

Clash of '78

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MAY 20th, 1978

INT. HIGH SCHOOL CLASSROOM

The hand of a wall clock ticks off the last minute of the hour. The bell rings -- and it's like a jail break. An all-boy high school classroom erupts into cheers and chaos.

FATHER TOM
(yelling over noise)
Graduation rehearsal is tomorrow at
eleven! If you aren't-- IF YOU
AREN'T THERE YOU DON'T--

By the time he finishes the classroom is empty.

FATHER TOM
Ah, fuck it.

THE HALLWAY

Complete bedlam. Books and notebooks flying. Lunch bags being thrown. Lockers slamming. People cheering.

We follow JERRY COLLINS (18, a good looking shaggy-haired kid) as he cuts through the crowd to:

A PAY PHONE

A greaser... dark Swarthy, sideburns, 5 o'clock shadow -- looks like he carries a gun... approaches him.

GREASER
Collins. I'm coming up from the
city. Your party's going to be full
of foxes, right?

JERRY
I'd advise bringing rubbers.

The Greaser nods and moves on. Jerry drops coins into the pay phone and punches in a number.

CUT TO:

EXT. A BUS STOP

Several girls in Catholic School uniforms are waiting at the bus stop. Parked at the curb -- in a new '78 Trans Am T-top are MARK LYMAN and his friend CHIPPER KENYON (College Freshman from the University of Illinois).

Lyman is handing a party invitation to GINNY KENDALL -- the best looking of the bunch. Her friend SHEILA McNULTY (18, tall, thin, horse-faced) is standing next to her -- gushing over the guys.

LYMAN
 ...fully catered, hot band, open bar, all pool-side of course. But I don't know if you girls go in for that kind of thing...

The pay phone rings. A third girl (VICKY) answers it.

VICKY
 Ginny... It's Jerry.

GINNY heads for the phone.

SHEILA
 Her "boyfriend."

KENYON
 Tell her to ditch him.

LYMAN
 But make sure she comes.

INTERCUT BETWEEN JERRY AND GINNY

JERRY
 You guy's are all coming, right?

GINNY
 Oh, sure. We'll be there...

Sheila runs up waving the invitation.

SHEILA
 (into the phone)
 We might stop at another party first...

The comment catches Jerry completely off guard.

JERRY
 What?

The bus pulls up and honks Lyman away from the curb.

GINNY
 Gotta go.

JERRY
 What other party? Hey! Fuck!

But Ginny is gone. Jerry hangs up -- clearly annoyed -- and is joined by PETE BURNS. STRETCH MACKENZIE and PAT MAHONEY (obviously Hispanic). All of the guys are carrying neatly folded plastic packages containing their graduation caps and gowns.

JERRY

Hey, I just talked to Ginny--

MAHONEY

Forget it. Let's get the fuck out of here.

The three guys start off. Jerry follows.

CUT TO:

EXT. THE MAIN ENTRANCE TO THE SCHOOL

They bust through the front doors -- pulling off their uniform ties and blazers.

They pass a bonfire of books, blazers, and ties built in the middle of the parking lot and toss their stuff into the blaze to the cheers of the other seniors.

CARL THE JANITOR comes running out with a fire extinguisher.

CARL

What are you monkeys doing?

The group scatters, laughing as we:

CUT TO:

INT. MAHONEY'S SILVER HARD TOP DELTA 88 ROYALE

Jerry sits shotgun. MAHONEY turns the keys -- the radio comes on playing KC AND THE SUNSHINE BAND'S "THAT'S THE WAY I LIKE IT." The four in unison scream disapproval.

AN 8-TRACK TAPE is quickly shoved into the deck.

MUSIC: THE WHO'S "BABA O'RILEY (AKA "Teenage Wasteland")

As the music blares we cut to a montage of ECU's:

WINDOWS POWER DOWN, TIES COME OFF, SUNGLASSES SLIDE ON, MAHONEY ADJUSTS THE REARVIEW MIRROR, A LED ZEPPLIN ZoSo HAND STENCILED ON THE BACK WINDOW, A JOINT WITH "CLASS OF 78" WRITTEN ON IT IS SPARKED...

MAHONEY

Go time.

Mahoney stomps on the gas and peels out through the cloud of smoke from the bonfire Carl is extinguishing. As they blow past Carl, hands come out of the windows -- and flip Carl off in a four bird salute.

CARL

MONKEYSSSS!!!!!!

CUT TO:

EXT. A HOWARD JOHNSON'S PARKING LOT

CLOSE ON: THE OPEN TRUNK OF THE DELTA 88.

It's packed tight with cases of Old Style in cans.

In the background we see Pete and Stretch pushing a luggage rack out of the hotel with the two big rubber trash containers full of ice.

Mahoney and Jerry are waiting at the car with Jerry's older brother Andy (22, a larger, well-dressed version of Jerry).

Pete and Stretch arrive with the barrels of ice -- each barrel is grabbed by two of the guys.

JERRY

On three...

The ice gets poured over the beer in the trunk -- making it one gigantic cooler.

They jump on the trunk to close it on the overflowing ice as Andy starts toward his Dodge "Conversion Van."

ANDY

All right, I gotta roll. I got shit to do.

ALL

Thanks, Andy.

ANDY

And remember, boys-- moderation.

STRETCH

Your brother's the coolest.

JERRY

He's just in it for the profit.

Andy wheels away with the Pablo Cruise's "Love Will Find A Way" blaring.

As that song fades into the distance, our boys pile into and pull away in the Delta 88. The rear end is now dragging at a 45 degree angle.

MUSIC: JIMI HENDRIX'S "ALL ALONG THE WATCHTOWER" blaring as they drive off.

DISSOLVE TO:

AERIAL SHOT OF THE DELTA 88 DRIVING THROUGH THE TOWN OF WILMETTE, ILLINOIS (OVER CREDITS).

The Delta pulls up to a stop light next to Lyman and Kenyon in the Trans Am. Kenyon looks over his shoulder at the Delta 88 and starts laughing. He nudges Lyman. Lyman looks and the two laugh at our guys.

MAHONEY

Something funny, dick breath?

LYMAN

Yeah. Your car. It looks like my dog when it's about to take a dump.

Kenyon thinks that's the funniest thing he's ever heard. They exchange a high-five...

STRETCH

Punch it. Blow 'em away.
(leaning over the seat)
Fuck you!

The light changes.

The Trans Am patches out. Mahoney slams down the accelerator - and crawls away. From their POV we see Lyman and Kenyon flipping them off as they zoom away.

JERRY

If your trunk was empty you would'a had 'em.

PETE

I don't know. That's a pretty cherry ride.

CUT TO:

EXT. JERRY'S STREET

Mahoney's Delta pulls into frame still dragging at a sharp 45 degree angle.

JERRY hops out. Stretch tosses him his cap and gown.

STRETCH

Don't forget this, fucker.

MAHONEY

Smell you later.

The Delta pulls out of frame -- leaving a trail of water dripping from the trunk.

Across the street NOREEN NELSON (16, cute, but painfully thin) is washing a car.

JERRY sees her and starts over.

NOREEN

Hey guess what! My dad is taking me to get my license!

JERRY

Great. Hey, you know anything about a party tonight?

NOREEN

The Preserve.

JERRY

Not ours. I mean like a different one.

NOREEN

You mean the disco party with college guys? That's at Lyman's.

JERRY

(muttering in befuddlement)

Wha--? That douche bag.

NOREEN

Why? Is that where Ginny and her friends are going?

JERRY

They fuck'n better not.

HERB NELSON (a young Paul Dooley) comes out of the house with some towels.

HERB

Hey, Jerry. What'cha got there? A little of that pomp and circumstance under your arm there?

JERRY

Yeah -- graduation Saturday.

HERB

Graduation... How about that. Hey -- I gotta get a picture. Stay right there.

Herb dumps the towels and runs into the house for the camera.

JERRY

Where did you hear about this?

NOREEN

It's all over. They're passing out invitations. It's supposed to be some big fancy deal.

JERRY

Did you get one?

NOREEN

Yeah, right. Not likely.

Herb comes running back out carrying his Polaroid.

HERB

Here we go... Put that cap on your head and stand over there by the car. Reen get over there next to him.

Jerry pulls the cap out and puts it on his head as Noreen tucks under his arm -- smiling big.

HERB

Hey tassel on the other side there pal, you haven't graduated yet.

As Jerry reaches up to shift the tassel, Herb takes the picture.

HERB

One for me... And one for you.

Herb hands Jerry the photo.

JERRY

Thanks, Mr. Nelson.

HERB

Hey, uh -- I picked you up a little something for your graduation. I hope it's the right size.

Herb slips Jerry a folded 20 dollar bill.

JERRY

Oh, you don't have to do that.

HERB

Just take it. You just get going. You probably got graduation parties to get to. Come on, Reen we gotta get this car washed and polished...

Herb escorts him off his lawn in a friendly way -- with Jerry staring back over his shoulder at Noreen.

NOREEN

See you later.
(mouthing the word)
Tonight.

Jerry walks along the side of his house to THE BACK DOOR ANGLE ON THE POLAROID of he and Reenee -- now developed.

CUT TO:

INT. JERRY'S HOUSE -- THE BACK PORCH

Jerry enters the mud room. To his left MOM is cooking dinner.

JERRY

Hi, Ma.

Jerry walks in and throws his book bag and cap and gown down.

MOM

(without looking)
Hang it up.

Jerry hangs them up and turns right into the family room.

CONTINUOUS TO:

INT. THE FAMILY ROOM

Jerry goes straight to the phone and dials a number.

In the background we can hear someone (Andy who's in the shower) singing Tom Jones' "It's Not Unusual."

BUSY SIGNAL.

JERRY

Shit.

Slamming the phone down he starts for:

THE FAMILY ROOM.

MOM

(from the kitchen)

What...?

JERRY

Nothing.

In the FAMILY ROOM there is a TV, stereo, sofa, love seat, coffee table, -- all ordinary except for a Captain Fantastic pinball machine and thousands of albums stacked up along one wall.

Jerry's older brother JOHNNY (20) is extremely reclined on the sofa watching a rerun of "Hogan's Heroes" and floating somewhere between consciousness and sleep.

JOHNNY

This is a good one. Frau Helga owes Hogan a favor...

JERRY

I need some pot.

JOHNNY

And Hogan *needs* a staff car.

Jerry drops the twenty on Johnny's chest.

JERRY

I gotta shower and get out'a here..

Groaning -- it's such an effort -- Johnny reaches under the sofa and retrieves an upturned Frisbee holding a Baggie and some loose pot.

JOHNNY

Twenty bucks, huh...

He takes a few buds out of the bag... then a couple more buds out of the bag... then weighs it with his hand...

JOHNNY
Twenty... That's twenty.
(handing it to Jerry)
Careful, man. It's creeper.

Jerry passes through the hallway and dials the number again.

ANOTHER BUSY SIGNAL.

He slams the phone down and bangs on the bathroom door.

JERRY
Come on! I gotta get in there!

From the other side of the door we can hear Andy singing.

ANDY
(singing)
It's not unusual to go out at
anytime...

Jerry steps into the kitchen

MOM
Are you staying for dinner?

JERRY
Nah. I don't feel like eating.

MOM
You have to eat something. I'm
making minute steaks. It'll only
take a minute.

JERRY
(yelling into the hallway)
Andy, will you hurry up!

Andy -- with a towel around him, hair slicked back, another towel around his shoulders like a cape -- sweeps into the kitchen singing.

ANDY
But if I ever find that you've
changed at any time --
It's not unusual to find that I'M
IN LOVE WITH YOU. WOE-OH-WOE, WOE-
OH...

On the Woe-Woe's Andy starts dancing with Mom.

DISSOLVE TO:

EXT. THE FOREST PRESERVE - NIGHT

The camera snakes through trees following a series of extension cords that wind across the floor of a forest.

The cords lead to a clearing where a party is in full swing. THE ALLMAN BROTHERS' "BLUE SKY" can be heard from huge stereo speakers. Next to the speakers is a rusty old horse trough filled with ice and beer.

A bonfire burns at the center of the clearing where about a hundred of high school students are gathered -- 85% of which are boys.

Sitting near the fire are:

Jerry, Mahoney, Pete, and Stretch sitting with Noreen and some of her sophomore friends.

MAHONEY

This sucks.

STRETCH

Did Sheila say she was going to that other party? 'Cause I got a tent set up over there that I was planning on doin' her in.

MAHONEY

This really sucks.

PETE

There's no bugs. That's a positive.

JERRY

She said she was coming.

STRETCH

I don't know if anyone's ever died from blue-balls, but I don't want to be the fucking first.

An *enormously* big and tall girl (MARILYN OSTROSKI, "The Ostrich") walks into the light carrying three fresh beers.

MARILYN

Who needs a freshie?

Stretch eyes her and then stands up.

STRETCH

I could use one of those.

Marilyn notices that someone is actually taller than her.

The Greaser from the hallway comes up accompanied by another guy who looks like he's in his early 40's.

GREASER

Hey, Collins, where are all the hot chicks? If I wanted to hang out with hard up guys and a bunch of dogs, I would have stayed in the city.

JERRY

The hot chicks always show up late.

GREASER

(looking at Noreen and her friends)
No shit. Well, where's your girlfriend?

JERRY

She's coming.

GREASER

(giving him the nod)
I'd fuck that chick.

JERRY

Thanks. That's nice of you to say.

2ND GREASER

Hey, where the fuck did you get a St. Pauli Girl?

JERRY

There in there. You just gotta dig deep.

The Greasers crush their cans of Old Style and toss them in the fire.

CUT TO:

THE DISCO PARTY

Flames lick at an enormous pig on a spit. Nearby A tuxedo'd BARTENDER pours two Harvey Wallbangers.

Pull back to reveal Sheila and Ginny holding the glasses.

SHEILA

This is amazing!

GINNY

I know. Can you believe it?!

The party is set in an absolutely beautiful backyard that's filled with people. A full band is set up under a cabana next to a swimming pool decorated with floating candles. A parquet dance floor has been laid down on the lawn. A disco ball rotates overhead. Waiters pass hors d'ourves.

Vicky comes up to Ginny and Sheila CARRYING A DRINK AND HORS D'OURVES

VICKY

You guys, it's almost ten-thirty.
Shouldn't we be going?

The girls look at each other.

THE GIRLS

(in unison)
No way!

They dance out onto the floor with drinks in hands.

CUT BACK TO:

THE PRESERVE PARTY

Stretch and Marilyn are sitting on a log next to each other.

MARILYN

So I said, "how's the weather down
there asshole!"

They both laugh.

MUSIC: A bunch of city guys are playing air guitar to RUSH'S "FLY BY NIGHT."

JERRY

Who put on the Rush?

A HUGE guy -- football type -- turns from the stereo.

BIG GUY

Yaaaaahhhhh! These guys are
amazing! And they are only *three*
guys!

PETE

(under his breath)
So are the fucking Bee Gees.

MAHONEY
MAN, this sucks.

CUT BACK TO:

GINNY, SHIELA, AND VICKY ARE NOW ON STAGE AND SINGING WITH THE BAND (DIANA ROSS' "SWEETEST HANGOVER").

GIRLS
(harmonizing)
I got the sweetest hangover. I
don't want to get over...

They start spinning and dancing provocatively with each other.

ANGLE ON LYMAN. A couple of rich guys come up to him.

RICH GUY
(interested)
Where did you find them?

LYMAN
They're Immaculata seniors.

RICH GUY #2
The Immaculata girls are hot.

LYMAN
Help yourself. But the blonde's
mine.

BACK TO:

THE PRESERVE PARTY

Jerry, Mahoney, and Pete approach Stretch -- who is still talking to Marilyn.

JERRY
C'mon Stretch. We're going.

STRETCH
Uhh... I think I'll stay. You know,
in case they show up.

PETE
They're not fucking showing up.

STRETCH
You don't know.

MAHONEY
I'm not coming back to pick you up.

Marilyn runs up to Stretch.

MARILYN
Let's go for a swim.

STRETCH
(under his breath)
I don't have a suit or anything.

MARILYN
Neither do I.

Marilyn starts running toward the water.

STRETCH
(to the guys)
Somebody should stay here.

PETE
(to Jerry and Mahoney)
I'll meet you at Lyman's.

CUT TO:

EXT.

A road lined with parked cars.

Mahoney and Jerry get into the Delta 88, and stash their beers in a cooler. Mahoney pulls into the road. A second later bright headlights flash on behind them.

MAHONEY
Oh, fuck.

Almost immediately the car gets bumped from the rear by the car behind them.

Pete whips around them in his 1976 yellow Datsun Honey Bee, and yells out the window.

PETE
You're it, mother fuckers!

He speeds off.

Mahoney and Jerry take a sigh of relief, turn on the radio:

MUSIC: LED ZEPPELIN'S "NOBODY'S FAULT BUT MINE"

It's a game of tag -- only with cars.

We follow the cars as they tear through alleys, up one-way streets, between pillars, across lawns, through ravines and over sidewalks all the while bumping each other in traffic and endangering civilians -- the idea being that the leader is always picking out places where he thinks the other guy will crash.

Basically this should be *the* most irresponsible driving scene ever put on film -- not just because of the driving-- but because of the ease and familiarity with which they drink and smoke pot while driving.

THE GAME ENDS WITH:

Mahoney turning the music down, and shutting his lights off as he parks on a very ritzy residential road.

Pete skids up and gets one more bump in.

JERRY

We're here. You lose.

PETE

You're it when we leave

As they walk up a bank toward some bushes.

MAHONEY

No. It's over. You lose.

PETE

You lose.

JERRY

Shut up.

PETE

You shut up.

JERRY

Both of you -- shut up.

CUT TO:

EXT. THE PARTY

Pan down from a huge disco ball. The dance floor is filled with people doing The Hustle. The rich guys aren't doing the Hustle as much as they are groping the girls.

The camera moves to find JERRY, MAHONEY, AND PETE lurking in the bushes -- watching the whole scene.

JERRY
Those fucking bastards.

PETE
I don't believe this shit.

MAHONEY
Boy, that pig smells amazing.

JERRY
This is war.

ANGLE ON: Andy who's right in the middle of the -- Hustling up a storm.

PETE
And your brother is a fucking traitor.

MAHONEY
Are those crab legs?

JERRY
We gotta do something.

CUT TO:

INT. A DINER

Mahoney is looking over the menu.

JERRY
We can't just stand by while these guys try to steal our chicks.

PETE
They didn't seem to be putting up much of a fight.

MAHONEY
You know what we could do? Pour Coke on his car. It eats the paint right off.

JERRY
That's a cherry car. I couldn't do that. It's not the car's fault.

MAHONEY
Let's burn his fucking house.

JERRY
Yeah, that's good. Uh -- what else?

PETE
It's war. We need weapons. Ammo.

JERRY
Eggs?

MAHONEY
Eggs sound good.

PETE
Grade A. Extra Large.

Jerry and Pete get up. They know what they have to do.

MAHONEY
(to waitress)
Hey, could I get that bacon and egg sandwich to go.

CUT TO:

EXT. THE BACK OF THE DINER

Jerry is trading SANTIAGO, a busboy, a couple of joints for three dozen eggs on flat pallets.

JERRY
Careful, Amigo. It's creeper.

SANTIAGO
Que?

JERRY
Creeper. Muy bien.

MAHONEY
Mucho fuerte.

PETE
Fuck you up good.

SANTIAGO
Ahh...
(giving two thumbs up)
Choice!

JERRY
Vaya con dios, amigo.

CUT TO:

EXT. THE DELTA 88 PARKED OUTSIDE LYMAN'S HOUSE

By now the party is winding down. There are still people partying but the dance floor is being broken down, the catering trucks are being loaded with cooking items. The DJ has stopped and is packing up his gear.

The guys are duck walking along a row of hedges -- each with a tray of eggs, and Mahoney with half a sandwich.

They circle around to an area overlooking the pool.

JERRY

Mahoney you circle around and pepper all of the cars in the driveway. Pete --

PETE

I'm getting the front of the house. It's such a pain in the ass to get that off the brick.

JERRY

All right. I will triangulate from here. I'll be throwing cover fire for any visible humans.

PETE

This is so cool. Just like "Rat Patrol."

JERRY

You ready?

MAHONEY

Shit. Look at that.

Angle on Sheila -- very drunk -- laughing as she's being led by the hand into the pool house by one of Lyman's friends.

JERRY

Chipper fucking Kenyon.

MAHONEY

Stretch is not going to like this.

The blind inside the pool house is pulled shut.

PETE

You see Ginny and Vickie anywhere?

MAHONEY

They would never leave without Shiela.

JERRY

They're probably at the bar.

PETE

The bar's gone. I'll bet they're in the basement.

MAHONEY

There's probably a huge make-out party going on.

JERRY

(almost losing it)

You can't get all fucking crazy now! We have a mission. There was probably some kind of noise complaint. They had to move the party inside...

PETE

Okay. Simmer down.

JERRY

You ready to do this? You guys get in position. A couple dozen eggs ought'a put an end to any make-out shit.

MAHONEY

On your signal, captain.

Pete and Mahoney move to their positions. Just as they are ready to attack -- they see LYMAN and one of his buddies with GINNY AND VICKY, come out of the house and get into Lyman's car.

Pete and Mahoney have to hide.

VICKY

We can't leave without Sheila.

LYMAN

(to the girls)

No, my friend Chipper said he'd take Sheila home. I think he's driving her home right now.

As Lyman's car pulls away, Pete and Mahoney point out Lyman to Jerry -- who has already seen it happen.

They are just about ready to attack again -- when the Disco Ball is carried out by the DJ and a waiter.

Pete and Mahoney hit the ground again and hide while the DJ loads the ball into the back of a truck.

The disco ball is hung on a rack in the back of the truck and the the DJ and waiter head back into the house.

Pete and Mahoney get up and look to Jerry for the command. Mahoney is eating his bacon and egg sandwich.

PETE

Now?

Jerry waves them off.

JERRY

Abort. Abort.

Jerry puts his eggs down, runs to the back of the truck and grabs the disco ball.

Pete and Mahoney run up.

MAHONEY

What are you doing?

JERRY

Taking a hostage.

Pete picks up the eggs. Jerry runs with the ball and jumps into the car. They all hop into the Delta 88 -- and make their get away.

MUSIC: THE DOORS "PEACE FROG"

DISSOLVE TO:

EXT. JERRY'S HOUSE -- NEXT DAY

Birds chirping. Cut inside Jerry's bedroom. He wakes to the sound of "JUMPIN' JACK FLASH" playing on the stereo downstairs.

The room is decorated with a mix of sports and rock and roll. Johnny is passed out in the bed across from him. Jerry drags himself out of bed and starts downstairs.

CONTINUOUS TO:

INT. THE KITCHEN

Mahoney is at the kitchen counter slicing a banana into a big bowl of cereal.

PETE has put on SIDE THREE OF THE STONE'S HOT ROCKS ALBUM.

MUSIC: JUMPIN JACK FLASH.

MAHONEY

Morning Sunshine. By the way you're
out of milk.

Jerry passes through the kitchen to:

THE FAMILY ROOM

Pete is grooving to The Stones and playing the pinball
machine.

PETE

Guess who beat your high score?

JERRY

Do you guys even wait 'til my
mother goes to work?

PETE

We gotta get a jump on this summer,
man. By the way, Mahoney put some
'Lumbo in the Frisbee, there.

JERRY

Great. Pete. There's thirty-four
hundred records here. You should
try another side some time.

PETE

Someone got up on the wrong side of
the bed this morning.

MAHONEY (O.S.)

He's hoping his girlfriend got up
on the right side of her own bed.

JERRY

Fuck off. She's got some explaining
to do. I can't believe they stayed
at that party with those pricks.
I'm so -- I'm even thinking about
breaking up with her.

MAHONEY

Yeah, right.

JERRY

That should have been the best party of the fucking year -- our whole high school career. And she didn't even show.

PETE

Yeah. And why isn't Lyman scraping eggs off his house right now?

Jerry continues right through to the living room where he grabs the phone.

JERRY

(on phone)

Hey, Peg. Ginny there...? She working today...? No, that's okay. I'll catch up with her later.

He hangs up and goes back to the family room where Mahoney is eating his eggs and flipping through albums.

MAHONEY

(re: an album)

SPARKS? Where do you get all these?

JERRY

Three years ago Johnny wrote one review for *The Reader* and ever since then he gets about eight new albums a week.

MAHONEY

No shit. He still DJ-ing? When is he on now?

JERRY

(in a deep voice)

You can catch Loose Johnny Lipps and His Fantasmagoria nightly from 2 to 5 am at 89.7 On your FM dial.

STRETCH enters -- massively hung over.

STRETCH

What the fuck happened to you guys last night?

Stretch goes to the family room, flops on the couch and fires up the bong.

JERRY

It was a strange night, Stretch. Strange night.

(MORE)

JERRY (cont'd)

And there are some people who have some explaining to do.

STRETCH

(a little guilty)

What are you talking about?

MAHONEY

Some people were going for a little extra credit last night.

JERRY

What...?

(then to Stretch)

When you're going out with somebody you shouldn't be fucking around with someone else behind their back.

STRETCH

(exhaling)

Well, she's the one who didn't show up. That girl was all over me.

JERRY

What?

PETE

Who was all over you?

STRETCH MOTIONS WITH HIS HAND THAT IT WAS A TALL PERSON.

JERRY

Marilyn Ostroski?

MAHONEY

(entering with omelets)

Holy shit The Ostrich?

JERRY

She looks like me. Only taller.

PETE

Oh my god, she does! You might as well have been making out with Collins!

STRETCH

Fuck you guys! You would have done her! And you fuckers left. There was nothing else to do.

PETE

Don't tell me you fucked her.

No response.

MAHONEY

You didn't.

PETE

You did!

STRETCH

We ran out of shit to talk about. I tell you, when you get her nuded up and all -- she's not that bad. In fact she's very well proportioned, actually. A guy of my height has to give it up for the tall girls.

JERRY

You liked it.

STRETCH

Fuck-an-A right I liked it. Who knows, maybe The Ostrich and I are meant to breed some sort of super race.

MAHONEY

(faking sincerity)
Poor Sheila.

They all snicker...

STRETCH

So what did you guys do?

CUT TO:

INT. THE GARAGE

The inside of the garage is covered with a variety of stolen street signs.

In the center of the garage the disco ball hangs from a joist -- rotating slowly and kicking off the reflection from pinholes of light breaking through the boards of the garage.

STRETCH

That's real nice... You guys had been wanting one of those... Did I mention that I got laid in my tent?

The guys stand there staring at it for a moment.

CUT TO:

EXT. ICE CREAM SHOP - LATER

Jerry locks his bike in a bike rack. (JERRY'S BIKE IS A COMPOSITE OF PARTS FROM FOUR OR FIVE OTHER BROKEN BIKES). Ginny is working. She couldn't look cuter in her pink and white ice cream outfit and paper hat.

Jerry gets in line.

GINNY
(finishing with a
customer)
That'll be a dollar eighty-nine.

Jerry steps up.

JERRY
Well...?

GINNY
I'm so sorry we didn't make it last night. It just got late and we didn't have a car. How was it?

JERRY
It wasn't very good. My girlfriend didn't come.

GINNY
You're not mad are you?

JERRY
You could have called.

GINNY
Called who? The Ranger?

A customer is waiting.

GINNY
I'm sorry. Can I help you.

Jerry steps to the side. He's nonplussed.

CUSTOMER 1
Can I get a single dip sugar cone
of Pralines and Cream?

While Ginny scoops, Jerry leans over the freezer.

JERRY

You don't think it's a little weird that you stuck around Lyman's party all night.

GINNY

It was fun. They had Harvey Wallbangers and Michelob in bottles. Why would we leave?

JERRY

Because your boyfriend of two and a half years was waiting for you.

GINNY

In a Forest Preserve drinking what? Old Style in cans with a bunch of guys throwing up?

(goes right back to the customer)

That's forty-nine cents.

Jerry follows her to the register.

JERRY

So what? You're not even sorry?

GINNY

Okay, I'm sorry, but... But they had little shish-kabobs! They had rumaki, you know wrapped in the bacon. They had big bowls of shrimp. I guarantee you, you would not have left.

The bells over the door jingle and another customer enters.

GINNY

Hi. Can I help you?

JERRY

(following her)

I would have if I knew my girlfriend was waiting.

CUSTOMER 2

Can get a quart of Jamoca Almond Fudge.

GINNY

Gladly.

Ginny starts to hand pack the ice cream.

JERRY

I gotta wonder what's up with us if you'd do something like that.

Ginny is muscling the ice cream into the container -- trying to control her anger.

GINNY

Jesus, Jerry. We're not married. This is our senior summer. It's supposed to be the best time of our life. I don't think I need to ask you permission to have fun, do I? What are you, my dad?
(to customer)
Will there be anything else?

CUSTOMER 2

No.

GINNY

Two-forty-nine.

Another person enters and starts toward the counter.

JERRY

(to customer)
I'm in line!

The customer backs off.

JERRY

(to Ginny)
Could I have a taste of the Mint Chocolate Chip.

Ginny gives him his little pink spoon of Mint Chocolate Chip. Jerry takes a long considered taste.

JERRY

You know. I always have Mint Chocolate Chip. Maybe it's time that I try something different.

GINNY

Yeah. Sometimes a change can be very refreshing. Maybe you *should* try something different.

JERRY

Well maybe I will.

CUSTOMER 3
 (recomending)
 I like the Pistachio.

JERRY
 I'm not talking about ice cream!

GINNY
 Maybe you'd better go.

JERRY
 Fine! Good-bye!

ANGELO, the manager, comes from the back.

ANGELO
 Is everything okay here?

Jerry storms out.

GINNY
 I'm taking my break.

Ginny follows right after him.

CONTINUOUS TO:

EXT. THE ICE CREAM SHOP

Jerry is trying to open the combination lock on his bike.

GINNY
 Where do you get off coming down on me for having fun. You are all about fun. That's all you ever think about.

JERRY
 We have plans. We're both going to Northern. We even talked about sophomore year getting an apartment together.

GINNY
 You know, Jerry. I might not even go to Northern.

Jerry is speechless -- fumbling for words. There are none.

Ginny lights a cigarette.

GINNY
 I got accepted to Fairfield...

JERRY
Fairfield? What the fuck is
Fairfield?

GINNY
It's a college in Connecticut. It's
where my father went.

JERRY
Connecticut?

GINNY
Yeah.

JERRY
When did you do this?

GINNY
I applied a couple months ago. You
can apply. You gotta write an
essay, though.

JERRY
I can't handle this.

GINNY
I know. It's kind of crazy.

JERRY
No. I'm sorry. My head is about to
explode. So what? Are we done? Are
we breaking up?

GINNY
Jerry. It's our senior summer. We
should just -- you know -- have a
good time. You know...

JERRY
It's hard for me to have a "good
time" when I know Lyman and his
buddies have their hands down your
pants.

Dead silence. This was the wrong place for Jerry to go.

GINNY
You're such an asshole.

She tosses her cigarette at his feet and storms off.

DISSOLVE TO:

INT. THE FAMILY ROOM -- THE NEXT NIGHT

Jerry is asleep on the sofa with his graduation cap and gown balled up as a pillow.

Johnny is asleep in the other couch. There's an old Marx Brothers movie on TV.

ANDY enters -- back from his night out. He drops a graduation card on Joel's chest.

ANDY

Hey get up and go to bed.

Joel picks the card up off his chest.

ANDY

Sorry I didn't make it to the ceremony, but I was up to my neck in tail.

Joel opens the card. A twenty and two ones fall out.

JOHNNY

I went in on that.
(glancing at the TV)
Is that "Horse Feathers?" What time is it?

JERRY

Five to two.

As he puts on his shoes.

JOHNNY

Fuck! Shit!... Godddamit... Why didn't you wake me up? I'm fuck'n late. Again! Fuck!

Jerry picks up a stack of records from the coffee table.

JERRY

Do you need these?

JOHNNY

Yeah!

Johnny grabs the records and exits as Andy starts upstairs.

JERRY

Hey, you hungry?

ANDY

A little hungry.

JERRY

Uh... I got eggs.

ANDY

I could go for eggs.

INT. THE KITCHEN

Andy pulls a tray of the eggs from the fridge -- cheese, milk, onions, ham... you name it. He works the kitchen like a master chef, cracking and whipping the eggs, chopping ingredients, sizzling the pan... It's all second nature.

Jerry acts as the souse chef.

ANDY

Why aren't you out? My graduation night I woke up on the beach wearing some chicks panties on my head.

JERRY

There was a party at Phelans, but I didn't feel like hanging. His dad got two kegs.

ANDY

Two kegs and you didn't feel like hanging?

JERRY

Ginny and I got in a fight... I guess I kind'a called her a slut -- in so many words.

ANDY

You didn't use the C word did you?

JERRY

No.

ANDY

Then she'll get over it. I saw her the other night over at Lymans. That girl can dance -- and sing -- and shake 'em. I didn't touch her.

JERRY

She was supposed to come out to the Preserve.

ANDY

It's 1978 man. The chicks who are going to show up at the Preserve -- are the chicks who showed up at the Preserve. Meahwhile, the foxes in the easy access Kiana dresses are out dancing..

JERRY

I don't dance.

ANDY

You didn't used to drive. Now you do. You just have to learn how -- and then, you're doing the horizontal mambo before you know it.

By now the omelet has been filled and flipped over. Andy reaches into the cupboard to remove (three) plates.

On the sound of the plates we hear...

MOM (O.S.)

Boys... What are you doing out there?

ANDY

Just making something to eat, Mom.

JERRY

How can you stand that music?

In pads a sleepy mom. Andy has set out three plates and is dividing the omelet.

MOM

(to Andy)
Is Johnny up?

JERRY

He's gone.

MOM

I didn't expect you home so soon.

JERRY

Yeah. I think I'm gonna caddie tomorrow.

MOM

(to Andy)
You look nice. Where did you go Andy?

ANDY

Dancing at a club over on Cicero.
The Wicker Works. It's cool.
Everything's wicker.

MOM

Ohh... You know what that used to
be? The Frog Hop Ballroom. That was
such a place. You should've seen
it. There were big tree trunks
painted all the way around the
walls and the ceiling was covered
with thousands of tin foil leaves.
When the fans blew the leaves would
all rustle overhead. It was just
like dancing outside in the
moonlight. It was spectacular. And
you know, I think the chairs were
wicker.

ANDY

No kidding.

MOM

You're father and I used to go
there when we first started dating.
Oh, the Collins boys -- he and Tom
were fabulous dancers. That's
probably where you get your dancing
from. 'Cause I wasn't that good.
Your Father made me look good. He
knew all the dances, The Lindy Hop,
The Scooter, The West Coast
Swing... The Samba, The Mambo.

The boys snicker to that.

MOM

Don't you laugh. That is a special
talent -- being able to sweep a
girl off her feet and make her feel
like she is dancing on a cloud.
Knowing that all eyes are on her.
Make her feel like she is the most
beautiful princess at the most
beautiful ball... I'll tell you
boys, if you can make a girl feel
like that, she'll... Oh, my....

Mom dreamily goes back to eating.

ANGLE ON JERRY looking at his mother caught up in her memories. The three continue to eat their eggs.

CUT TO:

EXT. THE COUNTRY CLUB (FIRST TEE)

Fifty bags are lined up. A group of caddies ranging in age from 15 to 25. Jerry's there looking like it's a little early for him.

FRANK HORVATH (20's) holds a handful of cards and is handing out the loop assignments.

FRANK

...Maloney, you got Mr. and Mrs. Peterson. You're on the first tee. Finn you got Burke and Burke -- enjoy. Collins you got two bags and a cart chase...

Jerry reacts positively until--

FRANK

...Mr. and Mrs. Lyman and the Sons. You can thank me later.

He hands him a card. Jerry finds the four bags on the rack and goes to put Mr. and Mrs. Lyman's jumbo tour type bags on the cart. He picks up the two lighter bags that belong to the kids.

MR. LYMAN

Hey, wait a minute there, son. Those two are riding. Mrs. Lyman and I will be walking.

MRS. LYMAN

Hi, I'm Mrs. Lyman, and what's your name?

JERRY

Jerry.

MRS. LYMAN

Jerry. Right, Jerry, Jerry. Jim -- Jim, it's Jerry today.

MR. LYMAN

We've had Jerry, Honey.

Jerry carries the big bags to the first tee. The Lyman brothers (MARK AND JIM) come out dressed to the nines in their four paneled Madras pants and Izod shirts.

They hop into the cart. Not even acknowledging Jerry, they patch out and drive the eleven feet to the first tee box, screech the brakes, grab their drivers and walk to the tee.

Mr. Lyman tees up the ball and hits a nice drive down the fairway.

MRS. LYMAN

Nice start, hun.

Mark tees up his ball and slices it right into the trees.

MR. LYMAN

Why are you hitting the driver?

JIM tees his up and is about to hit the driver.

MR. LYMAN

Humor me once, will you? Hit the three wood until you get one in the fairway.

Jim Lyman turns to Jerry and nods -- "Well...?"

Jerry puts the two bags down, fetches Jim's three wood -- and hustles it up to the tee.

Jim tees the ball up and hits it in the exact same place as his brother.

JIM

Hey, cart golf.

The boys get in the cart and speed away as Jerry lumbers down the fairway with a bag on each shoulder.

EXT. A PAR THREE

The foursome is waiting for the group on the green to finish.

MR. LYMAN

So... I get a call this morning from this DJ fella we hired... He says there are things that weren't returned from the party?

MARK

I don't know. Everything was gone when I woke up.

MR. LYMAN

You don't know much, do you? Well, he says he's going to hold onto my security deposit of a thousand dollars until he gets the items back. What items might that be?

JIM

I think somebody might have walked off with his mirror ball.

MR. LYMAN

Really? Well, that's just great.

MRS. LYMAN

What kind of person would steal a mirror ball?

MARK

I don't know... My friends didn't do it.

MR. LYMAN

Oh, there's the I don't know again. Well, who do you think is going to pay for that thousand dollars?

MARK

(about to say "I don't know")

You?

MR. LYMAN

Me?

MARK

Me?

MR. LYMAN

You.

ANGLE ON JERRY smiling in the background.

MARK

I don't got a thousand dollars.

JIM

You got that thousand Grandma gave you for graduation.

MARK

That's for college.

MR. LYMAN
How bout this crazy idea. You work
it off.

Angle on Mark and Jim's reaction.

MARK
Doing what?

MR. LYMAN
Something! Look at this poor sack.
(re: Jerry) He sweat through his
shorts an hour ago.

MARK
Members aren't allowed to caddy,
Dad.

MR. LYMAN
Well we're going to figure out
something you *can* do.

Jerry smiles as he hefts the two bags.

CUT TO:

A FAIRWAY

Jim is off in the woods to the right. He hits a nice shot
onto the front of the green. The pin is back.

MR. LYMAN
Nice shot.
(to Jerry)
Give me the six.

JERRY
You know, I just saw Sal watering
this green when I was riding up. It
ought'a stick, not run off like it
usually does. I'd go with the five.

Mr. Lyman thinks it over.

MR. LYMAN
All right, I'm going to trust you
on this one.

Mr. Lyman hits a beauty -- and it does indeed stick, pin
high.

MRS. LYMAN
Oh, great shot, Jim! Shot de jour.

Happy with her joke, she starts to the green. Mr. Lyman hands Jerry the club and they walk together down the fairway.

MR. LYMAN

You know, I used to caddy when I was a kid. We made a buck-seventy-five a bag back then, but it was quick cash. It did teach you one thing -- subservience. But, you know what it taught me, Jimmy?

JERRY

Jerry.

MR. LYMAN

Jerry. It taught me that it's better to be the one being served.

He gives Jerry that long knowing nod... While in the distance you see Mark hit his shot -- right into a bunker.

JIM

(laughing)

Hey -- you're on the beach again.

MARK

Shit.

MR. LYMAN

Know what I'm saying?

Jerry nods back.

CUT TO:

HOURS LATER -- THE SEVENTEENTH

The sun is flaring. Jerry is walking down the fairway -- soaking wet.

Mark is hitting out of a trap. Jerry is standing at the edge of the trap carrying both bags and holding the rake.

Mark hits his shot -- it goes about a three feet. A blast of sand flies past Jerry.

MARK

Where'd it go?

JERRY

(pointing into the trap)
It's right there.

MARK

Fuck.

Mark hits his second shot. This one gets him out pretty well, and he leaves the trap, stomping his way all the way through to the opposite side.

As Jerry rakes the biggest trap on the course:

WE HEAR a car horn. Ginny and Vicky are in a nice convertible stopped at a stop sign on a road bordering the fairway.

GINNY (O.S.)

Hi, Mark...

Jim pulls up in the cart.

JIM

(to Mark)

Tits Ahoy, Sailor. Who are those little spinners?

MARK

Those are the two that I was telling you about.

They drive off toward the fence line -- trying to keep up with the car, pretending to paddle the cart like it were a canoe. The girls are laughing.

From the opposite side of a mound, we see Jerry emerge from the trap -- dripping with sweat. He wants these guys dead.

OFF THE GLARE OF THE SUN WE CUT TO:

JERRY IN THE GARAGE STARING UP AT THE DISCO BALL.

EXT. NOREEN'S YARD

Jerry walks up to Noreen's house. We hear the sound of a tennis ball being hit up against a garage door.

Jerry walks around the house to find Noreen in a tennis outfit, hitting a ball.

JERRY

Hey, Reen. You going to play tennis?

NOREEN

I just had a lesson. I kind of sucked. What are you doing?

JERRY

Nothing. You get your license?

NOREEN

No. I ran over a cone doing the parallel parking.

JERRY

Yeah, that's tough... So hey, I was just wondering if I could possibly borrow that Polaroid camera you had the other day? Just for like a minute.

NOREEN

Sure.

Noreen hands him the racquet and ball and bolts inside.

Jerry, left to his own devices hits the ball against the garage door two times -- and the third one he puts over the fence.

NOREEN

Here you go.

JERRY

Thanks. I'll bring it back in a couple a minutes.

Jerry hands Noreen the racquet.

NOREEN

You want me to come and show you how to use it?

JERRY

You just push this one button here, right?

NOREEN

Yeah.

JERRY

Okay, then. Thanks.

Noreen watches Jerry start off, looks around for the tennis ball, and then hustles after.

NOREEN

What are you taking pictures of?

JERRY

Nothing.

She continues following. Jerry glances over his shoulder -- trying to figure out how to lose her.

Jerry stops in the middle of the street.

JERRY

Really. I got it. Just press the button and it comes out.

NOREEN

Okay.

He continues to the garage. Noreen is two steps behind him. She's not going away.

JERRY

Look, I gotta take a picture of something and it's kind of a secret that I can't tell you about. 'Cause it's a secret.

NOREEN

I can keep a secret. You know that about me.

JERRY

It's not that kind of secret.

NOREEN

What do you have in there?

JERRY

Huh? Nothing.

NOREEN

I'm not going to tell.

Jerry stops to think. At this point there's no way out.

JERRY

It's personal. Trust me. You don't want to get involved.

NOREEN

I didn't tell on you that time you put that golf ball through Mrs. Bowdon's picture window.

JERRY

I was eight. And I appreciate that you've kept it between us all these years.

NOREEN

Well, if you're not going to tell me, then I'll just ask Johnny.

She points over Jerry's shoulder. Jerry takes the bait and looks -- and Noreen ducks into the garage.

JERRY

Fuck.

Jerry hurries in after her.

CONTINUOUS TO:

INT. THE GARAGE

Noreen is staring at the ball as it gently turns sending kicks of light around the garage.

NOREEN

Oh, my god. You're the one that stole this thing?

JERRY

Maybe.

NOREEN

Oh, my god.

JERRY

See, I told you. You don't want to--

NOREEN

So, why would you want to take a picture of it?

(answering her own questions)

You're not going to--? You're going to hold it for ransom? Oh my god, what a great idea...

So, what do you want to get out of him?

You're not asking for money, are you? Don't ask for money.

You're going to try and tell him to stay away from Ginny.

But then he'll know it's you.

So, it can't be that.

You're just trying to humiliate him or something.

Oh, this is great.

He's such an asshole.

(MORE)

NOREEN (cont'd)

He called me a carpenter's dream at the beach once. He's such an asshole.

(glancing around)

So, where's the newspaper?

JERRY

Whuh?

NOREEN

Today's newspaper. For the picture. You need today's newspaper so they'll know you haven't already smashed the thing.

JERRY

Oh. Okay. I got one inside.

Jerry starts out -- a little in a daze.

NOREEN

And get a bunch of magazines too. And scissors. And glue. And do you have any construction paper? You know what? I'll run to my house.

(exiting)

I'll meet you right back here. This is so great.

CUT TO:

A MUSICAL MONTAGE

MUSIC: BILLY PRESTON'S "Will It Go Round in Circles"

Jerry and Noreen put the ransom note together using cut out letters from magazines and random, almost Mansonlike images -
- Jimmy Carter and Idi Amin riding together in a new car, Prince Charles and Charo dancing, a bunch of celebrity heads inside an open refrigerator, etc. It's like a kidnappers version of the Sgt. Pepper's album cover.

SFX: MUSIC FADES.

NOREEN

(reading the ransom note)

Dear Disco Fellas,

(MORE)

NOREEN (cont'd)

If you ever want to see your diamond-studded, mirrored ball again, go to the Wilmette Beach House at nine o'clock on July twelfth and dance for five minutes to Led Zeppelin's "Nobody's Fault, But Mine." At that time your ball will be returned.

JERRY

I like it. Now how do we get it to them?

Off Noreen's mischievous grin...

BILLY PRESTON kicks back up and we:

CUT TO:

EXT. NOREEN'S CONVERTIBLE

Jerry is driving along a city street with Noreen at his side. The top is down. They are both in "disguises." Noreen is sporting a "Jackie O" look -- trench coat, scarf over her head, and big sunglasses. Jerry wears one of those Bing Crosby hats, big Wayfarer sunglasses, a pencil mustache (painted on,) and an ascot.

They drive by the Lyman house. Jerry pulls over. Noreen hops out with the ransom note in hand. She runs up to their mailbox as Jerry pulls a U-turn.

Noreen drops the letter into their box -- and runs back to the street and jumps back into the car.

As they pull off, Jerry holds the camera out at arm's length, Noreen leans in next to him, Jerry snaps off a shot -- and they pull away.

CONTINUOUS TO:

THE PICTURE DEVELOPING IN NOREEN'S HAND.

DISSOLVE TO:

INT. THE FAMILY ROOM

Johnny is on the couch watching MATCHGAME.

JOHNNY
 Andy's looking for you... And oh,
 some girl called for you, too.

JERRY
 Ginny?

JOHNNY
 I'm not sure. She didn't say her
 name. She just assumed I knew her.
 It was weird.

CUT TO MATCH GAME WITH JO ANN PFLUG.

JOHNNY
 (focusing on the TV)
 I'm very much in love with this Jo
 Ann Pflug. Where do I know her
 from?

JERRY
 MASH. She was Lieutenant Dish.

JOHNNY
 Oh, right. That's where I love her
 from. She was in the shower, right?

JERRY
 That was Hot Lips. Who called?

JOHNNY
 No, early on. Wasn't there another
 dark haired nurse in the shower?

JERRY
 Maybe. Did they leave message?

JOHNNY
 Oh, yeah. You're supposed to call
 her. You think Gene Rayburn is
 getting any of that... or is
 Richard Dawson just doing all of
 them?

JERRY EXITS TO:

THE KITCHEN.

Mom is listening to an AM radio and singing and dancing along
 with LOU REED'S "Take a Walk on the Wild Side."

MOM

...and the colored girls go
Doo, doo doo, doo doo, doo doo
doo... Oh, hi Jerry. Did Johnny
tell you that Mrs. Lawhon called
from the school office and said
that you need to turn in your cap
and gown?

JOHNNY

(from other room)
Mrs. Lawhon called! That's who it
was!

JERRY

(to Johnny)
Thank you.
(to Mom)
Hey, Mom, did Ginny call?

MOM

I don't know, honey. They're all a
waste of money. Like I've always
told you, you shouldn't date 'til
your twenty-one.

Mom hums and dances as ANDY enters wearing Knights of
Columbus softball uniform -- and everything is impeccable.

ANDY

Where the hell you been? Call a
couple of your loser friends. We're
a couple guys short for tonight.

JERRY

I don't want to play. Get Johnny.

ANDY

Get Johnny? Really?
(quietly)
Well, I don't think I want to buy
you and your pals beer anymore.

JERRY

I'll give Stretch and Pete a call.

CUT TO:

INT. THE KNIGHTS OF COLUMBUS BAR

THE CLASSICS IV's "SPOOKY" is playing on the juke box.

Pan off a line of championship trophies from years gone by to:

JERRY, STRETCH, PETE, ANDY and the rest of the team, leaning over the bar -- not too many of these guys look like athletes.

ANDY

I mean a guy named Stretch -- you should be able to catch a sixteen inch softball.

STRETCH

I played basketball. And we lost eighteen-to-two. I dropped two balls at first base.

ANDY

And those were both the starts of some serious rallies.

The bartender sets a round of beers on the bar. Andy drops two dollars on the bar.

ANDY

Keep it.

STRETCH

(to Pete)

This is so cool.

PETE

(SOTTO: to Stretch)

I can't believe he's serving us.

JERRY

(to bartender / holding up a dollar)

Hey, can I get ten dimes.

Andy grabs the dollar.

ANDY

What? Who you gotta call?

Jerry tries to snatch the dollar back.

PETE

Ginny.

JERRY

Thanks a lot.

PETE

Fuck her, man.

ANDY

You're so fucking pussy whipped.
You gotta turn the beat around,
brother.

JERRY

I don't need your help -- or any
allusions to your disco lifestyle.

STRETCH

Allusion. Using your vocab words.

ANDY

I was your age once -- about fifty-
two women ago.

JERRY

You're a manwhore. I'm not.

ANDY

I'm a cocksman. I'm a playboy. I'm
the type of guy who reads playboy.
You would be doing well to emulate
me.

STRETCH

Emulate. Point to the elder.

ANDY

All you need to do to get over this
bitch...

JERRY

You can't call her that.

ANDY

Or to get her back -- is to
surround yourself with new women.
And if worse comes to worse --
you're surrounded by new women.

PETE

Pontificates the cocksman.

STRETCH

Pontificates.

Stretch offers his mug up for a toast. The others raise
theirs and clink glasses.

ON THE MUGS WE:

CUT TO:

EXT. THE BEACH -- THE NEXT DAY

Three guys with caddy tans -- and Mahoney.

JERRY

Mahoney, why are you so fucking tan?

MAHONEY

I'm adopted.

PETE

You're adopted?

STRETCH

You're not really Irish?

MAHONEY

Let's not start with this again.

A group of Euro trash types arrive and begin to set their stuff on the beach. The Euro guys are in tight skimpy cut-offs and tanks tops. One of them turns on the radio.

MUSIC: DONNA SUMMER'S "BAD GIRLS"

The Euro guys start stripping down to their Speedos while grooving to the music -- really getting down.

Nearby a group of mean looking girls, mostly dressed in black, concert t-shirts (THE CENTER GIRLS -- Randi, Debbie, Chrissie) are smoking cigarettes

CENTER GIRL

Hey faggots. Turn that disco fucking bullshit off!

EURO GUY

What? Don't you like to dance?

DEBBIE

(standing)

Turn it off or I'll dance on you're fucking head!

Debbie is 6 foot of mean. She towers over the greasy little Euro guys.

DEBBIE

Now!

The Euro guys give in and turn the channel to a rock station and then sheepishly walk down to the water.

MUSIC: HEART'S "CRAZY ON YOU"

The guys are taking all this in -- impressed.

STRETCH

Hey, aren't those the chicks that hang out at The Center.

PETE

Must be. I've never seen them without boots. Not bad.

Mahoney heads over their way.

MAHONEY

(to the girls)

Hey, death to fucking disco. You chicks are all right. You want a beer?

DEBBIE

Yeah. You want a shot of Jack?

MAHONEY

Sure. You want to smoke a bowl?

CHRISSIE

Definitely. You want to do some mescaline?

MAHONEY

Why not?

DEBBIE

Who are your friends?

MAHONEY

This is Jerry, Pete, and the tall guy is Stretch.

RANDI

So you guys got a place where we can go party?

They all look at Jerry.

JERRY

My mom's home today.

PETE

My Mom's helping out at the hospital today. We can go to my place.

As they get their things together.

JERRY

You guy's go ahead. I'm heading home.

STRETCH

Come on, man. New women. We're going to be cocksman.

The Center Chicks overhear -- and react approvingly.

JERRY

I gotta paint.

STRETCH

You still waiting for Ginny to come running back to you?

JERRY

No.

STRETCH

There's other fish in the lake, man. And these are eyeing our worms.

JERRY

My mom's home! I gotta fucking paint!

Stretch leaves Jerry standing there and goes off with the others.

CUT TO:

EXT. JERRY'S HOUSE

Jerry is on a ladder angrily scraping chipped paint while listening to music coming from a speaker sitting in a bedroom window.

MUSIC: THE GRATEFUL DEAD'S "SCARLET BEGONIAS"

MOM

I made you a sandwich.

Jerry comes down off the ladder.

Noreen comes running over from across the street.

NOREEN
(waving a paper)
I got it!

JERRY
Great.

NOREEN
You want to go for a ride?

JERRY
Naw, I'm going to have some lunch.

NOREEN
(jiggling her car keys)
You want to go to the Chuck Wagon?

JERRY
I got a sandwich inside.

Noreen's excitement melts away.

NOREEN
Okay. Hey, are you going to Ravinia tonight?

JERRY
Jackson Browne. Yeah. I think I'm going.

NOREEN
So... see you there?

JERRY
Probably.... Well, I gotta eat.

Jerry turns and walks off, leaving Noreen standing at the side of the house.

CUT TO:

INT. THE KITCHEN

The sandwich is on a plate. Mom is pouring Jerry a lemonade.

IN THE FAMILY ROOM Johnny is stripped down to his boxers and has an electric guitar and a small pug-nosed amp that he plays while singing PETER FRAMPTON'S "DO YOU FEEL LIKE WE DO." in to the front of a box fan.

MOM

Oh, you must be so hot. Here's a big glass of lemonade. Here's some chips. You need salt in weather like this.

Mom picks up a laundry basket and exits to the basement.

Phone rings.

MOM

Will you get that?

Jerry exits to the dining room where he answers the phone.

SFX: SPLIT SCREEN -- STRETCH AND JERRY

STRETCH

Jerry -- red alert. Pete's mom totally busted him in bed with one of the Center chicks.

JERRY

Oh, that sucks.

STRETCH

Even worse. Now she's calling people. She just called my mom and told her all about it.

JERRY

I wasn't even there.

STRETCH

She didn't catch me either. I went out the basement window. She just thinks that all our mothers should know what's going on.

JERRY

Now that's fucked.

STRETCH

Tell me about it. I'm totally grounded.

JERRY

I thought you got out.

STRETCH

Yeah, but my mom just figured I was there.

JERRY

Were you guys all on mescaline?

STRETCH

Were? I gotta hide. See ya.

They hang up. Jerry grabs his sandwich

JOHNNY

(from other room --
talking into the fan --
reverberating)

Jerry -- you gotta come and here
this.

Jerry walks in with his sandwich to watch Johnny sing some
Frampton into the fan.

The phone rings.

JERRY

Oh, shit.

Jerry tries to get to the phone, but Mom comes up from the
basement with the laundry basket tucked under one arm -- and
grabs it.

MOM

Hello... Oh, hi, Mary Lou...

Jerry stares at his mom.

On MOM as her expression changes.

MOM

Oh, my... Right in the middle of
the afternoon...? Uh-huh... Yeah...
Uh-huh... Mary Lou, let me ask you?
You got air conditioning over
there...? Yeah, yeah. See, that's
the thing. You're not going to
catch anyone wanting to hop into a
bed on a 98 degree day like this in
our house. You get rid of that air
conditioning and you won't have any
more of that going on. Yeah... Uh-
huh... All right, well, thanks for
the dirty laundry.

Mom hangs up, looks to Jerry, shakes her head "no," and walks
on up stairs.

Mom stops on the stairs.

MOM

You know, I could ground you for what your goofball buddies were up to this afternoon. But my brother Frank wants you take Timmy to The Ravinia to see that Brown fella.

JERRY

But--

MOM

You can take the Fury.

ON Johnny Singing and Jerry celebrating we:

CUT TO:

INT. THE FURY

Jerry is driving his cousin TIMMY (13).

They're both wearing Rugby shirts -- and Timmy is wearing the good one.

JERRY

Are those rubber buttons?

TIMMY

Yeah.

The Fury pulls into a parking space at Ravinia. It barely fits into the space -- pinning Timmy in.

JERRY

You better get out on my side.

Jerry grabs a cooler and a blanket from the trunk while Timmy slides out of the car. The train arrives.

JERRY

You ever been here before?

TIMMY

No.

JERRY

You gotta check this out. Stand right here. The south bound train brings in all the people from Lake Forest, Lake Bluff, Glencoe, and Highland Park. Stand right here.

The train pulls up. The door open.

SLOW MOTION:

A sea of the most beautiful teenage rich girls that an eighth grade and senior boy could ever imagine, come parading out wearing sheer Lilly Pulitzer sun dresses. Back lit by the sun the boys have a full view of the nubile bodies underneath.

TIMMY

Wow...

JERRY

Yeah...

They turn and walk in.

RAVINIA:

There is an INDOOR PAVILION (that you have to pay to get in). The pavilion is surrounded by a large open lawn dotted with large METAL SCULPTURES OF ANIMALS. This is where the masses set up their "picnics" to listen to the concert free via the outdoor sound system.

OVER THE SOUND SYSTEM we hear music being played by the opening act.

Jerry and Timmy enter the lawn area where hundreds of small groups have already staked out their areas.

JERRY

We'll head over to the turtle.
That's where my friends always
meet.

CONTINUOUS TO:

THE TURTLE (SCULPTURE)

Jerry drops his cooler and small blanket on the ground.

ANGLE ON THE COOLER OPENING. Inside there's a couple of sandwiches and a few sodas hiding a layer of beers.

JERRY

You want a baloney sandwich?

TIMMY

I ate dinner.

JERRY

All right.

NOREEN

Jerry!

ANGLE ON Noreen hurrying over toward Jerry. Behind her we see her friends.

She's set out blankets, picnic baskets, pillows, citronella candles for the bugs, fried chicken, watermelon, flat pan of brownies, chips, etc.

NOREEN

Why don't you guys come and hang out with us?

Timmy is eyeing their set-up.

JERRY

We'd have to move all our stuff.

NOREEN

I made fried chicken and we got a gallon of vodka lemonades.

JERRY

I guess we could move.

He picks up their two items.

CUT TO:

JERRY LYING DOWN ON THE BLANKET -- A LITTLE LATER

The sun is setting

Candles are lit.

JACKSON BROWNE is now playing over the PA. We're in the midst of "THE FUSE."

The other girls have scattered out in the same general area some are up dancing. Timmy is having the time of his life. He's dancing with his arm around one of the girls while drinking a big plastic mug of the spiked lemonade.

JERRY is lying on a blanket with a pillow under his head. A paper plate full of chicken bones rests on his stomach. Noreen is beaming.

JERRY

(yelling over the music)
Thanks, Reen, that was great.

NOREEN

Sure you don't want some more?

JERRY

No. I couldn't. No room.

NOREEN

I made Toll House bars.

JERRY

Maybe I could have one.

ANGLE ON: THE PICNIC BASKET

When she reaches in for the bars WE SEE: THE POLAROID of Jerry and Noreen in the convertible is in a frame decouped in a Ransom Note theme of pictures and cut out letters. (graduation theme -- 78 Class of Their Own... Summer of 78... stuff like that...)

Noreen decides it's a little early for that. She takes out the tin of bars.

THE FUSE comes to an end. The crowd cheers.

After a moment, we hear...

THE OPENING STRAINS OF "ROCK ME ON THE WATER."

BROWNE

"Oh people... look around you
The signs are everywhere..."

JERRY leaps, throws up his arms and screams.

ANGLE ON SOMEONE'S POV: JERRY STANDING UP SINGING AT THE TOP OF HIS LUNGS.

GINNY

Jerry...!

CUT BACK TO JERRY.

He's singing and looking around. The song is getting to him. And he sees what's he's looking for -- Ginny.

JERRY

Ginny...!

The two of them weave their way through the crowd and meet at THE TURTLE.

She gives him a big hug. Jerry spins her around. They turn facing the stage. Ginny is standing in front of him. Jerry has his hands wrapped around her waist as they sway and sing.

ANGLE ON: NOREEN sitting by herself on the blanket staring at them -- holding the tin of bars. Timmy reaches in and takes a bar from the tin while watching his cousin -- impressed.

BACK TO:

JERRY AND GINNY

GINNY

Who you here with?

JERRY

My cousin, my neighbor. Nobody.

GINNY

I was inside.

JERRY

How'd you get inside.

GINNY

Lyman gave me his tickets. He had to park cars at The Country Club. But it sucks in there. People kept getting mad at me for standing up. Besides I knew I had to find you for this song. Remember last year?

JERRY

Under the turtle? So, who you with?

GINNY

Right now I'm with you.

JERRY

Right now?

Before Jerry can say another word, Ginny kisses him.

GINNY

Senior summer. Fun, Jerry.

They start making out for the refrain.

RACK FOCUS TO NOREEN watching them.

JERRY

What are you doing after?

GINNY

I don't have to go home. We're sleeping over at Vicky's.

JERRY

I gotta drop off my cousin. I could meet you at Gilson Beach.

GINNY

Now... that sounds like fun.

CUT TO:

INT. THE CAR

Timmy is puking out the window.

He leans back in. He's white as a sheet and his hair is sticking straight out.

JERRY

How much vomit could possibly come out of you? You been puking for an hour!

TIMMY

I think I gotta go home...

JERRY

Oh, you're going home -- after you help me wash this fucking car!

Timmy leans out and heaves again.

CUT TO:

EXT. A DO-IT-YOURSELF CAR WASH.

The back doors of the Fury are wide open and Jerry is hosing out the interior.

JERRY

(yelling at Timmy)
Goddammit! I was supposed to meet Ginny at the beach! There's no way she's still there now!

TIMMY

I'm sorry...

JERRY
 You're sorry all right. Get against
 the wall.

Timmy walks over to the wall of the car wash and Jerry turns
 the hose on him.

TIMMY
 Oh, my eyes!!

JERRY
 (turning the selector
 knob)
 Okay, okay, here comes the rinse...

DISSOLVE TO:

EXT. GILSON BEACH -- LATER

Jerry is by himself driving past an empty beach parking lot.

CUT TO:

INT. THE FAMILY ROOM - NEXT DAY

The guys are back at their routine -- bong, pinball, eating,
 TV.

START ON THE PINBALL MACHINE.

A number clicks over in the little window.

SFX: The Pop of a free game.

MAHONEY
 Free game!

STRETCH
 Great, Mahoney. They are all free.

Pete bends down to put a record on the stereo -- THE SAME ONE
 HE ALWAYS PLAYS.

THE STONE'S HOT ROCKS ALBUM. (SIDE THREE) "JUMPIN JACK
 FLASH."

JERRY ENTERS.

PETE
 Morning, honey. How was Ravinia?

JERRY
Perfect. Back with Ginny.

PETE
Get out.

JERRY
Yeah. Tongue wrestling.

PETE
No Lyman?

JERRY
Out of the picture. His old man is making him park cars at the country club, 'til he pays off the disco ball. Pete. Have you ever played anything other than side three of Hot Rocks.

PETE
No.

JERRY
Well...

PETE
So...

The DOORBELL RINGS. They all look at each other. "Who could that be?" Nobody ever rings the doorbell.

Everything is stashed. It's like a scene from "The Sting."

The Frisbee is slid under the sofa. The bong is stashed on the window sill. Ozium is sprayed. Pete takes the arm off the record.

Jerry peeks out the dining room window to see:

NOREEN STANDING AT THE DOOR.

JERRY
It's Noreen.

Everything comes right back out -- including Pete putting the needle back on "Jumpin' Jack Flash."

CUT TO:

INT. THE FRONT DOOR -- SAME

Noreen is standing there holding Jerry's Wayfarer's.

NOREEN
(cold)
You left these.

JERRY
Oh yeah. Thanks. That was fun last night.

NOREEN
For a while.

JERRY
Oh... sorry, uh... sorry about ditching my cousin on you guys?

NOREEN
No, that was okay.

Jerry doesn't get it.

JERRY
Yeah, he got sick all over my Mom's car. You guys got him messed up... Well, so thanks for grabbing these for me.

Jerry turns and starts to close the door.

NOREEN
You're so fucking stupid, Jerry.

JERRY
What?

NOREEN
What do you think, you're all back with Ginny, now?

JERRY
Well, yeah.

NOREEN
Well, you're not.

Jerry is speechless. Where's this coming from?

NOREEN
You're so stupid. Lyman went over to Vicky's late-night with a couple of his buddies and they were there 'til four in the morning -- with your girlfriend.

JERRY

Where do you get this shit?

NOREEN

Oh, I get this shit. Vicky's sister told me all about it. It was a total make-out fest. They wouldn't even let Meg down in the basement.

JERRY

You don't know shit.

NOREEN

Figure it out, Jerry. She was only back with you for as long as "your song" lasted.

Noreen storms off leaving Jerry at the door.

CONTINUOUS TO:

INT. THE HOUSE

Jerry stomps through toward the phone: THE PHONE.

JERRY tries to dial furiously -- on a rotary phone. Finally...

JERRY

(very calm)

Hey, Peggy. Ginny there...?
Already...? All right, thanks.

Jerry hangs up the phone.

JERRY

FUCK!

FOLLOW JERRY TO:

THE FAMILY ROOM

He grabs his shoes and is putting them on as fast as he can.

MAHONEY

What did Noreen want? Some boobs?

Everyone but Jerry laughs. Jerry exits.

CUT TO:

EXT. THE ICE CREAM SHOP.

Jerry pulls up on his bike, shoves it into the bike rack, and storms into the shop.

THE MANAGER (ANGELO) is standing behind the counter. No Ginny.

Jerry walks down the counter and stares into the back room. No Ginny.

JERRY

Uh, hey Angelo. Where's Ginny?

ANGELO

Oh, she's not here. She called in sick this morning.

Jerry goes straight out to the pay phone and dials Ginny.

SPLIT SCREEN -- JERRY & PEG

JERRY

Yeah. Hey, Peg. Uh, I thought you said Ginny was working today.

PEG

Uh... she's not?

JERRY

No she's not. And you know she's not. Where is she?

PEG

She's uh...

Peg is looking out of frame for help. The frame widens to reveal Lyman and Ginny sitting right there.

Lyman grabs the phone.

LYMAN

Hey, listen Collins. She doesn't want to talk to you. Got it? So why don't you quit calling, loser.

Ginny tries to grab the phone away as Lyman hangs up on Jerry.

Jerry slams the phone a couple times. Walks in circles muttering to himself, pulls the bike from the rack and taking his anger out on the bike he slams it against the ground a couple times -- and one of the pedals falls off.

JERRY
Fuck! Fuck, fuck fuck.

Jerry gets on the bike and tries to ride it -- peddling with one foot and trying to keep the loosened handles bars straight.

CUT TO:

INT. THE GARAGE

Jerry stares at the disco ball.

CUT TO:

INT. THE FAMILY ROOM

Jerry enters and plops on the couch. Johnny is swaddled in a blanket watching "DIRTY HARRY" on TV -- comatose.

JOHNNY
You ever see this?

No response from Jerry. He's still fuming.

ANGLE ON THE TV. DIRTY HARRY is being given the run around by the bad guy -- runs and picks up a pay phone.

JOHNNY
This psycho is really pissing Harry off now. This is like the third pay phone this guy has sent him to.

Something hits Jerry. He picks the comics up from the coffee table.

ANGLE ON: THE DATE. JULY 12. He springs to his feet.

QUICK CUTS OF JERRY ON HIS BIKE (WITH BOY SCOUT BACKPACK) BORROWING...

He checks out a TAPE RECORDER FROM THE LIBRARY.

He BORROWS WALKIE TALKIES from his cousin TIMMY.

HE STOPS AT several PAY PHONES AND WRITES DOWN THE NUMBERS.

He borrows BINOCULARS from an OLD MAN with a garage full of scout stuff.

At a pharmacy, Jerry sets a pile of batteries on the counter.

JERRY

This is going to be a charge -- to
Lyman -- on Hill Road.

He signs and walks out of the pharmacy and stops to write down the number of the pay phone.

THE FAMILY ROOM

JERRY enters, drops the backpack and starts putting batteries into the walkie talkies.

Johnny watches, still wrapped in the blanket, but now sitting cross-legged with it over his head and eating a bowl of cereal.

JOHNNY

You up to something?

JERRY

No. I need to borrow this. And
this. And this.

Jerry grabs Johnny's amp, microphone, and box fan and exits.

CUT TO:

INT. THE BASEMENT

Jerry sets all the equipment out on a work bench and places the tape recorder behind the box fan then turns the Tremolo and Reverb all the way up, and records his voice -- fiddling with the controls to get as much distortion as possible.

JOHNNY

(distorted)

Test... test... test... Bingo.

CUT TO:

SFX: From upstairs we hear the sound of the HOGAN'S HEROS THEME.

Jerry looks up.

JERRY

Shit.

Jerry runs up the steps to:

THE KITCHEN.

He's holding a bandana under the faucet and soaking it with water.

He rings out the bandana, ties it around his head, wipes the excess water off under his arms, and then hurries out of the house.

CONTINUOUS TO:

EXT. THE SIDE OF THE HOUSE

Jerry climbs up the ladder, and starts scraping like a madman.

A moment later...

FROM HIS POV WE SEE: MOM PULL INTO THE DRIVEWAY IN THE FURY.

The ladder is set up so that it perfectly blocks the driveway.

MOM gives a polite little beep on the horn.

Jerry looks down -- pretending to be surprise. He comes down the ladder and pulls it out of the way.

MOM

Boy, it looks like you been working pretty hard.

JERRY

Yeah. Hey, Mom. I was wondering. Could I take the car tonight.

MOM

Oh, hun. I got my widows club meeting tonight.

JERRY

Couldn't you walk?

MOM

Oh, it's over in Northbrook tonight. And you know, we usually go out to Hackney's after.

The moment Mom walks inside, Jerry throws the ladder against the side of the garage just as...

ANDY PULLS UP, IN THE VAN.

BOHANNON'S "LET'S START THE DANCE" IS BLARING FROM THE VAN STEREO.

JERRY hurries over.

JERRY
Great song.

ANDY
Yeah. It's off an import.

JERRY
Hey, is there any way I could
borrow the van for just one night?

ANDY
Ooh... The love machine is going to
be at capacity tonight. I'm
supposed to meet some Argentinian
twins at Club Melange.

JERRY
Come on.

ANDY
Hey, by the way, I saw you're girl,
Ginny the other night over at the
Wicker Works. Are you done with
that?

CUT TO:

EXT. MAHONEY'S HOUSE.

Jerry and Mahoney in Mahoney's driveway. The bike now has a broken drum stick shoved into the hole where the pedal once was.

MAHONEY
I can't. I'm going to Wisconsin to
see The Scorpions.

JERRY
With who?

MAHONEY
... Debbie?

JERRY
Who?

MAHONEY
You know, Debbie? From The Center?
With the teeth?

JERRY

Great.

MAHONEY

Yeah, she said The Scorps are amazing in concert. What about Pete?

JERRY

Pete can't even get off his lawn.

MAHONEY

Still grounded?

CUT TO:

EXT. STRETCH'S HOUSE

STRETCH

I wish. I got no wheels indefinitely.

JERRY

Shit. I can't do this without a car. Too much ground to cover.

STRETCH

I'm here for you man. Anything I can do. We can steal a car.

JERRY

That could complicate the evening.

STRETCH

Yeah...

CUT TO:

EXT. JERRY'S DRIVEWAY

Jerry pulls up, shoves the bike off to the side and eyes Noreen's house.

Her 70 Cutlass sits in the driveway.

He takes the long walk over to her house.

CONTINUOUS TO:

EXT. NOREEN'S PORCH

A Cubs game is on inside. Jerry gather's his courage and knocks on the door.

We hear a loud rhythmic thumping sound coming toward the door.

Noreen's Dad appears with a huge cast on his leg.

HERB

Well, look what the cat dragged over. How you been?

JERRY

Good. What happened to the leg?

HERB

Cleaning the gutters. But hey, at least they gave me a walker.

He shows off the big rubber stump plastered into the bottom of the cast.

JERRY

Nice.

HERB

Well, you didn't come over to see me, did you? Noreen! Jerry's here?

(to Jerry)

You watch yourself when you're up there scraping. Looks like you got a ways to go.

JERRY

Prep work. That's the most important part.

HERB

Oh, you got that right.

Noreen appears behind him.

From inside we hear a cheer of the Cubs crowd and announcer Jack Brickouse's voice.

HERB

What happened...?

As Herb hops back in...

BRICKHOUSE

That's back, back, back... Hey-hey!
Home run for Dave Kingman. That
makes it Phillies 14 -- Cubs 11. We
got a game on our hands here...

Noreen walks slowly out to the porch. She just stares at
Jerry. You can cut the tension with a knife.

JERRY

What you doing?

NOREEN

Listening to records.

JERRY

Yeah... Who were you listening to?

NOREEN

Jackson Browne! No. Really it was
Neil Young.

JERRY

He's cool. So... Uh... I guess you
were right about Ginny and all.

NOREEN

It's not like I wanted to tell you.

JERRY

Well, for not wanting to tell me,
you sure got to the point.

NOREEN

Sorry.

JERRY

S'okay. So... Anyway... What are
you up to tonight?

NOREEN

Nothing, really.

(then it hits her)

Oh, my god. It's the twelfth, isn't
it.

JERRY

Yeah.

NOREEN

Are you going through with it?

JERRY

Well, I was gonna. But I can't find anybody with a car.

She give him a look -- so that's why you're here.

JERRY

You've kind been in on it since the beginning. You know, it's just been kind of you and me.

A smile starts to break on her face.

NOREEN

Dad, can I have the car tonight to go out with Jerry?

HERB

(over the cheers on the TV)
Fourteen - Twelve!

CUT TO:

INT. THE GARAGE

Jerry and Stretch are dressed in army surplus camouflage.

A folding table has been set up. On top of it are the walkie-talkies, clipboards, binoculars, and tape recorder.

Jerry is on a ladder taking down the disco ball. He puts it in a big hockey bag.

STRETCH

How am I going to know when to make the calls?

JERRY

Again -- that's what the walkie-talkies are for. I'm going to tell you when.

STRETCH

Right.

Noreen enters dressed in a skin tight black outfit, looking incredibly hot, like Emma Peel from "The Avengers".

NOREEN

I made up a little something for the grave stone.

JERRY

Nice.

She holds up a cardboard sign with "DEATH TO DISCO 1975-1978" written on it.

JERRY

Also nice.

OFF THE SIGN WE:

CUT TO:

EXT. A CEMETERY

Jerry is hanging the ball from a tree branch. The ball actually starts to work -- reflecting the neon lights from a sign across the street as it turns.

Noreen is taping the sign over a head stone.

STRETCH

So, I don't have to say anything?

JERRY

(loosing patience)

Nothing. You just play the tape. The messages are all in order. You dial the number, when they pick up, you hit play.

STRETCH

Oh, right, right, right.

CUT TO:

EXT. AN EL STATION

Stretch is getting out of the car.

JERRY

Here are your dimes.

Stretch digs into his pocket.

STRETCH

So I just play the tape and hang up? Or do I wait?

JERRY

We will be in constant communication. Come on, Stretch. This is not that hard.

STRETCH

Oh, sure. You don't have to hang out with Leo all night. You get to go traipsing around with Agent 99, here.

Noreen reacts with a smile. Jerry hands Stretch a walkie-talkie.

JERRY

See ya.

They leave Stretch at the El. The Cutlass drives away. Stretch looks confused. A moment passes. The Cutlass backs into frame.

JERRY

Turn it on.

STRETCH

Oh, right.

Stretch gives them a thumbs up and they pull away.

JERRY (V.O.)

(from the walkie talkie)
And leave it on channel nine.

CUT TO:

EXT. A WOODED AREA OF GILSON PARK

Noreen parks the car near some trees and the two start off toward the beach.

They dive into some bushes about 600 yards from the beach house. He pulls out the binoculars.

JERRY

Oh, my god. They're there.

NOREEN

This is so exciting.

Noreen leans over to look through the binoculars. The strap is around Jerry's neck and pulls the two together so that they are cheek to cheek. Jerry can't help but notice that she's all nipples.

NOREEN
There's four of them?

JERRY
What...?

NOREEN
There's four of them. Look.

Jerry takes back the binoculars.

JERRY
Yeah. That's Lyman... The DJ...
and... Holy shit. That's Howie
Mueller.

Off Noreen's look.

JERRY
He's a Wilmette cop.

NOREEN
Let me see those again... The
fourth one -- she's a Winnetka cop.

JERRY
How would you know?

NOREEN
She coaches our girl's softball
team. There's something odd about
her.

Jerry lifts the walkie-talkie.

NOREEN
You're not going to tell Stretch,
are you?

JERRY
No?

NOREEN
He's really nervous already.

Jerry looks at Noreen. He's unsure too.

NOREEN
Just tell him to make the first
call.

CUT TO:

EXT. THE EL STATION NEWS STAND

Stretch is standing outside smoking.

JERRY (V.O.)

Linc? Pete Cochran, Beverly Hills --
looking for Linc. Come in, Linc.

STRETCH

Linc here.

JERRY

Julie and I are in position. Place
the first call.

Follow Stretch into the news stand and to the pay phone.
Behind the counter -- LEO, a crippled up old hunchback who's
75 years old if he's a day -- watches Stretch's every move.
Leo hates teenagers.

Stretch is doing his absolute best to look nonchalant even
though he couldn't look more suspicious.

He pulls out the paper with the numbers on them, puts in the
coins, and punches the number.

He's waiting for someone to pick up.

INTERCUT WITH:

Jerry and Noreen watching the group of four through the
binoculars. One of them starts toward the pay phone.

JERRY

It's ringing.

CUT BACK TO:

STRETCH AT THE NEWS STAND

A person answers on the other end -- and he starts the tape
recorder.

PRE RECORDED MESSAGE

(very distorted)

Its time to dance disco fellas...

Stretch notices over his shoulder that Leo is now staring at
him.

CUT BACK TO:

THE BUSHES

JERRY

They're dancing. They're fucking dancing.

They're suppressing laughter.

Jerry hands the binoculars to Noreen.

NOREEN

Check out the people laughing at them.

JERRY

Oh, this is great. Come on. We gotta go.

NOREEN

And miss this.

JERRY

We gotta beat them to the next spot.

BACK TO:

STRETCH AT THE NEWS STAND

PRE RECORDED MESSAGE

... to Foremost Liquors on Green Bay road... or the prisoner will be smashed...

Leo watches Stretch all the way out the door. Stretch gets outside -- and can't light a cigarette fast enough.

JERRY (V.O.)

You there? It was hysterical. We had them dancing! A bunch of freaks pointing and laughing at them. You should'a seen it.

STRETCH

Fuck, man. I think Leo's on to me.

JERRY

Relax. As long as you don't steal any porno mags you will have no trouble with Leo.

STRETCH

It's weird here, man. You don't know. Let's just get this over with.

STRETCH'S POV:

A cop car comes around the corner, pulls up in front of the elevated station and stops.

STRETCH

Fuck!

The cop hops out and heads toward the news stand. Stretch ducks around the corner and hides.

JERRY (V.O.)

Okay -- we're almost at the--

Stretch turns off the walkie talkie and peeks into the news stand through an opening in the back wall.

Leo hands the cop a pack of Marlboros. The cop starts to pay.

LEO

No, no. On the house. You just keep those no good, shop-lifting punks out of here.

COP

I'm on it, Leo.

CUT TO:

EXT. ROADSIDE / RAILROAD TRACKS

Across the tracks and the street is a liquor store with a pay phone. Jerry and Noreen watch from behind the Cutlass.

JERRY

(into walkie talkie)
Come in, Lincoln...

There's no answer.

JERRY

(into walkie talkie)
Linc... Hello... Peter Cochran for
Lincoln Hayes, over.
(to Noreen)
Where the hell is he?

NOREEN

Do you think we're out of range.

JERRY

They're supposed to have a five
mile range.

Across the street we see Lyman's group arrive. A WINO starts
toward the pay phone. The cops grab him and push him away.

CUT TO:

EXT. THE EL STATION NEWS STAND

Stretch is standing around smoking and talking into the
walkie talkie that is still turned off.

STRETCH

Hey, Linc Hayes to the Mod Squad.
Come in. Over. Whatever...

He looks at it, and pushes the squelch button a couple times.

CUT BACK TO:

NOREEN AND JERRY

JERRY

They're in fucking position --
Linc!

BACK TO:

STRETCH AT THE NEWS STAND

He's smoking and humming a tune.

He puts out his cigarette, looks at the thing again, and then
it hits him.

STRETCH

Oh, shit...

The moment he turns the walkie talkie on we hear Jerry's
voice.

JERRY (V.O.)

Where the fuck are you!

STRETCH

Linc Hayes here.

JERRY
Jesus, Stretch.

STRETCH
Linc!

JERRY
Linc -- we're ready for call number
two.

STRETCH
Sorry, man. I had cops on my ass.

JERRY
Just make the call.

Stretch steps into the newsstand. Leo starts eyeing him again.

He tries to shield the recorder, pulls out his cheat-sheet with the numbers on it...

LEO
You need a cab?

JERRY
No. Just -- uh -- making a call.

BACK TO:

EXT. THE LIQUOR STORE

The cops are looking at their watches -- growing impatient. From across the street we see them talking to each other.

NOREEN
Ring!

BACK TO:

STRETCH AT THE NEWS STAND

He punches in the last number. We hear the phone ring on the other end.

BACK TO:

THE LIQUOR STORE

The cops are distracted talking to each other. The phone rings.

The wino reacts immediately and goes to answer it -- and just as he picks up the receiver the cops pounce on him and push him to the ground.

CUT TO:

STRETCH AT THE NEWS STAND

Stretch is playing the distorted tape into the phone. Leo has come out from behind the counter and is sweeping around Stretch.

PRE RECORDED MESSAGE

You haven't danced enough... You call that dancing... come on now... shake your groove thing. Shake it.

BACK TO:

JERRY AND NOREEN'S POV

Across the street Lyman, the DJ, and the two cops are reluctantly dancing. After a moment the wino slides over and starts dancing along with them. He then tries to sidle up to the female cop -- doing the bump against her hip.

ON JERRY AND NOREEN LAUGHING

NOREEN

Oh, my god. Look at them.

Noreen scoots across the seat "to get a better view," and ends up right up against Jerry

JERRY

This is too much.

NOREEN

I wish I had a movie camera.

Jerry looks to Noreen. They are practically face to face. There's a moment where both of them stop and just look at each other...

JERRY

Hate to say it -- but we gotta go.
(into walkie talkie)
Linc, we're moving on.

STRETCH

Standin' by to stand by.

JERRY
Stretch is handling it.

The two are still face to face.

NOREEN
I'm kind of nervous. You want to
drive?

JERRY
Sure.

Noreen climbs over Jerry -- straddling him as she moves to
the passenger seat.

On Jerry's look...

BACK TO:

THE NEWSSTAND

Stretch -- very happy with himself -- has decided to reward
himself with a Payday candy bar.

He puts down a quarter.

LEO
Twenty-nine cents.

STRETCH
Twenty-nine cents?

LEO
Price went up.

Stretch automatically drops a dime down on the counter.

He walks back outside and starts eating his Payday. Now he's
cocky.

BACK TO:

NOREEN AND JERRY -- IN TRANSIT

NOREEN
Okay. Where to next?

Jerry has saved the best for last.

JERRY
I feel like some desert... Where
could we get some... ice cream...?

NOREEN
Thirty-one! Oh, that is too tough!

JERRY
Boy, I hope it's not too crowded.

Off Jerry's smile...

CUT TO:

THE ICE CREAM SHOP.

The shop is full and the parking lot is absolutely jammed with families, guys in softball uniforms, and lots of girls.

ANGLE ON:

Jerry and Noreen (on the opposite side of the street) cruise past the ice cream shop. As they roll by we see that Ginny is working behind the counter.

NOREEN
Oh, my god... It's packed.

JERRY
Yeah... Boy, this could be very embarrassing.

NOREEN
You think?

Jerry pulls around a corner and into a parking lot across the street where they set up for the next call.

They radio Stretch.

JERRY
(into walkie talkie)
Linc -- we are in position for the final call.

CUT TO:

STRETCH answering.

STRETCH
Ready here.

Stretch starts in, reaches into his pocket and pulls out the change.

ANGLE ON:

SIXTEEN CENTS.

STRETCH

Shit.

He checks his other pockets -- empty. He's starting to panic. He checks the coin return slot in each of the three pay phones. Nothing.

STRETCH

(into the walkie talkie)

Hey, uh... Are they there yet?

BACK TO:

JERRY AND NOREEN -- IN THE PARKING LOT

JERRY

The pigeons have not yet landed.

Noreen spots a police cruiser rolling slowly down the alley and coming right toward them -- occasionally shining a spot light into parked cars.

NOREEN

Jerry. Cop.

Jerry's already seen it and is shitting bricks.

JERRY

We gotta get out of here.

Jerry reaches down to start the car.

NOREEN

That'd look too obvious.

The police car brakes for a moment -- and then turns right into the parking lot.

Before the lights can hit the Cutlass -- Noreen grabs Jerry, pulls him on top of her and starts making out with him.

The cop car pulls up and shines its light into the car.

By now Noreen has messed Jerry's hair up, has her top unbuttoned -- and is doing her best to look like they've just been caught.

Noreen is pretending to straighten herself up.

Jerry is shielding his eyes -- and face from the light.

ANGLE ON: THE COP.

It's the same cop from the El station. He shakes his head and laughs.

COP
(on PA)
Move it along.

The cop drives on. Jerry and Noreen straighten up. As they drive off.

JERRY
(uncomfortable)
Uh... Good cover...

NOREEN
(not so uncomfortable)
Thanks.

BACK TO:

STRETCH AT THE NEWS STAND

Inside the news stand an older guy is buying a newspaper. The train pulls up. The guy hurries out -- dropping a nickel on the floor by accident.

The nickel rolls in spiral on the floor -- eventually stopping directly between Leo and Stretch.

"THE GOOD, THE BAD, AND THE UGLY" THEME.

Stretch looks at the nickel.

The camera is tight on his eyes.

From a low angle through Stretch's legs we see Leo eyeing the nickel.

Close on Leo licking his lips.

Angle on Stretch limbering up his fingers.

Angle on Leo -- sneering.

Stretch bolts toward the nickel -- just beating Leo to it.

ANGLE ON STRETCH triumphantly holding the nickel up to Leo.

STRETCH
(Eastwood-esque)
Not today, old man.

The walkie talkie crackles on.

JERRY (V.O.)

Linc, we're in position. Make the call.

LEO

You may have won this time punk...

As he hobbles back behind his counter, Stretch drops the coins in the phone.

BACK TO:

EXT. THE STREET

Jerry and Noreen are slowly cruising past the ice cream shop.

From their POV we see Lyman holding the phone and dancing. The cops, the DJ are reluctantly dancing along -- while all the softball players are pointing and laughing. Inside the shop patrons are turning around laughing. Ginny has walked to the door and is watching them -- trying to figure out what's going on.

As Jerry and Noreen cruise past.

NOREEN

Pull over and let me out.

JERRY

What for?

Jerry comes to a stop. Noreen grabs the camera and jumps out.

NOREEN

I gotta get a picture of this.

JERRY

What?! Are you crazy?

NOREEN

Just go around the block.

Before Jerry can say a word, Noreen is off -- running toward the parking lot.

CUT TO:

EXT. THE ICE CREAM SHOP PARKING LOT

Noreen runs up to two girls, and pulls them in front of her.

NOREEN

Let me get a picture of you two.

Just before snapping the shot, she shifts the camera to: Lyman and his group dancing.

The flash catches their attention. Just as they look her way...

NOREEN

One more...

This time Noreen takes a picture of the girls, hands it to them and disappears into the crowd -- just as the cops and Lyman hop into their unmarked car and speed away.

CUT TO:

EXT. THE CAR

Jerry is looking for Noreen. He spots the unmarked cop car coming his way and ducks down as it roars past him.

He slowly lifts his head up -- and Noreen jumps into frame and scares him.

NOREEN

Boo!

JERRY

Fuck! Don't do that.

NOREEN

Got it!

JERRY

You're out of your mind.

She holds the photo up to show Jerry.

CUT TO:

EXT. -- IN FRONT OF THE EL STATION

Jerry and Noreen pick up Stretch and show him the picture.

STRETCH

This is too fucking cool. We going to the cemetery?

JERRY

No way. We've had our fun. We've humiliated Lyman. We've fucked with the Wilmette and Winnetka police forces. And we haven't been arrested.

STRETCH

Wait a minute. There were cops with them?

JERRY

Howie Mueller, and that dikey woman cop from Winnetka were with Lyman and the DJ the whole time.

STRETCH

Get the fuck out.

JERRY

See, Stretch. We've had our fun.

STRETCH

I haven't. I've been stuck in an El station with Leo all night. I want to just make sure they got it.

JERRY

Who cares if they got it?

STRETCH

I care. Just drop me a couple blocks away. I'll walk by and make sure they got it.

NOREEN

That is not a good idea.

STRETCH

Why would they ever suspect me?

JERRY

Noreen's right.

STRETCH

Hey, I've earned at least that much. I'm not an idiot. They won't even see me.

Jerry pulls over. This is against his better judgement.

JERRY

Walk from here then.

STRETCH
It's like a half a mile.

JERRY
You're idea.

Stretch hops out. They drive away.

DISSOLVE TO:

EXT. JERRY'S FRONT LAWN

Noreen and Jerry.

Jerry is pulling all the stuff out of Noreen's car and dumping it on the lawn -- binoculars, the army walkie talkies, the camouflage hats, tape recorder, and last but not least -- a cooler.

JERRY
I think an event of this magnitude
deserves some sort of celebration.

Jerry takes two tall necks of Miller High Life from the cooler.

JERRY
Champagne... of bottled beers.

They toast.

They sit down on the curb behind the car. The car blocking the view from Noreen's house.

JERRY
You are a helluva sidekick.

Another clink of the bottles.

NOREEN
Yeah. We make a pretty good team.

JERRY
Now this -- was fun.

NOREEN
This is the most fun I've had all
summer.

JERRY
Yeah...

NOREEN

It's going to be pretty dull around here when you go away to college.

JERRY

(not sure how to respond)
Yeah?

NOREEN

I don't know what I'm going to do when I don't have my buddy across the street to hang around with?

JERRY

Believe me. There will be lots of guys wanting to hang out with you. You're getting to be pretty cute.

NOREEN

Cute?

JERRY

Well -- yeah.

Noreen shifts so that she's facing Jerry.

NOREEN

I'll take that. And you're pretty cute too.

She starts toward Jerry -- making a move to kiss him...

STRETCH (V.O./YELLING)

Collins! You won't fucking believe this!

Angle on STRETCH loping from around the corner, and down the street.

STRETCH

I swear, the whole fucking police force is down there trying to get that disco ball untied. You guys really missed it. I was laughing so hard...

Behind Stretch we see a police cruiser round the corner... then a second... and then a third.

STRETCH

Fucking Pigs. What a bunch of morons.

Jerry's eyes go wide.

JERRY
Stretch...

STRETCH
Hey, you got another beer.

JERRY
Fuck. Stretch.

Jerry grabs the beers and tosses them into the bushes.

STRETCH
What?
(then spotting the cop
cars -- clueless)
Where'd they come from?

JERRY
Just be cool. They don't know
anything. We been here all night

JUMP CUT TO:

EXT. JERRY'S HOUSE

The cops have separated the three of them. We cut to a close up of each of them in succession standing next to each of the three different cop cars.

JERRY
We've been hanging out here all
night. You can ask my brother,
Johnny.

QUICK CUT TO:

NOREEN

NOREEN
I don't know what you're talking
about. We haven't even left the
street.

QUICK CUT TO:

STRETCH

STRETCH
(about ready to cry)
It was all Collins' idea. He made
up the whole thing.

A fourth cop steps up carrying the tape recorder.

CUT TO:

INT. THE POLICE STATION

Jerry and Stretch are sitting on a bench in a booking area.

STRETCH

Yeah, they figured the whole thing out. Those guys are smarter than they look.

JERRY

Yeah, right.

A cop approaches them holding the ransom note in his hand -- which he waves casually in front of Jerry the whole time.

COP

I hope you guys know how lucky you are. If Lyman had his way the two of you would be spending the night in jail. But the DJ isn't going to press charges. He's just happy to have it back in one piece.

JERRY

Where's Noreen?

COP

She's a minor. She had to call her parents to come pick her up.

The cop hands Jerry the tape recorder.

COP

Make sure this gets back to the library.

JERRY

(re: the ransom note)
Is there any chance I could have that?

COP

No.

JERRY

Okay.

The cop looks at the ransom note one more time, laughs, and walks away.

JUMP CUT TO:

EXT. THE POLICE STATION

The three of them are all tentatively walking out of the station behind Herb, still in his walking cast.

They get to the car. As soon as Noreen gets into the car and her door is shut, Herb turns to Jerry and Stretch.

HERB

You two little pissants are walking.

JERRY

Okay. Thank you.

Herb gets in, slams the door and drives off -- leaving Jerry and Stretch standing by themselves in the street.

They start the long walk home.

Neither one says a word, but as they walk away from camera, Stretch starts singing.

STRETCH

Breaking rocks in the -- HOT SUN!

JERRY JOINS IN.

STRETCH AND JERRY

I fought the law, and the -- law won... I fought the law, and the -- law won...

As the two boys walk down a completely empty street...

THE CLASH: "I FOUGHT THE LAW."

CUT TO:

INT. THE FAMILY ROOM - THE NEXT MORNING

CLOSE ON: THE TURNTABLE

The music comes to an abrupt end.

A hand removes THE CLASH ALBUM from the turntable and quickly replaces it with THE STONES' HOT ROCKS ALBUM.

MUSIC: JUMPIN JACK FLASH

JERRY ENTERS.

The usual routine -- playing pinball, eating food, and getting high... MAHONEY, PETE, AND STRETCH are all there to receive Jerry with a round of applause.

ALL
Incredible / Unprecedented / Too
fucking cool.

JERRY
Thank you. Thank you.

STRETCH
(to others)
You guys fucking missed it. It was
genius. It was hilarious. And we
got off completely scot-free.

JERRY
And as my reward.
(to Pete)
I'd like to hear something else for
a change.

PETE
So you guys had them dancing?

Pete passes Jerry the bong.

JERRY
Oh, we had them dancing. We had an
undercover Howie Mueller doing The
Bump with a wino.

MAHONEY
Man, I thought I was going to have
the news of the day, but that beats
the blow-job I got driving back
from the Scorpions concert.

STRETCH
While you were driving?

PETE AND JERRY
Nice... That's pretty good...

JOHNNY ENTERS -- from outside -- fully awake and fully
dressed.

JOHNNY
Ahh -- Mom's home.

The guys run the drill -- turning the fan around, hiding the bong, stuffing paper plates under the couches, etc.

JERRY

Why isn't she at work?

JOHNNY

She took me to the doctors. As it turns out, I'm not lazy.

(happy about it)

They think I have a syndrome.

JERRY

A syndrome?

Johnny hands Jerry a pamphlet -- pointing out the important part to him.

JOHNNY

It's called Epstein-Barr. There's quite a bit of literature on it. But there's some pointers in there that will help you, help me deal with my syndrome.

MOM ENTERS carrying the morning newspaper. The boys all stand up and act innocent.

ALL

Morning, Mrs. Collins.

She acknowledges them -- but she has something...

MOM

So, what did you boys do last night?

JERRY

We went to Pete's and played Risk.

MOM

Uh-huh. And you were there too, Stretch?

STRETCH

Yeah, I was the green guys. I held Australia most of the game.

MOM

Were there any sixteen year old minor girls there?

ALL

No way....

MOM

That's funny. Because right here on page four there is an article with the heading: *TEENS HAVE A BALL -- POLICE DON'T, IN DISCO BALL PRANK.*

Angle on the article.

Off the boys' reaction.

MOM

... So do you boys want to tell me where you were again?

BOYS

No...

MOM

Maybe you boys ought to run along home.

They leave while Jerry looks over the article.

JERRY

We were never even in Evanston.

MOM

That doesn't matter. You stole that ball. You wasted the policemen's time. You embarrassed the family name. And worst of all -- you lied straight to my face. I have no time for lies or liars.

JOHNNY

(from other room)

Mom... Can you bring me a 7UP?

MOM

One minute.

(to Jerry)

You are not going to leave this house until it has been completely painted.

JERRY

(protesting)

The whole house? Johnny took four years to finish one side.

MOM

Johnny has a syndrome.

As she leaves to get Johnny his 7UP, we cut to:

EXT. THE HOUSE

A montage of Jerry scraping, priming, painting.

MUSIC: EMERSON LAKE & PALMER'S "FROM THE BEGINNING"

During the montage:

From Jerry's POV on the ladder we see Noreen -- walking out to the car.

They make eye contact. Herb (wearing his cast) comes out and gives Jerry an evil look... Jerry goes back to his work.

The Delta 88 drives by, dripping water. Mahoney and Stretch, with a couple of the Center Chicks drive by.

Putting on the primer...

Johnny sunning in a lawn chair -- points out a spot that Jerry missed.

Andy comes out in his disco clothes and turns an ankle in his high heeled platform shoes -- but recovers with a spin.

Jerry paints the trim color on the windows.

The sun is setting. Jerry takes away the ladder and starts to put away his stuff. The front of the house actually looks done...

AS THE MUSIC FADES:

GINNY ROLLER-SKATES UP TO THE HOUSE. Short white shorts, tank top, tan, all legs -- she looks phenomenal.

GINNY

Hey stranger.

JERRY

Hey.

(re: the house)

How's it look?

GINNY

Fantastic. Where you been. I haven't seen you in about a month.

JERRY

I haven't seen anyone in about a month.

GINNY

I heard Steve Dahl talking about
the disco ball this morning.

JERRY

On the radio?

GINNY

Yeah.

JERRY

Cool... You look great.

GINNY

You look very distinguished
yourself with the gray in your
hair.

Nodding. It's kind of awkward.

JERRY

So... how's your senior summer
going?

GINNY

Okay. I kind of thought there'd be
a lot more of you in it.

JERRY

So did I.

GINNY

Friday night Sheila's having a big
end of the summer party. Her dad
said he's getting four kegs. I was
sort of hoping you'd be able to
make it?

Andy's VAN pulls in the driveway with EVELYN "CHAMPAGNE"
KING'S "SHAME" blaring.

GINNY

Well, I guess I better be going.

She skates off. Jerry and Andy stand there watching silently
as she skates away. The sun is setting behind her. It's a
breathtaking view.

ANDY

You know, right there, where her
legs meet, it's almost like you can
see the eye of God.

All Jerry can do is nod.

CUT TO:

INT. THE KITCHEN

Mom's making dinner.

ANDY

(to Jerry)

What are you doing tonight?

JOHNNY

Jerome's still grounded.

ANDY

Mom, it's our ten year eighth grade reunion tonight at The Knights of Columbus. How about springing the boy for a night?

MOM

What does that have to do with Jerry?

ANDY

Well, Stevie B got hurt in the softball game Wednesday. So that means that Ernie is going to have to tend to the entire class of 68 by himself. He asked if one of my brothers could bar-back for him.

MOM

Johnny could--

JOHNNY

(cutting her off)

I'm having a low day. And I have to work at two. I might need a nap.

Mom stops and thinks.

MOM

Well I must say, the house is looking very nice. He won't be doing any drinking, of course.

ANDY

Of course.

CUT TO:

INT. KNIGHTS OF COLUMBUS

MUSIC: SLY AND THE FAMILY STONES' "DANCE TO THE MUSIC"
playing in the background.

It's three deep at the bar. Jerry has his face down on the bar clutching a shot glass of tequila in his mouth. He whips his head back and downs it to the cheers of Andy and his friends.

Immediately after that Jerry starts putting a case of tall necks on ice for Ernie.

Ernie is "in the weeds" -- but Ernie is in the weeds when there are only two people at the bar.

ERNIE

(to Jerry)

Can you... Uh -- see what those guys want.

Jerry pops open three Heinekens and puts them down in front of Andy -- who has a name tag with the name LANCE ROMANCE written on it.

JERRY

That's uh... two dollars.

ANDY

Good man.

Andy slaps a five down on the bar.

ANDY

Keep it.

Jerry steps away and rings the tip bell. Ernie reacts.

ERNIE

Oh, hey there. We got a tip.

Jerry continues to work, restocking, pouring ice over beer, etc.

Next to Andy is ANNIE KEENAN -- a very attractive classmate of Andy's -- but off limits to him because she used to be married to one of his friends.

ANNIE

Is this your little brother? Jerry?
Hasn't he has grown up nicely.

Andy hands Annie one of the beers.

ANDY

Yeah, he's a good man.

MUSICAL CUE: THE OPENING BARS OF "DISCO INFERNO"

ANDY

Time to make the magic.

We follow Andy to the dance floor where he does what he does best.

Hold on the dance floor -- now crowded with people. It's hot. It's sweaty. It's drunk.

TIME LAPSE DISSOLVE

MUSIC CHANGE: BARRY MANILOW'S "COPACABANA"

ANDY is now dancing with two girls -- spinning both of them with skill.

The crowd has thinned out.

ANGLE ON Annie stepping up to the bar. Annie is now pretty hammered.

ANNIE

You still working?

Jerry looks up and pulls paper out of his ears.

JERRY

What?

ANNIE

Do you want to dance?

JERRY

Dance?

ANNIE

Yeah. Let's go.

JERRY

I don't dance. In fact I try not to even listen to Barry Manilow.

ANNIE

Oh, come on. I can teach you.

Annie steps around behind the bar and grabs Jerry by the arm.

ANNIE

Ernie, can this guy take a break?

Ernie is sitting on a stool behind the bar with a drink and a cigarette -- counting tip change.

ERNIE

Yeah. We're good here.

ANNIE

Come on and dance with me.

MUSICAL CUE: "COPA" ends.

Andy leaves the dance floor with a girl on each arm to a dark corner booth.

MUSIC: THE ISLEY BROTHERS "WHO'S THAT LADY"

ANNIE

If you can't dance to this you're
dead.

Jerry throws back a shot that he's had stashed behind the bar and allows himself to be pulled onto the dance floor.

ANGLE ON JERRY AND ANNIE DANCING

Jerry is a little awkward and self conscious -- but Annie is a good teacher. She takes him by the hand and leads him through a series of simple moves and spins -- each time finding a way to brush her breasts against his arms and make other provocative -- but completely accidental contact.

Jerry is starting to loosen up and catch on a bit.

LYRICS

Hear me calling out to you
Coz thats all that i can do
Your eyes tell me to pursue but you
say yeah look -- but don't touch..

Annie is now moving her hands up and down Jerry's body -- just a breath away from touching him.

JERRY has now completely given in to her.

ON THE GUITAR SOLO:

ANNIE

You wanna go outside and get high?

JERRY

Yes.

CUT TO:

EXT. THE PARKING LOT

Annie leads Jerry to a dark area of the parking lot where they hide behind a station wagon.

ANNIE
Do you have any pot?

JERRY
No.

ANNIE
Me either.

Immediately Annie pushes him backward and starts ravishing him. After a moment she reaches behind her back and opens the back of the station wagon.

ANNIE
Get in.

JERRY
Is this your car?

She slides in and pushes the back row of seats flat.

ANNIE
Do you care?

ON JERRY'S FACE WE:

DISSOLVE TO:

INT. THE STATION WAGON

A series of slow dissolves

A wild sex encounter as can only be shot through the windows of a 1972 Oldsmobile Vista Cruiser. Annie is an even better instructor at this -- and she chooses to lead.

MUSIC FADES.

ANNIE has finished with Jerry. She climbs over the seat to get a cigarette from the front of the car.

ANNIE
And you said you couldn't dance.

She lights two cigarettes and hands one to Jerry.

ANNIE

I going to have to go. My sitter's
done at midnight.

CUT TO:

EXT. KNIGHTS OF COLUMBUS HALL

On Jerry wearily waving at the Vista Cruiser as Annie drives away.

Jerry does a couple toe taps and a spin -- and then heads back into the hall.

DISSOLVE TO:

EXT. JERRY'S PORCH

CLOSE ON: The house numbers being screwed back into place (on the front of the house).

MUSIC: ON A RADIO WE HEAR: EARTH, WIND, AND FIRE'S "SING A SONG."

Just as he screws in the last number ANDY pulls into the driveway with the same station blaring from his van.

Jerry realizes this and quickly shuts off his radio.

Jerry steps back into the street to admire the house.

Andy passes by.

ANDY

Looking good, boss.

Jerry hears a garage door open and turns to see HERB (the cast now off) walking out to his car with some luggage. They make eye contact. There's an awkward beat. And Jerry makes the decision -- walks straight over to him.

JERRY

Hi, Mr. Noonan.

HERB

Jerry.

JERRY

So you got the cast off.

HERB

Yeah. Good as new.

JERRY

Uh... I just wanted to say -- I'm really sorry about getting Noreen in trouble.

HERB

Mm-hmm.

JERRY

And I, well. I'm just really sorry.

HERB

Well...

After a beat. He grabs Jerry affectionately around the neck.

HERB

Hey -- that's okay. Water under the bridge, huh? At least her name wasn't in the paper.

JERRY

Right.

HERB

It was a pretty good prank, though, I gotta say. She told me all about it.

JERRY

Yeah...

Herb walks away. All is fine.

MAHONEY PULLS UP IN THE DELTA 88.

MAHONEY

(holding up a letter)
Check it out, mother fucker! I'm going to college after all!

JERRY

Get out.

MAHONEY

Arizona State University in Tempe, A-Z.

JERRY

Ah, that is too cool.

MAHONEY

Party guy. Party school. And I got housing.

JERRY

Yeah that'll help. To live there
and all.

MAHONEY

Yeah... So -- you still in jail?
Sheila's party is going to be a
blow out. You gotta go.

JERRY

The warden should be home any
minute.

Mahoney shoves a tape in the deck.

MUSIC: LYNRYD SKYNYRD'S "THAT SMELL"

It comes on full blast. Mahoney bobs his head while shouting
way too loud:

MAHONEY

Hey, I'm going to pick up a half!
Do you want to go in on it with me?

JERRY

Nah, I'm broke.

MAHONEY

See ya!
(singing as he drives off)
Ooo-ooo that smell...!

Noreen comes running out of the house holding something
behind her back.

NOREEN

Hey, partner. Apparently I'm
allowed to speak to you again. What
happened?

JERRY

I just talked to your dad.

NOREEN

He's such a push over.

JERRY

You going to Sheila's tonight?

NOREEN

No. She doesn't want any Juniors
there anyway.

JERRY

That's right. You're a junior now.

NOREEN

That's right -- Frosh. Anyway, we're going to Lake Geneva for the weekend.

HERB

Come on, Noreen. This stuff isn't going to load itself. He'll be here when you get back.

NOREEN

I been meaning to give you this.

Noreen hands Jerry the decoupage "Summer of 78" plaque.

Jerry looks at it and smiles.

NOREEN

I made it for you. I know, it's stupid.

JERRY

No. I love it.

NOREEN

(beaming)
Really?

JERRY

Yeah. Really.

HERB

Noreen!

NOREEN

See you when I get back.

JERRY

Yeah. Thanks, Reen.

Noreen runs back up the driveway. Mom pulls into the driveway.

MOM

Grab these groceries. I got ice cream melting.

As he's grabbing bags out of the back seat.

JERRY

So, hey. How's that house looking to you?

MOM

Oh, my gosh. You're finished. Now doesn't it feel good to know you finished a job and you've done it well?

JERRY

Yeah. So, I guess I can go out tonight?

MOM

Yeah, yeah, yeah. I gotta tinkle.

JERRY

Yes!

From inside:

MOM

Johnny, get out of there! I gotta get in there!

CUT TO:

INT. SHEILA'S HOUSE

MUSIC: BILLY JOEL'S "ONLY THE GOOD DIE YOUNG" playing in the background.

Jerry, Mahoney, and Stretch are standing with keg beer cups in their hands, taking it all in. Jerry and Stretch are dressed nicer than usual. Mahoney on the other hand is wearing cut off jeans and a Scorpions t-shirt.

One out of every four people at the party has on some type of college shirt, sweater, or sweat shirt.

MAHONEY

Very nice party.

JERRY

Nice spread.

Sheila -- the hostess - walks by.

As she passes.

STRETCH

What's up *whore*? How's your whole
"fucking the world" thing working
out?

Sheila walks right past him without as much as an
acknowledgement.

JERRY

You can tell she still digs you.

STRETCH

Yeah.

MAHONEY

We are wasting our time with these
prick teasing chicks. How long we
been here? Ten minutes? By now I'd
be balls-deep in Debbie Wilson.

PETE ENTERS wearing a Kansas State T-shirt.

ALL

PETE!

JERRY

IT'S ALIVE!

PETE

I got some making up to do!

HIGH FIVES.

Pete grabs all three of three of their beers one by one and
chugs them.

PETE

Where are the cups? (BIG BURP)

As they walk off...

CUT TO:

EXT. THE BACK YARD

A couple of kegs are sitting in wash tubs. A couple groups of
parents are hanging around outside. Girls are dancing and
singing into fake microphones to HALL AND OATES' "SHE'S
GONE." Ginny -- looking absolutely great -- is selling the
song.

Jerry, Stretch, Pete, and Mahoney are looking over the crowd
and drinking beers right next to some speakers.

PETE

Do they have any idea how bad they sound?

MAHONEY

What?!

Stretch can't help but join in for one line.

STRETCH

I'd pay the devil to replace her...

Three incredibly hot girls pass by wearing University of Illinois polo shirts.

JERRY

Hey Stretch, did you ever apply to Illinois?

STRETCH

Yeah, right.

JERRY

(re: the girls)
Should'a.

STRETCH

No shit.

Two big football players wearing Ohio State sweatshirts toss a guy wearing a Michigan sweatshirt into the swimming pool.

MAHONEY

I don't know what we were thinking. We should'a all applied to Arizona State and stuck together.

PETE

Yeah, man. We should all move to Arizona, get a house together, take the same classes, and after we finish school we marry the same girl, and sleep in the same bed together for the rest of our lives.

MAHONEY

Shut up. I'm gonna to miss you fuckers.

Mahoney pulls a flask out of his pocket and hands it to Pete.

Pete takes a long pull on it.

PETE

Fuck, it's great to be out again!

The music changes.

We follow Jerry across the lawn to the kegs.

THELMA HOUSTON'S "DON'T LEAVE ME THIS WAY."

The girls react with excitement.

DJ

There's a lot of beautiful young ladies waiting on the dance floor. What do you say we get some guys out there...

MAHONEY

Yeah, right, faggot.

STRETCH

(coughing)
Douche bag!

ANGLE ON JERRY.

He makes up his mind...

JERRY

Boys, I'm about to make the ultimate sacrifice.

STRETCH

What?

He stairs right at them, unbuttons his shirt, and pulls his collar out.

JERRY

Cover me. I'm going in.

He turns and bee-lines right for Ginny. From the shocked looks on the guy's faces we cut to GINNY'S FACE.

Jerry steps up and extends his hand. Ginny can't believe it.

Jerry leads her to the dance floor, and immediately starts with the very same moves he learned from Annie Keenan at the Knights hall.

Ginny is clearly shocked -- impressed -- and then turned on.

Intercut with the reaction of Stretch, Pete, and Mahoney who are in shock.

ON GINNY AND JERRY

GINNY
Where did you pick up the moves?

JERRY
I get around. I watch Soul Train.

DISSOLVE TO:

LATER

BARRY WHITE'S "CAN'T GET ENOUGH OF YOUR LOVE" is playing in the background.

Jerry is sitting on an chaise lounge with Ginny on his lap.

The party has thinned out.

JERRY
You want to go down to the beach. I believe there are some submarine races tonight.

GINNY
I can't.

JERRY
What?

GINNY
Don't take this wrong. But -- Me and Vicky sort of planned to go down to The Wicker Works after.

JERRY
Yeah...

Jerry turns to see Lyman and a couple of his buddies talking to Sheila.

GINNY
With Lyman and them.

JERRY
Ohh...

GINNY
Come with.

JERRY
I don't think so.

GINNY

It's no big deal. He's just giving us a ride. It's our last week. Come on with us tonight and I promise tomorrow you and I'll go to the beach. Come on.

JERRY

I'll wait for tomorrow. Besides I don't have an ID.

GINNY

You sure...?

Vicky is waving for Ginny to come.

Jerry nods. Ginny gives him a kiss.

GINNY

Thanks for the dance.

On Jerry watching her run off.

CUT TO:

INT. JERRY'S BEDROOM -- NEXT MORNING

He wakes up and immediately something is strange. There's no noise coming from downstairs.

He looks out his window.

JERRY'S POV: Mahoney's car parked in front.

Jerry starts downstairs.

CUT TO:

INT. THE FAMILY ROOM -- MORNING

Stretch, Pete, and Mahoney are sitting around the family room. No music. No pinball. No food. No bong.

Jerry enters a little puzzled.

JERRY

What?

MAHONEY

You didn't hear?

No one wants to talk.

JERRY

Hear what?

MAHONEY

Last night. Ginny. They had a car accident.

JERRY

Is she okay?

There's a long heavy pause.

JERRY

What?

PETE

Lyman, Vicky, and Kenyon are going to be okay.

MAHONEY

We just heard on the morning news. Ginny's dead.

Jerry turns to Stretch to make sure this isn't some kind of joke. Stretch nods.

STRETCH

They got t-boned by a delivery truck.

Jerry is in complete shock.

MAHONEY

The driver of the truck fell asleep or something. He hit them right on the side where Ginny was sitting.

Long pause.

Johnny enters from the back door carrying a brown bag from the record store.

He takes in the somberness of the room.

JOHNNY

So you guys already heard?

MAHONEY

Yeah.

The others nod.

JOHNNY

I can't fucking believe it.

Johnny takes the ROLLING STONES' SOME GIRLS album from the bag and hold it up for them to see.

JOHNNY

The Stones went disco.

Johnny drops the album on the coffee table.

JOHNNY

First track. Miss You.

Johnny shakes his head and walks out.

On the four boys with their mouths wide open, we:

CUT TO:

INT. A FUNERAL HOME -- GINNY'S WAKE

Parents and teenagers fill the room. There's a closed casket. A display of pictures of Ginny stands on an easel at the front of the room.

An enormous line of people wait to pay their respects. Crying girls keep coming up and hugging Jerry. Jerry is doing his best to hold it together.

As we follow Jerry inside the room we see LYMAN, his head bandaged, his arm is in a cast, black eyes from a badly broken nose.

LYMAN sees Jerry. Jerry sees him. They stare at each other for a moment.

Jerry steps forward and hugs Lyman. Lyman breaks down in tears.

DISSOLVE TO:

EXT. THE FUNERAL PROCESSION

MUSIC OVER PICTURE: Reprise JACKSON BROWNE'S "ROCK ME ON THE WATER."

A massive line of cars line up behind the Hearse.

ANGLE ON: Mom and Jerry in the Fury, waiting to pull into line. Mom is driving.

Just before the Hearse is about to pull away, Sheila steps up and ties a bouquet of balloons to the back door handle.

The Hearse pulls away.

One balloon gets loose and floats away.

We follow the balloon up into the air.

CUT BACK TO:

THE FURY

Zoom in on Jerry. Tears finally start streaming down his face. He looks out the window.

FADE TO.

EXT. ANDY'S VAN

Jerry looking out the window of the van. In a series of dissolves we see Andy driving Jerry to college in DEKALB, ILLIONIS. Farm lands whiz by.

We see a sign for NORTHERN ILLINOIS UNIVERSITY. Andy parks and Jerry gets out. The brothers hug -- and THE MUSIC ENDS.

CUT TO:

EXT. OUTSIDE A TWENTY STORY TWIN TOWER DORM

Jerry is in line and steps up to a table to sign in. Everyone in the line -- except Jerry -- are girls.

JERRY

Jerry Collins.

The R.A. looks down at the name and then up to Jerry.

R.A.

Oh. We had you down as Gerri --
with a G.

Jerry shrugs -- what's the problem?

R.A.

We thought you were a girl.

JERRY

(knowing full well...)
I don't know how that could have
happened.

2ND R.A.
Put him on the co-ed floor, then.
There's room there.

JERRY
Okay.

CUT TO:

INT. A DORM ELEVATOR

Jerry is standing inside the elevator which is packed to the gills -- all girls, and a smirking Jerry.

The doors shut.

MUSIC: THE ROLLING STONES' "MISS YOU".

CUT TO:

INT. JERRY'S KITCHEN

Mom is frying pork chops while singing and dancing along with "MISS YOU."

THE END ?

EPILOGUE:

A SERIES OF PICTURES OF THE CHARACTERS...

PETE CARTER:

PICTURE OF AN OLDER PETE ON AN AFRICA SAFARI WITH BEAUTIFUL WOMAN IN SEXY SAFARI GEAR.

Still single. Attended Kansas State University. Went on to become Veterinarian. He had a successful practice in the Lincoln Park area of Chicago which he recently sold and is now semi-retired.

PAT MAHONEY:

PICTURE -- A BROCHURE PHOTO OF AN OLDER MAHONEY -- NOW SPORTING A MUSTACHE AND WEARING A SOMBRERO HOLDING A HUGE NACHO PLATTER.

Divorced twice -- no children. Still living in Tempe, Arizona, Pat started the successful *Carlos Mahoney's* bar and restaurant chain.

ANDY COLLINS:

PICTURE: An older Andy hoisting a bottle of champagne behind Wayne Huizenga accepting the Major League Baseball championship trophy.

Father of one and married to the daughter of Wayne Huizenga. Andy now spends his days as a "house husband."

DECLAN "STRETCH" McKenzie

PICTURE: A courtside shot of Stretch with wife and their identical triplet daughters. They are wearing their WNBA uniforms. They all tower over Stretch.

Stretch knocked up and married Marilyn "The Ostrich" Ostroski right after high school. They are the parents of the first set of triplets ever to play in the WNBA.

JOHNNY COLLINS

Picture: Johnny in a hammock in the old back yard.

Waiting on a disability claim against United Airlines. After Mom's death he has, well, sort of inherited the family home and holds the coveted 10-2 shift on 89.7 FM in Chicago.

NOREEN NOONAN

Picture: An older Noreen pool-side with her kids -- three boys and a beautiful little girl. Noreen has now blossomed into the personification of the "hot mom."

Following a successful modeling career, Noreen is now the mother of four, and has been happily married for the past 18 years to one of the top music producers in America. They now live in Malibu, California.

JERRY COLLINS

Picture: Jerry standing between Jimmy Page and Eric Clapton holding a Grammy Award.

Jerry Collins is that producer.