

BRUTALLY NORMAL
"PILOT"

Written by

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Presentation Draft 3/12/99
Shooting Script 3/19/99
Blue Revisions 3/25/99
Pink Revisions 3/26/99
Yellow Revisions 4/1/99

Shephard/Robin Productions
WB/Touchstone Television

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ACT ONE

FADE IN:

1 EXT. ABANDONED SHIPYARD - CORONA POINT, CA - DAYTIME 1 *

CLOSE ON: The face of a SIXTEEN-YEAR-OLD BOY. This is ROBERT "POOH" CUTLER (POOH). Pooh is very smart, very hard-working and very unsure of himself. He is dressed in a graduation cap and gown. His face comes toward camera as he talks, then he pivots and comes back at us from the other way. He is pacing. *

POOH *

Everything's gonna be fine... I mean, I know this isn't gonna be like those comprehension tests they gave us in Junior High... So, I'm not expecting to kill on every subject... Actually, I didn't really kill on "Caps and Puncs," but that's another story... All that matters is that I'm ready now... 'Cause it's a big deal takin' PSATS a year early... I gotta make sure everything goes just right... Not that I expect to get the highest score in the school or anything... *

We cut to another part of the shipyard. Pooh is now seated at a little school desk. He wears an Archie/Dobie Gillis, spanking clean "Wicker H. Normall" cardigan. *

POOH (cont'd) *

(trying to be rational) *

I mean, I am gonna be goin' head to head with older kids... Kids who've had another year to advance both mentally and physically... *

(out of his skin again) *

Oh, man, I wanna "ace" this thing... *

We cut to another part of the shipyard and now Pooh is wearing an English schoolboy's outfit, complete with knickers. He paces along a wall, his SHADOW large behind him. *

POOH (cont'd) *

Gotta make sure every last possible mistake is out of my system... 'Cause it's started... *

Pooh stops pacing, but his SHADOW keeps on going. *

POOH (cont'd) *

There's no turnin' back... From now on... Everything counts. *

(CONTINUED)

1 CONTINUED:

1

Pooh looks down at a puddle of water. In the puddle is the reflection of a beautiful sixteen-year-old girl.

2 EXT. ABANDONED SHIPYARD - DAYTIME

2

CLOSE ON: ANNA PRICOVA. A first generation American who came over from Moscow when she was five. Anna has a tough no nonsense disposition, but her eyes say that in there somewhere is a very deep old soul.

Anna is dressed in her low-key, original, attractive Tom-boy style.

ANNA

(in a nearly catatonic monotone)

"Oh, my god, you dyed your hair that color!" "Their new album sucks"... "The bouncer let us all in, it was sooo cool."

Anna now talks in her regular voice as she weaves her way through the dock pillars. Somehow she is now dressed in a very current, stylish, consumer conscious look.

ANNA (cont'd)

This is the kind of infantile crap I hear all day, as all the little school children go through their daily dramas...

As she continues talking, her clothes keep changing from one "Seventeen" magazine, "girly" look to another.

ANNA (cont'd)

It's not even like they're people, they're more like... Name brands... Oh, that would be perfect... One girl could just be Gap, and another Banana Republic... Then if you wanna be friends with that girl, it's easy... All you gotta do is wear her brand...

During the rest of her monologue, Anna starts to yank off the uncomfortable clothes she has such contempt for. But underneath each outfit is another one.

ANNA (cont'd)

Because everyone knows man's sole purpose in life is to "fit in"... Oh yeah, you gotta "fit in," you have to "fit in"...

The camera pulls back. Surrounding her are mannequins, all dressed in the Gap and Banana Republic outfits she's been talking about.

(CONTINUED)

2 CONTINUED:

2

ANNA (cont'd)
Anything to "fit in!"

3 EXT. ABANDONED SHIPYARD - DAYTIME

3

CLOSE ON: Long fingers plucking the thick strings of a stand-up bass.

The camera pulls back to reveal a classic jazz rhythm section (bass, drums and piano). The PLAYERS are black men in their 50's and are the epitome of "cool." They play a very hip riff as the camera pans to a fourth PLAYER with his back to the camera. The fourth player now turns around. This is RUSSELL WISE. He is a sixteen-year-old white kid in a great late 50's, early 60's suit. He looks magnificent, the epitome of Miles Davis "cool." He raises his trumpet and plays a few gorgeous notes.

ANGLE ON: The audience. Which consists of about five older, extremely beautiful women, dressed for a night out. They swoon as Russell plays.

Russell acknowledges his fans and speaks into the microphone.

RUSSELL
Thank you, thank you...It's great to be
back at the docks again...

Russell is about to blow again, when he stops and thinks.

RUSSELL (cont'd)
Oh, man... If I played this many gigs in
sixteen years...I'm gonna be like burned
out by the time I'm twenty...

Russell looks to the sky. Although it's blue, somehow it begins raining, but only on Russell.

RUSSELL (cont'd)
(to his musicians)
Whoa, I sense a weather change...

Russell puts the mouthpiece of his trumpet to his eye and looks through it like a telescope.

4 INT. GYMNASIUM - DAY

4

Russell's trumpet/telescope POV: A white male in his 50's is standing on an auditorium stage before a podium and a microphone. This is PRINCIPAL FLEISS.

(CONTINUED)

5 INT. GYMNASIUM - DAY

5

We are now actually inside a high school gymnasium. Principal Fleiss is still speaking.

PRINCIPAL FLEISS

I'm just gonna put a question out there... Now, there's no need to raise your hands... But ask yourself, honestly... Have you ever experimented with intravenous drugs?

Russell is sitting in the middle rows between Anna and Pooh. Pooh has a PSAT study book in his lap. The "drug" question gets a murmur, but not a terribly strong one.

PRINCIPAL FLEISS

... And have you ever or are you currently having unprotected sex?

Russell's hand shoots up in the air. This elicits cat calls and laughter from the crowd. Pooh, who flanks him on one side, gets a nervous thrill from Russell's bravado. Anna, flanking him on the other side, barely notices.

Sitting next to Anna is CHARLOTTE, a very athletic, big, strong girl. She's not ugly, but in no way would she be described as pretty.

Sitting in the row behind Anna and Charlotte is LENNY, a slight 17-year-old who thinks himself the school comedian. He leans forward and whispers to Charlotte as Principal Fleiss drones on (SEE APPENDIX #1).

LENNY

Not a lot of H.I.V. on planet 'Lesbos.'
Is there?

Lenny smiles. Charlotte doesn't react. Anna, on the other hand, does. She turns around to Lenny and whispers.

ANNA

I feel pretty confident I could kick your ass.

LENNY

Ooh, defending a damsel in distress...
Don't tell me you're more Robin Hood than Maid Marion, too.

The kids next to Lenny snicker.

(CONTINUED)

APPENDIX I - "BRUTALLY NORMAL"

Ref. Pg.4

PRINCIPAL FLEISS

Now I think we've put together a very worthwhile week. We're gonna look at this thing from the medical angle, the educational angle, the personal angle. We're gonna hear from doctors, and people who actually have AIDS...

5 CONTINUED:

PRINCIPAL FLEISS

... And the way we're gonna finish the week is with an optional H.I.V. test... Signed permission slips will be needed... Hopefully this can help to educate and demystify some of the irrational fears that surround this terrible disease... Sound good?

Judging by the bored faces of the students, it doesn't.

6 INT. SCHOOL HALLWAY - DAY

6

Students are streaming out of the auditorium. Pooh, Russell and Anna are right in the middle of it.

ANNA

Nothing like being talked down to by a bunch of idiots.

(to Russell)

You gonna get tested?

RUSSELL

(to Pooh, passing the buck)

You?

POOH

Why?... I'm not the one who's been with a thousand different girls.

Russell, Pooh and Anna turn a corner and continue. COREY NEIMAN, class super-genius, catches up with them.

COREY

(to Pooh)

The study session got switched from sixth period to fourth... You should be there.

POOH

I already know, I will be.

COREY

Hi, Anna.

ANNA

Hey, Corey.

COREY

(the 1000th day in a row)

You look very beautiful today.

(CONTINUED)

ANNA
 (the 1000th answer in a row)
 Thank you.

Russell starts to dance around Corey, poking and tickling him.

RUSSELL
 (lilting)
 Mega brain god, Mega brain god... Fry me
 with your mind power.

COREY
 Will you cut it out.

RUSSELL
 (to Corey, very fast)
 13 plus 18 times four minus 25 divided by
 three times three... Answer?

COREY
 99... Cut it out.

RUSSELL
 Oooh, I love that noggin of yours.

Russell kisses Corey's head and continues to drill him (SEE APPENDIX #2). We concentrate on Pooh and Anna's conversation.

POOH
 What happened back there with Charlotte?

ANNA
 Lenny was just being a freak.

POOH
 You know that's gonna happen.

ANNA
 I know what's gonna happen?

POOH
 She's gay... I mean everyone thinks she's
 gay... Whatever, maybe she is, maybe she
 isn't, but everyone's got an opinion on
 it and if you hang around her a lot,
 they're gonna have the same opinion about
 you.

Russell pops back INTO FRAME.

(CONTINUED)

APPENDIX II - "BRUTALLY NORMAL"

Ref. Pg.6

Russell continues to drill Corey.

RUSSELL

Show me how to do a quantum leap.

COREY

You're crazy.

RUSSELL

What's the sign for water on the element chart?

COREY

Water's a compound, not an element.

RUSSELL

Give this man a Bunsen burner.

COREY

You are tragic, Russell.

RUSSELL

How many elements in Chicken Chow Mein?

COREY

Stop it.

RUSSELL

What's the square root of sulfur?

COREY

What are you saying?

RUSSELL

Lead me, brain God, lead me.

RUSSELL

If it doesn't bother her, what's your problem? Besides, it's good to freak everyone out a little.

(to Anna)

You and Charlotte get on 'Howard Stern,' I'm goin'.

POOH

Hey, I don't have a problem... I just don't like to see her gettin' picked on.

ANNA

I can take care of myself, Pooh.

POOH

I know you can... Look, scratch everything I said.

A group of black male students walk by the three of them going the other way. SHAHEEM, a tall, good-looking kid, calls out to Russell.

SHAHEEM

(his hand raised)

Yo, Rus...Our hands are up with you, 'G.'

The entire group raises their hands like Russell did in the auditorium. Russell crosses over to them and gets "high-fives" from all of them.

The BELL RINGS. Everyone heads for class, leaving the hallway completely empty except for Russell.

RUSSELL

I know I'm like supposed to have a book or somethin'.

7 INT. CLASSROOM - DAY

7

Pooh stands at the doorway of a full classroom. The teacher, MS. CROSS, one year from retirement and as tough as they come, is standing in front.

POOH

(earnest, not a wise guy)

No, you can't do this to me... It's a PSAT study session... I have to be there or it throws off everything.

MS. CROSS

Mr. Cutler... I advise you to take your seat.

(CONTINUED)

7 CONTINUED:

POOH

(changing tactics)

Look. Let's be practical... What's more crucial? Me learning about a disease I have no chance of contracting, or getting into a good college, so I can have a successful life?

But Ms. Cross isn't buying. She points to Pooh's chair. Pooh is devastated. He looks like his world just ended.

8 INT. GYMNASIUM - DAY

8 *

Basketball is being played in girls' gym class. Anna, sweaty and tired, heads for the locker room. Out of nowhere, Charlotte runs by her. She pats her on her butt.

CHARLOTTE

Nice try...See you at practice.

Charlotte keeps on going.

ANNA

(calling out)

You are mine later, Charlotte.

As Anna keeps walking, she notices some of the girls from gym class have heard this exchange and are staring strangely at her.

9 INT. CLASSROOM - DAY

9

Ms. Cross gives her HIV lecture.

MS. CROSS

You may be embarrassed to ask your...
Whoever it is you're having intimacies
with, to use a condom... But remember...
This disease can strike anyone.

Pooh looks at the clock. He's dying to get out of there.

WE GO TO FANTASY:

10 INT. CLOCK FACE

10

Pooh, bound in a straight jacket, drops INTO FRAME, suspended from a chain. He swings back and forth like a metronome as we hear the exaggerated ticktock of a clock.

Ms. Cross now steps INTO FRAME.

(CONTINUED)

MS. CROSS

Let us now discuss the facts about H.I.V.
and how they stack up against the myths.

11 INT. CLASSROOM - DAY

11

POOH IS JOLTED BACK TO REALITY:

He sits up straight as Ms. Cross continues.

MS. CROSS

I know you may have heard of people
getting it from the dentist, from
kissing, or from using a public toilet...

Pooh's eyebrows rise. This is the first thing Ms. Cross has
said that he has heard.

MS. CROSS

And though there may be rare cases of
people contracting the disease like this,
you have a better chance of getting hit
by a meteor.

12 EXT. HIGH SCHOOL - DAY

12

Russell, Shaheem and a group of BLACK AND WHITE SENIORS
(these kids smoke, dress alike, and all speak a hip-hop
tinted English). They hang after school, shooting the breeze
and waiting for the bus.

SHAHEEM

(to the girls)

You females better not start makin'
problems 'cause of all this HIV talk...
I'll tell you that right now.

He's answered by DIMITRIUS. Basically a high school version
of Spike Lee.

DIMITRIUS

Easy, dog... If we gotta start passin'
out the 'jimmies,' we gotta start passin'
out the jimmies.

He gets a "dap" on that from Shaheem. Russell laughs.

SHERRY, a tough, attractive white senior, comes right back at
the boys.

SHERRY

(to Dimitrius, no effort)

I wouldn't do you jimmie or no jimmie.

Sherry gets a dap from CELESTINE, the girl standing next to
her. Celestine is a strong, attractive black female, mature
beyond her years.

(CONTINUED)

12 CONTINUED:

SHAHEEM

There's ways round the jimmie... You just got to sprinkle that 'L' word in there... Let 'em know you care. Tell 'em, Rus.

RUSSELL

Sorry, bro... Can't part with the company secrets...

They dap. The busses pull up.

CELESTENE

How can you have company secrets... when you've never had any company? *

This comment gets some "oohs." *

SHAHEEM

(to Russell)

You gonna take that off her, 'G'?

RUSSELL

Not a problem, bro... I know what I got planned this weekend.

CELESTENE

(to Russell)

I do, too... Nothin'... Russell, you're a child... You haven't had sex, you don't know about sex, you ain't never even gotten anywhere near no sex! *

This gets a major reaction. Russell is stunned. He tries to recover.

RUSSELL

If you're so sure, why don't you come home with me and see.

Russell's dare gets a reaction.

CELESTENE

Nice try, junior... But I don't give lessons.

She's topped him again, and the crowd lets him know it.

Celestene and her friend head toward one of the busses before Russell can think of a comeback.

Shaheem walks by Russell on the way to his bus. He's laughing.

(CONTINUED)

12 CONTINUED: (2)

SHAHEEM

(to Russell, good-natured)

She took you down, 'G.' She took you down.

Russell just stands there. This little confrontation has had a big effect on him.

Pooh and Anna walk into the foreground. They are in a heated conversation.

POOH

Why even give us the option of taking the PSATs early if the faculty isn't gonna support us?

But Anna's mind is on something else.

ANNA

(to Pooh)

Let me get this straight...If you have sex with someone... It's like you're having sex with everyone they've done it with too?

POOH

That's what Ms. Cross said... The more you like to do it, the closer you are to bein' dead...

For some reason Anna looks very concerned about what she's hearing from Pooh. They head toward their bus as the camera once again finds a shaken Russell, who takes off after them.

13	OMITTED	13
14	OMITTED	14
15	INT. MOLATOV HAIR AND NAIL SALON - DAY	15

A hair, nail and beauty salon where mostly Russian people work and go. The place is busy as the CAMERA FINDS a beautiful-looking 36-year-old Slavic blonde. This is GOGI, Anna's mother. Gogi is a live wire! A fun-loving, good-natured woman who at times almost seems unable to control her wild impulses. She can also be very needy and desperate for attention, especially that of men. Anna is as much a mother to her as she is to Anna.

(CONTINUED)

ANNA
What happened to Victor?

GOGI
He is a pig...

Gogi takes Anna by the hand and drags her toward Vasy. Anna resists.

ANNA
Mom, I don't want to.

GOGI
(like a school girl)
Say hello to Vasy.

Anna cannot say no. Gogi, nearly running, leads Anna over to Vasy.

GOGI
(to Anna, beaming)
Say hello to Vasy.

Vasy says "hi" in Russian, but Anna is not in a social mood. She is always wary of her mother's new boyfriends.

ANNA
(to Vasy, coldly)
How you doin'?... Mom, can I see you alone for a minute?

GOGI
Right now?

ANNA
Mom.

Gogi takes one step away, her back to Vasy.

GOGI
(sotto)
Anna, I have company.

ANNA
(condescending)
I think he'll wait.

GOGI
I don't want to be rude.

ANNA
(frustrated)
It'll be one minute.

(CONTINUED)

GOGI
Anna take a peek... He is gorgeous, no?

ANNA
(more frustrated)
Mom, now.

Gogi gives in.

GOGI
(turns to Vasy, flirty)
Don't go anywhere.

Anna drags Gogi to the very back of the store.

GOGI
Okay, Babkala, what's the big news?

Anna glances back over at Vasy, then looks Gogi right in the eye.

ANNA
Mom, I want you to get an AIDS test.
This is not what Gogi expected or wanted to hear.

F/ DE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. SCHOOL LIBRARY - LATE AFTERNOON

16

Pooh and Corey Neiman sit at a study table, books strewn everywhere. Pooh is working out a problem on paper. They speak at library volume.

POOH
(apprehensive)
X = Py-2?

COREY
(sympathetic, but concerned)
Nope... That's the third one in a row...
What's goin' on?

POOH
I told her I couldn't afford to miss that
study session!

Pooh bites down on his fist. He's beginning to flip out.

COREY
Alright, relax... What do you want to
catch up on first... Logarithms or
tangents?

But Pooh isn't ready to "catch up" on either.

POOH
When's the make-up date for this thing?

COREY
What do you mean, make-up date? This is
a national, standardized test... Not some
Spanish quiz you get another chance at
when you're sick.

Pooh looks like he's gonna be ill.

POOH
I'll be right back.

Pooh gets up and heads to the bathroom.

17 INT. LIBRARY BATHROOM STALL - DAY

17

Pooh unzips and sits down on the seat.

(CONTINUED)

17 CONTINUED:

17

WE GO TO FANTASY:

Ms. Cross opens the door and pokes her head in the stall.

MS. CROSS

I know I said you have a better chance of getting hit by a meteor, but I'd use one of these.

She taps on the stainless steel, "tissue paper, toilet seat, safety cover" dispenser.

Pooh stands up fast, looking at the toilet seat with suspicion.

WE GO BACK TO REALITY:

Pooh pulls tissue paper safety covers out from the dispenser. He pauses, then pulls another, then another, then another. Then he starts pulling with both hands.

18 INT. CLASSROOM - DAY

18

A panel of three TEENAGERS (all different, all above 18, all HIV positive, and all with the air of maturity that comes with having gone through a horror like theirs) are addressing a class full of kids. Anna sits near the front and listens intently.

HIV POSITIVE GIRL (TEENAGER)

My hands were shaking so bad I couldn't even open the envelope... So my mom did... She looked up at me... In a few seconds the tears just started rolling down her cheeks... We both just sat there rocking back and forth crying... I remember she pushed the hair out of my eyes and looked right at me and she said... 'I'm not letting you go anywhere'...

CLOSE ON: ANNA. She's moved by this.

WE GO TO FANTASY:

19 INT. HOSPITAL - DAY

19

Gogi is being rolled down a hospital hallway on a gurney by a medical technician. Anna follows along holding Gogi's hand.

(CONTINUED)

19 CONTINUED:

, 19

GOGI

(crying)

I'm scared... Anna, I'm so scared.

(CONTINUED)

19 CONTINUED: (2)

ANNA

I know you are... But I won't let you go
anywhere.

GOGI

I look okay?

ANNA

You look great.

Gogi sits up on the gurney. She takes out a compact and
tries to halt her sniffles.

GOGI

Crying makes wrinkles.

Gogi looks into the compact's little mirror, but the
reflection is not of her but the medical technician who is
the HIV Positive Girl from the panel.

HIV POSITIVE GIRL

(as medical technician)

Your eyes are really beautiful.

GOGI

Thank you.

HIV POSITIVE GIRL

I wasn't talking to you.

HIV Positive Girl reaches out and takes Anna by the hand.

There is a beat of eye contact. The HIV Girl leans in for a
kiss as we CUT:

BACK TO REALITY:

20 INT. CLASS - DAY 20

Anna wears a look of disturbed shock.

21 INT. HIGH SCHOOL HALLWAY - DAY 21

Russell is doing a sad, thoughtful, slow, faux soft-shoe
dance in the middle of the empty hallway.

RITA CANE, a 50-year-old guidance counselor who's seen and
heard it all, pokes her head out of her office door and
watches him a little. *

RITA CANE

Russell... Russell. *

(CONTINUED)

21 CONTINUED:

Russell looks up.

RITA CANE
Why aren't you in class?

RUSSELL
I got a lot on my mind.

22 INT. RITA CANE'S OFFICE - DAY

22

Russell sits in a chair across from Rita.

RITA CANE
I'm not gonna sit here and tell you every
class and every teacher is terrific...
But that's not an excuse for chronic
underachieving...

CLOSE ON: Russell. He's heard this many times before.

WE GO TO FANTASY: When the CAMERA CUTS BACK TO Rita Cane,
she is now behind her desk in a slip.

RITA CANE
And for God's sake, if you're gonna walk
around this school boasting of your
sexual prowess, you damn well better have
at least a little something to back it
up... Your options are getting narrow,
Russell... So, you better put your nose
to the grindstone and have intercourse by
this weekend or come clean and admit to
everybody that you still haven't done it!

BACK TO REALITY:

Rita Cane is now dressed normally again.

RITA CANE
(finishing what she was really
saying)
'Cause you're not gonna graduate if you
don't!

23 INT. ANNA'S HOUSE - NIGHT

23

Anna walks into her apartment. Her brother, IGOR, a 12-year-
old little hip-hop "gangsta," is watching "rap" videos on the
couch.

ANNA
I'm home.

(CONTINUED)

IGOR
Big deal... So am I.

Anna, used to this kind of reply, puts her books down on the table. She then goes straight to her mother's bedroom door. It's closed. Anna is about to knock.

IGOR
(to Anna)
He's in there.

We can see Anna struggle with the question: To knock or not to knock. She would love to have the guts to, but after a beat, she just walks away.

24 INT. RUSSELL'S BEDROOM - NIGHT

24

Russell's bedroom is a shrine to his heroes. The walls are covered with pictures of everyone Russell deems cool (from Chairman Mao to Beck to Edgar Allen Poe to Bob Dylan). Russell sits at the desk in his bedroom, pouring through a copy of Sex With Joy. He looks at the natural, 70s style, funny, black and white caveman style drawings (We don't see anything we're not supposed to).

CLOSE ON: A page of the book.

WE GO TO FANTASY:

The DRAWINGS of the MALE and female figures come to life.

MALE DRAWING (V.O.)
Hey, there, partner...
(re: the female figure)
You need to get some of this!

Russell starts talking to the drawing.

RUSSELL
Easy for you to say... You got a sweet,
little ink and paper honey on every page.

MALE DRAWING (V.O.)
Kid, trust me, you're makin' it a lot
harder than it has to be.

RUSSELL
I am?

MALE DRAWING (V.O.)
Yeah... I mean, when you're on a cold
streak, there's only one alternative.

(CONTINUED)

24 CONTINUED:

The Male Drawing makes the "paper money" gesture with his fingers.

SMASH CUT TO:

25 INT. POOH'S BEDROOM - NIGHT 25

Pooh is in a fevered, perspiring state, studying his butt off. All of a sudden Russell bursts through Pooh's door.

RUSSELL
(all hopped up)
Break out 'Vonporckenberg"... I need 20 dollars.

Pooh reaches under his bed and pulls out an actual piggy bank. *

POOH
What's the emergency?

RUSSELL
A chick... Seventeen going on very impressive... I wanna take her for a latte and do the thoughtful poet drinking coffee thing.

POOH
You need 20 dollars for coffee?

RUSSELL
What if she opts for one of those bogus little goat cheese sandwiches?... Those are like eight bucks.

Pooh turns the piggy bank over, removes the stopper and takes out a twenty. He hands it to Russell.

RUSSELL
Thank you, bro... You know I love you deeply.

Russell hugs Pooh, then he takes a step back and gives Pooh a thorough once-over.

RUSSELL
Oh man... You look horrendous!

POOH
I do?

(CONTINUED)

25 CONTINUED:

RUSSELL

All sweaty and sucked in... You're like one of those guys in the HIV pamphlets they're handin' out.

POOH

Very funny...

RUSSELL

You got to rest up and get your strength back... I bet Jimmy Rosensweig 50 bucks you'd get a higher score than everyone but Corey.

Russell walks out. Pooh looks over to his jacket. He goes over and digs out one of the "pamphlets" Russell was talking about.

He looks at one of the pictures, then looks in the mirror. Pooh sucks his cheeks in a little. He's starting to talk himself into something.

26 INT. ANNA'S HOUSE - KITCHEN - NIGHT

26

Anna is at the stove, preparing dinner. Gogi enters, heads for the fridge. There is obvious tension between them.

ANNA

Did you use a condom?

Gogi takes a long beat before she answers.

GOGI

(looking for a soda)

Is this really your business?

ANNA

Yes... Whether you live or die is my business.

GOGI

Let me tell you something, Miss. 'I have lived through a thousand lifetimes'... You die from not having sex, not from having it.

Gogi pours soda for her and Vasy.

(CONTINUED)

GOGI

(almost garbled)

I am making love with a man... Natural love... The most natural thing you can do.

ANNA

And you've done it a lot...

There is a short uncomfortable beat of silence.

ANNA

So, if you do wanna take a test, just to be safe, I have the names of some places where you can go.

This sets Gogi off.

GOGI

(very hurt and upset)

Why are you doing it to me? Why are you trying to make me feel like a cheap, street slut?... Just because you are late to be blooming.

ANNA

Late to be blooming... What does that mean?

GOGI

I didn't try to push the birth control... I just wanted to make sure you didn't get pregnant... But if you don't want it, you don't want it... Why, is your business.

ANNA

What are you talking about?

GOGI

Believe me... I'm not worried... You will like boys when you like boys... Or maybe you will make your own decisions about what you like.

ANNA

If you think I'm gay... Just say it!

But Gogi doesn't know what to say to that. Anna is starting to well up.

ANNA

(loud)

What do you want me to do, Mom?...

(MORE)

(CONTINUED)

26 CONTINUED: (2)

ANNA (cont'd)

Go out and sleep with a bunch of guys I don't care about, so I can know what it feels like to be you?

Gogi fights hard to keep her tears back.

GOGI

(trying hard to be the parent)

You cannot talk to me like this, not in my house...

(fighting hard to get the words out)

No, no you cannot, no.

Gogi can no longer hold back her tears. Anna, crying hard as well, runs out. Igor is still watching TV.

27 INT. POOH'S BATHROOM - NIGHT

27

Pooh is on the scale weighing himself. Very unhappy with the weight he sees, he begins squatting and pushing and whatever else he can think of to make himself heavier. It's no use. He writes his weight down in a black and white composition book.

28 EXT. DOWNTOWN STREETS - NIGHT

28

The streets are wet and smoking like a shot out of 'Taxi Driver.' A city bus pulls up and out steps Russell. He is in a lively part of town (a classic "tenderloin" or "red light" district). He walks by an assortment of street types and working girls. Russell's plenty jumpy, though he's trying to look cool.

A good-looking LATINA HOOKER, very sexy-looking, but not too outrageous in either dress or makeup, paces a corner. Russell walks INTO FRAME and up to her.

RUSSELL

Hi.

LATINA HOOKER

Hi, yourself.

The Latina Hooker starts to walk. Russell follows her.

LATINA HOOKER

You gotta problem?

RUSSELL

Not at all... I just think you're really pretty.

She gives a quick smile.

(CONTINUED)

RUSSELL

(quietly)

You're not a man, are you? I only have enough for one time and I don't go that way.

LATINA HOOKER

Do I look like a man?

RUSSELL

No... You... Don't.

She stops in front of an alley.

LATINA HOOKER

You got a car?

RUSSELL

Learner's permit.

LATINA HOOKER

How old are you?

RUSSELL

Old enough to take care of business.

She looks him over long and hard. Russell's face goes white.

RUSSELL

(quite freaked)

Okay... I think I just saw a rat.

The Hooker ignores this.

RUSSELL

Where do you keep your bed?

LATINA HOOKER

Doesn't work that way.

Russell tries to picture this in his mind.

RUSSELL

You mean we're gonna do it standing up?

LATINA HOOKER

This is your first time, isn't it?

RUSSELL

(defensive)

Please!

(CONTINUED)

LATINA HOOKER

Listen, kid... You don't wanna lose it to a pro, trust me... Go wait 'til you find your sweetheart.

RUSSELL

(cocky)

Hey, I got twenty dollars and I wanna spend it.

LATINA HOOKER

Twenty dollars? What do you wanna do, hold my hand?...

RUSSELL

No, I wanna have sex... Come on, give me a discount... I'll do it fast.

LATINA HOOKER

Kid... Trust me... You're gonna be a lot happier if you just turn around and walk away.

RUSSELL

(pleading)

But you're a hooker, you can't say no.

Russell sticks out the twenty. After a beat, the Hooker takes it.

RUSSELL

(truly grateful)

Thank you.

The Hooker just stands there, her posture is excellent and her chest is prominent under her tight sweater. Russell can't help but notice.

RUSSELL

Wow, are those real?

LATINA HOOKER

You tell me.

Russell nervously goes to feel her chest, but when his hand reaches its goal, his face goes white.

RUSSELL

Is that what I think it is?

The Latina Hooker rips her sweater open, revealing a badge. She's a policewoman.

(CONTINUED)

LATINA HOOKER
Police officer... You just solicited a
prostitute.

Beat. Russell then falls to his knees.

RUSSELL
I didn't mean it! I swear!

Russell whimpers in front of her.

RUSSELL
I'm sorry, I'm so, so sorry!

LATINA HOOKER
Get up.

Russell stands up.

LATINA HOOKER
I could send you to 'juvi,' but you
wouldn't last the day...

Russell's head hangs in shame.

LATINA HOOKER
Look at me when I talk to you.

Russell quickly looks her in the eye.

LATINA HOOKER
Listen, Romeo... Trust someone who's been
sixteen... You got plenty of girls out
there feelin' the exact same things as
you... Now, get the hell home, before I
call your mother and tell her what you
been up to.

RUSSELL
(backing up)
Thank you... Thank you!

Russell turns and takes off in a full dash.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

29 INT. SCHOOL HALLWAY - DAY

29

A maze of kids fill the hallway between classes.

POOH (O.S.)
I've got it.

The CAMERA FINDS Pooh walking with Anna. They wind their way through the maze of humanity.

POOH
There's no doubt about it... I was on the HIV website all night... The more I found out, the more sure I became.

ANNA
(with kindness)
Pooh, you don't have HIV.

POOH
No, I do... And I need to talk to you about how I'm gonna handle it... Okay?

But Anna has her own problems on her mind.

ANNA
What do you think of me?

POOH
What?

ANNA
What do you think of me?

POOH
... In what way?

ANNA
In any way.

POOH
Uh... You're different, but I like it... And loyal... You're an amazing person to have as a close friend.

ANNA
What do you think of my looks? Do you think I'm pretty.

(CONTINUED)

POOH

Are you kidding?... You're beautiful... I
can't even believe you're asking me this.

All of a sudden Anna just takes off down the hall, leaving
Pooh standing there.

POOH

Where you goin'?

CLOSE ON: Charlotte heading toward Pooh.

RUSSELL (O.S.)

Pooh-man!

Pooh whips around, there's Russell.

POOH

(re: HIV)
I've got it.

RUSSELL

You've got what?

Russell starts to move quickly down the hall. Pooh follows.

POOH

HIV, what do you think?... It's definite.

RUSSELL

Pooh, you've lived your entire life like
'The Boy in the Plastic Bubble.' And
besides, you can't get it yakin'...

POOH

Toilet seat...School library.

Russell scans the hallway crowd. He's looking for somebody.

POOH

I want you to speak at my funeral.

RUSSELL

Will you shut up.

Russell keeps walking and searching, Pooh keeping up.

POOH

Slow down... I'm not as strong as I was.

(CONTINUED)

RUSSELL

Will you knock it off...You do not have HIV... Which also means when you ran for seventh grade treasurer, Lawrence Ashby didn't tap your phone... Which also means Mrs. Kittleman did not dose the graham crackers with truth serum.

POOH

Well, there was something weird about 'em.

Shaheem spots Russell.

SHAHEEM

(calls out)

Rus, Rus... What's it about?

RUSSELL

(to Shaheem, big smile)

You, bro, always!

Russell keeps moving and looking.

RUSSELL

Where's Anna?

POOH

Avoiding Charlotte.

RUSSELL

(pleased)

Of course she is.

Russell, somehow charged up by this information, takes off in the direction Pooh points.

POOH

Hey, you didn't tell me about your date!

Corey steps INTO FRAME holding a magazine-sized booklet. He is beaming.

COREY

(to Pooh)

Guess what I got here... Trial questions!

A look of severe distress comes over Pooh's face. The PSAT test is the last thing he wanted to be reminded of.

30 INT. SCHOOL LUNCH ROOM - DAY

30

Anna is in the lunch line getting food. She looks around and Charlotte catches her eye. Charlotte points to the empty seat next to her, a big smile on her face. Anna nods. When she turns her head back around, she looks nauseous.

RUSSELL (O.S.)

(blazing)

I've had a major brainstorm, just a total sick flash of genius...

Russell is now standing next to Anna in the lunch line.

RUSSELL

I sleep with Charlotte, cure her of her gayness, spread around that I did it with her, then everyone knows she's not gay... It's straight peace corps... A rescue mission to cure Charlotte.

ANNA'S POV: Charlotte at a lunch table, wolfing down a quadruple decker cheeseburger.

ANNA

I don't think she wants to be cured.

RUSSELL

I don't mean 'cured' cured... I know she's not sick... I'm just tryin' to make life easy for everyone... It's not a love thing... Just a nice clinical de-virginizing...

They have now moved onto beverages and condiments where it's a lot more private.

ANNA

How do you know she hasn't already been with a man and just doesn't like it?

RUSSELL

I don't... That's why I've got to be the one... She needs a guy with a little technique to back up their, um... good intentions.

ANNA

What about me?

RUSSELL

That's the beauty... Once everyone sees she's straight... You're in the clear.

(CONTINUED)

30 CONTINUED:

ANNA

I mean, how about sleeping with me?

The look of shock on Russell's face is utterly indescribable.

RUSSELL

(blown away)

You... you... you... you wanna have sex
with me?

ANNA

Yeah... I have for a while... I just
didn't have the courage to say it.

Russell's expression completely changes.

RUSSELL

Alright, you got me... Where's Pooh with
the hidden camera?

Russell goes and peeks behind a counter, but there's no Pooh
there.

ANNA

(convincing)

Russell... It's not a joke... I've
thought about it a lot... I want you to
be the first.

Russell tries to get his bearings. He cannot believe this is
real.

RUSSELL

(still in disbelief)

Oh, man... This is way too heavy... I'm
gonna need a little time to digest this
idea.

ANNA

Really, I was hoping we could do it
tonight.

Russell has no comeback for this.

31 EXT. WELFARE LINE - DAY

31

WE ARE IN FANTASY:

Pooh stands on a welfare line that seems to stretch forever.
He looks especially tragic as do all the other people on
line. Next to Pooh is a MAN in his 30s. He has three small,
sad-looking children clinging to him.

(CONTINUED)

31 CONTINUED:

31

MAN IN LINE

(to Pooh)

My wife got sick, I lost my job, my kids are hungry... It's been the toughest year of my life... What happened to you?

POOH

I failed my PSAT test.

The Man pats Pooh on the shoulder. It's the worst thing he's ever heard.

32 INT. POOH'S ROOM - DUSK

32

BACK TO REALITY:

CLOSE ON: A PSAT study book open. A drop of water plops on the page. We PAN UP to see that it is Pooh's sweat that has dropped on the page. He is trying to study. He looks over to his computer monitor.

CLOSE ON: Pooh's computer screen. It is opened on the cover page of an HIV website. He sits there, reading it.

33 OMITTED

33

34 OMITTED

34

35 EXT. ANNA'S SIDE DOOR - NIGHT

35

The side door opens to reveal Russell. He stands there with his "quick release" bike seat in one hand and the rag-tag bouquet of "front yard" flowers in the other.

RUSSELL

Hey, it's me.

A36 INT. POOH'S ROOM - NIGHT

A36

CLOSE ON: Pooh. He just stands there, looking earnest and worried.

POOH

(trying to be calm)

Can I talk to you for a minute?...There's nothing to worry about...

(nearly breaking)

Everything's fine... Look, I know we all had some really high hopes for me... You know, maybe you should sit down.

The camera turns around, but it isn't Pooh's parents we see, but Pooh himself. He is rehearsing in the mirror.

(CONTINUED)

A36 CONTINUED:

The camera turns around, but it isn't Pooh's parents we see, but Pooh himself. He is rehearsing in the mirror.

(CONTINUED)

POOH (cont'd)

Mom, Dad...I'm sick...No, it's a lot worse than the flu... You don't need to take my temperature, I'm sick... I'm sick...Why doesn't anyone believe me... I'm sick.

36 OMITTED 36

37 INT. ANNA'S BEDROOM - NIGHT 37

Anna's room has a multiple personality. There's pictures of her particular pop culture and historical icons (John Lennon, Ani Difranco, Amelia Earhart, a poster of Geena Davis and Susan Sarandon in Thelma and Louise, a poster of a Modigliani print, etc.) There are also left-over knickknacks from an earlier age that give you the feeling of a 12-year-old's room. The final touch is a giant poster of Michael Jordan in flight, right over the bed.

Anna and Russell sit on the bed.

RUSSELL

You wanna talk first?

ANNA

Is that what you usually do?

RUSSELL

I don't know, I guess... I'm not usually such good friends with the girls I... You know.

Anna nods and smiles. They sit there awkwardly.

RUSSELL

You went out with Steven Sandford for a few weeks in seventh grade, right?

ANNA

Yeah, two weeks.

RUSSELL

So, you've kissed a guy.

(CONTINUED)

ANNA
(slight pause)
Not really... Not like real kissing.

RUSSELL
Whoa... This is a heavier assignment than
I thought.

Out of nowhere Anna grabs Russell and lays a serious kiss on him. Russell is completely startled, but they continue, eventually ending up lying next to each other. They break.

ANNA
How was that?

RUSSELL
Amazing.

ANNA
Should I turn the lights off?

RUSSELL
Is that what you want?

ANNA
Do you?

RUSSELL
Yeah, go ahead...

Anna gets up to turn the lights off. She does it, but the second she turns around Russell is right there and he kisses her hard and awkward. We can barely see the two of them, but we can sure hear it as they stumble around the room kissing and crashing into things, finally landing once again on the bed. They both seem to be very into it and Russell pushes it forward.

ANNA
(quietly)
Don't do that.

RUSSELL
What do you mean?

ANNA
(her tone changing a bit)
It's pretty self-explanatory.

RUSSELL
But if we're gonna do what we need to do,
I'm gonna have to get to it... Somehow...
(MORE)

(CONTINUED)

RUSSELL (cont'd)

I mean, unless you're gonna do the whole, 'let me slip into something more comfortable thing.' Which is cool with me.

Anna gets up, but it's not to slip into something more comfortable, it's to turn on the light.

ANNA

No... No... No... I don't think I can go through with this... I mean, you're... you're... Russell.

RUSSELL

I thought that was a good thing... I thought that was the reason you asked me...

(getting upset)

Remember, you asked me!

ANNA

Why are you so upset?

RUSSELL

I'm not upset... It's just like I have completely no idea what's going on.

ANNA

(brutally emotionless)

Nothing is going on... I thought I wanted something, but now I realize I don't... If you're truly my friend, you'll just leave it at that.

RUSSELL

Oh, I'll leave it at that... I will definitely leave it at that.

The PHONE RINGS as Russell goes for the door and opens it.

RUSSELL

And next time do me a favor... When you feel the need to go find a head to screw with, make sure you look somewhere else...

(screaming)

'Cause I am not some kind of guinea pig!

Russell storms out, slamming the door behind him. Anna doesn't really understand what she did. The phone is still ringing, but Anna ignores it.

(CONTINUED)

ANNA
(calling after him)
Fine, go ahead... Be that way!

38 INT. POOH'S BEDROOM - NIGHT

38

Pooh sits at his desk, the PHONE to his ear. He lets it RING TWO MORE TIMES, then hangs up. Pooh looks over to his ten-gallon aquarium. Something in there catches his eye.

CLOSE ON: The aquarium. A fish swims by a bottle, floating in the tank. Stuck inside the bottle is Pooh, dressed in tattered "Robinson Crusoe" clothes. He is the message in the bottle. Pooh pulls out a little sign that says, "Help!"

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

39 INT. SCHOOL CAFETERIA - DAY

39

A portion of the cafeteria has been converted into the PSAT test area. A TEACHER stands before them.

TEACHER

Does everyone have a #2 pencil?

We hear a bunch of grunted "yes's."

TEACHER

Good...Prepare to begin. *

The teacher glances at the clock. It is 11:00 A.M. on the button. *

TEACHER

Begin.

The minute hand on the clock moves 30 minutes ahead. It is now 11:30 A.M. *

All the kids are deeply engrossed and working hard. Pooh's mind is elsewhere.

WE GO TO FANTASY:

40 INT. SCHOOL GYMNASIUM - DAY

40

We are at Pooh's eulogy service, the entire school attends. Everyone dabs at their tears with handkerchiefs, many of the girls and faculty are wearing sunglasses. Anna is wearing a black Jackie O veil. Corey wears a black arm band.

Russell, in a ceremonial Indian burial robe, is up at a podium, praying. Next to him is a table with a candle burning, Pooh's framed picture and an urn of ashes. *

The kids in the gym all mourn and hold lighters in honor of Pooh. *

Russell stops praying, takes the urn and throws the ashes out over the gym. The ashes go everywhere. People start to cough from swallowing Pooh's ashes. *

(CONTINUED)

40 CONTINUED:

BACK TO REALITY:

41 INT. SCHOOL CAFETERIA - DAY 41

Pooh sits a beat, then lays down his #2 pencil and closes his test booklet. He stands up, reaches down into a shopping bag and pulls out a bathrobe. Pooh has just officially retired from his life and this is his retirement uniform. Corey Neiman looks at Pooh in disbelief, as Pooh, in his bathrobe, starts to slowly walk out. The teacher just drones on.

TEACHER

Thirty minutes till pencils down...Thirty minutes till pencils down.

42 OMITTED 42

43 OMITTED 43

A44 EXT. ABANDONED SHIPYARD - PIT - DAYTIME A44

Anna sits alone, her basketball at her feet. Her mom and Russell, two of her biggest allies, no longer at her side.

B44 EXT. ABANDONED SHIPYARD - CRANE - DAYTIME B44

Russell, his ego, which was shaky to begin with, is now bruised more than ever.

44 INT. MOLATOV HAIR AND NAIL SALON - DAY 44

Pooh walks in looking for Anna, but the salon is empty except for Gogi and an older woman who is in a reclining position, head wrapped in a towel, receiving a "facial." Pooh approaches them.

POOH

(desperate)

Gogi, have you seen Anna?

GOGI

Why are you wearing that bathrobe?

POOH

You think she might show up?

GOGI

Sorry, I gave up my job as fortune teller.

But Pooh doesn't even hear this. He's in his own world. He starts talking, half to Gogi, half to himself, half to just let off steam.

(CONTINUED)

POOH
Oh, God... What am I gonna do?
(starts pacing)
(MORE)

(CONTINUED)

POOH (cont'd)

It's not some kind of joke, you know...
It's just, okay, fine, we know it's a
retrovirus... that it gets in your cells
and then uses your own body's machinery
to replicate itself, which when you think
about it, is like totally sick in the
first place... It's using your system to
clone itself for its own diabolical
cause.

Gogi has no idea what Pooh's talking about. She just looks at him, pacing in his bathrobe as she continues to rub the woman's face.

POOH

You don't even know when to be worried.
It starts as this little itty-bitty cold
that just comes and goes away silently,
only it hasn't gone away; it's lurking,
just waiting like some kind of viral
mugger in a dark alley... And then
whammo, you have a strain of pneumonia no
one has ever seen before... And there's
a bunch of ways you might have gotten
it... Mysterious ways, ways they don't
even know about... You can be like
hanging out on some Caribbean island
having a good time, and boom, a bug that
bit some Haitian drug addict comes up and
targets you... We're all at risk... And
forget it if you're having a bunch of
sex... You might as well just call the
'Make a Wish Foundation.'

Gogi listens, looking at Pooh as she massages the woman's face.

POOH

And I'm not goin' in for any of that
false hope, either... I know all these
experimental drugs they have mean
squat... Proteinase-prohibitors...
A.Z.T... It's like taking 'M&M's' for
cancer...

(looks around, then whispers)

The real truth is, the doctors don't even
understand it... I just thank God I'm a
virgin 'cause if I was having sex, I'd be
dead already... This is it, the real
thing, a modern-day plague... A horrible,
growling death tractor just plowing
across the country... See you around,
Gogi.

(CONTINUED)

44 CONTINUED: (3)

Pooh heads for the door. Gogi's face is blank, her mouth open. The woman who was receiving the facial is now sitting up with a similar expression. She was listening as well.

45 OMITTED 45

46 EXT. ANNA'S APARTMENT FRONT DOOR - DAY 46 *

Pooh knocks on the door. No answer. He knocks again, nothing. Not knowing what else to do, he decides to just sit down on the stoop and wait. Dust falls on his head. He looks up. An old Russian woman is pounding her carpet. *

DISSOLVE TO:

A47 OMITTED A47 *

B47 EXT. ANNA'S APARTMENT FRONT DOOR - DAY B47 *

Russell rides up and does a wild sliding, skidding stop, halting an inch from Pooh, who's still sitting on the stoop. Pooh flinches bad. (Throughout the scene, Pooh is wheezing, sniffing, coughing and groaning).

RUSSELL

(panting, re: the robe)

Nice look... Is she here?

POOH

I don't think so.

RUSSELL

Good.

Russell starts to slowly ride down the building driveway, along the side of Anna's apartment. Pooh looks at him, not sure what he has planned.

Russell ducks under the bars on the window. *

POOH

What are you doing?

RUSSELL

Going to get my bike seat.

POOH

That window's locked.

(CONTINUED)

RUSSELL

No, it isn't... This is the one she keeps open for like when she forgets her key or something...

Russell opens the window to Pooh's surprise.

POOH

I can't believe she never showed me this.

Another thing to make Pooh feel loved and good about himself. Russell goes in through the window. Pooh just shakes his head and walks back to the front door.

47 INT. ANNA'S APARTMENT - DAY

47

Russell's in. He looks around the living room and sees his bike seat on a table. Russell goes and grabs the bike seat. When he turns around, Anna is standing there.

ANNA

Can I help you or should I just call the police.

RUSSELL

(pissed)

I just came for my seat... I forgot it last night.

Their voices begin to escalate.

ANNA

Well, if you hadn't run out of here like such a baby, you would have remembered it.

RUSSELL

Well, if my 'supposed' best friend hadn't treated me like I was some disposable piece of crap, I might not have.

48 EXT. ANNA'S FRONT DOOR - DAY

48

Pooh, having heard both their voices, starts knocking on the front door like a maniac.

POOH

Hey, let me in, let me in, let me in!

49 INT. ANNA'S APARTMENT - DAY

49

Anna and Russell are right where we left them.

(CONTINUED)

ANNA
You didn't hear a word I said!

RUSSELL
(loud)
'Cause you didn't say anything!

Still KNOCKING like crazy.

POOH (O.S.)
What's goin' on in there? Let me in.

Anna, completely frustrated, goes and whips the front door open.

ANNA
(to Pooh)
What?!

POOH
(very sick)
I've been waiting out there... How'd you get by me?

RUSSELL
She wasn't answering the door, you idiot!

POOH
(to Anna)
Why weren't you answering the door?

ANNA
(re: Russell)
Ask him!

POOH
(to Russell)
Why wasn't she answering the door?

RUSSELL
'Cause she likes to say stuff she doesn't mean... Then blame you when it freaks her out.

POOH
(to Anna, confused)
What did you say?

ANNA
(simply)
I asked Russell to take my virginity.

(CONTINUED)

POOH
(screaming)
What?! Are you crazy? You guys are best
friends... You never have sex with your
best friends, even I know that!

Pooh has just broken out of his low energy sick routine, but
he doesn't know it.

RUSSELL
It was her idea... She was like --
(pleading voice)
'It has to be you, it's so important to
me.'... And then, when we're like having
this amazing time --
(to Anna)
-- you're just like... Halt!

POOH
(flipping out)
You guys made out?... You guys made out?!

ANNA
Yeah, we made out...

RUSSELL
... And she loved it... She loved it so
much, she couldn't handle it!

ANNA
I could too handle it!

RUSSELL
(really upset now)
Then why the hell'd you stop? Just to
humiliate me?

ANNA
What the hell are you so upset about?...
I'm the one who's never had sex before...

RUSSELL
(full of emotion, he just says
it)
Neither have I?

The air goes still. The silence and shock are deafening.

RUSSELL
I've done some stuff, but I've never gone
all the way...

(CONTINUED)

POOH
(disillusioned)
But what about all those girls with those cool names?

RUSSELL
Some are real... I just never had sex with any of them.

Anna cannot believe what she's hearing.

ANNA
I didn't know.

RUSSELL
That was the idea.

POOH
(to himself, almost sad)
That means you didn't really do that Kabuki girl in the banquet room of Haiku Sushi... I loved that story.

RUSSELL
(to Anna)
You probably could tell I'd never done it... That's probably why you stopped...

ANNA
No, it isn't... It felt really good.

POOH
(a little weirded out)
It did?

ANNA
Yeah... I was definitely into it... In fact, I got excited, I mean actually physically excited.

POOH
(sicker)
I can't hear this.

RUSSELL
(to Anna)
Then why'd you stop?

ANNA
'Cause all I really wanted to do was get excited... I needed to make sure I could...

(CONTINUED)

RUSSELL & POOH

What?

ANNA

With a guy... With everything that was goin' on, I thought I might really be gay.

RUSSELL

(silver lining)

I really got you excited, huh?

ANNA

Yeah... if I'm gay, I'm definitely 'bi.'

Russell smiles, Anna laughs. But Pooh isn't laughing. He just stands there, dumbfounded.

POOH

Doesn't anyone wanna hear how the test went?

ANNA

Oh my God, I completely forgot.

RUSSELL

I'm really sorry, bro... Did you kill it?

Beat.

POOH

I walked out... Right in the middle... I got up, put on my robe and walked out.

ANNA

Why? And why are you wearing that robe?

(CONTINUED)

During Pooh's following monologue, he will go from a sickly, sniffly mess, to a powerful, ranting young man.

POOH

Because, I'm sick, that's why...
Unfortunately for me, my best friends
have been so busy trying to maul each
other they didn't have time to notice I
was dying... Do you know how hard I work,
how much pressure I'm under?... The right
college, the right career, the right
this, the right that... Well, I'm sick...
I'm sick of it!!... I'm sick of how you
guys see me and how my parents see me and
how everybody sees me... The whole world
can just kiss my ass!!

Russell and Anna are stunned and guilty to say the least.
But before they can apologize, Gogi comes bursting through
the front door. She declares proudly.

GOGI

I did it!

There is total silence. Pooh and Russell aren't quiet sure
what exactly is going on.

GOGI

I took the test!

Anna goes over and puts her arms around her mother.

RUSSELL

(turning to Pooh)
You think I still have to pay Rosensweig
if you walked out?

50 OMITTED

50

51 EXT. SCHOOL - MORNING

51

The CAMERA WEAVES its way THROUGH students waiting for the
first period of another Monday morning. The CAMERA FINDS
Charlotte, who has Lenny pinned and is literally sitting on
his chest.

CHARLOTTE

(to Lenny)
'Ellen' was the greatest TV show ever,
say it!

Charlotte begins to let a long strand of spit slowly dangle
over Lenny's face.

(CONTINUED)

LENNY

Okay, okay... 'Ellen' rules!

The CAMERA PANS TO Pooh and Anna, who are watching.

POOH

Payback's a you-know-what.

Anna nods in agreement. The CAMERA MOVES again, SETTLING ON Russell, Shaheem, Celestene and their crowd. Russell holds a brown paper bag. He opens it and pulls out a sexy red G-string. The crowd reacts to the G-string, impressed.

RUSSELL

(re: the G-string)

It was a busy weekend.

Russell hangs the panties on the corner of Celestene's notebook. The crowd yelps and roars their approval. Russell walks away as Celestene, unimpressed, calls after him.

CELESTENE

(calling after)

Hold up... How do I know you just didn't go out and buy these?

As she says this, Anna and Pooh walk by.

ANNA

All you gotta do is ask me.

The crowd "oohs" like mad on Anna's comment.

SHAHEEM

Anna's a player! Anna's a player!

Anna and Pooh keep walking.

POOH

(to Anna, whispered)

Wow... Where'd you get those underpants?

ANNA

Wasn't tough... That's all my mother owns.

The BELL RINGS. Anna, Pooh, Russell and the others pile into school. Another brutally normal week has begun.

FADE OUT.

END OF SHOW