

MY SO-CALLED LIFE
"Dancing In The Dark"

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CAST

ANGELA

PATTY

GRAHAM

DANIELLE

RAYANNE

SHARON

RICKIE

BRIAN

JORDAN

GUEST CAST

MS. CHAVATAL

CAMILLE

NEIL

INSTRUCTOR

SETS

INTERIORS

LIBERTY HIGH SCHOOL

-Astronomy Classroom

-Hallway

-Science Classroom

-

-Girls Restroom

-Hallway Outside Girls
Restroom

CHASE HOUSE

-Living Room

-Kitchen

-Angela's Bedroom

-Graham & Patty's Bedroom

-Dining Room

-Upstairs Landing

-Stairs

DANCE STUDIO

CHASE CAR

-(City Street)

BRIAN'S HOUSE

-Entrance Hall

-Kitchen

WEDDING RECEPTION HALL

EXTERIORS

CHASE HOUSE

-Driveway

-Front of House

BRIAN'S HOUSE *

-Front of House

JORDON'S

CONVERTIBLE

WOODS

CITY STREET

-(Chase Car)

LIBERTY HIGH *

SCHOOL *

-Vending Machine
Area *

ACT 1

FADE IN:

1 INT. LIBERTY HIGH SCHOOL -- ASTRONOMY CLASSROOM -- DAY 1

In semi-darkness, STUDENTS watch an educational film. A WISE-SOUNDING VOICE NARRATES, SOMETHING ABOUT THE NATURE OF INFINITY. OVER THIS WE HEAR...

ANGELA'S VOICE
I've been kissed three times.

PULL BACK TO FIND: ANGELA, adrift in her own universe...

ANGELA'S VOICE (cont'd)
No, four times.
(beat)
No, three times.
(beat)
All of them were people I never saw again. Which I hope doesn't like... mean something. One was this counselor, at this YMCA camp...?

*
*
*

ANGELA'S P.O.V: FLAMES ENGULF THE CLASSROOM, WE...

DISSOLVE TO

2 EXT. WOODS -- NIGHT 2

A campfire. CAMPERS SING, LAUGH, toast marshmallows...

A TEENAGE COUNSELOR takes 14 year old Angela's arm, steers her gently away from the others, she looks past him to A GIRL COUNSELOR who gazes coolly at her, turns away as...

ANGELA'S VOICE
Except he... already had a girlfriend.

The counselor delicately removes a glob of melted marshmallow from Angela's upper lip...

CLOSEUP: ANGELA'S UPTURNED FACE as his lips near hers; she CATCHES HER BREATH, the moment becomes a kiss... then...

PULLBACK TO REVEAL:

3 INT. HIGH SCHOOL -- ASTRONOMY CLASSROOM -- DAY

3

ANGELA, BACK IN CLASS. She touches her lips, glances around self consciously, as if the memory could somehow show...

SMASH TO

4 INT. SCHOOL HALLWAY -- DAY -- LATER

4

Angela walks down the hall as...

ANGELA'S VOICE

One was this usher at my mother's
cousin's wedding two years ago...

(beat)

The wedding was in Milwaukee. We
stayed over at a motor lodge, with
a heated pool.

(beat)

It was a double ring ceremony.

*
*
*
*
*

Angela passes the open door of a classroom, glances
inside...

5 HER P.O.V: A WEDDING RECEPTION...TINY DANCE FLOOR. SAPPY
MUSIC.

5

Guests, including Graham, Patty, NEIL (Graham's younger
brother) and Danielle slow-dance awkwardly. The BRIDE AND
GROOM dance, gaze into each others eyes...

ANGELA'S VOICE

They got divorced like the
next day.

FIND: Angela, 13, in virginal bridesmaid garb. She
self-consciously straightens the crown of flowers on her
head, and is lead off by

A SHORT TEENAGED USHER in a terrible tux, who leads her
around the corner of an archway. He plants an unceremonious
kiss on her. Her crown falls down in front of her eyes.
She pushes it back, looks around. The usher is gone...

BACK TO

6 REAL TIME: ANGELA WIPES PAST US, and continues down the
hall...

6

ANGELA'S VOICE

The third kiss... was the best. It
was this guy I met on the beach
last summer...

(beat)

It was Labor Day. It was the day I
swam out too far.

*
*
*

Suddenly, coming toward us (and her)

7 A YOUNG HANDSOME LIFEGUARD

7

He carries Angela-from-last-summer, semi-conscious, in his powerful arms. Water pours from both their bodies. All at once he kneels, cradling her, administers mouth to mouth... Angela-from-last-summer stirs, her eyelids flutter open... she smiles up at him, dazed and in love...

(CONTINUED)

7 CONTINUED:

7

ANGELA'S VOICE

That was the most exciting one.
Except it may not count as an
actual kiss. Since I was kind of...
unconscious.

BACK TO

8 REAL TIME: ANGELA,

8

clearly stirred by the memory of that last kiss, continues
down the hall with Rayanne and Rickie...

ANGELA'S VOICE

I've never had an actual boyfriend.
I don't know if that's normal or
not.

RAYANNE'S VOICE snaps her back to earth...

RAYANNE

You know that girl Dayna?

RICKIE

Dayna Odenkirk?

RAYANNE

Dayna, she's got hair tails, and
three little studs in each ear?
And she used to do her eyeliner
pointy, like catwoman, but now she
wears it smudged? And her feet are
the perfect kind, small, with a
really high arch?

RICKIE

(after a beat)
So, what about her?

RAYANNE

Nothing. She just annoys me.

Angela suddenly notices

HER P.O.V.: JORDON

coming down the hall toward her. Not looking at her.

RAYANNE (cont'd)

Her lips are so puffed out.
Like she siliconed em.

As Jordan draws closer, Angela suddenly turns to Rayanne...

(CONTINUED)

8 CONTINUED:

8

ANGELA
(a little too animated)
Oh my God, REALLY? You think she
did?? You really think she could
have siliconed her lips?!
Reeaally???

Jordan, passes them, completely oblivious, continues off
as...

RAYANNE
Angela, he's gone? You can talk
like a normal person?

*
*

ANGELA
Oh, God...

RAYANNE
You have got to progress to the
next phase of this. Think of
Rickie and me! How much more can
we take?

*

They look at her, innocent victims of her crush.

ANGELA
I just don't want to look like...
like I'm throwing myself at him.

RAYANNE
Excuse me, people throwing
themselves at people? Is like the
basis of civilization.

*
*

RICKIE
(to Angela)
She has a point.

Rayanne and Rickie continue on, Angela turns to catch Jordan
Catalano, a distance away down the hall.

ANGELA'S VOICE
If Jordan Catalano is like...
nearby? My entire body knows it.
Like one of those dogs that
point? I'll keep talking and
stuff, but my mind won't even know
what I'm saying.
(beat)
I keep wondering if there's like a
term for this.

9 OMIT

9

10 INT. SCIENCE CLASSROOM -- DAY

10

THE SCIENCE TEACHER, Ms. Marian Chavatal, (pronounced Sha-VAHT-ull) is handing out hearts. Actual bloody hearts.

MS. CHAVATAL

Okay, now before we cut our hearts open...

On the black board, WE SEE THE WORDS "PIG HEART" with a heart diagramed next to it.

MS. CHAVATAL

PEE-PULL! Yes: It's a pig heart. Students opposed to the practice of vivisection may do research in the library instead, but you must put this belief in writing...

*
*
*
*
*

REVERSE: THE KIDS, TWO TO A LAB TABLE, VOCALIZE OVER THEIR HEARTS...

MS. CHAVATAL (cont'd)

Now, to review: What are the elements of a true experiment?

*

FIND: ANGELA, stunned by the heart. BRIAN, her lab partner, turns to steal a look at her. Diagonally across at another table is SHARON.

*

MS. CHAVATAL (cont'd)

An experiment must test a what.

Sharon notices Brian scope Angela. Brian senses he's being watched, hastily opens his Lab notebook. Angela shakes herself back to earth, opens her notebook also.

*
*
*

MS. CHAVATAL (cont'd)

A hypothesis. And a hypothesis consists of several what?

(beat)

Several assumptions. And true experimentation depends upon... what?

*

Angela feels someone's eyes on her, glances over at Sharon. Sharon (who was staring at her) immediately looks away...

*
*

MS. CHAVATAL (cont'd)

(shouting over the din)

Precision, observation, and clear, concise communication.

PRE-LAP:

(CONTINUED)

10 CONTINUED:

10

GRAHAM'S VOICE

WHAAT??

CUT TO:

11 INT. CHASE HOUSE -- LIVING ROOM -- DAY

11

Patty, dressed for work, stands with one hand on the front door...

PATTY

I SAID I'M --

(Graham appears, eating cereal...)

leaving now, so...

(a last check in the mirror, almost to herself...)

So I guess I don't rate a kiss goodbye, so --

GRAHAM

Wait, what?

PATTY

Nothing, just... you never kiss me goodbye in the morning anymore... *

GRAHAM

Patty, we'll be seeing each other in forty minutes. *

Beat. Then Patty picks up her briefcase again...

PATTY

(lightly)

I know, I just think the fact that we now work together is no reason to stop... *

GRAHAM

It's not like this is the time to... start anything... *

PATTY

Oh sorry! I forgot! A kiss must result in intercourse!

GRAHAM

Well. That is the law in this state.

Graham starts to take a spoonful of cereal, looks at her... points the spoon in her direction questioningly. She assents, he feeds her a spoonful of cereal, then walks back into the

12 INT. KITCHEN -- CONTINUOUS

12

She follows him...

PATTY

There can be no kissing for
kissing's sake. A kiss must
lead somewhere. Where did they
drill that into you, shop class?

(deep breath)

I can't believe it. I swore I'd
never fight with you again this
early in the morning.

GRAHAM

This isn't a fight. It's goodbye.

Patty smiles despite herself. Graham smiles back. In a
self-conscious but not ungraceful move, he throws one arm
around her, pulls her close, and kisses her decisively on
the mouth. It's a kiss designed to convince them both that
everything is just as it should be. It almost works.
Graham leaves. She looks after him, unconvinced...

CUT TO:

13 INT. SCIENCE CLASS

13

All around her, kids cut into their hearts, as...

MS. CHAVATAL

...And what sort of activity is an
experiment? It is a purposeful
activity, designed to solve a what?
A particular problem...

CUT TO:

14 EXT. HIGH SCHOOL -- BANK OF VENDING MACHINES -- DAY

14*

Rayanne BANGS on a candy machine. Waits. KICKS it. Hard.
POUNDS on it in fury.

Jordan Catalano appears. Rayanne looks up unself-
consciously.

JORDAN

How much money did you lose?

RAYANNE

(Shrugs)

None.

(beat. Then, on an
impulse...)

So Catalano.

(MORE)

(CONTINUED)

14 CONTINUED:

14

RAYANNE (cont'd)
(Jordan puts change in
the machine, makes a
selection...)

So Tino says you could get my
girlfriend a fake I.D.

JORDAN
(unwraps his candy)
So? So could Tino.

RAYANNE
Yeah, but he does me so many
favors. It's like I'm wearing him
thin.

(beat)
The kind with that out of state
look? Like from Georgia or
somewhere?

(beat)
My girlfriend really needs one.
Angela? It's like an emergency.

JORDAN
Why doesn't she ask for herself?

RAYANNE
It's a long story.
(beat)
She's...French. She's from France.

JORDAN
(after a hesitation)
Get out of here.

RAYANNE
Seriously. And with like -- certain
words? She'll forget how to
pronounce 'em or something, like
a mental block type of thing?

JORDAN
(skeptical)
That girl I see you with...

RAYANNE
Angela! Chase.

JORDAN
(like: oh sure)
Is... French.

RAYANNE
She was born there, yeah. She
hasn't lived there in...

(MORE)

(CONTINUED)

14 CONTINUED: 2

14

RAYANNE (cont'd)
quite a while. I mean, she's a U.S.
citizen and all.

Rayanne waits as this sinks in. Jordan chews. Then...

JORDAN
What kind of I.D?

15 INT. SCIENCE CLASS -- DAY

15

SCIENTIFIC BEDLAM. A STUDENT wheels a cart that people cavalierly toss their cut-up hearts onto as Ms. Chavatal struggles to be heard...

MS. CHAVATAL
Okay, important! May I see the
hands of those handing in their
extra credit experiments on
Friday...?

*
*
*
*

RAYANNE (O.S.)
(a hiss)
Angela...!

Bloody hands go up around her AS ANGELA LOOKS UP TO SEE
thru the half-open door...

*

ANGELA'S P.O.V: RAYANNE, in the hall, with Rickie. Rayanne
gestures wildly; Marlee Matlin playing charades on speed...

Angela squints, tries to lip-read, as...

Ms. Chavatal, counting hands, momentarily turns away as
Angela, (to her own astonishment) follows Rayanne's wild
entreaties and slips out of her seat...

*

BRIAN and SHARON, hands still raised, watch amazed as .

16 ANGELA JOINS A JUBILANT RAYANNE AND RICKIE, THEY MOVE OFF
DOWN THE HALL...

16

MS. CHAVATAL
(turns back...)
Okay, So that's Sharon, Antonia,
Shane...Uh, Brian?
(Brian drags his gaze
back to his teacher...)
What happened to your lab partner?

*

BRIAN
(a hesitation, then...)
She almost fainted, so...

(CONTINUED)

16 CONTINUED:

16

The teacher is buying it. Sharon, staring him down, is not.

MS CHAVATAL
And your extra credit project
is...?

BRIAN
Uh, "Controlled Release of Energy;
Construction and Use of a
Volumeter?"

ANGELA (O.S.)
Waat!?

Ms. Chavatal wisely decides to simply... close the door...

MS. CHAVATAL
And is this something you worked on
alone, or with Angela?

BRIAN
(the merest hesitation)
With Angela.

SHARON makes the INTERNATIONAL TEENAGE GIRL SNORT OF TOTAL
DISGUST. THE BELL GOES OFF. *

MS. CHAVATAL
Okay, PEE-PULL? Your hearts MUST
be CLEARLY LABELED before
returning them to the cart;
Please, DO NOT DRIP! *

Ms. Chavatal goes from KID to KID in the b.g. "I cannot
read this heart, Troy..." "Laurette, have you labeled your
heart?" as Brian, having turned in his heart, walks back,
passing Sharon. She shakes her head pityingly... *

BRIAN
(to Sharon, annoyed)
What?

Sharon gathers up her pig heart as... *

SHARON
Like Angela really helped with your
volumeter.

BRIAN
She's planning to. *
(Sharon stares at him) *
Look, why would I say it, if it *
wasn't true, I mean... *

(CONTINUED)

18 CONTINUED:

18

BRIAN
So, Chavatal? She thinks we're
both working on my volumeter.

RICKIE
His what?

ANGELA
(embarrassed)
It's this... experiment, there's
like a mouse involved...

RAYANNE
(entertained, to Brian)
What's your name again?

BRIAN
(struggles to focus
solely on Angela)
So you think that's fair, I
mean... I do all the work, and
you --

ANGELA
I never said I was doing it.

BRIAN
Well, she's giving you credit,
so... Look, I already executed the
entire apparatus...

RAYANNE
(highly entertained)
The APPARATUS?!

BRIAN
(pretends Rayanne does
not exist)
So I think the least you could do
is help me work on it. Tomorrow
night. Because...

RAYANNE
He wants you to work on his
apparatus...!

BRIAN
Just... shut up, okay?

RAYANNE
(giggling)
But what would your parents say?

(CONTINUED)

18 CONTINUED: 2

BRIAN

(coldly)
My parents are out of town. Which
is... which has nothing to do
with...

RAYANNE

She'll be there.

ANGELA

RayANNE!

Angela yanks Rayanne into a corner... There's a beat, as
Rickie and Brian face each other uncertainly. Then Rickie
moves off to join the girls' pow-wow as...

*
*
*

RAYANNE

(sotto voce)
Why not?? It's perfect!

ANGELA

As what?

RICKIE

Excuse me, what is a volume-meter?

RAYANNE

As a place! To bring Jordan
Catalano!

ANGELA

Are you crazy, were you raised in
a satanic cult?

RICKIE

She wishes.

ANGELA

Jordan Catalano? At Brian
Krakov's house? It's like...
against nature or something...

RAYANNE

(irresistible smile)

So?

BRIAN, further down the hall, walking away, but facing
them...

BRIAN

Chase...! You gonna help me or
not...?

(they turn to him, he
keeps walking...)

Yes or No...?

(CONTINUED)

18 CONTINUED: 3

18

Beat. Angela looks into Rayanne's eyes, closes her own...

ANGELA

Oh God. Yes!

Rayanne SQUEALS, hugs Angela. Brian takes a deep breath,
closes his eyes. Yes.

FADE OUT

END OF ACT ONE

ACT 2

FADE IN:

19 OMIT

19*

20 INT. CHASE HOUSE - LIVING ROOM - DAY

20

Angela sits on the stairs, lost in thought. Suddenly, she calls out...

*

ANGELA

*

So the plan is... What's the plan?

*

Rayanne enters from the kitchen, followed by Rickie. They carry chips, cookies, a liter of soda, and a quart of ice cream...

*

*

*

RAYANNE

*

You will so love having a fake I.D. I like collect them, I'm addicted.

(as they troop upstairs)

*

Okay. The Plan. You go to what's his name's. You help him with his...

*

*

*

RICKIE

*

Volume thing.

*

RAYANNE

Right. Meanwhile Rickie and I and Jordan Catalano will procure you an I.D....

*

*

*

RICKIE

*

Which we will then bring back to what's his name's..

*

RAYANNE

Where you and Jordan Catalano will then... be!

*

*

ANGELA

*

But... okay, in my humble opinion? He's Jordan Catalano! He's not going to do any of this!

*

They move out of frame, headed for Angela's bedroom as

*

THE FRONT DOOR OPENS

*

Patty enters followed by Camille, her oldest friend and Sharon's Mom.

*

*

(CONTINUED)

16 CONTINUED: 2

16

SHARON

Oh PLEASE! Why would you say she was fainting, okay, what was that? I mean some of us actually work, you know? We don't expect extra credit cause our lab partner's smart.

(coolly assessing him)

She takes advantage of you and you totally let her. I pity you. *

Sharon calmly tosses her heart on the cart and walks off, leaving Brian somewhat shaken.

17 INT. GIRLS ROOM -- MINUTES LATER

17

ONE GIRL checks out Rickie with alarm... Angela is still reeling with the news, Rayanne calmly turns one of her white sneakers black with a magic marker as... *

ANGELA

Oh my God...

RAYANNE

Hey I did it for you, okay? It's a good thing!

RICKIE

It's a definite good thing...

ANGELA

(to Rickie)

Wait, you were there too?

RICKIE

No, but she told me the whole thing.

ANGELA

I bet people can actually die of embarrassment; I bet it's been medically proven...

RAYANNE

(looks up)

Hey: Worst case... you get an out of state I.D. Which you need anyway!

ANGELA

Just... wait. Tell me everything he said.

RAYANNE

You will definitely thank me, okay?

(CONTINUED)

17 CONTINUED:

17

RICKIE

It's true. I mean, from what she told me. Which was everything...

RAYANNE

You should be thanking me now in fact...

ANGELA

Oh GOD LET'S STOP TALKING ABOUT IT!

(beat)

So how did he act, did he act bored, or...

RAYANNE

(losing patience)

He flopped uncontrollably to the floor, okay? Rickie had to hold down his tongue.

RICKIE

And I wasn't even there.

18 INT. HALLWAY -- MINUTES LATER

18

Angela, Rickie, and Rayanne emerge from the girl's room when suddenly...

BRIAN (O.S.)

Hey Chase!

ANGELA'S P.O.V: BRIAN approaches them...

ANGELA'S VOICE

What I like dread? Is when people who know you in completely different ways end up in the same area. And it's like: Which you do you act like?

Brian stands uncertainly in front of them. He is quite distracted from having seen Rickie emerge from the Girl's Room... though clearly it would be un-cool to show this. He struggles to tear his gaze from Rickie to Angela...

BRIAN

Thanks for leaving me a whole heart to clean up.

ANGELA'S VOICE

And you have to develop this like combination you. On the spot.

*

(CONTINUED)

20 CONTINUED:

20

CAMILLE

Sharon refuses to come in.

PATTY

Okay. What's the deal? *

CAMILLE

You tell me... All Sharon will say is that Angela had been acting distant, and so then Sharon called her on it one day in the girls room, and they both cried, and since then they've kind of avoided each other, and that's all I know. *

PATTY

(sighs)

Well that's a miniseries compared to what I know.

21 EXT. CHASE HOUSE -- FRONT OF HOUSE

21*

Sharon leans against her mom's car. Brian sails by on rollerblades...

BRIAN

Hey Cherski!

(he screeches to a halt
in front of her)

So... by the way... Chase is coming over tomorrow night. To, you know... *

(No response...)

Compile data.

SHARON

(stone-faced)

So?

BRIAN

(frustrated)

So she's obviously... she's coming over. To help me. So that obviously proves...

SHARON

What?

BRIAN

That you were obviously... wrong! About the whole... situation!

(CONTINUED)

21 CONTINUED:

21

SHARON

Right. I was wrong, Krakow. Keep
telling yourself that.

*

Brian stares at her, she gets into the car, shuts the door.

CUT TO:

22 INT. GRAHAM AND PATTY'S BEDROOM -- DAY

22

Patty is looking for something in her closet...

CAMILLE

Remember when we stopped
speaking...?

*

PATTY

Yeah, cause you told everybody I
made out with Mitchell Moscarelli
behind the duck pond.

*

*

CAMILLE

But you did make out with Mitchell
Moscarelli.

*

PATTY

(it still rankles)
But not behind the duck
pond.

They catch themselves in a timewarp, smile. Patty finds it,
hands Camille a "step rebok" exercise platform...

CAMILLE

Thanks. I'll probably just put it
in my closet, but...

PATTY

(out of the blue)
Should I cut my hair short?

CAMILLE

Okay, what's wrong?

CUT TO:

23 INT. ANGELA'S BEDROOM -- DAY

23

Angela sinks from the bed to the floor, writhes in psychic
agony, as...

*

(CONTINUED)

23 CONTINUED:

23

ANGELA

Oh I can't take this, I don't feel well...

*
*

RAYANNE

Look. I was there...

RICKIE

And I was practically there from hearing it so many times...

RAYANNE

And he is definitely semi-interested.

*

ANGELA

(stops writhing. Beat.)
So you think...

*
*
*

RAYANNE

I think part of him is partly interested in you. Definitely. But, I mean... he's got other things on his mind...

*

ANGELA

BUT THAT IS THE PART THAT IS SO UNFAIR! I have nothing else on my mind! How come I have to be the one sitting around analyzing him in like microscopic detail and he gets to be the one with other things on his mind?!

*

RICKIE

That, is deep.

24 INT. CHASE HOUSE -- MASTER BEDROOM

24

Camille and Patty on the bed, talking...

PATTY

It's this... working together. I think it's pushing us apart. God, I sound like a Redbook article.

CAMILLE

Well, if you've gotta cut it, cut it. But face it, men like long hair.

*

(CONTINUED)

24 CONTINUED:

24

PATTY

Oh, who cares what they like!

(beat)

But they supposedly... like
variety. Don't they?

CAMILLE

(like a teacher)

They like long hair, and they like
you to wear red.

PATTY

But don't they supposedly like it
if you turn up looking different?

(beat)

Oh God, just shoot me would you?

Camille picks up a china "Cinderella" figurine from Patty's
dressing table.

CAMILLE

Your Cinderella. I remember exactly
when your Dad gave this to you
cause I was so jealous. I was
twelve and you were eleven.

PATTY

(miserable)

And I wore my hair exactly like
this.

CAMILLE

(puts Cinderella back)

They say, if you want to put the
romance back in your marriage...

PATTY

Camille! I hate that expression:
Like romance is this thing you
misplaced. Like an earring.
And all that stuff they tell you to
do...

She exits, Camille follows, with the step platform...

24A INT. CHASE LIVING ROOM - DAY

24A*

As they come down the stairs...

PATTY

Put rose petals on his pillow. Oh
I will! Let me just empty this
kitty litter and I'll be right with
you! Wear satin panties!

(MORE)

(CONTINUED)

24A CONTINUED:

24A

PATTY (cont'd)

Like my dry cleaning bill isn't frightening enough. Force your husband into a car and don't tell him where you're going! I do that every other weekend, it's called visiting my parents...

CAMILLE

Didn't Jane Seymour write a book like that... *

PATTY

Yeah, then she got divorced.

CAMILLE

But now she's re-married, now she's that medicine woman! And is her hair long or short?

PATTY

Oh I know, she's got a new show and a new husband and... probably all new children! *

CAMILLE

(more quietly)

Listen: Andy and I have been doing this... thing. It's a little embarrassing, but it's fun, and you get to be with other people, and it really puts you in the mood. *

PATTY

Is it legal?

CAMILLE

The only catch is: You have to wear heels.

SMASH TO:

25 INT. CHASE KITCHEN -- LATER

25

CLOSEUP: GRAHAM

GRAHAM

Ballroom dancing?

PULL BACK: Graham picks up a platter and moves into the... *

26 INT. CHASE DINING ROOM - CONTINUOUS - GRAHAM

26

puts down the platter, and re-joins Angela, Danielle, and Neil already eating. Patty enters from the kitchen with a water pitcher, she fills each water glass as...

PATTY

Camille says it's really fun!

GRAHAM

Camille thinks velcro is really fun.

NEIL

Well, velcro is pretty amazing...

DANIELLE

Neil, pass the pasta.

NEIL

What's the magic word?

DANIELLE

Pasta.

NEIL

Not the magic carbohydrate, the magic word.

DANIELLE

Neil!

As Neil passes the pasta...

ANGELA'S VOICE

Neil is my father's younger brother. He isn't married. Whenever he comes to dinner my parents give him all these leftovers to take home, like they don't have food where he lives.

PATTY

(back to Graham)

I mean, I know ballroom dancing sounds like something we wouldn't... normally do...

ANGELA

It sounds like something no one would normally do.

(off Patty's look)

It does, it sounds... made up or something...

NEIL

Yeah, that's exactly...

(CONTINUED)

26 CONTINUED:

26

ANGELA
(to Neil)
Doesn't it?

NEIL
It does, it sounds made up!

Beat.

PATTY
So I'm thinking of getting my hair
cut. Short.

(CONTINUED)

26 CONTINUED:

26

ANGELA
What? No, Mom, don't...!

DANIELLE
(overlapping)
Mom, no, we like your hair how it
is!

ANGELA
Mom, just because I changed my
hair doesn't mean you should. *

PATTY
(looks over at Graham)
What do you think? *

GRAHAM
(slightly uneasy)
Short? Like... Hillary Clinton?

PATTY
Forget it.
(stands)
You know, Hillary Clinton is a
brilliant woman, people should
quit judging her by her hair!

Patty exits with a platter into the kitchen as...

GRAHAM
Who's judging her? I happen to
think she looks great...!
(to Neil)
Don't you think Hillary Clinton
looks great?

NEIL
I think she should wear more red.

CUT TO:

27 EXT. CHASE DRIVEWAY -- NIGHT -- A LITTLE LATER

27

Graham and Neil place foil covered leftover casseroles into
Neil's car, then lean against it. In the b.g. BRIAN
rollerblades in front of his house.

NEIL
It's over. Me and Marla. Of
course, there's still a...
connection, we still see each
other, sometimes. And once in
awhile... you know. Have sex. *

(CONTINUED) *

27 CONTINUED:

27

GRAHAM

Sounds like my marriage. I'm kidding.

NEIL

I screwed up. I just... boy, I envy what you have. With Patty.

GRAHAM

Well of course Patty and I have our problems...

*

NEIL

Well sure you do.

(Beat)

You do?

GRAHAM

Well, I mean, it's only normal that... you know, things can't always be... it's just not... realistic.

(beat)

Not that I'm not. You know. Happy.

NEIL

Are you kidding me? Jeez, you and Patty? You're the happiest couple I know. No question.

GRAHAM

(the burden of this)

I know.

28 INT. CHASE HOUSE -- DINING AREA -- MINUTES LATER

28

Patty and Angela, mid-negotiation. Angela is dressed for bed, Patty dries a platter with a dishtowel...

PATTY

...No, Angela, we have discussed this, that's a school night, and --

ANGELA

(overlapping)

Mom, I'll be right across the street...

The front door opens, they turn. Graham enters. He looks at Patty.

(CONTINUED)

28 CONTINUED:

28

GRAHAM
(abruptly)
I think we should try that ballroom
dancing thing.

Graham continues right past them and up the stairs. Beat.
Then Patty swiftly follows him up the stairs. Angela
follows Patty...

PATTY
(as she climbs)
Graham...?

ANGELA
(as she follows)
Mom...?

29 INT. MASTER BEDROOM -- MOMENTS LATER

29

Graham prepares for bed as...

PATTY
Really? You really want to?
Because I don't want to do it if...

GRAHAM
(to end the discussion)
I said I want to.

PATTY
Well...Great!
(as she begins to prepare
for bed)
Maybe Neil can stay with
Danielle... Angela told Brian
Krakow she'd help him with some
kind of science experiment tomorrow
night, apparently there's a...
mouse involved... *

GRAHAM
Can't they bring the mouse here?

PATTY
I don't think she wants Danielle
around, from the look on her
face. I think she's got a crush.

GRAHAM
On Brian Krakow?!

PATTY
She could do a lot worse. I like
Brian. Don't you?

(CONTINUED)

29 CONTINUED:

29

GRAHAM

Till a few seconds ago.

Patty can't help but smile.

30 INT. UPSTAIRS LANDING -- MOMENTS LATER

30

Angela, pressed against the wall, holds a toothbrush. She's been trying to eavesdrop. Her parents' door opens, she hastily moves away as Patty emerges in a nightgown...

*
*
*

ANGELA

So, Mom... Can I go?

*

Patty sweeps her daughter up into an impromptu dance as...

PATTY

(sings)

"Isn't it romantic... merely to be young la la la la la this..."

ANGELA

(embarrassed,
entertained)

Mom...!

DANIELLE (O.S.)

(shouting from the
bathroom)

Mom quit singing!

PATTY

(continues dancing by
herself as...)

Oh I know, I'm not allowed to sing,
I'm not allowed to dance. Amish
Mom.

Patty HUMS and dances, all at once...

*

ANGELA

(urgent)

Mom!

(Patty stops instantly)

Can I go to Brian's. Yes or no?

*
*
*

PATTY

(After a beat)

Just be back by nine thirty.

*

Angela smiles gratefully, turns, Patty touches her arm, stops her...

*

(CONTINUED)

30 CONTINUED:

30

PATTY (cont'd)
(with a kind of urgency)
So, now... seriously. Should I?
Cut my hair?
(beat)
Pretend I'm not your mom.

*
*
*
*
*

ANGELA
Mom, I can't pretend that.

*

Angela looks at her, almost apologetically. Then she moves
off to her room, leaving Patty alone.

*

FADE OUT

END OF ACT TWO

ACT 3

FADE IN:

31 INT. SCIENCE CLASS -- DAY 31

Ms. Chavatal, in front of her class... *

MS. CHAVATAL

Once again. An experiment can be
termed successful, if... what? *

We CONTINUE TO HEAR MS. CHAVATAL AS WE... *

DISSOLVE TO *

32 INT. CHASE HOUSE - ANGELA'S BEDROOM 32

MS. CHAVATAL (V.O.) *

If the experiment yields meaningful
results.

ANGELA'S FACE in the mirror. She hooks her hair behind one
ear. Looks at herself critically. Beat. Unhooks it. *
Tries hooking it behind the other ear. DANIELLE'S FACE
appears next to her's in the mirror, watching this *
closely... Angela glowers threateningly at her sister and *
Danielle sulks off... *

ANGELA goes back to studying her own reflection. She tilts *
her head back, half-closes her eyes, in an effort to *
discover what she would look like in the act of kissing. *
This is harder than it sounds. *

33 EXT. BRIAN'S HOUSE -- ENTRANCE HALL -- NIGHT 33

The door opens, revealing BRIAN. Greeting her with as much
studied boredom as possible.

ANGELA'S VOICE

I couldn't believe how long it had
been since I'd been inside Brian
Krakow's house.

Angela moves past him into the house; Brian glances intently
at himself in the entrance way mirror before he follows her.

34 INT. BRIAN'S HOUSE -- KITCHEN -- NIGHT 34

Angela enters. On the kitchen table is the volumeter. *

Angela moves hesitantly through the room, not quite at ease
enough to sit down.

(CONTINUED)

34 CONTINUED:

34

ANGELA'S VOICE

Considering how many hours I spent here. When I was little.

*

ANGELA TURNS SUDDENLY:

TWO CHILDREN (LITTLE ANGELA AND LITTLE BRIAN) RUSH PAST HER, A FLEETING BLUR, LAUGHING...

THE SOUND OF A REFRIGERATOR, SHUTTING, and

The children are gone. Brian turns from the fridge with a glass of orange juice. She waits expectantly for her drink. He ignores her beverage needs. In fact, he is treating her with an elaborate disinterest that borders on the rude. Mildly annoyed, she stands and gets her own juice, as...

ANGELA'S VOICE (cont'd)

It smelled exactly the same. Which was... reassuring and annoying. Sort of like Brian himself.

ANGELA

That mouse can breathe, right?

BRIAN

We're measuring heat. And energy. If it couldn't breathe... hold it, this clamp is coming loose...

He reaches over, his arm brushes her's. Beat. He quickly moves away from her...

ANGELA

Uh... listen, Rayanne Graff and Rickie Vasquez might be... coming over. For... a minute.

(hating herself)

Just... to bring me something.

*

BRIAN

(turns away, shrugs)

I knew you wouldn't be much help.

*

*

35 INT. DANCE STUDIO -- NIGHT

35

AN ELEGANT OLD MAN DANCES EXPERTLY WITH A YOUNG AND PRETTY DANCE INSTRUCTOR... WE HEAR: A ROMANTIC FORTIES SONG.

*

*

REVEAL: GRAHAM, watching them dance... THEN HE NOTICES...

*

PATTY entering. But with new, short hair.

*

Graham turns to her... in shock.

*

(CONTINUED)

35 CONTINUED:

PATTY
Hi! Hope I'm not late!

Graham is so deeply thrown by Patty's new look that he simply... ignores it.

GRAHAM
No! No, you're... That's our instructor. She's just... hi. *

PATTY
(beat)
Well, so...what do you think? *

GRAHAM
It's short.

PATTY
(distant war drums)
Yes it is.

GRAHAM
((all he can think off))
It... shows your ears more.

But before Patty can kill him...

INSTRUCTOR
Mr. and Mrs. Chase?
(they look up)
It's showtime. *

36 EXT. BRIAN'S HOUSE DRIVEWAY -- NIGHT

36*

Jordan's souped up convertible pulls up. Top up. Rayanne and Rickie get out. Rayanne turns back to Jordan. *

RAYANNE
So thanks, so...

RICKIE
So, Angela's got the money, so...

RAYANNE
Right! So... wait here, I'll send her out... *

(beat)
Oh I almost forgot, Tino...

RICKIE
(to Rayanne)
Yeah, didn't he say that --

(CONTINUED)

36 CONTINUED:

36

RAYANNE
(to Rickie)
Yeah!
(back to Jordan)
See, I mentioned you'd be dropping
us? And he said tell Catalano I'll
meet him there, I got something I
want to tell him.

JORDAN
(after a beat)
About Frozen Embryos?

RAYANNE
What's that?

JORDAN
This band we might form.

RICKIE
Yeah, I think --

RAYANNE
I think that was it.

Rayanne and Rickie run off into the house. Jordan gets out
of his car... restless. Glances up: Where is she already?
Glances down to the street: Is Tino really coming? *

37 OMIT

37

38 OMIT

38

39 OMIT

39

40 INT. DANCE STUDIO -- NIGHT

40

WE HEAR MUSIC: (Possibly "Night and Day.")

INSTRUCTOR
And slow... slow... quick quick.
Slow... slow... quick quick.

A series of false starts, punctuated by actual CRIES OF PAIN
as the Chases attempt these steps...

INSTRUCTOR (cont'd)
Okay, your slows are too quick and
your quicks are too slow...

41 INT. BRIAN'S KITCHEN -- NIGHT

Rayanne cruises Brian's fridge, helping herself, as...

RICKIE
Poor mouse. I hate just being in
an elevator.

RAYANNE
(nudges her to go)
Ange-la!

ANGELA
(under her breath)
Wait! I have to talk to you...

Beat.

RAYANNE
(rather politely, to
Brian)
Look, I know this is your house but
could you leave for a second?

BRIAN
Oh, so you actually admit that
it's my house. That's really --
cause I was wondering.

RICKIE
She's not saying...

RAYANNE
I'm not saying leave the house.
Leave the kitchen.

ANGELA
(in the doorway, to
Rayanne)
Just...come here for a second
please?!
(to Brian)
I'm really sorry, this won't take
very long...

Angela, Rickie and Rayanne exit. Brian sits, looks at
the mouse, who stares back with mouse-like understanding.

CUT TO:

42 INT. DANCE STUDIO -- NIGHT

MUSIC: (Perhaps "Dancing in the Dark.")

The Chases continue to dance (and I use the term loosely)
awkwardly together as...

(CONTINUED)

42 CONTINUED:

42

INSTRUCTOR
And back back back, slide
together...
(to Patty)
Let him steer you, okay? Cause
he's the one going forward...

PATTY
Well, when do I get to go forward?

Graham looks heavenward.

INSTRUCTOR
Well, see, the man does go forward
most frequently.

PATTY
Tell me about it.
(Graham pointedly SIGHS.)
Well, do you have any idea how hard
it is to do this backwards?

ANOTHER COUPLE (let's call them FRED and GINGER) SAILS BY
PATTY AND GRAHAM, poetry in motion. Dips, twirls, the
works. Patty looks after them longingly...

INSTRUCTOR
(cheerfully)
Believe me, they had their free
introductory class once too.
(beat)
A lot of times? Couples think
they're gonna automatically dance
like that? But it's not quite
that simple. *

43 INT. BRIAN'S HOUSE -- ENTRANCE HALL

43

Angela peeks out through the window...

ANGELA'S P.O.V: JORDAN leans against his car, lights a
cigarette...

She turns back to her friends. All three speak with hushed
intensity...

RICKIE
(to Rayanne)
She's not saying...

ANGELA
I'm not saying... See, there's
thinking about him, right? Which
is... what I do. All the time,
like this...

(CONTINUED)

43 CONTINUED:

43

RICKIE

Obsession!

RAYANNE

Right. So...?

ANGELA

So it... keeps me going, or something. Like I need it to -- get through the day, it's just --

RICKIE

It's an obsession!

ANGELA

Right. And if you make it real? It's not... the same, it's not yours anymore. And... I don't know, maybe I would rather have... the fantasy. Than even him.

*

RICKIE

I completely understand this.

RAYANNE

I totally and completely disagree. You want Jordan Catalano. In actuality. Because... there is no because, you just want him. Only you're programmed. To never admit it.

Beat, then...

RICKIE

(turns to Angela)

That does have the ring of truth.

Her point made, Rayanne exits back to the kitchen. Angela glances out the window again. Rickie registers this, tactfully follows Rayanne out...

44 INT. DANCE STUDIO -- NIGHT

44

FRED AND GINGER leave the studio holding hands...

Patty, Graham, and their instructor sit on three folding chairs in the middle of the dance floor...

INSTRUCTOR

(refers to a clipboard)

Okay, so here's your free evaluation.

(MORE)

(CONTINUED)

44 CONTINUED:

44

INSTRUCTOR (cont'd)
 Which in your case is easy, cause
 you both sorta have the same
 problem. Which is rushing. Like
 ahead of the music. Which is a
 shame, because you do have
 potential. I would strongly
 recommend group classes... you
 should be dancing with other
 people.

Threatened, Patty immediately stands, moves...

PATTY
 What? Why? I don't want to dance
 with other people!
 (turns to Graham)
 Do you?
 (before he can answer)
 I thought the whole point was
 to... do something together...!

GRAHAM
 Maybe it helps you, maybe it...

PATTY
 (trying for humor, to
 instructor)
 See he won't admit it, but he's
 dying to dance with other people.

GRAHAM
 (stands, getting upset)
 Hey, this was your idea, I don't
 want to dance with anyone!

The instructor looks from Patty to Graham. They stand far
 apart, their backs to each other. Quietly, the instructor
 takes Graham by the hand, leads him over to Patty. She
 places his hand around Patty's waist; puts Patty's hand in
 his. Patty and Graham seem like two tongue tied kids
 introduced at dancing school...

As Patty and Graham begin slowly, awkwardly to give dancing
 another shot, WE HEAR

INSTRUCTOR (O.S.)
 It isn't easy. There's so many
 parts of it, that have to come
 together. The rhythm: Not too
 fast... not too slow. The
 confidence. To make the steps
 your own... *
 *

HER VOICE CONTINUES, WE

DISSOLVE TO

45 INT. BRIAN'S HOUSE ENTRANCE HALL

45

ANGELA'S FACE: At the window. Peeking out from behind a curtain...

ANGELA'S P.O.V: JORDAN, leans against his car, smokes a cigarette. Beat. He tosses down the butt, steps on it. Opens the door of his car...

ANGELA'S FACE, turns from the window, moves out of frame...

46 EXT. BRIAN'S - FRONT OF HOUSE

46

The front door to Brian's house opens, Angela steps out and approaches Jordan's car, as

INSTRUCTOR (O.S.)

Lots of people, they try so hard
they can't hear the music. Then
they start to feel lost. So they
want to look down. Don't look
down. Look right into your
partner's eyes... *

Angela is now at the passenger side of the convertible. She looks over at Jordan. She looks so serious.

INSTRUCTOR (O.S., cont'd)

...And remember to smile.

Jordan Catalano looks up at her. Angela looks back at Jordan Catalano.

ANGELA

Hi.

She smiles.

FADE OUT

END OF ACT THREE

ACT 4

FADE IN:

47 INT. BRIAN'S KITCHEN -- NIGHT

47

PAN The kitchen counter; Many snack items have been consumed since the last time we were in here. We hear A DING.

Rayanne puts down her beer, opens the microwave. Takes out the nachos she made, crams one in her mouth, offers them to

Rickie, who helps himself carefully, politely passes it to Brian. Brian, at the kitchen table compiling data, freezes, ignores him. In the parallel universe Brian has willed himself into, none of this is happening.

Rickie and Rayanne chew, swallow, watch Brian. Finally...

RAYANNE

What do you call it again, a volvo...?

BRIAN

(wanting her dead)
A volumeter.

RAYANNE

What's it do again...?

BRIAN

(teeth clenched)
Measures pressure.

RAYANNE

What, like... air pressure? I mean, there's a lot of pressures.

RICKIE

Acu-pressure... emotional pressure.

RAYANNE

Like the mouse itself must be under pressure.

RICKIE

Oh, would that be cool, for an experiment? Figure out what the mouse itself... like what goes through its mind...

(CONTINUED)

47 CONTINUED:

47

RAYANNE
(abruptly, to Brian)
Was it hard to get it in there?

BRIAN
(more than a human can
bare)
SHUT UP!
(they do...)
Just... shut up.

RAYANNE
Just a joke.
(quietly...)
You should measure your own
pressure...

RICKIE
So the mouse makes pressure. Just
by... breathing?

BRIAN
Yes.

RICKIE
I can relate.

RAYANNE
But why are you... I mean, what is
the point?

(CONTINUED)

49 INT. CHASE CAR -- CITY STREET -- NIGHT

49

Patty and Graham driving home from the dance class. Both stare straight ahead; the temperature in the car way below zero...

CUT BACK

50 EXT. JORDAN'S CONVERTIBLE - BRIAN'S FRONT OF HOUSE -- NIGHT

50

Angela stares at Jordan, mesmerized. All at once he leans over and across her; she draws back as though he were on fire. He opens the glove compartment, takes out the fake I.D. and hands it to her. As she takes it, their eyes collide...

ANGELA'S VOICE

What's amazing? Is when you can feel your life... going somewhere. Like your life just figured out... how to get good. Like that second.

The intensity is too much, she breaks off the look, glancing down at the I.D. in her hand.

ANGELA

Wow, it looks real... wait, why does this say yesterday's--

The I.D. drops out of her hand as, without warning, Jordan is in her face, literally. A zero to sixty kiss. Angela instinctively pushes him away...

ANGELA (cont'd)

HEY!!

Jordan, mildly surprised, let's himself be pushed. That wasn't the response he expected... but he's not gonna let that show.

ANGELA (cont'd)

Sorry, just... I was talking.

JORDAN

No, whatever...

She shakes her head in friendly disbelief. Settles herself. Looks back down at the I.D.

ANGELA

So how come it says--

BAM. Instant Replay. Another kiss, same as the first. This time she dumps him off her more definitively... he knocks his head on the rear view mirror.

(CONTINUED)

50 CONTINUED:

50

ANGELA (cont'd)

QUIT IT!

(Beat. Jordan rubs his
injured head... Angela
rubs her jaw...)

I mean, you have to work up to
that! I don't open that wide at
the dentist.

JORDAN

(after a beat)

How old are you?

ANGELA

I don't believe this. What
is your point?

(beat)

Fifteen.

JORDAN

You act younger.

ANGELA

First of all: You don't know me
well enough to say how old I seem.
And Second --

JORDAN

You talk a lot.

ANGELA

I've said like eight sentences
to you my whole life!

JORDAN

(after a beat and a long
exhalation)

This whole day has been one long...
thing that makes no sense.

Jordan leans back. Closes his eyes. He is very close to
Angela. She sits quietly, almost holding her breath,
observing him...

ANGELA'S VOICE

We both stopped talking. Part of
his sleeve was touching my elbow. I
don't know if he knew.

(beat)

Then everything started to seem
perfect, for some reason. The feel
of his shirt against my elbow. The
fact that I had an elbow. It was
...the perfect moment. For him to
kiss me. For him to anything me.

(CONTINUED)

47 CONTINUED: 2

47

BRIAN

It proves... It's a system that has
been devised... There are certain
scientific principles that...

(he gives up.)

It's for extra credit.

RICKIE

Forget measuring. I can tell you
how that mouse feels. From
experience.

48 EXT. BRIAN'S FRONT OF HOUSE -- NIGHT

48*

Jordan and Angela, right where we left them...

ANGELA

So. I have the money.

(beat)

So...you have my I.D.

(suddenly uncertain)

Right?

JORDAN

Yeah.

ANGELA

So... this is your car?

Beat. Jordan shrugs. Then...

JORDAN

Get in.

This makes her LAUGH... a mixture of nervousness, surprise,
and actual amusement... She struggles to stop laughing as...

ANGELA

I can't. Go anywhere. I mean I
should stay here, because... It's a
long story...

JORDAN

(after a beat)

I didn't say go anywhere.

*

ANGELA

(immediately)

Oh, okay.

*

Angela gets in the convertible. The two of them sit there,
side by side. Both stare straight ahead as though they were
going somewhere. Now what?

CUT TO:

50 CONTINUED: 2

50

As though telepathically contacted, Jordan abruptly opens his eyes, making direct eye contact with Angela.

HER P.O.V: His face, serious but not intimidating, determined but not overwhelming, slowly coming closer...

HER FACE: This is it. The kiss I always dreamed of... the kiss I knew had to exist... here it comes...

And there it goes. Jordan's face comes right up to hers and CONTINUES PAST HER, leaving her in shock as he leans across her to open the car door...

JORDAN

Well, I gotta go, so...

Angela, in deep shock, finally manages to comprehend this, sleepwalks out of the car, closes the door. He guns the motor.

JORDAN (cont'd)

Later.

He takes off. Angela closes her eyes.

ANGELA'S VOICE

I could have killed him.

51 INT. CHASE HOUSE -- LIVING ROOM -- NIGHT

51

Patty and Graham enter as Neil comes down the stairs...

NEIL

You're back so early? Angela's not even due home yet. I think Danielle's asleep.

(to Patty)

What'd you do to your hair?

Patty won't dignify this with an answer, continues past him and up the stairs. Neil turns to Graham. The brothers exchange a look. Then Graham turns and exits, Neil follows him into the

52 INT. CHASE KITCHEN -- CONTINUOUS

52

Graham takes the fixings for an omelet out of the fridge. Neil watches silently for a beat, then...

NEIL

Boy, Patty's so touchy sometimes. You know? I didn't say I didn't like it. Anyway. It'll grow out. Not in our lifetime, but...

*
*
*

(CONTINUED)

52 CONTINUED:

52

GRAHAM

Neil.
(after a beat, low)
I met this girl.

NEIL

What? What?
(after a beat)
I'm not surprised.

GRAHAM

(a heated whisper)
How can you say that?!

NEIL

I don't know, I'm just not...

GRAHAM

I didn't mean to meet her, I did
some printing for her, we
started...

(lowers his voice)
...We would get into these long
conversations, the kind where, you
look up, you're surprised to see...
other people around...

NEIL

You're burning your butter...

GRAHAM

One time, out of nowhere, she grabs
my tie, she says: I hate you. I
can't sleep cause of you. She
starts saying these... unbelievable
things, you know...?

NEIL

She's still holding your tie, at
this point, or --

GRAHAM

The point is: We haven't really
done anything but talk. But...

NEIL

You can't do this to me. I mean...
if you and Patty get divorced...

GRAHAM

Shut up! Nobody's getting
divorced!

(CONTINUED)

52 CONTINUED: 2

52

NEIL

But I mean, where would I go?
Like... on holidays?

GRAHAM

I'm supposed to meet her at this
motel. Tomorrow afternoon.

NEIL

Oh, man. That's such a cliche.

GRAHAM

I know. It's embarrassing.
Cliches happen.

(beat)

Talk me out of it.

NEIL

Don't do it.

(off his look)

Well, don't! Look at you, you
haven't done anything really
wrong yet and already you're...
acting weird. Going dancing.

GRAHAM

(flips his omelet...)

I know.

53 OMIT

53

54 EXT. BRIAN'S HOUSE -- FRONT YARD/DRIVEWAY -- NIGHT

54

Angela leans against a tree, contemplating the recent past.
Brian emerges from the house. They exchange a guarded look.
Then she wordlessly walks past him and into the house.

Brian walks over to where she was, looks down, finds her
I.D. in the grass. He picks it up, studies it. Then he
looks up as...

Jordan's convertible pulls up. Brian hastily averts his
gaze. Jordan gets out of his car... looks around. For
Angela.

JORDAN

Uh. Hey.

(Brian turns)

Where's, uh... I mean, is Tino
here?

Brian shakes his head no, follows Jordan's gaze to the I.D.
in his grasp.

(CONTINUED)

54 CONTINUED:

54

JORDAN (cont'd)
(super casual) *
That's uh... you know. Angela's.

BRIAN *
(risks something) *
Uh, shouldn't it prove that she's
twenty one?

JORDAN
So?

BRIAN
So, according to this, she was born
yesterday.

Brian walks over, hands it to Jordan...

JORDAN
(studies it)
Huh.
(beat)
Well, she could... cover the year. *
With her thumb. *

In an effort to be amenable, Brian nods.

JORDAN (cont'd)
(as if seeing him for the
first time)
Why are you here again?

BRIAN
(without rancor)
I live here.

JORDAN *
(takes this in, then...
after a beat)
Is she really from France?
(before Brian can answer)
Never mind.
(tosses him the I.D,
Brian catches it...)
Make sure she gets that, okay?

BRIAN
Thanks. I mean, sure.

55 INT. CHASE HOUSE -- PATTY AND GRAHAM'S BEDROOM -- NIGHT

55

Patty and Graham get ready for bed. In Iceland. All at
once...

(CONTINUED)

55 CONTINUED:

55

PATTY

Okay, can I just say something?
(beat, upset)
I don't feel it was that horrible
an evening...!

GRAHAM

I never said it was...

PATTY

No, but you're sitting there
thinking how I dragged you there.

GRAHAM

You don't know what I'm thinking.

PATTY

Oh, SHUT UP.
(leaves room. Reenters
immediately)
How could you say that about my
hair?!

GRAHAM

What did I say?

PATTY

(incensed)
That it shows my ears more.

GRAHAM

It does!

PATTY

But what kind of a thing is that to
say?! You think I felt like
tango-ing with you after that?

GRAHAM

I didn't know what to say! All of
a sudden there's... all this
pressure! To... compliment
you, and lead, and --

PATTY

(a building panic)
Something's wrong! Am I right?
We're drifting apart, from seeing
each other too much; we've become
like furniture to each other or
something. I mean, have we
become... incompatible? Because,
I mean, WE'RE TERRIBLE! WE'RE
TERRIBLE DANCERS!

(CONTINUED)

GRAHAM

SO?!

PATTY

HOW CAN WE BE TOGETHER THIS LONG
AND NOT BE ABLE TO DANCE TOGETHER?!

GRAHAM

BECAUSE! WE'VE BEEN TOGETHER THIS
LONG!

Patty suddenly grabs her Cinderella figurine from her dressing table, and throws it, hard. Harder than she's ever thrown something not meant to be thrown.

The Cinderella crashes against a dresser and breaks. Both Patty and Graham look at each other, completely stunned. Beat. Patty sinks to her knees, to pick up the broken pieces...

GRAHAM'S P.O.V: His wife, her back to him, kneeling. Her new short hair reveals the nape of her neck... makes her seem somehow... unfamiliar...

Graham kneels down next to her, (at first) to help her, but once he's down there... he finds himself tracing one finger down her back. She turns, surprised...

GRAHAM

(huskily, into her ear)
Dance with me.

*

PATTY

But... we don't know how.

GRAHAM

We know how.

He leans closer, kisses her... ear.

56 INT. BRIAN'S HOUSE ENTRANCE HALL -- NIGHT

56*

Brian enters, Rickie and Rayanne are putting their coats on. He continues into

*

*

56A INT. BRIAN'S HOUSE KITCHEN - NIGHT

56A*

Where Angela stands at the sink, just finishing cleaning up the mess that was made by Rayanne's snacking. She turns to Brian.

*

ANGELA

I'm not gonna take the extra
credit.

*

*

(CONTINUED)

56A CONTINUED:

56A

BRIAN
(studiedly neutral)
Whatever.

*
*
*

She dries her hands, starts to go. He holds out the I.D.

*

BRIAN (cont'd)
You forgot this.

*

Angela takes it. There's nothing to say. She exits.

*

57 INT. CHASE HOUSE -- PATTY AND GRAHAM -- NIGHT

57

Patty and Graham snuggle under a quilt as...

*

PATTY
(softly)
Why did our generation always dance
so far apart?

*

GRAHAM
Too rebellious, I guess.

PATTY
Even when we danced close, there
were no...

GRAHAM
Right, no...steps, or anything.

PATTY
We just... made it all up. We
never took the time to learn...
the real steps.

*
*

58 INT. CHASE KITCHEN -- NIGHT

58

Angela enters from the back door, leans against the wall,
studies her fake I.D. All at once she HEARS SOMEONE,
instantly hides the I.D. under a napkin holder or
something, as

*
*
*
*

Graham, in a bathrobe, enters.

GRAHAM
I thought I heard someone.
(gets himself a glass of
juice, as...)
So your mother and I went dancing.
It's... hard, it's harder than it
sounds...

(CONTINUED)

58 CONTINUED:

58

ANGELA

Dad? I don't feel like talking.
No offense.

She takes a container of leftovers out of the fridge...

GRAHAM

(joking, to cover his
feelings)
I don't want to talk. Certainly
not to you.
(beat)
You want me to warm up that
spaghetti?

CUT TO:

59 INT. CHASE DINING ROOM -- A LITTLE LATER

59

Angela eats warmed up spaghetti, Graham sits across from
her...

ANGELA'S VOICE

I have to say. When my father warms
something up? It tastes better
than when anyone else does.

GRAHAM

So how'd your experiment go? With
Brian?

ANGELA

He did most of it.

GRAHAM

So was this... like a Date?

ANGELA

(horrified)
Dad! That's not... everyone just
sort of... hangs out, it's not
dates, it's just: People...
together. In a bunch.

Angela lets out a deep, deep, SIGH.

(CONTINUED)

59 CONTINUED:

59

GRAHAM

So was someone else there? That you... like?

ANGELA'S VOICE

It's so strange how parents can, out of nowhere? Turn psychic. It's un-nerving.

GRAHAM

You know it's okay, to... like someone. But, I mean, boys your age can sometimes...

ANGELA

Dad, I know.
(beat)
Can sometimes what?

GRAHAM

Can sometimes... not know how to be... what you want them to be.

(beat)

My point is... it takes awhile to figure out... how to be a man. I mean, practically every man I know is still working on it.

Patty appears in a robe...

PATTY

So that's what we're doing, we're eating?

(A beat as Angela takes in Patty's new hair...)

Really shows my ears more, huh.

(she finishes Graham's juice. Then...)

Both of you. Time for bed.

GRAHAM

You two go ahead. I'll clean up.

Patty and Angela exit.

60 INT. LIVING ROOM/STAIRS AREA - NIGHT

CLOSE-UP: THE HALLWAY PHONE. The receiver is lifted...

PULL BACK: GRAHAM, dialing. He then moves back into...

61 INT. CHASE DINING ROOM -- CONTINUOUS

Where he paces until...

(CONTINUED)

61 CONTINUED:

61

GRAHAM

(very softly)

It's me. I... Listen, I can't do this. I know I acted like I... could, but I can't, and you must... think I'm an idiot, and maybe I am an idiot, but...

(beat)

It's not going to happen.

*

Graham suddenly HEARS SOMEONE COMING DOWN THE STAIRS, He moves swiftly into the

62 INT. CHASE KITCHEN -- CONTINUOUS

62

GRAHAM

Because it can't.

CUT TO:

63 INT. CHASE LIVING ROOM/STAIRCASE - NIGHT

63

Angela coming down the stairs, listening... WE HEAR GRAHAM'S VOICE FAINTLY... it stops her...

*

*

GRAHAM'S VOICE

It's just...

*

*

Then she continues on as...

*

GRAHAM'S VOICE (cont'd)

I'm sorry.

Angela rounds the corner...

*

64 INT. CHASE KITCHEN -- CONTINUOUS

64

She stands in the doorway. His back is to her. He turns, sees her...

*

GRAHAM

Okay. Goodbye.

(He hangs up the phone.

Then offhandedly...

You're gonna have a hard time getting up in the morning...

*

*

*

He moves past her, exits. Angela quietly gets her I.D. from under the napkin holder. She looks at it for a long time.

*

FADE OUT:

THE END