

COMBINED CONTINUITY SCRIPT

"RIVER'S EDGE"

(Five Double Reels)

DISTRIBUTED BY: HEMDALE FILM CORPORATION
Wetherly House
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FOOTAGES:

Double Reel 1	1865-01	
Double Reel 2	1901-15	
Double Reel 3	1840-00	
Double Reel 4	1830-08	
Double Reel 5	1514-09	(To Finish Mark)

CONTINUITY SCRIPT PREPARED BY: CASABLANCA CONTINUITY
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FOOTAGE	SHOT & DESCRIPTION	DIALOGUE	MUSIC & EFFECTS
	START MEASURING 00-00 AT PICTURE START MARK IN ACADEMY LEADER		
33-03	WHITE TITLES APPEAR ON BLACK BACKGROUND		
	HEMDALE FILM CORPORATION PRESENTS		
	A SANFORD/PILLSBURY PRODUCTION		
43-14	DISSOLVE TO EMPTY FRAME. EXT. RIVER. DAWN. TITLES CONTINUE.		
	RIVER'S EDGE		
	CRISPIN GLOVER		MUSIC IN
	KEANU REEVES		
	IONE SKYE LEITCH		
	ROXANA ZAL		
	DANIEL ROEBUCK		
	JOSHUA MILLER		
	TOM BOWER		
	CONSTANCE FORSLUND LEO ROSSI		
	PHIL BROCK JOSH RICHMAN		
	AND DENNIS HOPPER AS FECK		
	CASTING BY CARRIE FRAZIER-REINHOLD		
	COSTUME DESIGNER CLAUDIA BROWN		
	MUSIC BY JÜRGEN KNIEPER		
	EDITED BY HOWARD SMITH SONYA SONES		
	PRODUCTION DESIGNER JOHN MUTO		
	DIRECTOR OF PHOTOGRAPHY FREDERICK ELMES		
	CO-PRODUCER DAVID STREIT		
	EXECUTIVE PRODUCERS JOHN DALY & DEREK GIBSON		MUSIC OUT
	WRITTEN BY NEAL JIMENEZ		

SAME SHOT CONT.
CAMERA PANS RIGHT.
TITLE SEQUENCE CONT.

PRODUCED BY
SARAH PILLSBURY
MIDGE SANFORD

DIRECTED BY
TIM HUNTER

CAMERA PANS OVER FOOTBRIDGE
AREA ABOVE RIVER TO CU
SIDE ANGLE OF TIM. CAMERA
PANS DOWN TO DOLL THAT HE'S
HOLDING.

EMPTY FRAME.
MCU RIVERS.

MCU LOW ANGLE TIM HOLDING
DOLL OVER FOOTBRIDGE AND
DROPPING IT INTO RIVER.

MLS HIGH ANGLE DOLL FALLING
INTO RIVER TO LS OF DOLL.

MCU LOW ANGLE TIM IN CENTER
FRAME.

MLS DOLL FLOATING IN RIVER
IN CENTER FRAME.

MCU TIM COMES IN LEFT FRAME.
CAMERA PANS RIGHT WITH HIM AND
LEAVES HIM OUT OF FRAME TO
OTHER SIDE OF FOOTBRIDGE.

YELLS.

MCU LOW ANGLE TIM IN CENTER
FRAME.

EMPTY FRAME.
LS RIVER BANK.

CU SIDE ANGLE TIM IN LEFT
FRAME.

MS TIM RIDES BIKE INTO LEFT
FRAME DOWN FOOTBRIDGE IN CENTER
FRAME TO BG.

EMPTY FRAME.
LS RIVER BANK.

MS SIDE ANGLE MAN IN LEFT
FRAME. CAMERA PANS LEFT TO
DEAD NAKED WOMAN.

MS SIDE ANGLE MAN IN LEFT
FRAME.

CU DEAD WOMAN'S FACE IN
CENTER FRAME.

CU DEAD WOMAN'S HAND.

MS MAN IN LEFT FRAME.

MS LOW ANGLE MAN COMES INTO
RIGHT FRAME AS HE GETS UP.
HE EXITS LEFT FRAME.

MCU DEAD WOMAN:

EXT. CAR. DAY.
CU FRONT ANGLE MAN
IN CAR DRIVING.

MUSIC IN

INT. STORE. DAY.
MS SIDE ANGLE TIM PLAYING
GAME. LS MAN COMES INTO
RIGHT FRAME AND EXITS LEFT
FRAME.

MUSIC OUT
VIDEO GAME NOISES

MS SIDE ANGLE MAN IN RIGHT
FRAME. HE WALKS TO CENTER
FRAME TOWARD CAMERA.

MS SIDE ANGLE TIM. MAN
COMES INTO LEFT FRAME.
REAR ANGLE AS HE WALKS
TO BG.

473-11 MS HIGH ANGLE SIDE ANGLE
MAN IN RIGHT FRAME AND
SIDE ANGLE CHECKER IN
LEFT FRAME.

SAMSON-That's a real nice sign. How
much?

CHECKER-I have to see I.D.

SAMSON-I left it at home. How much?

CHECKER-I'm not gonna sell you this,
unless you show me I.D.

487-11 MS SIDE ANGLE TIM. HE
TURNS AND WALKS TO BG
TO REFRIGERATOR.

SAMSON (OS)-Stop bein' a shit. Keep
the fuckin' change, man.

CHECKER (OS)-I'm not keepin' the
change. I have to see I.D.

SAMSON (OS)-I don't have any fuck...

466-03 MS REAR ANGLE TIM COMING
INTO RIGHT FRAME.
HE'S SHOPLIFTING.

SAMSON (OS CONT)-in' I.D. I've been
comin' in here for three months.
Frank never carded me. He knows...

CHECKER (OS) INTERRUPTING)-Yeah, Frank
lost his job, because he did not
get the proper I.D. when he sold
people beer.

SAME SHOT CONT

SAMSON (OS)-Why are you bein' such
an asshole? Just take the
money, put in your...

511-01 CU MIRROR SHOWING LS
REFLECTION OF SAMSON AND
CHECKER.

SAMSON (OS CONT)-register, and let
me get the fuck outta here.

CHECKER (OS)-Lis...

513-11 MS TIM WALKING TOWARDS
CAMERA IN CENTER FRAME.

CHECKER (OS CONT)-ten, it's the law
of the state, and it's the
policy.

SAMSON (OS INTERRUPTING)-I don't give a
fuck about you, and I don't
give...

518-11 MS HIGH ANGLE SIDE ANGLES
SAMSON IN RIGHT FRAME AND
CHECKER IN LEFT FRAME. REAR
ANGLE TIM COMES INTO RIGHT
FRAME AND LEAVES STORE.

SAMSON (CONT)-a fuck about your laws.
You understand what I'm sayin'?
Take the Goddamn money, all right?

CHECKER-Let go of the beer.

SAMSON-Don't be an asshole.

CHECKER-Let go of the beer. Dick.

SAMSON-Shithead.

CHECKER-Dick.

542-14 EXT. STORE. DAY.
MS REAR ANGLE TIM IN
RIGHT FRAME. MS SAMSON
IN LEFT FRAME. CAMERA PANS
RIGHT TO MCU OF SAMSON
GETTING INTO CAR. TIM COMES
IN LEFT FRAME AND IS ON
SIDE OF SAMSON'S CAR.

TIM-Don't mention it. I saw you this
morning.

SAMSON-Yeah?

TIM-Got any dope?

SAME SHOT CONT.

SAMSON-No.

MUSIC IN

SAMSON-Get in. I know where to
get some.

602-11 LS TIM GETTING INTO
SAMSON'S CAR.

610-04 INT. CAR. DAY.
MCU SAMSON IN RIGHT
FRAME FG. MS TIM IN
CENTER FRAME.

TIM-Where are we going?

SAMSON-Feck's.

TIM-Radical.

EXT. STREET. DAY.
LS SAMSON'S CAR DRIVING
IN BG CENTER FRAME TO FG.
CARS COMES TO MS STOP.
SAMSON GETS OUT OF CAR.
CAMERA PANS LEFT WITH HIM.
SAMSON WALKS IN CENTER
FRAME TO BG.

EXT. FECK'S HOUSE. DAY.
MCU SIDE ANGLE SAMSON
COMES IN LEFT FRAME.
CAMERA PANS RIGHT TO
DOOR.CAMERA PANS RIGHT
WITH HIM TO WINDOW, SEES DOLL,
EXITS LEFT FRAME.

INT. MATT'S HOUSE. DAY.
MS SIDE ANGLE MATT,SEARCHING.

MUSIC OUT

745-06 MS MADELEINE. LS KIM IN
BG. MATT COMES IN LEFT
FRAME IN BG.

KIM-He did something bad to her.
I know it.

MADELEINE-We'll find her. Where is
that brother of yours?

KIM-Where's...

755-13 MS KIM IN CENTER FRAME.
TIM IN BG. HE WALKS INTO
HOUSE TO MS.

TIM-I killed her.

763-04 MCU KIM IN CENTER FRAME
AND TIM IN RIGHT FRAME.
CAMERA PANS LEFT TO CU
MADELEINE IN LEFT FRAME
AND KIM IN RIGHT FRAME.

TIM (CONT)-I drowned her.

JIM (OS)-A man's trying to sleep!

SAME SHOT CONT.

MADELEINE-Shhhhh. Kim, please.

711-10 MS MATT IN CENTER FRAME.

MATT-You little punk.

JIM (OS)-I said I'm tryin' to sleep...

775-04 MS TIM IN RIGHT FRAME AND
MATT IN LEFT FRAME. KIM AND
MADELEINE IN BG.

MADELEINE-Please, Kim, Kim. We'll
make him buy you a new one.

KIM-It wouldn't be the...

783-02 MS KIM IN RIGHT FRAME.
MCU MADELEINE IN LEFT
FRAME.

KIM (CONT)-same. I want my Missy
back.

MADELEINE-Why are you so mean?

KIM CRIES

789-00 MS TIM IN CENTER FRAME
AND MATT IN LEFT FRAME.
KIM AND MADELEINE IN BG.
CAMERA PANS RIGHT TO MS
KIM, MADELEINE AND TIM
AS HE GOES UP STAIRS.
MATT COMES IN LEFT FRAME
AND GOES UP STAIRS.

MADELEINE-Where do you think you're
going?

JIM (OS)-Somebody is trying to sleep!

MADELEINE-Stick your head up your ass,
if you want quiet!

799-08 MS MADELEINE AND KIM IN
BG CENTER FRAME. TIM AND
MATT GOING UP STAIRS.

MADELEINE (CONT)-Tim, you get down
here!

803-13 MS REAR ANGLE TIM IN CENTER
FRAME. REAR ANGLE MATT COMES
IN LEFT FRAME AND FOLLOWS
BEHIND TIM. CAMERA FOLLOWS
THEM INTO ROOM.

MADELEINE (OS CONT)-Tim!

810-10 MS TIM IN CENTER FRAME.
CAMERA PANS LEFT AND MATT
REAR ANGLE COMES IN RIGHT
FRAME. GLIMPSE OF MADELEINE
FROM OTHER SIDE OF DOOR.

TIM-Lighten up.

MADELEINE (OS)-Tim.

TIM-Remember my age.

821-10	MS LOW ANGLE OTS ON MATT.	MATT-Stupid enough, you pull a stunt like that, but, then to to and brag about...
827-00	MS SIDE ANGLE MATT IN RIGHT FRAME, TIM IN LEFT FRAME LYING DOWN. MATT EXITS LEFT FRAME.	MATT (CONT)-it. MADELEINE (OS)-Open this door! CAR HORN MUSIC IN MUSIC OUT
835-05	EXT. MATT'S HOUSE. DAY. MLS CAR PULLS INTO DRIVEWAY FROM RIGHT FRAME TO CENTER FRAME BG.	LAYNE-Hurry your ass!
844-05	INT. MATT'S HOUSE. DAY. MS REAR ANGLE MATT AND TIM IN RIGHT FRAME. CAMERA PANS LEFT WITH MATT.	MATT-Be right there! TIM (OS)-He's here early. Drug run, right? MATT-None of your business.
855-13	EXT. MATT'S HOUSE. DAY. MCU LAYNE IN CAR FROM OUTSIDE HIS SIDE DOOR.	LAYNE-Maattt!
860-00	INT. MATT'S HOUSE. MS MADELEINE, KIM AND MATT IN CENTER FRAME. TIM WALKS RIGHT, BEHIND THEM.	MADELEINE-What about your other doll? What about pretty Tracy? KIM-No. MATT-I'll make the turdface buy you a new one. KIM-I don't want the turdface to buy me a new one. I want you to beat him up. MADELEINE-Oh, honey. Tim?

882-00	EXT. MATT'S HOUSE. DAY. MLS TIM IN RIGHT FRAME. MS CAR IN LEFT FRAME. CAMERA ZOOMS IN TO MS TIM AND PANS WITH HIM AROUND CAR. MATT ENTERS RIGHT FRAME..	MADELEINE (OS CONT)-Tim! LAYNE-Maatattt! TIM-Going to Feck's, huh? LAYNE-What do you know about Feck? MATT (OS)-Beat it, fart. TIM-Let me go with you guys. Show you a dead body.
906-05	MCU HIGH ANGLE OVER TIM'S LEFT SHOULDER OF LAYNE IN CAR.	LAYNE-What? You got a girlfriend now?
909-04	MS LAYNE IN CAR IN LEFT FRAME, TIM IN RIGHT FRAME.	TIM-I'm not kidding. Look, I'm dying for a joint. MATT (OS) AND LAYNE (IN UNISON)-Aahhh. POUNDING CAR
921-00	MS CAR EXITS RIGHT FRAME AND TIM IN LEFT FRAME. MS MADELEINE IN RIGHT FRAME AS SHE COMES OUT DOOR. CAMERA PANS RIGHT FOLLOWING MIKE RIDING BIKE INTO BG.	MADELEINE-You get back in this house, right this instant! Tim! MADELEINE (OS CONT)-Tim!
949-10	MCU THROUGH WINDSHIELD OF MATT AND LAYNE.	MUSIC IN CAR MATT-What't this? Feck doesn't charge. LAYNE-I charge. What, do you think this car runs on God's own methane? MATT-I don't know.

SAME SHOT CONT.

LAYNE-Where were you last night,
anyhow? John was getting all
out of control.

MATT-I'll bet. Who else was there?

LAYNE-Jamie.

MATT-Jamie. I didn't miss anything.
Now, Clarissa, maybe.

LAYNE-Keep your hands off Clarissa,
dude. Shit, what am I worried
about?

CAR MUSIC OUT

1012-05 EXT. FECK'S HOUSE. DAY.
ESTABLISHING SHOT.
SLOW ZOOM IN TOWARD HOUSE.
LAYNE ENTERS FROM RIGHT, GOES
TO KNOCK ON DOOR.

MUSIC IN

OS SAXOPHONE

KNOCKING
MUSIC OUT

LAYNE-Feck! What! Are you dying in
there?

1055-01 INT. FECK'S HOUSE. DAY.
MCU FECK PLAYING
SAXOPHONE. PUTS DOWN
SAXOPHONE. CAMERA
PANS RIGHT TO DOLL.

SAXOPHONE CONT.

KNOCKING

LAYNE (OS)-Feck!

1075-06 EXT. FECK'S HOUSE. DAY.
MCU LAYNE KNOCKING.

LAYNE (CONT)- Feck!

INT. FECK'S HOUSE. DAY.
MCU FECK. GETS CRUTCH.
GETS UP. EXITS RIGHT
FRAME.

CU FECK. CAMERA PANS
RIGHT AS HE WALKS TO THE
DOOR.

1108-04 EXT. FECK'S HOUSE. DAY.
MCU LAYNE KNOCKING.
DOOR OPENS AND GUN IS
POINTED AT HIM.

LAYNE-Feck!

FECK (OS)-Check is in the mail.

LAYNE-It's me, Feck. Layne. Don't
shoot, okay.

SAME SHOT CONT.
FECK APPEARS IN DOORWAY.

FECK-I could blow your brains out.

LAYNE-I...I know, Feck.

FECK-I shot a girl, once.

LAYNE-I know. You keep telling
me this, Feck. You wanna
lower that barrel some. I am
your friend.

FECK-Yeah, you say so, huh? You're
my friend?

LAYNE-Yah.

FECK-Yeah, maybe so. But, don't
you try anything.

LAYNE-Okay.

1165-03 LS MATT STANDING AT END
OF FECK'S DRIVEWAY.

FECK (OS)-Why don't you and Matt
come in and, uh...

1169-02 TWO SHOT MCU FECK RIGHT
FRAME.

FECK (CONT)-see Ellie.

LAYNE-Oh, I'd love to, Feck, you
know, but we're kind of late
for school.

FECK-Yeah, yeah. Well. How much
you want, then?

LAYNE-Ah, come on, no, dude. I came
by to see how you're doing.
Good 'ol Feck, you know?

SAME SHOT CONT.

FECK-Yeah, yeah, yeah. Good 'ol
Feck. Yeah, yeah. How much
you want?

LAYNE-Ah, just a couple joints.

FECK-Wait here.

FECK GOES INTO HOUSE.

MS MATT AT END OF DRIVEWAY.

LS TIM ON BIKE ON STREET
IN FRONT OF FECK'S HOUSE.

MS TIM CENTER FRAME.

1225-08 TWO SHOT MCU FECK RIGHT
FRAME GIVING JOINTS TO
LAYNE.

FECK-You're my friend.

LAYNE-Of course.

FECK-She had it comin', man.

LAYNE-You know, I know, Feck. You
know, women are evil You, you
had to kill her.

FECK-Yeah, they're still after me,
you know.

LAYNE-Yeah, yeah.

FECK DISAPPEARS INTO
HOUSE. CLOSES DOOR.

FECK-See ya.

LAYNE-All right, I'll see ya. Oh,
thanks for the weed.

MS TIM ON BIKE CENTER
FRAME. EXITS RIGHT FRAME.

MUSIC IN

1269-01 INT. FECK'S HOUSE. DAY.
MS FECK LIMPING FROM DOOR.
CAMERA PANS RIGHT TO MCU
FECK CENTER FRAME.

FECK-Friends.

MS DOLL, ELLIE, ON CHAIR.

1280-12 MCU FECK.

FECK-You're my friend.

0

1284-05 EXT. FECK'S HOUSE. DAY.
DRIVEWAY.
MS MATT AND LAYNE COMING
INTO LEFT FRAME. WALK TO
CAR. GET IN CAR.

MATT-Ellie, huh? The gun. Did he
have the gun?

LAYNE-Right.

1293-14 INT. FECK'S HOUSE. DAY.
MCU FECK REAR ANGLE,
HOLDING GUN TO HIS HEAD
BY WINDOW.

FECK-And you're my friend.

GUN CLICKING

1308-14 EXT. SCHOOL. DAY.
ESTABLISHING SHOT.
MS TONY AND LAYNE
ON SCHOOL STEPS.
TWO GIRLS BEHIND THEM,
CLARISSA AND MAGGIE.

TONY-Give me a cigarette, man.

LAYNE-You fuckin' gave up cigarettes.

TONY-I gave up yesterday, not today.

LAYNE-I gave up lending. Learn
some self-control, here.
You're interrupting. Go on.

MATT (OS)-I don't know. I just...

MATT ENTERS LEFT FRAME.
CAMERA PANS RIGHT AND
UP.

MATT (CONT)-figured we could dump this
place, you know, go up there,
and, if we like it, we stay,
don't come back.

CLARISSA-Where did you get Portland?

MATT-Well, nobody knows us up there.

CLARISSA-People know us here?

LAYNE-I know you, babe.

SAME SHOT CONT.

CLARISSA-That's really annoying,
Layne.

TONY (OS)-So what, man. It'd be
like...

TONY (CONT)-we could be lumberjacks,
or something?

MATT-Well, there's other things
to...

1354-13 MS CLARISSA AND MAGGIE.

MATT (OS CONT)-do.

TONY (OS)-Like what?

MAGGIE-Like, get stoned.

LAYNE'S ARM IN LEFT
FRAME.

LAYNE (OS)-It almost sounds like
a plan, except we're all broke
and I'm the only one with a car.

1370-15 MS TONY, LAYNE, CLARISSA
AND MAGGIE FROM BEHIND
MATT LEFT FRAME.

MATT (OS)-We could just take...

MATT (CONT)-all our parents' money,
we could take off, discover
America and make like we're
Easy Rider, plus five.

1380-02 MS CLARISSA AND MAGGIE.

CLARISSA-Here, I gotta go.
Burkewaite's...

1385-10 MS TONY, LAYNE, CLARISSA
AND MAGGIE FROM BEHIND
MATT LEFT FRAME.
CLARISSA GETS UP.

CLARISSA (CONT)-gonna have a spass
attack, if I'm late again.

LAYNE-She's in love with his
middle-aged ass.

1393-05 MS REAR ANGLE CLARISSA
AND MAGGIE ENTERING RIGHT
FRAME. WALK TO ANOTHER
BENCH. MS MATT RIGHT FRAME.
SAMSON ENTERS LEFT FRAME.
EXITS RIGHT FRAME.

CLARISSA-He's not middle-aged,
asshole. Hi, John.

LAYNE (OS)-Didn't think you'd make
it today.

1400-13 MS LAYNE, TONY, MATT
AND REAR ANGLE SAMSON.

LAYNE (CONT)-Where's Jamie?

MUSIC OUT

SAMSON-I killed her.

1406-07 MS CLARISSA AND MAGGIE
EAVESDROPPING.

CLARISSA-She's gonna be in big
trouble, if she keeps ditching
like this.

MAGGIE-You what?

1411-06 MS MATT, TONY, LAYNE
AND SAMSON.

SAMSON-I killed her.

1414-04 MS CLARISSA AND MAGGIE.
THEY TURN AROUND AND WALK
AWAY.

MAGGIE-you're strange, John.

1419-01 MS TONY, LAYNE AND
SAMSON. TONY GETS UP. EXITS
LEFT FRAME. MATT ENTERS
LEFT FRAME. CAMERA PANS
RIGHT.

TONY-What'd you do, man. Sit on her?

SAMSON-They don't believe me.

1439-01 EXT. RIVER BANK. DAY.
MCU DEAD WOMAN.

LAYNE (OS)-Crazy, fucking story like
that, why should anyone believe
you? If you brought us...

1448-08 MS LOW ANGLE SAMSON, MATT
AND LAYNE WALKING TO BODY.

LAYNE (CONT)-all the way out here,
for nothin'.

SAMSON-Come on.

1455-02 MS REAR ANGLE SAMSON,
LAYNE AND MATT ENTERING
RIGHT FRAME. WALK TO BODY.

LAYNE-It's a joke. What b.s.

MS SAMSON AND LAYNE.
LAYNE PICKS UP STICK.

MS DEAD WOMAN'S BODY
BEING POKED BY STICK.

1474-01 MS TWO SHOT. LAYNE
RIGHT FRAME. DROPS STICK.

LAYNE-You crazy motherfucker, John.
You see this?

1490-13 MS MATT CENTER FRAME.

MATT-Yeah, I see it.

1493-10 MS TWO SHOT. LAYNE
RIGHT FRAME.

LAYNE (OS)-You cra...

LAYNE (CONT)-zy motherfucker. Why
did you kill her?

SAMSON-She was talkin' shit.

LAYNE-You could fry for this, you
know.

SAMSON-Yeah.

LAYNE-This is unreal. Completely
unreal.

1531-08 MS LOW ANGLE MATT FROM
BEHIND SAMSON AND LAYNE.
DEAD WOMAN ON GROUND.
MATT TURNS.

LAYNE-Matt! What's with you?

MATT TURNS.

MATT-We better go, huh?

MS TWO SHOT. LAYNE
RIGHT FRAME. EXITS
LEFT FRAME.

1553-08 MS REAR ANGLE LAYNE
ENTERS LEFT FRAME.
FOLLOWS MATT BACK TO
CAR. TURNS AROUND.

MUSIC IN

LAYNE-John!

MS JOHN.

MS LOW ANGLE REAR ANGLE
JOHN FOLLOWING LAYNE AND
MATT. DEAD WOMAN ON GROUND.

1580-00 EXT. LAYNE'S DASHBOARD. DAY.
MCU THREE SHOT. LAYNE, MATT,
SAMSON.

LAYNE-Uhhh. It's like some fuckin'
movie, you know. Friends,
since second grade, fuckin',
like this. And, then, one of...

SAME SHOT CONT.

LAYNE (CONT)-us gets himself in, potentially, big trouble and, now, we've got to deal with it. We've got to test our loyalty, against all odds. It's kind of exciting. I feel like Chuck Norris, you know?

MUSIC OUT

1621-07 DISSOLVE TO
INT. BURKEWAITE'S CLASS. DAY.
CAMERA PANS LEFT AND DOWN
TO MCU CLARISSA, CONTINUES
PAN RIGHT OF CLASS TO MS
BURKEWAITE.

BURKEWAITE (OS)-So, what was accomplished? I mean, uh, that's the normal question - all the hippies are executives, now, and everybody's sold out. Well, let me tell you something, Tom - save it, Kevin - fundamental changes were made, changes so basic, that we now take them for granted.

BURKEWAITE (CONT)-The Civil Rights movement, the...later, the women's movement...I mean...

1663-11 MS TWO SHOT CLARISSA AND
MAGGIE.

BURKEWAITE (OS CONT)-like it or not, ladies, you're now expected to have careers, and then, maybe later, the...uh, husbands and the babies.

1673-02 MS BURKEWAITE CENTER FRAME.
WALKS UP CLASS TO MCU.

BURKEWAITE (CONT)-And Vietnam. We stopped a war, man. We took to the streets and we made a difference. We turned public sentiment around...

1690-15 MCU CLARISSA CENTER FRAME.

BURKEWAITE (OS CONT)-and we made people see the truth. Not that we were always thinking...

1697-05 MCU BURKEWAITE. WALKS BACK
TO FRONT OF CLASS TO MS.

BURKEWAITE (CONT)-good thoughts,
back then. I mean--cops
around you, cracking skulls,
you got a picket sign in your
hand - you're not thinking,
specifically, about stopping
the war right now. You're...
you're thinking about knockin'
a few pigs on their asses.
But, as crazy as, as it all
seemed, though, there was a
meaning in the madness...

1724-05 MS STUDENTS. MCU KEVIN
LEFT FRAME. MS TONY RIGHT
FRAME.

BURKEWAITE (OS CONT)-a clear and a
real purpose.

KEVIN-But, don't you think violence
is wrong?

TONY-Oh, fuck off, Kevin. Wasting
pigs is radical, man.

SCHOOL BELL RINGS

1736-15 MS BURKEWAITE. STUDENTS
GET UP. LEAVE CLASS.

BURKEWAITE-You missed my point.

1747-11 MS CLARISSA LEFT FRAME.
MAGGIE GETS UP. EXITS
AND ENTERS RIGHT FRAME
QUICKLY.

MAGGIE (OS)-Come on, Clarissa...

MAGGIE (CONT)-let's go grab a smoke.

CLARISSA-You go on. I'll be there
in a minute.

1765-02 MAGGIE EXITS LEFT FRAME.
CLARISSA GETS UP. EXITS
RIGHT FRAME.

MAGGIE-You are hooked.

MS BURKEWAITE BEHIND DESK.
CLARISSA ENTERS LEFT FRAME.

MS LOW ANGLE OTS ON
CLARISSA.

MS BURKEWAITE.

1777-02 EXT. SMOKING AREA. DAY.
MS TONY, LAYNE, MATT,
SAMSON.

LAYNE-Yes.

TONY-Bullshit.

LAYNE-Would I lie?

TONY-You really...

MAGGIE ENTERS RIGHT
FRAME.

MAGGIE-Really what?

TONY-No way.

LAYNE-Look, dude, I saw it, right
there in front of me. I poked at
it with a stick.

TONY-No chance.

MAGGIE-Poked at what?

1802-10 MCU SAMSON. LAYNE
STANDING BEHIND HIM.

TONY (OS)-By the river, huh?

LAYNE (OS)-We'll take you there,
and we'll show you.

1812-07 MS FIVE SHOT. MATT, TONY,
LAYNE, MAGGIE, SAMSON.

LAYNE (CONT)-Right, Matt?

MATT-Count me out, okay?

MAGGIE-Count you out of what? What's
by the river? And what are you
guys talking about?

TONY-Layne's saying Samson killed
Jamie.

MAGGIE-No way.

1828-14 EXT. CAMPUS. DAY.
MS REAR ANGLE CLARISSA
ENTERS RIGHT FRAME, MAGGIE
ENTERS LEFT FRAME. THEY WALK
TOWARDS CAMPUS PATH.

CLARISSA-And you believe them?

MAGGIE-Well, a bunch of us are going
up there to check it out. I
don't know, it's probably some
joke.

CLARISSA-Yeah, yeah. They're
just tryin' to lure you up
there, so they can rape you,
Mag.

MAGGIE-You think so?

1849-05 DISSOLVE TO
INT. FAST FOOD DINER. DAY.
MS LAYNE ENTERS DINER.
CAMERA PANS RIGHT. GOES
TO COUNTER. TAPS ON IT.
MIKE COMES TO COUNTER TO
TAKE ORDER.

JUKEBOX MUSIC IN

TAPPING

MIKE-No free food, Layne.

LAYNE-Come on, Mike. I just came
by to say hi.

MIKE-Hi.

LAYNE-Hi.

MIKE-Oh, no.

CAMERA PANS RIGHT TO
DOOR, OVERLOOKING
PARKING LOT.

MIKE-You can't use my truck, Layne.

LAYNE-Come on, Mike. It's important.

1898-04 LAST FRAME PICTURE.

1900-12 FINISH MARK.

END DOUBLE REEL 1.

FOOTAGE	SHOT & DESCRIPTION	DIALOGUE	MUSIC & EFFECTS
	START MEASURING 00-00 AT PICTURE START MARK IN ACADEMY LEADER		
12-01	EXT. FAST FOOD LOT. DAY. CU TIM AND FRIEND RIDING BIKES WAIST DOWN. CAMERA PANS LEFT. MS TIM RIGHT FRAME. OTHER BOY ENTERS LEFT FRAME. STOP. GET OFF BIKES.		
26-02	MS LOW ANGLE TONY, MAGGIE. TIM ENTERS RIGHT FRAME. SAMSON IN BG.	TIM-What's all this? TONY-We're the newly-appointed Truant Patrol, You know, lookin' to capture and kill ten year-old runaway homeboys. Like you.	
43-11	MCU TIM RIGHT FRAME.	TIM-No, you're all gonna go see a dead girl.	
46-09	MCU TONY CENTER FRAME.	TONY-What do you know about a dead girl?	
49-03	MS FIVE SHOT. CLARISSA, TIM, MAGGIE, SAMSON, TONY. SAMSON TURNS AWAY.	TIM-Me and John are close. Huh, John? TONY-Yah.	
57-10	MCU TIM RIGHT FRAME.	TIM-Thinkin' of coming with you guys. TONY (OS)-No room. Both you guys. Outta here. TIM-John wants us to stay, don't you, John?	
76-11	MS REAR ANGLE SAMSON. INT. FAST FOOD DINER. DAY. TWO SHOT MCU LAYNE AND MIKE. OTS ON MIKE.	MIKE-Nice try, Layne. Nice try, but, forget it. I'm not gonna let you do this to me again.	

SAME SHOT CONT.

MIKE (CONT)-I make myself a promise.

Nah...N...

MIKE (OS CONT)-o spells "Nah-ah".

LAYNE-Mike.

MIKE (OS)-No.

LAYNE-Mike.

MIKE-No one drives that truck, but
me.

LAYNE-We...th...you drive it, then.

MIKE-Thank you. Thank you very
much. That's very nice. My
supervisor's gonna kill me,
if he even sees me talkin' to
you. Now, you just want me to
walk out, leave work, lose my
job.

EXT. STREET. DAY.
CU MIKE DRIVING TRUCK
FROM FRONT WINDOW.
TONY IN BACK.

MS LAYNE IN PASSENGER
SIDE. CAMERA PANS RIGHT
WITH CAR. MS MAGGIE, TONY
AND SAMSON IN BACK.

LAYNE-I know, Mike.

MIKE-Some of us have to work, Layne.

MAGGIE-Is that it, over there?

CLARISSA-That's just a log, Mag.

86-06 MCU LAYNE.

99-01 MCU OTS ON MIKE.

126-14 EXT. RIVER BANK. DAY.
MS LOW ANGLE MIKE, LAYNE,
TONY, SAMSON, CLARISSA AND
MAGGIE WALKING TO BODY.
CAMERA PANS RIGHT.

SAME SHOT CONT.
THEY STOP.

MAGGIE-What, that?

TONY-It's a dummy. This is a joke.

We...

MUSIC OUT

TONY (CONT)-all came out here.

for some stupid joke.

MIKE-Oh, my God. Oh, my God.

153-00 MS MIKE WALKING TO BODY.
OTHERS ARE IN BG. MIKE
TOUCHES BODY WITH FOOT.
CAMERA PANS UP. HE BACKS
AWAY. THE OTHERS WALK UP
BEHIND HIM, SEE DEAD BODY.

MS DEAD WOMAN.

MCU CLARISSA CENTER FRAME.

MS DEAD WOMAN. CAMERA ZOOMS
IN TO MCU.

MUSIC IN

MCU CLARISSA BACKING
AWAY.

DISSOLVE TO
INT. CLASSROOM. DAY.
MS MATT. CAMERA ZOOMS
IN TO CU.

239-02 DISSOLVE TO
EXT. RIVER BANK. DAY.
LOW ANGLE MIKE, SAMSON,
CLARISSA, MAGGIE, TONY
AND LAYNE.

TONY-You're in trouble, dude.

SAMSON-Yeah.

LAYNE-No, man. Nobody has to find
out.

256-05 MS LAYNE CENTER FRAME.

LAYNE (CONT)-'Kay, listen up.

259-11 MS MIKE, SAMSON, CLARISSA,
MAGGIE, TONY.

LAYNE (OS CONT)-We gotta lotta...

MUSIC OUT

262-12 MS LAYNE CENTER FRAME.

LAYNE (CONT)-people here. Bury her,
so she's never found.

MS LOW ANGLE GROUP, REAR ANGLE,
STANDING ON HILL.

MS MIKE, SAMSON, CLARISSA,
MAGGIE, TONY.

280-07 MS LAYNE CENTER FRAME.

LAYNE-Is anybody gonna help me?

285-03 MS OTHERS POV LAYNE.
MIKE EXITS RIGHT FRAME.

LAYNE (OS CONT)-Where you...

293-02 MS LAYNE.

LAYNE (CONT)-goin', Mike. Get back
here.

296-02 MS MIKE LEAVING GROUP. MIKE-I gotta get back to work,
Layne.

299-00 MS LAYNE GOING AFTER MIKE. LAYNE-I said, "Come back here.",
CAMERA PANS LEFT. Goddamn it!
TONY JOINS LAYNE.

305-14 MS HIGH ANGLE MIKE RUNNING. MIKE-Layne, leave me alone. Let
LAYNE ENTERS LEFT FRAME. me go!
CHASES MIKE. TONY ENTERS
LEFT FRAME.

315-00 MS MIKE AND LAYNE FIGHTING LAYNE-We're dealing...
CENTER FRAME.

MIKE (INTERRUPTING)-Let me go!

LAYNE-with a friend's future, Mike.

MIKE-He killed somebody.

320-03 MCU MIKE AND LAYNE FIGHTING. LAYNE-You're gonna bring her back?
It's done. Now, give me the
keys.

323-06 MCU MIKE AND LAYNE FIGHTING. MIKE (OVERLAPPING)-He brings us out
here, like it's a kind of a
fucking show.

LAYNE-We're here to deal with it.
Now, give me your keys.

MIKE THROWS LAYNE ON
GROUND. MIKE-No, damn it!

LAYNE-You son of a bitch.

LAYNE POUNCES ON MIKE. MIKE (OS)-Layne!

340-04 MCU LAYNE ON MIKE'S SAMSON-Leave him alone, Layne.
BACK FIGHTING. SAMSON
ENTERS RIGHT FRAME AND PICKS
LAYNE UP FROM MIKE.

SAME SHOT CONT.
MIKE GETS UP. EXITS
LEFT FRAME. SAMSON ENTERS RIGHT.

LAYNE-What the fuck are you doing?

TONY, CLARISSA AND
MAGGIE ENTER RIGHT FRAME
TO LEAVE. THEY EXIT LEFT
FRAME.

SAMSON-He doesn't have to stay, if
he doesn't want to.

366-02 MS LAYNE AND SAMSON FG,
OTHERS IN BG LEAVING.
SAMSON JOINS OTHERS,
LEAVING.

LAYNE-So, me and John are going to
have to do this all by
ourselves, huh? What the fuck
are you doing?

SAMSON-She's heavy. Come on.

MIKE-Are you comin?

LAYNE-You people are a fuckin'
test, I swear.

MUSIC IN

DISSOLVE TO
MCU DEAD WOMAN.

DISSOLVE TO
EXT. MATT'S HOUSE. DAY.
CU HIGH ANGLE LOBSTERS
IN POT OF WATER.

MUSIC OUT

422-00 MCU REAR ANGLE TWO SHOT.
TIM LEFT FRAME, MOKO RIGHT
FRAME. LAYNE'S CAR ENTERS
LEFT FRAME.

TIM-We nailed it!

428-13 MCU LAYNE'S CAR RIGHT
FRAME. TIM AND MOKO BG.
LAYNE GETS OUT OF CAR,
RIGHT FRAME. MATT GETS
OUT OF CAR.

LAYNE-Sure you don't want to come?

MATT (OS)-Yeah. I'm tired.

LAYNE-Hey...

442-05 MS OTS ON LAYNE AND
MATT. LAYNE RIGHT FRAME.

LAYNE (CONT)-you subdick, come here.

445-04 MS OTS ON TIM AND MOKO.

TIM-Suck me.

447-04 MCU LAYNE CENTER FRAME.

LAYNE-I'm serious, Tim.

MS TIM AND MOKO WALK TO
LAYNE.

460-07 MCU LAYNE CENTER FRAME.

LAYNE-Keep your little fuckin'
mouth shut, ya hear.

463-14 MCU TIM.

TIM-About what?

465-14 MCU LAYNE.

LAYNE-You know. Tony told me you
know.

470-13 MCU TIM.

TIM-Oh, the death. Don't worry,
I'm with you.

477-05 MCU LAYNE.
GETS IN CAR.

LAYNE-I'll trust you.

MCU TIM. MOKO BG.

490-13 MS REAR ANGLE MATT, TIM,
MOKO AND LAYNE IN CAR.
CAR BACKS OUT OF DRIVEWAY.
MATT WALKS TO HOUSE. EXITS
RIGHT FRAME.

MATT-Why are you two such delinquents?

TIM-Because of our fucked up
childhoods.

MOKO DOES KARATE MOVES.

MOKO-Haahhhhh!

TIM-What are you doing?

MATT-Taking my gun.

515-05 MS REAR ANGLE TIM RIGHT
FRAME.

TIM-You gave it to me, two months
ago.

MATT-You gave it to me, two months
ago.

TIM-You...

525-03 INT. MATT'S HOUSE. DAY.
MATT WALKS THROUGH DOOR
INTO HOUSE.

TIM (OS CONT)-fuckhead! Fuckbrain!

SAME SHOT CONT.
MATT CLOSES DOOR.

DOOR CLOSING

MADELEINE (OS MUFFLED)-I have to work
tonight, honey.

KIM (OS MUFFLED)-Miss work.

MADELEINE (OS)-Didn't I tell you not
to smoke in the house? Jim
is sensitive to smoke.

MADELEINE ENTERS LEFT
FRAME. EXITS RIGHT FRAME.

MATT-Jim. Jim. Jim.

MADELEINE (OS)-He pays the rent,
Matt.

546-09 MS MADELEINE CENTER
FRAME.

MADELEINE (CONT)-He has a right to
his comfort. Where's Tim?

550-11 MS MATT CENTER FRAME.

MATT-Outside, being worthless. Why
do you let him hang around with
that hoodlum?

556-07 MS MADELEINE.

MADELEINE-Why do I let him? What
am I going to do? Why do I let
you smoke dope in the house?
Where did you get that, anyway?

568-12 MS MATT.

MATT-Don't worry, it's not yours.

571-06 MS MADELEINE TURNS AROUND,
WALKS TO KITCHEN TO LEAVE.

575-03 MS MATT RIGHT FRAME. KIM
LOWER LEFT FRAME. HE SITS.

KIM-Will you come to Missy's funeral?

MATT-I'll come.

587-05 INT. VIDEO ARCADE. DAY.
MCU CLARISSA CENTER FRAME.
CU LAYNE IN AND OUT LEFT
FRAME.

LAYNE-You hole!

TONY (OS)-You're losing your touch.

592-03 MS THREE SHOT. TONY, LAYNE AND REAR ANGLE CLARISSA RIGHT FRAME. LAYNE-It's the circuits inside.
The people who own this place
have them all re-connected,
'cause they know, if I ever learn
this ma...

599-14 MCU CLARISSA CENTER FRAME. LAYNE (CONT)-chine, I'll take control
of the fuckin' universe!

CLARISSA-So, what's gonna happen?

606-10 MCU OTS ON LAYNE. LAYNE-I'm gonna put another quarter
in this machine and murder it.

611-14 MCU CLARISSA. CLARISSA-No. No. With John and all
that.

614-13 MCU OTS ON LAYNE. LAYNE-Nothing's gonna happen.

617-11 MCU TONY CENTER FRAME. LAYNE (OS CONT)-I'm gonna tie up a
few loose ends tonight and,
uh...

621-11 MCU CLARISSA. LAYNE (CONT)-nothing's gonna happen.

CLARISSA-That's it? He murders
Jamie, and we just ignore it?

629-04 MCU OTS ON LAYNE. LAYNE-He...he had his reasons.
She was shooting her mouth off
about his mom.

640-09 MCU OTS ON CLARISSA. CLARISSA-His mother's dead.

LAYNE-Yeah...

644-04 MCU OTS ON LAYNE. LAYNE (CONT)-See?

646-13 MCU OTS ON CLARISSA. TONY (OS)-He's got a couple a loose
springs...

649-07 MS THREE SHOT. TONY LEFT FRAME. TONY (CONT)-when it comes to dealing with a dead mother.

652-09 MCU LOW ANGLE CLARISSA. CLARISSA-But, he comes to school, bragging. It's like he wants to get caught.

LAYNE (OS)-Well, he's...

657-14 MS THREE SHOT. LAYNE CENTER FRAME. LAYNE (CONT)-not gonna get caught, because, no one's gonna tell. Isn't that right, Tony?

TONY-And I wouldn't narc.

666-05 MCU OTS ON LAYNE. CLARISSA-But, don't you think...

LAYNE (INTERRUPTING)-I think we should just quit talking about it, because, some potential fink could be listening. That's what I think. Right, Tony?

677-08 MCU TONY. TONY-Sure thing, man.

679-12 MCU OTS ON LAYNE. LAYNE-Okay. Clarissa, wouldn't want John...

684-13 MCU CLARISSA. LAYNE (CONT)-hearing you shoot your mouth off about him, right?

EMPTY FRAME.
CU VIDEO GAME SCREEN.

VIDEO GAME NOISES

691-09 MCU OTS ON LAYNE. POUNDING.

CLARISSA-Bull...

696-13 EXT. SACRAMENTO STREET. DAY. CLARISSA (CONT)-shit. Layne's
CLARISSA AND MAGGIE WALK. just full of bullshit.
FROM BG TO FG CENTER FRAME.

MAGGIE-There's a phone, right there.

CLARISSA-He thinks he controls all
of us. Thinks, because he says
something, we have to do it.

MAGGIE-We usually do.

CLARISSA-Well, this just isn't right.
I don't care if it was John, or
who it was.

MAGGIE-There's a phone, Clarissa.

720-09 MCU SIDE ANGLE CLARISSA
AND MAGGIE ENTER LEFT
FRAME. CAMERA PANS RIGHT.
STOP AT PAY PHONE.
CLARISSA RIGHT FRAME,
MAGGIE LEFT, REAR ANGLE.

CLARISSA (OS)-What makes John more...
CLARISSA (CONT)-important than Jamie?
Wasn't Jamie our friend, too?
I mean, I've known her since
kindergarten.

MAGGIE-Here...here's a quarter and
there's a phone.

PICKS UP PAY PHONE.

CLARISSA-He's dangerous. It could
have been you, or me dead now.
He probably raped her too.

740-09 MCU MAGGIE.

MAGGIE-Here.

742-09 MS CLARISSA RIGHT FRAME.

CLARISSA-Who do I call, anyway?

MAGGIE-The police, I guess.

SAME SHOT CONT.

CLARISSA-What, I'm supposed to know
the number?

MAGGIE-Well, call the operator.

CLARISSA-You do it.

755-11 MCU MAGGIE.

MAGGIE-I don't know what to say.
Here. I'll dial and you talk.

761-05 MS TWO SHOT REAR ANGLE,
CLARISSA RIGHT FRAME.
MAGGIE PUTS QUARTER IN.
GIVES PHONE TO CLARISSA.
HANGS UP.

MUSIC IN

CLARISSA-Damn him, anyway.

INT. MATT'S HOUSE. DAY.
PAN UP FROM TV TO PATIO
DOOR. KIM IN BG MAKING
GRAVE.

MCU MATT CENTER FRAME.

805-02 MS TWO SHOT. MATT LEFT
FRAME. KIM RUNS IN HOUSE.
MATT GETS UP. TURNS OFF
TV. GOES OUTSIDE.

KIM-Matt!

823-08 EXT. MATT'S HOUSE. DAY.
MS KIM AND MATT ENTER
RIGHT FRAME TO BACK YARD.

KIM-I can't get the damn thing to
stand up straight.

MATT-Don't cuss.

CU CROSS AND SIGN
FOR BURIAL.

SIGN READS

MISSY = dead - RIP

MATT PUTS SIGN IN GROUND.

MCU MISSY LEFT FRAME.
REAR ANGLE MATT.

854-15 MCU MATT RIGHT FRAME.
REAR ANGLE KIM.

MUSIC OUT
CAR HORN

MATT-Shit. That's Layne. Tell him
I'm not here. Okay?

KIM EXITS RIGHT FRAME.

KIM-Okay.

MS KIM AND MATT ENTER
LEFT FRAME. KIM GOES
TO HOUSE.

875-14 INT. MATT'S HOUSE. DAY.
MS KIM ENTERS RIGHT FRAME.
OPENS DOOR. LAYNE APPEARS
IN DOORWAY, LOW ANGLE.

KIM-He's not here.

LAYNE-Yeah? Where'd he go?

KIM-To buy an egg. Bye.

LAYNE-Hold on there, little lady.

KIM-I said he's not here.

LAYNE-I believe you, kid. Can I
use your phone?

KIM-No.

HE WALKS IN. EXITS RIGHT
FRAME.

LAYNE-Your Mommy and Daddy home?

KIM-Mommy's...

902-11 MS LAYNE REAR ANGLE
WALKS THROUGH HOUSE.

KIM (OS CONT)-at work. Jim's at a
bar. I don't have a Daddy.

LAYNE-Oh.

EXT. MATT'S HOUSE. DAY.
MS MATT CENTER FRAME.
HIDING AGAINST HOUSE.

MUSIC IN

915-03 INT. SAMSON'S HOUSE. DAY.
MS SAMSON ENTERS LEFT FRAME.
AUNTO CENTER FRAME. CAMERA
ZOOMS IN SLIGHTLY. PANS UP
TO LOW ANGLE.

AUNTO-Thank you, Samson. Will you
read to me, later?

SAMSON-What tonight.

AUNTO-Um, Cat in the Hat. No, no -
Green Eggs and Ham.

MUSIC OUT
PHONE RINGS

SAMSON-Sure thing, Aunto.

SAME SHOT CONT.
SAMSON EXITS LEFT FRAME.

PHONE RINGS

944-05 MS SAMSON ENTERS RIGHT
FRAME. WALKS TO PHONE.
PICKS IT UP. CAMERA
ZOOMS IN SLOWLY.

SAMSON-Yeah. Fixin' Aunto's dinner.

Yeah. No, no....I have to read
to her later. Jesus, Layne,
don't worry about it. It ain't
that important.

976-04 INT. MATT'S HOUSE. DAY.
MCU LAYNE ON PHONE.

LAYNE-Ain't important? They're
gonna nail you, dude. I've
known you for too fuckin' long,
to let something like that
happen to you. Fuck you, then.
I'll do it myself. And I'll be
expecting a sixer for this.
What I do, for my fuckin'
friends.

HANGS UP PHONE. CAMERA
PANS RIGHT.

1017-07 EXT. MATT'S HOUSE. DAY.
MS MATT RIGHT FRAME. KIM
ENTERS LEFT FRAME.

MATT-Good work.

PHONE RINGS

KIM RUNS INTO HOUSE.

1036-08 INT. MATT'S HOUSE. DAY.
MS KIM ENTERS HOUSE.
ANSWERS PHONE. MATT
FOLLOWS. CAMERA PANS UP
TO LOW ANGLE.

KIM-Hello? Just a sec. It's
Clarissa. Want me to tell her
you're buying an egg?

MATT-No.

KIM-She's your girlfriend?

MATT-Hello? Clarissa.

1068-04 INT. CLARISSA'S HOUSE. DAY.
MS CLARISSA CENTER FRAME.
LIES DOWN ON BED.

CLARISSA-That's me. Just called to
see what's up.

1071-13 INT. MATT'S HOUSE. DAY.
MCU LOW ANGLE MATT ON PHONE
WITH CLARISSA.

MATT-Nothing much. Um, I was just
helping my sister with a...

CLARISSA (VO FILTERED)-With a what?

MATT-Nothin'.

MUSIC IN

1083-03 INT. CLARISSA'S HOUSE. DAY.
MCU CLARISSA ON PHONE.

CLARISSA-I didn't see you at the
arcade today - figured you had
something going on.

1089-12 INT. MATT'S HOUSE. DAY.
MCU MATT.

MATT-Yeah.

1094-03 INT. CLARISSA'S HOUSE. DAY.
MCU CLARISSA.

CLARISSA-You probably want to get
back to whatever it is you're
doing.

MATT (VO FILTERED)-No...no, I can
talk.

CLARISSA-No...no, you're busy. I was
just sitting around, figured
I'd call you. You know how it
is.

1120-15 MCU PICTURE OF CLARISSA
WITH JAMIE.

CLARISSA (OS CONT)-Nothing important.

1123-15 CU PICTURE.

CLARISSA (OS CONT)-I'll see you
tomorrow, Matt.

1126-15 ECU PICTURE OF JAMIE.

MATT (VO FILTERED)-Yeah. I'll see
you, Clarissa.

1131-12 EXT. MATT'S BACK YARD. DAY.
MS TWO SHOT MATT LEFT FRAME,
KIM RIGHT FRAME. PREPARING
MISSY'S GRAVE.

MUSIC OUT

CU KIM CENTER FRAME.
WIPES TEAR.

1148-15 MS KIM AND MATT. KIM
RIGHT FRAME.

MATT-I'll be there in a second,
okay? You go in now.

KIM EXITS RIGHT FRAME.

MUSIC IN

MCU MATT.

MS TIM CENTER FRAME, WATCHING
MATT. CAMERA ZOOMS IN.

EXT. RIVER BANK. DAY.
CU DEAD WOMAN. CAMERA PANS
DOWN BODY TO HAND. HAND
ENTERS RIGHT FRAME AND
TAKES HERS.

MS SILHOUETTE DRAGGING
BODY ALONG RIVER BANK.
CAMERA ZOOMS IN TO LOW
ANGLE. ROLLS BODY INTO
RIVER. FIGURE EXITS LEFT
FRAME.

EXT. GROCERY STORE. NIGHT.
MS SAMSON GETTING BEER FROM
CUSTOMER. CAMERA ZOOMS OUT TO
MS LAYNE'S CAR. LAYNE ENTERS
LEFT FRAME. SAMSON AND LAYNE
GET IN CAR. CAMERA PANS LEFT.

MUSIC OUT

1306-05 INT. LAYNE'S CAR. NIGHT.
MCU TWO SHOT, LAYNE AND
SAMSON. LAYNE RIGHT FRAME.

LAYNE-You think I'd, at least, rate
a Michelob.

SAMSON-Don't be an ingrate.

LAYNE-You're calling me an ingrate?

SAMSON-I never asked you to do it...

1325-04 CU LAYNE.

SAMSON (OS CONT)-Layne.

LAYNE-A friend doesn't have to ask
a friend to do somethin' like
that. Uhhh, it's warm, even.

DRINKS BEER.

1341-09 CU SAMSON.

LAYNE (OS CONT)-You don't even care,
do you?

SAMSON-I ain't drinkin' it.

SAME SHOT CONT.

LAYNE (OS)-About yourself, you
dumbfuck. How do you expect
other people to...

1357-05 CU LAYNE.

LAYNE (CONT)-care about you? It's
people like you that are sending
this country down the tubes.
No sense of pride, no sense of
loyalty, no sense of nothing,
man. Why do you think...

1378-12 CU SAMSON.

LAYNE (OS CONT)-there's so many fucking
welfare cases in this country?
Why do you think it is that...

1385-10 CU LAYNE.

LAYNE (CONT)-Russia's gearing up to
kick our asses, man.

1390-04 CU SAMSON.

SAMSON (OS)-Drink...

SAMSON (CONT)-your beer, Layne.

LAYNE (OS)-No, I won't drink my
fucking beer. I'm talking here.
These...

1396-03 CU LAYNE.

LAYNE (CONT)-things are important to
me, and , believe it or not,
you're important to me.

MUSIC IN

1404-12 CU SAMSON.

SAMSON-Look at that.

1408-08 CU LAYNE.

1410-14 LS POLICE CARS POV LAYNE
AND SAMSON OUT OF FRONT
WINDOW.

LAYNE (OS)-Son of a bitch.

1412-14 MCU LAYNE AND SAMSON.

LAYNE (CONT)-Duck down!

SAMSON-I hope they don't upset Aunto.

LAYNE-Duck down, Goddamn it! You
wanna...

1418-08 MS POLICE CARS POV LAYNE
AND SAMSON. DRIVE TOWARDS
THEM.

LAYNE (OS CONT)-get caught?

CU LAYNE.

MCU LAYNE SIDE ANGLE
DRIVING BY POLICE CARS.

1431-07 EMPTY FRAME INSIDE CAR
DRIVING AWAY FROM POLICE
CARS.

LAYNE (OS)-Somebody, fuckin'...

1434-09 MCU SIDE ANGLE LAYNE
AND SAMSON.

LAYNE (CONT)-narced.

MUSIC OUT

SAMSON-Yeah.

LAYNE-Okay. Now, we can't panic.

I'll bet you, it was Mike. I'll
bet you anything, it was Mike.

1447-00 MCU LAYNE AND SAMSON.
LAYNE RIGHT FRAME.

LAYNE (CONT)-Okay, we're just gonna
drive around here a little while,
we're gonna see if we can't figure
this thing out.

1454-06 CU SAMSON.

LAYNE (OS CONT)-but, we're gonna
have to get you out of town,
somehow. You have any money?
We'll need money.

1461-09 CU LAYNE.

LAYNE (CONT)-We're gonna have to put
you up somewhere, until we can
get money. We can't panic,
though. We're dead, if we panic,
okay?

1471-07 CU SAMSON.

SAMSON-Whatever you say, Layne.

1474-09 CU LAYNE.

LAYNE-Okay.

CU SAMSON.

MUSIC IN

EXT. RIVER BANK. NIGHT.
MS SEARCH TEAM SCANNING
AREA FOR BODY.

1504-09 MS SEARCH TEAM ENTERS
RIGHT FRAME. MATT LEADS
THEM.

BENNETT-You're sure this is the
right place?

MATT-I can't understand it.

BENNETT-I thought you said she was...

1521-09 MS TWO SHOT BENNETT
AND MATT. MATT RIGHT FRAME.

BENNETT (CONT)-buried.

MATT-No. She was just lyin' down
here in the grass.

BENNETT-If this is some joke that
you're playin' with your friends...

CAMERA PANS LEFT TO
RIVER. COP LEFT FRAME.

COP #1 (OS)-Mr. Bennett! Over here!

BENNETT (OS)-Did the sight of this
dead girl move you in any...

1544-13 MS DEAD WOMAN WASHED
UP ON OTHER SIDE OF
RIVER BANK.

BENNETT (OS CONT)-particular way?

MATT (OS)-I don't know.

BENNETT (OS)-Were you shocked?

Angered? Saddened?

1553-04 DISSOLVE TO
MS TWO COPS DRAGGING
BODY OUT OF WATER..

BENNETT (OS CONT)-Did the sight please
you?

MATT (OS)-I don't know how I felt.

BENNETT (OS)-You knew this girl.

MATT (OS)-Yeah.

BENNETT (OS)-How did you feel about
her?

SAME SHOT CONT.

MATT (OS)-I don't know.

1566-08 EXT. STREET. NIGHT.
AMBULANCE ENTERS LEFT
FRAME. CAMERA PANS RIGHT.
AMBULANCE DRIVES TO BG.

BENNETT (OS)-Okay. I'm gettin'
sick of "I don't know.". Do
you hear me?

MUSIC OUT

1573-04 INT. MORGUE. NIGHT.
MS TWO SHOT MATT
AND BENNETT. MATT
LEFT FRAME.

BENNETT (CONT)-Did you love her?
Did you hate her? Did you fuck
her when you got bored?

MATT-She was a friend, I guess.

BENNETT-What do you mean, you guess.
Either she was, or she wasn't.

MATT-She was.

BENNETT STANDS UP.
WALKS AROUND MATT.

BENNETT-So, you're standin' there,
starin' at your dead friend,
like it's all some kind of a
big joke, right?

1597-09 MS LOW ANGLE BENNETT
RIGHT FRAME.

BENNETT (CONT)-Some adventure! What
What the hell was goin' on in
your head, Matt? Exactly, what?
What were you thinkin' about?
Or were you even thinkin' at the
time? Answer me, Goddamn it!

PHONE RINGS

MATT-I don't know, okay? You want
me to make something up?

1628-05 MCU MATT CENTER FRAME.
BENNETT WALKS AROUND HIM.

BENNETT-No.
BENNETT (OS CONT)-I want you to tell
me the truth.

1643-01 MCU LOW ANGLE BENNETT.

BENNETT-The body, Matt. How do
you figure it got in the river?

1649-10 MCU MATT.

MATT-I don't know.

1654-08 MCU BENNETT.

BENNETT (OS)-Well, take a stab, huh?

BENNETT (CONT)-What do you think?

You think, maybe it rolled, or,
a big gust of wind, uh...

1660-05 MCU MATT.

BENNETT (OS CONT)-peeled off the
river and scooped her right up.

MATT-Maybe.

BENNETT (OS)-Or maybe somebody pushed
it.

MATT-Maybe.

BENNETT (OS)-Maybe you pushed it.

MATT-I didn't push it.

1671-08 MCU BENNETT.

BENNETT-You're the only one we're
sure was there.

1674-07 MCU MATT.

MATT-I told you about John.

BENNETT (OS)-John?

MATT-Samson. We call him John, because
of his last name, Toulette. And,
you know - Toulette, toilet, john.

1688-13 MCU BENNETT.

BENNETT-That's very clever. So you...
you helped Samson..."John"...
push the body off.

1700-06 MS LOW ANGLE MATT.

MATT-Right. After I helped him kill
her.

BENNETT (OS)-Yeah?

JUMPS UP, ANGRY.

MATT-Yeah, and fuck you, too! I
reported the thing, man. You
act like I'm guilty of some crime!

1711-10 MCU BENNETT.

BENNETT (OS)-What? Do you ...

BENNETT (CONT)-think you're goin'
somewhere?

1713-12 MS LOW ANGLE MATT.
HEADS FOR DOOR..

MATT-I've got my rights. You can't
keep me here forever. I didn't
do anything.

BENNETT ENTERS RIGHT
FRAME FG.

BENNETT-That was, exactly...

EXITS LEFT FRAME.

BENNETT (OS CONT)-your mistake, buddy.

ENTERS LEFT FRAME.

BENNETT (CONT)-You saw this body and
you didn't act immediately. That
makes you an accessory after the
fact. I could arrest you right
now, if I wanted to. So, why
don't you sit down. We'll talk
somemore.

CAMERA PANS BOTH BACK TO
SEATS.

BENNETT (OS CONT)-I find you very
interesting.

MUSIC IN

1757-05 EXT. FECK'S HOUSE. NIGHT.
EMPTY FRAME.

MUSIC OUT
KNOCKING

1762-04 MS DARK FIGURES OF
LAYNE AND SAMSON.
CAMERA PANS LEFT.
LAYNE KNOCKS ON DOOR.

LAYNE-Feck!

1782-01 MS HIGH ANGLE SAMSON.

LAYNE (OS)-Feck!

1787-15 MS LOW ANGLE FECK DANCING
WITH DOLL THROUGH WINDOW.

LAYNE (OS)-Feck!

MS HIGH ANGLE SAMSON.

FECK DANCING WITH DOLL.
HEARS KNOCKING. PUTS
DOWN DOLL.

1813-02 INT. FECK'S HOUSE. NIGHT.
FECK ENTERS LEFT FRAME.
STANDS BEHIND DOOR.

FECK-Check's in the mail.

OPENS DOOR.

LAYNE (OS)-No time for bullshit, Feck.

Open up. Yeah, and put that
thing away. Last thing we need
is cops. Hurry your ass.

LAYNE AND JOHN APPEAR
THROUGH DOOR.

THEY EXIT LEFT FRAME.

LAYNE (CONT)-You've met John.

FECK-Hey, I killed men bigger than
you.

LAYNE (OS)-He knows...

1834-13 MS REAR ANGLE FECK.
CAMERA PANS LEFT TO LAYNE
AND SAMSON.

LAYNE (OS CONT)-Feck, he knows. Look,
Feck...

LAYNE (CONT)-John's in trouble and he
needs your help.

FECK-Trou...

1843-15 MCU FECK.

FECK (CONT)-ble. What'd you do?

LAYNE (OS)-Nothing, Feck.

1847-03 MS SAMSON.

SAMSON-I killed Jamie.

SAME SHOT CONT.

LAYNE (OS)-Damn it...

LAYNE (CONT)-John. He didn't exactly
kill her. It was an accident.

1864-09 CAMERA PANS RIGHT TO
TO THREE SHOT.

FECK-Uh, I killed a girl once. It
was no accident.

1875-00 MCU FECK.

FECK-Put the gun right to the back of
her head 'n blew her brains right
out the front. I was in love.

1878-09 CU OTS ON SAMSON.

SAMSON-I strangled mine.

1881-09 MCU FECK.

FECK-Did you love her?

MCU THREE SHOT. SAMSON
LEFT FRAME. SAMSON EXITS
LEFT FRAME.

SAMSON-She was okay.

LAYNE-Okay...okay. Feck, we've gotta
get John out of state. We need
your car.

FECK-Oh, you're not usin' my car.
You've gotta car of your own.

LAYNE-Mine won't make it that far.

FECK-No, I might need mine.

LAYNE-Feck, you haven't been...

LAYNE (CONT)-out of this house in
over five years.

1905-04 MS LAYNE ENTERS LEFT
FRAME. FOLLOWS FECK DOWN
HALL.

FECK-What if somebody sees it, then?

1913-00 LAST FRAME PICTURE.

1915-08 FINISH MARK.

END DOUBLE REEL 2.

FOOTAGE	SHOT & DESCRIPTION	DIALOGUE	MUSIC & EFFECTS
	START MEASURING 00-00 AT PICTURE START MARK IN ACADEMY LEADER		
12-01	INT. FECK'S HOUSE. NIGHT. MCU FECK RIGHT FRAME.	FECK-They're still after me. You know that. They've been after me for twenty years.	
25-04	MS OTS ON LAYNE.	FECK (CONT)-And when you kill a person, they don't let you forget.	
32-11	MCU FECK.	FECK (CONT)-They stick after you, like ghosts.	
36-07	MS OTS ON LAYNE. SAMSON IN BG.	FECK (CONT)-I mean, they...they don't...	
39-12	MCU FECK.	FECK (CONT)-believe you, when you say you're sorry. They want you to pay, somehow.	
		LAYNE (OS)-O...	
51-15	MS OTS ON LAYNE.	LAYNE (CONT)-kay, okay, okay. Uh, Feck, forget the car. How about if John just stays here, while I go figure this thing out?	
		FECK-Sure.	
		LAYNE-Yeah, I'll be back.	
73-12	MS LAYNE RIGHT FRAME. FECK BEHIND HIM. SAMSON LEFT FRAME. LAYNE EXITS RIGHT FRAME.	LAYNE (CONT)-John, I don't want you showing your face outside this house.	
	CAMERA PANS LEFT TO MCU SAMSON AND FECK.	FECK-Company. Yeah, I love company.	MUSIC IN
	INT. POLICE STATION. NIGHT. MS HIGH ANGLE MADELEINE APPEARS THROUGH DOOR WITH GUARD. EXIT BOTTOM FRAME. CAMERA PANS UP TO MIRROR, SHOWS REFLECTION OF THEM WALKING TO GET MATT.		

129-12	EXT. STREET. NIGHT. MS MATT AND MADELEINE IN MADELEINE'S CAR. CAR STOPPED.	MATT-What are you starin' at?
		MADELEINE-You pulled me away from work. You're involved in this...
137-05	INT. MADELEINE'S CAR. NIGHT. MCU OTS ON MATT.	MAKELEINE (CONT)-murder. MATT-I didn't kill anybody, damn it. John did it. John wasted Jamie.
146-15	CU MATT LEFT FRAME. MCU MADELEINE.	MADELEINE-You don't seem too con... MADELEINE (CONT)-cerned about it.
151-05	MCU OTS ON MATT.	MATT-Well, what the hell do you know? MATT (CONT)-You don't know anything.
155-10	MCU MATT LEFT FRAME.	MADELEINE-Tim hasn't come home tonight. He's only twelve years old, Matt. It's past midnight. Where do my children go at night?
		MATT-Put the car in gear, Mom. He's okay.
		MUSIC OUT
177-11	INT. MATT'S HOUSE. NIGHT. MS MADELEINE AND MATT APPEAR THROUGH DOOR. JIM RIGHT FRAME ON COUCH.	JIM-Hey, I saw your friend on TV tonight. I thought, maybe, I might catch you, too.
	MATT EXITS RIGHT FRAME.	MATT-Fuck off.
		MADELEINE-Don't you two start.
	CAMERA ZOOMS IN AND PANS RIGHT TO COUCH.	JIM-Why? His best friend killed a girl. That's...that's big news. I mean, he dumped a body and...

SAME SHOT CONT.

JIM (CONT)-he bragged about it all
around school. Whooooo! I'll
bet you even know where he's
hiding, don't you?

MATT (OS)-They haven't caught...

MATT ENTERS RIGHT FRAME.

MATT (CONT)-him?

JIM-Don't give me that phony surprise
shit, 'cause I know somethin's
up. Your fuckin' punk friends
have been callin' here all night.
What, huh, he help you kill the
poor girl?

MADELEINE EXITS RIGHT
FRAME, ENTERS RIGHT FRAME,
EXITS LEFT FRAME.

MADELEINE (OS)-Jim!

MATT-Maybe he did. Maybe I am a killer.

225-07 MS MATT CENTER FRAME.

MATT (CONT)-Why should you care? You
just stay around here to fuck my
mother and eat her food.

MADELEINE (OS)-Matt!

232-13 MS JIM RIGHT FRAME. MATT
LEFT FRAME ON STAIRS.
CAMERA PANS LEFT. JIM GETS
UP. MADELEINE ENTERS LEFT
FRAME.

MATT-Oh, he moves!

JIM-You're a real fuckin' asshole.

MATT-Try something. Go ahead.

MADELEINE (OVERLAPPING)-Jim, Jim.

MATT-Mother...

240-03 MS KIM COMING TOWARDS
OTHERS.

MATT (OS CONT)-fucker.

MADELEINE (OVERLAPPING)-Matt!

SAME SHOT CONT.

MATT (OS)-Food-eater!

(OS INAUDIBLE FIGHTING REMARKS).

249-07 MS THREE SHOT. MATT, JIM
AND MADELEINE. JIM HITS
MATT. MATT PICKS UP BAT,
EXITS RIGHT FRAME.

MATT-Hit me. Come on.

MATT (OS)-Come on.

JIM-A...

254-10 MS KIM CENTER FRAME.
TURNS AROUND, RUNS OUT
OF HOUSE.

JIM (OS CONT)-tough guy, huh?

MATT (OS)-Yeah.

JIM (OS)-Come on. Show me how tough!
Come on!

MATT (OS)-Shit!

MATT ENTERS RIGHT FRAME,
GOES AFTER KIM.

MATT (CONT)-Great.

EXT. MATT'S BACK YARD. NIGHT.
MS KIM ENTERS RIGHT
FRAME.

CU BURIAL SIGN TORN
APART. KIM'S HANDS ENTER
RIGHT FRAME.

276-11 MS TWO SHOT KIM AND MATT.
KIM RIGHT FRAME.

KIM-He's still killing her.

MS TIM APPEARS THROUGH
GATE TO BACK YARD ON BIKE.

MCU MATT LEFT FRAME.

MCU TIM.

MS MATT LEFT FRAME. RISES.

MCU TIM. BACKS AWAY THROUGH
GATE ON BIKE. DISAPPEARS ON
BIKE.

MS MATT RUNNING FRONT ANGLE
AFTER TIM. EXITS LEFT FRAME.

EXT. STREET. NIGHT.
MS TIM, RIDES BIKE CENTER FRAME
TO BG.

MS MATT, RUNS THROUGH GATE.
EXITS RIGHT FRAME.

303-12 MS MATT ENTERS LEFT FRAME,
RUNS AFTER TIM, CENTER FRAME
TO BG. MATT-Come here! Come here!

311-00 MS TIM AND MATT ENTER LEFT
FRAME. MATT'S CAUGHT TIM.
PULLS TIM OFF BIKE. SITS
ON HIM. MATT-Why do you pull shit like that,
huh?

319-03 CU TIM. MATT (OS)-Come on.

MATT HITS HIM. TIM-Leave me alone.

323-03 CU MATT. MATT (OS)-Answer me!
MATT (CONT)-Answer me!

325-06 CU TIM. TIM-I didn't do anything.

327-15 MCU MATT HITTING TIM. TIM-Fuck...

329-11 CU MATT. TIM (OS)-you!

MATT-An...

330-13 CU TIM. MATT (OS CONT)-swer me why!
MUSIC IN

332-09 CU MATT. GET UP. HITS TIM. MATT (CONT)-Why?

336-04 MS HIGH ANGLE MATT ON
TOP OF TIM. JIM ENTERS
RIGHT FRAME. JIM-Please, get off...

338-12 MS JIM AND MATT ENTER
LEFT FRAME. LOW ANGLE. JIM (CONT)-Come on.

342-06 MS TIM CENTER FRAME. TIM-You dirty traitor.

345-11 MS LOW ANGLE JIM AND
MATT. JIM RESTRAINING
MATT. MATT-What do you mean by that?

349-14 MS TIM. TIM (OS)-You know what I mean.
TIM (CONT)-I saw you on the phone
tonight.

MATT (OS)-You keep your little mouth
shut.

SAME SHOT CONT.
TIM GETS ON BIKE. RIDES
AWAY.

TIM-You're gonna pay for what you
did. You're gonna die...

365-01 MS MATT.

TIM (OS CONT)-for what you did.

MATT BREAKS AWAY.EXITS
LEFT FRAME. JIM GOES
AFTER HIM.

MATT-You little shit!

JIM-Hey!

371-08 MS MATT AND JIM ENTER
RIGHT FRAME, GO AFTER
TIM.

TIM-You're a dead man, Matt.

JIM-Hey!

MUSIC OUT

378-09 EXT. MATT'S HOUSE. NIGHT.
MS LOW ANGLE TIM RIDES
BIKE INTO LEFT FRAME TO
BG. MADELEINE APPEARS
THROUGH FRONT DOOR. MATT
LOW ANGLE ENTERS LEFT FRAME.
JIM ENTERS LEFT FRAME.
MATT EXITS RIGHT FRAME.

JIM (OS)-Hey! Hey, Timmy!

JIM (CONT)-Timmy! Hey, where you
goin'?

MADELEINE-You let them both get away?

JIM-Madeleine, I've troubles of my
own, man. I don't want to fight
your delinquent sons, okay?

MADELEINE-You don't even care, do you?

JIM AND MADELEINE GO
INTO HOUSE.

JIM-Look, you're the mother here. I
didn't give birth to the monsters.

EXT. MOKO'S HOUSE. NIGHT.
MS TIM RIDES BIKE INTO
LEFT FRAME.

MS REAR ANGLE TIM
KNOCKING ON WINDOW.
LIGHT GOES ON. MOKO
GOES TO WINDOW.

451-04 INT. MOKO'S HOUSE. NIGHT.
HIGH ANGLE MCU OTS ON TIM.

TIM-My fuckin' brother.

459-04 EXT. MOKO'S HOUSE. NIGHT.
MCU OTS ON MOKO.

TIM (CONT)-Go get your numbchucks
and your dad's car.

462-12 INT. MOKO'S HOUSE. NIGHT.
HIGH ANGLE MCU OTS ON TIM.

TIM-I know where we can get a gun.

MUSIC IN

EXT. STREET. NIGHT.
MS MATT CENTER FRAME.
WALKING. LAYNE'S CAR
DRIVES BEHIND HIM.

482-05 MCU MATT.

LAYNE (OS)-Maaa...

486-11 MS TWO SHOT. LAYNE
GETS OUT OF CAR.
MATT RIGHT FRAME.

LAYNE (CONT)-atth. Where the hell have
you been? I've been looking for
you all night.

495-09 INT. LAYNE'S CAR. NIGHT.
MCU MATT.

LAYNE-We should have never let Mike
in on it.

MATT-It could have been anybody, Layne.

503-02 MCU LAYNE.

LAYNE-Bullshit. I happen to know my
friends, fuckin' know them.

510-03 MCU MATT.

LAYNE (OS CONT)-I know who's cool and
who's not.

MATT-Maybe John finked on himself.

518-08 MCU LAYNE.

LAYNE-And maybe you finked on him.

Be realistic. This is us we're
talking about. We're a fuckin'
team. We're like Starsky and
Hutch.

532-01 MCU MATT.

LAYNE (OS CONT)-None of us is gonna
fuck it up on purpose.

MATT-Where is John now?

537-09 MCU LAYNE.

LAYNE-Safely hidden away, where he
can't get in any trouble.

MCU MATT.

MUSIC OUT

547-11 INT. FECK'S HOUSE. NIGHT.
MS FECK RIGHT FRAME.

FECK-No finer weed, have you ever
tasted. My sister, she drives
this down from Humboldt, along
with the regular Feck weed. She
comes to visit about once a year.
Uhhh. She's real fat. You
oughta see her... it's like a
Goddamn hippopotamus. John?
Where are you? John? Oh, shit.
Huh.

GETS UP. CAMERA PANS RIGHT.
CAMERA ZOOMS OUT.

INT. CLARISSA'S HOUSE. NIGHT.
MS LOW ANGLE SHADOW THROUGH
CURTAINS, KNOCKING ON DOOR.

KNOCKING

630-08 MS CLARISSA IN BED.

CLARISSA-Who's that?

633-14 MS SHADOW.

CLARISSA (OS)-Who's there?

VOICE-The...

638-09 MS CLARISSA IN BED.

VOICE (OS CONT)-mad rapist.

648-15 MS SHADOW.

CLARISSA-Layne? John?

CLARISSA (OS CONT)-Look, this isn't
funny. I'm getting scared here.
I'm about to scream.

656-01 MS CLARISSA. TURNS ON
LIGHT. GETS UP. GOES
TO WINDOW. SCREAMS.

LAYNE-Have a heart attack.

CLARISSA-What the hell are you doing
here?

LAYNE-Just came by to say hi.

CLARISSA-Some way of saying it.

LAYNE-Hope we didn't wake you up.
Get dressed. Come out here.
Bring all your money.

SAME SHOT CONT.

CLARISSA-But, what?

LAYNE-Just do it!

693-05 MS REAR ANGLE CLARISSA
WALKING DOWN HALLWAY.

WOMAN'S VOICE (OS)-Clarissa? Is
that you?

CLARISSA-Yes.

700-12 EXT. CLARISSA'S HOUSE.
MS CLARISSA APPEARS
THROUGH DOOR. WALKS TO
LAYNE'S CAR. CAMERA PANS
LEFT TO TWO SHOT, LAYNE
LEFT FRAME.

RADIO MUSIC

LAYNE (OS)-Let's have it.

LAYNE (CONT)-Quarters?

CLARISSA-What do you expect, waking
me up in the middle of the night,
not telling me what's going on.
What's going on?

LAYNE EXITS RIGHT FRAME.

LAYNE-Two dollars and money for gas.

735-05 MS LAYNE ENTERS LEFT
FRAME. MATT BY CAR.
BOTH GET IN.

LAYNE (CONT)-One of us should get a
job, or something.

742-02 MS CLARISSA.

LAYNE (OS CONT)-Are you coming, or
what? Gotta get Tony.

EXITS RIGHT FRAME.

CLARISSA-Letting yourself get jerked
around again, girl.

DISSOLVE TO
ESTABLISHING SHOT.
EXT. TONY'S NIGHT. NIGHT.
MS LAYNE AND MATT COMING
UP DRIVEWAY. CAMERA PANS
RIGHT TO HOUSE. EXIT RIGHT
FRAME. ENTER RIGHT FRAME.

MUSIC OUT

INT. TONY'S HOUSE. NIGHT.
MCU MATT AND LAYNE OUTSIDE
WINDOW. MATT LEFT FRAME.
LAYNE KNOCKS ON WINDOW.

KNOCKING

770-10 EXT. TONY'S HOUSE. NIGHT.
MS TONY'S DAD LEFT FRAME.

MATT (OS)-It's Tony's dad.

774-10 MS LOW ANGLE MATT AND LAYNE. LAYNE-Tony! Tony.

MS TONY'S DAD. GETS UP TO GET TONY. EXITS RIGHT FRAME.

MS LOW ANGLE MATT AND LAYNE.

MS TONY'S DAD COMES BACK WITH GUN. AIMS IT AT MATT AND LAYNE.

INT. TONY'S HOUSE. NIGHT. MCU MATT AND LAYNE. EXIT LEFT FRAME.

EXT. TONY'S HOUSE. NIGHT. MS TONY'S DAD BLASTS WINDOW WITH GUN.

GUN SHOT

MS CLARISSA IN LAYNE'S CAR.

MS MATT AND LAYNE RUNNING FROM HOUSE. CAMERA PANS RIGHT. THEY RUN TO BG.

MS TONY'S DAD APPEARS THROUGH DOOR WITH GUN. GOES AFTER THEM. EXITS LEFT FRAME.

809-11 MS CLARISSA IN LAYNE'S CAR. CLARISSA-You should've stayed in bed.

MS TONY'S DAD RUNNING TOWARDS CAR.

MCU CLARISSA. TRIES TO START CAR.

MS TONY'S DAD RUNNING TOWARDS CAR.

MCU CLARISSA. CAR WON'T START.

MS TONY'S DAD.

MCU CLARISSA FROM FRONT OF CAR. CARS STARTS. DRIVES. TONY'S DAD TRIES TO STOP HER.

838-09 EXT. STREET. NIGHT. MS MATT AND LAYNE ENTER RIGHT FRAME. MATT-What a crazy fuckin' guy.

LAYNE-Tony's always broke, anyhow.

LAYNE'S CAR ENTERS RIGHT FRAME IN BG. EXITS LEFT AND ENTERS LEFT AS CAMERA PANS LEFT. MATT AND LAYNE CHASE AFTER IT.

LAYNE-Clarissa! Hey!

860-07 INT. MOKO'S CAR. NIGHT.
CU TIM.

TIM-Bitchin'!

MUSIC IN

TIM (CONT)-Go up here.

EXT. STREET. NIGHT.
MOKO'S CAR DRIVING.

871-14 EXT. MOKO'S CAR. NIGHT.
MCU TIM AND MOKO. TIM
LEFT FRAME.

TIM-That's Feck's.

EXT. FECK'S HOUSE. NIGHT.
MS HOUSE POV CAR DRIVING
BY. FECK ON DOORSTEP.

883-10 INT. MOKO'S CAR. NIGHT.
CU TIM.

TIM-Park over there.

890-14 EXT. FECK'S HOUSE. NIGHT.
MS FECK ON DOORSTEP.

FECK-John?

MUSIC OUT

FECK GOES INTO HOUSE
THROUGH SLIDING DOOR.

FECK (CONT)-Oh, there you are.

905-15 INT. FECK'S HOUSE. NIGHT.
MS LOW ANGLE SAMSON. FECK
ENTERS LEFT FRAME. SAMSON
HOLDING A CAT.

FECK (OS CONT)-I was getting worried.

SAMSON-Look what I found. We can get
it stoned. You have that special
dope you promised?

FECK-Yeah. Yeah. Sit down.

926-04 MS FECK AND SAMSON.
SAMSON EXITS LEFT FRAME.

FECK-You know, Layne said that, uh,
you weren't supposed to leave
'til he come back.

932-08 MS SAMSON WITH CAT NEXT
TO DOLL.

SAMSON-Layne can be a little annoying
sometimes. He means well.

PUTS CAT ON DOLL. CAT SCREAMS.

Hey, look. Hey, look.

FECK (OS)-Hey...hey...hey.

CAMERA PANS UP.

FECK (CONT)-Don't do that, man!

SAMSON-What's the matter? Is she
allergic to cats?

SAME SHOT CONT.

FECK-Cats have claws. Come on.

Go get that cat and get it outta
here, man.

962-04 MCU SAMSON CENTER FRAME.

SAMSON-No. Let it explore.

969-01 MCU DOLL.

SAMSON (OS CONT)-You're really attached
to this thing, aren't you?

973-07 MCU SAMSON.

SAMSON (CONT)-I saw you two dancing.

GETS UP.

Hey, Feck...

981-08 MS FECK. REAR ANGLE
SAMSON ENTERS LEFT FRAME.

SAMSON (OS CONT)-Are you, you know...

984-07 MS SAMSON LEFT FRAME.
MCU FECK SIDE ANGLE RIGHT
FRAME.

SAMSON (CONT)-are you a psycho, or
something?

986-14 MS FECK RIGHT FRAME.

FECK-No. I'm normal. She's a doll.

I know that. Right Ellie?

996-06 MS SAMSON LEFT FRAME.

1000-11 MS FECK RIGHT FRAME.

FECK-But, you...you killed a girl.

Are you a psycho?

1007-14 MS SAMSON LEFT FRAME.
EXITS LEFT FRAME.

SAMSON-Yeah. Probably. What other
excuse do I have?

MS LOW ANGLE SAMSON CENTER
FRAME. PICKS UP CHAINS.

1025-14 MS FECK CENTER FRAME.
TAKES OF ARTIFICIAL LEG.

SAMSON (OS)-You were a biker.

FECK-Yeah, years ago. Man. Ate so
much pussy, in those days...

1042-06 MS LOW ANGLE SAMSON CENTER
FRAME. EXITS RIGHT FRAME.

FECK (OS CONT)-My beard looked like a
glazed donut.

1047-04 MCU SAMSON ENTERS RIGHT
FRAME, SITS DOWN.

SAMSON-Is that when you lost your leg?

FECK (OS)-Motorcycle accident.

1056-00 MS FECK.

FECK (CONT)-The whole gang ditched me 'n kep' on ridin'. My leg was right out in the middle of the street. I remember lyin' in the gutter, all bleedin' and shakin'...

1077-04 MS SAMSON AND DOLL.
SAMSON LEFT FRAME.

FECK (OS CONT)-starin' at my leg, right next to a beer can...

1082-13 MS FECK.

FECK (CONT)-and I remember thinkin'... that's my leg. I wonder if there's any beer in that can.

1093-12 MCU SAMSON CENTER FRAME.

FECK (OS CONT)-I al...

1096-09 MS FECK.

FECK (CONT)-so remember thinkin', maybe they can sew that leg back on, and then, there comes the ambulance and runs right over all the thing.

1109-02 MS SAMSON AND DOLL.

SAMSON-Wasted that leg.

1111-06 MS FECK.

FECK-What'd I need it for, huh? I got another one, right?

1118-02 MS SAMSON AND DOLL.
GETS UP. CAMERA PANS
RIGHT.

SAMSON-I figure, once you start fighting, you're always defending yourself.

1126-15 MCU FECK RIGHT FRAME.

SAMSON (OS CONT)-I mean, I get in a fight...

1132-04 MS SAMSON CENTER FRAME.

SAMSON (CONT)-I go fucking crazy, you know? Everything goes black, and then I fuckin' explode, you know. Like it's the end of the world - and who cares if this guy wastes me, 'cause I'm gonna waste him first.

1147-00 MCU FECK.

SAMSON (OS CONT)-I mean, the world's gonna blow up, anyway, so I might as well keep my pride.

1155-11 MS LOW ANGLE SAMSON.
CAMERA PANS RIGHT.

SAMSON (CONT)-I got this philosophy: you do shit, and it's done... and, then, you die. You got any more beer?

1181-10 MS FECK .
SAMSON ENTERS LEFT FRAME.

SAMSON (OS)-Shit. What time is it?

Is it...

SAMSON (CONT)-two, yet?

FECK-It's creepin' up.

SAMSON-All right, fuck, man, it's time for a beer run. Does that car 'o yours work?

FECK LIGHTS PIPE, SMOKES.

FECK-You're not supposed to go anywhere. Layne, he said...

EXITS LEFT FRAME.

SAMSON (INTERRUPTING)-Layne, Layne, Layne.

SAMSON (OS CONT)-You go...

1209-02 MCU SAMSON ENTERS RIGHT FRAME, AS HE SITS IN CHAIR.

SAMSON (CONT)-I'll stay here. I'll be a good boy.

1213-10 MS FECK. TAKES CRUTCH.
GETS UP.

SAMSON (OS CONT)-Come on, Feck.

FECK-There are people out there who would like to see me dead, and I told you that.

1225-05 MS SAMSON LEFT FRAME.
FECK RIGHT FRAME.

SAMSON-So, who buys your groceries for you? Ellie?

SAME SHOT CONT.

FECK-That! Did you hear that? Huh?

SAMSON-Get paranoid, why don't you.

FECK-No, no, out there.

EXT. FECK'S HOUSE. NIGHT.
MS TIM AND MOKO RUNNING
TOWARDS HOUSE.

MS HIGH ANGLE TIM AND MOKO
BY FENCE.

1255-14 INT. LAYNE'S CAR. NIGHT.
MCU CLARISSA.

CLARISSA-You didn't have to call me
a stupid bitch.

LAYNE (OS)-You would have driven right
past us. We...

1261-14 MCU LAYNE AND CLARISSA,
LAYNE RIGHT FRAME, AND MATT
IN BACK SEAT, CENTER FRAME.

LAYNE (CONT)-had to yell something.

MATT-You yelled it, Layne.

CLARISSA-I've got a name, you know.
You're lucky I didn't just drive
right home.

LAYNE-Okay, okay, okay. I'm sorry,
Clarissa. But, you've got to
understand that, in a time like
this, where every fucking second
counts, a man can't waste his
time choosing words.

CLARISSA-What is this, Mission:
Impossible? You could have done
this all by yourself.

1293-15 CU MATT. STARTS SINGING.

CLARISSA (OS CONT)-I don't even see
why you need us here.

MATT SINGS

LAYNE (OS)-Okay, it's not like...

1299-01 MCU LAYNE RIGHT FRAME.

LAYNE-I need you here, like,
physically need you here. I mean,
I can drive. I can collect money.
But, we're a gang and I need you
here, you know. Shut up! Would
you shut up, back there?

1320-06 CU MATT.

CLARISSA (OS)-I feel real twisted
right now. Twisted, like I...

1325-00 MCU CLARISSA LEFT FRAME.

CLARISSA (CONT)-should just go to
the cops and tell them where
John is.

LAYNE-I wouldn't even joke about
that, Clarissa.

CLARISSA-What would you do? Kill me?
You'd love that, I bet. You and
John could run off and be outlaws
together. But first, you could
show off to your friends, strap
my dead body on top of this car
and drive all over town.

LAYNE SLAMS ON BRAKES.

EXT. STREET. NIGHT.
LS LAYNE'S CAR PULLS UP
AT GAS STATION.

SIGN READS

LERNER

1355-12 INT. LAYNE'S CAR. NIGHT.
MCU THREE SHOT. LAYNE
RIGHT FRAME.

LAYNE-Get out.

CLARISSA-What?

1363-00 CU LAYNE.

LAYNE-You don't understand a goddamn
thing, do you?

MCU CLARISSA.

1371-06 CU LAYNE.

LAYNE-Jamie is dead, damn it, and there's nothing that we can do to save her. Now, I happened to like Jamie, but, John is still alive. Don't you see that?

1391-10 MCU CLARISSA.

CLARISSA-And who's next on his list?

CU LAYNE.

1397-07 MCU THREE SHOT. LAYNE
RIGHT FRAME.

CLARISSA-You're just gonna leave me here? What if John's around?

LAYNE-Ask him to forgive you. Here.
Here's your mon...

1418-00 EXT. STREET. NIGHT.
MS LAYNE'S CAR PARKED
IN FRONT OF GAS STATION.
CLARISSA GETS OUT OF CAR.

LAYNE (CONT)-ey. We don't need this
shit.

1425-12 INT. LAYNE'S CAR. NIGHT.
MCU TWO SHOT, MATT AND
LAYNE. LAYNE RIGHT FRAME.

MATT-I can't just leave her alone
like this.

LAYNE-Okay, fuck, you stay here and
you protect her. I should've
known that I was the only one
that could handle a crisis.
Do you want your money back, too?

MATT-Keep my money, Layne.

1458-08 EXT. STREET. NIGHT.
MS LAYNE'S CAR PARKED,
FRONT OF STATION.
MATT GETS OUT. CAMERA
PANS RIGHT, FOLLOWS CAR
TO BG RIGHT FRAME. MATT
AND CLARISSA ENTER LEFT
FRAME.

CLARISSA-What's with you?

MATT-I don't know. I figured, I'd
walk you home.

SAME SHOT CONT.

CLARISSA-I can make it on my own.

CAMERA PANS RIGHT.
MATT ENTERS LEFT FRAME.

Well, come, if you're gonna come.

1505-13 MS TWO SHOT MATT AND
CLARISSA. MATT RIGHT FRAME.

MATT-You want my coat, or somethin'?

You look kind of cold.

MUSIC IN

CLARISSA-No. I'm okay. You agree
with him, don't you?

MATT-Layne? Not really.

CLARISSA-You probably do. Everyone
goes along with him, like he's
got some special power, or
something. I think he's totally
wrong.

1530-01 MS MATT AND CLARISSA
WALKING, DIMLY LIT.

CLARISSA (CONT)-Layne brags about
me, doesn't he?

MATT-What do you mean?

CLARISSA-About getting me. I know he
does, so don't even say he doesn't.
Doesn't he?

MATT-Not to me.

CLARISSA-You look kinda cute when you
lie, you know that?

MATT-What?

CLARISSA-You should see him, though,
when there are no other guys
around, when he's alone with me,
and he thinks he might get lucky.

SAME SHOT CONT.

CLARISSA (CONT)-Shakes like a leaf.

Always has to be drunk, too.

He's like "Layne: Portrait of a
Teenage Alcoholic". They could
make a movie out of him.

1585-13 MCU MATT AND CLARISSA.

1589-14 EXT. CLARISSA'S HOUSE. NIGHT. CLARISSA-Do you have to be drunk
MCU CLARISSA.

before you can kiss a girl?

MCU MATT LEFT FRAME.

1596-03 MCU MATT AND CLARISSA.
MATT LEFT FRAME REAR ANGLE.

CLARISSA-Wait here.

MUSIC OUT

MCU MATT.

MS CLARISSA GOING TO HOUSE.

1612-03 INT. CLARISSA'S HOUSE. NIGHT. FEMALE VOICE (OS)-Clarissa, is that
MS CLARISSA ENTERS RIGHT
FRAME. WALKS DOWN HALLWAY. you?

CAMERA MOVES IN.

SHE GETS TWO SLEPPING
BAGS. EXITS RIGHT FRAME.

CLARISSA-Yes.

1633-11 EXT. CLARISSA'S HOUSE. NIGHT. CLARISSA-I'm too hyped up to sleep.
MS CLARISSA WALKS TO MATT.
CAMERA PANS LEFT WITH HER
ALONG SIDE OF HOUSE.
SHE KISSES MATT.

Let's go to the park and look
at the stars, or something.

We'll pick up a sixer on the way.

EXT. FECK'S HOUSE. NIGHT.
MS TIM AND MOKO. TRY TO
GET IN. HEAR LAYNE'S CAR.
EXIT LEFT FRAME.

LS LAYNE'S CAR AT END OF
FECK'S DRIVEWAY.MS TIM AND MOKO HIDE
BEHIND TREE.MS LAYNE WALKING TO HOUSE.
KNOCKS ON DOOR.

KNOCKING

1707-10 MS TIM AND MOKO HIDING
BEHIND TREE.

LAYNE (OS)-Come on, Goddamn it!

1712-07 MS LAYNE KNOCKING ON FRONT
DOOR. KICKS DOWN DOOR.
WALKS INSIDE.

LAYNE (CONT)-I know you're in there.

1724-14 INT. FECK'S HOUSE. NIGHT.
MS LAYNE ENTERS LEFT
FRAME. DISAPPEARS
ENTRYWAY. ENTERS RIGHT
FRAME.

LAYNE-Those assholes!

1746-00 INT. STORE. NIGHT.
MS MATT ENTERS LEFT FRAME.
TWO SHOT, MATT AND CHECKER.

MATT-Good evenin'.

CHECKER-Sorry, the bar's closed.

MATT-Why?

CHECKER-It's five after two, man.

1764-10 MS THREE SHOT. SAMSON
ENTERS STORE. MATT RIGHT
FRAME. CHECKER LEFT FRAME.

MATT-Hi, John.

MUSIC IN

SAMSON-Hey, Matt. This guy giving
you any trouble? You giving my
friend trouble?

FECK ENTERS STORE, CARRYING
DOLL.

CHECKER-Listen, I cannot sell you
guys beer after two o'clock in
the morning.

MUSIC OUT

SAMSON PULLS GUN.

SAMSON-Well...

1780-01 MCU SAMSON RIGHT FRAME.

SAMSON (CONT)-I'm here to turn back
the time.

1784-02 MCU MATT.

SAMSON (OS CONT)-Matt, take your beer
and leave.

MATT-Look, John...

SAMSON (OS INTERRUPTING)-Do it!

MATT EXITS LEFT FRAME.

MATT-Thanks.

SAME SHOT CONT.
FECK BY REFRIGERATOR.

FECK-Hey, you got any, uh, Bud in
bottles?

1802-15 EXT. STORE. NIGHT.
MS CLARISSA. MATT
ENTERS RIGHT FRAME.
THEY WALK DOWN STREET,
AWAY FROM STORE.

CLARISSA-I told you he was crazy.

MATT-Just keep moving.

1813-06 EXT. FECK'S HOUSE. NIGHT.
MS LAYNE WALKS OUT OF HOUSE.

LAYNE-Fuck you, then. You wanna
get caught, you wanna fuckin'
fry, go ahead.

1826-14 MS TIM AND MOKO BEHIND
TREE.

LAYNE (OS CONT)-Treat your friends
this way.

THEY EXIT RIGHT FRAME.

TIM-Talk about speeding out.

MLS TIM AND MOKO GOING
TO FRONT DOOR TO HOUSE.

MS TIM AND MOKO AT FRONT
DOOR. TIM KICKS DOOR OPEN.

1852-01 LAST PICTURE FRAME.

1854-09 FINISH MARK.

END DOUBLE REEL 3.

MUSIC & EFFECTS

CLARISSA-Who narced on John? And I
don't even care, right now, if
you tell anybody what I just said.
But, don't tell anybody what I
just said. I mean, I respect...

SAME SHOT CONT.

CLARISSA (CONT)-the person who narced.
You know, even if it was Mike.
Especially, if it was Mike.

MATT-It wasn't Mike.

CLARISSA-How do you know? Was it you?

198-00 MCU MATT.

200-15 MCU CLARISSA.

CLARISSA-It was you.

205-13 MCU OTS ON MATT.

MATT-I didn't think I'd be the only
one. Don't tell Layne.

214-08 MCU CLARISSA.

CLARISSA-Of course, I won't.

217-03 MCU OTS ON MATT.

CLARISSA (CONT)-God, weren't you scared
of people finding out?

MATT-Yeah. But, I kept seein' her
face, Clarissa. Didn't you keep
seein' her face? I mean, it
affected me. Didn't it affect
you?

237-02 MCU CLARISSA.

CLARISSA-It did.

MATT (OS)-I mean, we knew Jamie...

241-12 MCU OTS ON MATT.

MATT (CONT)-right? And there she is,
dead, right there in front of us,
and, even that close, we don't
even feel like we've lost anything.
At least, I didn't. And that got
me the most.

CLARISSA-I couldn't even cry for her,
Matt.

266-12 MCU CLARISSA.

CLARISSA-I mean, I cried when that
guy in Brian's Song died. You
know, at least figure I'd be
able to cry for someone I hung
around with.

278-11 MCU OTS ON MATT.

MATT-It'll hit us. I know it will.
Probably, at her funeral.

CLARISSA-Sometimes...

290-05 MCU CLARISSA.

CLARISSA (CONT)-I think it'd be a
lot easier being dead.

MATT (OS)-Ahhh, that's bullshit.

301-02 MS MATT AND CLARISSA.MATT
LEFT FRAME.

MATT (CONT)-You couldn't get stoned
anymore.

SHE TOUCHES HIM.
THEY KISS.

CLARISSA-I hear it's the same sensation.
I like you.

EXT. STREET. NIGHT:
LAYNE'S CAR ENTERS LEFT
FRAME. DRIVES TO BG.

RADIO MUSIC IN

357-15 INT. LAYNE'S CAR. NIGHT.
CU LAYNE DRIVING AND TAKING
PILLS.

LAYNE-Okay. Okay, okay, okay.
I'm gonna take care of you,
Toulette. Gonna take care of
you. I'm gonna find you.
Someone's gotta take care of you.
I'm gonna take care of you, okay?

EXT. STREET. NIGHT.
MS LAYNE'S CAR DRIVING
DOWN STREET CENTER FRAME,
TO RIGHT FRAME.

378-13 INT. LAYNE'S CAR. NIGHT.
MCU LAYNE. HITS STEERING
WHEEL.

LAYNE-Damn it, John! Where the fuck
are you?

MUSIC OUT

387-13	EXT. RIVER BANK. NIGHT. CAMERA PANS RIGHT TO HIGH ANGLE MS REAR ANGLE FECK AND SAMSON SITTING BY RIVER DRINKING BEER. TWO SHOT.	
401-12	MS LOW ANGLE SAMSON CENTER FRAME, FECK RIGHT FRAME. SAMSON PUTS BEER TO DOLL'S MOUTH.	FECK-Hey, Ellie don't drink. SAMSON-Looks like she does something with this mouth of hers. FECK-Ellie's a nice girl. SAMSON-I'm sure she is, like, real nice. Let's just see what kind of trick she knows here, huh? Oh, yeah, baby. That's nice. Oh, that is real...
	THROWS BEER BOTTLE.	
435-00	MCU LOW ANGLE FECK. BRINGS DOLL TO HIS CROTCH.	SAMSON (OS CONT)-nice. FECK-Would you...would you please not do that, John?
440-13	MCU SAMSON.	SAMSON-Oh, come on, baby, not so quick. You're makin' me hot.
445-01	MCU FECK.	FECK-Please, John, stop that!
450-07	MCU SAMSON.	SAMSON-Oh...oh. Oh, baby, baby... (REPEATEDLY).
456-08	MCU FECK.	SAMSON (OS CONT)-Baby...(REPEATEDLY). FECK-Please! ECHO OF VOICE
461-10	MCU SAMSON.	SAMSON-Cool.
468-15	MS HIGH REAR ANGLE FECK AND SAMSON. SAMSON HANDS DOLL TO FECK. GETS UP. SHOUTS ACROSS RIVER.	SAMSON-Do you hear that? HEY! ECHOES MUSIC IN

SAME SHOT CONT.
YELLS ACROSS RIVER.

SAMSON (CONT)-Hey you, EAT ME!

Don't give me no...

494-02 MCU LOW ANGLE FECK WITH
DOLL.

SAMSON (OS CONT)-shit. YOU EAT ME!

No, you...

498-08 MS SAMSON.

SAMSON (CONT)-eat ME! No, you eat
ME!

506-01 MCU FECK WITH DOLL.

VOICE ACROSS RIVER (OS)-You eat me,
asshole.

SAMSON (OS)-No, you eat me, asshole.

VOICE (OS)-Shut up, before I...

514-04 MS SAMSON.

VOICE (OS CONT)-call the cops.

URNS TO FECK. TURNS
BACK TO RIVER.
FIRES GUN.

SAMSON-You shut up. Yeah?

GUN BLAST

SAMSON (CONT)-Call 'em.

MUSIC OUT

528-06 MCU FECK.

FECK-You better settle down, John.

533-08 MS HIGH ANGLE SAMSON.
TURNS TO GIVE GUN TO
FECK.

SAMSON-You try it.

536-08 MCU FECK.

FECK-I better not. You come here and
you sit down. We don't want to
attract attention, man.

546-15 MS HIGH ANGLE SAMSON.
EXITS RIGHT FRAME.

SAMSON-Come on, Feck. Fire your gun.

551-14 MS TWO SHOT. SAMSON LEFT
FRAME.

SAMSON-Bet you haven't fired it in
years.

FECK-It's not something that I just
shoot off without reason.

SAMSON-Why not?

567-03	MCU FECK.	FECK-It's got a sentimental value.
577-15	MCU SAMSON.	SAMSON-Is this the gun you wasted the chick with?
593-12	MCU FECK.	SAMSON (OS CONT)-Huh?
598-02	MCU SAMSON. POINTS GUN TO RIVER.	SAMSON (CONT)-It is. I'll bet you look back with pride, uh?
606-00	MCU FECK.	FECK-It was something I did.
612-13	MCU SAMSON. POINTS GUN.	SAMSON-You wanted to show her who was boss.
619-13	MCU FECK.	FECK-I don't know if you can understand. I loved her.
		SAMSON (OS)-So, why'd you kill her? She tell you to eat shit?
		FECK-No. No.
		SAMSON (OS)-Oh, come on, Feck. I'm with you. I mean, I killed a girl, too.
648-08	MCU SAMSON. TURNS. FIRES GUN OVER RIVER.	SAMSON (CONT)-We wanted to show the world who's boss.
		GUN BLAST
653-15	EXT. PARK. NIGHT. MCU MATT AND CLARISSA MAKING LOVE. MATT HEARS GUN.STOPS. THEY CONTINUE MAKING LOVE.	MATT-What's that? CLARISSA-Nothing. Close you ears.
		FECK (VO)-You better give me the gun, John.

668-13 EXT. RIVER BANK. NIGHT.
MCU FECK. SAMSON'S HAND
ENTERS LEFT FRAME, HANDS
GUN TO FECK. SAMSON (OS)-I didn't...

675-06 MCU HIGH ANGLE SAMSON.
EXITS LEFT FRAME. SAMSON (CONT)-need no gun.

678-13 MCU SAMSON ENTERS RIGHT
FRAME. MUSIC IN
SAMSON (CONT)-I did mine with my hands.
I did mine with my hands. I was
right there. I was right on top
of her. I was face to face.

690-02 FLASHBACK.
EXT. RIVER BANK. DAY.
MCU JAMIE. SAMSON'S HANDS
ENTER LEFT FRAME, TOUCH
JAMIE'S HAIR, PUT HANDS
AROUND NECK. SAMSON (VO CONT)-I wasn't even mad,
really. She didn't look...

698-05 CU LOW ANGLE SAMSON,
STRANGLING JAMIE. SAMSON (VO CONT)-too surprised. Just
a little stoned. After a few
minutes, her face puffed up and
it turned dark purple and she
just stared at me.

719-02 CU JAMIE BEING STRANGLING.
SAMSON'S HANDS LEFT FRAME. SAMSON (VO CONT)-She couldn't move,
she...

726-05 CU LOW ANGLE SAMSON. SAMSON (VO CONT)-couldn't scream. I
had total control of her.

CUT TO
EXT. PARK. NIGHT.
CU MATT REACHING ORGASM.

742-02 MCU CLARISSA ON TOP OF
MATT. SAMSON (VO CONT)-I had total con...

747-04 CU MATT HAVING ORGASM. SAMSON (VO CONT)-trol of her.

751-05 MCU CLARISSA.

755-13 FLASHBACK.
EXT. RIVER BANK. DAY.
CU JAMIE DEAD, HER THROAT
IN SAMSON'S HANDS. LETS GO. SAMSON (VO CONT)-It all felt so real
It felt so...

762-10 EXT. RIVER BANK. NIGHT.
MS SAMSON TALKING TO
FECK. SAMSON (CONT)-real.

MUSIC OUT

She was dead, there in front of
me, and I felt so fucking alive.

777-13	MCU FECK.	
782-05	MCU SAMSON. WALKS UP FROM RIVER'S EDGE TO FECK.	SAMSON-Is that how you felt, Feck.
789-09	MCU FECK RIGHT FRAME.	FECK-Not quite, man.
794-09	MCU SAMSON.	SAMSON-Funny thing is, I'm dead now. They're gonna fry me for sure.
822-07	MCU FECK.	FECK-Oh, don't say that. Layne's gonna help you out.
828-13	MCU SAMSON. SITS DOWN.	SAMSON-Layne. What the fuck is Layne... Layne's gonna send me off to Portland and hide me out in some dark room for twenty years...
842-11	MCU FECK.	SAMSON (OS CONT)-so I end up like you, Feck?
849-02	MCU SAMSON.	SAMSON (CONT)-Do you think I want that?
855-10	MCU FECK.	FECK-No. No.
865-08	MCU SIDE ANGLE SAMSON.	SAMSON-Layne was never really a friend, anyway. He doesn't even know me.
880-10	MCU FECK. PULLS DOLL CLOSE TO HIM. MCU SAMSON. MS REAR ANGLE FECK AND SAMSON.	FECK-I'll be your friend.
916-03	EXT. PARK. NIGHT. MCU MATT AND CLARISSA LYING TOGETHER.	MATT-I like you. CLARISSA-Mmmm.

SAME SHOT CONT.

MATT-I'm glad we decided to go
against Layne.

CLARISSA-Mmm-hmmm.

932-10 MCU MATT FRONT ANGLE.
CLARISSA LYING IN FRONT
OF HIM.

MATT-Sometimes, I feel like I don't
even know him anymore.

939-07 MCU MATT LEFT FRAME.
CLARISSA MOVES CLOSER
TO HIM.

CLARISSA-He's lost. Let's get some
sleep.

EXT. STREET. NIGHT.
LAYNE'S CAR ENTERS RIGHT
FRAME, DRIVES TO CENTER
FRAME. STOPS AT LIGHT.

RADIO MUSIC IN

INT. LAYNE'S CAR. NIGHT.
MCU LAYNE, FALLING ASLEEP.

EXT. STREET. NIGHT.
MS LAYNE'S CAR AT LIGHT.

RADIO MUSIC OUT

DISSOLVE TO
INT. FECK'S HOUSE. NIGHT.
MS MOKO ON BED. PANS RIGHT
AND DOWN TO MCU TIM LYING
ON FLOOR HIGH ANGLE.

MUSIC IN

DISSOLVE TO
EXT. PARK. NIGHT.
MS CLARISSA AND MATT
SLEEPING. CAMERA MOVES
AROUND THEM.

EXT. MATT'S BACK YARD. DAWN.
EMPTY FRAME.
MS BURIAL SIGN FOR MISSY.

EXT. RIVER BANK. DAWN.
MS SAMSON ASLEEP AND FECK
SITTING WITH DOLL, ELLIE.

1068-06 MCU FECK HOLDING ELLIE.
PEELS RED PAINT OFF HER
LIPS. HE'S CRYING. HE
TAKES GUN.

FECK-You weren't supposed to get old.

MUSIC OUT

EXT. PARK. DAWN.
EMPTY FRAME.

EXT. RIVER BANK. DAWN.
EMPTY FRAME.
LS RIVER FROM EDGE OF BANK.

EXT. PARK. DAWN.
EMPTY FRAME.

CU MATT IN SLEEPING BAG WITH
CLARISSA. MATT'S HEAD POPS UP.

GUN BLAST

DISSOLVE TO
INT. FECK'S HOUSE. DAY.
CAMERA MOVES TO COUCH TO
MS TIM.

EXT. FECK'S HOUSE. DAY.
MLS FECK WALKING TO HOUSE
UP DRIVEWAY.

INT. FECK'S HOUSE. DAY.
MS TIM ON COUCH. WAKES UP.
GOES TO WINDOW. SEES FECK.

MS MOKO, MOTIONS TIM TO
LEAVE HOUSE.

MS TIM REAR ANGLE AT
WINDOW.

EXT. FECK'S HOUSE. DAY.
MCU HIGH ANGLE FECK, READS
PAPER. STOPS.

MCU OTS ON NEWSPAPER
HEADLINE.

HEADLINE READS

Local Girl Found Murdered

MCU FECK. FOLDS PAPER UP,
EXITS LEFT FRAME.

MS FECK WALKING UP DRIVEWAY
TO HOUSE. EXITS LEFT FRAME.

INT. FECK'S HOUSE. DAY.
MCU FECK COMING THROUGH DOOR.
CAMERA PANS RIGHT WITH HIM
THROUGH HOUSE.

MS LOW ANGLE TIM, MOKO AND
FECK. MOKO HITS FECK ON HEAD.

1254-07 MCU LOW ANGLE FECK. TIM (OS)-Hit him...

1255-05 MCU TIM. TIM (CONT)-again.

1256-05 MCU LOW ANGLE FECK.
GETS HIT ON HEAD. FECK-Ahhhh.

MS FECK FALLS TO GROUND.
MOKO AND TIM SEARCH HIM.
TIM GETS GUN.

MUSIC IN

CU GUN IN TIM'S HANDS.

EXT. FECK'S HOUSE. DAY.
TIM AND MOKO GOING TO
MOKO'S CAR WITH MARIJUANA.
CAMERA PANS RIGHT AND ZOOMS
IN TO MCU OF TIM.

1309-15 EXT. STREET. DAY.
MS LAYNE'S CAR RESTING
AGAINST CURB. LAYNE
ASLEEP AT WHEEL. POLICE
CAR DRIVES UP STREET.

MUSIC OUT

EXT. LAYNE'S CAR. DAY.
MCU LAYNE. COP CAR PULLS
UP ALONGSIDE HIS. CAMERA
PANS UP TO COPS GETTING
OUT OF CAR. GO TO LAYNE'S
CAR.

1342-00 MCU HIGH ANGLE LAYNE.
COPS POUND ON WINDOW.

POUNDING

LAYNE-Ah, I'm awake. I'm awake.

Oh, fuck. Hi.

1358-14 EXT. POLICE STATION. DAY.
MS COPS ESCORTING LAYNE TO
STATION, THEY ENTER LEFT
FRAME. REPORTERS AND
PHOTOGRAPHERS IN BG.

MALE REPORTER-Can you tell us anything
about the murder?

1363-14 INT. POLICE STATION. DAY.
MS LOW ANGLE COPS ESCORTING
LAYNE THROUGH STATION. EXIT
RIGHT FRAME.

FEMALE REPORTER-Are you the killer?

LAYNE-What?

1368-13 MS HIGH ANGLE LAYNE AND
COP ENTER RIGHT FRAME.
PUSHES LAYNE INTO ROOM
CLOSES DOOR.

PHONE RINGS

LAYNE-Don't I even get a fucking
phone call?

MS LAYNE. CAMERA PANS LEFT,
HE TRIES OTHER DOOR. CAMERA
PANS RIGHT. HE SITS.

1397-11 EXT. PARK. DAY.
MCU MATT AND CLARISSA HIGH
ANGLE, IN SLEEPING BAGS.

MUSIC IN

MATT-So, now we get married, right?

CLARISSA-No. Let's get stoned, instead.

MATT-Oh, that'd be great. I could just
lie here all day, cut school,
soak up the rays.

SHE SITS UP.
GETS UP. EXITS LEFT FRAME.

CLARISSA-Shit. School. I really
shouldn't miss Burkewaite's class.

SAME SHOT CONT.

MATT-You really do have...

1437-13 MS LOW ANGLE CLARISSA
CENTER FRAME GETTING
DRESSED.

MATT (OS CONT)-the hots for that
guy, don't you?

CLARISSA-No. I just, I don't know,
respect him.

MATT (OS)-You re...

1450-06 MCU MATT.

MATT (CONT)-spect an adult? I really
do need to get stoned. We'll
stop by my house on the way to
school. I think we have some
Feckweed left.

GETS UP.

1462-00 DISSOLVE TO
EXT. MATT'S HOUSE. DAY.
CAMERA PANS RIGHT AND
DOWN TO MS MATT AND
CLARISSA WALKING TO
HOUSE.

CLARISSA (OS)-I feel like someone
dipped me in used...

CLARISSA (CONT)-cooking oil.

THEY STOP.

MATT-We could take a shower. I mean,
you could, you know, by yourself.

CLARISSA-No.

THEY HEAR MADELEINE
AND JIM FIGHT INSIDE.

MADELEINE (VO;MUFFLED)-What am I
supposed to do, then? I mean,
what am I supposed to do with him?

CLARISSA-Look, if it's gonna be a
hassle.

CAMERA PANS RIGHT WITH
MATT. THROWS SLEEPING BAG
TO CLARISSA.

MATT-No. No hassle. Okay, no hassle.
Be right back, okay?

1501-06 MS CLARISSA CATCHES BAG.
JIM'S VOICE HEARD FROM
INSIDE.

JIM (VO MUFFLED)-You're sup...

1505-03 MS MATT.

JIM (VO MUFFLED CONT)-posed to raise
him right. The both of them
for...

1508-11 MS CLARISSA.

JIM (VO MUFFLED CONT)-that matter.
You're supposed to control them.

HEARS FIGHTING CONTINUE.

MADELEINE (VO MUFFLED)-Oh, right. It's
that easy, huh? I mean, just tell
'em what to...

1515-02 INT. MATT'S HOUSE. DAY.
MS LOW ANGLE MATT COMES
THROUGH DOOR.

MUSIC OUT
MADELEINE (OS CONT)-do, tell 'em what
not to do. Perfect kids.

JIM (OS)-You know, it's not that
impossible. My father...

1522-01 MLS OTS ON MADELEINE AND
JIM FIGHTING.

JIM (CONT)-managed to raise me right.

MADELEINE-Your father beat the shit
out of you.

JIM-So what! Huh? It'd make 'em
listen, wouldn't it?

1531-08 MS LOW ANGLE MATT.
GOES UP STAIRS.

MATT-Big fucking talk.

1536-09 MS MADELEINE COMING
TOWARDS STAIRS. CAMERA
PANS RIGHT. MADELEINE
GOES UP AFTER MATT.

MADELEINE-Matt.

1546-07 MS MATT APPEARS THROUGH
DOOR. SHUTS DOOR. LOCKS IT.
CAMERA PANS RIGHT.

MADELEINE (OS)-Matt. I'm upset, Matt.

MATT-Kick that idiot out of the house,
then.

MADELEINE KNOCKS ON DOOR.

KNOCKING

MADELEINE (OS)-Suppose I just kick you
out of the house?

SAME SHOT CONT.
CAMERA PANS LEFT.
MATT OPENS DOOR.
WALKS OUT.

MADELEINE (OS)-Tim didn't come home
last night.

MADELEINE (CONT)-Did you hear me?

MATT-Do you got any spare dope?

MADELEINE-Oh, shit. I don't believe
this. You're little brother...
he's only twelve years old. He
hasn't come home. He hasn't
called. God knows what he's
doing.

MATT-What am I supposed to do? I'm
not his mother.

MADELEINE-Then I'm not his mother
either. I am nobody's moth...

MADELEINE (OS CONT)-er. I give up
this mother bullshit. It's...

MADELEINE (CONT)-not worth it. You
were all mistakes, anyway.

KIM (OS)-Don't...

KIM (CONT)-give up, Mommy.

MADELEINE (OS)-I'm gonna leave...

MADELEINE (CONT)-you all, just like
your father did.

MATT-Jesus, Ma, settle down, okay?

MATT (CONT)-Tim's all right. Look,
everything's just a little crazy
now, a little out...

MATT (CONT)-of control, okay? Look...

1611-13 MS REAR ANGLE MATT
GOES DOWN STAIRS.
TURNS AROUND.

1616-00 MS MADELEINE LEFT FRAME.
MCU MATT, SIDE REAR ANGLE.

1621-11 MS HIGH ANGLE KIM
DOWNSTAIRS. MATT ON
STAIRS. KIM RIGHT
FRAME.

1625-06 MS HIGH ANGLE MADELEINE.

1631-08 MS HIGH ANGLE MATT.

1638-05 MCU SIDE REAR ANGLE MATT
RIGHT FRAME.

SAME SHOT CONT.

MATT (CONT)-uh, I got somebody wait...

1643-13 MS HIGH ANGLE MATT.

MATT (CONT)-ing outside for me, I'm
in a rush. We'll talk later.

WALKS DOWN STAIRS.

I'm gonna take this joint. And
don't worry about Tim, okay?

KISSES KIM.MADELEINE ENTERS
CENTER FRAME, REAR ANGLE. GOES
DOWN STAIRS TO KIM.

I'll get him home.

DISSOLVE TO
EXT. SCHOOL LOT. DAY.
MS TIM AND MOKO AS
MOKO'S CAR PULLS UP TO
SCHOOL. TIM GETS OUT WITH
GUN IN JACKET.

1688-07 EXT. SCHOOL. DAY.
MLS SCHOOL.
EMPTY FRAME.

MAGGIE (VO)-Yeah...

1692-07 MCU MAGGIE CENTER FRAME.
BEING INTERVIEWED BY
REPORTER.

MAGGIE (CONT)-it really shocked me.
I think killing is wrong.

FEMALE REPORTER (OS)-And what about
all those people going to see the
body, afterwards?

MAGGIE-Yeah, that shocked me too.
I think they should've arrested
John.

FEMALE REPORTER (OS)-John?

MAGGIE-Well, he killed Jamie.

1711-12 MS REAR ANGLE REPORTER
WITH MAGGIE AND TONY.

FEMALE REPORTER-You knew the killer?

TONY-Yeah, you know, we...we kind of
knew the killer, you know, as
well as...

1721-04 MCU TONY.

TONY (CONT)-er...um, in addition to,
you know, who he killed, too.

SAME SHOT CONT.

TONY (CONT)-And, um, you know,
because of that, it's...it's
pretty hard for us to be um...

FEMALE REPORTER (OS)-Objective?

TONY (CONT)-Yeah, that's it. Objective.
You know, since we did know the
two alleged people involved, and
everything...you know, and
whereas...

1744-10 MCU MAGGIE.

TONY (OS CONT)-we might be all upset
this morning, or something...
I mean, we're not, because of the
fact that we're not objective,
at...

1754-06 MCU TONY.

TONY (CONT)-all. I also play guitar,
by the way.

1758-05 INT. POLICE STATION. DAY.
MS LAYNE AND BENNETT.

BENNETT-You don't even know what a true
friend is.

LAYNE-I'm tired.

BENNETT-You call Samson Toulette a
friend?

LAYNE-Don't I get a phone call?

BENNETT (INTERRUPTING)-Enough of a
friend to cover up for? Help
him hide the body? Maybe...
maybe even help him kill the poor
girl?

SAME SHOT CONT.

LAYNE-I didn't kill nobody.

BENNETT-Did he tell you why you did
it? Were you even curious? Did
you even give a flyin' fuck?

LAYNE-These are stupid questions.
I know my rights. I know I get
a phone call.

BENNETT-You don't have any rights,
just yet, Layne. We haven't
arrested you.

THEY GET UP. CAMERA PANS
RIGHT AND UP TO LOW ANGLE
LAYNE AND BENNETT.

LAYNE-Great. See ya.

BENNETT-Okay. Okay, okay. Go. Make
your phone call. Go call one of
your precious friends.

CAMERA PANS RIGHT. BENNETT
LEAVES ROOM.

1842-09 LAST PICTURE FRAME.

1845-01 FINISH MARK.

END DOUBLE REEL 4.

FOOTAGE	SHOT & DESCRIPTION	DIALOGUE	MUSIC & EFFECTS
	START MEASURING 00-00 AT PICTURE START MARK IN ACADEMY LEADER		
11-15	INT. POLICE STATION. DAY. LAYNE ON PHONE. HANGS UP.		MUSIC IN
44-09	EMPTY FRAME. QUESTIONING ROOM.	BURKEWAITE (VO)-I asked you a question.	MUSIC OUT
48-07	INT. BURKEWAITE'S CLASS. DAY. TOM-I didn't know her, okay? MCU REAR ANGLE BURKEWAITE. STUDENTS IN CLASS,MS.	KEVIN-I ust want to say, it was horrible what those kids did, and the whole incident points up a fundamental moral breakdown...	
62-05	MS BURKEWAITE AND STUDENTS.	KEVIN (CONT)-in our society. BURKEWAITE-Thank you, Kevin, for your insightful, selfrighteous indignation. I'd still like to hear from Tom.	
75-03	MCU REAR ANGLE BURKEWAITE.	TOM-Would you just quit starin' at me like that, man?	
	CLARISSA ENTERS CLASS. SITS DOWN.		
85-02	MCU CLARISSA.	BURKEWAITE (OS)-Clarissa. CLARISSA-Sorry I'm late.	
92-04	MS BURKEWAITE AND STUDENTS. GETS UP. WALKS TOWARDS CLARISSA.	BURKEWAITE-You knew Jamie, right? You were one of her friends. Describe to us how you remember her.	
102-12	MCU CLARISSA.	CLARISSA-Remember her?	

107-01 MS LOW ANGLE BURKEWAITE.
STUDENTS IN BG.

BURKEWAITE-Yeah, what she looked like,
what she meant to you.

TOM-You're bullshit, man. I mean,
what gives you the right to put
Clarissa on the spot like that?
I mean, she's upset, man. Her
friend is dead.

BURKEWAITE-Are you upset, Clarissa?
Are you?

131-00 MCU CLARISSA.

BURKEWAITE (OS CONT)-I mean, if you
are...

133-11 MS LOW ANGLE BURKEWAITE.

BURKEWAITE (CONT)-come on, let's get
it off your chest.

TOM-Oh, fuck you. Why don't you just
leave her alone?

BURKEWAITE-Look, fuck you, man,
because I don't buy it. You don't
give a damn! I don't give a
damn! Nobody in this classroom
gives a damn that she's dead!

158-14 MCU CLARISSA.

BURKEWAITE (OS CONT)-It gives us a
chance to feel superior...

163-03 MS BURKEWAITE, FRONT OF
CLASS.

BURKEWAITE (CONT)-and to point up a
fundamental moral breakdown in
society, but it doesn't really
affect us...

172-10 MCU BURKEWAITE LEFT FRAME,
SHAKES KEVIN'S DESK.

BURKEWAITE (CONT)-does it? Be...

175-09 MS BURKEWAITE, FRONT OF
CLASS.

BURKEWAITE (CONT)-cause, if it did,
none of us would be in this
classroom right now. We'd be out
on the street, half crazy...

SAME SHOT CONT.

BURKEWAITE (CONT)-from lack of sleep,
hunting down Samson Toulette
with a gun.

193-14 MCU CLARISSA.

KEVIN (OS)-That's a reprehensible
atti...

196-10 MS LOW ANGLE BURKEWAITE,
FRONT OF CLARISSA.

KEVIN (CONT)-tude.

BURKEWAITE-Just shut up, Kevin.

STUDENT (OS)-Are we gonna be tested
on this shit?

MCU CLARISSA.

MUSIC IN

EXT. SCHOOL. DAY.
LS KIDS PLAYING IN FIELD.
CAMERA ZOOMS OUT TO MS
MATT. CAMERA ZOOMS IN TO CCU.

SCHOOL BELL

INT. BURKEWAITE'S CLASS. DAY.
MS STUDENTS GET UP TO
LEAVE. CAMERA PANS LEFT,
CLARISSA EXITS DOOR.

EXT. SCHOOL LOT. DAY.
MS MOKO'S CAR, TIM AND
MOKO INSIDE.

EXT. SCHOOL. DAY.
LS MATT POV TIM FROM
CAR.

EXT. SCHOOL LOT. DAY.
MCU TIM IN CAR. HOLDS
GUN.

280-12 EXT. SCHOOL. DAY.
MS MATT AND MAGGIE.
MATT RIGHT FRAME.

TONY (OS)-You know it's gonna be like
this all day...

TONY ENTERS RIGHT FRAME.

TONY (CONT)-man. Teachers lecturin'
us on what monsters we are.

SITS DOWN. CLARISSA APPEARS
THROUGH HALL.

MAGGIE-I can't handle much more.

TONY-I say we split. I got just the
place, too.

SAME SHOT CONT.
CLARISSA SITS DOWN.

MATT-Come on, Clarissa. We're takin'
the day off.

309-01 EXT. SCHOOL LOT. DAY.
MCU TIM IN MOKO'S CAR.

MUSIC OUT

337-02 INT. FECK'S HOUSE. DAY.
MCU FECK PASSED OUT ON
FLOOR. COMES TO. PICKS
UP PHONE.

PHONE RINGS

FECK-Aww. Ah. Check...ch...check's
in the mail.

345-13 EXT. PHONE BOOTH. DAY.
CU LAYNE.

LAYNE-Feck? Where the hell have you
been? Where's John?

INT. FECK'S HOUSE. DAY.
MCU FECK ON FLOOR ON
PHONE.

FECK-John...he's gone. He's gone
to the river. I'm dying.

COPS BREAK THROUGH
FRONT DOOR. GO UP TO
FECK WITH GUN.

COPS-Put up your hands!

FECK-Company.

370-07 EXT. PHONE BOOTH. DAY.
CU LAYNE. HANGS UP.
CAMERA PANS LEFT. LAYNE
RUNS TO CAR. GETS IN.
EXITS LEFT FRAME.

COP'S VOICE (VO FILTERED)-Hello.
Hello, who is this?

399-04 EXT. RIVERSIDE. DAY.
CAMERA PANS RIGHT TO
MLS TONY, MATT, CLARISSA
AND MAGGIE ON BANK.

TONY-It just blows my mind, man.
We're celebrities.

MAGGIE-Just what you always wanted,
huh?

TONY-Yeah, well, you know, I mean,
it's a start.

CLARISSA-I...

437-15 MS CLARISSA BY RIVER.

CLARISSA (CONT)-hear they're having
an open casket funeral for Jamie.

SAME SHOT CONT.

MAGGIE (OS)-That's gross.

CLARISSA-And I think it's in bad
taste.

TONY (OS)-This entire episode is in
bad taste. You young people
are a disgrace to the...

454-11 MLS TONY, MATT, CLARISSA,
MAGGIE AND MIKE.

TONY (CONT)-human race, to all living
things, to plants, even. You
shouldn't even be seen in the same
room with a cactus!

464-00 MS LOW ANGLE MATT. SEES
SOMETHING. GOES TOWARDS
IT.

MATT-What's that?

MS RIVER, A FIGURE CAUGHT
IN RIVER TREE.

471-07 MS LOW ANGLE MATT. CLARISSA
AND OTHERS WALK TO MATT.

CLARISSA-Oh, my God, not again.

MAGGIE-Is it dead?

TONY-It's a dummy.

480-06 MS FIGURE CAUGHT IN
TREE.

MIKE (OS)-I'm getting out of here,
Goddamn it. I told you guys...

484-09 MS LOW ANGLE MIKE AND
OTHERS.

MIKE (CONT)-this was stupid.

PICKS UP ROCK. THROWS IT
AT BODY.

MATT-No, no, no, hold it.

CLARISSA-What are...

491-13 MS RIVER, THE FIGURE.

CLARISSA (OS CONT)-you doing? Are
you crazy? That's...

494-05 MS LOW ANGLE CLARISSA
AND OTHERS.

CLARISSA (CONT)-a rock. This is a
person. Maybe it's still alive.

SAME SHOT CONT.

MATT-Naw, it's Ellie.

MATT PICKS UP ANOTHER
ROCK. THROWS IT.

MAGGIE-Ellie?

TONY-It's a sex doll.

CLARISSA-Who's Ellie?

MATT-That's Ellie. Feck's girlfriend.
I wonder what she's doing here?

INT. LAYNE'S CAR. DAY.
MCU SIDE ANGLE LAYNE,
DRIVING.

RADIO MUSIC IN

EXT. RIVER BANK LOT. DAY.
MS MIKE'S TRUCK. LAYNE'S
CAR ENTERS LEFT FRAME.
PARKS NEXT TO TRUCK.

MS LOW ANGLE LAYNE GETS
OUT OF CAR. SLAMS DOOR.

534-12 EXT. RIVER BANK TRAIL. DAY.
MS LAYNE ENTERS RIGHT
FRAME. CAMERA PANS LEFT.

TONY (VO)-It's like...

546-12 EXT. RIVER BANK. DAY.
MLS TONY, MATT, MIKE,
CLARISSA, MAGGIE.

TONY (CONT)-you gotta make the best
of it while we're still alive,
because, any day now, boom, and
we're dead.

MIKE-You wanna know what I think?

TONY-No, Mike.

MAGGIE-Somebody could just murder
you, you know, or Russia could send
over a whole batch of nuclear
bombs.

TONY-I say, we should get the Russians
stoned. It might mel...

573-10 MS LAYNE ENTERS LEFT FRAME. SEES GROUP. TONY (OS CONT)-low 'em out a touch.

577-05 MS LAYNE REAR ANGLE, ENTERS RIGHT FRAME. OTHERS WALK TOWARDS HIM. LAYNE-Where's John?

TONY-What?

CLARISSA-Forget about John. God, would you just forget about him?

GOES TOWARDS MIKE. LAYNE (INTERRUPTING)-And you...

588-01 MS LAYNE COMES TOWARDS MIKE. MATT STOPS HIM. LAYNE (CONT)-I should kick your ass right here.

LAYNE AND MATT STRUGGLE. MIKE-What did I do?

MS MATT AND LAYNE STRUGGLE. GROUP STANDING BY.

596-13 MS MATT THROWS LAYNE ON GROUND. LAYNE SITS UP. LAYNE-Leave me alone.

603-10 MS LOW ANGLE MATT AND MIKE. LAYNE (OS CONT)-You don't know what's going on.

606-07 MS LAYNE KNEELING ON GROUND. LAYNE (CONT)-None of you know what's going on.

611-04 MS GROUP. LAYNE ENTERS RIGHT FRAME, EXITS LEFT FRAME. MATT AND CLARISSA EXIT LEFT FRAME AFTER HIM. LAYNE (OS CONT)-I'll find...

LAYNE (CONT)-him, myself.

619-01 MS LAYNE ENTERS RIGHT FRAME. CLARISSA AND MATT DO SAME AND FOLLOW LAYNE ALONG RIVER BANK. HE RUNS. MATT-Layne.

LAYNE-John!

THEY RUN. MATT-You've been awake the...

628-02 MS LAYNE ENTERS LEFT FRAME, RUNNING. MATT (OS CONT)-whole night, searching for the asshole, haven't you?

ENTER LEFT FRAME. LAYNE-He's not an asshole.

SAME SHOT CONT.

MATT-He's an asshole. He doesn't
give a shit about anything -
his friends, himself. He doesn't
care if he dies.

LAYNE WALKS AWAY. MATT
GOES AFTER HIM.

LAYNE-(INAUDIBLE REMARKS).

MATT STOPS HIM.

MATT-Would you listen to me? I know
you don't care about him that
much.

652-04 MCU OTS ON LAYNE.

LAYNE-You know that?

658-11 MCU OTS ON MATT LOW ANGLE.

MATT-I fuckin' know you, Layne.
MATT (CONT)-You get these...these
ideas in your head and you don't
think, and this idea 'o helpin'
John out - it's not a good idea.

670-01 MCU OTS ON LAYNE.

LAYNE-You have a better idea?

674-01 MCU OTS ON MATT.

MATT-Yeah. Turn him in.

679-11 MCU LAYNE.

LAYNE-You would do that, wouldn't you?

686-04 MCU OTS ON MATT.

MATT-I did.

MCU LAYNE.

691-13 MCU OTS ON MATT.

MATT-We should finish the job, Layne.

MUSIC IN

695-07 MCU LAYNE.

LAYNE-I should kill you for even
saying that.

MATT (OS INTERRUPTING)-Oh, Layne,
you're talk...

700-14 MCU OTS ON MATT. MATT (CONT)-in' shit, and you know it!

LAYNE EXITS RIGHT FRAME. LAYNE (OS)-You turn on us...

705-01 MCU LAYNE. LAYNE (CONT)-so easily. I thought you
were a fuckin' friend.

711-09 MCU MATT. LAYNE (OS CONT)-I...

714-01 MCU LAYNE. LAYNE (CONT)-knew that me and John
RUNS AWAY. were alone, all along.

MATT (OS)-Layne.

720-14 MCU MATT. CLARISSA'S HAND ENTERS LEFT FRAME. CLARISSA (OS)-Let him go.
CAMERA PANS LEFT. MATT EXITS LEFT FRAME.
MAGGIE, TONY AND MIKE ENTER LEFT FRAME. MAGGIE-What's with him?

CLARISSA-Uhmm.

741-05 MS LAYNE LOOKING FOR LAYNE-John?
SAMSON, RUNNING.

748-10 MS REAR ANGLE LAYNE LAYNE-John?
RUNNING DOWN TRAIL ALONG RIVER BANK.

753-08 MS LAYNE RUNNING LAYNE-John?
ON TRAIL. EXITS RIGHT FRAME.

756-15 MS LAYNE ENTERS LEFT LAYNE-John.
FRAME. CAMERA PANS UP TO LAYNE GOING TOWARDS
DEAD BODY. SITS. SCREAMS. SCREAM
MUSIC OUT

MS MATT CENTER FRAME ON TRAIL. EXITS RIGHT FRAME.

MS TONY, CLARISSA, MIKE, MAGGIE. THEY EXIT RIGHT FRAME.

MS TONY, CLARISSA, MIKE, MAGGIE. THEY ENTER RIGHT FRAME. RUN TO FG. EXIT RIGHT FRAME. MATT ENTERS RIGHT FRAME.

811-11 MS REAR ANGLE GROUP ENTER TIM (OS)-Matt.
BOTTOM LEFT FRAME, RUNNING. MATT ENTERS LEFT FRAME. STOPS.
TURNS AROUND.

820-02 MS TIM CENTER FRAME. RAISES GUN. TIM (CONT)-You shouldn't have hit me.

825-01 MS MATT CENTER FRAME. MATT-Don't be stupid, Tim.

830-08 MS TIM. TIM-You finked on John.

832-13 MS MATT. WALKS TOWARDS TIM. MATT-I'm your brother. Give me the gun.

MS TIM, COCKS GUN.

MS MATT.

842-12 MS TIM. MATT (OS)-Look...

847-06 MS MATT LOW ANGLE RIGHT FRAME. MATT (CONT)-I'm sorry I hurt you, okay? I was upset. Now give me the gun, okay?

MS TIM.

859-12 MS MATT. MATT-Goddamn it, Tim! I'm your brother.

MS TIM, LOWERS GUN.

MS MATT LOW ANGLE RIGHT FRAME. WALKS UP TO TIM.

MS TIM. MATT, REAR ANGLE, ENTERS RIGHT FRAME. TAKES GUN.

MS REST OF GROUP BY SAMSON'S BODY.

MS MIKE, TONY, MAGGIE, CLARISSA.

914-10 MS LAYNE SEATED NEXT TO BODY. LAYNE-They fucking killed him.

MS MIKE, TONY, MAGGIE, CLARISSA. MAGGIE EXITS LEFT FRAME, TONY AND MIKE EXIT RIGHT FRAME.

CU SAMSON, DEAD.

943-09 MS LAYNE SITTING BY BODY. LAYNE-They killed him.

953-12 DISSOLVE TO INT. HOSPITAL. DAY. CAMERA PANS RIGHT AND UP TO MS FECK IN BED. HEAD IS BANDAGED. FECK (VO)-because, there was no hope for...

SAME SHOT CONT.

FECK (CONT)-him. There was no hope at all. He didn't love her. He didn't feel a...a thing. I, um, at least, loved her. I cared for her. I mean, it... you understand, don't you? I'm sure you do. I don't, uh, like killing people, but sometimes it's necessary. That's enough, for now. I...I'd like you all to leave now. I'm very tired, and sort of depressed. I lost a good friend today, you know?

CRIES.

DISSOLVE TO
EXT. RIVER BANK. DAY.
MLS HIGH ANGLE POLICE
WALKING ALONG TRAIL.

MUSIC IN
SINGING IN

MS REAR ANGLE LAYNE
AT RIVER'S EDGE. POLICE
ENTER LEFT FRAME, SAMSON'S
BODY ON STRETCHER. THEY
EXIT RIGHT FRAME. LAYNE
LIES DOWN.

MS LOW ANGLE POLICE OPENS HIS
CAR DOOR. TIM, MATT AND BENNETT
ENTER LEFT FRAME. TIM GETS IN CAR.
MATT GETS IN CAR.

MCU MATT AND TIM IN POLICE CAR.
CAMERA PANS RIGHT, SAMSON'S
BODY PUT IN SECOND CAR.

INT. CHURCH. DAY.
MS CONGREGATION AT
JAMIE'S FUNERAL. TONY AT CASKET.

MCU TONY AT HER CASKET.
TURNS. WALKS TO BG.
MCU MIKE ENTERS LEFT FRAME,
TURNS, WALKS TO BG. A PROCESSION
HAS BEGUN. MAGGIE ENTERS, FOLLOWED
BY CLARISSA, FOLLOWED BY MATT.

SINGING OUT

MCU CLARISSA ENTERS RIGHT
FRAME, SITS IN PEW. MATT
ENTERS RIGHT FRAME, SITS
BESIDE HER. HOLDS HER HAND.

MCU REAR SIDE ANGLE MATT AND
CLARISSA. CAMERA PANS LEFT TO
ALTAR, MOVES TO CASKET TO MCU
JAMIE.

FADE TO BLACK.

1284-15 LAST FRAME PICTURE.

1526-08 FINISH MARK.

END OF DOUBLE REEL 5.

MUSIC OUT

RIVER'S EDGE END CREDITS

Layne.....	Crispin Glover
Matt.....	Keanu Reeves
Clarissa.....	Ione Skye Leitch
Samson.....	Daniel Roebuck
Feck.....	Dennis Hopper
Tim.....	Joshua Miller
Maggie.....	Roxana Zal
Tony.....	Josh Richman
Mike.....	Phil Brock
Bennett.....	Tom Bower
Madeleine.....	Constance Forslund
Jim.....	Leo Rossi
Burkewaite.....	Jim Metzler
Kim.....	Tammy Smith
Jamie.....	Danyi Deats
Moko.....	Yuzo Nishihara
Checker.....	Taylor Negrón
Tom.....	Chris Peters
Kevin.....	Richard Richcreek
Student.....	Maeve Odum
Aunto.....	Frances De L'Etanche Du Bois
Tony's Father.....	Mike Hungerford
Cop.....	James Terry
Unit Production Manager.....	David Streit
First Assistant Director.....	Richard Hawley
Second Assistant Director.....	Nancy King

Executive in Charge of Production.....Graham Henderson
Location Manager.....Craig Pointes
Script Supervisor.....Rina Sternfeld
Casting Associate.....Shani Ginsberg
Production Associate.....Kathy Budas

First Assistant Camera.....	Lex 'du Pont
Second Assistant Camera.....	Dave Rudd
Still Photographer.....	Jane O'Neal
Gaffer.....	Michael Katz
Best Boy.....	Dennis Shelton
Electricians.....	Joe Warren Dave Salamone James Johnson Greg Peters
Key Grip.....	Donne Daniels
Dolly Grip.....	Mark Davis
Grips.....	Gregory K. Hoffman Michael Evans Mark Gambino Steve Smith Tom West
Property Master.....	Kirk Corwin
Prop Assistant.....	Anne Tamrazi
Set Decorator.....	Anne Huntley
Art Department Coordinator.....	Mick Muhlfriedel
Lead Man.....	Jonathan Hodges
Set Dresser.....	Lisa Dean
Art Dept. Production Assistant.....	Lisa Monti
Costume Supervisor.....	Leslie Wilshire
Make-up Artist.....	Gabor Kernyaiszky
Make-up Assistant.....	Bonita De Haven
Special Make-up.....	Ken Myers

Production Sound.....David Brownlow
Boom Operator.....Jack M. Nietzsche, Jr.
Cable Man.....Kevin Collins
Assistant Editor.....Charlotte Brandstrom
Apprentice Editors.....Tatiana Riegel
Ron Gerber
Supervising Sound Editor.....Jay Boekelheide
Dialogue Editors.....Barbara McBane
Laurel Ladevich
Michael Silvers
Sound Effects Editor.....Douglas Murray
Music Editor.....Mark Adler
Foley Editor.....Diana Pellegrini
Foley Artist.....Dennie Thorpe
Assistant Sound Editors.....Jeff Watts
Michael Magill
Apprentice Sound Editors.....David Bergad
Lynn Stevenson
Supervising Re-recording Mixer.....Mark Berger
Re-recording Mixers.....Todd Boekelheide
Jay Boekelheide

Production Coordinator.....	Liz Galloway
Production Accountant.....	Patricia Sansone
Assistant Producer.....	Gabrielle Liuzzi
Production Assistants.....	Jim Moores Lew Welles Vivienne Radkoff Tom Corboy
Transportation Co-coordinators.....	Lawrence J. Romanoff William R. Bates
Honeywagon Driver.....	Glen McRaven
Camera Car Operators.....	R.D. Carpenter Rick Hall
Drivers.....	Al Eisenmann Jeff Hubacek Randy Wimberg

Studio Teacher.....Peter Mabie
Extras Casting.....Janet Cunningham
Caterer.....Movieland Caterers
Video Effects.....Colleen Berg
Animal Handler.....Brian McMillan
Mr. Glover's Trainer.....Ray Kybartas
Post-production Accountant.....Jo Barnett

Music Supervisor.....Budd Carr
Music Coordinator.....Joanne Weiss
Music Consultant.....William Hein
Assistant Music Consultant.....Brian Slagel
Main Title Sequence Designed by.....Robert Dawson
Opticals by.....Pacific Title
Title Opticals by.....Cinema Research Corporation
Color by.....Metrocolor

"Kyrie Eleison"
Written by Jim Matheos & John Arch
Performed by Fates Warning
Courtesy of Metal Blade Records

"Captor Of Sin"
Written by Jeff Hanneman & Kerry King
Performed by Slayer
Courtesy of Metal Blade Records

"Tormentor"
Written by Jeff Hanneman
Performed by Slayer
Courtesy of Metal Blade Records

"Evil Has No Boundaries"
Written by Jeff Hanneman and Kerry King
Performed by Slayer
Courtesy of Metal Blade Records

"Die By the Sword"
Written by Jeff Hanneman
Performed by Slayer
Courtesy of Metal Blade Records

"Lethal Tendencies"
Written by Stacy Anderson
Performed by Hallow's Eve
Courtesy of Metal Blade Records

"Let Me Know"
Written by Greg Sage
Performed by Wipers
Courtesy of Restless Records

"Fire In The Rain"
Written by Mike Palm
Performed by Agent Orange
Courtesy of Enigma Records

"Happy Day"
Written by Winston Rodney
Performed by Burning Spear
Courtesy of Burning Music Productions

"Let's Go, Let's Go, Let's Go"
Written & Performed by Hank Ballard
Courtesy of Gusto Records

"I'm Gonna Miss You"
Written & Performed by Hank Ballard
Courtesy of Gusto Records

Motion Picture Soundtrack Album Available on
Enigma/Metal Blade Records and Tapes

Re-recording and Sound Editing Facilities by
The Saul Zaentz Company Film Center, Berkeley, California

Music Recorded at
Hansa Tonstudio, West Berlin

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Motion Picture Banking by
Frans J. Afman, Credit Lyonnais Bank, Nederland

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Dee Somers

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