

THE BREAKFAST CLUB

1 SLACK SCREEN 1

Twenty-five lines of bright light slowly open across the screen. The lines continue to broaden, revealing that we're looking through window blinds that are being opened. The light is from a rising sun. Handclaps fade up. Cheerleader claps. A hypervariation of the old "Wipe Out" riff. Stomping feet come in. Then a bass line. The sound is jagged and jubilant. The martial music of the suburban high school tribes. The title track surges in and we:

CUT TO

2 EXT. FOOTBALL FIELD - EARLY MORNING - CHEERLEADERS 2

It's the crack of dawn and five uniformed cheerleaders are performing for empty stands and an absent football team. They're cute and sexy in their own accidental way. They're the teen romantic ideal singing and working out in a rebellious, unorthodox fashion.

Super title:

"THE BREAKFAST CLUB"

Roll credits

3 INT. HIGH SCHOOL - HALLWAY 3

The English wing. Deserted, empty, lonely, rows of lockers, open classroom doors. We begin a rare tour of a high school at dawn on a Saturday.

4 INT. HIGH SCHOOL - CLASSROOM 4

A math class. Charts, giant slide rule on the wall -- a massive, single equation that covers the entire blackboard but equals zero.

5 INT. AUDITORIUM 5

A silent stage, empty seats, a banner originally strung across the proscenium but one end has fallen. It reads -- SENIOR SPIRIT SCARS!

CLOSEUP - TROPHY CASE 6

Among the huge and splendid totems to athletic glory is a

- 7 INT. BOY'S LOCKER ROOM - CLOSEUP - UNIFORMS 7
The dirty uniforms in a heap on the floor beneath a sign --
PLAY CLEAN. WIN CLEAN. The top jersey on the pile is #86
CLARKE.
- 8 INT. SWIMMING POOL AREA 8
In the shimmering light of the ceiling floods reflecting
off the water, we see the banners of the other schools in
the conference on the tile wall above the spectator stands.
The most perceptive with notice a bra and panties floating
in the water.
- 9 CLOSEUP - SOCIAL WORKER'S DESK 9
Bulging manila files arranged neatly on the desk. A bust
of Freud playfully sporting a Cubs cap. We learn from a
nameplate that the desk is that of the social worker.
- 10 CLOSEUP - WALL 10
A misspelled sign in the student activities corridor
spray painted in large, bold letters -- CATHY FOR SECRETARY.
- 11 CLOSEUP - LOCKER 11
A hall locker defaced with the words "OPEN THIS LOCKER AND
YOU DIE, FAG!"
- 12 EXT. STUDENT MALL 12
Trees, shrubs, benches, cold and lonely. The sun's broken
the horizon.
End music.
End credits.
- 13 EXT. HIGH SCHOOL - MAIN ENTRANCE - STREET 13
A black Mercedes with a telephone antenna is parked in
front of the school.
- 14 INT. MERCEDES 14
A distinguished-looking, middle-aged man in a business suit
is at the wheel. Beside him is his seventeen-year-old

CONTINUED

14 CONTINUED

14

daughter, Cathy Douglas. She's a budding beauty. Much too pretty, much too sexy for her age. One hundred dollar silk blouse, two hundred dollar skirt, one hundred dollar shoes. Spoiled and petulant.

CATHY'S FATHER

You have every right in the world to be angry. You're not a troublemaker.

CATHY

Can't you sue the school district?

Her Father smiles at her spirit, misplaced as it may be.

CATHY'S FATHER

It's not worth it, sweetie.

Cathy sighs and gives him a pout.

CATHY'S FATHER

(with a wink)

I'll make it up to you.

He leans over and gives her a kiss. He reaches into the backseat and hands her a home packed lunch. It's in a Neiman Marcus bag.

15 EXT. HIGH SCHOOL

15

The Mercedes pulls away and Cathy starts up to the school. A beat and a little Ford Escort pulls up.

16 INT. ESCORT

16

A woman in a bathrobe is at the wheel and she's mad. Her son, Brian Johnson, has his head bowed in shame. He's slight and plain with neatly combed hair, cuffed cord pants, a dress shirt, loafers, brown socks and glasses. His Mother shakes her head with disgust. She talks to him like he's five years old.

BRIAN'S MOTHER

Is this the first time or the last time we do this?

BRIAN

(obediently)

The last.

CONTINUED

16 CONTINUED

16

BRIAN'S MOTHER
I didn't even tell Dad.

BRIAN
Thanks.

BRIAN'S MOTHER
I didn't do it for you. I did it
for him. He'd go through the roof.

Brian picks up his bag lunch off the seat.

BRIAN'S MOTHER
Get in there and use the time to
your advantage.

BRIAN
We're not allowed to study.

BRIAN'S MOTHER
(uncompromising)
Well, you figure out a way to study.

BRIAN
(softly)
I will.

BRIAN'S MOTHER
Damn right you will.

A horn blows.

BRIAN'S MOTHER
(impatiently)
Go!

Brian scrambles out of the car.

17 INT. ANOTHER CAR

17

In the car behind the Escort is a big, burly, man's man and a handsome, athletic young man, Andy Clarke. He's wearing frayed, fashionably worn jeans, a surgeon's top, sloppy, old turf shoes without laces. He has a neo-flattop haircut.

ANDY'S FATHER
You're old enough not to have to be
told what's right and wrong.

ANDY
(weary of the
punishment)
Mom already reamed me.

CONTINUED

17 CONTINUED

17

ANDY'S FATHER

(angry)

What if today had been a game day, huh? You wanna miss a game? You wanna blow your ride?

Andy shakes his head, no. He opens the door and gets out. His Father calls to him.

ANDY'S FATHER

No school gives a scholarship to a Caucasian discipline case.

18 EXT. SCHOOL

18

Andy's dad's heap pulls away and an immaculate white Cadillac replaces it.

19 INT. CADALLIC

19

A strange young girl, Allison Reynolds, is staring out the passenger window at the school. She's thin and plain-looking. No makeup, no style to her long, straight hair, no attempt to look like anything. A pale, invisible human being. She's biting her thumbnail. Her parents are in the front seat. We never see their faces. Only the backs of their heads. She gets out of the car and waits for a word, good or bad. Nothing. She closes the door and the car pulls away. She turns and walks slowly up the school walk. A tow truck replaces the Cadillac.

20 INT. TOW TRUCK

20

A sour, young punk, John Bender, gets out of the truck. He's wearing Army-issue camouflage field pants, a Who U.S. Tour t-shirt, a jean jacket, a bandana around his neck and heavy motorcycle boots. His Father, in mechanic's overalls, is driving.

JOHN'S FATHER

(angry)

You walk home pal. I work. I ain't gonna chauffer you around.

JOHN

Thank God.

CONTINUED

20

CONTINUED

20

JOHN'S FATHER

Maybe if your mouth was connected
to your brain you wouldn't spend
Saturdays in school.

John's Father tosses him his bag lunch.

JOHN'S FATHER

Personally, I think you're a waste
of lunchmeat.

JOHN

(sarcastically)

I love you, too.

John mockingly throws him a kiss and starts for the school.

JOHN'S FATHER

Hey, smart-ass! You get thrown ...
outta there, you get thrown outta
the house. Understand?

JOHN

(without
turning
around)

Promises, promises.

His Father jams the truck in gear and pulls away. John
keeps walking. A beat and he throws the lunch bag over his
shoulder.

DISSOLVE TO

21

CLOSEUP - DEAN OF STUDENTS

21

Harvey Vernon, a twenty-two-year veteran of the school.
He's seen and heard it all. Heavysset, close-cropped hair,
red face, double chin. He's looking into camera with a
tough, sadistic smile. He knows how miserable it is for
the kids to get up so early on a Saturday to spend the day
in detention. He rubs it in.

VERNON

Good morning.

22

INT. SCHOOL LIBRARY - HIS POINT OF VIEW - STUDENTS

22

The five kids we saw arrive are seated at a long library
table. Cathy, Andy, Brian, John, an empty chair and then
Allison. Cathy, Andy and Brian are listening attentively.
Allison is staring in her lap. John is trying not to laugh.

INT. LIBRARY - VERNON

Full figure and he looks ridiculous. A teacher in civvies. A sight to behold, confirming the rumor that teachers are not regular people. Wild sport shirt, khaki work pants and sneakers. The face is official, the body's from the moon. He stands before the table. He looks at his watch.

VERNON

I want to congratulate you for being on time.

Cathy raises her hand.

CATHY

I think there's been a mistake.

Vernon looks at her.

CATHY

I don't think I belong in here.

John looks at her with a smirk. He's disgusted at the simple-mindedness of her play.

CATHY

(timidly)
I'm a normal person.

Vernon stares blankly at her, unmoved, unconvinced. He ignores her comment.

VERNON

It is now...
(looks at his watch)
7:00 A.M. on the nose. You have exactly eight hours to spend in each other's company.

Cathy looks at John.

CATHY

(under her breath)
I can't handle this.

John looks at her with sleepy, half-closed eyes and blocks one nostril with his thumb. He fakes a construction worker's hankie. Cathy is repulsed and turns away.

VERNON

You may not talk, you may not move from your seats...

(to John)

you may not sleep.

23 CONTINUED

23

Vernon passes out sheets of paper and pencils to the kids.

VERNON

We're going to try something new today. We're going to write an essay describing to me who you think you are.

JOHN

(smart-ass)

Is this a test?

VERNON

(ignores him)

Perhaps you'll learn something about why you're here and maybe you'll decide whether or not you care to return.

Brian raises his hand and speaks.

BRIAN

I can answer that right now, sir. No. An unequivocal N-O. No. No way....

VERNON

Save it, Mr. Johnson. I'll be across the hall in my office. Any monkey business is ill-advised. Questions?

24 CLOSEUP - ANDY

24

He shakes his head. He understands the rules.

25 CLOSEUP - BRIAN

25

Fear, total fear. He stares at Vernon, his eyes pleading mercy.

26 CLOSEUP - CATHY

26

She puts on her most charming smile in a vain attempt to alter her fate.

27 CLOSEUP - JOHN

27

still trying not to laugh. Not doing very well.

28 CLOSEUP - ALLISON

28

29 INT. LIBRARY

29

Vernon heads for the library door. John raises his hand.

JOHN
Sir?

Vernon stops and turns.

JOHN
(trying not
to laugh)
I got a question.

He puts on his best poker face.

JOHN
(dead-pan)
Where'd you get that shirt?

30 TABLE

30

Cathy and Andy bite their tongues to keep from laughing. Brian winces, fearing more trouble. Allison doesn't react. John can't help but smile.

31 VERNON

31

He's unflustered. John Bender could not possibly insult, harass or disturb him.

VERNON
(with a grin)
I'll tell you next Saturday,
Mr. Bender.

He turns and exits through the open library doors, confident that he's sufficiently one-upped John.

32 TABLE

32

John slouches down in his chair.

JOHN
What a scumbag.

Then silence. A lot of silence. John makes like he's going to go to sleep. Cathy sighs and stares at her sheet of paper. Andy cracks his knuckles. Brian starts thinking about his paper. Allison studies her hand. It's so quiet in the library and the school you can hear the linoleum squeak.

33 JOHN 33
His eyes are closed. Working hard to pretend he doesn't give a damn. We hear the sound of Allison gnawing on her thumbnail. John opens one eye, then the other. He turns to Allison. She's really bugging him.

34 ALLISON 34
She's chewing her thumb with great determination.

35 JOHN 35
He's still staring at Allison.

JOHN
You keep eating your hand and you won't be hungry for lunch..

36 ANDY 36
He leans forward and looks at Allison. Then at John. It's innocent curiosity. No ill intended.

37 JOHN 37
He looks at Andy and makes a face.

JOHN
Take a picture, it lasts longer.

38 CATHY 38
She shakes her head in disgust at John.

CATHY
I can't believe this is really happening to me.

39 BRIAN 39
He looks up from his paper, glances left and right and goes back to his thinking.

40 JOHN 40
He smirks and settles back into the boredom. He does a little air guitar. Andy gives him a sour look. John plays

40

CONTINUED

40

on for a beat then loses interest. He slouches down and opens his jean jacket.

JOHN

What are we supposed to do if we have to take a leak?

Cathy groans. John pretends to undo his zipper.

JOHN

Lift your feet. I gotta syphon the python.

CATHY

(horrified)

Oh, my God!

Andy turns to him. Brian lifts his feet, closes his eyes and covers his head.

ANDY

(threatens)

You piss, you die!

John laughs, having accomplished his objective -- upset the others.

ANDY

(to John)

If I lose my temper, you're totalled.

John leans around Brian to address Andy.

JOHN

Totalled?

ANDY

(inadvertant)

Totally.

CATHY

(to John)

Why don't you just shut up. Nobody's interested.

ANDY

(insult)

Motorhead.

John snarls at the insult. He reacts by unloading on Andy.

JOHN

What'd you do to get in here?
Forget to wash your jack?

CONTINUED

40

CONTINUED - 2

40

CATHY

(to Andy)

Ignore him and maybe he'll go away.

JOHN

Drop a pass?

Andy ignores him.

JOHN

Was it something in the shower?

Andy stiffens with anger.

ANDY

You want me to call Vernon?

JOHN

(mock fear)

Coo! Tremble, tremble.

The verbal battle is making Brian nervous. He's afraid the situation's going to escalate and involve him.

BRIAN

(to Andy)

Don't. Okay?

ANDY

(ignores Brian)

Just 'cause you live in here that doesn't give you the right to be a pain in the ass.

JOHN

It's a free country.

CATHY

(to Andy)

He's just doing it to get a rise out of you. Ignore him.

John keeps it up.

JOHN

Are you guys like girl friend/boy-friend?

Cathy doesn't respond. John enjoys mocking them.

JOHN

Steady dates?

CONTINUED

40 CONTINUED - 3

40

Cathy still doesn't respond. Andy struggles to control himself. John's confident he's going to get a reaction.

JOHN

Are we talking major horizontal action?

Cathy jumps and shrieks.

CATHY

Go to hell!

41 INT. VERNON'S OFFICE

41

Vernon's standing at his standing file looking at a Penthouse calendar. He's startled by Cathy's scream and drops the calendar in an open file drawer.

42 INT. LIBRARY

42

Andy has John by the jacket front and is holding him off the floor. He has his fist drawn back, ready to put John's lights out. Brian is cowering from the potential violence. Allison is unmoved, hiding in her hair. Cathy is holding back Andy's drawn fist.

VERNON (O.C.)

What's going on!?

All heads turn to the door when Vernon yells. The kids dive for their seats.

43 INT. HALLWAY

43

Vernon hurries from his office to the library.

44 INT. LIBRARY

44

The five kids are seated as they were when Vernon left. They shake their heads.

CATHY

Nothing, sir.

Vernon gives them his best warning stare. He realizes he can't pin anything on them this time. It's too early to nail anybody. He clucks his tongue, turns and heads back to his office. As soon as it's safe John jumps up out of the seat.

++

CONTINUED

44

JOHN

We gotta close those doors. We can't have any kind of party with Vernon checking us out every two seconds.

BRIAN

(fearful)

The doors are supposed to stay open.

JOHN

What do you mean 'supposed to'?

BRIAN

Vernon said.

JOHN

So?

ANDY

So, why don't you just shut up? There's four other people in here, you know.

JOHN

Math whiz. You can count.

ANDY

We're content with the situation like it is.

JOHN

Content is for cows.

ANDY

Moo.

JOHN

That's about it, man. Moo.

ANDY

Why don't you just shut your face, okay? You don't even count. If you disappeared forever, it wouldn't make any difference. You may as well not even exist at this school.

John twitches slightly. It gets him a little. He covers it up immediately with a wisecrack.

CONTINUED

44

CONTINUED - 2

44

JOHN

Ch, hey, I'll go join the football team right away. Maybe the Pep Club, too.

ANDY

They wouldn't take you.

JOHN

I'm hurt.

CATHY

(to John,
motherly)

You know why guys like you knock everything?

JOHN

This oughta be good.

CATHY

Because you're chicken.

John stares at her like she's crazy, as if what she just said was the stupidest thing a human being ever uttered. Brian looks up from his paper.

BRIAN

I'm in the Math Club.

CATHY

(ignores Brian,
to John)

You're afraid they won't let you in. You can't belong so you put it down.

Cathy's getting John as bad as he got her. He doesn't let it show. Keeps trying to cover.

JOHN

Right. That's why.

CATHY

It is.

JOHN

It wouldn't have anything to do with you people being assholes would it?

CATHY

You wouldn't know if we are. You don't know any of us

CONTINUED

44 CONTINUED - 3

44

JOHN

I don't know any lepers either but I wouldn't want to join their fuckin' club.

ANDY

Let's watch the mouth, okay?

BRIAN

I'm in the Physics Club, too.

JOHN

(to Brian)

What are you babbling about?

BRIAN

I belong to the Math Club and the Physics Club.

JOHN

I won't tell anybody.

Brian's feelings are hurt.

JOHN

(to Cathy)

Do you belong to the Physics Club?

CATHY

(rolls her eyes)

Not quite.

JOHN

You chicken to join?

Brian looks at Cathy, interested in her answer.

CATHY

We're not talking about academic clubs, jerk.

JOHN

What's the difference?

CATHY

The difference is academic clubs are not the same as other kinds of clubs.

JOHN

To dorks like him they are.

(to Brian)

What do you guys do in your club?

Brian brightens at the prospect of being able to discuss his social life with someone.

CONTINUED

++

CONTINUED - 4

++

BRIAN

(cheerfully)

We talk physics and math, do problems.
Goof around with the Apples... We have
a big party at the end of each of
semester.

JOHN

You get high and party hard, right?

BRIAN

Uh, we don't get high.

CATHY

(to John)

Only burnouts like you get high.

BRIAN

I know a guy in the Math Club that
tried it. He said he just got hungry
and felt like he didn't belong any-
where.

Cathy giggles and gestures to John.

CATHY

Sounds like him.

JOHN

Changing the subject?

CATHY

From what to what?

ANDY

You guys keep up your talking and
Vernon's gonna be in here, you know.
I got a game next Saturday. I'm not
going to miss it for you jerks.

JOHN

Wouldn't that be a bite? Missing a
whole football game.

ANDY

You wouldn't know anything about it,
pube. You've probably never competed
in your life.

JOHN

I know. I feel all empty inside
because of it.

ANDY

You'll never miss it. You don't
have any goals.

CONTINUED

CONTINUED - 5

JOHN

Yeah, I do. My goal is to be just like you. All I need is a lobotomy and some faggot shirts.

Andy shakes his head in disgust, not caring to dignify the remark with a retort. Brian chimes in again.

BRIAN

I compete in a lot of stuff.
(qualifies
the remark)
Not athletics.

ANDY

We're not talking about grades.

BRIAN

I'm not talking about grades either. I'm talking about academic competitions.

ANDY

It's not the same, guy.

JOHN

You don't have to be a jock to compete.

ANDY

I'm talking about athletic competition.

CATHY

What's the difference?

ANDY

(exasperated)
What do you mean what's the difference?

JOHN

She means just what she said. What's the difference?

ANDY

Site it!

JOHN

If I could find it, I would.

CATHY

Competition is competition.

Andy is appalled that Cathy would side with John.

++ CONTINUED - 6

++

ANDY

You're siding with him now?

CATHY

I'm not siding with anybody. You're just wrong.

ANDY

You're all fucked.

JOHN

Hey, man! Mouth. There's a girl here, remember? She doesn't appreciate you using a word like...

(loud, dramatic)

...fuuuck! in front of her. I don't know if you know it, sport, but this girl's mother is a nun!

CATHY

(to John)

You're such a fool.

JOHN

Sorry.

(to Andy)

Her father's a nun.

Brian chuckles.

ANDY

(to Brian)

Shut up, fag.

Brian shuts up fast. Something in the hall catches Cathy's eye.

CATHY

(mildly excited)

Hey. Vernon just left.

John sits up straight and looks across at the empty office. He gets up from his seat. Brian's eyes open wide with fear.

BRIAN

Don't do anything, okay? Please?

JOHN

Don't get nervous, cork.

Allison glances up, looks at John then looks back in her seat. John hurries to the door and looks down the hall.

45 INT. HALLWAY - HIS POINT OF VIEW - VERNON 45
waddles down the hall picking his seat. He stops at the drinking fountain.

46 INT. LIBRARY 46
John pulls a chair over to the door and stands up on it.

ANDY
Don't screw around.

CATHY
(to John)
What're you gonna do?

ANDY
Die, I hope.

He takes a coin out of his pocket and with it removes a screw from the door spring assembly. The door swings shut. John jumps down off the chair and takes a bow for his handiwork.

ANDY
Very funny, man. Fix it!

BRIAN
Fix it, please?

JOHN
Let's party.

ANDY
Let's not, asshole.

JOHN
(to Cathy)
Do you believe the mouth on that boy?

John goes back to his seat.

JOHN
Everybody shut up now.

ANDY
Fix that door or I'll....

JOHN
Shut up!

ANDY
Are you gonna fix the door?

CONTINUED

JOHN

Shut up, man!

The door opens suddenly. It's Vernon. Andy whirls around to face the front.

VERNON

Who closed this door!?

Andy considers squealing on John. He looks at Cathy. He's afraid he's going to get caught for it.

CATHY

We were just sitting here. Like we're supposed to.

VERNON

(picking on Andy)

Who was it?

JOHN

I think the wind blew it shut.

ANDY

It just...closed, sir.

Andy looks daggers at John. Vernon pushes the door open thinking it's going to lock open. It closes on him.

VERNON

I want to know who was fooling with the door...Mr. Bender.

He looks up at the spring assembly.

JOHN

I think a screw fell out of it. I heard something that sounded like a screw falling out of something.

Vernon glares at John.

VERNON

I'll bet. Give me the screw!

JOHN

I don't have it.

VERNON

Am I going to have to turn you upside down and shake you?

JOHN

I don't have it. Screws falls out all the time.

CONTINUED - 2

VERNON

Give it to me, Bender!

JOHN

You wanna search me?

CATHY

Sir, why would somebody steal a screw?

John looks at Cathy with surprise. She returns a look to make it clear to John that she didn't do it because she likes him. Vernon rattles the door.

VERNON

How do your parents put up with you, Bender?

JOHN

They don't, sir.

Vernon realizes how pointless it is to go after John. He tries to hold the door open with a chair.

JOHN

That seldom works, sir.

He lets go of the door. It pushes the chair with it as it closes.

VERNON

Andy, come here.

Andy gets up.

JOHN

How come he gets to get up?

Vernon ignores John. He instructs Andy to help him with the librarian's desk. They slide it over to the door.

JOHN

What if there's a fire, sir?

Vernon hadn't thought of that. He doesn't let it show.

JOHN

You'd feel really bad if, like, the fire department found us all burned up in front of a desk we couldn't get over.

John contorts his hands and arms like a burn victim.

CONTINUED - 3

BRIAN

I'm sure we could climb....

John drops his boot down on Brian's foot. He gulps hard and winces in pain. With a sharp nod of his head, Vernon orders Andy to move the desk away. Vernon takes a book off the desk.

VERNON

You're not fooling anybody, Bender.
The next screw that 'falls' out will
be you.

JOHN

(tough talk)

Slow me.

VERNON

(barks)

I didn't catch that!

JOHN

That's not my fault.

Vernon's patience is at an end.

VERNON

You just bought another Saturday.

JOHN

(winces)

I'm crushed.

VERNON

You just bought another.

JOHN

Hey, I'm free the Saturday after
that.

VERNON

Another.

JOHN

Beyond this I'm going to have to
check my calendar.

VERNON

Another.

Cathy looks at John in horror. He's getting slaughtered no matter how much she dislikes him she's moved by his defiance.

CATHY

(to John)

Cut it out.

VERNON

(to John)

You through?

JOHN

How many is that?

Brian quickly calculates in his head.

BRIAN

Four.

VERNON

(to John)

Let's call it five.

(to the others)

I'm not going to put up with any more crap. Next time I have to come in here, you'll all be invited back.

He sets his threat with a hard, angry glare. Then he exits. John slides down in his chair, trying to act like it doesn't bother him that he's given himself five more weeks of detention. Cathy looks at him with a mix of sympathy, bewilderment and disgust.

CATHY

You're crazy. You wrecked your whole fall.

John shrugs his shoulders, jerks his fist in the air and settles in for the long wait.

It reads 7:44.30. We hold on the clock for thirty uninterrupted seconds. Enough to remind our audience how slowly time passes.

DISSOLVE TO

It's boredom time. Andy's cleaning his ear with the eraser end of his pencil. Cathy's studying her fingernails. Brian's writing. Allison's sitting in her same position. It's absolutely silent. Then the sound of the clock mechanics fade up: the grinding of gears, the hum of the electric motor, the movement of the hands. The second hand makes a rapid, clicking sound. At five-second intervals, the minute hand

CONTINUED

48 CONTINUED 48

squeaks. The clock sounds become the percussion for the slow, sleepy, simpleminded track for cello and tuba. There's a laugh in the music because it's so obviously the soundtrack of teenage boredom. John glances up at the clock.

DISSOLVE TO

49 CLOSEUP - CLOCK FACE 49

It's 7:51.

50 INT. LIBRARY - TABLE 50

Andy's picking long pieces of rubber off his turf shoes. Cathy's brushing out her hair. John's pretending to be pulling something out of his mouth. Brian's drawing Frankenstein scars on his wrist. Allison's still hunched over, hidden in her hair.

DISSOLVE TO

51 CLOSEUP - CLOCK FACE 51

The clock reads: 8:01.

52 CLOSEUP - ANDY 52

He's staring up at the ceiling.

53 HIS POINT OF VIEW - AN ACOUSTICAL TILE CEILING 53

In his mind, Andy's connecting the holes, like connect-the-dots. We see his mind at work and the holes are connected before our eyes to form the crude outline of a shapely woman with her legs rudely spread apart.

54 CLOSEUP - BRIAN 54

He's trying to work on his paper. But his mind is wandering. He stares off into space for a moment. Then he returns to his paper.

55 CLOSEUP - PAPER 55

The theme is boldly titled "WHO AM I?" Beginning in the upper right hand corner is his name. Below is the date, the time, his age, driver's license number, height and weight. He continues to write adding his favorite foods, colors and hobbies.

56 CLOSEUP - CATHY 56

She's fiddling with her retainer. She's managed to hang her ballpoint pen, her earrings and her necklace from it.

57 CLOSEUP - JOHN 57
 He stares at camera like a zombie with cigarettes in his nostrils, ears and all across his lips.

58 CLOSEUP - ALLISON 58
 She's still hunched over, hidden by her hair.

59 CLOSEUP - ALLISON'S LAP 59
 In the confines of her house of hair we see she has a digital game watch and is and has been playing Galaxian.

DISSOLVE TO

60 CLOSEUP - CLOCK FACE 60
 It reads: 8:13.

61 INT. LIBRARY - TABLE 61
 Andy's slumped down in his chair. His head's rolled to the side and he's peeling off his palm callouses. Cathy has her head on the table. Brian's pulled a boredom erection. He discreetly adjusts his pants. John's playing "air guitar"; a plaintive, silent solo. Allison has bored of her game and is scratching her head over her sheet of paper, making a dandruff snowstorm.

62 JOHN 62
 He determines that his "air guitar" is out of tune. He twists the invisible pegs. We hear the sound of the strings being tuned. He begins to play and we hear it. The track tightens up a notch.

63 BRIAN 63
 He's playing with his pen like it's a jet fighter. We hear fussed control tower radio talk. It's directed to Brian as he prepares his pen for takeoff.

64 CATHY 64
 She looks up from the table. Her eyes are half-closed and dreamy. A deep, masculine Voice beckons her.

MALE VOICE
 Let me excite your soul.

She smiles a spacey smile.

65 ALLISON 65
 She separates her hair to reveal an evil, angry expression.

66 HER POINT OF VIEW - A STOCK CLIP OF A JAPANESE MOVIE MONSTER 66
 advancing on a terrified city, crushing buildings and spitting flames.

67 ANDY 67
 His eyelids flutter and he nods off. The music takes off, changes character and screams ahead.

68 DAYDREAM MONTAGE 68
 An explosion of stock footage cut to the music, symbolizing the dreams and fantasies of the kids. White stallions, cheering crowds, cars, money, breasts, buttocks, beer and cosmetics commercials, blazing pistols, fighter planes, crushing football hits, clothes, hurricanes, volcanoes, space battles. The hazy, looney, dreamy faces of the kids superimpose over the images. The pace picks up as the track reaches a frenzied conclusion, ending with a thundering crash and a mushroom cloud.

DISSOLVE TO

69 CLOSEUP - VERNON'S FACE 69
 The mushroom cloud gives way to Vernon's hard, scowling face. The track echoes away and is replaced by the jangle of the keys he's waving in front of his face.

VERNON
 (singsong)
 Anybody have to go to the bathroom?

70 INT. HALLWAY 70
 Vernon leads the kids down the hall to the restrooms. He unlocks both doors.

VERNON
 (stern)
 Two minutes for the guys, three for the girls.

JOHN
 How come they get an extra minute?

VERNON
 You're a big boy, Mr. Bender. Figure it out.

CONTINUED

70 CONTINUED

70

JOHN

Does this mean Andy gets an extra minute?

John chuckles. Andy bristles but can't do anything about it.

71 INT. BOY'S BATHROOM

71

John reaches into his hair and takes a cigarette from behind his ear. Andy walks to the urinal. Brian goes into a stall.

ANDY

(to John's smoking)

That's typical.

JOHN

You want one?

ANDY

Oh, yeah, ten of 'em, please. I need to prove I'm a man.

JOHN

(off-handedly)

It couldn't hurt.

Brian locks the stall door.

JOHN

Dork? If you're whizzing in the stall, it means you're gay.

The door opens and Brian looks out.

BRIAN

It does not.

JOHN

Ask the jock.

Andy looks around from the urinal. He goes along with the tease.

ANDY

He's right.

BRIAN

What if I do the other?

JOHN

A dump at school? That means you're semiretarded.

Brian slams the stall door closed.

71 CONTINUED

71

JOHN

(continuing
the tease)

If you sit down to make it look like
you're not taking a piss...you're a
lesbian.

Brian opens the door.

BRIAN

(pleads)

C'mon, you guys, cut it out.

72 INT. GIRL'S BATHROOM

72

Cathy's checking her makeup. Allison's in a stall.

CATHY

Is this a drag or what?

No answer from Allison. Cathy rummages through her purse,
pulling out makeup, bottles, compacts, etc.

CATHY

Do you have any kind of lotion?
It doesn't have to be Clinique. My
neck is gross.

(studying her
neck in the mirror)

Most people just get hickies. I get
a chapped neck.

Still no response from Allison. Cathy's puzzled.

CATHY

Hello?

No answer.

CATHY

Are you okay? Can't you go and talk
at the same time?

Cathy bends over and looks under the stall.

73 CATHY'S POINT OF VIEW - CLOSEUP - FEET

73

Allison's dirty white Keds are pointing out toward the
door. She's not sitting.

CATHY

74

She reaches over the top of the door and pulls it open.

75 ALLISON 75

As the door opens we see Allison look up from the bag of potato chips she's eating.

76 CATHY 76

She's mystified. And repulsed.

CATHY
This is very strange.

77 HALLWAY - VERNON 77

He's looking at his watch. Time's up for the boys. He starts to rap on the door when something catches his eye. He looks down the hall.

78 HIS POINT OF VIEW 78

At the far end of the hall, we see a stream of adult women coming from outside, crossing the hall and going into the gymnasium.

79 VERNON 79

He's interested in the women. Keeping his eye on them, he taps on the boy's bathroom door.

VERNON

Zip it up!

The door opens and Andy comes out. Then John. No Brian.

VERNON

Where's Mr. Johnson?

JOHN

He drowned.

Vernon looks in.

80 INT. BOY'S BATHROOM 80

Brian's at the urinal, cursing and sputtering to himself.

BRIAN

Call me a fag? Do I care? I don't care. I'd like to aim this right in their faces and....

he makes machine gun sounds.

VERNON

81

He watches for a moment then barks at Brian.

VERNON

Time's up!

82

CLOSEUP - BRIAN

82

He's jolted by the loud voice and reflexively turns from the urinal to face Vernon.

83

CLOSEUP - VERNON

83

He looks down at the floor.

84

INT. GIRL'S BATHROOM - CATHY

84

She's running a Chap Stick up and down her neck.

CATHY

You could get VD of the mouth or something.

Allison comes out of the stall. She takes a paper towel out of the dispenser and uses it to turn on the sink. Cathy watches as Allison washes her hands.

CATHY

This is so sad. You're into washing your hands but you eat food inches from a live toilet?

Allison looks at her nonplussed.

CATHY

Are you putting me on?

Allison stares blankly at her.

CATHY

I'm not trying to depress you. I was just reacting to something I consider seriously weird. If you'd like to talk about it, I think I could probably handle it.

Allison dries off her hands and uses the towel to open the door. She slips her foot in the door to keep it from closing. She wads the towel and shoots it into the dispenser. She flips open the door with her foot. Cathy just stares.

- 85 INT. LIBRARY - LATER 85
- Brian's at the pencil sharpener trying to sharpen his pencil without making any noise. Allison is in her same seat, staring at her lap. John's stretched out on the librarian's desk casually tearing pages out of books. Andy's doing stretching exercises. Cathy's sitting on a window ledge, looking out. Brian winces with each rip.
- 86 EXT. SCHOOL GROUNDS - CATHY'S POINT OF VIEW - A BEAUTIFUL AUTUMN MORNING 86
- Sun; breeze, cars going by on the road.
- 87 CATHY 87
- She sighs. She rests her head against the window.
- CATHY
This is a total bummer. I hate to waste good days.
- 88 BRIAN 88
- He blows the shavings from the pencil tip. It's no sharper than it was when he began. He puts the pencil back in the sharpener.
- BRIAN
Only one out of four days in our climatic region can be considered 'good.'
- He turns around and looks out the window as he grinds the pencil sharpener.
- 89 ANDY 89
- He shakes out his legs and looks out the window.
- ANDY
(nostalgically)
This is perfect game weather.
- 90 JOHN 90
- He's at the card catalogue pulling cards at random. He takes them from one drawer and puts them in another, creating a horrible mess.

CONTINUED

90 CONTINUED

90

JOHN

Big deal. There's nothing to do.
Doesn't make any difference if it's
nice or shitty when you're locked
into vacancy.

91 WIDE

91

Andy resumes his exercises.

ANDY

Speak for yourself.

JOHN

Do you think I'd speak for you? I
don't even know your language.

ANDY

(to Cathy)

Are you grounded tonight?

CATHY

I don't know. My mother said I was
but my Dad told me to blow her off.

ANDY

Are you going to the street dance?

CATHY

(shrugs)

I doubt it. I don't have anything
decent to wear. I was going to get
something to wear today. Even if I
had something, I'd probably not go.

ANDY

How come?

CATHY

I don't want to listen to my parents.
If I do what my Mom doesn't want me
to because my dad says it's okay,
it's like this whole big monster deal.
It lasts forever and it's a total drag.
It's like any minute -- divorce.

John sits up on the desk.

JOHN

Who do you like better?

Cathy turns to see him.

91

CONTINUED

92

CATHY

Huh?

JOHN

You like your old man better than
your mom?

Cathy thinks.

CATHY

Actually, they're both blitzed.

JOHN

If you had to choose between 'em?

CATHY

I don't know. I don't think either
one of them gives a shit times two
about me.

(pause)

They just use me to get back at each
other.

For some reason that provokes a laugh from Allison. A
silly, hoarse laugh. Everybody looks at her. She shakes
the hair out of her face and looks at them for a beat. She
turns away. They continue:

CATHY

It's true.

ANDY

You're just feeling sorry for
yourself.

CATHY

If I didn't, nobody else would.

ANDY

(mocking her)

You're breaking my heart.

John sides with Cathy.

JOHN

Do you get along with your parents?

ANDY

I suppose if I say, yeah, you'll
think I'm a real idiot, huh?

JOHN

You're an idiot anyway. But if you
say you get along with your parents,
you'll be a liar, too.

CONTINUED

91 CONTINUED - 2

91

ANDY

If we weren't in school, man, I'd wail all over you. They'd have to pick you up with tweezers.

BRIAN

I hate my parents.

He feels a little uncomfortable with the strength of his remark.

BRIAN

Maybe not hate, but extreme dislike.

JOHN

Come on, dork, you're the perfect kid.

BRIAN

That's the trouble.

JOHN

I could see you not liking them for making you wear those kind of clothes, but, shit, you're a major dip. What else would you be doing if you weren't reading?

ANDY

Why do you have to insult everybody?

JOHN

I'm being honest, asshole. Don't you know the difference?

ANDY

He's got a name.
(to Brian)
What's your name?

BRIAN

Dork's okay. It's better than Brian.

CATHY

I like Brian. It's a tender kind of name. Guy's named Brian remind me of guys that are sensitive.

She looks at John.

CATHY

What's your name?

CONTINUED

91

CONTINUED - 3

9:

JOHN

What's yours?

CATHY

Cathy. Katherine. It's a shitty name but what can I do? Cathy is like a generic name. Like generic groceries. It's just a name.

JOHN

Cathy's a fat girl's name.

CATHY

Thanks a lot. I'm not fat.

JOHN

Then why don't you call yourself Katherine?

CATHY

Katherine's like an old person name. I'd rather be dull than old.

JOHN

There's this theory, you know, that people become their names.

Brian finds light in that remark. Cathy takes offense.

CATHY

Make up something why don't you?

JOHN

I'm not making it up. I heard it on TV.

CATHY

No way I'm gonna get fat.

JOHN

I could see you really beefing out.

John swings his legs over the side of the desk as he gets deeper into his discussion.

JOHN

You'll get the guy you want and you'll get married and then....

He puffs out his cheeks to feign obesity.

CATHY

Oh, right.

CONTINUED

91 CONTINUED - 4

91

JOHN

(serious)

You know, I could help you.

Cathy snorts. Andy laughs.

ANDY

He's burned.

JOHN

I could help you, too, jock.

ANDY

Spare me.

CATHY

How could you help anybody? I mean,
really.

JOHN

I know the cure for assholitis.

Andy and Cathy scoff at John. Brian's interested in the offer.

BRIAN

Could you help me?

John looks at Brian.

JOHN

I'm not that brilliant, cork.

Brian's disappointed. John jumps off the desk and walks to the book stacks..

JOHN .

(cocky)

I can help a lot of people. All they
gotta do is ask nice.

92 ALLISON

92

She looks up at John through her long, stringy hair.

DISSOLVE TO

93 CLOSEUP - WALL CLOCK

93

It reads 11:30.

94 INT. LIBRARY - TABLE 94

The kids are bored out of their skulls, staring at the clock, absentmindedly whistling a medley of Beatles tunes. Their eyes move down from the clock to the door and they stop whistling.

95 INT. LIBRARY - DOORS - VERNON 95

He's standing in the open door.

VERNON

Thirty minutes for lunch.

JOHN

Here? What if we get mayonnaise on the books.

ANDY

I think the lunch room would be a better place for lunch.

VERNON

I don't care what you think, Mr. Clark.

CATHY

Do you care what I think?

Vernon ignores the complaints and suggestions.

VERNON

Thirty minutes for lunch.

JOHN

Sir? Are liquid refreshments going to be available?

Vernon doesn't dignify the question with an answer. He starts for the door.

JOHN

We're going to need something to drink. Someone like Brian could choke to death on a dry sandwich.

Andy and Cathy are unaware of it but they're picking up a little of John's attitude.

ANDY

We're pretty thirsty, sir.

CATHY

I have a low tolerance to dehydration.

CONTINUED

JOHN

Nobody told us to bring stuff to drink.

Vernon's wise to John's plan.

VERNON

You don't fool me for a minute, Bender. I'm not having you roaming around the halls.

(points to Andy)

You...

(points to Allison)

...and you. There's a soft drink machine in the teachers' lounge.

Andy holds out his hand to the others for money. Brian digs into his pocket. He takes out a little change purse. Cathy rummages through her purse. John looks over her shoulder into the purse.

JOHN

You got a quarter I can borrow?

Cathy turns away from John, annoyed that he's peeking into her purse.

CATHY

Do you mind?

VERNON

Hurry it up!

Brian gives Andy his money. Andy looks at Allison. She flips a quarter in the air with one hand and catches it with the other. John fishes out some assorted change, crumpled gum wrappers and loose tobacco. He hands it to Andy. He curls his lip angrily. Cathy's exasperated. She waves a fifty dollar bill.

CATHY

All I have is a fifty.

Vernon's had it with screwing around. He reaches into his pocket and volunteers Cathy a quarter.

VERNON

I didn't see a fifty dollar bill until I was already married.

JOHN

Well, sir, I'll bet by now you've probably seen two or three.

Vernon doesn't appreciate the remark. He looks at Andy and Allison and jerks his thumb over his shoulder, signaling

96 INT. HALLWAY - LATER - ANDY AND ALLISON

96

They're on their way to the teachers' lounge. Andy's walking a couple steps ahead of Allison. She's lagging behind. It's an uncomfortable pairing. He's as unsure of himself as she is of herself.

ANDY

What do you drink?

Allison doesn't answer. Andy slows down and lets her catch up.

ANDY

What do you drink?

She looks at him and shrugs her shoulders. Andy concedes that she's nuts.

ANDY

Okay.

They continue walking. Andy abandons his plans to converse with her.

ALLISON

Vodka.

Andy stops. Allison stops a step behind him.

ANDY

Vodka?

He turns around to face her.

ANDY

I meant, like, Coke?

She nods, yes.

ANDY

When do you drink vodka?

ALLISON

Whenever.

ANDY

A lot?

ALLISON

Tons.

Andy cocks his head and nods. Okay. He continues. A beat and Allison follows him.

ANDY

How come you're here today?

Allison doesn't answer.

CONTINUED

ANDY

You want to know why I'm here?

Again no response.

ANDY

I blew off football practice. Doesn't sound like a big deal, does it? Usually if you blow off a practice you have to do double the next day. Coach put me in here. You know why?

Nothing from Allison.

ANDY

I have a different set of standards. I get treated different because Coach thinks I'm a star. So does my old man. But you know what? I don't care. I'm not a star because I want to be a star, I'm a star because I got size and speed. I'm like a race horse. That's about how involved I am in what's happening to me.

Allison is listening but not responding. They reach the stairs and Andy heads up. Allison opens her purse and takes out a cigarette. She lights up and follows Andy.

A rundown sofa, tables, chairs, lockers, a desk, schedules and announcements on a bulletin board. And a Coke machine. Andy's dropping in quarters and pushing buttons. Allison's looking around the room. She makes a beeline for the teachers' lockers and opens one. She begins fishing through it. Andy catches her out of the corner of his eye.

ANDY

What are you doing?

Allison looks around at him with her cigarette dangling from her lips.

ANDY

I think those are private lockers.

Allison displays a pack of Virginia Slims. Then a box of Tampax. Then the Spirits In The Material World album. Andy's eyes bug out. He sets aside the soft drinks he's bought and joins Allison. He takes the album from her.

ANDY

This belongs to a teacher?

CONTINUED

97 CONTINUED

97

ALLISON

You know it means?

Andy looks at her.

ALLISON

They're human.

A startling organ chord.

98 INT. LIBRARY

98

John's stretched out on the librarian's desk with a medical reference book. Cathy's looking at her face in a small compact mirror. Brian's staring out the window.

JOHN :

Either of you want to see a picture of a man with elephantitis of the nuts?

CATHY

(weary of his
revolting taste)

No, thank you.

BRIAN

I've seen it.

JOHN

How do you suppose he rides a bike?

Cathy sighs at the idiocy of the questions.

JOHN

Cathy? Would you ever consider dating a guy like that?

CATHY

Can't you please leave me alone?

JOHN

I mean if he had a great personality and was a good dancer and had a cool car....

CATHY

No.

JOHN

Is it because he's Chinese?

CONTINUED

Cathy slams her compact down on the table, gets up and walks to the window. John watches her, surprised she's so angry. Cathy sits in the window and gazes out sadly.

CATHY

You know what I wish I was doing?

JOHN

Watch what you say, Brian's a virgin.

Brian snaps around to throw John an angry glare.

JOHN

You're not.

BRIAN

No.

Cathy ignores John and Brian and continues talking. As much to feel sorry for herself as to inform them.

CATHY

I wish I was shopping.

JOHN

(to Brian)

When have you ever gotten laid?

BRIAN

Lots of times.

JOHN

Yeah? Name one.

Brian bobs his head, motioning to Cathy. He wants to communicate to John that he doesn't want a girl to know he's not a virgin. John, of course, pretends he doesn't get it to further annoy Brian.

JOHN

What are you jerking your head toward Cathy for?

Brian shakes his head furiously. He repeats his mime, putting his finger to his lips and bobs his head at Cathy to tell John to keep quiet in front of Cathy.

JOHN

(pretends to
get the message)

Oh! You did it with Cathy!

Cathy looks around and gives John and Brian a slow burn.

CONTINUED

BRIAN

I think this conversation has gone as far as prudence would allow.

CATHY

What're you talking about?

JOHN

Brian's trying to tell me you and him did it.

Brian stutters nervously as Cathy glares at him and he tries to explain what's happened.

BRIAN

I am not! John said I was a virgin and I said I wasn't. That's all.

JOHN

Then what were you motioning to Cathy for?

CATHY

I don't appreciate this very much.

BRIAN

He's lying.

JOHN

You didn't motion to Cathy?

BRIAN

Yes, but that was only because I didn't want her to know I was a virgin!

CATHY

Why didn't you want me to know you were a virgin?

BRIAN

(hurt and
embarrassed)

Because it's private business.

JOHN

Doesn't sound like you're doing any business.

CATHY

(warm and kind)

I think it's okay for a boy to be a virgin.

BRIAN

(relieved)

You do?

CONTINUED

98

CONTINUED - 3

99

CATHY

Yeah.

(smiles
mischievously)

If he's a fag.

Brian drops his head on the desk in frustration. John laughs.

99

INT. HALLWAY

99

Andy and Allison come down the hallway with Cokes.

ANDY

It's weird to see teacher's personal stuff. I went over to Coach's house for dinner during the summer. It was real strange to see how he lived.

(anticipating
a question)

His wife was fat. And one of his kids was in a wheelchair. It was kinda sad. It was a nice kid.

ALLISON

If he invited you to dinner how come he treats you like a horse?

ANDY

He and my old man are working to get me a scholarship. They think I have a shot at a full ride. My old man says there's no way he can afford to send me anywhere good. They both figure I deserve a Division One School.

ALLISON

Really? I think you deserve shit.

Andy gives her a puzzled, angry look. She walks on ahead. He's upset that she's insulted him and that she's probably right.

ANDY

You know what you deserve?

She doesn't answer him.

ANDY

You deserve a straight-jacket! You're mental!

ALLISON

(without turning
around)

But I'm free, diddly dick.

100 INT. VERNON'S OFFICE 100

He's standing at the file cabinet with his back to us.

101 INT. VERNON'S OFFICE - DOOR 101

Andy appears at the door with the Cokes.

ANDY

We got the drinks, sir.

102 ANOTHER ANGLE - VERNON 102

We see that he's looking through his dirty calendar again. He looks up in alarm, then releases the calendar. It drops into the file cabinet.

103 INT. LIBRARY 103

John, Andy and Cathy are at the table waiting for Andy and Allison to return. John continues to chip at Cathy.

JOHN

I'd leave you alone if you weren't giving me signals not to leave you alone.

CATHY

What signals?

JOHN

Every time I say something, you say something back. You must want me to say more.

CATHY

Not quite.

JOHN

Brian, you think she's interested?

BRIAN

No.

JOHN

Is it my breath?

(breathes
against
his hand)

My pits?

(smells his
underarm)

JOHN (Cont'd)

My split-ends?

(lifts his
hair)

Do I have unsightly body hair?

As much as she doesn't want to, Cathy giggles.

JOHN

Brian? Do you have unsightly body
hair?

Brian sinks down in his seat and opens his lunch bag.

JOHN

Do you have any body hair?

Cathy lets out a hoarse laugh. Andy walks in followed by Allison. They set the drinks on the table and go to get their own lunches. John reaches out and takes one of the drinks. He shakes it furiously. Cathy and Brian look at him like he's crazy.

CATHY

That's going to spray all over you.

JOHN

Not necessarily.

He puts the drink back with the others and moves the cans all around so that no one will know which can was shaken up.

CATHY

You're such a zero.

Andy and Allison sit down at the table. Everybody opens their lunch bags. John doesn't have one. He surveys everyone else's.

JOHN

What's in there?

CATHY

Food, fool. Where's your lunch?

JOHN

(mock sexy)

You're wearing it.

She curls her lip in disgust.

CONTINUED

CATHY

You're sick.

She takes a plastic container out of her Neiman Marcus shoebag.

JOHN

(looking at
the container
with disgust)

Look who's talking. You don't care
what you put in your mouth.

CATHY

It's a pasta salad.

JOHN

What's that?

CATHY

Noodles. And vinegar and oil and
raw vegetables.

JOHN

(incredulous)

You won't accept a man's tongue into
your face, but you'll eat that muck.

CATHY

Can I eat?

JOHN

I don't know. Give it a try.

John switches his attention to Andy. He stares at the huge assortment of food he's pulling out of a grocery bag. Three sandwiches, a family size bag of potato chips, a quart of milk, a box of cookies.

ANDY

What's your problem?

Brian notices the huge amount of food.

BRIAN

Are you going to eat all that?

ANDY

No, I'm to carry it around with me
till it rots.

Andy reaches for a Coke. Cathy and Brian shrink away from it, expecting it to explode. Andy pops it. Nothing happens.

- 104 ALLISON 104
She's sitting at the far end of the table. She opens her purse and takes out a sandwich in Saran Wrap. She unwraps the sandwich and opens it and goes to work on it like a mad scientist. She rolls up the lunch meat and whips it to the side.
- 105 CLOSEUP - WALL 105
A slice of lunch meat slaps against the wall and sticks.
- 106 ALLISON 106
She reaches into her purse again and pulls out a bag of M&M's. She tears open the bag and pours them onto the buttered sandwich bread.
- 107 OTHER KIDS 107
They notice what she's doing. They lean forward and watch in amazement.
- 108 ALLISON 108
Out of her pocket, she takes a small package of Fritos, opens them and sprinkles them over the M&Ms. Finally, she takes out a couple Pixie Stix (straws filled with flavored sugar), tears them open and sprinkles the sugar over the whole mess. She closes the sandwich and takes a bite. It's then that she notices that everybody's watching her.
- 109 INT. LIBRARY 109
The others are dumbfounded at what she's made for herself. Even John is amazed.

BRIAN

You are bizarre.

Allison sets down her sandwich and makes a fist with one hand. She holds her other over the fist and jerks on an imaginary string making her middle finger go up and down at Brian. Then she reaches for a Coke. John pokes Cathy, to let her know Allison's picked the booby trapped can. Allison puts it up to her mouth and pops it. Coke sprays cleanly into her mouth. After the fizz is gone, she looks at John and winks.

CONTINUED

ALLISON

Nice try, dog breath.

Brian leans back, shaking his head. He looks at John.

BRIAN

Weird, huh?

John stares at Brian.

JOHN

What do you have?

BRIAN

Just your standard, regular lunch.

John grabs the bag before Brian can protect it. He starts pulling things out.

JOHN

Carrot sticks. How nice. A sandwich...
(looks at
it closely)

PB&J with the crusts cut off. Sweet.
Apple juice. Very nutritious. And
some Chips Ahoy. A little dessert for
Big Bry. And a Thermos. Soup?

BRIAN

(embarrassed)

Milk.

JOHN

This is a real swell lunch. All the
food groups are represented. That's
good. Did your mom marry Mr. Rogers?

John shoves the lunch across to Brian.

JOHN

Here's my impression of life at Big
Bry's house.

John stands up and acts out what he thinks Brian's family
is like. First he plays Brian's father. He steps away
from the table and walks back holding his crotch.

JOHN

(wimpy, nasal
voice)

Hello, dear. I'm home from the coal
mine.

John quickly plays Brian's mother.

CONTINUED

JOHN

Oh, hello, sweetie pie. Dinner's almost ready. I'm serving stuffing instead of potatoes.

(playing the father)

My favorite!

(playing Brian)

Hi, Dad! Yippee, you're home! I got eight million As. I cleaned up my room and I wrote Grandma a letter!

John cracks himself up and slumps down in a chair. Allison chuckles. Andy cracks a smile. Cathy scowls at John. Brian stands up angrily. It appears as though he's going to go after John. Instead, he performs his own impression of his family life.

BRIAN

(serious)

It's not like that at all. It's like this....

Brian does his father walking in. It's a precise and studied impression of an adult male. He stomps in, sits down and hits his fist on the table.

BRIAN

Goddamn job! Goddamn stock market! Goddamn economy! Goddamn everything!

(doing his mother)

Please, Bill, don't have a heart attack.

(doing himself)

Hi, Dad.

(doing his mother)

Brian got five As!

(doing his father)

Only five?

(himself)

I'm only taking five courses.

(father)

Five?!! When I was your age, I took ten!

(mother)

We'll see if we can get him ten.

(to the others)

And so on.

John looks at Brian with a hint of sympathy. Seeing Brian spill his guts, Cathy stands up to do her parents.

CONTINUED

CATHY

Check it out. My father.

She pretends she's reading a paper.

CATHY

(as herself)

Hi, Dad.

(as her father)

I love you. My wallet's on my dresser.

(as herself)

Dad? Is it okay if I start shooting hard drugs?

(as her father)

If it'll make you happy, princess...

(herself)

Here's my mother.

She stretches out in the chair, a study in vanity, blowing on freshly painted fingernails.

CATHY

(as her mother)

What the hell are you talking about, Frank?! How's she going to wear a bathing suit with holes in her arms? We are going to St. Maartin, aren't we?

(as her father)

Oh, be quiet!

(as her mother)

Do you hear how he talks to me?

That's your father.

(as her father)

Why don't you do something useful and fix me a drink?

(as her mother)

Your daughter's threatening to ruin our vacation and you want to get drunk!

(as herself)

That goes on until they both get drunk and fall asleep.

Brian is appalled.

BRIAN

Do you wish they'd get a divorce?

CATHY

No.

BRIAN

Why not?

109 CONTINUED - 4

109

CATHY

I'd have to live with one or the other. And I don't know which one would be worse.

John looks at Andy.

ANDY

What are you gawking at?

JOHN

You're next.

ANDY

Forget it.

JOHN

Are you an orphan?

ANDY

I don't need to dump on my parents.

Allison guffaws. Andy throws her an angry look.

ANDY

(to John)

What about your family, big mouth?

JOHN

Mine? It's simple.

He climbs down off his seat.

JOHN

(does his
father)

Stupid, worthless, no good, goddamn freeloading, son-of-a-bitch, retarded, slime-sucking, know-it-all, asshole, jerk!

(does his
mother)

You forgot ugly, lazy and disrespectful.

John, as his father, throws a punch. John falls onto the table.

JOHN

Then they make me work to pay off the dentist for the teeth he busts

CONTINUED

CONTINUED - 5

109

BRIAN

Is that for real?

JOHN

You wanna come over sometime?

Brian shakes his head, an emphatic no.

ANDY

That's part of your image. I don't believe a word.

John jumps up, immediately incensed.

JOHN

You don't believe it, huh?

ANDY

No.

John whips off his jacket and yanks up his sleeve. He displays a grotesque purple scar on his forearm.

JOHN

You believe that?!

The kids recoil at the sight.

JOHN

Cigar. When I was nine. Believe it. It's true. I don't have to sit with you scumbags anymore.

He picks up his coat and storms to the doors. Cathy looks at Andy.

CATHY

You shouldn't have done that.

ANDY

(upset)

How did I know? He lies about everything anyway.

BRIAN

He's got a terrible life. I thought mine was bad....

17 CLOSEUP - ALLISON

110

She watches John with a sly, knowing smile. She nods to herself. She likes what he's doing.

111 INT. LIBRARY DOORS - JOHN 111

John's looking out through the wire reinforced window.

JOHN
(laughing)
This is unreal!

He turns to the others and waves for them to come over.

JOHN
It's Doctor Lange. You don't want to miss it.

Cathy, Andy and Brian come to the window. They crowd around and start laughing.

112 INT. VERNON'S OFFICE - STUDENTS' POINT OF VIEW 112

Vernon is talking with the head of the History Department, Dr. Lange. He's a thin, older man with a bald head. He has a pipe clenched in his teeth. He's in street clothes -- checkered polyester pants and an orange sport's shirt, white socks and sandals. He looks like a clown.

113 INT. LIBRARY - STUDENTS 113

They turn from the window in stitches. They've never seen anything quite as hilarious.

JOHN
That's the authority!

CATHY
Where did he get those pants?

ANDY
Same place Vernon got his shirt.

BRIAN
What a fuckin' joke!

Andy, Cathy and John turn to Brian with surprise. Brian? Vernon and Dr. Lange are heard O.C. The kids make a dash for their seats.

114 INT. HALLWAY 114

Vernon leads Dr. Lange out of the office into the hall. They cross to the library. Vernon opens the door.

115 INT. LIBRARY

115

The students land in their seats without a second to spare. Vernon and Lange look in on them.

VERNON

Keep it down in here!

116 HALLWAY

116

The two teachers start down the hall.

DR. LANGE

An unusual assortment in detention this week, Harvey.

VERNON

Only one regular customer.

DR. LANGE

Sender?

VERNON

The little bastard.

DR. LANGE

I'd like five minutes alone with him, boy.

VERNON

Get in line behind me.

DR. LANGE

Can you leave them alone without them tearing the place apart?

VERNON

Probably not. But I've got something for you to see. Working Saturdays is not all drudgery.

Vernon and Lange continue down the hall past camera. As they pass we see John's head poke out the library door.

117 INT. LIBRARY - JOHN

117

He waves for the others to come back to the door.

JOHN

Let's take off.

Andy, Brian and Cathy look at each other. Cathy wants to. Brian and Andy aren't sure. Brian's afraid. Andy doesn't want to be the only one who stays behind.

117 CONTINUED

117

BRIAN
I'll go out in the hall for a
minute. But I don't want to leave.

CATHY
Take off for good?

John shakes his head, no.

JOHN
Just down to my locker.

The others consider it. Andy and Brian are still apprehensive. Cathy's game.

CATHY
Okay.

ANDY
What's the point of going to a
locker?

BRIAN
Why don't we just stand in the hall
for a minute? That'd be fun, huh?
(worried)
If we get away with it.

Cathy gets up and joins John.

JOHN
Suit yourselves.

John and Cathy slip out the door.

118 ANDY AND BRIAN

118

They look at each other.

ANDY
I'm not chicken.

BRIAN
I am.

ANDY
You gonna stay?

BRIAN
Not if you don't.

ANDY
What do I have to do with you making
up your mind?

121 CONTINUED

121

VERNON

Then we have Mort from AV set up a video tape machine.

DR. LANGE

You're sordid, Harv.

VERNON

I'm not sordid. I'm married twenty years.

122 INT. HALLWAY - OUTSIDE THE TEACHERS' LOUNGE - THE KIDS

122

tiptoe down the hall and stop at the door to the teachers' lounge. We can hear Vernon and Lange inside laughing. Brian hangs close to Andy. Andy gives him a shove. John turns angrily and puts his finger to his lips. They sneak past the door, one at a time.

123 INT. TEACHERS' LOUNGE - VERNON AND LANGE

123

Vernon finds his binoculars. Lange chuckles. In the b.g., we see the kids slipping past.

DR. LANGE

Does she teach this class every Saturday?

VERNON

You think I volunteer for this horseshit duty for my health?

Lange looks through the binoculars.

DR. LANGE

What's she wear?

VERNON

Very little.

Lange hands the binoculars back to Vernon. In the b.g. Allison passes the door. She stops and locks in at the men.

124 INT. HALLWAY - THE KIDS

124

continue down the hall. John turns and looks back to see that everybody's made it past the door. His eyes bulge as he spots Allison standing in the door.

JOHN

Oh, shit!

125 JOHN'S POINT OF VIEW - ALLISON 125

She stands like a statue, looking at the teachers. She raises her arm and curls her fist. Slowly, her middle finger pops up and she flips the unknowing teachers the bird.

126 KIDS 126

They smile with glee at Allison's bold show of defiance.

CATHY

(whispers)

She's nuts, but she's cool.

127 CLOSEUP - LOCKER - LATER 127

The same one we saw in the opening with the warning written on it -- OPEN THIS AND YOU DIE, FAG! It opens to reveal a stunning mess. The locker's packed with all kinds of stuff. Clothes, bags, paper, books, records, auto parts.

128 ANDY AND JOHN 128

John fishes through the locker. Andy's revolted by it.

ANDY

(with disgust)

You're such a slob.

JOHN

This is on purpose, jock.

ANDY

It couldn't be an accident.

CATHY

(revolted)

Oh, my God! P.U.!

JOHN

The aroma discourages nosey people from going into it. Like cops.

CATHY

I guess.

John smiles as he locates what he's looking for. He pulls out a greasy, stained shopping bag. Out of the shopping

CONTINUED

128 CONTINUED 128

bag he takes a smaller brown paper bag. And out of that an even smaller paper bag. Then with great drama and a huge, proud smile, he reaches his hand into the bag.

JOHN

You ready for this action?

He slowly takes out a Baggie bulging with marijuana.

129 CLOSEUP - CATHY 129

A big, amazed smile.

CATHY

Outrageous!

130 CLOSEUP - ANDY 130

He doesn't like it.

ANDY

No way, man. Put it back!

131 CLOSEUP - BRIAN 131

He is terrified.

BRIAN

Narcotics!

132 CLOSEUP - ALLISON 132

She pushes the hair out of her eyes. Her face twitches as she studies the Baggie.

133 INT. HALLWAY 133

John stuffs the Baggie down the front of his pants.

JOHN

Let's go.

134 INT. HALLWAY - OUTSIDE TEACHER'S LOUNGE 134

Vernon and Lange walk out, still chuckling.

135 OPPOSITE END OF THE HALLWAY

135

The kids creep around the corner. They stop dead as they see the two teachers heading back down the hall.

JOHN

We're screwed!

ANDY

(to John)

You asshole! I knew this was a lost idea!

BRIAN

(terrified)

We're goners.

CATHY

Maybe he won't look in on us.

JOHN

Do you get off on being stupid?

CATHY

What're we gonna do?

John thinks hard as the teachers continue down the hall, each step diminishing their chances to get back to the library undetected.

JOHN

How about if we run?

136 VERNON AND LANGE

136

They continue walking down the hall.

VERNON

The real bitch of the matter is as an administrator I have to side with the board on salary disputes.

DR. LANGE

(kiddingly)

Traitor.

VERNON

Hey, the board can stuff it. I don't make the house payment with my good looks. Let's see the board come in here on a Saturday and play warden to the monsters this community creates.

DR. LANGE

(with a chuckle)

137 INT. HALLWAY - STAIRCASE

137

The kids scramble down the stairs.

JOHN

We'll cut through the cafeteria!

ANDY

The gym'll be faster!

BRIAN

We're going to jail!

They dash down the hall.

138 LANGE AND VERNON

138

They're coming down the stairs at the opposite end of the hall. As they reach the bottom of the stairs, we catch a glimpse of the kids coming up behind them and cutting down across hall. Lange opens his briefcase as he walks and takes out a sheet of notebook paper.

DR. LANGE

You oughta try grading freshmen history papers. Listen to this:

(reads)

'English history began many years ago. The English way back then were cavemen and they developed into English people and when they had done that the Romans came up from Italy on foot and killed a great deal of them and tried to make them part of Rome but the weather was too cold and Roman's only wore sandals and skirts and no pants and so they really froze and went back to Italy but they left behind the idea of roads, government, and money and also heating your food.'

Vernon chuckles.

VERNON

One sentence?

LANGE

Two.

14 INT. HALLWAY OUTSIDE THE GYM

139

The kids are at the doors. Sheer panic as they look in to see it's occupied. We hear a woman addressing a group.

JOHN

(at Andy)
Great idea, jag off!

ANDY

We're screwed!

CATHY

Why didn't you listen to John, you jerk? He's got some brains!

BRIAN

We're gonna die!

JOHN

Okay, this is the situation. We're screwed.

CATHY

For sure.

ANDY

But?

JOHN

But we're not all screwed. Just me.

BRIAN

What about the narcotics?

John remembers the dope. He pulls the Baggie out. He reaches over to Brian and shoves it down his pants. Brian's horrified.

JOHN

Keep your unit out of it.

Cathy giggles. Brian's embarrassed.

CATHY

What if it gets blitzed?

Brian snaps around and looks at John with horrible visions of a stoned penis.

BRIAN

I don't want this, John.

JOHN

I'm gonna save your buns, you can't help out?

Cathy can't control herself. Andy starts to laugh. John starts to laugh. Then Brian cracks a smile.

140 INT. HALLWAY BEHIND THE GYMNASIUM - VERNON AND LANGE 140

They're peeking in the gym windows. Aerobic dancing disco music is coming from the gym. Vernon and Lange are tapping their toes to the music.

141 INT. GYM - THEIR POINT OF VIEW - A LADIES EXERCISE CLASS 141

is in session. It's being led by a very attractive, trim and fit girl's gym teacher, Robin Robertson.

142 INT. HALLWAY - VERNON AND LANGE 142

They enjoy the show.

VERNON

What'd I tell you?

DR. LANGE

Jeez....

We hear the sound of a basketball being dribbled in a room behind Vernon and Lange. They turn from the door, curious and suspicious.

143 INT. SMALLER AUXILLIARY GYM 143

John is dribbling the ball down the court. Surprisingly skillful moves and ball handling. He tries a dunk. Gets his rebound and shoots again. The doors open and Vernon and Lange walk in.

VERNON

Bender!

John takes aim and shoots. He gets the rebound and stuffs the ball under his arm.

JOHN

Afternoon, gentlemen.

VERNON

Get to my office. On the double.

JOHN

Don't you want to hear my excuse?

VERNON

Move it!

John lets the ball drop and heads for the doors.

CONTINUED

143 CONTINUED

143

JOHN

I'm thinking of trying for a scholarship.

Vernon glares at him.

144 INT. LIBRARY

144

Brian, Andy and Allison are in their seats. Cathy's at the door peeking out.

CATHY

Oh, my God! Vernon's got him! He's gonna get reamed.

Brian recoils at the mention of Vernon's name.

BRIAN

I don't want these drugs in my underwear anymore.

ANDY

Shh!

Cathy runs from the door to her seat. No sooner is she seated than the door opens and Vernon shoves John in.

VERNON

Get your stuff!

John walks to the table trying again to act like he's not bothered by Vernon. He snatches his coat off the back of his chair and picks up his pencil and sheet of essay paper.

VERNON

Mr. Bender has taken it upon himself to visit the gymnasium. So, I'm sorry to inform you that you'll be losing his company for the remainder of the day.

John chuckles.

VERNON

Everything's a joke, huh, Bender? The false alarm you pulled Friday? Are false fire alarms real funny? What if your home was on fire and the fire department was over here answering a false alarm?

JOHN

I'm not that lucky, sir.

CONTINUED

144 CONTINUED

144

The others suppress their urge to laugh at John's wisecrack.

JOHN

Is this the part where I better shut up for my own good?

VERNON

Something like that.

JOHN

Okay, sir. I'm going to shut up. For my own good.

Vernon looks at the others.

VERNON

If you're impressed by Mr. Bender, you're staring down an empty pipe. Mr. Bender has no future. He has nothing to look ahead to.

JOHN

Sir? I have the next five Saturdays with you to....

VERNON

Shut up!

JOHN

You said....

Vernon reaches out and grabs John by the front.

VERNON

Let's go! Out!

He releases John. John pats down his rumpled front. He's angry and embarrassed.

JOHN

Don't touch me again!

VERNON

Shut up and march!

JOHN

(to the others)
Solitary confinement.

John shuffles around the table. Vernon raises his leg to kick John in the butt but controls himself

CONTINUED

144 CONTINUED - 2

14.

VERNON

(to the others)

I expect a little better behavior
from you people.

Vernon walks out. John shuffles along behind him. He
turns his head and looks at the others.

JOHN

It's been a slice, guys.

Vernon holds the door as John walks out. The door closes.

145 CATHY

145

She's disappointed and mad.

CATHY

Vernon's such a fag.

ANDY

Sender asked for it.

BRIAN

(insistent)

What about the narcotics?

CATHY

Shut up!

Brian looks down at his lap nervously.

CATHY

It isn't fair that John gets treated
like that. We all left. He saved
our butts.

ANDY

Gimme a break.

CATHY

He sacrificed himself so we could
get back here. I didn't see you
volunteering.

ANDY

I didn't want to leave in the first
place. He got us into it, it's only
right that he take the shit for
getting us out of it.

BRIAN

I see your point, Andy.

CONTINUED

145 CONTINUED

145

CATHY

We weren't forced to go.

BRIAN

Bender is a trouble maker.

CATHY

Yeah? So what does that make you?

BRIAN

Meaning what?

CATHY

(disgusted)

El wimp.

Allison finds humor in that. She chuckles to herself.
Brian curls his lip at her.

BRIAN

(to Allison)

What's your problem?

ANDY

It doesn't seem to bother him that much.

CATHY

How do you know?

ANDY

Obviously not. He's in trouble all the time. It's like his vocation.

CATHY

Maybe he's in trouble all the time because everybody expects him to be.

BRIAN

He oughta take cue from people like us. We don't have to do the sort of things he does to be cool.

Andy and Cathy stare at Brian and he's liking himself to them.

ANDY

What do you mean 'us'? You're not like us.

CATHY

You're more like John.

CONTINUED

145 CONTINUED - 2

145

BRIAN

(takes offense)

This is the first time I ever got in trouble!

CATHY

You're like John not because of trouble, but because you're kind of out of it. You're probably worse off.

BRIAN

What do you mean worse off?

CATHY

You don't belong to anything. John's at least a freak anyway.

ANDY

Brian's a brain.

Brian points to Allison.

BRIAN

She's worse off than me.

Allison looks up.

BRIAN

She's worse off than John. Nobody likes her.

146 INT. STORAGE CLOSET ADJACENT TO VERNON'S OFFICE

146

John's sitting in a chair. Vernon stands over him.

VERNON

I'm an inch from throwing you out of here altogether.

John doesn't respond.

VERNON

My patience is at the end. One more thing, Bender, just the tiniest thing and you're gone. For good. Understand? We don't need people like you.

John looks up at him. He won't give Vernon the satisfaction of seeing him scared.

VERNON

You punks are all the same. I've had twenty-two years of you guys. Hard on the outside, mush on the inside.

147 INT. VERNON'S OFFICE

147

He steps out of the closet. Lange's shaking his head in disgust at John's behavior.

VERNON

That's the disadvantage of working Saturdays.

DR. LANGE

I'm going to have to run along.
I've got a garage my wife's bitching to have painted.

VERNON

You're sure?

LANGE

I'll see you Monday.

Lange exits. Vernon waits a beat then goes to his file cabinet and gets his Penthouse calendar. He glances back at the closet.

148 VERNON'S POINT OF VIEW

148

All he can see of John are the toes of his boots.

149 VERNON

149

He shakes his head and walks out of the office.

150 CLOSEUP - JOHN'S BOOTS

150

We move up the boots. They're empty. He's gone. We continue to move up. Past the desk, up the wall to the ceiling. A ceiling tile is ajar. It's dropped into place from above. Track across the ceiling. We hear footsteps on the grid work.

151 INT. HALLWAY

151

The footsteps continue.

152 INT. LIBRARY

152

Commotion. Allison has her hand around Brian's neck. Cathy and Andy are trying to pull her off. Brian's choking and gagging. Andy breaks the grip and pushes Allison away.

CONTINUED

ANDY

(to Brian)

You okay?

Brian rubs his neck and swallows. He's trembling.

CATHY

(to Brian)

Serves you right.

(to Allison)

He didn't mean it.

She very carefully turns her chair away from the others and sits down. Andy runs his finger in circles around his ear, indicating that Allison is nuts.

CATHY

Brian had no right to say that.

BRIAN

(to Allison)

No wonder you don't have any friends!

Allison jumps up.

ANDY

Take it easy!

Allison glares at Brian. She slowly sits down.

CATHY

This is the most bizarre Saturday of my whole life.

ANDY

No shit.

BRIAN

We better do our papers, before anything else happens.

The room settles and there's a beat of silence. Then there's an O.C. crash! The kids snap around.

has fallen through the ceiling tiles and is laying on a library table. He pulls himself up painfully.

JOHN

Jesus!

154 THE OTHERS

154

They're stunned to see John laying on the table. They all look up at the ceiling and the hole John fell through.

CATHY

How'd you do that?

John pulls himself up and brushes off the dust. O.C. we hear a toilet flush. Then we hear rapid footsteps. The kids look up in alarm as the footsteps come closer. Brian and Andy quickly gather up the pieces of ceiling tile. Allison blows the dust away. Action accelerates as the kids try to beat an impossible clock. John doesn't know where to hide. The footsteps are nearly at the door. Cathy reaches up and puts her hand on top of John's head. She shoves him down under the table. All the kids slam into the seats. The library doors burst open and a red-faced, huffing and puffing Vernon stands before them.

155 HIS POINT OF VIEW - THE KIDS

155

are sitting at the table as good as gold. John is under the table, blocked from view by the chairs on the side of the table facing Vernon.

156 UNDER THE TABLE - JOHN

156

He's hunched underneath the table, cringing in fear. Cathy's legs are on either side of him as he faces toward the door. He looks first at her left shoe, then her right shoe. Something occurs to him. His nostrils flare slightly, he blushes and slowly looks over his shoulder.

157 TABLE

157

There is a sudden knock on the underside of the table. The kids quickly cover it by tapping their hands on the table.

158 HIS POINT OF VIEW

158

A perfect shot straight up Cathy's skirt. An older man would have cardiac arrest. Baby blue panties. An excruciatingly tender bulge. In his entire life, John will not duplicate the raw power of this moment.

VERNON (O.C.)

What was that noise?

ANDY (O.C.)

What noise?

BRIAN (O.C.)

All we heard was your toilet flush.

159 CLOSEUP JOHN

159

His lower lip is trembling. His face is soaked with sweat. His eyes are fixed in a stare. He appears that at any moment he could begin speaking in tongues. His hand is trembling, wanting so desperately to touch.

160 TABLE

160

The kids do their best to try and look innocent.

CATHY

Really, sir. There wasn't any noise. Just....

Suddenly she shoots up a foot in her seat and screams.

CATHY:

Yeeeeeeeeeeeeaaaaaah!!!

The other's look at her with alarm. Cathy thinks fast.

CATHY

That noise? That noise I just made? Was that the noise?

161 UNDER THE TABLE - JOHN

161

His head's trapped between Cathy's knees. She relaxes and releases him. He rubs his ringing ears.

162 VERNON

162

He scowls at the kids.

VERNON

I didn't catch you this time, but you can bet I will. Do you understand?

(yells at Cathy)

You!!

Cathy sits bolt upright.

CATHY

Yes!

Vernon gives them his nastiest, meanest scowl.

VERNON

I'll not be made a fool of.

He turns around and exits. We see a paper toilet seat cover tucked into his pants. The door closes behind him.

The kids hold their angelic expressions for a couple beats and then, assured that Vernon's out of earshot, Andy, Allison and Brian break into laughter. Cathy shoves her seat and starts kicking her legs at John. He scrambles out from under the front of the table.

CATHY
You're such an asshole!

JOHN
(trying to be
serious but
unable to keep
from laughing
at her anger)
What?

CATHY
You know what!!

JOHN
(still
laughing)
It was dark under there! It was an
accident!

The other's take an interest in the spat. They want to share in John's laughter.

BRIAN
What?

Cathy whirls on him.

CATHY
None of your business!

She slumps down in her chair, angry and embarrassed. John sees how upset she is and feels bad.

JOHN
I couldn't help it, okay? I'm sorry.
(softer)
I'm sorry.

BRIAN
(still hoping
for a laugh)
What'd you do?

JOHN
None of your business!

164 INT. HALLWAY

164

Vernon stalks down the hall to the faculty restroom. He's fuming and fussing about the kids. He reaches the door and discovers it's locked.

VERNON

Goddamn it!

He fishes out his key ring and jams the restroom key into the lock and opens the doors on Carl the janitor. He's a wasted, washed-out loser about thirty. He's on the john looking at Vernon's Penthouse calendar.

165 INT. LIBRARY DOOR

165

John checks to make sure Vernon's gone. He turns from the window.

JOHN

Well? You smoke all my reefer?

Brian reaches into his pants and takes out the dope. He tosses the baggie to John.

BRIAN

Good riddance.

John opens the bag and sets it on the table. He's troubled. He pats his pockets.

JOHN

Do you have any papers?

(answers him-
self)

Why would you dinks have papers?

ANDY

You're not smoking in here.

JOHN

Who died and left you king?

ANDY

If you want to smoke, go back to
wherever you were before.

Cathy raises her hand.

CATHY

I'll smoke.

(lowers her
arm)

I think.

BRIAN

Not me.

ANDY

Nobody's smoking in here.

JOHN

(ignores him)

What can we use for papers?

CATHY

A book?

ANDY

What about the smell?

JOHN

(offhanded)

Take off your shoes.

(to Cathy)

Book pages are too thick.

CATHY

(excited)

How about dictionary pages? That paper's real thin.

John walks over to the dictionary stand. Cathy follows.

BRIAN

(to himself)

He can't tear up a dictionary. What if somebody needs a word and he smoked it?

JOHN

(to Cathy)

What's your favorite dirty word?

CATHY

(unconsciously)

It's not in there.

JOHN

You looked?

Cathy blushes as she realizes what she said. John nods and flips the big dictionary open. He thumbs through the pages. Cathy watches over his shoulder. He stops.

CATHY

(with a smile)

You're so gross.

John tears out the page. He looks to the door.

CONTINUED

165 CONTINUED - 2

165

JOHN

Dork? You watch the door. This is serious if we get caught.

BRIAN

What would they do to me?

JOHN

It's not you I'm worried about.

He holds up the dope.

JOHN

You can be replaced.

John walks to the back of the library. Andy looks at Cathy.

ANDY

The situation has definitely gotten out of control.

CATHY

Loosen up.

BRIAN

I'm not getting my paper written.

CATHY

(lowers her voice, to Andy)

You know, he's not a total accident. I kind of like him.

Andy shakes his head with dismay.

ANDY

You're just bored.

John calls from the back of the library.

JOHN (O.C.)

One at a time, come back.

ANDY

Be my guest.

Cathy starts for the back of the library. She's nervous and excited and apprehensive.

166 INT. BACK OF THE LIBRARY

166

John is on the window ledge putting the finishing touches on a point as long as a dictionary page. Cathy sits down on the ledge.

166

CONTINUED

166

CATHY

It's humongus!

John smiles proudly as he licks the thing all over to insure it's staying together. He holds it up to her mouth and fishes for his lighter. She tries not to act scared but is unconvincing.

JOHN

It's not gonna hurt you.

CATHY

I heard it can cause boys to turn feminine. Does it make girls become masculine?

JOHN

(overly fey
voice)

Jesus, you got me.

CATHY

Very funny.

John holds the joint for her. She closes her eyes and timidly sucks on the end of it. She moves back from the joint and lets the smoke out. She looks at John and giggles. Then she closes her eyes and comes back for more. John replaces the joint with his lips and she moves in to draw on the joint, inadvertently kisses him. She opens her eyes and sees John. He smiles. She's not amused.

DISSOLVE TO

167

CLOSEUP BRIAN - LATER

167

His eyes are squeezed shut. He pounds his fists on his thighs as he struggles to hold the smoke in. He gags, coughs, chokes, snorts and convulses.

168

INT. WINDOW LEDGE

168

Andy, Cathy and John watch Brian going through his contortions. They're all stoned and watching with numbed concern.

ANDY

Is he gonna be all right?

JOHN

You can let it out, dork.

Brian explodes, letting the smoke steam out his mouth,

CONTINUED

- 168 CONTINUED 168
- spitting on himself, gasping. He coughs violently, stomps his feet, shakes his head. Horrible, ugly hacking. The others watch with amusement.
- BRIAN
(blasted)
Good stuff!
- 169 ALLISON 169
- She's sitting in her chair, aware of everything but not moving a muscle. Slowly she looks over her shoulder and watches the laughing and giggling going on at the back of the room.
- 170 THE OTHERS 170
- Uncontrollable laughter. Their attempts to talk are lost to their silliness. Allison walks to the window and stands before them. They look up at her and stop laughing.
- ALLISON
Fire me up.
- John torches the last inch of the joint and hands it to her. She shakes the hair out of her face and takes a long hit. She backs around and sits on the ledge.
- 171 INT. VERNON'S OFFICE 171
- Vernon's at his file cabinet, leafing through folders. He looks over his shoulder toward the storage closet.
- 172 VERNON'S POINT OF VIEW - THE BOOTS 172
- are still there.
- 173 INT. VERNON'S OFFICE - VERNON 173
- He's satisfied that everything's okay. He turns back to his desk and gets the binoculars out of his desk drawer. He tiptoes out of the office.
- 174 INT. HALLWAY 174
- Vernon hustles down the hall toward the gym.
- 175 INT. LIBRARY 175
- The kids are sitting around in a loose circle. They're stoned, relaxed, loose.

JOHN

(to Cathy)

What's your middle name?

Cathy gives John a sly, I'll never tell look.

BRIAN

(cheery,
wanting to
play along)

I'll bet you can't guess my middle
name.

JOHN

Hard-on.

Once again, poor, enthusiastic Brian is shot down. John
realizes he was cruel and tries to set it right.

JOHN

I'm sorry, Bri. What's your middle
name?

BRIAN

You have to guess.

CATHY

That could take all day. Give us a
hint.

BRIAN

It begins with 'R'.

CATHY

Ron.

ANDY

Richard?

Brian shakes his head, no.

ANDY

Robert?

JOHN

Rabies?

CATHY

Roger?

ANDY

Roy?

JOHN

Randy?

CONTINUED

CATHY

(giggling)

Runt?

BRIAN

Not even close.

ALLISON

Your middle name's Ralph. As in puke. Your birthday's March 12, you weigh 113 pounds, you're five feet five inches and your Social Security number's 443-45-9989.

Everybody's mouths drop open. Brian's dumbfounded.

CATHY

(awed)

Are you psychic?

ALLISON

Oh, right.

BRIAN

Then how'd you know all about me?

ALLISON

I stole your wallet, weenie.

Brian slaps his hip pocket.

BRIAN

Give it!

Allison chuckles and takes the wallet out of her sweater pocket. She flips it Brian. He quickly opens it and looks through it to see if anything's missing.

BRIAN

Thief!

ALLISON

Give me a break. What's there to steal? Two bucks and a beaver shot.

JOHN

A what?

BRIAN

Nothing.

ALLISON

He's got a nudie picture in there.

CATHY

Weird.

CONTINUED

175 CONTINUED - 3

175

ANDY

Let's see it.

BRIAN

Let me see your wallet.

ANDY

I'm not showing you my wallet.

JOHN

What have you got in yours? Hairs?

ANDY

What about you?

CATHY

I want to see John's wallet.

JOHN

Hand over the purse.

Cathy pauses as she quickly tries to remember if there's anything embarrassing in her purse.

CATHY

If you let me see your wallet.

John digs out his wallet. Cathy reaches for her purse. They hold them out for each. John yanks the purse from Cathy at the same time she takes his wallet. Andy offers his wallet to Brian in exchange for his wallet.

176 CLOSEUP - CATHY'S PURSE

176

John opens it carefully, as if it holds a treasure. He pulls out makeup container after makeup container, eye liner tubes, lipstick tubes, gloss pots, tiny jars, brushes, pencils, combs, hairbrushes. An impossible amount of stuff.

177 CATHY

177

She fishes through John's wallet. She takes out his license, his Social Security card, a Mastercard. She studies the Mastercard.

CATHY

Who's Myron Lee Fong?

178 ANDY

178

He's looking through Brian's wallet. He chuckles.

ANDY

This is the worst fake ID I ever saw.

CONTINUED

178 CONTINUED

178

Brian looks up from Andy's wallet.

ANDY

It says your age is fifty-six.

BRIAN

That's supposed to be the year I was born. I goofed.

Allison taps Andy on the shoulder.

ALLISON

You wanna look in my purse?

He hands it to her. Andy doesn't really want to look in it. He's slightly fearful of what it may contain. He slides it to Brian. Brian slides it back.

BRIAN

No way.

Allison snatches the purse away from them. She yanks it open and turns it over on the table. Brian leaps back, Andy winces. Traveler's checks, a birth certificate, socks, a Baggie of underwear, tooth brush and toothpaste, a tiny teddy bear and a scad of tampons.

ANDY

What's all that crap?

ALLISON

I travel light.

BRIAN

Where're you going?

ALLISON

I haven't decided.

ANDY

When are you leaving?

Allison shrugs.

BRIAN

How come you brought all this junk?

ALLISON

I always carry it. You never know when you may have to split.

Brian gives Andy a "she's crazy" look. Andy looks at Allison.

She's holding a handful of wallet photos of various girls.

CATHY

Are these all your girl friends?

John is sniffing one of a dozen bottles of perfume.

JOHN

Some of them.

CATHY

What are the others?

JOHN

Transvestites.

CATHY

What's that?

JOHN

Men that dress like women.

CATHY

Walk on. Really.

JOHN

Some I consider girl friends, some I just consider.

CATHY

Consider what?

JOHN

Consider whether or not I want to hang out with them.

CATHY

You don't believe in one guy, one girl?

JOHN

Do you?

CATHY

Yeah. That's the way it should be.

JOHN

Not for me.

CATHY

How come?

John looks at Cathy. A blank stare. He has no intentions of answering. He changes the subject to the contents of her purse.

JOHN

How come you got so much shit in here?

179 CONTINUED

179

CATHY

How come you have so many girl friends?

JOHN

I asked you first.

CATHY

I never throw anything away.

John grins from ear to ear. Her answer is his answer.

JOHN

Either do I.

180 ANDY, BRIAN, ALLISON

180

Andy's staring at a tiny piece of paper from Brian's wallet. Brian's talking to Allison.

BRIAN

No matter how bad things got, I'd never run away from home. Living with assholes is preferable to living on the street.

ALLISON

That's your opinion.

BRIAN

Are you gonna be like a shopping bag kid?

ALLISON

I'll do what I have to do.

BRIAN

Why do you have to do anything?

ALLISON

My home life is unsatisfying.

BRIAN

(incredulous)

Unsatisfying? You'd subject yourself to the violent dangers of the street because things are unsatisfactory.

ALLISON

I don't have to run away and live on the street. I could run away to the country or the mountains.

Brian is worried about Allison and the fact that she may be serious about running away.

CONTINUED

180 CONTINUED

180

BRIAN

Is it really that bad at home?

ALLISON

It blows. Long and hard.

BRIAN

Can you be more specific?

ALLISON

(painful admission)

When I'm at home, I don't exist.

Brian thinks about that for a moment. He pokes Andy, to get him involved in the conversation.

BRIAN

Andy? You want to get in on this?

Andy looks up from the tiny photo.

ANDY

(referring to
the tiny picture)

Is this what I think it is?

BRIAN

(slightly
embarrassed)

Yeah. Could you....

ANDY

If you're going to carry a picture like this why wouldn't you have the whole woman instead of just her....

BRIAN

A whole woman doesn't fit in a wallet. Can you get involved here? Allison says she wants to run away because her home life is unsatisfactory.

ANDY

Everybody's home life is unsatisfactory. If it wasn't, people'd live with their parents forever.

BRIAN

But I think hers is beyond normal unsatisfactory.

Allison is growing impatient with the attention.

ALLISON

Never mind. Everything's cool.

160 CONTINUED - 2

160

Andy puts Brian's photo back.

ANDY

What's the deal?

Allison doesn't want to talk anymore.

ALLISON

There's no deal, dorklips. Forget it. There's no problem. What do you care? Leave me alone.

ANDY

You're carrying all that crap in your purse. Either way you really want to run away or you want people to think you really want to run away.

ALLISON

Piss off.

BRIAN

Wait a minute. I was making progress here.

(to Allison)

Do you not want to talk about this to Andy?

ALLISON

I don't want to talk about it, period.

BRIAN

I think it bears discussion.

She gets up and walks down the book aisles. Andy and Brian look at each other. Andy stands up. Brian tries to stop him.

BRIAN

She could be dangerous.

Andy ignores Brian and follows Allison.

181 INT. LIBRARY - BOOK STACKS

181

Andy corners Allison. She curls her lip angrily.

ANDY

Can we talk?

CONTINUED

161 CONTINUED

181

ALLISON
There's nothing to talk about.

ANDY
Yeah?

ALLISON
Yeah!

Andy nods his head with disgust.

ANDY
Sorry to disturb you. I thought I
could help.

He turns and heads back to the table. Allison watches him. She really doesn't want him to leave. She just doesn't know how to accept help.

ALLISON
You have problems.

Andy stops. Then he turns back to her.

ALLISON
You do everything anybody tells
you. That's a problem.

ANDY
I didn't dump my purse on the table
and invite people into my problems.

Allison glares at Andy. He's struck the truth.

ANDY
Okay?

He walks towards her.

ANDY
So what is it? What's wrong?

Allison lowers her head. She doesn't know how to present it.

ANDY
Is it bad?

Allison nods sadly. Andy grimaces slightly expecting something horrible.

ANDY
Real bad?

Allison nods.

CONTINUED

181 CONTINUED - 2

181

ANDY

Child abuse?

She nods again. Andy swallows hard. He braces himself for a horror story.

ANDY

What do they do to you?

ALLISON

They ignore me.

Andy stares blankly at her. That isn't his definition of abuse. Is she just being nuts again?

ALLISON

I think they're sorry they had me. I interfere with their personal lives. Not on purpose. I try to stay out of their way. But I'm still there. If it wasn't illegal, I think they'd get rid of me.

Andy's too startled to say anything helpful or cogent.

ANDY

It's getting kind of warm in here.

182 BRIAN

182

He's sitting at the table alone fiddling with one of Allison's tampons. He looks around to make sure no one's looking. Then he peels the wrapper off and examines the contents. He checks it out very carefully. An idea occurs to him. He puts the tube to his lips and blows. The tampon fires from the tube.

183 INT. GYM

183

Another exercise class is underway. Robin is at the head of the class leading the ladies in the sappy dance exercises. The shot is from above.

184 INT. GYM - BASKETBALL SCORECARD BOOTH

184

We see Vernon hiding in the darkened booth looking through his binoculars.

: CLOSEUP ROBIN - BINOCULAR VIEW

185

her face, then her bouncing boobs, then her bouncing buns and back to her face. We hold on her profile for a moment, then suddenly, she turns her head and looks directly at camera.

INT. BOOTH

166

Vernon realizes he's been caught. He shoves back from the opening and his chair goes over backwards.

187 INT. LIBRARY - JOHN

187

He's fooling with the lock on the music listening room door. He manages to jimmy it. He looks back at the other kids. They aren't interested in what he's up to.

188 INT. MUSIC LISTENING ROOM

188

It's a small, windowless room with a turntable, speakers, a panel of controls and switches and racks of records. John walks in, looks around and begins going through the records.

189 INT. LIBRARY

189

The other kids take a mild interest in what John's up to. A record hisses and pops then we hear German folk songs. John looks out of the music room.

JOHN

(mocking the
music)

Rock it! This stuff pumps!

CATHY

That is the worst thing I ever heard.

ANDY

What else is there?

JOHN

Not much.

John goes back to the racks. He starts thumbing through the records. The others filter in and start looking. John pulls out another choice selection and puts it on, ripping the old record off the turntable. It's opera. A prima donna is shrieking. John mocks her by singing in a ridiculous, high-pitched voice. Cathy joins, then Brian and Andy. Allison watches for a moment then throws her head back and sings in a thunderous baritone. The other kids are dumbstruck at the power of her voice and the weirdness of its deep tone. The record and Allison end big. There's a moment of silence as the stunned kids stare at Allison.

CONTINUED

189 CONTINUED

189

ALLISON

(as if
nothing's
happened)

What are you jag-off's looking at?

John raises an eyebrow to her weirdness and turns back to the turntable. He removes the opera record.

CATHY

I've got an idea!

190 INT. GYM

190

The ladies continue their exercises to the sappy, limp disco-flavored disco exercise music.

191 INT. STAIRCASE

191

Vernon is coming down a metal ladder that leads up to the scoreboard. The binoculars dangle from his neck. He hangs from the last rung of the ladder, about to drop down to the floor. A hand grabs his ankle. Vernon looks down in shock.

192 HIS POINT OF VIEW

192

Carl the janitor smiles up at Vernon.

CARL

Checkin' the poon?

193 INT. GYM

193

The music ends. Robin claps her hands.

ROBIN

All right! That was great! I'm going to leave for a bit. Mrs. Fletcher? Would you come up in front and lead the class. Just follow the music.

A dumpy, middle-aged housewife steps to the front. Robin glances up at the booth and exits.

194 INT. LIBRARY MUSIC LISTENING ROOM - JOHN

194

He yanks a tape off a reel-to-reel machine and switches on the turntable. He cleans the needle with his finger.

- 195 INT. GYM 195
The ladies cringe as they hear the horrible sound of John's finger scraping across the phono needle.
- 196 INT. LIBRARY 196
We don't see any of the kids. Kabalevsky's "Comedian's Galop" comes up. Andy, Brian, Cathy and Allison rise up into frame. They turn and dance out into the middle of the library. They crisscross the room in a wild, silly dance.
- 197 JOHN 197
He won't participate. He stands in the door of the music listening room watching. He smiles as he enjoys the show.
- 198 INT. GYM 198
The exercise class is trying to exercise to the same music.
- 199 INT. WEIGHT ROOM 199
Robin does a couple of stretching exercises and climbs into a Nautilus machine.
- 200 INT. HALLWAY OUTSIDE WEIGHT ROOM 200
Vernon peeks around the corner. A beat and Carl peeks around beneath Vernon.
- 201 INT. LIBRARY - LATER 201
Brian and Cathy are dancing to a waltz. Brian is looking at Cathy romantically. She doesn't notice. She's graceful and skilled. He's a clod.
- 202 INT. GYM 202
The ladies waltz around like Disney's hippo ballerinas.
- 203 INT. LIBRARY - LATER 203
Andy, Cathy and Brian dance to a Sousa march. Brian and Andy are the band, Cathy's the majorette.

- 204 INT. HALLWAY OUTSIDE THE WEIGHT ROOM 204
Vernon and Carl are peeking in the door of the weight room. We hear the Sousa march over.
- 205 INT. WEIGHT ROOM 205
Robin is working out on a leg machine. She grits her teeth and closes her eyes as she struggles through the strenuous and inadvertently erotic exercise. Her firm, muscular legs open and close to the music.
- 206 INT. WEIGHT ROOM DOOR 206
Vernon and Carl are mesmerized by the opening and closing of the beautiful legs.
- 207 INT. WEIGHT ROOM - ROBIN 207
She completes the exercise as the music ends. She lays still for a moment, her eyes closed, her legs wide open.
- 208 CLOSEUP - VERNON 208
He mops his brow with Carl's cleaning rag.
- 209 INT. LIBRARY 209
Cathy's standing in a shaft of sunlight, her head bowed, arms at her side. Saint-Saens "Baccanale" from Samson and Delilah begins. Cathy interprets the earthy, amorous music. Her body glistens with perspiration. She loses herself to the music and her dance and sets her inhibitions aside.
- 210 BRIAN 210
He studies Cathy's bod and adjusts his pants.
- 211 ALLISON 211
She watches curiously, enviously.
- 212 ANDY 212
He's impressed by her skill. He moves to the music.

- 213 JOHN 213
He leans against the door jamb and smiles. In a way he's proud of her. And interested.
- 214 CATHY 214
She finishes her dance with sensuous flourish. She looks up at the others with a smile. Then she realizes that her blouse is open, her skirt's hiked up on her thighs, her hair's blown and wet.
- 215 INT. GYMNASIUM 215
The ladies are panting and wheezing after the wild workout. Suddenly the rockabilly tune blasts over the PA. They are startled by it. They look at each other, shrug and pick up the pace of their exercising to keep up with the new music.
- 216 INT. LIBRARY 216
The library's rocking. John and Cathy are dancing like maniacs. Allison and Andy are dancing likewise. Brian is dancing with a globe on a stand. Nothing like this has ever happened in a school library.
- 217 INT. GYM 217
The ladies' gym class is going berserk. They're shaking their plump buns, jumping, leaping, slamming into each other, screaming and hooting.
- 218 INT. WEIGHT ROOM 218
Robin's on a chest machine. Her arms are outstretched, her triceps are bulging. It's a beautiful sight.
- 219 INT. WEIGHT ROOM - DOOR 219
Vernon and Carl peek into the door again. Their mouths are open in amazed delight.
- 220 INT. LIBRARY 220
The kids wind up their dance and fall to the floor.
- 221 INT. GYM 221
The music ends and the ladies collapse.

222 INT. WEIGHT ROOM

221

Robin slimps forward off the machine, breathless. She wipes her face with a towel, smiles and looks out the door.

ROBIN

Come on in, guys.

223 INT. WEIGHT ROOM DOORWAY

223

Vernon and Carl exchange terrified looks. Carl takes off down the hall.

DISSOLVE TO

224 INT. LIBRARY - LATER

224

The kids are sprawled on the floor in a loose circle. The curtains are drawn, it's comfortably dark. It's like camp and they're sitting around the fire telling stories. John is working on another joint.

ANDY

What would I do for a million bucks?

CATHY

Would you...

(thinks)

...drive to school naked?

ANDY

Would I have to get out of the car?

CATHY

Of course.

Andy thinks for a moment then shakes his head, no. Cathy looks at Brian.

CATHY

Would you?

BRIAN

I take the bus.

ALLISON

I would.

JOHN

Would you french your grandfather?

Cathy makes a horrible face at the suggestion. Allison answers straight.

CONTINUED

ALLISON
He's dead.

JOHN
(mischievously)
So?

CATHY
(revolted)
Shut up!

ALLISON
I'll do anything sexual. Free.

Cathy looks at Allison with surprise.

CATHY
Walk on. You would not.

ALLISON
I already have. I've done just
about everything there is. Except a
couple of things that are illegal.

Mouths hang open in disbelief.

ALLISON
I'm a nymphomaniac.

CATHY
(doesn't
believe her)
Keep walking.

BRIAN
Isn't a nymphomania a sexual myth?

ALLISON
It's a state of mind.

CATHY
Do your parents know?

ALLISON
The only person I told was my
psychiatrist.

ANDY
What did he do when you told him?

ALLISON
He nailed me.

Cathy screams.

225 INT. WEIGHT ROOM

225

Robin has Vernon in an exercise machine. He's reluctant to go along with it.

ROBIN

All you do is push out with your legs. Very simple. Okay? Ready?

Vernon nods.

ROBIN

Go!

Vernon pushes his legs and the weight out.

ROBIN

Good. Hold it for a second and then release.

Vernon's red-faced and in agony. He nods off the second and releases. The weight slams back, jamming his legs to his chest. There's a terrible crack! Robin gasps.

225 INT. LIBRARY

226

Allison continues unwinding her strange tale.

ALLISON

I don't think from a legal standpoint what he did can't be construed as rape since I paid him.

The others are in shock. Each thing she says is more bizarre than the next.

CATHY

He's an adult!

ALLISON

Yeah. He's married, too.

CATHY

I am freaking! A married doctor is raping your bod and you're not going totally schizzo? Do you have any idea how gross that is?

ALLISON

The first few times it was....

CATHY

You did it more than once?

CONTINUED

Sure.

Are you crazy?

Obviously she's crazy if she's doing it with her psychiatrist.
(to Allison)
No offense.

Allison shrugs, no offense.

Have you ever done it?

Cathy blanches at the question. John titters. Brian is dead serious. He's in heaven over the whole discussion.

I don't even have a psychiatrist?

Have you done it with a regular person?

Cathy blushes and tries to change the subject.

I'm not going to discuss my private life with strangers.

It's kind of a double-edged sword, isn't it?

A what?

If you say you haven't, you're a prude. If you say you have, you're a slut. It's a trap. You want to but you can't. But then when you do you wish you didn't. Right?

CONTINUED

CATHY

Wringo.

ALLISON

Or are you a tease?

ANDY

She's a tease.

CATHY

I'm sure. Why don't you forget it?

ANDY

You're a tease and you know it. All girls are teases.

BRIAN

Amen! That is the God's truth, boy,
I....

JOHN

She's only a tease if what she does
gets you guys hot.

CATHY

I don't do anything.

ALLISON

That's why you're a tease.

Brian scoots over closer to Cathy. He's obviously enjoying the topic immensely. Cathy curls her lip and moves away from him.

CATHY

Why am I, all of a sudden, the
object of this scrutiny?

JOHN

You should have answered the question
honestly in the first place.

CATHY

I don't have to answer any questions.

JOHN

True.

CONTINUED

CATHY
Then adios yourself.

JOHN
I'm not doing anything.

CATHY
Tell them to leave me alone.

JOHN
(to the others,
unconvincing)
Leave her alone.

Cathy turns angrily to Allison.

CATHY
Let me ask you some questions.

ALLISON
I told you everything.

CATHY
Doesn't it bother you to just put
out without being in love? Don't
you want respect?

ALLISON
I don't do it to get respect.
That's the difference between you
and me.

JOHN
That's why you're a tease.

CATHY
I'm not a tease!

JOHN
Sure you are. Sex is your weapon.
You said it yourself. You use it to
get respect.

CATHY
She twisted my words around. I
never said that.

JOHN
What do you use it for then?

CATHY
I don't use it, period. End of the
show.

JOHN
Are you medically frigid?

CONTINUED

226 CONTINUED - 4

226

CATHY

I didn't mean it that way. You guys are putting words in my mouth.

JOHN

If you'd just answer the question....

CATHY

(explodes)

No! I never did it!

There's silence. Cathy turns away from the group, hurt and angry.

ALLISON

I never did it either. I'm not a nympho. I'm a compulsive liar.

CATHY

You're such a hick! You did that on purpose to piss me off!

ALLISON

I would do it, though. It wouldn't bother me.

Andy is watching with special fascination.

ALLISON

If you love somebody it's okay.

Cathy abruptly changes the subject.

CATHY

(to Allison)

You never say anything and then all of a sudden you open your mouth and unload these incredible lies all over me.

Allison looks at her thoughtfully as though she understands how weird it is.

ANDY

(to Cathy)

You're just pissed off because she got you to admit something you didn't want to admit.

CATHY

Okay. But that doesn't make it any less bizarre.

ANDY

What's bizarre? We're all pretty bizarre. We're just better at hiding it.

CATHY

How are you bizarre?

ANDY

I can't think for myself.

It embarrasses Andy to make the admission.

ANDY

I do anything anybody tells me.

JOHN

Well, I don't do anything anybody tells me, so we're sort of in the same boat.

BRIAN

I do the same thing.

ANDY

Do you hate what you're doing?

BRIAN

No. But I hate myself.

CATHY

What?

BRIAN

I like everybody, but I hate myself.

CATHY

(skeptical)

Why do you hate yourself?

BRIAN

I'm flunking shop.

John roars with laughter.

BRIAN

I made a lamp, but it doesn't work. I thought shop would be easy. All the stupid people take it. I thought it'd be a simple way to maintain my grade point average.

JOHN

(angry and hurt)

I take shop.

BRIAN

Sorry. Do you understand it?

CONTINUED

226 CONTINUED - 6 .

226

JOHN

Yeah. I can make a lamp in my sleep. And it'll work. I can't believe you can't make a lamp.

BRIAN

Yeah? What do you know about trig?

JOHN

I could care less about trig.

BRIAN

Without trig, there'd be no engineering.

JOHN

Without lamps there'd be no light.

CATHY

Okay. So neither one of you is any better.

JOHN

What can you do?

CATHY

Nothing.

Allison joins in the conversation.

ALLISON

I can write with my toes.

All heads turn to her with surprise. Allison peels off her tennis shoe and her sock. She walks over to the table and climbs up on it. She sticks a pen between her toes, leans back on her palms and starts writing with her foot.

227 CLOSEUP - PAPER

227

Beautiful, classic handwriting. A quote:

"Young blood must have its course
and every dog his day."

228 THE OTHER KIDS

228

They are gathered around the table watching her strange talent with fascination. Allison finishes and Andy takes the paper.

ANDY

That's great. What is it?

ALLISON

It's a quote I read.

CONTINUED

ANDY

Springsteen?

ALLISON

Kipling. I can also dial a phone,
eat....

CATHY

With your feet?

ALLISON

...play Atari....

JOHN

I want to see what Cathy can do.

CATHY

I can't do anything. I'm not
interested in everybody picking on
me again.

JOHN

Who's picking on you?

ERIAN

I can play 'LA Woman' on the phone.
The first seven notes are the phone
number of a dentist's office downtown.

Cathy's watching John, thinking, deciding.

CATHY

There's one thing I can do. But
it's too embarrassing.

JOHN

What isn't?

Cathy looks at John again.

CATHY

Okay. But you have to swear to God
you won't laugh.

John raises his hand.

JOHN

I swear to God.

Cathy looks to the others. They raise their hands.

CATHY

(blushing)

I can't believe I'm doing this.

She rolls her eyes and unbuttons the second and third
buttons on her blouse and exposes cleavage and a little bit
of lacy bra.

- 229 CLOSEUP - BRIAN 229
He's dead serious about this. He licks his lips in anticipation.
- BRIAN
(to himself)
This is gonna be outstanding....
- 230 CLOSEUP - JOHN 230
He's almost as interested as Brian.
- 231 CLOSEUP - ANDY 231
He isn't watching Cathy. He's watching Allison. Sizing her up.
- 232 CLOSEUP - ALLISON 232
She doesn't know Andy's watching her.
- 233 CLOSEUP - CATHY'S CHEST 233
It's open to view. She places an open lipstick tube between her breasts.
- 234 WIDE - CATHY 234
She bends over her chest and by manipulating her breasts with pressure from her arms, she applies the lipstick.
- 235 THE OTHER KIDS 235
They watch with fascination.
- 236 CLOSEUP - CATHY 236
She lifts her head proudly. Lipstick's laid on heavy all over her lips. She's finally let down her front and is acting like one of them.
- 237 THE KIDS 237
They applaud.
- 238 CATHY 238
She wipes her mouth and smiles. She sits down with the others.

CONTINUED

238 CONTINUED

238

ANDY

That was great. How'd you learn to do that?

CATHY

At a slumber party in eighth grade.

JOHN

That was the most disgusting thing I ever saw a female do.

He plays to Cathy like he's grossed out.

JOHN

My image of you is totally wiped out now. From now on when I see you, all I'll be able to think of is Bozo.

Cathy's crushed.

ALLISON

(to John)

You're a shit! You swore to God....

JOHN

That I wouldn't laugh. I didn't swear that I wouldn't be revolted and disappointed.

CATHY

You're a total faggot for doing that to me! Geek!

ALLISON

Really!

John laughs at Cathy's consternation.

JOHN

Don't worry about it. I'm sorry, I won't dump on you again.

He fires up another joint and takes a hit.

JOHN

What do you care what I think? You don't like me anyway.

He passes the joint to Brian. He's a pro now. He takes a long hit and talks while holding the dope. He passes the joint to Andy.

CONTINUED

238 CONTINUED - 2

236

BRIAN

Let me ask you something.
(exhales)
What happens on Monday?

No one knows what he's talking about.

BRIAN

I'm assuming we're friends. Right?
We're doing things together, we're
talking about stuff, we've broken
the law together. It seems like we
can call ourselves friends.

The kids look at each other. They haven't confronted this
issue yet.

BRIAN

I think of you guys as my friends
anyway. Am I wrong?

ANDY

(troubled)

No.

BRIAN

So, on Monday, what happens?

CATHY

Are we still friends, you mean? If
we're friends now, that is.

Everyone has an interest in the answer but no one wants to
commit to an answer one way or the other.

JOHN

See what I get for getting a dork
high? The guy gets philosophical.

John tries to bury the question. He's as upset by it as
everyone else.

CATHY

Truth?

Brian nods.

CATHY

No.

ALLISON

With all of us or just John?

CONTINUED

CATHY

With neither of you and neither of you with me either.

ANDY

(disgusted with her attitude)

That's real nice.

CATHY

Be honest, Andy. On Monday, if Brian came up to you in S.A. hall, what would you do? You're there with all the sports.

Andy looks at Brian nervously. He's on the spot.

CATHY

I know exactly what you'd do. You'd say 'hi' to him and when he left, you'd cut him up so that your friends wouldn't think you really liked him.

ANDY

(unconvincing)

No way.

ALLISON

(to Cathy)

Okay. What if I walked up to you?

CATHY

Same thing.

JOHN

You're such a bitch!

CATHY

Because I'm telling the truth? That makes me a bitch?

JOHN

No! Because you know how shitty that it is to do to someone. You admit it and you aren't strong enough to tell your friends to fuck off and let you be friends with who you want!

CATHY

And what about you? Why don't you take Allison to one of your freak parties?

John shoots a look at Allison. Cathy's got him.

CONTINUED

CATHY

Take Brian out to the parking lot at lunch and get high. Or Andy for that matter or me. What would your friends say if they saw you and me walking down the hall together? They'd laugh their asses off and you'd cut me up. You'd probably say I'm doing it with you so they'd forgive you being with me? I am correct?

Brian stands up and walks to the window.

BRIAN

(hurt)

Okay. I assume Allison and I are better people than you guys.

(to Allison)

Would you do that?

ALLISON

I don't really have any friends.

BRIAN

If you did?

ALLISON

I don't know. Maybe. No, I doubt if the kind of friends I'd have would mind.

BRIAN

I wouldn't. I won't.

CATHY

Your friends wouldn't mind because they look up to us.

BRIAN

You're so conceited, I want to puke!

CATHY

I'm not saying that to be conceited! I don't like it. I hate having to go along with everything my friends say.

BRIAN

Then why do you do it?

CATHY

You don't understand the pressure people can put on you, Brian.

Brian's nostrils flare with anger.

CONTINUED

BRIAN

I don't know what? I don't know about pressure? Hey, fuck you! You know why I'm in here?

CATHY

Don't get freaked over it....

BRIAN

I'm in here because Mr. Ryan found a gun in my locker.

Everybody looks at Brian with alarm.

ANDY

What'd you have a gun for?

BRIAN

Do you know what my grade point average is? It's a 4.0. That's perfect.

ANDY

What's the gun for?

BRIAN

Six trimesters of As. Even in gym and arts. That's perfection. I'm going for twelve trimesters of A's and a straight 4.0. Number one in the class.

JOHN

That's bullshit. Why do you want to be number one?

BRIAN

Because I want to! I don't have to explain anything to you! If I want to be perfect that's my business!

ANDY

Okay, be perfect. What's the gun for?

BRIAN

But I'm not perfect, okay? I can't hack shop.

The kids smile at the absurdity of flunking shop class.

BRIAN

My lamp doesn't work. If I ace the rest of the trimester, I'm still only a B and everything's ruined.

CONTINUED

Andy's mouth drops open as he thinks he's figured out what the gun was for.

ANDY

You were going to waste your teacher! Jesus!

BRIAN

(shakes
his head)

You asshole! I wasn't going to waste anybody! Just me.

The laughter stops abruptly.

CATHY

What?!

BRIAN

I was considering my options.

CATHY

That's not an option!

BRIAN

I didn't do it!

ALLISON

.357 Magnum?

BRIAN

It was a flare gun.

ANDY

You were going to waste yourself with a flare?!

Brian's confused. He doesn't know what he was or was not going to do.

BRIAN

I don't know. Look, I'm not very good at things like that. I was pissed that I fucked up shop.

JOHN

How'd you get caught?

BRIAN

It went off in my locker.

John stifles a laugh.

BRIAN

It burned up everything in my locker.

CONTINUED

238 CONTINUED - 7

238

John starts to laugh. He's joined by Andy, then Cathy and finally Allison. Brian cracks a smile.

BRIAN

It's not funny.

He starts to laugh.

BRIAN

My lamp was destroyed!

Cathy holds up her hand for attention.

CATHY

This is better.

She composes herself.

CATHY

I got in here because I ditched class to go shopping.

The laughter winds down.

JOHN

What's so funny about that?

CATHY

I took a driver's ed car.

ANDY

It's not all that funny.

CATHY

Yeah, but it's how I got caught.

JOHN

Who caught you?

CATHY

The cops.

BRIAN

Were they looking for a stolen car?

Cathy can't control herself.

CATHY

Me and Kim Lamm finished our shopping; I got a couple pairs of pants and a pair of shoes and she got some records and we were leaving and we had that special car that's got two sets of controls?

CONTINUED

238 CONTINUED - 8

236

CATHY (Cont'd)

...And I pulled out of the parking space and we saw a cop coming down the lane and we both freaked and Kim started driving too and I turned the wheel one way and she turned it the other and we hit the cop car head on.

The kids burst out laughing.

JOHN

What happened to Kim?

CATHY

She has mono. I picked her up at home. She's out for the whole semester anyway.

The kids continue laughing. Allison speaks up.

ALLISON

I can beat that.

The kids look at her.

ALLISON

You know what I did to get in here?

BRIAN

This should be classic!

The kids are anticipating a good laugh.

ALLISON

Nothing.

(pause)

I didn't have anything better to do today.

There's no laughter. Just incredulous stares and silence.

239 INT. TEACHERS' LOUNGE

239

Robin helps Vernon into the nurse's office and sits him down on the couch.

VERNON

(trying to
be tough)

I really don't need to lie down.

CONTINUED

239 CONTINUED

239

ROBIN

You need some heat on that back.
You relax, I'll go check on the
prisoners.

VERNON

I'm serious. I'm fine.

ROBIN

(warmly)

Don't give me a hard time, Harvey.

She starts for the door. Vernon keeps up his act.

VERNON

You're being ridiculous.

She exits. He waits a beat, then collapses on the couch in
agony.

240 INT. LIBRARY

240

The kids are still thinking about what Allison said.

CATHY

Watching TV's better than this.

The library door opens and Robin looks in.

ROBIN

Hi.

The kids scramble to their feet. John panics and kicks his
bag of dope under a shelf.

ROBIN

(laughs at
their panic)

Take it easy.

She walks over them and sits on the edge of a library table.

ROBIN

So, what's going on?

JOHN

Where's Vernon?

ROBIN

(corrects him)

Dean Vernon? He's busy. He asked
me to look in on you.

CONTINUED

240 CONTINUED

240

ROBIN (Cont'd)
(makes a joke
to break the ice)
So, come here often?

BRIAN
(innocently)
John does.

ROBIN
(kiddingly)
Troublemaker, eh?

JOHN
(arrogant)
No, I just get caught.

ROBIN
(to everybody)
What have you been doing all day?

There's a pause as the kids contemplate whether or not to incriminate themselves.

CATHY
Just talking.

ROBIN
I thought you weren't supposed to talk.

JOHN
Then why'd you ask what we've been doing? We're not supposed to be talking, right?

ROBIN
Just curious.

There's an uncomfortable pause as Robin discovers how difficult it is to converse with them.

ROBIN
I wasn't born a teacher, you know.
I was once a normal person.

John makes circles in the air with his finger; big deal.

ROBIN
But I guess I'm still the enemy, huh?

JOHN
If you say so.

CONTINUED

240 CONTINUED - 2

240

ROBIN

I'd like to try and change your mind. If that's okay. Do you mind?

Everybody but John agrees.

ROBIN

I don't have any idea why you're in here. It's none of my business but I assume it was something serious. You wanna talk about it?

No response. She may as well be hollering down a sewer pipe. Nonetheless, she continues.

ROBIN

I think a lot of times teachers dish out punishment as though it's going to cure a problem. However, people don't obey rules out of fear of punishment but out of a sense of responsibility to themselves and to society.

John groans loudly to let her know he's bored.

ROBIN

Am I boring you?

JOHN

Really! I don't think you have the right to come in here and lecture us.

ROBIN

It's not a lecture. I'm just trying to open up a little dialogue with you.

JOHN

Did we ask for a little dialogue?

ROBIN

Did anyone ever offer it?

John hasn't an answer for that.

ROBIN

I just got through being your age and before I get to be Vernon's age, and forget what it was like to be your age, I'd like to share a couple thoughts with you. Okay? Is that too much of an imposition?

CONTINUED

240 CONTINUED - 3

240

John turns away and shakes his head in disgust. Robin carries on despite him.

ROBIN

This is a very small part of your total life's history. You can't possibly see that while you're going through it. But it's only four years. When you graduate from here, you've got another sixty years left of living to do. The screw-ups you make today are paid for tomorrow. As you get older...you'll look back on these years as the best of your life. I swear to God. As shitty, pardon me, as you might think things are now, in ten years all you'll remember is how great it was.

JOHN

It sucks.

ROBIN

Thank you.

JOHN

You're welcome.

There's a sharp rap on the library door. All heads snap around.

241 INT. LIBRARY DOORS - VERNON

241

He's standing in the doorway with a sour look on his face. He's overheard the last of the conversation.

VERNON

Ms. Robertson?

242 ROBIN

242

She's scared as the kids. She stands up.

ROBIN

(nervously)

We were just talking.

VERNON

This is a detention hall. Not a talk show.

CONTINUED

242 CONTINUED

242

VERNON (Cont'd)

(to John)

Bender? What are you doing in here?

Robin looks at John. He's caught. She quickly bails him out.

ROBIN

I invited him in.

John looks at her with surprise. It's the first time a teacher's ever offered any kindness. He's aware of how undeserving he is.

VERNON

That was not within your rights.

Vernon looks at his watch.

VERNON

You've got less than an hour to write your papers.

Vernon points to John and jerks his thumb over his shoulder. John stands up and heads for the door. He's passive and gentle, a sharp contrast to his tough guy facade. Vernon holds the door for Robin. John looks at her. He smiles his gratitude. She winks.

243 INT. HALLWAY

243

John shuffles back to the closet in Vernon's office. Vernon holds Robin in the hall. She's nervous and scared of him.

VERNON

That was uncalled for.

ROBIN

I think it was helpful.

VERNON

You do, huh? You've been teaching, what? Three weeks? I've been here twenty-two years. Let me be the judge.

ROBIN

I'm sorry. Take care of your back.

VERNON

The back's just fine, thank you.

Robin offers a sheepish smile and heads down the hall. Vernon watches her go. He's sorry he has to be such a hard-ass. He limps back into his office.

244 INT. LIBRARY - CLOSEUP - WALL CLOCK

244

It reads 3:35. Pull back from the clock to Brian. He's sitting alone at the big table thinking about his paper. Cathy's sitting with her fist on her chin.

CATHY

Brian? You writing your paper?

Brian turns around and looks at her.

BRIAN

Yeah, why?

CATHY

I was thinking. It's kind of a waste for us all to write papers.

BRIAN

That's the assignment.

CATHY

Yeah, but I think we'd all give the same answer. Since you're writing anyway, you wanna put my name on it?

BRIAN

Is this a trick?

CATHY

No. I think you'd do a better job.

BRIAN

You just don't want to write a paper.

CATHY

I think you oughta write it for everybody. Put all of our names on it.

ANDY

Right.

ALLISON

One paper.

BRIAN

Seriously?

CONTINUED

244 CONTINUED

244

CATHY

You're the smartest, right? You do it. I trust you.

Brian turns all the way around in his chair and looks at Cathy.

CATHY

Don't let anybody kid you, Brian. You're an ace.

Brian turns back to the table with the biggest smile he's ever put on his face. He uncaps his pen and looks down at the sheet of paper. Cathy turns to Allison.

CATHY

(to Allison)

Come on.

She slides off the window ledge. Allison looks at her, puzzled.

CATHY

Come on.

Cathy unhooks her purse from the back of her chair.

ALLISON

Where?

CATHY

The john.

ALLISON

(bewildered)

But I already ate.

CATHY

Move it.

Allison stands up and walks out with Cathy. John walks to the window and sits down on the ledge. Andy saunters over to Brian.

ANDY

Weird day, huh?

BRIAN

Really.

CONTINUED

244 CONTINUED - 2

244

There's a pause. It's an uncomfortable conversation.

ANDY

Do you think Allison's...interesting?

BRIAN

I don't know. I don't think she's as screwed up as she wants us to think.

ANDY

Yeah. I think she's in a study hall with me. I never paid much attention to her.

BRIAN

She's sort of invisible.

ANDY

Right. Do you think what she was saying about sex...?

BRIAN

That was bullshit.

ANDY

You think so?

BRIAN

Yeah.

There's another considered pause.

ANDY

How bad do you think Allison looks?

245 INT. GIRL'S BATHROOM

245

Cathy and Allison are at the mirror in the bathroom. We see Allison from the back. Cathy's sitting on the edge of the sink, facing Allison. She's fooling around with Allison's face and hair. We don't see what she's doing nor does Allison.

CATHY

I can't believe you don't do anything about your looks.

ALLISON

I don't have to. I'm naturally ugly.

CONTINUED

245 CONTINUED

245

CATHY

You got great cheekbones. I'll bet you don't even know what color your eyes are.

ALLISON

Dogshit green.

CATHY

Hazel.

ALLISON

That's my grandmother's name.

CATHY

Hold still.

Allison freezes. Cathy applies lipstick.

CATHY

I'm real good at this.

She finishes and leans back.

CATHY

Outstanding! You look female.

She turns her around to face the mirror and camera. She has transformed Allison into a beauty. Allison is stunned. It's like she doesn't believe the mirror.

ALLISON

(overwhelmed)

Jesus fucking Christ....

246 INT. LIBRARY

246

Brian's writing. The ideas are coming fast and furious. Andy's sitting in the window alone. He's staring out at the descending sun.

ANDY

Brian? Do you think she's dangerous?

247 INT. HALLWAY OUTSIDE LIBRARY

247

Outside the library doors, Cathy gives the rebuilt Allison some last minute coaching.

CATHY

You look awesome so don't blow it by saying things like dickhead and what's that other word you use?

CONTINUED

247 CONTINUED 247

ALLISON
Dork lips.

CATHY
Right. And remember, you're the special one. You don't have to kiss anybody's ass.

ALLISON
What if he laughs?

CATHY
(mean, crude)
Knee him in the nuts.

248 INT. LIBRARY - BRIAN 248
He looks up from his writing. He smiles at Cathy and Allison.

249 ALLISON 249
She smiles at Brian.

250 BRIAN 250
He does a take as he suddenly realizes it's Allison.

251 ANDY 251
He's still sitting in the window. Allison slowly approaches him. Andy turns from the window to see Allison. His mouth drops open.

252 ALLISON 252
She's beautiful and shy and glowing with pride and excitement. She smiles bashfully.

253 INT. STORAGE CLOSET - OVERHEAD - JOHN 253
He's laying on a table with his hands behind his head and his eyes closed.

254 CLOSEUP - JOHN 254
He opens his eyes and looks sadly at the ceiling. His eyes shift down, hold, then look back up in surprise. He squints up at the ceiling.

255 HIS POINT OF VIEW 255
Cathy's in the-open ceiling tile, looking down at him.

256 INT. LIBRARY - WINDOW 256
Allison and Andy are sitting facing each other.

ANDY
What happened to you?

Allison shrugs sheepishly.

ALLISON
Good or bad?

ANDY
(big smile)
Good.

Allison matches his smile.

ALLISON
That's really nice of you to say,
dork lips.

257 INT. STORAGE CLOSET - CATHY AND JOHN 257
They're sitting on the floor between two storage shelf
units, facing each other. They don't say anything. They
just stare at each other.

258 INT. LIBRARY - BRIAN 258
He's looking up at the ceiling with his hands around the
back of his head.

BRIAN
Should I just level with Vernon?
Should I just be totally honest?

There's no response.

BRIAN
Fuck it! I'm gonna say what I
want. If he nails my ass to the
wall, so what? It's just my ass.

He starts to write. A couple words and he looks up.

BRIAN
(apprehensive)
What if he calls my mother?

CONTINUED

258 CONTINUED

258

A satisfied, to-hell-with-everything grin spreads across his face.

BRIAN

I'll punch her lights out! I'll trash the bitch.

He goes back to the paper. He looks up again.

BRIAN

It'll be self-defense!

259 ALLISON AND ANDY

259

They continue their conversation.

ANDY

So, you think you're still gonna take off?

Allison shrugs.

ANDY

If you do can I go along?

The corners of Allison's mouth curl up.

ANDY

I don't think anybody cares about me either. It seems like it but what it really is is people caring about themselves through me.

ALLISON

I'd rather be used than left alone.

ANDY

Maybe neither one of us has to be alone.

260 INT. STORAGE CLOSET - CATHY AND JOHN

260

They're in the dark, talking.

CATHY

You're even more stuck-up than me.

JOHN

Me?

CONTINUED

250 CONTINUED

260

CATHY

Uh, huh. You're a reverse snob.
Uncool is cool.

JOHN

(smiles)

Then we're both stuck-up, right?

CATHY

Right.

They both smile tentatively, nervously. There's an uncomfortable pause. Cathy's smile dissipates.

CATHY

Do you hate me?

John shakes his head no. He's serious.

JOHN

Do you hate me?

CATHY

I like you. Everybody's wrong about you. You're not a gearhead at all. It's real hard to get to know you but it's worth it.

JOHN

You think you know me?

CATHY

A little bit. Do you think you know me?

John nods slowly, yes.

JOHN

I'm starting to.

CATHY

Don't be a jerk. Finish.

They look at each other carefully. They start to move toward each other.

251 ANDY AND ALLISON

261

Andy's feeling Allison's muscle. She's flexing. He puts her arm down and starts to move toward her. She's a little frightened but starts to move toward him.

262 JOHN AND CATHY 262
They move closer. Their looks intensify.

263 ANDY AND ALLISON 263
Andy keeps moving in to kiss Allison. She twitches as if she thinks it's going to hurt.

264 JOHN AND CATHY 264
Their breath mingles. She closes her eyes.

265 BRIAN 265
As he finishes the last few words of the paper, his lips purse.

266 ANDY AND ALLISON 266
She winces. Andy kisses her. She caves in and submits.

267 CATHY AND JOHN 267
Their lips meet.

268 BRIAN 268
He brings the paper up to his lips and kisses it. He slams down his pen and stands up.

BRIAN
(sings)
'His truth goes marching on!'
(picks up
the paper)
Bury this up your butt, Big V!

He looks up at the clock.

269 CLOSEUP - CLOCK 269
The second hand sweeps past twelve and it's 5:00. We move down from the clock to:

70 INT. VERNON'S OFFICE 270
He pushes back from his desk and stands up. He walks to the storage closet and opens the door.

- 271 INT. STORAGE CLOSET 27
Cathy and John are sitting on the table. It's as if they are waiting for him.
- 272 VERNON 27
He's puzzled as to how Cathy got into the closet. But he doesn't say anything. It's late. He wants to go home.
- VERNON
Let's go.
- 273 INT. LIBRARY 273
Andy and Allison walk up to the table and sit down. Cathy and John walk in followed by Vernon. Cathy and John sit down with Andy, Allison and Brian. Vernon stares at them from across the table.
- VERNON
Papers?
- Brian slides the group paper across the desk. Vernon sets his briefcase down on the floor. He picks up the sheet of paper and looks at it.
- 274 CLOSEUP - PAPER 274
At the top the signatures of the Breakfast Club -- JOHN BENDER, BRIAN JOHNSON, CATHY DOUGLAS, ANDY CLARKE, ALLISON REYNOLDS.
- 275 INT. LIBRARY - TABLE 275
O.C. the four o'clock bell rings. The kids stand up and walk around the table to the door, leaving Vernon reading the paper.
- 276 CLOSEUP - VERNON 275
He's puzzled by the paper. It's not at all what he expected. We hear, one by one, the kid's voices fade up beginning with Brian.
- BRIAN (V.O.)
Dear Mr. Vernon...We accept the fact
that we had to sacrifice a whole
Saturday in detention for whatever it

CONTINUED

BRIAN (V.O.) (Cont'd)

was we did wrong. But we think you're crazy to ask us to write an essay telling you who we think we are. What do you care? You see as you want to see us. John's crazy and bad, Cathy's beautiful and spoiled, Andy's strong and mature, Allison's looney tunes and Brian's brilliant. That's pretty much how we see ourselves. What we found out, sir, was that we're all crazy and bad and beautiful and spoiled and strong and mature and looney tunes and brilliant. Take it or leave it...Sincerely yours, the Breakfast Club.

Vernon looks up a little miffed that his orders were defied but enlightened about who they are.

277 INT. LIBRARY

277

Vernon turns around and looks at the door. He cracks a smile. He bends over slowly and picks up his briefcase. He sets it on the table, pops the latches and opens it. He puts the sheet of paper in the case and closes it. He walks to the door and turns out the lights.

278 INT. HALLWAY

278

The kids walk down the hall toward the doors. Away from camera. They're five across.

279 INT. HALLWAY - LIBRARY DOORS

279

Vernon comes out the door. He watches the kids leaving.

ROBIN (O.C.)

Harvey?

Vernon is surprised by the voice. He turns around to see Marsha at the side door down the hall. She's in street clothes with a coat and a gym bag.

ROBIN

Will you be here next Saturday?

VERNON

I imagine.

CONTINUED

279 CONTINUED 279

ROBIN

I'll see you then.

She smiles and waves. She exits. Vernon grins. He feels better than he has in years.

280 EXT. SCHOOL - LATE AFTERNOON 280

The shadows are long and there's a chill in the air. The parents' cars are waiting in the street. The kids come outside and down the stairs to the sidewalk. John lingers behind. Brian marches ahead to the Escort. Andy and Allison walk slowly down the sidewalk to the parkway.

281 INT. ESCORT 281

Brian gets in. His mother stares at him with the same scowl she dropped him off with. He smiles at her and then looks back out the window at the others.

282 EXT. ESCORT 282

It pulls away and Brian's in the window waving.

83 ANDY AND ALLISON 283

They separate to head to their cars. Andy walks backwards. Allison opens the back door of her parents' station wagon. She looks at Andy for a moment, smiles and gets in.

284 ANDY 284

He gives her the thumb and gets into his father's heap.

285 CATHY AND JOHN 285

She walks ahead to the black Mercedes. She turns back to John.

CATHY

Want a ride?

John shakes his head, no. He gives her a salute and turns and heads across the lawn.

286 CATHY 286

She smiles as she watches him go. Track comes up.

287

EXT. FOOTBALL FIELD

287

The same cheerleaders we saw in the morning are working on their routine. A reprise of the opening. Singing, clapping and working out to the theme. The angle is reversed and they're against the setting sun. John cuts across the field.

Fade down and roll end credits.

THE END