

Dawson's Creek

DIRTY DANCING

Episode # 101

by

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TEASER

1 INT. DAWSON'S BEDROOM - NIGHT

1

ON TELEVISION SCREEN

Pacey and Joey, sit on dock. Pacey is trying to calm Joey. They're in character for Dawson's movie.

JOEY

Growing up is a bitch.

PACEY

What are you talking about?

JOEY

You don't believe me either, do you? I know what I saw. It was big and ugly and it attacked me. And it's still out there. Waiting.

PACEY

I may not believe you, Stephanie, but I believe in you...

Pacey leans over to kiss Joey's lips. Just as they begin to touch--Joey cringes, followed by a full fledged freak out.

DAWSON

(off camera)

Cut!

PACEY

What? What?

The scene breaks but the camera rolls for a moment more.

JOEY

I'm sorry, Dawson, but he's too repelling.

The scene cuts out.

DAWSON

(off camera but in room.)

You're going to have to kiss him.

IN THE BEDROOM

The camera swings around to reveal Joey sitting on the bed with the remote cueing up dailies while Dawson sits at his desk working on a model head in front of him. He's carefully painting the face. (Unseen by camera)

JOEY

I cannot, will not kiss that cretin.

CONTINUED

CONTINUED:

DAWSON

It's a movie. You're playing a character. It's not Pacey you're kissing.

JOEY

So he's a sea serpent from the deep. Cite the difference.

DAWSON

But you're not aware of his evil alter ego. You're in love.

JOEY

Forget it.

DAWSON

The movie doesn't work without the kiss. It's a love story.

JOEY

It's a horror movie, Dawson.

DAWSON

Blasphemy. It's an homage with a heavy allegorical slant.

JOEY

It's tiring is what it is. I haven't signed a contract. I want out.

DAWSON

You agreed to play this part, Joey. Stop with the temperamental star turn.

Joey backflips onto the bed, repulsed with the very idea.

JOEY

But he's so unlikable. Kiss factor zero.

DAWSON

Do it for me.

JOEY

I don't wanna regurgitate on camera. Why don't you kiss him?

DAWSON

Because my lips are reserved for someone else.

Joey stumbles a beat.

CONTINUED

CONTINUED:

JOEY

What is up with that? Have you
kissed little Miss "someone else"
yet?

A flip question. A throwaway but Joey really wants to
know.

DAWSON

Almost. The moment nears.

JOEY

What's the delay?

DAWSON

There's no need to rush fate.

JOEY

Don't wait an eternity, Dawson.
She's from New York where things
tend to move faster.

DAWSON

So how enchanting to meet a young
strapping man who doesn't have sex
on the brain.

JOEY

If it helps you sleep at night.

DAWSON

You heard her yourself. Through
her own admittance, she's a self
proclaimed virgin.

JOEY

For another second.

DAWSON

Jen happens to be an intelligent,
bright young woman who is clearly
in charge of her body.

JOEY

I'm not suggesting leather straps
and Crisco--just a kiss.

DAWSON

You're talking so freely. When
did you get okay with all this?
With me and Jen?

She's not okay. Never will be. But fakes it well.

CONTINUED

CONTINUED:

JOEY

Acceptance. My life's objective.

DAWSON

Jen and I will definitely kiss.
Don't you worry. The question is
will your lips ever find Pacey's.

JOEY

Rewrite. I vote for an extensive
rewrite.

DAWSON

That's too bad. Because you
definitely have kissing lips.

JOEY

What?

Dawson turns around the head he's been working on. It's
a prosthetic recreation of Joey. It looks just like her.
It's almost scary.

DAWSON

Check out those lips. You give
good lip.

This throws Joey. She doesn't know what to say.

DAWSON

You know, Joey, you could always
just close your eyes and think of
someone else.

JOEY

You're full of solutions, Dawson.

Joey dives back on the bed while Dawson sets Joey's head
up on display. Admiring it. Very pleased with his
creation. Suddenly, he stops, turning to Joey.

DAWSON

Explain to me the Crisco?

Joey looks at him. Smiles. She's not telling.

FADE OUT.

*

CONTINUED

CONTINUED:

ACT ONE: SCHOOL DAY

2 EXT. CAPESIDE HIGH - MORNING - ESTABLISHING

Students muddle forth, on their way to class.

3 INT. SCHOOL CORRIDOR - MORNING - SAME

A sea of STUDENTS coming and going, at their lockers, etc. Dawson moves down the hallway as an announcement plays over the intercom. It's Nellie.

NELLIE

(over the intercom)

Don't forget about the big dance on Saturday to celebrate our victory at the big game on Friday even if we don't know yet if we'll even win the big game but the planning committee is really optimistic so get your tickets now...

4 INT. FILM CLASS - MORNING

It's just before the bell. The classroom is empty except for Mr. Gold who fusses with some camera equipment in the back of the room. Dawson enters.

DAWSON

Mr. Gold, gotta sec?

MR. GOLD

What is it, Dawson?

DAWSON

I was thinking about everything you said. And you were right not to let me into your class. It's unfair to the rest of the student body. You're completely justified.

MR. GOLD

(untrusting)

I'm glad you gave it some thought.

CONTINUED

CONTINUED:

DAWSON

I did. However, I am in a jam. I have study hall fifth period in the library and it's really crowded in there, major overflow-- really sweaty and unpleasant and I talked to Mr. Givens about switching study halls and he seemed to think, with your permission, I could spend study halls with you.

MR. GOLD

Fifth period? That's exactly when Film Class is.

DAWSON

Now that's an uncanny coincidence.

Mr. Gold gives it some thought. Impressed by Dawson's scam.

MR. GOLD

If I agree to this...

DAWSON

(excited)

..I'll bear your children, anything-- you name it.

MR. GOLD

This would be your study hall. You wouldn't be part of the class. You'll sit in the back and be quiet. You won't participate or involve yourself in any way.

DAWSON

...in any way. Correct.

MR. GOLD

I'll agree to a one six week trial at which time we'll re-evaluate.

DAWSON

Thanks, Mr. Gold. I really mean that. This is a big deal. You just made life a little more bearable.

Dawson is truly excited.

5 INT. ENGLISH CLASS - MORNING

Pacey sits at the teacher's desk, rocking in the teacher's chair. STUDENTS stagger in slowly. Suddenly, Miss Jacob's enters. Their eyes meet. She takes a deep breath, moving towards him. He jumps up. They both share an uneasy nervousness. *

PACEY

Morning...Miss Jacobs.

TAMARA

Good morning, Pacey.

PACEY

Can we talk?

TAMARA

This isn't your class, Pacey.
I'll see you later.

PACEY

No. We really need to talk.

TAMARA

We have nothing to discuss, Pacey.
Except homework of which there is
none so you can run along.

Tamara is playing dumb and it's not working.

PACEY

There's a lot to discuss. We can
start with the open mouthed kiss.

More students enter the class. Miss Jacobs is starting to look desperate. She looks around. She wants out.

TAMARA

I don't know what you're talking
about. I'm going to have to
insist you leave this classroom
immediately.

PACEY

Look, I'm just as confused as you
are.

And it's true. You can see it all over his face. *

TAMARA

Pacey, please. Nothing happened.
There was no...

(whisper)

..kiss. Please. Don't.

CONTINUED

CONTINUED:

Tamara is shaking. Her eyes pleading. The bell RINGS.
The class takes their seats. Tamara and Pacey stare at
each other. A long moment.

CONTINUED

CONTINUED:

PACEY

Your tongue was in my mouth.
You're not being fair.

Pacey turns and leaves abruptly. Tamara tries to recover quickly, turning to the class.

TAMARA

Good morning, everyone.

But the woman's a mess.

6 EXT. COURTYARD - LUNCH

The courtyard at lunch time. The tables are filled with students chewing.

Dawson, Joey, Jen, and Pacey sit together eating.

DAWSON

I can't count on the film class for support like I was hoping. It means we'll have to work overtime to meet the festival deadline. We'll have to shoot all weekend. And Joey that means no lip about giving Pacey lip.

JOEY

I'm reaching a breaking point with this whole kiss thing.

PACEY

(to Joey)

I'm not engorged about it either. It goes both ways, you know.

JEN

Can I help, Dawson? Movie-making is not my forte but it sounds fun and I'm a quick study.

Dawson lights up.

DAWSON

That'd be great. I'd love it.

Just then, Nellie approaches.

NELLIE

Hello, lowerclassmen, gentle nudge--don't forget the dance on Saturday night. All's invited. Even non-human DNA.

CONTINUED

CONTINUED:

That last remark was for Pacey and Pacey alone. He smirks.

PACEY

That was clever. Was that spontaneous clever? Or a pre-meditated effort?

JEN

A dance? Sounds great.

JOEY

Please.

NELLIE

(to Jen)

It'll be fun. You could come with me. We could bond. I'm on the decorating committee and this year we're doing an aquatic ocean theme. Lots of tropical fish and seashell stuff.

PACEY

Not the most original idea in a coastal resort town.

JEN

Dawson? Whaddya think?

He shrugs, on the spot.

JOEY

(nipping it in the bud)

We're filming all weekend. Deadline.

Dawson is torn.

DAWSON

Yeah, I guess I should work...

Jen, a little bummed, turns to Nellie.

JEN

Oh, well...

NELLIE

(under her breath)

Waste of time...

Nellie takes off.

CONTINUED

CONTINUED:

JOEY

(to Jen)

Jen, file cabinet info--Dawson is an anti. Anti-dance, anti-game, anti-any school function. It's the rebel in him.

Jen eyes him. "Oh..." Suddenly, Dawson is on to a new topic. He springs forward with an idea.

DAWSON

Major revelation. Joey, I think I've found a way to make you the happiest actress in the world. You know how you die at the end of the movie? How would you like it if you died sooner. Like tomorrow?

JOEY

What do you mean?

DAWSON

Your character, in a surprise attack, is killed violently and your beautiful but bright cousin from New York arrives just in time to discover your mutilated body.

He turns to Jen, smiling.

PACEY

Dude, you're on to something.

JEN

Whoah...wait a minute...

DAWSON

No, it's perfect. Isn't it, Joey? Nullifies the kiss issue and gets you back behind the camera with me where you belong.

JEN

But haven't you already filmed a lot with Joey's character?

DAWSON

Easy cover. It's better this way. It's so unpredictable. The audience will never see it coming. It's like Janet Leigh in PSYCHO.

PACEY

Or Drew Barrymore in SCREAM.

CONTINUED

CONTINUED:

The class is a little confused with this take on Bronte but Pacey gets it loud and clear. He just eyes her. But Tamara won't meet his gaze.

SCHOOL BELL RINGS.

8 INT. FILM CLASS - LATE AFTERNOON

8

The small class is in progress. Mr. Gold moderates a discussion. Cliff and Nellie are both there. In the back of the room, Dawson is busy working on his script.

MR. GOLD

So we'll have to move fast if we're going to enter the Film Festival.

Dawson perks up as a handsome, strapping boy speaks up. This is CLIFF. He appears just a little too perfect.

CLIFF

We can make it. The script is done. The movie's boarded. We did a lot of the work over the summer.

MR. GOLD

I'll need a finalized budget before I can greenlight any shooting.

Cliff turns to Nellie.

NELLIE

The figures haven't changed, we're still under budget.

MR. GOLD

Then let's move to story. Did you solve your third act problem?

Dawson's hand goes up. Mr. Gold spots it.

MR. GOLD

Yes, Dawson.

The entire room turns to him.

DAWSON

Would that be the Boston Film Festival?

MR. GOLD

Yes, that's correct. They sponsor a junior, video level competition.

Yeah, Dawson's fully aware of it. His face sinks. The class continues. Cliff stands, addressing the class.

CONTINUED

CONTINUED:

CLIFF

Okay, I've just been injured in the big game with Tyler. My throwing arm has been crushed, the bone broken in three places but I refuse to tell the coach because he won't let me play at homecoming if I do. Remember, we want the audience asking, "Can he do it?" "Will the team win the big game?" Remember this is autobiographical so...

On Dawson, as he sits, mouth agape.

9 INT. SCHOOL CORRIDOR - AFTERNOON - LATER 9

School is over. The halls have cleared some. Joey and Dawson are at his locker.

DAWSON

HELMETS OF GLORY. It chronicles last years football season. And get this--Mr. Cliff Quarterback himself is writing, directing, and starring in it.

JOEY

A Streisand.

DAWSON

This is serious, Joey. They're entering it in the film festival. My film festival. This is my immediate competition.

JOEY

And it's a sports film.

DAWSON

A thin and pedestrian sports film.

JOEY

The epitome of everything you're against Could life be more cruel?

Just then, Dawson looks off to see Jen approaching. He starts to wave her over when Cliff appears, approaching her. Dawson watches as...

DOWN THE HALL

CLIFF

Hi. I'm Cliff.

CONTINUED

CONTINUED:

JEN

Hi. I'm Jen.

CLIFF

Short for Jennifer. I know.
You're new.

JEN

Is it that obvious? I was hoping
to blend.

CLIFF

Sorry but that's an impossibility
on your part.

JEN

I'll work on it.

DOWN THE HALL

Dawson and Joey watch. Both intrigued. For different
reasons.

DAWSON

This isn't happening.

BACK ON CLIFF AND JEN

CLIFF

Well, I just wanted to let my
presence be known to you. I know
that being the new kid can be
traumatic and if there's anything
I can do to take the edge off--
like show you around, introduce you
to some cool people, take you out--
maybe dinner and a movie. . .

JEN

That's subtle.

CLIFF

It was meant to be assertive.

JEN

That's very nice of you. Can I
let you know? It's the first
week, I'm still getting settled.

CLIFF

Sure..absolutely and I meant what
I said about helping out. I know
a lot of people around here. I
can hook you up with some
friends...

CONTINUED

CONTINUED:

JEN

I know. You're the bomb. I've heard about you.

CLIFF

Exactly what have you heard?

JEN

Let's see, you're class president, varsity quarterback, student council chairman, honor society. Your basic all around perfect guy.

CLIFF

However, I'm aware of my perfection, therefore flawed.

JEN

Which actually rises you above the so limiting task of being perfect.

They smile at one another. Both enjoying the flirtation. Suddenly, Dawson appears behind them. He's bumming hard.

CLIFF

Hey, what about the dance on Saturday? You can come with me and I'll introduce you around.

JEN

You're being assertive again.

CLIFF

I can also be patient.

JEN

Once again, can I let you know?

CLIFF

Absolutely. It was nice to meet you Jen--short for Jennifer.

JEN

You too Cliff--short for perfection.

They go their separate ways. Jen turns back to smile at Cliff, moving right by Dawson and Joey, not seeing either.

JOEY

I told you, Dawson. They move fast in New York.

Dawson is crushed.

CONTINUED

CONTINUED:

ACT TWO: THE MOVIE

10 EXT. DAWSON'S HOUSE - SATURDAY MORNING 10

A beautiful sunny day.

11 INT. DAWSON'S BEDROOM - MORNING 11

Dawson is looking around the room. He's searching for something. He grabs Joey's fake, latex head and heads out.

12 INT. GREAT ROOM - MORNING 12

Mr. Leery is at the table working on his theme restaurant when Dawson comes down the stairs carrying Joey's head.

DAWSON

Have you seen my camcord?

MR. LEERY

You filming today?

Dawson holds up Joey's rubber head.

DAWSON

Joey gets decapitated.

MR. LEERY

Cool. Your camera's in my room. On the night stand--your mothers side. But you might want to take the tape out.

DAWSON

You know, that's illegal in some states.

13 INT. DAWSON'S BEDROOM - MORNING - SAME 13

Joey enters through Dawson's window. She looks around for Dawson. She moves to the door and out into the hall. From the landing, she sees Dawson and his Dad. She watches, unseen by them.

14 INT. GREAT ROOM - MORNING - CONTINUED 14

DAWSON

I have a question. It's a girl slash relationship question and I don't want it to go to your head like I'm soliciting fatherly advice or anything...

CONTINUED

CONTINUED:

MR. LEERY

What's the question?

DAWSON

...because I clearly don't condone yours and moms perverse sex life but I'm not too proud to admit that my inexperience is hindering my current female relations.

MR. LEERY

And the question?

Dawson is really uncomfortable.

DAWSON

Subject. Mechanics of kissing.

MR. LEERY

How can I help?

DAWSON

I'm interested in technique.

MR. LEERY

There is no technique, Dawson. You put your lips together and go.

DAWSON

But what makes a good kiss?

MR. LEERY

Performance anxiety?

DAWSON

I'm just a little confused about what delineates a good kiss from a superior kiss.

MR. LEERY

You'll know. In a big way.

DAWSON

Could you expound?

MR. LEERY

You have to make it memorable. Something she can't forget.

DAWSON

And how would you do that?

CONTINUED

CONTINUED:

MR. LEERY

The first time I kissed your mother...

DAWSON

..don't get too detailed...

MR. LEERY

..it was summer and we were out on the boat and your mothers lips were chapped from the sun and she asked to borrow my chapstick so I took it out and put some on my lips and then I leaned over and kissed her. The chapstick was really smooth and just slid onto her lips. The sensation was amazing. The chemistry between us was already there but it was one of those moments that cemented it. You know. It was unforgettable. And, most importantly, romantic.

Dawson likes this story. It's giving him ideas.

DAWSON

And here I thought you were all about sex.

MR. LEERY

We still jumped each other. But you gotta have romance. It's all about romance...and chapstick.

DAWSON

But the kiss itself. What did you do?

MR. LEERY

Here's how it works. You clear your mind. Just think about her lips--nothing else. Don't tense up. That destroys a kiss. And you gotta relax. Here...

Mr. Leery takes Joey's prosthetic head and holds it up to Dawson.

MR. LEERY

Give it a try.

DAWSON

Forget it.

Dawson backs off.

CONTINUED

CONTINUED:

ON THE LANDING

Joey, on her knees, watches from railing slats. Riveted.

DOWN BELOW

The kissing lesson continues.

MR. LEERY

C'mon. This is a big father moment. You started it.

Dawson eyes him, giving in. He's too curious to stop.

MR. LEERY

Moisten your lips...

Dawson follows his dad's instructions.

MR. LEERY

Now go for it. The trick is to relax your bottom lip. Let it have a mind of its own. You want it to dance with hers.

Dawson gives it a try. He presses his lips against Joey's rubber head.

UPSTAIRS ON THE BALCONY

Joey is blown away. This moment registers inside her. She's kissing Dawson for the first time.

DOWN BELOW

Dad watches on, directing him...

MR. LEERY

Close your eyes.

DAWSON

Yeah, yeah, yeah...

Dawson closes his eyes, continuing to kiss Joey.

UPSTAIRS ON THE BALCONY

Joey's caught up in it. She closes her eyes.

DOWN BELOW

Dawson breaks away from the head. He looks to his Dad. Satisfied. His Dad smiles simply.

CONTINUED

CONTINUED:

MR. LEERY
That was good.

DAWSON
Yeah? Cool. Now forget this ever
happened.

Dawson stands and takes off. Mr. Leery returns to his work. The moment is over.

15 EXT. UPSTAIRS LANDING

15

Joey watches Dawson leave, trying to shake the moment. Suddenly, she hears noise. A MUFFLED SOUND, someone talking. She turns and stares down the hallway. She sees a phone cord run the length of the hall, disappearing into a closed closet door. She moves to it.

The door is slightly cracked. Joey puts her ear against the door.

MRS. LEERY
(from within-on the
phone)
Yes, I'll see you tonight. No,
no, no. I can't. He's
downstairs. Okay, but then I'm
hanging up...
(several giggling
kisses)
Okay. I promise. Later. Bye.

Joey steps back as the door goes flying open. Dawson's mother appears. Joey surprises her. She SCREAMS which causes Joey to SCREAM.

MRS. LEERY
JOEY! What are you doing?

JOEY
I was looking for Dawson. We're
filming today.

Gale appears nervous, looking like the guilty woman she is. She stands in the hall with the phone in her hand. She closes the closet door.

MRS. LEERY
That's nice.

JOEY
I get killed today.

MRS. LEERY
That's nice.

CONTINUED

CONTINUED:

They both just stand there. An awkward moment.

MRS. LEERY

Be careful out in the sun. It's hot today. Wear sun block.

Gale makes an effort to leave but goes nowhere. Joey turns and starts off.

JOEY

Seeya, Mrs. Leery.

MRS. LEERY

You too, Joey.

Joey starts down the stairs but stops. She turns to Mrs. Leery. Her face stone cold.

JOEY

Mrs. Leery?

Gale spins around to face her.

JOEY

I know.

Simple. Direct. Honest. Joey's words instantly pierce Gale, who stands frozen, mouth agape. And with that, Joey takes off, moving down the stairs out of sight.

16 EXT. DOCK - LATE MORNING - LATER

16

They're filming the movie. The scene is set. Joey moves down the dock alone. She calls out.

JOEY

Steven? Steven?

She looks about. Then she sees a shirt laying on the dock, near it's edge. She moves to it, picking it up. It's torn and bloody. Her face is fearful. She starts to panic.

JOEY

Steven.

She looks into the water when from behind a...

A SEA CREATURE ATTACKS JOEY.

Real and nasty looking. Joey turns and BASHES it. The Creature falls away. Joey escapes down the dock but the Creature cuts her off. She jumps in her rowboat, trying to escape when the Creature attacks. She ducks down out of sight just missing the Creature's claw.

CONTINUED

CONTINUED:

Joey's head rises back up when the Creature strikes, catching her just below the chin. Joey's neck rips open as her head comes flying off. Blood sprays the air as her head falls back into the boat. A bloody mess.

DAWSON
(off camera)
And cut! Beautiful. Perfect.

APPLAUSE appears off camera. Joey appears from the boat where she's been hiding. An obvious stunt, a trick of the camera. (Note: We'll work this out with Miner.) She's been splattered with blood.

DAWSON
That couldn't have gone better.

Pacey comes out of his Creature costume.

PACEY
Joey, you die so well. Dawson, can we do it again? Please. I so liked the image.

DAWSON
No, moving on. We're behind schedule.

Joey flashes Pacey a "fuck you" smile.

17 INT. ENCLOSED FRONT PORCH - DAY - MINUTES LATER 17

Jen opens the porch door while a blood-dripping Joey passes through. Jen follows her in. There's a bowl with water and soap next to some towels on the porch table.

JEN
Here. Let's get that blood off of you.

Jen takes the initiative. She grabs a cloth, wets it.

JOEY
It's okay. I can get it.

JEN
I don't mind.

Joey's not comfortable being alone with Jen. Joey pulls on her shirt. The fake blood has dried to it. It sticks.

JEN
Ouch. Lemme get that.

CONTINUED

CONTINUED:

Jen pries the shirt away from Joey's skin, unbuttoning it. Joey's having issues. She doesn't like the fact that Jen is removing her shirt.

Joey's completely self-conscious. But she goes along, not wanting to appear uptight. It's an ultimate awkward moment between two girls. *

JOEY

I can do it.

Joey slips out of her shirt while Jen grabs a towel, wrapping it around Joey quick. Jen notices Joey's breasts.

JEN

You have nice breasts.

Joey stares away. She doesn't know what to say. Jen realizes that was a little much. She continues wiping away Joey's blood.

JEN

Don't get the wrong idea. I'm completely hetero. I'm just commenting girl to girl. You have a nice body. *

A long moment while Joey searches for a response.

JOEY

I'm too tall.

JEN

No. You're commanding.

Joey is at a loss.

JEN

I wish I had your stature. And your long legs. My body's a mess. I'm short. My hips do this weird thing, my face is shaped like a duck, and I hate my breasts. *

Joey can't believe this beautiful girl is saying this about herself.

JOEY

Are you serious?

JEN

It's normal, isn't it? To hate the way you look.

CONTINUED

CONTINUED:

JOEY

Why are you so insecure?

JEN

Actually, I like to pretend it's self-deprecation so I don't have to deal with any self esteem issues.

Jen finishes up with Joey.

JOEY

You're not a duck.

Jen stops, looks directly at her.

JEN

You know, that's the nicest thing you've said to me since we met.

Jen grabs Joey's things and starts for the front door.

JEN

I'm going to take these in and clean them up.

Joey says nothing. She wants this scene to end. But Jen stops, turning back one last time.

JEN

Joey, I plan to make it really hard for you not to like me.

18 EXT. DOCK - DAY - LATER

18

It's late afternoon. The sun is quickly going away. The group is working on a new scene. It involves Jen and Pacey, on the dock, the creek in the background.

PACEY

Don't worry, I'll help you find your cousin.

JEN

That's very sweet of you. I can't thank you enough.

Jen looks into Pacey's eyes and then gently reaches over and kisses him simply. Sweetly. Pacey, however, grabs Jen and turns it into something more. His lips ravage Jen's.

DAWSON

(off camera)

Cut! What the hell are you doing?

CONTINUED

CONTINUED:

Pacey and Jen break. Dawson storms Pacey, livid.

PACEY

What? I'm kissing. What does it look like I'm doing.

DAWSON

Snorkeling. And that's not the way it's scripted.

Jen catches her breath, licking her lips. She's fine.

JOEY

It was just a kiss, Dawson.

Joey's loving Dawson's anger.

PACEY

Maybe we should do it again.

DAWSON

No, I'm cutting the kiss. No kiss.

JOEY

Whoah, wait a second. You can't cut the kiss.

DAWSON

Yes I can. And I just did. It's not working. It doesn't make sense for this new character to kiss her dead cousin's boyfriend. The kiss is officially cut.

PACEY

Then that means it's a wrap, right? Cuz I've got hot plans tonight.

DAWSON

Yeah, that's a wrap. Get outta here.

Jen stands.

JEN

I better be going too.

Dawson follows her down the dock. Joey starts wrapping the camera equipment. Pacey wiggles out of his costume.

JOEY

What are you up to?

CONTINUED

CONTINUED:

PACEY

It just so happens that the woman of my dreams is attending the school dance tonight. And I am going to be there.

JOEY

Lucky her.

19 EXT. YARD - MINUTES LATER

19

Dawson and Jen walk across the yard towards her house.

DAWSON

So in honor of the school dance, I rented SATURDAY NIGHT FEVER, STAYIN' ALIVE, and GREASE.

JEN

In lieu of going?

DAWSON

Yeah, it'll be a John Travolta night of interpretive expression. This way we can dance and our feet never have to move.

JEN

I can't, Dawson. I'm sorry.

DAWSON

More enticing plans?

JEN

I'm going to the dance, Dawson.

DAWSON

Oh.

JEN

I'm sorry. I didn't know you wanted to do the movie thing.

Dawson tries to cover his disappointment.

DAWSON

That's okay. You going alone?

Jen chooses her words carefully.

JEN

No. Actually, I'm going with Cliff Elliot. He asked me yesterday.

(more)

CONTINUED

CONTINUED:

JEN

He thought it would be a good opportunity for me to meet some people. *

DAWSON

Oh.

Dawson's face falls flat.

JEN

Don't worry, Dawson. It's not like a date or anything. He just asked me out and I said yes.

DAWSON

Call me confused. That's the definition of a date, Jen. *

Jen thinks about what she has just said.

JEN

Yeah, you're right. I just wanted to go, you know. I'm new here in Capeside and it sounded fun. Hey, why don't you show up? We could dance.

Jen smiles. She's sincere.

DAWSON

Nah, I've got a date with Travolta. I don't want to disappoint him.

JEN

Okay. Seeya later.

Jen takes off. Dawson is truly miserable.

20 INT. DAWSON'S BEDROOM - NIGHT

20

Dawson is out of his mind. He storms around the room while Joey lounges on the bed. Amused.

DAWSON

Cliff. Cliff Elliot. What is that about? I don't get it. How could she be attracted to him? What's he got?

JOEY

You could start with his chest measuremeand work down.

CONTINUED

CONTINUED:

DAWSON

No, beyond the external. There's nothing going on in here.

(points to head)

Head fumes. That's it. The guy's a lightweight. His script is ludicrous and his story sense is even worse.

JOEY

I don't think his cinematic prowess is the attraction, Dawson.

Dawson is on a rant. He can barely control himself.

DAWSON

What kills me is she was so open about it. "I'm going with, Cliff." Like it wouldn't bother me. I respect her candor but it's a little on the thoughtless side, you know.

JOEY

Completely thoughtless.

Joey is getting tired of this.

DAWSON

She's dancing with him right now. At this very second her arms are wrapped around his waist and they're probably moving to some 80's Madonna song like "Crazy For You" or the Bangles "Eternal Flame" and he's whispering things in her ear that makes her giggle and throw her hair to one side and every once in awhile their eyes meet and they shift awkwardly and uncomfortably because they both know that it's all leading to that one moment at night's end when he leans over and tells her what a great time he's had. He asks if they can do it again and she just smiles in that sexy, teasing way that doesn't seem teasing at all just sexy and she says, "I'd like that" and then their lips meet, coming together, mouths open, tongues finding each other...AAAHHI CAN'T TAKE IT.

Dawson collapses next to Joey. Exhausted.

CONTINUED

CONTINUED:

JOEY

You are so dramatic.

DAWSON

What did he do, Joe? Huh? What did he do that I didn't?

Joey looks at him, incredulous.

JOEY

He-asked-her-out.

Dawson ponders this. Then, in a gust of gusto, leaps up.

DAWSON

I'm going to the dance.

JOEY

What?

DAWSON

I'm going. It's my only recourse.

JOEY

Why?

DAWSON

Because Jen is there.

JOEY

In the arms of another man. Why torture yourself? *

Dawson is at his closet searching for just the right something.

DAWSON

I'm an artist. Tortured is a prerequisite. Are you coming or not? *

JOEY

Think it through, Dawson. This little movie plot you've got going may not end the way you want it to.

Dawson finds a shirt, quickly changes.

DAWSON

I should be the one kissing her, Joey. Not some J. CREW ad. I can make my bottom lip dance. I know it! And tonight, it will happen.

(more)

CONTINUED

CONTINUED:

DAWSON

This plot will have a happy ending, Joey, you'll see. Tonight, I'm going to kiss the girl.

Joey stands. Resigned.

JOEY

This is so pathetic, Dawson. But I am not above witnessing your hormonal suicide. Count me in.

Dawson jumps to it.

DAWSON

Give me two seconds. Lemme check my hair.

Dawson races out. Joey follows.

A21 INT. FOYER - NIGHT - TWO SECONDS LATER

Joey, waiting for Dawson, moves down the front stairs. She stops at the bottom to adjust her shoe laces when she hears talking from the family room. She stands and moves down the hallway, eavesdropping through the door to...

21 INT. GREAT ROOM - NIGHT

Mitch is in the kitchen making a sandwich while Gale rounds up her purse and keys.

MRS. LEERY

We probably won't discuss the telethon until after dinner so it could be late.

She moves to kiss him. Joey watches this through the doorway. The kiss is overly wet. They break.

MRS. LEERY

I'll shoot for midnight.

Gale heads out. Joey disappears.

22 INT. FOYER - NIGHT

Gale moves through the foyer towards the front door, passing Joey, not seeing her, sitting on the stairs.

JOEY

Goodnight, Mrs. Leery.

Gale spins around, startled.

CONTINUED

CONTINUED:

MRS. LEERY

Joey. You scared me. Look, we need to talk.

Joey stands, taking a step down.

JOEY

Do you remember my mom, Mrs. Leery?

Gale senses something is coming. She's growing a tad fearful of this girl.

MRS. LEERY

I just want to clear up this afternoon..

JOEY

My mom was the best. She was an incredible woman. My Dad, however, didn't always see that. He cheated on her for as long as I can remember. It tore her apart, crippling their relationship, nearly destroying the entire family.

MRS. LEERY

Why are you telling me this, Joey?

JOEY

Your actions affect others. They bleed into the lives of those around you...

MRS. LEERY

You don't understand...

JOEY

No, you don't understand. My mom got cancer and died--so you do the math. Your reasons for doing what you're doing can't possibly outweigh the everlasting damage you're creating.

Mrs. Leery goes quiet. A long moment as Mrs. Leery attempts recovery.

MRS. LEERY

Does Dawson know?

DAWSON

(off camera)

Know what?

CONTINUED

CONTINUED:

Dawson appears, coming down the stairs. Joey looks at Mrs. Leery. A long, agonizing moment between the two. Joey turns to Dawson.

JOEY
(covering)
How to dance. I told her we were going.

DAWSON
I know how to dance.

JOEY
Yeah, right...let's go.

DAWSON
Seeya, mom.

Dawson and Joey head out. Joey turns back to Mrs. Leery.

JOEY
Have a good night, Mrs. Leery.

Mrs. Leery stands, shell shocked.

END OF ACT TWO

CONTINUED

CONTINUED:

ACT THREE: THE DANCE

23 INT. SCHOOL GYMNASIUM - NIGHT - LATER

23

The dance is in full swing. It looks like the inside of an aquarium. MUSIC BLARES from speakers that overlook the far end of the court where TEENS dance it up. Jen and Cliff stand with drinks, watching the crowded dance floor.

CLIFF

Fortunately, this is a victory dance.

JEN

And did you make the winning play?

CLIFF

You're here, aren't you?

Jen smiles.

JEN

That could have been my exit cue but somehow you pulled it off.

CLIFF

I sold it?

JEN

Oh yes, you're very smooth yet unassuming. It's endearing. Is there anything you're not good at?

CLIFF

Dancing. I'm rhythmically challenged.

JEN

Prove it.

Cliff takes his cue. He takes their drinks and sets them down. Then, he leads Jen out onto the dance floor. Meanwhile...

24 INT. GYMNASIUM ENTRANCE - NIGHT - SAME

24

Pacey enters the gym. He looks about, moving by girls, smiling, trying to be the ladies man he's not. Across the gym, at the punch bowl he sees...

TAMARA

She stands, talking to Mr. Gold, overlooking the dance floor. Mr. Gold takes off, moving across the gym. Pacey shoots across the floor towards her.

CONTINUED

CONTINUED:

PACEY

Evening, Ms. Jacobs.

She turns. Uneasy. She tries to smile.

TAMARA

Hello, Pacey. How are you this evening?

PACEY

Confused. Bewildered. Perplexed. Mystified. A thesaurus of emotion.

Tamara sees with this is going.

TAMARA

I'm the chaperone, Pacey. I should make the rounds. *

She starts off. Pacey moves in front of her.

PACEY

Would you like to dance, Tamara?

He speaks softly. Tenderly. His eyes revealing fire. She looks away.

TAMARA

That's not a good idea, Pacey.

PACEY

Of course, it's not a good idea. But if things were different, would you?

TAMARA

I gotta go, Pacey.

Tamara takes off, leaving him staring after her.

25 INT. GYMNASIUM ENTRANCE - NIGHT - SAME

25

Dawson and Joey enter. They look about the place. Dawson spots Jen on the dance floor. They move to edge of the dance area. It's a fast song. Jen and Cliff are fast dancing. They move together well.

JOEY

They make such a cute couple.

DAWSON

Shut up.

JOEY

What exactly is your plan?

CONTINUED

CONTINUED:

DAWSON

I didn't get that far.

JOEY

Well you better write something quick because in some moral sectors what they're doing is known as foreplay.

Dawson is desperate.

DAWSON

Do you dance?

JOEY

No.

DAWSON

Now you do.

He grabs Joey by the arm and drags her out onto the dance floor.

JOEY

Dawson, this is certifiable.

DAWSON

It'll be okay. Just jump around and shake your ass back and forth.

They make their way through the dancing crowd, towards Jen and Cliff. Just as they arrive at a good spot to start dancing--the music changes. A soft, love song comes on.

Dawson looks to Joey. They're both uncomfortable. Dawson takes the initiative. He pulls Joey to him and they come together, dancing. They move together, closely. Dawson looks through the crowd, he can't see Jen.

She's blocked by other couples.

DAWSON

We lost her.

JOEY

Maybe she's with your brain.

Dawson moves in close and leads her across the floor in search of Jen. He spins Joey around in an effort to find Jen. It's a rather smooth move. Dawson looks to Joey.

DAWSON

Hey, you're pretty good at this.

CONTINUED

CONTINUED:

Joey doesn't know what to say. For a moment, just a brief moment, they connect. The music sweeps both of them away. But then...

JEN

Hey, you guys.

Dawson and Joey both turn to find Jen and Cliff dancing right beside them.

DAWSON

Hi.

JEN

You made it.

DAWSON

Yeah.

JEN

Guys, do you know Cliff?

JOEY

Hi.

Dawson nods.

CLIFF

(to Dawson)

We have film class together, right?

DAWSON

Not exactly. It's my study hall base.

JEN

But Dawson is a very talented filmmaker. *

CLIFF

Oh yeah? You into movies?

DAWSON

I dab.

CLIFF

Cool.

DAWSON

Seeya.

Dawson spins Joey around and they disappear into the crowd, losing Jen and Cliff.

CONTINUED

CONTINUED:

JOEY
That went brilliantly.

26 INT. DANCE - MINUTES LATER - NIGHT

26

Pacey stands off to the side. He watches Tamara just feet away. She eyes him eyeing her. Just then, Nellie passes by. Pacey steps forward.

PACEY
Hi, Nellie.

NELLIE
Uh-huh.

PACEY
Nice dance. I really like what you've done with the place.

His kindness puts her on the defensive.

NELLIE
You almost seem pleasant, Pacey.
Have you been drinking?

Pacey looks over. Tamara is, unmistakably, watching him talk to Nellie. He's liking this. He takes it a step further.

PACEY
No, not at all. I was just noticing the detail in your neon tetras.

NELLIE
Your compliments are suspicious.

Pacey looks over. Tamara is definitely watching.

PACEY
There's no ulterior motive here. It's just all this glorious underwater sea-life has put my contempt for you in perspective and I thought maybe you would like to...I don't know...dance...with me...maybe...

He eyes Tamara as Nellie lets this sink in.

NELLIE
That's very sweet of you, Pacey.
To ask me. Me. Of all mankind.
(more)

CONTINUED

CONTINUED:

NELLIE

Me who really wouldn't mind if you
dropped, on the spot, dead--right
at this moment. And I wish I
could take this moment to laugh in
your face but I'm getting slightly
nauseous just standing next to you
so excuse me...

She Ta-ta's as she leaves. Pacey turns back to Tamara
who has turned her attention elsewhere. She's not
looking his way at all.

27 INT. DANCE - SIDE DOORS - MINUTES LATER 27

Dawson watches Jen exit the gym. He follows her.

28 INT. HALLWAY - BATHROOMS 28

Dawson catches up with Jen in the corridor.

DAWSON

Hey.

JEN

I was looking for you. Where did
you go?

DAWSON

I'm here. I'm there.

Dawson is playing cool.

JEN

I was hoping we could dance.

DAWSON

What about Cliff?

JEN

If you rather dance with him...

DAWSON

You know what I mean.

JEN

It's a song. A three minute
distraction from life.

DAWSON

But he might not like it you being
his date and all.

They arrive at the GIRLS RESTROOM.

CONTINUED

CONTINUED:

JEN
Forget I asked, Dawson.

DAWSON
But...

Jen disappears into the bathroom. Dawson not thinking, follows her in. A few SCREAMS followed by Dawson running back out. Embarrassed.

29 INT. DANCE - BLEACHERS - NIGHT - LATER

29

Dawson and Joey sit watching Jen with Cliff. They're with a group of other TEENS. They're having fun. Dawson is miserable.

JOEY
This is embarrassing. Let's blow.

DAWSON
No. I'm enjoying my misery.

JOEY
The ship has sailed, Dawson. And while you stand here on the dock pontificating the little USS JENNIE is sailing farther and farther out to sea. Haven't you had enough?

DAWSON
No, I'm still breathing.

JOEY
You hardly know this girl, Dawson.

*

*

CONTINUED

CONTINUED:

DAWSON

That's the magic of it, Joey.
True, Jen stepped into my life not
more than two seconds ago but
already I feel that connection.
That bond that says we're meant to
be together. And you call it wish
fulfillment or delusion of the
highest adolescent order but
something primal exists between us.

There's something very real and painful in this.

JOEY

You're scaring me, Dawson. You're
doing this Frankenstein/Hyde thing.
One minute you're Dawson and the
next you're his psycho alter ego.
You've become the sea creature
from your own movie.

DAWSON

So be it. I can't explain it any
more, Joe. The girl is a mystery
but I feel like I've known her my
whole life. It's like the way I
feel about you. She challenges me
the way you do. She could be you--
only she's Jen.

Joey stands. She's not having any more of this.

JOEY

Well, just let me remind you how
your little allegorical horror
movie slash love story ends. The
creature doesn't get the girl. It
dies a violent, bloody, horrible
death. Rest in peace, Dawson. It
was nice knowing you.

She starts off.

DAWSON

Where are you going?

JOEY

I'm already dead. Remember?

And Joey is gone. Dawson turns back to Jen. She and
Cliff are moving towards the dance floor. Dawson
stands, readying himself.

CONTINUED

CONTINUED:

DAWSON
(to himself)
Time to rewrite.

Dawson takes off for Jen. His face determined.

30 INT. DANCE - OFF TO THE SIDE

30

Joey is heading out when Pacey grabs her.

PACEY
Dance with me.

JOEY
What?

PACEY
Please, you gotta. I'm trying to
make this girl jealous. Please,
Joey, put aside all your disgust
for one moment in time and dance
with me. I beg you.

JOEY
I'd rather slide down a razor
blade into a huge jacuzzi of lemon
juice.

Pacey sees Tamara approach. He grabs Joey and shoves her
onto the dance floor. He forces her to slow dance. Joey
has had it. She struggles to get away.

JOEY
I'm gonna kill you.

PACEY
Please, I have cash. *

JOEY
Let go of me before I whip your
ass all over this court.

Pacey sees Tamara look over his way. She's looking at
him dance with Joey. She looks away, then looks back.
He clearly has her attention.

PACEY
(to Joey)
Kiss me.

JOEY
You've lost it.

She pulls away. Pacey won't let her go.

CONTINUED

CONTINUED:

PACEY

You can hate me forever, Joey, but right now just close your eyes and think of someone else.

Then, Pacey grabs her face with his two hands and plants a kiss on her. It's an incredible, hellacious kiss. For a moment, Joey's eyes close and her body melts. Pacey pulls away. Joey staggers. It worked. She did think of someone else. Pacey looks to Tamara. She saw it. She looks away just as...

JOEY'S HAND COMES SLAPPING ACROSS PACEY'S FACE.

Joey is livid. Her face monstrous red.

JOEY

You stagnant sewer filth.

Joey takes off.

31 INT. DANCE FLOOR - NIGHT - FEW MINUTES LATER

31

Cliff and Jen are slow dancing on the dance floor. Dawson, full of courage, approaches. He taps Cliff on the shoulder.

DAWSON

Excuse me. I'd like to cut in.

JEN

What are you doing, Dawson?

DAWSON

Actually, I don't want to cut in. I'd like to take over. I'd like to thank you, Cliff, for showing Jen such a great time for the earlier part of the evening but I'm here now, in sound mind and body, and can take it from here.

CLIFF

What are you talking about?

JEN

Yeah. What are you talking about?

CONTINUED

CONTINUED:

DAWSON

You and me.

(to Cliff)

Me and her. You see, it's all a little confusing but all you really need to know Cliff is that Jen and I have something going on and it's still a little raw and undefined and this is my attempt to clarify the situation. So, I ask you, to manly step aside so that I may have a moment with the object of my desire.

CLIFF

Jen, who is this guy?

JEN

Dawson, what are you doing? *

Jen is getting upset. People have started to stare. *

CLIFF

Hey, you're going to have to leave now. This is too weird. *

DAWSON

No, you're going to have to leave now. I'm staying. *

Dawson is clearly challenging Cliff. Cliff turns to Jen. *

CLIFF

What's going on, Jen? Do you wanna be with this guy? *

Jen doesn't know what to say. She's clearly getting upset. *

CLIFF

Why don't you just go, okay? *

DAWSON

No, why don't you? *

Cliff moves in. Firm. *

CLIFF

And if I don't? *

Dawson pauses a moment. *

DAWSON

Actually, I didn't think it through that far. *

CONTINUED

CONTINUED:

A stale mate of sorts. Jen is disgusted by them both. *

JEN *

Tell you what, I'll make it easy *
for both of you. I'll go. *

Then, she turns and storms off leaving Cliff and Dawson
together on the dance floor. Dawson looks back to Cliff then
to Jen. Dawson's face collapses. He knows he fucked up.

END OF ACT THREE

CONTINUED

CONTINUED:

ACT FOUR: THE AFTERMATH

32 EXT. MAIN STREET - NIGHT

32

Dawson and Joey and Pacey walk home along the boardwalk.

DAWSON

This could easily be the single,
most horrific night of my life.
I'm a simp. Joey, how could you
let me do that?

JOEY

See, I knew this would turn
against me somehow. It would all
be my fault.

DAWSON

And Pacey. My non-existent friend.

PACEY

I was previously engaged.

JOEY

At least I didn't desert you. I
came back.

He puts his arm around both of them. They walk closely.
Three friends.

DAWSON

And I appreciate it, Joey. You
are a true friend. But I hold you
completely responsible.

JOEY

This is why I don't tell you
things, Dawson. Fear of blame.

DAWSON

What are you not telling me?

JOEY

(throwaway)
Nothing.

DAWSON

(to Pacey)
And who is this mystery girl you
keep alluding to?

PACEY

The mystery girl remains a mystery
even to me.

CONTINUED

CONTINUED:

DAWSON

I'll bet Jen's lips are pressing
against Cliff's at this very
moment...

*
*
*

JOEY

Don't go there. For our sake,
don't go there.

*

*

PACEY

Okay, my friends, this is my stop,
I'll see you manana.

*

*

*

Pacey detours. They say their goodbyes.

DAWSON

Okay, Joe--let's assess. What
have we learned from this 90210
evening?

JOEY

That we should always stay home on
a Saturday night and watch movies
because the rewind on the remote
of life does not work.

DAWSON

That will not be a problem now
that I've ruined it with Jen. It
is officially over.

JOEY

It never began.

DAWSON

I do feel like my monster from the
deep. There's something going on
inside of me I can't control.
It's like I have no balance.
Everything is a high and a low.

(more)

CONTINUED

CONTINUED:

DAWSON

It's either hot--cold. Black or white. There's no middle ground anymore. Nothing is just okay.

JOEY

I'm too tired to philosophize, Dawson.

DAWSON

When I start to get like this again, Joey, and I'm sure I will-- until this whole adolescent growth process is over-- will you simply chain me to my bed and wait for my moment of clarity to come?

JOEY

Can I use leather straps?

DAWSON

Not until you explain the Crisco.

He shoves her. This has become a moment about two friends.

JOEY

Dawson, you are such a sphincter. You really are. I don't understand how someone can be so self-aware yet utterly clueless. It escapes me.

DAWSON

It's my charm.

Joey smiles to herself. Yes, it is, indeed, his charm. Dawson looks ahead. Suddenly, his face drops.

DAWSON

Oh no.

Joey looks up. Up ahead is the Boardwalk. Jen stands alone, leaning against the railing. She stares out over the water, looking like the goddess she is.

DAWSON

What do I do?

JOEY

Your call.

CONTINUED

CONTINUED:

DAWSON

I've pretty much bastardized the evening. I guess I should complete it.

JOEY

Until no one is left standing.

DAWSON

Can I bag on you, Joe?

JOEY

Yes, Dawson, you can bag.

DAWSON

Wish me luck.

A beat.

JOEY

Good luck. I hope you get your kiss.

And in some credulous way, Joey means this with all her heart.

Dawson smiles, then heads for Jen, leaving Joey all alone in the dark.

33 INT. DAWSON'S HOUSE - GREAT ROOM - NIGHT

33

Mr. Leery sits at the table working on his restaurant. He has the stereo on. MUSIC fills the room. He hears the front door open and close. Seconds later, Gale enters.

MR. LEERY

Hey hon, how'd it go?

She holds up a to-go bag.

MRS. LEERY

Okay. I brought a doggy bag. Is Dawson home yet?

*
*

MR. LEERY

I think our son is busy kissing the girl next door for the first time tonight.

*
*
*
*

CONTINUED

CONTINUED:

MRS. LEERY
Sounds romantic.

MR. LEERY
Do you remember the first time we
kissed? *

Gale comes up behind him, throwing her arms around him.

MRS. LEERY
Of course I do. Our first date.
You took me to the movies. The
one where Mary Tyler Moore was
just this horrendous mother. *

MR. LEERY
ORDINARY PEOPLE. *

MRS. LEERY
Yes, that was it.

MR. LEERY
No, that wasn't it. That was our
second date. *

She pulls away from him, seriously trying to remember. *

MRS. LEERY
Wait, it was in your car at a
stoplight. I remember you leaned
over and kissed me. *

MR. LEERY
No.

MRS. LEERY
Yes, it was. *

MR. LEERY
I can't believe you don't remember
our first kiss.

CONTINUED

CONTINUED:

MRS. LEERY

I remember. I don't think you
remember.

Gale moves to the refrigerator where she deposits the
doggy bag.

MR. LEERY

I remember every moment. It was
one of the single most vivid
memories of my life thus far.

Mitch is at the table, with his model.

MRS. LEERY

I'm sorry, honey, it's late, I've
had a long night.

Suddenly, on a whim, she moves to her purse. Mitch
doesn't see her actions.

MR. LEERY

And here I am, giving advice to
our son on how to deliver the most
memorable kiss only to discover
I'm an utter failure.

Gale has withdrawn a tube of chapstick from her purse.
She puts it on her lips.

MRS. LEERY

I know, we went for pizza. That
terrible restaurant where you
rubbed the red pepper in your eye.

She moves to him.

MR. LEERY

That was our third date. You
should quit while...

Suddenly, Gale grabs Mitch's head and pulls it back,
bending down quickly, planting a kiss to end all kisses
on him. She climbs on top of him as their lips slide
together passionately.

CONTINUED

CONTINUED:

With his arms he picks her up, his lips never losing contact. He stands, planting her firmly on the floor, embracing her. They finally break.

MRS. LEERY

How are your lips? Still chapped?

MR. LEERY

I think I need a little more.

They kiss again, their bodies moving to the MUSIC from the stereo. The moment is long and passionate--as if they were kissing for the first time. When they break, they hold each other tight, their bodies dancing to the music.

Mitch closes his eyes, relishing the moment. The man is deeply in love. But for Gale it's a little more complicated. As her head is buried in his neck, she stares ahead. In love, but something else... A long moment and then...

34 EXT. BOARDWALK "PRETTY SPOT" - NIGHT - LATER

34

Pacey walks along the boardwalk when he looks up to see, none other than...

TAMARA

at the railing, staring out into the night. He's been here before.

PACEY

This isn't happening.

He moves to her. She turns.

PACEY

Ms. Jacobs.

TAMARA

Hi, Pacey.

PACEY

I feel a strange familiarity creeping over me.

TAMARA

I thought I might find you here.

PACEY

Are you here to re-iterate what didn't happen--again.

CONTINUED

CONTINUED:

TAMARA

I thought this might be appropriate.

PACEY

Give us a chance to do it all again.

TAMARA

Only change the ending. I'm sorry about my behavior, Pacey. I didn't mean to dismiss you but this whole ordeal has completely thrown me. When I saw you at school I didn't know what to say. This is, without question, the most absurd thing I've ever done in my life. Not to mention punishable in a court of law.

PACEY

It was just a kiss...

TAMARA

No, it was more than that. It was deadly wrong of me and I can stand here and explain to you my state of mind, my hopelessly, troubled state of mind because you do deserve an explanation for my behavior. But instead of feeding you ten years of therapy, I thought maybe I could get away with a simple apology. And hope this hasn't left any permanent scars. Pacey, I'm sorry. What I did was wrong...and I'm sorry.

A moment.

PACEY

Where do you get off taking all the responsibility? I may be 15 but I'm long past the age of accountability. Maybe not within the confines of the judicial system but with myself. I kissed back. My lips kissed you back.

TAMARA

Fair enough.

PACEY

And I don't regret it. And you shouldn't either.

CONTINUED

CONTINUED:

TAMARA

But it can't happen again, Pacey.
From this moment on, our
relationship is strictly that of
teacher I want that clear.

PACEY

And if I disagree?

TAMARA

It's not up for discussion. You
know it has to be this way. For
all of the obvious and not so
obvious reasons.

A long moment as they stare at each other. The chemistry
between them is burning. But they both know it can't go
farther.

PACEY

This is so unfair. I'm no good
with girls and now I finally meet
someone and... *
*
*

His words drift off. He doesn't finish his thought.
Tamara reaches out to touch him...thinks better of it.

TAMARA

Don't worry, Pacey. That will
change. Trust me.

PACEY

Yeah... well... *

TAMARA

Goodnight, Pacey.

PACEY

Goodnight, Tamara.

Both are incredibly pained by this exchange. They start
to part when, suddenly, Pacey grabs Tamara and kisses
her. Their lips come together like fire. They devour
one another. A long moment as the kiss doesn't end.

35

EXT. BOARDWALK "ANOTHER PRETTY SPOT" - NIGHT - SAME

35

Dawson approaches Jen as MUSIC plays from a boat tied to
the dock.

CONTINUED

CONTINUED:

A COUPLE can be seen cuddling in the chilly night. Dawson watches Jen a moment, not saying anything. And then...

JEN

I'm starting to feel like your TV set.

Busted. She knew he was there all along.

DAWSON

I didn't know what to say.

JEN

A first?

Dawson doesn't know what to say. A long silence.

JEN

I'm angry, Dawson.

DAWSON

I know. I can feel it.

Another pause.

JEN

What do you want from me, Dawson?

DAWSON

I wanna know what's going on between us.

JEN

And does that question have to be answered tonight?

DAWSON

I'm sorry about tonight, Jen. But I got a little scared. Scared I was becoming the "friend".

JEN

Oh my god, the "friend". How horrible.

CONTINUED

CONTINUED:

DAWSON

It is horrible. I feel like I'm becoming that friend that lives next door who you come and tell all your boy adventures to. And I don't want that to be the case, Jen. I want to be your boy adventure.

JEN

Can't you be both?

DAWSON

No. Not at fifteen you can't. It's too complicated.

JEN

I see.

(beat)

So, I'm interested.

DAWSON

In what?

JEN

An adventure. What do I have to do?

Dawson stares at her. She's never been more beautiful.

DAWSON

You could kiss me.

Jen looks back to the water.

JEN

I really am a cliché, Dawson. In New York, I was moving really, really fast. So fast, in fact, I kept stumbling and falling. But here, I feel like I'm walking at a steady pace for the first time in a long time. And I'm scared if I kiss you, my knees may buckle and I may stumble and I don't think I could deal with that right now.

Dawson nods. He understands. From the boat, the Bangles "Eternal Flame" starts to play. The couple on the boat have started dancing, quietly...romantically on their boat.

JEN

Would you like to dance?

CONTINUED

CONTINUED:

DAWSON

What? Here?

JEN

I've been wanting to dance with
you all night, Dawson.

The two come together and they start to dance on the boardwalk. Slowly, rythmically...the music taking them away. Down the walk, behind a tree, stands Joey. She watches the two of them move tenderly together.

CLOSE ON JOEY'S FACE

There are no tears. Just acceptance. She watches a moment, then takes a deep breath. Resigned, she turns and leaves.

ON DAWSON AND JEN

They continue to dance, looking into each other's eyes, whispering to one another.

JEN

You see, Dawson, the kiss is the end result. It's not really important. It's all about desire and wanting...

DAWSON

..and romance...

JEN

..yes...romance...

DAWSON

(overlapping)

..romance...

FADE OUT.