

SUMMER STORM PICTURES

PRESENTS

JESSIE'S
Girl

**AN ORIGINAL
ONE-HOUR DRAMATIC SERIES**

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SUMMER STORM PICTURES

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SOMEWHERE

BETWEEN

SENIOR

YEAR

AND

DESTINY

**THERE IS
ONE BRIEF
SHINING
MOMENT**

THERE IS

**ROCK AND
ROLL
CAMELOT**

**A PROPOSAL FOR AN ORIGINAL
DRAMATIC SERIES**

JESSIE'S
Girl

**CREATED BY
GEOFFREY ALAN HOLLIDAY**

SOMEWHERE BETWEEN
SENIOR YEAR AND DESTINY,
WE ALL KNEW SOMEONE LIKE

JESSIE'S *Girl*

CONCEPT



MEETS



It was 1980. It was the best of times. It was the worst of times. But somewhere between senior year and destiny, there was *Rock and Roll Camelot*, and for one close group of friends, for one brief shining moment, time stood still...

THE SHOW

Set in rural small hometown America to a non-stop kaleidoscope of rock and roll music, *Jessie's Girl* follows the bittersweet journey of a diverse, yet close-knit group of friends through their last years of high school on a collision course with the future...

Their parents came of age in "Happy Days" living "American Dreams." They cried and remember where they were when JFK was shot and cheered when Neil Armstrong walked on the moon. They listened to Dr. King and Walter Cronkite. Now they're all grown up and their own children are coming of age in a country brimming with new hope and promise, and they have a new President...

FORMAT

ONE-HOUR DRAMATIC EPISODIC SERIES FOR TELEVISION

Opening each show, a Springsteen or Mellencamp song will become the show's signature. Setting the mood from beginning to end, whether accompanied by a rough poetic ballad by Bob Seger, or a timeless love song by *Styx* or *Journey*, popular music will color the drama in a kaleidoscope of rock and roll. Each week *Jessie's Girl* will tell a story around that universal question...

WHERE WERE YOU WHEN YOU FIRST HEARD THAT SONG?

With the dramatic edge of *Picket Fences*, the poignant '80's comedy of *Fast Times at Ridgemont High*, and the nostalgic musical kaleidoscope of *American Dreams*, *Jessie's Girl* will show that while times and generations change, high school is always timeless.

MARKET

THE "MILLENNIUM GENERATION"

The fastest growing demographic group in the United States is made up of what has popularly been called the "*Millennium Generation*." Successful TV hits like *American Dreams* as well as motion pictures like "*Titanic*" and "*American Pie*" can be attributed to this market.

Jessie's Girl will not only embrace this market, but ***it will cross generations*** — joining them through the timeless universal themes of music, friendship, love, and coming of age in America.

SETTING

"ROCK AND ROLL CAMELOT"



It's late summer 1980 in America. It's a bittersweet last, lingering magical moment in time before Madonna, MTV and AIDS. Springsteen, Stewart, Springfield and Seger rule radio, cassettes and record albums.

The "walls" of Berlin and *Pink Floyd* still stand strong and Ronald Reagan is president.

It's a time when glowing oceans of flickering lighter flames held high above the heads at crowded rock concert halls, sway brightly in the dark to the music of *STYX*, *Journey* and *Foreigner...and John Lennon still imagined*.

Just a few miles outside "the Beltway" in rural Maryland's rolling hills near the Potomac River, the little hometown of White's Ferry seems a world away from the international intrigue of our nation's capital.



It's also the location of *Jimmie Cone*, a seasonal one-of-a-kind ice cream stand where much of the action centers. Echoing themes of *Foster's Freeze* or *Dairy Queen*, *Jimmie Cone* has been a popular hangout since the late 1950's, attracting both the young and the young at heart for miles around. It's a popular landmark, and its owned by an ex-biker and Vietnam veteran named Rick.

Jimmie Cone is not just a place, but a state of mind — a moment in time, representing all the hopes, dreams, fears, happy and sad times of generations of high school kids coming of age. *Jimmie Cone* is both a starting point and a destination for cruising, dating and parking. On Friday and Saturday nights, cars

cruise in and out, their stereos and engines competing in a crescendo of rock and roll and thundering mufflers. It's the place to "see and be seen."

CAST

MAIN CHARACTERS



Tom Lightman is a 17-year old high school senior. Handsome and clean-cut, Tom's a youthful Oliver Stone meets Agent Fox Mulder. Fascinated with everything from conspiracies and secret government cover-ups like the JFK assassination or Watergate, to UFO's and extraterrestrial contact, he has an ever present, cynically skeptical anti-establishment sense of humor.

Stacey Litt, strong willed and athletic, but attractive in that sporty way, is Tom's best female friend. She's the daughter of a broken family whose father is one of America's first space shuttle astronauts and one of the last to walk on the moon during the Apollo missions. Having grown up in the shadow of such a legendary father, she has a highly competitive edge, and often goes to extremes to prove herself. Her latest quest gained her national attention as the first girl in the nation to play on a high school varsity football team, where her track speed gained her a position as a wide receiver. She's a modern-day female role-model just ahead of her time. Fearless and never one to hold back her feelings, Stacey has a strong direct way of expressing herself, and "says it like it is." She takes no crap.



Josie Aiello is a high school senior of half-Italian, half-Cuban heritage. She's among the popular crowd, but without the pretentious edge. She's a sweetheart with a heart of gold, loyal to her boyfriend, Jessie, Tom's older brother, but now torn romantically between the two due to a summer fling with Tom.

Rick Peterson is a late forty-ish Sam Elliot biker-type who owns *Jimmie Cone*. Rick served in Vietnam in the mid 1960's, and has a slight but noticeable limp from a war injury. He's an elder statesman biker-type whose eyes have seen many things. He's full of a lifelong road-trip of hard knocks wisdom.



Jessie Lightman is Tom's older brother by one year. He's James Dean with a kind, thoughtful poetic heart, but who since graduating high school last spring, can't seem to commit to any clear sense of future goals. He rides an older, somewhat beat-up, classic *Harley Davidson* motorcycle, and has dreams of one day riding it across the country on some adventurous crusade. He also plays the guitar and writes songs.

Dallas Miller is Tom's best friend. Dallas works with Tom at the country club and shares Tom's interest in flying. The two are inseparable, often found hanging out when Tom's not hanging out with Stacey. While Tom is "left-wing" cynical in that suspicious "nothing is what it seems to be"



anti-establishment sort of way, Dallas, in contrast, is cynical about anything other than concrete reality. Dallas doesn't question the establishment.

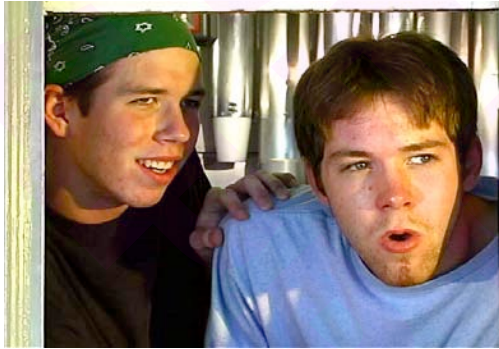


Howard "Woody" Woodyear is an incoming high school senior and Stacey's boyfriend. He's a jokester who we can some day see becoming a stand-up comic. He's a self admitted trouble-maker — and comfortable with it. He and Stacey are a bit of an odd couple strangely meant for each other, and in an era not too far removed from the civil rights unrest, his being black and the boyfriend of Stacey can make for complications in their conservative little hometown.

CAST

SUPPORTING CHARACTERS

Wayne Inman is our comedy relief character. Personality-wise, he's somewhere between Butthead of *Beavis & Butthead* and Jeff Spicoli of "*Fast Times at Ridgemont High*." Wayne's the original slacker, deep into heavy metal rock, cruising the mall, and generally uncreative trouble-making. He is without goals or serious thoughts of his future.



Wayne's the original slacker, deep into heavy metal rock, cruising the mall, and generally uncreative trouble-making. He is without goals or serious thoughts of his future.

Doug Lettenberger is Wayne's idiot sidekick in the tradition of Beavis or Garth, following his "mentor" Wayne like the little dog companion of the big dog. Whether cruising the mall aimlessly, or recording farts on a tape recorder, the "Wayne and Doug show-within-a-show" always provides a good hearty thread of comedy relief.

John Lightman, Tom's and Jessie's father, is a *United States Secret Service* agent in charge of President Ronald Reagan's protection detail, spending a lot of time away from home. John was on post with Vice President Johnson's protection squad in 1963 in Dallas when JFK was assassinated.

Sandy Lightman is Tom's and Jessie's step-mother. Their real mother died tragically. Sandy is an older Stevie Nicks meets Melanie Griffith-type who caught John's eye in the late 1960's while she was one of many Vietnam War protesters arrested demonstrating outside the White House. It was love at first sight. John showed up at the jail, bailed her out and they soon married in 1968 shortly after the assassinations of Robert Kennedy and Martin Luther King, Jr. The marriage is a match made in heaven. The two unlikeliest of souls finding a common love during a time that challenged America's soul.

Joe Aiello, Josie's father, is the local sheriff. Joe met his wife Carmen when her family, like many Cubans, fled Castro to exile in the United States in the late 1950's and early 1960's.

Carmen Aiolo, met Joe in Miami. When Carmen got pregnant with Josie, the two married. Carmen is more your typical housewife who is struggling to finish her college degree in Finance.

Stu Litt, Stacey's younger brother by three years, grew up in his big sister's shadow as the proverbial "little brother." He's a brilliantly gifted artist in that uncommon Mozart way. While quiet and frequently socially inept, Stu is a gentle soul who often becomes the brunt of teasing from the more outspoken. There is a lot of mental baggage he carries because of his older sister's notoriety.

Al Miller, Dallas' father, is a rather intense "mean-looking" quiet man who works for the CIA. Al also served in Vietnam and was briefly a POW. Dallas is a "mini-me" clone of his father; impatient, ultra conservative, pro-establishment, anti-liberal.

Sherri Miller is a kinder soul than Al, and also works for the U.S. Department of Commerce in Washington.

John Litt, Stacey's father, is one of America's space shuttle astronauts and one of the last of the Apollo astronauts to walk on the moon. He and his wife Nora divorced when Stacey was only 7, and he now lives in Florida near the Kennedy Space Center. He is Stacey's hero, and she always tries to live up to what she sees as his "hero image."

Nora Litt is Stacey's and Stu's mother, with whom they live since the divorce. Nora is a history teacher up at the high school. She's a caring, but sometimes a little too overbearing since she's bringing up Stacey and Stu on her own. She's a practical sort.

SPECIAL CHARACTERS

A unique and special part of the show will be the occasional guest star portrayed by a 1980's icon. Imagine for example, a substitute teacher played by Rick Springfield or Pat Benetar. These special guest stars don't necessarily have to be limited to music icons, but perhaps other recognizable figures of the 1980's as well.

EPISODES

PILOT SEASON SELECT EPISODE SUMMARIES

“Jessie’s Girl” (Pilot) It’s Labor Day weekend, 1980, only days before the first day of senior year for our regulars. We learn that Tom has been carrying on a

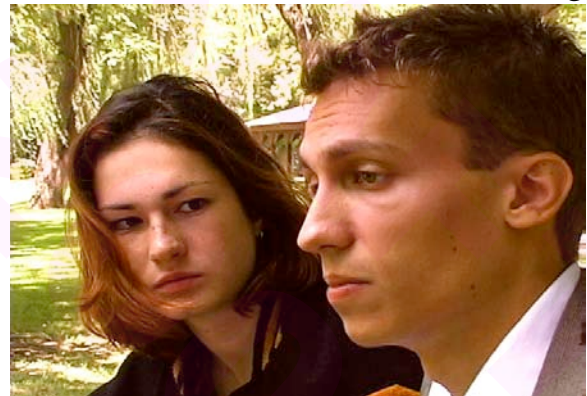


secret relationship with Josie, his brother Jessie’s girlfriend, while Jessie was away for the summer. Now that Jessie is returning, Josie must decide with whom she wants to be. Unfortunately, Jessie wipes out on his motorcycle and is tragically killed. This devastates everyone, especially Tom and Josie, who each feel deep guilt about their secret affair behind

Jessie’s back. The show ends with a poignant candlelight vigil along a dark country road by high school students to “Free Bird” by *Lynrd Skynrd*...

“Total Eclipse of the Heart” Jessie’s death casts a shadow over the normally exciting beginning of the new school year, and Tom and Josie have been avoiding each other. Even though Stacey talked

Tom out of suicide, Tom has become selfishly introverted, feeling sorry for himself by uncharacteristically going to every party, getting drunk to the point of passing out, or having sex with any girl using Tom’s celebrity status as Jessie’s brother to advance himself in the popular cliques. Tom refuses attention from his friends, distancing himself from Josie, Dallas, Rick and Stacey. Jessie’s death also affects Stacey’s performance in football, and her vanguard position as America’s first female high school football player is in jeopardy. Her coach and mentor, a former *Washington Redskin*, takes her aside and really gives her the pep talk about the consequences of choosing to be a leader. A little bit like “*An Officer & a Gentleman*” the coach takes her through hell preparing her to start the upcoming game. Meanwhile, ultra-conservative, no-nonsense Dallas has started to have strange dreams about Jessie,



who appears to him on a fantasy representation of the high school football field. Dallas keeps his strange dreams to himself. Friday night's football game arrives and the home team quickly falls behind last years state champions. At half-time, Stacey steps up to the role she's been avoiding — the leader. She gives an inspired emotional pep-talk to her team in the locker room. She tells them that she hasn't lived up to her potential. She has been feeling sorry for herself because it's an easy excuse not to try your best. She tells them she plans to go out there and win one in memory of Jessie. The team, emotionally charged, takes the field and steals the momentum from the game, and the opponents reel, not knowing what hit them. To cap off the comeback, Stacey intercepts a potential game losing pass in the end zone that preserves the victory...



“Homecoming” Everyone at WFHS is busy trying to line up dates for the Homecoming Dance. Mixed in with this, everyone is also trying to get their driver's licenses, get jobs, and take SAT's. Auditions begin for the fall musical “Grease”, yearbook pictures are taken, and seniors receive their class rings. Dallas continues to have his strange uncomfortable dreams about where Jessie

appears as a spectre, but being the self-conscious conservative, narrow-minded way he is, he still doesn't reveal this to anyone. Meanwhile Tom and Josie continue their estrangement. Tom further distances himself from anyone who cares by pushing Brenda away by trying to force her to have sex with him. Fortunately there are plenty of other girls ready and willing to fill in. In a surprise occurrence, proverbial loser Doug sums up his courage and asks Josie to the Homecoming dance and Josie surprisingly accepts. Doug is in dog heaven – way out of his league. Stacey, overcoming fits of laughter, finally realizes this is probably a good thing and takes Josie shopping for Homecoming dance dresses. Meanwhile, Doug tells his



mentor Wayne, who decides it's his job to prepare Doug by helping him to buy condoms at the convenience store. Finally, at the Homecoming dance. Tom shows up. He and Josie finally talk outside. Tom gives her Jessie's high school class ring, saying Jessie probably would want her to have it. Josie tells Tom a secret. She was pregnant with Jessie's baby and had an abortion. Tom, shocked, takes off. Seeing Josie's upset, Doug asks Josie if she wants to leave. She says yes. In the car, she starts to cry and Doug is surprisingly sensitive and supportive, and takes her home. After dropping her off, he looks at the condoms in his hand, smiles and throws them out the window.



“Mrs. Robinson” Tom continues his destructive emotional slide. One night, while he works at the country club, a former “over-the-hill” Playboy Playmate who lives in a fancy house outside the edge of town as a powerful lobbyist's trophy wife, shows up. They fight, and he leaves. Sitting alone, like the Mrs. Robinson in “The Graduate”, she begins to flirt with Tom. A secret “Body Heat” kind of relationship ensues. “Mrs. Robinson” tries to enlist Tom's help in killing her rich husband so they can run off together to some faraway paradise. Meanwhile, while Josie is working, a girl named Annie shows up. She tells him she knew Jessie over the summer while he was at the beach. Josie and Annie spend a long time talking

about Jessie. Annie tells Josie she tried to get close to him, but Jess didn't let her. Annie says that all he ever did was talk about Josie. Apparently Jessie was torn about coming back into town, thinking it wasn't fair to string Josie along like he felt he was. Annie says that it was obvious that he loved Josie very much and she finally convinced him that he should go back to her before heading to California. Annie leaves Josie with a beach boardwalk photo booth strip of photos of Jessie and Josie he accidentally left. Meanwhile, at a critical moment, Tom finally comes back to reality and doesn't go through with the plot to kill "Mrs. Robinson's" husband at the last moment (as if he would anyway). This marks Tom's realization that he is headed down a self-destructive path and a turning point. He has seen a side of life rarely seen at his age. Elsewhere, in the midst of all this, Ronald Reagan's motorcade makes a surprise visit to *Jimmie Cone* and President Reagan surprises everyone by stopping by for an ice cream cone.

"Night of the Living Deadheads" Wayne and Doug road-trip up to Pennsylvania with a group of WFHS students who are visiting colleges. They end up in the little town where George Romero shot the famous classic cult film "*Night of the Living Dead*." Once there, a strange series of events occurs and the group of students, including Woody, Dallas and Stacey find themselves trapped in the same small house surrounded by living dead (many who just happen to look like high school students they know). Dallas suddenly awakens at the end and realizes he just fell asleep and it was all a dream...

"Opening Night" We're only a week away from opening night for the fall musical "Grease" and our leads, Carl and Josie are having their nervous fits as they rehearse to exhaustion. Carl is that stereotypical artistic animated type we all knew in high school whose heterosexuality we questioned. Meanwhile, in Dallas' strange dreams, Jessie's spirit reveals to Dallas that he is "trapped" in the virtual dreamlike high school football field and cannot "move on" unless Josie and his brother finally let go of their guilt over his death and fall in love. Jessie enlists Dallas to help this happen. Dallas is of course bewildered and totally freaked out, but would do anything to stop these disturbing dreams. He becomes the most unlikely of matchmakers. Meanwhile, the stage crew including Tom and Dallas, go on midnight reconnoiter to liberate (steal) things needed for the set from the surrounding community. Opening night arrives — and Tom and Josie pretty much avoid each other as best they can, they finally bump into each other, say their first words in months to each other, and a sort of détente ensues...

"Heroes" It's a couple days before Thanksgiving weekend. *Jimmie Cone* is finally closed up for the cold months, and Rick rolls out of town on his motorcycle for

warmer climates. Meanwhile, Stacey's father Jack shows up, wants to take her on a bonding trip to Florida to watch a space shuttle launch. After major convincing, her mother agrees and Jack flies Stacey in his small plane to Florida. On the way, they have plane trouble and have to emergency land in rural Georgia. Miles from nowhere, the two have to hike to civilization, and in the process learn new things about each other. They come upon a very poor area of rural Georgia and end up spending Thanksgiving with an extremely poor family while they wait for help to come retrieve and take the plane to the nearest airport. The day after Thanksgiving, Stacey and her father arrive in Florida and watch the space shuttle lift off in a magnificent sunrise launch...

“The Blizzard Club” A group of our regulars, including Josie and Stacey, pressed by a deadline, volunteer to work on the yearbook senior section in the library at school one Saturday. Leaving the others to work, Stacey and faculty advisor Jerry Edwards take off to pick up some developed film when an unfortunate event occurs: he makes a pass at Stacey, and as smart as Stacey is, she is seduced by the idea that someone of Jerry's charisma finds her attractive, and before you know it, they are involved in a dark teacher-student relationship. Meanwhile, the small group, still working in the library, deep in the middle of the school, with no windows, is unaware of snow piling up outside due to an unseasonably early blizzard. Also oblivious to the blizzard is Tom, who is busy deep inside the school TV studio working on the Christmas special they plan to air the last day before school ends for the holidays. At Jerry's house, Stacey and Jerry find themselves snowed in and can't get back to school. Back at school, Tom has discovered the others working on the yearbook and convinces them to come in and help him do some special video interview segments for the Christmas special. Nobody thinks to answer the phone ringing in the library office, so the snow piles up outside while Tom records very personal, poignant video interviews with everyone present, and just like in the movie *“The Breakfast Club”*, they get to know each other in new ways. As it gets late, someone finally discovers it has snowed, and it is too deep to drive in now, so everybody has to walk home. Tom and Josie walk home together, agreeing that they will begin to mend their friendship first, everything else later...

“Imagine” (Christmas Episode/Season Finale) Stacey confides in Josie about her secret relationship with teacher Jerry Edwards. Unfortunately Stacey is emotionally dependent now. Josie convinces Stacey that she better break it off before disaster happens, but before Stacey can do so, Jerry surprises her and tells her he is leaving the school for a new position in Seattle. This sends Stacey into an emotional tailspin. Suddenly faced with the second breakup after Woody, she loses her emotional balance and is emotionally devastated, feeling suddenly guilty,

used and heartbroken. She retreats into a shell. Stacey, now faced with epic loneliness over the holidays, attempts to commit suicide, but Dallas stops her. Dallas and Stacey, never really very close in the past, both let their guards down and begin to talk. Stacey tells Dallas about her teacher-student relationship with Jerry Edwards. Dallas tells Stacey about his strange dreams with Jessie and how they won't stop unless he can get Tom and Josie together. Meanwhile, while on his way home from working at the club, Tom, driving too fast, loses control of his car on a patch of ice and crashes into the trees, horribly mangling and flipping his car. Miraculously, he climbs from the wreckage completely okay, no broken bones, bruises or anything. He starts walking home when Brenda drives by. She picks him up. They finally get to talk and work things out, and Tom tells her everything about Josie including the secret relationship and the abortion. Brenda is surprisingly understanding and concerned. We get the idea that she is a genuine person. It turns out she really liked Tom, but was mature enough to have him as a friend. She tells him that if Tom really loves Josie, he should tell her. During all this, Woody and Josie have been again working Saturday in the high school photographic darkroom to finish up the yearbook senior section before the winter break. In their talking, Josie says she's never seen the National Christmas Tree, so they decide to bail and go to see it on the Ellipse in Washington, DC. When Tom and Brenda get back, as they drive past *Jimmie Cone*, which is closed up for the winter, they see that someone is there in the dark and cold — Dallas and Stacey, in Dallas' VW Bus. They stop, and before long, Josie and Woody arrive, having heard from Dallas' parents that he and Stacey were here. Like long lost friends who haven't seen each other for years, they enjoy a magic moment in time, all their problems forgotten temporarily, and they come together as friends again during. Tom and Josie finally fall in love as snow begins to fall...

Unseen by anyone, Jessie's spirit, standing alone, off in the gently falling snow watching them, smiles to Dallas, climbs onto his spectral motorcycle, heads off for infinity, finally free...

SOMEWHERE BETWEEN SENIOR YEAR AND
DESTINY, WE ALL KNEW SOMEONE LIKE...

JESSIE'S *Girl*

Jessie's Girl

(PILOT EPISODE)

By
Geoffrey Alan Holliday

for a
ONE-HOUR DRAMATIC

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Jessie's Girl

SERIES PILOT EPISODE

ACT ONE

ON BLACK:

TITLE ON BLACK:

*Somewhere between senior year
and destiny, there is one
brief shining moment, there
is Rock and Roll Camelot, and
we all knew someone like
Jessie's Girl.*

SOUNDS of a car radio tuning through stations, finally
stopping on...

TITLE ON BLACK:

Summer 1980

MUSIC: "No Surrender" by Bruce Springsteen...

FADE IN:

EXT. JIMMIE CONE - DAY

INSIDE TOM'S CAR

A classic 1975 Ford Mustang hand-me-down.

Close on the CAR STEREO being adjusted by a hand. Following
hand, pull back to reveal --

STACEY (17) a young, tough, but cute Paula Cole-type --
adjusting a baseball cap and flipping through YEARBOOK...

She cranks up the radio and grooves to the music.

TOM (17) -- a young Indiana Jones/Brad Pitt-type -- a little
too handsome for his own good -- was napping in the drivers
seat. Annoyed -- he reaches over, turns down the radio
again...

TOM
(annoyed)
Do you mind?

CONTINUED:

STACEY
Do you mind *not snoring*?

Tom settles back again and closes his eyes...

TOM
I was not snoring.

Stacey continues through the yearbook, turning it sideways to read something...

STACEY
(reading yearbook...)
"I'll bet I'm the only one who signed your crack?"
(beat)
What a slut. You let Lisa Bidet sign your yearbook?

TOM
Do I go through *your yearbook*?

STACEY
(troublemaker's grin)
Hmmm. Let's see what Josie wrote.

TOM
No. Let's *not*.

Tom snatches the yearbook from her -- tosses it in the back seat.

Stacey continues to fiddle with the baseball cap...

STACEY
(the baseball cap)
This hers?
(Tom smirks)
Oh give me a break -- like it's some *big secret* or something.

She scoots next to Tom -- is busy looking at herself in the rear-view mirror, adjusting the baseball cap...

TOM
Not with *your* big mouth. I'm sorry I ever told you anything.
(pushes her)
Get away.

STACEY
She's your brother's girlfriend for God's sake.

CONTINUED:

TOM
(annoyed)
They broke up! Why am I even *talking*
about this with you?

STACEY
Says you they broke up --

TOM
They broke up. Drop it. The end.

STACEY
Check it out -- Woody told me this
joke yesterday. There was this lady
getting on the bus carrying a baby
monkey --
(beat, thinking, shrugs)
...Wait... *aww man! I forgot how it*
goes!

TOM
(agony)
Why do you *always do that? Why do you*
start telling a joke if you don't
know how it goes?

SUDDENLY, against Tom's window, someone's bare ass thumps,
pressed up against the glass -- making him jump --

TOM (CONT'D)
Jesus! Woody!

STACEY
Hey Woody! You shaved.

Tom rolls down the window, which squeaks against Woody's
flesh...

TOM
Get your black ass out of my face!

WOODY
I was just trying to communicate with
you.

WOODY (18) turns around, pulls up his pants -- wearing a
White's Ferry Varsity Football jersey -- he's a confident,
obnoxious jock type.

JOSIE'S face appears in Stacey's already open window as she
leans in, resting her arms on the sill. Josie's a cute,
sweet-looking girl 17-year-old of Italian-Cuban heritage.

CONTINUED:

JOSIE
(to Josie, teasing)
Hey slut.

STACEY
Hey whore.

JOSIE
Bitch.

STACEY
Slam hound.

JOSIE
Slut.

STACEY
You said slut already.

JOSIE
Yeah, but this time I really mean it.

The two are obviously good friends who joke around in a curious way. Stacey grins to Josie suggestively, tips hat --

STACEY
(Josie)
Like my new hat? Found it in Tommy's lap.

TOM
Where's your car?

WOODY
Came here with idiot --

STACEY
Dallas?

Stacey opens the door and gets out --

OUTSIDE TOM'S CAR

DALLAS (17), conservatively handsome boy walks up holding a football as Stacey approaches...

STACEY (CONT'D)
Hey Dallas! Where's my Styx album man?

DALLAS
I'm taping it.

CONTINUED:

STACEY

Dude you were taping it a month ago!

DALLAS

I'm *still* taping it.

Dallas throws her the football, which she catches.

STACEY

Learn how to throw!

DALLAS

Wear a dress!

We get a good look where we are. A classic one-of-a-kind landmark -- a cross between *Dairy Queen* and *Tasty Freeze* --

A few PATRONS stand beneath a canopy leading up to sliding screen windows where they order various soft ice cream cones and sundaes covered with "jimmies" (those are sprinkles in California in case you didn't know) from teenage SERVERS who work busily inside...

OTHERS sit in cliques, around and on several picnic tables topped with large umbrellas...

We catch Tom and Woody in mid-conversation walking...

TOM

No, see? When you look at frame three-thirteen you see there's no way it could have come from the schoolbook depository...

WOODY

Why are you *always* talking about the Kennedy assassination. Always all about this conspiracy crap. I thought it was us black folk had to worry about "the man." You really need a girlfriend.

A high school BOY wearing a football uniform sees Tom --

BRAD

Hey, Tommy, when's your brother gettin' back?

TOM

Do I look like I know?

Tom and Josie exchange unseen "knowing looks."

CONTINUED:

BRAD

Lucky mug -- gets to hang out all summer at the beach -- leaves his girlfriend all alone.

Woody holds out a couple dollars to Stacey...

STACEY

What's this for?

WOODY

What do you think? Extra jimmies. *Chocolate* -- like the skin on my hard black ass.

STACEY

What's the magic word?

WOODY

(pretends to think)
Now bitch?

Stacey snatches the money from his hand.

STACEY

(Woody)

First of all that's *two* words. Second -- you can kiss *my* skinny *white* ass.

WOODY

You bare it and I'll kiss it!
(to others, chuckling...)
Course I'd probably get her face and her ass confused.

Stacey gets up quickly. Woody instantly flinches in expectation of a hit from Stacey...

STACEY

What? You thought I was going to hit you? I ought to *kill* you!

(snatches money)

Come on Jo-Jo.

(Woody)

I'll be back --

(beat)

Maybe.

As Josie and Stacey walk off...

DALLAS

(sarcastic)

So much love. I'm getting all teary-eyed.

CONTINUED:

WOODY
(to others)
See, now? She'll go and get my hopes
up and then she'll come back.

Woody laughs.

Whack! The football hits Woody squarely and hard in the
forehead...

WOODY (CONT'D)
Owww!

STACEY (O.S.)
And don't call me bitch!

DALLAS
(to Tom)
Notice the distinct hollow sound.

I/E. JIMMIE CONE/ORDERING WINDOW - DAY

Where Stacey and Josie stand in line...

STACEY
Slut -- what happened last night? You
never called.

Stacey takes the hat off, puts it on Josie's head...

JOSIE
Yeah, I know -- I'm sorry. Something
came up.

STACEY
Yeah, I'll bet something "came up."
You hear from Jess? When's he getting
back?

Josie takes the hat off, begins to adjust the back strap...

JOSIE
(reserved)
I don't know.

STACEY
Well, if you ask me chick -- I think
you ended up with the wrong brother.

JOSIE
(annoyed)
Where'd that come from?

CONTINUED:

STACEY

A little sensitive on that one.

JOSIE

I am not.

The screen raises at the ordering window.

WAYNE

(inept suaveness)

Ladies -- lookin' *fine*.

WAYNE (18) -- with stringy hair and a really annoying permanent stupid grin on his face -- reminds us of a lame Jeff Spicoli-type from "*Fast Times at Ridgemont High*."

STACEY

(instantly annoyed)

Wayne shut up before I kick your ass.

Where's your retarded accomplice today?

In the breezeway, Doug, the "Bevis" type...

DOUG

Hey Wayne, check it out.

Unaware of Josie and Stacey, Doug holds the cone behind his butt (loud fart), laughs stupidly to Wayne...

STACEY

Yeah -- that's real class, Doug.

Stacey's voice surprises Doug -- and he jerks and falls backwards into a table of odds and ends that tumble...

Doug tries to act normal as he comes to the window. Wayne just shakes his head...

WAYNE

Dude -- better check your wares man.

DOUG

Hey -- yeah, I, uh -- was just --

STACEY

Will you idiots shut up and gimme two cones -- extra jimmies. *Chocolate*.

(Josie)

You want something Jo-Jo?

JOSIE

No -- thanks.

Wayne winks slyly at Doug as he leaves to crank the cones...

CONTINUED:

JOSIE (CONT'D)

How's your dad, Doug? How's his arm?

We can see Doug has a thing for Josie, but he struggles shyly...

DOUG

Umm -- yeah. Cast is supposed to come off next week.

STACEY

Yeah *that'll* teach him to whack off so hard.

Wayne pushes back into the service window beside Doug --

WAYNE

Hey, yo -- you want chocolate ice cream?

STACEY

No, moron, chocolate *jimmie's*.

Doug just stares at Josie, enraptured...

WAYNE

Waffle cones or regular?

STACEY

Did I *say* waffle?

WAYNE

Well -- I'm not clerical -- clairi-netical -- clinical -- I can't read minds, you know.

Wayne backs off to work the machine again as Stacey slaps the money on the counter to interrupt Doug's gaze at Josie. He quickly makes change, hands it back to her...

STACEY

Do I need to count it?

A coaxing look from Wayne prompts Doug into action...

DOUG

So -- umm -- Josie -- um -- like, I was like wondering --

STACEY

(interrupts)

Yo Doug -- come here a sec --

CONTINUED:

Stacey motions with her finger for Doug to come close to the window as if she will tell him something...

DOUG

Yeah -- ?

Suddenly, Stacey sticks the plastic fork up Doug's nose, pulling him helplessly toward her through the small ordering window, his forehead pressed sideways against the raised screen...

STACEY

Let me see if I can clear all this up for you *once and for all*, Doug. You and Josie -- just *isn't* going to happen. Never. Not *now* -- not *tomorrow* -- not *ever*. Never. Is *any part* of what I'm saying the *least bit unclear*?

Doug brings a hand up to try to stop her but she slaps it away.

STACEY (CONT'D)

You listening to me?

Speechless, Doug nods --

STACEY (CONT'D)

Stop making my hand move!

Stacey suddenly frowns -- leans in -- sniffs near his face...

STACEY (CONT'D)

Got two words for you -- *breath mints*.
(drops fork)
Come on, Jo-Jo.

Stacy and Josie are off leaving Doug rubbing his nose...

STACEY (CONT'D)

(Josie)

Can you believe Ricky hired those two losers?

Meanwhile, back on Wayne and Doug -- Wayne slaps Doug upside the head --

DOUG

Oww!

WAYNE

What are you smokin, man? You gotta have more style. You're never going to prone a chick talking like that.

CONTINUED:

DOUG

Yeah?

Wayne assumes the mentor role in his stupidly cocky way...

WAYNE

(mentor)

You gotta be *manly* -- man. Chicks dig that.

(philosophically)

See, chicks -- they're like dudes, but they're chicks. Only difference.

DOUG

(awe)

Yeah?

WAYNE

(mentor)

It's absolutely true.

EXT. JIMMIE CONE/TABLE - DAY

Woody sitting with Dallas and Tom...

WOODY

So here's the plan -- we pick up some brew -- head out on the golf course -- get wasted.

TOM

Nice plan. You mean like *last time* -- when we almost *got fired* because you pissed in the rain gauge?

WOODY

Hey, and from three feet away in the dark too -- don't forget.

TOM

You're a legend, Woody.

WOODY

Hey -- *and* it's not *aim* -- it's *reach*.

RICK (O.S.)

You losers shouldn't let your women run around alone. They could accidentally run into a *real* man.

Approaching with Josie and Stacey is RICK, a mid 40-ish Sam Elliott-type in his "*Road House*" elder statesman biker kind of way. Rick walks with a slight limp, presumably an injury from Vietnam...

CONTINUED:

WOODY

Lucky for us they ran into you instead,
huh Rick?

STACEY

Woody -- Ricky and I are running off
and I'm going to have his baby. That
okay with you?

WOODY

Robbing the cradle there, aren't you,
Rick?

RICK

She's the one robbing the grave.
(to Stacey)

Honey, I'm going to get you a T-shirt
with the Miranda warning printed on
it. Right up on front there -- "You
have the right to remain silent" and
so on.

TOM

You say those words like you know
them by heart, Rick.

WOODY

I don't know about that, but you better
use small print. Not a whole lot of
room up there.

Stacey gives Woody another good whack...

WOODY (CONT'D)

Oww. You hit like a girl. You ever
been mistaken for one?

STACEY

No. Have you?

RICK

You two are a regular Hallmark card.

JOSIE

Hey, Ricky, you know what you need
here? A jukebox. That would be really
cool.

RICK

With all you bozos in and out of here
blasting your car stereos all the
time? This *ain't Happy Days*.

CONTINUED:

JOSIE

Well, I think it would be neat.

RICK

Hey, Tommy -- you hear from your brother?

TOM

Everybody's asking *me*? Like *I know*?

RICK

Probably broke down somewhere on that sorry excuse of a bike he doesn't take care of. Well if you talk to him, ask him when he's getting back. I gotta know if he's riding out west with me in October or not.

Rick looks up, reacting to the sound of distant muffled THUNDER...

RICK (CONT'D)

Sounds like a storm. Gotta roll the bike inside. Check you delinquents later.

STACEY

(overly sweet)

Bye Ricky.

Rick walks off...

RICK

Bye honeypie.

As Rick walks away, Stacey pulls her shirt up, flashing her breasts at him behind his back...

RICK (CONT'D)

(oblivious)

Somebody call my name?

WOODY

(Stacey)

You're really weird, babe. You know that, right?

STACEY

Oh shut up and take me home. I love to watch my mom's face when I show up with you.

CONTINUED:

WOODY
(unexcited)
Yeah -- guess who's coming to dinner.

STACEY
(to Tom/Josie)
You two stay out of trouble --
(winks to Josie)
...And each other's pants.

MUSIC: "Night Moves" by Bob Seger...

DISSOLVE TO...

EXT. SUGARLOAF MOUNTAIN VISTA - DUSK

From a vista atop Sugarloaf Mountain, a distant line of retreating thunderheads are rim-lit from underneath a brilliant fiery orange by the huge setting sun...

Below, twilight envelops the lush Potomac Valley stretching to the horizon, lights glittering from small towns begin to twinkle...

EXT. TOM'S CAR - NIGHT

parked in the darkness of trees...

I/E. TOM'S CAR - NIGHT

Tom and Josie have been making out heavily in the front seat. Josie forces a break --

She reaches up to wipe some of the steam from the window to look out...

TOM
Want to go in back?

JOSIE
(slight chuckle)
No.

TOM
Why not?

JOSIE
Because.

TOM
Because *why*?

JOSIE
Because -- *you know why because.*

CONTINUED:

She leans back in his arms. Her playful smile fades as her finger traces circles on his skin...

JOSIE (CONT'D)

I'm sorry, Tommy, I just can't be with you that way -- and you know if we go in the back seat things will get out of hand.

TOM

(grins)

I'd say they've already gotten out hand.

JOSIE

(not amused)

Yeah -- that's the problem. Stacey knows.

TOM

(unconvincingly)

No she doesn't.

JOSIE

She's not stupid, Tommy.

(afterthought)

Neither is everybody else either for that matter.

The mood is gone. Long silence...

TOM

You can't always be waiting for Jess to come back.

JOSIE

(quietly irritated)

I'm not waiting for Jess. I wish you'd stop saying that.

(beat)

Why can't things just stay the way they are?

TOM

(annoyed)

Well I guess I just don't know how things are.

JOSIE

You know I like you, Tommy. I wouldn't be here like this if I didn't.

(a breath)

It's just as hard for me, you know.

CONTINUED:

TOM
But *why* does it have to be?

JOSIE
(tires of arguing)
Because.

TOM
Because *why*?

JOSIE
(firm, frustrated)
Because it *does*. You're *just* going to
have to understand.

He's frustrated. She's frustrated. A long moment of silence
as the mood fades. She reaches for the radio, changes
stations...

TOM
(half to himself)
Yeah, well, maybe this was a mistake.

JOSIE
(annoyed)
Yeah. I guess so.

She sits up, begins to put button her shirt...

TOM
What?

JOSIE
Every time we get together it's the
same thing. You start pushing the
sex thing -- and then when I say no,
you start talking about how this is
all a mistake. *Every time*.

TOM
(annoyed)
Well I guess I just won't say *anything*
then.

JOSIE
(continues dressing)
Yeah. Fine. Just take me home. Where's
my other earring?

TOM
Probably fell back behind the seat.

Tom flicks the dome light on and then turns up the volume on
the car stereo...

CONTINUED:

JOSIE
I really hate that song.

With obvious frustration, Tom switches the tape to the next song...

MUSIC: "Jungleland" by Bruce Springsteen...

They both sit back -- looking forward...

TOM
(calmer, quieter)
I'm sorry.

Long moments...

JOSIE
What are you going to do when I *do*
say yes?

TOM
You're saying you're going to say
yes? Would that be part of the eulogy
at my funeral?
(thinks, half-grin)
I'll probably hang your panties from
my rear view mirror.

A smile cracks across her face -- followed by Tom smiling to himself too...

TOM (CONT'D)
(joking)
Big old baggy white granny panties
you'll be wearing by the time that
happens.

JOSIE
Yeah, yeah, yeah --

TOM
You gonna sneak me out of the old
folks home?
(on a roll)
Hey, I know one thing you'll be *really*
good at if you take your false teeth
out.

Josie gives him a playful hit --

CONTINUED:

JOSIE
(light, laughing)
Ha-ha-ha -- nothing's ever serious
with you, is it? You *would*. That's
you.

Both sit grinning to themselves as their smiles fade...

JOSIE (CONT'D)
So what now?

TOM
I don't know.
(turns to her)
I just know I don't want to take you
home -- not yet. And I don't care if
we don't go in the back seat. It's
torture when I'm *not* with you -- and
it's torture when I *am* --
(quiet)
So I guess I'll take the torture being
with you.

She smiles -- leans in -- kisses him...

JOSIE
(tender)
Sometimes you have your moments.

They begin to make out again...

Finally she pushes him away -- gently this time -- smiling...

JOSIE (CONT'D)
(whispers)
Sit back.

She gives him one last kiss and her head disappears below
frame as he leans back against the car door...

FADE TO BLACK...

END OF ACT ONE

ACT TWO

FADE IN:

EXT. COUNTRY CLUB/GOLF COURSE - DAY

Dallas finishes turning off a ground sprinkler as Tom sits by him in a golfcart, thinking...

DALLAS

Feel free anytime to get off your lazy ass and help.

TOM

Man, do you sometimes ever wonder what we'll all be doing in the year 2037?

DALLAS

(smirks)

No.

TOM

That's the year they unseal all the files on the JFK assassination.

DALLAS

(total disinterest)

So?

TOM

So -- don't you want to know if it really was Oswald or not?

DALLAS

No. He's dead. We'll probably be too by then.

TOM

(leading)

Your *dad* would know.

DALLAS

What? You think just because my dad works for the CIA that he knows who shot Kennedy? He's an analyst. He spends all day looking at maps of China.

TOM

Don't get all pissed off.

DALLAS

I'm not pissed off.

CONTINUED:

TOM
Yeah -- you are.

DALLAS
(annoyed)
Well *maybe* it's because I got to work
here by myself tonight?
(pleads)
Come on -- work with me?

TOM
I worked last night.

DALLAS
(smirks)
No you didn't. Woody worked last
night. You were with Josie.

TOM
(fumbling)
I -- was not. I was -- we went to a --
(knows he's busted)
What? Is everybody talking about
this behind my back?

DALLAS
(a jab)
Yeah -- it's a conspiracy -- but we
can't tell you until 2037.

TOM
Well we didn't do anything. Nothing
happened.

DALLAS
I don't care.
(pleads)
Come on, man. Work with me tonight.

TOM
(annoyed)
I got plans.

DALLAS
(baiting)
You can tell me all about your
conspiracy theories -- all night if
you want. Jimmy Hoffa -- Kennedy --
Oswald -- Elvis -- Bigfoot -- how we
didn't really land on the moon...

TOM
(not amused)
Ha-ha-ha.

CONTINUED:

DALLAS

Man, I *hate* this place at night by myself.

(uneasy)

Freaks me out.

Tom smiles to himself...

TOM

By the way, Woody says he saw Bernie floating out by the pump-house while he was watering last Monday night.

An immediate annoyed look from Dallas...

DALLAS

Shut up. Now see? Now you are trying to piss me off -- talking about ghosts and shit like that.

TOM

(feigns innocence)

I just said Woody said he saw Bernie. That's all.

DALLAS

No you're being an *asshole*. You know I hate that shit. There ain't *no such thing as ghosts*. When you're dead, *you're dead*. That's it.

TOM

(smiling to himself)

Whatever you say --

DALLAS

(to himself, uneasy)

Ain't *no such thing as ghosts*.

Suddenly Woody comes rolling up fast on another golfcart -- looking worried and excited...

TOM

Isn't that right you saw Bernie down by the pump house, Woody?

WOODY

(anxious)

Hey, man -- gimme your gas can quick!

DALLAS

Just in case you didn't notice -- you're in an *electric* golf cart idiot.

CONTINUED:

WOODY
(annoyed)
Just *shut up* and gimme the damn gas
can!

Dallas hands Woody the gas can --

DALLAS
Knock yourself out.

And with that, Woody slams his foot on the pedal and is off...

DALLAS (CONT'D)
(starts)
You want to --

TOM
(cuts in)
I think we better.

Dallas hits the pedal on their golf cart and they roll off...

EXT. COUNTRY CLUB/FAIRWAY - DAY

Where the letters beginning "F" and "U" are clearly visible
as patches of dead grass.

Woody frantically sprinkles gasoline from the gas can over
the tainted ground...

Dallas stands looking at Woody's handiwork, shaking his head.
Tom sits in the golf cart, head down, disbelief...

DALLAS
So Woody, did you have formal training,
or are you just *naturally* stupid?

WOODY
(oblivious, nervous)
How long 'til the gas kills the grass
do you think?
(quick thought)
Maybe I'll light it. Either of you
got some matches?

EXT. POOLE'S STORE - AFTERNOON

Tom and Dallas and Woody sit outside Poole's Store, chowing
on MUNCHIES and SODA...

WOODY
Fair opens tonight. Either of you mo-
fo's going?

CONTINUED:

DALLAS

Some of us have to work tonight --
(glares at Tom)
Alone.

WOODY

Watch out for Bernie.

DALLAS

Assholes. Both of you.

WOODY

(Tom)

You're going, right? Probably a lot
of chicks. Bring Josie along.

Tom glares at Woody...

WOODY (CONT'D)

What? I'm just making a *suggestion!*

DALLAS

Three o'clock. Check it out.

Tom and Woody turn to see BRENDA (18) approaching with a
BANK DROP BAG. She's smart looking, perky...

WOODY

(overly loud)

Well what do you know -- it's *Brenda*.
Look Tommy -- *it's Brenda*.

TOM

(under his breath)

Shut up asshole.

BRENDA

(smiling, oblivious)

Haven't seen you guys all summer.
Hey Tommy.

TOM

Hey Brenda.

Tom and Brenda obviously have unfinished history as a grin
from Woody followed by a smirk from Tom indicates...

WOODY

(instigating)

Join us.

Tom gives Woody a harsh look...

CONTINUED:

WOODY (CONT'D)
(feigns innocence)

What?

BRENDA
I would but I get back to work. You guys all ready for school to start?

WOODY
Don't remind me.

BRENDA
Oh come on -- it's senior year -- for you guys at least. Anyway -- I really *do* have to get back. I'm sorry. Bye Tom. Call me sometime.

TOM
Yeah, you bet.

Brenda heads inside, throwing a last glance at Tom -- which Woody sees -- grins...

DALLAS
Guess that'll be *her* bleached skeleton they find by the phone.

TOM
(annoyed, to Woody)
"Join us?"

WOODY
(defensive)
I was *being nice*.

TOM
Don't do something you're no good at.

Woody leans down to check his face and hair in the side view mirror...

WOODY
She does have a nice ass, though.

DALLAS
That's just your face reflecting in the mirror, Woody.

EXT. OUTDOOR POOL - DAY

Typical community outdoor pool where Josie (wearing lifeguard's bathing suit) is kneeling and scrubbing the tiles along the water-line as Tom walks up...

CONTINUED:

TOM
Thought you were off early.

JOSIE
They needed extra help closing up for
the season.

There seems to be an uncomfortable silence...

TOM
(looks around)
Place is dead.

JOSIE
Everybody's away for Labor Day weekend
I guess.

TOM
Fair opens tonight. Want to go?
(grins)
Or -- we *could* do something else?

Josie is quiet -- continues scrubbing...

TOM (CONT'D)
What's wrong?

JOSIE
Nothing's wrong. Why does something
always have to be wrong?
(beat)
I *just* don't like all this sneaking
around is all.

TOM
You're the one keeping this a secret.

JOSIE
(annoyed)
Fine. It's *me*. It's all *my* fault.

TOM
You and Jess broke up.

JOSIE
No -- we *didn't* break up, Tommy.

TOM
When he went off to Ocean City at the
beginning of summer, you said you
both agreed you were free.

CONTINUED:

JOSIE

And then I visited him over the fourth and things changed. You keep conveniently forgetting that part. You hear only what you want to hear.

(frustrated)

This has all gotten so complicated. Look, I just don't think we should spend so much time together right now. I know that's not what you want to hear --

TOM

Jess called -- didn't he?

Silence as Josie's pause in scrubbing says it all...

TOM (CONT'D)

(disgust)

Whatever --

Tom turns, walks off across the pool deck...

EXT. OUTDOOR POOL - DAY

Tom emerges from the pool office into the parking lot -- followed shortly by Josie...

JOSIE

(after him)

Stop blaming everything on Jess!

Tom stops walking -- frowns...

JOSIE (CONT'D)

I run my own life! Not somebody else!

She angrily turns and stalks back inside the door...

INT. OUTDOOR POOL/OFFICE - DAY

Josie angrily starts picking up and stacking various items in the pool office. Tom walks in, watches for a few moments...

TOM

Look -- I'm sorry.

JOSIE

I like you Tommy because you were there for me. You listened to me -- you used to listen to me.

(afterthought)

And I used to listen to you.

CONTINUED:

TOM
(softer)
It can't just be about talking and
listening all the time.

JOSIE
I know -- it's not fair to you -- and
I'm sorry. I'm sorry I let things
get out of control -- but it just
can't be *any other way* right now. I
know what you ultimately want and I
just can't give you that.

TOM
Guess you got it all figured out.
(beat)
I'll see you around.

Tom turns and leaves...

FADE TO BLACK...

END OF ACT TWO

ACT THREE

FADE IN:

EXT. JIMMIE CONE/BACK ENTRANCE - DAY

INSIDE THE BACK DOORWAY

Doug -- wearing a baseball cap and wearing a bandage on his nose -- is emptying a mop bucket just inside the back door entrance...

Doug sees his co-worker Wayne through the doorway...

DOUG

Hey, Wayne -- check it out --

Doug squats -- behind his back, squeezes the mop, water dribbles into the mop bucket looking like he's taking a dump...

STACEY (O.S.)

Hey Doug! Got a fork I can borrow?

Doug spins to see Stacey and Josie through the doorway -- sitting outside at a nearby picnic table. He quickly tries to collect himself but stumbles clumsily over the mop bucket...

Wayne, shaking his head, walks over to Doug, who is still trying to gracefully collect himself...

WAYNE

Dude -- you have like no sense of timing, man.

Wayne frowns -- studies the baseball cap on Doug's head. Doug thinks he's looking at his bandaged nose. Wayne reaches and pulls off Doug's baseball cap -- revealing a fresh buzz cut...

WAYNE (CONT'D)

What happened to your head?

DOUG

(embarrassed)

My mom gave me a haircut.

WAYNE

Your mom is blind? Man, you look like your on your way to be executive -- explained -- exonerated --

(more)

CONTINUED:

WAYNE (Cont'd)
(catches himself)
You look like your on your way to the
chair, man.

AT THE PICNIC TABLE

Josie has apparently told all to Stacey as they sit at a picnic table next to Josie's car. Someone's car stereo blares nearby...

JOSIE
I figured you suspected something.

STACEY
Suspected? I don't know why you and Tommy think it's such a big secret. So you guys boinking or what?

JOSIE
(caught offguard)
Jesus Stacey.

STACEY
So what's it about then?
(frowns)
Oh God, you don't love him do you?

JOSIE
(unsure)
I don't know.
(sure)
No, of course not --
(unsure)
Wait -- you talking about Tom or Jess?
(shakes her head)
Oh that's bad.

STACEY
I think you're just using Jess as an excuse not to get close to Tommy. I mean -- is it over between you and Jess or isn't it?

JOSIE
I thought it was, but then after the Fourth of July when I went to visit Jess in Ocean City -- This is so messed up.

STACEY
Yeah? Well figure it out, chick.
That's all I got to say.
(more)

CONTINUED:

STACEY (Cont'd)

Tommy's okay, you know. I mean -- I know sometimes he thinks he's some hot piece of ass and all -- but he's *okay*. You *could* do worse like me.

JOSIE

Yeah. I know.

(quick)

I mean -- no -- I didn't mean it like that.

STACEY

Oh I know Woody's an ass. Everybody thinks it's all about the white chick going with the black dude. It ain't. It's about simplicity. It's nice not to have to deal with all the "girl-guy" crap. For *you* -- well, it's different. You gotta justify your boink-fests.

JOSIE

(caught off-guard)

Stacy.

(spots Rick)

Hey, Ricky got a question for you.

(embarrassed)

Stacey -- *don't* --

RICK (O.S.)

Girls night out?

STACEY

So what do you think? Let's say you're in love with some guy --

RICK

Whoah, honey -- I hope we're talking hypothetically, otherwise we're going somewhere I just can't.

STACEY

Hypothetically -- *imagine* you're a girl -- you're in love with some guy. He's leaving, maybe not coming back. You say good-bye and agree it's cool to see other people. He leaves for the summer. So -- you start hanging out with this guy's brother -- just as friends -- *nothing else*. Next thing you know you're boinking in the back seat --

CONTINUED:

JOSIE

Stacey!

STACEY

Anyways, is that cool you think?

RICK

What? Do I look like doctor Sigmund freekin' Freud?

JOSIE

Were you ever in love with two girls at the same time, Ricky?

RICK

First of all, I don't fall in love -- and, second of all -- yes.

STACEY

So? What happened?

RICK

I ended up in Vietnam. See, there you go. Fall in love, end up in a war -- walk around on a piece of wood for a leg for the rest of your life.

STACEY

Thank you, Ricky. Goodbye. You've been helpful.

He starts walking off...

JOSIE

Jesus, Stac' -- we're not boinking in the back seat!

STACEY

(looks at watch, gets up...)

Whatever -- I gotta get back -- coach's doin' special teams drills -- hey, you coming to the Fair with us tonight?

JOSIE

Tommy asked earlier and I told him no.

STACEY

Well, come on and go anyway. It'll be fun. You and Tommy go on a few rides together, make up -- then go off somewhere and boink away.

CONTINUED:

JOSIE

Stacey!

STACEY

You both want it and you know it.
They don't give out medals for
virginity you know.

JOSIE

I'm not a virgin, Stac.'

STACEY

Well, then stop *acting* like one.

MUSIC: "*Hold the Line*" by *Toto* (continues into next scene)...

EXT. GAITHERSBURG FAIR VISTA - DUSK

Typical county fair with the usual rides etc. Crowds of young
and old...

EXT. GAITHERSBURG FAIR/ENTRANCE - DUSK

Tom, Brenda and Woody walk from the parking lot toward the
lights and NOISE of a typical county fair...

WOODY

Ronnie's standing there soaked acting
all serious -- like he "accidentally"
drove into the lake -- like he didn't
fall asleep.

A short distance away, Tom spots Stacey -- next to whom is
Josie -- who apparently had a change of heart about coming
along...

TOM

Great. I didn't know *she* was coming.

WOODY

(instigating)

This should be interesting.

As they get closer, Josie is surprised to see Brenda with
Tom...

TOM

Hey.

JOSIE

Hey.

CONTINUED:

BRENDA
(oblivious/friendly)
Hey Josie. Been a while. How are you?

JOSIE
Fine. You?

BRENDA
Fine.

JOSIE
Good.

BRENDA
Yeah.

STACEY
Yeah, whatever -- happy reunion and
all that shit. Let's go on some rides!

The group starts walking. Tom walks close to Josie...

TOM
(whispers to Josie)
I thought you weren't coming.

JOSIE
(whispers)
Guess I shouldn't have.

TOM
(whispers)
It's not what you think.

JOSIE
(whispers)
How do you know what I'm thinking?

BRENDA
(oblivious)
Hey Josie, how's Jessie? Haven't
seen him since he graduated. You guys
still together?

Josie looks Tom in the eyes, almost spitefully --

JOSIE
(firm)
Yes.

BRENDA
That's nice. You two make such a
nice couple.

CONTINUED:

JOSIE
(another spiteful smile at
Tom)
We *do*, don't we?

BEGIN MONTAGE...

EXT. GAITHERSBURG FAIR/BUMPER CARS - NIGHT

Woody and Stacey go at each other -- crashing their bumper cars like wild animals...

BUMP! Tom is rear-ended -- turns to see Josie in her bumper car. Tom spins his car and bumps her back. They begin to "play" with each other...

Brenda in another car begins to notice the silent drama going on between Tom and Josie...

EXT. GAITHERSBURG FAIR/SHOOTING GALLERY - NIGHT

Woody and Stacey at the shooting gallery blasting away...

Tom and Josie catch each other stealing glances at each other when nobody's looking...

EXT. GAITHERSBURG FAIR/FERRIS WHEEL - NIGHT

As the group jostles for position in line, Josie and Tom end up alone in the same car...

As they ride, the twinkling lights and starry night sky swish by, Tom steals a glance at Josie to see tears pooling in her eyes. She turns away.

Tom puts his hand on hers. She turns -- her eyes full of tears -- she puts her other hand on his...

END MONTAGE

MUSIC: *"Open Arms"* by Journey...

DISSOLVE TO LATER...

EXT. TOM'S CAR - NIGHT

parked in the shadows beneath a grove of trees -- LIGHTNING occasionally blinks followed by distant rumbles of THUNDER...

I/E. TOM'S CAR - NIGHT

Josie and Tom snuggled up -- in the *back seat*. A few beads of rain run down the windows -- illuminated by a lingering blink of LIGHTNING...

CONTINUED:

TOM
(glances out window)
Sounds like the storms over.

JOSIE
What did Brenda say when you told her
Stacey was going to drive her home?

TOM
It really wasn't about that. Woody
invited her before I knew what was
happening.

She sits up, starts tracing the window with her finger...

JOSIE
She likes you, you know.

TOM
Yeah. I know.

JOSIE
It hurt, you know -- seeing you with
someone else.

TOM
Now you know how I feel.

JOSIE
That's not fair. You don't feel the
same way about Brenda that I do about
Jess.

TOM
Now who thinks they know what the
other is thinking?

Silence -- Tom, watching her from behind as she looks out
the window -- realizes she is crying...

TOM (CONT'D)
(soft)
Hey -- I didn't mean that.

JOSIE
(through tears)
I'm such a crybaby. I need to get a
grip.

TOM
(kind)
Look -- I don't know what's going to
happen when Jess comes back.
(more)

CONTINUED:

TOM (Cont'd)

All I know is that I want to be with
you -- *however* you want me to be with
you.

She turns back around, kisses him -- pushes him backward to
the seat -- gently, but firmly...

JOSIE

You're sweet. Why do you put up with
me?

After a hesitation, her hands come up, start to unbutton her
shirt...

She leans down as we linger on the rain beaded window...

MUSIC: Reprise "*Open Arms*" by *Journey*...

FADE TO BLACK...

END OF ACT THREE

ACT FOUR

MUSIC: "*Thunder Road*" by Bruce Springsteen...

FADE IN:

EXT. RURAL COUNTRY ROAD OUTSIDE TOWN - DAY

A solitary touring class motorcycle RUMBLES across the rolling hills of the Maryland countryside. It's JESSIE...

EXT. JOSIE'S HOUSE - DAY

An older, mid-sized home with front porch. Jessie rumbles up on his motorcycle, stops, sits, takes off his sunglasses...

Jessie is handsomely rugged, lean and with that non-pretentious genuine rebel edge.

The front door opens and Josie comes out, realizing it is Jessie, stops in her tracks.

She walks down the steps tentatively, her pace picking up as she gets closer...

She stops in front of him, her eyes betraying renewed feelings for him. He reaches his hand out to her. She takes it and they move to embrace...

INT. TOM'S CAR - DAY

sees Josie and Jessie through the windshield of his car. Tom's face falls...

EXT. RURAL COUNTRY ROAD OUTSIDE TOWN - SUNSET

as Jessie and Josie -- riding tandem on Jessie's motorcycle -- roll through the countryside...

EXT. JIMMIE CONE/PARKING LOT - SUNSET

Like always -- bustling with teen activity, cars cruising in and out, radios blasting, mufflers thundering etc...

Tom, Dallas, Woody and Stacey are at their usual table hanging out as they hear the rumble of a motorcycle turning in. It's Jessie and Josie...

A few high school guys in football jerseys recognize Jessie and trade cool waves and manly gestures as he rides past to "the table", drops the kickstand...

EXT. JIMMIE CONE/TABLE - SUNSET

WOODY

Well, looky who decided to show up.

Woody is up and the two trade manly greetings like long lost friends...

JESSIE

Hey, man.

Stacey and Jessie hug...

JESSIE (CONT'D)

You still hanging out with this loser Stacey?

STACEY

Sorry, babe. you were already taken.

JESSIE

When're you gonna wear a dress?

STACEY

Same day as you.

Tom and Josie trade looks...

JESSIE

Don't you losers have anything better to do than hang out here?

Rick approaches...

RICK

Look, it's Fonzie, Ritchie, Jonie, Chachie, Potsie and Ralph.

Jessie and Rick trade manly greetings -- hug...

JESSIE

Rick. Good to see you, man!

Rick looks over Jessie's motorcycle, shaking his head...

RICK

This is sad. Ain't you got no respect for fine American engineering?

(begins his well-worn mantra)

Take care of your ride --

CONTINUED:

JESSIE
(finishes)
And your ride takes care of you --
yeah, I know.

WOODY
(mock Yoda voice)
Your ride take care of, and you it
will take care of -- yesssss.

RICK
(to Woody)
Jackass.

Jessie is pulling money from his jacket...

JESSIE
Go get us something babe. You know
what I like.

Josie avoids Tom's eyes as she starts off. Tom starts after
her...

JESSIE (CONT'D)
Hey bro. How's mom and dad?

TOM
(turns briefly, curt)
Stop by sometime and find out.

Tom starts after Josie again...

JESSIE
(unsure)
Okay.

RICK
(Jessie)
So listen, asshole, you riding out
with me or not? October first.

JESSIE
I don't know man.

RICK
I'll bet you'd know if it was rammed
up your ass, wouldn't you?

EXT. JIMMIE CONE/ORDERING WINDOW - SUNSET

as Tom catches up with Josie at the ordering window. She
doesn't look at him as Wayne waits on her...

CONTINUED:

JOSIE
(Wayne)
Two cones.

WAYNE
Jimmies?

JOSIE
Yeah.

TOM
(Josie)
You didn't tell him, did you?

JOSIE
(Tom)
He just got back. I haven't had time.

TOM
Oh -- but you had *time* to go riding
up to Sugarloaf Mountain?

JOSIE
What, did you follow us?

Poor Wayne is caught between all this...

WAYNE
Chocolate or rainbow?

TOM
(Wayne)
What're you looking at me for?

JOSIE
Rainbow.

WAYNE
Was that waffle cones or regular?

TOM
(Wayne)
What are you -- like the Jimmie Cone
Nazi?

JOSIE
Waffle. Thanks.

WAYNE
(to himself)
Damn -- argue someplace else. I'm not
a psychlone -- cyborg -- cylon -- I'm
not a *shrink*.

CONTINUED:

Wayne is off finishing the order...

TOM

(eases off)

Look, I think everybody's going down to White's Ferry tonight. I'll leave early -- you come meet me --

JOSIE

No --

TOM

(presses)

...so we can *talk* --

JOSIE

About *what*? What's there to talk about?

(beat)

I'm *already going* to White's Ferry with Jess tonight.

TOM

So what was last night then? What was *that* all about?

JOSIE

Last night was a mistake.

(beat, quiet)

We better get back before these melt.

DISSOLVE TO...

EXT. VISTA SHOT OF THE POTOMAC VALLEY - EVENING

From atop Sugarloaf Mountain twilight descends over the sprawling vista of Maryland...

EXT. WHITE'S FERRY - NIGHT

Everyone is there (Tom, Stacey, Rick, Dallas, Woody, Brenda, Josie etc.) including some of the high school CROWD -- presumably football team friends of Stacey's...

Reveal Rick and Jessie playing "*Landslide*" by Stevie Nicks on their guitars while Josie sings...

Josie and Jessie exchange smiles as she sings. Josie purposely avoids looking directly at Tom...

Tom watches this -- quietly tortured. Brenda, sitting next to him, begins to suspect something's up...

CONTINUED:

Some of the OTHERS nearby begin to hold up lighters in the night as Josie sings...

EXT. RURAL COUNTRY ROAD OUTSIDE TOWN - NIGHT

Josie, sitting behind Jessie on his motorcycle, ride tandem down the moonlit country road...

EXT. JIMMIE CONE - NIGHT

Tom waits, looks at his watch. Josie hasn't shown yet...

INT. RICK'S HOUSE/JESSIE'S BEDROOM - NIGHT

Moonlight through the windows. Josie and Jessie lie in each other's arms after having made love...

EXT. JIMMIE CONE - NIGHT

Tom looks at his watch, gives up, leaves...

FADE TO BLACK...

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. RICK'S HOUSE/FRONT PORCH - NIGHT

On the porch to the sounds of crickets, Jessie sits in the night air, picking at his guitar. Josie comes outside to see him, is putting on her earring...

JOSIE
I miss you playing that thing.

JESSIE
I miss your singing.

After picking a few more chords, he begins to adjust the tuning...

JESSIE (CONT'D)
See you found your earring?

JOSIE
(unsure, hesitant)
Yeah.
(probing)
Where'd you find it?

JESSIE
I didn't. Tommy did. Told me to give it to you.

Apparently Jessie suspects nothing, or he is quiet about it...

JOSIE
(smiles)
Remember when you gave me these?

JESSIE
Senior Prom.

JOSIE
I think we were the only ones ever to show up to the Prom on a motorcycle.

JESSIE
What can I say. You went for the wrong brother.

Intended or not, Josie tries to hide her reaction to that statement. Jessie begins to pluck at the guitar again...

CONTINUED:

JOSIE

Jess, I need to talk to you about
this summer --

JESSIE

What about, babe?

JOSIE

(long pause, smiles)
Nothing. I just missed you, that's
all.

JESSIE

Remember that picture of you and me
we took in the photo booth on the
boardwalk?

JOSIE

(smiles)
Yes.

JESSIE

I was always showing it around after
you left.

JOSIE

(quiet)
I should have just stayed for the
whole summer.

Josie feels a slight breeze...

JOSIE (CONT'D)

(wistful)
One day I want to live where summer
never ends.

JESSIE

That can be arranged, you know.

She lays her head on his shoulder...

JOSIE

(wistful whisper)
Arrange it.

Silence...

JOSIE (CONT'D)

What are you thinking about so
seriously?

CONTINUED:

JESSIE

I had a lot of time to think, you know? After you left. About lots of things. I'm already a year out of high school. I feel like I'm getting old already. I feel like I'm just killing time. I made a decision on the California thing.

JOSIE

Yeah? You're going with Rick when he leaves in October?

JESSIE

I think I'm going to take off right after Labor Day.

This sudden news leaves Josie momentarily speechless and she sits up...

JOSIE

You mean like in *two days*?

JESSIE

Come with me. You can finish up school out there. Come on, it'll be great -- Big-ass road trip and all -- you and me.

JOSIE

Jess -- it's my *senior year*. You can't just expect me to run off with you to California.

JESSIE

Kind of sudden, I know.

JOSIE

Kind of?

JESSIE

I know. I'm sorry.

JOSIE

It's only one more year. This time next year -- you can come get me and take me to California.

CONTINUED:

JESSIE
(smiles wistfully)
Jo-Jo -- there's this place in
California -- called Yosimite -- It's
supposed to be the most beautiful
place in the world -- like a piece of
heaven broke off and fell to Earth.

JOSIE
Yeah?

JESSIE
I want to go there. I want to take
you there.

Long silence. Jessie notices Josie gazing on him...

JESSIE (CONT'D)
What?

JOSIE
Just remembering why I like you so
much. You always know what you want
and you just do it. I like that.

Josie leans in -- kisses Jessie. She stands up -- takes his
hand -- and they head back inside...

EXT. WHITE'S FERRY - NIGHT

Dallas, Stacey, Woody -- linger in the light of the full
moon and the headlights of Dallas' car drinking beer...

Tom wanders back up...

STACEY
Where'd you run off to?

WOODY
What happened to Brenda?
(throws bottle)
Four!

TOM
Took her home.

WOODY
That was quick.

TOM
What time did Josie leave?

STACEY
Like a half-hour after you did.

CONTINUED:

TOM

With Jess?

WOODY

See? Now I bet you wish you'd thrown old Brenda the bone, huh?

TOM

Woody -- you know -- why don't you just mind your own business? Stop being an asshole.

DALLAS

There's a worthy, albeit unattainable goal.

STACEY

Yeah, Woody, Brenda's a nice girl. Why you always gotta be so crude?

Meanwhile, we see a single headlight approaching in the darkness followed by the rumble of Jessie's motorcycle...

WOODY

Whatever -- I gotta piss --

Woody stumbles off into the darkness, as Jessie rolls to a stop -- cuts his engine -- climbs off and walks up...

JESSIE

Like a graveyard here.

DALLAS

Woody stopped talking.

JESSIE

Any brew left?

Jessie walks to the cooler. Tom watches Jessie's every move...

STACEY

Whatever Woody didn't drink.

Jessie grabs a bottle, pops the top, takes a swig. He leans against a car, looks at everyone, still motionless, quiet...

WOODY (O.S.)

(in the darkness)

Yo! Everybody back up now! I'm about to whip this bad-boy out!

JESSIE

Don't fall in Woody!

CONTINUED:

WOODY (O.S.)
Fire in the hole!

A LOUD FART in the darkness...

TOM
I'm out of here.

Tom gets up and starts walking to his car...

STACEY
Later Tommy.

JESSIE
See ya bro.

DALLAS
(getting up)
Yeah -- I'm gonna bolt too.

Jessie makes a dramatic gesture of smelling his own armpits...

JESSIE
Is it me?

Tom gets in his car, backs away, turns, drives off, his headlights shafting into the darkness followed by the grinding starting of Dallas' VW Bus...

Woody stumbles back, his keys jingling in his hand...

WOODY
(Stacey)
Yo! We're out of here, babe --

Stacey snatches his keys...

STACEY
No we're not, dumb-ass. You're drunk.
Shut up and sit down. I'll drive you
home later.

WOODY
Alright then --

Woody immediately collapses to the dirt, passing out. Tom's and Dallas' cars disappear into the darkness, leaving silence and CRICKETS...

Jessie bends down to the cooler, offers Stacey a bottle...

STACEY
No thanks. I'll just sit near Woody --
and breathe.

CONTINUED:

JESSIE
Hear from your dad?

STACEY
Not since last Christmas. He's pretty busy, I guess.

JESSIE
Maybe he'll come up and watch a game now that you're playing?

STACEY
All the way from Florida?
(as if)
He's too busy being being the hero astronaut.

JESSIE
Your dad is cool, man.

STACEY
I don't care about all that. What's he got to prove?

JESSIE
Hey -- first chick to play high school football?

STACEY
What's that got to do with anything?

JESSIE
Apple don't fall far from the tree.

STACEY
I thought you were going to California. You hanging around just so you can bust my ass?

JESSIE
You ain't got much of an ass to bust girl.

(beat)
I'm leaving right after Labor Day.

STACEY
What?

JESSIE
Yeah.

STACEY
I'll bet Jo-jo was thrilled.

CONTINUED:

JESSIE

I asked her to come -- not like I expected she would.

STACEY

It's her senior year. Can you blame her?

JESSIE

I'm taking her out to Ocean City tomorrow. You know -- last road trip together kind of thing -- watch the sun rise.

STACEY

That's some romantic shit. When's the wedding?

JESSIE

Why? You gonna wear a dress?

STACEY

I'll wear a dress to your funeral. How about that?

Jessie spots a football sitting on the ground by the cooler. He picks it up, tosses it to her.

JESSIE

So show me what you got, girl. Come on --

STACEY

You sure you still know how to *throw* that thing?

JESSIE

You sure you still know how to *catch* this thing?

He throws the ball, which she catches, then throws back...

JESSIE (CONT'D)

So how's the team look?

She turns the ball over in her hand a couple times, throws it back with authority, which Jessie catches...

STACEY

You mean ever since the legendary Jessie Lightman graduated?

(throws)

Hey, check it out -- coach is starting me.

CONTINUED:

JESSIE
Didn't realize things were that bad.

STACEY
We may not go to state this year, but
we'll kick some.

MUSIC: "Babe" by STYX...

DISSOLVE TO...

BEGIN MONTAGE...

EXT. RURAL COUNTRY ROAD OUTSIDE TOWN - DAY

Jessie and Josie, riding tandem, roll through the
countryside...

EXT. OCEAN CITY/BOARDWALK - DAY

Beauty shot down the boardwalk of T-shirt shops, restaurants
and arcades...

INT. OCEAN CITY/HOTEL - NIGHT

An ocean breeze wafts the curtain in the window, moonlight
beaming through, Josie is asleep in Jessie's arms...

EXT. OCEAN CITY/BEACH - MORNING

Jessie and Josie sit on the beach watching the rosy sunrise
over the crashing surf...

EXT. RURAL COUNTRY ROAD OUTSIDE TOWN - DAY

Jessie and Josie riding tandem back into town in the early
evening sun...

END MONTAGE

EXT. JOSIE'S HOUSE - MAGIC HOUR

Jessie stands next to Josie in front of her house -- his
motorcycle beside them...

JOSIE
So call me when you get there, you
know? Watch out for those blonde
chicks.

JESSIE
(beat, playful)
What are you so worried about woman?
(more)

CONTINUED:

JESSIE (Cont'd)
You know I'm going to marry you
someday.

JOSIE
Promises, promises --

He takes her in his arms for a long time, then they part...

JOSIE (CONT'D)
You better go before I change my mind
and go with you.

A last hug. He lets her from his arms...

JESSIE
(climbing on bike)
Have some fun, okay? It's your senior
year.

Josie's eyes tear up...

JESSIE (CONT'D)
Hey -- come on now -- no sad good-
byes, remember? Only "see ya back."

JOSIE
(through tears)
See ya back.

JESSIE
(a kiss)
See ya back.

He climbs back onto his motorcycle, puts on his sunglasses.
With one last look and a thumbs up -- he starts his bike,
REVS it, rolls off down the street in a THUNDEROUS ROAR as
Josie wipes a tear from her eye...

JOSIE
(whispers, almost mouthing
words...)
Change your mind.

EXT. JIMMIE CONE - SUNSET

Jessie stops across the street, looking in at the early
evening activity. Rick sees him, and the two trade a manly
"thumbs-up," after which Jessie guns his engine and rolls
off...

DISSOLVE TO...

INT. TOM'S HOUSE/FRONT DOOR - NIGHT

as MR. LIGHTMAN, Tom and Jessie's father -- a lean and fit looking middle-age man opens the front door to see Rick standing with a POLICE OFFICER...

MR. LIGHTMAN
Rick? Hey. What time is it?

RICK
(hesitant)
Sir.

MR. LIGHTMAN
(to Officer)
Hey Bill. Got yourself a cat-burgler?

POLICE OFFICER
(uneasy)
John.

Tom, having awoken also, comes up behind...

TOM
Oh you got it -- Hey Rick. What's up?

RICK
Hey Tommy.

MR. LIGHTMAN
So what's up?
(too long a silence)
Rick?

Rick is uncharacteristically hesitant...

RICK
There's been an accident, Mister
Lightman. It's Jessie.

MR. LIGHTMAN
Jessie?

RICK
He ran off the road up off 109.

POLICE OFFICER
Looks like he tried to avoid something --
hit a tree.

MR. LIGHTMAN
He's okay?
(beat, disbelief, denial)
He's *all right*?

CONTINUED:

The silence and the expressions of Rick and the police officer say it all...

On Tom's devastated face...

MUSIC: "*Free Bird*" by Lynrd Skynrd...

INT. CHURCH - DAY

Tom and Josie -- so close -- yet so far apart. He looks over to see Josie and her FAMILY. He watches her staring ahead until she "feels" his gaze. They lock sad eyes for a few moments until she looks away. Tom's eyes fall...

Notice Stacey sitting in another pew -- wearing a dress...

FADE TO BLACK...

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. WHITE'S FERRY - MORNING

Stacey, still wearing the dress we saw her wearing in the funeral -- with her high school letter jacket pulled over it -- walks toward Tom, who sits facing the shimmering Potomac River. He's still dressed in his dress shirt and tie -- his suit jacket on the picnic table beside him...

STACEY

There you are.

Tom doesn't answer. He just sits there staring...

STACEY (CONT'D)

Everyone's been looking for you all night.

She scans the glimmering river...

TOM

I don't want to talk to anybody right now.

She sits...

STACEY

I'll just sit here and be quiet then.

As they sit side-by-side, all we hear is the sounds of birds, insects, the river...

TOM

I wake up -- in the morning -- and for like *one second* -- everything's *fine* -- then -- boom -- all of a sudden I remember -- and everything comes crashing down again. I stayed up all night just so it wouldn't happen again.

(exhausted)

I wish I could just go to sleep and wake up a year from now. Everything would be a memory.

She puts an arm around him and they lean in together...

TOM (CONT'D)

I don't know what to feel, Stac.' I'm -- *blank* -- except for a part of me that feels *relief*?

(more)

CONTINUED:

TOM (Cont'd)

What the hell kind of strange shit is that? *Relief*? It's like I'm relieved Jessie's *gone* -- because now I'll have Josie?

(beat)

Except I *don't* have her.

STACEY

None of this is your fault.

TOM

I cheated on my brother with his girlfriend behind his back. Now *he's* gone -- I can never say goodbye -- or I'm sorry.

STACEY

I don't pretend to know what you're going through -- but I lost Jess too. I can't lose you too.

She puts her arm around him and lays her head on his shoulder and they sit there against the shimmering light of the Potomac River...

STACEY (CONT'D)

(through tears)

Look at this. I'm *crying* -- and I'm *wearing a dress*.

DISSOLVE TO...

I/E. JOSIE'S HOUSE/FRONT DOOR - NIGHT

A knock on the front door. MR. AIELO, Josie's father, a typical middle age man of Italian heritage answers.

It's Rick, holding an embroidered high school letter jacket. Even Rick's tried and true road warrior face shows signs of the tragedy...

MR. AIELO

Hey Rick.

RICK

Mister Aiello. Good evening, sir. Sorry to stop by so late.

MR. AIELO

No, come on in. How are you?

RICK

Best I can be under the circumstances.

CONTINUED:

MR. AIELO
Aren't we all?

RICK
She upstairs?

MR. AIELO
Yeah, sure -- go on up.

RICK
Thank you, sir.

INT. JOSIE'S BEDROOM - NIGHT

Josie lays on her bed. A soft knock on her door and Rick opens it...

JOSIE
(sees him)
Ricky --

RICK
Hey angel.

Josie rushes into his arms and he holds her for a long moment, finally he leads her to the bed and they sit...

RICK (CONT'D)
(hands her jacket)
Found it hanging in the closet. He always said you wore it more than he did.

She puts Jessie's letter jacket to to her face...

JOSIE
Smells like him.

A fresh onslaught of emotions overtake her as she cries...

JOSIE (CONT'D)
(sobbing)
It hurts so much, Ricky. It just hurts so much!

We see some moistness in Rick's eyes on an otherwise dry leathery face...

JOSIE (CONT'D)
Weren't these supposed to be the good times, Ricky? You know? Times years from now we all look back on and say -- "*Remember those times? Weren't they great?*"

CONTINUED:

RICK

My good times ended long ago in a far
off country, honey.

JOSIE

You know that song? The Best of Times?
By Styx? I was listening to the radio
that night it happened --

(breaks down sobbing)

Now every time I hear that song --
for the rest of my life -- I'm always
going to remember where I was and
what I was doing -- and what happened.

RICK

Listen, a bunch of your high school
buddies have been showing up where it
happened every night since the
accident. It might be good if you
stopped by.

JOSIE

Why? Funeral's over.

RICK

Funerals work for some. Young folks
need to say goodbye in their own way.

(beat)

Woody said Stacey, Dallas and the
others will be there. I think Tommy's
going too.

JOSIE

I feel so bad for Tommy

(breaks down)

Ricky, what have I done?

RICK

Look, I don't know what happened
between you and Tommy. All I know is
that the rest of the world and all
it's problems might as well not exist
right now -- only this little town
and a lot of hurt and confused young
souls there looking for answers where
there aren't any. Seeing you might
help them deal with it. Might help
you too.

MUSIC: "Come Sail Away" by STYX (continues through next
scene)...

JOSIE

Go with me?

EXT. RURAL COUNTRY ROAD OUTSIDE TOWN - NIGHT

Lots of cars are parked alongside the normally desolate rural country road...

On a grassy area, candlelight from small handheld candles illuminates the faces of a fairly large group of high school STUDENTS...

A small wooden makeshift cross is in the ground just up the rise, surrounded by mementos left including photos, cards, motif candles, flowers and other high school memorabilia...

Josie, wearing Jessie's letter jacket, arrives with Rick on his motorcycle. Tom, with his close friends Dallas, Stacey and Woody are in one group, and notice their arrival...

Josie walks toward them, and first embraces Stacey, then Woody, even Dallas, finally Tom, and the two hold each other for what seems an eternity...

Josie makes her way to the makeshift cross -- kneels down -- pulls out the pictures from the Ocean City photo booth, leans them against the cross. Tears run down her face...

She stands up, starts away as we hold on the pictures...

FADE TO BLACK...

END OF ACT SIX