

Normal Adolescent Behavior

by

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Director's Note

Teenagers have sex. This is a movie about teenagers who have sex, but that doesn't mean there's sex in the movie. Some of the best teen films have been about sex and love and nobody ever got naked. This film will look beautiful and everyone will look sexy, but there's absolutely no reason anyone has to get naked.

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EXT. HIGH SCHOOL: PARKING LOT - NIGHT

1

**CREDITS ROLL OVER 'GIRL ON THE STREET' INTERVIEWS done on a cheap video camera in various locations around Chagrin Falls, Ohio (population 6,500, an hour south of Cleveland):**

A TEEN GIRL #1 speaks into the camera, playing with her hair as she tries not to giggle.

TEEN GIRL #1

Mostly, girls just hook up with guys at parties, but usually it's with someone they know, like a friend. I mean, it's not like I hear people saying I'm saving myself for marriage or anything.

She giggles and we cut to a TEEN GIRL #2, this one scrunching her face into her turtleneck, to hide her identity. Her friends mill in the background.

TEEN GIRL #2

The point of being young is to experience a bunch of people so you know what you want. In a few more years I'll be able to tell a good one from a bad one.

CROWD GIRL #1

(yelling out)

And the big ones from the little ones.

Another teen laughs, revealing her face and we cut to a TEEN GIRL #3 who has her hair cropped close. She speaks directly at the camera, dangerously close to the lens.

TEEN GIRL #3

They're nasty sluts. And slutty girls become slutty women and then they marry nasty guys, who drive gross cars and smell like cheap beer.

A TEEN GIRL #4 pushes the Teen Girl #3 aside and screams:

TEEN GIRL #4

Is this like those Girls Gone Wild? Are you from MTV?

SHE RAISES HER SHIRT AND FLASHES HER BREASTS, SCREAMING:

TEEN GIRL #4 (CONT'D)

WHOOOO!

The screen freezes. The title

**Normal Adolescent Behavior**

*Appears over her breasts.*

2

EXT. CHAGRIN COOP SCHOOL: QUAD - DAY

2

MUSIC: Gary Glitter sings his raunchy "Do You Wanna Touch Me"

Late Summer in Chagrin Falls, Ohio about forty minutes south of Cleveland. WENDY BERGMAN (senior, 17, beautiful but not ready to accept it) walks through the "Coop" private school grounds; she leads us under banners that say "WELCOME NEW CLASS" and "DON'T DIS THE ORIENTATION -- HAVE FUN AND WELCOME!" It all feels like it could be the Summer of Love except for the girls are wearing Seven jeans and the guys are wearing vintage and everyone's hair is done, even the 'alternative' kids.

Wendy passes by as a group of fifty students does a 'lap sit' -- they stand in a circle and then sit down at the same time. Eventually they fall amid general hysterical laughter. If Wendy wasn't rolling her eyes before, she certainly is now.

ACROSS THE QUAD we meet BILLIE (17, short blond hair and vintage clothes, hottest girl in school according to current web polls). She is walking towards Wendy; she is blond to Wendy's brunette, intelligent enthusiasm to Wendy's brilliant sarcasm. They are a perfect match for each other.

A car pulls up quickly between them as they near the parking lot. It squeals to a stop and SEAN MAYER (17, tall with good looks that skew slightly pretty) gets out of the car. The car squeals away. If it looks like the opening of the Breakfast Club, well, all the better. He skulks towards the orientation festivities but he also steals a glance at Wendy.

Billie yells out to Wendy:

BILLIE

Woman!

Wendy jogs the last few feet to her best friend and then they join the rest of the group. Besides Billie there is ANN, Chinese with a defiant red streak in her hair; JONAH a stoner reading a Miles Davis biography;

ROBERT, tall and the most conventionally good looking of the unconventional group and PRICE who has blond hair and blue eyes and wants desperately to fit in. Which is why he pulls out, and places on his head, a TRUCKER'S CAP.

The GROUP GROANS.

PRICE

What?

BILLIE

You should burn that hat.

ANN

It's plastic. Toxic fumes?

BILLIE

He could burn a little of it.  
Symbolically.

She jumps up, fishing a lighter from her bag. She hands the hat and the lighter to Price.

BILLIE (CONT'D)

Do it. Show us you're better than the hat.

The group looks at Wendy, asking for permission.

WENDY

Burn a little. It'll be good for you.

Price burns a little of the hat, sheepishly, and the group all cheer. Price leans over to hug the girls and it quickly turns into a wrestling/play fight. Wendy looks up and sees a FRESHMEN GIRL and guy whispering and looking at the group's antics. Wendy stands up, brushing herself off.

WENDY (CONT'D)

Sorry.

JONAH

(to the Freshmen)

Can we help you?

The rest of the group get up as well, looking slightly sheepish, except for Billie. The Freshmen stand there, waiting.

BILLIE

What?!

Freshmen Girl points to Wendy's necklace, which reads, "Hoochie".

FRESHMAN GIRL

I like your necklace.

The two laugh and walk away. Wendy touches her necklace, stung.

ROBERT

Okay! I think we've successfully oriented ourselves. Billie?

Billie stands up, and the group gathers their things.

PRICE

(to Wendy)

Are you leaving?

WENDY

(motioning out to the field)

Can't. My brother's here.

BILLIE

(to Wendy)

You okay?

WENDY

Yep.

BILLIE

Call me later?

WENDY

Frigging right.

All six hug, with real warmth. Somebody yells out to them from a passing car.

STUDENT IN CAR

Kiss. Kiss. Kiss!

Wendy and Billie roll their eyes.

WENDY

Seriously, when did being a lesbian become cooler than blowing a rock star?

BILLIE

You've never blown a rock star.

WENDY

Neither have you.

They laugh. The other four are a little ways away, but Billie hangs on to Wendy for a second.

BILLIE

What if you could blow a rock star?

WENDY

And ruin what we have?

Billie slaps Wendy's ass.

BILLIE

That's my girl.

Wendy waves at Billie as she joins the others and walks off. Wendy is all alone outside the school. She wanders around, kicking a few pebbles, she picks a leaf from a tree and starts humming the theme to "The A-Team."

Wendy goes back inside the school.

3 INT. CHAGRIN COOP SCHOOL: HANGAR - DAY 3

The school is empty, a little eerie. Still humming, Wendy heads towards the classrooms, which are all in a large hangar type building -- each classroom is divided with partitions into a "bay". In the center is a library and at the far corner, a SCIENCE classroom.

4 INT. CHAGRIN COOP SCHOOL: LAB - DAY 4

Inside the science area, Wendy opens a door removing ETHANOL. Pouring the ethanol into a wide-mouthed beaker, she places the leaf in the ethanol, lights a Bunsen burner and lets the leaf start to boil in the solution.

Sean watches, unseen by Wendy.

SEAN

Blowing up the school?

Wendy tries to act cool.

WENDY

Did you follow me in here?

SEAN

I wanted to get the lay of the land.  
Plus I hate that song.

Sean hums the "A-Team" theme back. Wendy is caught for a second, then comes right back at him.

WENDY

The "lay of the land".

SEAN

I'm new. I figured I could, I dunno, memorize where everything was.

WENDY

There's not much to memorize.

She turns him around and points out the "landmarks" of school.

WENDY (CONT'D)

These are the classrooms. No walls, so you have to have respect for everyone. That's a big word around here -- respect. Make sure you use it inappropriately.

SEAN

Like irony.

WENDY

That would be "incorrectly."

Wendy points out some more places in the school.

WENDY (CONT'D)

That's the library. We gather in the lounge for announcements every Thursday for Community Meeting; better known as "Where people bitch about the lack of respect in the public bathrooms".

SEAN

You're not blowing anything up, are you?

Wendy turns back to her leaf.

WENDY

Get the lights.

She gestures to the other side of the room. Sean runs to the switch, hits it. The sun has started to set, so the room is relatively dark.

Wendy turns the Bunsen burner off. The leaf GLOWS BRIGHT RED.

WENDY (CONT'D)

I just read about it and I wanted to try it. The electrons in the leaf are 'excited'. They have these names that are so... Human. Excited. Lazy. Aggressive. Did you know they can be "impure"?

SEAN

You couldn't try it during school?

WENDY

I hate chemistry.

SEAN

But ...

She puts her finger to her lips.

WENDY

Shhh.

SEAN

(smiles)

Your secret's safe. I swear.

WENDY

Who would you tell?

He's stung, but hides it.

SEAN

My mom's a chemist. I would never make fun of you for liking this stuff.

WENDY

(indignant, he's hit close to home)

If you did I'd kick your ass.

SEAN

If I did it would be ironic.

WENDY

That's incorrect.

SEAN

Kicking my ass would be inappropriate.

WENDY

No, but it would be disrespectful.

A pause as she looks at Sean. He smiles at her. She tries not to smile back but she does.

VOICE (O.S.)

Wendy!

The lights blaze on, and the leaf stops shining red. Sean and Wendy move apart, quickly. At the other end of the room is NATHAN BERGMAN (15, he recently grew about six inches, now he's a taller version of his gawky old self).

WENDY

My brother, Nathan.

NATHAN

Can we go home already?

Wendy dumps out the ethanol and leaf, and walks away from Sean, who quickly follows her.

5 EXT. BERGMAN HOUSE: DRIVEWAY - DAY 5

Wendy's car pulls into a driveway, on the left, a large Tudor house, on the right, a similarly sized brick home with a much less well-tended yard.

6 INT. WENDY'S CAR - DAY 6

Sean sits in the passenger seat, Nathan's in the backseat.

SEAN

(points left)

This is me.

WENDY

(points right)

That's me.

SEAN

I know.

WENDY

You know?

NATHAN

Have you read "The Watchmen"?

WENDY

You knew who I was?

Sean keeps his eyes on Wendy.

SEAN

Yeah. I mean, I saw you, you know,  
around. I didn't know who you were.

NATHAN

So you read it? Because I have all of  
them. If you wanna, you know, read them  
or whatever.

SEAN

Yeah, I'll read them.

WENDY

I'm going in, okay?

SEAN

You could come over...ask my mom about  
impure electrodes or whatever.

WENDY

I'm good. Thanks.

NATHAN

(super eager)

Or you could come over to our house  
tomorrow? You can read them then.

SEAN

Yeah, sure.

Nathan grins, thrilled. Wendy watches Sean as he gets  
out and goes into his house. Nathan is already at their  
front door.

NATHAN

You have the keys!

Wendy sighs and gets out of the car.

WENDY

Why'd you ask him over for Saturday?

NATHAN

Why not?

Wendy doesn't answer.

FADE TO BLACK.

**LEGEND: This Is Saturday**

- 7 INT. JONAH'S HOUSE: ROOM - DAY 7
- Zippy, happy pop music plays as we see our group get ready for Saturday night in their own homes on a Saturday afternoon.
- Jonah fixes his hair, takes a long pull on a bong, refixes his hair and then puts on a Cleveland Indians baseball hat.
- 8 INT. ANN'S HOUSE: ROOM - DAY 8
- Ann sits on her bed, which is surrounded by posters that have inspirational sayings, like "Hang In There, Baby," and "God Will Provide, But It Helps To Study". Ann brushes her hair, tries out pigtails, then a ponytail, then scrunches it around so it covers her face.
- 9 INT. PRICE'S HOUSE: ROOM - DAY 9
- Price reads a copy of RAYGUN while he is lifting weights.
- 10 INT. BILLIE'S HOUSE: ROOM - DAY 10
- Billie applies lip liner, fills it in and then blots. She does it again. And again.
- 11 INT. ROBERT'S HOUSE: BATHROOM - DAY 11
- Robert showers, singing loudly along to the pop song we hear.
- 12 INT. BERGMAN HOUSE: WENDY'S BATHROOM - DAY 12
- And finally Wendy, who is in her bathroom, sitting in the tub though there is no water in it, as she absentmindedly drums her fingers.
- 13 INT. BERGMAN HOUSE: NATHAN'S ROOM - EVENING 13
- Nathan sits poised in his room, when the doorbell rings and he springs to life and runs out.

14 INT. BERGMAN HOUSE: LIVING ROOM - EVENING 14

Nathan sprints down the stairs and runs to answer it.

Downstairs, Sean is waiting for Nathan.

SEAN

Hey.

NATHAN

Hi!

(trying to be cool)

Hey.

SEAN

(he holds the comics up)

I brought these. If you want to read them.

NATHAN

Great. Cool.

SEAN

So thanks for inviting me.

NATHAN

We're neighbors.

15 INT. BERGMAN HOUSE: KITCHEN - EVENING 15

Nathan has carefully prepared a tray of food, which is waiting for them.

SEAN

Holy shit. My mom can barely make pop tarts.

NATHAN

Oh I made it.

A pause.

SEAN

For me?

NATHAN

Yeah, I mean, I don't get many guys, I mean people, you know...

SEAN

Yeah. No. That's cool.

Sean takes an involuntary step back.

NATHAN

No... I mean, I like to cook, so it isn't like. I mean, like I didn't plan everything, it's not a trap. Here. Look, see these, these are really easy to make--

Nathan grabs a cookie off the tray and hands it to Sean, but as he does, he trips on his own feet, he tumbles towards Sean and his hand ENDS UP ON SEAN'S CROTCH.

There is a moment where Nathan doesn't know what to do. His hand actually stays there he's so confused.

Sean moves away and Nathan stands up and does what anyone would do; he runs out. Sean goes after him.

16

INT. BERGMAN'S HOUSE: WENDY'S ROOM - NIGHT

16

The girls are hanging out, talking about Sean.

WENDY

He's from Chicago.

ANN

So he transferred as a senior?

WENDY

I guess. People transfer.

ANN

In third grade people transferred. We've had the same people in our classes forever.

WENDY

So?

BILLIE

He seems a little too Queer Eye and not enough Straight Guy.

WENDY

(a little too quickly)  
He's not. He's nice.

BILLIE

He's nice?

WENDY

He was nice to Nathan.

BILLIE

Your brother is easy to be nice to. Like puppy dogs and homeless people.

ANN

Billie!

BILLIE

I'm not the one making him out like Sean the Saint.

ANN

(the peacekeeper)

If we were normal girls, we'd be fighting over him. Fresh meat.

WENDY

Thank god we're not normal.

Wendy goes to the door.

WENDY (CONT'D)

I'm getting a pop.

BILLIE

For me too.

ANN

Yeah.

Wendy shuts the door.

17 INT. BERGMAN HOUSE: KITCHEN - NIGHT 17

Wendy is getting three Diet Cokes from the fridge.

SEAN (O.S.)

Dammit.

18 INT. BERGMAN HOUSE: BACK FOYER - NIGHT 18

Wendy walks toward the voice, seeing Sean in the back foyer, standing in front of an open garbage can. He has an apple core, which he can't throw away because the garbage is overflowing.

WENDY

Yeah. I was supposed to take that out.

SEAN

Hey.

Wendy takes glances quickly above her, as if Billie and Ann could see her right now. But they can't, so:

WENDY

I'll get it.

Wendy takes the garbage bag out of the garbage and ties it shut.

SEAN

You need help?

WENDY

Sure.

He takes the bag and follows her to the backyard.

19

EXT. BERGMAN HOUSE: BACKYARD - NIGHT

19

They walk to the six trashcans that line up on the property line between their houses. Sean's backyard is littered with boxes.

Wendy opens a trashcan and Sean places the bag inside. As he does, his hand touches hers for a moment, and she catches his eye.

WENDY

You were sweet to come by.

SEAN

Nathan's weird. But potentially very cool.

WENDY

He's temporarily weird. Proof that phases are real.

Wendy absently wipes her hand on her pants.

SEAN

Is your hand okay?

WENDY

Huh? Yeah. You know when you touch something gross?

Sean looks down at his own hand.

WENDY (CONT'D)

(laughs)

Oh god, no -- not you. I'm sorry. I meant the garbage.

SEAN

Oh.

A pause.

WENDY

I should go in.

They don't move, just stand there for another moment.

SEAN

You're kinda weird, too.

WENDY

Amazing line. Brilliant.

SEAN

And how do you know it's a line?

He steps closer to her, thinking about kissing her.

WENDY

Well, if you're calling me weird in earnest, that's pretty mean.

SEAN

(quiet)

So you're hopeful I'm trying to pick you up.

WENDY

Pick me up? What are you from, 1976?

SEAN

You're funny.

WENDY

No I'm not.

SEAN

Yeah. Clever. Funny. Smart. You like science.

WENDY

Those are all words that mean ugly.

SEAN

You are definitely not ugly. You're just pretty and smart.

Wendy has nothing to say to this. They move closer to each other so that they are almost kissing, but they don't touch.

WENDY

I can't-- I mean, I'm not...

SEAN

Okay.

WENDY

(not moving)

I'm not available. If you didn't find that out at orientation, you'll definitely find it out soon.

From in front of the houses the sound of a horn honking interrupts them; Sean and Wendy stay still for one moment longer, but then Sean realizes who it is.

SEAN

I'm sorry.

Sean leaves Wendy standing there. She waits until he is gone and then sprints inside.

20 INT. BERGMAN HOUSE: KITCHEN - NIGHT 20

Wendy grabs the three Diet Cokes, frantic, almost dropping them. She runs upstairs.

21 INT. BERGMAN HOUSE: WENDY'S ROOM - NIGHT 21

Billie and Ann are looking out the window at the car; Wendy rushes in and looks over their shoulders to see Sean.

22 EXT. MAYER HOUSE: DRIVEWAY - NIGHT 22

WENDY'S POV: Outside Sean's house, ALLYSON, another senior, not as pretty, but very put together, sits in her convertible.

23 INT. BERGMAN HOUSE: WENDY'S ROOM - NIGHT 23

BILLIE

No shit.

WENDY

Allyson? What does she want?

24 EXT. MAYER HOUSE: DRIVEWAY - NIGHT 24

And a second later, they get their answer. Sean runs out of the house and gets in the car.

25 INT. BERGMAN HOUSE: WENDY'S ROOM - NIGHT 25

BILLIE

No.

ANN

Apparently so.

WENDY

(trying to remain aloof)

That was fast.

ANN

That poor boy. He has no idea what he's getting himself into.

The girls watch the car pull away, past a Brown Sedan that is gently rocking.

WENDY

(changing the subject)

That car has been there every night this week.

A foot sticks out of the passenger window. The girls laugh. Billie goes back to the bed, but Wendy keeps looking out the window.

BILLIE

Are we getting ready or what?

26 INT. BERGMAN HOUSE: WENDY'S BATHROOM - NIGHT 26

Later that night, the three girls are in Wendy's bathroom.

They have done their makeup and hair for a Saturday night, not too slutty, not too conservative. They look average, all-American, Midwestern.

The girls look into the mirror into each other's eyes, smiling.

N.E.R.D.'s song "Truth or Dare" starts playing. The SOUND OF A LOUD PARTY.

ALLYSON (O.S.)  
(yelling to be heard)  
They are complete magno-sluts.

27

INT. HOUSE PARTY: LIVING ROOM - NIGHT

27

Music continues.

LOOKING AROUND THE ROOM, we see that everyone is treated to television sets running non-stop porn. Everyone drinks. Bong hits in the corner. In the background, girls disappear with guys into a variety of rooms. Basically, an average teen party.

Sean stands with Allyson. RYAN (a girl, also a senior) is sitting on a kitchen counter nearby but out of earshot, with her boyfriend, AARON who is strumming a guitar. Alex, another senior, hands out beers to Sean and Allyson.

ALLYSON  
I mean, I understand why the guys do it,  
but the girls? It is total depravity.

THE DOOR THAT SEAN IS LEANING ON OPENS, and a sexy girl comes out of the bedroom, wiping her mouth. Sean lets her pass, and she looks at him, smiling seductively. A moment later a guy comes out, buttoning his pants.

ALLYSON (CONT'D)  
(pointing)  
You should ask Ryan and Aaron. They got out.

SEAN  
(laughing)  
Got out? What, it's a cult?

ALLYSON  
(serious)  
I guess. I mean, I don't know what else you would call it. Don't you have to kill yourself to be in a cult?

SEAN

And they all have sex with each other?

ALLYSON

It's pathetic, I know.

Sean looks around at all the sex and drinking going on at this party.

SEAN

So, why is what you're doing different than what they're doing?

ALLYSON

(defensive)

It just is. See, we invite them every week and they never show. Obviously they think they're better than us.

Allyson notices something across the room.

ALLYSON (CONT'D)

Oh my god! They put in a pole? That is so cool.

Allyson goes towards the stripper pole someone has installed in the rec room.

ALLYSON (CONT'D)

I wanna turn!

Sean moves through the party, heading for the kitchen where he last saw Ryan. Two guys play Playstation in one room, while a girl gives another guy a lap dance, a blank stare on her face. Sean walks by TWO TANK-TOP GIRLS going to the bathroom wearing almost identical tank-tops.

TANK-TOP GIRL #1

Are you going to Brian's thing tomorrow night?

TANK-TOP GIRL #2

Yeah. I just wish it wasn't a BJ party.

TANK-TOP GIRL #1

Seriously. They should hand out bibs.

Sean looks at Ryan.

28

INT. HOUSE PARTY: LIVING ROOM - NIGHT

28

Later on, Sean holds two beers as Ryan fixes her shoe, shaking a pebble out of it. She stumbles a little, then gets the shoe back on.

RYAN

I'm not used to these. Aaron likes them.

SEAN

Your boyfriend?

She shrugs, as if to say, "what can you do".

SEAN (CONT'D)

So you know Wendy?

RYAN

Don't. Really.

SEAN

I just want to-- she's my next door neighbor, you know?

RYAN

Yeah.

There's a pause as Ryan and Sean watch a bunch of girls playing spin the bottle for a group of very rowdy guys.

RYAN (CONT'D)

Look, we just had an... arrangement, the eight of us. And when Aaron and I didn't want to be with them anymore, we stopped. It's not like I had to be de-programmed. Everyone wants it to be this big deal.

SEAN

So it's more like a club?

RYAN

No!

SEAN

What is it then?

Ryan can't really answer. The girls playing spin the bottle kiss and everyone cheers.

SEAN (CONT'D)

I can't talk to her?

RYAN

No. I mean, you might be able to talk to her, and maybe hang out at school. You should join Student Council. We're, I mean they're all on it. I'm not anymore.

SEAN

Seriously?

RYAN

Yeah. What, you figured we hung out and smoked crack?

SEAN

No. I don't know.

RYAN

Amnesty, and Model Congress and the Green Party. Last year we worked on two local campaigns.

Sean looks shocked.

RYAN (CONT'D)

(kind of annoyed)

Yeah, good students who have sex. It happens.

They watch another group of girls kiss in the spin the bottle game and then get doused with beer.

RYAN (CONT'D)

I gotta find Aaron.

She leaves Sean alone. He sees the SEXY GIRL WHO CAME OUT OF THE ROOM. She smiles at him and reaches out. He smiles shyly but lets her lead him back inside to a bedroom. As they enter, Tank-Top Girls look on.

TANK-TOP GIRL #2

What is she going for, a world's record?

They laugh.

In contrast to the party, Robert's house is quiet, and serene. *Marathon Man* plays on the television. Our six are sitting on the floor of Robert's sunken living room, despite the overstuffed and expensive furniture. They are all draped over each other, so that you can't tell whose legs are whose.

During the scene they throw individually wrapped condoms at each other, winging them hard, like frisbees.

In front of them are six SHOE BOXES, each one with a name on it, one for each of them.

ROBERT

I would definitely want to torture Jack Black.

BILLIE

He's funny!

ROBERT

He's perfect torture material. He thinks he's funny, so he'd be laughing. Until he cried. Why, who would you torture?

WENDY

Lindsay Lohan.

BILLIE

Lindsay Lohan.

They laugh.

ROBERT (CONT'D)

Obvious and tired. Something original.

Billie sticks out her tongue.

BILLIE

(to Ann, of the boxes)

You putting in or taking out?

ANN

Taking out.

BILLIE

You always take out. I'm surprised that box isn't empty.

JONAH

I'd torture Eminem. Without a doubt.

BILLIE

Why?

JONAH

He's so smug, ya know. And he thinks he's black. So I would tie him up and shock him with stuff. You know, feet in a tub of water.

Ann reaches into her box and pulls out a small black marble.

ANN

The marble that I stole in fifth grade.

JONAH

Why?

ANN

Because I'm going to give it back. Bad karma.

BILLIE

Like you know anything about karma. You should be worried about the yin and yang of that box.

PRICE

Besides, I stole that marble. You just held onto it for me.

Ann sticks her tongue out at Price.

BILLIE

You stole that marble because someone--

WENDY

-- Lisa Nishi--

BILLIE

Right, Lisa Nishi, told you that you could sit with her if you did.

PRICE

I don't remember that.

ROBERT

I do. She let you sit with her and her little fifth grade posse for one second because you only stole one marble.

BILLIE

Who the hell plays with marbles anyway? It's so dipshitty 1957.

Price shrugs.

WENDY

I'd torture at least one Olsen.

ANN

(clearly one of her faves)

No!

WENDY

I would. She would be so spunky and then she'd break...it would be totally delicious.

(to Ann)

Why? Who'd you torture?

ANN

I dunno. That Harry Potter kid probably.

ROBERT

Wendy? It's your turn.

WENDY

Yeah. In. Putting in.

JONAH

Thank god. I'm sick of everyone taking stuff out. First you put it in the box and cry about whatever dumbass memory it stands for. And then you fish it out, saying you want it back.

WENDY

Crying?

JONAH

You know what I mean.

ROBERT

(picking up Price's box)

Yeah, and how many things are left in Senorita Price's?

Jonah fakes crying as he and Robert dip into the box.

JONAH

Ohhh, this is the black nail polish I wore when I wanted to be Goth.

PRICE

Screw you.

ANN

I can do whatever I want. It's my box.

BILLIE

Yes baby, it is.

ROBERT

What's going in?

Wendy holds up her "Hoochie" necklace, that the freshmen pointed out earlier.

BILLIE

That was a gift.

WENDY

You're always saying you don't want us to apologize. Well, I don't want us to be a joke. It's not funny.

Everyone thinks about that for a second.

JONAH

I'm funny.

BILLIE

You're freaking hysterical.

PRICE

(still hung up on the game)

You know the torturing? Well, what would we torture them for?

ROBERT

To torture them.

PRICE

Usually there's a...end result. Like information or because you need to send a message to the other side.

Robert starts laughing.

ROBERT

The other side? There isn't another side. We're just saying -- if we were gonna break someone's will, who would it be?

PRICE

Um. I dunno. Do they have to be alive?

ROBERT

No. You're not gonna do it anyway, so no. Anyone.

PRICE

Either Abraham Lincoln or me at twelve years old.

JONAH

Fuck. That is such a good answer.

Billie takes stock of the boxes.

JONAH (CONT'D)  
(re. the boxes)  
I went. We all went.

Robert stands up and stretches.

ROBERT  
You guys gonna help clean up?

JONAH  
You have a fucking maid.

ROBERT  
Who reports back to my dad. Come on.

Price, Jonah and Robert go out to start cleaning, Wendy and Ann start cleaning halfheartedly the area around them, what they can reach.

WENDY  
Price got really cute this summer.

Billie lays back, her head in Ann's lap.

BILLIE  
We have to stop using that word, "cute."  
Bunnies are cute. Men are sexy.

WENDY  
These aren't men.

BILLIE  
They will be.

She rolls over so she is looking at Wendy.

BILLIE (CONT'D)  
They'll be our men. Ten years from now  
they'll be the strongest, smartest men  
anyone knows. And they'll be ours.

WENDY  
In ten years, I'm not gonna be here.

BILLIE  
Why not? After all you invested? This  
is almost 17 years of training, of  
learning. You want to start from  
scratch?

WENDY

(upset)

You're kidding right? What, we're gonna buy a big house in Utah?

BILLIE

(nonplussed)

You'll see. We're all going to college together. And then get houses next door.

As if to prove her point, Billie grabs Price by the knees as he walks by; he falls on the floor. Then she straddles him. He tries to get up.

PRICE

(to Ann and Wendy)

A little help, here?

Instead the girls all sit on Price, and it turns into more of a wrestling match/tickling fight. Price is outnumbered so Robert and Jonah come to his "rescue." Robert grabs Billie and Jonah grabs Wendy, leaving Ann on top of Price.

BILLIE

(teasing)

Sorry, kids. It's Saturday night and rules are rules. Without rules we would die.

ROBERT

(mocking her)

That's a little dramatic.

ANN

Billie is drama.

Nonetheless they re-order, and not without some giggling. Now Robert is with Wendy, Price is with Billie, and Jonah is with Ann.

The three couples start making out at various speeds, but each one is fully engaged with whomever they are with. As the camera pulls up and moves over the three couples, they each end up on the floor, Robert on top of Wendy, he starts to take off his shirt; Billie straddles Price, his hands go underneath her pants; Ann holds Jonah's hands down and slowly kisses him, moving down his chest. Condoms litter the floor. We hold above them.

30

EXT. ROBERT'S HOUSE: ENTRANCE - NIGHT

30

Billie and Wendy sit on the front steps of Robert's house. Wendy has her head in Billie's lap, and they share a bottle of beer. Billie is looking at Wendy's hair.

BILLIE

You have, like, sixteen split ends.

WENDY

Shut up.

They sit in silence, looking out on the suburban street, everyone asleep, the gray hazy light of pre-dawn.

WENDY (CONT'D)

When we get to college--

BILLIE

Shhh. This is the best time. This is the time I don't think about things like college. Just--

Wendy gets it, and they return to the silence.

BILLIE (CONT'D)

(looking at her watch)

It's Sunday.

WENDY

Yeah, you're a freaking genius. Shut up, we're supposed to be having quiet Zen time.

Billie thwacks Wendy lightly, and the girls giggle, and return to silence.

31

EXT. CLUB: PARKING LOT - NIGHT

31

*As in the beginning, the video of girls, this time just after a football game outside a local Denny's.*

*This GIRL looks down the whole time, she's distracted as she text messages someone.*

TEEN GIRL #5

*Why should guys have all the fun? I mean, if I have to lay there anyway, at least I could be having fun, right?*

*She gets distracted by her text messages, and wanders away. TEEN GIRL #6 walks up and fixes her hair, then fishes a condom out of her back pocket.*

TEEN GIRL #6  
I'm like a boyscout--

YELLING GUY (O.S.)  
(yelling)  
FLAT AS ALL HELL!

TEEN GIRL #6  
(she flips them off)  
I'm prepared. I don't wanna have to have  
a baby at the prom. That's just ghetto.

*She looks at the condom, and then puts it back in her pocket. She smiles, knowingly.*

32 EXT. BERGMAN & MAYER HOUSE - MORNING 32

Bergman & Mayer homes seen from overhead. It's Monday morning, German-engineered cars are being driven to various workplaces.

33 INT. BERGMAN HOUSE: KITCHEN - MORNING 33

Wendy comes into the kitchen. Wearing low-slung jeans and a sweater, she looks relatively tame. Wendy grabs some orange juice. ABBY BERGMAN (40's, dresses mostly in caftans and wears a lot of ethnic jewelry) drinks coffee.

ABBY  
I would kill for your body.

Wendy kisses her mom on the cheek.

ABBY (CONT'D)  
The best thing I can tell you is don't  
get pregnant. I'd have a flat stomach  
today if I had stayed a person and not  
become a mom.

WENDY  
Mommm.

ABBY  
See?

Nathan comes into the kitchen in his baggy jeans and long T-shirt, he's half asleep.

NATHAN  
(opening the refrigerator)  
Nobody ate the coffee cake I made?

WENDY  
I can't eat that stuff.

Abby doesn't say anything. Nathan takes a piece for himself, eats it quickly and washes it down with milk from the container.

WENDY (CONT'D)  
Now can we go?

NATHAN  
I gotta get my bag.

Nathan leaves Abby and Wendy alone for a moment.

ABBY  
You ready for your college interviews?

WENDY  
You worried I won't clean up okay? That I'll embarrass you?

ABBY  
(cowed)  
It's just a question.

A pause. Wendy reaches over and fingers her mother's ensemble.

WENDY  
(earnest)  
Mom, honestly. You could do so much better.

Nathan and Wendy leave, Abby sits alone in the kitchen for a moment, her shoulders sagging.

34

EXT. BERGMAN HOUSE: DRIVEWAY - MORNING

34

Wendy and Nathan get into Wendy's car; she sits for a moment, staring at the Mayer house.

NATHAN  
(mocking Wendy a little)  
Can we go?

WENDY  
Hold on.

Wendy gets half out of the car and then sits down again.

WENDY (CONT'D)

You go.

NATHAN

Where?

WENDY

Ask him if he needs a ride.

NATHAN

Shut up. He'll think I'm gay.

WENDY

So?

NATHAN

I'm not gay.

WENDY

So then what do you care?

NATHAN

I care. I completely care.

WENDY

Are you going to ask any girls out today?

NATHAN

No.

WENDY

So why not be a little gay? For me.

NATHAN

(lamest comeback ever)

You be a little gay.

Wendy reaches over and opens the passenger door.

35

EXT. MAYER HOUSE: FRONT DOOR - MORNING

35

Nathan rings the bell and waits, backing up a little. From the side of the house, a stream of water, followed by HELEN MAYER, 40, sexy even in her sweats, she holds the garden hose in front of her, watering everything she sees, turning most of it to mud.

HELEN

(giving a little wave)

So I guess you're our new neighbors.

Nathan is frozen.

NATHAN  
(whispers)  
Yeah. Uhh. I'm your next-door Nathan.

Helen puts down the hose and walks over, her hand extended. Nathan shakes it, staring at his hand touching hers.

HELEN  
Sorry?

NATHAN  
Your next-door neighbor, Nathan.

HELEN  
Helen.

NATHAN  
Okay.

Nathan backs up and heads back to the car.

36 INT. WENDY'S CAR - MORNING 36

WENDY  
Well?

NATHAN  
I forgot. She stopped me, and...

He's dejected. Wendy rolls her eyes, goes out to Helen as Nathan watches.

37 EXT. MAYER HOUSE: FRONT DOOR - MORNING 37

WENDY  
Hi. My brother was supposed to ask you if Sean needed a ride. To school.

HELEN  
What happened?

WENDY  
I think he was dropped on his head a lot. My brother. Not your son.

Helen laughs.

HELEN

That'd be great. The ride. Not the head dropping.

Helen goes back to the hose and sprays an upstairs window. BILL MAYER, (movie star handsome with 10 extra pounds) opens it after a second.

BILL

(out the window)

You rang?

HELEN

Sorry, I thought that was Sean's room. Tell him he has a ride waiting.

(to Wendy)

We have to get him a car. Actually we have to get me a car, too. We're city people, I guess.

WENDY

It's not a problem.

An awkward pause.

HELEN

Thanks.

WENDY

Sean said you're a scientist?

HELEN

Trying to be. I'm in a bit of a holding pattern. But yes. Are you interested in--

Before she can answer, Sean runs out of the house and smiles at Wendy.

HELEN (CONT'D)

(to Sean)

Have fun.

Sean gives her a wave; he and Wendy walk towards the car.

SEAN

(annoyed)

What?

WENDY

Nothing. You nervous?

SEAN

Well, now I am.

They get in the car.

38

EXT. CHAGRIN COOP SCHOOL: PARKING LOT - DAY

38

The car pulls into the school parking lot. Nathan gets out of the car and heads inside but Sean doesn't move. Wendy is about to say something when she sees Robert and Jonah pulling up and she panics.

WENDY

(cold)

Okay kid. Your taxi ride is over.

SEAN

What?

WENDY

Unless you plan on paying me. The ride is over.

SEAN

Oh.

(embarrassed)

Oh, yeah.

(he gets his stuff, fumbles)

Sorry.

Wendy feels terrible but there is nothing she can do, so she lets Sean leave.

SEAN (CONT'D)

Sorry.

Wendy doesn't say anything.

WENDY'S POV: she watches Sean go into school in the rearview mirror, and she sees Robert and Jonah walk by, completely oblivious to the fact that Sean was in her car a few moments ago. Wendy loses sight of Robert and Jonah until there is a loud bang on the roof of her car. Wendy throws the door open.

WENDY

Dammit!

Robert puts his face on the passenger window blowing fishy faces.

WENDY (CONT'D)

You're a jackass.

Robert grabs his crotch and Wendy laughs. She gets out of the car, Robert and Jonah hug her hello.

ROBERT  
Your friend didn't say hi.

WENDY  
He was in a hurry, I guess.

JONAH  
Your new neighbor?

Wendy is about to answer when Price comes out of the school and runs up to them.

PRICE  
(to Wendy)  
We need you.

Wendy follows him into the school.

39

INT. CHAGRIN COOP SCHOOL: LOUNGE - DAY

39

Wendy, Price and Robert find Billie eating a big bag of Doritos. Billie sits opposite Ryan and Aaron in the lounge, a wordless face-off. A small crowd is gathering, though they try to be casual. Ryan isn't saying anything, she's trying to focus on Aaron. And she looks like she might cry.

BILLIE  
(to Ryan)  
Doritos?

WENDY  
You ready?

BILLIE  
We're leaving?

WENDY  
Senior class meeting? And then some other thing.

BILLIE  
(nonchalant)  
Okay. We can go to a "thing".

WENDY  
Actually, "some other thing".

BILLIE

That too.

Billie finally looks away from Ryan and smiles her Cheshire Cat Grin. Wendy pulls her away.

WENDY

Don't be an instigator.

BILLIE

(loud enough for Ryan to hear)

I'm just making sure our little housewife is being a good girl.

Wendy looks back at Ryan, who is clearly upset by the almost-confrontation.

BILLIE (CONT'D)

What do I always say to you?

WENDY

(playing along)

It's because they named her Ryan.

BILLIE

After a soap opera. Don't name children after soap operas. How many times do I have to tell you people?

Wendy and Billie laugh. Price and Robert come back up to the two of them, now that the moment has passed.

ROBERT

(to Wendy)

Did you have to wrestle her? Was it really ugly?

BILLIE

She didn't have to do anything. I'm as harmless as a kitten.

Robert nuzzles Billie's neck while "meowing into it," Price takes Wendy's hand and kisses it gently. They find Ann and Jonah waiting for them and walk outside.

40

INT. MAYER HOUSE: MASTER BEDROOM - DAY

40

Bill is lying in bed, eyes open, not sleeping but not getting up, he's in his work clothes. We hear the sound of peeing, and then Helen comes to the bathroom sink.

BILL  
Sean's at school?

HELEN  
Yeah.

BILL  
That girl came over for him?

HELEN  
Wendy. I liked her. Funny.

Helen watches Bill, who rolls over and faces her. Neither says anything as she holds a pregnancy test strip in her hands. She looks down and then looks at him. Her look says it all.

BILL  
Really?

HELEN  
Unless by "error proof test" they mean, full of errors, take three tests and all three will be wrong.

She sits on the bed next to him.

BILL  
What do we do?

Helen looks at him, touched.

HELEN  
Thanks for that.

BILL  
What?

HELEN  
The "we." Thanks for the "we."

BILL  
It's always "we," dummy.

Bill takes Helen in his arms and holds her for a moment.

HELEN  
I can't wait another eighteen years. Waiting three weeks feels like a death sentence.

She looks at Bill.

HELEN (CONT'D)  
Bad choice of words. Sorry.

BILL  
What are you sorry for?

Helen shrugs.

HELEN  
It's a constant war.  
(he doesn't understand)  
I can't be bossed around by an internal  
organ.

She turns and looks at him.

HELEN (CONT'D)  
Is that alright?

Bill kisses her, and nods.

HELEN (CONT'D)  
You're going to be late.

BILL  
You're right.

She watches him leave, he dashes back in and gives her a quick peck on the forehead.

BILL (CONT'D)  
Tonight? We'll talk.

Helen nods.

41 INT. CHAGRIN COOP SCHOOL: HANGAR - DAY

41

Billie is sitting by herself waiting for Ann and Wendy.  
The two Tank-Top Girls sit nearby.

TANK-TOP GIRL #1  
His name is Sam.

TANK-TOP GIRL #2  
Sean. His name is Sean.

TANK-TOP GIRL #1  
He was cute.

TANK-TOP GIRL #2  
I don't remember. But he was...  
(indicates size)  
I mean seriously!

The girls laugh. Billie looks over at them, all smiles.

TANK-TOP GIRL #1  
(trying to be cool)  
Hey.

BILLIE  
I like how you two dress alike. I was  
thinking of getting some working girls  
for my brother's bachelor party and you  
two could be like a twin act. They'd  
love it. You guys are what, ten bucks an  
hour? Or do you just take food stamps?

A pause.

TANK-TOP GIRL #2  
(whispers it)  
Bitch.

Tank-Top Girl #1 pulls Tank-Top Girl #2 away.

BILLIE  
Alright fine! I'll pay in crack. God,  
hookers are so picky these days.

The girls are gone, and Billie smiles to herself.

42

INT. CHAGRIN COOP SCHOOL: CLASSROOM - DAY

42

Sean sits in a bay -- the students, including Wendy and  
Jonah are seated around large tables arranged in a  
circle. As a STUDENT speaks, Wendy scrunches down in her  
chair and watches Sean carefully, over the top of her  
book.

STUDENT  
I think what Aristotle is saying is that  
man, well people, you know, like man and  
woman, well they're in a battle that  
can't be won. But they have to fight,  
cause, you know, they have this nature,  
this whaddya call it? Nature? Like a  
Sicilian.

There's a pause as the class digests this insight. Wendy raises her eyes to Sean, seeing what he'll do -- Sean raises his hand. The PHILOSOPHY TEACHER gestures at him to lower his hand.

PHILOSOPHY TEACHER  
I'm just the guide, I'm not the boss.

Sean doesn't know what to do.

PHILOSOPHY TEACHER  
(CONT'D)  
(to Sean, condescending)  
You can participate.

SEAN  
I think you mean Sisyphus. Sisyphian.

PHILOSOPHY TEACHER  
(annoyed)  
We don't correct. We add and we contribute. But everything said at the table has merit.  
(pointedly)  
Do you have something to contribute?

Sean looks down. Wendy smiles to herself.

WENDY  
It's Promethean.

PHILOSOPHY TEACHER  
Wendy?

WENDY  
(to Sean)  
If you're going to help him out, you might as well really help him out.  
(to the class)  
Promethean. Not Sisyphian.  
(a pause)  
Not everything said here has merit.

The Teacher doesn't know what to say. Wendy smiles at Sean. Then she looks at Jonah, who hasn't glanced up from the book he is reading.

Robert finds a seat in the classroom. Allyson suddenly leans over him, her hair and her breasts very much in his personal space.

ALLYSON

Hey, Robert.

ROBERT

Yeah. Hi.

ALLYSON

Why aren't you Rob? Or Robbie?

ROBERT

Dunno.

ALLYSON

So this Saturday we're having a party.  
To celebrate...well I guess, the weekend.

ROBERT

I'm busy.

ALLYSON

Yeah. I know. But you could come,  
right? I mean, if you wanted to.

ROBERT

Sure. But I don't want to.

Allyson flips her hair and makes sure Robert can see all  
the way down her shirt.

ALLYSON

You sure? Cause we have killer parties.

Robert opens his book, not responding right away.

ROBERT

Allyson, I wasn't interested last year.  
I'm not interested this year. And no  
amount of your cleavage is gonna change  
my mind.

She stands up straight and harrumphs away.

44

EXT. BERGMAN HOUSE: ROOF - DAY

44

Nathan watches Helen change. He looks down and sees that  
there is no car in the driveway.

45 INT. MAYER HOUSE: LIVING ROOM - DAY

45

'Off The Wall' by Michael Jackson blares. Helen dances around. The front doorbell rings. Helen answers it: it is Nathan with comic books.

NATHAN

Hi!

HELEN

Hi.

NATHAN

Is Sean here?

HELEN

Track practice, I think.

NATHAN

Oh.

(a long pause)

He lent me these.

There's a pause as Helen waits for him to say something more.

NATHAN (CONT'D)

You need any help unpacking?

46 INT. MAYER HOUSE: KITCHEN - DAY

46

Michael Jackson is still singing. Nathan is cooking at the stove, Helen is unpacking boxes as Nathan cooks, keeping one eye on the strange young man.

NATHAN

Do you have a strainer?

HELEN

I'm sure we do-- I just can't find it.

Nathan keeps cooking.

NATHAN

(about the music)

Is this Michael Jackson?

HELEN

God, you weren't even born when this came out...

NATHAN  
(bristles)

I knew it was Michael Jackson.

There's a pause.

NATHAN (CONT'D)

So, do you get to stay home all day?

HELEN

You mean, like a housewife? God no. I work for a drug company. Research and Development. I used to teach but now that Sean is old enough, I get to have a real job.

NATHAN

You didn't go to work today?

HELEN

I took a couple of weeks to get settled. But there doesn't seem to be that much to do.

Another awkward pause, that Nathan struggles to fill.

NATHAN

What does your, I mean Sean's father, you know...

HELEN

Bill? He's in finance. Banking. The funny thing is that he is terrible with money unless it is in the millions. That isn't funny at all, is it?

NATHAN

No, I guess not.

They smile at each other. He pours the chocolate sauce onto the cake, let's it harden and then starts to garnish. It is a beautiful pastry.

HELEN

You know him as the decaying King of Pop. A pervert with an alien face. I think this is the last of the pure Michael Jackson.

The song ends, and "She's Out Of My Life" starts.

HELEN (CONT'D)

Bill loves this song.

Nathan smirks, but hides it as he turns to serve the cake.

HELEN (CONT'D)  
(looking at the cake)  
Jesus. You made that from my cupboard?

NATHAN  
It would be better if you had fresh hazelnut. And powdered sugar. But it's still really good.

Helen is eating, Nathan doesn't try it.

HELEN  
You cook a lot?

NATHAN  
At home. At first I could only make steak, rice and green beans. Not that my mom or sister even notice. But I taught myself a lot of stuff. Pastries, and fresh bread, those are easy. I'm working on a glazed salmon with risotto. Did you know you have to drive 90 minutes to get frisee lettuce?

Helen tries not to choke with laughter but Nathan doesn't see her, since he is still cooking.

HELEN  
I'd love to try anything you make.

NATHAN  
(already formulating a plan)  
Really?

Helen smiles.

HELEN  
Absolutely.

Nathan smiles to himself.

ANN  
(to Wendy)  
It takes me twice as long to do your  
English paper as it does for you to do my  
physics homework. Why is that?

WENDY  
(teasing)  
Cause words is hard.

BILLIE  
And we're stupid.

WENDY  
I thought Asian people loved physics.

ANN  
Who's Asian? I'm full-blooded  
Scandinavian.

This cracks the girls up.

BILLIE  
(looks at the clock)  
Shit. I gotta go.  
(to Wendy)  
You'll drive me?

Wendy rolls her eyes and Billie spansks her playfully.

48

INT. WENDY'S CAR: DRIVING - NIGHT

48

Wendy drives Billie home, Billie is still working on her  
homework in the passenger seat.

WENDY  
How many schools do we have in common?

BILLIE  
For next year? I don't know, five maybe.

WENDY  
Out of?

BILLIE  
Six or seven.

WENDY  
Those are good odds, then. That we'll  
all be in school together.

BILLIE

Yeah. Jonah'll get in wherever he wants.  
But he'll go where we go.

WENDY

Huh.

BILLIE

Why?

The car cruises by the Brown Sedan, rocking, fogged up windows.

WENDY

If a guy can't find a bed for you, then  
he shouldn't be allowed to get any.

BILLIE

Agreed.

Wendy watches the car out her back window.

49

INT. MAYER HOUSE: SEAN'S ROOM - NIGHT

49

Sean is working on a drawing when his pen fades. Sean shakes it to get more ink. It fades again and then runs out.

Sean starts looking through the books and clothes. He picks up a book, throws it in the corner. There is a thud and then a second lighter thud.

Sean's confused. He picks up another book, does it again. A thud, and then another thud, softer.

Sean picks up a book, and doesn't throw it down. A small, soft thud.

Sean looks around, another thud, coming from the window. He opens the window shade.

Wendy is outside, slowly dribbling the basketball purposefully in his backyard.

50

EXT. MAYER HOUSE: BACKYARD - NIGHT

50

Wendy tries to make a shot, and misses.

SEAN (O.S.)

And you were hoping for a basketball scholarship.

Wendy ignores him. She retrieves the basketball and makes the shot. Sean sits on the ground.

Wendy plays for a few more moments. Sean waits her out, hoping that she'll speak. She keeps playing, but finally talks.

WENDY

It's not possible. To be with me.  
Really.

She holds the ball.

WENDY (CONT'D)

(suddenly nervous)

You do want to be with me, right?

Sean steals the ball and then dribbles slowly, trying to get the slowest dribble possible, concentrating to control his frustration.

SEAN

I want to kiss you. Pretty much every  
time I see you I want to kiss you.

WENDY

That girl, Ryan? She was one of my best  
friends. And now I don't talk to her,  
ever.

SEAN

And Aaron.

WENDY

Yeah. Well, yeah. I mean, I saw him  
naked a whole lot. But that's different.  
I mean, he could just be an ex-boyfriend,  
right? You have ex-girlfriends, don't  
you?

SEAN

I don't know if that's the same.

WENDY

Yeah, I know you don't. You don't really  
know anything about me, do you?

Wendy steals the ball back, dribbles, does a lay-up and misses.

SEAN

It doesn't make sense.

WENDY

(re. missed basket)

You mean, since I'm so naturally athletic?

(Sean rolls his eyes, Wendy dribbles again, not looking at him)

You haven't even asked if it is true.

SEAN

Well is it?

Sean rolls his eyes, Wendy dribbles again, not looking at him.

SEAN (CONT'D)

It's a Greek tragedy waiting to happen.

Wendy wings the ball at him, hard.

WENDY

I don't live in that world--

SEAN

--What? You don't live in what? The world of boyfriends? Of first dates? Of holding hands?

WENDY

No. You, jackass. Of disposable girlfriends. Of blowjobs for bracelets. Of macking and hooking up and going down and text-messaging some asshole who will cum all over my shirt. That world.

Sean retrieves the ball, and starts his slow meticulous dribble.

SEAN

(sarcastic)

You don't know what you're missing.

WENDY

I have a pretty good idea.

SEAN

What about the other world. Of boyfriends, and one girl, and one guy, and you know, we just go out. With each other. Nobody else.

WENDY

Ahh yes. Fairytale land. The land of  
make believe.

SEAN

What if it was real?

Wendy marches up to Sean and kisses him hard, mostly to  
stop him from talking.

WENDY

(sarcastic)

You're going to rescue me? You and me  
against the world?

SEAN

(earnest)

If you want me to.

They kiss again. This time it is passionate and real,  
and Sean sighs, despite trying to be cool and manly.

WENDY

(teasing him)

What was that?

SEAN

(embarrassed)

Nothing.

WENDY

Did you just sigh?

SEAN

No. I made a noise. People make noises.

WENDY

You sighed. Like a girl in a romance  
novel.

SEAN

I just made a noise.

Sean starts to walk back to his house. Wendy lets out a  
huge sigh. Sean starts to laugh.

Sean lets out a louder sigh. Wendy reciprocates. Sean  
lets out a little moan. Wendy does the same. A loud  
moan, and Wendy does it louder.

Wendy howls. Sean bays.

A dog, somewhere nearby, howls back. They crack up. The moment is real and intimate for Wendy and she pulls away.

SEAN (CONT'D)

Just leave them. Be with me.

WENDY

I--

SEAN

Say maybe.

WENDY

Maybe.

SEAN

Maybe what?

She kisses him once more and then runs inside.

51 EXT. PARKING LOT - NIGHT 51

*This parking lot is outside an all ages dance club. THE EIGHTH TEEN GIRL teeters on too high heels.*

TEEN GIRL #8

*(in the middle of a statement)*

*--so TV is totally giving you all these messages about your booty. And mine is so...white. I don't want a white--*

52 EXT. PRICE'S HOUSE: FRONT DOOR - EVENING 52

Wendy knocks on the front door of Price's large house which is a little shabbier than everyone else's.

53 INT. PRICE'S HOUSE: BEDROOM - EVENING 53

Wendy knocks on the door of Price's bathroom.

WENDY

Price?

PRICE (O.S.)

Thank god. One second.

Wendy sits on Price's bed, flipping through the magazines. She notices that on some pages there is writing.

On one page it says "I'm four inches taller" above a picture of a famous actor. On another page it says, "Get those Abs".

Wendy puts the magazine down. The bathroom door opens but Price doesn't come out.

WENDY

What?

PRICE

You're going to laugh.

WENDY

I'm not.

Price comes out of the bathroom. He has dyed his formerly surfer blond hair black and possibly gotten extensions so that he has a forelock of hair in front of his eyes. He has one a smallish vintage t-shirt and cords instead of his normal clothes (which weren't so super trendy). He looks like an Emo boy from a Bright Eyes concert.

WENDY (CONT'D)

Your hair.

PRICE

I showed him some pictures. This guy in Cleveland. And he was really cool. He had tattoos on his fingers.

WENDY

I just --

PRICE

Is it really bad?

Price looks in the mirror, pulls the lock of hair over his eyes and pouts.

PRICE (CONT'D)

It's nice.

(he looks at Wendy)

You think people will notice.

WENDY

Yes.

PRICE

It would be worse if they didn't.

WENDY

Being ignored is not the high school  
revenge you think it is.

She comes up behind Price and hugs him from behind. He  
turns around and they embrace.

PRICE

(still hugging her)

I heard you thought I got hotter over the  
summer.

Wendy moves away a tiny bit.

WENDY

I think I said cuter.

PRICE

There's a difference?

WENDY

(looking at him)

You did. You lost weight or got in shape  
or something.

PRICE

I got a nose job.

WENDY

What?

PRICE

Yeah. And I do crunches every day. A  
hundred, sometimes five hundred. I lay  
in bed at night and if I do some of them  
half-assed, I get out and do them again.

WENDY

I don't understand. You got a nose job?

Price just smiles at her, and goes back to the mirror..  
Wendy stands on tiptoes and looks at his face carefully,  
coming kissing close, then kisses Price on the lips. He  
pulls away.

PRICE

It isn't night yet.

WENDY

Right.

PRICE

Last year, Billie made some comment.

WENDY  
(shocked)  
About your nose? Nice.

PRICE  
I just wanted to look good for you guys.  
It's worth it to me. To have all of you,  
each of you. I'd get ten more surgeries  
and do a thousand more sit-ups for you.  
Wouldn't you? For all of us?

His passion is frightening. She backs up a little.

WENDY  
You wanna walk over to Robert's with me?

PRICE  
Yeah. In a minute.

Wendy watches him look in the mirror again.

54 INT. ROBERT'S HOUSE: LIVING ROOM - NIGHT 54

Robert sleeps with Ann. Price, his hair still black, is with Wendy. Billie is with Jonah. Wendy touches Price's hair and pulls her hand away. She looks into his eyes, but he won't look at her. She pushes Price away, and he doesn't pursue her. After a minute Price stands up and walks to another room where we hear a TV turn on. Wendy stands up and goes outside.

55 EXT. ROBERT'S HOUSE: FRONT DOOR - NIGHT 55

Wendy and Billie get comfortable on the steps, this time Billie wrapping her arms around Wendy, who sits a step below her.

WENDY  
Beer?

Billie passes it to her.

BILLIE  
I missed you.

WENDY  
I just didn't have any-- I didn't want to.

BILLIE  
Listen, don't ever fake it. Right?

WENDY

Right.

BILLIE

Cause faking it is for dumbass girls who hook-up with the first guy in baggy jeans and a earth-fucking SUV.

WENDY

Seriously.

BILLIE

We are not those girls. You are not that girl.

WENDY

Yeah.

There's a pause.

WENDY (CONT'D)

What kind of girl am I?

BILLIE

You're...ummmm. You're  
(she can't say whatever it is  
she wants to say, so she  
makes a joke)  
A Very Bad Girl.

WENDY

Seriously... What kind?

Billie takes a lock of Wendy's hair and makes a curl on her forehead.

BILLIE

...and When she was good she was very  
very good and when she was bad she was  
horrid.

Billie leaves her hand on Wendy's face. Then Wendy leans on Billie's knee and holds on.

56

INT. MAYER HOUSE: SEAN'S ROOM - NIGHT

56

Sean is sound asleep in his bed when the window opens. Wendy pulls herself in, falling and making a loud thud. Sean wakes up.

SEAN

Are you lost?

Wendy takes his hand and slowly puts it to her face.

SEAN (CONT'D)

You okay?

WENDY

(softly)

I don't know what I'm doing here.

Sean kisses her and Wendy immediately goes for his pants. He takes her hands, kisses each finger and then stops there.

SEAN

(gently)

Go to sleep.

Sean buries his face in her hair, and Wendy closes her eyes as they spoon.

SEAN (CONT'D)

Just so you know, I may jump you in the middle of the night.

Wendy giggles.

WENDY

Good.

She drifts off to sleep.

57

INT. MAYER HOUSE: SEAN'S ROOM - NIGHT

57

Sean and Wendy are naked, their bodies close, their eyes open, looking at each other. Wendy looks away for a second and Sean immediately gets her gaze back. Sean is careful but passionate and Wendy is taking it all in. Her gaze wanders again.

SEAN

What are you looking at?

Wendy looks back at Sean -- caught.

WENDY

Nothing. We're all alone.

Wendy can see that Sean doesn't understand. She buries her face in his shoulder.

58 EXT. BERGMAN & MAYER HOUSE - DAWN 58

Sun rises over the two houses.

59 INT. MAYER HOUSE: SEAN'S ROOM - DAWN 59

Bill, dressed for work stands in the doorway of Sean's room.

HELEN  
Whatcha doing?

BILL  
Shhh.

HELEN  
(whispers)  
Whatcha doing?

BILL  
I wanted to see Sean before I went to work.

Inside Sean's room we see Wendy is hiding next to the bed. Bill looks at Helen, a little mournful.

INTERCUT WENDY LISTENING TO BILL/HELEN.

HELEN  
No.

BILL  
I didn't say anything.

HELEN  
I saw it. The "Good Night Moon" look.

BILL  
What?

HELEN  
That look you used to get when you would be reading to Sean. That "I'm a dad" look.

BILL  
I can't help it.

HELEN  
You're already a dad.

BILL  
I'm not arguing.

HELEN  
I start next week. And we've paid off  
all our credit card bills. All of them.  
And the car?

BILL  
Yeah -- so that makes it okay, a BMW?

HELEN  
A Beemer. Which you wanted.

BILL  
Please stop saying that.

HELEN  
(teasing him)  
A blue beemer.

Bill sighs.

HELEN (CONT'D)  
I don't want to be Mommy for another  
seventeen years.

BILL  
That's fine. Just don't say we're  
trading a BMW for a baby.

HELEN  
Sorry.

BILL  
It's just, if things were different--

HELEN  
--hey, I said I was sorry.

Bill says nothing. Helen heads back to their bedroom.

HELEN (CONT'D)  
I'm going back to bed.

Bill watches her, then grabs his briefcase.

60 INT. CHAGRIN COOP SCHOOL: LOUNGE - MORNING

60

It is between classes, students chat in the hallways, girls hold hands with other girls, guys wrestle each other. It all seems chaotic, but no more so than any other school.

Wendy is near the lounge area when Sean jogs up and starts walking next to her.

WENDY

Don't.

SEAN

I'm walking next to you.

Wendy walks faster. Sean walks with her.

WENDY

Stop it.

Wendy pulls Sean into a nearby storage closet, unaware that across the hall BILLIE SEES HER GO IN THERE WITH SEAN. Billie stops, Ann doesn't notice that she has stopped and keeps walking -- Billie isn't confused. She's angry.

61 INT. CHAGRIN COOP SCHOOL: CLOSET - DAY

61

Sean tries to kiss her, but Wendy stops him.

WENDY

I can't.

SEAN

You can't and then you can. You won't and then you do. How much more of this am I supposed to stick around for?

WENDY

Until graduation?

Sean lets this sink in, then he starts to open the door.

WENDY (CONT'D)

Wait.

SEAN

Now you want me?

Wendy kisses him, trying to convince him.

WENDY

Come on. Seven months. You can't wait for me?

SEAN

If you were in the army or something, yeah, I could wait for you. You're going to hook-up with three guys for seven months. So no, I don't think so.

Wendy takes his hand and puts it on her breast.

WENDY

You want what your parents have, don't you?

SEAN

I guess. They seem pretty happy.

WENDY

I guess.

Wendy doesn't respond right away.

WENDY (CONT'D)

Meet me this afternoon?

SEAN

(trying not to give in)  
I don't know.

She runs his hand over her breast.

WENDY

Please.

SEAN

Maybe. Maybe.

Wendy kisses him.

WENDY

Wait in here.

Wendy opens the door and closes Sean in; Sean stands in the dark closet, confused.

As Wendy gets into the room she sees Billie and Ann and sits between them.

Billie reaches out and grabs the skin on Wendy's elbow. It doesn't really hurt, but it quietly gets Wendy's attention.

WENDY

What the hell?

BILLIE

You have something you want to tell me?

WENDY

(playing it off)

I stole some french fries from you yesterday at lunch.

Billie pulls, harder and is about to retort when:

ALLYSON

(in her bitchiest tone)

What's wrong girls? Did someone forget to feed the lesbian?

A gay girl with a buzz cut and another gay girl with tattoos on her neck laugh.

ALLYSON (CONT'D)

See, even the lesbians don't want you.

BILLIE

They were laughing at you, Allyson. You need to learn how it works, Al. That little man in the canoe down there won't help himself, you know. At least the guys I sleep with know what to do.

ALLYSON

You're like completely perverted.

BILLIE

Jesus. You give new meaning to the word "meaningless sex" you know? I don't mean the act. I mean the gender. Without meaning.

ALLYSON

(barely able to breathe)

And yet, you're the ones who are still skanks.

The SCIENCE TEACHER has walked in.

SCIENCE TEACHER

Excuse me?

BILLIE

I believe Allyson just referred to us as skanks. At least that's what I heard.

SCIENCE TEACHER

Allyson?

The teacher leaves it at that and then starts writing on the board, back turned. Allyson flips off the girls. Billie, Wendy and Ann all put their fingers up to their mouths in a V shape and stick out their tongues.

SCIENCE TEACHER (CONT'D)

(without turning around)

Is there a problem girls?

BILLIE

Women. We want to be referred to as women.

The teacher turns around but the girls are sitting, quietly. Ann winks at Allyson.

BILLIE (CONT'D)

(whispers to Wendy)

I better not have seen what I just saw. Did I see that?

WENDY

No.

Billie grabs Wendy's arm a little too hard, a moment that is part violent, part desperate.

BILLIE

We'll die without you. You know that.

WENDY

I have to go to the bathroom.

(trying a joke)

You can live without me for a minute, right?

Wendy slips from Billie's grasp and walks out of the classroom.

ANN

(real worry)

What's going on?

BILLIE

Don't worry about it.

Billie gives Allyson a last glare and then looks down, contemplating her plan.

63

INT. BERGMAN HOUSE: WENDY'S ROOM - DAY

63

Wendy and Sean are kissing, half undressed. Wendy moves toward Sean but misjudges the distance on the narrow bed and starts to slip off. Sean tries to grab at her, but she falls.

Wendy is laughing hysterically. Sean goes to help her up and she pulls him off the bed.

SEAN

Ow!

WENDY

You didn't land on your butt.

SEAN

It was just my head.

They laugh.

WENDY

It wasn't that bad.

She reaches over and slaps Sean on the ass.

SEAN

Ow!

WENDY

Shut up, that didn't hurt.

SEAN

Your rings?

WENDY

Oh. Sorry.

SEAN

It's okay.

She hits him again. He slaps her lightly back.

WENDY

No. Hit me for real.

SEAN

What?

WENDY

Hit me for real. I want to feel what it's like to be spanked for real.

SEAN

I'm not gonna hit you.

Wendy gets on the bed, Sean follows, dubious.

WENDY

I'm telling you it's okay. You're not gonna hurt me if I tell you it's okay.

SEAN

(he is upset at the idea)

No.

WENDY

Nobody ever spanked me. Not once.

SEAN

I got spanked for stealing once. It hurt a lot. And it's cruel. I'm never spanking my kids.

WENDY

(half playing)

You have to. Sometimes they're bad and they have to learn. I never learned. Hit me.

Sean won't do it so Wendy hits him on the arm. And then the leg. She smacks his face. Sean does nothing. Then he pounces on her, turns her over and spanks her.

He stops.

SEAN

This is really weird.

WENDY

Do it again. Why'd you stop?

SEAN

Cause I think this is...  
(searches for word)  
...abnormal.

Wendy gets up.

WENDY

(pissed off)

I'm not abnormal.

SEAN

I didn't say you were. I said that this was just...

WENDY

No fine, I'm totally abnormal and you just want the girl next door.

SEAN

You are the girl next door.

WENDY

You know what I mean.

SEAN

Come back.

Wendy sits on the side of the bed.

WENDY

I have Calculus to do.

SEAN

So do I.

WENDY

So get to work.

SEAN

Don't you want me to take you out on dates?

WENDY

Shouldn't you have done that before we had sex?

(Sean doesn't laugh)

I don't know how to be a girlfriend. I'm not sure I want to know.

SEAN

Come here.

Wendy doesn't move.

WENDY

What do you want?

SEAN

World fucking peace.

WENDY

Hey look, it's Sarcastic Man. Able to be a jerk in a single bound.

SEAN

Bite me.

She does. He laughs. Sean flips Wendy over and spanks her lightly, once.

WENDY

It doesn't feel like much.

Sean hits her again, testing his strength.

SEAN

You guys never did this before? On your Saturday nights?

WENDY

No.

SEAN

I don't believe you.

WENDY

Are we talking or spanking?

Sean hits Wendy hard, harder than he has before.

WENDY (CONT'D)

Shit. Ow. Everyone has to be into it. We all have to agree and some people don't like to get spanked, I guess.

SEAN

Do you?

He hits her again. She reaches back and hits him.

SEAN (CONT'D)

You can't hit me.

WENDY

We have rules now?

SEAN

(getting nasty)

I thought you'd like it if we had rules. Don't you guys have rules in your club.

WENDY

Don't call it a club!

SEAN

What else would you call it?

WENDY

We're friends. We've known each other since we were in elementary school. I love them.

Sean smacks her, three times. Wendy finally loses her temper and pulls herself up and away from him.

SEAN

(shrugging)

It's your game.

Wendy thinks for a moment.

WENDY

You make it sound perverted. Calling it a club.

SEAN

You don't think it's perverted?

Sean looks at her, still pouting a little.

WENDY

I never worry. Like about if I'm pretty, or sexy. I never worry about parties or being alone -- cause we love each other. And I know you think it's weird, or whorish. But my friends are cool people.

SEAN

Who you like to fuck.

WENDY

So? I like sleeping with you too. And you're never gonna make me feel like they do.

A pause and then Sean moves towards her, but she backs away.

SEAN

Are those the only rules?

WENDY

Be honest. That's the only other one.

SEAN

(softening)

I guess you're breaking that one with me?

WENDY

Yeah.

Wendy looks in his eyes.

SEAN  
Were you lying?

WENDY  
When?

SEAN  
When you said you loved me?

WENDY  
I never said that.

SEAN  
But you do.

A beat.

WENDY  
Yeah.

SEAN  
Say it then.

WENDY  
I love you.

SEAN  
Yeah.

She hits him.

WENDY  
Say it back!

SEAN  
Maybe.

A pause as she looks at him.

WENDY  
You don't have to--

SEAN  
I love you.

WENDY  
We kiss now, right?

They move to kiss.

64 EXT. HOUSE: STREET - NIGHT

64

*This parking lot is in front of a large house, where the house party rages inside.*

TEEN GIRL #9

*(sitting on a car)*

*There's two types of lesbians. Girls who actually wanna do it with other girls, and girls who just wanna make guys go crazy.*

TEEN GIRL #10

*(standing nearby, smirking)*

*Or, not popular, and popular.*

TEEN GIRL #9

*It's stupid. Like I have to kiss a girl to get a guy. What moron thought that up?*

*Her boyfriend comes up and scoops her into his arms, kissing her and carrying her away. She waves a sweet "bye-bye" to the camera.*

65 EXT. MAYER HOUSE: FRONT DOOR - DAY

65

*Helen sits on the front stairs with a cordless phone, calling someone. She gets no answer, then she chucks the phone into the bushes. It makes a beep, and she scrambles after it.*

HELEN

*Hello?*

*Nothing. She throws the phone back on the ground.*

66 EXT. BERGMAN HOUSE: DRIVEWAY - DAY

66

*Wendy's car pulls into the driveway. Nathan notices Helen is sleeping on the front steps, the phone in her hands. Wendy looks as well. Nathan opens the door.*

NATHAN

*I'll be right back.*

WENDY

*Don't. It's not our business.*

NATHAN  
What if she's hurt?

Wendy has no answer to that, so she lets Nathan go to the house then after a beat she follows him.

67

EXT. MAYER HOUSE: FRONT DOOR - DAY

67

Wendy and Nathan slowly approach the front steps.

NATHAN  
Ummm.

There is a small twitch from Helen, so he tries again.

NATHAN (CONT'D)  
Ummmm. Hi.

Helen opens her eyes, looking at Nathan; her hair is stuck to the side of her face. Nathan is, as always, overwhelmed by her beauty. Wendy is more shocked.

HELEN  
Oh. God this must seem... I mean, you must think--

NATHAN  
You're locked out, huh?

HELEN  
Not exactly. Bill's late and I don't have a car. I have somewhere to be.

Nathan takes a step back. But Wendy stays still, something about Helen makes her want to stay and help.

WENDY  
Do you need a ride?

HELEN  
It's fine. I can call a taxi or something.

WENDY  
No. That's crazy. Seriously, we want to take you.

Nathan nods.

68

INT. WENDY'S CAR: DRIVING - DAY

68

Helen sits in the front seat while Wendy drives; everyone is quiet for a beat.

WENDY

My mom's prom date never showed.

HELEN

(mean)

That's not the same thing.

(after a beat)

Actually it's exactly the same thing.  
That jackass. We might as well be in  
high school.

(suddenly yelling)

DAMMIT!

(and then back to "normal")

We should go back. You shouldn't be  
driving me places. This is completely  
through the looking glass.

WENDY

You want to go back?

HELEN

If by back you mean Chicago, then yes. I  
wanna go back.

(pause)

No. Keep going. It's on Duane. About  
three blocks away I guess.

WENDY

Oh.

Helen wonders what Wendy knows about what is on Duane.

HELEN

(suddenly very much a mother)

It's not...you shouldn't worry about me,  
okay? I'm fine. Okay?

(glances at Nathan)

And you can't come in.

(she sits back)

Sean says you want to be a scientist.

WENDY

He did?

HELEN

Do you?

WENDY

Yeah. I guess I do. Maybe a physicist or something in engineering. It's not exactly something they teach at school.

HELEN

I took Chemistry in college because Bill, Sean's dad, was in it. And I just was so smitten with him. And then when it turned out I was better at it -- more gifted I guess -- he was incredibly sweet about it.

WENDY

I'm just in the regular classes.

HELEN

This summer, maybe we can find you an internship or something. I'll look into it for you. It'll be good for college, some practical education.

69

EXT. DOCTOR'S OFFICE - DAY

69

The car pulls to a stop.

NATHAN

I remember this place. We got our vaccinations near here.

WENDY

We'll wait.

Helen looks at Wendy in a quick thank you and then gets out of the car; Wendy turns the car around and parks, then looks at the entrance to the doctor's office and sighs deeply.

NATHAN

What?

WENDY

Nothing. It just sucks, watching someone be alone.

Nathan looks at Wendy and then there's a long pause as they both sit in the car. They both stretch out their legs, so they are facing each other, Nathan in back, Wendy in front.

NATHAN

I think I might have farted in gym  
yesterday.

WENDY

(trying not to laugh)  
Okay. You think so?

NATHAN

Well we were running laps. And there was  
a noise. And I think it was my shoes.  
But then Andy says, "Whew, stop with the  
beans, Bergman." And then nobody would  
run behind me. And running is the only  
thing I can do in gym other than wrestle.  
But it probably wasn't me -- I mean gym  
is pretty smelly already, you know?

WENDY

He's a jackass. His brother is a jackass  
and his father is a huge ass. He has a  
genetic predisposition to asshole.

Nathan smiles a thank you to Wendy and then there is  
another long silence.

NATHAN

(picking up Wendy's comment  
from before)  
But when do you see people when they  
aren't alone?

WENDY

Huh?

NATHAN

Before, you said it sucked watching  
someone be alone. Like you never see  
that. When do you watch people and they  
aren't alone?

WENDY

Are you serious? All the time. People  
are always around other people. We're  
social, you know, as animals.

NATHAN

I guess.

WENDY

Like right now, we're together, and not  
alone.

NATHAN  
(dubious)

Okay.

WENDY  
You're here with me, right? I mean,  
you're not a figment of my imagination,  
are you?

NATHAN  
No.

WENDY  
So I'm not alone, and you're not alone.

NATHAN  
I don't think that's what it means.

WENDY  
What?

NATHAN  
Alone. I don't think that's the  
definition of alone.

Wendy looks at Nathan and laughs.

WENDY  
You are so weird.

NATHAN  
(proudly)  
I know.

Wendy smiles at him and then resumes looking out the window at the building. Nathan starts to say something to Wendy.

NATHAN (CONT'D)  
I go to school with you, you know.

WENDY  
(not looking at him)  
Yeah?

NATHAN  
So I know--

Wendy sits up.

WENDY  
Don't. Okay?

70

INT. ROBERT'S HOUSE: LIVING ROOM - NIGHT

70

The couples are now Wendy and Jonah, Robert and Billie, and Ann and Price. All three guys are sitting, shirts off. The girls are in shirts and underwear, the guys are in boxers. The six boxes are stacked nearby, closed.

Billie watches Wendy closely as each couple is making out.

Wendy is trying to focus on Jonah but she feels awkward, she keeps sitting, pulling her hair off her face. Jonah is trying to keep in the moment, but something is off, he knows it. She puts her hand down on him and then pulls it away. She sits up, then re-settles.

BILLIE

She won't do it, will she?

Everyone stops. Wendy stands up but doesn't leave.

BILLIE (CONT'D)

You thinking of running away? Maybe we should try that whole fantasy thing Jonah was talking about. Hold you down, make you scream.

ROBERT

Shut up, Billie.

BILLIE

You have no idea what it means if she leaves right now.

ANN

(confused)

It doesn't mean anything.

(to Wendy)

Right?

Wendy can't speak.

JONAH

(to Billie)

We're fine. Stop being such a brat.

Now Ann sits up and pulls away from Price. Everything is breaking down.

ANN

You can't force her. That's a rule.

PRICE  
(to Wendy)  
We can stop if you want to.

ANN  
Yeah, we can stop.

BILLIE  
We can't fucking stop.

Billie stands up.

BILLIE (CONT'D)  
We don't stop, we don't turn back.

ROBERT  
(to Billie)  
Hey, psycho, let me know when Billie  
returns.

BILLIE  
Fuck you.

Billie advances on Wendy, she isn't wearing her underwear  
and that seems to make her bolder.

BILLIE (CONT'D)  
Look at me. Look at you. We're  
seventeen. We'll never look like this  
again. Our bodies want it, we want it.

WENDY  
I don't want it.

Billie storms over to Wendy and hits her hard with a  
closed fist. Suddenly the guys are pulling them apart,  
not before Wendy hits back, just as viciously.

WENDY (CONT'D)  
You bitch.

BILLIE  
Original.

The guys keep them separated but Billie is still  
fighting.

PRICE  
(trying for a joke)  
Break out the mud. Or the jello.

Nobody laughs.

BILLIE  
You either do Jonah right now, or you are  
so completely gone.

WENDY  
Excuse me?

JONAH  
Hold on.

WENDY  
I "do" him? We don't "do" each other.

Billie breaks free and grabs Wendy by the back of the  
neck and forces her towards Jonah.

BILLIE  
I'm not kidding you.

Jonah backs away and Robert grabs Billie, giving Wendy a  
chance to break free.

ANN  
Let's just stop. We'll have some food.  
Or watch a DVD.

BILLIE  
Shut up Ann.

ROBERT  
Billie!

BILLIE  
You all shut up.

Wendy breaks free and moves towards Billie.

BILLIE (CONT'D)  
You gonna go home and cry to your  
boyfriend about how you almost cheated on  
him?

WENDY  
Shut up.

PRICE  
Hold on.

ANN  
What's she talking about?

The guys and Ann look at Wendy.

ANN (CONT'D)

Wendy?

PRICE

She's cheating on us?

There's a beat as Wendy doesn't say anything. She isn't denying it and one by one the group gets it -- she is cheating on them.

71 EXT. ROBERT'S HOUSE: FRONT DOOR - NIGHT 71

Wendy stumbles out of the house, crying. As the door shuts we see Billie standing, Ann behind her, the guys behind Ann - all watching Wendy go.

72 EXT. SUBURBAN STREET - NIGHT 72

Wendy gets to her street, the Brown Sedan, parked as it always is on the side of the road with two people in it, the windows fogging up. Wendy stops and looks at it, then knocks on the window.

No answer. She knocks louder and then opens the door revealing an 18-year-old COUPLE. Her shirt is unbuttoned, his is off.

WENDY

Hey there!

MAKE-OUT GUY

What the hell--

Guy goes to shut the door, but Wendy is standing in the way.

WENDY

(to girl)

That's your boyfriend, right?

(the girl says "Yes." Wendy keeps going)

You're dating and all couply and you love him and he loves you and you're thinking about babies and marriage or maybe marriage and then babies or like a house and some furniture, right?

MAKE-OUT GIRL

(to guy)

Shut the door.

But he can't.

WENDY

(to girl)

You know what's totally fucked up? That you never hear anybody say that they are a girlfriend. They're "my girlfriend." That's my dog, or that's my car.

MAKE-OUT GUY

It is my car.

WENDY

(to Girl)

You're pathetic. You're like this barely conscious amoeba willing to give away your identity for a penis to call your own.

Wendy suddenly slams the door in the guy's face.

WENDY (CONT'D)

(into the window)

I'd rather never have sex again than be you.

She turns on her heel and stumbles toward home.

73

INT. MAYER HOUSE: SEAN'S ROOM - NIGHT

73

Wendy watches Sean sleep. She doesn't wake him up, but sits on the floor near his bed, looking at Sean's hands. He opens his eyes.

WENDY

Hi.

Sean, still half asleep, opens the covers but Wendy doesn't move. Sean slides down and gets on the floor next to her.

SEAN

It's over?

WENDY

No. But I'm all yours.

Wendy smiles at him.

DISSOLVE TO BLACK:

74 EXT. BERGMAN & MAYER HOUSE - MORNING 74

A Monday morning -- seen from above: Sean, Wendy and Nathan get into Wendy's car and drive away. Helen comes out of the house and looks around, Abby is getting in her car and gives Helen a wave. Helen is left all alone.

75 INT. CHAGRIN COOP SCHOOL: HANGAR - MORNING 75

Sean and Wendy walk into school, holding hands. Wendy looks down at their hands entwined.

WENDY

This is okay?

SEAN

You tell me.

WENDY

It's not too cute?

Sean looks around.

WENDY (CONT'D)

What?

SEAN

I'm just wondering who you are worried about seeing us hold hands.

Wendy stops.

WENDY

This is hard for me. Be nice.

SEAN

I am!

A pause.

WENDY

Be nice.

SEAN

Fine. I'm being nice.

He skips around her, still holding her hand. Wendy laughs until she sees Robert and Jonah walking into school behind them. She pulls Sean into the school, but he is still goofing off.

76 INT. CHAGRIN COOP SCHOOL: LOUNGE - MORNING

76

Sean follows Wendy into the school, then throws his arm around her.

Across the lounge, Wendy sees Billie and Ann, fighting. Billie grabs Ann's arm, almost shaking her, she's furious.

Ann pulls away, and walks towards Wendy, who separates from Sean.

Wendy and Ann face each other, but instead of talking to Wendy, Ann just stands in front of her, crying. There is a long pause as Wendy and Ann look at each other.

ANN  
(softly)  
I hate you.

Ann walks past Wendy.

77 INT. CHAGRIN COOP SCHOOL: BATHROOM - MORNING

77

Wendy stands in the bathroom, trying to catch her breath and calm down. She looks in the mirror, pushes her hair forward so she can hide behind it. She gives herself a moment and then turns to go but standing in her way is Ryan.

WENDY  
What?

RYAN  
You left.

WENDY  
Where's Aaron?

Wendy takes a step forward but Ryan doesn't move and Wendy stops. There's a pause and then Ryan throws her arms dramatically around Wendy.

WENDY (CONT'D)  
Jesus.

Ryan pulls away violently and holds Wendy at arms length.

RYAN  
You left. So now's not the time to push people away.

WENDY  
(still snide)  
Yeah? What's it time for, Ryan?

RYAN  
You're lucky. With me, Aaron was all I  
had once I left. But you have me, Aaron  
AND Sean.

WENDY  
(her attitude fading)  
How lucky for me.

RYAN  
I knew you would leave.

WENDY  
You don't know shit.

Ryan laughs.

WENDY (CONT'D)  
What?

RYAN  
You just sound ridiculous when you swear.  
You always did.

Wendy laughs, relaxing a little.

RYAN (CONT'D)  
You're here. You're out.

WENDY  
What's up with those shoes?

Ryan looks down at the heels.

RYAN  
Aaron likes them.

WENDY  
So?

RYAN  
I like doing nice things for him.

WENDY  
Why'd you quit Amnesty? And Student  
Government?

RYAN  
(lying)  
Billie. I wanted my afternoons free.

WENDY  
You quit for Aaron, didn't you?

Ryan sighs.

RYAN  
You know how he hated waiting around for  
us every afternoon?

WENDY  
So you quit?

A beat.

RYAN  
Sean's great.

WENDY  
We're comparing boyfriends?

RYAN  
Come out with us.

WENDY  
I don't know.

RYAN  
Come on. It'll be fun.

Wendy pushes past Ryan, and goes back out into the school. Sean is waiting for her, and they walk off, arm in arm.

78

EXT. MAYER HOUSE: BACKYARD - DAY

78

Nathan is standing at the back door, holding a Cruset pan that is steaming. Pulling back a little we can see Bill is looking down at him, a strange and confused look on his face.

NATHAN  
Is Helen here?

BILL  
Ummm.

NATHAN  
(persistent)  
Can you tell her Nathan is here?

BILL  
This isn't a good--  
(of the dish)  
What is that?

NATHAN  
Glazed salmon and a risotto. I promised  
when I got it right, she could have it  
so...

Bill is seeing that the kid is smitten.

BILL  
Listen, Nathan? We're kind of in the  
middle of something here so if you could  
uh... I guess leave that here? Or a  
message.

NATHAN  
Maybe you could just tell her--

BILL  
I have to get back inside.

He reaches for the pan, and Nathan reluctantly gives it  
up. Bill is almost inside.

NATHAN  
(after a beat)  
You're welcome.

BILL  
Excuse me?

NATHAN  
You're welcome. For the salmon.

BILL  
(dismissive)  
Yeah.

Bill kicks the door shut hard and then sees that HELEN  
HAS BEEN STANDING THERE THE WHOLE TIME.

BILL  
An overgrown hobbit just delivered a  
salmon to our door.

HELEN  
You are such a shit.

BILL  
What?

HELEN  
He's a nice kid.

BILL  
We're in the middle of you hating me. So  
I'm sorry if our marriage took precedence  
over Iron Chef.

HELEN  
He's my friend.

BILL  
(whining)  
He's fourteen years old!

HELEN  
He's very helpful.

Bill looks at her, he is trying to decide what she means,  
but Helen is heading out the door.

BILL  
Where are you going?

HELEN  
To do what I always do, fix what you  
broke.

Helen goes out the back door, turns around so she can see  
Bill's reaction as she slams the door in his face.

80

EXT. MAYER HOUSE: BACKYARD - DAY

80

Helen turns and Nathan is right there, still in her  
backyard, waiting for her. He has been listening to  
Helen and Bill fight.

HELEN  
I'm sorry.

NATHAN  
Me, too.

HELEN  
 (completely maternal)  
 You have nothing to be sorry for.

NATHAN  
 I'm sorry you're married to him.

Helen laughs and then Nathan joins in. Her laughter dies down and so does his -- were their ages closer together or this a different world, they would kiss now. But instead.

NATHAN (CONT'D)  
 I should go inside. I'm glad you're feeling better.

Helen is silent, overwhelmed by Nathan's grace and maturity; even Nathan is a little overwhelmed by the moment. He walks in his own back door.

Helen turns to go back into her own house.

81 INT. BERGMAN HOUSE: WENDY'S ROOM - NIGHT

81

Wendy stands in the middle of her room holding a phone in her hand. She starts to dial and then puts the phone down. She tries again, but then stops. She puts the phone away and sits on her bed, opening a book. She lies on her stomach, then on her back, then she kicks off her shoes, she scooches around on her bed. She closes the book, then opens it up again, but doesn't read. Then she just sits there. Alone. And doesn't know what to do. She stands and we follow her to Nathan's room, but his door is locked. Wendy stands, alone, in the hallway. She looks lost in her own home -- which of course she is. Wendy hears something downstairs.

82 INT. BERGMAN HOUSE: KITCHEN - NIGHT

82

Wendy comes into the kitchen, trying to act nonchalant and takes out some ice cream and a spoon and absently eating. Abby is unpacking a tote bag full of work and carries a briefcase; she has a laptop set up in the kitchen. Wendy watches, just relieved for the company.

ABBY  
 Hey.

WENDY  
 Hey.

Wendy offers her mom some ice cream.

ABBY

Thanks.

They eat in silence.

ABBY (CONT'D)

(trying)

Work was good. I thought I'd try being here for awhile.

WENDY

We're fine. You're not missing much.

ABBY

I'm a terrible cook anyhow. Good thing your brother learned. Though he charged eight hundred dollars worth of salmon this week. Salmon isn't the new dope, is it?

WENDY

Dope?

ABBY

(she finishes the ice cream and takes it to the garbage)

Did you see our new neighbors?

WENDY

(carefully)

Yeah. We met them, like weeks ago.

ABBY

How many of "them" are there?

WENDY

Mom, dad and son. They seem nice. Sean -- he's in my ethics and my Greek lit class.

(pause)

I think school tripped him out.

ABBY

Is he cute?

WENDY

Yeah.

ABBY

Every mother dreams her son will fall in love with the girl next door.

WENDY  
(trying to keep control)  
I'm not the girl next door.

ABBY  
You're not a traditional girl next door,  
true. You still have something special.

She goes to push Wendy's hair off her face. Wendy ducks away from her touch.

WENDY  
Mom!

ABBY  
Sorry. I got lost in the moment. It  
won't happen again.

WENDY  
You're so needy.

ABBY  
(hurt)  
Thanks.

Wendy gets up and goes. She turns and looks at her mom sitting alone. She feels bad.

ABBY (CONT'D)  
Don't you look at me like that. I'm not  
to be pitied.

WENDY  
I wasn't.

ABBY  
Every time you look at me I think you're  
tallying up all the things I don't have.

WENDY  
I'm not--

ABBY  
It's okay. I'm just a lot happier than  
you give me credit for.  
(she smiles)  
Where are the girls tonight?

Wendy doesn't answer so Abby goes back to work, and after a moment, Wendy leaves.

83 INT. BERGMAN HOUSE: FRONT DOOR - NIGHT 83

Wendy comes out of her house, breathes deeply and sits on the front steps.

84 EXT. BERGMAN HOUSE: FRONT DOOR - NIGHT 84

Wendy opens the door to find Jonah standing there.

WENDY

Hi.

JONAH

Hey. You look nice.

WENDY

Thanks.

An awkward moment, and then he hugs her.

JONAH

You're okay, right?

WENDY

Yeah.

JONAH

He didn't put some sort of voodoo spell on you, did he?

Wendy laughs.

WENDY

No.

JONAH

Good.

A beat.

JONAH (CONT'D)

I wanted to leave once. Before Ryan and Aaron even.

WENDY

What happened?

JONAH

Too chicken, I guess.

WENDY  
(choosing her words  
carefully)  
For a...guy?

JONAH  
Yeah.

WENDY  
You can go anywhere next year. Or you  
could leave now.

JONAH  
Are you having fun?

WENDY  
No. Not really.

JONAH  
Anyway, I just wanted to tell you I was  
proud of you. It was brave. Stupid, but  
brave. I wish I could have done it,  
but...whatever.  
(he smiles at her)  
I made a choice. Nobody's fault, right?

Jonah hugs her again, holding her close.

WENDY  
I miss you.

Wendy watches Jonah walk away.

85 EXT. ROBERT'S HOUSE: FRONT DOOR - NIGHT 85

Match cut to Robert's front steps, where Billie and Wendy  
usually sit.

86 INT. BILLIE'S CAR - NIGHT 86

Billie and Ann sit in Billie's car outside Robert's  
house. Billie is looking at the front stairs. Ann starts  
to cry softly.

BILLIE  
What are you doing?

ANN  
I miss her.

BILLIE

Fuck her.

Ann keeps crying.

BILLIE (CONT'D)

What is wrong with you?

Ann opens the car door and tries to leave. Her seatbelt is still on. She removes it and then runs from the car, leaving the door open. Billie reaches over and slams the door shut.

BILLIE (CONT'D)

Fuck you, too.

Billie sits there, watching Robert's house.

87 EXT. BERGMAN & MAYER HOUSE - DAY 87

Everyone has already left for the day. Sprinklers start up and spray the lawns.

88 INT. CHAGRIN COOP SCHOOL: LOUNGE - DAY 88

Wendy gets to her locker, then realizes that Billie is standing nearby. Wendy doesn't look at her right away.

BILLIE

Your friends, all of us, we don't want to let you go. And we won't do it.

WENDY

(quietly)

What if I want to?

Billie shrugs.

BILLIE

If you were a mom, and your kid was about to lose a limb, wouldn't you, I don't know, fight to keep it?

WENDY

I don't think this is the same thing.

BILLIE

But we feel it is.

WENDY  
(starting to get angry)  
You're speaking for everyone now?

BILLIE  
Yeah.

WENDY  
I don't believe you. I think this is  
you, being lost and frightened and you  
don't know what else to do.

Billie doesn't respond, she just reaches into the bag and  
pulls out WENDY'S BOX from Robert's house. She drops it  
on the ground in front of Wendy.

BILLIE  
I think your queer ass boyfriend would  
really dig this, huh? I was thinking of  
putting it in his locker. A little after-  
track-practice surprise.

Wendy goes for it but Billie is faster and she holds onto  
the box.

WENDY  
(calmly as possible)  
You know what? Go ahead. It doesn't  
work like that with us. Even better, why  
don't you give it to him in class.  
Because even if you posted it on the  
internet and took out billboards, he  
wouldn't care.

BILLIE  
I think he's gonna like the pictures from  
this summer especially.

Billie opens her mouth very wide and does a pretty good  
oral sex simulation. Wendy remains calm.

WENDY  
Do it then. Don't talk about it.

BILLIE  
And the ones of you on all fours. I  
mean, it probably makes more sense in  
context, you know, with the pictures of  
all of us, but still--

Wendy grabs the box from Billie's unsuspecting hands, marches over to Sean's locker, takes her car keys and easily pries open the weak metal. The locker opens and she shoves the box in. Then she closes it again.

WENDY

He wants me and that kills you.

BILLIE

Not so far.

WENDY

I'm not the box, Billie. And you are. You're a pathetically limited little bitch, aren't you?

Billie reaches over and opens Sean's locker again. Then she shuts it hard so it locks.

BILLIE

I was thinking of teaching your brother how to kiss. You know, train him up right. For future generations of Coop chicks.

Wendy lunges at her but Billie moves away quickly and Wendy lets her go.

89

INT. CHAGRIN COOP SCHOOL: LOUNGE - DAY

89

Sean is standing in front of his locker, which is open. He has WENDY'S BOX in one hand, the lid on the ground. We still don't see into the box, but we see the Polaroids, just corners of them, some of them look like porn and some of them look like regular high school candids.

90

INT. MAYER HOUSE: LIVING ROOM - EVENING

90

Wendy opens the door and looks around for Sean.

WENDY

Sean?

She doesn't hear anything, then she hears a BASKETBALL being bounced in the backyard.

91

EXT. MAYER HOUSE: BACKYARD - NIGHT

91

Helen is trying to shoot some baskets, she misses completely and Wendy retrieves the ball for her.

HELEN

Hi.

Wendy holds the basketball for a second.

HELEN (CONT'D)

I think he's upstairs.

WENDY

--okay.

Wendy shoots a basket, it bounces back to her, and she hands the ball to Helen who makes a wobbly attempt. Instead of leaving her alone, Wendy decides to help.

WENDY (CONT'D)

Stand here.

Helen obliges, and readies her shot.

WENDY (CONT'D)

Don't bend so much. Aim the fingers of your bottom hand toward the back of the rim.

Helen tries it, and makes basket.

WENDY (CONT'D)

That wasn't bad.

HELEN

You know that girl in school who always says she has her period so she doesn't have to go to gym? That was me.

Wendy smiles at her. Helen and Wendy trade off shooting baskets.

HELEN (CONT'D)

In school, I figured I would always be that girl -- the smart one, the one who was bad at sports. But it didn't last. That person today, the person you saw, it wasn't really me either. Or it was me, and I'm not that person anymore. It was me for a moment. That was the me who gets an abortion. And now she's gone.

(MORE)

HELEN(CONT'D)

I just didn't know I would be re-inventing myself so much when I grew up. You figure that when you're young is when you re-invent yourself -- but it turns out that it is forever. You're forever being a new you, in a new life, with new consequences.

WENDY

I guess. Maybe you only think you're new. Maybe you're the same, only you don't know it.

HELEN

That's depressing.

WENDY

(laughs)

Yeah. But probably true.

Helen pushes forward.

HELEN

(struggling)

If he... I mean if you...I know you guys have a..closeness. And that maybe you tell him things or want to tell him things--

WENDY

I'm not lying to him.

Helen is surprised, but tries to hold it back.

HELEN

It's not a lie if you don't tell him about something that happened.

WENDY

How is it not a lie?

A pause.

HELEN

(exhausted)

I don't know.

She sits down on the pavement.

WENDY

Was your husband sorry?

HELEN

He apologized, if that's what you mean.

WENDY

Yeah.

HELEN

He did it on purpose though. He wanted to talk about it more.

WENDY

Did you tell him he can talk about it when he gets pregnant?

Helen laughs.

HELEN

It doesn't work like that when you're married. You don't always get to say the meanest, most clever thing.

Wendy throws a couple more baskets, not looking at Helen.

WENDY

What's it like?

HELEN

Being married? It's like...I don't know if I can say it the right way, I mean, what's it like to have a family? Try and explain it to me.

WENDY

Custom made pants.

HELEN

(laughing, not expecting an answer)

What?

WENDY

It's like custom made pants. They fit you perfectly but you can't change. Not even a little.

HELEN

(sweetly)

Only sometimes. Honestly. It isn't always like that. Is Sean pushing for...

WENDY

No. No, it's not Sean. It's the whole "girlfriend" thing.

HELEN

The name?

WENDY

The identity. Being someone's  
"girlfriend".

HELEN

You have to be something else first. The  
only way to be with someone is to be  
someone.

Wendy hands the ball to her.

WENDY

Sean's inside?

Helen nods.

92

INT. MAYER HOUSE: SEAN'S BEDROOM - NIGHT

92

Wendy walks into Sean's bedroom which is empty. She  
hears water running in the bathroom.

WENDY

Hello?

Inside the bathroom, Sean is getting out of the shower.  
Wendy opens the door and knocks him down. Sean tries to  
get up and Wendy goes to help him when she sees HER BOX  
on the floor, the contents clearly rifled through, water  
dripping over it from the shower. Her first instinct is  
to save the valuable contents from getting wet so she  
grabs the stuff.

SEAN

Yeah. God forbid the kiddie porn gets  
wet.

WENDY

That's not what's in here.

SEAN

Yeah, this is all puppies and "I love  
unicorns" and tapioca pudding.

WENDY

It's not porn. It's just--

SEAN

They made you do it, right?

WENDY

Screw you.

Sean doesn't say anything, he just sits on the lip of the tub.

WENDY (CONT'D)

Do you want me to go?

Sean shrugs. Wendy reaches out and takes his hand to get him to stand. He pulls it away so she gets down on the floor and takes his wet hand and puts it in her lips. Then she kisses each finger. She kisses his palm, and then his wrist. Sean doesn't pull away.

WENDY (CONT'D)

Look, I don't know how this works. I mean, do we fight now? Tell me what we do.

SEAN

We don't do anything.

Wendy pauses.

WENDY

(trying to make a joke)

So this is what being dumped feels like, huh?

SEAN

(sarcastic)

You'd have to be mine for me to dump you, huh?

WENDY

What? What do I do? You wanna yell at me? I'm lost--

SEAN

That's enough. You don't get to play the little innocent girl right now. Not after--

(gestures to the box)

No way.

WENDY

You know what? It happened. You want it to go away, like magic? Poof, and now I'm all different? I'm magically a virgin?

SEAN

Yeah.

Wendy laughs, but Sean doesn't.

WENDY

You're kidding, right?

SEAN

No. Burn the box. Burn it all.

WENDY

You're delusional. Why don't you burn all the stuff from your old girlfriends.

SEAN

I don't have stuff. That's the point.

WENDY

You're insane.

SEAN

Why? Do you need this stuff? I mean does it have any value?

WENDY

I'm not saying it has value. But it's what? Letters? A couple of trinkets?

She holds up the "Hoochie" necklace.

WENDY (CONT'D)

This? Some pictures of me naked? You're acting like you're pure and virginal.

SEAN

Compared to this?

WENDY

Really? What was the name of the blowjob girl?

SEAN

Who?

WENDY

From the party? Billie told me. The girl who went down on you?

SEAN

You believe what Billie says? Besides that is completely--

WENDY

Please. Don't be average. It isn't different. Either you agree to be in this with me, or you don't.

Sean pulls his hand away.

SEAN  
(pissed off)  
--fine.

WENDY  
You could just forget it? If I burned  
it, you would just forget that I was ever  
someone else.

She isn't sure what she was, so she just stops.

SEAN  
I could stop being reminded, couldn't I?

Wendy looks at him for a beat. He puts his hand out for  
her to kiss again, to seal the deal. She kisses it.

93

INT. CHAGRIN COOP SCHOOL: LOUNGE - DAY

93

School is over, and everyone mills around, grabbing  
books, screaming at each other. It's chaos. The doors  
are open, it's a warm fall afternoon and students have  
started throwing/chucking buckeyes (like large acorns) at  
each other.

Sean and Wendy walk with Ryan and Aaron as they get their  
things from their lockers.

SEAN  
So you'll come on Saturday?

WENDY  
Huh?

SEAN  
A double date. With Ryan and Aaron.

WENDY  
(focusing on Sean)  
Yeah, of course.

Wendy doesn't see Billie walk by.

SEAN  
It'll be fun.  
(lowers his voice)  
And tonight we do it, right? You'll burn  
the box tonight?

Wendy notices Billie.

WENDY  
(not listening)  
Yeah, okay.

Billie looks lost without Ann or Wendy, but straightens her back and walks to the soda machines, feeds in her dollar.

Some buckeyes are thrown at her. She doesn't flinch. More are thrown. Still, Billie doesn't move. Finally a barrage of buckeyes are raining down on Billie. She flinches when one hits her in the face. Wendy watches, unable to move.

WENDY (CONT'D)  
(it is killing her)  
Say something. Do something.

SEAN  
What?

WENDY  
Not you. Her.

Billie finally turns and leaves, never looking at Wendy, never reacting. As she leaves, the other seniors clap.

RYAN  
That is insane.

Wendy doesn't say anything, and Sean goes back to his locker. Wendy waits a moment and then walks away.

SEAN  
Where are you going?

WENDY  
I have to see if she's okay.

Sean grabs her wrist.

SEAN  
Everyone will see you.

RYAN  
She's fine.

AARON  
Billie can take it.

Wendy pulls her arm away, and then stands, looking out at the sea of students, wanting to run after Billie, but not sure if she should.

WENDY

I'm not going to burn it. I'm not going to say I'm sorry for what happened.

SEAN

Keep your voice down.

Wendy's suddenly past the "voice down"/decorum place.

WENDY

And I'm not going to apologize. You either love me, or you don't. I just gave up five of the best people in the world for you.

SEAN

Who you slept with.

WENDY

So what? So what if I slept with them? They matter to me. And I just walked away and destroyed my life because you walked up with all this...

SEAN

Love. It's called love. You don't want to say it, fine. But that's what I offered you.

WENDY

You offered me a role in your fairy tale. That's all.

Sean doesn't know what to say. So Wendy makes a decision for both of them.

WENDY (CONT'D)

You don't want me to be your girlfriend.

94

INT. BILLIE'S CAR - DAY

94

Billie sees Wendy in the rearview mirror. Billie smiles, she can't help it. And she reaches over and unlocks the passenger car door.

Wendy gets in.

BILLIE

You remember Miss Hise's class?

Wendy smiles, carefully.

WENDY

We tortured her daughter, Greer.

BILLIE

She carried those bookbags.

WENDY

She smelled terrible.

BILLIE

And then in third grade, when my parents split up, and I decided, I don't know why, to do a dance, from that movie, *Flashdance*. You remember?

WENDY

(starting to laugh)

We saw it on cable.

BILLIE

(laughing with her)

I can see the third grade me, and she's getting up to do that dance, and I want to tell her to stop. I'm embarrassed right now, just talking about it.

Their laughter fades but the moment was real.

BILLIE (CONT'D)

Your friends, all of us, we don't want to let you go.

Wendy doesn't respond right away.

WENDY

It can't be like before. I need to know it'll be--

BILLIE

That I won't be so evil?

WENDY

I'm asking for small changes, not miracles.

They laugh.

WENDY (CONT'D)

I love you.

BILLIE

Yeah. Me too.

WENDY

You wanna hug me, bitch?

Billie laughs, and does. Wendy notices the welt from the buckeyes, and touches it. Billie pulls away.

BILLIE

You gotta do one thing though.

95 EXT. CHAGRIN COOP SCHOOL: ENTRANCE - DAY 95

No sound. Billie and Wendy walk toward the school, Wendy is looking ahead of her, Billie is looking at Wendy. At first we see them close up and then we are inside the school, watching them as they walk towards the front glass doors, and when they finally get there, and they open them, we hear the chatter and background of the school again.

96 INT. CHAGRIN COOP SCHOOL: LOUNGE - DAY 96

Billie and Wendy stand in front of Ryan, Aaron and Sean. The milling stops. Everyone stares. There's a long, incredibly uncomfortable pause.

BILLIE

Hi!

Wendy doesn't say anything.

BILLIE (CONT'D)

We're scaring you?

RYAN

You're disturbing us. Billie.

BILLIE

Well, gosh, we're sorry.

(to Wendy)

Do it.

WENDY

(slowly)

Did she tell you where the scar came from?

BILLIE

(to Wendy)

Do it.

Ryan looks stricken.

WENDY

All the girls knew. We never told the  
guys about dear old Uncle Rob--

BILLIE

It was Uncle Bob.

WENDY

Uncle Bob who smelled like Aqua Velva and  
tasted like Doritos.

BILLIE

(can't resist)

That dear old Uncle Bob liked to touch  
her. And that one time he actually had  
her for a whole weekend.

RYAN

Shut up. Shut up you bitches. You can't  
stop me. I don't care what you say.

(her ace)

Aaron knows everything.

Ryan is looking at Wendy, imploring her.

RYAN (CONT'D)

(to Wendy)

Don't.

WENDY

(to Billie)

Let's go, okay? Billie?

BILLIE

Everything?

(smiles broadly)

Aaron, did you know that Ryan here. She  
liked it. She liked the pain. She liked  
to be held down and forced. Made her all--

Billie turns to Wendy.

WENDY

No.

BILLIE

What did it make her? Wendy?

Wendy takes a deep breath, then turns to Billie.

WENDY

(small)

Hot.

Billie smiles triumphantly. There's a beat.

POV WENDY: She sees Sean, Ryan, Aaron, Billie. A crowd of people. Everyone in the school.

BACK TO SCENE

WENDY (CONT'D)

Like when you used to make us play gang rape. Where we had to be the firemen.

RYAN

That wasn't me.

Wendy is looking at Billie. Everyone is looking at them.

WENDY

Or how you kept cutting yourself with Exacto knives during art class. How you thought you were a vampire for most of eighth grade.

BILLIE

(almost a growl)

Stop.

WENDY

Or how Jonah and Robert have been sleeping together for three years. Or how Ann's mom tied her hands together so she wouldn't touch herself when she was six.

(Wendy starts getting giddy)

Or how I peed during a spelling bee in third grade. Or how Aaron threw up when you got your period in fifth. Or the time we all got crabs because Price fooled around with some girl over Christmas break. Yeah, we're one big happy family--

Billie has left the lounge. Wendy turns to Sean.

WENDY (CONT'D)

Burn the box yourself. I don't need it anymore.

Wendy walks out of the school.

97 EXT. CHAGRIN COOP SCHOOL: ENTRANCE - DAY 97

Wendy smiles as she walks. For the first time, there is no hesitation.

DISSOLVE TO BLACK

98 EXT. MALL: PARKING LOT - NIGHT 98

*Floodlights make everyone look kind of greenish as they leave their mall jobs.*

TEEN GIRL #11

*(wearing a "Gap" name tag)*

*I fell in love with this guy once and it was complete torture. He kept wanting to hug me all the time. I'm like, are you nine years old? What the hell is that? Hugging and stuffed bears. Like he read about it at the Hallmark store. You know how many successful actresses are married?*

*(makes zero with her fingers and then smiles)*

*He did give me this though--*

*She walks up to the camera and shoves her hand in the lens, so we catch a distorted glimpse of exactly what a mall job will buy at Zales.*

TEEN GIRL #11 (CONT'D)

*I got to keep this. Nice huh?*

**LEGEND: This Is Saturday**

99 EXT. ROBERT'S HOUSE: FRONT DOOR - DAY 99

A series of shots, as in the beginning of the film.

Robert carefully places four boxes on the front step, takes his own, passes one to Jonah and the two go back inside.

100 EXT. MAYER HOUSE: BACKYARD - DAY 100

Sean, standing in front of a Weber grill in his backyard, burning the contents of the box. He puts the "Hoochie" necklace in his pocket.

101 INT. HOUSE PARTY: LIVING ROOM - NIGHT 101

The House Party, with the porn, the drinking, the girls making out with other girls. Ann is giving a guy a pole dance with a blank look on her face.

We track through the same party, and the Tank-Top Girl #1 from the first party pulls Price into a bedroom.

102 INT. BILLIE'S HOUSE: ROOM - NIGHT 102

Billie has the box open in front of her but we don't see her face, as she sits on the floor of her room. Laid out on the floor, encircling her, are various mementos. She lays each one out carefully, in some order we are not privy to. She smooths a few pictures, she carefully places a lighter next to an old license plate. As we circle the items, we catch a passing glimpse of Billie, who might be crying.

103 INT. BERGMAN HOUSE: KITCHEN - NIGHT 103

Wendy sits on the kitchen counter watching Nathan cook. She is holding a wooden spoon and Nathan hands her a mixing bowl, so Wendy mixes. She kicks her legs absently against the wooden cabinet and then kicks her shoes off.

The camera pulls back, leaving the room, so we see Wendy framed in the doorway, Nathan walks out and it is just Wendy alone and happy, a dopey half smile on her face, as the credits start to roll.

**THE END**