

White Revisions: 07 00 94
Blue Revisions: 07 10 94
Pink Revisions: 08 01 94
Yellow Revisions: 09 09 94

" 5th Year "

KICKING AND SCREAMING

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*comedy /
drama*

**FOR EDUCATIONAL
PURPOSES ONLY**

FADE IN:

The Pixies' version of The Surftones' "Cecilia Ann" blares over

TITLE CARD: GRADUATION DAY

CUT TO:

1 INT. PARTY HOUSE - NIGHT 1

We MOVE, perched on SOMEONE'S shoulder, as he approaches an arched glass door. He opens the door and we're

2 EXT. PATIO PARTY - NIGHT 1

The house is a large estate with grounds. It's the end of what was a large semi-formal party. A Few Stragglers mill about, a bartender cleans up, a couple drunkenly makes out, another guest drops to the floor, drunk, cups and empty bottles are strewn about.

The Pixies fade into Frankie Lymon's "Juvenile Delinquent" as the MUSIC comes from SPEAKERS. We FOLLOW GROVER CARY, 21, a graduate of the day, who weaves his way through the dregs of the party. Grover, dressed in a dark suit, clutches two drinks and it would seem from his wavy walk, he has already had a few. A drooping banner behind him reads: CONGRATS MAX! Various stragglers cross in front of him.

PETE

I think violence is always justified
some of the time.

GAIL

Who would you rather be stuck on a
desert island with MacNeil or Lehrer?

LOUIS

I'll tell you the worst thing about
losing a foot.

Grover finds his way to a corner of the patio. JANE HAYWORTH is talking with LESTER, a stunningly handsome goateed guest. Jane wears a stunning red dress. She has dark intelligent eyes and a retainer which she plays with when she talks. This is her only childish trait. Jane's eyes catch Grover and remain on him. Stragglers continue to pass by, blocking their views of one another. A guy sneezes on a girl. Another girl dances in an odd erotic manner.

(CONTINUED)

2 CONTINUED:

LESTER

Jane, I knew you'd win the fiction prize. You're a brilliant writer. You wanna dance?

He does a little jig to impress her. Jane laughs; he looks foolish.

JANE

I would, but I find you irritatingly attractive, Lester.

Lester laughs and turns to Another Guest. Jane's face lights up as Grover comes closer.

JANE

There's my drunk boyfriend.

Jane puts out her hand which Grover slaps five. He notes Lester and lights up a Winston. Jane and Grover look out and observe the party. Their conversation, although quick witted, has a unique intimate quality.

GROVER

You know I was going to wear my goatee tonight and wouldn't that have been embarrassing.

JANE

You're right, goatee season is in full bloom. It's all those film majors.

GROVER

I was tempted to put vodka in your cran-orange. I don't know how you can not drink at these parties.

Jane lifts her glass to her lips, smiles. They both turn out and observe the party.

JANE

I saw you trip when you got your diploma.

Grover blushes. Jane sips her drink, which instantly goes to her nose. She licks her lips and coughs.

GROVER

Careful.

JANE

You've got pig in a blanket on your chin.

(CONTINUED)

2 CONTINUED: 21

Grover wipes a minuscule piece of food off his chin.

GROVER
(offhanded)
Oh, congratulations on the fiction
prize.

JANE
Well, if you'd submitted, you could
have won. Or at least it would have
been close.

GROVER
You know, even though all 618 of us
were wearing caps and gowns out there
today, I couldn't help but think it
was a coincidence that we were both
wearing black.

JANE
Thank you, that's close to being a
sweet thing to say.

3 EXT. PATIO PARTY - TABLE - NIGHT 1

3

MAX BELMONT, the host, and ISAAC COHEN, both graduates, sit
together toasting. Max, 22, is in a tux. Isaac, the same age,
in a tweed jacket, wearing a tie with carrots on it, and slacks.
Max reclines, rocking back on his chair, sipping a scotch on
ice. Isaac nervously wipes a spot off his tie. The table is
littered with napkins, toothpicks and glasses.

ISAAC
To life after college.

They clink glasses.

ISAAC
Do you forget things ever when you
drink?

MAX
You mean black out? No.

ISAAC
Well I don't really black out, but I
don't remember everything. I mean,
I'm a little guy. You think that's
reason for concern?

MAX
Probably.

(CONTINUED)

3 CONTINUED:

ISAAC
What do you mean probably?

MAX
You're a little guy with a drinking
problem. Get help.

4 EXT. PATIO PARTY - NIGHT 1

Grover and Jane continue their light hearted banter.

JANE
You're sneaky, you know. Like that
thing in that movie. I can't
remember.

GROVER
I'm not like him.

GUEST'S VOICE
Congrats Jane! Czechoslovakia, wild!

Jane smiles uneasily. Grover drops his glass which shatters.
Jane jumps to move out of his way.

JANE
Watch out!

Grover looks at her with dismay.

GROVER
You got into the university.

JANE
Yes, I'm going to Prague.

Grover kneels and picks up the pieces of glass. Jane stoops
down as well and opens his hand and removes a shard. We MOVE
back up with them, Jane puts the broken piece of glass on a
nearby table. Another Random Hand, interested in whatever is
being placed on the table, picks up the glass from off-screen
and pulls it away.

JANE
They called me this afternoon.
Someone dropped out of the program at
the university and now there's an
opening. So it's off to Prague to go
to school. I know Prague's a cliché
now, but...

Grover's hand bleeds just a little.

(CONTINUED)

4 CONTINUED:

GROVER

So how will that work if you're living with me in Brooklyn?

JANE

Well, it will be the same except I'll be in Prague.

GROVER

Not just Brooklyn, A-list Brooklyn: Park Slope--Division Two Manhattan.

Grover takes Jane's drink and begins to down it. Jane reaches for her purse on the railing. She puts her retainer back in her mouth and retrieves a notepad and pen.

JANE

Well, Prague is division one Bratislava. You might want to slow down, there's no alcohol in that drink.

Grover puts it down, dabs his bloody hand with a cocktail napkin. Jane writes in her pad.

GROVER

But Prague is just the worst place to go. the way I see it, eventually you'll make your life in the States. Why run away now? You're just postponing that 'get started' year.

JANE

I'm not postponing anything. I'm postponing months of emotional paralysis.

GROVER

(getting desperate)

Exactly. It's a bad idea to go directly. Would you please stop writing what I'm saying. Can we have one spontaneous conversation where my dialogue doesn't end up in your next story.

Jane shrugs. Probably not.

GROVER

Listen, it's good to beat around the bush for a while.

(more)

(CONTINUED)

4 CONTINUED: 2

GROVER (Cont'd)
If it were my story, I'd write
'selfish girl abandons helpless boy
for overrated country.'

JANE
Overrated? You've never been to
Prague.

GROVER
Oh, I've been to Prague.

Jane looks incredulously.

GROVER
I haven't been to Prague been to
Prague, but I know that thing-- that
stop shaving your armpits, read The
Unbearable Lightness of Being, fall in
love with a sculptor, now I realize
how bad American coffee is thing.

JANE
Beer, they have good beer.

GROVER
--how bad American beer is thing.

Jane looks at Grover with disbelief.

GROVER
(repeating)
--how bad American beer is thing.

JANE
Yeah, I heard you the first time.

5 EXT. PATIO PARTY - TABLE - NIGHT 1

A COUPLE stands behind Max and Isaac. The woman removes her
shirt, laughing, obviously drunk. Her boyfriend freaks out,
trying to cover her up. She laughs and runs around the party
topless. Max and Isaac look at one another then take another
swig of their drinks.

MAX
My parents fly in from Chicago, rent
out these swank digs, booze little
Isaac up and apparently it still is
not up to his standards.

(CONTINUED)

5 CONTINUED:

ISAAC
I'm feeling a little antsy.

MAX
You have two emotions: antsy and
testy.

ISAAC
And now I'm antsy. What? I'm a
little guy.

MAX
Yeah, you said that before.

ISAAC
As a little guy I can't do things
other bigger guys can do.

Isaac and Max have been joined by JACK "SKIPPY" MESSING, and
MIAMI LAKE, a small excitable young woman. Skippy, a sucker for
trends, accessorizes his black tux with a red cummerbund and bow-
tie with little champagne corks floating about on the material.
Miami is in a flowery Betsey Johnson dress.

SKIPPY
Where's Grover?

Max and Isaac shrug. Max rocks on his chair which starts to go
too far back. As we PASS by he falls.

SKIPPY
First thing I'm going to do now is
read all the great short novels. You
wanna get married?

Miami laughs and sits on Skippy's lap. Max is lifting himself
off the ground--he has fallen and broken the chair he was
leaning on and is now trying to fix it. Miami, the only one to
notice this, smiles at him. Skippy changes the tone as he
suddenly adopts a game show host voice. The following
conversations overlap.

SKIPPY
Okay, can you name me eight movies
where monkeys play a key role?

ISAAC
Ding! Going Ape, Mighty Joe Young...

MAX
Monkeys. For all our sakes, I hope
nobody gets this.
(more)

(CONTINUED)

CONTINUED: 2

MAX (Cont'd)

You realize, within a matter of hours I've lost all identity. Eight hours ago, I was Max Belmont, English major, college senior. Now I'm Max Belmont who does nothing.

MIAMI

What are you talking about?

MAX

What do I do? I do nothing. All my accomplishments are in the past.

ISAAC

Son of Kong, those Clint Eastwood films--

MAX

(to Isaac)

--Monkey movies is a stupid subject.

SKIPPY

Yeah, how 'bout, name me six empiricist philosophers.

MIAMI

Okay? Hume...

MAX

For Christ sakes Skippy--can it. How 'bout worst case scenarios after graduation.

SKIPPY

Ding! Heart attack.

ISAAC

Ding. Live in Milwaukee.

MIAMI

Forget everything you learned.

SKIPPY

I didn't learn enough in the first place to forget...And, sweetie, you didn't ding in. And this is not for juniors.

Miami glares at him.

SKIPPY

Sorry hun, I was out of line there.

(CONTINUED)

5 CONTINUED: 3

MIAMI
Ding. Fuck you.

6 EXT. PATIO PARTY - NIGHT 1

Grover is trying to undo his bow-tie, realizes mid-way that it is a clip-on.

GROVER
Czechoslovakia? You'll come back a
bug. And how can you defer a loan if
you have a job? You can't collect
unemployment if you have a job.

Grover breaks off a leaf from a vine and tears it as he talks.
They turn toward one another.

JANE
No, you can't. You could maybe
sympathize with my choice of
Czechoslovakia over Brooklyn.

Pause. Grover takes offense to the Brooklyn remark. He removes
his pack of Winstons. Offers Jane one, she shakes her head.
Jane tries to tear a loose thread from her dress.

JANE
I quit.

GROVER
What do you mean you quit? You quit?

Jane nods. She's having trouble with the thread, unraveling
material.

GROVER
You quit. Now I see it. First you
only smoke after a meal and then just
one or two a day. but ever so
slightly, quitting.

JANE
You can come with me. you know.

GROVER
What's for me in Prague?

JANE
Places Kafka lived. Me.

Pause. They both lean against the patio's railing.

(CONTINUED)

6 CONTINUED:

GROVER

And then suddenly, you no longer smoke. Meanwhile, I'm up to two fucking packs a day. Twenty years I make it through all that peer pressure and in twenty more years I'll die. Suddenly, my senior year, you get me addicted.

JANE

What, because you smoke now, I should too?

GROVER

No, but what you did was snea-- Yes, you should smoke too!

JANE

I told you I was quitting, but you didn't pay attention. You're a foul weather friend, Grover. You're not interested in me unless I'm suffering like you.

GROVER

What am I going to do now? Have you considered what I'm going to do? Where am I going to live?

ANOTHER VOICE

Hey Jane! Prague? Woo!

Grover glances toward the voice.

GROVER

I'll Woo you.

JANE

I don't know what else to say. Do you have anything you'd like to add?

They stand there about six feet apart, each one waiting for the other to say something.

7 EXT. PATIO PARTY - TABLE - NIGHT 1

LOUIS has joined the table. He's a little older than the others and is obviously not as close with them. He follows their banter like a tennis match.

MAX

Ding! Car Wreck.

(CONTINUED)

CONTINUED:

ISAAC

Ding. Live at home. You know I read a study about this first year after college...

LOUIS

When I was fifteen, I saw a man get shot.

ISAAC

Buckle in is all I'm saying.

SKIPPY

It took eight years for you to graduate, but you finally made it Louis. What are you doing now?

LOUIS

I'm getting in Old Carlotta and driving her until she can't drive no more. Then I'll settle in the first town she breaks down in.

MAX

That's real mythic Louis, what the hell is Old Carlotta?

LOUIS

Oh, just my '67 Mustang.

Louis disappears into the party. Skippy pauses to think of something.

SKIPPY

How does that work? Do I have to start paying back my college loans tomorrow?

Miami gets up and leaves.

MAX

Don't you wish sometimes, there was another position in sex--just something else to do?

They all excitedly nod, Yes. Grover is making his way across the party.

SKIPPY

Hey, Grover, worst case scenario after graduation?!

(CONTINUED)

CONTINUED: (2)

Grover reaches the table in a haze. He lets out a hacking cough-- no doubt from the cigarettes.

GROVER

Ding. Jane dumps me to move to
Prague. I spend the rest of my life
with you idiots.

Isaac, Grover, Max and Skippy settle into the chairs around the table. Silence.

ISAAC

I'd like to meet a Czech girl.

They all are silent, absorbed in their own thoughts. Grover turns back and watches as Jane disappears into the grounds.

FADE TO BLACK

TITLE: FIRST DAY OF SCHOOL - THREE MONTHS LATER

FADE IN:

3 EXT. AIRPORT - DAY 2

8

Grover and Max walk from the parking lot to the terminal door.

A panicked Isaac stands immersed in his six or seven bags, a bulky outdated computer, a rolled up rug and other grad school necessities. Red caps and departing families pass in front of him. Grover and Max approach the nervous boy.

ISAAC

What's in Milwaukee?

Grover hands Isaac the huge framed poster of Slim Harpo, he'd been carrying for him.

GROVER

Your graduate school. Your...?
(to Max)
What's he study?

MAX

Umm, mechanical engineering, I think.

GROVER

Your mechanical engineering! Go.

ISAAC

I hate readjusting my watch.

(CONTINUED)

3 CONTINUED:

MAX

Don't check your bags--they'll lose them.

Isaac turns to Max, even more panicked. His excuses continue.

ISAAC

You know I hate fooling with the watch. I can't change my habits, I'll be sleeping in the day, awake all night.

MAX

It's Milwaukee.

GROVER

It's only an hour different, Isaac, you won't even notice.

ISAAC

I'll be hungry at five now, be ready for the local news at four.

GROVER

Go.

Isaac is motionless.

MAX

(to Grover)

This is useless. We just have to walk away, like mothers in nursery school.

GROVER

Bye, Isaac.

They start to walk away. Isaac looks miserable. As the two friends cross the street, Grover breaks the silence.

GROVER

That settles Isaac.

Max takes a deep breath.

MAX

What I used to be able to pass off as just another bad summer could now potentially turn into a bad life.

9 EXT. CLAYTON CAMPUS - DORM STEPS #1 - DAY 2 9

A beautiful setting with remarkable glow and warmth. Its artificial look has a Technicolor effect. Kids move into their dorms.

Two Parents wave good-bye to their WEEPY FRESHMAN.

WEEPY FRESHMAN

Don't go. I hate it here.

Two New Students carry a trunk into a dorm.

10 EXT. CLAYTON CAMPUS - DORM STEPS #2 - DAY 2 10

A RANDOM FRESHMAN ushers his parents away.

RANDOM FRESHMAN

Okay, bye, bye. Okay bye. 'Kay, bye.
Just go, dammit!

11 EXT. CLAYTON CAMPUS - DORM STEPS #3 - DAY 2 11

Another dorm. Skippy is helping Miami unload her car. Skippy, who loves a trend, wears an old bowling shirt, jeans and high tops. Miami is in another flowery Betsey Johnson dress.

SKIPPY

Ahh, the trusty fan. Everyone brings it to school, uses it for about four days and then puts it in the closet for the remainder of the year.

MIAMI

I use a fan all the time.

SKIPPY

Uh huh.

FRIEDRICH, a junior exchange student from an undisclosed country, dressed in an overcoat, despite the sunny day, approaches. He is very touchy-feely. Miami gets a kiss.

FRIEDRICH

Kudos, Mee-ami.

MIAMI

Hi Friedrich.

FRIEDRICH

(to Skippy)

What are you doing here? Didn't you graduate?

(CONTINUED)

11 CONTINUED:

Friedrich puts his arm around her. Seeing this, Skippy drops the chair he was carrying and a leg breaks off. Miami glares at him as Skippy tries to put it back together.

SKIPPY

Yes, I'm just helping her move in.
Might be living around here for a while.

FRIEDRICH

Hmm. Curious. It's a shame. Mee-ami is lovely. I was hoping to be rid of you. I'm kidding of course.

SKIPPY

Sorry to disappoint you.

FRIEDRICH

Such is the life. See you Mee-ami. I am around. You will see me, I have a motorcycle and I ride around.

MIAMI

Bye, Friedrich.

Friedrich kisses Miami on both cheeks and pats Skippy on the back. He struts off. Miami turns to Skippy, she gestures with a rolled poster.

MIAMI

Weer-do. He knows we're dating and he still won't leave me alone. Nice move with the chair, slick.

Skippy inspects a long lamp with the neck of a duck.

SKIPPY

(unconvinced)

He seems okay. I wouldn't worry about Friedrich.

12 EXT. GROVER'S HOUSE - DAY 2

12

Grover and Max pull up outside the small unimpressive house that they share. They're unloading groceries from the car. The life off campus is a remarkable contrast to the dorms. The surrounding town of Munton is economically depressed. The colors off campus are almost entirely drained out, giving a feeling of black and white. This is Kansas to the college's Oz.

13 INT. GROVER'S HOUSE - LIVING ROOM - DAY 2

Max and Grover expend a lot of energy doing very little. Max is unloading the groceries. The groceries consist of ramen, generic canned goods and a case of beer. Grover keeps up the appearance of helping, but in reality lingers on the six pack. The house, left over from the summer, has a transient feel to it. The bookshelf is half-filled and a box of books sits below it. All the furniture is old and ratty. Video tapes litter the floor. A dog, almost motionless, lies on the floor. Max is unhappily humming "Banana Fanna."

MAX

Grover Grover Bo Bover, Banana Fanna
Fo Fover, Mi My Mo Mover, Grover!
God, I have that horrible children's
song in my head. Hum something so I
can get rid of it.

Grover hums something incoherent.

MAX

I don't know that. Hum something
else.

Grover presses the blinking answering machine button. Max goes into the kitchen, calmly stepping over their motionless dog.

SKIPPY'S MESSAGE

(on answering machine,
somewhat hushed)

Pick up...Pick up! Hey dicks, pick
up! If you're screening this,
assholes...Anyway, can't talk, I'm in
the lobby of Miami's dorm. Max,
remember that dick, Friedrich from our
Feminist Philosophy class, well, now
he's a senior and he's all over Miami.
Foreign jerk, why would anyone want to
be from or go to a foreign country?

GROVER

(to machine)

I don't know, why would anyone want to
go to a foreign country?

MAX (O.S.)

Jane, Jane, Bo Bane, Banana Fanna Fo
Fane...

GROVER

Shut up.

(CONTINUED)

13 CONTINUED:

13

SKIPPY'S MESSAGE

(still rambling)

He rides a motor-- Here comes Miami!

BEEP The second message:

DAD'S MESSAGE

Hi Grover, it's Dad, call me. I'm in Boston at the Greenbergs. See the Knicks, Bulls on Saturday? Call me there to discuss.

14 INT. GROVER'S HOUSE - KITCHEN - DAY 2

14

Max is putting groceries away.

GROVER (O.S.)

(to machine)

Why don't we discuss the fact I could be in the city getting some writing done if you and Mom hadn't split and sold the fucking house!

MAX

You realize you owe me two months rent.

Grover ignores the remark. He inspects a bag of ramen.

GROVER

I'd like to eat something for a change that doesn't have a flavor packet.

MAX

You ever had the shrimp--

Max knocks a glass off the counter, which SHATTERS.

MAX

Whoops.

15 INT. GROVER'S HOUSE - LIVINGROOM - DAY 2

15

Grover looks sadly at the answering machine.

GROVER

I just spent my last twenty on groceries.

Max enters.

(CONTINUED)

15 CONTINUED:

MAX
as a revelation.
You're poor.

GROVER
Yes, since graduation, I'm poor and
you're rich. We're no longer equal.

MAX
My parents are rich. You know what I
wish, I wish we were going off to war
like in those coming of age movies.

GROVER
Yeah.

MAX
Or we were just retiring. I wish I
were just retiring after a lifetime of
hard labor.

They quickly contemplate the bizarre fantasy. The DOORBELL
RINGS. Max drops to the floor.

MAX
Get down!

GROVER
Why?

Grover joins Max on the floor, away from the window.

MAX
Get down! It's the cookie man, that
guy who sells cookies door to door.
I saw him in the neighborhood earlier.
He's so hard to say no to. Just stay
down! I can't handle him. He'll go
away.

The DOORBELL RINGS AGAIN.

GROVER
How long do we stay like this?

MAX
Go away, Cookie Man.

16 INT. GROVER'S HOUSE - LIVINGROOM - DAY 2

16

Isaac stands at the door. He has a key. Isaac's bags surround
him. Grover and Max, on their bellies, look in amazement.

(CONTINUED)

16 CONTINUED:

16

They slowly rise.

ISAAC
Cookie man?

GROVER
What are you doing here?

ISAAC
I felt antsy. There was more reason
for me to stay.

MAX
Remarkable.

GROVER
But Milwaukee and graduate school...?

ISAAC
I'm deferring my admission, move back
with my Mom for a while.

A pause. Then everything's back to normal...

MAX
So... did you have fun at the airport?

ISAAC
Oh yeah. I bought some magazines.
Here...

17 EXT. CLAYTON CAMPUS - DORM STEPS #3 - DAY 2

17

DANNY, FREDDY and Another Student lounge on the steps chatting.
Skippy is walking in and out of the door with Miami, still
moving in.

DANNY
What would you rather do, fuck a cow
or lose your mother?

FREDDY
Fuck a cow.

DANNY
Cow fucker.

Skippy, his hands full, turns to Miami.

SKIPPY
You know I regret not taking my Junior
year abroad.

(CONTINUED)

17 CONTINUED:

MIAMI

Skippy please don't let Friedrich
bother you.

SKIPPY

(overly defensive)
He doesn't bother me! I said I wish
I had taken junior year.

DANNY

What would you rather do, fuck a cow
or a turkey?

FREDDY

(truly pensive)
Hmm. Turkey?

DANNY

Turkey fucker.
(to Skippy)
You, a cow or lose your mother?

SKIPPY

What?

DANNY

What would you rather do, fuck a cow
or lose your mother?

SKIPPY

Neither thanks.
(exasperated)
I don't know, cow.

MIAMI

Cow fucker.

18 INT. GROVER'S HOUSE - KITCHEN - DAY 2

13

Grover is on the phone with his father, pacing. Nonchalantly,
he keeps stepping over the dog. Max is kicking the broken glass
to the side, humming the same "Banana Fanna" song as before. He
puts a piece of loose-leaf paper on it. It reads: BROKEN GLASS.

MAX

There.

19 INT. GROVER'S HOUSE - LIVINGROOM - DAY 2

19

GROVER

(on phone)

You're right. You're right. If they hadn't called the technical on Riley, they would've won.

Grover laughs. Isaac comes out of the bathroom, zipping his fly and buttoning his belt.

ISAAC

Who won Bud Bowl II?

Max notices Isaac, still zipping and buckling his pants.

MAX

That's a bad habit. You really ought to finish that in the bathroom.

GROVER

(on phone)

How 'bout that call with half a minute left. Ewing was pushed...I know!... Exactly, he was pushed... They're cheating us... The refs are cheating us.

Skippy enters through the front door.

SKIPPY

Hello fellas.

GROVER

(on phone)

What? I can't hear you Dad, hold on.

Grover steps over the dog, and stretches the cord into his bedroom so he's able to hear better. Isaac unzips one of his bags, pulls out the remote control and turns on the TV.

MAX

What are you doing with that?

ISAAC

I packed it by accident.

SKIPPY

Did you see the people moving in?

GROVER (O.S.)

(from bedroom)

How are the freshmen biddies?

(CONTINUED)

19 CONTINUED:

SKIPPY

Deadly. Best since two years ago.

Isaac pulls a piece of paper from his pocket.

ISAAC

I've been doing some research; we all know how old Mozart was when he did all that--

MAX

Like one.

ISAAC

And Keats, big poet, Keats was dead by twenty-four. And Tracy Austin. When she started playing she was tiny. Mmm, I'd like to fifteen to love with her if you know what I mean...Ace her deuce.

SKIPPY

Yeah, I'd like to fuck her on the tennis court if you get my meaning.

They look at Skippy wondering where the subtlety is.

MAX

Let's hit The Penguin, get a beer. It's what, one-twenty; it's almost cocktail hour.

SKIPPY

Yeah.

ISAAC

(watching TV)

Hold on, I want to see if they get the stain out.

Pause. Max looks at the TV.

MAX

It's a detergent commercial, Isaac, they're gonna get it out.

ISAAC

That's bicycle grease.

Pause. They all watch TV engrossed. Suddenly:

MAX

Okay, let's go.

(CONTINUED)

19 CONTINUED: 2

They all rise.

20 INT. GROVER'S HOUSE - GROVER'S BEDROOM - DAY 2

Grover laughs. He absent-mindedly flips through an old notebook of his as he talks. He avoids any discussion of his parents' failing marriage.

GROVER

(on phone)

Starks seemed fine, why?...I don't know...I think he's happy...Riley is not depressed...Dad, that's silly...Riley is happily married...No, I think it's a successful marriage...I gotta go...Yeah, we'll discuss this ...Okay, bye.

Grover has stopped at a particular page in the loose-leaf. It's a picture he drew of Jane and him kissing. The drawing is crude, cartoonish, but shows real affection.

CUT TO:

21 INT. CLASSROOM - FLASHBACK #1 - DAY FB1

It is roughly a year earlier. The class sits attentively around a table and listens to Grover, who reads his story from his seat.

The Professor sits among them, nodding methodically with Grover's narrative.

GROVER

...and he never got her call.

Grover puts down his story. The class watches, expressionless. A hand shoots up. Jane sits a few seats away from Grover. She rolls her eyes in reference to the various comments. She casually looks through her torn, dog eared books. Skippy is also in the class, seated next to Grover. Lester, the guy from the party, wearing a knit cap, is the first to speak.

LESTER

I find this is Grover's most mature work. The scene with the carrot peeler really resonated. The piece really had a "One Hundred Years of Solitude" bent to it.

(CONTINUED)

23

20

21

21 CONTINUED:

GROVER
under his breath,
I'll give you a hundred years of
solitude.

Pete, who stares at notes he's taken on the story, raises his
hand.

PETE
The prose is like the bastard child of
Raymond Carver. Like Ray Carver meets
Fitzgerald. F. Scott, I mean, not
Selma.

Grover turns to Skippy and rolls his eyes. Skippy laughs. GAIL,
who flips her hair, speaks.

GAIL
When you think about it the main
character has a little Holden
Caulfield crossed with Humbert Humbert
and then in that sort of pseudo
Russian novel ilk. I think it's
Grover's best work to date.

Skippy gives Grover the thumbs up, Grover, with fake modesty,
shrugs. The Professor nods. Jane's hand goes up. Lester
watches her with romantic awe. Grover doodles on his notebook.

JANE
I'd like to say first up that the
prose is remarkable. I think it's
beautifully written...

Grover has drawn a picture of a naked woman.

JANE
However, I noticed that the characters
in Grover's story really spend all
their time discussing the least
important things. What to have for
dinner or who's the best looking model
in the Victoria's Secret catalogue.

Grover perks up, shoots a glance over to Jane, who doesn't
return it. Professor nods.

JANE
For me, the story just seemed slight.
It has the feeling of being written
all in one night.

Grover looks alarmed as if she knows something.

(CONTINUED)

21 CONTINUED: 2

GROVER
I think I said plenty. Perhaps
something rubbed Miss...

JANE
Hayworth.

GROVER
It seems I must have done something
right, if Miss Hayworth has reacted so
strongly. And this was a particularly
hot issue of Victoria's Secret. They
had to make some very tough decisions.

The class laughs. Jane blushes.

JANE
You joke, but I don't see what would
be wrong with dealing with important
subject matter. All that thought and
energy put into Saturday Morning
cartoons. I think it's depressing.

CUT TO:

22 EXT. THE HOLE/THE PENGUIN - NIGHT 2

22

Grover and Skippy cross the street. Night falls on Clayton.
THE HOLE is the popular campus bar. A long line trails outside
of it. MUSIC blares and lights flash.

A car full of Students zooms by, honking. Freddy yells out the
window.

FREDDY
COLLEGE!

Across the street is THE PENGUIN, a local bar. It is dark and
no one is outside of it.

23 OMITTED

23

24 INT. THE PENGUIN - NIGHT 2

24

Country music. Isaac and Max are drinking at a table. A sign
behind the bar reads: ONE PITCHER, ONE MINUTE, ONE DOLLAR. Two
Men are throwing darts right at the entrance to the bar.

(CONTINUED)

24 CONTINUED:

24

ISAAC
(nervously)
You know, I put my hand in my mouth
after I touched all that money. Can
that be bad for you?

MAX
Of course. That's how germs are
spread.

Grover and Skippy enter. Without looking, they duck under the
darts. Grover orders two beers from the Bartender.

SKIPPY
--So my feeling is, we're like a club --
we're a bunch of guys hanging out all
the time. We should have a name.

GROVER
What do you have in mind?

SKIPPY
I don't know. Something that won't
sound so stupid, look good on a satin
jacket. Cougars?

They approach Max and Isaac. As always, the conversation
overlaps and goes at a rapid-fire pace.

GROVER
Skippy wants to name our group.

MAX
What group?

ISAAC
What's the name?

SKIPPY
I was thinking of something like
Cougars or Hawks or something.

ISAAC
I see.

MAX
We could get matching lobster bibs
with our names on them.

GROVER
Or a special brand for cattle.--

(CONTINUED)

24 CONTINUED: (2)

24

SKIPPY

Forget it. Let's go to the Hole.

MAX

No way. No Hole for me.

SKIPPY

That's where we're comfortable.
That's where the fun is. Freshman
biddies are there.

MAX

I don't need to go to a campus bar to
be reminded of my lack of success with
a bunch of snotty, thrill seeking
college kids.

SKIPPY

That's us. We're like celebrities to
them.

MAX

No, we were celebrities, now going
back would be like doing Hollywood
Squares. I'm too nostalgic, I'll
admit it.

Grover sees KATE, 16, wearing pink and enough hair spray for
three girls, playing pinball. Grover smiles and approaches.

SKIPPY

We graduated four months ago. What
can you possibly be nostalgic for?

MAX

I'm nostalgic for the conversations we
had yesterday. I've started
reminiscing events before they occur.
I'm reminiscing this right now. I
can't go to the bar because I've
already looked back on it in my memory
and I didn't have a good time.

Skippy looks at Isaac with disbelief. Isaac, who shifts
uncomfortably as if he has something in his pants, just shrugs.

ISAAC

I think I'm gonna switch back to
briefs.

25 INT. THE PENGUIN - BAR/PINBALL MACHINE - NIGHT 2

25

Grover joins Kate on the other side of the bar. She smacks the machine with regularity.

GROVER

Kate, it's great to see you.

KATE

So, if you're still here, you can still tutta me.

GROVER

Yeah, I'd like to.

KATE

That's high speed. Got any stories for me to read?

GROVER

Not yet. I think you're up to date on my oeuvre.

KATE

How's ya love life, Grova?

GROVER

It's okay, a C plus. Okay.

KATE

So it's like that, no Jane, huh?

GROVER

She's in Prague.

KATE

Ya know, I worked in a prison this summer.

26 INT. THE PENGUIN - NIGHT 2

26

Skippy downs his drink and turns to the sour Max.

SKIPPY

Well, you're making no sense, but we'll see you. I've re-enrolled in school.

MAX

You can't do that.

Grover and Kate sit down.

(CONTINUED)

26 CONTINUED:

SKIPPY

Ah, but I can. I have money saved from my valet parking job over the summer -- fortunately the Cutlass's fender I crushed is not gonna sue-- and I'm auditing the classes I feel I missed out on in our measly four years.

Grover switches his beer with Isaac's and grabs Skippy's course catalog.

SKIPPY

We didn't learn enough and now it's up to us to educate ourselves. I'm taking...where's the catalog?

(to Grover)

Give me that. You're always taking things. You're not interested in anything unless someone else has it.

MAX

Who's the little girl?

GROVER

This is Kate, my tutee.

MAX

What do you know about tutoring? And Isaac with his mechanical engineering. Why does everyone have these little things they do by themselves that I never know about?

ISAAC

You don't listen. I know Kate.

Isaac smiles at her. Grover hands Skippy the catalog.

SKIPPY

Thank you. Max, you were a philosophy major, you'll be interested in this. I'm taking Ethics. Also Scandinavian Lit., Personality --

MAX

You took Personality.

SKIPPY

I took Behavior. There's a difference. You're right, he doesn't listen.

(CONTINUED)

26 CONTINUED: (2)

KATE

Ya know, you guys all talk the same.

Silence. They all look at one another suspiciously. Everyone is afraid to speak--the conversation is at a dead stand-still. Then, Max rises.

MAX

I'm going home. I've got boxes to pack. Enjoy school. Nice to meet you, Kate.

Max leaves.

KATE

We've met before.

SKIPPY

He's just being cool, but he's not going to enjoy life the way he acts.

ISAAC

I might have a job, but I have to come back for my second interview.

SKIPPY

Great, where?

ISAAC

Land of Video.

Skippy raises his eyes trying to look impressed.

SKIPPY

You...you need a second interview at Land of Video?

ISAAC

Apparently.

SKIPPY

Shit, I have to meet Miami across the street five minutes ago. See you there? Cougars! Cougars! Cougars!

Skippy leaves in a rush. Grover grabs Skippy's half-full beer mug and begins drinking.

GROVER

What do you think it would be like, being completely whipped by your girlfriend?

06A INT. PENGUIN - NIGHT 2 - LATER

06A

Time has past. A lone drunk step dances in the background to country music. Kate has left. The Waitress brings Grover and Isaac another round.

ISAAC

Oh, look at this. There's like a piece of food in here. In the beer.

GROVER

Return it.

ISAAC

I don't want to upset her.

GROVER

Why not, you got food in the beer.

Grover tries to get the Waitress' attention.

ISAAC

No!

Grover drops his arm.

GROVER

What's wrong?

ISAAC

I don't want to bother her. She seems irritable. A little distant. I think it's been a hard day for her. This might just set her over the edge. I want her to like me and this is better anyway.

Isaac tries to fish out the food.

ISAAC

It's like a piece of chicken wing or cheese fry. Look at it.

GROVER

Don't complain to me if your not going to return it.

Isaac swallows the beer and takes the food out of his mouth. Both of them are disgusted.

ISAAC

Let's keep this our little secret.

07
hrv
13

OMITTED

17
THRU
18

09

EXT. THE HOLE. THE PENGUIN - NIGHT 2

09

Isaac and Grover stagger outside. Across the street, The Hole is visible in all its splendor -- a long line, blinking lights.

ISAAC

That Kate's got sort of a Leather Tuscadero thing going.

GROVER

I'll give you ten bucks if you go back inside and kiss the bartender.

ISAAC

Fifty bucks.

GROVER

No, fifty bucks if you spit in his face and then say, Oh, sorry I thought you were someone else.

ISAAC

I wouldn't do that for a hundred.

A DECKED OUT GIRL passes by, smiles at them and goes in The Hole.

GROVER

Me likes what me sees.

Isaac goes to the door; ID checked, hand stamped, he enters. Grover follows. The BOUNCER, a student, wears trendy NY club clothes.

BOUNCER

You got some ID?

GROVER

Yes.

He fumbles through his pocket.

GROVER

Shit, I left it somewhere. Listen, I'm way over twenty-one.

BOUNCER

I need proof. You certainly look old enough, but you need proof.

GROVER

Where the hell did I leave it?

(CONTINUED)

29 CONTINUED:

BOUNCER

Gotta have id. Can't drink without
id.

Grover looks at him, annoyed by the unnecessary psychology
reference.

30 INT. THE HOLE - NIGHT 2

Danny, the bartender, takes orders. Friedrich orders for his
Date.

FRIEDRICH

Two Sex on Beaches!

Miami and STEPHANIE talk loudly over the din.

MIAMI

That's so weird, because I always
thought you hated me!

STEPHANIE

No, no, I was just afraid you though I
was a jerk.

MIAMI

No!

Skippy and Isaac converse with the Decked Out Girl.

DECKED OUT

And so this friend of mine got a big
hoop, you know, as a nose ring and one
day while she was running to make a
class, she got it caught in somebody
else's hair who was running the other
direction and it ripped half her nose
off.

SKIPPY

Well, there's also that dark side to
the nose ring.

Miami dances madly with a guy who dances embarrassingly stiffly.
Skippy grabs Isaac. Two ladies make out at the bar.

SKIPPY

Hey, look at this girl. God I'd like
to fuck the dickens out of her if you
know what I mean.

(CONTINUED)

30 CONTINUED:

ISAAC
with irony!
No, I have no idea what you mean.

VOICE #1 (O.S.)
Hey, Skippy, you fuck!

SKIPPY
Well if it isn't fuck suck ass shit
cock.

to Isaac!
That's Fish, he's pretty cool.

VOICE #1 (O.S.)
Whoa, you're outta control, man!

Isaac turns back to Decked Out Girl, but she is nowhere to be seen. Miami returns from the dance floor sweating.

MIAMI
There's an Eighties party in the
dorms!

SKIPPY
You have work to do as do I. Sweetie,
we shouldn't be out so late.

MIAMI
I'm going.

SKIPPY
You're right honey, I'm sorry I flew
off the handle just then.

They kiss.

31 EXT. THE HOLE - NIGHT 2

31

Grover stares in through the window. AMY, a girl made up to look much older than she is, moves next to him. She looks a little too much like Jane for comfort.

AMY
Wouldn't let you in either, huh?

GROVER
No, I lost my wallet.

AMY
I gave my fake ID to a friend and now
she's in partying while I'm out here.
You got fake ID?

(CONTINUED)

31 CONTINUED:

GROVER
No, I don't have real ID.

AMY
You're twenty-one?

GROVER
Two.

AMY
Wow. Old man river.

32 INT. DORM ROOM - AMY'S - NIGHT 2

32

The room is covered with Bob Marley, Einstein and Jim Morrison posters. Grover has joined Amy, CARL, LENNY, a guy playing a guitar and Another Freshman. They are smoking a bong. Grover is nursing a six-pack. He mumbles silently to himself as if trying to figure out something.

GROVER
Let's see, there was Josey...

Amy cuddles with him on the bed.

AMY
(shouting over the party
din)
That's heavy! You lost someone
important to you! Why didn't you go
to Prague? I hear it's incredible!

GROVER
Well, I think I -- It's over for us.

AMY
My boyfriend is at home in New Jersey
and all, but we're still together. So
he's going to come up next weekend and
two weekends after that and I'm going
to go down two weekends from now and
then three weekends after that. And
then Thanksgiving comes up pretty soon
and we'll see each other then again.
I guess it's a loopy situation, isn't
it?

GROVER
Long distance college relationship?
It'll never work.

(CONTINUED)

32 CONTINUED:

AMY

Cynic!

Lenny pets a hairless dog who bites his hand. Lenny tosses the mutt in anger.

AMY

Lenny, be careful! Davinci, are you okay?

She takes the dog in her arms and smothers it with kisses. Carl goes through Amy's CD collection.

CARL

Oh, can I borrow this?

LENNY

Who here's seen 'Betty Blue?'

AMY

Oh, I love 'Betty Blue!' It's my favorite movie.

CARL

Excellent flic.

AMY

(indicating Grover)
Hey, brooder, what's goin' on brooder?

LENNY

Thinkin' some intense thoughts, I'll bet.

He turns to the Jim Morrison poster.

LENNY

Why'd you have to die, Jim?

CARL

(singing)
Buffalo soldier, dred lock rasta!

EVERYONE BUT GROVER

Buffalo soldier...

Grover, in a drunken daze picks up the phone, dials a number.

33

INT. GROVER'S HOUSE - LIVING ROOM - NIGHT 2

Max is sitting next to a half-finished crossword. Half-packed boxes lie around him. He is punch drunk from lack of activity.

33

(CONTINUED)

33 CONTINUED:

A jig saw puzzle, with pieces missing, is on the table. Absent mindedly, he picks off a piece of wallpaper and breaks it apart. His eyes land on the puzzle, he fits the piece of wallpaper into the jigsaw. Lite FM plays "Africa" by Toto. He looks over at the bookshelf and reads the titles.

MAX
Heart of Darkness, As I Lay Dying,
Eichmann in Jerusalem, Inside The
Third Reich, Psychology textbook...

He begins to sing them.

MAX
In This Heart of Darkness, As I Lay
Dying, It's a Bleak House, Beyond Good
and Evil on a Psych textbook...

The PHONE RINGS. Max stops abruptly as if he's been caught doing something wrong. He picks it up.

MAX
Hello?

GROVER (V.O.)
Max, when Josey and the Pussycats were
in outer space, what was the name of
the puffy guy who flew?

MAX
Bleep Bleep.

34 INT. DORM ROOM - AMY'S - NIGHT 2

34

Another Freshman is gone. The Guitar Guy strums along as Carl and Lenny dance and continue singing "Buffalo Soldier."

GROVER
Great, thanks. It was really
bothering me.

MAX (V.O.)
You drunk?

GROVER
Yeah.

MAX (V.O.)
You got a message from your ex-
girlfriend.

(CONTINUED)

36 CONTINUED:

36

AMY

No. My uncle's a therapist and he wrote a note saying I was mentally unstable.

Grover nods.

AMY

I hope you don't mind I took my shirt off.

GROVER

Well, maybe just this once.

Amy sits next to Grover.

GROVER

I don't know Amy. I've recently been widowed.

AMY

Don't worry, I won't leave my boyfriend for you. It just seems like a college thing to do.

They embrace. Grover pulls away.

GROVER

Listen, Amy, I'll sleep over, but I won't sleep with you.

AMY

You pussy. Why don't you remove your skirt, woman.

Grover laughs. They kiss.

AMY

Come on, be romantically self-destructive with me. Otherwise you'll just regret it.

Grover takes her in his arms.

37 INT. GROVER'S HOUSE - LIVING ROOM - NIGHT 2

37

Max makes a face in the mirror. He wanders over to the coffee table and picks up Grover's wallet. He sings its contents.

(CONTINUED)

37 CONTINUED:

MAX
(Singing)
Grover's wallet, hello Grover's
wallet, Land of Video member, Visa
card, they approved zero credit rating
Grover for a Visa card, Trojan condom,
drivers license... I should learn to
drive.

He rises and goes to the mirror. He makes distorted faces in
the reflection.

MAX
(with a mousy voice)
Hello my friend, my little
friend... Max Belmont does nothing. I
do nothing.
(mimicking a
conversation)
'Oh, Max, what do you do?' I do
nothing.

FADE TO BLACK

TITLE: FALL SEMESTER

Over the title, a muffled, long distance answering machine
message.

FADE IN:

38 INT. GROVER'S HOUSE - ANSWERING MACHINE - NIGHT 2

38

We slowly circle the empty room as we listen to

JANE'S MESSAGE
Hi, Grover, it's me. I'm over here
right now futzing around Prague. How
are you? I always feel like I should
say something important when I call
long distance, but I can't think of
anything right now. Let's see... A
little man wants to use the phone I'm
on. Or I finally read "War and Peace"
which was good. Like that was a
surprise. Let's see... Oh, you'll
never believe how bad American coffee
is after you've been over here. Well,
bye. Bye.

39 EXT. CLAYTON CAMPUS - QUAD - DAY 3 39

Morning. Grover and Max walk across the quad. Grover goes over his paper resume. Random Freshman passes by.

RANDOM FRESHMAN

Hi.

GROVER

Do you know him?

Max shakes his head, mutters.

MAX

Stupid freshmen say hi to everyone.

GROVER

You beat off this morning?

MAX

Yeah, you?

GROVER

Yeah.

MAX

You know, I caught myself writing 'go to bed' and 'wake up' in my date book. As if they were two different events.

They pass the campus lawn. A huge banner reads, MEETING OF STUDENT MEDIEVAL CLUB as Two Knights battle in armor. A Maiden and Freddy, dressed as a jester, watch the activity.

MAX

What kind of job you going to apply for?

GROVER

I don't know. I need the money, but I'd rather not settle for anything small.

A Student puts up flyers on trees and lampposts. They both spot Skippy across the quad, running to class. Max grabs at Grover's resume, trying to get a look.

MAX

We're in Munton. There's only small in Munton.

GROVER

Yeah, but to settle...

Max snatches the resume from Grover and looks it over.

(CONTINUED)

39 CONTINUED:

39

MAX

Then you have to make this sound more impressive. This is ridiculous. 'drove a truck.' Be specific. Why'd you drive a truck?

GROVER

Delivered cheese.

MAX

What kind of cheese?

GROVER

What do you mean, what kind? Gouda, stilton, maybe.

MAX

That's fancy cheese. It wasn't American then?

GROVER

No, I think I delivered foreign cheeses. I just drove the truck.

MAX

I realize that. How 'bout--

Max thinks a minute

MAX

--responsibilities included transportation of gourmet cheese products throughout the Metropolitan area.'

Grover smiles, impressed. Max notes a flyer tacked on a tree that reads: COOKIE MAN: PRO LIFE?

MAX

Aha, see! You make fun of me, but look at this. There's something going on here.

40 OMITTED

40

41 INT. LAND OF VIDEO - DAY 3

41

Zach, the manager, wearing a "I'm Too Sexy For This Shirt" T-shirt, is sitting with Isaac. IKE and a Friend are searching through the stacks. A Video Store Worker is checking the returned videos.

(CONTINUED)

41 CONTINUED:

41

ZACH

So, you have to be ready at all times.
Like if someone wants a movie, you
have to tell them what section it's
in.

ISAAC

Sure.

ZACH

Like, if I said, 'Turner and Hooch',
you would say...?

ISAAC

Comedy.

ZACH

Well, close, we have a special section
for dog pictures. Dog Buddy Pictures.

ISAAC

I see.

ZACH

What are your influences?

41A INT. COFFEE HOUSE - DAY 3

41A

Somewhere. Grover is filling out an application. He is using
the wall to write on but his pen keeps drying up.

42 OMITTED

42

43 INT. COFFEE HOUSE - FLASHBACK #2 - DAY FB2

43

Grover sits alone at a table. Over at the counter, Jane takes
an order. She catches Grover's eye, and looks away.

Jane arrives at Grover's table. Both look nervous. A Guy at
another table unties Jane's apron strings. She reties them,
ignoring him.

JANE

Hi. How are you?

GROVER

Grover.

Pause.

(CONTINUED)

43 CONTINUED:

43

JANE
Umm, this is sort of weird, but I did think your story was okay.

GROVER
Oh, well... thanks.

Silence.

JANE
Well, while I'm here, I'd like to respond to a sarcastic remark you made yesterday in class. I couldn't think of anything clever to say then, but last night while lying in bed, I came up with a retort. When you said I might be perversely attracted to your story, I should have responded, 'I'm not attracted to so many spelling mistakes.'

Grover looks at her blankly.

JANE
I'm responding to your witticism now.

GROVER
Fourteen hours after I said it?

JANE
Yes.

GROVER
Uh huh.

44 INT. COFFEE HOUSE - FLASHBACK #2 - DAY FB2

44

MINUTES LATER

JANE
In my Biology class, I didn't raise my hand in the beginning so now forget it. You ever get that where you set a precedent in a class you can't break?

GROVER
You take Biology?

(CONTINUED)

44 CONTINUED:

44

JANE
Yeah, I was going to take Physics, but
it interfered with my Trig class.

GROVER
(baffled)
Trig? And you're an English major?
And you're aware we have no
requirements?

JANE
(smiling)
Yes, I'm aware of both, thanks, sir.

GROVER
Biology. I just can't see what it has
to do with anything, that's all, but--

JANE
Why? Outside of your major, what do
you take?

GROVER
(mumbling)
Umm. I take filmmaking ...and...and
wine tasting.

JANE
(with irony)
Wine tasting. Well, I guess we're
even then.

Grover smiles at her.

GROVER
Well, if I weren't jealous, I would
respect you.

CUT BACK TO:

44A INT. COFFEE HOUSE - DAY 3

44A *

Skippy carries a stack of books up to the counter. The cashier
turns to him. It's Grover. A Homely Freshman works with him.
Skippy is surprised, to say the least.

SKIPPY
What are you doing?

(CONTINUED)

44A CONTINUED:

GROVER

This was the best job on the bulletin board. Well, the most convenient one anyway.

SKIPPY

Well then, I'll have a double machiato with extra foam. I gotta run. I got Dinosaurs at two.

GROVER

That's a class? What happened to Scandinavian Lit or Ethics?

SKIPPY

There's So Much to learn out there, Grover... Oh by the way, while I'm thinking about it, I gave the loan department at the bank your name and number as a contact at a job I applied for and couldn't get.

GROVER

I did the same with you.

SKIPPY

Oh, yeah? Where do I work?

GROVER

Publishing house. Me?

SKIPPY

Bait shop.

GROVER

Why there?

SKIPPY

It sounds more realistic.

GROVER

You're making this job up. Why not do better than a bait shop. I don't want to work in a bait shop!

SKIPPY

Hey, I couldn't even get the job! You hired someone else!

45 OMITTED

45

46 INT. THE HOLE - NIGHT 3

46

The bar is in its usual swing. Max and Miami are talking. Friedrich approaches. He wears a "It's Sinatra's World, We Just Live In It." T-shirt.

FRIEDRICH

Are you going to the rally? You know racism spans the globe. From Howard Beach to Crown Heights we witness acts of hatred.

MAX

What does that mean? Howard Beach to Crown Heights...? That's like from the living room to the dining room we witness acts of hatred. Racism spans from here to the bar.

FRIEDRICH

So much anger.

Friedrich winks at Miami.

FRIEDRICH

Could I get you a jello shot, Miami? Grape?

MIAMI

Yeah, why not, I'll try one.

Friedrich goes to the bar. There is an awkward silence between Max and Miami.

MAX

Where's Skippy?

MIAMI

Friedrich's right, you guys really do all talk alike. Skippy says he's doing homework, but I think he just watches TV and drinks Colt 45. You know those big ones?

MAX

(matter of factly)
Yeah, I know 'em.

MIAMI

What's Grover up to?

(CONTINUED)

46 CONTINUED:

46

MAX

Well, he'd like us to think he's writing a novel, but we all know he just goes out and gallivants with freshmen women trying to relive Jane. If you want my Intro Psych analysis.

MIAMI

Who'd you take Intro Psych with?

MAX

No one. But I dated a girl who took it.

MIAMI

So, what are you doing here? Skippy said this bar makes you too nostalgic.

MAX

What else does he say?

MIAMI

Skippy has a lot of plans for our future. I don't think his idea about returning to school is such a hot one. He should get a job.

Max sips his drink and peruses the bar.

MAX

Look at these fucking people...

The following is seen through Max's eyes. Each Student speaks directly to the camera.

MAX

This sleaze for instance:

47 INT. THE HOLE - NIGHT 3

47

CLOSE - Male Sleaze Student #1

MAX (V.O.)

Basically I have no appreciation for movies but I'm going to be a film major anyway. Even though I can't grow a beard, I like to let what little hair I have sprout unevenly all over my face. My favorite movies are "2001" and "Apocalypse Now."

(more)

(CONTINUED)

47 CONTINUED:

MAX (Cont'd)

I hate anything Hollywood although
secretly I couldn't name you five
French directors.

CLOSE - Male Sleaze Student #2

MAX (V.O.)

I'm the guy girls like to hug--the
safe guy. I'll spend a night in a
girl's bed and nothing will happen--
we'll just lie next to each other and
chat. The girls feel free to tell me
all their secrets. Then comes the day
I profess my love to one of them and
she thinks I've gone mad. I'm a time
bomb ready to blow.

CLOSE - Female Sleaze Student #3

MIAMI (V.O.)

Just 'cause I slept with three guys
freshman week--I got this campus slut
image. So now I'm swearing off men.
I'll make you think you have a chance
and then I'll break the news to see if
you'll come back.

CLOSE - Male Sleaze Student #4

MAX (V.O.)

I'm the guy who likes to be real
chummy with the lunch ladies and the
janitor. I'll probably take a year
off at sometime, wash dishes in some
eatery and think I'm earning a real
American buck. I like to constantly
remind people that this isn't the real
world.

CLOSE - Male Sleaze Student #5 & Male Sleaze Student #6.

MAX (V.O.)

I'm the pot smoker of the group, the
rich kid who made friends by supplying
everyone with cheeb. I give them
drugs and they give me a personality.
I was a Dead Head for a year, but now
I like Lou Reed.

MIAMI (V.O.)

We all wonder if he's ever had a
girlfriend.

(CONTINUED)

47 CONTINUED: (2)

MAX (V.O.)

I'll make something up if it comes to that.

CLOSE--Sleaze Student #3 again.

MIAMI (V.O.)

Did I mention I like kitchy TV references? All you have to do is say Brady Bunch and I'm in stitches.

CLOSE--Miami

MIAMI

And these girls...

CLOSE--Sleaze Students #7 & #8 & #9

MIAMI (V.O.)

We're both art history majors and we're real cute. We'll probably work as cute gallery receptionists for a year, but then hopefully write in-the-know profiles on downtown artists for Vogue or Details.

MIAMI (V.O.)

But to be perfectly honest, anything past Impressionism kinda leaves us cold.

MAX (V.O.)

Give me a year I'll be taken to college court for date raping one of these two girls.

CLOSE--Sleaze Student #1 again.

MAX (V.O.)

I'm thinking of getting I HATE IT tattooed on the inside of my mouth.

CLOSE--Max

MAX

Asshole.

CLOSE--Sleaze Students #10 & #11

(CONTINUED)

47 CONTINUED: (3)

MAX (V.O.)

I'm the sort who grew up in the city,
went to clubs, wears all black, ripped
jeans and Doc Martens, likes
industrial music and pasted Absolut
Vodka ads on my door.

MIAMI (V.O.)

I'm a mid west girl who's never seen
a guy wear all black and I'm really
turned on even though he's an arrogant
asshole.

BACK TO SCENE

Miami is laughing, Max is still going, but running out of things
to say.

MAX

And this fool, who knows what he's
trying to swing--just another tattoo
and motorcycle, Mickey Rourke jerk
wad.

MIAMI

And what are you?

Max shrugs. Miami kisses him very suddenly. Max is stunned.
She smiles. Their eyes meet. They kiss again.

FADE TO BLACK

TITLE: MIDTERMS

Another muffled long distance message starts over the titles as
we

FADE IN:

48 INT. GROVER'S HOUSE - ANSWERING MACHINE - NIGHT 3

48

JANE'S MESSAGE

Hi, it's me again. I was in Poland
for a while, if you tried to reach me.
Ha ha, I'm making a long distance
joke.

CUT TO:

48A INT. JANE'S DORM ROOM - FLASHBACK #3 - DAY FB3

48A

Her voice travels over the image: Jane, in a cut-off t-shirt and panties comes over to Grover who sits on the bed. She bends down to his level.

CLOSE--GROVER

Jane writes on his forehead with a black marker. She writes: KISS ME.

CLOSE--JANE

Grover writes on her forehead. He writes: I LOVE GROVER.

They kiss.

JANE (V.O.)

Anyway, I went to one of Kafka's houses the other day, I found a coffee place where they know me by name and when I was in Poland, I took a trip to Auschwitz. I hope this is the right number. That sounds terrible, a trip to Auschwitz... I don't know. Well, bye.

CUT TO:

49 INT. GROVER'S HOUSE - GROVER'S BEDROOM - DAY 4

49

Grover is on the phone.

GROVER

(on phone)

Yeah...Yeah...I'm having some trouble writing. Yeah...yeah...Well, good. I mean, I'm glad it's not just me...Dad seems fine...Yeah, it's hard to tell on the phone... No, Mom, he seemed better, less depressed...No, I don't think you ruined his life, he'll recover...Me?...I'm having trouble focusing...My mind wanders...

50 OMITTED

50

51 INT. GROVER'S HOUSE - LIVING ROOM - DAY 4

51

Max mulls over a crossword puzzle. An unopened beer at his side. He hums "Banana Fanna" happily to himself. Isaac lounges on the couch, practically upside down, staring at the blank TV. He removes the remote control from his bag and turns on the TV, his eyes fixated.

MAX

So that's where that was.

ISAAC

Sorry, I don't know why I keep packing it.

Isaac channel surfs at a rapid pace. Max looks disdainfully at the TV.

MAX

If you want, I'll tell you what's on, I have the TV listings right here.

ISAAC

No, I get antsy and I like the surprise. I don't want to know what's on.

Isaac lies on the floor between the couch to the TV.

MAX

What is that you're doing?

ISAAC

I'm measuring the distance from the couch to the TV. Unbeknownst to us we've been sitting an inch or two too close. I'm about 5'4" and my head rests comfortable on the VCR when I stretch from the couch.

MAX

Don't you find all that television watching is a waste of time?

ISAAC

Yes, of course, but you're doing the crossword which is just as much a waste if not a bigger one.

(CONTINUED)

51 CONTINUED:

MAX

Yeah, but at least I'm thinking of words and roots of words and sometimes in Latin. A waste of time, yes, a bigger waste of time than TV, no.

52 INT. GROVER'S HOUSE - KITCHEN - DAY 4

Grover comes into the kitchen, pours himself some coffee.

GROVER

Who beat off today?

He peers into the living room. Both Isaac and Max's hands go up sheepishly.

ISAAC (V.O.)

Grover, how's your Dad?

GROVER

That was Mom.

ISAAC (V.O.)

Oh, how is Julie?

MAX (V.O.)

Isn't it bad enough to be whipped by your own mother. You have to have this wussy relationship with Grover's. You are a jackanapes.

53 INT. GROVER'S HOUSE - LIVING ROOM - DAY 4

MAX

Listen, can we skip the pleasantries and finish our conversation?

Grover comes to stand in the door to the kitchen.

GROVER

Max, can I ask you--?

ISAAC

I watch TV with a critical eye. If I get sucked in, I always change the channel.

MAX

Is it plural, is it abbreviated?
These are the questions.

(more)

(CONTINUED)

53 CONTINUED:

53

MAX (Cont'd)
Your attention span is about a quarter
of a music video.

ISAAC
Well, videos have some dull parts.

Grover, uncomfortably, turns to Max.

GROVER
Did you screw Miami?

MAX
What? How did you know? Isaac.

ISAAC
I thought he knew.

MAX
No, I just told you. Out of guilt.
We've developed such a weak, pathetic
familiarity, talking to you is like
talking to myself.

GROVER
The operative words in this situation
are weak and pathetic. What are we
supposed to do with this information?
I don't want it.

MAX
Well, give it back then.

Grover can't help but ask:

GROVER
What was she like?

54 INT. GROVER'S HOUSE - LIVING ROOM - DAY 4

54

The front door opens. Skippy enters. Skippy wears an ascot and smoking jacket. Miami follows. The sight of her sends a blush to Max's face. He cracks open his beer and shifts uncomfortably in his seat.

SKIPPY
Max, what's up, I haven't seen much of
you.

MIAMI
Hi.

(CONTINUED)

54 CONTINUED:

54

Max weakly waves. Miami wanders, looking at books. Max is clearly distracted by her. Isaac changes into a Land of Video T-shirt. Grover watches from the kitchen counter. Skippy reads the alumni magazine.

SKIPPY

Max, I'll give you fifty bucks if you expose your bare ass to Miami.

Max smiles weakly.

SKIPPY

A hundred.

MAX

Skippy, I'll give you fifty bucks if you shut the fuck up.

GROVER

(re: ascot)

What the hell are you wearing?

Skippy looks at himself obliviously.

SKIPPY

What?

Isaac interrupts.

ISAAC

The crossword words are not real, they're inventions. Alar, abed, eaves, tines, epee. How many times do you have to see aloe in a puzzle?

Max watches Miami, who circles the room and moves in back of him. Grover sips his coffee, eyes on Skippy. Silence until Skippy addresses Grover. Max talks to Isaac. Everything overlaps. Miami continues to hover above Max.

SKIPPY

Oh, Grover, I was telling Miami, this class was amazing. I would never have known these things--you know for years I've been saying, brontosaurus.

GROVER

Me too.

MAX

TV's Alien? Blank, L, blank.

(CONTINUED)

54 CONTINUED: (2)

54

ISAAC

Alf.

MAX

Thank you.

SKIPPY

It's wrong. It's apatasaurus.
Brontosaurus is a complete
misconception.

MAX

That class is a complete
misconception.

Max takes a swig of his beer which dribbles onto his shirt.

SKIPPY

I feel like a student again. It's
nice to get grades, to know how I'm
doing.

MAX

I'll tell you how you're doing, you're
getting a D-minus along with the rest
of us.

Grover glares at Max. Skippy still flips through the alum
magazine. Max tosses an empty can at the garbage, but it hits
a desk lamp sending it crashing to the floor. Miami laughs.
Grover, pissed, goes to clean it up.

MIAMI

Smooth, Ex Lax.

SKIPPY

Oscar Kaplan sold a screenplay.

GROVER

That talentless fuck.

SKIPPY

And Juliet Adamo works for Trees For
The Future. Milton Dasher is in law
school. Oh, Isaac Cohen is in
graduate school for mechanical
engineering in Milwaukee.

They all look at Isaac who is playing with his bare stomach.

(CONTINUED)

54 CONTINUED: 3

54

ISAAC

I should've sent in the updated report: Isaac Cohen while sitting through his umpteenth hour of cable television choked on a cheese fry and expired immediately. He was currently living at home and working in the Land of Video.

SKIPPY

I think we have to start using more useful knowledge in our conversations and trivia games. Because otherwise our minds will grow stale.

MAX

Oh, do you?

Miami peers over Max's shoulder at the crossword.

MIAMI

I think 4 Down Surrealist is Arp not Ray because 12 Across is definitely Ed Asner.

Max takes a second look and mutters:

MAX

Thanks. Of course, Arp and Asner.

SKIPPY

Max, this is for you: the topic is philosophy. Can you name me three deconstructionists that start with the letter D?

MAX

Yeah, Dickweed, Dicksuck, and Paul Deman. How are you Miami?

Miami, also flustered, rambles.

MIAMI

Oh, Max, you know Lois from our Art History class last year, well Lois is failing American History and Mrs. Eisenstadt sent her a note saying that she has to go to every remaining class if she wants to pass.

Max nods, unsure of what to make of that information.

(CONTINUED)

54 CONTINUED: (4)

54

SKIPPY
Is that so, sweetie? I don't think Max really cares about Lois' pass fail status! Grover, so Jane's working for some novelist out there, huh? Doing research.

This is news to Grover, who blanches.

GROVER
Who? What research? Who?

SKIPPY
I don't know, I heard it from a friend of Miami's. Some Czech prof, big shot, prizes and everything, has taken her as an assistant.

ISAAC
Off to that faraway Land of Video.

MAX
I'll leave with you. I'm gonna eat.

Miami turns to Skippy, angered. Grover is evidently hurt. He takes the bit of broken lamp he was cleaning and tosses them back on the floor. He's furious.

GROVER
Shit, what the hell are we doing?!

MIAMI
Uh, Jack, maybe Grover doesn't want to hear Jane's progress report!
(to Grover)
Sorry.

GROVER
(mutters)
Typical.

SKIPPY
(ironic)
Well, I'm certainly concerned that Lois passes History. You think people wanna hear that ridiculous info?

Miami gives him a stern stare. Grover is shocked.

SKIPPY
I'm sorry I flew off the handle there.
Sorry Grover.

(CONTINUED)

54 CONTINUED: (5)

54

Max gives Miami a last look before he and Isaac exit. Skippy turns to Grover.

SKIPPY
Have you seen much of Max? he never seems to be around anymore.

GROVER
I hadn't noticed. I don't know.

Grover sighs and peruses the messy room. He looks saddened.

55 INT. LAND OF VIDEO STORE - DAY 4

55

Ike and his friend carry a stack of videos up to the desk. The Video Store Worker puts videos back on the shelves. Isaac is checking to see if all the returned videos are rewound.

IKE
(to Zach)
Do you have Dr. Giggles letter boxed?

Zach points.

ZACH
Insane Doctors right next to our Terminal Illness section.

Zach is wearing a shirt reading, "This Is Not A Bald Spot, It's A Solar Panel For A Sex Machine." He is particularly wound up today.

ISAAC
Aha, this bastard wasn't kind, didn't rewind and now, mister, you'll get fined.

ZACH
When I make my movie, they're going to have a hell of a time finding a category for it. Did I tell you about my movie?

ISAAC
Yes.

Zach lights up, excited to tell it again.

(CONTINUED)

55 CONTINUED:

55

ZACH
It's changed a bit. Now, it's about
a guy who lives with his mother and
they sort of fall in love--it's going
to be real shocking, like Lolita.

ISAAC
In Lolita they weren't blood
relations.

ZACH
Well, I'm doing something else then,
aren't I? And I'm going to play with
gender roles.

Zach peruses the store sections.

ZACH
(decidedly)
I guess they would put it in Off-Beat.

ISAAC
Or Way Off-Beat.

ZACH
See, you're shocked. They'd have to
invent a section for my movie.
That'll be neat when I do make my
movie and it comes on video, you and
I can see who rents it. Hey, we could
watch it here on the TV.

ISAAC
You plan to still be working here even
after you make a motion picture?

ZACH
True, I may not be here then.

56 INT CAFETERIA - DAY 4

56

The refectory is not very crowded, most people have already
eaten lunch. Friedrich is trying to get his motorcycle in the
door. A LUNCH LADY shakes her head. Freddy, still dressed as
a jester, and Danny, dressed as a knight, finish their meal.
Several other Students do the same. A Janitor cleans up.

Max takes his tray up to the serving counter and addresses one
of the two Serving Girls.

(CONTINUED)

56 CONTINUED:

56

MAX
I can't believe I'm doing this. I
hated this food when I went here and
now I'm back by choice. Umm, I'd like
some more pasta and a potato.

The serving girl looks flustered. It's Kate. She wears a lot
of make-up and has her hair up with a clip. Though she wears an
apron, it seems to have been designed by Kikit.

KATE
I can't give ya both. One entree per
person.

MAX
Potato is an entree?

KATE
Yeah, it's all some people eat.

MAX
Since when is potato an entree? When
I went here, you could get two
potatoes sometimes and an entree.

KATE
Things've changed, ya know, cut backs.

MAX
Couldn't you just bend the rules a bit--

He reads off her name tag.

MAX
--Kate

KATE
No, actually, I couldn't. I'm not a
student, I could get fired. You're
Grova's friend right?

MAX
Yeah. Oh, you're the girl.

KATE
Yeah.

Kate gives a little wave.

MAX
This is your job?

(CONTINUED)

56 CONTINUED: (2)

56

KATE

This is my job.

Max reluctantly walks around in a circle as if he's coming back for the first time.

MAX

Could I have a potato, Kate?

KATE

Yeah.

She gives it to him and laughs.

57 INT. DORM ROOM - STEPHANIE'S - DAY 4

57 *

Grover and Stephanie screw on her futon. She's on top of him, her face cocked back. Grover watches her, then grimaces. She looks down with concern.

GROVER

I think I pulled something.

CUT TO:

58 INT. COFFEE HOUSE - FLASHBACK #4 - DAY FB3

58 *

Jane and Grover sit across from each other, fully engaged in conversation. Jane, unconsciously, tears her napkin into little balls.

Two cups of coffee steam in front of them. Jane takes a sip of her coffee. She stalls, seeing that Grover is not touching his.

JANE

What's wrong?

GROVER

Nothing, it's just that you gave me a black cup. I can't drink coffee out of a black cup.

JANE

Uh huh.

GROVER

It's all that black. It's too black, I can't see the coffee. I like to see what I'm drinking.

(CONTINUED)

58

CONTINUED:

53

JANE
Yeah, I don't like raisins. It's
funny, my mother used to make me eat
them even though she knew I hated
them...

There's a pause. Jane realizes her story wasn't as funny as she
remembered.

JANE
The End.

She reaches into her pocket and hands Grover fifty cents.

JANE
Here. Fifty cents.

GROVER
What's this for?

JANE
My raisin story. If I tell a bad
story, I like to pay people for their
time.

Grover takes the coins, baffled.

GROVER
I liked the story. It was short, but
I liked it. Especially the part about
your mother.

JANE
(smiling)
Did you?

GROVER
Yeah. I'll just take a quarter.

Grover grabs Jane's retainer and plays with it, realizes what it
is and hands it back to her.

JANE
You want that?

GROVER
No, it's okay.

They sit now, more relaxed, engaged in conversation.

(CONTINUED)

58

CONTINUED: (2)

53

JANE

My parents still like to visit here.
You'd think they'd be sick of it after
four years.

GROVER

Your parents are still together?

JANE

Yeah.

GROVER

Woo.

JANE

What's woo?

GROVER

That's so weird. Mine too. All my
friends, well not Isaac, his father's
dead, but Max, Skippy, all of them are
children of divorced parents.

JANE

I guess we're weird then.

GROVER

My parents barely exist. Last time I
saw my father he was like the parents
in 'Peanuts.' Like Charlie Brown's
mother and father. Just legs and
sounding like, 'Wa wa wa wa.'

Jane smiles and shrugs. She jots something on her notepad,
Grover leans over to see what it is, she puts her hand over it
and puts it away.

JANE

Yeah? Huh. I always thought my
mother and father were advocates of
the trickle down method of parenting.
Their parenting reflected the Reagan
years, it looked good to a lot of
people, but I'm paying for all the
neglect now.

Grover searches for a presidency his parents could be like.

GROVER

I guess my parents have a sort of
Lyndon Johnson feel to them.

(more)

(CONTINUED)

58 CONTINUED: (3)

53

GROVER (Cont'd)

As if there was no satisfactory reason
why they became parents. Like they
were just next in line for the job.
I don't know, they fight a lot, but
they'll never split.

CLOSE--JANE

JANE

I wish this year would go on forever
sometimes.

CLOSE--GROVER

GROVER

I know.

CUT TO:

59 INT. DORM ROOM - STEPHANIE'S - DAY 4

59

Grover looks at her walls. An American Indian rug, Doisneau's
The Kiss, Keith Haring's Free South Africa poster.

GROVER

(re: Haring poster)

They're free.

Stephanie nods and sits cross legged at a burning candle. Her
finger catches the flame and she quickly withdraws it. She
indicates for Grover to join her. He sits across from her.

STEPHANIE

This song always reminds me of you.
It's my favorite.

She reaches over and presses Play on the tape deck. Cat
Stevens' "Wild World" plays. Grover rolls his eyes, grows more
confrontational.

GROVER

What's with all you kids and
favorites?

STEPHANIE

What do you mean?

(CONTINUED)

59 CONTINUED:

59

GROVER

'Cat Stevens is my favorite.' Nothing is your absolute favorite. It's impossible. Cat Stevens sucks. You cannot like him.

STEPHANIE

I can't?

GROVER

No. It's just too obvious. It's like the Mona Lisa being your favorite painting. Or Catcher In The Rye being your favorite book. They're everyone's favorites. We've all agreed these are good things. Go! Go and seek out the new!

Stephanie starts crying. Grover stands.

GROVER

Oh, stop it. You're a child.

STEPHANIE

I'm trying. I'm trying. I bought that Leonard Cohen tape. I'm trying.

GROVER

Well, you're not trying hard enough.

STEPHANIE

(screams)

What do you expect from me?!

Grover realizes how unfair he's being.

GROVER

I think I should leave.

FADE TO BLACK

TITLE: ONLY ONE MONTH UNTIL CHRISTMAS VACATION!

The sound of a tape rewinding as we

FADE IN:

60
61

OMITTED

60
thru
61

62

INT. GROVER'S HOUSE - ANSWERING MACHINE - NIGHT 4

62

JANE'S MESSAGE

I feel stupid calling again. I wish
someone would pick up or call or
something. Max, are you there? Doing
a crossword? I have this fear, you're
all around the machine
giggling... Grover, I want to--

Grover's hand comes down and turns off the machine.

63

INT. GROVER'S HOUSE - KITCHEN - DAY 5

63

Grover is making grilled cheese sandwiches. His Dad sits in
silence in the livingroom. He stares out the window at the car,
an old white Volvo. Grover's Dad is very tall, with a pale
complexion, wears an old Italian cardigan, and wide whale cords.
He's starting to put on weight and his eyes look quite sad.

DAD

This is going to be a tight year. The
separation is costing much more than
I anticipated. You know, Ellen has
this property...

GROVER

Car still there?

DAD

I'd feel more comfortable if we sat by
the window, so I can see the car.

GROVER

Right, I forgot.

DAD

How's Jane?

GROVER

Still in Czechoslovakia.

DAD

You mean, the Czech Republic.

GROVER

Yeah, I guess I do.

DAD

Czech or Slovakia? You gotta read the
paper Grover.

(CONTINUED)

63 CONTINUED:

GROVER

In college I didn't get much chance to read up on things.

DAD

Why aren't you with her?

Grover comes in from the kitchen carrying the sandwiches.

GROVER

(indicating car)

Is that everything you own?

DAD

Yes, give or take some things in storage.

They both look at the car.

64 EXT. CLAYTON CAMPUS - QUAD - DAY 5

64

Grover and his father walk across campus. Joggers pass them on the path.

DAD

I started to run, but I threw out my back. Beautiful campus here.

Dad breaks a flower off a bush and breaks it apart.

DAD

I was thinking of things to help you write. Unblock. I liked that one story you sent me last year. The one about you and your mother. Tell your mother, we still need to settle the phone bill for last May.

GROVER

Fine.

DAD

I think probably if your math scores were better you could've gotten into Brown.

Grover nods.

DAD

I'm moving in with Ellen. She's got this great place in Cyster Bay.

(more)

(CONTINUED)

64 CONTINUED:

64

DAD (Cont'd)
Beautiful grounds, on the water,
grotto pool.

GROVER
So, you're officially divorced?

DAD
No, legally separated. A divorce is
a little expensive for us right now.
You know, I think the fact that you
were still in school sort of kept us
together.

GROVER
Well, good, I guess.

Dad leans down to tie his shoelace.

DAD
It's tough, as I'm sure you know...
It's tough dating women.

GROVER
(dismissive)
Mm hm.

DAD
Before Ellen, right after your mother,
I went to bed with this woman and--

GROVER
Dad, I'm not really ready to accept
you as a human being yet. The idea of
you and Mom is disgusting enough, but
you and another woman...

DAD
I mean I'm fifty-six years old and
I've got to use a condom again, it's
crazy...

GROVER
Dad, Dad, stop!

DAD
You know, by the time you get the
thing out of the package you lose your
erection. It's...

GROVER
Dad, Dad, Dad, Dad, Dad, Dad!

(CONTINUED)

64 CONTINUED: (2)

64

Dad laughs.

DAD

Sorry. The adjustment to living without your mother has been wearing on me. I think I have to get a little better at adjustments. Your mother is better at it than I am. She seems to be doing okay, is that right?

GROVER

Yeah, she seems good. But from what I can tell, this was all her decision.

DAD

It's just that I hate to compromise. Find a balance.

Grover nods.

65 EXT. CLAYTON CAMPUS/STREET - DAY 5

65

Dad and Grover stand around dad's car, saying good-bye.

DAD

Anyway, I thought you might be interested in moving into my apartment in the Village. There's a nice coffee house on the corner, lots of writers. Until you're ready to get on your feet.

GROVER

I'm not interested in the coffee house thing. That's stupid.

DAD

Well, you don't have to go there. I'll leave the cable in, you get all the Knicks games. It'd only be until next summer, because I'd like to try and rent it then. Ellen used to work at the New Yorker, I'll bet she could get you an internship or something, if you're interested.

GROVER

I'll think about it.

DAD

Ellen likes you a lot.

(CONTINUED)

65 CONTINUED:

Grover can't help but smile.

66 EXT. KATE'S HOUSE - NIGHT 5

Kate and Max come down the stairs of her house. It is their first date; Max seems uncomfortable, fidgety.

KATE

So, ya wanna take my car or yours?

MAX

I don't have a car. I don't drive.

KATE

So ya wanna take mine?

MAX

Yeah, that sounds good.

67 INT. DORM ROOM - MIAMI'S - NIGHT 5

Her room is very typical of a college room. On her wall is: Andrew Wyeth's Christina's World, Robert Doisneau's The Kiss, James Dean... Pictures of her family and camp and high school friends are pasted on the white walls. A picture of Skippy in a heart shape frame sits on the desk next to the computer.

Miami sits at the computer typing a paper. She wears reading glasses and looks very stressed. Skippy is on the bed with a beer, one eye closed, and staring at his finger.

SKIPPY

I can see through my finger. I have x-ray vision. I can see through my finger.

MIAMI

Shit! I can't write this.

SKIPPY

What's the topic?

MIAMI

The role of the media during the Gulf War. Male anchors versus female anchors. I'm trying to make a point that the women were always so accustomed to smiling during regular news shows that in such a serious situation, they--

(CONTINUED)

67 CONTINUED:

She looks over at Skippy, who is now playing with a camera, pointing it at things in the room.

SKIPPY

Did these posters come with the room?

MIAMI

Why ask me if you're not going to listen? You don't care, do you?

SKIPPY

No, honestly, I don't.

Skippy holds the camera up to Miami. She is a little disarmed having the camera pointing at her. She removes her glasses.

SKIPPY

You know, I was thinking, maybe you should apply to graduate school in California, I always wanted to go there.

MIAMI

(bored)

Why don't you apply to grad school in California?

SKIPPY

Or that.

MIAMI

I don't know about things, Jack.

SKIPPY

What don't you know?

MIAMI

Can we admit some lies we may have told each other?

SKIPPY

Oh, man, what a question.

MIAMI

I...fooled around with someone else.

Skippy clicks the camera, takes the picture, then drops the camera. It dangles around his neck. He does not change his calm expression.

SKIPPY

I don't know what to do.

(CONTINUED)

67 CONTINUED: (2)

MIAMI

I'm sorry. It was weeks ago. At The Hole.

SKIPPY

I have a tremendous heat running through my body.

He raises the camera and takes her photos as he talks.

SKIPPY

This is not something we do. We leave those sorts of things to other relationships. You know, any of my friends would have some other deep dark secret to break your heart in return, but I honestly have none. I can't say that summer you spent in Paris, I went out with numerous girls. I can't say that because I would be a liar. I have never kept anything from you, I have always been here with you. And you go ahead---

(realizing something)

--at The Hole! You made out with someone in the FUCKING BAR?!

MIAMI

The details are not important.

Skippy kicks over the fan and starts to strangle the neck of the duck lamp.

SKIPPY

This is my school! I'm a goddamned person here. You have to embarrass me in front of these people who...looked up to me, saw me as some lucky fucking guy!

MIAMI

No one gives a shit. These are not people who even know you, they're freshmen and sophomores who have never heard of you nor care to.

SKIPPY

Push your hair out of your face.

Miami follows his instructions. He takes another picture.

(CONTINUED)

67 CONTINUED: (3)

 SKIPPY
 calmed suddenly.
 That will look very pretty.

 MIAMI
 Will it?

 SKIPPY
 Yeah, that'll be lovely.

67

68 EXT. STREET/PIZZA HEAVEN - NIGHT 5

Kate stops to back into a parking space. They're outside Pizza Heaven.

 KATE
 Pizza good?

 MAX
 Whatever you want. What do you want
 to do?

 KATE
 I don't care. Whadya wanna do?

 MAX
 Anything's fine.

 KATE
 Well, I don't care.

 MAX
 Whatever. Pizza.

A pick-up pulls into their parking spot, front first. Kate sees this in the rear-view mirror.

 KATE
 Look at this suck wad.

She leans her head out the window.

 MAX
 What are you doing?

 KATE
 What a suck wad.

Kate gets out of the car and screams at the Hugely Muscular Local behind the wheel of the pick up.

(CONTINUED)

68

68 CONTINUED:

68

KATE

Hey, joka, get outta my spot! What's
ya fuckin' problem ya suck ass! We
were here first.

The bumper sticker on the pick-up reads, "I'd Rather Be Bow
Hunting." Max, who hunches behind his seat, peers out the
window and makes eye contact with the bowhunter.

KATE

Hey, get out ya jerk wad! Scat! Scat
ya motha!

MAX

(sheepishly)

This is fine. Kate, let's just park
here. This is good.

KATE

Ya wanna fight me, I'll break ya
fuckin' legs!

Kate reaches into the back seat and pulls out a tire iron.

MAX

This shouldn't be done. This guy
would rather be bow hunting. Don't
upset him, because he'd already rather
be bow hunting and any additional
aggravation--

KATE

I'm gonna smash that car and break his
fuckin' legs.

The guy starts to pull out of the spot.

KATE

Ha, the chicken shit.

Kate gets back in the car. Max turns to her, suddenly pleased.

MAX

Hey, he's leaving.

KATE

(modest)

Yeah.

69 OMITTED

69

70 INT. DCPM ROOM - MIAMI'S - NIGHT 5

70

Miami is pacing the room frantically.

MIAMI

You're a failure. Your big idea about learning--you haven't done a stitch of reading. You get on my case about my studies--

SKIPPY

God, I begged you to stay on Prozac.

MIAMI

You just used me so you could come back to school.

SKIPPY

'Cause I could care less about your stupid classes--' Is GI Joe a safe doll to give the kids at Christmas' or 'What is the effect of TV weather men on society' crap.

MIAMI

Shut up.

SKIPPY

Your Technology, Society, Media, Women and their Gender in the Home class can suck my dick. Dinner table conversation should not be a major.

MIAMI

(frustrated)

You were a film major. Get out! If I look at you any longer, I'll scratch your fucking eyes out. Get out. You're such a chump.

71 EXT. KATE'S HOUSE - NIGHT 5

71

Max is saying good-night to Kate at her porch. He points up at the roof.

MAX

You got nice eaves on your house, there.

(CONTINUED)

CONTINUED:

KATE
Eaves. Oh, ya do the crossword too.
huh?

MAX
(embarrassed)
Yeah.

Pause.

MAX
(aware of the cliché)
Well, I had a nice time--

KATE
Yeah. Ya know my birthday's tomorra.

MAX
Oh, really, that's terrible.

Kate frowns in confusion.

MAX
That's just the worst. Now, I won't
know what to get you. If I get you a
big gift, it's like I'm
overcompensating, coming on too
strong. If I get you something small,
I look cheap. I've inherited a
tragedy. It's like a venereal
disease, a birthday at this point.

KATE
I don't know why everything is always
so glum with ya at first. Potatas,
racin', toppin' on a pizza. I like
birthdays. I'll be seventeen, and I
like that.

Max's permanent scowl turns slightly upward. He begins to show
signs of what might be a smile.

MAX
Seventeen? Wow. Now you can read
Seventeen magazine and finally get all
the references.

KATE
So it's not bad. I wanna be olda and
it's not a disease.

MAX
Well, may you see seventeen more.

(CONTINUED)

71 CONTINUED: (2)

Kate sticks out her tongue. Max kisses her.

KATE
I'll only go ta first with ya tonight.

72 INT. GROVER'S HOUSE - GROVER'S BEDROOM - NIGHT 5

Grover sits at his computer. The screen is blank except for the sentence, "Tomorrow, my father..." Glossy eyed, he changes fonts, puts the phrase in italics, cuts it, pastes it... Grover rises, walks around the room clicking a ball point pen really quickly. He spins his globe, stops it, checks where his finger is.

GROVER
Ahh, Yemen.

He sits back down. He lifts his mattress and takes out a Playboy. He starts to unbuckle his pants, and then reconsiders. Suddenly he grabs his coat and rushes out.

73
thru
74 OMITTED

73
thru
74

75 INT. THE HOLE - NIGHT 5

Grover talks with CHARLOTTE, yet another freshman girl. She speaks every sentence as if it's a question.

GROVER
So you should read Swann's Way and then Swann In Love.

CHARLOTTE
I was thinking the other day, in my Intro to Psychology class about you giving me things and wanting me to be a certain way. I think maybe, you want to recreate your ex, Jane in me. This is called transference.

GROVER
Thanks for the free session.

CHARLOTTE
I don't mind.

Stephanie walks by, glares at Grover. As she passes, she gets her hair caught on Charlotte's necklace. They untangle and she slinks away. Grover turns and orders another drink. Isaac enters the bar. Grover and Isaac make eye contact.

(CONTINUED)

75 CONTINUED:

Isaac is about to say something, but Grover gives him a "Don't ask" look. Isaac walks on as if he doesn't know his friend.

CHARLOTTE

I've seen that guy around campus, but I have no idea what he does here.

76 INT. DORM HALL - CHARLOTTE'S - NIGHT 5

Grover and Charlotte kiss messily. Charlotte opens the door and flips on the light. Her roommate, AUDRA and Friedrich are fucking on Audra's bed. Their two toned bodies are quite athletic. Charlotte and Grover can't help but be intrigued. They watch for a while. Friedrich has Audra's ankles in his fists as he goes about his business. Grover and Charlotte shut the door and let them finish.

76A INT. DORM ROOM - CHARLOTTE'S - NIGHT 5

Charlotte opens the door and flips on the light. Audra and Friedrich are now tucked in a single bed reading Curious George. They look as hip as one could in bed.

CHARLOTTE

(under her breath)

Fuck.

AUDRA

Oh, I guess I forgot to put the note on the door.

CHARLOTTE

Grover, this is my roommate, Audra.
(in a loud whisper)
She's such a bitch!

AUDRA

Hey Grover.

FRIEDRICH

Friedrich.

GROVER

Hi. I think we've met.

FRIEDRICH

Oh, really?

CHARLOTTE

Reading Confused George again?

(CONTINUED)

76A CONTINUED:

AUDRA
Curious George, Yes.

CHARLOTTE
Good, good.
(to Grover)
Do you want to lie down?

She indicates her bed, a single mattress up against the wall, only about three feet from Audra and Friedrich. They practically step over the couple to get into Charlotte's bed.

77 INT. DORM ROOM - CHARLOTTE'S - NIGHT 5

Ten minutes later.

The room is mostly black. We can make out two shadowed figures, uncomfortably moving around on the bed.

CHARLOTTE
Oww.

GROVER
Are you okay?

CHARLOTTE
Yes, yes.

The figures stop for a moment.

CHARLOTTE
Do you have anything? Protection, I mean. I know it's a silly question, but...

GROVER
I might, hold on. Where are my pants?

We can hear stifled GIGGLES coming from Audra and Friedrich.

GROVER
Oh, no, I don't have my wallet.

CHARLOTTE
Oh no. Audra are you still awake?

AUDRA
(while laughing)
No.

CHARLOTTE
Do you have any condoms?

(CONTINUED)

CONTINUED:

AUDRA

Let me see.

The lights blare on. Audra, topless, is looking around the room in her underwear. Friedrich, also naked, lights up a joint. Grover lies in bed, red from tremendous embarrassment.

FRIEDRICH

You ought to be more prepared, Grodin.

Grover rises from the bed. He tries to play along.

GROVER

I hate to put you through all this trouble for a silly little condom.

CHARLOTTE

We'll find something.

GROVER

I'm going to look for my wallet in the hall.

Grover backs up slowly, kicks over a bong--the brown water spills on the rug, slowly soaking in.

FRIEDRICH

Oh, man!

Charlotte jumps out of bed. She and Grover are in T-shirts and boxers, a contrast to the two strapping naked bodies in front of them.

CHARLOTTE

Maybe you left your wallet at home?

AUDRA

Here's a condom, but it might be pretty old.

Grover is incredulous. What has he gotten into?

73 INT. DORM HALL - CHARLOTTE'S - NIGHT 5

Grover trudges along. Charlotte catches up to him.

CHARLOTTE

Grover!

Grover turns around, his face drops.

(CONTINUED)

73 CONTINUED:

CHARLOTTE
I want to apologize. I know you hated
it. Audra and I have a rule and she
wasn't supposed to be there. And
Friedrich, I mean, he just thinks he's
the shit and he is so not.

GROVER
Listen, Charlotte--

CHARLOTTE
So, I'm sorry.

Danny, still dressed as the knight, stands outside a door
knocking.

DANNY
Come on, we have a battle to go to!

Freddy peaks his head out the door, freshly showered.

FREDDY
I'm coming! Give me a fucking break!
Jesus!

GROVER
Forget it.

CHARLOTTE
Don't walk away. I'm apologizing!

GROVER
I don't care. And I don't give a fuck
about Friedrich. He's a child.
You're a child. I don't mean that in
a bad way, but this life you
live...I'm not interested in it. So,
you see, when you tell me about it, my
mind floats around-- I think of lyrics
to songs or whether or not I can name
all the Supreme Court justices,
anything, but what you're saying. I
know you can't help it, so don't be
sorry. You're not malicious, you're
lost.

CHARLOTTE
You're only two years older than me.
My parents are forty-eight and fifty-
one.

(CONTINUED)

78 CONTINUED: (2)

GROVER
Yeah? Do your parents like to fuck
with another couple in the bed next to
them?

CHARLOTTE
You are obviously very hostile. You
do not know me. May I recommend
campus counseling?

GROVER
I'm not a student. I don't qualify.

CHARLOTTE
Aha! Exactly. Well, then how 'bout
fucking off?

GROVER
That sounds great.
(repeating)
How 'bout fucking off.

Charlotte walks away. Grover stands there nodding. He knows he
lost that fight.

FADE TO BLACK

TITLE: FINALS

A different message plays this time as we

FADE IN:

79 INT. GROVER'S HOUSE - ANSWERING MACHINE - NIGHT 5

GROVER'S DAD'S MESSAGE
Grover, I need to know if you're gonna
stay in my apartment otherwise I'll
rent it...Call me, Knicks in trouble.

80 INT. THE PENGUIN - DAY 6

It's late afternoon. We MOVE slowly across a group of tables.
College students and even teachers have now discovered this bar
and occupy most of its tables.

We MOVE slowly across a group of tables. College students and
even teachers have now discovered this bar and occupy most of
its tables. We catch different pieces of conversation from each
table as we PASS.

(CONTINUED)

30 CONTINUED:

BAR STUDENT #1

(deadpan)
There is a certain laughability to Kant. Sure he's valuable in certain ways, but you have to admit there is a laughability to him.

We move to and adjoining table. Two TEACHERS sit.

BAR TEACHER #1

Is it me or does Bankrupt come up more often on Wheel of Fortune now?

We move to yet a third table.

DANNY

(to Freddy)

I see you as Braque to my Picasso.

We CONTINUE until we reach Grover, Skippy, Max, and Isaac are squeezed into a table in the back. Kate sits with them.

SKIPPY

Okay, can you name me ten European capitals?

MAX

Can it Skippy.

ISAAC

Yeah, Skippy, what kind of triv master are you?

KATE

Okay can ya give me the names of all nine of the Friday The Thirteenth movies?

ISAAC

Ding.

MAX

Ding.

KATE

Looks like Isaac rang in first.

(CONTINUED)

30 CONTINUED: (2)

ISAAC
Okay, Friday The Thirteenth one, just
Friday The Thirteenth, Friday The
Thirteenth Two, Friday The Thirteenth
Three in 3D, Four: The Final Chapter,
Five: A New Beginning, Seven: The New
Blood, Eight is Jason Takes Manhattan,
Nine, Jason Goes To Hell...

KATE
Right...

ISAAC
What the hell is six?

MAX
Tick, tock, tick, tock...

ISAAC
Six: Jason sucks some cock.

KATE
(earnest)
No...

MAX
Times up.

KATE
Okay, Max?

MAX
Jason Kills.

KATE
I think so.

SKIPPY
There's no Jason Kills

KATE
It's something like that, we'll give
it ta him. Next, can ya name me six
TV shows made from movies?

ISAAC
Ding.

SKIPPY
What do you mean, you'll give it to
him? You shouldn't even be triv
master. You're not one of us.

(CONTINUED)

30

CONTINUED: (3)

ISAAC

Mash--

SKIPPY

Jason Kills is an idiotic title. They might as well all be called, Jason Kills. Jason kills in every one of those suck wind movies!

He accidentally jostles the table, spilling a beer. Kate grabs napkins and soaks it up, the other ignore it.

ISAAC

Alice, The Odd Couple, Alien Nation--

KATE

Ya want me ta take his points back?

SKIPPY

Yes, I want you to take his points back.

MAX

It's not Jason Kills?

SKIPPY

No!

ISAAC

Wasn't Uncle Buck a TV show?

SKIPPY

Will you shut up for a second.

(to Grover)

It's not Jason Kills, is it?

GROVER

(preoccupied)

It's Jason Lives.

MAX

That's it!

Kate gives an 'I can't deal' look and goes up to the bar.

SKIPPY

Who the fuck cares what Jason does? My God, look at us.

ISAAC

You started it. Was Charles In Charge a movie?

(CONTINUED)

30

CONTINUED: (4)

30

MAX

No.

SKIPPY

I quit. You're all a bunch of media slaves. I hate this game show shit. This is all just conversational blue balls!

Skippy rises taking most of the table cloth with him. The others dive to save their drinks in the nick of time.

MAX

Calm down. Looks like someone got up on the wrong side of the futon this morning.

SKIPPY

You should talk. You're the biggest wet blanket of us all. Worst influence on anyone.

MAX

Don't you have Dinosaurs now?

Skippy is trying to put the plastic table cloth back, but it sticks to his body.

SKIPPY

Maybe I'm cutting Dinosaurs. Maybe I don't give a shit about dinosaurs. What the hell are you doing here? At school?

GROVER

I'm going home.

SKIPPY

You're not going anywhere. None of us are going anywhere. We're staying at school forever. We're all going to stay squeezed into this booth and be friends.

He tosses the table cloth in frustration.

MAX

Save it Skippy.

GROVER

Leave Skippy alone.

(CONTINUED)

30 CONTINUED: (5)

MAX

Leave Skippy alone? That's his role. That's what we like about Skippy; we like to kick him around and make fun of him. That's the norm.

GROVER

Then it's a bad habit.

MAX

This is all just habit. This drink I'm drinking, you're drinking. Scotch. You smoke like a chimney, Grover. Affectations that became habit. It's no different with us. We stay together out of fear. It's all we know.

GROVER

Then we should adjust and treat him better. He's not a child. Max, you just accept everything like it'll go on like this. We're twenty-two. And when I'm forty-two, you'll be forty-two! And Isaac will be forty-two.

ISAAC

Thanks.

They all look on in confusion.

MAX

Interesting. Of course, my birthday is in a month so I'll be forty-three.

GROVER

You know what I mean! We all know what we mean. Just leave Skippy be. He's not a child.

SKIPPY

Max is an asshole, but he's right.

GROVER

What? I'm defending you, you idiot.

SKIPPY

This crap is all a symptom of the pressures the Hawks have put upon themselves--

ISAAC

I thought we were the Cougars.

(CONTINUED)

SKIPPY
Cougars, Hawks, Jerk offs--who gives
a fuck! It's a symptom of the
pressures we've put on ourselves to
remain friends in this non unnatural
environment... liberal arts bullshit...
You make fun of me for Dinosaurs and
taking classes, but I didn't learn
enough in school. And I'm not
prepared to do anything. I'm not
prepared!

Skippy's eyes well up and he starts choking. He swoons, backing
into another table. Isaac pulls him back before his topples
into another party's drinks.

SKIPPY
(delirious)
Inside this terrarium... I never read
Anna Karenina, I never read any of
those Bronte girls.

ISAAC
Women. Sit down, you'll feel better.

SKIPPY
(calming himself)
Soon, we'll all start backstabbing one
another.

MAX
Skippy...

SKIPPY
(matter of factly)
I know. You and Miami.

MAX
I slept with her.

SKIPPY
Yes, I know. She told me.

They all **react**, surprised.

SKIPPY
And Grover told me too.
Max turns to Grover in disbelief. Grover looks away.

SKIPPY
And Isaac told me also.

(CONTINUED)

80

CONTINUED: (7)

Isaac drops his head.

MAX

Well, aren't we all good friends.

SKIPPY

Although Miami said she slept with Max and the three of you said Max slept with her. Now, I don't know who to believe. Anyway...

MAX

I'm sorry. We were both... there. It was just a thing. I'm not... there's Kate...

SKIPPY

Yeah, yeah. I hate you. Essentially we're not friends anymore. Basically you're a fuck head.

Skippy looks at his watch.

SKIPPY

As of now...hold on just wait for the second hand to go past the five... There. As of now, it's official, our friendship is done. I'm finished with it.

Grover drops his head. They sit in silence drinking their beers.

81

81

OMITTED

82

82

INT. GROVER'S HOUSE - LIVING ROOM - NIGHT 6

Max is on his belly on the floor. Kate shuts the door and walks toward him smiling. She drops a box of cookies on him.

MAX

He gone?

KATE

Yes. He was very nice too and I'll bet the cookies are good.

MAX

I just hate...am uncomfortable dealing with him.

(CONTINUED)

82 CONTINUED:

KATE

I'll bet he's as afraid of you as you are of him. Like a spida.

Kate springs a present from behind her, wrapped in the crossword section of the newspaper. She hands it to Max. Max opens the gift:

It's a T-shirt with the saying, "Don't Let The Turkeys Get You Down."

MAX

Well good, I won't let 'em get me down. Thank you, I've been looking for one of these.

KATE

Good.

They kiss romantically.

83 INT. GROVER'S HOUSE - GROVER'S BEDROOM - NIGHT 6

83

Grover plays Tetris on the computer. Wasting more time. He reaches over slowly, presses the answering machine button. It's the same muffled message from a month ago...

JANE'S MESSAGE

I feel stupid calling again. I wish someone would pick up or call or something. Max, are you there? Doing a crossword? I have this fear, you're all around the machine giggling...Grover, I want to-- ...

CUT TO:

84 thru 85 OMITTED

84 thru 85

86 *

86 INT. THE PENGUIN - FLASHBACK #5 - DAY FB5

TALK RADIO plays. The BARTENDER sits, quietly, listening. Grover enters with a grin. Jane sees him, holds out her hand to halt him.

JANE

Hold on. I'm having one of those times when my name sounds very weird to me. My name is Jane. Jane. It all sounds very foreign to me.

(CONTINUED)

35 CONTINUED:

GROVER
What are you doing here?

JANE
I like to come here, get away from school. Think about graduation. plus, the bartender lets me listen to Talk Radio. I'm just addicted to it.

GROVER
But this is a townie bar.

JANE
Those little animals people have as pets are called dogs. Dogs. Cantaloupe. We eat cantaloupe.

GROVER
What are you talking about?

JANE
These things we take for granted are all very weird. These words. Names. Jane. Jane. Grover. Gro-ver.

The bartender approaches, points to Grover.

GROVER
(to Jane)
What are you drinking?

JANE
A scotch.

GROVER
Yikes. I'll have a gin and tonic.

JANE
You know, I have these nightmares about graduation--that I'll never leave the stage. They just keep repeating my name and handing me my diploma over and over again. The build up is excruciating, don't you think?

Grover smiles, a moment of recognition.

GROVER
Yes.

37 OMITTED

38 INT. THE PENGUIN - FLASHBACK #5 - DAY FB5

EVEN LATER

More drinks have been had. They're throwing darts while talking. Jane puts money in the juke box.

JANE

There's only country music on this juke box.

The music starts. Dolly Parton's "I Wasted My Tears." Jane does a little dance and then dismisses it, embarrassed.

JANE

Hmm. Gee, I think I'm a little drunk.

She offers Grover a cigarette, he takes it.

GROVER

I'm hammered. I mean, I'm hiding it well, I'm aware of that, but I'm really soused. Can't you tell?

JANE

No.

GROVER

Come on.

JANE

Maybe once at the bar when you kept saying 'diaphragm' instead of 'diploma,' but mostly no. How 'bout me?

GROVER

I had no idea. You seemed fine. I mean, when you called the bartender Daddy, I thought that was his name.

She laughs. She notices the time on the wall.

JANE

Shit, I've got my shrink in five minutes. What'll I do, being drunk at my therapist's. How awful.

She starts to put her coat on. Grover watches, his hand hovering over her arm--he almost touches her, but pulls away. Suddenly panicked, he struggles to say something.

(CONTINUED)

38 CONTINUED:

GROVER
You know, despite my efforts, my
intense efforts, to do nothing, things
happen anyway.

JANE
Like?

GROVER
I'm embarrassed to say. It's just--
He looks to her for help.

GROVER
I didn't want to have any attachments
at school my senior year. Graduating
and all.

JANE
Yeah, me too.

GROVER
I just hope we both feel this way
after today. After we leave this
moment, I hope that when the alcohol
wears off and you talk to your shrink
and I go back to my friends, I hope we
keep this.

JANE
It's not as dramatic as all that. We
have time. It's a long life. Even if
we did have a love affair, you think
it'd really last?

GROVER
(with irony)
That's a good attitude.

She starts for the bar door.

CUT BACK TO:

39 EXT. STREET - 1 WEEK LATER - DAY 7

Skippy stands outside his rental car which is packed up. Isaac
and Grover stand with him. Skippy has some pictures in his
hand.

(CONTINUED)

39 CONTINUED:

SKIPPY
I thought you might want some of these. Just some shots of us goofing about at graduation.

ISAAC
Look at this--God my hairline really has receded.

SKIPPY
Oh, and here's Grover and Jane, me and my mom, Max, oh, and here's Miami telling me of her infidelities, my mom again, here's Miami breaking up with me, Miami telling me she never wants to see me again, this one's good of Isaac.

GROVER
I hope you find something to do.

SKIPPY
I hope so. I just hope I have some interests. Liberal Arts, bah.

GROVER
I'd like to liberal their arts.

ISAAC
I thought that a radar detector would be a good gift to give you on your journey, but I didn't get you one. I forgot about it.

SKIPPY
Well, thanks anyway. Grover, if I'm anywhere near Greenwich Village, I'll look you up.

GROVER
I don't know about that yet.

SKIPPY
And it was nice of Max to show up. Mr. Confrontation, never one to chicken out of an uncomfortable situation.

Isaac and Grover shrug.

SKIPPY
Well, I'm off.

(CONTINUED)

89 CONTINUED: (2)

He walks around to the passenger side in order to get in the car.

GROVER
What are you doing?

SKIPPY
Door doesn't work over there. See ya.

He gives them both a point with his fingers like a gun. He smiles, happy with himself.

SKIPPY
I like that, that point thing. I think that's going to become my thing.

He climbs in the car and starts it up. He pulls away. They turn back toward campus.

GROVER
You beat off today.

ISAAC
Yeah, you?

GROVER
Yeah.

90 EXT. GAS STATION - DAY 7

Skippy pulls up and gets out of his car. His face is morose.

The gas station attendant comes running out, blowing on his hands. Skippy turns to speak. He stops. It is Louis from the graduation party.

SKIPPY
Louis?

LOUIS
Jack, hello.

SKIPPY
I thought you were going cross country in your car, your Mustang, Old Carmine.

LOUIS
Carlotta, yes. Yep, she didn't run as well as I hoped.

(CONTINUED)

90

CONTINUED: 30

Louis motions to his Mustang up on blocks. It looks as if it hasn't been driven for a while.

LOUIS
It was an exhilarating ride, those
five miles from campus.

MINUTES LATER

Skippy is in his seat. Louis returns him his change.

LOUIS
Six, seven. There you go. Have fun
wherever you end up.

SKIPPY
(smiling)
You take care too, Louis.

Skippy flashes him the newly acquired gun sign.

LOUIS
Hey, nice. Maybe I'll see you on the
open road.

Louis goes back inside. Skippy sits there. Turns on the radio.
Glances back at Louis. He smiles and drives away.

91

INT. GROVER AND MAX'S HOUSE - DAY 7

Grover opens the door in a t-shirt and boxers. It's Miami. She hands him some books.

MIAMI
Thank you for lending me these. I got
a lot of use out of them. I hear NYU
has a good law school. I don't know,
I might wanna go into social work.
Don't make fun of me for doing this so
early.

GROVER
I won't make fun. They're not my
books anyway. They were Jane's.

MIAMI
I think over Christmas I'm gonna go on
some interviews. Paralegal stuff
mostly.

(CONTINUED)

91

91 *

91 CONTINUED:

GROVER

And when I get a number for Skippy,
I'll give it to you.

MIAMI

And I won't tell him where I got it.

Max walks in the living room, stepping over the dog. He's surprised and very uncomfortable when he spots Miami.

MIAMI

Hi Max.

MAX

Hi.

GROVER

Max, I think you know Miami.

MAX

Yes, I think we've met before.

MIAMI

How's Kate, Max?

MAX

Very frank of you and quite mature to ask that, Miami. She's good.

MIAMI

Good. I have to get going. I joined the Tolerance Committee and we have a meeting. See you guys.

Miami leaves. Max and Grover are left in silence.

MAX

Well, she handled that better than I did.

GROVER

You know if I hadn't slept with Sara Butler junior year while she was going out with Mark Dickstein, I might take a higher moral ground here and lecture you on what you did

(CONTINUED)

91 CONTINUED: (2)

MAX

smiling
Yes, but you did and if you say anything to me about what I did, I'll mention that you slept with Sara Butler while she was with Mark Dickstein. Who I always liked, by the way.

GROVER

Yeah, I liked him too.

MAX

Plus you and Isaac couldn't help but tell him. God, you're like two chattering old women.

Grover smiles and shrugs.

MAX

Now, you got some job at the New Yorker next semester? There are always these things going on I know nothing about.

GROVER

It's an internship and I haven't made any decisions. You don't listen.

Max shrugs, yeah.

GROVER

I don't think you and I have ever fought before. We sort of did... in the bar.

MAX

Sort of.

GROVER

We don't have the kind of relationship where we yell or really confront one another.

MAX

We're not yellers, I don't think. Then again...

GROVER

Maybe we'll find out we both are.

Grover goes into the kitchen. Max walks past the dog, gives it a little kick. It doesn't move.

(CONTINUED)

91 CONTINUED: (3)

He curiously leans down and pokes it. Nothing. He starts shaking it. Nothing. He shakes it wildly. Still nothing. Max is terrified.

MAX

Grover.

Grover rushes back into the room.

GROVER

What?

The dog looks up, tired.

MAX

Nothing.

Grover shrugs and goes back in the kitchen.

92 EXT. CLAYTON CAMPUS - DORM STEPS #1 - DAY 7

A student runs out of his dorm, jumping for joy.

WEEPY FRESHMAN
I'm done! Hello Christmas break!

FADE TO BLACK

TITLE: JANUARY 15. SECOND SEMESTER BEGINS!

FADE IN:

93 INT. AIRPORT - DAY 8

Isaac stands with his baggage. Grover, Max and Kate stand, saying good-bye to him. Isaac is looking at a bag lunch.

ISAAC
Mom put mayonnaise on this. I could probably get very sick if this doesn't get refrigerated soon. Isn't that right?

MAX

Absolutely. Warm mayonnaise only means trouble.

GROVER

So, we'll see you when, Spring Break?

(CONTINUED)

93

CONTINUED:

ISAAC
It might be better if I stay till
summer. God, I'm antsy times four.

KATE
Bye Isaac.

ISAAC
Bye Kate. Boy, high school, I miss
that like a bitch now too.

He starts for the plane entrance.

ISAAC
Just get this over with.
He turns and goes.

94 EXT. AIRPORT - DAY 8

The three of them walk through the automatic doors and out of
the terminal.

MAX
Hey, I'll give you four hundred
dollars if you go into the duty free
shop with no pants and start yelling,
'Look at me, look at me!'

GROVER
Isaac said you applied for a job in
the Philosophy department.

MAX
Did Isaac say that? I guess it's
true. Kate might take some time off
after high school and we might get a
place.

Kate jerks on Max's arm.

MAX
(smiling)
Oh, and there's the prom.

Kate follows a WOMAN holding a baby. Kate squeezes the baby's
foot. They all start for the sliding doors.

Grover's gaze circles the airport and catches a sign for:
INTERNATIONAL FLIGHTS. Grover quickly looks away.

(CONTINUED)

93

94

94

CONTINUED:

But he can't help glancing back. He looks at his watch then back at the terminal.

GROVER

Shit, I wish I hadn't noticed that!

Suddenly, Grover stops.

The other two turn and watch him. He says something we can't hear to them, turns and starts back for the terminal. We FOLLOW him as he sprints toward the terminal.

The automatic doors open and he runs...

94

95

INT. AIRPORT - DAY 8

Panting, he reaches the desk for international flights.

GROVER

Are there any flights to Prague?

DESK WOMAN

Let's see. We have a shuttle that goes to JFK then you go to Paris and change there for Prague.

GROVER

And the shuttle?

DESK WOMAN

Leaving in an hour.

GROVER

Put me on it.

DESK WOMAN

I'm sorry sir, but the flight is booked.

Grover looks at her long and hard. His face grows flush as he talks.

GROVER

Everybody else in America has been to Prague already. What's the big deal, you send one extra. You see, I've been needing to go there for a long time now. I mean there's Czech and Slovakia and a big Jewish cemetery and that opera house...

(more)

(CONTINUED)

95

95

CONTINUED:

GROVER (Cont'd)

Or maybe that's Vienna where the opera is, but that's nearby. Given the opportunity, I'd hit Vienna too. Hell, I'll do all of Europe given the chance. I can imagine Jane and some Praguian idiot dancing the night away. What a horrible image. And the coffee! All I know is American coffee. Or the beer or whatever is good there. It's gotta all be better there. Nothing I eat has any taste. This has been such a strange time.

A loudspeaker announces a departure to Rome. Grover has to yell over the din.

GROVER

What if I was there now?! How would things be different?! Isn't there a big bridge with statues?! I seem to remember that from a history class!

The loudspeaker stops. Grover finds himself shouting and has to lower his voice back down.

GROVER

Jane and some guy kissing on the bridge. In public. Her and some Czech writer. That image kills me. Great. This is so frustrating, you see, because I'm terrible at conflict. I hate it. If I'd imagined this problem while falling asleep one night, I don't think I would've spoken up to you; even in my fantasy life, I just would've accepted it. That's how I am. But, today, I have to go. I have to. And I know when I review this little episode in my head, I won't know what I did or why I did it. I think they've done something with the real Grover. But, when I tell people about this in the future, this has to be the time I went.

A woman leans past Grover to borrow a pen to fill out her baggage claim. Grover continues.

GROVER

It'll be a good story of my young adult life.

(more)

(CONTINUED)

95 CONTINUED: (2)

GROVER (Cont'd)

The time I chose to go to Prague.
I'll look back on this and say, I
can't believe I did that. I went. I
went away. Let me go. I have
to...need. Put me on the plane. Let
me go.

Grover's eyes have welled up. His face is red. He's panting,
choking on his words. The desk woman looks at him with
sympathy. She punches up something on the keyboard.

DESK WOMAN

I think I can find a seat for you.

Grover, ever so slowly, grins. He wipes his eyes, beaming, and
hands her his credit card.

DESK WOMAN

Very good Mr. Cary. Now, I'll just
have to see your passport.

No answer. The woman looks up.

CLOSE--GROVER

His face drops and his mouth falls open ever so slightly. He
can't believe it. We HOLD on Grover for a time. Slowly, as it
all soaks in, a smile of acknowledgment comes to his face.
Nothing's that easy.

DESK WOMAN

You can always go tomorrow.

Grover laughs, exasperated, and nods. He will.

CUT TO:

96 EXT. THE PENGUIN - FLASHBACK #5 - DAY FB5

It's a continuation of the last flashback. Grover runs out of
the bar and chases after Jane who walks briskly to make her
psychiatrist appointment. Grover catches up to her, she is
startled. He takes out a dollar and hands it to her.

GROVER

This is for my confession in the bar.
I'm a little drunk. I didn't mean to
scare you.

(CONTINUED)

96 CONTINUED:

JANE
(smiling)
We'll make it fifty cents.

GROVER
Thanks.

They walk a bit in silence.

GROVER
You still find your name weird?

JANE
Oh, no. That just happens
occasionally. Oh, I had a good
comeback to something you said
yesterday, but now I can't remember
it.

GROVER
How come I've never seen you before
writing class?

JANE
You didn't look, I guess. I don't
know, I've been here.

GROVER
To think, for four years, we were
catching the same colds, being bit by
the same mosquitoes...

JANE
To think...

GROVER
What sign are you?

JANE
Scorpio, why?

GROVER
I'm a Libra.

JANE
So what does that mean?

GROVER
I don't know, but it should mean
something. It sounds like it does.

JANE
Yes, it does.

(CONTINUED)

CONTINUED: (2)

Jane takes out a note pad, begins writing.

GROVER
Some story ideas?

JANE
Something occurred to me, yes.

GROVER
That's good to do that. I always
forget to carry writing materials.

JANE
I hope it's not obnoxious.

Grover shakes his head, no. Watches her.

GROVER
The way I see it, if we were an old
couple, dated for years--

JANE
Yes.

She puts away her pad.

GROVER
--We were graduated, away from all of
these scholastic complications. And
I reached over and kissed you, you
wouldn't say a thing. You'd be
delighted. Probably. But if I was to
do that now, I'd be quite forward. If
I did it the first time I ever saw you
in class, you would have hit me.

JANE
What do you mean?

GROVER
I wish we were an old couple so I
could do that.

Jane begins to giggle in spite of herself. She slowly regains
composure. She holds a straight face. Grover moves in
closer...

CUT TO BLACK

THE END