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SOME KIND OF WONDERFUL
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"SOME KIND OF WONDERFUL"

=====

1 BLACK SCREEN

MUSIC. STRINGS. Deep and dark. Distant voices.

2 EXT. TRAIN YARD

A young man is walking along the tracks. A slow, aimless walk. Lost and lonely. A setting sun at his back. He's handsome in a rugged, dangerous way. Denim and leather. A great sadness and confusion on his face. His name is KEITH NELSON.

DRUMS OBLITERATE THE STRINGS, and we RETURN TO BLACK and TITLES BEGIN.

FADE IN:

3 INT. BEDROOM - GIRL

She's playing drums to the TRACK. Hard, serious. With great purpose and need. She's boyish and tough. Her prettiness is intentionally buried beneath acres of attitude. This is WATTS. DRUMMER GIRL.

FADE TO BLACK.

4 TITLES CONTINUE

FADE IN:

5 INT. BEDROOM - CLOSE - BOY AND GIRL

Beautiful girl, handsome boy. Perfection meets perfection. Making-out against the yellow slatted light of a darkened bedroom. She's AMANDA JONES. He's HARDY JENNS.

FADE TO BLACK.

6 TITLES CONTINUE TO END

7 EXT. TRACKS - TRAIN

A freight train is thundering down the tracks. A HORN BLASTS. The speeding bulk dominates the FRAME. The SOUND of DIESEL ENGINES and CHATTERING TRACK obliterates the MUSIC.

8 EXT. TRACKS

The boy we saw before, Keith Nelson, continues down the track. He looks up.

(CONTINUED)

8 CONTINUED:

HIS POV

The train is bearing down on him.

9 EXT. TRACKS - ANOTHER ANGLE

BEHIND Keith TO SEE that he's walking into the approaching train. The HORN BLASTS AGAIN.

CLOSEUP - KEITH

Watching the train. No reaction. A collision with the train will only give him what he wants. Change.

HIS POV

The train shudders and rocks on the track. The HORN BLASTS AND HOLDS.

CLOSEUP - KEITH

Still no change in expression.

10 EXT. TRACKS - KEITH AND THE TRAIN

FROM BEHIND Keith. The train FILLS THE FRAME. It's nearly on him. He steps out off the tracks at the last moment.

11 EXT. TRACKS - SIDING

Keith heads down the embankment as the train hurtles past. No change in expression.

12 EXT. LOWER MIDDLE CLASS NEIGHBORHOOD - LATE AFTERNOON

The homes of working people. Squat bungalows, clean but modest. A black Corvette is parked in the driveway of one of the houses. It stands out among the more utilitarian vehicles on the street. An incongruent luxury. A front door opens, and the boy and the girl we saw making-out in the TITLE SEQUENCE step out of the house. Her blouse is untucked, her hair's mussed, stocking feet. She's flushed and floating. He's in a hurry. Done with her, on to other things. She holds him back and kisses him. There's no tenderness on his part. It's one-sided.

13 EXT. NEIGHBORHOOD - ACROSS THE STREET

Keith is across the street, leaning on a lamp post. His gritty hands wrapped around the pole. Washed but never clean. A hint of anger, a touch of resentment. Hardy doesn't belong in the neighborhood. Certainly doesn't deserve the girl.

(CONTINUED)

HIS POV

Hardy gets in his car, fires the engine and backs out of the driveway. Amanda waves goodbye from the porch. Hardy drops the Corvette in gear and squeals away. An irresistible show of disrespect for the neighborhood.

CLOSEUP - KEITH

There's something tragic about his look. Hardy has everything money can buy and is now stealing the things it can't.

HIS POV

Amanda goes back in the house.

CLOSEUP - KEITH

His observation was careful and considered. He looks at his greasy hands. Too dirty to touch her. He pushes off the pole.

14 EXT. ANOTHER BLOCK IN THE NEIGHBORHOOD

A tired two story in a modest neighborhood. Clean but simple. Maybe a little nicer than Amanda's neighborhood. But not much. Keith cuts across the freshly mown lawn, up the driveway and around the back of the house.

15 INT. KITCHEN

Keith's mother, CAROL, is at a small built-in desk beneath a wall phone balancing her checkbook. She's wearing nurse's whites. She works. Dinner is on the fire. A ten-year-old girl, CINDY, is sitting at the kitchen table. She's cataloguing her Garbage Pail kids in a photo album. Keith comes in the back door. Cindy strikes.

CINDY

It's Semi-Conscious Keith.

Keith ignores her and continues through the kitchen. Carol addresses him without looking up.

CAROL

Hi, honey. How was work?

He exits into the dining room.

CAROL

You still haven't told me when you're going to cut your hair.

(CONTINUED)

CINDY

Mom? You're flapping your lips
in vain. Keith vacated.

Carol addresses Cindy without looking up.

CAROL

Speak English, please.

16 INT. FOYER

Keith crosses out of the dining into the foyer. His father
calls to him from the living room.

CLIFF (V.O.)

Keith? Is that you?

Keith stops at the bottom of the stairs. He sighs. Caught.
He swings around and steps into the living room.

17 INT. LIVING ROOM

Keith's father, CLIFF, is sitting on the couch. Spread out
before him are university brochures.

CLOSEUP - KEITH

He looks at Cliff and the brochures. He's suspicious.

CLOSEUP - CLIFF

He speaks without looking at Keith.

CLIFF

I've been checking out colleges...

He looks up at Keith.

CLOSEUP - KEITH

Plays it flat.

KEITH

Aren't you a little too old for
college?

A thin smile breaks through.

CLOSEUP - CLIFF

An incredulous stare. Incredulous that Keith can be so
cavalier about a subject that Cliff considers vital, press-
ing and overwhelmingly serious. There's no humor to his
retort.

(CONTINUED)

CLIFF

If I'd gone to college, I wouldn't
be selling tires six days a week.

CLOSEUP - KEITH

He doesn't like hearing Cliff run himself down.

CLOSEUP - CLIFF

A word of warning.

CLIFF

If you don't get with the program,
you'll be selling tires, too.

(pause; lightens-
up)

You want to take a minute and look
at these brochures? A whole bunch
of new ones came in the mail today.

(sorts through
stack, finds one,
holds it up)

Take a look. Some of these are
real nice. Look at this, coed
physical education.

CLOSEUP - KEITH

The last thing he wants to do.

KEITH

Can I do it later?

CLOSEUP - CLIFF

He's been put off before.

CLIFF

I'm not trying to break your
back, I just want you to get
off the dime and think about
your future.

CLOSEUP - KEITH

He nods. He's heard it before.

CLOSEUP - CLIFF

One last thought. What's really at the heart of the college
issue.

(CONTINUED)

CLIFF

You got a shot to be the first
guy in this family who didn't
have to wash his hands after a
day's work.

CLOSEUP - KEITH

He knows. All too well. He shows his hands to Cliff.
Dirty. Motor dirt. Like Cliff said. He pushes off the
door arch and heads back into the foyer. He heads up the
stairs, side-stepping the debris piled on the stairs to
be carried up at anyone's convenience.

18 INT. KEITH'S BEDROOM

Keith opens the door and stops cold.

HIS POV

Keith's sister, LAURA, is sitting on the floor going through
his records. LP's are out of their sleeves. She's rudely
holding an LP, looking at the label.

Keith's room is a shrine to art. It's a serious shelter
from the outside world. One wall is covered, every inch,
with reproduction posters, art show posters, art postcards,
reproductions torn from books and magazines. A collage of
the history of art. A second wall is devoted to his own
sketches. A third wall is a trompe l'oeil of an endless
marble gallery. The fourth wall is hung with his own can-
vases. A stereo carefully put together out of discarded
pieces and parts. His bed is a mattress on the floor. A
chair direct from the dump. A rug from off a curb during
spring trash pick-up day. A desk made of an old door held
up by two oil drums. The surface is covered with sketches
and india ink pens and brushes, ink bottles. Clay and plas-
ter models and studies. Everywhere are found objects,
things intended for future pieces and studies. It is an
artist's studio in a boy's bedroom. There's no question
from his surroundings that he's serious about his talent.

LAURA

I'm looking for that song about
the guy that killed himself for
the girl that hated his guts.

She looks up.

CLOSEUP - KEITH

He's furious at the intrusion.

(CONTINUED)

CLOSEUP - LAURA

Disregards his anger.

LAURA

Do you know which song I'm
talking about?

Keith takes the LP from Laura.

KEITH

Do you understand the concept
of privacy?

LAURA

Yes, I do. That's why I don't
let anyone in my room.

KEITH

Get out of here before I throw
your ass out the window.

LAURA

(outraged)

God, are you in a bad mood!

KEITH

Get outta here.

LAURA

Is this a side effect of being
massively unliked or...?

Keith grabs Laura by the arm, rips her to her feet, walks
her to the door and shoves her out.

CLOSEUP - LAURA

She's enraged.

LAURA

If I get a black and blue mark,
you monger, you're dead!

The door slams on her. She screams at the top of her voice.

LAURA (O.C.)

Mom!

The family are eating dinner. Laura is showing her upper arm to Carol.

LAURA

Look at it. You see what he did to me?

Carol looks.

CAROL

I don't see anything.

LAURA

Then you need glasses. If I wanted to sit out, I couldn't wear a bathing suit.

CINDY

Exposing your skin to sunlight will make you old before your time.

CLIFF

(to Laura)

You stay out of his room.

(to Keith)

You got a problem with her, see me before you rough her up.

KEITH

What right does she have to break into my room? And I didn't rough her up.

LAURA

I have practically no feeling left in the upper part of my arm.

CLIFF

Drop it.

LAURA

I wish just once you guys could experience the humiliation of having the weirdest guy in a huge school be a blood relative.

CAROL

Your father said, drop it.

LAURA

This whole family revolves around Keith. I'm sick of it.

(CONTINUED)

Keith sets down his fork and napkin.

CAROL

That's not true and you know it.

KEITH

(to Carol)

I'll be upstairs.

CAROL

You haven't finished your dinner.

KEITH

Excuse me.

Keith gets up and exits. Cliff calls after him.

CLIFF

What about these colleges, Keith?

(pause)

I expect an answer.

LAURA

Do you know what a total waste of money it's going to be letting him go to college? He'll have this expensive education that he'll never use because all he wants to do is make incredibly ugly art that won't ever look good in anybody's house.

Cliff, Carol and Cindy stare at her.

LAURA

Am I wrong?

21

INT. KEITH'S ROOM

MUSIC'S PLAYING. He's sitting at his desk looking at a tattered photo.

CLOSEUP - PICTURE

A candid snapshot. Of a girl looking back over her shoulder. A caught expression on her face. A beautiful girl. The girl we saw in the opening.

KEITH

Dips his brush in ink and applies it to paper.

(CONTINUED)

21 CONTINUED:

CLOSEUP - PAPER

A steady hand draws the sweep of a girl's neck and shoulder. Another produces a fine, strong jawline.

CLOSEUP - KEITH

A hint of a smile as he looks at his first strokes. The SOURCE MUSIC PLAYING in the room is lost to a DRUM TRACK PLAYED AS SCORE. The DRUMS CONTINUE ACROSS the:

CUT TO:

22 EXT. HIGH SCHOOL

A big, traditional high school.

23 EXT. PARKING LOT

A battered, wasted Mini with English drive whips into the parking lot and flies into a parking spot narrowly missing the shiny new imports on either side of the vacant spot. DRUMS OUT ON A CYMBAL SPLASH.

CLOSEUP - GROUND

The car door opens and a black patent-leather tie shoe, covered with metal studs steps out of the car. We MOVE UP FROM the shoes, PAST worn, torn jeans, a tank top, black, man's brocade vest, drum sticks shoved in a black leather belt, red kid gloves and a cheap digital watch on a metal stretch band shoved halfway up the arm to the girl we saw in the opening. She's Watts, Drummer Girl. Big breathless smile enjoying the rush of a near miss, the affirmation of life that comes from a challenge to it. She takes off her tiny red sunglasses and looks in the car.

DRUMMER GIRL

Are you aware of how close that was?

24 INT. CAR

Keith looks up at her. He's annoyed with her driving. The answer to her question is on his face. He can't help but smile at her exhilaration. He picks up his books off the seat and gets out.

25 EXT. PARKING LOT

Keith gets out of the car. He has to squeeze out. Drummer Girl's parked a bit close on his side.

(CONTINUED)

DRUMMER GIRL

Imagine what I can do when I get
my driver's license back.

She gives him a big smile and twirls her drumsticks.

25A EXT. PARKING LOT

Hardy Jenns and a couple of his friends are hanging in the parking lot. Leaning against a tricked-out Toyota truck. MUSIC's coming from inside the truck. Hardy's bending the radio antenna over. With his free hand, he's holding the owner of the car away. His intention isn't to do damage, only to harass his friend. The game is interrupted as something catches Hardy's eye.

HIS POV

Drummer Girl and Keith heading into school.

HARDY AND HIS FRIENDS

Hardy lets the antenna go. He points out Keith and Drummer Girl. Big derisive smiles.

26 EXT. PARKING LOT

Drummer Girl and Keith head across the lot to the school. They're unaware that they're being observed. She's fiddling with her drumsticks as she walks.

KEITH

You don't have any books?

DRUMMER GIRL

Not on me.

KEITH

You never study, do you?

DRUMMER GIRL

Not school stuff. My urge is to make music. Tell me how reading 'Lord Of The Flies' 'll make me a better drummer.

KEITH

You have no desire to get out of this place?

DRUMMER GIRL

You're talking to someone who was raised on cocktail onions and cigarette butts.

(MORE)

DRUMMER GIRL (CONT'D)

I'd like nothing better. I have two feet. I'll get out. I'm not worried. You must be getting heat from the old man about college again.

KEITH

It's all he thinks about.

DRUMMER GIRL

In comparative terms, it's probably better to have an old man nagging you about the future than to have no old man not nagging you about anything.

KEITH

Things not too great at home?

DRUMMER GIRL

The same.

The reach for the school doors. There's a crowd. Drummer Girl taps out a little riff on the back pack of a kid standing in front of her.

DRUMMER GIRL

It doesn't matter. As long as you stand by me, I'm covered.

KEITH

Where would I be without you?

DRUMMER GIRL

Seeing as how I drive you to school every day, you'd probably be sitting on your front porch.

The kid Drummer Girl is tapping on turns around. He's an angry little freshman dead head. His name is Ray.

RAY

Do you mind?

DRUMMER GIRL

Very much so.

Drummer Girl twirls her stick and gives the kid a pop on the top of his head. She steps in front of him and opens the door for Keith.

Keith and Drummer Girl continue down a crowded hallway. It's a corridor claimed by the headbangers. The angry flotsam of the school loiters on the window ledges, listening to MUSIC, laying comatose, talking loudly, verbally abusing anyone and everyone that passes. Including Keith. His dark clothes, blank expression and boots make him appear at home in the corridor. But he's not immune to attack.

VOICE

Hey! Paint my picture!

DRUMMER GIRL

(to Keith)

Some day when your shit's hanging
in a museum and these guys are
OD'd you'll be laughing.

KEITH

I'm laughing now.

DRUMMER GIRL

I think it's hip that you paint.
I think it's hip that I drum.
And it's perfect that we're
friends.

Keith stops. Drummer Girl stops. He looks down.

HIS POV

A leg is stuck out, across his path. We MOVE UP TO a big, ugly-looking SKINHEAD. He smiles.

CLOSEUP - KEITH

He stares at the kid. Doesn't give up anything.

28

INT. HALLWAY

Keith steps over the obstruction. The Skinhead pulls his leg in as Keith raises his leg and makes him highstep over nothing. A laugh. Keith stares at the Skinhead.

DRUMMER GIRL

That's real original. How long
you been pulling that one?

SKINHEAD

(unfazed)

How long have you been a lesbian?

Drummer Girl's face goes ashen. Keith's face tightens.

(CONTINUED)

SKINHEAD

You're carrying too much up front
to be a guy. So you must be a...

Keith grabs Skinhead by his jacket front and pulls him to his feet. He realizes that he's grabbed more than he anticipated. Skinhead towers over him.

29

INT. HALLWAY

A MALE TEACHER rudely shoves his way through the crowd. He's assigned the security. Shirt-sleeves and tie and two-way radio on his belt.

TEACHER

That's enough!

He grabs Keith's shoulder and pushes him aside.

TEACHER

Clear out!

Keith backs away.

TEACHER

Now!

He turns and heads down the hall. Drummer Girl points her drumstick at Skinhead.

DRUMMER GIRL

Wimp.

She follows after Keith. The teacher turns to Skinhead.

SKINHEAD

I didn't do anything! He jumped
on me! Why don't you nail him?

The teacher flips a pack of Marlboro's out of Skinhead's shirt pocket.

SKINHEAD

It's not my shirt.

He reaches around behind and yanks a half pint out of his hip pocket.

SKINHEAD

That's just for show.

He reaches in the other pocket and takes out a packet of obscene playing cards. The teacher looks at them.

(CONTINUED)

SKINHEAD

Those were a gift.

He tries his most charming smile.

TEACHER

You just got detention, mister.

30

INT. LIBRARY

Keith's slumped down in a chair in the back of the library. He's working in a sketchpad. He's got his eye on something. Drawing.

HIS POV

The girl we saw in the opening and in the photograph, Amanda Jones, is across the room and forward of Keith. A boy is sitting at her table. His back is to Keith.

CLOSEUP - KEITH

He's obviously very taken with her. Watching her every move. He feels eyes upon him. An uneasiness comes over him. His eyes shift quickly.

HIS POV - CLOSEUP ON HARDY

Hardy's turned in his seat, looking directly at Keith. He's not pleased.

CLOSEUP - KEITH

He's caught. He looks down to avoid the stare. A beat and he looks up.

HIS POV

We see that Hardy was the boy with his back to Keith. He's turned around in his seat. Amanda looks from Hardy to Keith.

CLOSEUP - KEITH

Tries to convince himself that he's not intimidated. Looks away. Another beat and he returns his look to Hardy.

CLOSEUP - HARDY

He's still staring at Keith. He points to Keith, holds up a pencil, points to Amanda, points to his neck, points to Keith, points to the pencil, turns it straight up and snaps it in half.

(CONTINUED)

INT. LIBRARY - LIBRARIAN

A crusty, older woman looks up with a scowl and lets out a loud, shhh!

CLOSEUP - KEITH

Looks at Hardy to let him know that he doesn't scare that easily.

CLOSEUP - AMANDA

She looks from Hardy to Keith. Wondering what Keith is doing.

30A INT. HALLWAY

Keith is walking down the hallway. Drummer Girl pushes her way through the crowd to Keith.

DRUMMER GIRL

Keith!

He stops. She's flustered and nervous.

DRUMMER GIRL

Are you sitting down?

KEITH

No. I'm standing in the hall.

DRUMMER GIRL

Right. I have some bad news.

KEITH

What?

DRUMMER GIRL

This is unconfirmed but I have it from a reliable source.

KEITH

What?

DRUMMER GIRL

I think your father's at school.

KEITH

How do you know it's my father?

DRUMMER GIRL

You know those hats he wears?

30B CLOSEUP - HAT

A straw panama is resting on a desk.

30C INT. COUNSELOR'S OFFICE

Cliff has taken half an hour off work to visit Keith's counselor, a gaunt man in his fifties, MR. GALE.

CLIFF

So there's nothing special we need to know about filling out the applications?

MR. GALE

Just what we've covered.

CLIFF

I don't mean to be a pain in the butt about this, I just want to double-check. You know kids, they wait until the last minute on everything.

MR. GALE

You have plenty of time. Has Keith decided on a school yet?

CLIFF

We're zeroing in on a few.

MR. GALE

He's indicated to me an interest in a couple of art schools.

CLIFF

I don't think that's going to happen. He comes out of an art school, what's he qualified to do? I'm looking for a good business program. I think he has a good head for business.

MR. GALE

The indications I've gotten are that he's more creatively inclined.

CLIFF

Fine. We're looking for a business school. He can be creative in his spare time. How's he doing otherwise?

MR. GALE

Fine.

(CONTINUED)

30C CONTINUED:

CLIFF

Grades holding up?

MR. GALE

Very well.

Cliff picks up his hat and offers his hand to Mr. Gale.

CLIFF

Good. Thanks for the time.

MR. GALE

If you have any more questions
don't hesitate to call.

CLIFF

I appreciate it.

30D INT. HALLWAY

Cliff heads down an empty hallway. We MOVE AHEAD OF him TO Skinhead. He's standing at a locker, prying it open with a large screwdriver. He hears Cliff coming, turns TOWARD CAMERA, shoves the screwdriver down his front and closes his jacket. To avoid a problem, Skinhead takes the immediate offensive position. He turns as Cliff reaches him.

SKINHEAD

Excuse me, sir. Can I see your
hall pass?

Cliff is surprised by the request.

CLIFF

I don't have a pass. I'm a
parent. I was seeing Mr. Gale.
I'm on my way out.

SKINHEAD

Please don't think me rude, sir,
but we have to limit access to
these hallways to students and
authorized persons only. You
have no idea how many unsavory
types try to gain entry to the
school to prey on the youngsters.
They bring in contraband,
controlled substances, obscene
rock 'n roll lyrics. I'm
telling you, sir, it's like
wolves running free in the hen
house.

(CONTINUED)

30D CONTINUED:

CLIFF

I'm heading right out.

SKINHEAD

I'm sure you are, sir. You have an honest face and an overall honorable body shape. I'm just alerting you to the rules. From a concerned teen to a concerned parent.

CLIFF

Boy, I got two kids who I wished had your attitude.

SKINHEAD

It's refreshing, isn't it?

CLIFF

Very. Thanks.

SKINHEAD

God bless.

Cliff smiles and continues on his way. Skinhead waits a beat and returns to the locker.

30E INT. CLASSROOM - LAURA

She's sitting in class. All eyes turn to the door.

HER POV

He waves to Laura.

CLOSEUP - LAURA

We PUSH IN ON her face as she screams.

31 INT. SCHOOL ART ROOM

Keith's wearing paint-splattered jeans and a T-shirt. He's sitting on the back of a chair, studying a canvas he's working on. He's holding a paint brush in his teeth. It's after school. Late. He hears talking in the hallway. He looks out the door.

32 HIS POV

Hardy and a sophomore girl, MIA, are talking in the hallway.

33 CLOSEUP - KEITH

He studies the situation, listens carefully.

34 INT. HALLWAY

Mia's back is to the lockers. Hardy's standing in front of her, leaning forward, resting his elbow on the locker. Engulfing her. She's completely under his spell. He's older, he's richer, he's handsome, he's popular, he's dangerous.

HARDY

(softens)

I want you to stay close but not too close. You back off when I say, okay?

She nods, yes.

HARDY

It'll get good.

Mia nods. He gives her a gentle kiss.

HARDY

Both your parents work?

Mia nods.

HARDY

Good. Maybe I'll come over after school one day this week.

35 INT. HALLWAY - AMANDA

HER POV

Hardy and Mia. The tail end of the kiss. Hardy pulls back from her. He looks down the hall and catches Amanda looking at him. He steps back from Mia. She shoots a look to Amanda. Hardy looks at her. She heads off down the hall. Hardy smiles. He starts toward Amanda with his arms outspread.

HARDY

(to himself)

Shit...

36 INT. HALLWAY - AMANDA

She turns to her locker and opens it. She's angry and hurt. Hardy approaches her, acting as if he's done nothing wrong.

HARDY

You wanna go to your place?

(CONTINUED)

Amanda glares at him, throws her books in her locker and grabs her coat.

HARDY

What's wrong?

Amanda tries to get away. Hardy blocks her.

AMANDA

Do you mind?

HARDY

Yes I do. I want to know what's wrong.

Amanda doesn't respond?

HARDY

Mia?

AMANDA

I'm impressed, you asked her name.

HARDY

She's a friend of my little sister. Her brother was in a pretty serious car accident, and she's a little upset.

Amanda glares at him. She's never been very good holding up her side of an argument with Hardy.

HARDY

I'm waiting for you. I know you're coming, why would I be trying to make another girl? It makes no sense at all.

Amanda backs down a bit. He's charming logic leaves her without an immediate counter.

HARDY

How can you be so beautiful and so insecure at the same time?

In lieu of something to say, she holds her look on him.

HARDY

Trust is the basis of any relationship. I trust you.

He leans forward and kisses her forehead.

(CONTINUED)

36 CONTINUED: (2)

HARDY

I'll drive you home.

He points to a ring on his baby finger. He points to her. He slips it off, takes her hand, slips the ring on her finger and kisses her again. She doesn't say yes. She doesn't say no. Hardy takes the answer as yes.

HARDY

I'll get the car and meet you
in front.

He heads down the hall. In the direction Mia went. Amanda looks at the floor and sighs angrily. She's upset with herself. She wants to bust him but can't. She senses that she's being watched. She turns.

37 HER POV

Keith's standing in an open doorway looking at her.

38 CLOSEUP - AMANDA

She feels uncomfortable. Wonders if he overheard the conversation. She'd rather keep her acquiescence to Hardy a secret.

39 CLOSEUP - KEITH

He's heard it all. He's worried for her. He knows what a stroke job she got. He gives her a two finger salute and a smile.

40 CLOSEUP - AMANDA

It's too close. She exits.

41 CLOSEUP - KEITH

He watches the empty doorway for a long beat. He picks up his brush, dips it in a jar of turpentine and cleans it on his work shirt.

42 INT. ART ROOM

Keith's done for the day. He lays the brush down, peels off the shirt and looks at the canvas.

CLOSEUP - CANVAS

An under-painting. Sketchy, incomplete, but very good.
MUSIC COME UP AND CARRIES ACROSS:

CUT TO:

43 EXT. GAS STATION - NIGHT

A clean, modern local service station. In the good part of town. The lights are on in the repair bays and the office.

44 INT. GAS STATION

Keith's in the repair bay working on a Jaguar. Drummer Girl's sitting on a work bench, tapping her sticks on various surfaces.

KEITH

Jesus Christ!

Drummer Girl looks up.

KEITH

Two flies are having sex. It's amazing.

DRUMMER GIRL

It happens.

Keith goes back to work.

DRUMMER GIRL

How's it feel to stand under an old Jaguar?

KEITH

About the same as standing under an old Ford. Dirty and hot.

DRUMMER GIRL

As she drums her way around the work bench, she hits Keith's sketch book. She throws him a look back and opens the book.

KEITH (O.C.)

You wanna stand under it?

CLOSEUP - BOOK

She leafs through the book and the sketches of Amanda. She finds the tattered photo.

CLOSEUP - DRUMMER GIRL

She looks at Keith.

CLOSEUP - KEITH

He flips a tool in the box.

(CONTINUED)

44 CONTINUED:

DRUMMER GIRL

She puts the photo back and closes the book

DRUMMER GIRL

Are you calling out for food?

KEITH

No.

Keith returns to the underside of the car.

KEITH

You can call if you want.

(CONTINUED)

DRUMMER GIRL

You have any money?

KEITH

Yeah.

DRUMMER GIRL

If I get hungrier, I'll call.

KEITH

Don't you ever eat at home?

DRUMMER GIRL

I don't like to eat alone.

KEITH

Where's your mom?

DRUMMER GIRL

Which way's the wind blowing?

Drummer Girl leans back as she abruptly changes the subject.

DRUMMER GIRL

If you wanted to, you could blow every guy in this feeble town out of the water. From a female, popularity, sexual relationship standpoint.

Keith looks at her. He doesn't understand what she means.

KEITH

I'm not interested in blowing anybody out of the water.

DRUMMER GIRL

Yeah?

KEITH

Yeah.

DRUMMER GIRL

So what's the deal with Amanda Jones?

Keith pauses in his work. She's hit something. He continues.

DRUMMER GIRL

(looks down)

I know you're thinking about her.

(CONTINUED)

KEITH

Wrong.

DRUMMER GIRL

We've been friends too long to bullshit each other. I know when something's going on inside you. And I know Amanda Jones is on your mind.

(looks up)

You've always been on your own. I like you because you don't follow everybody. You're not sheep. You don't sell your soul to belong. And it's scary to me that you might change that.

KEITH

Nothing's changing.

DRUMMER GIRL

Look me in the eye and tell me you don't think about Amanda Jones.

Keith turns to her.

KEITH

So what if I do? What do you care?

DRUMMER GIRL

Oh, come on. You're better than her. She's a major part of everything you don't believe in.

KEITH

She's not that much different.

DRUMMER GIRL

Yeah? Who's been lying to you? She's worse than different. She crossed town to belong to the lowest of the low. If that's the kind of person who inspires you, you've got a morality problem.

KEITH

You sound a little jealous.

Exactly. Drummer Girl is stunned that he nailed her feelings and is obliged to deny.

(CONTINUED)

44 CONTINUED: (3)

DRUMMER GIRL
Of what? Her? Yeah, right.

KEITH
You're afraid that, if I went out with Amanda, we couldn't be friends.

DRUMMER GIRL
That would be entirely my choice and I'm not worried about it because, regardless of what I say, you're too internal to open up and ask her out, so why don't we change the subject?

A BELL RINGS in the station. Keith flips his wrench into the tool box.

KEITH
You brought it up.

DRUMMER GIRL
Yeah. And I brought it up because I care about you. She doesn't. She has one thing on her mind and you don't make enough of it to matter to her. I rest my case.

Keith wipes his hands on his jeans and exits the station.

DRUMMER GIRL
Speak of the she-devil.

45 EXT. STATION

The black Corvette's parked at the pumps. Hardy and Amanda. Keith walks out of the repair bay.

CLOSEUP - KEITH

He slows as he recognizes Amanda.

CLOSEUP - HARDY AND AMANDA

Hardy sees Keith. Amanda looks around at him. Hardy BLOWS the HORN and holds it several long beats.

CLOSEUP - KEITH

He isn't amused. A hard, cold look passes over his face.

46 EXT. STATION

He walks around the front of the Corvette.

(CONTINUED)

HARDY

Twenty dollars, super unleaded.
(pause, smile)
Check the oil.

Hardy reaches under the dash and pops the hood. Keith steps back to the pump and removes the hose. He uncaps the tank and shoves the hose nozzle in.

HARDY

Be nice, or I'll make you check
the tires.

Keith sighs with disgust. He looks at Amanda. She avoids him.

HARDY

So, this is what you do for a
living, huh?

Keith looks at him. Says nothing. He walks to the front of the car. He opens the hood.

KEITH

You want to cut the engine?

HARDY

My pleasure.

He turns off the engine. Keith leans into the engine cavity and looks for the dipstick. He finds it and yanks it out. The HORN BLOWS.

HARDY (O.C.)

Sorry about that. My hand
slipped.

Keith shakes his head at the cheap trick.

47 INT. CAR

Amanda isn't amused by Hardy's cruelty.

AMANDA

Why don't you cut it out?

HARDY

Why don't you mind your own
business?

48 INT. REPAIR BAY

Drummer Girl slides down off the bench and walks to the door. She looks out.

(CONTINUED)

48 CONTINUED:

HER POV

Keith's checking the oil. Hardy and Amanda are talking. Keith slams the hood shut and walks back to the pump.

CLOSEUP - DRUMMER GIRL

Keen interest in the situation.

49 EXT. CAR

Keith's watching the pump meter.

HARDY

You like looking at my girlfriend,
huh?

Keith glares at him. Amanda gives Hardy ice.

HARDY

(to Amanda)

What? He likes looking at you.

AMANDA

Shut-up, Hardy.

Keith removes the nozzle from the tank. Amanda shoots a look at him. He puts the hose back and looks at Amanda. A serious look. A look that preserves what's left of his dignity.

HARDY

I'd recommend you keep your eyes
and your mind off my property.

He starts the engine. Keith smiles. He's not frightened. Hardy holds a twenty dollar bill between his index and middle finger.

HARDY

Here's ten for the gas, ten for
the look.

Keith looks at the bill. Pulls it out of Hardy's hand. Keith smiles. Hardy slams the car in gear and screams out of the station. Keith watches him go. He folds the twenty and puts it in his shirt pocket. He reaches behind his back and pulls Hardy's dipstick out. He tosses it in the trash barrel. He walks back to the repair bay.

CLOSEUP - PUMP METER

It reads, \$8.00. Keith's only given him ten dollars worth of gas.

50 INT. REPAIR BAY

Drummer Girl's seen everything. She'd like to kill Hardy. And possibly Amanda. Keith walks in.

DRUMMER GIRL

Keith? I watched that. It was sick. If that isn't the raw, bleeding truth about Amanda Jones, I don't know what is. If you think that's interesting, you better pack it in.

He picks up his tool and goes back to work under the Jaguar. Drummer Girl watches him. She turns up the RADIO and sits back on the bench.

51 EXT. SCHOOL - TENNIS COURTS

Girls' gym. Tennis. A BELL RINGS. An INSTRUCTOR blows a whistle and waves the girls in.

52 EXT. SCHOOL - STREET

Hardy's car pulls up fast and stops. Amanda gets out. She's wearing a gym uniform. She reaches into the car and grabs a tennis racket. She hurries up the steps onto the courts. Hardy pulls away. Amanda's class is heading back to school. She hurries to join them, hoping to avoid detection. She rushes into the crowd exiting the courts and quickly adjusts to their gait.

53 EXT. BLEACHERS

Keith and half a dozen other downtown boys are sitting on the bleachers. They've spent their gym period watching girls' gym. Keith sits up as he sees Amanda join her class.

HIS POV

FROM ABOVE, an Instructor cuts across the courts and calls to Amanda.

INSTRUCTOR

Amanda Jones?

Amanda slows and stops. She knows she's caught. She curses under her breath.

54 EXT. BLEACHERS - KEITH

He leans over the side to watch and listen.

HIS POV

The Instructor catches up to Amanda.

(CONTINUED)

INSTRUCTOR

Excusing yourself from class to leave the grounds with the boy with the hot car buys you two weeks of morning detention.

AMANDA

I was just talking to him.

INSTRUCTOR

If all you wanted was talk, you could have gotten it without leaving school.

AMANDA

What're you saying, Mrs. Albright?

INSTRUCTOR

Nothing that hasn't been said before.

Amanda holds her look on the Instructor.

INSTRUCTOR

Get inside.

Amanda turns angrily and heads for the school.

55 EXT. BLEACHERS - KEITH

He's seen and heard the moment. A smile spreads across his face as an idea streaks through his brain.

56 CLOSEUP - FIRE ALARM

A hand grabs it, pulls. The ALARM GOES OFF.

57 EXT. SCHOOL

The break of dawn.

58 INT. SCHOOL DOORWAY - KEITH

Keith's standing in the doorway. A puzzled, worried look on his face. He scans the room.

HIS POV - INSIDE DETENTION ROOM

It's filled with the meanest, most wasted citizens of the school. Motor-psycho maniacs. They look to the door.

CLOSEUP - KEITH

He's stunned. Not a female face in the room. No Amanda Jones.

Amanda's talking with a male TEACHER. He's a middle-aged goof with a massive Brylcreme wave. He's clearly appreciative of Amanda's charms.

AMANDA

It's really sweet of you to not make me sit in there. It's all guys. I'd feel very weird.

TEACHER

I suppose it wouldn't matter if you served your detention in my office.

AMANDA

Actually, I have a better idea. What if I didn't serve detention at all? What if I swear I'll never do what I did again?

The teacher is unable to resist. He sighs.

TEACHER

We'll keep this just between you and me.

AMANDA

(sweet and phoney)
You're incredibly nice. And I love the way you wear your hair.

TEACHER

Really?

Amanda nods. The Teacher gives her a big, goofy smile. He's fallen like a bag of Portland cement. She exits. He turns and examines his hair in the reflective surface of a chrome fire extinguisher.

Keith's sitting with the beasts. The Skinhead Keith confronted earlier is sitting next to him.

SKINHEAD

Serves you right, shithead.

KEITH

Thanks.

SKINHEAD

(big smile)

My pleasure.

They look at each other. It's a tense stand-off. A long exchange of looks that could go either way.

61 EXT. DRUMMER GIRL'S HOUSE - AFTERNOON

A small, dreary bungalow badly in need of paint, care and repair. Sandwiched in between freeway and refinery. Keith and Drummer Girl are sitting on the porch. Semi-conscious hound is sprawled on the sidewalk below the porch. Drummer Girl's fiddling with her drumsticks.

DRUMMER GIRL

If you don't figure your shit out pretty soon, it's gonna get too embarrassing to be your friend. What kind of moron gives himself two weeks of detention?

Keith looks away. He's embarrassed enough.

DRUMMER GIRL

You familiar with the Road Runner cartoons? Beep! Beep!

KEITH

I really don't need the insults.

DRUMMER GIRL

You're going to hell in a hand-basket. Amanda Jones doesn't know you, doesn't care about you. You're trying to jerk off the impossible. How many times do I have to listen to myself tell you this?

Keith holds a stare on her.

KEITH

You know what kind of a guy Hardy is?

DRUMMER GIRL

Handsome, rich, popular, muscular, hot, happening and capable of reducing your head to a crimson stain on the wall.

KEITH

(bitter chuckle)

You really know how to ferret-out the dark and ugly, don't you?

DRUMMER GIRL

I deal in reality. Sometimes it's rank and raw. It hurts. I know.

(MORE)

(CONTINUED)

DRUMMER GIRL (CONT'D)

The lifestyle I've chosen for myself opens me up to plenty of pain. If you think girls give you grief, consider what they lay on me. You can always pop a guy, but with girls you just have to eat it.

KEITH

(stubborn, unmoved)

Hardy's a jerk. He screws around, he treats her like shit...

DRUMMER GIRL

And obviously she gets off on it. You're losing it; and when it's lost, all you are is a loser.

KEITH

You have no idea how I feel, so why don't you just butt-out of it?

DRUMMER GIRL

I know how you feel.

KEITH

Yeah? Really? You've been in love.

DRUMMER GIRL

There's lots of things you don't know about me.

KEITH

(with a smile)

Who've you ever been in love with?

Drummer Girl turns defensive. She's exposed too many feelings.

DRUMMER GIRL

You want to abuse yourself, be my guest.

She slides off the bench, slips the drumsticks into her belt and brushes the dust off her little ass.

KEITH

Hey, Watts, nothing ventured, nothing gained, right?

(CONTINUED)

61 CONTINUED: (2)

DRUMMER GIRL

Hey, Keith, once a fool, always
a fool, right?

She walks into the house. Keith watches her go.

KEITH

I got nothing to lose. I've
already suffered every
humiliation known to man.

A61A EXT. AMANDA'S HOUSE

She's sitting on the front porch with her baby brother
in her lap, bouncing him on her knee, playing with him.

A61B EXT. STREET

Keith's across the street watching Amanda.

AMANDA

As she plays with the baby, she notices something. She
looks up.

HER POV

Keith is standing across the street.

AMANDA

She's curious why he's watching her. A little uncomfor-
table. She stands up with the baby. Takes his hand and
waves it to Keith.

KEITH

A bit of a smile.

A61C EXT. AMANDA'S HOUSE

She goes inside.

A61D EXT. ACROSS THE STREET

Keith watches a moment and continues home.

61A INT. DETENTION ROOM - MORNING

Keith's in detention with the junior criminals. He's
working in his sketchbook. Skinhead's next to him,
scratching on the desk top with a pocket knife. The
fine hand of Keith creating and the crude paws of Skin-
head destroying. Skinhead looks up at Keith.

(CONTINUED)

61A CONTINUED:

Keith looks up at Skinhead. Keith nods a greeting. Skinhead stares at him. He glances down at Keith's sketchbook. Keith tips it toward Skinhead so that he can see what Keith's drawing. Skinhead grabs the desk top and rips the far side from the frame. He tilts it toward Keith so that Keith can see his work. Keith nods a reluctant approval.

62 INT. GIRLS' LOCKER ROOM

Drummer Girl has just come from her shower. She's wearing a T-shirt, drying her hair with a towel. Something catches her eye.

HER POV

Amanda Jones. Bra and panties, combing her hair. Perfect light, perfect pose. She looks like she's in a French Lingerie commercial.

CLOSEUP - DRUMMER GIRL

She looks Amanda up and down. She looks at her own body. The bust inside a white T-shirt, the curve of her boyish hips, her round, little belly. She makes, to her mind, a disheartening comparison. It's a girl's body standing up to a woman's. She looks back to Amanda.

HER POV

Amanda turns profile and tilts her head back. She brings a comb to her wet hair.

CLOSEUP - DRUMMER GIRL

A little envy, a lot of curiosity.

(CONTINUED)

62 CONTINUED:

CLOSEUP - AMANDA

Eyes closed as the hairbrush slides through golden hair.

63 INT. LOCKER ROOM - DRUMMER GIRL

Full figure. T-shirt and boy's slim boxers. A SENIOR GIRL is standing across the aisle from Drummer Girl with a towel wrapped around her. (NO NUDITY.) Her clothes are strewn about the floor and bench. She looks at Drummer Girl.

GIRL

Are those boy's underpants?

Amanda turns and looks at Drummer Girl. She smiles as she sees the boy's underpants.

DRUMMER GIRL

Yeah. So?

She picks up a drumstick off the bench. Amanda exits.

GIRL

So, I never saw a girl wear boy's underpants.

Drummer Girl twirls her stick like a baton.

DRUMMER GIRL

You ever see a girl with a drumstick shoved up her nose?

Long pause.

GIRL

Is that some kind of threat?

DRUMMER GIRL

No, that's some kind of warning.

The Girl clicks her tongue and heads to the showers, leaving Drummer Girl to herself. She tucks her T-shirt into the boxers. She turns around and looks at herself in the mirror at the end of the aisle. She strikes a feminine pose. It doesn't work for her.

DRUMMER GIRL

No way.

MUSIC COMES UP big and CARRIES INTO AND THROUGH the NEXT SCENE.

64 EXT. STREET - NIGHT

Big, wide and confusing. Friday on the boulevard. An endless procession of cars, shiny, custom extensions of their owners' fantasy perceptions of themselves. A massive street party. Not unlike Westwood on a Saturday night in summer or Palm Springs at Easter break. MUSIC is blowing from windows and the backs of trucks. Clothes show on the sidewalks, mating rituals, lookers and takers.

65 EXT. STREET - KEITH

Keith's sitting on the back of a bus bench. He's serious and determined. In the midst of, but apart from, the action.

HIS POV

Across the street. Hardy's crowd is dominating the curb for half a block. Hardy's at his car with Mia.

66 EXT. STREET - KEITH

Drummer Girl comes up behind him. She climbs up on the back of the bench.

DRUMMER GIRL

Come on, lost soul, we're gonna miss the show.

KEITH

I don't think I'll go.

Drummer Girl looks across the street. Sees Hardy and the social action. She nods.

DRUMMER GIRL

I'm not gonna play dumb anymore. I know what you're hanging around for. Amanda Jones. I've been contemplating the matter and I've come to a conclusion. You interested?

KEITH

No.

DRUMMER GIRL

Good, I'll tell you anyway. I am, biologically speaking, a babe. I have all the primary female body parts, and as far as I've been able to determine, they're functional.

(CONTINUED)

KEITH

(suspicious)

What're you getting at?

Drummer Girl clears her throat, hesitates. Searches for the proper words.

DRUMMER GIRL

Don't take this as a come on, because it's not. It's totally operational. You are my closest personal friend, and if this jive with Amanda Jones has anything to do with sex...

(nervous pause,
looks away)

... we could, maybe... you know, maybe we could... work something out, maybe.

Keith is flabbergasted at Drummer Girl's intimate proposal. While the suggestion is bizarre, it's also sincere and obviously an enormous gesture. Keith is strangely touched and deeply appreciates it.

KEITH

It's not supposed to be like that. I appreciate the offer, but it's not right. This isn't about sex, Watts.

DRUMMER GIRL

(shrugs off the
decline)

Yeah. Yeah. Forget it. You're right. It'd be...

KEITH

Not good.

DRUMMER GIRL

Yeah. Forget it.

There's an uncomfortable pause.

DRUMMER GIRL

I thought, as a friend, it was only proper that I offer.

KEITH

Thanks.

Another pause.

(CONTINUED)

66 CONTINUED: (2)

DRUMMER GIRL
Do you really have to do this?

KEITH
Yeah.

Keith smiles. Drummer Girl slaps him on the back.

DRUMMER GIRL
You need some gum?

KEITH
(pats his pocket)
I'm covered.

Drummer Girl pulls her sticks out of her belt. She salutes Keith with them and exits. He watches her with a fond smile.

67 EXT. SIDEWALK - AMANDA AND SHAYNE

They're walking down the street. Just cruising.

68 EXT. STREET - HARDY

He's at his car with Mia. His back is to Amanda and Shayne as they approach.

69 EXT. SIDEWALK - AMANDA AND SHAYNE

Amanda sees Hardy and Mia. She pales at the sickening reprise of a scene she's already been through.

70 EXT. STREET - KEITH

Keith sees Amanda. He stands up. He steels himself. Shifts his eyes back to Hardy.

71 EXT. STREET - DRUMMER GIRL

She's watching Keith. She's biting her lip in dread anticipation.

72 EXT. SIDEWALK

Amanda approaches Hardy. He sees her. Big smile. Mia's startled and shows it. Badly. Amanda looks daggers at Hardy. It's embarrassing and humiliating. Hardy addresses Mia.

HARDY
'Bye.

(CONTINUED)

Mia hesitates for a moment. Hardy brushes her away with a backhand sweep.

MIA

Yeah.

(to Amanda, catty)

'Bye.

She gives Hardy an adoring smile as she heads off.

AMANDA

Hardy, I've had more than enough of this. If you were more of a person, there might be enough for two girls, but you're not.

HARDY

Yeah. Well, this jealousy crap's getting a little tedious.

AMANDA

You won't have to take it anymore.

HARDY

What's that mean?

She tries to get around him. He blocks her.

AMANDA

Get outta my way.

HARDY

Not until we straighten this out.

AMANDA

That won't work anymore, Hardy.

HARDY

You walk out on me, where are you gonna go?

KEITH (O.C.)

Amanda?

Amanda turns. Hardy looks past her.

73

EXT. STREET - KEITH

He's standing alone and very small across the street.

KEITH

You got a minute?

(CONTINUED)

CLOSEUP - AMANDA

She's startled to see Keith. The last person she needs right now.

CLOSEUP - HARDY

He turns to see Keith. Instant anger.

CLOSEUP - AMANDA

She looks at Hardy. She looks at Shayne. A notion strikes her.

CLOSEUP - SHAYNE

She looks at Amanda. She doesn't like the situation. Not with Hardy and certainly not with Keith. The only outcome, in her mind, is a bad one.

74

EXT. STREET - AMANDA

Hardy's looking at Amanda. He doesn't trust the situation. Amanda looks at Hardy. A sly smile spreads across her face.

AMANDA

Excuse me.

Amanda heads toward Keith.

CLOSEUP - KEITH

He stands his ground. Firm and strong.

75

EXT. STREET - AMANDA

She weaves her way through the traffic.

CLOSEUP - KEITH

He watches and waits. Runs through his mind what he wants to say.

CLOSEUP - AMANDA

She keeps coming.

76

EXT. STREET

Amanda reaches Keith. There's a strange, uncomfortable pause.

(CONTINUED)

KEITH

Hi.

AMANDA

Hi. What do you want?

Amanda turns away, looks back at Shayne and Hardy and the gathering crowd. She turns back to Keith.

KEITH

Are you in a hurry?

AMANDA

Sort of. What do you want?

KEITH

I was going to ask you if you want to go out, but if it's too difficult...

AMANDA

You want to ask me out?

KEITH

I think that's what I said.

She stares at him. A bit of a smile. She looks back at the others.

77 EXT. STREET - HARDY AND SHAYNE

A growing crowd watches the conversation. Shayne's nervous, shoots glances at Hardy. His temper's simmering.

THEIR POV

Amanda turns back to Keith. A moment; they and their conversation. Amanda walks away. Keith backs away. Turns and disappears into the sidewalk traffic.

78 EXT. STREET - HARDY

He pushes off his car as Amanda returns. He'd like to kill her. Shayne steps forward to greet Amanda.

SHAYNE

What'd he want?

AMANDA

(looking at Hardy,
with a smile)

He asked me out.

(CONTINUED)

78 CONTINUED:

Shayne breaks up. The others join her. Everybody but Hardy. He's serious. He knows she's grinding him.

SHAYNE

What'd you say?

Amanda looks at Hardy. At his friends. Then back at Shayne.

AMANDA

I said... yes.

She heads back to the sidewalk and slips into the crowd. Shayne looks at Hardy. He's supremely burned. She smiles sheepishly.

SHAYNE

She's just mad.

Shayne hurries to join Amanda.

79

EXT. SIDEWALK

Amanda walks quickly through the crowd. Shayne catches up.

SHAYNE

Are you crazy?

AMANDA

Maybe.

SHAYNE

Go back to Hardy and straighten it out.

Amanda stops. She glares at Shayne.

AMANDA

It's okay for him to do what he wants, but it's not okay for me?

SHAYNE

It's not okay. It's just the way it is. If you want to drop him, don't do it like this.

AMANDA

Can you drive me home?

SHAYNE

He's really mad, A.J. It's scary.

(CONTINUED)

AMANDA

I'll walk.

She walks on, leaving Shayne behind. Shayne sighs with defeat and follows.

80 EXT. STREET - HARDY

He hasn't moved. He's staring across the street. His friends are patiently waiting him out. He reaches in his pocket and puts a cigarette in his mouth. He lights it, draws and exhales sharply. A FRIEND breaks the silence.

FRIEND

What do you want to do about this?

He pushes the guy aside and gets in his car. He fires up the engine.

81 INT. KEITH'S DINING ROOM - MORNING

It's Sunday morning. Big breakfast. Cliff's staring suspiciously. Chewing very slowly.

CAROL

She's sneaking curious glances between bites.

LAURA

She's staring. Very confused.

CINDY

Same thing.

KEITH

He's eating and smiling. Big smile. He notices the family studying him. Stops.

KEITH

What?

CLIFF

He squints. He doesn't understand.

CLIFF

Why're you smiling?

CAROL

She smiles.

(CONTINUED)

CAROL

What difference does it make?
I like it.

CLIFF

He looks at Carol then back to Keith.

CLIFF

Did you do something to the car?

KEITH

He looks at Cliff.

KEITH

I wasn't aware that I was smiling.
If it bothers you, I won't do it.

CLIFF

He's not entirely convinced.

CLIFF

You haven't smiled in a while.
I was just curious about the
change.

KEITH

Stares at him.

KEITH

I haven't had much to smile
about, Clifford.

He looks at Carol.

CAROL

She forces a smile.

CAROL

You have a nice smile.

KEITH

Holds the smile.

KEITH

Thanks, Carol.

Laura's held her tongue. She's been staring at Keith the whole time. Studying the change in him. Finally she speaks.

LAURA

This isn't true. It can't be.
It has to be like the most
hilarious rumor ever floated,
right?

Keith doesn't respond. He just smiles.

CAROL

What're you talking about?

LAURA

Okay, I'm in town last night and
I hear everybody saying that
Keith asked a girl out.

CINDY

No way!

LAURA

Check it out. She's scandalously
popular, insanely beautiful and
obviously in the middle of some
emotional shoot-out to consent
to date the human Tater Tot.

(to Keith)

What'd you do to her? Threaten
her life?

KEITH

I just asked her out.

LAURA

Her boyfriend's a man, for
Christ's sake. He's extensively
easy on the eyes, he's a total
buck and you're... you're Keith.

CAROL

Is she nice, Keith?

LAURA

Mother, the girl is sex.

CINDY

For God's sake, I'm eating!

CLIFF

I'm glad you can find the time
to think about girls.

(CONTINUED)

82 CONTINUED:

The smile on Keith's face fades as the old subject of college comes up.

CLIFF

Between the girls and your art kick, you don't have time for anything important. I'll be dead and buried before you get off your butt and apply to a college.

LAURA

Ease up, Dad. Any fool can get into a college. Only a precious few can say the same thing about Amanda Jones.

Cliff and Keith stare at Laura.

LAURA

Am I wrong?

83 INT. DETENTION ROOM

The beasts are all armed with sketch pads and sticks of charcoal. Keith's working on his pad. Skinhead leans over to Keith.

SKINHEAD

This was an outstanding idea. Most of these goons have little or no mode of creative expression.

Keith gives him a smile.

SKINHEAD

Talent's a terrible thing to waste.

Skinhead holds up his pad.

SKINHEAD

Check it out.

Keith looks.

CLOSEUP - PAD

A grotesque sketch of a skull with live eyeballs.

84 INT. CLASSROOM

Keith nods a reluctant approval.

(CONTINUED)

SKINHEAD

This is what my girlfriend would look like without skin.

Keith nods.

SKINHEAD

While we're on the topic of the double-breasted party machine, congratulations on your recent coup.

Keith smiles. Partly out of pride, partly out of his descriptives.

KEITH

You know about Amanda Jones?

SKINHEAD

What? You think I live in here? I got a personal life. How'd you swing that one? She's dangerous.

KEITH

I don't know, Duncan, I asked her out, and she just said, 'yes.'

SKINHEAD

What do you suppose she sees in you? No offense, of course.

KEITH

I guess I'll find out sooner or later.

SKINHEAD

Any time somebody on the outside lifts a woman off a quat like Jenns, we can all find cause to rejoice. I'm proud of you. Punch her apron one time for me.

KEITH

I'll see what I can do.

SKINHEAD

You're a good man. Sorry about giving you so much grief over the years.

(MORE)

(CONTINUED)

SKINHEAD

If you'd just popped one time,
I would have left you alone.

(confidential)

My bark's bigger than my bite.

He gives Keith a big smile.

SKINHEAD

You need anything, you let me
know.

KEITH

I will.

85 EXT. SCHOOL - COURTYARD

Drummer Girl's sitting with a rough, little headbanger, RAY.
He clearly likes her. He looks like Drummer Girl may be his
fashion leader. They're sitting on wall.

RAY

You want me to kiss you or feel
you up or anything?

Drummer Girl stares at him.

DRUMMER GIRL

You want to die young?

RAY

What kind of question is that?

DRUMMER GIRL

Just sit next to me and shut up.

Drummer Girl looks down the hall. Ray shrugs. He buys
it. For a moment.

RAY

Do I have to say anything?

DRUMMER GIRL

How'd you get to be so stupid?

RAY

I don't know. It just happened.

DRUMMER GIRL

Jesus...

(CONTINUED)

RAY

(after a pause)

You don't have a boyfriend, do you?

DRUMMER GIRL

No.

RAY

Most of the guys I know think you're confused. I know it's all an act. You know how I know?

Drummer Girl is about to scream from his annoying questions.

RAY

Because you radiate a sexual vibe. If you wanted to, you could be a girl...

(snaps his fingers)

Like that.

DRUMMER GIRL

This is 1987. A girl can be whatever she wants to be.

RAY

I know. My mother's a plumber.

DRUMMER GIRL

That explains a lot about you, Ray.

RAY

I have a great deal of respect for her.

Drummer Girl sits up as something catches her eye.

HER POV

Keith crosses the courtyard.

86

EXT. COURTYARD - DRUMMER GIRL AND RAY

She poses again. Leaning against Ray.

DRUMMER GIRL

Look at me like you like me.

(CONTINUED)

RAY

Hey, that will be absolutely no trouble.

Keith walks up.

KEITH

Hi.

DRUMMER GIRL

Hi, Keith. What's up?

She waits for a reaction from Keith.

DRUMMER GIRL

Do you know Raymond?

KEITH

No.

He holds out his hand. Ray looks at Drummer Girl. Drummer Girl glares at him. He shakes Keith's hand.

RAY

A pleasure.

KEITH

Yeah.

(to Drummer Girl)

Are you busy?

DRUMMER GIRL

Just sitting here with Raymond. Why?

KEITH

I need to borrow your car. If you had something to do, I'd swing back around in a while and pick you up.

DRUMMER GIRL

Where're you going?

KEITH

I want to give Amanda a ride home.

Not what she wants to hear. Ray sticks his hand out.

RAY

By the way, congratulations; she's smokin'.

(CONTINUED)

86 CONTINUED: (2)

Keith shakes his hand. Drummer Girl fishes her keys out of her pocket. She flips them to Keith.

DRUMMER GIRL

I'd appreciate a couple bucks for gas.

Keith is surprised by the remark. He doesn't mind paying his way, it's the manner in which she asked. He nods.

KEITH

About an hour?

DRUMMER GIRL

Fine. It's just time. Not like it means anything.

Keith nods. He's confused by her attitude. He backs away. Drummer Girl slides away from Ray.

RAY

You gotta wait around an hour?

Drummer girl nods.

RAY

Do you know how much damage we could do to each other in an hour?

He raises an eyebrow. Drummer Girl gets up and leaves him behind. He crosses his legs and smiles.

87 EXT. SCHOOL

Keith's sitting outside. Waiting. Amanda and Shayne exit the school. Keith stands up as she passes.

KEITH

Amanda?

Amanda and Shayne stop.

KEITH

Can I give you a ride home?

Amanda looks at Shayne. She holds her tongue. She'd love to laugh but knows better.

AMANDA

I was going home with Shayne. Do you know each other?

(CONTINUED)

Keith shakes his head. He offers his hand. Shayne hesitates. Looks at Amanda before she takes it.

KEITH

Hi.

SHAYNE

Hi.

Keith withdraws his hand.

KEITH

I thought maybe we could talk.

AMANDA

Well, I was...

(pause)

Why don't you call me?

KEITH

Yeah. Okay.

Amanda feels terribly sorry for him. He's melting in the presence of the two girls. Shayne intercedes.

SHAYNE

(to Amanda)

Why don't you go with him?

Amanda looks daggers at her. Keith waits for the final answer. He studies Shayne's involvement. Amanda looks at Keith and smiles with dread.

AMANDA

Where're you parked?

Keith smiles with relief.

KEITH

I'll pull around.

He heads away. Amanda turns on Shayne.

AMANDA

Thanks a lot!

SHAYNE

He's given you the perfect opportunity to back out. He wants to talk. Tell him it's over. Tell him, you're back with Hardy.

(CONTINUED)

87 CONTINUED: (2)

AMANDA

I'm not back with Hardy.

SHAYNE

You want to tell him the truth?
You want to tell him that you
used him?

AMANDA

I didn't use him.

SHAYNE

Oh, really? You used him to
get away from Hardy.

AMANDA

It wasn't deliberate. It just
happened. I was mad and he
stepped in. It was just bad
circumstances.

SHAYNE

Regardless, the longer you wait
to kill it, the worse it's gonna
be. He's completely deluded.
Unless of course, you're
interested in him.

Amanda shoves Shayne. She laughs.

88 EXT. PARKING LOT

Drummer Girl's truck alone in a sea of blacktop. The
starter's screaming. The engine won't turn over.

88A INT. CAR - KEITH

A defeated sigh.

KEITH

Shit, Watts...

HIS POV

The gas gauge is on empty.

89 EXT. PARKING LOT

Amanda's given up waiting for Keith. She's walking across
the lot to his car. He's standing at Drummer Girl's car.

KEITH

The car won't start.

(CONTINUED)

Amanda turns and yells to stop a Suzuki Samurai pulling out of the lot.

AMANDA

Shayne!

She waves her arms. The Samurai stops, reverses and pulls around.

CLOSEUP - KEITH

He watches Shayne return for Amanda. He's lost. Tried and failed.

HIS POV

Amanda gets in front. She looks in the car then back at Keith. She waves him over.

90 EXT. PARKING LOT

Keith flips the keys on the seat and heads for the Samurai.

91 EXT. PARKING LOT - HARDY

He's in his car. Watching.

HIS POV

Keith climbs in the jump seat of the Samurai.

CLOSEUP - HARDY

He wants blood.

92 INT. SAMURAI - LATER

Shayne and Amanda are in front. Keith's in the jump seat. MUSIC'S PLAYING. Shayne sneaks a look at Amanda. She returns it. Shayne checks Keith in her rearview mirror.

SHAYNE

Where are we going?

KEITH

Home.

SHAYNE

Where's that?

KEITH

D Street.

(CONTINUED)

A long uncomfortable pause.

CLOSEUP - KEITH

He's studying Amanda.

HIS POV

Amanda's wearing diamond stud earrings.

CLOSEUP - KEITH

He thinks it's odd that Amanda's wearing diamonds. Considering where she lives. He leans forward.

KEITH

Nice earrings.

CLOSEUP - AMANDA

She turns around to Keith. An embarrassed smile.

AMANDA

They're not mine. I just borrowed them from Shayne.

Another nervous smile and she turns back around.

SHAYNE AND AMANDA

Shayne looks at Amanda and motions to Keith. She mouths, "Tell him." Amanda sneaks a look around to the back seat. She returns. Looks at Shayne. Shakes her head slightly. Shayne urges her with a stern look.

SHAYNE

Amanda? Don't you want to say something to...

(to Keith)

What's your name again?

KEITH

Keith.

Amanda gives Shayne a sub-zero look.

CLOSEUP - KEITH

He watches the back of the two girls' heads. He's cautious and suspicious. He's feeling supremely put down.

HIS POV

Amanda turns in the seat and looks at him.

(CONTINUED)

92 CONTINUED: (2)

CLOSEUP - KEITH

He looks at her.

KEITH

You want to forget the date.
Right?

CLOSEUP - AMANDA

Startled that he knows.

CLOSEUP - KEITH

Little change in expression. His eyes plead for truth.

CLOSEUP - SHAYNE

She's disgusted with Amanda. Shifts her eyes to the rear-view mirror.

CLOSEUP - AMANDA

She back pedals a bit.

AMANDA

If you want out, I'll understand.

CLOSEUP - KEITH

Shakes his head.

KEITH

If I wanted out, I wouldn't have
asked you in the first place. I
don't want out. Do you?

CLOSEUP - AMANDA

She can't say it. A limp smile and she turns back.

93 EXT. KEITH HOUSE

The Samurai is parked in front. Keith gets out.

KEITH

Thanks.

94 INT. CAR - AMANDA AND SHAYNE

Shayne smiles obsequiously.

(CONTINUED)

SHAYNE

My pleasure.

Amanda just smiles.

KEITH

He backs away from the car.

KEITH

I'll see you tomorrow.

He takes a few more backwards steps. He's afraid to turn his back on them for fear they'll tongue knife him. He back-walks until it's too stupid to continue. He turns, shoves his hands in his back pockets and saunters up to his house.

95

INT. CAR - SHAYNE AND AMANDA

Shayne is angry with Amanda. Amanda turns her look from Keith to the footwell.

SHAYNE

That was swift. I gave you the perfect window to throw him out of, and you went limp.

AMANDA

(defensive)

Maybe you can do that sort of thing. I can't. Not in cold blood, anyway.

SHAYNE

Then I guess you got a new boyfriend.

Amanda looks at her angrily.

SHAYNE

He's too dim to catch a hint. If you don't tell him, he won't get it.

AMANDA

So what if I go out with him once? It's not the end of the world.

Amanda and Shayne look at Keith's house.

(CONTINUED)

LAURA (O.C.)

Hey! What's going on?

Amanda and Shayne turn quickly.

THEIR POV

Laura's leaning in Shayne's window.

LAURA

Come by to see Keith?

AMANDA AND SHAYNE

They don't know Laura from Adam. They have no idea what she's babbling about.

SHAYNE

We gave him a ride home.

LAURA

She laughs, fake and phoney.

LAURA

And he told you we live here?

He is so modest.

(straight)

I suppose he didn't say a word about our ancestral estate in Scotland or the apartment in Paris? So modest! This is a tax thing my father picked up. Well, I have to run. I have to go over to our stables and comb out the horses.

She backs away from the car.

AMANDA AND SHAYNE

They stare at Laura like she's lost her mind.

95A

INT. DINING ROOM

Keith's at the arch to the kitchen drinking out of the orange juice carton. Laura walks in.

LAURA

Hi, ass-face. I saw your girlfriend out in front.

Keith lowers the carton suspiciously.

(CONTINUED)

95 CONTINUED:

KEITH

Did she say anything to you?

LAURA

That's for me to know, and you
to find out.

She heads up the stairs.

96 INT. CAR - DRUMMER GIRL

She's behind the wheel of her car. It's moving slowly.
She's trying to figure out what happened to Keith. An
o.c. voice calls to her.

RAY (O.C.)

How far are you going?

DRUMMER GIRL

The nearest gas station!

97 EXT. SCHOOL - PARKING LOT

Drummer Girl has enlisted Ray to push her car.

RAY

How far's that?

DRUMMER GIRL

Don't worry about it. You're
young.

98 EXT. SCHOOL - EARLY MORNING

The school is deserted.

99 INT. SCHOOL - ART ROOM

Keith's sitting on the back of a chair, studying a large
canvas. MUSIC'S PLAYING on his BLASTER. Dark and brood-
ing.

CLOSEUP - KEITH

He has a paint brush in his teeth. He's considering his
work, plotting his next move. The music cuts out. He
looks.

HIS POV

Hardy's turned off the music.

Hardy sits on the edge of the table. He's very calm and at ease. As if nothing's happened between them.

HARDY

How're you doing?

KEITH

All right.

HARDY

You nervous about something?

KEITH

No. Are you?

HARDY

You look nervous. You okay?

KEITH

I got no problem.

HARDY

You always come to school early?

KEITH

Not always. You?

HARDY

Never.

KEITH

So, why today?

HARDY

I wanted to talk to you.

KEITH

About...?

HARDY

(big grin)

I didn't come here to talk about art.

Keith doesn't reply. Hardy smiles. Eases up.

HARDY

I'm completely cool with the situation. The truth? I was looking for a way out of the thing with Amanda, and, weird as it is, you saved me a tough talk.

(CONTINUED)

KEITH

I should believe that, right?

HARDY

Why not? It's true. I don't want Amanda hating me. I don't want anybody hating me. So, I'd appreciate it if you'd do me a favor.

Keith waits cautiously.

HARDY

I don't know where you guys are going Saturday, but if you could swing it, I'd like you to come by my place. I'm having some friends over. The parents are in Europe.

KEITH

You're inviting me to your house?

HARDY

Yeah. I've invited a lot of people. Something wrong?

KEITH

I don't know. You tell me.

HARDY

Nothing wrong on my end. You got an inferiority complex or something?

(pause)

I don't know you all that well; I may not even like you if I get to know you. That's not the issue. I've known Amanda a long time; I want to stay friends. And if it's too much to bring her over, forget it. I'm sorry I asked.

KEITH

Put yourself in my position. Maybe you'll understand why I don't think this sounds too good.

HARDY

Put yourself in mine.

(MORE)

(CONTINUED)

HARDY (CONT'D)

I'm big enough to invite a former girlfriend and the guy who stole her from me to a party. You think all this makes me look good? I've taken plenty of shit over this one.

KEITH

That's why I'm a little cautious about your motives.

HARDY

I'll buy that. You want the plain truth?

Keith shrugs. He's not so sure he'd recognize it.

HARDY

I have a lot of pride. And it's been damaged, and I don't like it. I can recover it, in my own mind at least, by showing people whose opinions matter to me that you and I are friends. Then it's not like you stole Amanda from me. Bad blood makes me look like a fool. If we're friends, it's okay. I've traded off lots of girls to friends. That's acceptable. It's not acceptable some stranger lifting Amanda off me.

KEITH

The logic's a little perverse.

HARDY

Probably, but that's what it is. You tell anybody I had this conversation with you and I'll kick the shit out of you. That's a promise.

He slides off the table and grabs his gym bag. He heads for the door.

HARDY

It's a party. It's not the end of the world.

He starts out the door.

(CONTINUED)

100 CONTINUED: (3)

KEITH

He's changed his mind. He wants to believe Hardy.

KEITH

Hardy?

101 INT. ART ROOM

Hardy turns back into the room.

KEITH

You're being straight with me?

HARDY

At this point, do you see a reason why I should play games?

KEITH

I'll ask Amanda.

HARDY

I already did. She's okay with it.

Keith thinks a moment.

KEITH

I'll be there.

HARDY

(friendly smile)

Good. It wouldn't be the weirdest thing in the world if you and I actually came out of this friends.

KEITH

He smiles. A careful smile.

KEITH

Yeah, it would.

HARDY

Big, friendly smile. Sincere as hell.

HARDY

See ya.

He swaggers out of the room.

102 INT. GIRLS' GYM

A volleyball clan hanging around after class. Amanda's talking with friends.

103 INT. GIRLS' GYM - LOBBY DOORS

Keith's watching the class. He feels that she's his now. He's comfortable and confident. A hint of a smile. He's leaning on the door jamb. He rolls back around the door to face out of the gym. His smile evaporates as he realizes he's being watched.

HIS POV

Watts is at the outside door. She's been watching him watching Amanda. She's serious and slightly wounded.

104 INT. LOBBY

Keith smiles. No change in Watts.

KEITH

What's going on?

Drummer Girl shrugs.

DRUMMER GIRL

First time in about two years
you didn't have lunch with me.
Is there a problem?

Keith shakes his head, no. A little guilt.

DRUMMER GIRL

Am I too weird to be around now
that you're moving up?

Keith doesn't particularly care for the tone.

KEITH

I had something to do.

DRUMMER GIRL

Yeah. Something you never had
to do in two years before? It's
cool. I just wondered where you
were.

KEITH

I was around.

DRUMMER GIRL

Yeah. Okay.

She raises a hand and exits. Keith waits a puzzled, sad beat. He turns back to the class.

105 EXT. SHAYNE'S HOUSE

A major piece of residential architecture.

106 INT. SHAYNE'S ROOM

A large, well-appointed bedroom suite. The girl has some money. Shayne's on her bed. Amanda's slouched in a chair.

SHAYNE

I recommend that you think twice before you make a sacrifice for this jerk.

AMANDA

What's that mean?

SHAYNE

Don't let some misfit joker tear up your life. Nobody's very excited about this affair. They see you as guilty as he is. You know what the truth is?

AMANDA

From who's point of view?

SHAYNE

Yours. You aren't a natural fit in all this. They don't have to let you belong. You could be on the other side of the world for all anybody really cares. You like being a part of something. Don't kid yourself. It's better to be in than out.

(pause)

All I'm saying is, you have one more year, why make it miserable? Just go along with things. We'll have a last good year and then we're outta here forever.

AMANDA

I'm not making up with Hardy.

SHAYNE

Then just be friends. But agree that you have to blow the date. Okay? Right now he's humiliated. Go back, get this guy out of the way and then break up. Don't get him in a corner like this. Please?

(CONTINUED)

106 CONTINUED:

AMANDA

I'm not afraid. So what if he's
humiliated. So am I.

Shayne shakes her head in frustration.

SHAYNE

You're not in control like he
is. One word from him, and
you're on ice. Keith'll live.
I'm sure, deep in his heart, he
probably thinks you're gonna
back out anyway.

AMANDA

If I back out, I'm giving in to
Hardy.

SHAYNE

Fine. Give in this once. Don't
make this an issue. It's not
worth it. If you keep the date
you lose everything.

AMANDA

Including you?

SHAYNE

I'd never say it to your face,
but I don't know what I'll feel
like if I'm frozen out. You
won't, either. Why risk it for
nothing?

AMANDA

It's not nothing. It's a matter
of pride. If you can't understand
that, I feel sorry for you.

SHAYNE

You go through with this, and
I'll be feeling sorry for you.

CLOSEUP - AMANDA

There's something foreboding in the remark. PUSH IN ON
Amanda. MUSIC COMES IN AND CARRIES ACROSS THE CUT.

CUT TO:

106A
and
106B

OMITTED

107 EXT. CLUB - ESTABLISHING SHOT

108 INT. CLUB - NIGHT

Keith's sitting at a table alone. He's still riding his giant wave of delight. The place is LOUD and crowded with street people. A BAND'S PLAYING LIVE.

109 INT. CLUB - DOORWAY

Drummer Girl marches into the club. She's looking for Keith. A girl on a mission. She pushes her way through the place to Keith's table. She looks at him. He looks up at her. He raises a hand in greeting. Things between them are stiff and formal.

(CONTINUED)

DRUMMER GIRL

Since when do your parents let you go clubbing on school nights?

KEITH

I'm waiting for Amanda.

DRUMMER GIRL

Here? She's coming here? On a school night? Did I miss something? Is there a new world order?

KEITH

If you wanna knock me and make me feel bad, can you do it later?

DRUMMER GIRL

She said she'd meet you here?

KEITH

Not in those words.

DRUMMER GIRL

In any words?

Keith shrugs off the question, for which he has no answer. Drummer Girl slides into the booth.

DRUMMER GIRL

Maybe she doesn't have ID.

KEITH

Who doesn't have ID?

DRUMMER GIRL

Maybe she doesn't like you as much as you think.

KEITH

Maybe.

DRUMMER GIRL

Do you miss me Keith? Do you miss not being around me?

KEITH

This isn't the third grade anymore.

(CONTINUED)

DRUMMER GIRL

(wistfully)

I wish it was.

KEITH

It's not.

DRUMMER GIRL

I'm not upset about her. I'm
upset about you. She's the same.
You're the one who's changed.

KEITH

What's wrong with change?

DRUMMER GIRL

I liked you better when you were
a nothing.

KEITH

I wish you'd take a few minutes
out of your day to sit down and
think about what all this means
to me.

DRUMMER GIRL

What about what it all means to me?

KEITH

It means, you don't have a love-
sick, depressed, boring friend
anymore.

DRUMMER GIRL

She doesn't love you. It's a
joke. It's all a joke.

Keith scoffs at the remark.

KEITH

Oh, really?

DRUMMER GIRL

I'd bet my hands on it.

KEITH

You don't want to make that bet.

DRUMMER GIRL

Yeah, I do.

(MORE)

(CONTINUED)

DRUMMER GIRL (CONT'D)

(pause)

I gotta split. This is too much agony for me. I've been thinking about you and me a lot lately, and I came to a conclusion that I didn't want to deal with, but now that we talked, I can't hide it anymore.

(deep breath)

I think we'll get along much better if we don't spend so much time together anymore.

KEITH

Why?

DRUMMER GIRL

Because. I'm driving you crazy, you're driving me crazy, and I'd rather have you think good things about me and not see me than see me and hate me. I can't afford to have you hate me, Keith. The only things I care about in this life are me, my drums and you. Adios.

She walks away from the table. Keith calls to her.

KEITH

Watts!

She stops and turns. Looks at him a moment, turns and disappears into the crowd.

CLOSEUP - KEITH

A part of himself is walking out. There's no obvious solution to the problem. He's torn between love and friendship, and love has to win. He turns back. He looks at his watch. He fears that Amanda won't show. He slides down in the chair to wait it out.

110 INT. MALL

Big, new, anonymous mall. Laura is sitting on a planter talking to a group of her friends.

LAURA

I'm his sister.

(MORE)

(CONTINUED)

LAURA (CONT'D)

If you're a brother or a sister,
you're in. It's like they have
to accept you, or the whole
social structure caves in.

FRIEND

You get to go to parties?

LAURA

Of course. I'm probably going
to the one Saturday at Hardy
Jenns'. Keith's going with
Amanda. We might double.

FRIEND 2

Who'd go out with you?

LAURA

The choices are limitless.

FRIEND

Can we go, too?

LAURA

Eventually. If you stay cool.

FRIEND 2

You're lying.

LAURA

Oh, really?

FRIEND 2

Yeah.

Friend 2 looks down the mall.

HER POV

Hardy and a group of his friends are hanging around out-
side a record store.

111 INT. MALL - GIRLS

Friend 2 turns back to Laura.

FRIEND 2

(big grin)

If you're so tight with Hardy's
people, why aren't you down
there with them?

(CONTINUED)

LAURA

Because I'm here with you, twerp.

FRIEND 2

Maybe you're here because you're false.

LAURA

Is this a challenge or something?

FRIEND 2

Yeah.

Laura slides down off the planter.

LAURA

I was hanging with you fungi in a vain effort to cool you out, but all I get is breeze, so, cie la vie.

She heads down the mall. The girls watch curiously. Laura sneaks glances back at them. She's over-estimated the situation badly.

GIRLS

They watch Laura head down the mall.

FRIEND 2

She's a liar. Her brother loathes her. He'd never let her play with his rep.

THEIR POV

Laura strolls down the mall. She slows as she reaches the boys. She looks back at the girls, strikes an attitude and flips them off. She slides up on another planter, adjacent to the group. It looks like she's a part of the group.

LAURA

She's not really connected to the people. She's just on the edges. She puts herself in a sexy, careless attitude. The boys are below and to the side of her. Unaware of her.

HARDY

Amanda has to bring him. What else can she do? She can't take the pressure. She'll bring him.

(CONTINUED)

111 CONTINUED: (3)

CLOSEUP - LAURA

A puzzled look as she eavesdrops.

THE BOYS

Hardy continues his conversation.

HARDY

The party'll go down as expected;
Amanda'll blow in with her guy;
We'll nail him and go back to
business as usual. It's real
simple.

CLOSEUP - LAURA

She's devastated by what she's overheard. Stunned. All the evil she's done on Keith comes rushing back on her. Tears gather in her eyes. She leaps down off the planter and takes off down the mall.

THE GIRLS

They watch as Laura charges past, breaking in and out of the crowd.

FRIEND 2

Hey, Laura! Did they send you
for beer?

The girls laugh.

112 EXT. MALL - DAY

Laura bursts out the doors and runs to the bike rack.

113 EXT. KEITH'S HOUSE

It's night. Lights are burning. Laura rides up on her bicycle.

114 INT. KEITH'S ROOM

He's laying in bed looking at the sketch of Amanda hanging on the wall at the foot of his bed. MUSIC'S PLAYING. Something lonesome and pale.

115 INT. HALLWAY - KEITH'S DOOR

Laura's listening at the door. She slips a table knife in the lock and compromises it. She turns the knob and opens the door.

116 INT. ROOM - LAURA

She stands at the door watching. Troubled.

HER POV

Keith turns slowly to the door and sees Laura. He stares at her.

KEITH

I guess you wouldn't be you if
you knocked before breaking into
my room.

LAURA

She's serious and grieved.

LAURA

I'm sorry, Keith. I thought if
I knocked, you wouldn't open up,
and I want to talk.

117 INT. ROOM

Keith sits up on the bed.

KEITH

This should be interesting.

Laura walks in and sits on the edge of his desk.

LAURA

I heard something tonight at the
mall. Hardy Jenns and his guys
were there, and I heard them
talking about you.

KEITH

So?

LAURA

I've jumped on you pretty hard
for a pretty long time, Keith.

KEITH

What's your point?

LAURA

You know the blood's thicker
than water stuff?

Keith rotates his finger, signalling her to get to the gist of her intrusion.

(CONTINUED)

117 CONTINUED:

LAURA

It's true. I thought I hated you. I really did. But I don't.

KEITH

What's wrong?

LAURA

Keith, it's a joke. Amanda Jones. The date. The party. The whole thing's a joke. She's going out with you to get you to Hardy Jenns' house so he can mess you up.

Keith freezes.

LAURA

I heard Hardy say it. I heard him. It's true.

KEITH

A joke?

LAURA

I'm sorry, Keith. For everything.

She backs slowly out the room and closes the door. We HEAR the CLICK of the LOCK. Laura's used her butter knife to secure the door for Keith. MUSIC COMES UP. Keith turns to the window.

CLOSEUP - KEITH

Stares out the window. He realizes what a fool he's been. How he's turned from his friends. How exposed he's let himself get. He looks at a sketch of Amanda on his wall.

HIS POV - SKETCH

Amanda looking over her shoulder.

CLOSEUP - KEITH

He shifts his look from the sketch to out the window. He stares into the night.

117A EXT. DRUMMER GIRL'S HOUSE - ESTABLISHING - NIGHT

Keith walks up to the house.

118 INT. DRUMMER GIRL'S ROOM - NIGHT

She's beating on her drums. MUSIC'S BLASTING.

(CONTINUED)

She's soaked with sweat. She's wearing shorts and a torn piece of T-shirt for a bra. The room is drab and dingy. The total value of the contents including the drums and stereo is nine cents. It's a mess. The walls are decorated with graffiti. The door opens, and Keith walks in. Drummer Girl looks up at him. She smiles and continues drumming. Keith walks over and sits on the bed. Drummer Girl reaches over with a drumstick, tips the tone arm on the turntable and sends it into reject. The music ends.

KEITH

You're getting really good.

DRUMMER GIRL

(formal, stiff)

I'm working on it.

KEITH

You're brothers don't mind you playing this late?

DRUMMER GIRL

I don't know. I never asked.
To what do I owe the honor?

KEITH

I got a little problem.

Drummer Girl senses big trouble. She gets off her seat and lays her sticks down.

KEITH

You know how you told me that the thing with Amanda's a joke?

DRUMMER GIRL

Yeah?

KEITH

It's a joke.

DRUMMER GIRL

You mean a joke, as in a joke on you?

Keith nods. Drummer Girl winces. As angry as she was at him, she understands how bad he feels.

KEITH

Laura overheard Hardy talking about it. Amanda's supposed to get me over to Hardy's house, and they're gonna pound me.

(CONTINUED)

Keith leans back on her bed. He reaches behind his head and comes up with a bra. Drummer Girl snatches it away with her drumstick.

DRUMMER GIRL

Good thing you found out about it.

KEITH

She doesn't like Hardy. I know it. The guy uses her up and down.

DRUMMER GIRL

You're playing word games. The fact is, she sucker-punched you and set you up to lose your face.

KEITH

I'm not afraid of Hardy.

DRUMMER GIRL

You're gonna go through with this?

KEITH

I have to.

DRUMMER GIRL

You think it's just Hardy?

KEITH

If the guy wants me, he'll get me. I don't have to go to a party. He'll find another chance. I'm not gonna hide.

DRUMMER GIRL

Leave it alone.

KEITH

I can't?

DRUMMER GIRL

Why?

KEITH

Because I want to stand up to them.

DRUMMER GIRL

Yeah? Well, forget it.

(MORE)

(CONTINUED)

DRUMMER GIRL (CONT'D)

It's impossible. They rule the world, and that's a fact, and you fight it, you get crushed. Another year and you're gone. It's better to swallow pride than blood.

KEITH

You don't think that. I'm not going to believe that you think that.

Drummer Girl is completely frustrated. She walks to the window and looks out the curtains.

KEITH

I'm not giving in to them anymore. Not for another year. Not for another minute.

Drummer Girl turns from the window. She can't argue him.

KEITH

I'll do whatever I have to do to make her see me for what I am.

Drummer Girl smiles. She climbs onto the bed.

DRUMMER GIRL

All right. I get it.

Keith leans back on the bed. Drummer Girl lays down next to him. He turns his face to hers.

KEITH

I'm sorry I was so tough with you.

DRUMMER GIRL

Me, too.

He touches her cheek.

KEITH

You always hurt the ones you love.

DRUMMER GIRL

So, when're you beating the shit out of Amanda Jones?

Keith looks away and laughs. Drummer Girl doesn't laugh. She just lays still, feeling his body against hers.

Amanda and Shayne and a couple of anonymous friends are in the quad, talking. Keith crosses to them. Amanda turns. Shayne sneaks a look at her. Keith walks up.

KEITH

What time do you want me to pick you up Saturday?

Amanda hesitates. She looks at her friends. She's embarrassed.

KEITH

You have to check with them to see what time you can go out?

AMANDA

No. I was just...

She doesn't know what to say.

KEITH

You just what? It's a simple question.

AMANDA

I have to think, okay?

KEITH

Don't strain yourself. I'll pick you up at 7:30. If that's a problem, call me.

He turns and exits.

SHAYNE

Shit. What was that?

FRIEND

What an asshole.

AMANDA

Shut up.

Amanda exits in the opposite direction of Keith.

FRIEND

Is she serious about him?

SHAYNE

No.

FRIEND

Sounds like it to me.

(CONTINUED)

119 CONTINUED:

SHAYNE

You have a guy like that dogging
you around for a week and see
how clearly you think, okay?

119A EXT. SCHOOL - QUAD

Amanda is crossing the quad. Keith calls to her. She stops.
He catches up to her.

KEITH

What time do you want me to pick
you up Saturday?

Amanda hesitates. She looks over her shoulder.

HER POV

Shayne and a couple of FRIENDS are across the quad. They
glance across at Amanda.

KEITH AND AMANDA

She looks back at Keith. She concerned.

KEITH

You have to check with your friends
to see what time you can go out?

AMANDA

No. I was just...

She doesn't know what to say.

KEITH

You just what? It's a simple question.

SHAYNE AND FRIENDS

They watch Amanda and Keith. They're not pleased.

THEIR POV

Amanda and Keith talking.

SHAYNE AND FRIENDS

They exchange looks and turn away.

(CONTINUED)

119A CONTINUED:

AMANDA AND KEITH

Amanda closes the conversation. She's anxious to get away from him.

AMANDA

Pick me up whenever you want.

KEITH

7:30? If you have a problem, call me.

She nods. He turns and exits. Amanda walks over to Shayne and her friends. They're carrying on a conversation. They don't acknowledge Amanda when she walks up. They continue talking as if she wasn't there.

SHAYNE

I hate going to Mexico. I'd much rather go to the Virgin Islands.

AMANDA

Hi.

HOLLY

I think we're going to Aspen over Christmas.

AMANDA

I said, hi.

SHAYNE

Aspen's okay. There's not all that much to do at night, though.

AMANDA

Come on you guys. What is this?

HOLLY

Mostly private parties. I had a pretty good time last spring.

AMANDA

Shayne?

SHAYNE

It's a totally different place in the spring. A lot more college people.

Amanda figures it out. She's been put on ice.

HOLLY

True. But what's in the Virgin Islands?

(CONTINUED)

SHAYNE

Are you kidding? Try a million guys.

AMANDA

This is it, right? I'm over?

HOLLY

I'd go anywhere if I could bag the family and be on my own.

AMANDA

Thanks.

She backs away.

SHAYNE

I almost had my parents talked into letting me go to Ricky's place in Santa Fe over Thanksgiving.

HOLLY

Were his parents there?

SHAYNE

No.

There's a pause in the conversation.

HOLLY

She's gone.

Shayne looks around.

HER POV

Amanda disappears into the school.

CU. SHAYNE

She loathes what she's done. But considers that she had no choice. She looks at Holly.

CU. HOLLY

She shrugs.

HOLLY

It's not your fault.

CU. SHAYNE

She doesn't really believe it. She walks away.

(CONTINUED)

SHAYNE

I don't know.

HOLLY

You say you tried to convince her.

SHAYNE

Yeah. But she's my friend. What are friends for.

HOLLY

Now, Shayne, you and I are grown-up enough to know what friends are for.

SHAYNE

Yeah. And I did my level best.

HOLLY

Sure you did. Now come on and let's get into some better company before I have to go wash my hands.

SHAYNE

You really are something, Holly.

HOLLY

(beaming smile)

Aren't we all.

Shayne nods in agreement.

120

EXT. SCHOOL

Amanda's crossing a playing field, heading to the locker room. She slows as she sees Hardy waiting at the locker room door. The pause is momentary. She gathers her strength and continues.

AMANDA

Get lost, Hardy.

He blocks her entrance to the door with his arm.

HARDY

You're still mad?

(CONTINUED)

120 CONTINUED:

HARDY

Can we talk?

AMANDA

No.

She shoves his arm away and walks into the girls' locker room. Hardy goes right in with her.

121 INT. GIRLS' LOCKER ROOM

Amanda stops and turns to Hardy.

AMANDA

This is cute.

HARDY

I want to talk to you.

AMANDA

It's too late.

HARDY

I've been in agony over this.

AMANDA

I doubt it.

HARDY

What do I have to do to convince you that I love you?

(CONTINUED)

AMANDA

Start by leaving me alone. I'm late.

She turns; he grabs her and turns her back.

HARDY

You're going out with low-life just to hurt me, and you know what? It's working. It hurts.

AMANDA

You've got everybody applying pressure to get me to your house so you can prove what a stud you are by beating him up.

HARDY

Where'd you hear that?

AMANDA

Give me some credit, will you?

HARDY

True, I invited him. Not to beat him up. But just to show I'm a good loser.

AMANDA

You're not a good loser. You're just a loser, period.

She pulls her arm free. A WHISTLE BLOWS. Amanda looks around. Hardy looks.

THEIR POV

The Instructor who busted Amanda earlier is standing before them. She's angry and mean.

INSTRUCTOR

What's this?

HARDY AND AMANDA

She's scared. He could care less.

HARDY

I'm talking to Amanda. Can you give me two minutes to finish it up?

(CONTINUED)

121 CONTINUED: (2)

INSTRUCTOR

She's outraged.

HARDY

He owns the world.

HARDY

Do you mind? There's nothing
in here that I haven't seen
before.

INSTRUCTOR

She advances on Hardy.

INSTRUCTOR

What's your name?

HARDY AND AMANDA

He holds up his hand to stop her.

HARDY

It's Hardy Jenns. With two 'n's.
(to Amanda)
Can I drive you home?

122 INT. LOCKER ROOM

The Instructor grabs Hardy by the collar. He yanks away
from her and back to the door.

HARDY

I really appreciate this, lady.
Be a bitch, why don't you?

INSTRUCTOR

Consider yourself reported.

He ignores the Instructor and backs out the door.

HARDY

Amanda? Your reputation's
hanging in the balance here.
Play me around, and you'll have
a real lonely year.

AMANDA

So I hear.

She walks into the locker room. Hardy watches her go. He
backs away, turns and angrily kicks the door open.

122A EXT. GAS STATION

A destroyed Volkswagen Thing pulls into the station and stops. Skinhead gets out. He walks into the repair bay.

122B INT. GAS STATION

Keith's at the workbench working on a carburetor. He looks up.

HIS POV

Skinhead's in the open bay.

SKINHEAD

What's going on?

KEITH

He doesn't know why Skinhead's come to see him. He shrugs.

KEITH

Working.

INT. BAY

Skinhead walks over to the bench. Keith wipes his hands on a rag.

SKINHEAD

Good money?

KEITH

It's okay.

SKINHEAD

Looking at it as a career?

KEITH

No.

SKINHEAD

But you can always fall back on it. Good move. Listen, I heard about the bullshit with Amanda Jones and how you're getting set up.

Keith sighs. Does the world know?

SKINHEAD

There aren't a lot of things I believe in, but one of them is, nobody sets up nobody.

(MORE)

(CONTINUED)

CONTINUED:

SKINHEAD (CONT'D)

Hardy Jenns is pretty rough, but he can be taken. He only works in a pack. We get him alone and bing!

KEITH

I don't want to beat anybody up.

SKINHEAD

You pop a knuckle and the art gig's historical, right? Perfectly understandable.

KEITH

I don't want a fight. That won't solve anything.

SKINHEAD

Look, one of the main reasons I'm such an asshole is, guys like Hardy Jenns. I can't deal with getting looked down on by them. I'd rather have somebody inject me with hot lead than get laughed at. I can't handle it. My father says I'm ruining my life to prove that I'm worth something. He's very perceptive for someone his age.

Keith smiles at the extreme remarks.

SKINHEAD

I figure, spending two weeks next to you in morning jail qualifies us as friends, and I told you I'd help you. I want to help you. If you don't want to nail Jenns, tell me what I can do for you.

Keith is at a loss as to what Skinhead could possibly do for him.

SKINHEAD

If you're thinking about pounding Amanda Jones, I don't go in for that.

KEITH

The offer is help enough, okay? I appreciate it.

(CONTINUED)

122B CONTINUED: (2)

SKINHEAD

If you can't think of some way that I can help you, I'll feel outrageously worthless and crippled. Promise me, you'll think about it.

Keith offers his hand. Skinhead looks at it. It's dirty. He hesitates, but shakes it.

KEITH

I'll think about it.

SKINHEAD

Cool. In the meantime, can I cop a gallon of gas? I'll pay you back Monday.

Keith and Drummer Girl are walking down the railroad tracks.

DRUMMER GIRL

Do you think anybody can tell
you're carrying \$4,200?

KEITH

Where would I get \$4,200?

DRUMMER GIRL

True. You want me to tell you
one more time that I think you're
crazy?

KEITH

No.

DRUMMER GIRL

You've been hoarding that cash
for years, right?

KEITH

Yeah.

DRUMMER GIRL

(pause)

How bad is your dad gonna ream
you?

KEITH

(with a smile)

You won't be able to measure it
with existing technology.

DRUMMER GIRL

He's a miser, huh?

KEITH

No. It's just real important
to him that I go to college.

DRUMMER GIRL

He didn't go, huh?

Keith shakes his head, no.

DRUMMER GIRL

I rag you a lot about your parents
and family, but it's only because
I'm jealous. It's gotta feel
pretty good to have somebody
watching out for you like he does.

(CONTINUED)

KEITH

Sometimes.

DRUMMER GIRL

He's still gonna kill you,
though, right?

KEITH

Probably.

DRUMMER GIRL

(long pause)

Is it her body, or her face?

KEITH

Amanda? I don't know. It's
everything.

Drummer Girl considers the remark.

DRUMMER GIRL

My grandmother once told me I'd
have big boobs when I grew up.

Keith sneaks a look at her boobs.

KEITH

What happened?

Drummer Girl shrugs.

DRUMMER GIRL

I don't know. I guess I'm just
lucky.

KEITH

(pause)

I want to know why you're helping
me with all this?

DRUMMER GIRL

Should I not help you? You're
my friend. Friends help each
other.

KEITH

What do I do for you?

DRUMMER GIRL

No way on earth to put it into
words.

She walks ahead of Keith and heads down the embankment.
Keith considers what she's said. No conclusions. A dis-
tant TRAIN WHISTLE BLOWS.

124 EXT. KEITH'S HOUSE

Keith cuts across the lawn to the back door. He enters.

125 INT. HOUSE

Keith comes in the back door. Silently. He carefully closes the screen door. The faintest CLICK of the screen door HANDLE brings on a call from Cliff in the living room.

CLIFF (O.C.)

Keith?

Keith issues a silent curse for being caught. He turns.

126 INT. LIVING ROOM

Cliff's on the couch with the college brochures, a calculator and sheets of paper. He's working figures. He turns to the foyer.

CLIFF

Hey! I got some great news today.

Keith looks across at Cliff.

CLIFF

Those treasury bills I said were
at the B of A at 6 and 3/4%

(big smile)

They're at 7%.

Keith holds his wince as Cliff hits a tender subject.

CLIFF

That means, you're earning an
extra sixteen dollars a year
per bill.

Keith manages a smile.

KEITH

That's great.

CLIFF

You've got your first years money,
Keith. Now all you have to do is
get off your can and pick a school
to spend it on.

KEITH

Yeah, I'll get into it.

He heads upstairs. Cliff turns back to his figures.

127 INT. KEITH'S ROOM

He walks in and takes off his jacket. He tosses it on the chair and sits down on the bed. He takes a huge wad of money out of his pocket. He unfolds it and looks at it. Leafs through it, thinking. He glances up at the sketch of Amanda.

CLOSEUP - KEITH

Looking at the picture. MUSIC COMES UP and CARRIES THROUGH the next sequence.

128 EXTREME CLOSEUP - SKETCH

FULL FRAME. Amanda's head is caught in a turn. Big smile. The sketch becomes LIVE ACTION. Amanda turns and heads down a mall with her best friend, Shayne, the tall, elegant black girl. They're laughing and talking. As they CLEAR FRAME, we see Drummer Girl slide out from behind a pillar. She follows.

129 INT. WOMEN'S CLOTHING STORE

Shayne and Amanda are browsing the store. Drummer Girl slips in the door. She crosses to the shoes and keeps tabs on Amanda as she pretends to look at the shoes. They're obviously revolting silly things to her.

CLOSEUP - CUSTOMER

A young woman is bent over, looking closely at a pair of shoes she's trying on. She stops. Looks to the side.

HER POV

Drummer Girl's patent-leather work shoes with the studs.

CLOSEUP - WOMAN

She looks up at Drummer Girl.

HER POV

Drummer Girl is looking down on her. Tough and mean.

CLOSEUP - WOMAN

She goes back to her shoes, intimidated by Drummer Girl.

130 INT. STORE

Amanda looks through the racks of clothes. As she abandons a rack, Drummer Girl takes her place, looking at what she's bought.

(CONTINUED)

130 CONTINUED:

CLOSEUP - AMANDA AND SHAYNE

They're sifting through hanging blouses. Shayne tugs Amanda's sleeve to get her attention. She motions her head for Amanda to look behind her. Amanda discreetly turns and looks.

HER POV

Drummer Girl is doing a bad job of pretending to be pre-occupied.

CLOSEUP - AMANDA AND SHAYNE

Shayne whispers to Amanda. They leave the blouses and go into the dressing rooms.

131 INT. STORE

Drummer Girl slides over to the blouses.

CLOSEUP - AMANDA AND SHAYNE

They're watching from the dressing area. Shayne smiles. She has an idea. She exits the dressing room. Amanda follows.

132 INT. STORE

Drummer Girl watches out of the corner of her eye as Amanda and Shayne walk past her back. They clear, and once again, Drummer Girl follows.

133 INT. MALL

Amanda and Shayne walk down the mall. Drummer Girl is behind them. They turn into a store.

134 INT. MEN'S CLOTHING STORE

Amanda and Shayne walk in. Amanda doesn't get what Shayne's doing. But she follows. A beat, and Drummer Girl slips into the store.

135 INT. STORE - AMANDA AND SHAYNE

They cross to a rack of suits, and Shayne starts looking through them. She motions to Amanda to do the same.

136 INT. STORE - DRUMMER GIRL

She's looking at a rack of belts. Keeping a watchful eye on the ladies.

137 INT. STORE

Amanda and Shayne leave the suits. Shayne leads. They move to the back of the store. Drummer Girl leaves the belts and looks at the suits.

CLOSEUP - DRUMMER GIRL

She's looking through the suits. She's puzzled. She looks at the sleeve, holds it, thinks for a minute. Realizes that something's very wrong. She looks up and turns.

HER POV

Amanda and Shayne are looking directly at her.

CLOSEUP - DRUMMER GIRL

She realizes that she's been caught. A beat and the embarrassment hits. She turns back to the suits and curses herself for letting herself get trapped.

CLOSEUP - AMANDA AND SHAYNE

Shayne looks at Amanda with a smile. Amanda isn't amused at the prank. She exits. Shayne doesn't know what she means. A beat and she follows.

138 INT. STORE - DOORWAY

Amanda stops at the door. Shayne continues out into the mall. Amanda looks back at the suit rack.

HER POV

Drummer Girl is staring at the sleeve. She looks back at Amanda. A hurt, angry look.

CLOSEUP - AMANDA

A look of mild compassion. But still curious. What does the girl want?

139 EXT. GAS STATION

Drummer Girl sitting on a work bench. Keith's working on the vintage Jaguar.

DRUMMER GIRL

I think we've pretty much covered everything. All the arrangements have been made.

KEITH

Right.

(CONTINUED)

DRUMMER GIRL

You know what you're going to say?

KEITH

Whatever comes to mind.

DRUMMER GIRL

You want to plan it out a little?

KEITH

It'll sound false. I'll just do what my instincts tell me.

DRUMMER GIRL

Okay.

Keith gives her a smile. He slams the hood shut and wipes his fingerprints off the paint.

KEITH

Not an altogether terrible mode of transportation, huh?

She has something on her mind that's hard to bring forth.

DRUMMER GIRL

One last detail hangs.

Keith tosses the rag and leans back on the car.

DRUMMER GIRL

Don't think I'm being weird, but what if she wants you to kiss her?

Keith gives her a deadpan look.

DRUMMER GIRL

I'm serious.

KEITH

(with a smile)

Well, then I guess I'll just have to kiss her.

DRUMMER GIRL

I didn't put in all this time and effort to have you blow it all because you're too vain to admit you're not the king of male sexuality.

(MORE)

(CONTINUED)

DRUMMER GIRL (CONT'D)

Amanda Jones is no minor leaguer
 who'll be swept off her feet at
 the touch of your amateur lips.
 This babe has plenty of battle
 scars.

KEITH

Thanks, but I think I can handle
 it.

DRUMMER GIRL

I'm not knocking you. In this age
 of high-tech diseases, you're
 probably smart keeping to yourself.
 I just think that maybe you should
 consider whether or not you feel
 you can deliver a kiss that kills.

A wave of doubt washes over Keith. He pulls a swift reverse.

KEITH

You think I can't?

DRUMMER GIRL

If you say you can, you probably
 can.

KEITH

I'm not an expert.

DRUMMER GIRL

It's fine. I was just going to work
 on it with you, but if you're
 comfortable...

KEITH

How do you work on it?

She waves him over to the bench.

DRUMMER GIRL

Pretend I'm a girl, okay?
 (corrects herself)
 I mean, pretend I'm her. Amanda.
 It's a big stretch, but try it.

Keith shrugs. He can handle it.

DRUMMER GIRL

What do you do with your hands?

KEITH

It depends.

(CONTINUED)

DRUMMER GIRL

It doesn't depend, they go on her hips.

KEITH

Okay.

DRUMMER GIRL

Do it.

KEITH

Do what?

DRUMMER GIRL

Put your hands on my hips.

Keith stares at her.

KEITH

Are you kidding?

DRUMMER GIRL

This is just as weird for me as it is for you. Let's be men about it.

Keith takes a step to the bench. Another step and he's face to face with her. He gingerly lays his hands on her hips. She grabs his wrists and plants the hands firmly on her tight, little hips.

DRUMMER GIRL

Look in my eyes.

Keith looks into her eyes. He laughs. Drummer Girl glares at him.

DRUMMER GIRL

I don't have to do this, you know.

KEITH

Sorry. It's just...

DRUMMER GIRL

Grow up a little.

Keith resets, clears his smile and looks into her eyes.

DRUMMER GIRL

She'll probably do this...

She puts her arms around his neck.

(CONTINUED)

139 CONTINUED: (4)

KEITH

How do you know?

DRUMMER GIRL

I watch a lot of TV.

(pause)

Close your eyes.

He closes his eyes. She takes the opportunity to steel herself. She moves slowly toward him. Her lips part. She hesitates for a brief moment. He opens his eyes.

DRUMMER GIRL

Keep your eyes closed!

KEITH

Why are you staring at me?

DRUMMER GIRL

I'm seeing if you look stupid.

KEITH

And?

DRUMMER GIRL

You're fine.

Keith slams his eyes shut. She repeats the move and then gently puts her lips to his.

CLOSEUP - KEITH'S HAND

His fingers squeeze Drummer Girl's hip.

CLOSEUP - DRUMMER GIRL'S HAND

She clutches his shirt.

140 INT. GARAGE

Drummer Girl's legs close around Keith's waist.

CLOSEUP - KEITH AND DRUMMER GIRL

She suddenly catches herself, opens her eyes and breaks the kiss. She pushes him away.

DRUMMER GIRL

Okay, fine!

KEITH

What?!

(CONTINUED)

DRUMMER GIRL
Lesson's over. You're cool.

KEITH
(smiles)
You're blushing.

DRUMMER GIRL
Yeah, right. The day I blush...

KEITH
That was very nice. You're
pretty.

Drummer Girl raises a leg, plants it on Keith's belly and
fires him across the garage. She jumps down off the bench.

DRUMMER GIRL
If this is how you repay a favor,
I don't know if I'm rich enough
to be your friend.

She storms out of the garage. Keith is dumbfounded.

KEITH
I didn't mean anything! I'm
sorry. I was kidding.

CLOSEUP - DRUMMER GIRL

She stops. Maybe she'd rather he wasn't kidding. She turns.

KEITH

He's genuinely sorry he's offended her.

KEITH
Don't be mad, okay?

DRUMMER GIRL

She forces a smile.

KEITH

He smiles.

KEITH
I won't tell anybody about this.

DRUMMER GIRL

She nods. She turns and heads down the road. She wipes
her mouth on her sleeve.

(CONTINUED)

140 CONTINUED: (2)

KEITH

He watches her go. He smiles.

KEITH

I'll see you tonight!

He leans against the Jaguar and watches her disappear down the road. "Miss Amanda Jones" by the Rolling Stones COMES UP and CARRIES ACROSS AND THROUGH TO THE NEXT SEQUENCE.

CUT TO:

141 CLOSEUP - AMANDA JONES

She's looking in the mirror with wet hair, fresh from her shower. She's staring at herself, unsure about what she's embarking on.

142 CLOSEUP - DRUMMER GIRL

She's staring in her broken mirror. A towel around her shoulders. Like a jock. Wet hair. Right from the bath.

143 CLOSEUP - AMANDA JONES

She's blow-drying her hair.

144 CLOSEUP - DRUMMER GIRL

She's towel drying her hair. Short, hard bursts.

145 CLOSEUP - AMANDA

She opens a make-up case, loads a brush and does her face.

146 CLOSEUP - DRUMMER GIRL

Opens a make-up case. Loads a brush, turns her face to the mirror and blots out a small lightning bolt tattoo on her neck.

147 CLOSEUP - LEG

A stocking is drawn up the leg. Who's leg?

148 CLOSEUP - BRA

A front clasp is fastened.

149 CLOSEUP - WAIST

Panty top rises INTO FRAME and snaps.

150 CLOSEUP - CLOTHES RACK

Closet. A hand yanks a blouse off the rack.

151 CLOSEUP - GARMENT BAG

Plastic clothing store bag. It's torn open.

152 CLOSEUP - BLOUSE

A button's fastened.

153 CLOSEUP - PANTS FLY

Up with the zipper

154 CLOSEUP - WRIST

Bracelets are loaded on a wrist.

155 CLOSEUP - FINGERS

In quick order a ring is slid onto four fingers.

156 CLOSEUP - FOOT

Slides into a boot.

157 CLOSEUP - LIPS

Lipstick, red and wet.

158 CLOSEUP - EAR

Black glass studs.

159 CLOSEUP - ANOTHER EAR

An earring is removed.

160 CLOSEUP - PURSE

Hand loads gum and money.

161 CLOSEUP - HEAD

Turns from the mirror so we only see a flurry of hair.

162 CLOSEUP - SECOND HEAD

Same thing.

163 CLOSEUP - KEITH

He's in the shower. The water's beating on his face. He sings to the TRACK.

(CONTINUED)

163 CONTINUED:

KEITH

(sings)

ROUND AND ROUND SHE GOES,
THE WORLD OF AMANDA JONES,
I SAID ROUND AND ROUND AND ROUND,
AND ROUND...

164 CLOSEUP - CLIFF

He's in the bathroom. He's listening with a rising anger.

KEITH (O.C.)

THE LITTLE GIRL SHE JUST WANDERS
ABOUT,
'TIL IT'S TIME FOR HER COMING OUT...

HIS POV

Keith is outlined in the plastic shower curtain.

KEITH

ROUND AND ROUND AND ROUND,
ROUND AND ROUND AND ROUND...

CLOSEUP - TOILET HANDLE

Cliff's index finger pushes the handle, flushing the toilet.

CLOSEUP - KEITH

He continues singing.

KEITH

ROUND AND ROUND AND ROUND...

The water suddenly runs cold. Keith's eyes open in shock.
He screams. It lays nicely against the song as it comes to
a sudden end.

KEITH

Jesus Christ!

He rips the shower curtain aside to reveal Cliff staring at
him.

KEITH

Dad! What're you doing?

Cliff continues to stare.

CLIFF

Get dressed. I want to talk to
you.

(CONTINUED)

164 CONTINUED:

CLOSEUP - KEITH

He knows it's the money.

165 INT. KEITH'S ROOM

Cliff's standing at the window. Keith walks in. He's wearing jeans and an unbuttoned shirt. Cliff turns as Keith comes in. There's an exchange of looks.

CLIFF

I want to know what's wrong.

Keith doesn't answer.

CLIFF

Are you in trouble?

KEITH

No.

CLIFF

Were you at the bank recently?

Keith blanches. His father knows. The game is up.

CLIFF

You withdrew the college money?

Keith realizes there's no point in lying.

KEITH

Yeah.

CLIFF

It's going back, pal. Every last damn cent is going back. You don't get this close to something and piss it away.

KEITH

It's not going back, because I don't have it. I spent it.

CLIFF

What'd you buy? A car? Whatever you bought, you can take it back. And you're gonna take it back.

KEITH

Dad, I can't. I don't want to.

(CONTINUED)

CLIFF

I don't care what you want.
The money's going back in the
bank.

KEITH

You're not listening. I don't
have it. I can't get it back.

CLIFF

You had no right touching that
money.

KEITH

I had every right. I earned it.

CLIFF

Where's the money?

KEITH

Dad, listen to me. The money's
not important.

CLIFF

You don't know what the hell
you're saying.

KEITH

I know what I'm saying. You
just never listen. You only
hear what you want. Listen to
me. I'm not going to college.
The money's gone. It's not
coming back. It's over. The
whole dream. It's not what I
want, it's what you want. I
never wanted it. I just didn't
have the guts to tell you.

CLIFF

You're eighteen years old, for
Christ's sake!

KEITH

Next year I'm nineteen. Then
I'm twenty. When does my life
belong to me?

Cliff doesn't have an answer. It's something he's never
considered.

KEITH

I'm going out with a girl tonight.

(MORE)

(CONTINUED)

KEITH (CONT'D)

She's beautiful, and everybody's in love with her, and she's going out with me. In the eyes of most people around here, I'm nothing. And probably in her eyes, too. She's going out with me to get back at her boyfriend. They've got this plan together to beat me up...

CLIFF

Who?

KEITH

People at school. It's all right. I can handle it. The point is, nobody thinks anything of me. To them, I'm a zero, and so I don't start agreeing with them, I'm going through with this date. I'm going to show this girl that I'm as good as anybody else.

CLIFF

You're gonna impress her with money? That's not a solution, Keith.

KEITH

Didn't you have guys at school who didn't fit in?

Cliff thinks about it. Recalls a few.

KEITH

Well, I'm one of those guys.

Cliff looks down. He's never given much thought to his son's social status. He assumed that everything was fine.

CLIFF

I thought things were going all right for you.

Keith shrugs.

KEITH

I like art, I work in a gas station, my best friend's a tomboy. These are not things that fly too well in the American high school.

(CONTINUED)

CLIFF

So, what's the money for?

KEITH

The date.

CLIFF

You were serious?

Keith nods his head. Dead serious.

CLIFF

How can you blow all that money?

KEITH

It doesn't make much sense unless you're me. But I did it. If you want to nail me, I'll understand. Tonight's for my future. No matter what happens, I'll come out of it knowing that I mean something, if only to myself, and that's worth forty-two hundred dollars. If I have to wait a year before I go to college, if I go to college, then that's the way it has to be.

Cliff looks at him long and hard. He nods. A bit of a smile. Pride. He slaps his knee and stands.

CLIFF

Get dressed. You're gonna be late.

Keith offers his hand. Cliff takes it. He shakes Keith's hand and pulls him into an embrace.

KEITH

Thanks.

They break embrace.

CLIFF

If it's legal, I don't care what you did with the money.

KEITH

It's all square.

Cliff reaches in his pocket and comes up with a couple of bills. He sets them on Keith's desk.

(CONTINUED)

CLIFF

So long as you're blowing it,
here's a little more.

KEITH

I'm covered, Dad. It's not
necessary.

CLIFF

Keep it, or I'll feel lousy.

KEITH

For what?

CLIFF

For not taking ten minutes out
of the last ten years to realize
how lucky I am to be able to call
you my son.

Keith smiles.

CLIFF

Don't be a hero.

Keith shakes his head. Cliff grabs the door knob and
opens the door. Laura's standing in the doorway. She's
holding a butter knife.

LAURA

Hi. I was just coming to tell
Keith that Watts is downstairs
to pick him up.

CLIFF

Don't bug him. He's in a hurry.

Cliff steps around her and exits. Laura hangs back.

LAURA

Keith? Do you think it's
possible that Dad'll stay this
cool, or do you think he'll go
back to normal in the morning?

KEITH

I think he'll stay cool.

LAURA

(smiles)

I'll pray. Good luck tonight.
I got all my friends crossing
their fingers for you.

(CONTINUED)

165 CONTINUED: (5)

Keith puts his arms around her. She puts hers around him.
He kisses her forehead. She backs away.

LAURA

You want me to lock up for you?

She twists the butter knife.

KEITH

Sure.

166 EXT. AMANDA'S HOUSE

It's dusk. Magic hour. A HERALDIC MUSIC STRING and the
Jaguar we've seen Keith working on glides INTO FRAME.

CLOSEUP - DOOR HANDLE

The driver's door opens, and Drummer Girl gets out. She's
completely transformed. She's forsaken the macho image and
is coiffed and dressed in a fashion that isn't a sell-out,
but that is more true to her biological status. What re-
mains of her old wardrobe are the red gloves. She walks
around the car to the rear door and opens it. Keith steps
out. It's a new Keith. No grease, no blackness. Bright,
new, strong. He offers his hand to Drummer Girl. She
takes it and kisses it.

DRUMMER GIRL

Gimme a break. Look at us, for
God's sake.

KEITH

I think you look tremendous.

(CONTINUED)

DRUMMER GIRL

It's too bad my grandmother bit
the dust. She'd be proud. I'm
wearing a bra.

Keith smiles.

DRUMMER GIRL

Yes, it's true. I broke down
and got me a boulder holder.
It's very weird and highly
uncomfortable, and I guess this
is personal, and I don't know
why I'm talking like this; it's
none of your business, so go get
your skag and let's roll.

She leans back against the car. Keith salutes her and heads
up to the house. Drummer Girl fidgets with the bra.

167 INT. AMANDA'S HOUSE - NIGHT

The DOORBELL RINGS. Amanda comes down the stairs. She
looks better than ever. She yells a farewell on the way
down.

AMANDA

That's for me! 'Bye!

MALE VOICE

What time'll you be home?

AMANDA

Early!

FEMALE VOICE

Tell Hardy hello for us!

AMANDA

(hesitates)

I will.

She pulls open the door. Freezes. She takes a closer look.
Amanda is startled by the change in Keith.

AMANDA

Hi.

Keith nods to her.

KEITH

You ready?

(CONTINUED)

167 CONTINUED:

She smiles.

AMANDA

You look.
(diplomatic)
Different.

KEITH

Than what?

AMANDA

Before.

KEITH

No grease?

167A EXT. HOUSE - STREET - NIGHT

Drummer Girl's standing at the car with the back door open.

167B EXT. HOUSE - NIGHT

Amanda and Keith come down off the porch. She slows as she see the Jaguar. She looks at him again.

KEITH

What?

AMANDA

Is that your car?

KEITH

For right now it is.

AMANDA

How'd you get it?

KEITH

Is that important? Do you not want to ride in it?

AMANDA

It's fine. I just wondered.

KEITH

I can tell you. It's not very exciting.

(pause)

It's stolen.

A little hint of a smile spreads across her cheeks.

(CONTINUED)

167B CONTINUED:

KEITH

I didn't hot-wire it. I'm working on it at the gas station. I didn't think you'd be impressed with the rotting mini, so I borrowed this.

AMANDA

Does the owner know about it?

KEITH

No. Should I call him?

She smiles again.

KEITH

No? Yeah, lets call him.

He starts back to her house. Amanda stops him.

KEITH

I was just kidding.

168 EXT. HOUSE - CAR

Drummer Girl smiles sheepishly as Keith and Amanda step to the car. There's a moment of recognition as Amanda and Drummer Girl exchange looks. Amanda recognizes the clothes Drummer Girl's wearing as the clothes she was looking at when Drummer Girl was tailing her at the mall. Drummer Girl knows she knows.

DRUMMER GIRL

Yeah, it's me.

Amanda gets in the car. Keith gives Drummer Girl a wink and gets in. She closes the door.

DRUMMER GIRL

I'm gonna love this one. I can feel it.

169 OMITTED

170 EXT. CITY - NIGHT

The Jaguar is parked in front of a barbeque place. The neighborhood's dicey. Drummer Girl's behind the wheel, listening to the RADIO, tapping her fingers on the roof. A couple of kids are looking at the car.

DRUMMER GIRL

Touch it and you die.

171 INT. RESTAURANT

The real item. Jammed with patrons. LOUD and rowdy and smoky and tough.

172 INT. RESTAURANT - BOOTH

KEITH

Be honest. How many guys have you gone out with who would have the class to bring you to a place like this?

AMANDA

None.

KEITH

I thought so.

AMANDA

Look, how this happened is as much a mystery to me as it is to you. And I'm not any more thrilled than you. Okay? So stop giving me attitude.

KEITH

I'm giving you attitude?

AMANDA

Like in the gym Friday. Pulling the power play with the he-man bullshit about I have to ask my friends permission. I didn't care for it.

KEITH

It's true, though, isn't it?

AMANDA

At least I have friends.

KEITH

Do you? Really?

AMANDA

Hey, you want to end this right now?

KEITH

You don't want to eat?
(MORE)

(CONTINUED)

172 CONTINUED:

KEITH (CONT'D)

It's ordered, you may as well
bag some free chow. Sit back
and enjoy the atmosphere.
Pretend I'm dead.

AMANDA

I wish.

Amanda turns around and looks into the crowd.

HER POV

Fifty people up to their elbows in barbeque. One of them
waves a rib at her.

CLOSEUP - AMANDA

She smiles sheepishly at him and returns the wave. She
turns back.

173 INT. RESTAURANT - KEITH AND AMANDA

Keith's smiling. Amanda doesn't know why. A waitress
serves a huge platter of ribs. Keith keeps smiling.
Amanda stares at the ribs. Then looks up at him.

KEITH

What'd you expect? I work at a
gas station. My inheritance'll
be a Timex watch and a lawn
mower.

AMANDA

I can't believe you'd bring me
to a place like this to eat
something like that.

KEITH

It's delicate. It's elegant.

He's smiling full-out. She breaks a smile.

KEITH

Are you aware that you just
smiled? What could that mean?

Her smile grows. She can't stop it. It's all so ridicu-
lous.

174 EXT. STREET

Drummer Girl's out of the car. Standing at the window,
looking in.

(CONTINUED)

174 CONTINUED:

HER POV

Amanda and Keith are talking. It's obvious that the situation has improved.

CLOSEUP - DRUMMER GIRL

She turns from the window. A look, serious concern, on her face.

175 INT. RESTAURANT

Amanda tries to daintily eat a dripping rib.

AMANDA

You work a lot?

KEITH

Not really. Twenty hours a week, maybe.

AMANDA

You like it?

KEITH

Sometimes. What about you? Do you work?

AMANDA

No.

KEITH

You ever worked?

AMANDA

No. But I'll work the summer.

KEITH

You didn't work last summer?

Amanda shakes her head, no.

KEITH

Beach?

Amanda smiles. She knows it's a gentle insult.

KEITH

Where do you get your money?

AMANDA

Why don't we talk about something else? This is a drag.

(CONTINUED)

175 CONTINUED:

KEITH

What do you want to talk about?
Sports?

Amanda smiles. Keith lets her off the hook.

KEITH

Do you wrestle?

She bursts out laughing.

176 EXT. RESTAURANT - LATER

Keith and Amanda come out. Drummer Girl's at the wheel. She glances over. Keith's waiting for her to open the door. She groans and gets out.

AMANDA

I can get the door.

Amanda reaches for it.

DRUMMER GIRL

I got it. Sorry I wasn't more
on the ball, I was comatose.

She walks around to the door and opens it. Amanda gets in. Keith hands Drummer Girl a paper bag.

KEITH

I brought you something.

DRUMMER GIRL

(facetiously)
For me? A gift?

KEITH

I thought you might be hungry.

DRUMMER GIRL

Jeez. Thanks. Eating ribs and
driving, that's about as handy
as skiing and doing your taxes.

KEITH

I thought you could eat at the
next stop.

DRUMMER GIRL

Thanks, Keith. Can I book time
to take a leak?

(CONTINUED)

176 CONTINUED:

KEITH

What's your problem?

DRUMMER GIRL

Nothing.

Keith leans over the door.

(CONTINUED)

KEITH
(to Amanda)
One second.

He closes the door.

KEITH
You volunteered to do this, you know. I was all prepared to drive myself, and you said, 'Oh, no, I'll drive, so you can talk.' Remember?

DRUMMER GIRL
It was this morning, moron, of course I remember.

KEITH
So, why are you giving me shit?

She grabs the bag from Keith and walks around the front of the car. Keith doesn't understand why she's being so difficult.

177 INT. CAR

Amanda's watched the little spat. Drummer Girl gets in and starts the engine. Keith gets in. He gives Amanda a smile and Drummer Girl, a puzzled look.

DRUMMER GIRL
If my dinner reeks, let me know, I'll put it in the trunk.

AMANDA
It's fine.

DRUMMER GIRL
Then, we're off.

She drops the car in gear and pulls out.

178 OMITTED

179 INT. CAR - DRUMMER GIRL

She's behind the wheel. Amanda and Keith are in the back seat. Keith's looking at Drummer Girl. He's annoyed with her. She glances in the mirror and catches his look to her. She turns her eyes forward, feeling as if she let out too much emotion. She flips on the RADIO to help disguise her exposure. Amanda slumps down in the seat and lays her head back.

(CONTINUED)

179 CONTINUED:

CLOSEUP - AMANDA

She rolls her head to the side and looks at Keith.

HER POV

Keith's looking at Drummer Girl.

CLOSEUP - AMANDA

She looks forward. Thinking.

180 EXT. L.A. COUNTY MUSEUM OF ART - NIGHT

It's late. The museum is long closed. The Jaguar is parked in front. Drummer Girl opens the door for Amanda and Keith. They get out. Amanda looks up at the building.

AMANDA

What're we doing here?

KEITH

It's an art museum.

AMANDA

I know. But what're we doing here?

KEITH

You don't like art?

AMANDA

Yeah, but isn't it closed?

KEITH

That doesn't mean we can't go in.

Keith leads Amanda up to the building. She doesn't get it. Drummer Girl leans back against the car. All her hopes are slipping away.

181 EXT. MUSEUM - LOADING DOCK

Amanda and Keith approach the dock. Keith gives her a hand up. She clumsily climbs the dark steps.

182 INT. MUSEUM - LOADING AREA

A heavy door opens to reveal Skinhead from the detention room.

SKINHEAD

Welcome.

(CONTINUED)

182 CONTINUED:

CLOSEUP - AMANDA AND KEITH

Amanda looks curiously at Keith. He gives her a smile. It's okay. He leads her in.

183 INT. LOADING AREA

Amanda and Keith walk in. A SECURITY GUARD is standing behind Skinhead. He's a portly, middle-aged man.

SECURITY GUARD

No monkey business.

SKINHEAD

Dad? Freeze it, okay? Please?

The guard reaches for his keys. He crosses to an interior door and unlocks it. He opens it and holds it open for Keith and Amanda. Keith holds his hand high. Skinhead slaps it.

KEITH

Thanks.

SKINHEAD

Anything for a friend, pal.

He raises an eyebrow in Amanda's direction, indicating his opinion of her. Keith smiles and nods. Yes, the woman is molten. Keith puts his hand on the small of Amanda's back and leads her into the museum. The guard closes the door. He turns back to Skinhead.

SECURITY GUARD

I get fired for this, and you're in the dumper, Duncan.

SKINHEAD

Absolutely.

The guard walks back over to his desk and sits down. He opens his paper. Skinhead walks over to the desk.

SKINHEAD

Dad? I haven't said this in a long time, and I might not say it again, but I love your boring old ass.

The guard looks at him. Manages a smile. Skinhead holds out his hand. The guard looks at it. Skinhead wiggles his fingers. The guard sighs and holds out his hand. He wiggles his fingers and, at the same time as Skinhead, jerks his thumb back.

(CONTINUED)

SKINHEAD

Like father like son, huh?

The guard looks at Skinhead and his grim attire. A long pause and he nods.

184 INT. MUSEUM

Amanda and Keith move through the dark museum. Moonlight shines down through skylights, security lights throw occasional shafts of light across the floor and walls. It's massive, silent and forbidden.

KEITH

Have you ever been here before?

AMANDA

In grade school.

KEITH

I come all the time. But I've never been here at night. Do you like it?

AMANDA

It feels pretty good being somewhere I'm not supposed to be.

KEITH

Or being with someone you're not supposed to be with?

Amanda smiles. Keith abruptly changes the subject.

KEITH

This place is my church. I can come here and what anybody says about me doesn't matter.

CLOSEUP - AMANDA

She looks around the gallery.

HER POV

Paintings dimly lit, some more so than the others.

CLOSEUP - AMANDA

Something catches her eye. She looks closer. A quick startled look at Keith.

CLOSEUP - KEITH

A sly smile.

(CONTINUED)

184 CONTINUED:

CLOSEUP - AMANDA

Looks again at the paintings.

HER POV

The painting Keith was working on at school is complete and hanging on the wall.

CLOSEUP - AMANDA

She's startled to see it.

CLOSEUP - KEITH

The smile.

CLOSEUP - AMANDA

She's shocked, flattered, stunned. A huge smile spreads across her face.

185 INT. GALLERY

Amanda sits on a stone bench. She pulls a leg up to her chest and stares at the painting. Keith sits down next to her. She looks at him. Looks at the painting. MUSIC COMES UP and CARRIES ACROSS THE CUT into the next sequence.

CUT TO:

186 EXT. MUSEUM

The Jaguar is still parked in front.

187 INT. CAR

Drummer Girl's sitting in the car with her back to the door, her legs stretched out on the seat. She's lost in a deep sadness. She pulls up a knee, looks at her tights, looks at her jacket. Feels foolish for the way she's dressed. Feels foolish that she's tried to be a girl and in her mind, failed.

CLOSEUP - DRUMMER GIRL

Her eyes are filled with tears. She's trying to hold back. She's slowly shaking her head, no. A tear spills. She wipes it away with the back of her hand. More tears spill. She can't wipe them away. She bows her head and succumbs to her feelings.

188 EXT. HOLLYWOOD BOWL

Big and empty.

189 OMITTED

190 EXT. HOLLYWOOD BOWL - SEATS

Drummer Girl is high up in the seats. She's laying on her back, looking up at the sky.

191 AMANDA AND KEITH

They're sitting on the edge of the stage. Keith's hanging his legs over the side. She's turned, facing him, legs drawn up, chin on her knees.

AMANDA

What do you see in me? Be honest.

KEITH

What do you see in me?

AMANDA

Okay. Me first?

KEITH

Yeah.

AMANDA

Okay.

She thinks for a moment.

AMANDA

I see a way out of where I am.

Keith looks at her. He thinks he understands. He's pleased at where the conversation's going.

KEITH

Where are you?

AMANDA

I'm locked in a small, petty world. I never had any idea who you were other than somebody who was different than everybody else.

KEITH

You mean strange?

(CONTINUED)

AMANDA

Yeah. Sort of.

KEITH

And now?

AMANDA

I don't think anybody ever thought anything of me other than I look good next to them. And I went because I'd rather be next to someone for the wrong reasons than be alone for the right reasons.

KEITH

(unequivocally)

I'd rather be right.

AMANDA

You can stand being alone.

KEITH

Nobody can stand being alone. If you stop thinking there's somebody for you somewhere, it's over. Isn't it?

192 CLOSEUP - DRUMMER GIRL

She sits up and looks down at Amanda and Keith on the stage.

193 EXT. STAGE - AMANDA AND KEITH

He turns to face her.

KEITH

I've been waiting a long time. And I still don't have it. But I will.

AMANDA

I don't know what you mean.

KEITH

Yeah, you do.

AMANDA

I don't. I swear.

KEITH

This was all a joke. I was set up. I was used. Right?

(CONTINUED)

AMANDA

You think I used you?

KEITH

Didn't you?

Amanda holds a long look on him. There's no way out.

AMANDA

In a way.

KEITH

There's only one way to use someone, Amanda. You do, or you don't.

Keith's noble stance snaps Amanda. She turns on him. The anger she's been holding in pours out.

AMANDA

And you didn't use me? You hypocrite! What's hanging in the museum? My soul? It's my face! I look just as good next to you as I do next to Hardy or any other guy, right? Are you in love with me?

KEITH

I think I might be.

AMANDA

You're not. This isn't love and affection. This is revenge. You're using me to pay back every guy with more money and more friends and more power than you. Paint it any color you want, it's you using me.

There's a long pause as Keith sees the truth behind her attack.

KEITH

You're right. I did use you. I used you. For all those reasons.

Amanda appreciates his honesty. It deserves reconciliation.

AMANDA

And I used you. It's true.

(MORE)

(CONTINUED)

193 CONTINUED: (2)

AMANDA (CONT'D)

It wasn't deliberate. It just happened. You were the right thing at the wrong time. If I'd thought about it, I never would have done it. All I was thinking about was getting away from Hardy.

KEITH

And I used you to stand up for myself.

AMANDA

Maybe we should call it even.

KEITH

Maybe.

Keith reaches into his pocket and takes out a jewelry box.

KEITH

This is for you.

AMANDA

What is it?

KEITH

My future. In this box is my future.

Amanda looks at the box.

KEITH

And I'm giving it to you. Every dime I have to my name. It's yours.

He hands her the box. She takes it with hesitation. She opens it. The contents startle her.

CLOSEUP - BOX CONTENTS

Two diamond studs.

CLOSEUP - AMANDA

She looks at Keith with concern.

AMANDA

I can't take these.

(CONTINUED)

193 CONTINUED: (3)

CLOSEUP - KEITH

He nods.

KEITH

You have to.

KEITH AND AMANDA

Amanda shakes her head and closes the box.

AMANDA

No.

KEITH

You deserve them. I'm giving them to you. I know you like them. I saw you wearing Shayne's, remember?

Amanda nods.

AMANDA

It's insane. This makes no sense, Keith.

KEITH

They're yours. For good. You don't have to borrow from anybody anymore. You're too good to do that again.

AMANDA

I never heard of anybody doing anything like this.

KEITH

I'm sure it happens every day. Not to everybody, but to the ones who believe in themselves.

She bows her head. The tears start. She can't help herself. Every negative thought she's had about herself surfaces. Keith's purity, the scope of his sacrifice overwhelms her.

KEITH

Why are you crying?

AMANDA

I feel so terrible for what I did. I hated the pressure, I hated feeling ashamed.

(MORE)

(CONTINUED)

AMANDA (CONT'D)

I hated where I was from. I hated that all my friends got everything their hearts desired. I gave in to my hatred, and I turned on what I believed in. I didn't have to. You didn't.

KEITH

So, you won't do it again. You don't have to. Ever.

Amanda leans forward and kisses Keith. She puts her arms around his neck and pulls him to her.

194 CLOSEUP - DRUMMER GIRL

She's watching. She looks away. It's too painful. It's over. She gets up and exits.

195 AMANDA AND KEITH

On the stage, engulfed in one another's arms.

196 EXT. HOLLYWOOD BOWL

Two people, one speck on the stage.

197 EXT. CAR - LATER

Drummer Girl's sitting on the hood, feet out, back against the windshield. She turns and looks.

HER POV

Keith and Amanda approach the car. He has his arm around her.

CLOSEUP - DRUMMER GIRL

She tries her best to not look hurt. She manages a grim smile.

198 EXT. CAR

Keith and Amanda reach the car. Drummer Girl swings her legs over the side.

DRUMMER GIRL

Now what?

KEITH

Hardy's house.

Amanda's alarmed. Guilt and fear. She looks at Drummer Girl. She's equally shocked.

DRUMMER GIRL

Keith? Have you forgotten something? Hardy wants to beat the crap out of you.

AMANDA

It's for real, Keith.

KEITH

I know.

(CONTINUED)

DRUMMER GIRL

If you want to do that, you
drive yourself.

KEITH

I have to face him sooner or
later.

He opens the door for Amanda.

AMANDA

It's not just Hardy. It's his
friends, too.

KEITH

I can handle it.

DRUMMER GIRL

Keith! I can beat the crap out
of you. You won't last six
seconds.

KEITH

Come on.

Amanda gives him a last long look and gets in. Keith closes
the door.

DRUMMER GIRL

Don't go overboard, studly.

KEITH

I know what I'm doing.

199 EXT. HARDY'S HOUSE

Lots of cars. A serious party's in progress.

200 INT. HOUSE

It's LOUD and crowded. Not particularly rowdy. It's an
older crowd who've partied together many times before.

201 INT. HOUSE - HARDY

He's in the living room. Sitting on a couch with his arm
around Mia. He's not having a great time. He's on the
wait.

202 EXT. HOUSE

The Jaguar pulls up in front. Keith gets out. He helps
Amanda out. Drummer girl gets out her side. Keith looks
at the house.

(CONTINUED)

DRUMMER GIRL

You don't have to do this.

KEITH

Yeah, I do.

DRUMMER GIRL

Okay. I'll be here.

She gives him a "thumbs up." Keith puts his arm around Amanda.

THEIR POV

The front door opens. People are milling about. People can be seen in the lit windows. Someone in the door spots them. Points them out to another. Word spreads.

KEITH AND AMANDA

They exchange looks. He holds up his hand. She claps it. A smile both ways, and they head up to the house.

CLOSEUP - DRUMMER GIRL

She closes the door and leans against the car. She rests her chin on her hands and watches the house.

203 INT. HOUSE - HARDY

Word has reached him that he has a visitor. He gets up off the couch, abruptly dumping Mia. He crosses to the foyer.

204 EXT. HOUSE - AMANDA AND KEITH

They continue to the house. Keith's courage is waning. Amanda squeezes his hand.

THEIR POV

MOVING IN on the open door. People are gathered in the doorway. The crowd separates to reveal Hardy. He's smiling. Ready.

HARDY

Welcome.

205 INT. HOUSE

Keith and Amanda step into the marble foyer. The crowd backs away to give them an inescapable feeling of isolation. Hardy's calm and as charming as ever.

(CONTINUED)

HARDY

I'm glad you could come by.

(looks at his
watch)

It's late. I was worried you
were gonna disappoint us.

Mia pushes through the crowd and slips her arms around his
waist. He kisses her forehead.

HARDY

(to Keith)

Have a good time?

CLOSEUP - AMANDA

She knows the display with the girl is only an attempt to
humiliate her. She tries to let no emotion show.

CLOSEUP - HARDY

A wicked glint in his eye. He addresses Keith.

HARDY

She's deceptively innocent,
isn't she? So clean and nice
on the outside.

CLOSEUP - KEITH

Sharp internal reaction.

CLOSEUP - AMANDA

She'd like to tear Hardy's throat out.

CLOSEUP - HARDY

A slick smile.

HARDY

(vicious, bitter)

She do you?

CLOSEUP - KEITH

It's all he can do to keep from striking out at Hardy.

CLOSEUP - AMANDA

She glares at Hardy. Looks around the room.

(CONTINUED)

HER POV

Her friends. They avoid her eyes. All ashamed that they're not doing anything in her defense. A scan across them ending on Shayne. She can't look at Amanda. She doesn't condone what Hardy's saying, but she doesn't try to stop it. She's sitting on the fence.

CLOSEUP - AMANDA

As much as Hardy hurts her, Shayne's reaction almost hurts her more.

CLOSEUP - HARDY

He's not finished with Amanda.

HARDY

(to Keith)

The one thing I'm happy about
is you get her used.

CLOSEUP - KEITH

He's had enough. He lunges at Hardy.

206

INT. FOYER

Keith drives Hardy against the wall. Hardy's friends jump in and pull Keith away. Hardy straightens up.

HARDY

That wasn't very smart, friend.

He rubs his neck and clears his throat.

HARDY

I was letting you off. I don't
care about you.

He glares at Amanda.

HARDY

She's the trash.

(to Keith)

You're just a fool.

(to his friends)

Take him outside and kick the
shit out of him.

HIS POV

His guests stare at him. No response. No movement.

(CONTINUED)

206 CONTINUED:

CLOSEUP - HARDY

He's annoyed. He doesn't understand their hesitation.

HARDY

I said take him outside.

CLOSEUP - BOY

Stares at Hardy.

CLOSEUP - GIRL

Stares at Hardy. No love.

CLOSEUP - ANOTHER BOY.

Cold stare.

CLOSEUP - KEITH

He looks around the room.

CLOSEUP - HARDY

He can't believe his powers have failed him.

HARDY

Is there a problem?

A pause from Hardy. His eyes dart around the room.

HIS POV

Cold eyes.

CLOSEUP - HARDY

A moment of panic.

CLOSEUP - KEITH

A hint of a smile.

207 INT. FOYER

Keith steps forward.

KEITH

Why don't you take me outside?

(CONTINUED)

207 CONTINUED:

CLOSEUP - HARDY

Full panic. It's clear now what's happened.

HARDY

Wait a minute. What is this?
You're siding with this guy?
Come on.

208 INT. FOYER

A couple guys walk out the front door. A couple more.
Girls. Mia slips away. More and more.

HARDY

What're you doing?
(pause)
If you leave, you don't come
back. You really want to do
this? I'm serious. Anybody
who walks out on this is
finished with me. Got it?
Steven! What're you doing?

Keith steps forward as the room empties. The last stragglers exit. It's just Keith, Amanda and Hardy. Hardy's frightened.

HARDY

You want to forget about this?
At this point, there's no reason
for us to get into it. I'm
perfectly willing to drop it.

Keith smiles. Hardy's shown his true colors. That's enough.

KEITH

You want the truth. The plain
truth? You're over.

Keith raises a hand in farewell. Amanda looks at him. Her anger hasn't subsided.

AMANDA

You're gonna walk?

KEITH

There isn't anything I can do
to him that he hasn't already
done to himself.

(CONTINUED)

AMANDA

I wish I could live with that.

She turns back to Hardy. He stands alone and stunned in the foyer. She draws back and slaps him clean across the face. A sharp smack. She steps back, takes Keith's hand and they exit. Hardy stands alone, rubbing his stinging cheek.

209 EXT. HOUSE

Drummer Girl's on the lawn. She's been watching from outside.

210 EXT. HOUSE - PORCH

Keith and Amanda come out the door. Amanda's shaking her hand.

KEITH

Remind me never to get you mad
at me.

She smiles. Keith looks across the lawn.

HIS POV

Drummer Girl is waiting for them. She's jingling the car keys.

CLOSEUP - KEITH

He'd momentarily forgotten about her. In the tension of the confrontation and the anticipation of it, Drummer Girl had vanished from his thoughts. It occurs to him that his victory is as much her doing as his.

CLOSEUP - DRUMMER GIRL

She manages a smile.

CLOSEUP - AMANDA

She smiles. Her eyes shift to Keith. The smile dissipates.

211 EXT. PORCH

Keith and Amanda step down off the porch and cross the lawn. Drummer Girl comes forward from the car to meet them.

DRUMMER GIRL

Nice move. I saw it from out
here.

(CONTINUED)

Amanda smiles. Keith tries to smile. There's an uncomfortable pause. The kind that always accompanies a painful farewell.

DRUMMER GIRL

(trying not to
break)

So... why don't you guys go on.
I'm gonna walk.

(forces a smile)

My butt's asleep from sitting
all night.

She offers her hand to Amanda. She takes it. Drummer Girl shakes it hard and sincere.

DRUMMER GIRL

Sorry if I misjudged you.

She can barely hold in the tears. She backs away.

DRUMMER GIRL

The keys are in the car.

She holds up her hand in farewell, turns and heads down the street.

KEITH AND AMANDA

They watch her go. Amanda looks at Keith watching Drummer Girl.

KEITH'S POV

Drummer Girl steps off the curb and heads down the street.

KEITH AND AMANDA

Keith watches Drummer Girl. He's thinking. Forgetting everything. She's the only thing on his mind. Amanda reaches to her ear and removes a diamond stud. Then she removes the other. Keith turns to see her removing the second one. She takes his hand and places the studs in his palm. She curls his fingers closed around them.

AMANDA

I think you want to give these
to someone else.

Keith is startled that she knows what he's thinking. She kisses his cheek. Keith doesn't know what to say to her.

(CONTINUED)

AMANDA

Go.

Keith can't wait to take off. He kisses her cheek, turns and walks away.

AMANDA

Keith?

She stops and turns.

AMANDA

I'll never forget you.

KEITH

I'll never forget you, either.

He turns and takes off. Amanda watches him with a proud smile. Shayne approaches from behind.

SHAYNE

Are you okay?

AMANDA

Yeah.

Shayne puts her arm around Amanda.

SHAYNE

You won.

AMANDA

I think I did.

SHAYNE

Come on. I'll give you a ride home.

212 EXT. STREET

Drummer Girl's marching down the middle of the street. Tears are running off her cheeks, staining her collar.

213 EXT. STREET - KEITH

He's coming up behind her. He stops and calls to her.

KEITH

Susan!

CLOSEUP - DRUMMER GIRL

She stops cold. Bewildered. She turns.

(CONTINUED)

213 CONTINUED:

HER POV

Keith is running down the middle of the street.

CLOSEUP - DRUMMER GIRL

Anticipating the best.

CLOSEUP - KEITH

He runs for her.

214 EXT. STREET

They meet.

KEITH

I love you.

CLOSEUP - DRUMMER GIRL

She bursts into tears. Keith sweeps her off the ground, spins her around and crushes her in his arms. She clutches his shirt, practically tearing it off him.

CLOSEUP - KEITH AND DRUMMER GIRL

They break the kiss. She gasps and presses her head to his chest and squeezes him.

KEITH

I'm sorry. I didn't know.

DRUMMER GIRL

You're stupid. I always knew you were stupid.

KEITH

You never told me.

DRUMMER GIRL

You never asked.

He pulls her away from him. He opens her hand and puts the studs in her palm. She looks up at him with a huge smile.

DRUMMER GIRL

I wanted these. I wanted 'em.

KEITH

They're yours.

(CONTINUED)

Drummer Girl immediately starts to put them on. Keith notices that, for the first time, she's not wearing a multitude of earrings. Drummer Girl smiles. Keith laughs.

KEITH

You knew! You knew you'd get 'em.

DRUMMER GIRL

I didn't know. I just hoped.

KEITH

No, you knew.

Drummer Girl finishes and smiles.

DRUMMER GIRLS

I had a feeling. Just a feeling. They look okay?

Keith nods.

KEITH

You look good wearing my future.

DRUMMER GIRL

These babies go back in the morning. You're going to art school.

KEITH

We'll keep one and make it a ring.

She smiles.

DRUMMER GIRL

You don't want to think about that one, do you?

Keith shakes his head, no. There's no doubt in his mind. She draws him to her and gently presses her lips to his. He folds her into his arms, and we PULL BACK. They break the embrace and start down the street. MUSIC COMES UP.

KEITH

I had this feeling when you kissed me that something was happening.

DRUMMER GIRL

Why didn't you say anything?

(CONTINUED)

KEITH

I feared for my life.

DRUMMER GIRL

You know, that was the first
time I kissed anybody.

KEITH

I know.

DRUMMER GIRL

How do you know?

KEITH

Because you did it wrong.

DRUMMER GIRL

I did not!

KEITH

Yeah, you did.

DRUMMER GIRL

How do you do it wrong?

She stops and one last kiss.

FADE OUT.

THE END