

**\*\* THIS IS A COMPLETE SCRIPT \*\***

# *Dawson's Creek*

*"BLOWN AWAY"*

*Episode # 104*

*by*

*Kevin Williamson*

*&*

*Dana Baratta*

Granville Productions, Inc.  
12233 W. Olympic Blvd. Ste. 210  
Los Angeles, CA 90064

COMPLETE YELLOW SCRIPT 9/22/97  
PINK REVISIONS (crew only) 9/19/97  
BLUE REVISIONS 9/16/97  
COMPLETE WHITE SCRIPT 9/12/97

ALL RIGHTS RESERVED. COPYRIGHT © 1997 COLUMBIA/TRISTAR TELEVISION, INC. NO PORTION OF THIS SCRIPT MAY BE PERFORMED OR REPRODUCED BY ANY MEANS, OR QUOTED OR PUBLISHED IN ANY MEDIUM WITHOUT PRIOR WRITTEN CONSENT OF COLUMBIA/TRISTAR TELEVISION, INC.

CAST LIST

EPISODE # 104

DAWSON  
PACEY  
JOEY  
JEN  
GALE (MRS. LEERY)  
MITCH (MR. LEERY)  
GRAMS

---

BESSIE  
BODIE  
TAMARA  
BOB  
DOUG

---

WEATHER PERSON  
SURFER #1  
SURFER #2

SET 1957

EPISODE # 104

INTERIORS:

DAWSON'S HOUSE

DAWSON'S BEDROOM - NIGHT

THE GREAT ROOM

- MORNING
- DAY

UPSTAIRS LANDING

- DAY
- NIGHT

FOYER

- DAY
- NIGHT
- EARLY EVENING

KITCHEN

- EARLY EVENING
- DAY

KITCHEN ALCOVE - LATE AFTERNOON

THE DEN - NIGHT

FRONT PORCH

- LATE AFTERNOON
- SUNSET

TAMARA'S BEACH HOUSE - NIGHT

CAR - LATE AFTERNOON

EXTERIORS:

CAPE SIDE

- MORNING

BEACH

- LATE MORNING
- DAY

DOCK - LATE MORNING

TAMARA'S BEACH HOUSE

- NIGHT
- LATE AFTERNOON

CAR - LATE AFTERNOON

DAWSON'S HOUSE - NIGHT

EXT. JOEY'S HOUSE - DAY

## TEASER:

1 INT. DAWSON'S BEDROOM - NIGHT

1

A sudden gust of WIND blows the curtains into the room knocking over the framed photo of Steven Spielberg.

DAWSON

So much for TWISTER. What's next?

Joey is on the bed sifting through video rentals.

JOEY

I vote for THE POSEIDON ADVENTURE.

DAWSON

But THE TOWERING INFERNO has a higher all star body count.

JOEY

But they just burned. In THE POSEIDON ADVENTURE the deaths are much more interesting...everything's upside down.

Dawson checks his watch.

DAWSON

It's time. Let's see if our disaster movie seance worked.

Dawson switches the video over to the local news.

2 THE TELEVISION

2

WEATHER PERSON

As Hurricane Chris gains momentum, severe warnings have resulted in school closures including Falmouth, North Yarmouth, Block Island and the greater Cumberland County Region.

DAWSON

No way! What about Capeside? We're directly in the path of the hurricane.

JOEY

That's it. I'm suing the National Weather Service.

(CONTINUED)

Joey throws a stuffed shark at the screen -- and as if in response --

WEATHER PERSON  
(cups his ear phone)  
What? Oh uh, just in. The Casco Bay  
and Capeside school districts will  
also be closed tomorrow.

ON DAWSON AND JOEY --

They SCREAM and YELL and high five as if they'd won the lottery.

DAWSON  
SCORE!!!

JOEY  
YES!!!

DAWSON  
(speaks into trophy)  
-- but most of all, I'd like to thank  
God and my agent for providing us  
with this natural disaster on a  
Biology quiz day.

JOEY  
(ala Jerry Falwell)  
Yes. I believe a moment of silence is  
in order.

But the fun quickly dissipates into --

THE TELEVISION

WEATHER PERSON  
Now with that, back to you Gale --  
Bob.

GALE  
Thanks Hal. Well, Bob I guess  
tomorrow would be a good day to just  
stay in bed.

BOB  
You got that right Gale. Now, in  
other local news --

DAWSON (O.S.)  
(angrily)  
Could they possibly be more obvious?  
(MORE)

(CONTINUED)

DAWSON (cont'd)  
(mocking Bob)  
So Gale, what is your view on the  
current situation in Bosnia--and will  
you be jumping my bones later in the  
broadcast?

\*  
\*  
\*  
\*  
\*

Dawson CLICKS off the television. A moment of total silence.  
Finally...

(CONTINUED)

JOEY

Does your mom know you know?

Dawson shakes his head.

JOEY

Your dad?

DAWSON

Profoundly clueless.

Joey tries to lighten the mood--she holds up the video rentals.

JOEY

So. Paul Newman or Gene Hackman?

DAWSON

I'm kinda tired--mind if I sack?

Joey gets off the bed, hesitates--then, pulls the covers back.

DAWSON

Oh...you staying?

Joey eyes him.

JOEY

I don't know, Dawson. Am I?

DAWSON

It's a school night.

JOEY

School's cancelled.

DAWSON

(remembering)

Oh yeah.

JOEY

No, I should go. It's okay. I'll go.

Dawson doesn't stop her. She slips on her shoes and moves to the window.

JOEY (cont'd)

You're gonna have to deal with this,  
Dawson.

(CONTINUED)

DAWSON

Everything is postponed 'cause of the  
hurricane--my life included.

JOEY

Your life is a hurricane, Dawson.

DAWSON

No metaphors. It's too late.

JOEY

Later.

DAWSON

Seeya tomorrow, Joe--

Joey pops her head back in.

JOEY

Fasten your seatbelt, Dawson. It's  
gonna be a bumpy life.

Joey exits.

(CONTINUED)



Dawson closes the window and pulls down the shade. He grabs the remote and turns the television back on. \*

ON THE SCREEN--Bob and Gale are reporting the news. Dawson can't take his eyes off the screen. He's clearly troubled. \*

FADE OUT.

END TEASER.

(CONTINUED)

ACT ONE

3 EXT. CAPESIDE - FRIDAY MORNING 3

A SERIES OF SHOTS depicting Capeside businesses as they prepare for the coming storm.

4 INT. DAWSON'S HOUSE - THE GREAT ROOM 4

Another type of storm is brewing here. If the hurricane doesn't hit -- the tension in this house will blow the roof off anyway. GALE and MITCH are busy taping up windows while Gale speaks on the cordless.

GALE

This is the first interesting story to hit Capeside in -- I guess if it were the Capeside bake-off I'd be your man. No, I'm not trying to be sarcastic -- I'm trying to be a reporter. Fine Jim. If anybody needs me I'll be right here darnin' my husband's socks.

She slams down the phone and flops onto the couch. Mitch comes up from behind and begins to gently massage her shoulders.

GALE (cont'd)

Unbelievable.

MITCH

(gently)

I take it they're not letting you cover the hurricane.

GALE

Of course not. I'm missing a certain appendage between my legs that apparently makes one uniquely qualified to cover inclement weather.

Mitch crawls over the couch and begins to nuzzle her.

(CONTINUED)

MITCH

Well, me and my appendage are both thrilled you'll be here safe where you belong.

As they begin to make out, Dawson ENTERS with flashlights, candles and batteries in hand. This scene is no longer simply embarrassing -- now the hypocrisy is killing him.

DAWSON

I have flashlights, candles--cold shower--batteries.

Mitch and Gale break apart.

MITCH

Set 'em in the kitchen. I'm gonna check on Jen and Mrs. Ryan next door. Extend an invitation to ride out the storm.

He kisses Gale and takes off out the back door, leaving Dawson and his mom alone.

DAWSON

Dad's a good guy isn't he mom? A little on the Tom Hanks, Harrison Ford, idealistic side -- but solid like a rock.

GALE

Without question.

DAWSON

Faithful. Maybe even to a fault.

Gale eyes him suspiciously.

GALE

Yes.

DAWSON

So who's covering Hurricane Chris?

GALE

Bob got the gig.

DAWSON

Oh that Bob, he's on top of it.

(CONTINUED)

GALE

He's a great guy.

DAWSON

Dad's a great guy. Bob's the anchorman.

Gale looks directly at Dawson. Does he know?

GALE

Have you secured the front porch?

DAWSON

I'll get right on it. Gotta get ready for Hurricane Bob.

GALE

Hurricane Chris.

DAWSON

That's right. Chris--Hurricane. Bob--  
(with attitude)  
Anchorman.

He points at her, then tears out of the room leaving Gale wondering.

5 EXT. BEACH - LATER

5

A Capeside patrol car pulls up to the beach and parks. Deputy Doug Witter, mid 20's, hops out. Doug is a strapping, assertive guy who by the look on his face takes everything too seriously. Pacey gets out of the passenger side. They're in the middle of a huge brotherly bonding session.

PACEY

I just want it noted that I am here under complete duress.

DOUG

Will you stop with your punk ass whining?

PACEY

School's out today. It was my one chance to sleep in, catch up on my soaps. Enjoy the storm...

DOUG

Dad's orders.

(CONTINUED)

PACEY

"Dad's orders." You say that with such lap dog enthusiasm.

They pull NO SWIMMING signs out of the trunk and head out onto the beach.

DOUG

I'm gonna kick your ass.

PACEY

Ooohh. You're so butch.

DOUG

Screw you.

PACEY

You really should deal with these hostile outbursts of rage. I'm sure any therapist will tell you they're merely a repression tactic used to mask your true homosexual desires.

Doug takes another tactic with his younger brother.

DOUG

You think you're getting to me but I'm not listening because you're not getting to me because I'm smarter than this so eat that you sewer guzzling anal wart.

Doug stops to pound a NO SWIMMING sign into the sand.

PACEY

That's good. Get it out. But one day you're going to have to deal with these latent longings.

DOUG

I am the straightest guy I know, okay?

PACEY

I think your CD collection would contradict that. Barbra Streisand, the soundtrack to Les Mis...

DOUG

I have an interesting and soft complexity.

(CONTINUED)

PACEY

You don't have to defend yourself to me, I'm on your side. I just want you to have a happy and fruitful life.

DOUG

Women love my CD collection.

PACEY

Simple question. Why did you pick an occupation that requires you to dress like one of the Village People?

DOUG

I chose to wear a badge because our father, the Sheriff of Capeside and it's surrounding county, instilled in me a sense of duty and the belief in justice.

PACEY

Which makes it all the harder to come out. I bet there's a support group for gay officers of the law.

A trio of SURFERS walk by with their boards as Doug explodes on Pacey.

DOUG

I am not gay!

The surfers eye each other. Doug is humiliated. He pulls himself together.

DOUG

(to surfers)

You boys are going to have to vacate the beach. Hurricane warnings.

SURFER #1

The waves rock in this weather.

DOUG

City ordinance. Clear out.

SURFER #2

No way. That sucks.

DOUG

I don't wanna have to write you up. Get outta here.

(CONTINUED)

The surfers turn and leave, verbally annoyed. "Asshole."

PACEY

I think the blonde one was checking  
you out.

Doug swings a sign at him. Pacey ducks, just missing it.

6 OMITTED

6

EXT. JOEY'S HOUSE - A LITTLE LATER

7

As Joey and Bodie try in vain to board up the old house --  
Bessie gathers up potted plants.

BODIE

You're waffling. We spoke to the  
doctor, we already agreed on this.

BESSIE

I'm not waffling. I've changed my  
mind.

BODIE

Let me guess. Geraldo Rivera and a  
panel of world renowned specialists  
discussed circumcision in depth from  
three to three-thirty?

BESSIE

It's mutilation. Studies show that  
the trauma of having your genitals  
sliced can have a lasting effect into  
adulthood.

BODIE

Trust me. If I was conscious of it --  
I'd most definitely remember.

Joey tries to secure a window but the rotted wood falls through.

JOEY

Junior's foreskin will be a non-issue  
if we all blow away in a typhoon.

(CONTINUED)



BODIE

It's just a warning -- these storms  
never come this far north.

JOEY

I vote we go to Dawson's.

BESSIE

Actually, that's not a bad idea.

BODIE

Don't change the subject. This kid  
is being circumcised.

BESSIE

No, he's not.

BODIE

Just because you're pregnant, don't  
think you're gonna get the last word  
on this.

As Bessie leaves the room. \*

BESSIE

(whispers)

Watch me. \*

Joey tries to put the piece of wood back. It's hopeless. \*

JOEY

Dawson's? \*

Bodie nods his head "yes". \*

8 EXT. BEACH - LATER

8

Pacey, alone, struggles with a beach sign. He looks up to see a  
beach house in the distance. He sees a WOMAN boarding up  
windows. He smiles, moving towards her.

As he gets closer the CAMERA reveals the woman to be Tamara. He  
moves up the steps to her house.

PACEY

Hey, Tamara!

She turns around.

(CONTINUED)

TAMARA.

Hi Pacey.

Pacey makes a move toward her. Tamara backs away, scared.

(CONTINUED)

TAMARA (cont'd)

No, don't.

Just then, Doug appears from around the side of the house. He sees Pacey.

DOUG

Okay, I got the back side done. Yo, Pacey, give a hand.

Pacey, a little miffed, takes the board from Tamara. She immediately jumps in.

TAMARA

It's good to see you, Pacey. Your brother was kind enough to help me secure the place.

PACEY

He's a nice guy.

TAMARA

How is your homework coming, Pacey? I hope the bad weather is giving you a chance to catch up on your reading.

She's purposely playing the teacher.

DOUG

The guy's a goof. He hasn't cracked a book since third grade.

TAMARA

You'd be pleased. Your brother's doing quite well, Deputy Witter.

DOUG

Please, call me Doug.

TAMARA

Okay.

DOUG

And I can call you?

PACEY

Miss Jacobs.

(CONTINUED)

TAMARA

Or Tamara. Whatever you'd like.

DOUG

Tamara.

A crash of THUNDER. Tamara jumps.

TAMARA

I hate storms. I don't do well at  
all in bad weather.

Doug flashes a sweet and flirty smile at Tamara.

DOUG

Well, we'll have to do something  
about that.

Tamara looks to Pacey.

9 INT. DAWSON'S FRONT PORCH - SAME

9

A disgruntled GRAMS is being escorted through the front door by  
Mitch. Jen trudges behind them.

GRAMS

(complaining)

I've weathered more storms in my time  
than you can count.

MITCH

Humor me. I'll feel better if you two  
stayed with us.

GRAMS

If the Lord decides to blow my house  
away then so be it.

JEN

Oh, Grams. I forgot to tell you. The  
Lord sent a fax while you were out.  
Something about Armageddon.

Jen stays behind as Grams and Mitch disappear inside the house.

JEN

Hey stranger.

Dawson LOOKS UP. A moment. It's awkward. They both feel it.

(CONTINUED)

DAWSON

Heard your Gramps is back in the hospital. I'm sorry.

JEN

They're doing some more tests. He'll be okay. It's made Grams a little testy though, which has made me a little anxious. How are you?

She goes to kiss him but he moves past her to the other side of the porch.

JEN

Okay.

She's stung, but doesn't give up.

JEN

Need some help?

DAWSON

No. I'm cool.

A beat --

DAWSON (cont'd)

-- but thanks though.

JEN

You're being cold to me, Dawson.

DAWSON

No....

JEN

Hey, it's not a judgement. It's an observation. Maybe we should talk about it.

DAWSON

It has nothing to do with you--us. Really. I just have this big "to do" list in my head.

JEN

Yeah...sure...

Their eyes meet for a brief moment until the wind blows a table over. Dawson turns toward it, picking it up. When he turns back around, Jen has disappeared inside the house.

0 INT. GREAT ROOM - CONTINUOUS

10

Joey, Bessie and Bodie are in the living room in front of the television set. Mitch, Grams and Jen ENTER. Polite "hellos" are exchanged all around. Jen and Joey share a look.

(CONTINUED)

MITCH

Make yourselves at home everyone. I  
thought we could cook up some lunch.

BESSIE

That's very kind of you. We really  
appreciate this.

MITCH

(introductions)

Mrs. Ryan, do you know...

Grams smiles smugly.

GRAMS

Yes, we've met -- you're Bessie --  
Joey's unmarried sister.

She eyes Bessie's big stomach.

BESSIE

(ignores this)

And this is Bodie.

Grams eyes him with contempt.

GRAMS

Uh, huh.

She moves away. Bodie eyes Bessie.

BESSIE

Be nice.

BODIE

Uh, huh.

11 INT. UPSTAIRS LANDING - SAME

11

From the upstairs landing, Dawson surveys the proceedings with  
disdain.

Dawson turns and moves to the front staircase. He SEES his mom  
in the corner by the front door. The portable phone in her  
hands. He quietly descends the staircase.

GALE

(sarcastic)

No.

(CONTINUED)

GALE (cont'd)

Look if I couldn't report the storm  
then I am just simply thrilled that  
it's you.

(laughing)

Oh, thank you very much Walter  
Cronkite -- need I remind you who won  
the local Emmy and the Golden Desk  
award. I have more plaques and  
trophies than you do...

(giggling)

Bad boy!

(sweetly)

You just be careful out there -- I'd  
like you back in one piece.

Gale spins around, looking up to find Dawson staring her down.  
She stands frozen--scared out of her mind.

(CONTINUED)



GALE (cont'd)  
I'll call you later.

As she hangs up the phone --

DAWSON  
(dead pan)  
I got a new award for you, mom. It's  
not a trophy though...it comes in the  
form of an "A" -- And you have to  
stitch it right here to your chest --  
Congratulations.

Suddenly, the wind BLOWS...somewhere a storm shutter blows open.  
They don't notice. Their eyes are locked as we --

FADE OUT.

END OF ACT ONE

(CONTINUED)

ACT TWO

12 INT. DAWSON'S HOUSE - KITCHEN - DAY - LATER 12

Bodie is chopping vegetables and placing them in a pan while Grams works at the stove behind him. Bessie is putting a salad together at a separate counter. Everyone appears to be working together.

MUSIC PLAYS from the stereo. Bodie is choppin' to the beat. He bumps into Grams.

BODIE

Sorry, Mrs. Ryan.

Bodie and Grams bump into each other again. Grams smiles tightly, eyeing what he's doing.

GRAMS

How are you going to boil those if they're cut to pieces?

BODIE

I was going to stir fry.

Grams looks disapprovingly at Bodie.

13 INT. UPSTAIRS LANDING - SAME 13

Dawson comes up the front stairs and moves down the hall when Mrs. Leery cuts him off.

GALE

Dawson...

He turns. His face miffed.

GALE (cont'd)

We need to talk.

DAWSON

About what? The weather?

Mom looks to the landing. Below, Bodie and Grams continue their fighting.

GRAMS

Tell you what, Bodie, why don't you let me and Bessie take care of dinner.

(CONTINUED)

BODIE

I'm a cook, Mrs. Ryan, it's what I do.

GRAMS

(sweetly)

All the more reason to take a break.

BODIE

But...

BESSIE

You heard the lady, Bodie.

Bessie cuts him eyes. "Get along." He grudgingly obeys.

ON THE LANDING

Gale pulls Dawson out of view.

GALE

I know you must be really angry right now and it's completely justified...

DAWSON

Save it.

Dawson is still pissed. He takes off. She physically stops him.

GALE

Please... hear me out. I love your father. That may seem a little hypocritical at the moment, but what's going on with Bob and I.

DAWSON

Bob and me... Bob and I is grammatically incorrect.

GALE

If you let me, I might be able to help you understand...

(CONTINUED)

DAWSON

Understand what? The complicated mind of an adulteress? Do you have some new ground-breaking reason as to why you're breaking the sacred vows of marriage? It's pretty straight forward, isn't it?

GALE

No... it's not... there are reasons...

DAWSON

Boredom maybe? Lack of desire, a cry for attention, career advancement -- any of those fit? Or, I know, why don't you pull the I'm 40 now--it's time to be selfish--I'm having second thoughts--life is passing me by crap.

GALE

Let me explain.

DAWSON

Go for it. Say what you want. Purge. Just purge to the right person. I'm the son remember. There's a whole missing element here. I think it's downstairs and it has a name--let's see, husband, spouse, mate, better half--any of these ring a bell?

Dawson moves past her and into his room, slamming the door shut before Gale has a chance to reply.

14 INT. DAWSON'S BEDROOM - SAME

14

Dawson ENTERS to discover Jen sitting at his desk.

JEN

How ya doing?

But she doesn't need to ask. It's obvious. Dawson is ready to detonate.

(CONTINUED)

DAWSON

I don't get it. I have these two adolescent parents that bump like rabbits every day of their lives--you think that would be enough but I guess Dad couldn't keep up and Mom finally said hey...

JEN

Don't Dawson. These things have very little to do with sex.

DAWSON

Why is the proposition of monogamy such a jurassic notion? It is no longer realistic to think two people can be enough for each other for a lifetime.

JEN

I don't know, Dawson.

Dawson is unleashing. He spits his words out violently.

DAWSON

Or maybe it's chemical. Maybe there's some hormonal imbalance that causes one to fornicate with their fellow co-worker. I wonder if it's just Bob? Maybe it extends to the whole six and eleven action news teams.

JEN

Your mother is a good woman.

DAWSON

Oh defend her--you would. It makes perfect sense.

JEN

Excuse me?

Jen is immediately outraged. Dawson senses he's gone too far but he refuses to wuss out. He holds his position.

DAWSON

You heard me.

(CONTINUED)

JEN

Yeah, I did, and you better clarify yourself right now before I rip your head off.

DAWSON

(very clearly)

I was just remarking that who better to understand a woman's need to have multiple partners.

JEN

Being that I've slept with half of New York City...

DAWSON

I didn't say that --

JEN

We're all not as pious as you, Dawson. Some of us aren't imaginary characters in a Spielberg film. Some of us live in reality.

Jen storms out.

DAWSON

Jen wait --

Dawson falls onto his bed -- realizing he just fucked up majorly. Suddenly -- a CLANK comes from the closet. Startled, Dawson slowly approaches the door and then -- throws it open to discover --

JOEY, sitting inside. Above her is a piece of a boat sign. It reads THE ORCA. Also, a sign for the USS INDIANAPOLIS.

JOEY

Don't mind me --- just passing through.

DAWSON

Great. There's no escape. Mom, Jen, now you... What are you doing in there?

As she climbs out --

(CONTINUED)

JOEY

Just regressing for a moment.  
Remember, how we used to play in  
there when we were little? We'd re-  
enact the whole third act from JAWS.

(CONTINUED)

DAWSON

Not now, Joey.

He sits on the bed, exhausted.

JOEY

(continuing)

You'd play Captain Quint and I'd be both Hooper and Sheriff Brody and we knew all the lines by heart.

DAWSON

We're not kids anymore, Joey.

JOEY

But wouldn't it be nice. Oh, right-- guess that's up there with "sleeping over" on the "we're too old for this" list.

Joey stares at Dawson's back. He ignores her -- he's in his own little mini-drama.

JOEY (cont'd)

I know you're still mad at me for lying to you--even if you won't admit it--there's residue all over your face.

DAWSON

(warning her)

Maybe you should go now, Joey, my verbal vomit is out of control today.

She's right. He's obviously not forgiven her. Joey is agitated by this.

JOEY

I know what you're going through, Dawson. I've been there. I know you're questioning everything you know to be true about your mother. You're struggling to find answers-- you wanna know why she's cheating. But it's all perception, Dawson. It's all how you choose to look at it. It really is. Let me offer you the one ounce of wisdom I can bring to the table.

(MORE)

(CONTINUED)



JOEY (cont'd)

Instead of asking why your mother is doing these horrible things, might I suggest that you just get down on your knees and thank God you have a mother.

Dawson turns to her. She moves to the door.

DAWSON

Joey...

JOEY

Sorry, Dawson, I forgot for a second. It's not about me.

Her eyes slice through him as she slips out the door.

Dawson sits paralyzed... unable to move.

CUT TO:

15 A TELEVISION SCREEN

15

Bob is reporting live from the beach. The wind has kicked up and the sky is dark -- He strains to be heard over the din of the approaching storm.

BOB

...winds have raced up to sixty-five miles per hour and climbing. It's still undetermined if HURRICANE CHRISTOPHER will hit Capeside -- but things aren't looking good...

16 INT. THE DEN --

16

PULL BACK TO REVEAL -- Mitch, Bessie, Bodie, Joey and Grams sitting around the television, finishing lunch. Bodie is rounding up everyone's dirty dishes.

BODIE

I'm just saying, a little fresh rosemary and ground pepper...

GRAMS

(condescending)

I think I know a little more about the culinary arts than...

(CONTINUED)

BESSIE

The chicken was just delicious, Mrs.  
Ryan.

Bodie looks at her in disbelief and storms into the kitchen.  
Mitch and Gale watch the news. Bob is still talking.

JOEY ENTERS --

MITCH

(re: the television screen)  
It's really getting messy out there.  
I hope Bob watches out for himself.

JOEY

(under her breath)  
I wouldn't worry about Bob, Mr.  
Leery.

Gale looks to Joey. They exchange a look as Joey heads into the  
other room.

17 INT. KITCHEN - CONTINUOUS

17

As Bodie ENTERS followed by Bessie -- Bodie slams the dishes  
into the sink.

BESSIE

You're gonna break the dishes.

BODIE

(sarcastic)  
Oh don't worry 'bout that. Our people  
c'aint cook -- but we make good  
dishwashuhs massuh.

BESSIE

Don't go there. She has not made one  
racial slur.

BODIE

Because she's far too subtle. She's  
an excellent racist.

BESSIE

She's an old woman. You're being  
unfair.

(CONTINUED)

BODIE

As long as you can still vote, you're fair game.

BESSIE

Everyone doesn't have to share your views, Bodie.

BODIE

So we're back to the snip snip debate.

BESSIE

Do you realize what that operation entails?

(by rote)

The foreskin is removed by applying a specially designed clamp.

She demonstrates using a cooking utensil and a cucumber.

BODIE

Ow, ow, ow! Please. For God's sake-- no more!

Grams ENTERS with her dish just in time to overhear the end of their conversation.

GRAMS

That's the least of the trauma that child will be subjected to, if you ask me.

BODIE

(under his breath)

We didn't.

GRAMS

Children have enough problems facing them -- crime, drugs, everything else under the sun -- without being -- different. But...I guess that wasn't on anyone's mind earlier this year.

BODIE

(getting heated)

Why don't you dispense with the subtext, Mrs. Ryan. Just say it. You don't "approve" of an interracial couple giving birth to a mixed-race child.

(CONTINUED)

GRAMS

I didn't say that.  
(sweetly)  
You did.

She smugly leaves the kitchen. Exceedingly pleased with herself.

18 INT. FOYER - CONTINUOUS

18

Joey sits on the bottom step -- brooding.

Gale ENTERS. She silently indicates the step -- Joey slides over to accommodate her.

GALE

(tentatively)  
I guess I fu... This is really fu...  
Oh... Every sentence that comes to  
mind seems to end in the F word.

JOEY

Don't hold back on my account--I've  
heard it.

GALE

I'm the adult, Joey. I'm supposed to  
set an example.

JOEY

I'd stick to the F word if I were  
you.

Gale smiles. The lights FLICKER then come back on. THUNDER  
CRASHES.

GALE

I've been really selfish.

JOEY

It seems to run in your family.

GALE

But I'm ending it.

(CONTINUED)

A long moment. Joey turns to her.

JOEY

I know you are.

The camera DRIFTS up to the landing where Dawson is a silent witness.

19 EXT. TAMARA'S BEACH HOUSE - LATER 19

Tamara's house. The storm rages on as lights burn from within.

20 INT. TAMARA'S BEACH HOUSE - SAME 20

Doug and Pacey sit at the dining table while Tamara brings in food from the kitchen. The storm can be heard heating up outside. THUNDER CRASHES around them.

TAMARA

It was really nice of you to stay. I have to admit I was a little scared. I never expected a hurricane to come so far north.

DOUG

I'm an officer of the law -- it's my job to keep people safe.

TAMARA

As long as I'm not keeping you two from anything.

(CONTINUED)

BAM! CRASH! Something smashes against the side of the house.  
Tamara SCREAMS!

TAMARA

What was that?

Doug jumps up.

DOUG

I don't know. I'll be right back.

Doug moves for the door.

TAMARA

Should you go out there?

DOUG

This is my job, Tammy.

He throws open the door. Wind and rain plow through. Doug disappears, closing the door behind him. Pacey turns to Tamara. A moment of awkwardness between them.

TAMARA

Your brother is very nice.

PACEY

He's a closet case.

TAMARA

What?

PACEY

Oh yeah. Full blooded, 100% gay man.  
He likes to keep it quiet being on  
the force, it's a small town...you  
know.

TAMARA

Does your dad know?

PACEY

My parents are in denial about it.  
It's a little weird. How are you  
doing, Tamara?

Pacey moves to her. He puts his arms around her. She pulls away.

(CONTINUED)

TAMARA

I don't think so. Not with your badge  
brother right outside. Quick reminder  
-- this is a felony.

PACEY

That's the attraction, isn't it?

She looks at him.

PACEY (cont'd)

I've missed you.

TAMARA

I've missed you, too, but...

She looks to Pacey, then to the door, then back to Pacey. She  
leans in and kisses him quickly.

TAMARA (cont'd)

There. Happy?

She grabs her plate and heads to the kitchen.

PACEY

Come here.

Pacey grabs her. He pulls her into him. She resists.

TAMARA

No, no, no, no...

PACEY

C'mon...

He tickles her. Tamara starts to laugh, backing away from him.  
She shoos Pacey away with the dishes.

TAMARA

Stop it... I mean it...

Pacey jumps her. They kiss half passionate/half laughter. A  
moment of spontaneity between two lovers. They fall backwards on  
to the couch before falling completely to the floor. Food from  
the plates goes everywhere just as the front door flies open and  
Doug races in.

DOUG

It was nothi...

(CONTINUED)

His mouth drops as he sees Pacey and Tamara tangled together on the floor.

21 INT. DAWSON'S HOUSE - KITCHEN - LATER 21

The wind whips and howls outside --

Mitch works on his RESTAURANT model which is laid out on the kitchen table. Dawson ENTERS.

MITCH

You realize, if THE KELP takes off --  
we could have a whole chain of Leery  
family restaurants from coast to  
coast.

He motions toward an invisible headline.

MITCH (cont'd)

"The Wall Street Journal reports that  
THE KELP has surpassed PLANET  
HOLLYWOOD in sales and revenue."

DAWSON

(false enthusiasm)  
Sounds great, dad.

Mitch looks up at him.

MITCH

Is something wrong, Dawson?

Before he can reply --

GALE

Yes, something is very wrong.

Dawson and his Dad both turn to Gale who stands at the den doors. She's closed them off for privacy.

GALE (cont'd)

(stumbling)

Mitch, there's something you -- I  
mean, I have to tell you something --

Dawson starts to make himself scarce.

DAWSON

I'll just be going...

(CONTINUED)



GALE

No, Dawson. We're a family. This falls on all ears.

MITCH

Hon--what is it?

Mitch looks at her, concerned. She's visibly shaking.

GALE

You know, let's see, where do I begin. Um, well, uh...You know, I love what I do. I always wanted to be a Diane Sawyer or a Barbara Walters--remember I used to style my hair just like Barbara Walters...oh God, where am I going with this...oh, Mitch, it's twenty years later and the truth is I'm never going to be Barbara Walters or Diane Sawyer and I know that. I gave up that dream. It's okay. I accepted it. I still wouldn't mind being a Jenny Jones or a Sally Jessy Raphael though. A talk show would be great, right?

MITCH

What's wrong, Gale?

GALE

Oh God, I'm digressing. This is just so morbidly predictable. Who watches those talk shows anyway? They're all the same. Someone does somebody wrong and then they come on television with their IQ of 3 and bitch and moan for all the world to see and--this is a judgement I know--but I've always prided myself on not being that kind of person. The kind of person who would wind up on a panel of cheaters and liars and lowlifes...interviewing them is one thing but...

MITCH

What are you saying, Gale?

(CONTINUED)

He stares at her not wanting the answer. But he can't resist it either. Dawson is trying to become invisible. Gale continues to purge.

GALE

What I'm saying is I've earned my seat on the Jenny Jones show, Mitch. What I'm saying is for the last two months, for the last sixty-two days, every time I've come home late, every time I've made an excuse to leave this house, every time I've not been with you--I've been with someone else, another man...in the arms of another man--having sex with another man.

Mitch stands frozen. His face is drained of its life.

GALE (cont'd)

I won't be so insulting as to offer an apology. This is, after all, on the other side of forgiveness. I just thought you should know.

A long agonizing moment. Mitch says nothing. His face a void.

GALE (cont'd)

Mitch?

A CRASH OF THUNDER and then -- THE POWER GOES OUT.

CUT TO BLACK.

END OF ACT TWO

(CONTINUED)

ACT THREE

22 INT. KITCHEN - CONTINUOUS

22

Dawson, Mitch and Gale scramble for flashlights and candles.

Mitch bangs a flickering flashlight to life. The three shattered faces once again illuminated and annihilated.

In shock, Mitch is business as usual.

MITCH

I knew we should've gotten more batteries.

GALE

Mitch --

MITCH

Dawson, take some candles and flashlights into the den.

Dawson reluctantly leaves his father --

Mitch begins to rifle through the kitchen cupboards.

MITCH (cont'd)

Where is that lantern? I filled it up with kerosene this morning and now it's just disappeared.

He frantically begins to slam cupboard doors and drawers as if his life depended on finding that lantern.

GALE

(pleading)

Mitch, talk to me.

Gale begins to cry.

MITCH

It was here! I had it in my hands and now it's gone!

She reaches out for him. He pulls away in a first burst of anger.

MITCH (CONT'D)

Where is it!? Where did it go!?

(CONTINUED)

And then with one powerful SWEEP he sends the model of THE KELP crashing to the floor. Gale is now SOBBING. Mitch turns to her. His finger in her face.

MITCH (cont'd)

Don't you cry. You don't get to cry.

Mitch stumbles out the back door -- leaving Gale alone and shaking. She turns to find Grams in the doorway.

GRAMS

Is everything okay?

Gale pulls it together.

GALE

Fine. Just fine. I think there are more candles upstairs.

Gale hurriedly excuses herself... in a daze. Grams is no fool.

23 INT. TAMARA'S BEACH HOUSE - LATER

23

Pacey and Doug sit in the living room. The storm continues outside. Tamara stands at a closet (chest, cupboard, whatever) searching for something.

Pacey is scrubbing his shirt with a rag. The food stains are apparent. Tamara's top has changed.

DOUG

You clumsy idiot. Tammy, I'm sorry about my brother. We've had to put up with this pinheaded, imbecile for years now. He's kinda the family embarrassment. I'm really sorry.

Tamara surfaces with an armful of board games (CLUE, MONOPOLY, Pictionary, etc.).

TAMARA

No, Doug, it was my fault. I ran into him. I'm the clumsy one.

DOUG

Whaddya got there?

TAMARA

Some possible riding-out-the-storm entertainment.

(CONTINUED)

DOUG  
You ever played the IF game?

TAMARA  
How do you do that?

(CONTINUED)

DOUG

It's just a way to get to know each other better. I ask you something like: If you could only eat one food for the rest of your life what would it be? You answer and then ask something.

TAMARA

Okay. Whose first?

PACEY

I vote for Monopoly. It has a point.

DOUG

It's a way for us to get to know each other better.

He eyes Tamara. She takes a seat opposite them.

DOUG (cont'd)

Okay. If you had to pick one city to live in for the rest of your life what city would you pick?

TAMARA

Easy. New York. My hometown. There's no other place like it.

DOUG

Why did you move?

TAMARA

I needed a change. I have a dysfunctional ex-husband and New York just wasn't big enough for the two of us.

Pacey lets this sink in.

DOUG

If I were your ex-husband--I'd be full of regret right about now.

Doug smiles at Tamara flirtatiously. She smiles back. She thinks it's harmless. Pacey takes charge.

PACEY

My turn. If you could star in any Broadway musical of your choice what one would you choose? Doug?

(CONTINUED)

He looks to Tamara. He shifts. A bit uncomfortable.

DOUG  
(shrugging)  
Easy. Tony. WEST SIDE STORY.

TAMARA  
I love it. SOMEWHERE, it's my  
favorite.  
(sings a bit)  
"There's a place for us..."

DOUG  
(taking over)  
"Somewhere's there's a place for us.  
Peace and quiet and open air waits  
for us...somewhere.

TAMARA  
"There's a time for us. A time and  
place for us. Hold my hand and we're  
halfway there..."

Doug stands and holds out his hand.

DOUG  
"..hold my hand and I'll take you  
there."

Tamara takes his hand and they move about the room, singing and  
dancing as they dive heart and soul into Sondheim. Pacey's  
little dig couldn't have backfired more.

24 INT. DEN - CONTINUOUS

24

As candles and lanterns are lit -- Bodie and Bessie have been  
waging their own little war. Jen and Grams bear witness.

BODIE  
Oh for God's sake! A million babies  
are circumcised every year.

BESSIE  
It's a human rights issue. A harsh  
and barbaric example of child abuse.

BODIE  
We don't even know if it's gonna be a  
girl or a boy.

(CONTINUED)

GRAMS

Or--black or white?

This stops everyone in their tracks. Bodie turns to Grams with eyes afire.

BODIE

She's off and running.

BESSIE

Bodie, don't.

GRAMS

That's not a judgement, Bodie, it's just an observation.

BODIE

(restrained)

Which do you object to more, Mrs. Ryan? The fact that I'm black and she's white... or that we're unmarried and about to have a child in sin?

GRAMS

What I object to most, is when children have children. Childrearing is a responsibility that I suspect neither one of you are ready for.

BODIE

I don't have to explain myself to you or anybody, but just for the record, I came from a large family, Mrs. Ryan. Five kids, one mother, and no father. Everyone had to do their share and since the time I was ten-- I've mowed lawns, pumped gas, bussed tables, hauled crabs, shoveled asphalt and somehow managed to put myself through college. So don't stand there and preach because on the topic of responsibility, I've got you.

GRAMS

Obviously I've touched a sore spot.

BESSIE

Just a little.

(CONTINUED)



GRAMS

Just get ready, Bodie. Because  
circumcision is the smallest issue  
you'll be dealing with. That child,  
and disagree all you want, will be  
identified as different. And you and  
Bessie as parents will be completely  
responsible for that.

BODIE

No. You'll be responsible for that.  
You and every other narrow mind in  
this racist country.

Bodie storms out. Bessie turns to Grams.

BESSIE

Part black, part white. It doesn't  
matter, Mrs. Ryan, this child will be  
100% loved.

Bessie goes after Bodie, leaving Grams staring after them.

(CONTINUED)

25 INT. PORCH - LATE AFTERNOON

25

The rain is coming down in droves. Jen steps out onto the porch. The wind whips about the house. She looks to the water. The boat is crashing against the dock.

Jen pulls out a much needed cigarette and tries to light up. The wind is too strong. All the porch furniture has been covered and stacked up against the house. Jen moves behind it to shield herself from the wind. That's when she discovers...

JOEY curled up on a piece of wicker.

JOEY

I didn't know you smoked.

JEN

I quit. Want one?

JOEY

As long as you won't think less of me.

They light up. Joey gives the obligatory cough-cough.

JEN

What are you doing out here?

JOEY

Just watching Mr. Leery.

She points to the parked car in the driveway.

Mr. Leery can be seen sitting in the car, staring out at the storm.

JEN

I guess the...

THUNDER CLAPS!

JEN (cont'd)

...hit the fan today.

JOEY

It's about time.

(CONTINUED)

JEN

Someone could really use that hurricane metaphor right about now.

JOEY

Where's Dawson?

JEN

Don't know. Don't care. I am taking a break.

She takes a deep drag.

JOEY

You know it's just an ego thing.  
(imitating Dawson)  
'How could there possibly have been anyone in her life before me?'  
'How can I measure up?'

JEN

Is he really that trite?

JOEY

I'm sure there's a measuring tape sitting in his bathroom as we speak.

JEN

What do you think it's marked up at?

JOEY

What do you mean?

JEN

Oh come on. This is cigarette talk. You think Dawson's got a pistol or a rifle.

Joey CRACKS up. They both start laughing.

JOEY

How would I know?

(CONTINUED)

The storm rages around them. Joey takes a drag and then...

JOEY

Dawson was wrong to spew his anger at his mom onto you.

JEN

So you know.

JOEY

Involuntary eavesdropping.

JEN

Guess I'm no longer the Virgin Queen of Dawson Leery's hand-held fantasies.

JOEY

I think Dawson is having a big life-defining/turning point moment.

JEN

Aren't we all.

They look at each other--Joey nods in agreement. A beat--

JOEY

Taking into consideration his height, weight, feet and hand size, I'm guessing he's slightly above average.

JEN

Oh, so you have thought about it.

They both start to GIGGLE.

26 INT. KITCHEN ALCOVE - MINUTES LATER

26

Dawson is picking the pieces of THE KELP up from the floor, when Grams ENTERS. He tries to go unnoticed, but Grams spots him immediately. She even JUMPS.

GRAMS

OH! Oh, Dawson. You scared me half way to my grave.

DAWSON

Sorry.

A beat--

(CONTINUED)

GRAMS

Can I help with that?

DAWSON

I'm fine Mrs. Ryan. Thanks.

Grams kneels down to help anyway.

(CONTINUED)

GRAMS

Mr. Ryan used to say to me "if you want the rainbow, you gotta put up with a lot of rain."

DAWSON

You know too, huh?

They work together picking up the destroyed restaurant model.

GRAMS

I used to be a big fan of the motion pictures.

(thoughtfully)

Frank Capra -- "It's a Wonderful Life", "Mr. Smith Goes to Washington", "Pocket Full of Miracles." Simple desires fulfilled, aspirations realized...

DAWSON

(agreement)

...fears of abandonment turned into fantasy spectacles of security and joy.

(a beat)

Frank Capra and Stephen Spielberg are often compared for their thematic content.

GRAMS

What I liked most about those movies was that no matter how far the character fell off the pedestal, he always got a second chance. I believe in second chances, Dawson.

Dawson shrugs.

GRAMS (cont'd)

Forgiveness is one of the greatest gifts the Lord has given us. It brings with it understanding.

DAWSON

The same way that rain brings a rainbow?

Grams smiles. The first smile ever aimed at Dawson.

(CONTINUED)

GRAMS

And from what I've seen of you so  
far. You'd better buy yourself a  
good umbrella.

With that she spins and leaves. Dawson smiles and shakes his  
head.

\*  
\*  
\*  
\*  
\*  
\*

7 INT. TAMARA'S BEACH HOUSE - LATER

27

They've moved to Monopoly. Pacey is winning. Doug takes his turn.

PACEY

St. Charles place with hotel is \$750.00.

DOUG

(counting out his money)

Yeah, yeah, yeah...

(turns to Tamara)

What about GYPSY?

TAMARA

I loved it. Did you ever see the Bette Midler TV version?

DOUG

She was great but I still love Ethel Merman.

TAMARA

A CHORUS LINE?

DOUG

"Kiss today goodbye..."

TAMARA

"...the sweetness and the sorrow..."

They start laughing. Pacey is completely miserable.

PACEY

(to Tamara)

Your turn.

Tamara rolls the dice.

DOUG

Hey, Tamara, would you like to go out sometime? Maybe catch a movie. The Rialto has this whole oldie classic thing on Wednesday nights. They show a lot of the old MGM musicals--it's great.

TAMARA

I'd love it.

(CONTINUED)



DOUG

Really? Good. We could make a whole night out of it. A nice romantic dinner without the baby brother wrecking the place.

Tamara smiles politely, eyeing Pacey.

DOUG (CONT'D)

We could get to know each other a little more intimately. Make it a real date.

TAMARA

Not exactly a date.

DOUG

Why not?

Tamara eyes Pacey. He looks away.

TAMARA

Well, because of...well, you know. I know...

DOUG

It's not because I'm too young, is it? Please don't pull the age thing on me. I'm 24. Soon to be 25.

TAMARA

That's not it at all, Doug. I know that you're...gay.

DOUG

What?

Doug looks to Pacey.

DOUG (cont'd)

Did you tell her I was gay?

Pacey shrugs. Tamara immediately steps in to defend Pacey.

TAMARA

No, I guessed it. In New York I lived on Christopher Street. I have good gaydar.

(CONTINUED)

DOUG  
(to Pacey)  
You told her, didn't you? Tell her  
I'm not.

PACEY  
She has gaydar.

DOUG  
I am not gay.

TAMARA  
It's okay to be gay, Doug.

PACEY  
That's what I've been saying.

Doug flies out of his chair. He pulls his gun from his holster.  
The guy's a ticking bomb. He aims the gun at Pacey.

DOUG  
You tell her I'm not gay. Tell her.

Pacey doesn't say anything. Tamara jumps up, scared.

TAMARA  
Guys, guys...no...

PACEY  
It's okay. He does this all the  
time.

DOUG  
Tell her. Now.

THUNDER CRASHES outside. It sounds like a gunshot. Tamara  
SCREAMS. This isn't funny anymore. She's really scared. Pacey  
sees this.

PACEY  
He's not gay.

Doug puts his gun away. Takes a breath of satisfaction.

DOUG  
Okay. Whose turn is it?

Tamara is completely and utterly stunned as we

CUT TO:

28 EXT. CAR - LATE AFTERNOON

28

The pounding rain is ear-splitting. Mitch is still behind the seat of the car. Gale appears in the rain. She's soaking wet. She moves to the car and gets in beside him.

29 INT. CAR - SAME

29

Mitch has the car stereo on. He's listening to a soft ballad. He makes no sign of awareness of Gale's presence.

They sit there for an eternity. The MUSIC SOFTLY PLAYING. And then...

MITCH

It's Bob, isn't it?

Gale's silence answers him. BEAT.

MITCH (cont'd)

I love you, Gale. I really do. From the moment I first saw you. We met on the pier at the marina and you were with that girlfriend of yours...the woman who never shut up, talk, talk for hours...I can't remember her name. It was one of those stupid soap opera names like Alexis or Dorian...

GALE

...Phoebe...

MITCH

...ah...Phoebe...I knew from the moment she introduced us. I knew. I loved you. It was that quick. Love comes that quick. Because it's a decision. Love is a decision that you make. I made it. On the spot. And I know I'm not the man you married. I know I've changed.

(MORE)

(CONTINUED)

MITCH (cont'd)

But that doesn't really matter at this point. What you need to know, Gale, is that our love came quick and it's lasted. It's weathered the storm. But as quickly as I made that decision twenty years ago to love you-  
-I'm taking it back. I don't wanna love you anymore. I choose to hate you now, Gale.

GALE

No, Mitch...don't...

MITCH

It's done, Gale. It's already done. Just like that. So I suggest you get out of this car before I physically remove you from it.

Gale looks at him. Hatred burns from his eyes. She reaches for the door handle. She opens the door...stumbles out as Mitch puts the car in gear and tears out of the driveway.

Gale stands, SOBBING, as the car's taillights disappear out of sight.

END OF ACT THREE

(CONTINUED)

ACT FOUR

30 CLOSE ON TV MONITOR

30

Bob is on screen, reporting.

BOB

Good news for local residents today. Hurricane Christopher has taken a sudden detour, leaving only moderate damages to Capeside and its surrounding areas. Well, now that the storm is over, I guess it's time I can finally say goodbye to some truly bad weather...

31 EXT. TAMARA'S BEACH HOUSE - LATER

31

The storm is over. Doug and Pacey are standing at the door.

TAMARA

Once again. Thank you. It was a very interesting evening.

PACEY

Anytime.

DOUG

Sorry about the gunplay.

TAMARA

Hey...

DOUG

I'd still like to take you out.

TAMARA

I'll be honest with you Doug. I'm seeing someone at the moment.

Pacey's eyes light up at this. They steal a glance.

DOUG

Fair enough. Come on, squirt.

Doug exits. Pacey looks back to Tamara. Smiles. She closes the door.

2 INT. KITCHEN - EARLY EVENING - LATER

32

Bessie and Bodie are gathering their things to leave. Something is troubling Bodie. He stares at Bessie.

BESSIE

You ready to leave?

BODIE

If I tell you the real reason I'm so pro-circumcision -- you won't laugh?

(CONTINUED)

Bessie turns to him.

BODIE (cont'd)  
Boy, girl--no matter what this baby  
is--it's still gonna look different  
than me.

He goes up to her and puts his hand on her bulging stomach.

BODIE (cont'd)  
It's a guy thing. Every father wants  
his son to look like him -- even in  
the locker room...you know.

Bessie looks up at him sympathetically.

BESSIE  
I understand that. But at the same  
time, I want him or her to grow up in  
a world where physical differences  
don't matter.

BODIE  
I just want to know the child's mine.

BESSIE  
Ours.

They're still at an impasse. Bodie picks up a kitchen knife and  
heads toward her.

BESSIE (cont'd)  
(alarmed)  
Be rational, Bo.

He sits at the kitchen table, waving her over. She sits across  
from him. He places the knife on the table between them. Bessie  
gets it and smiles.

BESSIE (cont'd)  
Okay, I guess that's fair.

Bodie spins the knife like a roulette wheel.

BODIE  
And where she stops -- nobody knows!

Off the spinning knife we --

CUT TO:

3 INT. FOYER - MOMENTS LATER

33

Dawson peeks out the front door window. POV of his mom, who sits quietly on the front porch, rocking away in a rocker.

He turns and starts for the stairs when he sees Jen coming at him.

JEN

I'm leaving, Dawson. I just wanted to say...

DAWSON

No, I'm the one who...

JEN

Hear me out, Dawson, please, because this seems to be the day of truths and I'm taking my turn--

Jen plows ahead. She takes her turns with incredible stamina.

JEN

I lost my virginal status when I was twelve to some older guy--he got me drunk. I don't remember his name--but after that first pregnancy scare, I went on the pill and used condoms--most of the time--sometimes. I was drinking way too much--having blackouts.

(a beat)

I was sexualized way too young, Dawson. And I don't wish that on anyone. Sex at my age, more often than not, is a bad idea. I finally got caught having sex in my parents' bed. Daddy's little girl fornicating before his very eyes.

(MORE)

(CONTINUED)



JEN (cont'd)

He still can't look me in the face.  
Then again, he shipped me two hundred  
miles away so he wouldn't have to.

Jen, for the first time, begins to lose it.

JEN (cont'd)

But I'm not that person, Dawson. I  
never was. And I'm not the white-as-  
snow girl you have in your mind  
either. I'm somewhere in between. And  
I'm just trying to figure it out.

DAWSON

My mom and dad have always had this  
tense raging sex life. It's been a  
constant source of embarrassment to  
me for years. But I secretly used it  
as a measure of their happiness.

JEN

Sex doesn't equal happiness, Dawson.

DAWSON

No. I guess not..

A beat.

JEN

I'm sorry for lying to you, Dawson.  
But I can't apologize for my past  
behavior. I've learned from it...  
it's gotten me here.

DAWSON

Why does everything have to be a  
lesson learned? Why can't things  
happen for no reason whatsoever?

JEN

I don't know, Dawson, but this is my  
chance to start over. Ground zero.  
And it would be so nice if you would  
be a part of that.

DAWSON

Act one, scene one, take two.

JEN

Exactly. Whaddya say?

(CONTINUED)

DAWSON

On one condition. If you'll have me.  
Because my behavior has been  
unredeemable and I don't deserve  
anything as wonderful as you.

They come together, collapsing into each others' arms. They hold  
each other as if their lives depend on it.

34 INT. TAMARA'S HOUSE - LATER

34

Tamara is busy cleaning up the living room, the games and sodas,  
etc. A moment and then there's a knock at the door. Tamara  
opens it to find Pacey.

TAMARA

What are you doing? Where's your  
brother?

PACEY

I circled back.

He steps in and closes the door.

TAMARA

It's late, Pacey.

(CONTINUED)

PACEY (cont'd)  
You didn't really think all of that  
flirting with Deputy Doug was gonna  
get me jealous.

TAMARA  
(coyly)  
Flirting? I don't--flirt.

PACEY  
Because it is exceedingly  
unnecessary. I'm jealous of every  
man who's ever crossed your field of  
vision, ever known the smell of your  
hair, ever felt your body against--

She'd like to resist him but--

TAMARA  
We're getting sloppy, Pacey. You know  
we have to end this. It's getting too  
dangerous.

PACEY  
And tell me that isn't a turn on.

TAMARA  
Pacey--

PACEY  
One more IF question. If you could do  
anything you wanted at this very  
moment. What would you do?

She looks at him lovingly. She grabs him and they kiss,  
heatedly, falling back onto the couch.

35 EXT. DAWSON'S HOUSE - NIGHT 35

The night is calm. The wreckage from the storm is evident. Mr.  
Leery's car drives up and parks. A moment and Mr. Leery gets out  
and heads to the front porch.

36 INT. FRONT PORCH - SUNSET 36

Mitch enters to find Gale in her rocker. They stare at each  
other. He takes a seat next to her but he doesn't look at her.  
After a moment...

(CONTINUED)

MITCH

So why did you do it?

Gale eyes him. She gives her answer some thought and then...

(CONTINUED)

GALE

Get ready, Mitch. Because if you think it can't get worse--it can. My reason is preposterous. I have no reason. That's it. I wasn't bored or unhappy, unfulfilled--none of that. I woke up one morning, Mitch, and realized my life was perfect. Everything I wanted from the time I was six had been realized. I discovered perfection obtained is a discomfoting state. And I got restless. What do you do when everything is right? When everything is just how you always wanted it to be? I have the perfect home, career--the most gifted child, a husband who stimulates me--mind, body, and soul every day of my life. I want for nothing. And I guess it left me empty--not wanting. And I just wanted to want again. So I set out to achieve it. And boy, did I succeed. Because I want now. I want back everything I've lost. And I am so sorry.

Mitch hushes her up.

(CONTINUED)

BEAT.

MITCH

Let's just sit here...I don't wanna  
talk anymore.

She nods in agreement. They both just sit there in their own silence.

37 INT. DAWSON'S BEDROOM - NIGHT

37

Dawson enters to find Joey sitting next to the window.

DAWSON

I was hoping you'd still be here.

JOEY

(looking out the window)  
Update. Your dad came back. I hope  
they work it out.

Dawson nods.

DAWSON

I owe you an apology, Joey. I'm  
thoughtless, inconsiderate, and self-  
obsessed in the extreme. I think of  
no one but myself and deal with life  
in only how things relate to me. And  
if you'll give me a chance to  
rectify my belligerent ways I will  
make every effort to be a friend  
worthy of you.

JOEY

That was a mouthful. It's okay, Dawson.  
I shouldn't have used the mother card.  
I keep it in my back pocket and it's  
too easy.

DAWSON

I don't know what I would do if I  
lost my mother.

(CONTINUED)

JOEY

It hurts, Dawson. You're born and then you die and then you make a lot of mistakes in between. Funny thing is--now that she's gone--I can't seem to remember one single mistake.

DAWSON

What can I do for you, Joey? I wanna be a good friend. What can I do?

JOEY

Just for tonight, can we put our rapid ascent into adulthood on hold?

He thinks a moment and then stands. He takes her by the hand and leads her to the closet door. She gets it. She starts to smile. They climb inside the closet, the door closing behind them.

FROM BEHIND CLOSED DOORS --

The two begin to recite lines from JAWS.

DAWSON (O.S.)

Stop playing with yourself, Hooper!

JOEY (O.S.)

That's a twenty-footer.

DAWSON (O.S.)

Twenty-five. Three tons of him.

JOEY (O.S.)

We're gonna need a bigger boat.

The dialogue continues as the camera leaves the closet door -- drifts out the window -- and pulls away from Dawson's window. A moment frozen in time. For now.

FADE OUT.

THE END.