

NOT ANOTHER TEEN MOVIE

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FADE-IN:

1

INT. JANEY'S BEDROOM - DAY

1

A la the opening shot of "American Pie," the CAMERA pans across the floor. We see a pair of paint-covered overalls and various other articles of clothing.

ACTOR (OS)

(from the TV)

The thing is, when I made that bet, I didn't realize that there was a whole other person inside of me, waiting to come out and say, "Hey, what's up, I'm the whole other person inside of you."

Camera pans up past mood candles and an incense stick, burning on top of a bedside table.

Lying in bed, we see JANEY BRIGGS, 17. Aside from a dorky pony tail and glasses, she's hot. She eyes the TV screen, smiles seductively and pants softly as her hand runs across her chest.

REVEAL a SCRAMBLED scene similar to the one in "She's All That" on the TV where Tuxedo clad Freddie Prinze, Jr. look alike stands across from Rachel Leigh Cook look alike out by a pool.

Janey points to the scrambled television, excited.

JANEY

(aroused)

Oh, oh. There he is. That's Freddie. He's wearing a tux. Yes.

ACTRESS

(on the TV)

I'm one lucky girl.

JANEY

(re: Rachel Leigh; annoyed)

Oh, shut up, Rachel.

ACTOR

(on the TV, melodramatically)

Me too.

JANEY

(melting)

Awww... that's sweet.

Janey reaches under her bed and pulls out a TUBE SOCK, from which she removes a ten inch black rubber DILDO.

Janey clicks it on, causing it to gyrate wildly, smacking her repeatedly in the face.

1 CONTINUED:

1

She struggles to maintain control and is finally able to adjust the vibration level to LOW and slides the dildo under the covers.

ACTOR

(on the TV)

So... can I be your Prince Charming?

JANEY

Yesss.

Janey begins moaning, sweating, and biting her lip...

SUDDENLY, her bedroom door opens-- MR. BRIGGS, JANEY'S FATHER, an unshaven man holding a beer and wearing an army t-shirt and boxers stumbles into the room.

MR. BRIGGS

Morning, Sweetie.

Janey quickly sits up and grabs the remote, frantically trying to change the channel.

JANEY

Daddy, what are you doing in here!?

Janey fumbles with the remote, all this as the vibrator continues to buzz loudly.

MR. BRIGGS

(to himself)

Damn. What did I come in here for?

Just then, MITCH BRIGGS, Janey's runty 14 year old brother begrudgingly walks into the room.

MITCH

It's her birthday, dad.

MR. BRIGGS

(realizing)

Oh, yeah. Happy Birthday, Sweetie.

Mr. Briggs leans over and tousles Janey's hair.

JANEY

Could you guys please...?

Mitch looks over at the television.

MITCH

(accusing)

Hey, dad, I think Janey's trying to watch a Freddie Prinze Jr. movie.

JANEY

(denying)

No, I'm not!

1 CONTINUED: (2)

1

Janey smacks the remote, finally able to shut the TV off.
Janey's dog, ROSCO, a mut, follows and jumps onto the bed.

JANEY (CONT'D)
(pushing Rosco off the bed)
Rosco!

BZZZZ. Janey's eyes roll back, her lip quivers.

MITCH
What's that buzzing sound?

Janey is fighting the growing urges.

JANEY
I just need a minute here...

MR. BRIGGS
They must still be doing that
construction next door.

Just then, Janey's GRANDMA and GRANDPA walk into the room
holding a birthday cake with a FROSTED 17 on it.

JANEY
Grandma? Grandpa?

GRANDMA
Happy Birthday, honey!

BZZZ. Janey clamps the sheets.

JANEY
(under her breath)
Why couldn't everybody just forget my
birthday like they did last year?

Rosco jumps back onto the bed and begins to sniff around
Janey's crotch area.

JANEY (CONT'D)
Rosco!

He pokes his nose against the bulge in the sheets, causing
the vibrator to switch from LOW to HIGH.

JANEY (cont'd)
(getting turned on)
Oh, Rosco.

Janey throws Rosco off of the bed just as FATHER O' FLANNAGAN,
Janey's Priest enters in the doorway.

JANEY (CONT'D)
(short of breath; horrified)
Father O' Flannagan!?

1 CONTINUED: (3)

1

FATHER O'FLANNAGAN

Hello, Janey, I've got a surprise for you...

A half dozen children on crutches and in casts wheel and wobble into the bedroom wearing party hats and blowing party favors. *

FATHER O'FLANNAGAN (cont'd)

I brought some of your special friends down from the center to wish you a happy birthday.

KID

Yay. *

Janey, completely humiliated, squeezes her knees together to muffle the sound of the vibrator, which makes her even more stimulated. Rosco starts to tug at the sheets.

Grandma holds the lit birthday cake in front of Janey.

GRANDMA

OK. Make a wish, dear.

Janey tries to hold back as Rosco makes one final tug of the sheet. The sheets fly off the bed. *

There is a collective GASP from everyone in the room.

Janey lets out a HUGE CRY!

Grandma watches wide-eyed as we hear a POP.

The dildo flies through the air in SLOW-MOTION.

A glob of white frosting splatters across Grandma's face.

REVEAL the dildo standing upright in the birthday cake and vibrating viciously, sending creamy frosting into the faces of all onlookers, including Rosco.

GRANDMA (CONT'D)

(holding cake)

So... who wants the flower?

One of the kids raises his hand. *

Janey looks on in horror.

SMASH to BLACK. TEEN MOVIE flashes on screen.

2 EXT. HIGH SCHOOL - MORNING

2

OPENING TITLES over selected beauty shots of school and kids.

2 CONTINUED:

2

A COMMENTARY GUY backpedals as he speaks to a group of prospective freshman students. *

COMMENTARY GUY *

This is not your typical high school. You see, here at John Hughes, there are no cliques, no exclusive social groups. You're accepted for who you are, not who you hang out with.

The group of students look at each other and smile.

COMMENTARY GUY (CONT'D) *

Now I'm going to divide the tour into several smaller groups, so that you can get to know some of your peers a little bit better.

The tour guide points to individuals in the group.

COMMENTARY GUY (CONT'D) *

OK, why don't we get the big jocky guys over here in one group, and then we get you slutty girls over here by me,...

(winking at slutty girl)

Hey, how you doin'?...

(to everyone else)

And all the losers,...

He points to a DORKY KID heading over to the jock group.

COMMENTARY GUY (CONT'D) *

... that includes you. You guys should hang out in the back.

(to the whole group)

Take a good look at the kids standing beside you-- because they're going to be your only friends for the next four years... OK. Let's move it, people!

The Tour Guide continues moving past a group of cheerleaders practicing their routine on the front lawn.

A3 INT. MR. BRIGGS'S TRUCK - DAY

A3

Janey and Mitch are squeezed into the front seat as Mr. Briggs drives, swerving all over the road. The dashboard is covered in loose change, empty beer cans, wrappers, etc. Janey reads from a book entitled "How To Make A Rebellious Statement By Ignoring Boys." *

MITCH

You really need to start dating.

JANEY

I don't date. You know that.

A3 CONTINUED:

A3

MITCH

Oh, c'mon, Janey. You know dad's rule. If you don't have sex, then I'm not allowed to.

JANEY

Look Mitch, I don't conform to typical high school norms, OK. I read Sylvia Plath, I listen to Bikini Kill, and I eat tofu-- I'm a unique rebel.

MITCH

(laughing)

Sounds more like you're a lesbo.

MR. BRIGGS

Mitch, leave your sister alone.

JANEY

Thank you, daddy.

MR. BRIGGS

If Janey wants to be a rugmuncher, that's her decision.

Janey looks at her father, offended.

B3 EXT. FRONT OF SCHOOL - DAY

B3

A Male Cheerleader launches a Female Cheerleader into the air. The Female Cheerleader sticks her landing perfectly.

Just then, Mr. Briggs's flat bed truck comes to a screeching halt, smacking the Female Cheerleader and sending her rolling over the hood of the car.

Janey, wearing her paint-covered overalls and carrying a blank canvas opens the passenger side door, which immediately falls off the car.

MR. BRIGGS

(re: door)

I've been meaning to get that fixed.

Mitch follows his sister out of the truck. Empty beer cans roll out behind him.

MR. BRIGGS (CONT'D)

I might be late to pick you guys up.

JANEY

(hopeful)

Why? Do you have a job interview today?

B3 CONTINUED:

B3

MR. BRIGGS

No, honey. I'll probably just be way too drunk.

JANEY

That's good. We don't want you drinking and driving.

MR. BRIGGS

Oh, no. I'll be driving. I'll just be too shit-faced to remember to pick you guys up.

JANEY

(oblivious)

OK. Bye, daddy.

She kisses him on the cheek.

MR. BRIGGS

Bye, Pumpkin-head.

Mitch and Janey walk off towards the school.

REVEAL that Mr. Briggs's truck is on the front lawn of the school-- he floors it, cutting across the front lawn as students dive to get out of the way.

3 EXT. JOHN HUGHES HIGH - PARKING LOT - MORNING 3

A red Porsche pulls into the parking lot. JAKE WYLER, 18, cute big man on campus, with a cocksure grin and perfect hair, steps out of the car.

4 INT. HIGH SCHOOL - HALLWAY - MORNING 4

Jake cruises through the halls dressed in his letterman jacket. He passes a picture of himself on the wall and checks it out. He then passes a picture of himself "checking out a picture of himself."

He struts past two cuties ogling him from a nearby locker.

JAKE

Hello, ladies.

He keeps moving along, as a bra smacks him in the head.

JAKE (cont'd)

Hey, Tiff.

He takes a few more steps before being pelted with a pair of panties.

JAKE (cont'd)

Melanie.

4 CONTINUED:

4

Jake continues on, as a jock strap nails him in the face.

JAKE (cont'd)
Oh. Hey, Arthur.

A5 INT. HIGH SCHOOL - JANEY'S LOCKER - DAY

A5

Janey stands at her locker taking out books.

We see a pair of feet walking towards her and PAN UP to REVEAL RICKY, her adoring best friend holding something in his hand.

RICKY
Heeere's Ricky!

*

JANEY
Hey, Ricky. What did you do this weekend?

RICKY
Well, Friday night I stood outside your window in the pouring rain screaming your name for several hours. Then I spent all of Saturday and Sunday making you this "Janey I've Been Desperately Trying to Tell You That I'm Madly in Love With You" mix tape for your birthday.

Janey grabs the mix tape.

JANEY
(completely oblivious)
A mix tape? Oh, that's so sweet, Ricky.

Janey throws the mix tape in her locker, closes it, and heads off.

*

JANEY (cont'd)
(cheerful)
See you in English!

Ricky smiles and waves.

RICKY
I always do!

5 EXT. HIGH SCHOOL COURTYARD - MORNING

5

BRUCE, a Seth Green-like character from "Can't Hardly Wait" bops down the hall wearing Asian-styled urban gear, sunglasses, hair-spiked. He walks with two other ASIAN GUYS.

BRUCE
Catch you guy later!

The Asian Guys shoot Bruce a look and turn the corner. Bruce removes his sunglasses, revealing that he is not Asian.

5 CONTINUED:

5

He passes TWO WHITE GUYS decked out in hip-hop gear and hats tilted to the side.

BRUCE (CONT'D)
(Asian accent)
What happenin'?

He walks off. The Two White Guys look at each other.

WHITE GUY #1
(acting black)
Damn, shorty, dog is pretendin' to be Asian and shit.

WHITE GUY #2
(also acting black)
That cracker is white. Can't he see that, yo?

A6 INT. HIGH SCHOOL - MITCH'S LOCKER - DAY

A6

OX-- the "American Pie" Chris Kleinesque ultra-sensitive, All-American jock with doe eyes stands at his locker. *

Bruce walks up to him and gives them a customary BOW. *

OX
Oh, hey, Bruce, I talked to your mom... *

Jus then, Mitch approaches his two friends and they start walking. *

MITCH
So, you guys get any action this weekend?

BRUCE
I visit grandfather.

OX
I played tether ball with my sisters. *

MITCH
Jesus, we're pathetic. How are we ever going to lose our virginity by graduation?

OX
Mitch, we're freshman.

MITCH
Hey, what's with the attitude?

BRUCE
(Asian accent)
Not easy to get lucky here.

The guys pass by a window, looking into the courtyard. REVEAL several students kissing and groping each other.

A6 CONTINUED:

A6

OX

Girls are sensitive, man. They're not looking for sex, they're looking for love.

Just then, a couple hooking up moves towards the window-- the girl's ASS slaps against the glass behind Ox.

WINDOW GIRL (VO)

Just fuck me!

Just then, Mitch spots AMANDA, a Jennifer Love Hewittesque perfect girl bathed in a golden light, walking towards them in SLOW-MOTION. His mouth drops open as he stares longingly.

MITCH

(in awe)

Amanda Becker. She's so perfect.

Amanda walks past, without noticing Mitch.

BRUCE

(laughing)

Keep dreaming. You nutty like fruitcake.

Mitch gets in Bruce's face.

MITCH

Well, look who's talking, Mr. Miyagi.

Bruce gets into a bad karate stance.

BRUCE

Oh, you want some wax on wax off, paint the fence...!?

Ox steps in between them.

OX

Guys, let's not do this. You can't let this tear the group apart. I mean, we've gone through way too much together. Little League, summer camp, measuring each other's penises...

MITCH

(looking around nervously)

Ox, I thought we agreed not to talk about that.

Ox shrugs his shoulders. They keep walking.

OX

Why? We used your ruler.

*

6 INT. HIGH SCHOOL HALLWAY - MORNING

6

Jake approaches his best buds: AUSTIN, the Paul Walkeresque jock asshole; REGGIE RAY, a la Billy Bob from "Varsity Blues"; and MALIK, the only black guy in this entire movie. *

REGGIE RAY
(thick hill-billy accent)
I can't wait 'til Friday's game, y'all.

JAKE
What about your head, Reggie Ray? The doctors said you have a blood clot the size of a grapefruit. Five more concussions and you'll die. You should probably take it easy.

AUSTIN
Don't listen to him, Reggie Ray...

Austin swings open his locker, accidentally THWACKING Reggie Ray in the forehead.

AUSTIN (CONT'D)
... "Mr. Not First String Anymore" isn't first string anymore. Besides, you know what happened the last time Jake was calling the plays. *

Jake holds his tongue, but we can see that Austin's comments sting. Austin closes his locker and walks away REVEALING Reggie Ray standing there woozily. He holds a stack of textbooks in his trembling hands.

REGGIE RAY
(re: his books)
Malik, could you take these here books for a minute? ←

MALIK
Sure. Why not? I am the token black guy. I'm just supposed to smile, stay out of the conversation, and say things like "Damn!," "Shit!," and "That is whack!"

Reggie Ray's eyes roll back in his head and he drops.

ANGLE ON CATHERINE, 17, the Sarah Michelle Gellar-like character from "Cruel Intentions," wearing an ornate cross around her neck. She walks in SLOW-MOTION, batting her eyes flirtatiously at Jake. She steps over Reggie Ray's body.

CATHERINE
(seductively)
Hey, Jake.

6 CONTINUED:

6

JAKE
(uncomfortable)
Catherine.

CATHERINE

Can I ask you a question? Why is it every time I tell guys they can put it wherever they want, they always stick it in my ass?

MALIK

Damn!

JAKE

(disgusted)

That's just way too much information for me.

CATHERINE

No, too much information would be telling you that after they're done, I always take a huge dump.

MALIK

Shit!

CATHERINE

On their chest.

MALIK

Oh, that is whack!

Jake looks down the hall OS and smiles.

PRISCILLA, the quintessential bitchy head cheerleader and most popular girl, walks into view in SLOW MOTION, flanked by her two most loyal followers, HEATHER and ASHLEY. *

All the students part, allowing the cheerleader clique to make their march down the hall. COMMENTARY GUY standing by his locker turns to another person.

COMMENTARY GUY

(frustrated; dialogue in slow-mo)

Why does this happen every time a hot girl walks down the hall.

BACK TO REAL TIME, as Priscilla walks up to Jake. Catherine looks on, jealously.

JAKE

Priscilla, there you are.

Jake puts his arm around Priscilla.

PRISCILLA

Um, Jake, I need some T to the fourth power Y.

6 CONTINUED: (3)

6

JAKE

Huh?

PRISCILLA

(rolling her eyes)

Some "time to talk to you."

*
*
*

7 EXT. HIGH SCHOOL COURTYARD - MORNING

7

THROUGH A VIDEOCAMERA, we see Jake and Priscilla sitting on a bench outside in the courtyard.

JAKE

(surprised)

You're leaving me for this guy?

PRISCILLA

I'm sorry, Jake, but we met over Spring Break.

REVEAL LES, a Goth teenager like Wes Bentley in "American Beauty" standing in front of Jake and Priscilla dressed in black holding a digital camcorder. He shoots a cold stare at Jake.

LES

I'm not ordinary.

Jake gives Les a weird look and turns back to Priscilla.

JAKE

You're leaving me for this guy?

PRISCILLA

His name is Les and he's the most beautiful thing I've ever seen.

A beat. Les clears his throat; Priscilla rolls her eyes.

PRISCILLA (CONT'D)

And so is his bag.

REVEAL a bag floating next to him like the bag in "American Beauty." Jake looks on, baffled.

8-11 OMITTED

8-11

12 INT. HIGH SCHOOL - ART STUDIO - MORNING

12

TIGHT ON JANEY'S HAND as it dips a brush into a jar of paint. We hear Bikini Kill's "Rebel Girl."

We then see various SHOTS of Janey at work-- long strokes across the canvas, throwing paint, using her fingers to smudge. She meticulously studies her work: frustration, joy, tears, hysterical laughter.

12 CONTINUED:

12

Finally, she puts down her brush and lets out a sigh of satisfaction, before stepping back to look at her artwork.

REVEAL that the painting is nothing more than a childish illustration of lollipop trees and stick figure people.

LOUD SPEAKER (O.S.)

Janey Briggs, please come to the principal's office.

*

13 INT. PRINCIPAL'S OFFICE - MORNING

13

The school principal, MR. CORNISH, stares across his desk and smiles.

*

MR. CORNISH

I know that being a foreign exchange student can be a little scary-- adjusting to a new school in a new country, but I think you're going to find that the students here are very accepting of who you are.

*

*

*

*

*

*

REVEAL 18-year-old foreign exchange student AREOLA sitting in a chair completely naked with a TINY BACK PACK over her shoulders. She smiles, vacantly. (Areola is buck naked and will be the entire movie.)

AREOLA

(thick Czech accent)

I am so happy to be in America. My breasts are perky, yes?

MR. CORNISH

(oblivious)

Yes, well you certainly have a sunny disposition.

(laughing)

So you've got your class schedule, right?

*

AREOLA

(Italian accent)

I don't need the class schedule. I only come to this school to be object of lust for poor nerds who can not get American pussy.

*

MR. CORNISH

(smiling)

Well, isn't that wonderful.

Janey peeks her head inside the office.

MR. CORNISH (CONT'D)

Hello, Janey. Come in. I want you to meet our new foreign exchange student, Areola.

(MORE)

13 CONTINUED:

13

MR. CORNISH (CONT'D)

Areola, this is Janey. She'll show you to
your first class.

13 CONTINUED:

13

Areola gets up and kisses Janey on both cheeks. Janey isn't sure how to react to Areola's nakedness.

JANEY
(awkwardly)
I like your back pack.

14 INT. PRINCIPAL'S OUTER OFFICE - MORNING

14 *

Janey and Areola pass by two students who are talking to each other.

STUDENT #1
Hey, dude, I heard there's some
undercover reporter posing as a high
school student.

STUDENT #2
No way, dude.

SADIE, an 80-year-old lady dressed exactly like Drew Barrymore in "Never Been Kissed" walks up to the two students.

SADIE
Do either of you know where Mr. Keller's
English class is?

STUDENT #1
(pointing)
Down the hall on your left.

SADIE
(trying to sound hip)
Sweet. Thanks.

Sadie walks off. A beat.

STUDENT #2
(oblivious)
Dude, it could be anybody.

15 INT. HIGH SCHOOL HALLWAY - MORNING

15

Janey leads Areola through the halls. The leggy foreigner holds a few textbooks up against her chest.

JANEY
So, Areola, I notice your accent keeps
changing. Where are you from?

AREOLA
(Indian accent)
I cannot tell you that because I am a
generic foreign exchange student whose
country of origin is of little
importance.

15 CONTINUED:

15

Janey stops in front of the Chemistry lab.

JANEY

Well, have fun in chemistry.

AREOLA

(English accent)

Righty-o. See you at tea time.

Areola walks into the classroom.

16 EXT. HIGH SCHOOL - COURTYARD - MORNING

16

Jake, Austin, Reggie Ray, and Malik stand in the courtyard watching Priscilla and Les, making out in the courtyard as the Bag floats by their heads trying to get in on the action.

JAKE

How could Priscilla dump me-- Jake Wyler?
I mean, who the hell does she think she
is?

AUSTIN

I got two words for you, Jake-- prom
queen... material.

*
*

Jake looks confused.

JAKE

Look, Priscilla's totally replaceable.
Given the right look and the right
boyfriend, any girl could become this
year's prom queen... material.

*

*

REGGIE RAY

I smell a bet!

Reggie Ray pulls out a ledger and opens it. He holds a pen.

AUSTIN

(to Jake)

OK, "Jakey, Jakey I'm about to make a big
mistakey," here's the wager-- I'm going
to pick the most hopeless girl at this
school and I bet you can't turn her into
prom queen.

JAKE

You're on, Austin.

MALIK

And I'll bet that you lose the bet, but
in doing so, you'll learn a much more
valuable lesson and win-- in life, that
is.

JAKE
(determined)
You're both on.

Jake shakes hands with Austin and Malik.

AUSTIN
Alright, let's find you a prom queen,
"Mr. Let's Find Me A Prom Queen."

They begin walking through the courtyard, scoping out the girls as they pass by.

JAKE
(looking at someone)
Here we go.

A GIRL WITH A HUNCHBACK passes.

AUSTIN
(not satisfied)
So baby's got a little hunchback... no,
that's way too easy.

JAKE
OK, what about her?

They stop in front of AN ALBINO GIRL, who sits strumming a guitar around a group of friends.

ALBINO GIRL
(singing)
I have no pigment,
I need sunscreen,...

AUSTIN
(shaking his head)
Dude, any girl with a guitar is hot,
granted she's an hippie albino, but she
could still be prom queen.

ALBINO GIRL
(still singing)
... there's no way I could be prom queen!

JAKE
Fine, how about the Fratelli sisters?

They pass the FRATELLI SISTERS-- a pair of CONJOINED TWINS attached at the head trying desperately to put on a backpack.

AUSTIN
(incredulously)
So they're slightly disfigured and
connected at the head, but combined,
those two make up one pretty decent
chick.

REGGIE RAY

I'd do 'em.

AUSTIN

Of course you would, Reggie Ray...

Austin continues to search.

AUSTIN (CONT'D)

... but I'm looking for someone that's
really screwed up... I'm talking about a
real shitbomb.

Suddenly, Austin's expression changes.

AUSTIN (CONT'D)

(laughing)

Well... bombs away.

Everyone whips around to see JANEY walking up a set of
stairs, looking VERY HOT. Disgusted reaction from Austin,
Reggie Ray, and Malik. Jake takes one look at Janey. His eyes
go wide in terror.

JAKE

No! Anyone but her. Not Janey Briggs.

The Albino Girl continues to play.

ALBINO GIRL

That girl's so hot,
it is obscene,...

Janey shuffles past the guys.

JAKE

(completely disgusted)

She's got glasses, a ponytail, and paint
covering her overalls. There is no way
that girl could be prom queen.

ALBINO GIRL

... she easily could be prom queen!

All the guys share in Jake's disgust. Malik slaps Jake on the
back.

MALIK

Damn, that shit's whack.

17 INT. HIGH SCHOOL GYMNASIUM - DAY

17

Mitch and the guys, dressed in their P.E. clothes walk past a HOTTIE entering the Girl's Locker Room.

The door opens a crack, giving the guys a glimpse of the paradise inside: a kaleidoscope of topless girls, bras, and panties.

17 CONTINUED:

17

They take it all in, wide-eyed as the door slowly swings closed.

18 INT. BOY'S LOCKER ROOM - DAY

18

Mitch, Ox, and Bruce are sitting next to their lockers, getting undressed. A FAT GUY undresses behind them.

MITCH

Can you imagine what they're doing in there?

*
*

BRUCE

(fantasizing)

Ho"rr"y Cow...

OX

Guys, get your head out of the gutter. It's just a girl's locker room-- I'm sure it's no sexier than it is in here.

Through a vent in the ceiling, the guys hear a conversation of two of the HOTTIES in the GIRL'S LOCKER ROOM.

LOCKER ROOM GIRL #1 (OS)

Hey, Molly, can you help me take off my panties?

LOCKER ROOM GIRL #2 (OS)

Hold on, Kristi, I've got lotion all over my hands.

LOCKER ROOM GIRL #1 (OS)

That's OK. You can just use your mouth.

*

All the guys look up to the vent, where a sign reads VENT TO GIRL'S LOCKER ROOM. MAXIMUM CAPACITY: 2 ADOLESCENT BOYS.

*
*

19 INT. HIGH SCHOOL - CLASSROOM - DAY

19

A handsome English teacher, MR. KELLER, 30's, stands in front of the class.

MR. KELLER

So who would like to share their poem with the rest of the class?

Ricky waves his hand around, eagerly. Mr. Keller points to Ricky.

MR. KELLER (cont'd)

(with disdain)

Ah, yes... Ricky.

Ricky walks up to the front of the class and opens a crumpled piece of paper.

*

19 CONTINUED:

19

RICKY
(clearing his throat)
"Ten Things I Love About Janey," by Ricky
Lipman.

*
*
*
*

He looks right at Janey, who doodles on a pad, obliviously.

RICKY (CONT'D)

I love it when Janey talks. I love it when Janey walks. I love it when Janey drinks. I love it when Janey blinks. I love it when Janey says hi. I love it when Janey says... see you in English-- do you remember that?... I love sitting right next to Janey in class. I love staring into Janey's window on 1465 South Pass. I love following Janey to the mall.

(breaking down)

I love collecting strands of Janey's hair and rolling them up into little Janey hairballs.

*
*

Mr. Keller looks perplexed.

MR. KELLER

Thank you, Ricky, for that interesting poem... and when I say interesting, I do mean disturbing.

Ricky shuffles back to his desk beside the girl he loves.

RICKY

(to Janey)

So... what did you think?

JANEY

(completely oblivious)

I think whoever this Janey person is... she's one lucky girl.

Ricky turns and gives a "thumbs up" to a girl sitting beside him.

20 INT. HIGH SCHOOL - AIR DUCTS - DAY

20

Mitch, Ox, and Bruce are crowded into an air shaft trying to stare down into the girl's shower, but are unable to see anything through the steam.

LOCKER ROOM GIRL #1 (OS)

Hey, Molly, the hot water's not working on my shower. Mind if I share yours?

LOCKER ROOM GIRL #2 (OS)

Not at all, Kristi. But you're going to have to get real close.

20 CONTINUED:

20

LOCKER ROOM GIRL #1 (OS)
 OK, how about I press up against your
 back.

The girls giggle. Mitch, Ox, and Bruce, begin to sweat from
 the steam.

MITCH
 Don't worry. Once the steam clears, we
 get a glimpse of the promised land.

21 INT. HIGH SCHOOL - CLASSROOM - DAY

21

Mr. Keller stands at the front of the class.

MR. KELLER
 Let's open our books and continue with
 our poetry lesson.

OBNOXIOUS KID (O.S.)
 You want to know what I think about
 poetry?

The obnoxious kid lets out a FART. The class breaks into
 hysterics.

MR. KELLER
 (setting him off)
 Oh, is that amusing? Is that what your
 generation considers to be humor? Now
 Shakespeare, Moliere, Oscar Wilde, they
 were humorists. The sublime poetic genius
 of a clever turn of phrase... that is
 true comedy!

In the front row, Sadie, the 80-year-old undercover reporter
 STARES at Mr. Keller, dreamily.

22 INT. HIGH SCHOOL - AIR DUCTS - DAY

22

Mitch and the guys are still cramped in the duct and are now
 sweating profusely and looking completely frustrated.

LOCKER ROOM GIRL #1 (OS)
 I can't believe we just did all that
 stuff to each other, Molly.

LOCKER ROOM GIRL #2 (OS)
 It was a once in a lifetime kind of
 experience, Kristi that will never, ever
 happen again.

★
 ★

The showers turn off and the girls leave.

BRUCE
 We fresh out of steam, Mitch.

22 CONTINUED:

22

OX

Besides, we should really respect their
privacy, don't you think?

*

Ox, Bruce, and finally Mitch begin to back out of the duct,
passing over the girl's toilets. Just then, the bathroom door
swings open and a DAINTY HOT GIRL whistles as she walks into
one of the stalls.

*

Mitch and the guys pass over the toilets.

MITCH

Jackpot.

BRUCE

Mitch, girl go pee-pee not something I
want to see-see.

OX

I'm going to have to agree-gree.

*

MITCH

Would you two please try to be a little
open-minded here?

The Dainty Hot Girl meticulously places a toilet seat cover
on the plastic rim and sits down. She removes a compact
mirror from her bag and fixes her makeup.

*

*

BRUCE

(smiling)

This make me kind of happy in pants.

The Dainty Hot Girl is now putting on lipstick. Suddenly, we
hear an EXPLOSIVE BURST-- causing her lipstick to run across
her face. She blushes, embarrassed.

*

*

*

Up in the air shaft, Mitch and the guys look completely
disgusted.

*

*

REVEAL a screw supporting the shaft starting to give way.

23 INT. HIGH SCHOOL - CLASSROOM - DAY

23

Mr. Keller continues his rant.

MR. KELLER

Your modern day, moronic, feebleminded,
sophomoric excuse for wit...

24 INT. GIRLS' BATHROOM - DAY

24

The Dainty Hot Girl is now flossing her teeth as she
continues to unload.

*

*

Mitch and the guys attempt to back out, but are jolted as the
vent starts to give away.

*

24 CONTINUED:

24

The Dainty Hot Girl looks up, startled.

JUST THEN, the virgin posse crashes through the air vent and lands head first into the Dainty Hot Girl's stall.

25 INT. HIGH SCHOOL CLASSROOM - DAY

25

MR. KELLER

... is merely a parade of nasty, filthy,
vulgar human excrement!

*

SUDDENLY, the ceiling collapses and a tidal wave of shit, the Dainty Hot Girl, and the three virgins crash onto Mr. Keller. Silence.

OBNOXIOUS KID (OS)

Now that's some funny shit.

*

*

The class breaks into hysterics.

26 INT. HIGH SCHOOL CAFETERIA - DAY

26

A clump of unidentifiable cafeteria food is slapped onto a plate. We see the plate belongs to the Dainty Hot Girl, who pushes her tray along the food bar.

Behind her, Ricky and Janey stand in line. REVEAL Jake following behind Janey with his tray.

JAKE

Hey, Janey. What's up?

Ricky looks over at Jake, surprised.

JANEY

(curt)

Excuse me?

JAKE

Listen. Did you ever wonder what it would be like to be the most popular girl in school?

JANEY

You mean anorexic, superficial, a bitch, a whore who lacks any real long-term goals?

JAKE

Exactly. So if you're interested, I thought maybe we could go out some time and be seen in public together.

JANEY

You haven't spoken to me in four years, Jake.

26 CONTINUED:

26

JAKE

No, it's actually been like six years.
Because the time you're referring to,
when we were standing in line at that
movie theater, I was actually saying
"hey" to the person right behind you.

Janey grabs her tray and walks off. Ricky shoots Jake a
threatening stare.

RICKY

I suggest you take off that sleeve, my
friend,...

Ricky grabs the sleeve of Jake's shirt.

RICKY (cont'd)

... because I don't like what you've got
up it!

Ricky quickly fixes the Jake's shirt.

RICKY (cont'd)

(retreating)

Sorry.

Ricky grabs his tray and walks away.

27 EXT. HIGH SCHOOL PRACTICE FIELD - LATE AFTERNOON

27

The football team runs through practice plays on the field.
The COACH, a la John Voight in "Varsity Blues," watches from
the sideline.

COACH

Let's go, goddamnit! I want to see some
more hustle first string, second string,
third string...*

Jake sits on the bench, lost in thought. PULL INTO Jake's
eyes as we hear...

GAME ANNOUNCER (OS)

And now, number seven, our hometown hero--
first string quarterback, Jake Wyler!!

We hear the sound of a crowd going wild.

The Coach claps his hands in front of his face, snapping Jake
out of his trance.

COACH

Alright, boys, let's hit the goddamn
showers, goddamnit! *

The starters (Austin, Reggie Ray, and Malik) and their back-
ups run off the field.

27 CONTINUED:

27

REVEAL Jake sitting on another bench FAR AWAY.

Jake defiantly runs up to Coach. In the background, a HOODED JANITOR picks up trash on the field with a poker.

27 CONTINUED: (2)

27

JAKE

(pleading)

But, coach, what about fourth string? I didn't even get to practice.

The Coach grabs Jake and starts whipping him around.

COACH

(intense)

Wyler, after the Goddamn shennanigans you pulled last season, you should be thanking God that you're still in a Goddamn uniform, Goddamnit!

The Coach literally picks Jake up and drops him over his knee.

The Coach walks off, leaving Jake writhing on the ground.

28-29 OMITTED

28-29

30 INT. GYM - LATE AFTERNOON

30

A la "Bring It On," Priscilla and her posse sit behind a card table. Priscilla leans over to consult with the other girls.

PRISCILLA

(annoyed)

Look, we're down a cheerleader for Friday night's state championship game against North Compton and those girls always try to "bring it."

ASHLEY

Bring what, Priscilla?

*

PRISCILLA

Bring "it."

ASHLEY

Right, but what is "it?"

*

PRISCILLA

It's just what they bring, OK.

ASHLEY

So then-- "it" is "what."

*

PRISCILLA

(annoyed)

What?

ASHLEY

Exactly. That's what "it" is.

*

PRISCILLA

No, "it" is what I want "it" to be, even
if "what" is what "it" is or "it" is what
"what" is- "it's" just "it", no matter
what, got it?

JUST THEN, the door to the gym opens-- REVEALING SANDY SUE, a
perky 16 year-old straight out of the late 1950's-- little
sweater, scarf, a tight little skirt.

Priscilla looks at her list.

HEATHER

New girl.

*

SANDY SUE

Hi, I'm Sandy Sue and I just want to say,
it's simply swell to meet all of you.

Reactions from the table of cheerleaders who shoot Sandy Sue
looks.

PRISCILLA

(sarcastic)

Yeah. Peachy. I assume you brought a
routine.

SANDY SUE

You betcha'.

Sandy Sue takes a deep breath, and begins.

SANDY SUE (cont'd)

Give me an H! Give me a U!
Give me a... G-iant pussy licking ass
fucker cock shit!

The cheerleaders look confused. Sandy Sue turns bright red.

SANDY SUE (CONT'D)

Gosh, I'm sorry. That was my Tourette's.

The Other Cheerleader leans over to Priscilla to consult.

HEATHER

(re: Sandy Sue; whispering)
I don't know about her.

*

Priscilla turns to the cheerleaders.

PRISCILLA

(to other cheerleaders)

Let's get one thing straight-- this is
not a "cheer"ocracy. I'm the
"cheer"tator. I make the "cheer"cisions
around here and I deal with the
"cheer"onsequences. Now...

(MORE)

30 CONTINUED: (2)

30

PRISCILLA (cont'd)
if there are no more "cheer"options we
can "cheer"tinue.

The other girls look confused.

Priscilla eyeballs the four cheerleading hopefuls-- the first
three are all just a little overweight.

PRISCILLA (CONT'D)
(re: Pom-Pom Girl #1)
Fat thighs.
(re: Pom-Pom Girl #2)
Fat ankles.
(re: Pom-Pom Girl #3)
God. Really fat elbows...

All eyes fall on the svelte Sandy Sue.

SANDY SUE
(twitching)
Grandpa stuck a finger in my ass! Cum
face.

A beat.

PRISCILLA
She'll "cheer"do.

*

31 OMITTED

31

32 INT. JOHN HUGHES HIGH LIBRARY - LATE AFTERNOON

32

Mitch and the virgins sit in a library that looks exactly
like the library from "The Breakfast Club." They stare at the
clock, despondently.

OX
If my parents find out I got detention,
they won't let me eat dessert for like a
week.

BRUCE
We have disgraced ourselves and our
families.

*

*

MITCH
(optimistic)
Guys, guys, guys-- I'm sensing the morale
is a little low here. What we need is a
new plan-- something that'll actually
work.

Ox and Bruce smile.

MITCH (cont'd)
I say we make a pact, right here, right
now. Before the end of the year, we..
all.. get.. laid.

A beat.

OX

But we always make that pact.

MITCH

(annoyed)

Yes, my learning-disabled friend, only this time it's for real. I mean, we've been waiting for this moment since we hit puberty.

OX

But that was 2 1/2 weeks ago.

BRUCE

I just got first hair on ball.

Bruce and Ox consider. Mitch regroups.

MITCH

Guys, I don't think you understand what I'm saying. I'm talking about becoming the masters of our sexual destiny.

Glorious, patriotic MUSIC begins. Mitch stands up from his chair.

MITCH (cont'd)

No longer will our penises remain flaccid and unused!

MUSIC grows in intensity. Bruce stands on his chair.

BRUCE

No longer we steal grandfather's porn!

A final CRESCENDO of sound. Ox leaps onto the table.

OX

No longer will we spend our Tuesday afternoons jerking each other off!

The MUSIC stops. Mitch and Bruce look up at Ox.

MITCH

(looking around nervously)

Ox! What is up with that!?

JUST THEN, the door bursts open to REVEAL PAUL GLEASON as Principal Richard Vernon from "Breakfast Club."

RICHARD VERNON

What in God's name is going on in here!?

Mitch, Bruce, and Ox sit at attention.

MITCH

Sorry about that, we were just...

RICHARD VERNON

I don't want to hear it, mister. Now you just bought yourself another detention.

MITCH

But that's not fair...

RICHARD VERNON

Oh, cry me a river, pal. You just bought yourself one more.

Mitch looks annoyed.

MITCH

(under his breath)

Eat my shorts.

RICHARD VERNON

What was that?

MITCH

Eat.. my.. shorts.

RICHARD VERNON

That's another. Don't mess with the bull, young man. You'll get the horns.

MITCH

I'm shaking.

RICHARD VERNON

You just got another. You through?

MITCH

Not even close, bud.

RICHARD VERNON

That's another!

OX

Mitch... cut it out!

(mouthing)

Stop.

RICHARD VERNON

Another one. Right there!

OX

But I was just telling him...

RICHARD VERNON

Another!

32 CONTINUED: (3)

32

BRUCE

So... that make another for Ox or for Mitch?

RICHARD VERNON

Another!

BRUCE

I confused.

RICHARD VERNON

Shut your trap, Wang Chung.

(to all the guys)

I've got you all for the rest of your natural born lives. You're mine. And the next time I come in here... I'm cracking skulls.

Vernon turns and leaves-- a toilet seat cover sticks out of his pants. Mitch turns to the other guys.

*
*

MITCH

That guy has been here for way too long.

RICHARD VERNON (OS)

Another!

*
*

33-35 OMITTED

33-35

36 EXT. JAKE WYLER'S HOUSE - ESTABLISHING - NIGHT

36

A large, private property in a wealthy neighborhood.

37 INT. JAKE WYLER'S HOUSE - BEDROOM - NIGHT

37

Jake enters his room to find a suited MR. WYLER putting up a large PRINCETON banner over Jake's bed.

JAKE

(frustrated)

How many times have I told you, Dad? I'm not going to Princeton.

MR. WYLER

Listen, I'm not trying to pressure you, son. I'm just saying give it four years, and if you don't like it, there's always a job waiting for you at my firm.

JAKE

(a la James Van Der Beek)

I don't want your life!

Jake collapses on his bed, pouting.

37 CONTINUED:

37

MR. WYLER

It's okay, son. I heard about what
happened with you and Priscilla. But the
good news is I have the perfect rebound
girl for you.

*

37 CONTINUED:

37

JAKE
Really?

MR. WYLER
(calling out)
Beverly, can you come in here!?

The door opens and we see BEVERLY, a woman in her 40s.

JAKE
(grossed out)
Dad... that's mom.

MR. WYLER
What do you say, kiddo?

JAKE
I don't want your wife!

Mr. Wyler slowly begins to walk out of the room.

MR. WYLER
(suggestively)
I'll just leave you two alone.

He exits, leaving Jake and his mom staring at each other uncomfortably.

A38 EXT. TRAIN TRACKS - MORNING

A38 *

We hear the whistle of a train as it passes by.

*

B38 EXT. BRIGGS' HOUSE - MORNING

B38

Establishing shot of Janey's run down ramshackle house with the truck in the driveway.

Ricky rides a Razor scooter into frame, stops in front of Janey's house and looks up into Janey's window.

*
*

38 INT. BRIGGS' HOUSE - KITCHEN - MORNING

38

Mr. Briggs, Mitch, and Janey sit around a card table littered with liquor bottles as they pick at two heads of lettuce. Roscoe also eats lettuce out of his bowl.

MITCH
It's just not fair, dad. Why can't I bang someone before Janey does?

MR. BRIGGS
Alright, Mitch. New rules. You can bang someone... when Janey does.

MITCH
Those are the same as the old rules.

MR. BRIGGS

Well, good then. I can sleep at night knowing that neither of you will get impregnated by some irresponsible teenager.

MITCH

But I'm a guy.

MR. BRIGGS

All the more reason.

Mitch stands up from the table in a huff.

MITCH

(to Janey)

Why can't you just be normal!?

CAMERA moves into Janey's eyes.

39 EXT. NEIGHBORHOOD - AFTERNOON - FLASHBACK - 1992

39

EIGHT YEAR-OLD JANEY, still with glasses and a pony tail stands with THEODORE, her precocious English second grade classmate.

Behind him, his parents sit in a running station wagon packed with suitcases and boxes.

YOUNG JANEY

Oh, Theodore, do you have to go?

THEODORE

(English accent)

I wish it weren't so, Janey, but my father has been transferred to an office in Wisconsin.

YOUNG JANEY

Will you write?

THEODORE

Twice a day. And some days-- thrice.

They kiss on the lips and embrace. Theodore waves as he walks to the car.

THEODORE (CONT'D)

Goodbye, my love.

A tear streams down Janey's cheek.

JUST THEN, PRESENT DAY MITCH enters the flashback and addresses the Young Janey.

39 CONTINUED:

39

MITCH

That's it? That's why you've never dated another guy.

YOUNG JANEY

What do you mean? He never spoke to me again.

MITCH

That kid was a fag. *

REVEAL that Theodore is still there, standing by the car.

THEODORE

Excuse me, but you do realize that I'm standing right over here. I can hear everything you're saying.

YOUNG JANEY

(ignoring)

I admit, Theodore is a little queer...

THEODORE (OS)

Hello? I'm still within earshot.

YOUNG JANEY

... but he's just more mature than the other kids.

MITCH

Get over it, Janey.

YOUNG JANEY

But I'm only eight years old. This is a very fragile time in my life.

MITCH

Well, it's a very fragile time in my life too and I'm ready to score some poonani. *

Young Janey looks confused.

JUST THEN, present day MR. BRIGGS stumbles into the flashback and looks around, disorientated.

MR. BRIGGS

Where the hell am I?

40 OMITTED

40

A41 EXT. JAKE WYLER'S HOUSE - ESTABLISHING - NIGHT

A41

41 INT. CATHERINE'S BEDROOM - NIGHT

41

The bedroom is decorated exactly like SARAH MICHELLE GELLAR'S in "Cruel Intentions." Catherine lies on a canopy bed wearing nothing but a sheer silver teddy reading from a diary with JAKE'S DIARY written on it. There is a KNOCK on her door and Jake lets himself in. Catherine holds up the diary right in front of Jake.

*
*

JAKE

Catherine, I need to ask you a favor.

CATHERINE

(seductively)

Well, it's about time.

She slinks towards him. Jake pushes her away.

JAKE

No, not that.

*

In a huff, Catherine throws the diary across the room at Jake. He dodges it.

*
*

JAKE (CONT'D)

Listen. You're the cruelest girl in high school. You're the only one who can help me trick Janey Briggs into liking me.

*

CATHERINE

(disgusted)

Whoa. You don't mean that girl with the glasses, and the ponytail, do you?

JAKE

Don't forget about the paint on her overalls.

Catherine shudders, considering. She straddles Jake and starts to undo his belt.

CATHERINE

Well, it's going to be difficult, but I think I can help you... for a price. And this time I don't want your car-- I want you.

Jake knocks her hands away from his zipper.

JAKE

That's disgusting. You're my sister.

CATHERINE

Only by blood.

JAKE

What is wrong with this family!?

41 CONTINUED:

41

CATHERINE
Do you want my help or not?

41 CONTINUED: (2)

41

Jake considers and reluctantly sticks out his hand as if to seal the deal with a shake. Catherine grabs his hand and starts to massage the shaft of his arm suggestively.

CATHERINE (CONT'D)

OK, there are three things you need to do to have Janey eating out of the palm of your hand.

Catherine sticks Jake's whole hand in her mouth as if she's giving oral sex to his arm.

CATHERINE (cont'd)

(with fingers in mouth)

Fir, ure ha to er er tru. *

Catherine gags on his fingers.

JAKE

Fir, ure ha to er er tru? *

Catherine pulls out his fingers.

CATHERINE

(snappy) *

I said, "First, you're going to have to earn her trust..."

She sticks his hand back into her mouth and gags.

42 EXT. HIGH SCHOOL - SCHOOLYARD - FLASH FORWARD

42

We see Janey struggling to help her brother Mitch, who is being pushed around by a circle of BULLIES.

JANEY

Come on, leave him alone!

Jake spots this and runs up to defend Mitch.

JAKE

(to Bullies)

That's enough! Back off!

Mitch swings wildly with his eyes closed, swatting away at the Bullies. Jake pushes aside two of the Bullies, just as one of Mitch's wild swings accidentally connects with Jake's nose. Surprised, Jake clasps his face as blood drips out from between his fingers.

The Bullies share a laugh as Jake eyes Mitch.

JAKE (cont'd)

You little shit.

42 CONTINUED:

42

Jake jumps Mitch, pins him down on the ground, and unloads a flurry of punches. After a few seconds of pummeling, the Bullies have to pull Jake off of Mitch.

42 CONTINUED:

42

We hear Mitch groaning from off-screen. Jake looks over to Janey with a guilty expression. Jake turns to one of the bullies, who looks down at Mitch and winces.

*
*
*

JAKE (CONT'D)

(shaky; to Bullies)

Yeah... and don't ever mess with him again.

*
*
*
*

43 EXT. HIGH SCHOOL FOOTBALL FIELD - FLASHFORWARD - DAY

43

CAMERA pans across the empty bleachers and down to the football field, where Janey and the rest of her art class sit sketching.

CATHERINE (VO)

Once you've got her trust, it's time to make her feel special...

44 INT. P.A. ROOM - DAY

44

TIGHT ON a hand as it turns up the volume on the stadium speakers.

CATHERINE (VO)

... pick a song with her name in it. That always works.

45 EXT. HIGH SCHOOL - BLEACHERS - DAY

45

Janey sits on the football field sketching with the rest of her art class.

*
*
*

JAKE (OS)

(like Steven Tyler)

Naah, naah, naaah!

Naah, naah, naaah!...

*
*
*
*

Janey and the others in the class look up to the bleachers, surprised.

*
*

On the bleachers, Jake confidently walks into frame dressed like Steven Tyler from Aerosmith holding a microphone stand with a scarf tied on it. He starts to sing Aerosmith's "Janey's Gotta' Gun."

*
*
*

JAKE (cont'd)

(singing badly)

Janey's gotta' gun...!

*

SUDDENLY, one of the students in the class panics and points at Janey.

PANICKED STUDENT

She's got a gun! Janey's gotta' gun!

*

45 CONTINUED:

45

JAKE
... whole world's come undone!
Janey Briggs has got a gun...!

Students in the class start screaming and running. Jake closes his eyes and starts to really get into it.

JAKE (CONT'D)
Run away!
Run away from the pai-ai-ain!
Run away,
Run Away,
Run Run Aw-eay-eay-eay-yeah!

Two SECURITY GUARDS approach an unsuspecting Janey, taser her, cuff her hands behind her back, and drag her off the field. *

Jake opens his eyes to see that the field is now completely empty. *

46 EXT. JAKE WYLER'S HOUSE - NIGHT

46

A shot of Jake's house.

CATHERINE (VO)
After you've succeeded in making her feel special, it's time to put the icing on the cake.

Janey stands at the front door and knocks. She waits a beat, before the door opens.

JAKE
Janey, I'm glad you showed up. Come in.

47 INT. JAKE WYLER'S HOUSE - NIGHT

47

Janey follows him into the living room.

JANEY
Look, the only reason I'm here is so you'll leave me alone.

JAKE
Please. Have a seat.

Janey reluctantly sits down.

JAKE (cont'd)
I was just making a snack.

Jake leaves the room. Janey gets up and walks over to a glass cabinet with a sign above it reading "Dad's Wall of Jake's Accomplishments."

47 CONTINUED:

47

We see a series of photos-- Jake's first steps, Jake's first football game, Jake's Princeton graduation, Jake's Wedding Day. On closer inspection, we can see that his face has been crudely glued onto his father's body in the last two photos. Janey takes this in curiously. JUST THEN, a reflection of Jake appears in the glass. *

Janey turns to see Jake standing there with WHIPPED CREAM perfectly applied to his breasts and crotch area with cherries for nipples. *

JAKE (cont'd)

Hungry?

Janey looks unimpressed.

JANEY

I don't like sundaes.

JAKE

It's not a sundae. It's a banana split.

JANEY

I don't like those, either.

Jake lowers his head, crushed.

JAKE

OK. I'll take you home..

He turns his back to her to walk out. REVEAL a banana sticking out of Jake's ass.

48 EXT. BRIGG'S HOUSE - ESTABLISHING SHOT - NIGHT

48

49 INT. BRIGG'S HOUSE - KITCHEN - NIGHT

49

Mr. Briggs sits at the kitchen card table, drinking. A train passes nearby, causing the entire house to shake. Mr. Briggs spills his drink everywhere. Rosco sits on the floor. *

Mitch walks in.

MITCH

Hey, dad, can I talk to you about something?

MR. BRIGGS

Of course, son. You can always talk to me.

MITCH

Well, I was sort of wondering... what exactly does sex feel like?

MR. BRIGGS

Jeez, champ, I'm not sure how to answer that-- it's a big question.

(thinking)

Well, I guess if I had to pick something, I would say that sex feels like...

DING. The oven timer goes off. Mr. Briggs walks over to an oven and pulls out a fresh baked APPLE PIE.

MR. BRIGGS (CONT'D)

Warm apple pie?

MITCH

No, thanks.

Mr. Briggs puts the pie down.

MR. BRIGGS

I don't know, Mitch, sex is pretty much an indescribable sensation, but I can tell you this-- it's tender, it's sweet, and deeply deeply satisfying.

MITCH

(inspired)

Wow. Thanks, dad... I can't wait.

Mr. Briggs pats Mitch on the shoulder.

MR. BRIGGS

No problem, son. Your time will come.

Mitch walks out of the kitchen.

Mr. Briggs smiles, waits a moment, and looks down at the pie. He quickly drops his pants.

MR. BRIGGS (CONT'D)

(to pie)

Oh, you're gonna' get it.

He dives on pie. Rosco covers his face, ashamed.

50 EXT. AUSTIN'S HOUSE - BACKYARD - DAY

50

Austin, Jake, Malik, Reggie Ray and his pet pig, SAUSAGE, sit outside at a barbecue a la "Varsity Blues." Malik listens to a Discman and bops to the music.

*
*

AUSTIN

So, Jake, how's it going with "Janey Janey I've Got a Big Paint Stainey"?

50 CONTINUED:

50

JAKE

(confrontational)

You can ask her tonight when I bring her
to Preston Lowenstein's big party.

*

Reggie Ray nods, impressed.

*

MALIK
(on cue; over music in
headphones)
Damn!

*
*
*
*

Austin looks sour.

AUSTIN'S FATHER, an All-American middle-aged man, stands at the grill beside Mr. Wyler. A bunch of juicy steaks surround one tiny chicken wing. Austin and Jake's mothers sit together and talk nearby.

AUSTIN'S FATHER
How fitting-- everyone here is eating
steak. But your boy, he's the chicken.

MR. WYLER
Look, Jake might still be a little
rattled, but he'll always be more of a
quarterback than Austin.

AUSTIN'S FATHER
(defiant)
We'll see about that.
(to Austin)
Come on, son, let's show 'em.

Austin's Father places a beer can on his head.

REGGIE RAY
I smell a bet!

Reggie Ray opens up his ledger and takes out a pen.

Austin, with a cocky grin and football in hand, fires a perfect spiral that knocks the can off cleanly.

Everyone looks impressed. Mr. Wyler stands up, ready to answer the challenge.

MR. WYLER
Alright, Jake...

Mr. Wyler turns to find Jake, who doesn't move.

MR. WYLER
C'mon, son.

AUSTIN
(taunting)
Yeah, Jake. Do it for Marty.

Jake shoots Austin a cold stare. PULL IN TIGHT on Jake's eyes.

51 INT. HIGH SCHOOL FOOTBALL STADIUM - FLASHBACK - NIGHT 51

Jake stands on the sidelines with the Coach. The HOODED JANITOR stands in the background.

CROWD (OS)
Mar-ty! Mar-ty! Mar-ty!

The Coach looks up to the stands to see fans cheering for "Marty." He looks down at his bench to see MARTY, a spunky little guy with a glint of hope in his eyes.

COACH
Alright, Marty, get your stumpy little ass in there.

Marty excitedly throws on his helmet and takes the field. The crowd goes crazy.

COACH (CONT'D)
Wyler, we got this goddamn game wrapped up. All you gotta' do is run out the clock.

Jake shoots the coach a look as he takes the field.

COACH (cont'd)
So for God sakes, don't try anything fancy, goddamnit!

*

*
*

52 EXT. AUSTIN'S HOUSE - BACKYARD - PRESENT DAY 52

With a look of determination, Jake grabs the football.

JAKE
Alright! Let's go.

Mr. Wyler places a beer can on his head and stands still. Jake closes his eyes, takes a deep breath and launches the ball... it soars WAY OFF TARGET and nails Reggie Ray in the head, knocking him out.

MR. WYLER
Must have been the wind, son. Try again.

Mr. Wyler places a CASE on his head. Jake whips another. Miss.

MR. WYLER (cont'd)
I think I moved that time.

Mr. Wyler now balances a KEG on his head. Jake throws and misses.

MR. WYLER (cont'd)
(to others OS)
OK. Nobody was talking when Austin threw!

52 CONTINUED:

52

A flurry of throws mixed with Jake's frustrated expressions and Mr. Wyler now holding up MRS. WYLER ON A DECK CHAIR HOLDING A COCKTAIL. Jake misses.

*
*

Pull back to REVEAL EVERYONE has been knocked out by Jake's errant throws, including Sausage.

MR. WYLER (OS) (CONT'D)

At least you kept them in the yard this time, son.

A53 EXT. TRAIN TRACKS - ESTABLISHING SHOT - LATE AFTERNOON A53

Establishing shot of train moving along tracks.

53 INT. JANEY BRIGGS' HOUSE - LIVING ROOM - LATE AFTERNOON 53

Mr. Briggs sits on the sofa and laughs as he watches STATIC on a black-and-white TV. Janey and Mitch sit beside him, uncomfortably. Mr. Briggs brings a beer can up to his lips, but stops just as a train passes, shaking the house. He smiles and waits. As the rumbling settles, he raises the beer can again and takes a long sip... just then, another train rolls past causing him to spill it all over himself.

The doorbell rings. They all look at each other, surprised.

Janey gets up from the couch and walks over to the door. She opens it to reveal Jake.

JANEY

Jake, what are you doing here?

JAKE

I'm bringing you to Preston Lowenstein's big party.

JANEY

(clamming up).

I can't... I'm not dressed to go to a party. Look at me-- I'm a complete mess.

*

Just then, Catherine walks in through the door holding a vanity kit.

CATHERINE

I'd say you're one big fucking trainwreck.

*
*

She grabs Janey by the hand and drags her up the stairs.

54 INT. JANEY'S BEDROOM - LATE AFTERNOON 54

Janey stands in front of her mirror as Catherine stands behind her, strategizing. Catherine paces back and forth.

CATHERINE

Maybe a little "cover up" will do the trick...

She goes to her vanity kit, removes a BURLAP SACK WITH HOLES CUT OUT FOR EYES and places it over Janey's head. She looks down at Janey's body.

CATHERINE (CONT'D)

Hmmm, well, what can we work with here...?

(feeling Janey's breasts)

These look very nice...

(feeling around Janey's crotch)

Everything seems to be in order down here...

Catherine blows into Janey's stomach, making a strange sound. Janey quickly removes the hood.

JANEY

What the hell are you doing!?

Catherine looks at Janey-- suddenly, she claps her hands together.

CATHERINE

That's it-- I've got it!

JANEY

(nervous)

What?

CATHERINE

Well, it might seem crazy, but you're just going to have to trust me.

54 CONTINUED: (2)

54

She walks up behind Janey and with DRAMATIC MUSIC, SLOWLY removes her glasses and pulls the scrunchie from her pony tail. Janey shakes her head, letting her hair fall down.

The MUSIC STOPS as Catherine steps back.

CATHERINE (cont'd)
I did it. I'm a miracle worker.

Janey stares at herself in the mirror, wide-eyed.

55 INT. JANEY BRIGGS' HOUSE - LIVING ROOM - LATE AFTERNOON 55

Mr. Briggs, Mitch, and Jake sit on the sofa as static continues to play on the TV.

JAKE
Do you guys get any other channels?

MR. BRIGGS
No, but I've been meaning to get that fixed.

Just then, Catherine stands at the base of the stairwell.

CATHERINE
Gentlemen, may I present you the new and improved... Janey Briggs.

We hear "Kiss Me" by Sixpence None the Richer as a pair of red high heels step into frame.

Jake's mouth drops open.

IN SLOW MOTION, we PAN UP Janey's legs to her red satin dress, over her healthy bosom, and up to her soft porcelain cheeks. Janey smiles, bringing us back to REAL TIME.

CATHERINE (CONT'D)
Congratulations. You just got your first slow-motion entrance.

JUST THEN, Janey's foot breaks through the wooden stair.

JANEY
(giggling)
Oops.

She tries to pull her heel from the hole, causing the ENTIRE STAIRCASE to COLLAPSE beneath her. Janey disappears as a dust cloud settles.

JANEY (OS) (CONT'D)
I'm OK!

The CEILING above the stairs collapses, sending plaster and wood beams crashing on top of Janey.

55 CONTINUED:

55

A long pause. Mr. Briggs turns to Jake and Mitch, who look horrified.

MR. BRIGGS

I've been meaning to get that fixed.

56 INT. PRESTON LOWENSTEIN'S HOUSE - DUSK

56

An elegantly decorated home. PRESTON LOWENSTEIN, a WASPY looking guy, stands in the front hallway with his PARENTS, who each hold a suitcase.

PRESTON'S MOTHER

Now, Preston, I left some money on the kitchen counter and the emergency numbers are by the phone.

PRESTON'S FATHER

(stern)

And remember, son-- no parties.

PRESTON

(smiling)

I know. I know.

Suddenly, the door opens and two guys rolling a keg storm in.

KEG GUY

Kegs coming through!

Preston's father moves out of the way.

PRESTON'S FATHER

(politely)

Oh, excuse me.

(back to Preston)

We're really trusting you here, Preston.

A ROADIE walks in.

ROADIE

Where do you want to set up the speakers, Preston?

PRESTON

(to Roadie)

You can just move all the crap in the living room!

(to parents)

Listen, you guys should really hit the road, because I'm about to take your antique Ferrari to the inner-city to get some hookers.

PRESTON'S MOTHER

Well, alright, sweetie, we'll call you later to check in.

56 CONTINUED:

56

Preston's mom leans in and gives him a kiss on the forehead.

PRESTON

By that point, I'll be so high, I won't
even know where the phone is.

His father pats him on the back.

PRESTON'S FATHER

Man the fort, son.

Preston winks at his father.

Preston's parents move towards the door. Just as
Preston's father reaches for the knob, a FLOOD OF TEENAGERS
rush into the house. Mr. and Mrs. Lowenstein look at each
other, beaming with pride.

PRESTON'S MOTHER

(yelling over noise)

We've got a great kid!

PRESTON'S FATHER

We sure do, honey! We sure do!

57 OMITTED

57

57 CONTINUED:

57

58 EXT. BRUCE'S HOUSE - NIGHT

58

Mitch, Ox, and Bruce walk out of Bruce's house.

MITCH

Got your mom's car keys?

BRUCE

Check.

The guys jump into a station wagon parked in front of the house. The back seat is filled with bags of chips, a large cooler, sleeping bags, pillows, a boombox, a guitar case, Perfect 10 magazines, a map, etc.

MITCH

Sleeping bags?

BRUCE

Check.

MITCH

Condoms?

BRUCE

Check.

MITCH

Three pubescent libidos that will take us on a series of wacky mishaps and wild adventures?

All three look down at their crotches.

BRUCE

Check.

Mitch, Ox, and Bruce turn to each other and high-five.

MITCH/OX/BRUCE

Road trip!

Bruce drives 200 FEET down the street and then parks in front of Preston Lowenstein's house. Music stops.

*

58 CONTINUED:

58

BRUCE

We here.

59 INT. BRUCE'S CAR - NIGHT

59

The guys remain in the car.

MITCH

Gentlemen, tonight we are going to our first big high school party. If there's any place to buzz the brillo, this is it.

BRUCE

How you plan on buzzing brillo?

Mitch holds up a letter labeled AMANDA.

MITCH

With this letter.

(beat)

Now Amanda Becker will finally know the truth-- that I've loved her since the first time I saw her.

OX

Mitch, that was yesterday.

MITCH

Work with me here, Ox.

OX

Well, you've always been a brave man, Mitch. Like the time you snuck us into that R-rated movie... and the time you stole a case of beer from your dad... and the time you spread peanut butter all over your balls and let that dog lick you clean.

Mitch slaps Ox in the back seat.

MITCH

Ox!

OX

What? He could have bitten you!

A beat.

BRUCE

(re: Amanda)

Mark my word, girl like Amanda not gonna' give you time of the day.

59 CONTINUED:

59

MITCH

No, Amanda's different. She'll be able to
see the true me. She's not the kind of
girl who's obsessed with appearances.

60 INT. AMANDA BECKER'S BEDROOM - NIGHT

60

Amanda stands in front of a full length mirror wearing a tight tank top, unsatisfied.

AMANDA
(worried)
I have to look good tonight. It's all that matters.

VOICE (OS)
Well... I can tell you what's wrong, sis...

REVEAL JENNIFER LOVE HEWITT standing behind her, also in a tight tank top.

JENNIFER LOVE HEWITT
... your top is way too loose.

AMANDA
Really?

JENNIFER LOVE HEWITT
Oh, yeah. It's practically falling off of you.

Jennifer hands Amanda another top.

JENNIFER LOVE HEWITT (CONT'D)
Try this on.

AMANDA
Wow. Thanks.

Amanda takes the tank top and walks OS.

HOLD on Jennifer's face for a long beat.

JENNIFER LOVE HEWITT
Perfect. Don't you feel better now?

REVEAL that Amanda is now wearing a tank top SO TIGHT that her breasts are pushed up to her ears.

AMANDA
(barely able to breathe)
A.. little.. tight.

61 INT. PRESTON LOWENSTEIN'S HOUSE - NIGHT

61

Catherine, Jake, and Janey walk into the party, which is in full swing. People at the party turn and admire the new Janey.

61 CONTINUED:

61

PICK UP PRISCILLA, who notices that all eyes are on Janey. She huffs and walks out of the room. LES follows her. He is followed by the floating BAG.

Catherine turns to Jake and Janey.

CATHERINE
(casually)
Well... I'm gonna' go fuck a complete stranger. Later.

Catherine walks off. Janey looks around, intimidated.

JANEY
I can't believe you talked me into this.

JAKE
Relax. You'll be fine.

REGGIE RAY (OS)
Howdy, Jake.

Reggie Ray sits on the couch pouring beer into his pet pig, SAUSAGE'S mouth.

REGGIE RAY (CONT'D)
Everyone's getting shit-faced tonight.
Even Sausage.

Reggie Ray takes a six pack and smashes it against his forehead. He blacks out.

JANEY
(to Jake)
You know I've never had a drink before?

JAKE
Don't worry. I'll keep an eye on you. Let me grab you a beer.

CAMERA tracks through the house in the same style as CAN'T HARDLY WAIT. Jake walks past AUSTIN, who approaches SANDY SUE, the cheerleader from tryouts.

AUSTIN
(obviously flirting)
Hey. What's your name?

SANDY SUE
Why I'm Sandy Sue... limp dick fag fucker!

Austin looks around, nervously.

AUSTIN
(angry)
Who told you that!? Was it Alison?
(MORE)

61 CONTINUED: (2)

61

AUSTIN (cont'd)

Because she was really bitter when we
broke up.

*
*

62 EXT. PRESTON LOWENSTEIN'S HOUSE - NIGHT

62

Ricky, fully decked out, stands outside, ringing the door bell. Nobody answers. He starts knocking on the door, soft at first, then harder. Still, no answer. He tries to open the door. Nothing. He walks away from the house and looks through a window where he sees Jake holding two beers in plastic cups and handing one to Janey.

Just then, a few kids walk up to the door and knock. The door opens immediately and they walk into the party.

Ricky lunges for the door just as it closes. He knocks again. No answer.

63 INT. PRESTON LOWENSTEIN'S HOUSE - CONTINUOUS

63

AREOLA struts through the party naked as usual. She passes two girls, one of whom is ALSO NAKED. The OTHER NAKED GIRL turns to her clothed friend.

OTHER NAKED GIRL

Oh, my God. I cannot believe she wore the
same outfit as me.

PAN OVER to MITCH and the guys standing against the wall.

MITCH

Where is Amanda? I thought she was gonna'
be here.

Suddenly, the front door swings open and AMANDA makes her entrance. Music screeches to a halt. The entire party stops. Sneaker Pimp's "Six Underground" plays as every head turns to the door and all eyes fall on Amanda. She just stands there, her hair flowing in the breeze.

After a beat, a CURIOUS GUY walks in from the kitchen.

CURIOUS GUY

Hey, what's going on?

Commentary Guy stops him.

COMMENTARY GUY

Shhh! We can't talk until she starts
moving again.

Finally, Amanda takes a few steps forward and everything resumes to normal. The door closes behind her just as Ricky is about to enter.

We PICK UP PRISCILLA and her two friends, who shoot Amanda nasty looks. (Their dialogue is SUBTITLED.)

63 CONTINUED:

63

PRISCILLA

She is so "baby-t, blue nail polish."
(What a cheap whore.)

*

HEATHER

2 Pac. "R U Still down." Disc 2. Track
 five.
(She's a complete fake ass bitch.)

*

ASHLEY

Totally.
*(While you both make valid points, I fear
 that we might be judging her too harshly.
 I mean, she could be a really nice girl.)*

*

MALIK walks past them and we follow him into the kitchen,
 where ANOTHER BLACK GUY stands by the keg. Malik looks at
 him, curiously.

MALIK

What are you doing here?

*

OTHER BLACK GUY

I'm the token black guy at this party.

*

MALIK

(righteous)
 Yeah, well, I'm the token black guy in
 this movie, so get the hell out of here!

*

*

*

The Other Black puts his beer down and shoots Malik a look.

*

OTHER BLACK GUY

Damn, shit,...

MALIK

I know. Don't tell me-- it's whack too.

A64 INT. PRESTON LOWENSTEIN'S HOUSE - CONTINUOUS

A64

The Other Black Guy puts his beer down and walks off passing
 the FRATELLI SISTERS, who sit on the couch smoking a large
 blunt. One inhales... and the other blows the smoke out of
 her mouth. They pass the blunt to REGGIE RAY, who sits beside
 them, now recovering from his latest concussion.

Jake walks up to the couch.

JAKE

Reggie Ray, have you seen Janey?

Reggie Ray passes the blunt to Sausage.

REGGIE RAY

Everyone's getting stoned tonight. Even
 Sausage.

A64 CONTINUED:

A64

Jake spots Janey standing against the wall, taking a final swig from her cup of beer. He makes his way through the crowd to get to her. *

JAKE

Janey, what are you doing?

Janey stumbles over to him.

JANEY

(slurring)

I'm having a good time. Woo-hoo!

Janey pushes him away and stumbles off into the crowd.

JAKE

Wait!

B64 INT. PRESTON LOWENSTEIN'S HOUSE - CONTINUOUS

B64

Jake chases after Janey, crossing MITCH, BRUCE and OX, who walk through a hallway, spotting AMANDA a la "Can't Hardly Wait" sitting on the edge of a couch alone in the living room. Mitch stops, pulling the letter out of his pocket.

BRUCE

You go. You must have honor.

Mitch nods walks into the living room, and approaches Amanda. Just as he reaches her, REVEAL a DORKY GUY cutting him off. *

DORKY GUY

Hey, no cutting. Back of the line. *

REVEAL a long line of dorky guys all clutching letters in their hands. At the front of the line, a PUDGY NERD hands her a letter.

AMANDA

Thank you. Next.

Discouraged, Mitch folds up the letter and puts it back in his pocket.

C64 INT. PRESTON LOWENSTEIN'S HOUSE - CONTINUOUS

C64

CATHERINE walks up to an UNINTERESTED GUY leaning against the wall.

CATHERINE

Hi, my name is Catherine...

UNINTERESTED GUY

I know. We just had sex five minutes ago.

C64 CONTINUED:

C64

Uninterested Guy walks away. Catherine leans against the wall, dejected. Sadie, the old lady, stands next to her, looking equally dispirited.

CATHERINE

Not scoring any cock either?

SADIE

Cock? I've never even been kissed.

Catherine considers.

D64 INT. PRESTON LOWENSTEIN'S HOUSE - CONTINUOUS

D64

JAKE walks through the party, stopping random people.

JAKE

Have you guys seen Janey?

Jake walks past a PARTYGOER, who looks like Charlie Korsmo from "Can't Hardly Wait." He throws back a shot.

PARTYGOER

(quietly)

I can't feel my legs.

He raises his arms over his head, triumphantly.

PARTYGOER (CONT'D)

(screaming)

I can't feel my legs!!

PULL OUT to REVEAL that the Partygoer is sitting in a WHEELCHAIR.

GUY'S VOICE (OS)

You can never feel your legs.

The Partygoer drops his head, bummed out.

E64 INT. PRESTON LOWENSTEIN'S HOUSE - CONTINUOUS

E64

Just then, the DJ cranks hip-hop full blast; the bass shakes the whole house. Everyone starts dancing.

Jake finally spots Janey, standing amidst the dancing crowd. Janey leaps up onto a table, uninhibited a la Julia Stiles in "Ten Things I Hate About You." Just then, she slips and falls.

The music stops and the crowd is silent. Janey looks up as Malik makes his way through the crowd towards the table.

MALIK

You can do it, Janey. Just do what I taught you.

*
*
*
*
*

E64 CONTINUED:

E64

JUST THEN, Janey rips off her dress, revealing a ballet uniform and break into hip-hop style ballet a la "Save The Last Dance." The crowd forms a circle around the table and cheers Janey on.

E64 CONTINUED: (2)

E64

CROWD

Go Janey! Go Janey!

Jake pushes through the crowd and grabs Janey off of the table.

JAKE

Janey, I have to talk to you.

JANEY

(slurring)

I'm wrecked.

Janey flings Jake off and runs out of the crowd. Jake sighs, frustrated, and chases after her.

F64 INT. PRESTON LOWENSTEIN'S HOUSE - CONTINUOUS

F64

He passes REGGIE RAY, who's still on the couch, tying an elastic band around Sausage's little pig leg. He taps Sausage's leg, searching for a vein with one hand and holding a SYRINGE in another.

REGGIE RAY

Everyone's shooting up, tonight. Even Sausage.

PICK UP Mitch and the guys standing at the base of the stairs. We see the THREE HOTTIES from earlier going up the stairs. Mitch and the guys follow.

VOICE #1 (OS)

No!

VOICE #2 (OS)

Yes!

64 INT. PRESTON'S HOUSE - BEDROOM #1 - NIGHT

64

IN A BEDROOM AT THE TOP OF THE STAIRS, we see a CONFUSED GUY on top of the Fratelli Sisters.

KARA FRATELLI

No!

The Confused Guy pulls back, stopping.

SARA FRATELLI

When she says no, she means yes.

KARA FRATELLI

No I don't.

SARA FRATELLI

Yes she does.

Sara pulls the Confused Guy back on top of them.

65 INT. PRESTON LOWENSTEIN'S HOUSE - BEDROOM #2 - NIGHT

65

IN ANOTHER BEDROOM, we HOLD TIGHT on Sadie and CATHERINE, who sit across from each other Indian style on the bed. On the wall behind them, there is a large mural of Central Park a la the Sarah Michelle and Selma Blair scene in "Cruel Intentions."

CATHERINE

OK. Now close your eyes and wet your lips.

SADIE

Are you for real?

CATHERINE

Do you want to learn or not?

SADIE

(coy)
I guess.

Catherine leans in and gives a TINY PECK on her lips.

CATHERINE

See, that wasn't so scary.

SADIE

It was nothing.

CATHERINE

OK. Let's try again. Only this time, I'm going to stick my tongue in your mouth and when I do that, I want you to massage my tongue with yours. And that's what first base is.

SADIE

OK.

CATHERINE

Eyes closed.

Sadie closes her eyes and Catherine leans in once again. They begin French kissing, their tongues mashing for a LONG LONG TIME.

Catherine pulls back from Sadie and a long thick STRING OF SALIVA bridges between their lips and doesn't break.

SADIE

(flushed)
That was cool.

Pause. Catherine contemplates.

65 CONTINUED:

65

CATHERINE
 (devilish smile)
 Now... have you ever eaten pussy before?

66 INT. PRESTON LOWENSTEIN'S HOUSE - HALLWAY - NIGHT 66

PICK UP Bruce in the hallway as he approaches the TWO ASIAN GUYS from earlier, standing in line for the bathroom.

BRUCE
 What up, my yellow brothers?

The Asian Guys look at each other, offended.

BRUCE (cont'd)
 Chinks in the house!

An awkward beat.

A67 EXT. HOUSE - NIGHT A67 *

Ricky clumsily tries to climb up the side of the house using the gutter. *

B67 INT. PRESTON LOWENSTEIN'S HOUSE - HALLWAY - NIGHT B67 *

Nearby, Mitch and Ox stand outside a room, where the sounds of girls giggling come from inside.

Mitch gently cracks the door open.

67 INT. PRESTON'S HOUSE - BEDROOM #3 - NIGHT 67

INSIDE, three HOTTIES have a topless pillow fight and laugh. White feathers fill the room.

HOTTIE #1
 This never actually happens in real life.

HOTTIE #2
 (laughing)
 Then why are we doing this?

HOTTIE #1
 I have no idea.

INSIDE the room, we see that RICKY is attempting to come in through the window on a ladder. One of the girls takes a swing at the other with a pillow, misses, and ends up hitting Ricky square in the face. He goes flying backwards.

68 EXT. PRESTON LOWENSTEIN'S BACKYARD - NIGHT 68

Jake walks out of the house to a large pool in the backyard. A crowd of people stand around the pool, drinking. Two GIRLS are talking.

68 CONTINUED:

68

PARTY GIRL #1
I heard that there were two black guys
here tonight.

PARTY GIRL #2
(shocked)
No way.

68 CONTINUED: (2)

68

Jake walks up to the girls.

JAKE

Excuse me, have either one of you seen
Janey Briggs?

JANEY (OS)

(screaming)

I'm a golden God!

Jake looks up to see Janey standing on the roof with her arms
outstretched. She dives head first into the pool. Everybody
cheers, except Jake.

Janey climbs out of the pool to find Jake standing there with
a stern look.

JANEY (CONT'D)

(still slurring)

I told you not to let me drink.

JAKE

Janey, I gave you a non-alcoholic beer.

Pause.

JANEY

Oh.

Just then, Priscilla and her bitch posse spot Jake and Janey.
Priscilla gets in Janey's face.

PRISCILLA

What the hell are you doing here?

JANEY

I.. I was invited.

PRISCILLA

Isn't your dad my gardener?

JANEY

(defiantly)

No!... He got fired three months ago.

PRISCILLA

Look, you may have lost your glasses and
your pony tail, but to everyone that
matters, you're still a loser.

Priscilla, holding a bottle of Evian, dumps it on Janey's
already soaking dress.

*

PRISCILLA (CONT'D)

Oopsy.

Everybody gets quiet. Janey stands there, maintaining her composure... her eye twitches ever so slightly.

PRISCILLA (CONT'D)

(belittling)

Oh, you're not going to cry, are you?

A pause. Janey breaks into loud, sobbing HYSTERICS. Jake and the other partygoers watch Janey, embarrassed for her. Janey runs through the crowd, her arms flailing. She can't seem to find her way out of the pool area.

JANEY

(hysterical)

How the hell do I get out of here!?

Finally, a GUY points her in the right direction and she bolts through a gate. Jake chases after her.

Everybody stands around the pool in awkward silence. ONE GUY puts his hands together and begins to CLAP SLOWLY, trying to start a group applause. The other kids just look at him. The SLOW CLAPPER self-consciously puts his hands down by his side. An ANNOYED GIRL turns to him.

ANNOYED GIRL

Look, you can't just start a "slow clap" at any old time. You have to wait for the right moment.

SLOW CLAPPER

But how am I going to know when it's the right moment?

ANNOYED GIRL

(dramatically)

Oh, you'll know.

69 INT. JANEY'S BASEMENT - NIGHT

69

Janey takes her jacket off and stands in front of a canvas propped up on an easel. She grabs a brush and starts to paint. (Basement is like the one in "She's All That")

Over her shoulder, we see a pair of feet descending the stairs.

JANEY

(without flinching)

Nobody's allowed down here.

REVEAL Jake reaching the base of the stairs.

JAKE

Listen, Janey...

She turns to see Jake, surprised.

JANEY

How did you get in here? I deadbolted the door..

JAKE

There's a hole in the side of your house.

Janey turns back to her painting. Jake stares at the painting over her shoulder.

JAKE (CONT'D)

Who is that?

JANEY

It's my mother.

We see one of Janey's STICK-FIGURE portraits.

JAKE

(sincere)

You have her eyes.

Janey smiles through the tears.

JANEY

She died when I was 6.

JAKE

I'm so sorry.

Janey has a nostalgic twinkle in her eye.

JANEY

I remember it like it was yesterday. Christmas. 1989. Dad had just gotten fired from the zipper factory. Mom was still pulling in tricks to make ends meet. Daniel Day Lewis won an Oscar for "My Left Foot." And all I wanted was one of those little Betsy Wetsy dolls...

JAKE

I remember those. You'd push her belly and she'd piss all over herself.

JANEY

(ignoring)

She said she was going out to get my dad a bottle of gin, but I knew she was going to get me that present. It was raining so hard that night. The roads were slippery...

Janey wells up.

JAKE

Oh, God. A car accident?

JANEY

No. Cancer.

Jake looks confused.

JANEY (CONT'D)

It was hard-- I had to take on a lot of her responsibilities-- Cooking. Cleaning. Breast feeding Mitch.

JAKE

That's all in the past, Janey. You should be thinking about the future. Just look how talented you are.

JANEY

I have this dream of hopping on a plane one day and going to Paris. There's an art school there, but I can't afford it. Unless I find some way to raise twenty-six thousand dollars before the admissions cutoff.

JAKE

(excited)

Oh, my God. You know my family gives a scholarship to a young girl who can't afford to get into art school every year?

Janey's eyes open wide, hopefully.

JANEY

Really? That's amazing!

JAKE

Yeah! This year we gave it to Lupe Rodriguez-- a Mexican finger painter. I think you'd really like her work.

Janey looks disappointed.

JANEY

Sometimes, I wish life was just a fairy tale and some guy would take me away from all this.

Jake suavely places his finger over Janey's mouth.

JAKE

Shhh...

He leans in slowly for the kiss and closes his eyes. Janey moves her head forward, also with her eyes closed. They get closer and closer, but veer off course and meet in an awkward kiss-- Jake making contact with the side of Janey's head by her ear... and Janey kissing Jake's shoulder.

69 CONTINUED: (3)

69

They stand in silence for an awkward moment.

JAKE (CONT'D)

Yeah.. so.. right.. anyway.. gonna' go.

OR...

Dramatic pause.

JAKE (CONT'D)

What if your Prince Charming was standing
right in front of you...?

Jake looks into Janey's eyes and they move towards each
other. Just before their lips meet,....

Janey BREAKS OUT INTO LAUGHTER. Jake steps back.

JAKE (CONT'D)

(defensive)

What?

JANEY

(still laughing)

I'm sorry... but "Prince Charming?" That
was really gay.

Jake looks a little hurt.

JANEY (CONT'D)

(regrouping)

OK, OK, let's try it again.

Jake begins to inch towards Janey for a second time. She
laughs.

JAKE

(embarrassed)

Alright. I'm leaving.

Jake turns and walks out.

JANEY

(trying to be serious)

C'mon, seriously, don't go...

(laughing)

Jake?

70 INT. MR. BRIGGS'S TRUCK - MORNING

70

Janey and Mitch sit in the front seat as Mr. Briggs moves the
steering wheel back and forth and presses the gas. The engine
hums loudly as windshield wipers wash away a steady stream of
water.

MITCH
(harassing)
So, Janey... I saw Jake's car in the driveway last night. Is he your boyfriend now?

JANEY
(defensive)
No.

MITCH
Admit it. You like him. You want him to finger blast you.

JANEY
Shut up, Mitch.

MITCH
Oh, c'mon, Janey, you've totally changed for him. You lost the glasses, no more pony tail, you don't smell anymore.

JANEY
(offended)
What?

Mr. Briggs giggles to himself..

MR. BRIGGS
(laughing)
It's true.

MITCH
(continuing)
Jake wants you and you want him. So just spread your legs already. Then dad's rule won't keep me from getting some beaver of my own.

JANEY
I got news for you, Mitch. The only reason dad made that rule was to protect you from the harsh reality that you could never get beaver anyway.

MR. BRIGGS
(laughing)
It's true.

Mitch drops his head, humbled. A beat.

JANEY
Daddy, you're still in neutral.

Mr. Briggs looks confused.

71 EXT. BRIGG'S HOUSE - MORNING 71

REVEAL that the truck still sits in the driveway as it's pelted on both sides by a lawn sprinkler.

MR. BRIGGS (OS)
It's true.

*
*

72 INT. HIGH SCHOOL HALLWAY - MORNING 72

Two students raise a giant banner reading JOHN HUGHES PROM -- THIS SATURDAY NIGHT. Written in parentheses below that-- DANCING IS PROHIBITED.

Janey walks through the hallway. From behind, RICKY rides up on a Razor scooter holding a flyer, tries to do a "hockey-stop," and wipes out. He quickly pops back up.

RICKY
Do you realize you've been nominated for prom queen?

Janey grabs the flyer out of his hand, surprised.

JANEY
(shocked)
I.. I can't believe it.

RICKY
(suggestive)
Do you have a date yet?

JANEY
Nobody's asked me.

RICKY
Do you want to go?

JANEY
Of course. If somebody asks me.

RICKY
I'm asking you right now.

JANEY
About what?

RICKY
The prom.

JANEY
(smiling)
I know. It's on Saturday, you silly.

Janey walks off.

72 CONTINUED:

72

JANEY (CONT'D)
See you in English!

Ricky smiles.

72 CONTINUED: (2)

72

RICKY
 (calling out)
 I had a feeling you were going to say
 that!

*
*

A73 INT. GIRLS' LOCKER ROOM - DAY

A73

Janey changes into her gym clothes and closes her locker. She walks down the aisle and is cut off at the pass by Priscilla and her posse in bra and underpants.

PRISCILLA
 You actually think you're going to be
 prom queen? Well, think again, Janey,
 because you put the "ass" in
 embarrassment, the "boo" in taboo, the
 "suck" in liposuction,...

Janey stands there, unphased.

JANEY
 Is that the best you can do?

PRISCILLA
 No. 'Cus you also put the "brat" in
bratwurst, the "eww" in jujitsu,...

Priscilla starts to look around, searching for words. Janey smiles, victoriously, and walks away from Priscilla, frustrating her even more.

PRISCILLA (CONT'D)
 (falling apart)
 ... the "ocker" in locker, the... the...

Janey smiles and proudly walks past Priscilla.

PRISCILLA (OS) (cont'd)
 ... the "ism" in this is all just a
 defense mechanism!

Priscilla's friends shoot her a look.

PRISCILLA (cont'd)
 (defensive)
 What?

B73 INT. CAFETERIA - DAY

B73

Jake sits at a table with Austin, Malik, and Reggie Ray and Sausage.

*
*

AUSTIN
 So, Wyler, have you asked the four-eyed
 circus freak to prom yet?

JUST THEN, the Fratelli Sisters pass by holding one tray.

B73 CONTINUED:

B73

FRATELLI SISTERS

We resent that.

JAKE

(defensive)

Look, why don't you just drop it, Austin.

AUSTIN

(cocky laugh)

Whoa, looks like Jake's made a few paint stains in his pants thinking about Janey. *

JAKE

It's just a bet, man.

Jake grabs his tray and walks off.

AUSTIN

You always did have a thing for butt-ugly girls, Dr. "I have a thing for Butt-Ugly Girls!"

Austin laughs, putting his hand up for a high-five from one of the guys. Reggie Ray and Malik leave him hanging.

REGGIE RAY

You talkin' about Janey, 'cus I saw her at the party last night and she was lookin' pretty nice to me.

MALIK

Bling-Bling.

Austin considers.

AUSTIN

Yeah... she is kind of hot. *

73 INT. MR. KELLER'S CLASSROOM - DAY

73

As students shuffle out of class, Sadie sits at her desk, watching Mr. Keller's ass he erases the days lesson on the blackboard. She looks down at a piece of stationary and puts her pen to the paper. We hear SWEEPING MUSIC.

SADIE

Dear Mr. Keller, as an ending to this article and perhaps a beginning to the final chapter of my life, I am requesting your presence at tonight's big football game. At halftime, I will be waiting for you at the fifty yard line for my first kiss... well, at least my first heterosexual kiss. Sincerely, Sadie Agatha Johnson.

73 CONTINUED:

73

Sadie looks down at the note REVEALING that it is completely blank.

SADIE (VO) (CONT'D)

Oh my, I've forgotten everything I just said in my head.

74 EXT. COURTYARD - DAY

74

Janey sits on a bench reading a book entitled "How To Get The Popular Boy Without Compromising Your Unique Rebelliousness." Ricky sits next to her reading "How to Get the Uniquely Rebellious Girl Whose In Love With the Popular Boy."

JAKE

Hey, Janey.

Janey hides her book.

JANEY

(blushing)

Oh. Hey, Jake.

Jake sits down next to Janey. Ricky watches, enviously.

JAKE

Listen, I've been doing a lot of thinking and the thing is-- there's something I want to ask you. And I don't want to drag this out and make some big deal out of it or anything so I'm just gonna' lay it out there. Here it is.

(beat; nervous)

The thing is I don't like making big speeches. I'm a straight shooter. I call 'em like I see 'em. What you see is what you get. Ain't nobody gonna' breaka' my stride. Ain't nobody gonna' slow me down. Oh, no...

JANEY

Jake, are you trying to ask me to the...?

JAKE

Yes.

JANEY

I'd love to go with you.

Jake and Janey share a smile.

JAKE

Great... I'll see you in English.

Jake walks away... Ricky steams.

*

74 CONTINUED:

74

RICKY

(angry)

I just want you to know-- when he breaks
your heart, I am not going to be there to
pick up the pieces....!

Janey stares off into the distance, dreamily. Ricky
considers.

RICKY (CONT'D)

(starting to crack)

... unless you want me to be there, 'cus
then I'll be there. Do you want me to be
there? I can be there. It's very easy for
me to be there. I love you... Janey? Are
you listening to me?

Janey continues to daydream, oblivious. Ricky spots a loose
hair on Janey's shirt and quickly pockets it.

*
*

75 EXT. FOOTBALL FIELD - NIGHT

75

The stands are packed with screaming fans.

76 INT. ANNOUNCERS BOOTH - NIGHT

76

A FOOTBALL ANNOUNCER sits behind a microphone watching the
action from a booth.

FOOTBALL ANNOUNCER

It's Friday night, it's eight o'clock,
and that can only mean one thing... you
guessed it-- a new episode of Sabrina the
Teenage Witch!

77 EXT. FOOTBALL FIELD - NIGHT

77

The crowd goes wild.

FOOTBALL ANNOUNCER (VO)

But if you're not a fan of Melissa Joan
Hart, and I'm not sure who isn't, there
is a state championship to be played.
Tonight, the John Hughes Wasps defend
their title against the North Compton
Wildcats!

SHOT of the scoreboard. Next to score slots, we see a counter
that reads REGGIE RAY'S REMAINING CONCUSSIONS - 3.

REVEAL the stands, which are packed with BLACK North Compton
fans.

ON THE FIELD, Austin and the rest of the football team bust
through a huge banner to wild applause.

PICK UP the NORTH COMPTON CHEERLEADERS led by their sassy BLACK CAPTAIN. A la "Bring It On," they face off with PRISCILLA and the rest of the cheerleaders.

NORTH COMPTON CHEERLEADING CAPTAIN

(to Priscilla)

Don't think you're fooling us. We saw you come to our practice. We know you stole our routine.

PRISCILLA

(defensive)

I don't know what you're talking about. We've always done our own cheers, right girls?

The other cheerleaders nod their heads in support.

NORTH COMPTON CHEERLEADING CAPTAIN

Well then, you better bring it.

PRISCILLA

(intense)

Oh, it's already been broughten.

Priscilla turns around and leads the rest of her cheer squad into formation. They stand in front of the bleachers.

PRISCILLA (CONT'D)

(to other cheerleaders)

Alright, girls, let's show 'em what we've got!

The Wasp cheerleaders put their hands together.

ALL CHEERLEADERS

(cheering)

WE.. WE ARE.. WE ARE THE NORTH COMPTON WILDCATS...!

JUST THEN, they break into FULL-ON HIP-HOP DANCE MOVES.

ALL CHEERLEADERS (cont'd)

WE'RE BLACK, WE KNOW IT, WE SHAKE OUR BIG BOOTIES AND SHOW IT,
WE AIN'T WHITE, WE AIN'T WHITE, WE DEFINITELY AIN'T WHITE.
BREAK IT DOWN, NIGGAS!

The North Compton cheerleaders shake their heads, pissed off.

The Wasp Cheerleaders turn around and shake their asses with attitude. The Wasp fans go crazy. We see JANEY and RICKY, JAKE'S PARENTS, AUSTIN'S PARENTS, CATHERINE, SADIE, MITCH, BRUCE, AND OX waving pennants, and AREOLA, wearing little white mittens but nothing else.

78 INT. ANNOUNCER'S BOOTH - NIGHT 78

FOOTBALL ANNOUNCER
Alright, it's time to play some
football...

79 EXT. FOOTBALL FIELD - NIGHT 79

MONTAGE of first half action-- Austin throwing a pass, Malik running the ball, Reggie Ray making a block, and Jake watching from the fourth-string bench.

The first half clock strikes zero. SHOT of the scoreboard showing WASPS 21 WILDCATS 17.

FOOTBALL ANNOUNCER (VO)
Wow, that was the fastest first half of
football I've ever seen.

80 INT. ANNOUNCER'S BOOTH - NIGHT 80

FOOTBALL ANNOUNCER
And now, we've got a very special half-
time surprise for you...

81 EXT. BLEACHERS - NIGHT 81

Catherine nudges Sadie.

FOOTBALL ANNOUNCER (VO)
... Sadie Johnson will be coming out to
midfield to receive her very first
kiss... from a guy.

A la "Never Been Kissed," the crowd cheers as Sadie nervously walks down to the field and waits.

82 INT. WASPS LOCKER ROOM - NIGHT 82

Reggie Ray stands by the water cooler, holding his cup several inches from the spout. He presses the button, sending a steady stream of Gatorade to the floor.

REGGIE RAY
(to himself)
I smell a bet!

Jake, seeing this, walks over to Reggie Ray.

JAKE
Reggie Ray, are you alright?

REGGIE RAY
Coach says it's alright to bleed from the
ears.

*

*

*

*

*

Reggie Ray throws back the empty cup of Gatorade and puts his helmet on backwards. *

REGGIE RAY (cont'd) *

I'm going back out there! *

JAKE

(concerned)

Well, just be careful-- you only have three... *

Reggie Ray sprints right into the wall and drops.. *

JAKE (CONT'D) *

... two concussions left. *

83 INT. ANNOUNCER'S BOOTH - NIGHT

83

FOOTBALL ANNOUNCER
Well, so far, not so good for Sadie
Johnson as we head into the final ten
seconds.

84 EXT. FOOTBALL FIELD - NIGHT

84

Sadie stands at the fifty-yard line, checking her watch.

FOOTBALL ANNOUNCER (VO)
Let's give her a countdown to make it all
the more humiliating when he doesn't show
up.

Hopeful looks from Janey, Ricky, Catherine, Mitch and guys,
Areola. We see the scoreboard clock counting down.

FANS
10...9...8...7...6...5...4...3...2...1...

Despondent, Sadie drops the microphone to the ground. Just
then, she spots Mr. Keller at the top of the bleachers. He
smiles and waves. Sadie's eyes light up. The Beach Boy's
"Don't Worry Baby" plays as the crowd cheers Mr. Keller onto
to the field. Sadie wets her lips in anticipation of her big
moment...

JUST THEN, the ENTIRE NORTH COMPTON FOOTBALL TEAM charges
onto the field, trampling the frail and unsuspecting SADIE.

Mr. Keller winces and walks back to his seat.

85 INT. ANNOUNCER'S BOOTH - NIGHT

85

FOOTBALL ANNOUNCER
And we're back for the second half!

86 EXT. FIELD - NIGHT

86

PICK UP Austin and the Wasp players as they run up to the
line of scrimmage.

Reggie Ray gets down in a three-point stance and goes face to
face with a North Compton LINEBACKER.

AUSTIN
Hut, hut...

JUST THEN, Reggie Ray flinches, drawing the opposing
Linebacker offside. Their helmets collide, dropping Reggie
Ray to the ground with a thud.

A collective GASP from the Wasps bleachers.

87 INT. ANNOUNCER'S BOOTH - NIGHT

87

FOOTBALL ANNOUNCER
(Australian accent)
Say g'day to Reggie Ray!

*
*

88 EXT. FIELD - NIGHT

88

Reggie Ray convulses, his eyes rolling back in his head.

Jake jumps up and tries to run onto the field, but is stopped by the Coach.

COACH
(evil)
Sit down, boy. He just got the wind
knocked out of him.

*
*

A TRAINER runs over to the Wasps sideline and stands before the Coach.

TRAINER
It doesn't look good coach.

COACH
Can he play?

TRAINER
He's in a coma.

COACH
(stone cold)
Answer my question. Can.. he.. play?

TRAINER
I don't think he can breathe. We need to
get him to a hospital immediately.

Pause.

COACH
You listen to me right now, you hear, I
don't care what you have to do-- Reggie
Ray stays in the game.

89 EXT. FIELD - NIGHT

89

REVEAL REGGIE RAY's shoes are tied to two of his teammates --
he's still unconscious. They walk him to the line.

The Trainer stands on the sideline with a guilt ridden
expression.

AUSTIN
Hut, hut, hut... !

89 CONTINUED:

89

The center snaps the ball and the Linebacker taps Reggie Ray, who tips over with his two teammates, allowing the Linebacker to rush towards Austin.

COACH
(angrily)
Goddamnit, Reggie Ray!

Austin scrambles and runs towards the sidelines just as three North Compton Linebackers catch him and tackle him SO HARD that they all slam into the Wasps bench taking out every player on the bench.

The ball flies into the air and is caught by a North Compton player, who runs it in for a TD and celebrates.

Meanwhile, everyone on the Wasps bench lies on the ground motionless. The Coach drops his head in disgust.

90 INT. ANNOUNCER'S BOOTH - NIGHT

90

FOOTBALL ANNOUNCER
Wham, bam... what the fuck just happened?

91 EXT. FOOTBALL FIELD - WASPS SIDELINES - NIGHT

91

THE SCOREBOARD READS: WILDCATS - 24 WASPS - 21

Austin, Reggie Ray, and the rest of the Wasps bench are placed on stretchers.

Coach slowly turns towards the fourth string bench, which is the only bench left unharmed. Jake sits, looking frightened.

COACH
Alright, Wyler, I've got no choice...

JUST THEN, a lightning bolt lights up the sky.

CAMERA pulls tight into Jake's eyes as we hear the echoing chant of "Mar-ty, Mar-ty..." in his head.

92 INT. WASPS HIGH FOOTBALL STADIUM - FLASHBACK

92

CROWD (OS)
Mar-ty! Mar-ty! Mar-ty!

JAKE kneels at the center of the huddle and addresses his teammates, including Marty.

JAKE
Listen up, boys, we've got time for one more play.

Reggie Ray looks over at Jake, concerned.

REGGIE RAY

But Jake, Coach said you should just take a knee. We're up 42 nothing.

Jake looks over at the Coach, who gives him a stern look. In the background, we see the HOODED JANITOR.

JAKE

I know what Coach said, but I say we give the ball to Marty.

The guys look at each other, confused. Marty looks up, scared.

MARTY

That's OK. I'm just happy to be on the field.

MALIK

Damn, he's just a walk-on, Jake.

JAKE

No! This is his chance to play. He's waited four years for this.

(to Marty)

You can't go through life scared, Marty, because you'll always wonder "what if," but if you go out there and you give it your all-- that's heroic.

MARTY

(reluctant)

Really, I appreciate this, but...

Jake claps his hands as they break the huddle and take the line of scrimmage.

Jake takes the snap, falls back... he looks down field and finds Marty, standing in the endzone, wide open. Marty waves his hands in the air mouthing, "NO!" Jake glances over at the Coach, who mouths, "NO!" He waits a moment, pulls back, and fires a pass into the air.

FOLLOW the ball in SLO-MO as it spirals perfectly down the middle of the field into the endzone... Marty, with eyes closed, puts up his hands and somehow, CATCHES the pass.

Jake begins to throw his arms in the air, victoriously.

Marty opens his eyes, surprised to see the ball in his grasp...

We go back to REAL TIME JUST AS two of the other team's DEFENSIVE BACKS FLY in from OS, sandwiching Marty from both sides in a vicious tackle that literally SEVERs his body in half...

92 CONTINUED: (2)

92

REVEAL that Marty's torso lies in the endzone while his little legs lie several feet away. His hands still clutch the ball. *

STUNNED SILENCE fills the stadium.

MARTY (CONT'D)
(proudly)
I did it. I'm a hero.

The ref throws his hands up, signaling a touchdown.

JAKE looks on in complete horror.

COACH (OS)
Wyler! Wyler!...

93 EXT. FOOTBALL FIELD - PRESENT - NIGHT

93

PULL OUT of Jake's eyes. Coach gets into Jake's face.

COACH
Wyler! You've got to get your pansy ass
in the game. You're our only chance. *

Coach hands him the ball and walks away. Jake stares at the football in his hands. A moment,

WISE VOICE (OS)
You got the butterflies, huh?

Jake turns to see the mysterious HOODED JANITOR, wearing a rain poncho.

JAKE
Who are you?

The Janitor sits down on the bench next to Jake and pulls his hood back.

JANITOR
Oh, I'm the wise janitor. I'm here to impart knowledge, help youngsters overcome their fears, and I also replace the sanitary cakes in the urinals... but right now, I'm here to help you get your throw back.

JAKE
How did you...?

JANITOR
Oh, I've been watching you-- during practice, in the halls, in the locker room-- showering, whipping the other boys with a wet towel. I can tell you like that...

JAKE
(weirded out)
Hey, why don't we get back to the throw.

JANITOR
Oh, yeah. The throw. Well, I'm here to tell you... what happened to Marty-- it wasn't your fault.

JAKE
(hopeful)
Really?

JANITOR
OK, it was your fault... but the point is-- it's time to get over it. It could have happened to anybody...

Jake nods.

JANITOR (cont'd)
... anybody that disobeyed their coach's orders, the team's wishes, and threw a bullet pass to a 90 pound slightly retarded boy who never should have been on the field in the first place...

JAKE
Whoa, stop!... How is this supposed to be helping me?

JANITOR
Look, forget about all that. You just have to go out there, believe in the ball and throw yourself-- you can do it.

Jake stands up, inspired.

JAKE
(determined)
I'm going out there.

Jake, determined, runs towards the huddle.

FOOTBALL ANNOUNCER (OS)
Only 34 seconds remaining and the fate of season rests in the hands of fourth string quarterback, Jake Wyler.
Translation: we're shit out of luck.

94 EXT. STANDS - NIGHT

94

Sandy Sue leads the fans in a cheer.

SANDY SUE
Give me a W!

FANS

W!

SANDY SUE

Give me a Y!

FANS

Y!

SANDY SUE

Give me a... L-ick my pussy ass cock
shit!

FANS

Lick my pussy ass cock shit!

95 EXT. FIELD - NIGHT

95

ON THE FIELD, Jake stands in the middle of the huddle looking into the eyes of all the players.

JAKE

(emotionally)

Alright, let's be heroes.

The Foo Fighters "My Hero" plays as the huddle breaks and the guys move to the line of scrimmage. The ball is snapped.

SLOW-MOTION as Jake falls back and looks down field, finding a receiver heading straight for the endzone.

We see shots of cheering fans in the stands. The Coach watches anxiously. The game clock ticks down under TEN SECONDS.

JAKE takes a deep breath and releases the ball, just as a DEFENDER tackles him to the ground.

SHOT of the ball spiralling through the air. Jake watches from the ground with anticipation... his expression slowly changes.

BACK to REAL TIME as REGGIE RAY, still on the sidelines slowly rises from the stretcher.

REGGIE RAY

I reckon' I'm feeling much better... *

JUST THEN, Jake's pass flies way off course and the ball hits Reggie Ray right in the head, knocking him out cold. The final horn sounds. The REGGIE RAY CONCUSSION counter reads 0.

FOOTBALL ANNOUNCER (VO)

That has to be the worst pass I've ever
seen. Ever.

95 CONTINUED:

95

The fans sit in stunned silence. The SLOW CLAPPER rises to his feet and starts to clap. Nobody joins in. He looks around, awkwardly, and sits back down.

Jake drops his head into his hands.

96 EXT. HIGH SCHOOL PARKING LOT - NIGHT

96

Jake, still in uniform, walks through the stadium parking lot with his head hung low. An ambulance is parked directly behind him.

JANEY (OS)

Jake!?

Jake turns to see Janey running up to him.

JANEY (CONT'D)

You did great out there.

In the background, two PARAMEDICS struggle to carry Reggie Ray to the ambulance. Sausage follows them.

JAKE

I blew the game. I let everyone down.

JANEY

It's just a football game, Jake. Besides, you didn't let me down.

Jake picks his head up.

JAKE

Really?

Just then, one of the paramedics loses his balance, causing Reggie Ray to roll off of the stretcher. He hits the ground with a thud.

JANEY

Jake, you've taught me to be myself. You never saw me as the girl in glasses and a ponytail...

JAKE

... and the paint-covered overalls...

JANEY

Right. You never noticed those either.

JAKE

Well, you've taught me a lot about myself too.

Frustrated, the Paramedics kneel down and roll Reggie Ray towards the ambulance.

JANEY

Oh, Jake, nothing could ever come between
us now...

A beat. Janey and Jake wait.

JANEY (cont'd)

(louder)

Nothing could ever come between us now.

AUSTIN (OS)

Jake Wyler!

Just then, Austin limps up to Jake and Janey using a pair of
crutches. Jake looks visibly nervous.

AUSTIN (CONT'D)

Well, congratulations, you just blew my
perfect season, "Senor You Just Blew My
Perfect Season."

*
*

JAKE

What do you want, Austin?

AUSTIN

A life... and payback.

JAKE

C'mon, don't do this.

AUSTIN

No, I think I'll hang around and tell
Janey a little S E C R A T.. P.

*

JANEY

What's going on?

Austin smiles and takes a step towards Janey.

JAKE

This isn't funny, man.

Jake's eyes widen in fear as Austin leans and whispers into
Janey's ear.

A long pause as Jake begins to sweat profusely. Janey shakes
her head and pulls away.

JANEY

(skeptical)

No. I don't believe it.

Janey drops her head to the ground. Jake throws his hands in
the air.

JAKE

(confessing)

Janey! OK, I said I could turn you into prom queen but I just thought you were "Ugly Janey Briggs"-- the girl who didn't have any friends and was dirt poor and smelled... look, I made a mistake. If I could go back now, I never would have made that stupid bet.

Austin cringes. Janey looks shattered-- she can barely speak.

JANEY

(choked up)

What bet?

Jake shoots a look at Austin.

AUSTIN

Dude, I never said anything about a bet.

Jake looks over at Janey, who breaks into tears, and runs away, arms flailing. Disoriented, Jake turns to Austin.

AUSTIN (CONT'D)

I just told her that you don't use conditioner, man.

Austin shakes his head and walks away. Jake considers.

JAKE

(defensive)

The shampoo and conditioner are all-in-one!

In the background, the ambulance peels out as the back doors fling open and Reggie Ray's gurney rolls right past Jake.

*
*

97 EXT. BOARDWALK - DAWN

97

Jake, still in uniform, walks despondently along a boardwalk passing vendors and shops that are just opening.

SLOW DRAMATIC MUSIC begins and as if in a BROADWAY MUSICAL, Jake breaks into song as he looks out at the sunrise. People walking on the boardwalk pass Jake and shoot him strange looks.

JAKE

I WISH I DIDN'T MAKE THAT BET,
THAT'S NOT THE GUY I WANT TO BE.
IF I COULD JUST TURN BACK THE CLOCK,
JANEY WOULD STILL BE WITH ME.

98 INT. JANEY'S BASEMENT - MORNING

98

CUT TO JANEY in her BASEMENT standing in front of the stick-figure painting of her mother.

98 CONTINUED:

98

JANEY
TELL ME MOM,
WHAT SHOULD I DO,
I LOVE THIS BOY,
BUT HE HAS BEEN UNTRUE.

INTERCUT WITH JAKE.

JAKE
I'LL DO MY BEST TO MAKE THINGS RIGHT.

INTERCUT WITH JANEY.

JANEY
I WISH WE COULD RESOLVE THIS FIGHT.

JANEY (CONT'D)
IT COULD HAPPEN...
AT THE PROM TONIGHT!

JAKE
IT COULD HAPPEN...
AT THE PROM TONIGHT!

A crowd has now formed around Jake, who looks at them, uncomfortably.

JAKE
(to crowd)
What? Stop looking at me.

99 INT. DINER - MORNING

99

MITCH, BRUCE, AND OX sit in a diner eating breakfast.

MITCH
I'M GETTING PUSSY, NO MATTER WHAT...

BRUCE
EVEN IF IT WITH A DIRTY SLUT.

OX
TRUE LOVE IS WHAT I WANT THE MOST...

A FAT SHORT ORDER COOK hits the bell and puts down a plate of french toast.

FAT SHORT ORDER COOK
I JUST JERKED OFF IN YOUR FRENCH TOAST!

100 INT. CATHERINE'S BEDROOM - DAY

100

CATHERINE sits in her bed holding a framed photo of her and Jake.

CATHERINE
SO WHAT IF WE HAVE THE SAME MOTHER,
TONIGHT I'M GOING TO FUCK MY BROTHER!

101 INT. RICKY'S BEDROOM - DAY 101

RICKY sits in his bedroom, PULL OUT TO REVEAL a creepy SHRINE TO JANEY.

RICKY
I'M GONNA' MAKE JANEY KNOW I EXIST...

102 INT. HOSPITAL ROOM - DAY 102

SADIE lies in a hospital bed

SADIE
CAN YOU BELIEVE I'VE STILL NEVER BEEN
KISSED?... BY A GUY, THAT IS.

PAN OVER to REGGIE RAY in the next bed connected to a bunch of tubes.

REGGIE RAY
(mumbling unintelligibly)
MMMPHH MUMBLE MRPHH MUMBLE MMOMA...

A NURSE pops into frame.

NURSE
IT'S REALLY HARD TO SING WHEN YOU'RE IN A
COMA.

103 INT. PRISCILLA'S BEDROOM - LATE AFTERNOON 103

PRISCILLA stands in front of a mirror holding up her prom dress. She is flanked by her posse. *

PRISCILLA
IN A FEW HOURS, I'LL BE QUEEN OF THE
PROM...

104 INT. BRIGG'S HOUSE - KITCHEN - DUSK 104

MR. BRIGGS is surrounded by empty bottles.

MR. BRIGGS
I'VE BEEN AN ALCOHOLIC SINCE MY FIRST
TOUR IN 'NAM.

105 INT. MOTEL - DUSK 105

AUSTIN takes a key from a MOTEL CLERK.

AUSTIN
(smiling deviously)
I ASKED JANEY TO PROM, AND SHE DOESN'T
KNOW WHY,...

PAN OVER to reveal MALIK standing beside him.

105 CONTINUED:

105

MALIK
I'M ONLY IN THIS SONG BECAUSE I'M A BLACK
GUY.

106 OMITTED

106

107 INT. JANEY'S BEDROOM - NIGHT

107

JANEY runs a table cloth through a sewing machine.

JANEY
I HAVE NO MONEY, I HAVE TO MAKE MY OWN
DRESS...

108 EXT. AREOLA'S BEDROOM - NIGHT

108

AREOLA opens french windows, where a planter hangs over the
edge of the house. Daisies sprout up out of the dirt and a
little bird lands on her breast.

AREOLA
LOOK AT ME, MY BREASTS ARE PERKY, YES?

109 INT. JAKE'S BEDROOM - NIGHT

109

JAKE straightens his bow tie.

JAKE
GONNA' WIN HER BACK, NO MATTER WHAT IT
TAKES...

110 INT. BRIGG'S HOUSE - NIGHT

110

JANEY, wearing a dress opens the front door.

JANEY
HERE I GO, I'M GONNA' FORGET ABOUT
JAKE...

Austin stands in her doorway holding a corsage.

111 EXT. HOTEL - NIGHT

111

A row of limos, Bruce's station wagon, and Ricky's scooter
pull up to the front of a hotel. Jake, Catherine, Janey,
Austin, Malik, Priscilla, Areola, Ricky, Mitch, Bruce, Ox,
all step out of their rides.

*
*
*

ALL CHARACTERS
PROM TONIGHT, IT'S GONNA' BE ALRIGHT,
PROM TONIGHT, IT'S GONNA' BE TONIGHT
PROM TONIGHT, IT'S GONNA' BE THE BOMB,
PROM TONIGHT, IT'S GONNA' BE A PROM
PROM TONIGHT, PROM TONIGHT, PROM TONIGHT,
IT'S GONNA' HAPPEN, GONNA' HAPPEN, GONNA'
HAPPEN, AT THE PROM... TONIGHT!

111 CONTINUED:

111

Everyone throws their arms up into the air as the song comes to a crescendo.

THE MUSIC STOPS... an awkward beat as everyone struggles to keep their hands in the air.

112 INT. HOTEL LOBBY - NIGHT

112

JANEY and AUSTIN walk towards a staircase leading to the ballroom. *

REVEAL RICKY standing at the top of the stairs wearing sunglasses and white loafers a la Ducky in "Pretty in Pink." We hear OMITD's "If You Leave" coming from a band inside the prom.

Janey's face lights up as her eyes meet Ricky's. She approaches Ricky, who opens his arms hoping to hug her. Just then, Austin dumps his jacket on Ricky's extended arm. Janey does the same.

JANEY

Thanks, Ricky. See you in English!

Ricky stands there as more students drop their jackets on his arm.

113 INT. HOTEL BALLROOM - NIGHT

113

Students filter into the prom passing a "No Dancing" sign showing two people dancing with a line through it.

JAKE and CATHERINE walk into the ballroom. They enter and walk up beside Janey and Austin. Austin shoots Jake a devilish grin.

Jake turns and looks at Janey. Janey nudges Austin and they walk off in the opposite direction.

114 OMITTED

114

115 INT. HOTEL BALLROOM - NIGHT

115

On stage-- the prom band finishes playing "If You Leave." A banner behind them reads JOHN HUGHES HIGH PROM.

Nobody dances. On the floor, guys and girls sit, looking completely bored. We see Mitch and the guys, standing by the punchbowl.

SUDDENLY, a guy looking like Kevin Bacon from "Footloose" runs onto the dance floor and makes an announcement.

FOOTLOOSE GUY

Hey, what's everybody standing around for? They just made dancing legal!

Suddenly, the band breaks into "Footloose" and glitter falls from above. Everyone storms the dance floor and goes into a heavily choreographed dance.

COMMENTARY GUY stands at the punch bowl. He turns to a girl beside him.

COMMENTARY GUY

Funny, isn't? You would never suspect
that everyone at this school is a
professional dancer.

*
*

A116 DELETED

A116

B116 INT. BALLROOM - NIGHT

B116

Austin and Janey sitting at a table.

JANEY

Wanna' dance?

AUSTIN

(under his breath)
Only if we're horizontal.

Beat.

JANEY

I totally heard that.

Janey and Austin walk over to the dance floor.

PAN OVER to the neighboring table, where Jake and Catherine sit. Jake watches Janey and Austin, enviously. He stands up.

JAKE

(to Catherine; sharp)
We're dancing.

Catherine willingly follows.

Janey and Austin are on the dance floor. Janey turns to see Jake dancing with Catherine nearby.

Janey pulls a very willing Austin in towards her and puts her arms around him.

Jake sees this, pulls Catherine in, and moves his hands down towards her ass.

CATHERINE

(turned on)
Finally.

Janey counters by getting cheek to cheek with Austin. He's loving it.

B116 CONTINUED:

B116

Jake takes a deep breath and kisses Catherine on the lips. Catherine grabs the back of Jake's head and pushes her tongue into his mouth.

Janey watches, disgusted.

Jake, not able to take it anymore, forces himself free.

JAKE

No!

CATHERINE

(hot and bothered)

Let's do it, Jake. Right here on the dance floor.

Janey looks at Jake, hurt, and runs off the dance floor.

JAKE

Janey...!?

Catherine grabs Jake.

CATHERINE

Remember our deal. She wins-- you're mine.

116 INT. HOTEL BALLROOM - NIGHT

116

Mr. Cornish smiles as he walks up to a microphone on the stage.

MR. CORNISH

And now, the moment every popular guy whose made a bet to turn a uniquely rebellious girl into prom queen has been waiting for...

We see a bunch of RANDOM GUYS crossing their fingers.

MR. CORNISH (cont'd)

... the announcement of this year's Prom King and Queen.

Mr. Cornish opens the envelope.

MR. CORNISH (CONT'D)

This year's King is... Jake Wyler!

Applause and cheers from the students as Jake unenthusiastically walks up to the stage, where Mr. Cornish places a crown on his head. He takes out a second envelope.

MR. CORNISH (CONT'D)

And this year's Prom Queen is...

SHOT of Priscilla with her posse gritting her teeth.

*

SHOT of Janey, looking indifferent.

SHOT of Catherine holding on to her cross.

SHOT of FOOTLOOSE GUY crossing his fingers.

Mr. Cornish looks at the envelope, shocked.

MR. CORNISH (cont'd)
I can't believe it... it's a tie!

Priscilla and Janey exchange looks.

Mr. Cornish leans into the microphone.

MR. CORNISH (cont'd)
Your new Prom Queens are...

Priscilla takes her first step towards the stage.

MR. CORNISH (cont'd)
... Kara and Sara Fratelli!

Priscilla stops dead in her tracks. Janey grins.

Everybody spins around to see the Fratelli Sisters with tears of joy in their eyes.

Priscilla turns to Sandy Sue, who stands beside her.

PRISCILLA
How could this have happened?

SANDY SUE
Gee whiz, I don't know. Maybe because you're a... bitch whore ball-sucking shitbag.

PRISCILLA
Whoa, is that your Tourette's acting up again?

SANDY SUE
Nope. It's simply something I've always wanted to say.

Sandy Sue smiles and walks away.

ON THE STAGE, Jake watches, surprised, as Mr. Cornish awkwardly places the crown in the middle of the Fratelli Sister's two heads.

ON THE FLOOR, Austin turns to Janey as he twirls the hotel keys on his finger.

AUSTIN

C'mon, let's make like a tree and
branch.. out of here.

Janey looks confused.

ON STAGE, Mr. Cornish addresses the crowd.

MR. CORNISH

And now... it is tradition for the King
and Queen to share a ceremonial dance.

A spotlight shines on Jake as he awkwardly meets the Fratelli
Sisters on the dance floor and begins to slow dance to a
rendition of "Put Your Heads On My Shoulders." *

Just then, Jake looks over the Fratelli Sisters' shoulders,
and spots Janey and Austin leaving the ballroom.

JAKE

Janey!

Jake takes off, ditching the Fratelli Sisters.

KARA FRATELLI

(disappointed)

Way to go, Sara.

SARA FRATELLI

Don't look at me, Kara.

KARA FRATELLI

How can I? We're attached at the head.

A117 INT. HOTEL SECOND FLOOR LANDING - NIGHT

A117

PICK UP Jake grabbing Malik as he passes.

JAKE

Malik, do you know where Austin went?

MALIK

All I know is that he rented a room at
the Sunrise Motel, room #6-- it's the one
right past the ice dispenser, but if you
hit the Pepsi machine, you went too far.
Oh, and the door will definitely not be
locked. But that's all I know.

JAKE

Thanks, Malik. You know-- you're an
intelligent, insightful human being that
doesn't get the respect and attention he
deserves.

A117 CONTINUED:

A117

MALIK

You really mean that Jake? That's great,
man, because I really wanted to discuss
the repercussions of the ramifications...

JAKE

Can't talk about it now.

Jake takes off, but is stopped by RICKY, who stands within
earshot.

RICKY

I'm not going to let you hurt Janey
again. Besides, I love her.

JAKE

Well, so do I.

RICKY

Yeah, but I'm the "best friend." I've
been there right in front of her face the
whole time-- she just hasn't realized it
yet. But she will.

JAKE

Well I'm the "reformed cool guy" who
learned the error of his ways. She'll
forgive me for my mistake and realize
that I really love her.

RICKY

Damnnit!
(under his breath)
That's true.

They both consider... and sprint for the exit.

B117 EXT. HOTEL - NIGHT

B117

Jake and Ricky bolt out of the hotel.

117 EXT. STREET - NIGHT

117

Jake bolts through an intersection just as the light turns
red. He barely makes it through.

Behind him, Ricky runs right into traffic, waving cars off
with his hands and dodging screeching vehicles. Just as he
makes it safely to the sidewalk, a GUY on a bike rings his
bell twice and SMACKS right into Ricky, who goes flying
offscreen.

118 INT. HOTEL BALLROOM - NIGHT

118

Mitch, Bruce, and Ox lean against the wall watching people
dance and looking depressed.

Catherine mopes over and looks over at them.

CATHERINE
Do I know you guys?

BRUCE
No. We freshman.

CATHERINE
So... have the three of you ever had sex?

MITCH
(offended)
You know, we resent that.

OX
I mean, sure we've had a few pee-wars,
and maybe we've taken a couple of warm
baths together... *

MITCH
(nervous laughter)
Enough with the MEMORIES! *

CATHERINE
I meant... have you ever had sex with a
girl?

Mitch, Bruce, and Ox shake their heads.

CATHERINE (CONT'D)
So, how about it? I'm sure I could fit
all three of you inside of me.

JUST THEN, Mitch spots Amanda walking into the prom, wearing
an extremely tight dress-- a golden light still surrounding
her. Mitch pulls out the letter from his back pocket.

MITCH
I've got my eye on somebody else.

Catherine turns to Ox, who looks disgusted.

OX
No, but thank you very much for asking. *

She looks over to Bruce.

118 CONTINUED: (2)

118

BRUCE
I wouldn't touch with very big pole.

CATHERINE
(turned on)
Ooh... that's too bad.

Bruce lingers there a moment, unsure, as Ox drags him away.

119 EXT. SUNRISE MOTEL - NIGHT 119

Jake, out of breath, stops in front of the Sunrise Motel.

120 INT. SUNRISE MOTEL - NIGHT 120

Jake runs through the halls, passes an ice dispenser, and stops at room #6.

AUSTIN (OS)
Oh, yeah, baby, I'm gonna' make you
forget all about losing prom queen.

*
*

Jake frantically reaches for the door, turns the knob, and throws it open.

121 INT. MOTEL ROOM #6 - NIGHT 121

Jake lunges into the room.

JAKE
Get off her, man!

Austin lifts his head, REVEALING PRISCILLA lying beneath him.

JAKE (CONT'D)
Priscilla?

VOICE (OS)
Don't move.

Jake turns to find LES, Priscilla's goth boyfriend, standing in the corner with a camcorder in hand. His pants are at his ankles. The BAG floats next to him.

JAKE
What the hell is going on in here?

LES
(creepy)
Something beautiful.

121 CONTINUED:

121

Jake looks weirded out. *

JAKE
(to Austin)
Where's Janey?

AUSTIN
Little Miss "Run Home To My Daddy" ran
home to her daddy. *

Austin laughs and puts his hands up for a high-five from Priscilla. Jake lunges at Austin and punches him square in the jaw.

JAKE
That's for taking Janey to the prom!

PRISCILLA
You put the....!

Jake takes another swing, decking Priscilla.

JAKE
That's for hurting Janey at Preston's party!

LES
(excited)
This is really turning me on..

Jake crosses over to Les and slugs him in the face.

JAKE
That's for being really weird!

Jake turns and runs OS. The bag just floats there. A beat.

Just then, Jake returns and punches the bag.

122 EXT. SUNRISE MOTEL - NIGHT

122

Jake runs out of the motel, on his way to Janey's house. As he turns the corner, Ricky, bloodied and bruised, limps into frame. He waits a moment and heads into the motel.

123 INT. HOTEL BALLROOM - NIGHT

123

Mitch stands with Bruce and Ox at the punch bowl. He stares at Amanda, who's nearby.

BRUCE
I bet she great bonk.

123 CONTINUED:

123

MITCH

Excuse me, Bruce, but I don't think that type of language is appropriate here-- you don't "bonk" Amanda Becker. You make sweet, sweet love to her. Amanda Becker is a flower. You smell her. You touch her gently. You admire the beauty, you watch it blossom, and you thank God that he created something so perfect.

*
*
*

He takes a deep breath and moves towards Amanda.

MITCH (CONT'D)

(determined)

Amanda Becker...

She turns. Mitch holds out the note. Amanda sighs, unfolds the letter, and starts reading it-- her expression doesn't change. Mitch watches, nervously. A pause. Amanda looks up from the letter, angered.

AMANDA

What do you expect from me? Do you think I'm just going to have sex with you?

MITCH

No, you don't understand...

AMANDA

Because I'm not some kind of cheap slut. I don't screw every pathetic guy that gives me a letter...

Mitch looks ashamed.

AMANDA (cont'd)

... I give them hand jobs.

Mitch's eyes light up. Amanda grabs his hand and drags him off.

124 EXT. BRIGG'S HOUSE - NIGHT

124

Jake, in a full sweat, sprints up to Janey's house. He knocks on the door, causing it to break off its hinges. He waits a moment and walks inside.

125 INT. BRIGG'S KITCHEN - NIGHT

125

Mr. Briggs is passed out under a table amidst empty bottles and various destroyed pastries.

Jake walks into the kitchen, and looks down at Mr. Briggs, oddly.

JAKE

Mr. Briggs?... Hello?

125 CONTINUED:

125

MR. BRIGGS
(delirious)
Get down. Enemy fire!

Jake flinches.

JAKE
Uh, is Janey here?

MR. BRIGGS
(in and out)
She went out there on her own. There's
Charlie everywhere!

JAKE
Right. Do you know where she went, sir?

MR. BRIGGS
Couldn't take it anymore. Went to the
airport. Something about Paris. Her
tour's over.

JAKE
(realizing)
... Paris!
(to Mr. Briggs)
Thank you.

Jake runs out of the kitchen.

MR. BRIGGS (OS)
Need more ammo. Can't hold 'em off much
longer!

126 INT. MR. BRIGGS'S TRUCK - MOVING - NIGHT 126

Janey drives the car-- her mascara runs.

127 EXT. MR. BRIGGS'S TRUCK - NIGHT 127

The truck passes a sign that says AIRPORT-- NEXT EXIT.

128 INT. HOTEL BALLROOM - NIGHT 128

Bruce and Ox are left at the punchbowl-- hands in pockets.

OX
Hey, you wanna' come to the bathroom with
me? We can cross streams.

Bruce shoots Ox a look. Ox walks off... PAN OVER to REVEAL
AREOLA, standing with her arms crossed, her back to Bruce.

128 CONTINUED:

128

BRUCE
(to himself)
Oh, me so horny.

AREOLA
(Asian accent)
Oh, me so horny.

Bruce and Areola look at each other.

AREOLA
(Asian accent)
You nerd who can't get pussy from
American girl?

BRUCE
You smart cookie. How you know?

AREOLA
(Asian accent)
I know. You follow me. I give you sucky-
sucky.

Bruce turns to CAMERA and smiles.

129 EXT. BRIGG'S HOUSE - NIGHT

129

Ricky, looking completely disheveled, runs out of Janey's house. He darts across the yard and stops himself just before the sidewalk as a GROUP OF KIDS on bikes zooms past ringing their bells. Ricky smiles, relieved.

He steps off the curb and JUST THEN, a BUS nails him, sending him flying offscreen.

130 INT. HOTEL BALLROOM - NIGHT

130

Ox returns to the punch bowl. Bruce is nowhere to be found. He whistles to himself and looks around, self-consciously.

JUST THEN, Catherine walks up beside him.

CATHERINE
Just so you know... my offer still
stands.

OX
(confessing)
The thing is-- although I didn't want to
admit it before, I do want to have sex,
only...

Catherine puts a comforting hand on Ox's shoulder.

CATHERINE
That's alright, Ox.
(beat)
I've strapped on before.

A beat.

*

130 CONTINUED:

130

OX
Strapped on what before?

*

131 EXT. AIRPORT - NIGHT

131

Jake bolts into the airport.

132 INT. AIRPORT - NIGHT

132

Jake runs up to the DEPARTURE MONITORS and looks for Janey's flight. He finds the Paris Airlines flight to Paris at GATE 25. The departure time reads NOW BOARDING.

*
*

133 INT. SECURITY CHECKPOINT - NIGHT

133

Jake pulls up to a long line to get through the security checkpoint. He checks his watch nervously and groans, frustrated. He steps out and addresses the line.

JAKE

Excuse me!? Excuse me, everyone!? There is a girl boarding a plane to Paris right now that I love. And if I can't get there in time to tell her how I really feel, I may never see her again!

The line parts letting Jake through.

MAN IN LINE

Go get her, son.

WOMAN IN LINE

Good luck, young man.

Jake runs through the security check-- it BEEPS. The SECURITY GUARD looks up at Jake with tears in his eyes.

SECURITY GUARD

(waving Jake on)

Just go!

134 INT. AIRPORT BOARDING GATE CORRIDOR - NIGHT

134

Jake keeps running, he knocks over an OLD MAN using a walker, but continues on his way. He looks up to see GATE 25. Just then, he runs into a mass of people and is unable to move.

*
*

From behind, an AIRPORT TRANSPORT VEHICLE, which is nothing more than a golf cart with a siren, pulls up behind Jake.

AIRPORT TRANSPORT DRIVER

Hop on! You've got no time to lose. I'll get you there quick.

Jake thinks for a moment and jumps on the vehicle and turns to the Driver.

JAKE

Step on it.

135 INT. SECURITY CHECKPOINT - NIGHT

135

Ricky, looking like a complete wreck, stops at the huge line at security. He looks at his watch, anxiously. He steps out of line and addresses the crowd.

RICKY

Excuse me!? Excuse me, everyone!? There is a girl boarding a plane to Paris right now that I love. And if I can't get there in time to tell her how I really feel, I may never see her again!

Pause.

MAN IN LINE

Nice try.

WOMAN IN LINE

We've already heard that one, jerkoff.

Nobody in line budes.

136 INT. BOARDING GATE CORRIDOR - NIGHT

136

Jake remains seated on the transport vehicle as it crawls along at 3 MPH. The Old Man using a walker passes by and gives Jake the finger. *

Jake jumps off the transport vehicle and goes into an all-out sprint. He spots Janey in the distance about to board. *

AIRLINE EMPLOYEE VOICE (OS)

This is a final boarding call for Flight 150 non-stop to an art school in Paris.

JAKE

(calling out)

Janey!

JUST THEN, a LITTLE BOY walks past Jake tossing a FOOTBALL in the air. Jake instinctively grabs the football from the Little Boy.

LITTLE BOY

Hey, shithead, that's mine.

Jake wraps his fingers around the laces and takes a deep breath.

WISE JANITOR (VO)

Just believe in the ball, Jake. And throw yourself.

Jake pulls back and releases a perfect spiral through the air, which slices through the crowd, reaches Janey at the gate and hits her square in the back of the HEAD. She drops to the ground.

Jake throws his hands up in the air, victoriously.

JAKE

Yes!

Jake runs to Janey, who stands, woozily, rubbing her head.

JANEY

Jake?

JAKE

Janey, you can't go to Paris.

JANEY

What are you talking about? I just brought my grandparents here.

JANEY'S GRANDPARENTS smile and wave at Janey before boarding the plane.

JAKE

Oh, that was nice of you.

Jake waves casually and then quickly switches back to an intense expression. *

JAKE (CONT'D)

Look, there's something I have to tell you...

Jake takes Janey's hand and looks into her eyes.

JAKE (CONT'D)

I made that bet before I knew you, Janey. Before I really knew me.

Janey thinks for a second.

JANEY

Isn't that a line from "She's All That?"

JAKE

(regrouping)

You told me that you couldn't believe in someone that didn't believe in you. I believed in you. I always believed in you. *

JANEY

What the hell are you talking about, Jake? That's from "Pretty in Pink." *

136 CONTINUED: (2)

136

JAKE
(serious)
You complete me.

*

*

JANEY
Eh-eh.

Jake takes a deep breath.

JAKE
Alright. I'll just say it in my own words
then... You're the most amazing thing
that's ever come into my life and I never
want to let you go. I love you.

Janey blushes. Jake smiles and moves in for the kiss...

JANEY
Think that's Ben Savage. "Boy Meets
World." Right before he asked Topanga to
marry him.

JAKE
(smiling)
Damn. You're good.

They KISS.

In the background outside a window, REVEAL a distraught Ricky
slowly rising up on a airport lift and banging on the window.

REVEAL the SLOW CLAPPER standing nearby, watching Jake and
Janey kiss. One solitary tear streams down his cheek.

JUST THEN, a MOVED WOMAN beside him starts to clap very
slowly.

The Slow Clapper rolls his eyes, frustrated, and watches
enviously as everyone around Jake and Janey joins in on the
applause.

A137-B137 OMITTED

A137-B137

137 EXT. DINER - MORNING

137

Establishing shot of a diner.

138 INT. DINER - MORNING

138

Mitch, Bruce, and Ox sip on drinks a la "American Pie."

MITCH
(to Ox)
So, Ox, what was your story last night?

OX

You know, I'm glad you asked me that, Mitch, because I learned a very valuable lesson last night-- I realized that I don't really want to get involved with a girl unless I'm in really love with her.

*

MITCH

Wow...

(deadpan)

Nice try, Ox. We know you took it in the ass.

Ox blushes.

BRUCE

(normal accent)

I'm afraid he's got you there, Ox.

Mitch and Ox look at Bruce, surprised.

MITCH

Bruce-- your accent. What happened?

BRUCE

Well, believe it or not-- I too learned a valuable lesson. You see, I realized that the best way to get the girl... is to just be yourself.

*

MITCH

I agree, Bruce-- for most people, that would be a valuable lesson, but in your case, I'd stick to being Chinese.

Bruce reconsiders.

OX

(Chinese accent)

He make valid point, Bruce.

(to Mitch)

So, Mitch, how about yourself-- what did you learn last night?

*

MITCH

Gentlemen, I learned the greatest lesson of all-- that unlike everyone else in these teen movies, I don't really want to learn some dumbass valuable lesson-- I still want to fuck.

Mitch raises his drink and they all toast.

139 INT. BRIGG'S HOUSE - NIGHT

139

A la "Sixteen Candles," we slowly push in on Jake and Janey, who sit on a table in cap and gown. A cake with lit candles sits in between them.

JAKE
So... what now?

JANEY

I don't know. I'll be here, at least
until I get the money for art school.
You?

JAKE

School in the Fall... probably Princeton.

JANEY

Gosh, Jake. You going off to college. Me
staying here. Odds are we'll never make
it.

JAKE

(smiling)

Wanna' bet?

Jake and Janey share a laugh. They slowly lean across the
table and just as their lips are about to meet-- a TRAIN
rumbles by shaking the glass table. They giggle. They move
towards each other again-- just then, the table COLLAPSES,
sending Jake and Janey crashing OS. A beat and then the
entire house collapses on top of them with a THUD.

*
*
*

Screen goes to BLACK.

MR. BRIGGS (OS)

I've been meaning to get that fixed!

FADE OUT.

FADE IN:

A140 INT. CATHERINE'S BEDROOM - NIGHT

A140

Catherine sits on her bed smiling and reading a book entitled
"How To Get the Popular Boy Who Also Happens to be Your
Brother."

JUST THEN, Sadie pops her head into frame from below.

SADIE

Can I take a break now?

CATHERINE

(preachy)

Ah-ah-ah, we mustn't stop until we're
finished.

Catherine pushes her head back down and grins, devilishly.

FADE OUT

140-144 OMITTED

140-144