window.

ANDY  
Terry! Terry, don't! Wait a  
minute...  
(Corrigan is backing out)  
Terry, where you going?

(CONTINUED)

CONTINUED:

CORRIGAN  
(smiling madly)  
I'm going to get the little  
bastards.

TERRY backs out, then guns the Porsche, PEELING out of the lot. ANDY runs after him, then stops, realizing the futility. He CURSES to himself--his stupidity.

INT. PUNK CLUB - NIGHT

MUSICAL INSULTS blare from the LIVE GROUP on stage. The outrageous teenage audience assaults them verbally and physically in a frantic ritual of dance and violence.

At the end of the MUSIC set, STEGMAN, BARNYARD, FALLON, DRUGSTORE, PATSY and a few of STEGMAN'S cronies slug their way off the floor to the alcove exit, sweating, breathing hard from the insane dancing. They push through the other kids, getting pushed back, laughing, shoving their way to the door, falling outside.

EXT. STREET - NIGHT

It's alive with people, gawkers, incredibly outfitted followers of the punk faith, the curious. STEGMAN and his group have arms linked, bumping into people on the street with definite purpose, slugging from a bagged bottle of wine.

INT. DIANE'S CAR - SAME STREET - NIGHT

DIANE drives. ANDY and ARTHUR sit next to her as they cruise slowly in the heavy rubbernecking traffic. Record stores BLARE MUSIC into the night. A few clubs feature live punk music. Kids dressed in the tacky punk fashion parade their show for the curious--"Freak Town" as the graffiti proudly denotes.

They stop for a group of kids with pink and green hair, arms linked as the cross in front of DIANE'S car, mugging grotesqueries to the windows, beating on the hood.

(CONTINUED)

CONTINUED:

DIANE

He's been gone for hours. Andy, I think it's time we called the police.

ARTHUR

Let's just check the Dirt Club. It's one of their favorite places.

ANDY is exhausted, suffering guilt.

ANDY

All right, we'll finish with this area and call.

DIANE drives on. ANDY stares out the window at the traffic on the opposite side of the street, equally as heavy. CORRIGAN'S car drives by.

ANDY

There's his car.

He looks back out the rear window, then opens the car door while DIANE is moving.

DIANE

Andy!

EXT. STREET - NIGHT

ANDY stumbles from the slowly-moving car. CORRIGAN'S car is several cars down the other side. ANDY starts running.

ANDY

Terry! Terry!

CORRIGAN pulls out suddenly into the clear center lane, SCREAMING off down the street. ANDY stands with his hand waving. Teasing kids laugh at him. He runs back to DIANE'S car.

ANDY

Turn around--it was him.

(CONTINUED)

CONTINUED:

He gets in. DIANE tries to back up, getting HORNS and CURSES, as kids shout and rock her car, making a game of it.

EXT. ANOTHER PART OF THE STREET - NIGHT

STEGMAN and his group slam each other around, arms link as they head across the street towards an alley. We can see CORRIGAN'S car a few cars down in the line of traffic.

As we RACK FOCUS to CORRIGAN, it's evident from his expression he has spotted STEGMAN and the group.

The car climbs the curb. People scatter out of the way. CORRIGAN guns it up towards the alley where STEGMAN and his group have disappeared.

EXT. BACK ALLEY - NIGHT

Behind the store, the walls are covered with insidious punk graffiti. MUSIC drifts from the clubs. Kids lounge in groups, drinking, getting loaded, making out.

STEGMAN and his group walk, arms linked, swigging wine, passing the bottle. BARNYARD separates from the group, going to a wall to urinate.

BARNYARD

grunts, loaded, fumbling for his fly. A KID is curled up, lying sick in his own waste. BARNYARD grins and directs his stream on the kid. The ROAR of a car engine behind makes BARNYARD turn.

SMASH CUT - CORRIGAN'S CAR

Gunning up down the alley towards BARNYARD.

WIDER SHOT

The CORRIGAN car rips through the trash cans, slamming into BARNYARD, throwing him in the air and against a fence. CORRIGAN ROARS into reverse, about to go at him again. STEGMAN and his group jump at the car, smashing at the windshield, beating on the metal, SCREAMING incoherently. STEGMAN leans on the hood of the car.

(CONTINUED)

CONTINUED:

CORRIGAN

careens around trying to shake him off. He tries to reach him through the smashed windshield, clawing at his face--the racket and human SCREAMS are nightmarish. STEGMAN flies to the ground.

STEGMAN'S GROUP

and other kids heave trash cans, bricks, boards, whatever, at the car. CORRIGAN is desperately trying to move the car out. He guns the engine wildly when STEGMAN heaves a chunk of concrete through the windshield. CORRIGAN gasps for breath. The Porsche SCREAMS into the brick wall of a building, bursting into flames.

The KIDS stand, dream spectres in silhouette watching the flames leap from the car.

People run in from the street. ANDY, DIANE and ARTHUR push through. DIANE turns away into ANDY'S arms. Through the flames, ANDY can SEE someone standing mesmerized by the holocaust.

STEGMAN

stands stock-still watching the car burn. A twisted grin of pleasure is on his face.

EXT. PARK BY ANDY AND DIANE'S HOUSE - DAY

ANDY and DIANE are sitting on a park bench watching some children play.

ANDY nods, staring at the water. She leans next to him.

DIANE

Andy, it wasn't your fault. You  
couldn't have known what he would  
do.

ANDY nods again, but then shakes his head, upset.

(CONTINUED)

CONTINUED:

DIANE

Honey, I'm worried about you.  
We've got to go on living. Why do  
you want to torture yourself by  
staying at that school?

ANDY

I can't leave--the kids need me.

DIANE

Okay, stay there and slug it out  
with a psychotic little misfit--  
wind up just like Terry. What am I  
going to tell our child--that his  
father died in the line of duty--he  
was a teacher!

ANDY

Maybe I can't win. But I won't  
run.

She's trying to hold back from crying. ANDY holds her,  
enveloping her in his arms.

INT. POLICE STATION - DAY

STEWISKI is pacing around a chair, where STEGMAN is sitting.  
It's obvious that they have been there for several hours.  
STEGMAN looks worn out.

STEWISKI

Vinnie is only fifteen years old.  
You can tell me why he would want  
to stab a kid like Arthur. How did  
you get him to do it?

STEGMAN

I don't know a Vinnie--I told you  
that!

STEWISKI

I can nail you, Peter! There's a  
lot of people who'd like to see you  
off the streets! Now why don't you  
take a little time and remember!

(CONTINUED)

CONTINUED:

STEGMAN

You've got nothing on me, man. I'm  
no killer. I just go to Adams  
High, like every other kid.

STEWISKI

Oh yeah! You sell drugs--Norris  
figures you for that! Why don't we  
just charge you with a drug rap?

STEGMAN

That's a dipshit charge. Let  
Norris prove it. He's a madman.  
If he was such a great teacher, why  
didn't he let me play in the  
orchestra? I'm the best pianist in  
the school. What's his problem? I  
just want to learn. And that  
bastard won't let me!

STEWISKI

Run that shit by somebody else! How  
did you get Vinnie to do it?

STEGMAN

You're wasting your time! I don't  
know Vinnie. I never saw his face  
in my life. There's 1500 kids in  
that school. Why don't you talk to  
someone else, Officer Stewiski?

STEWISKI

Get out of here, you little creep!  
Don't go too far, cause I'm going  
to keep my eyes on you.

STEGMAN gets up and saunters out.

INT. LOBBY POLICE STATION - DAY

STEGMAN is exiting Stewiski's office. ANDY is sitting  
outside on a chair. STEGMAN and ANDY lock eyes for a moment  
in a frozen stare. STEGMAN continues out of the station, as  
ANDY starts through Stewiski's door.

INT. POLICE STATION - STEWISKI'S OFFICE - DAY

STEWISKI

How's it going?

ANDY

Tense. The concert's tomorrow  
night. Did you arrest the gang?

STEWISKI

We picked them up, but we can only  
keep Vinnie in.

ANDY

Maybe they set him up?

STEWISKI

They're smooth operators. They  
said they never saw Vinnie before  
in their lives. Vinnie wouldn't  
talk. Sorry, but we could only  
keep the gang in twenty-four hours.  
We had to let them out.

EXT. POLICE STATION - DAY

PATSY, BARNYARD, DRUGSTORE, FALLON and STEGMAN come out of  
the police station.

STEGMAN raises his arms high--as if in victory.

STEGMAN

Behold, my pukey-punks! No jail  
holds Stegman!

They come down the steps and get into FALLON'S car.

STEGMAN

Come, my lovelies... We have work  
to do!

They all pile in, and the Chevy drives off.

INT. PUNK CLUB - NIGHT

STEGMAN, BARNYARD, DRUGSTORE, FALLON and PATSY are getting stoned sitting at a table with music and dancers in back. STEGMAN'S rage is now visible. The others listen attentively.

STEGMLAN

Stegman didn't like spending the day at the police station! Mommy is upset with him! The copper-woppers tried to put Stegman away!

DRUGSTORE

That fucking teacher got Arthur to talk. Let's go waste him.

STEGMAN

(maniacal laugh)

All in good time, Druggy-Puggy. This time Stegman is gonna do it right. This time Stegman's gonna make sure that nobody's left out.

STEGMAN laughs to himself.

INT. NORRIS APARTMENT - DAY

DIANE is still in her dressing gown, sipping coffee and looking at the morning paper.

ANDY enters from the bedroom. He's wearing his best suit today and looks very well turned out. He displays himself for DIANE'S appraisal.

ANDY

Well?

DIANE stands up, goes over and fusses with his tie.

DIANE

Well, nobody's going to mistake you for Leonard Bernstein on his way to Carnegie Hall, but...

(MORE)

(CONTINUED)

CONTINUED:

DIANE (cont'd)  
(kisses him)  
I think you look splendid.

ANDY  
Splendid?

DIANE  
And sexy.

ANDY  
That's what I care about. Look...  
the concert starts at eight sharp.  
Just get there a little early.

He gives her a kiss and turns to go.

DIANE  
Andy?...

He turns.

DIANE  
I'm really proud of you, y'know.

He blows her a kiss and goes out.

EXT. NORRIS APARTMENT BUILDING - DAY

ANDY emerges and hurries along the street toward the bus stop. He does not see the Chevy parked on the street. In it sit STEGMAN, BARNYARD, FALLON, and PATSY.

EXT. BUS STOP - DAY

ANDY stands waiting for a bus. Suddenly the Chevy glides up and stops beside him. ANDY can't conceal some reaction when he sees STEGMAN'S face leering up at him.

STEGMAN  
Oh, teacher-teacher looks so spiffy-wiffy. Want a ride to school?

ANDY  
Buzz off, Stegman.

(CONTINUED)

CONTINUED:

STEGMAN

That's no way to talk to Stegman,  
teacher-teacher. I am the future.

ANDY

Not if I've got anything to say  
about it.

STEGMAN

(laughs)

You've got to learn... pain is  
everything. Life is pain.

(pause)

You will learn.

The car drives off. ANDY expels breath.

INT. SCHOOL AUDITORIUM - NIGHT

People file in. A bustle of activity on the open stage as  
the students ready the music stands, setting up. ANDY paces  
nervously.

ANDY

All right you guys--look sharp.  
The Symphony Board will be third  
row center. Make 'em hear every  
note sharp and clear.

BLACK CLARINETIST

What if they don't like us?

ANDY

Stravinsky had eggs thrown at him  
when he opened with Firebird.

VIOLINIST

Yeah, what school he play for?

ANDY smiles, claps her on the head and gets them ready.

INT. AUDITORIUM - NIGHT

The auditorium is now filling with PEOPLE. ANDY is standing  
in an aisle, looking for DIANE. MORGANTHAU approaches him.

(CONTINUED)

CONTINUED:

MORGANTHAU

I'm impressed, Mr. Norris. We haven't had a turnout like this since the night some little bastard set fire to the west wing.

ANDY

(grins)

There's a lot of good kids and concerned parents... even at Adams High.

MORGANTHAU

I suppose so. It's just that the bad ones take so much of our attention.

EXT. PORCH AREA - ANDY'S APARTMENT - NIGHT

BARNYARD, PATSY, DRUGSTORE and STEGMAN are snaking into the window. FALLON is waiting at the bottom of the house, on guard. They are all wearing hideous makeup.

ANGLE ON DIANE

sitting in front of a makeup mirror, putting on her finishing touches of makeup. She is wearing the red dress that she made for the concert. She HEARS a noise, listens, then it is quiet.

ANGLE ON THE GANG

creeping through the house. They SEE the light on in the room. DIANE is sitting. STEGMAN leads the gang toward the room. They are upon DIANE. She sees STEGMAN'S reflection in the mirror. She freezes.

STEGMAN

Well, if it isn't the teacher's pretty-pretty.

STEGMAN smashes the mirror with a walking stick he's carrying. DIANE tries to get out of the way, and he grabs her.

(CONTINUED)

CONTINUED:

DIANE

Please, take whatever you want.

She reaches for her purse. BARNYARD is laughing like a madman as he throws her purse to the floor.

STEGMAN

We want you!

PATSY and DRUGSTORE echo.

PATSY & DRUGSTORE

We want you! We want you!

STEGMAN pulls a switchblade knife. It snicks open, exposing a glinting blade. Then he slits her dress with his razor.

STEGMAN

And she was never seen again.

DIANE is trembling with fear.

DIANE

Please don't. I'm pregnant.

PATSY maniacally comes toward DIANE holding Stegman's knife. She motions it at DIANE'S stomach, drawing a circle.

PATSY

Can I cut the dolly out, Steggie,  
can I?

DIANE is horrified, near fainting. She is limp in STEGMAN'S arms.

STEGMAN

No, the bitch is mine. She's all  
mine. Get on your knees.

He throws her to the ground.

BARNYARD kneels, takes DIANE'S face in his hands, his grotesque grin leering down at her.

(CONTINUED)

CONTINUED:

BARNYARD

So soft, so sweet.

We HEAR STEGMAN unzipping his zipper. DIANE shudders as STEGMAN pushes her to the floor, mounting her--tearing at her clothes.

INT. AUDITORIUM - NIGHT

The AUDIENCE is seated, the ORCHESTRA is ready. ANDY is on the stage, moving in front of them.

A STUDENT USHER comes hurrying down the aisle with something in his hand. He comes to the stage edge and motions to get ANDY'S attention.

The KID hands him a plastic card and motions toward the back of the auditorium.

USHER

She said it was real important, Mr.  
Norris.

ANDY looks and his mouth gapes.

What he sees: PATSY at the doors, grinning and beckoning.

ANDY looks at the plastic card.

What he sees: it is DIANE'S driving license--her photograph slightly smeared with fresh blood.

ANDY almost disintegrates on the spot. Sweat beads on his forehead, and his expression wavers between anguish and rage. EVERYBODY is staring at him.

ANDY suddenly leaps down from the stage and runs up the aisle toward PATSY, who darts out the door. ANDY bursts through the door after her.

The AUDIENCE and the ORCHESTRA buzz with curiosity.

INT. A CORRIDOR - NIGHT

ANDY rushes into the deserted corridor. He looks both ways in a panic.

He sees PATSY at one end, in the doorway to the stairs. She makes a kissing motion at him.

PATSY darts away and runs up the stairway. ANDY runs toward the spot.

INT. DESERTED SCHOOL CORRIDOR - NIGHT

ANDY enters the shadowed hallway from a staircase exit, then stops dead. Only his BREATHING comes loud.

ANDY  
Where is she, goddamn you!

No sound at all from the dark hallways. Then a GIGGLING LAUGH from a distant corridor, and PATSY'S VOICE:

PATSY (O.S.)  
Come and get her, teacher, teacher.

ANDY runs down the hall.

INT. SCHOOL HALLWAY - NIGHT

ANDY stands in the deserted corridor, listening, frightened. From far off, DIANE'S VOICE calls faintly:

DIANE (O.S.)  
Andy, Andy, please... help me.

ANDY starts to walk, then run. Other VOICES mock DIANE'S:

MOCKING VOICES (O.S.)  
Andy, Andy. Help me, help me...

ANDY  
You hurt her, I'll kill you! I  
swear to God, I'll kill you!

(CONTINUED)

CONTINUED:

                  MOCKING VOICES (O.S.)  
I'll kill you... kill you... kill  
you...

                  ANDY  
Where are you!?

                  MOCKING VOICES (O.S.)  
Over here!  
                  (another hallway)  
Over here!  
                  (another hallway)  
Over here!

ANDY spins in circles, trying to locate the source. He stops around the corner to another corridor.

ANOTHER CORRIDOR

as ANDY cautiously rounds the corner. It's long and deserted. He listens and walks on.

Doors fly open on both sides of the hall. Four masked KIDS, SCREAMING like banshees, dash out, flinging huge jars of paint at ANDY, sloshing his face, clothing. They throw the empty jars at his head.

ANDY goes down in a slippery mess of paint and broken glass. PATSY, DRUGSTORE and BARNYARD kick at his face mercilessly.

BARNYARD beats violently at ANDY. ANDY huddles in a ball trying to protect himself. DRUGSTORE and PATSY pull BARNYARD off. They disappear down the dark hall.

CLOSE SHOT - ANDY

lying in the mess of paint, broken glass. Insane drippings of color stream down his face. He lifts himself painfully, stumbling on down the corridor.

INT. AUDITORIUM - NIGHT

The AUDIENCE is now clapping and booing. MORGANTHAU goes to the edge of the stage and motions for DENEEN. She leaves her chair and comes over.

(CONTINUED)

CONTINUED:

MORGANTHAU

Do you know where he went?

DENEEN

No, sir... But he better get back  
here, or we're sunk.

AUDIENCE very restless.

INT. CORRIDOR - NIGHT

ANDY rounds the corner and stops.

ANDY'S POV: ANDY sees DIANE being dragged across a hallway  
with a knife at her throat by STEGMAN. ANDY starts to charge  
down the hallway.

ANDY

STEGMAN... LET HER GO!

A lab skeleton on wheels is shoved violently into his body,  
tumbling him over, entangling him with the flailing arms of  
the skeleton.

BARNYARD steps from behind a door with a fire extinguisher,  
spraying ANDY with foam, laughing, kicking at his body as he  
leans on his crutches. DRUGSTORE is beating at ANDY's head  
with a heavy femur bone, bloodying his face.

FALLON and PATSY join in.

As fast as it began, they run off, down the hall, laughing.  
ANDY lies in the tangle of bones, dazed, bleeding, dripping  
the fire-retardant foam. He struggles to his knees, his hand  
on the skeleton leg. He looks at the amorphous pile, then  
picks up the heavy leg bone, wielding it like a club.

He creeps slowly down the hall, like some hideous spectre,  
limping, bloodied, out for vengeance.

ANDY

(listens, nothing)

Stegman, don't hurt her, please...

(CONTINUED)

CONTINUED:

STEGMAN (O.S.)  
Say pretty please...

ANDY stops, searching for the direction of the voice.

ANDY  
Let her go. You can have me.

STEGMAN (O.S.)  
I've already got you.

INT. DARKENED SCHOOL CORRIDOR - NIGHT

ANDY walks down the hall, an incredible vision, paint-dripped, bleeding, torn clothing, wielding the bone club.

ANDY  
Stegmannnnnnnnnn!

INT. AUDITORIUM - NIGHT

AUDIENCE begins booing and stomping feet. A FEW are getting up to leave. MORGANTHAU gets on the stage.

MORGANTHAU  
Please... Ladies, gentlemen, boys  
and girls... this is merely a short  
delay. I ask you to remain in your  
seats.

VOICE  
For what?

Some PEOPLE get up to leave.

DENEEN decides to do the only thing she can. She gets up and goes to the conducting podium, picks up ANDY'S baton and prepares to lead the ORCHESTRA.

PEOPLE see her and pause. A FEW laugh.

MORGANTHAU stares at her, distressed.

(CONTINUED)

CONTINUED:

DENEEN

(shrugs)

It's better than nothing, sir.

(she scans "her"

ORCHESTRA)

Okay, you turkeys... Make it good.

She raises the baton, pauses, then begins to conduct. The ORCHESTRA launches into the opening notes. It sounds surprisingly good.

The AUDIENCE listens. PEOPLE hurry back to their seats.

INT. SCIENCE LAB - NIGHT

On ANDY as he smashes the glass of a cupboard. He searches its contents, finds a bottle and takes it.

INT. CORRIDOR - NIGHT

ANDY is coming out of the room when he hears RUNNING FEET. He eases back into the shadows of the doorway.

INT. SCHOOL HALLWAY - NIGHT

BARNYARD walks with PATSY down the silent hall, whispering, laughing. DRUGSTORE and FALLON come from around another corridor, signaling them.

BARNYARD

Where did he go?

DRUGSTORE

I don't know, let's split up and look.

They split up. DRUGSTORE goes one way, FALLON another. BARNYARD and PATSY go off together.

INT. SCIENCE ROOM - NIGHT

It's dead quiet. ANDY is nowhere to be seen. The knob turns. FALLON enters carrying a knife.

(CONTINUED)

CONTINUED:

FALLON

Come out, come out wherever you  
are.

ANDY stands from behind the science desk. He has a Bunsen burner in his hand. FALLON moves toward ANDY, and ANDY flicks the spark lighter, the burner roars to life, turned on full. ANDY throws inflammable liquid from a jar at FALLON and aims the burner at FALLON, igniting his clothes, his hair in a ball of flame. HE SCREAMS, reeling backwards out the door and rolling in pain on the floor.

INT. HALL OUTSIDE SCIENCE ROOM - NIGHT

ANDY looks out the doorway, beaten, paint smeared, an almost insane person. FALLON lies in the corridor, unmoving. He steps out cautiously, nudging FALLON with his foot, rolling him over. FALLON moans, his face and clothes charred.

ANDY goes down the hall, carefully, alert.

INT. SCHOOL HALLWAY - OUTSIDE SCIENCE ROOM - NIGHT

DRUGSTORE and PATSY arrive, anxious, afraid.

PATSY

Jesus, I think he killed him, man.

DRUGSTORE

Shut the hell up, huh? I'm gonna  
get that sonovabitch--I'm gonna cut  
his heart out! Gimme your sticker!

PATSY takes a small dagger from a sheath on her waist. As they go down the hall, ANDY opens a door from a room, looking out. They spot him. He closes the door. DRUGSTORE hobbles faster to the door, grabs the knob, looks into the dark wood shop.

DRUGSTORE

C'mon and get it, motha!

(CONTINUED)

CONTINUED:

The other door to the shop room opens down the hall. ANDY runs out holding a three-foot length of two-by-four, charging at DRUGSTORE. PATSY YELLS.

ANDY swings at DRUGSTORE, cracking it over his back. DRUGSTORE falls back into the room. PATSY leaps on ANDY, clinging to his neck, clawing him with her nails, SCREAMING incoherently. ANDY slams her into the wall, backing into the lockers, slamming her again, until she slides down his back in a daze.

He goes into the dark shop room after DRUGSTORE.

INT. SHOP ROOM - NIGHT

The machines, wood-working benches are shadow, hulking obstacles that could hide a man. ANDY walks carefully, holding the two-by-four.

DRUGSTORE

lunges from the dark. The knife rips down ANDY'S arm, banging into the bench top point first. ANDY swings the wood club catching DRUGSTORE'S wrist, pinning it and the knife to the bench. DRUGSTORE grabs ANDY'S hair, pulling his head back. Both struggle, GRUNTING like animals. ANDY kicks out at DRUGSTORE, releases his hair.

They fall against the machinery, beating at each other, clawing, GRUNTING. The knife skitters off into the darkness.

DRUGSTORE

leans his weight against ANDY, forcing him down on the plate of a massive drill press with a two-inch boring bit. He presses his forearm into ANDY'S windpipe, reaching for a razor sharp wood chisel.

ANDY grabs his arm with the chisel, using all his strength to hold it away. DRUGSTORE'S hand is pressed hard against the drill bit. ANDY is weakening, using the drill bit as a brace to hold the chisel from his face.

(CONTINUED)

CONTINUED:

ANDY'S FINGERS

inching towards the switch on the drill press. He turns on the power.

DRUGSTORE'S HAND

is pressed into the WHINING DRILL, lacerating, shredding his skin like so much wood shavings. He SCREAMS in pain, blood spatters on ANDY'S clothes, but he keeps the pressure on until DRUGSTORE passes out.

He lets DRUGSTORE drop to the floor, then falls back on the machine, trying to find the strength and gather his raving mind.

INT. HALLWAY - OUTSIDE SHOP ROOM - NIGHT

ANDY hauls himself out, exhausted beyond belief, torn, covered with paint and blood. Across the hall, ANDY looks around and see PATSY has fled.

ANDY continues moving down the hall. A voice from the auto shop.

BARNYARD

Come and get me, teacher, teacher!

ANDY moves toward the auto shop.

INT. AUTO SHOP - NIGHT

ANDY cautiously moves into the doorway. Upon entering he sees no one and picks up a crowbar. Three cars sit in the room. One is mounted up on four hoists. As Andy moves slowly around the room, from out behind a car jumps BARNYARD with a large mallet. The mallet glances off ANDY'S shoulder. ANDY attempts to spear BARNYARD with the crowbar. They go down fighting beneath the car that is hoisted up.

BARNYARD gets the upper hand, lying on top of ANDY. He locks ANDY'S throat in a death grip. ANDY pushes up on BARNYARD'S face, but he can't break his hold.

(CONTINUED)

CONTINUED:

BARNYARD

(mumbles)

Motherfucker... Shoulda killed you  
before...

(he yells)

GET HIM!

PATSY jumps up in the seat of one of the cars, starts it and begins to bear down. She yells.

PATSY

Okay, now!

ANDY'S POV: his vision is blurred, but beyond BARNYARD'S FACE and shoulders he can see the car coming down.

As the car reaches the fighters, ANDY success in smashing BARNYARD and rolling away. BARNYARD can't get out of the way as the raised car smashes down on the PATSY car, trapping PATSY inside her car and BARNYARD underneath. BARNYARD screams in agony and passes out. PATSY is stunned and bleeding in the driver's seat.

ANDY

Where... is she?

PATSY

(cringing)

On the roof.

ANDY goes past her and limps out of the shop.

INT. STAIRWELL - NIGHT

ANDY hauls himself up the stairs toward the roof. His face is a savage mask of paint and blood as he begins to climb again.

EXT. THE ROOF - NIGHT

ANDY steps out from the roof door into the night air. He sucks in air, to clear his head, ease his pain.

DIANE (O.S.)

Andy...

(CONTINUED)

CONTINUED:

ANDY moves across the roof toward the sound, past ventilator housings, chimneys and other shadowy objects.

Then he sees them--STEGMAN holding DIANE in front of him--one hand around her neck, the other holding the switchblade against her belly. They are backlit by light coming up through the large skylight above the auditorium. The music of the ORCHESTRA can be heard quite clearly drifting up.

ANDY moves toward them.

DIANE utters a gasp of shock when she sees ANDY'S condition. STEGMAN looks surprised--frightened?--that he has made it this far.

When ANDY speaks, his voice is a flat, dead tone.

ANDY

Let her go.

STEGMAN

Very good, very good. Where are the others, teacher?

ANDY

Let her go!

STEGMAN

(giggles)

Too late, too late. We all go together.

STEGMAN slices the blade across DIANE'S dress, slitting the fabric.

DIANE

(moans)

Andy...

STEGMAN clamps his free hand over her mouth.

STEGMAN

No talking, bitch.

(CONTINUED)

CONTINUED:

DIANE sinks her teeth into STEGMAN'S hand--biting deep. He screams and slashes at her with the knife, drawing blood along her cheek. She releases his hand and falls forward to her hands and knees. ANDY is charging with everything left in him.

STEGMAN whirls to meet the attack, but ANDY drives into his chest with his shoulder, and they both topple onto the skylight, cracking the large panes of glass.

ANDY straddles STEGMAN and begins to let him have it with both fists--letting go all the rage that's in him--splattering STEGMAN'S face. He then seizes STEGMAN'S head in his hands and starts to bang the back of his skull against the skylight.

The glass pane gives way with a crunch, and STEGMAN begins to fall through--saving himself by grabbing the frames to both sides. ANDY rolls sideways onto an unbroken pane. STEGMAN hangs through the skylight--helpless.

STEGMAN  
(faint)  
Mr. Norris... Help... me.

ANDY is lying there, spent. He looks over, makes no move.

STEGMAN  
Mr. Norris... Please...

DIANE  
Andy...

ANDY looks over at her, then at STEGMAN'S hands clutching the frames.

DIANE  
Andy... for God's sake!

Reluctantly, ANDY crawls to the gaping hole and looks down.

ANDY'S POV: STEGMAN is hanging over a twenty-foot drop, below which is an ornate, large stained-glass panel that is directly above the auditorium stage. The ORCHESTRA can be heard quite clearly now.

(CONTINUED)

CONTINUED:

STEGMAN

(weak)

Please... I'm... slipping.

ANDY'S face is a picture of disgust as he reaches down and locks his hands on one of STEGMAN'S wrists.

ANDY

I'm going to brace myself and pull up.

But STEGMAN'S other hand lets go and grabs ANDY'S wrists, jerking him forward, down. ANDY braces himself with all his fading strength, but he's being pulled. STEGMAN'S face looks up with twisted rage, and he attempts to cut ANDY'S face with the switchblade. In doing so he loses his grip.

STEGMAN

You sucker!

ANDY heaves himself back, breaking contact. STEGMAN falls.

ANDY'S POV: STEGMAN dropping away, exploding through the stained-glass panel.

INT. AUDITORIUM - NIGHT

STEGMAN'S body comes down in a shower of glass--jerks to a premature halt, tangled in curtain ropes, and hangs there between the proscenium and the stage, like a grotesque, broken puppet. Dead.

Pandemonium erupts. The ORCHESTRA dives for cover. The AUDIENCE stands, yelling. Some PEOPLE run for the exits.

On STEGMAN, hanging in the ropes.

EXT. ROOF - NIGHT

ANDY and DIANE, holding each other.

FADE OUT.