

THE DRIFT

Screenplay by Joe Correll

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FADE IN:

EXT. CITY STREET, WATERBURY, CT, DECEMBER, 1981 - DAY

Waterbury was hit by a snow storm about a week ago.

Imposing brick buildings cast cold, December shadows. Strings of tattered Christmas wreaths sway in the wind. Canadian Geese silhouetted against the December sky.

Then:

A 1978 CHEVY IMPALA speeds down the icy road, drivers window down, MUSIC BLARING. STYX: TOO MUCH TIME ON MY HANDS.

The city comes alive. Monster sized gas guzzlers own the streets. Stores advertise "AFTER CHRISTMAS SALES". A bright sign wishes passerby a HAPPY NEW YEAR, 1982. People are bravely out, bundled up against the wind.

A snowplow speeds past. An avalanche of dirty snow explodes, obliterating everything.

I/E. CHRIS' MUSTANG - DAY

Two HANDS brush snow off the windshield of a 1968 Mustang.

The sound of boots CRUNCHING through snow and ice. Someone jumps into the drivers seat. A KEY slides into the ignition. Click. The ignition makes a noble try. COUGHS AND SCREECHES.

Once again.

COUGHS and SCREECHES.

The two hands repeatedly SLAM on the steering wheel.

A MALE VOICE (O.C.)
Shit. Not now. Not now.

CHRIS JARWOSKI , 19, is a really good looking guy. Tall. Blonde hair, blue eyes. He wears a hat with fluffy flaps to keep his ears warm. Tufts of blonde hair stick out, betraying his Polish heritage. Chris handles his emotions like a tightrope walker. And he's on edge.

Okay. He's got this. Chris gets out, and pops the hood.

He inspects the engine. It's the damn carburettor.

(CONTINUED)

CONTINUED:

Chris drags a large tool box out of the trunk. He digs around looking for a screwdriver.

He makes an adjustment to the engine. Good to go.

INT. CHRIS' MUSTANG - DAY

This time his baby ROARS TO LIFE. He throws the car into reverse and then:

THE SOUND OF SPINNING TIRES ON ICE.

Shit. Okay, stop. Breathe. Okay. He hits the gas again.

THE SOUND OF SPINNING TIRES.

He BANGS his hands on the steering wheel, totally out of control. He abruptly stops. Takes a deep breath.

Chris calmly gets back out of the car.

EXT. CHRIS' MUSTANG - DAY

Chris opens the trunk and sees a bag of sand.

Chris lifts the bag and the bottom gives out and all the sand goes right into the trunk. A fucking mess.

He loses his shit. He throws everything out of the trunk onto the driveway.

He slams his hands on the car over and over.

The trunk FALLS DOWN SLAMMING HIM ON THE HEAD.

His feet SLIP OUT from under him and BOOM down he goes. Chris lays panting on the ground in a pile of slush, ice, and dirt. A dog walks by. Lifts his leg, and pisses next to his face.

CHRIS

Fuck this.

I/E. CHRIS' MUSTANG - DAY

Chris' Mustang passes abandoned factories, desolate vacant lots, and closed stores. Formerly glorious New England architecture, is crumbling away before our eyes.

EXT. VITELLO'S ITALIAN RESTAURANT - DAY

The car pulls up in front of an old-school, but run down, ITALIAN RESTAURANT.

Chris runs inside, splashing through piles of dirty slush.

INT. VITELLO'S ITALIAN RESTAURANT - DAY

Faded red leather booths. Cheap oil paintings of Italy. And LOTS of empty space.

Only three tables of customers sit inside a giant dining room designed for at least a hundred people.

An OLDER COUPLE. A middle aged FAT MAN eating on his own, and a table of FOUR ITALIAN WISE GUY TYPES.

Chris waves to a waitress who has just finished taking an order. Her name is SHERRY, 40, She's tall and thin, with mousey brown hair. Sherry has worked here a lot longer than she had ever intended.

CHRIS
(to Sherry)
Sorry.

Sherry doesn't look up from her work, but she does return a half-hearted wave. Chris heads back into the kitchen.

INT. KITCHEN OF VITELLO'S ITALIAN RESTAURANT - DAY

Chris grabs an apron off of a hook and puts it on.

Another guy, Chris' age is in the kitchen preparing salads for dinner. MATT, 19, is handsome, brown eyes and dark hair. He's Italian American, and not afraid to say what's on his mind, even when he probably should keep his mouth shut.

MATT
Where the fuck have you been
asshole?

Matt throws a head of iceberg lettuce across the kitchen and SMACKS Chris right in the head. Nice shot!

CHRIS
Ow.

(CONTINUED)

CONTINUED:

MATT
(laughing)
Hey! Hey! Two points for hitting a
dick head.

Chris throws the lettuce back at Matt, but the lettuce falls
apart. Matt dodges it.

MATT (CONT'D)
You throw like a girl.

CHRIS
You suck dick like one.

MATT
(laughs)
You're not part time anymore, so
you can't just pick and choose
which parts of the day you're here.

CHRIS
Driveway was a sheet of ice. Car
wouldn't start. And then she
smacked me in the head with her
trunk.

MATT
Well maybe she's mad at you because
you're spending most of your time
here with me now. Jealous bitch.

CHRIS
Oh yeah, my car totally hates you.

MATT
Nobody hates me. I'm lovable. The
meat guy gave me a button to prove
it.

He wears a button that says "I'm Lovable". Chris washes his
hands.

MATT (CONT'D)
All of those fat fucks want bread.
I put it in, you bring it out.

CHRIS
Is it done yet?

MATT
I don't know.

Matt throws a tomato, this time Chris catches it.

(CONTINUED)

CONTINUED: (2)

MATT (CONT'D)
Look for yourself.

A large oven where garlic bread is baked. The bread is super hot and Chris tries to pick up each piece with his fingers.

He burns his hands on every piece he takes out.

CHRIS
This sucks. Sucks! What are these a million degrees??

MATT
(laughing)
Tell it to the mob.

Chris throws the bread into some red plastic baskets.

He sees a big eggplant on the counter.

He picks it up and whips it at Matt's head, hitting him right between the eyes. Chris is gone.

INT. VITELLO'S ITALIAN RESTAURANT - DAY

Sherry fills salt and pepper shakers. It comes so easy to her. She reads a magazine while she fills each one. Chris walks by. She doesn't look up.

SHERRY
They all want bread. And you know, they all already had bread. Mr. Fanelli, had bread twice.

Chris drops a basket of bread with the older COUPLE first.

He takes the next basket to MR FANELLI, the big fat guy who barely fits in his seat.

MR FANELLI
Thanks, it's real good tonight.

Chris is about to bring the last two baskets over to the group of men, but he overhears them talking. He stops short.

Chris busies himself at a waiter's stand. He pauses. Waits for a break in the conversation.

SONNY, 40s, Italian American. He is the owner of the restaurant, and he inherited it from his dad.

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CONTINUED:

The three "wise guy types" with him, MICHAEL, 45, RAY, 55, and JOE, 55, are engaged in a serious conversation.

MICHAEL

I don't get it; we just gave them two grand before Thanksgiving. Now they want more? Where did it go?

RAY

I don't know, but you know, I'm going to get to the bottom of it. Somethin' ain't right.

JOE

How much could that shit cost? It's like we're throwing good money after bad.

RAY

Well, I'm putting a stop to it. Tomorrow. They're not gonna like it when my ugly mug shows up.

JOE

Nobody likes when your ugly mug walks in.

They laugh. Sonny notices Chris hovering at the wait stand.

SONNY

Yo, Chrissy? Are we gonna wait for that bread all night?

Chris brings the bread over to the table.

SONNY (CONT'D)

(razzing him)

What took so long? You running a bakery back there?

CHRIS

Sorry guys.

Chris grabs a pitcher of water from a nearby waiter's stand and fills their glasses. Sonny turns to Michael.

SONNY

This is my neighbor's boy I was telling you about. He ain't so bad.

MICHAEL

Not Italian. I guess that's obvious.

(CONTINUED)

CONTINUED: (2)

RAY
What are you kid? Canadian?

JOE
He looks French to me, ooo lala.

Does a "fey" gesture.

MICHAEL
He could be Viking.

CHRIS
Polish. Maybe half Irish. I don't know.

RAY
So, you're gonna end up drunk AND stupid.

They all laugh.

CHRIS
(being a sport)
Only half stupid...

They don't know what to make of that.

CHRIS (CONT'D)
I better get back in there, The DeLorenzo's foods comin' up soon.

SONNY
Take these glasses and plates with you kid, lets keep the place clean, huh?

Chris gathers up some dirty dishes. He has his hands full. Sonny calls over to him.

SONNY (CONT'D)
And will you ask Sherry where Joe's donut is? Poor guy's having a hell of a time downstairs tonight.

Sonny motions over to the fourth man. (JOE)

CHRIS
We have donuts now?

Chris' face is a blank. Sonny yells to Sherry across the restaurant.

(CONTINUED)

CONTINUED: (3)

SONNY

Sherry, you know where Joe's donut is?

Sherry reaches behind the counter. She grabs a hemorrhoid donut and throws it across the restaurant to them like a frisbee. Joe catches it easily.

RAY

That should make your fat ass feel better.

JOE

Fuck you Ray.

RAY

You're welcome.

SONNY

Hey, watch the language, there's customers.

MICHAEL

For a change.

Chris heads back towards the kitchen, as he passes the table, Mr. Fanelli speaks up.

MR. FANELLI

Can I get some more bread?

CHRIS

You ate all that bread?

Fanelli just looks at him. Chris grabs the empty basket and moves on.

CHRIS (CONT'D)

(to himself)

That was a lot of bread.

As he passes the couple the woman MRS DILORENZO , 60, speaks up.

MRS. DILORENZO

Excuse me, excuse me.

CHRIS

Uh huh...

MRS. DILORENZO

This bread is cold. Could you bring some hot when you get a chance?

(CONTINUED)

CONTINUED: (4)

CHRIS

I just burned my hand on it two minutes ago. You can still see the marks.

He shows her his finger. She turns on him like a viper.

MRS. DILORENZO

I don't want to see your nasty fingers. I just want hot bread.

Chris walks back towards the kitchen.

CHRIS

(Under his breath)
Merry Fuckin' Christmas.

Chris passes Sherry having a ritual smoke break in the corner, cigarette in one hand, magazine in the other. She doesn't look up as Chris passes by.

SHERRY

(half to herself)
Just spit on her bread. Mrs. Delorenzo is a cunt.

Chris wonders if he heard correctly. Sherry looks up.

SHERRY (CONT'D)

What? She is a cunt. It's not a surprise. She knows she's a cunt. She's gotta know I spit in her food. I think she likes it.

INT. KITCHEN OF VITELLO'S ITALIAN RESTAURANT - EVENING

Matt washes dishes. A chef plates up some Italian food. His name is DOM, 60, Big Italian American guy.

CHRIS

More bread.

MATT

More?

DOM

Tell Sherry food is up. It's Fanelli out there isn't it?

CHRIS

Yeah. How did you know?

(CONTINUED)

CONTINUED:

DOM

He's the only one who orders three shrimp with his manicotti. Except one time in 1977, when he had linguine with clams. That was a big night here. Sherry and I talked about it for years.

MATT

(to Chris)

I'll do the bread. You do these dishes.

Matt leans out the kitchen door.

MATT (CONT'D)

Sherry! Foods up!

Matt pulls volcanically hot bread out of the oven, burning his fingers.

MATT (CONT'D)

Fuck me in the ass!

CHRIS

You need another eggplant?

Sherry comes into the kitchen and picks up Fanelli's food.

DOM

You think he'll ever order that linguine with clams again?

SHERRY

You ask me that every night, Dom.

Sherry brings the plate out to the dining room.

MATT

Don't give up Dom. I really think she's coming around.

Matt throws the bread into two baskets. He spits into one of them, and is gone.

INT. VITELLO'S ITALIAN RESTAURANT - NIGHT

The customers have come and gone. Chris pulls off tablecloths and puts them in a pile.

Matt gathers all of the salt and pepper shakers.

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CONTINUED:

Sherry goes through some dirty napkins on one of the tables. She looks for something.

SHERRY

Did anyone see some cash on this table? I know the Crowley's left a tip. They always leave me a good tip.

MATT

Nope. Never saw it.

SHERRY

You're sure? It's not like them.

Matt shrugs.

SHERRY (CONT'D)

Chris?

CHRIS

I didn't see anything. Sorry.

Sherry is not sure what to make of her missing tip. She gives each of the guys some cash.

SHERRY

Here you go guys.

MATT

That's it?

SHERRY

Slow night, sunshine. Sorry.

CHRIS

Thanks Sherry.

SHERRY

Good night guys. See you tomorrow.

Sherry grabs her coat, hat, purse, gloves and heads out into the cold.

MATT

Come on. Let's get the fuck outta here. Hey you wanna donut?

Matt pulls the HEMORRHOID DONUT off of the chair and throws it at Chris.

MATT (CONT'D)

Does it smell like Ray's ass?

(CONTINUED)

CONTINUED: (2)

CHRIS

Don't know. I'm not as familiar
with Ray's ass as you are.

They laugh. Matt gives Chris a "high five".

EXT. VITELLO'S ITALIAN RESTAURANT - NIGHT

The guys head to Chris' Mustang. Matt has on a cheesy hat
that says KEEP ON TRUCKIN'. Chris starts the engine. It ROARS
to Life. The radio is on: GREG KIHN - THE BREAKUP SONG

I/E. CHRIS' MUSTANG - NIGHT

The Mustang pulls out of the lot and into the next door
plaza. Most of the stores in this plaza are empty and out of
business.

In the center of the parking lot is a FOTOMAT. On the far end
is a supermarket that has been converted into a ROLLER
SKATING RINK.

MATT

Stop at the Fotomat. Let's see if
Lisa's still there and wants to
come out.

CHRIS

Or, I could just punch you in the
balls, if you're really into blue
balls.

EXT. FOTOMAT - NIGHT

The sign on the Fotomat window says CLOSED. Chris rolls down
his window and knocks on the glass. Inside is LISA, 17, she
is a stunning beauty. Raven hair, dark eyes. She could be the
best looking girl in town. No. She IS the best looking girl
in town.

She doesn't see them right away because she is putting
mascara on her already beautiful eye lashes. Chris knocks on
the window again. She slides the window open, and smiles at
the guys.

LISA

We're closed.

CHRIS

Hey, what's up? You're here late.

(CONTINUED)

CONTINUED:

LISA

I dropped a bunch of pictures, and now I'm trying to put them back in the right packages. They're mostly Christmas, so they all look the same.

CHRIS

Do you wanna come out?

LISA

I can't, I'm meeting Stephen at the Whizzz.

CHRIS

That guy is a loser.

LISA

But he's hot.

CHRIS

Ok.

He starts to roll up his window. Stops.

CHRIS (CONT'D)

Are we all still gonna hang out on New Years?

LISA

Sure, but not bowling again this year. That blew. I wanna dress up.

CHRIS

You can dress up for bowling if you want.

LISA

I'm not going bowling for New Year's Eve again. Think of something better.

Lisa notices Matt in the other seat.

LISA (CONT'D)

Oh, hey Matt!

Matt waves. Lisa sees his hat.

LISA (CONT'D)

Keep On Truckin'...Wait. Let me show you something.

(CONTINUED)

CONTINUED: (2)

Lisa goes back into the booth. She has a STACK OF PHOTOS. She hands them to Chris. He looks at the one on top. After a beat.

CHRIS
Is that a tit?

LISA
Mrs. Lombardi.

Chris leafs through the photos.

CHRIS
She's kind of hot. Aren't these supposed to be private?

LISA
Yeah right. You think we don't look? Sometimes I give them somebody else's pictures, so they think they got swapped. They nearly shit. Okay, I gotta get out of here.

They all laugh, Matt laughs just a little bit too long.

CHRIS
Can I keep these?

LISA
Fuck yeah. I'll just print more.

Lisa closes the window. Chris and Matt drive off.

EXT. FOTOMAT - NIGHT

Lisa leaves the Fotomat and locks the door.

She trudges across the icy parking lot. She tries not to get her nice boots dirty. She steps around puddles and piles of snow.

EXT. ROLLER WHIZZZ - NIGHT

The Roller Whizzz is a skating rink that not too long ago was an A&P grocery store. A hand painted mural spells out the name "Roller Whizzz" in pure 80's fashion. Bright pink and blue neon lights FLASH ON AND OFF, desperately trying to draw in the customers.

INT. ROLLER WHIZZZ - NIGHT

Things are really happening inside the Roller Whizzz.

A river of couples, singles, kids, skate around the rink.

A mirror ball spins dizzily, suspended high above the action.

Arcade games FLASH, BUZZ AND RING. THE TIDE IS HIGH- BLONDIE plays.

Lisa approaches the counter.

A skinny kid, who everyone calls DOOBIE, 18, for obvious reasons, waits on customers. He's good looking in that quirky, "is this guy cute or not?", kind of way. His hair is a dirty yellow fro with a mind of it's own. He wears oversized thick, tinted glasses with wire rims. And a brightly printed silk/polyester shirt that is too tight, and buttoned down one button too many.

Doobie collects roller skates from a twelve year old BOY. Some kind of stench is coming off of the skates.

DOOBIE

Damn. Don't you wash your feet?

The boy gives Doobie the finger. Doobie sprays disinfectant into the skates.

LISA

Hey. Doobie, have you seen Stephen?

DOOBIE

Not tonight.

LISA

He promised to meet me here, and take me skating.

DOOBIE

He's not here. Sorry.

LISA

Shit. Come on. Skate with me.

Is Lisa really asking him to skate with her?

DOOBIE

I can't. I'm working.

(CONTINUED)

CONTINUED:

LISA

You don't want to skate with me?!?
Everybody wants to skate with me!

INT. ROLLER WHIZZZ SKATING RINK - NIGHT

Lisa and Doobie roller skate while EVEN THE NIGHTS ARE BETTER
- AIR SUPPLY, plays.

Lisa is an excellent skater. She skates backwards. A CAMEL, A
FAN SPIRAL. A CANTILEVER. Huh?

Her moves get more and more over-the-top.

Doobie, is just awful and skates basically by himself, while
Lisa skates around him.

Lisa notices a guy coming in the front door. It's STEPHEN,
20, Lisa's on again, off again boyfriend. Stephen is tall,
muscular, good looking, with brown hair. He has a mustache
that looks like it's trying to take root, but can't fully get
there. Lisa skates over to him. Crosses her arms.

LISA

Where the fuck have you been?

Doobie stands awkwardly. Stephen says nothing.

LISA (CONT'D)

Thanks for the skate Norbert.

Doobie winces at the sound of his real name.

DOOBIE

Sure.

Lisa hugs Doobie tightly, and skates away Camel style, one
LEG EXTENDED INTO THE AIR, as well as her MIDDLE FINGER.
Doobie and Stephen stare at each other.

Stephen takes out a cigarette and lights it.

Doobie awkwardly skates away and exits the rink.

Three girls lean on the rink rail. ANGELA, 16, STACEY, 16,
and COLLEEN, 17. Angela and Stacey are both pretty girls.
Angela has blonde hair and dresses a little older than her
age. Stacey is sweet, and idolizes Angela. She's also kind of
dumb.

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CONTINUED:

Colleen is a pretty red haired Irish girl. Freckles, thick glasses and a million dollar smile. She is completely focused on Doobie as she furiously applies cherry chapstick.

DOOBIE (CONT'D)

Hey ladies, how's it going?

ANGELA

Goin' great. Busy tonight.

DOOBIE

Yeah, real busy. I gotta get back to work or Lorraine is gonna fuck me.

ANGELA

See ya!

STACEY

Bye!

Doobie heads back to the front counter. Colleen looks after him like a piece of delicious pie. Stacey shoves Colleen.

STACEY (CONT'D)

Go talk to him.

COLLEEN

Stop.

ANGELA

You really think he's cute?

COLLEEN

Such a babe.

INT. ROLLER WHIZZ FRONT COUNTER - NIGHT

A woman named LORRAINE, 35, works with some customers. Lorraine was probably pretty fifteen years ago, but has let herself go.

She deals with a lot of customers who clamor for her attention.

LORRAINE

What are you doing? We're slammed.

DOOBIE

Sorry. I was checking out the floor.

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CONTINUED:

LORRAINE

Yeah, I saw what you were checking out. Don't worry. You can make it up to me later.

She slaps Doobie on the ass.

I/E. CHRIS' MUSTANG - NIGHT

Chris and Matt cruise the city.

Chris turns on the radio: DON'T YOU WANT ME - HUMAN LEAGUE.
Chris and Matt listen for a beat.

MATT

Can't they play anything better than this shit?

Matt looks on the car floor and sees some 8 TRACK TAPES. He picks one up and pops it into an 8 TRACK CASSETTE player. Music plays. THE DOORS - PEOPLE ARE STRANGE.

MATT (CONT'D)

Yeah man!

Matt grooves out to the music.

He takes out a joint, lights it and takes a drag.

He passes it to Chris. Chris takes a drag. They ride.

CHRIS

Did you take Sherry's tip?

Matt drags off of the joint.

MATT

Yup.

CHRIS

I knew it.

MATT

She's been shorting us for months.

CHRIS

You know she's fucking Sonny right?

MATT

Yeah, well Sonny is fucking your Mom, so we're cool... Stop at Mickie Dee's. I'll pay.

(CONTINUED)

CONTINUED:

Matt turns up the music.

EXT. CHRIS' MUSTANG - NIGHT

The Mustang makes it's way through the wintry city.

I/E. CHRIS' MUSTANG - NIGHT

Chris and Matt eat McNuggets.

MATT

Don't dip the barbecue sauce into
the sweet and sour. That's nasty
man.

CHRIS

It's delicious.

MATT

It's gross.

Matt shoves a giant handful of fries into his mouth.

MATT (CONT'D)

So what's up with Daytona?

CHRIS

I don't know.

MATT

It sounds pretty rad to me.

CHRIS

It might be.

MATT

Working on cars and shit. I mean
race cars all fucking day. Being
around the track. You love that
shit.

CHRIS

Yeah, but my Uncle is kind of a
dick. I don't know if I want to
work for him.

MATT

All boss's are dicks. They like to
fuck you. That's why they're dicks.

(CONTINUED)

CONTINUED:

CHRIS

And then there's Monica. And I've got the job at Vitello's now. I can't abandon you ya douchebag.

MATT

What? I love it. I get to do all kinds of fun shit. All those salamis and dough balls. I'm getting hard just thinking about it.

INT. ROLLER WHIZZZ - NIGHT

The Roller Whizzz has really emptied out. A few stragglers are left, putting up their skates and getting ready to leave.

Colleen watches Doobie as he checks in some skates from a CUSTOMER.

Colleen is frozen by indecision. Should she go over and talk to him and risk being humiliated? Or should she just go home? She starts to walk over to the counter.

Lorraine comes out from the back.

Lorraine looks around the rink. Doesn't see anyone watching. She comes up behind Doobie and kisses his ear. She turns Doobie around and kisses him hard on the lips. Doobie kisses her back.

Lorraine leads Doobie to the stock room, as Colleen furiously applies more cherry chapstick.

EXT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Chris and Matt pull up to a storefront. In the windows, black mannequins model sexy lingerie.

It's easy to see the store used to say "Morretti's Market" but the words have definitely faded. Moretti's Market has been replaced by a new, more colorful business. The new sign reads: DINA'S DELIGHTS & ADULT CURIOSITIES.

Matt and Chris head inside.

INT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Matt and Chris walk into the shop that caters to adult fun:

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Catholic hymns play over the music system.

A small portrait of the BLESSED VIRGIN sits on the counter, A miniature STATUE OF ST. JOSEPH rests on the cash register. A small CRUCIFIX hangs on the back wall over a display of SEX TOYS.

Matt grabs a giant dildo and waves it at Chris.

A girl crouches down behind the counter. She arranges vibrators and takes inventory of them.

MATT

Excuse me, Miss? Do you carry big black ones? My friend needs one to help get out whatever is stuck up his ass.

The girl stands up. MONICA, 17, is lovely, sweet and "preppie". She's what the people here would call a "good girl". She has curly brown hair, that she likes to wear pulled back with a headband most of the time. She wears a simple blue pastel sweater. Some imitation pearls. A small gold cross hangs around her neck.

Monica and Chris have been an item for nearly two years now, and pretty much everyone knows a wedding isn't that far off. They look perfect together.

MATT (CONT'D)

And maybe a big box of rubbers? Not big rubbers. Little tiny ones.

MONICA

You're so gross. You guys scared the crap out of me.

Monica takes Chris' face into her hands and kisses him warmly.

MONICA (CONT'D)

Hey babe. You smell like garlic. Yummy.

She kisses his nose.

CHRIS

How's it going? Busy tonight?

(CONTINUED)

CONTINUED: (2)

MONICA

Not really. I wasn't supposed to have to work but my Mom needed the night off, some crisis with the Altar Society.

CHRIS

So, do you want to come out?

Monica starts to arrange her dildos by size.

MONICA

Speaking of, did you guys pick a place for New Year's Eve yet? I have to work till nine. That's a big night for us.

MATT

Us too. But after that, I was thinking bowling?

MONICA

Bowling?? Again? Is Lisa okay with that?

MATT

She's thinking about it.

MONICA

Someone has got to be having a party we can go to?

MATT

I'll work on it.

CHRIS

You wanna go eat something? When are you done?

MONICA

You have barbecue sauce on your lips. You've been eating that junk again? You wanna have a heart attack like my Dad?

She gently wipes off his lip with her finger. Chris wipes his lips again when she takes her finger away.

MATT

We had McNuggets on the way. And ice cream.

(CONTINUED)

CONTINUED: (3)

MONICA

My Mom asked me if I could do end of the month inventory tonight. I should stay.

MATT

Fuck dildo counting. Come out.

Monica weighs the pros and cons of dildo counting vs. going out with her friends. After a beat, she decides.

MONICA

Yeah. Yeah! Just give me a second to close up.

Monica gathers her purse, coat and hat. She opens the register and takes out some cash. A bell rings and a MALE CUSTOMER walks in.

MONICA (CONT'D)

We're closed.

MALE CUSTOMER

Sorry- quick- emergency. Do you have one of those rings? You know that go- you know, a ring?

The man turns red.

MATT

You mean a cock ring? You can't keep it up Mr. Citrianni?

The guy cocks his head, "Do I know you?."

MATT (CONT'D)

Fifth period biology?

Monica grabs a cock ring and throws it to the poor guy.

MONICA

I'll have my Mom put it on your Bill, Mr. Citrianni. Good luck.

And out they go. Monica turns off the lights. A single light illuminates the crucifix. Jesus watches them go.

EXT. ROLLER WHIZZZ - NIGHT

Only two cars are left in the parking lot.

(CONTINUED)

CONTINUED:

Colleen leans on a wall outside the Roller Whizzz. She's a spider on a web. She waits for Doobie to come by.

She leans on a phone booth seductively but she isn't happy with how she looks.

She moves to a COIN OPERATED SPACESHIP and practices sexy poses.

Colleen pulls out her chapstick. She applies it like crazy.

Lorraine comes out the front door, heads to her car, and drives away.

After a moment Doobie comes out of the building. Turns and locks the door behind him. Starts towards his car. He notices Colleen, sitting on the Spaceship.

DOOBIE

What are you still hanging around here for?

COLLEEN

The girls left, Stacey said she was gonna puke. Angela said she'd come back and pick me up, but I don't know where she is.

DOOBIE

You need a ride?

COLLEEN

I was thinking about taking this spaceship.

DOOBIE

That's gonna take a lot of quarters. Come on. I'll drive you.

I/E. CHRIS' MUSTANG - NIGHT

The Mustang crawls through nearly deserted streets.

Traffic lights flash red and sway in the wind. The bare trees creak under the weight of layers of ice.

Chris and Monica are in the front seat. Matt is in the back now. They pass the joint around between the three of them.

MONICA

Where do you want to go?

(CONTINUED)

CONTINUED:

MATT

Hojo's.

CHRIS

Not Ho Jo's. Pizza?

MONICA

The diner is right over there. Hey,
hey, look-

In the diner parking lot, Lisa FLIES OUT OF THE DOOR of a gray CHRYSLER CORDOBA in a rage.

She slams the car door.

Stephen calmly gets out of the drivers side and leans on his car.

MONICA (CONT'D)

It's Lisa. Pull in! Pull in!

Chris makes a very abrupt turn into the diner parking lot.

EXT. NATHAN HALE DINER PARKING LOT - NIGHT

Lisa stands in front of Stephen. She crosses her arms.

LISA

Say it.

Stephen leans on his car. Smoking a cigarette.

LISA (CONT'D)

Just say it.

The smoke from his cigarette is more interesting than Lisa's bellowing.

LISA (CONT'D)

Just say it you fucking asshole!

She shoves him hard.

LISA (CONT'D)

SAY IT!!

Monica jumps out of Chris' car and runs over to Lisa. She yells at Stephen.

MONICA

What did you do now, you jerk?

(CONTINUED)

CONTINUED:

LISA
Tell her. TELL HER WHAT YOU DID!

STEPHEN
(under his breath)
Psycho bitch.

LISA
What did you say to me??!

Stephen throws down his cigarette. He decides to get back into his car.

LISA (CONT'D)
You're just going to leave?! Well,
that's nice. Fuck you, Stephen.
Fuck you. You hear me??! FUCK YOU!

STEPHEN
I hear you.

Stephen shakes his head and gets into his car. The engine engages and he drives away, kicking up dirty slush and snow.

LISA
FUCK YOU, YOU PIECE OF SHIT!

Lisa picks up a BLOCK OF ICE and throws it at the car. It hits the rear windshield. She cries. Monica hugs her tight. Chris and Matt walk over towards them.

LISA (CONT'D)
He's such a fucking asshole. I hate
him.

MONICA
I know.

LISA
Such a fucking DICK!!!

MONICA
I know honey.

MATT
What did he do?

LISA
You know Gloria Delrubio?

MONICA
He fucked Gloria Delrubio?!?

(CONTINUED)

CONTINUED: (2)

LISA

No, worse. Her Grandmother died,
and he promised to take me to her
funeral Friday and now he has to
work.

Chris is about to burst out laughing. Monica punches him.

MATT

What a dick.

MONICA

When did she die? No one told me?

I/E. DOOBIE'S CAR - NIGHT

Doobie's car is a white and red AMC PACER. He and Colleen
listen to music on the radio. KEEP ON LOVING YOU - REO
SPEEDWAGON.

Doobie has a big fat joint that he bangs on pretty hard.
About half of it is gone now. After a moment.

DOOBIE

Oh wow. I am totally sorry. Want
some?

COLLEEN

Nah. I'm fine.

DOOBIE

You don't partake?

COLLEEN

Sure, yeah. I mean, not really.

DOOBIE

A virgin.

She doesn't know what to say to that.

DOOBIE (CONT'D)

Wanna pop your proverbial cherry?

Colleen blushes.

COLLEEN

Sure why not? Wouldn't want it to
spoil.

She sucks on the joint and coughs.

(CONTINUED)

CONTINUED:

COLLEEN (CONT'D)
My throat feels like someone
emptied an ashtray down there.

DOOBIE
Just wait for it.

INT. NATHAN HALE DINER - NIGHT

The Nathan Hale Diner is one part vinyl booths, one part plastic flowers, and one part crappy art to tie it all together. Cheap paper cut outs of Santa, Frosty, Jesus and the gang are taped up around the dining room.

Chris, Matt, Monica and Lisa look at menus. Lisa smokes a cigarette. A WAITRESS comes over, bringing them glasses of water.

WAITRESS
What're you kids having?

MONICA
Turkey sandwich, no mayonnaise with fruit. I'll stick with water. Thank you.

LISA
Blueberry Pancakes with whipped cream. And... some bacon.

Waitress writes it down.

LISA (CONT'D)
And hot chocolate. With marshmallows.

A beat.

LISA (CONT'D)
And do you have vanilla ice cream?

The Waitress wonders if she's serious. She is.

CHRIS
I'll have a...

He looks over at Monica for permission.

CHRIS (CONT'D)
...Chef salad. No egg. No bacon. No cheese.

(CONTINUED)

CONTINUED:

MATT
(coughing)
Fag.

CHRIS
No croutons. Thousand Island
dressing.

Monica shoots Chris a look.

CHRIS (CONT'D)
On the side.

She writes it down. Matt decides he's in the fanciest
restaurant ever.

MATT
How is the lobster this evening?

WAITRESS
It's incredible. It was flown in
from Maine on the backs of
bluebirds this morning.

MATT
I'll try it.

The waitress shakes her head.

MATT (CONT'D)
And a Whiskey Sour.

WAITRESS
Are you 18?

She motions for him to show ID. Matt gives it to her.

WAITRESS (CONT'D)
You know they're planning on
raising it to 19 this year?

MATT
Then I get to party when I turn
legal again in the fall. I would
NEVER drink when I'm underage.

The waitress goes off to get their food. Monica grabs a straw
for her water.

MONICA
(to Lisa)
You should dump that guy. I don't
like the way he treats you.

(CONTINUED)

CONTINUED: (2)

LISA

You're right about that. He never buys me flowers, or clothes, or jewelry. He never takes me to the movies or out to eat. Or buys me presents. Or flowers. Or jewelry.

She takes a drag off of her cigarette.

LISA (CONT'D)

Who has a quarter?

MATT

I believe I do. (He hands her a quarter) M'lady.

Lisa puts it into a SMALL JUKE BOX that is at their table, she picks a couple of songs. Music plays. DON'T YOU WANT ME - HUMAN LEAGUE

Matt rolls his eyes.

MATT (CONT'D)

I want my quarter back.

I/E. DOOBIE'S CAR - NIGHT

Doobie and Colleen are really relaxed now. Colleen is glassy eyed and smiling. Doobie takes some more. JESSIE'S GIRL - RICK SPRINGFIELD plays.

They listen to the grooves. After about half the song is over:

DOOBIE

That guy's a pussy.

COLLEEN

Rick Springfield??

Colleen takes on the joint.

DOOBIE

No, the guy in the song. He wishes he had Jessie's girl. If he really wanted Jessie's girl that badly he'd make it happen. If he doesn't just go tell her that he loves her, like he claims he wants to, then he's just a pussy, right?

(CONTINUED)

CONTINUED:

COLLEEN

But Jessie's always been a good friend of his. It says so right at the beginning.

DOOBIE

Isn't the love of his life worth losing a friend over?

COLLEEN

I don't know, I hadn't thought about it.

DOOBIE

And who wouldn't want to fuck Rick Springfield?

COLLEEN

He's not that great.

DOOBIE

Rick Springfield? You wouldn't do Rick Springfield? **I** would do Rick Springfield cause it's fuckin' Rick Springfield.

COLLEEN

You're better looking than him.

Doobie is surprised by that. He looks in the rearview mirror at himself.

DOOBIE

You think so?

COLLEEN

Definitely.

DOOBIE

Huh.

A beat.

DOOBIE (CONT'D)

I hate that he rhymes cute and moot. Nobody says moot. After, "I feel so dirty when they start talkin' cute"...He could have said, "I wanna tell her that I love her, cause I think she's really cute."

Doobie takes a long toke.

(CONTINUED)

CONTINUED: (2)

COLLEEN

Then he'd be rhyming cute with
cute.

In a marijuana haze.

DOOBIE

What?

EXT. NATHAN HALE DINER PARKING LOT - NIGHT

Lisa and Matt are out front. They pass a joint back and forth. The smoke from the weed mixes with their frosty breath.

LISA

It's freezing.

MATT

You want my gloves?

LISA

Nah, it's fine. Thanks. (Joking)
Can I have your hat?

Matt still has on his ridiculous hat that says: Keep on Truckin'.

MATT

You know, no one touches my
brother's hat.

LISA

Yeah, I know.

They smoke for a bit.

LISA (CONT'D)

That was so sad. Terrible accident.

MATT

It wasn't an accident.

Awkward silence.

LISA

You miss him, don't you?

Matt looks at the ground, averting Lisa's eyes.

MATT

That asshole? No way.

(CONTINUED)

CONTINUED:

LISA
It's been like four years now
right?

Matt kicks up some dirty slush.

LISA (CONT'D)
I always light a candle for him.

MATT
Since when do you go to church?

LISA
(laughing)
I go to church!!

MATT
You hear back from any schools?

LISA
No, I didn't apply. Community baby.

MATT
Not so bad.

LISA
I don't need to go to some fancy
college.

They pass the joint back and forth taking a couple of hits.

MATT
I like your pin.

Lisa wears a small CRYSTAL UNICORN PIN.

LISA
Thanks, I know unicorns are kind of
dumb. But...(laughs)

MATT
You want me to go to that funeral
with you on Friday? I'll go if you
want.

LISA
You don't have to. I don't really
like Gloria Delrubio. I just wanted
to dress up.

MATT
You want to go out somewhere?

(CONTINUED)

CONTINUED: (2)

LISA

Like where?

MATT

I don't know, bowling?

LISA

You guys always want to dress up for bowling. It's not a dressy sport, you know.

MATT

No, not dress up. Just go out. You and me.

LISA

Uh. Can I tell you on Thursday?

She puts the joint out on the ground.

INT. NATHAN HALE DINER - NIGHT

Chris and Monica look out at Lisa and Matt.

MONICA

He is so nuts about her.

CHRIS

I don't know. I think he just wants to get laid.

MONICA

I don't think so. Just look at him. I can tell.

Stacey and Angela, the sixteen year old girls from the Roller Whizzz come into the diner. They wave at Chris and smile, Chris gives them a casual acknowledgement. The girls sit down at a table across the restaurant.

MONICA (CONT'D)

The blonde one (Angela) likes you.

CHRIS

What? No way. She's like sixteen.

MONICA

She likes you. Can't say I blame her.

He leans over the table and kisses her sweetly.

(CONTINUED)

CONTINUED:

MONICA (CONT'D)
Where did that come from?

They are interrupted by Lisa and Matt.

MONICA (CONT'D)
So... What were you guys talking
about?

LISA
Gloria Delrubio's funeral.

MONICA
You mean her grandmother.

LISA
Whatever.

The waitress brings over their order. Everything looks good.
Except for Matt's lobster. It is ragged and beat up.

MONICA
That doesn't even look like
lobster.

LISA
It looks like it's sitting up in
bed reading.

Matt takes a bite.

MATT
It's pretty good. Want some?

MONICA
No way. No thank you.

LISA
I'll try it.

Matt puts a piece on his fork and feeds it to Lisa across the
table. Pretty sexy. She chews it.

Not sexy at all.

MATT
Good right?

LISA
I would call it dishwasher lobster,
cause it tastes like a dishwasher.

Chris devours his salad.

(CONTINUED)

CONTINUED: (2)

MONICA

(to Chris)

How's the salad? Can I taste it?

Maybe she wants him to also feed her some from across the table?

CHRIS

It's just salad.

MONICA

I just wondered if it's good.

CHRIS

It would be better with
bacon....and egg...and cheese...
and croutons.

He dumps all of the dressing onto the salad.

MONICA

Never mind.

CHRIS

What did I say?

MONICA

Nothing, it's fine.

CHRIS

Do you want some salad or not? I've
got plenty.

MONICA

Just forget it okay??

CHRIS

I love salad.

He starts shoving the dressing covered lettuce into his mouth. Everyone sits in silence for what seems like twenty minutes. Matt keeps eating.

MATT

Can somebody pass the Ketchup?

I/E. DOOBIE'S CAR - NIGHT

Doobie and Colleen have the seats back. BETTE DAVIS EYES -
KIM CARNES plays.

(CONTINUED)

CONTINUED:

They stare up at the ceiling of the car. Suddenly, Doobie blurts out:

DOOBIE

Jessie knows exactly where he can
find a woman like that!! I don't
understand what the issue is!!

INT. NATHAN HALE DINER - NIGHT

The salad incident has affected the mood, and the meal has gotten awkward. The waitress brings over the check. Nobody makes a move to pay the bill.

MONICA

I'll treat... Again.

Monica looks to see if anyone will volunteer to pay. They don't. She leaves the money.

They get ready to leave, passing Angela and Stacey as they go. Chris gives a quick wave to the girls and is gone.

ANGELA

(sipping a milk shake)
He is SO cute.

STACEY

I think Matt is cuter.

ANGELA

Are you still up for tonight?

Stacey smiles and nods.

ANGELA (CONT'D)

You're sure?

Actually, Stacey is not so sure she is "up for" whatever Angela is talking about.

STACEY

Uh.. Yeah. Totally.

ANGELA

You're not gonna wuss out on me,
are ya?

STACEY

No way!

(CONTINUED)

CONTINUED:

ANGELA

Good! Finish your shake and lets go.

I/E. CHRIS' MUSTANG - NIGHT

Matt and Lisa are in the backseat laughing. Spirits have lightened considerably. The radio plays YOU MAKE MY DREAMS COME TRUE - HALL & OATES

CHRIS

That's ridiculous, of course he dies.

LISA

No, he doesn't. How do you know that? When the movie is over he's not dead.

CHRIS

It's implied! I can't even believe what you're saying.

LISA

He's happy at the end, you can tell.

CHRIS

He is not happy!

LISA

Of course he is!

CHRIS

He has no arms or legs. He's gonna die.

LISA

Well I think you're just being negative.

MATT

This sounds like a shitty, shitty movie. He has no arms or legs? What happened? How does he get around?

LISA

He was in an accident and they got cut off.

MATT

Did he fall into a blender?

(CONTINUED)

CONTINUED:

LISA
He does just fine. His brain still works.

MATT
If I had no arms or legs, I'd kill myself.

LISA
How?

MATT
What?

LISA
How would you do it?

Matt thinks about it.

MATT
A gun?

LISA
How will you pull the trigger?

MATT
Pills?

LISA
You can't get them into your mouth.

MATT
I'd get in the bathtub, lay down and drown myself.

Lisa thinks about this. She's got nothing.

MATT (CONT'D)
Did I stump you? Get it? Stump you?

She's got it!

LISA
You can't turn the water on. You have no hands or feet.

I/E. DOOBIE'S CAR - NIGHT

The air is dense with weed. MORNING TRAIN - SHEENA EASTON plays.

(CONTINUED)

CONTINUED:

DOOBIE

I like your name. Colleen. It feels good in my mouth.

What did he just say??

DOOBIE (CONT'D)

I mean, you know. On my tongue. Say it.

Doobie over enunciates her name.

DOOBIE (CONT'D)

COOOOLLLLLLEEEENNN.
COOOOLLLLLLEEEENNNN

She starts saying it with him.

DOOBIE AND COLLEEN

COOOOLLLLLLEEEENNNN!
COOOOLLLLLLEEEENNNN!

DOOBIE

It's a great name.

COLLEEN

So is yours. Doobie. Really unique. I've never heard it before.

DOOBIE

You think Doobie is my real name?

COLLEEN

It's not?

DOOBIE

Nobody names their kid Doobie. Not even my parents.

COLLEEN

Why not? I think it's cute. Then what is it?

DOOBIE

Never mind. It's Doobie... It's Doobie. You were right.

COLLEEN

Come on! Tell me!

(CONTINUED)

CONTINUED: (2)

DOOBIE

Okay, but if I tell you, you have to PROMISE never to call me that. Deal?

COLLEEN

Yes. I will never call you that.

Doobie thinks about it, takes a deep breath and:

DOOBIE

It's Norbert.

Colleen is completely shocked and weirded out.

COLLEEN

NORBERT?? That's awful.

EXT. LIQUOR STORE - NIGHT

The Mustang is parked in front of a building marked "Package Store." ESCAPE (PINA COLADA SONG) - RUPERT HOLMES plays.

Lisa comes out of the store with a brown paper bag. She gets in and they drive off.

I/E. CHRIS' MUSTANG - NIGHT

LISA & MONICA

(Singing)

"If you like makin' love at midnight on the dunes on the cape..."

MATT

That has to be THE dumbest song ever made.

LISA

Who doesn't like drinking Pina Coladas on the beach in the rain with someone you love? Wouldn't you?

Matt looks at the floor.

MATT

Sure, yeah. Who doesn't love a good Pina Colada?

(CONTINUED)

CONTINUED:

LISA
Chris, where are your cups?

CHRIS
I don't have any cups.

LISA
You don't have cups?

CHRIS
Why would I keep cups in my car?

LISA
For drinking.

MATT
(bad Spanish accent)
We don't need no stinking cups.

Matt grabs the bag from Lisa, and takes a big swig.

He immediately spits it out spraying everywhere.

MATT (CONT'D)
What the fuck?? What is this shit?

LISA
Peppermint schnapps.

MATT
Why the fuck did you get peppermint
schnapps?

LISA
It's good.

MATT
It tastes like Santa came in my
mouth.

I/E. STEPHEN'S CAR - NIGHT

Stephen sings along to CAN'T SMILE WITHOUT YOU - BARRY
MANILOW on an 8 track player.

His Cordoba winds his way up a steep and snowy street.

Ahead a car is lit up under a STREET LIGHT.

Stephen pulls up behind the car. Angela and Stacey are in the
other car, sitting and waiting.

(CONTINUED)

CONTINUED:

Angela and Stacey get out of their car, and walk over to Stephen.

Stephen turns off Barry Manilow. They don't need to know how he feels about Barry. He rolls down the window.

STEPHEN

Get in.

Angela gets in the front, Stacey gets in the back. Stephen drives off.

I/E. CHRIS' MUSTANG - NIGHT

The crew pass around the peppermint schnapps. CENTERFOLD - J GEILS BAND plays. Lisa and Monica sing along.

LISA & MONICA

(Singing)

"My blood runs cold, my angel is a centerfold..."

MATT

This song blows.

CHRIS

Guys, I'm almost out of gas again. We gotta go somewhere.

LISA

We can't go to my house. My Grandparents are still in town from Christmas.

CHRIS

Not mine. Sonny's there tonight.

MATT

What about the shop? Monica's got the keys.

MONICA

I don't know. My Mom.

MATT

She's not gonna find out.

I/E. STEPHEN'S CAR - NIGHT

The road dead ends into some woods. No streetlights. No houses. Isolated.

EXT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Chris' car pulls up in front of the shop. They head inside.

INT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Monica flips a switch and fluorescent lights flicker on. Lisa takes a swig of the schnapps.

LISA

This is really good.

Matt takes out another joint and lights it. They pass it around and toke. It's quiet.

MATT

(rather sweetly)

Why does your Mom sell dildos?

MONICA

There's more profit than milk or bread. It started with one box of condoms and it was a slippery slope. My grandfather would be proud.

MATT

I thought it's a rule Catholics can't use rubbers?

MONICA

I think it's more like a "suggestion". My Mom calls them water balloons anyhow. It makes her feel better.

Matt looks around the store at all of the sex toys and religious art.

MATT

It's weird. I'm super horny, but at the same time I feel really guilty about it.

Lisa takes another swig of the schnapps.

I/E. STEPHEN'S CAR - NIGHT

The Cordoba is parked. Stephen, Stacey and Amy sit for a moment. Amy turns on the stereo 8 track. CAN'T SMILE WITHOUT YOU starts to play again. Stephen immediately turns it off.

(CONTINUED)

CONTINUED:

STEPHEN

What are you stupid? Jesus. Keep quiet. Come on.

Stephen gets out of the car, carrying a SMALL SATCHEL. The girls follow him into the woods.

INT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Chris and Monica are in an aisle sitting next to each other on the floor. Matt and Lisa are nowhere to be seen.

Chris holds up some leather device with rings attached to it.

CHRIS

What the heck do you do with this thing?

MONICA

It's a... a ... a cage. To, you know, lock it up.

CHRIS

Lock what up?

MONICA

You know... little Chris?

CHRIS

Why would I want to put a cage on my...

MONICA

Decoration?

CHRIS

I really hate it when you call it little Chris.

Monica leans over and kisses Chris on the lips. He's reluctant at first, but she is insistent.

He kisses her back. They make out. They start to lay down on the floor, but it's really awkward and uncomfortable.

MONICA

There's a blanket in the back

Chris crawls away in search of the blanket.

CUT TO:

(CONTINUED)

CONTINUED:

Chris crawls across the next aisle. Matt lays up against the display. Lisa is between his legs BLOWING HIM. Matt winks at Chris. Chris keeps crawling.

I/E. DOOBIE'S CAR - NIGHT

Doobie and Colleen have the seats flat in Doobie's car.

COLLEEN

I saw you "skating" with Lisa.

DOOBIE

(laughing)

What?... Yeah. I looked like an idiot. You saw how she skates. She just wanted me to skate to make her boyfriend mad.

Colleen pulls out her chapstick and starts applying it.

COLLEEN

That's shitty. (Smacks her lips)

She continues to apply chapstick with every line.

DOOBIE

You may not believe this, but I don't get to date a lot of girls.

COLLEEN

Why not?

DOOBIE

Have you looked at me? I'm not exactly prince charming.

COLLEEN

I just told you I think you're even cuter than Rick Springfield.

DOOBIE

You did? When was that?

INT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Monica waits for Chris. He crawls back to her with the blanket, passing Lisa and Matt who are still going at it.

MONICA

What are they doing over there? I hope she's being nice to him.

(CONTINUED)

CONTINUED:

CHRIS

She's being very nice to him.

Chris leans over and kisses Monica. Chris spreads out the blanket. They lay down and start making out. Chris is on top of her. Monica leans up and pushes Chris back straddling him.

CHRIS (CONT'D)

Jesus!

MONICA

What's the matter?

Chris points at the illuminated crucifix.

CHRIS

Jesus.

EXT. WOODS - NIGHT

Stephen, Stacey, and Angela trudge through the snow into the woods. They come to a clearing with a bunch of HEADLESS STATUES that look vaguely religious.

STEPHEN

Take off your tops.

STACEY

What?

ANGELA

It's freezing.

He hands them a bottle of Southern Comfort.

STEPHEN

This will warm you up. You gotta be topless. We're creating art.

Stacey and Angela look at each other. They take off their coats, sweaters, blouses. They stop.

Stephen pulls out an industrial sized flashlight.

STEPHEN (CONT'D)

Stacey, take off your bra. Angela, take this light and come over here.

Angela grabs the light.

(CONTINUED)

CONTINUED:

STEPHEN (CONT'D)

Aim it at Stacey. Stacey, grab that statue like you're about to do it.

Stacey looks at Angela.

STACEY

It doesn't have a head.

Stephen takes Polaroid pictures.

STEPHEN

You're beautiful baby. Work the camera. Give it to me. That is so hot.

Stacey stands there, shivering.

I/E. DOOBIE'S CAR - NIGHT

WAITING FOR A GIRL LIKE YOU - FOREIGNER is on the radio. Stacey applies chapstick with one hand, while her other hand is near Doobies by the gear shift.

Doobie gently pushes one finger onto Colleen's hand. After a moment, she touches his hand back with a single finger. Pure sexual tension.

Their hands brush together. Doobie runs his hands up her arm. He leans over and brushes his hand on Colleen's face. He leans over to kiss her.

Her face is covered in chapstick. At the last minute, he kisses her on the forehead. Colleen is heartbroken.

DOOBIE

I should get you home.

EXT. WOODS - NIGHT

Stephen is finished taking pictures. Angela and Stacey zip up their coats and Stephen packs up the camera.

ANGELA

Can I see?

STACEY

I wanna see too!

Stephen brings the photos over to them.

(CONTINUED)

CONTINUED:

STACEY (CONT'D)

Wow! These are actually pretty good!

STEPHEN

I'm learning, but I'd love to work in fashion or some European shit like that.

ANGELA

Are we still gonna? You know? We don't have to. I'm happy to model for free.

Stephen reaches into his pocket and pulls out a small bag of COCAINE.

He offers it to Angela. She snorts it. Takes his finger into her mouth. Stephen turns to Stacey and offers her some. She snorts and tries to be sensuous, also taking his finger into her mouth, but it's just weird and awkward.

Stephen leans over and kisses Angela. He turns back to Stacey and kisses her. Angela places her hand on Stephens thigh and slowly works her way up his leg.

INT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Chris and Monica sit in the aisle not speaking to one another.

MONICA

(whispers)
What is it with you?

CHRIS

(quietly)
It's kind of hard to concentrate with Jesus looking down on me.

MONICA

(whispers, angry)
You know what I'm talking about.

CHRIS

(whispering)
Do we have to do this now?

MONICA

(whispering)
We have to talk about it.

(CONTINUED)

CONTINUED:

CHRIS
(whispering)
Okay, but not here.

MONICA
(whispering)
Then when?? You keep avoiding me.

CHRIS
(louder)
I'm not avoiding you!

He softens.

CHRIS (CONT'D)
(whispers)
I'm not avoiding you.

Monica lays into Chris.

MONICA
(snotty)
All you do is work on that car,
which doesn't need anymore work,
since it's perfect... like you!!

CHRIS
(whispers)
Really?

CUT TO:

LISA AND MATT IN THE OTHER AISLE

Lisa looks up from her blow job. She and Matt listen in.

CUT TO:

MONICA
(whispering)
We need to talk about what we're
gonna do.

Chris doesn't say anything for a moment.

CHRIS
(whispers)
Look, I need a car to go to work.
Why are you always on me about
cars?

(CONTINUED)

CONTINUED:

MONICA

(whispers)

It's not the cars. It's me and you.
What's going on?? Don't shut me
out.

Chris looks away.

MONICA (CONT'D)

(in a regular voice)

Forget it.

CUT TO:

Lisa resumes getting the job done.

EXT. THE WOODS - NIGHT

Stephen and the girls fuck. Hot and heavy. Angela faces away from Stephen, riding him. Stacey makes out with Angela, groping her breasts. BUT:

They have all of their bulky winter coats and gear on. Nothing sexy about it. A pile of copulating Ewoks.

INT. DINA'S DELIGHTS & ADULT CURIOSITIES - NIGHT

Chris and Monica sit silently. In the adjacent aisle, Lisa looks into a COMPACT MIRROR, and fixes her lipstick.

LISA

I should go. Stephen is probably sitting outside my house right now sulking. I hope the asshole learned his lesson and took Friday off.

Matt's shoulders slump, and his face goes slack.

MATT

(calling over to Chris and
Monica)

Are you guys done?

Monica glares at Chris. He casually shrugs his shoulders. A total dick.

MONICA

Sure. We're done.

Chris looks at Monica. Are they done?

(CONTINUED)

CONTINUED:

MONICA (CONT'D)

Let me grab the keys and we can go.

I/E. STEPHEN'S CAR - NIGHT

The radio plays UNDER PRESSURE - QUEEN.

Stephen drives, the girls are in the back seat, wired and wasted.

ANGELA

Just take me back to my car. I'll get her home.

STEPHEN

I'm not taking you back to your car. I'm taking you both home.

ANGELA

No. I can't come home without my car. My Dad is gonna kill me.

STEPHEN

You can't drive.

ANGELA

TAKE ME BACK TO MY CAR!

I/E. CHRIS' MUSTANG - NIGHT

UNDER PRESSURE - continues to play on the radio. No one speaks.

Up ahead, an INTERSECTION WITH A BLINKING RED LIGHT sways over the road.

I/E. DOOBIE'S CAR - NIGHT

UNDER PRESSURE, QUEEN plays on the radio. They ride in silence. Colleen works up the courage, and speaks up.

COLLEEN

I had fun tonight.

DOOBIE

Yeah me too. Which street is it?

COLLEEN

Just up a ways, on the right.

(CONTINUED)

CONTINUED:

An INTERSECTION WITH A FLASHING LIGHT ahead of them.

I/E. STEPHEN'S CAR - NIGHT

Stacey looks pretty sick in the backseat.

STACEY

Ugh, you guys, I feel like I'm
gonna blow chunks.

She pukes. All over the backseat. All over Angela. All over everything!

STEPHEN

What the FUCK!

Angela screams at the top of her lungs. Covered in vomit, like Carrie at the prom.

ANGELA

(screaming)
Ahhhhh!

STEPHEN

My car!

I/E. DOOBIE'S CAR - NIGHT

Colleen suddenly leans over and kisses Doobie hard on the lips. But she BLOCKS HIS VIEW.

I/E. CHRIS' MUSTANG - NIGHT

Monica stares out the window.

MONICA

Well this turned out to be a fun
night.

Chris glances over at her. They share a moment. Is this really over for good? But then:

BRIGHT BLINDING HEADLIGHTS HEADED STRAIGHT FOR THEM

LISA

Look out!!

I/E. STEPHEN'S CAR - NIGHT

Stephen and the girls see BLINDING HEADLIGHTS headed straight for them.

I/E. DOOBIE'S CAR - NIGHT

HEADLIGHTS shine in through their windshield.

EXT. A LONELY INTERSECTION - NIGHT

The three cars SKID into the intersection on the ice. The screen goes BLACK. Just the sound of a CAR CRASH.

INT. GIORDANO'S FUNERAL HOME - DAY

A CASKET covered with flowers is front and center in a room full of PEOPLE dressed in black mourning clothes.

A WOMAN screams in anguish and throws herself over the casket. Two MEN help her away and bring her to a seat. Through the door:

Chris and Monica enter and take a seat next to each other.

Colleen enters by herself. She has some flowers with her. She finds a spot and sits down.

Matt carries flowers. He takes a seat next to Chris and Monica.

Lastly, Lisa comes in the door. She has on a beautiful low cut black dress. A gorgeous hat. Her hair and makeup are impeccable. Matt's jaw drops to the floor. She also has an ARM IN A CAST that is decorated with SEVERAL BLACK BOWS.

Lisa takes a seat by herself. She looks back over her shoulder for someone. That someone does not appear to be coming.

Monica, Matt and Chris walk to the front. Lisa follows.

LISA
(whispers, to Matt)
It's so sad. She was so young.

MATT
(whispers)
You look amazing.

(CONTINUED)

CONTINUED:

LISA
 (whispers)
 Do I? I really wanted to look good.
 You know I hardly ever get the
 chance to dress up.

An afterthought.

LISA (CONT'D)
 (whispers)
 You look nice too.

MATT
 (whispers)
 Thanks. Here have some flowers.

LISA
 (louder)
 Flowers?!

A beat.

LISA (CONT'D)
 (whispers)
 Oh! How sweet. Thank you, very
 thoughtful.

She takes the flowers from him.

INT. GIORDANO'S FUNERAL HOME - DAY

A line of FAMILY MEMBERS receives MOURNERS. Lisa comforts the woman who was hysterical minutes before.

LISA
 Sorry for your loss. Everyone loved
 your mother, Mrs. Delrubio.

The group goes down the line giving their condolences to each of the FAMILY MEMBERS. Matt whispers to Lisa.

MATT
 It's a closed casket? Did she have
 a really bad disease or something?

LISA
 No, she was hit by a bus on her way
 home from church.

Lisa is face to face with a girl her own age. GLORIA DELRUBIO, 17, she's pretty enough, but not as pretty as Lisa. Lisa takes Gloria's hands.

(CONTINUED)

CONTINUED:

LISA (CONT'D)

Sorry about your Grandmother. She was only sixty eight? So young.

Lisa hands Gloria the flowers Matt gave her. Matt's eyes grow wide. What is she doing?

LISA (CONT'D)

I brought you flowers.

Gloria speaks through her teeth, with a huge fake plastic smile pasted to her face.

GLORIA

(smiling far too big.)

What the fuck are you wearing?

LISA

What?

GLORIA

Do you now how long it took me to pick this dress out?

LISA

I don't know.

GLORIA

Three years.

LISA

You've been picking out the dress for your grandmothers funeral for three years?

GLORIA

Not hers specifically, but for somebody's. And then you come in lookin' like that!

LISA

Like what?

GLORIA

Gorgeous.

LISA

Thank you.

GLORIA

Everyone is staring at you. You're more popular than my grandmother. And no one is lookin' at me.

(CONTINUED)

CONTINUED: (2)

LISA

I'm sorry, I can't help it if I
wanna look good.

Gloria hugs Lisa and speaks quietly into her ear.

GLORIA

(whispers)

God is going to make you fat. You
wait. In five years you're gonna be
so fuckin' fat. Then see who wants
to look at you ya fattie.

Lisa walks away confused. Another MALE MOURNER comes up to
Gloria.

MOURNER

So sorry about your Grandmother.

The mourner is distracted. Looks after Lisa.

INT. GIORDANO'S FUNERAL HOME - DAY

Colleen sits by herself, holding flowers. Doobie slips in
through the door. He is dressed in a mismatched leisure suit,
with an awkwardly tight silk shirt. He slides in next to
Colleen.

DOOBIE

Did I miss anything?

COLLEEN

You came!

DOOBIE

I slipped out from work early. You
said you wanted me to come, so how
could I resist?

COLLEEN

Thank you.

DOOBIE

You look nice.

COLLEEN

This is old.

DOOBIE

Well, you look nice in it.

(CONTINUED)

CONTINUED:

COLLEEN

Thank you. Sweet of you to be here.

DOOBIE

I barely know Gloria Delrubio.

COLLEEN

Me neither. But our brush with death, got me thinking, you know?

DOOBIE

About what?

COLLEEN

Dying.

INT. GIORDANO'S FUNERAL HOME - DAY

A PRIEST is at the podium to speak.

PRIEST

Well, it's nice to see such a good turnout for Louisa. She would have really enjoyed this. I know she loved funerals. Louisa was a special kind of person. She came here from Italy in 1933. She had no plans, nowhere to go for sure, but she left Messina, Italy for a country she knew nothing about. She was a very brave woman.

Sobs from some of the women.

PRIEST (CONT'D)

She gave up her country, her town, her entire way of life to come here, where she made a wonderful family for herself. She leaves behind her children, Angelo, Anthony, Franco, Barbara, Bruno, Donatella, Virginia, and Pippa. And her grandchildren, Nicholas, Gerardo, Teresa, Gloria, Rico, Carole, Anthony Jr, Franco Jr., Bruno Jr...

He continues. Doobie leans over towards Colleen and discretely shows her a joint in his hand.

DOOBIE

Do you want to get out of here?

(CONTINUED)

CONTINUED:

She nods. They slip out, as the Priest drones on.

EXT. GIORDANO'S FUNERAL HOME - NIGHT

Lisa and Matt in front of the funeral home. Lisa smokes a cigarette.

LISA

I can't believe she's actually mad at me for showing up and looking good. What does she want me to come in, shorts and a t-shirt?

MATT

She's just jealous of you. Everyone is jealous of you.

LISA

Well you're very sweet.

She drags on her cigarette.

LISA (CONT'D)

I can't believe that asshole didn't show up.

MATT

Fuck him.

LISA

Yeah right. Fuck him.

MATT

You could do better.

LISA

Oh, I know I could, believe me.

MATT

Any guy around here would be lucky to have you.

LISA

Oh, I know.

MATT

(laughing)
Shit, if he bows out, you've always got a backup plan!

Matt motions towards himself. Lisa puffs on her cigarette and puts it out on the ground.

(CONTINUED)

CONTINUED:

LISA

You're hilarious. We should get
back inside.

Lisa and Matt head back into the funeral parlor.

INT. GIORDANO'S FUNERAL HOME - DAY

They pass Monica and Chris who are hanging out in a common
area.

MONICA

How is your car coming? Was the
damage bad?

CHRIS

Bad enough that it won't run. I
haven't had a chance to work on it
yet.

MONICA

Then what have you been doing?

CHRIS

Working, hanging out, I'll get to
it.

Awkward silence. Monica breaks the tension.

MONICA

Chris I...

Monica searches for the right words. Chris is silent.

MONICA (CONT'D)

If you don't want to see me anymore
just tell me.

CHRIS

Oh God, you know that's not true.

Monica's eyes flash angrily at Chris.

MONICA

Do I? How would I know that? I have
no idea how you feel, about
anything.

Chris tries to speak. He cannot find the words. Monica turns
away. She turns back to him.

(CONTINUED)

CONTINUED:

MONICA (CONT'D)

I love you, you know?

She starts to go.

CHRIS

I know.

Monica is stunned. She starts to cry.

MONICA

Why are you being such a dick?

CHRIS

I just need more time, okay?

Monica can't stop crying.

MONICA

I get it, but you've had plenty of time, and I need to know if you're in or you're out.

CHRIS

You really want to be stuck with me for the rest of your life?

MONICA

Yes, I do. I've been trying to tell you that. Do you want to be stuck with me is the question?

Chris remains silent. Monica lets loose and unloads all over him.

MONICA (CONT'D)

You're a fucking coward. Everyone thinks you're so great, but you're a fucking coward. And you're mean. You're really mean Chris Jarwoski.

CHRIS

(In earnest)

Maybe you should go be with someone who'll be nicer to you.

MONICA

Fuck you! I hate you. I don't want to see you anymore. I'm done.

She storms off. Chris leaves the funeral parlor.

I/E. DOOBIE'S CAR - DAY

Doobie's car has a large DENT ON THE DOOR, but other than that it seems to have been spared serious damage from the accident.

Doobie and Colleen smoke a joint. The RADIO is on. IN THE AIR TONIGHT - PHIL COLLINS.

DOOBIE

I hope your folks didn't freak out.

COLLEEN

I didn't tell them. I told them I fell asleep over at Angela's house, and forgot to call.

DOOBIE

I'm usually a really good driver when I'm high.

COLLEEN

Sorry I distracted you.

DOOBIE

Next time, just give me a heads up.

COLLEEN

Next time?

DOOBIE

Yeah. Next time.

They kiss. Chris walks by. He waves and gives them a weak smile.

INTERCUT THE FOLLOWING SCENES. IN THE AIR TONIGHT CONTINUES TO PLAY OVER THIS NEXT SEQUENCE.

EXT. STREET - DAY

Chris heads down a ravine behind the parking lot, onto some train tracks. He follows the tracks until they stop at an abandoned factory. It is empty and falling apart. He goes inside.

EXT. STREET - DAY

Monica walks away from the funeral home. She bundles up, and walks into the wind. Looming before her, a gray, cold, church sits silhouetted in the rose colored, winter sky.

INT. GIORDANO'S FUNERAL HOME - DAY

Matt sits in the viewing room by himself. A WOMAN enters the room and begins to remove all of the flowers around the casket. She notices Matt in the back. Matt winks at her. She smiles back.

INT. ABANDONED FACTORY - DAY

Chris wanders through the wreckage. There used to be machines, and desks where people came to work everyday. Now the place, the machines, and the people have long been forgotten. The rubble of Pompeii.

EXT. CHURCH - SUNSET

Monica climbs the steps to the church, parting a blanket of pigeons like the red sea. She goes inside.

I/E. DOOBIE'S CAR - DAY

Doobie and Colleen hold each other. Doobie leans over and kisses Colleen gently.

INT. GIORDANO'S FUNERAL HOME - WOMEN'S RESTROOM - DAY

Lisa does her makeup in a mirror. She studies herself. Is her dress just a little too tight? Impossible. Still, Lisa wonders if that could be true.

INT. ABANDONED FACTORY - SUNSET

Chris sits on what is left of a rusted filing cabinet his head in his hands.

INT. CHURCH - SUNSET

The church is large and cavernous. Monica walks down the center aisle, her footsteps echo off of the enormous concrete pillars. Statues of saints look down on her.

INT. ABANDONED FACTORY - SUNSET

Chris leaps up. Grabs a brick. He hurls it through a window. The SHATTERING GLASS echoes throughout the ruined building. Chris trashes the place, completely out of control.

INT. CHURCH - SUNSET

Monica steps into one of the pews and kneels. She looks up at the altar. Christ stares down at her from the cross. Monica prays. She breaks down and cries.

EXT. THE CITY - SUNSET

The last sliver of bright, orange sun drops behind a hill and the entire city is plunged into darkness.

EXT. VITELLO'S ITALIAN RESTAURANT - NIGHT

The lights are on at Vitello's, open for business.

INT. VITELLO'S ITALIAN RESTAURANT - DINING ROOM - NIGHT

Chris and Matt clear dirty dishes. Sherry puts on her coat and hat. She calls out to someone.

SHERRY

Mandy?! Come on. You ready to go?

A SEVEN YEAR OLD GIRL runs in from a back room carrying a school bag with papers and books.

SHERRY (CONT'D)

Let's get your boots on.

MATT

Hey Mandy.

Mandy shyly looks away. Sonny comes in.

SONNY

She got all her homework done. And she was good and quiet all night.

SHERRY

Thanks Sonny. It's just a one time thing, I promise. You know her dad was supposed to have her tonight.

SONNY

Don't worry about it. I love havin' that little munchkin around. Come here kid!

He calls Mandy over. The little girl hugs him.

(CONTINUED)

CONTINUED:

SONNY (CONT'D)
Okay see ya later sweetie.

Sherry finishes dressing Mandy. Sonny pulls Sherry over into the corner out of earshot of the others.

SONNY (CONT'D)
(to Sherry)
Will I see you later?

SHERRY
You might. Give me a call.

Sherry hands Matt and Chris some money, their portion of her tips.

SHERRY (CONT'D)
Here you go guys. Sorry it was a pretty slow night.

Matt looks at the money, counting it.

CHRIS
Thanks Sherry.

MATT
It wasn't THAT slow.

SHERRY
Cheapskates tonight. Sorry.

Sherry and Mandy are leaving.

CHRIS
Night Mandy!

Mandy waves goodbye to Chris.

MATT
Was it that slow?

CHRIS
I don't know. Maybe.

MATT
Let's get fucked up.

I/E. CHRIS' MOM'S STATION WAGON - NIGHT

Chris' Mom's car is an ugly, beat up STATION WAGON. They cruise up a deserted road. Pull over. The headlights go out.

I/E. CHRIS' MOM'S STATION WAGON - NIGHT

CHRIS

This place gives me the creeps. Why do we always have to come up here?

MATT

No cops ever up here since the park closed. I think they're probably freaked out by all of the miniature bible scenes.

They get out of the car.

EXT. HOLYLAND USA - NIGHT

Holyland USA, is an abandoned "Bible Park" that sits on top of a hill overlooking the city. It has been deserted for years.

The miniature diorama's of the holyland are falling apart. Only headless saints stand guard.

Chris and Matt are in front of a model of the Last Supper. Only St. John still has his head.

CHRIS

I don't like this place. Never have. Even when it was nice. Wandering around tiny little bible world is weird and creepy. Why would someone build this?

They step around the small crumbling models. They almost crush Noah's ark.

MATT

Look at this little Noah's ark. Don't you feel like Godzilla?! Over there is Jerusalem, and then if you go up that path it's Bethlehem.

CHRIS

Where's Santa land?

They come across a cluster of tiny biblical looking buildings.

CHRIS (CONT'D)

What're those buildings?

(CONTINUED)

CONTINUED:

MATT

That's a little tiny version of Sodom. You don't want to know what went on there.

CHRIS

Why is it that everywhere we go in this fucking town Jesus is watching us?

MATT

Jesus is everywhere.

Matt looks around at several statues.

MATT (CONT'D)

(pointing)

He's there... And there... And over there. My parents would bring me up here as a kid.

CHRIS

My parents took me up here a few times. I think it was Easter, but I don't really remember it.

MATT

It was pretty nice.

Matt gets an idea.

MATT (CONT'D)

Hey, I want to show you something I found. Over there, where those shrubs are? It's like a cave and you can go down in there. They called it the catacombs.

Matt opens a bottle of whiskey and takes a swig. He passes it to Chris, who swigs. Matt starts to roll a joint.

MATT (CONT'D)

You wanna go in there?

CHRIS

I'm not high enough to go in there.

MATT

Just give me a minute.

Chris looks out over the city. The lights twinkle below. The moonlight dances off the broken statuary.

(CONTINUED)

CONTINUED: (2)

A crisp and stinging breeze blows through the trees. There are no sounds except for some distant traffic in the valley below.

INT. HOLYLAND USA - THE CATACOMBS - NIGHT

The glow of a cigarette lighter flickers off the walls of a dark, creepy and overgrown tunnel.

Matt and Chris make their way deeper into the cave. The tunnel opens up into a large space.

Surrounding Chris and Matt are faded paintings of the stations of the cross. The paintings depict Christ in abject torture, created to instill fear and guilt.

MATT

Jesus. That is a lot of Jesus.

A painting where Jesus is layed out in the tomb.

MATT (CONT'D)

Look how dead he looks. Man.

Matt sits on the edge of a dry fountain and smokes the joint. Chris sits next to him. They pass it back and forth.

MATT (CONT'D)

That funeral really gave me the willies. I hate funerals. I hate them. Who wants a bunch of people staring at them when they can't stare back.

CHRIS

At least they closed the casket.

MATT

Cause she was hit by that bus. If she just died like normal, everybody would have been gawking at her.

Matt tokes on the joint and passes it to Chris.

MATT (CONT'D)

My grandmother used to love it up here. I don't know why we didn't just put her up here in a spot she really loved.

(CONTINUED)

CONTINUED:

CHRIS
You can't just bury somebody
anywhere you want.

MATT
No, stick her in the oven. Then
sprinkle her around up here.

CHRIS
She's Catholic. Everybody in this
town gets buried. There's a
cemetery every other block.

MATT
I don't know. Seems like a waste.

The sound of girls laughing.

MATT (CONT'D)
Somebody else is up here.

EXT. HOLYLAND USA - NIGHT

Matt and Chris emerge from the catacombs. They hear girls
laughter nearby.

MATT
Come on!

EXT. HOLYLAND USA - NIGHT

A light snow has begun to fall. Matt and Chris creep through
the brush. Over and around the religious models.

Two girls sit and drink a bottle of CHEAP WINE. It's Angela
and Stacey.

Matt motions to Chris. They creep up behind them.

The girls laugh.

STACEY
(To Angela)
Shut up! You're such a spaz!

Matt yells in a loud voice.

MATT
THIS IS YOUR LORD AND GOD AND YOU
ARE GOING TO HELL!

(CONTINUED)

CONTINUED:

The girls just about shit themselves. Matt and Chris laugh hysterically.

STACEY

You scared the shit out of us!

ANGELA

Assholes!

CHRIS

Hey, hey! We're just busting you.

Angela realizes that it is Chris.

ANGELA

Oh! It's you?! Did you follow us up here?

A beat, and then:

MATT

Do you good Christian ladies wanna get high?

EXT. CHRIS' HOUSE - MORNING

Establishing shot.

INT. CHRIS' BEDROOM - MORNING

Sun beams in through Chris' bedroom window. He wakes up and stretches. There has been an inch or two of new snow. Everything is brilliant white, clean, and crisp.

He is not alone. He leans over and rubs the shoulder of someone in the bed. The clock. It's 8:15.

CHRIS

Hey. Hey.

It is Angela. She rolls over.

CHRIS (CONT'D)

You gotta go.

ANGELA

(Waking up)

I don't wanna.

(CONTINUED)

CONTINUED:

CHRIS

You have to. My Mom will be up soon. Get dressed. Wait here.

ANGELA

You're no fun.

Chris goes out into the hall.

INT. HALLWAY - DAY

The coast is clear. It's quiet. He goes back into his bedroom.

INT. BEDROOM - DAY

Angela hasn't moved.

CHRIS

Come on, come on. You've gotta go. I'll take you home.

Chris helps her get dressed. It takes a lot of effort to get her into her clothes.

ANGELA

I have to pee.

CHRIS

Now? You can't hold it?

ANGELA

No, I really have to go.

CHRIS

Okay, okay. But be quick and quiet.

They go out into the hallway. Angela goes into the bathroom.

A very loud FLUSH. Chris winces.

A voice from the kitchen downstairs. Chris' blood runs cold. It's Sonny. Angela comes out of the bathroom.

ANGELA

Okay all done.

CHRIS

Ssshhh.

(CONTINUED)

CONTINUED:

ANGELA
(whispering)
Why are you whispering?

CHRIS
I don't want my Mom to know you
were here.

ANGELA
Why not?

CHRIS
You know I have a girlfriend, and
my Mom loves her.

Angela pouts.

ANGELA
I hate your girlfriend.

CHRIS
You don't even know her. Stay here.
I'll come get you and you can slip
out the back. Then go around front
and I will drive you home.

ANGELA
I thought you were nicer than you
are. You're not really nice.

CHRIS
So I've heard. Go in my room and
wait there.

Angela goes back to Chris' room.

INT. STAIRCASE/FOYER - DAY

Chris slowly comes down the stairs. He can hear Sonny's voice
talking to his Mom.

SONNY (O.C.)
Yeah. It's great. I'm comin' into
some money, so I'm going to redo
the whole dining room. New tables.
New paint. Take down that shitty
art. You want some more coffee?

Chris tries to slip past the kitchen. A DOG bounds in from
around the corner jumping up on him, which makes a racket.

(CONTINUED)

CONTINUED:

SONNY (O.C.) (CONT'D)
Chrissy is that you?

CHRIS
You guys are up early.

Chris goes into the kitchen. Sonny's shirtless and he drinks coffee. But he is not sitting with his Mom after all. He sits with Lisa.

LISA
I was just about to come up and
throw water on you.

This is really, really bad.

CHRIS
What are you doing here?

LISA
I need the negatives back.

What is she talking about?

LISA (CONT'D)
Mrs. Lombardi? I gave you the
prints, but the negatives were in
there. I need them back.

CHRIS
Why?

LISA
It's Mrs. Lombardi, but not Mr.
Lombardi.

Sonny sides with Lisa.

SONNY
Give her the negatives. The
Lombardi's are good customers. They
come in every Friday night. We
don't want them breaking up.

CHRIS
Sure, they're probably still in my
car, which isn't going anywhere
right now. I'll be right back.

Chris turns around and is face to face with Angela.

ANGELA
I can't find my purse.

(CONTINUED)

CONTINUED: (2)

Oh fuck.

EXT. CHRIS' HOUSE - DAY

Lisa bounds out the door with Chris right behind her.

CHRIS

Lisa!

LISA

You know, you're supposed to be the nice one.

She heads to her car. Angela comes out of the front door and stands on the porch.

CHRIS

It's nothing. She's nothing.

Lisa turns around.

LISA

Very nice. She's standing right behind you.

Chris turns and there is Angela. She starts to cry and walk away.

CHRIS

You're not going to say anything are you?

Lisa thinks about this for a moment.

LISA

Of course not.

CHRIS

Okay. Thank you!

LISA

What the fuck? Of course I'm going to tell. You're an idiot. I'm going to tell everyone.

Lisa yells to Angela.

LISA (CONT'D)

Hey, you. What's your name?
Come on, I'll give you a ride home.

ANGELA

Angela.

(CONTINUED)

CONTINUED:

Angela walks back. She sees Lisa's arm in the cast.

LISA
Don't worry, I don't need both arms
to drive.

Angela gets into Lisa's car. Lisa shakes her head at Chris.

LISA (CONT'D)
You made me really sad. I thought
you were a good guy.

CHRIS
Come on...

LISA
Bring those negatives by the
Fotomat this morning. It might
determine how badly I portray you
to Monica.

Lisa opens the door to her car and gets inside.

LISA (O.C.) (CONT'D)
(to Angela)
Okay Angela the whore, where do you
live?

INT. CHRIS' HOUSE - DAY

Chris comes into the kitchen. Sonny drinks coffee. Chris' mom, JANICE, 45, does dishes. Janice is definitely pretty, but life has made her tired and hard.

SONNY
Christopher! My man! I didn't think
you had it in you!

Chris pulls a carton of milk out of the fridge. He drinks directly from it. He goes to a cupboard and gets out a box of cereal. Eats a handful.

JANICE
(To Chris)
Use a glass, that's disgusting.

SONNY
You've got some balls kid.

(CONTINUED)

CONTINUED:

JANICE

How old is that girl anyway? Did you and Monica break up? What's going on?

SONNY

Lay off him. He's eighteen. He's horny. Maybe his girlfriend isn't putting out.

JANICE

(To Sonny)

Nice mouth.

SONNY

Hey! Hey! Come on. He's a teenager. What do you expect?

JANICE (CONT'D)

Don't you break that girls heart, you hear me?

SONNY

Which girl?? (Laughs)

CHRIS

Can I use your car? Matt and I are working lunch today, I gotta go.

JANICE

Why aren't you fixing your own car?

CHRIS

I haven't had time.

JANICE

You used to never come out of the garage. Fix your car. I need mine.

CHRIS (CONT'D)

I gotta go to work.

SONNY

Yeah and don't be late, the owner can be a real asshole.

JANICE

You know I have to go to work too? How am I supposed to get there?

Chris has no answer for that.

CHRIS

Can I have the keys, please?

JANICE

Sonny would you drop me at the office?

(CONTINUED)

CONTINUED: (2)

SONNY

Sure, I'll just jump in the shower.
Come on up and join me if you want.

Janice hands Chris her car keys.

JANICE

Don't destroy it.

EXT. CHRIS' GARAGE - DAY

Chris' prized Mustang sits forgotten in the garage. Not touched since the accident. The headlights and hood are crushed. A workbench full of tools collect dust. A SPORT MAGAZINE features the Daytona 500. Matt throws it into the trash. He grabs a snow shovel and heads outside.

EXT. CHRIS' HOUSE - DAY

Chris digs snow and ice out from underneath the rear tires of his mom's car.

INT. CHRIS' MOMS STATION WAGON - DAY

Chris turns the key and throws the car in reverse. WHEELS SPINNING. Chris puts his head onto the steering wheel. He is going nowhere right now.

EXT. FOTOMAT - DAY

The station wagon pulls up to the Fotomat. Lisa opens the window. Chris hands her the pack of photos.

LISA

Thanks, shit for brains.

CHRIS

I'm sorry. It was a mistake. I'm a dick, I know.

LISA

You are a dick.

CHRIS

Okay, we agree.

LISA

So, I've decided not to tell her.

(CONTINUED)

CONTINUED:

Relief!

CHRIS
Thanks. Thank you! She doesn't need
this right now.

LISA
You're going to tell her.

CHRIS
Come on!

LISA
You're going to tell her. Or
I'm going to tell her. I
think you will make yourself
sound better than I will.

CHRIS (CONT'D)
Lisa...

LISA
Thanks for the negatives. Mrs.
Lombardi is going to be relieved.

Lisa SLAMS the glass window in his face. Chris drives off,
and parks at Vitello's.

INT. VITELLO'S ITALIAN RESTAURANT - DINING ROOM - DAY

The place isn't open yet. Sherry rolls silverware. She reads
a magazine and smokes a cigarette simultaneously.

CHRIS
Hey. You think we'll be busy for
lunch today? How many salads?

Sherry doesn't look up, but she shrugs. Chris goes into the
kitchen.

INT. KITCHEN OF VITELLO'S ITALIAN RESTAURANT - DAY

Matt prepares salads "assembly line style".

CHRIS
Hey.

MATT
You're late again.

CHRIS
Sorry.

(CONTINUED)

CONTINUED:

MATT

You know, you're going to have to be on time from now on.

What is he talking about?

MATT (CONT'D)

Guess who Sonny is making night manager?

CHRIS

You??!

MATT

Yup. Big raise too.

CHRIS

Congratu-fucku-lations.

MATT

So, that makes me the boss of you... Finish these salads.

EXT. ROLLER WHIZZZ - DAY

Colleen heads inside the Roller Whizzz.

INT. ROLLER WHIZZZ - DAY

There are not many customers right now. Doobie is at the front counter disinfecting skates. Colleen walks up to him.

COLLEEN

Hey.

DOOBIE

Hey, what's up?

COLLEEN

I had a really good time last night.

DOOBIE

Me too.

They look at each other awkwardly for a moment. Not sure what to say.

DOOBIE (CONT'D)

Wanna skate?

INT. ROLLER WHIZZZ SKATING RINK - DAY

Doobie and Colleen skate to EVERY WOMAN IN THE WORLD - AIR SUPPLY.

There is no one else on the rink. Colleen is a better skater than Doobie. He struggles. Colleen skates over to him.

She takes off her scarf and places it around his neck. She pulls him around the rink. They laugh.

Colleen takes Doobie by the hand. They skate together. PURE MAGIC.

INT. VITELLO'S ITALIAN RESTAURANT - DAY

Chris makes salads. Matt slices bread.

Sonny comes into the kitchen. He walks over to Chris and holds his hand up for a high five. Chris does not return the high five. He continues making salads.

SONNY

What's up your ass?

CHRIS

I'm making salads.

SONNY

(to Matt)

Did this one tell you?

CHRIS

Stop.

SONNY

What? Did you know your friend Christopher has some big balls?

Matt isn't sure what Sonny is talking about.

SONNY (CONT'D)

I would expect it from you Matty, but not from him.

MATT

What are you talking about?

SONNY

This one was getting his dick wet last night, in the room right next door to his Mom. I tell you, balls!

(CONTINUED)

CONTINUED:

Sonny laughs.

MATT

You took Monica back to your place?
Are you crazy?

SONNY

No, not her. Some other one. Nice
tits too.

Matt's eyes narrow on Chris.

SONNY (CONT'D)

Hey, did Matt tell you the news?
He's the big man now. You gotta do
what he says.

MATT

That's what I told him.

Sonny turns on Matt, his attitude doing a complete 360.

SONNY

Don't get cocky, you still have to
do all the same shit, you just get
to tell a few other people what
shit they have to do.

He turns to Chris.

SONNY (CONT'D)

Don't worry Christopher, if you
play your cards right, I'm sure
there'll be room for some upward
mobility for you too.

Sonny starts to leave. Turns back.

SONNY (CONT'D)

Especially now that I know what big
balls you got.

He yells over to Dom.

SONNY (CONT'D)

Dom! Did you know this kid has huge
friggin' balls?

Sonny ruffles Chris' hair, and leaves the kitchen.

Chris continues making salads. Matt breaks the silence:

(CONTINUED)

CONTINUED: (2)

MATT
(to Chris)
What the fuck?

INT. ROLLER WHIZZZ - DAY

Colleen and Doobie are in a corner of the Roller Whizzz hidden away from any of the customers that are slowly streaming in.

Colleen has her SCARF wrapped around Doobie's neck so that he can't get away. They are making out, hot and heavy.

DOOBIE
I have to get back to work, or
Lorraine is going to fire me.

COLLEEN
Can I see you tonight?

Doobie smiles.

DOOBIE
(smiling)
Sure, why not? I got nothing better
to do.

Colleen laughs. They kiss.

INT. VITELLO'S ITALIAN RESTAURANT - DAY

Chris sets tables with salt and pepper shakers, napkins, and condiments. Matt follows him around.

MATT
I don't see how you can be such a
fuck up. Me? Yeah. You? No.

CHRIS
Yeah, well I fucked up. Maybe you
don't know me like you think you
do.

MATT
What does that mean?

CHRIS
Nevermind.

MATT
Monica is fucking awesome.

(CONTINUED)

CONTINUED:

CHRIS

I know that.

MATT

So what's the problem?

CHRIS

I don't know. I don't want to talk about it. Maybe she's not for me.

MATT

And maybe I don't want to get my dick sucked every night.

CHRIS

Get off my back.

MATT

I thought you liked that?

CHRIS

Butt out, okay? This is none of your business. Why are you always sticking your nose in my shit?

Matt opens his mouth to speak. He doesn't know what to say.

MATT

That is no way to talk to your boss.

Matt heads to the walk-in cooler. He stops. He turns back to Chris.

MATT (CONT'D)

You are blowing a really good thing.

He starts into the cooler. Stops.

MATT (CONT'D)

Which is just what I told Lisa the other night.

Matt winks. Chris continues to work.

EXT. ROLLER WHIZZZ - DAY

Colleen leaves the Roller Whizzz and makes her way across the parking lot.

(CONTINUED)

CONTINUED:

She realizes that she doesn't have her scarf. She runs back inside.

INT. ROLLER WHIZZZ - DAY

Colleen heads over to see Doobie. She stops. She sees him by the front counter. Lorraine stands in front of him.

Lorraine runs her fingers through Doobie's hair, and slips her hand down the front of his pants. She leans in and kisses him. The smile on Colleen's face freezes, and melts. She runs out of the Roller Whizzz, in tears.

EXT. THE CITY - DAY/NIGHT

I WANT TO KNOW WHAT LOVE IS - FOREIGNER

The sun sets on the city. Melancholy. Gray. Cold. A light snow begins to fall.

EXT. MONICA'S HOUSE - NIGHT

I WANT TO KNOW WHAT LOVE IS - FOREIGNER PLAYS OVER THIS SEQUENCE

A match strike. A joint is lit. Chris leans on a tree in the shadows.

Chris can see Monica moving back and forth in her living room. He starts to cross the street. Then:

Headlights. Chris steps back into the shadows. The car pulls up. It's Matt. Matt walks to the house and rings the doorbell.

Monica opens the door and Matt speaks to her. He leads her out onto the front porch. They sit and talk. Suddenly Monica leaps up and pushes Matt off of the porch steps.

Matt steps away. He holds his hands up- "Hey, don't kill the messenger!"

Monica cries. Matt tries to console her. She shoves him off violently. She goes inside and slams the door.

Chris watches Matt light a joint and drive away.

EXT. MALL - DAY

Chris, Matt and Colleen are in the station wagon.

The car pulls into the parking lot of an old mall. One of the "Anchor" stores is already closed, and it looks like other smaller shops aren't far behind.

A few cars are in the parking lot, and even less people come and go.

I/E. CHRIS' MOM'S STATION WAGON - DAY

Chris and Matt are in the front and Colleen is in the back.

COLLEEN

Thank you guys for taking me in to work. I know it's last minute. Doobie turned out to be an unreliable asshole.

Colleen jumps out of the car.

MATT

There's a lot of that going around.

Colleen takes off running.

COLLEEN

I'm late, come by later if you want and I'll treat you!

INT. CHESS KING CLOTHING STORE - DAY

Chess King Clothing Shop. Racks of cheap clothes, tables full of polyester sweaters, and tired mannequins.

Angela and Stacey are working. Stacey folds clothes. Angela speaks to a HEAVY WOMAN who try's on something three sizes too small.

WOMAN

I think I may be too old for this?

ANGELA

No, not all, you look sexy.

WOMAN

Really?

(CONTINUED)

CONTINUED:

ANGELA
Yeah, super sexy.

WOMAN
I don't know.

Angela calls over to Stacey.

ANGELA
Stacey! Doesn't Mrs. Lenkowski look
sexy in this?

Stacey walks over.

STACEY
Not really.

ANGELA
What?? Yes she does.

WOMAN
I don't know. I have to think about
it. I'll be back later.

Mrs. Lenkowski goes back into the dressing room.

ANGELA
"Not really?"

Stephen comes into the store, he has on a NECK BRACE.

STEPHEN
Hey.

ANGELA
Hey.

STEPHEN
You wanna meet up later? Have
another photo sesh? What time are
you done?

ANGELA
What about your neck?

STEPHEN
It's fine.

It looks really, really bad actually.

ANGELA
It doesn't look fine.

(CONTINUED)

CONTINUED: (2)

Lisa and Monica pass by the store. Lisa stops. She looks into the store. She sees Stephen talking to Angela and Stacey.

STEPHEN

Do you want to do it or not?

STACEY

What about a car? Did you get a new one?

STEPHEN

No. What about your car?

ANGELA

My dad was really pissed. He took away my car.

STEPHEN

Maybe we can borrow one from the parking lot.

Lisa bounds into Chess King, followed by Monica.

LISA

STEPHEN!!!

STEPHEN

Oh Christ.

LISA

What the fuck do you think you're doing? Why are you fucking around with these two again? That one (Angela) is definitely a whore.

STACEY

Hi Lisa! I love your outfit. You look sexy.

LISA

Shut up whatever your name is. Stephen, we are done. Over. You hear me? Done. Over.

Mrs. Lenkowski comes out of the dressing room.

STEPHEN

Whatever.

LISA

You're ruining my day. I hate you!

(CONTINUED)

CONTINUED: (3)

STEPHEN

Yeah, well, I hate you too. You're loud, you're self-centered, you're mean, you're greedy, and you give terrible blow jobs.

Stunned silence. Then:

LISA

I give GREAT blow jobs!

MRS. LENKOWSKI

Oh!

Mrs. Lenkowski slips back into the dressing room.

STEPHEN

I've had better.

Stephen walks out. Before he goes, he turns to Stacey and Angela.

STEPHEN (CONT'D)

If you want to, you know, I'll be looking at the puppies.

INT. BASKIN ROBBINS IN THE MALL - DAY

Colleen scoops out ICE CREAM for some CUSTOMERS. Doobie sits at one of the tables nearby. Awkward.

COLLEEN

(ringing up the customers)
A dollar forty eight.

The customers pay and put some change into a tip jar.

COLLEEN (CONT'D)

Thank you!

Colleen wipes down the counters. Doobie walks up to her.

DOOBIE

I don't want to lose my job.

Colleen turns away.

COLLEEN

I thought you were going to work for your Uncle in the shop?

(CONTINUED)

CONTINUED:

DOOBIE

That's not definite. I'm trying to work things out.

COLLEEN

You can find something else.

DOOBIE

She's paying me really well, and she says she may quit in a few months. Maybe I'll get a promotion.

COLLEEN

That sounds great.

DOOBIE

It's just part of the job.

COLLEEN

Do you want ice cream? Because that's part of my job. And the tables are just for customers.

Doobie thinks about that for a moment.

DOOBIE

Okay. I'll have Mocha Almond Fudge.

COLLEEN

What?

DOOBIE

You said I had to order something.

COLLEEN

I didn't mean it literally. Go away.

DOOBIE

What if I order a sundae?

Matt and Chris approach the ice cream counter.

CHRIS

We're here to cash in.

MATT

What's good?

INT. THE MALL - DAY

Lisa and Monica walk through the mall.

(CONTINUED)

CONTINUED:

LISA
Can you believe all that shit he
said to me? Bad blow jobs.

MONICA
That's what you're upset about?

They see Matt and Chris at Baskin Robbins. Lisa pulls Monica
by the arm, to avoid being seen.

LISA
Come on, let's go.

MONICA
No. It's fine. I have a sudden
craving for ice cream.

INT. BASKIN ROBBINS IN THE MALL - DAY

Chris and Matt each have an ice cream cone. Lisa and Monica
walk up to the counter. Lisa ignores Chris. Doobie has left.

LISA
Hi Matt.

MATT
Hey.

Ignoring Chris.

LISA
Colleen, can I have a scoop of mint
chocolate chip, please?

Colleen scoops out the ice cream.

LISA (CONT'D)
It's only twenty cents more for two
scoops?

COLLEEN
Yeah.

LISA
Okay, I'll have that.

Matt grabs Lisa by her good arm.

MATT
Lisa, can I talk to you for a
minute?

(CONTINUED)

CONTINUED:

LISA
Sure. Talk.

MATT
In private.

LISA
In private? Why?

MATT
I want to ask you something.

LISA
So ask me.

Matt tugs on Lisa's arm. She resists.

MATT
It's personal.

LISA
(she's curious)
Really? What is it?

Colleen hands Lisa her ice cream cone.

MATT
Come on!

LISA
I'm eating ice cream.

Matt pulls her away, and out into the mall.

MONICA
Can I have a single scoop, vanilla.

CHRIS
Do you want to talk about it?

MONICA
About what?

CHRIS
Okay.

MONICA
Did you have something to say? Say
it.

CHRIS
I'm sorry.

(CONTINUED)

CONTINUED: (2)

Monica rolls her eyes.

MONICA

Okay. Great. Matt explained everything about what happened. You guys were up at that creepy place, you got really drunk. We're not together anyway. You do what you want.

Colleen hands Monica her ice cream.

MONICA (CONT'D)

How much?

COLLEEN

You don't have to pay. Everyone knows what happened.

Monica is stunned.

COLLEEN (CONT'D)

So you get a free ice cream cone.

INT. THE MALL - DAY

Lisa and Matt sit on a bench. Lisa eats her ice cream.

LISA

So what'd ya wanna ask me?

MATT

New Years. The Holiday Inn is doing a party up in their roof restaurant, all you can eat. All you can drink. You have to dress up.

LISA

All you can eat??

MATT

I got tickets for the four of us to go.

LISA

Well obviously that asshole is not coming with us now.

MATT

Come on, he's my best friend.

(CONTINUED)

CONTINUED:

LISA

I don't care. Monica is my best friend. Do something on your own if you want.

MATT

I don't want to do that. I'll leave it for four. Lets see what happens.

Lisa eats her ice cream cone.

MATT (CONT'D)

How's your arm doing? You want me to sign your cast?

LISA

No one is signing my cast. I want it to look nice. So, what did you want to talk about?

MATT

Really, I just wanted those two to talk.

LISA

She doesn't want anything to do with him. We're both single now.

She takes a big lick.

LISA (CONT'D)

Do you think I give good blow jobs?

INT. THE MALL - DAY

Monica walks through the mall. Chris follows.

CHRIS

Are you going to talk to me?

MONICA

Sure. About what?

CHRIS

How many times do I have to say it? I'm sorry. I don't know why I did that.

MONICA

Did what?

(CONTINUED)

CONTINUED:

CHRIS

Come on!

MONICA

Oh! You mean fuck that little
whore? Yeah. I don't know why you
did that either.

INT. THE MALL - DAY

Lisa devours her ice cream at record speed.

MATT

I'm sorry. But that Stephen guy
treats you like shit, and you know
it. He's no good. I've heard stuff.

LISA

I don't like to talk bad about
people, but he has a really tiny
dick.

She holds out her cone towards Matt. He leans in and takes a
nice big lick.

INT. THE MALL - DAY

Monica casually window shops. Chris hovers.

MONICA

You know, it's fine. Really. I'm
glad I know now, instead of, oh, ya
know, years from now.

CHRIS

So what? Are we just done?

MONICA

Yeah. We're done. You don't have to
worry about anything anymore.

Monica sees a nice sweater. She looks for the price.

MONICA (CONT'D)

Done. Done. Done. Feels good
doesn't it?

INT. THE MALL - DAY

Lisa bites down on the last of her cone. It drips all over her cast. Matt grabs a napkin from his pocket and dabs the melted mess.

LISA

Thank you. Is it coming out? Is it ruined?

MATT

It looks great.

Matt tries to speak. He hesitates. He gets up his courage.

MATT (CONT'D)

Oh! I almost forgot. I got you something.

He reaches into his pocket and pulls out a bag. He hands it to Lisa.

MATT (CONT'D)

Sorry, I was gonna wrap it.

LISA

What is it?

MATT

Nothing really. I just saw it and thought you might like it.

Lisa opens the bag. There is tissue paper inside. She smiles at Matt and unwraps the gift. Inside is a small, fragile glass unicorn. Lisa's eyes tear up. Matt breathes a sigh of relief.

LISA

That is so sweet. Thank you!

She hugs Matt tight.

LISA (CONT'D)

I love it!

He blurts out...

MATT

I love you.

A perplexed look on Lisa's face. Did she hear right?

(CONTINUED)

CONTINUED:

LISA
What?

MATT
I love you.

LISA
(confused)
You love me?

MATT
Come on, you had to know.

Lisa fixes her dress. And goes for her purse.

LISA
You know, I'm not that smart.

MATT
I just thought, you know, Stephen
is a jerk. And I'm less of a jerk.
So why not take my shot?

LISA
Matt-

MATT
And I just got a promotion at the
restaurant, so if things got
serious...

LISA
Serious??

Lisa takes Matt's hands into her own.

LISA (CONT'D)
Matty, Matt, Matt, Matt. I really,
really like you. I really do. And
you're unbelievably hot, you know?

Matt looks away.

LISA (CONT'D)
But we're not getting serious.
We're not getting anything. We're
friends.

With each of Lisa's words Matt's body tenses.

LISA (CONT'D)
I'm gonna marry some guy who's
gonna get me the hell out of here.
(MORE)

(CONTINUED)

CONTINUED: (2)

LISA (CONT'D)
 You know. I can't marry a
 restaurant manager.

Matt pulls away.

LISA (CONT'D)
 Not that there's anything wrong
 with that. That's a great job for
 you. Really, really great.

Lisa takes his arm. She holds up the figurine.

LISA (CONT'D)
 But I love this. I know you're poor
 and this doesn't look cheap. So,
 thank you. You are so, so sweet.

She kisses him on the cheek.

INT. BASKIN ROBBINS IN THE MALL - NIGHT

Colleen's shift is over. She looks up and down the mall.
 Doobie is nowhere to be seen.

EXT. MALL PARKING LOT - NIGHT

The sun is setting. Chris comes out of the mall. Matt leans
 on his beat up Pinto.

CHRIS
 How'd it go?

They get into Matt's car.

I/E. MATT'S PINTO - DAY

Matt plays RIDERS ON THE STORM - THE DOORS

CHRIS
 You're car smells like fart.

MATT
 Yeah, I've been farting in here.
 Why don't you fix your car?

CHRIS
 Fuck if I know.

They drive. The city is dark and gray and cold. But it is
 beautiful.

(CONTINUED)

CONTINUED:

Streetlights are reflected off of the wet pavement. The ice on the trees glistens every time the headlights pass over them.

Neon signs flicker in the darkness. People are warm inside windows glowing in the dark.

A light snow begins to fall.

Chris rolls down his window and sticks his hand out into the cold air as Riders on the Storm plays.

MATT

I've got to get out of Waterbury.
This place fucking sucks.

CHRIS

Why do you think it sucks?

MATT

Boring. It blows.

CHRIS

I don't know. I don't hate it.

MATT

What do you love about it?

CHRIS

For one, It's where I live. It's where you live. It's where Mon lives. We've got a porno shop where Jesus lives.

They drive in silence.

CHRIS (CONT'D)

By the way, thanks.

MATT

For what?

CHRIS

I know you went over to Mon's house and explained what happened. Lisa was going to tell her if I didn't, and I'm waaaay too big of a pussy. I'm sure you made me look great.

MATT

Well there's only so much I could do. I wanted to make sure the story was straight.

(MORE)

(CONTINUED)

CONTINUED: (2)

MATT (CONT'D)

Lisa is okay, but she's emotional
and mixes things up in her head.

CHRIS

(smiling)

No shit?

They laugh. Matt yells out the window.

MATT

This town SUUUUCCCKKKKSSSS!

CHRIS

It's not so bad.

MATT

You should spend a day in my shoes.

A beat.

MATT (CONT'D)

In my hat!

Matt puts his hat on Chris' head.

CHRIS

(smiling)

I didn't say I wanted to BE you!
Who would want that?

They drive for a bit.

CHRIS (CONT'D)

You know, Matt, it's not always
gonna be like this.

MATT

I'm more afraid, it is always gonna
be like this.

They ride.

MATT (CONT'D)

...And you have to give the hat
back when you realize how shitty my
life really is. And I'm keeping
this 8 track as collateral.

They laugh.

EXT. DINA'S DELIGHTS & ADULT CURIOSITIES - NEXT MORNING

Establishing shot.

INT. DINA'S DELIGHTS & ADULT CURIOSITIES - DAY

Monica's Mom, DINA, 45, is at the front counter waiting on a MALE CUSTOMER. Dina is a no-nonsense, proud, Italian-American woman.

She wraps a large dildo in plain brown wrapping paper, like a salami. She hands it to the customer.

DINA

I think you are really going to enjoy that. Have a great day.

The customer leaves. Monica comes in from the stock room with a big box of some undetermined sex toys.

DINA (CONT'D)

Monica, honey, can you restock the display with those? We're almost out of rosary beads out there.

Monica opens the box, and pulls out a string of anal beads. She arranges them in a display.

DINA (CONT'D)

And can you see if we have any extra Lady Balloons in the back? I just sold the last one this morning. So can you blow one up?

MONICA

Sure, Mom.

DINA

Thanks dear.

EXT. DINA'S DELIGHTS & ADULT CURIOSITIES - DAY

Chris pulls up in the station wagon, and goes inside.

INT. DINA'S DELIGHTS & ADULT CURIOSITIES- DAY

Dina arranges a ball gag on a mannequin. She notices Chris, but keeps working.

(CONTINUED)

CONTINUED:

DINA
She's not here.

CHRIS
I thought she was working today.

DINA
She's not feeling well.

CHRIS
Can I bring her something?

Dina stops. She speaks to Chris casually.

DINA
Look. I don't like you...I know, I know. Everybody likes you. But I don't. Don't look so surprised.

She smiles at Chris and returns to her work.

DINA (CONT'D)
Why are you here?

CHRIS
I came to talk to Monica.

DINA
No, I mean, why are you still HERE. In Waterbury. You're obviously a very smart guy. You could go anywhere. Are you planning on hanging around for the long haul?

No response.

DINA (CONT'D)
See, you don't know. You don't know. Okay. So maybe you stick around, maybe you don't. Just leave Monica out of it.

Monica comes out of the stock room. Stops. Listens. Chris does not see her.

CHRIS
I'm not going anywhere. We just have to work things out, that's all.

DINA
You got a job?

(CONTINUED)

CONTINUED: (2)

CHRIS
At Vitello's, yeah.

DINA
Vitello's.

CHRIS
I'm gonna be a manager. Not right
away, but by the summer. Maybe.

Dina walks up to him and pats him on the cheek.

DINA
Go on. Get out of here, bambino.
Leave her alone. Have a nice life.

Chris doesn't move.

DINA (CONT'D)
You're hopeless. I'll say a novena
to St. Jude. Go on, I don't want to
see you here no more.

Chris leaves, Monica watches him go.

INT. VITELLO'S ITALIAN RESTAURANT - NIGHT

Sherry smokes her cigarette and reads her magazine. She simultaneously rolls silverware into napkins. A COUPLE, the last customers in the restaurant, put their coats on and leave.

MAN
Night! Thank you!

Sherry looks up and waves.

Chris and Matt bus the tables. The couple has left a tip under one of their plates. Matt discreetly swipes it and slips the money into his pocket.

Sherry leaps up from her seat!

SHERRY
Holy Shit. I knew it. I knew it was
you. You little shit.

MATT
(innocent)
What??

(CONTINUED)

CONTINUED:

SHERRY

Don't give me that shit. You shit.
I saw you.

MATT

I didn't do anything.

SHERRY

You just took the Wolonskis tip off
of that table. I saw you! You
little shit. Sonny!

MATT

Sherry, come on.

SHERRY

I knew it was you. Cause he's too
nice! (Chris) Sonny!

Sonny runs in.

SONNY

What the hell is going on? Why are
you screaming?

SHERRY

(pointing to Matt)

This little shit has been taking my
tips.

SONNY

What?

SHERRY

Every day or so, I think somebody's
stiffing me, turns out this little
shit has been taking my tips.

SONNY

Matt?

SHERRY

Do you know how many people's food
I spit in cause I thought they
weren't tipping me?

SONNY

Matty, did you take her tips?

Matt is silent. He takes the money out of his pocket and puts
it on the table.

(CONTINUED)

CONTINUED: (2)

SONNY (CONT'D)
 (quietly)
 Oh Matty. Get the fuck out.

Nobody moves.

SONNY (CONT'D)
 (sharper)
 Get the fuck out.

Nobody moves.

SONNY (CONT'D)
 You don't want to fuck around with
 me kid. Get out.

Matt takes off his apron and grabs his coat.

SONNY (CONT'D)
 And you can forget about working at
 any of the other places around
 here, cause nobody likes a thief.
 I'm very disappointed in you.

Matt slinks out the door. Terrible, relentless tension.

SONNY (CONT'D)
 (to Chris)
 Congratulations, Christopher you're
 the new manager.

EXT. ROLLER WHIZZZ - NIGHT

Colleen is outside the Roller Whizzz. She starts to head
 inside. Changes her mind. She stops. Changes her mind again.
 She gets up her nerve and heads inside.

INT. ROLLER WHIZZZ - NIGHT

It is very busy. The front counter is crowded. Colleen looks
 around. He isn't there. She sees Angela and Stacey skating.
 Colleen goes up to the rail and calls them over. They skate
 up to her.

COLLEEN
 Have you guys seen Doobie?

STACEY
 No. I don't think he's working
 today.

(CONTINUED)

CONTINUED:

COLLEEN

He's working everyday.

Colleen heads towards the skate counter. She sees Lorraine come out of the back room. Her clothes and hair are ruffled. She pulls down on her skirt and up on her panties to adjust herself. Shit.

Colleen runs out.

After a beat, a KID, 17, comes out of the backroom zipping up his fly and smoothing out his hair.

EXT. FOTOMAT - DAY

Colleen walks across the parking lot to the Fotomat, near tears. She knocks on the window and Lisa opens it.

COLLEEN

Hey. Are those pictures ready?

LISA

I think so, let me check.

Lisa looks for her photos.

LISA (CONT'D)

Yup. Here, check them out.

Colleen opens the package.. They are pictures of her and Doobie AT THE RINK TOGETHER. Colleen LEANING ON DOOBIE'S CAR. Doobie MAKING GOOFY FACES. Colleen KISSING DOOBIE on the cheek.

Colleen throws the photos into the slush.

She stamps on them until they dissolve into a pulpy mess.

LISA (CONT'D)

Whoa, whoa, whoa, are you gonna pay for those?

INT. CHRIS' HOUSE - DAY

Chris comes into the kitchen. He wears boxers and a wife-beater. His mom sits at the table. Reads the paper. Smokes a cigarette.

Chris gets some milk out of the fridge and pours it into a glass.

(CONTINUED)

CONTINUED:

JANICE
You slept late.

CHRIS
I'm headed to work in a few.

JANICE
If you need to talk about anything
I'm here.

CHRIS
Thanks Mom.

His Mom doesn't say anything. Chris waits for a response.
There is none. He leaves the kitchen.

JANICE
I need my car back!

EXT. VITELLO'S ITALIAN RESTAURANT - AFTERNOON

The station wagon pulls into Vitello's lot. Chris jumps out
and starts to run inside. He stops. Is that Matt's car?

Matt's Pinto sits in a forgotten corner of the parking lot.
The windows are fogged over.

I/E. MATT'S CAR - DAY

Chris runs over to the car. He BANGS on the window. No
response.

He BANGS on the window again. The window rolls down. Matt
squints into the sunlight.

CHRIS
What are you doing out here?

MATT
Oh, my dad kicked me out. He's
pissed about the job, so I've kind
of been sleeping in my car. I
thought I might go in and beg for
mercy. Maybe Sonny'll let me wash
dishes or something once he cools
down.

CHRIS
Why did you take that money anyway?

Matt doesn't answer at first.

(CONTINUED)

CONTINUED:

MATT

I don't know. I've been trying to put some money away to maybe go to community later.

CHRIS

Since when do you want to go to college??

MATT

I don't know. Probably stupid. Doesn't matter now, anyhow.

CHRIS

Who knew this shit was gonna be so hard?

MATT

Right?

CHRIS

I would wait a couple more days before you try to talk to Sonny. Do you want me to bring you a meatball or something?

MATT

No thanks. I've got some Pringles and some Pop Tarts.

INT. VITELLO'S ITALIAN RESTAURANT - DAY

Chris works like a fiend. He tries to do the job of two people. Dom cooks a big pot of pasta.

DOM

Don't worry kid. Sonny'll cool down. He always does. Matty will get his job back. He ain't gonna be manager, but he'll let him do dishes or somethin'. Sonny's really not a bad guy.

A plate of cannelloni sits on the counter.

CHRIS

Is that cannelloni ready to go?

Dom notices the food has gotten cold.

(CONTINUED)

CONTINUED:

DOM
Fuckin' Sherry. Let me do you a
fresh one.

I/E. MATT'S CAR IN THE PARKING LOT - DAY

Stephen comes out of Vitello's. He walks over to Matt's car.
The windows are fogged. KNOCKS on the glass.

Matt rolls down the window. Stephen and his braced neck stare
Matt in the face.

STEPHEN
They said you're not at the
restaurant no more.

MATT
What do you want?

STEPHEN
You got anything for me?

MATT
Yeah. Hold on. But this is it man.
I'm done with this.

STEPHEN
I thought you were socking away for
college or some shit.

MATT
Yeah, I was. But not now.

Matt gives Stephen a small bag of cocaine.

STEPHEN
If you change your mind, let me
know.

MATT
Hey.

STEPHEN
Yeah?

MATT
Leave Lisa alone okay?

STEPHEN
She's the one who keeps coming back
to me, man.

(CONTINUED)

CONTINUED:

MATT

Well, let her go, okay?

STEPHEN

Fuck that. She might give terrible
blow jobs, but she's one helluva
fuck.

MATT FLIES INTO A RAGE, he SHOVES the door open knocking
Stephen to the ground.

He gets out of the car and BEATS THE SHIT out of Stephen
until Stephen's face is a bloody mess.

Matt empties the coke onto Stephens face, and throws all the
money at him.

MATT

Don't come around her anymore.
Ever.

Stephen tries to get up.

STEPHEN

You really fucked up man. I know
where you get your shit, and when
he and his pizzano's find out what
you did, they're gonna be really
pissed.

MATT

Don't. Get. Up.

Matt gets back into his car. Drives away, leaving Stephen in
the slush.

EXT. A STREET - DAY

Matt's car pulls over on the side of a street. The windows
are fogged.

INT. MATT'S PINTO - DAY

Matt slams his hands down on the steering wheel. His eyes
close in frustration, like he might explode at any minute. He
sobs. He lets out an INHUMAN HOWL that no one can hear.

INT. BASKIN ROBBINS IN THE MALL - DAY

Colleen scoops ice cream for a COUPLE. Another ICE CREAM GIRL sits on a stool by the register. She stares into space. The couple lick the cone at the same time. They walk off, completely in love.

COLLEEN

Gross.

Colleen removes her apron.

COLLEEN (CONT'D)

Four o'clock. It's all yours
Chiquitita.

The girl continues to stare into space. Colleen leaves.

EXT. MALL PARKING LOT - DAY

Doobie leans on the hood of his car. Colleen comes out of the mall. She sees Doobie, and turns around to go in another direction.

DOOBIE

I quit.

Colleen turns back to him.

DOOBIE (CONT'D)

I quit. I told her I quit.

Colleen walks over towards Doobie.

COLLEEN

I saw you there. With her.

DOOBIE

What? When?

COLLEEN

Last night. I went over there, and
I saw you.

DOOBIE

You didn't. You couldn't have. I
quit yesterday afternoon. I wasn't
there today.

(CONTINUED)

CONTINUED:

COLLEEN

But I saw- I guess I didn't actually see you. But Mrs. Mirando came out of the back and I thought-

DOOBIE

She's doing Ronnie now. I quit yesterday, I wasn't there.

COLLEEN

Why did you do that?

DOOBIE

You wanted me to quit, right?

COLLEEN

I wanted you to stop fooling around with Mrs. Mirando.

DOOBIE

That's done too.

COLLEEN

I think it was really dumb to quit your job. Can you get it back?

DOOBIE

I really don't want to disinfect nasty skates for the rest of my life.

COLLEEN

So what do you want to do?

Doobie holds up a joint. Colleen smiles.

INT. CHRIS' HOUSE - DAY

Chris eats a sandwich at the kitchen table. His Mom comes in. She doesn't speak to Chris.

CHRIS

We're out of milk.

JANICE

So pick some up on your way home from work.

CHRIS

Sonny made me manager.

(CONTINUED)

CONTINUED:

JANICE

Good for you.

CHRIS

How long are you going to stay mad at me?

JANICE

I'm not mad. I'm disappointed.

CHRIS

Okay. Me too.

JANICE

I don't know you anymore. You better snap out of it. I hope you didn't fuck up the one chance you had to be happy.

CHRIS

I have to get to work. I'm the only one on tonight.

JANICE

Hold on a minute.

Janice grabs a grocery bag and hands it to Chris.

JANICE (CONT'D)

Give these to Sonny for me.

Chris looks in the bag.

CHRIS

You're doing his laundry, now?

Chris digs through the bag.

CHRIS (CONT'D)

Why does he have so much underwear?

Chris starts to leave.

JANICE

I love you, son.

CHRIS

I love you too laundry lady. Happy New Year.

INT. VITELLO'S ITALIAN RESTAURANT - NIGHT

It is New Year's Eve. The place, for the first time in a very long time, is mobbed.

All of the customers we've seen are there, and more. People have PARTY HATS, HORNS AND WHISTLES.

Chris runs back and forth from the kitchen to the dining room. He brings bread, delivers food and takes away dishes. Sherry runs around like a mad woman. Sonny helps out any way he can. Sherry passes Chris.

SHERRY

The Worchovski's need more bread.
And that ugly couple in the corner
wants water. We're still closing at
nine right??

CHRIS

Don't ask me, I'm just the manager!

Chris goes into the kitchen, just as Monica comes in through the front door.

SHE IS GORGEOUS. A beautiful gown. Her hair is done. Her make-up is pristine. Ready for a beautiful New Year's Eve.

Chris comes out of the kitchen with water and plates of food, and freezes in his tracks. They are FACE TO FACE. Chris nearly drops his dishes when he sees her. She looks absolutely perfect. Except for one thing:

Monica is WHITE AS A SHEET.

INT. VITELLO'S ITALIAN RESTAURANT - LOBBY - NIGHT

Chris and Monica sit on a velvet couch. Monica has her arm around him. Monica cries. Chris is stone faced and emotionless.

MONICA

I hate being the one to tell you
this. But I didn't want anyone else
to tell you either.

CHRIS

When did they find him?

MONICA

This morning.

(CONTINUED)

CONTINUED:

CHRIS

In his car?

MONICA

Yeah. I guess he fell asleep with the engine running. And there was all this snow piled up. And I guess he had backed into the snow, and you know, the tail pipe got clogged. It was just an accident.

CHRIS

They said it was an accident?
That's what they said?

MONICA

Yeah, ... Why?

Chris does not answer immediately.

CHRIS

I guess he left the engine on cause he was cold.

MONICA

He probably just fell asleep.

CHRIS

He went peaceful?

MONICA

I think so. Yeah.

CHRIS

They say going like that is real peaceful, right?

MONICA

Yes.

CHRIS

I wonder if he was listening to music? Maybe that made him sleepy.

MONICA

I don't know. Maybe. Probably.

CHRIS

What do you think it was?

MONICA

What do you mean?

(CONTINUED)

CONTINUED: (2)

CHRIS

He hated the shit on the radio. He always wanted to listen to the old stuff.

MONICA

I'm so sorry. I'm so, so sorry, Chris.

They sit in silence.

CHRIS

Oh shit, I've got a restaurant full of people.

Chris gives a half-hearted laugh. Monica does not laugh.

MONICA

Chris. Stop. It's okay. You don't have to do this.

She pulls him closer. He pulls away. He stands up like he's ready to move on.

CHRIS

I guess we should break the news to the others. Happy Fucking New Year.

EXT. GIORDANO'S FUNERAL HOME - EVENING

Snow is falling. Several inches have accumulated on the ground. Monica, Lisa, Doobie and Colleen and several others are outside the funeral home.

Monica walks out into the parking lot. Looks for Chris. He is nowhere to be found. After a moment, they go inside.

INT. GIORDANO'S FUNERAL HOME - EVENING

Matt is layed out in an open casket. The place is packed. Janice and Sonny sit together. Monica, Lisa, Doobie and Colleen walk up to Matt's family and give their condolences.

LISA

(to Monica, whispering)
Where is he?

MONICA

He'll be here.

(CONTINUED)

CONTINUED:

Monica and Lisa walk up to the casket. Lisa looks down at Matt's body. He wears the suit he wore to Gloria Delrubio's grandmothers funeral.

Matt was a really, really, handsome guy. A tear runs down Lisa's cheek, but she doesn't allow herself to cry.

She reaches into her pocket and takes out the UNICORN he gave her. She places it into the casket and makes the sign of the cross.

She runs out of the funeral home. Monica and the others watch her go.

EXT. HOLYLAND USA - EVENING

It is snowing very hard now, and it is beginning to pile up on the broken and forgotten statues and miniature buildings.

Headlights pierce the darkness, and shine on a crumbling sign that used to welcome guests to the bible park.

Chris gets out of the station wagon. He wears MATT'S HAT. He makes his way up into the park. He gets to the spot in front of the headless last supper, sits down, opens a bottle of whiskey and drinks from it. About half of it.

EXT. GIORDANO'S FUNERAL HOME - NIGHT

Monica, Lisa, Doobie and Colleen are outside the funeral home. It's dark now, and the snow is really coming down. The cars are already covered in a couple of inches.

DOOBIE

Where do you think he is?

Monica thinks she knows.

EXT. HOLYLAND USA - NIGHT

Two cars pull up in front of the sign at Holyland. Monica gets out of one of the cars with Lisa. Doobie and Colleen get out of the other car.

The station wagon is there, so he's here somewhere. The four head into the park. It is snowing even harder now. It is up over their ankles. It gets more and more difficult to trudge through the growing drifts.

EXT. HOLYLAND USA - NIGHT

Chris sits drinking. The others approach him.

MONICA

What are you doing out here?

CHRIS

Getting drunk. How did you know I was here?

Monica starts to cry.

MONICA

Matt told me this was his favorite place, he said he loved getting drunk in front of the Last Supper, because he thought it was funny. And he told me that night how you didn't want to come, but he made you, and he got you drunk and high, and then you saw the girls...

CHRIS

He didn't make me come up here.

DOOBIE

It's getting pretty bad guys. We better get going.

CHRIS

Go. I'm fine right where I am.

LISA

Come on, just leave him if he wants to stay. I'm cold.

Chris looks over at Lisa. He decides to destroy her.

CHRIS

(pointedly)

He really loved you, you know. Really. But you...

Chris shakes his head and swigs from the bottle. He looks right into Lisa's eyes.

CHRIS (CONT'D)

You killed him.

Lisa is stock still. Their eyes locked on one another.

(CONTINUED)

CONTINUED:

CHRIS (CONT'D)

He thought you were everything. But
you are nothing.

Tears fill Lisa's eyes. She runs back towards the cars.

DOOBIE

Okay guys, lets go. I don't want to
get stuck out here. It's bad
already.

The snow is falling so fast it is getting hard to see each
other.

MONICA

You guys take Lisa home. I'll take
Chris.

CHRIS

I don't want to go home. I don't
want to leave. I want to stay here.

MONICA

You can't stay here. You have to
go. Now come on!

Monica and Doobie help Chris to his feet.

CHRIS

Where's Matt? Don't forget Matt.
It's cold out here. Don't leave him
out here alone, okay?

MONICA

Okay, okay, we won't leave him.

CHRIS

Promise?

MONICA

I promise.

Doobie and Monica help Chris through the snow and back to the
cars.

EXT. HOLYLAND USA - NIGHT

Lisa leans on one of the cars, sobbing. The others make their
way through the rising snow.

(CONTINUED)

CONTINUED:

MONICA
(to Chris)
Get in the car.

CHRIS
I'll drive.

Monica shakes her head.

CHRIS (CONT'D)
You're the best girlfriend ever.

MONICA
Come on. Just get in the car.

CHRIS
Okay.

MONICA
(to the others)
I'll see you guys later. Drive safe
okay?

DOOBIE
You too... Be careful with him.

Lisa walks over to Chris, and PUNCHES HIM IN THE FACE,
really, really hard. He goes down into the snow. Lisa gets
into Doobie's car and slams the door.

DOOBIE (CONT'D)
(to Monica)
Good luck.

MONICA
You too.

He and Colleen get into his car. They drive away.

MONICA (CONT'D)
Get in tough guy. Let's go.

Blood drips out of Chris' nose and falls into the new snow.

CHRIS
Can I have a kiss first?

MONICA
I'm not giving you a kiss. Besides,
you've got blood all over your
face.

(CONTINUED)

CONTINUED: (2)

CHRIS

Then I'm not getting in.

MONICA

Get your ass in the car.

She gives him a quick kiss on the cheek.

CHRIS

Thank you.

They get into the car, and drive off. The car is enveloped by snow and disappears.

EXT. LONELY ROAD - NIGHT

Monica's car makes its way down a deserted road. The pavement is completely covered. The rear wheels of the car drift from side to side.

INT. MONICA'S CAR - NIGHT

Chris leans his head on Monica's shoulder.

CHRIS

I'm so sorry Mon. I'm a terrible boyfriend.

Chris leans over and kisses her neck.

MONICA

Get off of me! I'm trying to drive!

The windshield wipers cannot clear the snow fast enough. They whip back and forth, trying to beat it back, but the snow is relentless.

CHRIS

Let's not fight anymore. I love you.

MONICA

You're just drunk and don't know what you're saying.

CHRIS

You're right. I am drunk, but I do know what I'm saying. I'm a dick and I'm really, really sorry.

(CONTINUED)

CONTINUED:

The windshield is practically white. The rear wheels begin to slip. The car slides dangerously, from side to side. He leans over and kisses her neck again.

MONICA
(emotional, overwhelmed)
Chris stop it. You're going to get
us killed.

She pushes him off. As she does, she loses control of the steering wheel. The car skids across the road, slipping and sliding out of control.

I/E. MONICA'S CAR - NIGHT

Monica's car does a COMPLETE SPIN in the middle of the road. It skids completely off of the street.

Monica tries to control the steering wheel, but she cannot keep her hands on it. The car SLAMS into a huge pile of snow.

They both sit in the car breathing heavily. Complete shock. They look at each other. A moment between them.

Monica grabs the steering wheel and throws the car into reverse. The wheels spin. The snow continues to pile up onto the car.

Monica gets out to see what can be done. Chris hops out. The shock has sobered him quite a bit. The car is completely off the road in a deep ditch. There is no way to back out. They are completely stuck.

MONICA
Fuck! Fuck!

Monica gets back into the car and slams the door. Chris gets into the car next to her.

INT. MONICA'S CAR - NIGHT

Monica fumes.

CHRIS
I'm sorry.

MONICA
Just stop.

Chris' trembles.

(CONTINUED)

CONTINUED:

CHRIS

No. I'm sorry. I'm so, so sorry.

Monica remains silent.

CHRIS (CONT'D)

For everything.

MONICA

Chris, please. Stop. I can't do this anymore.

CHRIS

I want to make things right...With you... With us. I mean... Our family.

Monica breaks out in hysterics. Laughs. Cries, all at once.

MONICA

It's a little too late for that.

Chris looks at her. Unsure of what she means.

MONICA (CONT'D)

There is no family.

A horrible revelation washes over Chris' face.

CHRIS

What?

MONICA

I took care of it. My Mom took me. We'd be terrible parents.

Everything that has come before explodes out of Chris. He starts to sob.

CHRIS

Why did you do that? Why? I was going to ask you to marry me.

MONICA

I'm not going to marry you. We're eighteen. I gotta let you go. Okay? Go.

CHRIS

But I love you.

(CONTINUED)

CONTINUED: (2)

MONICA

Maybe. Maybe you love me. Maybe I
love you too.

Chris cries.

MONICA (CONT'D)

Stop. Stop it. Stop crying. Stop.

Now Monica cries. Chris leans over to comfort her, and kisses her. She kisses him back. They embrace.

They become more passionate. Chris pulls the handle for the backseat and it collapses with a THUD. He is on top of Monica. Their emotions explode and they rip each other's clothes off. Chris stops. What are they doing? The same mistake?

MONICA (CONT'D)

It's okay. I'm on the pill now.

Chris throws himself on top of her. He rips off the last of her clothes. Monica's eyes grow wide as Chris begins to make love to her.

Their passion takes over. An explosion of emotion. Just as they climax, a huge chunk of snow falls off a tree onto the roof of the car. They both burst into laughter.

EXT. MONICA'S CAR - NIGHT

The car is nearly invisible now. The snow falls silently. The wind blows lightly through the trees. It is peaceful.

EXT. THE CITY - DAY

The sun is out. The warmth is beating back the snow. Rivers of water flow into the gutters.

INT. VITELLO'S ITALIAN RESTAURANT - DAY

Chris carries a huge bus tub of glasses and dishes in from the dining room. He sports a new mustache and a new attitude. A NEW GUY washes dishes.

CHRIS

I've got more for you.

NEW GUY

More?

(CONTINUED)

CONTINUED:

CHRIS

Yeah, and there's more coming. And then I need you to make salads. I think it's going to be busy tonight, since the weather has turned.

Chris grabs some bread from the oven ... With tongs. He puts the bread into baskets and carries it out to the dining room.

INT. VITELLO'S ITALIAN RESTAURANT - NIGHT

The restaurant is about half full. Sherry sits reading her magazine and smoking her cigarette.

SHERRY

The Nardoizzi's want more wine. Do you mind? I'm not at a good stopping point.

CHRIS

Just this once.

Chris walks over to a table where a couple enjoys some food and wine.

CHRIS (CONT'D)

What kind of wine were you drinking?

WOMAN

I don't know. A red one.

CHRIS

Okay... Want some more bread?

WOMAN

No thank you. We're pretty full.

Sonny and the three wise guys sit at a table in the corner. Chris gives them some bread.

RAY

So I told them no more cash, or there was gonna be big trouble.

JOE

Then what did Sister Angeline say?

RAY

She said stop being an asshole and pay for the kids uniforms.

(CONTINUED)

CONTINUED:

Sonny notices Chris.

SONNY
Christopher! How's it going?

CHRIS
We're pretty busy.

SONNY
I know. The ice melts, people want
pasta. What can I say?

CHRIS
I guess so. Need anything else?
Right now?

Sonny thinks about it.

SONNY
I need you not to quit. That's what
I need. What do I have to do, beg?
I already gave you a raise.

Sonny speaks to the guys at the table.

SONNY (CONT'D)
Get this. I gave this kid a raise
and a promotion and a couple of
weeks later he ups and quits on me.

RAY
That's gratitude for you.

SONNY
He's going off to some fuckin'
place, where is it?

CHRIS
Daytona.

MICHAEL
The beach. What are you gonna do on
the beach all day? Lay around on
your ass? La ti da?

CHRIS
If I'm lucky. I better go check on
the new kid.

SONNY
How's he doing?

(CONTINUED)

CONTINUED: (2)

CHRIS

He's okay, so far. I think he really likes working here.

SONNY

Maybe I'll make him the manager.

EXT. VITELLO'S ITALIAN RESTAURANT - DAY

Chris has on a light coat, and leaves the restaurant. He crosses the parking lot, and heads to HIS car. THE MUSTANG is now a BRILLIANT RED color. The sun glistens off of shiny new chrome. It is perfect.

EXT. CHRIS' MUSTANG - DAY

Chris drives through the city. Snow is melting at an increasingly rapid pace.

EXT. HOLYLAND USA - ENTRANCE - DAY

Chris pulls up to the entrance to Holyland. He gets out and heads into the park.

EXT. HOLYLAND USA - DAY

Doobie, Colleen and Monica hang out by the broken sculpture. Lisa is not there. St. John's head looks over their shoulders.

CHRIS

Hey.

Chris walks up to Monica and gives her a kiss. He has a small baggie of dust with him.

MONICA

What's that?

DOOBIE

Is that cocaine?

He slowly spreads the bag of ashes onto the ground.

CHRIS

Matt's hat.

DOOBIE

Should somebody say something?

(CONTINUED)

CONTINUED:

CHRIS
Keep on Truckin' Buddy.

The group stand in awkward silence for a moment. They burst out laughing.

DOOBIE
When are you leaving?

CHRIS
Right now.

COLLEEN
You're driving by yourself?

CHRIS
I am driving by myself.

Awkward silence.

CHRIS (CONT'D)
(to Doobie & Colleen)
What about you guys? Serious?

Doobie looks at Colleen.

DOOBIE
Totally. I am going to keep trying to get my Uncle to bring me on at the shop. In the meantime, I'm scooping ice cream with this one.

Colleen and Doobie kiss. They both seem exceedingly happy.

CHRIS
I better hit the road. It's like seventeen hours.

MONICA
(She takes his hand)
Stop and sleep okay?

Chris doesn't answer.

MONICA (CONT'D)
Okay??

CHRIS
Yes okay.

MONICA
I am going to write to you, and you better write back.

(CONTINUED)

CONTINUED: (2)

CHRIS

I will.

MONICA

And I'm going to call you... A lot.

Chris smiles.

MONICA (CONT'D)

And I'm going to come down and visit this summer. And you better come home for Christmas.

Monica grabs Chris and hugs him tight. She gets teary. She wipes her eyes. Gives him a kiss.

CHRIS

I love you.

MONICA

I love you. You be safe okay? Call me when you get to your Uncle's.

Doobie and Colleen hug each other a little tighter. Monica starts to cry even harder.

CHRIS

Come on, come on. I'll be back.
I'll be back.

He gives Monica a kiss. Chris walks away and down towards his car. He turns back to look at his friends. He yells to them.

CHRIS (CONT'D)

I'll be back!!!

He smiles. He waves. He walks to his car. He gets in. He drives off towards Daytona.

BEST OF TIMES - STYX

FADE TO BLACK

CREDITS: AULD LANG SYNE - DAN FOGELBERG.