

COOL DUDE

Written by

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INT. SCHOOL HALLWAY - SPRING - DAY

The hallway of Stevenson North High School is teeming with the noise of a hundred different conversations as the students stand by their open lockers filling and emptying their schoolbags. Another group of students comes rampaging through the school's doors. In this group is JENNY BROOKS, 18.

Jenny makes her way through the crowd with her books in the arms. As she passes by, other students greet her "good morning," but she does not hear them. She knows that this is the day she's been waiting for. Her eyes are focused on the group gathered down the hall.

A bunch of students are gathered around a glass case on the outer wall of the school's auditorium. They fight to take a look at the list hanging behind the glass. Jenny makes her way through the crowd and up to the case. She shifts her books into her left arm. Her excitement builds. With the index finger of her right hand, she goes down the list of names. A smile comes to her face as she finds her name. Her eyes move along with her finger as she sees what part she got. The smile gets wider. The school bell rings. She pushes through the crowd, runs down the hallway and out of sight.

INT. MR. BALDWIN'S CLASSROOM - SECOND FLOOR

MR. BALDWIN, 50's, is at the blackboard writing with his back to the class and the classroom door. He is a tall, slender man with a small bald spot and the beginnings of a receding hairline. The late bell rings.

Jenny slowly opens the door and sneaks in. She quietly closes the door behind herself, but before she can reach her seat -

BALDWIN

(without turning away from
the board)

Good morning, Miss Brooks. I know
you must have a good excuse. You
always do.

Jenny sits in her usual desk in front of her friend, DIDI JACOBS.

Didi, 16, has braces that sometimes flash when she smiles. She also wears glasses. Didi's mind is usually uncluttered except by one thing - boys.

Mr. Baldwin turns from the blackboard and walks over to his desk.

BALDWIN (CONT'D)

Please pass your homework forward.

Jenny rummages through her disorganized folder to find the three pages of her homework one at a time. She turns to get the papers from behind her.

DIDI

(handing her the papers)

Did you study for the test?

JENNY

Yeah, but gawd. What teacher gives a test the second week?

Jenny passes the papers forward and turns back to Didi.

JENNY (CONT'D)

Do you understand this Algebra junk?

DIDI

You're kidding, right? (BEAT) I bet he does.

Didi motions to a student sitting in the front of the class next to a row of windows which look out onto the football field, SIMON WICKS, 17. He is wearing a T-shirt that reads, "My Parents Went to Toledo and all they brought me back was this stupid T-shirt!" He also wears black thick-rimmed glasses. Otherwise, he looks very neat and organized. He takes his copy of the test and passes the others back.

DIDI (CONT'D)

The nerd's a brain. You watch. He'll be the first to finish. Get an "A" on it too. Makes me ill.

Jenny is tapped on the shoulder. The student in front of her hands Jenny the tests. She takes one and passes them back.

BALDWIN

A few things didn't come out clearly on the test. I wrote these on the board. Remember to bring your calculators on Monday. Oh, if I catch anyone cheating, it's an automatic "F," Miss Jacobs. Hear me?

Didi sinks in her seat.

EXT. CLASSROOM

Didi, Jenny and the other students emerge from the classroom as the bell rings.

DIDI

I told you. Ten minutes. He's gone.
How did you do?

JENNY

I didn't know what I was doing. I'm
going to fail. Mom's going to kill
me. How can things get worse?

Down the hall is Jenny's ex-boyfriend and co-captain of last semester's football team, FRANK SIMPSON. He is leaning with a hand against a locker, talking to a good looking blonde.

DIDI

(motioning)
It's Frank.

JENNY

Shh. Maybe he won't notice. He's
the last thing I need.

DIDI

I thought you and Frank were--

JENNY

We're nothing. He's a creep.

DIDI

He's a gorgeous creep.

As Jenny and Didi pass by, Didi's eyes stay on Frank. After they pass, she turns back to Jenny.

JENNY

Like I don't believe you.

DIDI

Frank's such a hunk.

JENNY

Yeah. But hunk of what?

They giggle. Jenny and Didi come to a flight of stairs. Jenny starts up to the third floor.

DIDI

See ya at lunch.

INT. CAFETERIA - NOON

Jenny, with a tray of food in her hands, enters the crowded cafeteria. The chatter of many conversations surrounds her as she glances around the room looking for her friends.

Jenny looks down at her tray. The food on the tray is only sort of recognizable as food by the slight coincidence that this is what it is supposed to be.

Sitting alone at a small table in the corner is Simon. He's studying his Algebra book and eating from a sack lunch.

Jenny sits down at a table near the center of the room. Also at the table is Didi and two more of Jenny's girlfriends, ALICE MATTHEWS and DIANE EDMONDS, whom is black.

Alice is the school gossip and more reliable than the school newspaper, The Daily Egyptian, for news of what is going on.

Diane dresses more conservatively than the rest. She is the one of the three whom Jenny is the closest to and thus privy to what Jenny wants to tell but not advertise.

DIDI
 (to Diane)
 Totally. But Alice was telling me
 that Dean--

Jenny sits down and begins to eat.

DIANE
 Who?

DIDI
 You know. The hunk in my history
 class.

DIANE
 (involved)
 Oh. Yeah. Go on.

DIDI
 (to Alice)
 Alice. Why don't you tell her?

ALICE
 About what?

DIDI
 G-a-w-d! That kid in my class.
 Dean.

Jenny can't contain herself any longer.

JENNY
Like will someone ask me already?

ALICE
What's up?

JENNY
What's up? I got the part!

DIANE
Mrs. Higgins?

JENNY
Better. Eliza. (Gloating) I'm the
star of the show.

Her friends congratulate her.

ALICE
I hear Tom Harris is playing
Higgins.

DIDI
The guy who played George Gibbs in
"Our Town" last semester?

Alice nods "yes."

DIDI (CONT'D)
(to Jenny)
You are so lucky. He's so gorgeous.
Totally!

DIANE
(to Didi)
Is there a guy you don't think is
"gorgeous?"

DIDI
Yeah. It's sitting right over
there.

Didi points to Simon.

Simon still has his face buried in his Algebra book. He is working out some word problems. Without looking, he puts his pencil behind his ear and picks up the remaining half of his sandwich.

FRANK
(off-screen)
Hello, Simon.

Simon puts down the half of the sandwich and reaches for his open can of pop. Frank's hand moves the can away. Simon's hand searches for the can. He hits it with the back of his hand and it spills all over the table. The pop drips onto Frank's gym shoes. Simon jumps up to keep from getting it on himself and his Algebra book. He is about to start to clean it up when he notices Frank. Frank's pissed.

FRANK (CONT'D)
(looking down)
Look what you did!

SIMON
Excuse me. I've-I've got to get
some paper towels.

FRANK
What about my gym shoes?

SIMON
(hesitant)
I-I don't know. I'm sorry... I have
to get some paper towels.

Frank takes the remaining portion of Simon's sandwich, drops it on the floor and shmushes it into the tile with his foot.

FRANK
While you're at it, clean that up.
Oh yeah. And this.

Frank takes the can of pop and spills what's left inside it over Simon's head.

At a table halfway across the room sits the other jocks Frank hangs out with. They cheer and laugh.

FRANK (CONT'D)
(laughing)
See ya later. Nerd.

An old but friendly CAFETERIA WORKER comes out of the kitchen. She looks at Simon and the mess around him. She nods her head. The worker walks up to him.

WORKER
(kindly)
Why don't you go clean yourself up?

Simon puts his book in his briefcase and slowly walks out of the cafeteria.

Jenny and the girls turn back to their table.

DIDI
Isn't Frank totally rad!

JENNY
Gawd.

ALICE
What's your problem?

JENNY
Would you like it if somebody did that to you?

ALICE
No. But--

DIANE
You like that nerd?

JENNY
No, I don't like him. But that's no reason to--

ALICE
He's a nerd. Being picked on. It comes with the territory. Besides, it's not like he's cool or anything.

JENNY
He could be.

ALICE
What?

JENNY
Cool.

DIDI
Are you kidding?

The worker picks up the squashed sandwich and throws it out.

JENNY
Maybe not now, but - (thinking) well... In the play, Eliza didn't become a lady until Higgins helped her out, right?

DIANE
So?

JENNY
Maybe if Simon had some help--

ALICE
Yeah. But who's want to help him?

JENNY
I might.

DIDI
(laughing)
You? Why?

JENNY
Why not? You don't think I could do it?

DIDI
You're serious, aren't you?

JENNY
Yeah. I mean, how hard could it be?

ALICE
You'd never be able to. He's a total feeb.

DIANE
Maybe she could.

DIDI
(to Diane)
Are you crazy?

JENNY
Wanna bet on it?

ALICE
All right.

DIDI
You're on!

JENNY
(thinking)
If I succ-e-e-d... you three have to do anything I say for one day.

ALICE
Like what?

JENNY
Cooking, cleaning, serving, stuff like that.

DIDI
Don't worry, Alice. It'll never
happen.

DIANE
And if you lose?

DIDI
(jokingly)
Maybe she should have to take Simon
to prom.

ALICE
That sounds fair.

DIDI
(realizing she's being
taken seriously)
What?

JENNY
But everybody'll be there.

ALICE
Think of it as incentive.

JENNY
Thanks. Thanks a lot.

DIANE
We got a deal?

Jenny glances at the faces of the girls.

JENNY
Yeah. We got a deal.

INT. MEN'S RESTROOM

Simon is combing his hair. His briefcase sits open on the sink next to him. He tried to get out as much of the pop as possible and tried to dry out his hair. The comb gets stuck from the pop he didn't get out. Simon winces as he pulls the comb through.

Some hair falls over his forehead. He combs it back.

Simon grabs a paper towel. He dries off the comb and puts it back in his briefcase. While drying his hands with the towel, he stares at his reflection. Simon crushes the towel and whips it at the garbage can. He misses.

Slowly turning back to the mirror, Simon sees a tear running down his cheek. He brushes it away. He takes a deep breath., straightens himself up. He picks up his briefcase and holding his head up, leaves.

INT. SCHOOL HALLWAY - LATER THAT DAY

Simon is stripping obscene signs off his locker. Jenny spots him from down the hall.

JENNY

I can't believe I'm doing this.

She sweeps her hair back and takes a deep breath.

Simon has his locker open and is putting books and folders into his briefcase.

With her sexiest look, Jenny walks by him. As she passes Simon, she waves and says, "Hi."

Simon doesn't even notice her., closes his briefcase and locker and walks away.

INT. SIMON'S HOME

Simon enters through the kitchen door. Dishes sit in the sink and on the counter that have been there several days. A small layer of dust and crumbs is all over the kitchen.

As Simon enters, he hears his mother, VELMA WICKS, 56, yell--

VELMA

(off-screen)

It's about time you got to home
from school. You know what time it
is? Get me a beer.

Simon opens the door of the old Norge refrigerator. He takes a can of Budweiser from a six-pack sitting on the middle shelf. The six-pack is one of the few things in the refrigerator. Some of the other things don't look quite edible.

Simon turns to see Velma. She is fat and lazy. Velma is stretched out on the ripped clear plastic-covered couch in the living room eating from a box of Fannie May chocolates. She is watching The Wheel of Fortune.

On the television, VANNA WHITE turns around four T's.

LIVING ROOM

Simon brings the can of beer to his mother. She grabs it out of his hand.

VELMA (CONT'D)
Sit down. Talk to me awhile.

He looks at a living room chair. It is covered with candy wrappers and beer cans. Simon pushes the debris aside and sits down.

VELMA (CONT'D)
How was school today?

SIMON
Fine.

VELMA
What do you mean "fine?" What did you do?

Vanna White turns around more letters.

SIMON
Nothing. Really. I guess.

Velma looks at him.

VELMA
What happened to your hair?

SIMON
Nothing. I-I took a shower after gym.

VELMA
Because if it's the kids in school, you just tell me. I'll call the principal again.

SIMON
(watching TV)
"Late Night With David Letterman"

VELMA
What?

A LADY CONTESTANT on the show asks to solve the puzzle.

PAT SAJAK
It's a title. What is it?

LADY CONTESTANT
Late Night... with David...
Letterman.

The music plays as Vanna White turns around the other letters.

Simon gets up, grabbing his briefcase.

VELMA

Where are you going? Don't you have any time to spend with me?

SIMON

My room. I've got homework.

INT. SIMON'S ROOM

Simon's room is immaculate. Not a speck of dirt or dust can be seen anywhere. Simon's two hamsters, LEWIS and GILBERT, play in their clean cage.

SIMON

Hello, Lewis and Gilbert. How was your day?

He sits down at his desk. From behind an "A+" Algebra paper, he takes out a Penthouse. From downstairs, Velma yells--

VELMA

(off-screen)

Stop reading those dirty magazines! Do your homework!

Simon puts the magazine in his desk drawer. He takes a Biology book out of his briefcase. Simon walks over to his old stereo and puts on an album, The New Christie Minstrels Perform Ozzy Osborne's Greatest Hits. He sits back down at his desk and starts to read the Biology book and takes notes.

VELMA (CONT'D)

(off-screen)

Turn the music down! I can't hear the TV! Vanna White might say something important!

Simon sighs.

INT. JENNY'S ROOM

Jenny's voice is heard as the camera moves over the things in the room - clothes and album covers lay all over the floor, posters of muscular male rock stars with their chests exposed hang on the walls, and a princess phone sits on a small table next to the bed.

JENNY (V.O.)
 I don't believe it... Diane...
 Yeah... No... Yeah.. He walked
 away... I know.

From the phone, we see Jenny on her bed looking into a mirror. She throws her hair back.

JENNY
 You think I'm losing my looks?
 Yeah... uh huh... well I can tell
 you on thing... listen! I'm going
 to win this bet... I'm going to win
 it... whether he likes it or not.

EXT. SCHOOL - DAY

Simon is walking back from the parking lot to the school with his best friend, NICHOLAS HOLLAND.

Holland has a slight pot belly. He is wearing the same black cotton jacket he always wears.

SIMON
 Hi, Holland.

HOLLAND
 Hello... lover boy.

SIMON
 What are you talking about?

HOLLAND
 You know.

SIMON
 If I knew I wouldn't ask. (whining)
 What?

HOLLAND
 You and Jenny.

SIMON
 Jenny who?

HOLLAND
 Brooks.

SCHOOL HALLWAY

Simon and Holland enter the school after a rampage of students comes through the doors.

SIMON

That was fifth grade. It was only a crush. Come across old photos or something?

HOLLAND

Come on. Tell me about it.

SIMON

Tell you? About what? Jenny? She wouldn't even look at me.

HOLLAND

That's not what I heard. I heard she's got the hots for you.

They reach Simon's locker. Simon unlocks it and gets out the books and folders he needs. He puts them in his briefcase.

SIMON

Fuck you, Holland. Why would a beautiful girl like her want me?

HOLLAND

You're not that ugly.

SIMON

Right. Does this body look like Tom Cruise to you?

HOLLAND

I'm telling you she has the hots for you.

SIMON

Be real. All right?

Simon closes and locks his locker.

SIMON (CONT'D)

Later.

The school bell rings.

As Simon rushes off, Holland yells after him.

HOLLAND

You'll see. I'm right.

CUT TO:

INT. SCHOOL HALLWAY - LATER THAT DAY

The school bell rings and the students rush out of the classrooms. Alice and Didi walk out of a classroom talking.

ALICE
Do you think she'll win?

DIDI
Jenny?

ALICE
Yeah.

DIDI
No way! Alice, be real. Jenny won't be able to stand Simon long enough to do anything with him. I mean to him.

They giggle. Didi and Alice turn a corner. Looking up from a nearby locker is Frank.

INT. CAFETERIA

Jenny is seated with Diane, Didi and Alice. Frank walks up.

FRANK
(to Jenny)
I'd like to talk to you.

JENNY
That makes one of you. Doesn't it?

FRANK
I'm serious.

JENNY
What is it?

FRANK
Come here.

He pulls Jenny into a nearby, empty hallway.

FRANK (CONT'D)
What's this about you and the nerd?
What are you doing with him?

JENNY
I'm not doing anything-- Wait. Who do you think you are? It isn't any of your business who I go out with.

FRANK

I'm telling you to stay away from him.

JENNY

And I'm telling you to screw off. I don't need your permission and I don't need you.

Alice, who has been listening in, sneaks back to the table.

DIDI

What are they doing?

ALICE

They're fighting.

DIANE

Like old times.

INT. JENNY'S HOME

Jenny walks through the door with her backpack over her shoulder. Standing at the sink washing the dishes and putting them in the dishwasher is Jenny's dad, BARRY BROOKS, 40. Barry's suit jacket is hanging on the back of a kitchen chair. He has his sleeves rolled up to his elbows and is not wearing a tie. Grocery bags sit on the kitchen table.

JENNY

Hi, dad. Where's mom?

BARRY

She's still at the office. I finished my chores. Thought I'd help her out.

JENNY

Can I dry?

BARRY

No. That's what the dishwasher's for, dear. How was school?

Jenny looks through the bags.

JENNY

Fine. You did the shopping too?

BARRY

It was on my way home.

JENNY
Caviar. Champagne.

Jenny takes a frozen bird out of the bags and reads the label.

JENNY (CONT'D)
Cornish Game Hen.

Jenny puts it back into the bag.

JENNY (CONT'D)
Dad. Do you have something to ask me?

BARRY
Like what, dear?

JENNY
Like... "What would it take to... get you to stay at Didi's?"

BARRY
No. Why?

JENNY
Where are the candles?

BARRY
In the inside pocket of my trench coat.

Barry realizes what he just said. He reaches for a towel and dries off his hands.

BARRY (CONT'D)
Am I really that transparent?

JENNY
Like glass. Is Kenny over at Brian's house?

BARRY
All night. Uh. Honey.

Barry walks over to Jenny and holds her tenderly.

BARRY (CONT'D)
Jenny. Dear. What would it take for you to... sleep over at Didi's?

JENNY
What about 30 dollars and the Visa?

BARRY

Twenty.

JENNY

Twenty? In Chicago?

BARRY

Twenty-five.

JENNY

Deal.

BARRY

Come here.

They hug.

INT. JENNY'S CAR - SATURDAY - DAY

Jenny and Didi talk as Jenny maneuvers through the adventure known as driving in Chicago.

DIDI

Where are we going after this?

JENNY

I've got the Visa. What do you feel like? Marshall Fields? Carson's?

DIDI

Neiman Marcus.

EXT. ED DEBEVIC'S

Jenny's Camaro pulls into the restaurant's parking lot. A green Gremlin pulls into the lot after it. The Gremlin is going slowly, but still its brakes squeal and it comes to a full stop only after bumping into the back fender of the Camaro.

A PARKING ATTENDANT walks up but Jenny gets out of her Camaro and walks right past him to the back of the car. There's no dent. She then walks up to the driver's side of the Gremlin. Jenny raps on the window. Didi gets out of the Camaro.

DIDI

They want to know if you want the car parked. You're blocking the lot.

JENNY

Take out my purse and tell them to park it. I'm going to have a talk with Bozo here.

Didi takes out hers and Jenny's purses. The attendant gets into the car and parks it in a space.

As the Camaro moves, so does the Gremlin. Jenny walks after it. It pulls into a far away parking space.

After the Gremlin parks, Jenny walks right up to the driver's side. The driver's side door opens, hitting her in the legs.

JENNY (CONT'D)

Ow! Why did you hit me with the door?

Holland gets out of the passenger side.

HOLLAND

He didn't mean to. And he didn't mean to hit your car. I've got twenty dollars if that helps to pay for the damage.

JENNY

Holland. Is this your car?

HOLLAND

No. It isn't. (to inside the car) You're right, Simon. She's pissed.

DIDI

Did you say Simon?

HOLLAND

Yeah. Simon Wicks. What about it?

Didi whispers in Jenny's ear.

DIDI

Did you buy your prom dress yet?

JENNY

Thanks, Didi.

Simon warily gets out of the car.

SIMON

I told my mom the the Gremlin needed new brakes but--

JENNY
Accidents happen. Look. Not a
scratch.

SIMON
(to Jenny)
If I had enough money, I'd offer to
buy you lunch but--

JENNY
So let me do it.

DIDI
(whispering to Jenny)
Are you crazy?

JENNY
(whispering back)
No. Perfectly sane.
(to Simon and Holland)
Please.

Jenny takes a tag from the attendant and all four enter Ed Debevic's.

INT. ED DEBEVIC'S

Because it is midday, Debevic's isn't too crowded. Over the loudspeakers is the song "Charlie Brown" by The Coasters. A HOSTESS walks up. She is wearing a poodle skirt. Jenny asks for a table for four and they are shown to a table in the front of the restaurant near the bar.

HOSTESS
Your waitress will be along in a
moment.

Simon looks around quizzingly. They sit down.

DIDI
Do you guys come here often?

HOLLAND
I do. He's never been here before.

Simon's eyes are still looking around the room. Holland nudges Simon with his elbow.

SIMON
I don't know.

JENNY
What was that?

SIMON
 (looking at Holland)
 I thought you asked me something.

Another waitress walks over. She is in her late twenties. She's wearing a poodle skirt and chomping on chewing gum. Her name is NORMA JEAN.

NORMA JEAN
 Hi. I'm your waitress, Norma Jean. Would you like something to drink or would you like to order?

SIMON
 Where are the menus?

NORMA JEAN
 Welcome to Ed Debevic's. I hope your first time is an enjoyable one. The menus are right by your arm.

The menus are between the shakers and the napkin holder. Didi takes one and passes them around.

HOLLAND
 I'd like one of your homemade beers.

NORMA JEAN
 Any ID?

Holland takes an ID out of his wallet and hands it to Norma Jean.

NORMA JEAN (CONT'D)
 It seems there's other things homemade around here other than the beer. I wouldn't try to use that too much if I were you.

HOLLAND
 (embarrassed)
 A Green River.

SIMON
 Can I have one too? I didn't know they made them anymore.

NORMA JEAN
 Green Rivers all around?

Jenny and Didi agree.

NORMA JEAN (CONT'D)

Great. Be back in a while to take your order.

Norma Jean exits. They open up the menus.

SIMON

What are gravy fries?

JENNY

They're good. I had them last time.

DIDI

I'm just going to have a burger.

HOLLAND

Well good for you.

Now it's Simon who nudges Holland.

JENNY

Simon. What are you going to order?

HOLLAND

Simon.

SIMON

A burger. I guess.

Norma Jean arrives with the Green Rivers.

NORMA JEAN

Everything all right? (whispering)
Between you and me... The chef
tells me the gravy fries are par
excellent today. Would'cha like to
order now?

JENNY

Hey. How about an order for the
table? We'll take an order of gravy
fries. Could I have a burger?
Medium well.

DIDI

Same.

HOLLAND

Me too. Simon?

SIMON

Same.

Norma Jean leaves.

SIMON (CONT'D)

Thank you.

JENNY

For what?

SIMON

This. I don't understand *why* you're doing it. But thanks.

JENNY

Don't worry about it.

HOLLAND

(to Didi)

What year are you?

DIDI

None of your--

JENNY

I'm a senior. Didi's a sophomore.

HOLLAND

How about that? Simon is a senior too.

Simon shoots Holland a look that says, "Stop it."

JENNY

Have you applied to any colleges yet?

SIMON

I've applied to MIT, Northwestern and IIT.

JENNY

What do you want to do?

SIMON

CPA. That's if I'm lucky. Have you applied anywhere yet?

Unconsciously, Simon's arm knocks a glass of Green River into Holland's lap. Holland stands up.

HOLLAND

Shit. Simon. I'll be right back.

Holland heads for the bathroom.

SIMON
 (to Holland)
 Sorry.
 (to Jenny)
 I guess I'm a little nervous.

JENNY
 (trying to hold back the
 laughter)
 It's all right.

SIMON
 (standing up)
 Maybe I should go help him.

JENNY
 Stay.

SIMON
 I-I-I still think I should see if
 he needs help.

Simon turns and walks straight into a WAITRESS with a large tray of food on her mind. The tray tips backward.

At that instant, Holland is passing by on his way to the washroom. The food, dishes and all go sliding and flying off the tray and onto an unsuspecting Holland. Holland screams in anguish.

HOLLAND
 A-a-a-h shit!

Norma Jean walks up to Simon.

NORMA JEAN
 Doesn't your friend know that
 you're supposed to eat the food
 here?

Simon, Jenny, Didi and the others in the restaurant can't stop laughing.

SIMON
 (laughing)
 I'm sorry (to Norma Jean) I should
 take him home.

NORMA JEAN
 Don't worry. I'll take care of it.

Simon walks up to Holland.

SIMON
 C'mon, Nick. I'll take you home.
 (to the girls)
 I guess I'll see ya in school.

Simon and Holland start to leave Debevic's.

DIDI
 Better hose him down first before
 you put him in the car.

INT. SIMON'S ROOM - LATER THAT DAY

Holland's hair is wet. He is buttoning up a shirt.

HOLLAND
 Thanks, buddy, for lending me the
 clothes. My parents would have been
 pissed if they saw me like that. Do
 you know how much longer?

SIMON
 Should be finishing the last cycle
 soon. Then the dryer takes about an
 hour.

HOLLAND
 Wonderful.

SIMON
 (hesitant)
 Are you angry?

HOLLAND
 No. I'm not mad at you. I never
 realized what a bitch cheese sauce
 is to get out of your hair.

Simon starts to snicker.

HOLLAND (CONT'D)
 You think this is funny? You have
 three plates of cheese fries and
 God knows what else dumped on you
 and see how you like it.

SIMON
 (trying to contain
 himself)
 I'm sorry, Nick. Forgive me. (BEAT)
 Oh my God.

HOLLAND

What?

The smile disappears from Simon's face.

SIMON

You know what Jenny must think of me?

HOLLAND

Would "klutz" and "idiot" be a good beginning?

SIMON

I did it again. Any chance... gone... kaplooney! (BEAT) But it was worth it though. You were so--

Simon starts laughing again.

HOLLAND

If I wanted abuse, I would've gone home. I'm going downstairs to check on my clothes.

Holland leaves.

Simon thinks for a moment. He walks down the hall and knocks on the door of his brother's, JOHN, room.

JOHN

(from within the room)
Ma. Go away, Ma.

Simon turns the handle and pokes his head into

JOHN'S ROOM

SIMON

It's me. Simon.

Simon enters.

John, 27, sits on the bed in his underwear. A large lump is under the covers next to him.

JOHN

(to the lump)
It's okay. Only my little brother.

From under the covers emerges a blonde girl with very big breasts, BABS CLIFFORD.

JOHN (CONT'D)
What do you want?

SIMON
Can I talk to you?

John gets off the bed and walks up to Simon.

JOHN
No. Can't you see I'm busy?

SIMON
I'm sorry but--

JOHN
But get the fuck out of here.

John pushes Simon through the door and closes it.

CUT TO:
Simon is now in the hallway. He stands there for a moment. Simon turns and is about to walk back to his room, when John's door opens.

John has put on a cut-off T-shirt and shorts.

JOHN (CONT'D)
I'm sorry. Come on in.

INT. JOHN'S ROOM

Babs is sitting on the bed wearing John's bathrobe. Simon enters.

JOHN
Simon. This is Babs. Babs. Simon.

BABS
Hi.

John goes to the bed and sits down.

JOHN
Now. What is it?

SIMON
It's personal. I don't know if--

BABS
Don't worry about me. I don't remember much. And even if I do, I won't.

Simon pulls up a chair and sits down.

JOHN
I believe it.

SIMON
You see. There's this girl and I
like her--

JOHN
You want her to notice you.

SIMON
She's done that. The problem is I
can't stop her from laughing.

JOHN
What?

SIMON
It would take too long to explain.
What I want to know is what do I do
now?

JOHN
That she's noticed you or is
laughing at you?

SIMON
Noticed me.

JOHN
It's not what you do - it's how you
do it. Women want a man who is
strong and tough. Who'll tell *them*
what to do.

Babs puts her arms around John.

BABS
You sure are that.

JOHN
(to Babs)
Excuse me one minute.

She lets go and retreats to the other side of the bed.

SIMON
She's not like Babs.

JOHN
Really? A dog, huh?

SIMON

No. She has a brain in her head.

JOHN

Ah. The intellectual type. Don't worry about it. All women are the same. A babe is a babe is a babe.
(remembering Babs)
Except you dearest.

BABS

You do love me. It's not all sex.

JOHN

We'll discuss it later.

SIMON

Tough and strong.

JOHN

Remember. Women want to be told what to do. Now if you'll excuse me.

John turns back to Babs.

Simon thanks his brother and leaves the room.

BACK IN SIMON'S ROOM

Holland is looking through Simon's Algebra book.

HOLLAND

Where were you?

SIMON

John's room. You know my luck just might change.

INT. CAFETERIA - MONDAY

Simon is sitting at his regular table and Didi, Jenny, Diane and Alice are at theirs. Simon closes his Algebra book and puts the rest of his sandwich back into the paper bag. He gets up.

SIMON

(to himself)
Tough and strong.

Simon starts over to Jenny's table. His eyes never leave her.

He is halfway over when an obstacle blocks his way - Frank.

FRANK

Where do you think you're going,
nerd?

SIMON

Excuse me.

Simon tries to pass by but Frank blocks his way.

FRANK

I asked you a question.

SIMON

I'm going over there to talk to--

He points in the direction of Jenny's table.

FRANK

I'll tell you where you're going.
Right back there.

Frank points to Simon's table in the corner.

SIMON

No, I'm not. I'm going this way.

Frank blocks him.

FRANK

Brave little freak. Go back to your
table.

SIMON

I'm going this way. Excuse me.

Simon tries to pass by but Frank grabs him, whirls Simon around and punches him in the face. Simon falls to the ground. A crowd starts to gather.

Simon gets up and charges but Frank gets out of the way and Simon runs into a table. Simon turns around. Frank comes at him. He swings. Simon ducks. Simon throws a punch. It lands in Frank's jaw, throwing him off balance.

Frank rubs his face and then comes at Simon with a vengeance. He hits Simon in the nose. It starts to bleed but Simon fights on.

Mr. Baldwin makes his way through the crowd. Baldwin comes between Simon and Frank. Frank doesn't see him. He throws a punch at Simon and it hits Mr. Baldwin. K.O. Mr. Baldwin is knocked out cold.

The crowd breaks up and Frank gets out of the cafeteria fast. Simon looks around, subconsciously wiping the blood away with the sleeve of his shirt. Mr. Baldwin lies at his feet.

SIMON (CONT'D)

Will someone go for the school nurse?

Simon looks over at the table. Only Didi and Alice are left. Diane and Jenny are gone.

EXT. SCHOOL

A cleaned-up Simon stands on the steps. A man on a stretcher is being put into an ambulance. Holland walks up from behind.

HOLLAND

Where have you been? I've been looking all over for you. I heard about the fight-- Who's that? What's going on?

SIMON

Mr. Baldwin.

HOLLAND

What happened.

SIMON

He walked into something hard. Frank's fist. It was an accident. Frank meant it for me.

HOLLAND

How are you?

The ambulance pulls away and the two boys go back into the school.

SIMON

Me? I'm fine. A small nose bleed. A few bruises. Nothing major. What's up?

HOLLAND

I want you to come with me.

SIMON

Where?

HOLLAND

To the auditorium. Auditions for crew.

SIMON

What makes you think--

HOLLAND

It's for crew for "My Fair Lady."
Jenny'll be there.

SIMON

Yeah. But she's cast.

HOLLAND

Come on. Let's go.

Holland pulls Simon toward the auditorium. Simon breaks his hold and follows reluctantly.

INT. LARGE REHARSAL ROOM

The large rehearsal room is within a hall off the stage. The actors are seated behind long desks that are on steps the go up and up. Sitting on a small table in front is a tall red-headed student, TIM ORTMAN.

Tim, 17, has a slight whine in his voice and wears Polo shirts and moccasins. He is in the act of orientating the cast. Tim is the student director of the play.

In the front row sits Jenny.

Just behind her and to the left is a blonde preppy, TOM HARRIS.

Behind Tim stands a tall, lean man with a receding hairline. He wears glasses that make him look wise. He's leaning against the wall with his arms crossed. This is JERRY PROFFIT, 40's, the acting teacher and the staff member in charge of the cast.

TIM

...rehearsals start at three. Not five minutes after. Not fifteen minutes before. Three. I don't want to have to wait like I did today. This, if you don't know, is Mr. Proffit. What he says and what I say goes...

EXT. AUDITORIUM

Simon is standing near the front of the line with Holland. The door to the Large Rehearsal Room opens. Jenny comes out. Simon excuses himself and walks after her.

INT. AUDITORIUM

Simon follows Jenny onto the stage. He catches up to her.

SIMON
Excuse... excuse me... Jenny.

JENNY
What do you want?

They keep walking as they talk. Simon and Jenny walk past the prop cage and down the stairs.

SIMON
I wanted to apologize for the other day.

JENNY
There's nothing to apologize for.

SIMON
I made a total idiot of myself.

JENNY
No you didn't.

SIMON
I didn't?

They stop outside the dressing room door.

JENNY
You didn't. Better get going.

SIMON
What are you going to do now?

JENNY
Go to the bathroom.

SIMON
Oh. Uh. Bye.

As she closes the door, Simon backs into something. It is a chubby man with a beard, MR. MAITLIN. Maitlin is the staff member in charge of the crew.

MAITLIN
What are you doing here?

Simon points at the dressing room door and fumbles for an answer.

SIMON

I-I-I'm here for a job on crew.

MAITLIN

Well, I'm Mr. Maitlin and you don't
get a job it I don't want you to.
Now get back upstairs and in line.

Simon backs away, turns and runs.

INT. REHEARSAL HALL

Jenny enters the rehearsal hall. Tim spots her.

TIM

For the benefit of Miss Brooks,
I'll repeat what I said. Give her a
script.

Tom Harris hands her a script.

TIM (CONT'D)

Today, all the actors who are in
Act One will stay for a read
through. If you don't know if you
are in Act One, look at the second
page of the script. Characters are
listed by act. Act One stay. The
rest of you, I'll see you tomorrow.
Always show up, whether it's your
day or not. I expect to see all of
you here tomorrow.

People get up to stretch their legs. Some people get their
things together and leave.

Tom Harris walks over to Jenny.

TOM

(in a British accent)
Hello, Eliza. My name's Higgins,
Professor Henry Higgins.

JENNY

(distracted)
Hi. Excuse me. I want to find out
something.

Jenny leaves.

INT. HALLWAY

Simon comes out of another rehearsal hall as Jenny enters the hall. Jenny glances around. She spots Simon and runs up to him.

JENNY

Simon.

Simon turns to see her.

SIMON

Yeah. Hi.

JENNY

What's happened?

SIMON

I got on crew.

JENNY

Congrats. I'm sorry about earlier.

SIMON

There's nothing to be sorry about.

JENNY

Does crew get Sunday off?

SIMON

Yeah.

JENNY

Would you want to go out Sunday night?

SIMON

I-I-I don't know. Sure. I guess. Yeah. I'd like to go out Sunday night.

JENNY

I'll pick you up at seven.

SIMON

No! Uh, I'll pick you up. If you don't mind.

JENNY

Great.

Simon turns and starts to walk away.

JENNY (CONT'D)

Simon!

He turns back to her.

JENNY (CONT'D)

Haven't you forgotten something?

Simon feels and puts his hands in his pockets. He takes some papers out of one pocket, looks at them and puts them back.

SIMON

I don't think so. I've got everything but my briefcase. Left that in my locker.

JENNY

So you know where I live?

SIMON

No. Why?

JENNY

How are you going to pick me up Sunday if you don't know where I live?

Simon thinks about it for a second. He walks up to her while searching for and finding a pen and a piece of paper. He lays the piece of paper on his leg.

SIMON

Shoot.

JENNY

1029 N. Bernard. You know how to get there?

SIMON

Sure. One of my brother's babes - girlfriends - used to live around there. I'll see ya Sunday night.

Simon backs away.

JENNY

Won't you be here tomorrow?

SIMON

Tomorrow? Oh, right. Later.

Simon turns the corner to the stage.

Tim pokes his head out of the rehearsal hall.

TIM

This makes the second time we've
had to wait for you, Miss Brooks.

Jenny enters the rehearsal hall. Tim closes the door behind her.

EXT. SCHOOL - NIGHT - A FEW HOURS LATER

Simon exits the school and pauses a moment to inhale the night air. Nearby lights brighten up a lot of the area. Jenny comes out of the school with her script under her arm.

SIMON

Hi.

JENNY

Hi.

SIMON

I wanted to ask you something?

JENNY

Simon. I'm tired.

SIMON

Tell me about it. I'm tired and I
ache. I was wondering if you'd take
a chance and want to go with me to
a restaurant on Sunday.

JENNY

(with a small giggle)
Sure. Why not?

She smiles at him.

JENNY (CONT'D)

See you tomorrow.

Jenny starts toward her car.

SIMON

Bye.

As Simon heads for his car, we notice another car that was sitting behind them, a yellow Firebird. Behind the wheel is Frank.

INT. GREEN GREMLIN

Simon is driving down Crawford Avenue heading for home. He looks in his rearview mirror. A yellow Firebird is behind him.

EXT. 7-11

Simon stops at a 7-11 to get a newspaper. When he comes out, the yellow Firebird is sitting on the street a short distance away. Simon gets into his car and pulls onto the street.

INT. GREEN GREMLIN

Halfway home, he looks into his rearview mirror to see if he can make a lane change. The yellow Firebird is back. Simon shakes his head in disbelief. Simon looks into the mirror again. The Firebird is gone.

EXT. STREET

The Gremlin pulls onto his street and into the driveway of home.

Simon enters his home. The yellow Firebird drives up. It parks across the street, a few yards up from Simon's house.

INT. SIMON'S ROOM

Simon enters his bedroom. He finds a large plastic garbage bag tied up and sitting on his desk. Curious, he unties the bag and reaches inside. He pulls out a remnant of a Playboy magazine. Simon looks through his drawers. They're messy and disorganized.

INT. LIVING ROOM

Simon walks downstairs and into the living room. Velma is lying on the couch with a box of Bon Bons.

On the TV is "Love Boat." Gopher is talking to Doc and Isaac about some nonsense.

SIMON

Who said you could go through my desk?

VELMA
(looking away from the TV)
What?

SIMON
Why did you go through my desk?
Destroy my personal property?

Velma puts down the Bon Bons.

VELMA
This is my house. Don't you speak
to me in that tone.

SIMON
Just stay out of my room.

VELMA
I know what this is about.

She gets up off the couch. On the couch is an empty bottle of
Jack Daniels. She's drunk.

VELMA (CONT'D)
This is about those magazines.
Isn't it? Dirty things. Naked
whores in erotic positions. Sluts.
All of them. Wouldn't catch me
doing that.

SIMON
(to himself)
With your waistline, you don't have
to worry.

VELMA
What was that, young man?
Magazines. Filled with dirty
stories. About what it's like to do
it in twos, threes, fours,
twelves... with animals. Is that
what you do in your room? Poor
Lewis and Gilbert. I want you to
take that *trash* to the curb.

SIMON
You're right. I'll take the trash
out. 'Cause there's no talking to
you. I can't reason with a drunk.

Simon turns around and starts up the stairs.

VELMA

(screaming after him)

I'm not drunk! Not yet!

(mumbling to herself)

Better believe I'm not drunk. How
can he say I'm drunk? I'm not
drunk.

EXT. HOUSE

Simon exits through the kitchen door with the garbage bag in hand. He walks a few yards. Someone grabs Simon from behind. Simon drops the garbage bag. The intruder gives him a shot to the ribs. Simon doubles over in pain.

INTRUDER

(stage whisper)

Stay away from Jenny Brooks.

The intruder hits Simon one more time and then runs.

Simon looks up to see the back of a varsity jacket in the light of a street light.

The intruder jumps into the yellow Firebird and drives away.

Simon tries to hold back his tears as he crouches on the ground.

INT. HOUSE

Simon drags himself upstairs and collapses on his bed. From downstairs his mother screams up--

VELMA

(off-screen)

Why did you leave the bag in the
middle of the lawn?

INT. SCHOOL - NEXT DAY

Simon is standing at his locker. Jenny says "Good morning" to him. He ignores her.

MR. BALDWIN'S CLASSROOM

Jenny sits near him. She tries to catch Simon's eye. He looks away.

CAFETERIA

Simon looks up from his book and over at Jenny. Jenny waves to him. Simon jerks his head back behind his book.

HALLWAY

Jenny unlocks her locker. Upon opening it, she finds a note on the floor of her locker. She unfolds it. It reads: "Dear Jenny, I can't see you Sunday. Simon."

Jenny looks up from it with a look of wonderment. She slips the note in her pocket and locks her locker.

INT. SCENE SHOP - LATER THAT DAY

The SCENE SHOP is located behind a set of double doors only a few feet from the single door of the dressing room.

Jenny marches into the scene shop.

Simon is at the bandsaw cutting wood. She marches up to him and taps him on the shoulder. He is wearing goggles. As the bandsaw cuts the wood, it makes a lot of noise. She takes out the note and waves it in front of his face. He's concentrating on cutting the wood and pushes her hand away.

JENNY

What's this about? Simon!

SIMON

Can't you see I'm busy?!

She turns off the bandsaw.

JENNY

Simon! I want an answer. Why can't you see me?

Simon turns the bandsaw on. Jenny turns it off.

SIMON

I just can't. Now go away.

He turns it on but she turns it off again.

JENNY

Answer me.

SIMON

I can't see you. Isn't that enough?

He turns it on. Jenny turns it off and drags Simon out of the scene shop and into the dressing room.

INT. DRESSING ROOM

JENNY

What is going on? Why can't you see me?

SIMON

I don't like pain.

JENNY

What's that got to do with it?

SIMON

Someone snuck up behind me the other night. They beat me up alright. I don't like pain. He told me to stay away from you. I'm only doing what he said. Don't need any trouble.

JENNY

Did you see anything?

SIMON

I think he was wearing a varsity jacket. It was dark. Saw it only for a moment.

JENNY

Did you see a yellow Firebird?

SIMON

Yeah. Yeah. He drove away in a yellow Firebird.

JENNY

Frank.

SIMON

Frank?

JENNY

Believe it. Why didn't you fight back?

SIMON

I told you. He snuck up on me.

JENNY

Why do you let Frank and his friends beat you up?

SIMON

I don't let them do anything.

JENNY

Why don't you do something about it?

SIMON

I'm trying to change.

Jenny tries to walk around Simon looking at him. Simon backs away.

JENNY

You call this trying to change?

SIMON

What's wrong?

JENNY

Your clothes. And you slouch.

Simon straightens up and then slouches again.

JENNY (CONT'D)

My mom says that if you want people to respect you, you've got to look and act like they should.

She takes off his glasses and hands them to him.

JENNY (CONT'D)

Here. Hold these. Yeah.

Jenny drags him to the mirror.

JENNY (CONT'D)

I want you to see. Do you know how much better you look without your glasses?

Simon squints at his reflection.

SIMON

Really?

JENNY

Yeah. Hey. Meet me Thursday. After school.

SIMON

Why?

JENNY

You wanna change. I could help you.

Simon looks into the mirror and back at her.

SIMON

Why? Why would you help me?

JENNY

Why shouldn't I?

SIMON

What if Frank finds out?

JENNY

He won't. Besides. We can handle him.

SIMON

And what about--

JENNY

Yes. We're still on for Sunday.

SIMON

But how will you get out of rehearsal?

JENNY

Let me worry about Tim. Thursday.

Simon smiles and slowly backs away.

SIMON

I don't know what you can do. (He sighs.) But... I'll be there. Thursday.

He leaves.

INT. STUDY HALL - MORNING

Many conversations go on. Some students try to finish their homework. Sitting next to each other in one corner of the class are Jenny and Diane.

DIANE

How's it going?

JENNY

What?

DIANE

With Simon.

JENNY

I want to tell you somethin'.

DIANE

You're not giving up?

JENNY

No. Nothing like that. You gotta swear you won't repeat it.

DIANE

I swear. I swear. Now what is it?

A large smile comes to Diane's face.

DIANE (CONT'D)

You like him.

JENNY

I'm not sure. I might. You better not tell Didi I said that.

DIANE

I won't. I won't.

JENNY

I can't explain it. There's something about him.

DIANE

He's brainy and you're not used to it.

JENNY

That's not it. I'll tell you after Thursday. Oh. Did I tell you? He came to me and asked me to help him be less nerdy.

DIANE

You're kidding.

JENNY

No. No. I'm not.

DIANE

Do me a favor. When you get home, call me.

JENNY
Why?

DIANE
I love to hear about miracles.

JENNY
Funny.

INT. LIBRARY - DAY

Simon is sitting at a table. On either side of him are piles of books. He is copying out of one of them. Holland pulls up chair across from Simon.

HOLLAND
How's it goin', lover boy?

Simon doesn't hear him. Holland knocks on Simon's open book. Simon looks up.

SIMON
Hi, Holland.

HOLLAND
How's your love life, Casanova?

SIMON
Fuck you.

HOLLAND
Yeah but have you done it to Jenny yet?

Simon doesn't look up from his book.

SIMON
It's not like that.

HOLLAND
Then what is it like?

Simon looks up.

SIMON
It's like a good news/bad news joke. The good news is I think she likes me. I might... trust her. The bad news is I feel like... like I'm making a fool of myself.

HOLLAND
But you think she likes you?

SIMON

I think so. We're going out
Thursday and again on Sunday.

HOLLAND

So? What's your problem?

SIMON

What if? What if she doesn't? What
if I?

HOLLAND

Just slow down. Take your time.

Simon takes a deep breath.

SIMON

I don't want to be hurt again.
Holland. You're my best friend.
Though at times you act like a
shmuck, you're my friend. I can
trust you.

HOLLAND

And you're not all together sure
you can trust her.

SIMON

No reason I shouldn't but-- Maybe
it's a reflex from being hurt so
much.

HOLLAND

What did your shrink say, Woody?

SIMON

I don't have a shrink. Woody? I *do*
not sound like Woody Allen.

HOLLAND

You know what they say. If you've
met one neurotic depressive in
glasses...

SIMON

If I'm Woody Allen, who would that
make you? Tony Roberts or Diane
Keaton?

HOLLAND

Can't beat Keaton. I don't like
lobster. (BEAT) Stop being so
judgmental. You're going out with
her Thursday. Right?

SIMON

Yeah.

HOLLAND

All right. That's in two days. Why don't you wait and see what happens?

SIMON

What if something goes wrong?

HOLLAND

You've got my number.

SIMON

What if Frank finds out about it?

HOLLAND

Buy a bazooka. Better yet. Buy something smaller. It's hard to conceal a bazooka.

Simon goes back to work.

HOLLAND (CONT'D)

Want to see a movie tonight? Attack of the Killer Bimbos just opened at the Cineplex.

He looks up.

SIMON

You're on. But make it the late show. That'll give me time to finish this.

Holland gets up, taps on the table, and points at Simon.

HOLLAND

Later, dude.

EXT. SCHOOL - THURSDAY AFTERNOON

Jenny exits the school and stands next to the entrance. She glances at her watch. Jenny looks around. No sign of Simon. Suddenly she hears--

SIMON

Pssst.

She looks around.

SIMON (CONT'D)

Pssst.

JENNY

(low tone)

Simon. Is that you?

SIMON

(stage whisper)

Yeah. Is Frank around?

SIMON (CONT'D)

Over here. In the bushes. Help me out?

Jenny walks over to the bushes and extends her hand. A hand grasps hers and she helps Simon to stand up. Simon brushes himself off.

JENNY

You've got some in your hair.

She picks a piece of twig out of his hair.

JENNY (CONT'D)

What were you doing back there?

SIMON

I was waiting for you. I didn't want Frank to know I was waiting for you.

JENNY

How's he gonna know? Let's take your car.

Simon and Jenny get in the car and we watch as the Gremlin drives away.

As Simon and Jenny drive away together, another party is watching. We can't see his face. But we can see his varsity jacket. It's Frank. He goes into the school.

INT. GREEN GREMLIN

SIMON

Could you tell me where we are going?

JENNY

Sure. Turn the corner after next. We're in search of your new look.

SIMON

New look?

JENNY

You said you wanted to be less nerdy.

SIMON

What's how I look got to do with it?

JENNY

Gawd. You know. Dress for success. My mom's always told me that if you want to make an impression, it's not enough to behave a certain way. You have to dress for the part.

SIMON

What does your mom do?

JENNY

Could say she has her own business. Actually, she heads her own Fortune 500 company.

SIMON

You mean like I.T. and T and IBM.

JENNY

Big but not that big. Not yet anyway.

SIMON

What does this company do?

JENNY

Produces rubber and plastic for everyday products. Elastic for bras, plastic linings for condoms and... rubber bands.

SIMON

Rubber bands?

JENNY

She once told me about a slogan she made up when she was first starting out. What was it? Oh, yeah. "Gold and silver may go down but rubber bands always bounce back." Cute, eh?

SIMON

How did she ever find time for kids?

JENNY

She had a lot of time. That was the awesome thing about it. She met my dad at work. He was her personal secretary. (BEAT) Do you have any brothers? Sisters?

SIMON

An older brother. John. How about you?

JENNY

A little brother. Kenny. He's a pest. I'm trying to talk my parents into trading him for a dog. What's your mom do?

SIMON

Nothing much. My mom. She has problems. I love her. But at times she reminds me of a cross between Joan Crawford and the Goodyear Blimp. My father walked out a long time ago.

JENNY

I'm sorry.

SIMON

Nothing to be sorry about. He's happy. He left her for another man. Nice guy though. Construction worker. Architect. Something like that. The last time I heard, they were living together in San Francisco.

JENNY

Hear from him very often?

SIMON

Every once in a while.

JENNY

Pull over here.

Simon pulls the car in front of a hairdresser.

SIMON

Sure you can afford this? I brought
some money--

JENNY

Keep your money. This is on me.
You're not chickening out?

Simon shifts the car to park., turns off the engine, takes
the keys and opens the door. He walks around the car to her
side and opens her door.

SIMON

Let's go.

A series of scenes follow.

HAIRDRESSER

Jenny confers with the hairdresser. Simon gets a new, less
conservative new wave hair cut.

CLOTHING STORE

Jenny with a tape measure finds Simon's measurements. Simon
stands by as she piles his arms full of new clothes. It gets
so heavy he drops it. We see shots of him in various outfits.
The first she rejects. They find the perfect look. Simon
walks out of the store loaded with bags.

He walks with no bags in his hands into a

RECORD STORE

Simon heads for his nerdy music - The New Christie Minstrels,
Muzak recordings, Perry Como, 101 Candles, etc. Jenny steers
him away. She shows him other groups - The Psychedelic ,
Billy Joel, Bon Jovi, Van Halen. Simon finds a copy of the
Rolling Stones' album, "Sticky Fingers," and is amazed by the
zipper on the cover. Jenny adds it to the other records she's
picked. Jenny's hands slide the records toward the waiting
hands of the checkout person.

CUT TO:

CAR DEALERSHIP

The back of the Green Gremlin is seen going into the lot. A
fiery red Corvette is seen coming out.

EXT. JENNY'S HOUSE - DUSK

As the sun sets, Simon pulls into Jenny's driveway. Simon gets out of his new car, the red Corvette, and walks around to the passenger side. He opens the door for Jenny. She gets out.

SIMON

I'd like to thank you for today. I had a good time.

JENNY

So did I. I learned one thing. Old Gremlins with bad brakes are worth more than I thought.

SIMON

How did you know that the Gremlin... I remember. Can I see you to your door?

JENNY

I think I can find my way. Don't forget about Sunday.

SIMON

I won't. See ya.

JENNY'S P.O.V.

She watches from the step in front of her door as Simon gets into his new car and drives away.

The door opens behind her. It's Jenny's mom, CYNTHIA FARROW BROOKS, 40's.

Jenny walks into the house by her.

INT. KITCHEN

CYNTHIA

Where have you been, young lady?
Where's my MasterCard? I was with a client and I went to pay for lunch with it--

Jenny reaches into her purse and hands her mom the credit card.

JENNY

Mom. Can I talk to you?

Barry is sitting at the kitchen table watching "The CBS Evening News with Dan Rather."

CYNTHIA
What is it?

JENNY
Up in my room?

INT. JENNY'S ROOM

Cynthia is sitting in Jenny's desk chair and Jenny is curled up on the bed.

CYNTHIA
And that's the whole spiel?

JENNY
It's not a story.

CYNTHIA
I know that. You still should have asked my permission first. How was I to know my card wasn't stolen?

JENNY
You didn't call the company? Did you?

CYNTHIA
No. I wanted to check with you first.

Jenny breathes a sigh of relief.

CYNTHIA (CONT'D)
My only advice is proceed slowly and carefully. What it sounds like is that Simon needs self-confidence. More importantly, love. Can you give him that?

JENNY
It's a little too soon for something like--

CYNTHIA
If you're not ready for that, then at least be a friend. He needs a friend he can trust and who'll trust him.

Jenny nods her head in understanding.

INT. SIMON'S HOUSE

Simon starts bringing the packages into the kitchen. His mother is standing in the kitchen looking out of a window and drinking a beer.

VELMA
What's all this?

SIMON
How many of those have you had?

VELMA
This is only my seventh.

Velma swaggers to the door.

VELMA (CONT'D)
Where did that come from? Where is the Gremlin?

Simon brings in the last of the packages.

SIMON
I traded it in. This is my new car.

VELMA
New car.

She looks in the bags.

VELMA (CONT'D)
What's this? New clothes? Look. This one still has the tag on it.

She rips the tag off and throws the garment back in the bag. She moves it forward and back so she can see what it says.

VELMA (CONT'D)
Forty-five dollars!

Simon starts to take the bags up to his room.

VELMA (CONT'D)
(screaming after him)
Who do you think is going to pay for all this? I can't. I barely have enough to live on from the money your father sends me.

Simon comes back downstairs for the next load.

SIMON

Don't worry. It's all taken care of.

VELMA

It's from the girl. She's one of those sluts. Isn't she? Like in the magazines I tore up. She'll just hurt you in the end. Expensive gifts. She'll use you! Then throw you away. The whore.

Simon leaves, comes back and takes the last load upstairs.

VELMA (CONT'D)

(screaming after him)

She'll throw you away. Like an empty beer can she'll throw you away.

(mumbling to herself)

Like an empty beer can. Like a beer can. A throwaway beer can.

Velma throws her beer can on the floor and goes to the Norge for another.

INT. CAFETERIA - FRIDAY - DAY

Jenny is seated at the same table with her friends.

ALICE

How'd it go Thursday?

JENNY

Awesome. You won't believe the difference.

INT. HALLWAY

Simon is on his way to the cafeteria. His briefcase has been replaced by a backpack which is slung over his shoulder. Holland walks up to him.

HOLLAND

Excuse me. Have you seen, Simon!

Simon smiles and turns.

SIMON

What do you think?

HOLLAND

You said you two were going shopping. Where'd you shop? Gentleman's Quarterly?

SIMON

You like it?

HOLLAND

Watch out Tom Cruise.

Simon takes a pair of Risky Business-type sunglasses from off the shirt collar where they were hanging and puts them on.

HOLLAND (CONT'D)

(imitating excited girl)

Mr. Cruise. Mr. Cruise. Can I have your autograph? I've seen all your films. I lived in a theater playing Top Gun for two weeks. I didn't miss a single showing.

Simon smiles.

INT. CAFETERIA

Simon and Holland walk up to the edge of the tables.

SIMON

I'll meet you at the table.

Holland heads for the corner table.

JENNY

Excuse me.

She walks up to Simon, takes his hand and starts to lead him to the table where her friends are.

Frank is sitting at another table with his jock friends.

JOCK

(to Frank)

Who's the new kid?

Simon and Jenny get to the table.

JENNY

Alice. Didi. Diane. This is Tom Cruise's brother. These are the friends I told you about.

SIMON

It's a pleasure to meet you.

Simon takes off the glasses.

Diane, Alice and Didi are left speechless with gaping mouths. They can't believe their eyes that it's Simon.

INT. REHEARSAL HALL

It is 3 o'clock. Tim is late. Tom walks up to Jenny who is studying her script.

TOM

I was wondering if you'd wanna go out Sunday. We could rehearse. Learn "The Rain in Spain." I'm dying to find out where it rains.

JENNY

On the plain in Spain. It's in the song.

TOM

So we'll work on something else.

JENNY

Excuse me. I'm trying to study my script.

Tom walks away.

EXT. JENNY'S HOME - SUNDAY NIGHT

Simon walks up to the door and rings. A little brunette boy, KENNY, 11, Jenny's little brother, answers it.

KENNY

(yelling)
The idiot's here!

Jenny comes jogging down the stairs. She walks up to Kenny.

JENNY

(to Kenny)
How would you like it if I sent your GI Joe toys to Vietnam?

KENNY

No-o-o-o!

Kenny runs upstairs.

JENNY
(to Simon)
Let's go.

The parents have snuck up from behind.

BARRY
Hello.

SIMON
Yeah. Hi.

Jenny walks up to Simon.

JENNY
Come on. Let's go.

CYNTHIA
Have her in by twelve. Any later,
call. Remember tomorrow is a school
day.

BARRY
Be good!

Simon exits through the door and Jenny starts to follow.

JENNY
Don't worry. We won't.

INT. SIMON'S RED CORVETTE

JENNY
Turn here.

Through the windshield we can see the awesome facade of the
Hard Rock Cafe.

SIMON
Isn't this place expensive?

JENNY
No more than Debevic's.

Simon finds a parking space.

Simon gets out and opens the door for Jenny. He
electronically locks the car and throws the switch on the car
alarm.

SIMON
Isn't it going to be crowded?

JENNY

I made reservations. You've never been here either. Have you?

SIMON

(embarrassed)

No. I didn't think I belonged here.

JENNY

Well you're going in with me.

INT. HARD ROCK CAFE

SIMON'S P.O.V.

Simon's eyes take in the range of movie and music memorabilia that decorate the walls. He points at an autographed guitar above the circular bar.

SIMON

How do you pronounce that?

JENNY

What?

SIMON

Ink-ses

JENNY

It's spelled I-N-X-S. But it's pronounced "In Excess." Haven't you listened to the albums I bought you?

Jenny and Simon are showed to their table.

SIMON

I did. I haven't listened to all of them yet. I thought the one I picked out was nice.

JENNY

Which one was that?

SIMON

The one with the zipper.

JENNY

"Sticky Fingers." I have an original copy at home. Wait. Haven't you heard of the Rolling Stones?

SIMON

Sure I have. I've heard of a lot of rock singers. Elvis - Costello and Presley. The Rolling Stones. The Beatles. Wings. Grate Deadful. Leadin' Stuffin'.

JENNY

Stop! Leadin' Stuffin'? Do you mean Led Zeppelin or The Lovin' Spoonful?

SIMON

I'm not sure. Is there a difference?

JENNY

Yes. There is. And it's not Grate Deadful. They're called The Grateful Dead.

SIMON

That makes no sense.

Why would anybody be happy about being dead? I'd be miserable. I prefer being alive or at least, like that lady from that TV movie. You know the one who starred in Terms of Endearment.

JENNY

Shirley MacLaine?

SIMON

That's her! She could come back as anything she wants to. A person, a cockroach, a word processor or even a chair like the one you're sitting in.

Jenny looks down and shifts in her chair. They open up and look at the menus.

EXT. HARD ROCK CAFE

Simon and Jenny have finished dinner. Simon is about to go for his car but she stops him.

JENNY

You won't need it.

SIMON

Where are we going?

JENNY

Follow me.

They cross the street and walk right up to

INT. LIMELIGHT CLUB

Limelight is a colorful place of amazing architecture and brightly colored walls and murals. The clientele is mixed. Punks, Yuppies, Preppies, The Rich Elite, Gays and Straights.

Jenny pulls Simon into one room. It has a large clear dome so you can see the night sky. Loud rock music is playing. She drags him onto the dance floor. The dance. And dance. And dance.

Jenny needs a rest.

JENNY

I never realized you were such a dynamo.

SIMON

C'mon. Let's go!

JENNY

I just need to catch my breath. Could you get me a drink?

She starts to go through her purse.

SIMON

No need. I told you. I have money. Got it from John. What do you want?

JENNY

A Coke?

SIMON

I'll be right back.

Simon walks up to the bar and orders two Cokes. At the other end of the bar is Frank, his jock friends and their dates.

JOCK

Look who it is. The new kid.

FRANK

That's no new kid. That's the nerd.

ANOTHER JOCK

Wicks? You're crazy.

FRANK

He's wearing his hair differently
and those are new clothes but it's
him. Bet he's not alone either.

Frank starts toward Simon.

JOCK

(screaming after him)
Don't start trouble! Frank. Frank!

Frank doesn't hear him.

Simon starts back to Jenny with the Cokes.

Frank taps him on the shoulder. Simon turns around.

FRANK

Excuse me. It is. Simon Wicks.

Frank sees Jenny over Simon's shoulder.

FRANK (CONT'D)

And you're with Jenny. I told you
once. More than once to stay away
from her. You're dead meat.

SIMON

Yep. Her. Cool off.

Simon throws the Coke in Frank's face and puts the glass
down. Simon runs to Jenny.

SIMON (CONT'D)

(to Jenny)
Frank's here.

JENNY

So what?

SIMON

(pointing at Frank)
That's what.

A pissed Frank charges at Simon. a chase ensues.

Frank chases Simon into the bar. Simon runs over and under
tables, yanking down tablecloths and overturning many glasses
and bowls in an effort to get away.

Frank chases him into another room with a stage. Simon spots
a long electrical wire from an overhead colored light bar
that hangs next to a cat walk.

Simon climbs the wire while Frank cusses at him for "being a pussy" for climbing up the wire.

Simon tries to get over the rail of the catwalk but he slips. He goes swinging straight at Frank.

Anger turns into fear as Frank sees Simon coming straight at him and feels the impact of Simon's foot in his face. Frank goes flying a full ten feet. He's dazed. Simon goes swinging back but stops himself.

Chicago cops enter and arrest both Simon and Frank.

INT. JAIL

Simon and Frank sit in a holding cell with a few Hispanics, a guy who sits all scrunched up in the corner and other assorted types.

They both have their hands folded and their arms on their knees.

SIMON

When my mother finds out--

FRANK

Shut up, nerd.

SIMON

This is all your fault. If you didn't come at me like the bull in that insurance commercial, I wouldn't be in here. I'm a criminal. I have a record now. Me? I've never had a parking ticket. Never spit on the sidewalk. Now thanks to you, *buddy*, I'm a felon.

FRANK

Just shut up. It's as much your fault.

SIMON

How?

FRANK

I told you to stay away from her.

SIMON

Get this through your thick skull. Jenny doesn't like you. I should have thrown the glasses too.

(MORE)

SIMON (CONT'D)

You'd be in the hospital and I'd be with Jenny.

FRANK

We can go round right here!

SIMON

No thank you, big guy. Is fighting all you know? No wonder she dumped you.

FRANK

I'm drowning in girls.

SIMON

Yeah. Probably like my brother's. With the intellect of a cantaloupe.

FRANK

They're a little stupid. All right. A lot stupid.

SIMON

Jenny isn't like that. Can you blame her for dumping you? You can't carry on an intelligent conversation. Probably never had an original thought in your life.

A jailer comes for Simon. He's been bailed out.

EXT. POLICE STATION

Velma isn't there. Jenny is waiting for him.

SIMON

Jenny. How did you--?

JENNY

My parents. Least they can do after you gallantly defended their daughter. While I think of it, I'd like to thank you too.

Jenny gives him a peck on the lips. Simon kisses her.

SIMON

(overwhelmed)

Oh. God. Holland is never going to believe this.

She giggles.

INT. HALLWAY - NEXT DAY

Simon is next to his open locker talking to Holland.

HOLLAND

You're right. I don't believe it.
Tell me you made this up while
watching Romancing the Stone.

SIMON

It's true. All of it.

HOLLAND

And she kissed you... right in
front of the police station?

SIMON

Yeah.

HOLLAND

What did your mom have to say?

SIMON

Nothing. She was asleep when I came
home.

HOLLAND

I don't want to be you when you get
home. When she kissed you, were
there other people around?

SIMON

Sure. I guess.

HOLLAND

Did you get their names?

SIMON

Fuck you.

Holland puts his arm around Simon.

HOLLAND

My man. You're on your way. But
first you have very large problem
to think about.

HOLLAND AND SIMON

(together)

Mom.

INT. SIMON'S HOME - THAT NIGHT

Simon enters the house only to be immediately pounced on.

VELMA

Where were you until five o'clock
this morning?

SIMON

Can I at least get in the door?

Simon enters, closing the door behind himself. Velma blocks the door.

VELMA

Answer me.

Simon walks into the living room. It is full of empty bottles.

SIMON

Have a party?

She grabs him by the arm.

SIMON (CONT'D)

Ow.

VELMA

Answer me. Where were you until
four o'clock in the morning?

SIMON

I thought you said 'five'.

She squeezes his arm harder.

SIMON (CONT'D)

Ow.

He pulls his arm away and rubs it.

VELMA

I s'pose out with that tramp of
yours. That Geraldine.

SIMON

Jenny. And she's not a tramp!

VELMA

Yes. She is. Probably has big
boobs, tight pants and no guilt.

SIMON
She doesn't--

VELMA
When I ask you a question, *answer me!*

She grabs Simon by the hair and slams him against the wall. Simon rubs the side of his head.

VELMA (CONT'D)
I don't want you out with no tramps.

SIMON
What about John? Have you ever seen the bimbos he brings home?

VELMA
John's a good boy. He never brought home no presents. No whore got him.

SIMON
She's not a whore!

Velma swings and smacks him hard for talking back.

VELMA
You watch your tone.

SIMON
Don't you hit me again!

VELMA
I'll hit you when I damn like. Stand still!

She takes a swing and misses.

Velma trips past him. Simon kicks her in the ass, pushing her to the floor.

SIMON
I'm sick of this. You don't know how fucking lucky you are that I don't have you arrested.

Simon picks up a nearby mirror and shoves it in her face.

SIMON (CONT'D)
Look at you. A fat, disgusting drunk.

She takes hold of the mirror and stares at her own reflection.

SIMON (CONT'D)

Ever since father left, you've gotten drunker and fatter. I'm sick of your beatings. I'm sick of your being drunk all day and night. I'm sick of your laziness.

Simon kicks a few bottles out of the way. The bottles roll away. He walks over to the living room chair and grabs a handful of candy and junk food wrappers with one hand and two crushed beer cans with the other.

SIMON (CONT'D)

Is this all you do? Eat junk food. Drink. And watch the Wheel of Stupidity.

He throws them at her, followed by the remote. She tries to get up.

VELMA

You can't talk to me like that and--

Simon pushes her back down.

SIMON

Just sit there and shut the fuck up. I've been waiting to say this for a long time. You think I'm wrong.

He swings his arms at her.

SIMON (CONT'D)

You think I'm wrong. Look around! This house is so dirty, pigs wouldn't live here. There are things growing in the refrigerator the size of William Perry. You haven't even *tried* to look for work. If it wasn't for father's checks and John's pay, we would've starved. Oh. Another thing. Don't you *ever* talk about Jenny again. She is the best damn thing that has ever happened to me. She's done a hell of a lot more for me than you ever did. And she actually gives a damn. Now get this, *Mommy Dearest*. I don't need this shit and *I don't need you!*

Velma looks over and grabs a bottle lying on the ground. She desperately tries to extract a few drops from it.

SIMON (CONT'D)
Go ahead. Drink. That's all you're good for. Fat, miserable drunk.

Simon marches to the kitchen door. He yells back--

SIMON (CONT'D)
As far as I'm concerned, you can go to hell!

Simon marches out, slamming the door so hard the door vibrates.

We hear the tires of the Corvette squeal as he drives away.

Velma throws the bottle aside and shakes another one. Nothing's left. She looks at the bottle. Then looks into the mirror. She lies face down on the floor, bottle in one hand and mirror in the other, crying.

DISSOLVE TO:

EXT. HOLLAND'S HOUSE

A pair of legs get out of a car and walk up to the door.

A hand rings the doorbell.

A very tired Holland answers the door dressed in pajamas and a black cloth jacket.

SIMON
Can I stay here?

Simon enters.

INT. HOUSE

HOLLAND
What happened? You're black and blue. Oh, God. I was right about...

SIMON
Mother. Yeah. She tried. For the first time, I fought back. Told the fat bitch off and I *slammed* the door on my way out! So. Can I stay here?

HOLLAND

Wait here. I'll ask mom. I'm sure it's okay. You can stay with me in my room.

SIMON

Thanks. I owe you one.

INT. HOLLAND'S ROOM

His room is a shrine to comedy. Movie posters, model kite, movie books and other memorabilia litter the room.

Holland enters with a sleeping bag and a pillow.

HOLLAND

She said you could stay the night. Or couple of nights if you need the time.

SIMON

Thanks, pal.

HOLLAND

That's what friends are for.

Holland lays the bag and pillow out on the floor and climbs into his own bed. Simon starts to undress.

SIMON

You know we haven't shared a room since Camp Kittimacoca.

HOLLAND

I remember. I still have the bug bites from there.

Simon climbs into the sleeping bag.

HOLLAND (CONT'D)

I don't want to be rude but I'm sleepy.

SIMON

That's fine. I'm tired. Good night, Nick.

Simon turns over.

HOLLAND

Good night, John Boy.

Holland switches off the light.

INT. SCHOOL - MORNING

The news of Simon's exploits with Frank at Limelight has spread through the whole school. As Simon enters, he gets congratulated. His locker has been toilet papered and taped over it is notes of congratulations probably from other 'victims' of Frank. Simon smiles. It feels good.

He closes his locker and turns the corner. Jenny is next to her locker.

SIMON

How's my heroine in distress?

JENNY

Never thought of Frank as a dragon.
A jerk. Yes. But not a dragon.

Jenny closes and locks her locker and they start off to class together.

SIMON

It's incredible. The whole school knows.

JENNY

Of course. I made sure they did.

SIMON

What'd you do? Take an ad out in the school paper?

JENNY

Better. I told Didi and Alice.

SIMON

Everybody is being so nice to me.
All I did was slip on a rail. It was an accident.

JENNY

Sshhh. That doesn't matter. The thing is you did it.

A couple guys walk by and give Simon a thumbs up and say, "Right on."

SIMON

I thought he only picked on me.
This is incredible.

They reach Mr. Baldwin's classroom.

JENNY

Kindly Sir Knight, will you walk
your lady fair to her seat?

SIMON

My lady. I am yours to command.

They laugh and enter the classroom.

INT. MR. BALDWIN'S CLASSROOM

Jenny and Simon sit next to each other. She can't stop
stealing a look at him.

Mr. Baldwin returns the papers.

Simon gets an "A." Jenny gets a "C-."

Tom Harris is also in this class. He tries to make eye
contact with Jenny but no luck.

Simon tries to pass a note but the pass is spotted by keen-
eyed Mr. Baldwin.

MR. BALDWIN

Miss Brooks. Can I have that?

Jenny reluctantly hands him the note.

MR. BALDWIN (CONT'D)

Let's see what's more important
than what I'm doing up here.

Jenny hands him the note and Baldwin unfolds it.

MR. BALDWIN (CONT'D)

"Want me to tutor you?"

Class makes "oohs" and "aahs," obviously reading more into
the meaning of this note than intended.

MR. BALDWIN (CONT'D)

Miss Brooks, I encourage you to
accept his offer. Simon is getting
A's from me. And you-- you could
use the help. Now back to the
problem.

He goes back to the problem he was doing at the board.

EXT. CLASSROOM

The students file out. Simon and Jenny exit.

SIMON
 (to Jenny)
 Later.

Simon walks down the hall. Tom walks up behind Jenny.

TOM
 What do you see in that nerd?

She turns to him.

JENNY
 He's no nerd. Not at all.

She walks away.

INT. AUDITORIUM - AFTER SCHOOL

Simon is helping to put the final touches on the Ascot set. The cast is on stage rehearsing "Ascot Gavotte."

CAST
 (singing)
 Ev'ry duke and earl and peer is
 here.
 Ev'ry one who should be here is
 here.
 What a smashing, positively dashing
 Spectacle: the Ascot op'ning day.

Holland taps Simon on the shoulder. He tells Simon to follow him.

Holland starts to climb a medal ladder that leads to the ropes and another ladder. Simon hesitates for a second then follows. The song continues throughout.

CAST (CONT'D)
 Any second now.
 They'll begin to run.
 Hark! A bell is ringing,
 They are springing
 Forward
 Look! It has begun...!

There's a brief silence then they continue singing. All that is heard from the stage is heard in voice over.

CAST (CONT'D)

(V.O.)

What a frenzied moment that was!
 Didn't they maintain an exhausting
 pace?
 'Twas a thrilling, absolutely
 chilling
 Running of the Ascot op'ning race.

The scene continues on.

Holland and Simon climb up to an area over the stage, PITS. Simon is a little apprehensive. Actually, he's scared. Simon follows Holland up the ladder.

Pits is an area of wooden board, metal ducts and insulation. Just above the boards is a swinging light. To get to it, Holland and Simon have to crawl on their hands and knees.

Holland crawls over to the edge. He looks down to see Eliza (Jenny) being greeted by the ACTORS PLAYING MRS. EYNSFORD-HILL, LORD AND LADY BOXINGTON AND FREDDY EYNSFORD-HILL.

HOLLAND

Simon. Come here. You can see the
 play real good from here.

SIMON

No thanks.

HOLLAND

Are you scared?

SIMON

Scared isn't the word. Terrified is
 more accurate.

HOLLAND

Simon. Come over here.

Simon slowly crawls over.

HOLLAND (CONT'D)

Now look down. I'm not going to let
 you fall.

Simon reluctantly looks over the edge. He can see Eliza (Jenny) talking to Freddy. Holland holds onto Simon's arm.

JENNY

(as Eliza)

The rain in Spain stays mainly in
 plain.

(MORE)

JENNY (CONT'D)
 But in Hertford, Hereford and
 Hampshire hurricanes hardly ever
 happen.

FREDDY
 Ha ha, how awfully funny.

Simon pulls back.

HOLLAND
 See. You didn't fall over and go
 splat on your head.

SIMON
 Why did we come up here?

HOLLAND
 (pointing to the swinging
 light)
 To change that light. I've got the
 bulb here.

Holland pulls a light bulb out of his pocket.

SIMON
 Then what do you need me for?

HOLLAND
 If I fall off the ladder, I need
 something to fall on.

Holland laughs but Simon doesn't think it's funny.

HOLLAND (CONT'D)
 I need you to hold the light. It's
 hard enough to balance up here.

Holland and Simon crawl over to the light. Simon holds onto
 the light and Holland takes out the old bulb and lays it on a
 piece of insulation next to him.

TOM (V.O.)
 (as Higgins)
 Oh, that's the new small talk. To
 do a person in means to kill them.

At that moment, the bulb slips through the insulation and
 comes crashing down onto the stage, missing Tom by a foot.
 The actors jump back.

Holland and Simon look at each other. They crawl over to the
 edge and look down.

TIM
 (looking up and screaming)
 What are you trying to do?

HOLLAND
 Sorry. It was an accident.

TIM
 I'm going to talk to Maitlin about
 you.

HOLLAND
 Jesus. I told you it was an
 accident.

Simon waves to Jenny. She waves back.

TOM
 (to Tim)
 I could've been hurt.

SIMON
 He said he was sorry.

TOM
 Shut the fuck up nerd!

HOLLAND
 If anyone tells him to shut up,
 it's me. Not you.

TIM
 (to the actors)
 Okay, okay. It's over. Get back to
 your places. Tom. Take it from...

Tim consults his script.

Tom stares up at the Pits.

TIM (CONT'D)
 "Oh, that's the new small talk."

Tom take his place and the rehearsal continues.

INT. HOLLAND'S ROOM - THAT NIGHT

Holland is in the bathroom brushing his teeth. Simon is
 looking around the room.

SIMON
 Holland. Where did you put the
 sleeping bag?

HOLLAND
 (mouth full of toothpaste)
 In da ciosa.

SIMON
 What?

Holland rinses his mouth out.

HOLLAND
 On the floor in the closet.

Simon opens the closet door. On hangers in front of him are at least twenty identical black cloth jackets. Simon looks at them.

SIMON
 You wouldn't have any dark clothes
 I could wear tomorrow? For the
 dress rehearsal.

Holland comes out of the bathroom buttoning up his pajama top. Simon pulls out the sleeping bag and pillow.

HOLLAND
 Sure. I have a sweat suit that may
 be dark enough.

SIMON
 How about a... ooh... a jacket.

HOLLAND
 Sure. I have--

Holland spots the open closet door. He grabs a black jacket and throws it at Simon.

HOLLAND (CONT'D)
 Here. Have one.

They laugh. Holland's phone rings. It's a pay phone. Holland answers it as Simon straightens out the sleeping bag and pillow.

HOLLAND (CONT'D)
 Hel-lo. It's for you.

SIMON
 Me? Who is it?

Simon takes the receiver.

SIMON (CONT'D)

Hello... Yeah... Hi... My offer...
 Yeah... Do you have any free time
 during school? Uh huh... Yeah...
 Hmm... Yeah... Sure... I see...
 Lunch time? Great! The library?
 Fine... See ya then... Bye.

Simon hangs up and walks over to the sleeping bag. Holland's
 in bed reading a book, Even Grosser More Tasteless Jokes.

HOLLAND

Who's that?

SIMON

Jenny. I offered to tutor her.
 We're meeting at the library
 tomorrow.

HOLLAND

Won't she be missing lunch?

SIMON

You've seen the cafeteria food. Not
 exactly a sacrifice.

HOLLAND

(keeps reading)

You may be saving her from an early
 grave. I'll get along somehow.

SIMON

What's that?

HOLLAND

You won't be having lunch with me.
 Will ya?

Simon gets into the sleeping bag.

SIMON

Look at the bright side. Maybe
 you'll get to eat with Jenny's
 friends.

Simon turns over.

HOLLAND

Dream on.

SIMON

(slowly closing his eyes)
 I will. I will.

EXT. REHEARSAL HALL - DAY

Simon and Jenny walk into the hallway outside of the room together. Tom is in the rehearsal hall performing "I'm An Ordinary Man."

SIMON

Did you understand everything we discussed at lunch time?

JENNY

Yeah. I think so. What's this?

SIMON

What?

She looks at Tom through the window.

TOM

(off-screen)

Who desires nothing more
Than just the ordinary chance
To live exactly as he likes
And do precisely what he wants

Jenny looks back at Simon.

JENNY

Bitchin'. Don't ya think?

SIMON

Hmpf.

He shrugs. Tom keeps on singing.

TOM

Oh, let a woman into your life and
you are up against the wall!
Make a plan and you will find she
has something else in mind;
And so rather than do either
You do something else that neither
likes at all.

JENNY

Could you do better?

SIMON

Yeah. I think so.

JENNY

Why didn't you try out?

SIMON

I wouldn't be on crew if Holland didn't drag me here. Maybe I should have.

JENNY

Okay.

She steps back.

JENNY (CONT'D)

You're on.

SIMON

What?

Jenny stands up straight and leans up against the wall. She crosses her arms.

JENNY

(pretending)

I'm Mr. Proffit and this is your audition. What's your name?

SIMON

You know that.

JENNY

C'mon. (pretending) What's your name?

SIMON

Simon Wicks... sir.

JENNY

What acting experience do you have?

SIMON

I've taken several acting classes. I got A's and B's. When I was twelve, I was in a camp play.

JENNY

No. No. No. You don't say you were in a "camp play." Say you were in... say you were in summer stock.

SIMON

And I was in summer stock.

JENNY

What do you know about this play?

SIMON

I've used scenes from it for acting classes. I once did "Get Me To The Church On Time" for a variety show.

JENNY

You did?

SIMON

Well. I was one of the bums. They put me back by the scenery. I didn't even dance.

JENNY

Don't tell him that either.
(pretending) Go on.

SIMON

Well, Mr. Proffit, I've read "My Fair Lady" lots of times. It's one of my favorite plays.

JENNY

(happily)
You're a born bullshitter!

SIMON

Why?

JENNY

You've read the play lots of times.

SIMON

Yeah. I have. I probably know this play better than he does.

Simon points at the window.

Tom is seen through the window. He stops the PIANIST and walks toward the doors.

He walks out and sees Simon.

TOM

(sees Simon but not Jenny)
Will you get out of here! I have a lot of work and I don't--

Tom spots Jenny.

TOM (CONT'D)

Hello.

JENNY
(holding back her
laughter)

Hi.

Tom gives Simon a dirty look then goes back into the rehearsal hall.

Simon and Jenny giggle. Tim walks up.

TIM
Come on, Jenny. Go get dressed.

He knocks on the door and motions to Tom.

TIM (CONT'D)
Let's go.

Tim goes into the rehearsal hall.

Simon starts toward the stairs.

JENNY
Simon.

SIMON
Yeah.

JENNY
What about tutoring me tonight?
Rehearsing I mean.

Simon smiles.

SIMON
Sure.

Tim and Tom come out of the rehearsal hall. Tom walks by smirking at Simon.

TIM
Get a move on, Jenny.

JENNY
Could I have another copy of the
script?

TIM
Sure. If I can find one.

JENNY
We'll meet in the large rehearsal
hall.

SIMON
All right. Later.

Simon backs up. He trips over a piece of wood but does not fall. He turns and starts to go downstairs.

INT. AUDITORIUM

Tom and Jenny are on stage rehearsing.

JENNY
(as Eliza)
Oh, you've no feelin' heart in you;
you don't care for nothing but
yourself.
Here! I've had enough of this. I'm
going.

She makes for the door but Higgins grabs her by the arm.

TOM
(as Higgins)
Eliza!

He takes a chocolate from the box on the table.

TOM (CONT'D)
Have some chocolates.

We see Simon standing backstage watching the action.

INT. DRESSING ROOM

Jenny is seated at the long mirrored table taking off her make-up. The other actors and actresses are in the room changing out of their costumes into their street clothes and taking off their make-up. People go in and out of the bathroom.

Tim pokes his head in the dressing room door.

TIM
Remember. Tomorrow. Dress rehearsal
for Act Two. I expect to see all of
you.

Tim leaves.

Simon enters the dressing room and sneaks up behind Jenny. She looks up and notices him in the window.

SIMON
You were wonderful.

JENNY
Thanks.

Tom comes out of the bathroom in a robe.

TOM
(to Simon)
What are you doing in here? This is
for actors *only*.

Jenny turns to him.

JENNY
He can stay. He's talking to me.

SIMON
Besides, I've acted before. You
were good today.

TOM
Thank you.

SIMON
But I could do better.

TOM
(looks around)
Will someone help me throw this
nerd out?

SIMON
(to Jenny)
It's alright. Meet you in the large
rehearsal hall. I have to talk to
Holland anyway.

Simon gives Tom a look and starts to leave.

TOM
Good riddance.

Simon turns back.

SIMON
You *do* have talent. (points at his
head) Read my mind. Bye Jenny.

Simon leaves.

INT. LARGE REHEARSAL HALL

Simon and Jenny are standing in the middle of the room with scripts in their hands. Simon consults his script.

SIMON

Do you want to do the song or skip it?

She glances at her watch.

JENNY

It's getting late. Where are you going to sleep?

SIMON

With Holland. Let's skip it. Okay?

JENNY

Aren't his parents going to be pissed if you get there at midnight?

SIMON

Holland gave me a key. Jenny. We still have a lot to do.

JENNY

I just wanted to know where you're going to sleep.

SIMON

I'm not going to sleep if we don't get this done. I've told Holland. What do you want me to do? Go back to my mom?

(reading from the script)
Good night, Pickering. Oh, Mrs. Pearce! Oh, damn, I meant to tell her--

JENNY

Why can't you go back to your mother?

SIMON

I told you why.

JENNY

Maybe she's changed.

SIMON

Right.

JENNY

There are your slippers! Take your--
What about your gerbils?

SIMON

They're hamsters.

JENNY

Whatever. They probably miss you.

SIMON

(impatient)

All right. I'll go. Tomorrow.
During lunch. If we can get back to
this. But only for Lewis and
Gilbert. Maybe John. No one else.
Can we get back to the play now?

JENNY

What was the last line?

SIMON

Uh. "What the devil have I done
with my slippers?"

EXT. SIMON'S HOUSE

Simon's red Corvette pulls up in front of the house. He walks
up to the house and lets himself in.

INT. SIMON'S HOUSE

No dirty dishes sit in the sink. No dishes are anywhere in
view. The counters, floors, everything is spotless. The house
is strangely silent. The television isn't blaring.

Simon walks into the living room. This is clean as well. No
wrappers. No bottles. He takes a deep breath. Simon picks up
a nearby can with no top. He reads the label and finds that
it is a can of air freshener. Simon puts it down.

Simon goes upstairs. Everywhere he goes is clean and tidy.

Simon checks on Lewis and Gilbert. They've got plenty of food
and water. Their cage is clean.

The kitchen door slams shut. Simon goes downstairs.

SIMON

(entering kitchen)

John. Thanks for feeding my--

He stops. It's Velma. She's sober and dressed beautifully. Her hair has been done. She looks good.

VELMA

I thought that was your car.

SIMON

Don't start about the car!

VELMA

I'm not. Surprised to see you.
That's all.

SIMON

I just stopped by. Lookin' in on
Lewis and Gilbert. The house looks
nice. I don't remember it being
this clean.

VELMA

I've got to get going. Came back
for my lunch.

Velma opens the refrigerator. It is full of food. No beer. She reaches for a small paper bag on the second shelf and closes the door.

VELMA (CONT'D)

I've got a job. As a secretary.
Still seeing that girl? Winnie?

SIMON

Jenny. Yeah.

VELMA

She nice?

SIMON

Yes.

VELMA

You like her.

SIMON

Yeah. How are you?

VELMA

Fine... I've joined AA. And I went
to the doctor. He put me on a
strict, very strict, diet. I can't
eat practically anything. Very
strict. Practically nothing.

SIMON
You better get to work. I'll say
"goodbye" to the hamsters.

Simon turns to go upstairs.

VELMA
Simon.

SIMON
What?

She gestures for him to sit down. Simon sits down on a kitchen chair.

VELMA
I'm sorry. I'm sorry for what it's
been like since your father left.
I'd like it if you'd--

SIMON
Come home.

Velma moves closer to Simon.

VELMA
I'm trying to change. My counselor
said that I shouldn't do it alone.
He told me I need the support of my
family if I want to get better.

SIMON
What about John?

VELMA
He's not home most of the time. I
even had to clean the hamsters'
cage.

SIMON
I'm going to be late for my next
class.

He starts for the door. Velma starts to put on her coat.

VELMA
I have to get back to work. Will
you be home tonight?

Simon pauses for a moment.

SIMON
Yeah. I'll be back.

Simon leaves.

INT. CAFETERIA - DAY

Jenny and friends are sitting at their usual table. Tom, who is standing nearby, straightens the collar of his Polo shirt.

DIDI
How did you do on the test?

JENNY
I got an "A."

DIDI
Yeah?

ALICE
She's being tutored by Simon.

JENNY
What's wrong with that?

Tom approaches. Alice taps Jenny on the shoulder.

ALICE
I that Tom?

JENNY
Yeah.

DIDI
He's cute.

Tom walks up.

TOM
Hello, Jenny.

Alice's and Didi's eyes open widely.

JENNY
This is Alice. Diane. And this is
Didi.

Didi looks up at Tom longingly with a wide smile on her face.

DIDI
Hi, Tom.

Her braces flash light into his eyes.

TOM
 (covering his face with
 his arm)
 Happy to meet you.

ALICE
 (to Didi)
 I told you to watch that.

Didi stops smiling.

TOM
 (to Jenny)
 I was wondering if - if you had a
 date for Prom.

JENNY
 I do. Sorry.

ALICE
 Who are you going with?

JENNY
 Simon.

TOM
 Why do you want to go with him?
 It's possible - more than possible -
 that I'm going to be Prom King. Why
 would you go with a nerd when you
 can go with the king of the Prom?

JENNY
 Easy. He asked me. Bye.

TOM
 Yeah. Later.

Tom starts to walk away.

DIDI
 How about me?

Tom turns around.

DIDI (CONT'D)
 I don't have a date for the Prom.

TOM
 Let me get back to you. Like after
 you get those braces off.

DIDI
 That's not for a year.

TOM
(shrugging)
Sorry.

Didi sits down.

DIANE
Good try, girl.

DIDI
Damn. What's the point of having
straight teeth if I can't get a
date?

ALICE
Did Simon really ask you?

JENNY
He will.

DIANE
You mean he hasn't?

DIDI
And you turned down Tom?

DIANE
That's not what I meant.

DIDI
Totally groady. Gag me.

JENNY
Did you think Simon was groady when
I brought him here? Introduced him
as Tom Cruise's brother?

ALICE
No. But that's not reason to take
him to the Prom.

DIANE
What are you arguing about? She
hasn't even-- I mean, he hasn't
even asked her.

JENNY
He will. He will.

INT. SCHOOL HALLWAY

School is over. Simon is at his locker, loading books into his school bag. He looks down and spots a note sitting on the floor of his locker.

It reads, "Tell Jenny you're not going to Prom. Or else."

Simon puts it in his pocket. He closes and locks his locker. He takes the note out, rips it up, then dumps it into the trash.

INT. PROP ROOM - AFTER SCHOOL

Simon sits alone in the prop room, studying a script. He is surrounded by a myriad of object-- glasses, plates, clocks, wands, cans, hats, small furniture, canes, umbrellas, parasols, telephones, candle holders, etc. These things line shelves and the floor around Simon, who is seated on a stool.

Jenny pokes her head in. Then she enters. She is dressed in a fancy Victorian-style dress.

JENNY

What are you doing in here?

Simon looks up from the script.

SIMON

Studying for our rehearsal tonight.
You look great.

She whirls around.

JENNY

Yeah?

SIMON

Yeah. With a few changes, it might even be a Prom dress.

JENNY

Where were you during lunch?

SIMON

I'm sorry. I forgot all about it...
I went home.

JENNY

What happened? Did you see her?

SIMON

Yes. She came in. Mom's stopped drinking. She's working as a secretary.

JENNY

See. I told you. Are you going back?

SIMON

I have to. She needs me.

She runs up and hugs Simon.

JENNY

That's wonderful.

TIM

(off-screen)
Five minutes people!

Tim pokes his head in.

TIM (CONT'D)

Simon. Five minutes. Oh. Excuse me.

JENNY

I've got to go.

She starts to leave. Simon calls after her.

SIMON

I wanted to ask you something. If you refuse, I-I'll understand.

JENNY

What is it?

SIMON

I wanted to know if-- No.

JENNY

What?

SIMON

You wouldn't want to go to Prom with me?

JENNY

Yes.

SIMON

Thanks anyway. I'll ask someone else. I didn't think you'd--

She walks up to him and turns his face to her.

JENNY
Yes. I said "yes."

She lets go.

SIMON
Awesome!

He hugs her then backs away.

SIMON (CONT'D)
Sorry. I didn't mean to do that.

JENNY
It's alright. Fair exchange.

SIMON
I'll talk to John tomorrow. He'll
help me get everything together.
You know. The tux. The limo.

We can see through the bars and mesh of the cage that Tom is watching.

TIM
(off-screen)
Everybody in their places!

JENNY
I've got to get going.

Jenny rushes off. As Simon walks through the cage's door, he gets pushed back in by Tom.

The actors and crew set up for the rest of Act Two Scene Three, starting with the scene when Eliza, now looking very much like a lady, goes through the Flower Market by Covent Garden, pauses a moment and isn't immediately recognized by her father, ALFIE DOOLITTLE.

This scene begins as Tom pushes Simon back into the cage.

SIMON
Excuse me. I've got to take my
place.

TOM
Now I know why Frank doesn't like
you. You don't listen.

SIMON
Rehearsal's starting.

Simon tries to get past him but can't.

TOM

I was standing right outside this cage. You did the one thing I told you not to. Now listen nerd. You're not going to the Prom with her. You'll be damn lucky if you can walk at all.

Tom swings and misses. He grabs a tap dance cane and tries to hit Simon with it. Simon moves out of the way.

Simon grabs a walking cane. As he dancing cane comes down, Simon blocks it with his.

A fight verging on a duel ensues and continues on through the strains of "Get Me To The Church On Time."

Tom swinging the dancing cane like a bat misses Simon. He hits a shelf of glasses. A few of the glasses shatter and hit the floor.

Tom swings again. Simon ducks and Tom hits the back of a chair.

Simon swings at Tom only to have the cane shatter as it hits Tom. Simon backs away.

Simon spots a sword. He dives for it and grabs it.

As Simon stands up, Tom gets him in the back. Pain.

Simon turns around and holds the stage sword like a Samurai warrior. He pulls it above his head, but as Simon is going to bring it down on Tom, the sword gets caught in the bars at the top of the cage and only moves forward about an inch. Tom gets him in the stomach. Simon doubles over.

Simon butts into Tom with his hand, sending Tom into the door. The dancing cane breaks into two. Tom spots a plastic toy Star Wars light saber. Grabbing it, he flicks the switch and it lights up. He walks toward Simon swinging it. Simon stands up.

TOM (CONT'D)

(with one powerful swing)

Die.

SIMON

You'll never get me, Darth Vader!
On guard!

A strange sword fight continues the action. Eventually, Simon knocks the big bulky light saber from Tom's hands.

Tom comes back. Simon throws the sword away. Tom takes a swing and misses.

Simon swings and misses. He falls into a lamp. Tom and Simon are very much out of breath.

TOM

Why do you think she's going with you?

Tom knocks Simon down. Simon gets up.

SIMON

(getting up)

Because she likes me!

He grabs a straw hat and whips it at Tom. Tom throws something back at Simon.

TOM

Shit! She has to! It's a deal. Looks like she lost. You ain't any less of a nerd than when she started.

SIMON

Shut up! She loves me.

Tom swings. Simon returns the attempted blow by hitting Tom in the jaw and knocks him unconscious. Tom falls back into a chair. Simon stands there trying to get his breath.

The scene on-stage has changed. The Higgins house set is on stage. But no Higgins. Tim yells from out in the auditorium.

TIM

Higgins! Higgins! Tom, goddammit! We open in about a week! Tom!

Simon walks out on stage. He is covered with sweat. His clothes and hair are a mess and he is out of breath.

TIM (CONT'D)

What are you doing? Get off the stage!

SIMON

Tom is sort of bust right now.

TIM

He's supposed to be on stage.

SIMON

(amazed)

You didn't hear what was going on back here? Tom isn't coming out on stage.

TIM

(stands up)

Why not?

SIMON

He's out cold.

Tim, pissed off, starts to walk toward the stage.

TIM

How the hell did that happen?

SIMON

He decided to play baseball and use me as the ball.

Jenny runs to him from off-stage.

JENNY

Are you alright?

Tim, Jenny, Simon and the others go to the cage. Tim cuts his way through the crowd and to the entrance of the cage. Tom is still lying unconscious across the chair.

TIM

Now what the hell and I supposed to do for a Higgins?

SIMON

I could do it.

TIM

Thank you. You've done enough.

Simon looks at Kenny and then grabs Tim by the shoulder and turns him around.

SIMON

Now listen you red-headed asshole. If you think I'm going to stand here and let you blame me for this (indicating Tom), you're sadly mistaken. I can do that part better than he could even think about doing it. I know this play backwards and forwards and inside out.

(MORE)

SIMON (CONT'D)

I have spent every day with her (he points at Jenny) going over every line, every lyric of this damn play. Now I'm not going to stand here and be told that I can't do it. I'm going on!

TIM

On second thought, you might make a very good Higgins. Get to wardrobe. Jenny, go with him. Ten minute break everybody!

The group begins to disband.

PEGGY AUGUST, who plays Mrs. Higgins, Higgins' mom, walks up to Tom.

PEGGY

What do we do about Tom?

TIM

(dazed)

I don't know. I just don't know.

CUT TO:

INT. DRESSING ROOM

Simon is standing before the mirror in the dressing room. He is wearing a tux with tails and a top hat. We can see in the mirror that Jenny is standing behind him.

SIMON

How's this?

JENNY

I only hope you look that good for Prom.

SIMON

I want to ask you something.

JENNY

You'll be fine.

SIMON

That's not it. Tell me about the bet.

JENNY

Bet? What bet?

SIMON

I'm sure Tom was bullshitting me.
He told me that you had a bet with
someone that you could change me.
Make me less of a nerd. Did you?

JENNY

Sort of. But what does that--

SIMON

Sort of?

He turns toward her.

JENNY

Well I--

SIMON

You did, didn't you?

Jenny is left speechless.

SIMON (CONT'D)

How could you do this to me? Now it
makes sense. Ever since the fifth
grad, I've had a crush on you and
you've done your best to ignore me.
Then suddenly this semester, bang!
You come on like the Welcome Wagon.
What happens after your bet is
done, huh? Do I go back to being
the invisible man?

Tim pokes his head in.

TIM

Five minutes.

SIMON

We'll discuss this later.

Simon walks out of the door.

INT. AUDITORIUM

The prop cage is closed and dark. Tom is gone.

Tim is sitting in the auditorium. Mr. Proffit sits just
behind him.

Scene Five is set up. The set of the Conservatory of Mrs.
Higgins' house. Mrs. Higgins and Eliza are having tea.

Simon waits backstage for his cue. He looks up at the ledge where the spotlights shine down from. He can see Holland. Holland motions "O.K." Simon looks back out on stage and hears his cue.

PEGGY
(as Mrs. Higgins)
I should have thrown the fire
irons.

HIGGINS
(Simon, off-stage)
Mother! Mother!

Eliza looks fearful and rises to leave.

MRS. HIGGINS
(motioning for her to
stay)
I thought it wouldn't be long. Stay
where you are, my dear.

HIGGINS
(off-stage)
Mother, where the devil are you?

MRS. HIGGINS
Remember, last night you not only
danced with a prince, but you
behaved like a princess.

Eliza collects herself as Higgins charges on stage.

HIGGINS
Mother, the damnest...!

Higgins sees Eliza. Amazed. Angry.

HIGGINS (CONT'D)
You!

ELIZA
How do you do, Professor Higgins?
Are you quite well?

HIGGINS
(choking)
Am I...

ELIZA
But of course you are. You are
never ill.

HIGGINS

Don't you dare try that game on me!
I taught it to you! Get up and come
home and don't be a fool! You've
caused me enough trouble for one
morning!

MRS. HIGGINS

Very nicely put, indeed, Henry. No
woman could resist such an
invitation.

HIGGINS

How did this baggage get here in
the first place?

MRS. HIGGINS

Eliza came to see me and I was
delighted to have her. And if you
don't promise to behave yourself, I
shall ask you to leave.

HIGGINS

You mean I'm to put on my Sunday
manners for this thing I created
out of the squashed cabbage leaves
of Covent Garden?

MRS. HIGGINS

Yes, dear. That is exactly what I
mean.

The PARLOR MAID enters.

MAID

The vicar is here. Shall I show him
into the garden?

MRS. HIGGINS

(horrified)

The vicar and the professor? Good
heavens, no! I'll see him in the
library.

The maid goes. Mrs. Higgins rises to follow.

MRS. HIGGINS (CONT'D)

Eliza, if my son begins to break
things, I give you full permission
to have him evicted.

At the door, she turn back.

MRS. HIGGINS (CONT'D)
Henry, if I were you, I would stick
to two subjects, the weather and
your health.

She goes.

As they go on with the scene, a person enters the auditorium.
His hand is bandaged and he has a bandage above one eye. He
sits down in the shadows.

Proffit leans forward and whispers into Tim's ear.

PROFFIT
It's too bad we didn't know about
him in the first place.

Proffit sits back.

BACK ON STAGE

HIGGINS
I've learned something from your
idiotic notions. I confess that
humbly and gratefully.

ELIZA
Well you have my voice on your
gramophone. When you feel lonely
without me you can turn it on. It's
got no feeling to hurt.

HIGGINS
I can't turn your soul on.

ELIZA
Oh, you are a devil. You can twist
the heart in a girl as easily as
some can twist her arms to hurt
her. What am I to come back for?

HIGGINS
For the fun of it. That's why I
took you on.

DISSOLVE TO:

INT. AUDITORIUM - LATER THAT DAY

Tim is on stage.

TIM

Okay. Dinner break! Be back in a half hour! We're running through it again!

The actors grunt and groan as they race toward the downstairs dressing rooms.

Jenny catches Simon by the arm.

JENNY

I want to talk to you.

SIMON

No. I wanted to talk to you. We weren't finished.

Simon pulls Jenny over to a table by Mr. Proffit's desk far off stage.

JENNY

You weren't being fair with me.

SIMON

Were you with me? I may have learned a lot from--

JENNY

From my idiotic notions.

SIMON

Don't compare yourself to Higgins. His crime was cruelty. You did more than he did. At least, he left her respectable. What do you think I'm going to be after the news of this gets out? People probably are already laughing at me. I mean, Tom knew.

He moves closer and leans over her as she sits down in Mr. Proffit's chair.

SIMON (CONT'D)

How many more? How many more knew? Tell me that.

JENNY

Diane, Didi and Alice knew. I made the bet with them.

SIMON

That's great. Just great. Didi and Alice.

(MORE)

SIMON (CONT'D)

The Barbara Walters and Rona Barrett of Stevenson North. I'm surprised everybody doesn't know! Maybe I should take an ad out in The Daily Egyptian. "Nerd gets fooled again!"

JENNY

Will you calm down! You don't understand.

He walks away and turns back to her.

SIMON

What's not to understand?

JENNY

It started out as a bet but--

SIMON

(cynical)

Next you're going to say "But now it's something else." You're breaking my heart.

JENNY

Stop it! Don't you feel anything?

SIMON

I feel pain. I'm hurt. And what hurts the most is that you seem to think nothing's changed. Is that who you think I am? The same stupid nerd that always sat alone in the cafeteria? That's why you're going to the Prom with me. Isn't it? Well, it's not true! Did you notice? For the last week I haven't been wearing my glasses. I got contacts. I did it for you. And for what?

JENNY

You have changed. But don't do it for me. Do it for yourself. And you're wrong. I didn't want to go to the Prom with you because of any stupid deal. I wanted to go to be with you.

SIMON

Really.

JENNY

Yes. Really. I'll swear on a stack of Bibles if you want.

SIMON

Look me in the eyes and say it.

She stands up and looks him straight in the face.

JENNY

I want to go to the Prom because I want to be with you.

He smiles.

SIMON

I'm hungry. What do you say we go join the others?

JENNY

Let's go.

They walk out arm in arm.

INT. MCDONALD'S - NIGHT

The actors and crew are gathered around a bunch of tables. Jenny and Simon, with their trays, take their seats at the end of the table. Sitting next to Jenny is Tim.

Tom gets up from the center of the table. He applauds Simon.

TOM

(to Simon)

Very good. Very good. I caught your act. Too bad nobody'll see it.

Jenny taps Tim on the shoulder.

JENNY

What is he talking about?

TIM

About?

JENNY

Who's playing Higgins?

TIM

Tom is. Simon was only filling in.

JENNY

But he was great.

TOM

But I'm the star of the show.

JENNY

You're the what? This show's My
Fair Lady. You aren't a lady.

You're not even a gentleman.

(to Tim)

It's not fair.

Simon comes around to the other side of the table.

SIMON

I'm needed on crew. It's alright.

TIM

Maitlin's already complaining he's
short-handed.

TOM

(to Jenny)

I'll see you tomorrow for the final
run through.

SIMON

(standing behind Jenny, to

Tom)

We'll be there.

Tom leaves.

SIMON (CONT'D)

(to Jenny)

Thanks a lot but I'm going to have
my hands full on crew. Let me make
it up to you. What are you doing
Thursday?

JENNY

Are you kidding? I'm going to be
too busy. The Prom. Remember?

CUT TO:

INT. SIMON'S HOUSE - PROM NIGHT

Velma is waiting at the bottom of the stairs. John comes
jogging down.

JOHN

He'll be right down.

From a pair of shiny unscuffed black shoes, the camera pulls back to show Simon dressed in an elegant, fashionable tuxedo.

JOHN (CONT'D)

What do you think?

VELMA

Is this my kid? He's much too dashing to be mine.

JOHN

When are you going to pick her up?

SIMON

I'm on my way there now.

Velma goes to her purse and takes some money out of her wallet. She presses it in Simon's hand.

VELMA

Put that in your wallet. And have a good time.

SIMON

Fifty dollars.

Simon hurriedly takes out his wallet and puts it away.

From outside, a car is heard blowing its horn.

Simon walks over to the refrigerator and takes out the corsage.

The horn blows again.

VELMA

Have a good time.

John walks over to the window and looks out.

JOHN

Limo's here.

John and Simon walk out of the kitchen.

EXT. SIMON'S HOUSE

John walks Simon to the limo. John opens the door for Simon. As Simon gets in--

JOHN

Never did tell me how you met Jenny?

SIMON
(making fun of John)
You know. I was tough and strong.
Women want a man to tell them what
to do.

Simon gets in. John smiles as the limo pulls away.

INT. JENNY'S HOUSE

All is in pandemonium as Jenny rushes around to get ready.
Cynthia follows Jenny.

CYNTHIA
Will you slow down! He expects to
have to wait.

Jenny still rushes around. She looks around.

JENNY
Mom, have you seen my brush?

CYNTHIA
It's on the sink where you left it.

Jenny rushes into the bathroom. She looks into the mirror.

JENNY
Look at my hair. It's a mess and
he'll be here any second.

CYNTHIA
Here, give me the brush.

Cynthia takes the brush from Jenny and starts to brush
Jenny's hair.

CYNTHIA (CONT'D)
Just relax. Let him do some of the
worrying. How's that?

Barry walks up and knocks on the open bathroom door.

BARRY
The limo just pulled up.

Cynthia puts down the brush.

CYNTHIA
Let me see you.

Cynthia steps back. Barry goes back downstairs.

CYNTHIA (CONT'D)
You look beautiful.

The doorbell rings. We hear voices from downstairs. Barry is asking Simon in and telling him that Jenny will be right down.

Cynthia does a little straightening of Jenny's dress.

CYNTHIA (CONT'D)
You got the money I gave you?

JENNY
It's in my purse. My purse!

Jenny rushes out of the bathroom and into her bedroom. She looks around frantically. She finds her purse on the bed and lets out a sigh of relief.

Cynthia comes out of the bathroom and into the bedroom.

CYNTHIA
Turn around.

Jenny turns around.

CYNTHIA (CONT'D)
You look beautiful. He won't know what hit him.

Cynthia walks up to Jenny.

CYNTHIA (CONT'D)
You have everything.

JENNY
Yes, mom.

CYNTHIA
Have a good time tonight. If he tries to pull anything... well... you know what to do.

JENNY
M---o---m!

CYNTHIA
If you're going to be late, call me.

JENNY
Gawd.

Cynthia goes downstairs.

DOWNSTAIRS

Simon watches as Jenny descends the stairs.

JENNY
(as Scarlett O'Hara)
Rhett. Rhett. Would you please
escort me to the ball?

Simon scurries to the door and opens it for Jenny. Jenny walks through.

Simon runs to the limo to open that door but the chauffeur has got the door open and is waiting.

BARRY
(calling after them)
Have a good time! Don't be home too
late!

CYNTHIA
You don't have to. I told her that
already.

INT. LIMO

Simon forgot to give her the corsage at the house. It sits next to him on the seat. Simon picks it up and hands it to her.

SIMON
Here. This is for you.

Jenny takes the corsage out of the plastic container and puts it on.

JENNY
Thank you, Simon. It's beautiful. I
never expected all this. The
corsage. The limo.

SIMON
Don't worry. My mom's paying for
it. Says it's the least she can do.

JENNY
Look, Simon. About the other night.
The bet.

SIMON
Sssh. It doesn't matter. Be happy.
You won.

They are almost about to kiss when the limo stops. They've pulled up in front of the hotel. The chauffeur gets out and opens the door for them.

EXT. HOTEL

Simon gets out first and helps Jenny out of the car. The chauffeur hands Simon a beeper.

CHAUFFEUR

When you want me, sir, press that little button.

They test out the beeper.

CHAUFFEUR (CONT'D)

Good night, sir. Madam.

The chauffeur gets back in the limo and drives away.

SIMON

Miss Doolittle. May I escort you to the dance?

JENNY

Please, Colonel Pickering.

INT. HOTEL BALLROOM

A BARKER stands next to a pair of open doors at the top of a long staircase. He is barking out the names of the couples as they enter and start down the stairs.

BARKER

Mr. Marc Malone and Miss Maria Warden... Mr. Bruce Lewis and Miss Jacqueline Huggins... Mr. Joseph Martinez and Miss Anita Rodriguez... Mr. Leslie Grant and Miss Samantha Washington... Mr. Simon Wicks and Miss Jennifer Brooks!

For a moment, the whole room stops except for the band as Simon and Jenny enter and slowly descend the steps. Muttering begins and all the noise begins again as Simon and Jenny reach the bottom.

A banner is strung across the room which says, "As Time Goes By." The band on stage is playing the song, "All I Need." The name on the drum is FANCY WORK.

A WAITER shows Simon and Jenny to a table. Also at the table is Holland, alone, Alice and Diane and their dates and Didi, who is also alone. Also at the table is Frank. He is with a cheerleader. Frank walks over to Simon.

FRANK

I'm not going to start anything. I just wanted to apologize.

Simon is amazed then smiles.

SIMON

I hope we can be friends. It's too aggravating having you as an enemy.

They shake hands.

JENNY

Speaking of aggravation, has anyone seen Tom?

EXT. DARKENED STREET

A limo whizzes through the night toward the hotel.

INT. LIMO

Tom is sitting inside the back of the limo with Peggy August. She has on a corsage. Peggy sits with her hands on her lap. Tom stares out of the window. She tries to make polite conversation.

PEGGY

Should be a good show tomorrow. Final run through went great. Don't you think?

Tom says nothing. She tries to look out his window. Peggy moves closer. She wants him to notice her. Through the window, Peggy sees a car.

PEGGY (CONT'D)

Oh. Look. Isn't that a nice car?
Tom.

TOM

Yeah.

She touches Tom's arm. He pulls it away and leans forward.

TOM (CONT'D)
 (tapping on the window, to
 chauffeur)
 Are we almost there?

At that moment, the car that Peggy was referring to as "nice" just a few seconds ago plows into Tom's side of the limousine.

Peggy is thrown to the other end of the car and Tom lands practically on top of her.

This is innercut with the limo's back end getting pushed away as the car pushes into it. The limo swerves to a stop when the back left tire hits the curb. The other car wants to keep going. It sputters to a stop. A grinding noise. The "nice" car won't start again.

BACK INSIDE THE LIMO

Tom lays unconscious on Peggy. Blood is coming from his head. She screams.

CUT TO:

INT. HOTEL BALLROOM

Holland walks over to Didi.

HOLLAND
 Would you want to make a deal? You know. Like Simon and Jenny's. I could do wonders with you.

DIDI
 Get lost.

They all laugh. Holland looks up at Simon.

HOLLAND
 I'm sorry you had to--

SIMON
 Don't worry about it. I know all about the bet.

ALICE
 You do?

SIMON

Once all the craziness dies down,
I'd like to talk to you, Alice.
Also Didi and Diane.

A WAITER walks up to the LEAD SINGER of Fancy Work and hands him a note. The singer stops the band playing and reads the note.

SINGER

Would a Mr. Tim Ortmann please go
to the desk. There is an emergency
phone call for you.

Jenny watches as Tim leaves the room.

INT. LOBBY OF HOTEL

Tim walks over to the front desk.

The desk attendant is fooling with the computer. She tells Tim to wait a second. She finishes and then directs him to the phone call.

TIM

Hello.

It is Peggy. She is calling from the EMERGENCY WARD of the hospital.

PEGGY

(at hospital)

Hello. Tim. It's Peggy. I need
Tom's home phone number.

TIM

Why? What's wrong? Where are you?

PEGGY

Presbyterian-St. Luke's. A drunk
driver smashed into the side of our
limo. They just wheeled Tom in. I
thought I should call his parents.

TIM

Never mind that! Will he be able to
go on tomorrow?

PEGGY

(sarcastically)

I wouldn't hold my breath if I were
you. Just call his parents. I have
to go.

She hangs up.

TIM
Peggy. Peggy!

Tim slams down the receiver.

TIM (CONT'D)
Damn! Why does this have to happen
to me?
(to the receptionist)
How do I make a call out from this?

RECEPTIONIST
Are you a guest?

TIM
No. But this is an emergency!

RECEPTIONIST
The pay phones are around the
corner.

TIM
(sarcastically)
Thank you very much.

Tim rushes to the phone. He searches through his pockets. He takes a dollar bill out of his pocket. Tim runs back to the desk.

TIM (CONT'D)
Can you give me change for the
phone?

RECEPTIONIST
The change machine is in the game
room. Down that way.

She points in the opposite direction of the pay phones.

TIM
Thank you.

Tim runs down the hall to the game room. A GUARD is just about to close it up. Tim begs for him to stop. He gets in.

Tim puts the dollar bill in the change machine. It comes back. He straightens it out more and puts it in. It comes back again. He shoves it in his pocket and takes one out of his wallet. He puts that dollar bill in. It rejects that one. Tim thrusts that one into his pocket. He takes one more out of his wallet.

TIM (CONT'D)

I only have one more. Better like this one.

Tim puts it in. This time it works. He gets his change. Tim grabs the change and thanks the guard as he runs toward the pay phones.

Tim throws the change down on the metal counter and picks up the receiver. He puts in change and dials. The phone on the other end rings.

TIM (CONT'D)

Pick it up. C'mon. Pick it up.

The person on the other end answers.

TIM (CONT'D)

Hello, Mr. Proffit. Sorry to call you at home. This is Tim. Ortmann. Tim Ortmann. I'm calling from the Prom. Tom's been in an accident. Yeah. Presbyterian-St. Luke's. Could you call his parents? Yeah. Then get down here. To the Prom. Right. See you in a few minutes.

Tim hangs up. He puts the rest of the change in his pocket. He heads back toward Reception but decides against it.

Tim walks quickly back to the ballroom. He walks up to the Barker.

TIM (CONT'D)

Excuse me, sir. Is there a room I could use? I need to call a meeting. It's a total emergency.

BARKER

I guess you could use the ballroom across the hall. How long will you need it?

TIM

Only a few minutes. I appreciate this so much.

BARKER

I'll get someone to turn on the lights.

TIM

Thank you very much. Are there chairs?

BARKER

Should be a whole rack.

TIM

Thank you. Thank you. And God bless you.

Tim walks down the stairs quickly and up onto the stage. The band is playing. Tim grabs for the microphone.

LEAD SINGER

What do you think you're doing?

TIM

I need the mike. One minute. Please.

The band stops.

TIM (CONT'D)

Sorry to interrupt your fun. I need to see the cast and crew of "My Fair Lady" now. Meet me across the hall. Now! It's an emergency. Please!

INT. ANOTHER BALLROOM - A FEW MINUTES LATER

The ballroom is empty except for the students gathered in the far end in dresses and suits. They are seated on metal folding chairs. Tim is speaking. Proffit is standing near Tim. He is dressed in casual street clothes.

TIM

That's the situation. It's up to you.

FEMALE STUDENT

But we've all worked so hard.

MALE STUDENT

Won't Tom be able to do it?

TIM

I called the hospital. He won't be out for at least a couple of weeks. The limo took a lot of the blow but he was laying against the door and got thrown to the other side. He may have a concussion.

ANOTHER MALE STUDENT

Yeah. He was thrown on top of
Peggy.

THIRD MALE STUDENT

There ain't enough there to stop
anything.

ANOTHER FEMALE STUDENT

How's Peggy?

TIM

She's fine. A few minor bruises.
They're just keeping her overnight
for some x-rays. She should be back
by tomorrow.

HOLLAND

How about Simon? He could do the
part?

The crowd starts to repeat "How about Simon?", "Simon could
do it," and other phrases like those. Tom looks at Mr.
Proffit.

TIM

He's only had one rehearsal.

JENNY

With you maybe. But with me. He's
been rehearsing with me since--
almost since rehearsals began.

A FEMALE STUDENT comes running in.

FEMALE STUDENT

They're about to announce Prom King
and Queen.

TIM

Try to hold them up a few seconds.

The female student rushes out.

TIM (CONT'D)

(to Simon)

It's up to you. Do you feel ready?

Simon stands up and looks around and then looks Tim straight
in the face.

SIMON

Yes.

TIM

That settles it. Simon is Higgins.

Proffit nods his approval.

TIM (CONT'D)

Now everybody back into the ballroom for the announcements.

INT. HOTEL BALLROOM

As the cast and crew enter, the band is still playing. The band finishes its song.

Mr. Baldwin takes the stage. He adjusts the microphone stand. Baldwin looks very uncomfortable on stage. He tests the mike and gets feedback. He clears his throat. Baldwin has note cards in his hand.

BALDWIN

The votes have been tallied. I have in my hand the names of the Royal Court and the next Prom King and Queen.

A hush comes over the room. As he reads names the students come up and take their places on either side as indicated by Baldwin.

BALDWIN (CONT'D)

The third runner up is...
(consults the card)
Rebecca Lewis and Martin Elliott.

The excited couple runs up on stage. Baldwin shows them where to stand.

BALDWIN (CONT'D)

The second runner up is...
(changes to the next card)
Dustin Adams and Sheila Walden.

They run up and Baldwin shows them where to stand.

BALDWIN (CONT'D)

The first runner up is...
(next card)
Paul Rubenstein and Dianne Waters.

He switches to the next card and this last couple takes their places.

BALDWIN (CONT'D)

What I have in my hand is the final
card. The name of the next Prom
King and Queen of Stevenson North.

Baldwin looks over the room. No movement. Complete and total
quiet. A dropped pin would sound like an atomic blast at this
moment.

BALDWIN (CONT'D)

And the Prom King and Queen is...
SIMON WICKS AND JENNY BROOKS!

The film turns to slow motion as Simon looks up with an
expression of total surprise. Jenny grabs him. Everyone turns
toward them. Simon grabs Jenny's hand as they run up on
stage. Jenny's dress waves in the breeze of their movement.

The thrones are brought out. Baldwin crowns Simon and Jenny.
They are given canes. Simon gets a scepter and Jenny a
bouquet of roses. They are lead back to the thrones.
Everybody cheers.

Simon looks at Jenny. She smiles and blows a kiss.

The cheers fade to silence as the film changes scenes.
Simon's look of joy turns to anguish and anger as he gets out
of the chair.

INT. AUDITORIUM - LAST NIGHT OF PLAY

The play is in progress. Simon is Higgins standing in the
middle of Higgins' study. The slow motion is over. Simon as
Higgins sings the final strains of "I've Grown Accustomed To
Her Face."

SIMON

(as Higgins)

I'm so grateful she's a woman
And so easy to forget;
Rather like a habit
One can always break-- and yet
I've grown accustomed to the trace
Of something in the air;
Accustomed to her face.

Higgins walks around thoughtfully. He comes to the xylophone
and picks up the mallet and looks at it for a moment. He
slowly walks over to the machine by the door and turns it on.
Eliza's voice is heard on the speaker. He goes back to his
desk and decides to sit on the stool rather than his own
chair behind the desk. His hat is still on. His head bowed,
he listens to the recording.

ELIZA'S VOICE

I want to be a lady in a flower show instead of selling flowers at the corner of Tottenham Court Road. But they won't take me unless I talk more genteel. He said he could teach me. Well, here I am ready to pay, not asking any favor-- and he treats me as if I was dirt. I know what lessons cost and I'm ready to pay.

Eliza (Jenny) walks softly into the room and stands for a moment by the machine looking at Higgins.

HIGGINS' VOICE

It's almost irresistible. She's so deliciously low, so horribly dirty.

Eliza turns off the machine.

ELIZA

(gently)
I washed my face and hands before I come, I did.

Higgins straightens up. He walks over to her. He stops and looks deep into her eyes.

HIGGINS

(softly)
Eliza? Where the devil are my slippers?

They embrace and the final strains of the orchestra's music accentuate Eliza and Higgins' passionate kiss. The curtain ascends slowly.

The applause goes up. It turns into a standing ovation. The curtain goes up. They are still kissing. Jenny notices the curtain's up. Simon and Jenny take their bows. The curtain descends.

Jenny and Simon are joined on stage by the rest of the cast. The curtain goes up. Final bows. The curtain comes down.

Tim comes racing onto the stage.

TIM

What are you doing? That's not how this play ends!

Jenny and Simon look at each other and laugh.

CUT TO:

INT. DRESSING ROOM

More laughter is heard. A cork is popped on a very cheap bottle of champagne. Tim is making a toast.

TIM

I'd like to thank you all for a job well done.

MALE STUDENT

I'd like to thank Mr. Proffit for the champagne.

ANOTHER STUDENT

How much was this? Fifty cents a bottle?

TIM

And to Simon. For being there when we needed him.

ALL

To Simon!

They drink a toast.

Simon smiles.

People in the crowd yell for Simon to make a speech. Simon tries to shrug it off, but he changes his mind.

SIMON

I don't know what to say.

They laugh.

SIMON (CONT'D)

I really don't. Um, I-I want to thank you all. This last semester has been incredible. I'll miss this. Thanks.

The group applauds. Simon puts down his plastic cup on the dressing room table. From the cup, we cut to...

EXT. SCHOOL - FOOTBALL FIELD - DAY

Another cup sitting on a podium and the sound of applause. The speaker has finished his speech. Caps take flight.

The graduates, with diplomas in hand, congratulate each other and try to find their relatives in the audience.

Jenny and Simon find their parents talking to each other. They run up to them. Velma hugs Simon. Jenny gets hugs and kisses from her parents. Simon then hugs his brother, John.

Jenny's little brother, Kenny, is off in the distance kicking pieces of grass and dirt. He's bored by the whole thing.

Simon gets tapped on the shoulder. It's Holland. They shake hands and the shake becomes a hug.

CYNTHIA

(to Simon)

What are your plans?

SIMON

(to Jenny)

You didn't tell her?

(to Cynthia)

We've talked it over. Jenny and I have decided to go to college together.

VELMA

You didn't tell me?

JENNY

You didn't?

SIMON

I was going to.

JENNY

(to Velma and Cynthia)

Yeah. We decided to major in Theatre Arts.

Simon walks over to Kenny. Kenny looks up.

SIMON

Kenny, do you think I'm a nerd?

KENNY

You have to be.

SIMON

Why?

KENNY
You're dating my sister.

Simon walks up to Jenny and takes her by the hand.

SIMON
(to the parents)
Excuse us. We has some unfinished
business. Be right back.

VELMA
What's that all about?

HOLLAND
It's a *long* story.

Simon and Jenny find Alice, Didi and Diane.

ALICE
Congratulations.

The girls hug Jenny.

SIMON
I think you have something to say
to Jenny.

ALICE
I did. Oh. Congrats to you too,
Simon.

SIMON
Thank you. That's not it though. I
seem to remember I was part of some
bet.

Jenny catches on to what he is doing.

JENNY
Uh-huh!

SIMON
Uh-huh!

DIDI
Listen, if the bird calls have
ended and you're going to mate--

JENNY
Diane. Would you say he's a nerd?
Take a good look at him. Prom king.
Hit of the spring play. Is he a
nerd?

DIANE

No.

ALICE

Oooh. I get it. No way!

SIMON

Fair is fair. But if you want to be
a cheat--

ALICE

I am not a cheat!

DIDI

Are you serious?

CUT TO:

INT. JENNY'S HOUSE

Jenny and Simon, nicely dressed, sit across from each other at the dining room table. The table is set with nice dishes and silverware. Simon holds her hand from across the table. Also on the table is a small bell.

JENNY

Are you hungry?

SIMON

Famished.

Jenny rings the bell.

Didi comes out of the kitchen with a tray of food and serves Simon and Didi. As she is going back into the kitchen--

Jenny comes to Simon's side of the table.

Didi stops and turns to the camera.

DIDI

I can't believe they were serious.

Simon and Jenny kiss.

DISSOLVE TO:

The credits. As they roll, we hear Huey Lewis and the News singing "Hip To Be Square."

