

DAWSON'S CREEK

"The Dance"

Episode #206

written by

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directed by

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REV. GOLD 9/15/98
REV. GREEN 9/14/98
REV. YELLOW 9/10/98
REV. PINK 9/9/98
REV. BLUE 9/8/98
FULL WHITE 9/3/98

DAWSON'S CREEK

CAST LIST

#206

DAWSON
PACEY
JOEY
JEN
MITCH
GALE

BESSIE
ANDIE
JACK

ABBY
CHRISTY
BRETT

DAWSON'S CREEK

SET LIST

#206

INTERIORS

LEERY HOUSE
DAWSON'S BEDROOM - NIGHT
KITCHEN - NIGHT
CAPESIDE HIGH SCHOOL
HALLWAY - DAY & NIGHT
GYMNASIUM - NIGHT
MOTEL ROOM - NIGHT
BESSIE'S CAR - DAY

EXTERIORS

CAPESIDE HIGH SCHOOL - DAY & NIGHT (ESTABLISHING)
LUNCH AREA - DAY
PARKING LOT - NIGHT
LEERY HOUSE - NIGHT
PORCH - DAY
ROOF - NIGHT
MOTEL - NIGHT (ESTABLISHING)
GRAMS' HOUSE - NIGHT
CAPESIDE STREET - NIGHT
LEERY DOCK - NIGHT

OMITTED

EXT. JOEY'S PORCH - DAY

DAWSON'S CREEK

"The Dance"

TEASER

FADE IN:

1 INT. DAWSON'S BEDROOM - NIGHT (NIGHT 1) 1

We hear Kenny Loggins' "Footloose" emanating from the television, but we don't see the screen. Instead, we're focused on ANDIE, who dances exuberantly to the music. *

ANDIE *

God, I love "Footloose"! *

REVEAL PACEY, DAWSON, and JOEY on Dawson's bed, staring at her as she finishes. *

ANDIE (cont'd) *

Don't you guys just love dancing? I can't wait until the Homecoming Dance next weekend. *

The other three look at her incredulously.

PACEY

"The homecoming dance"? My God, we're hanging out with Marcia Brady.

ANDIE

I don't understand. What's so bad about a school dance?

Dawson sighs, turns off the movie. *

DAWSON

Well, what Pacey's trying to say is that we're not really the high school dance kind of crowd...

JOEY

Yeah, we'd rather watch some movie about a high school dance than ever actually set foot inside an over-decorated gym.

PACEY

In fact, this indictment of high school conventions doesn't end with dances. It runs the spectrum of all school-sponsored events. Case in point.

(to Joey)

(MORE)

(CONTINUED)

1 CONTINUED:

1

PACEY (cont'd)

Joey, how many football games have you been to?

JOEY

None.

PACEY

Dawson, how many pep rallies have you loyally attended?

DAWSON

Zero.

Andie stands up, disbelieving. She moves in front of the TV.

ANDIE

You guys are cynics, do you know that? I mean, what kind of high school memories do you expect to have if all you did in high school was bitch and moan about everything?

JOEY

Bitching memories.

DAWSON

Moaning memories.

ANDIE

You're completely sabotaging your high school experience.

PACEY

Guilty as charged. Now can you put the credits back on? I want to find out who was responsible for Kevin Bacon's roguish, devil-may-care hairdo.

*
*
*

Andie's fervor builds.

ANDIE

You mean you would rather watch a movie about doing something than actually doing it yourselves. Correct?

ALL

Correct.

Andie searches for her next point.

ANDIE

So what about sex?

Beat.

(CONTINUED)

1 CONTINUED: (2)

1

PACEY

Well when you put it like that...

ANDIE

You guys are missing a major opportunity here. Why do you think the Bible thumpers in "Footloose" were so adamant about outlawing dancing? They believed it to be sinful.

DAWSON

Are you saying that dancing equals sex?

ANDIE

No, I'm just saying that dancing could possibly be great foreplay.

PACEY

I like the way this woman thinks.

ANDIE

(beat)

So... who's coming with me on Saturday?

Joey, Pacey and Dawson eye each other. Andie smiles. She's made her point.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2 INT. BESSIE'S CAR - MORNING (DAY 2) 2 *

Bessie and Joey pull up outside school. *

BESSIE

Okay. We're here. Gonna get out of the car? *

JOEY

I was just thinking. *

BESSIE

What is it this morning? General teen angst or something specific? *

JOEY

Bessie... if I tell you something... do you promise to respond with nothing but sisterly advice and/or concern?

BESSIE

Of course.

JOEY

Jack kissed me.

Bessie lets out a laugh.

BESSIE

(laughing)

Oh my God...

JOEY

Bessie... I don't think cackling qualifies as advice or concern.

BESSIE

I'm sorry, Joey. But Jack? Chore boy down at the Ice House? He kissed you?

JOEY

It was nothing, really. I mean, it happened and then... it ended.

BESSIE

So then what's the problem?

(CONTINUED)

2 CONTINUED:

2

JOEY

The problem is Dawson.

BESSIE

You didn't tell him, did you?

JOEY

No. No. But, I mean, here's the thing. This is a classic example of the kind of news that I'd always tell Dawson-the-friend. But since Dawson-the-friend became Dawson-the-boyfriend... the concept of newsworthy events has become a little blurry.

BESSIE

Look, here's the way I see it. Jack kissed you. You weren't repulsed, but it was a one-way kiss, right? A surprise maneuver. Completely uninvited. All in all, no big deal.

JOEY

Right. Exactly.

BESSIE

So you didn't do anything wrong. Don't beat yourself up over it. Really, Joey. If you want my advice... just put it behind you, concentrate on Dawson, and pretend like it didn't happen.

JOEY

Like what didn't happen?

BESSIE

Exactly.

3 EXT. CAPESIDE HIGH SCHOOL - DAY (DAY 2)

3

ON CHRISTY LIVINGSTONE -- walking.

ABBY (V.O.)

No way those are real.

REVEAL JEN. ABBY has come up behind her.

JEN

You think they're man-made? Really?

(CONTINUED)

3 CONTINUED:

3

ABBY

Jen, please. Physical enhancement caters not only to size. It can improve shape, direction, perk factor. That girl's had some work done.

ON CHRISTY

as she greets BRETT, her handsome, senior boyfriend, with a kiss.

JEN

Well, Brett doesn't seem to mind.

ABBY

Brett Tompkins is a dim bulb with good hair and tight pants. A classic him-bo.

(beat)

In other words -- perfect.

Christy pulls Brett away from a group of guys. He rolls his eyes to his friends, then follows.

JEN

If that's your type.

ABBY

Aw, what's a matter, Jen? Brett's too much man? And not enough touchy-feely film auteur?

(beat)

Well, mark it down. Christy and Brett will soon be history. Come Saturday night, Brett will be mine.

JEN

That's pathetic, Abby. You're going to the homecoming dance to hit on someone else's boyfriend?

ABBY

(slyly)

My guidance counselor is always telling me to set goals for myself.

JEN

You're on your own.

ABBY

Fine. Suit yourself. Stay at home reading scripture with Grandma. Brett and I will drop you a line from Vegas.

(CONTINUED)

3 CONTINUED: (2)

3

Abby exits.

4 INT. SCHOOL HALLWAY - DAY (DAY 2)

4

Brett and Christy have moved inside and are now fighting with each other in full, loud view of the entire hallway.

BRETT

Don't pull me away like I'm some stupid dog on a leash.

CHRISTY

Well how about acknowledging me when I come up to you. Huh?

Their fight continues. Down the hall...

ON JOEY

She stands at her locker. Dawson steps in beside her.

DAWSON

Promise me we'll never air our relational crises in surround sound. I can't think of anything more embarrassing and immature.

JOEY

Deal.

They kiss. Joey opens her locker and begins to load up.

DAWSON

Now remind me once again how Andie McPhee convinced us to go to this homecoming dance?

JOEY

By promising us that dancing always ends in tawdry smut action.

DAWSON

Joey -- could that possibly be the first mention of sex between us since we've been together?

JOEY

Possibly.

Dawson opens his locker.

(CONTINUED)

4 CONTINUED:

4

DAWSON

And why is that? When we were friends we talked about sex all the time.

JOEY

Uh... maybe we were easing into the subject in order to make the transition from friend to lover unconfusing?

Dawson smiles at her flirtation.

DAWSON

Joey if we're at all confused about the leap from friend to lover, I can only think of one thing that would truly cinch it.

JOEY

What are you suggesting?

DAWSON

That you put on your dancing shoes.

Joey gives him a come hither look. Just as...

JEN AND ABBY walk by.

JEN

Hi, guys.

ABBY

Wipe the drool, Dawson.

They keep going, disappearing around a hall.

JOEY

I don't like the way they've become so chummy. Abby is not a good influence.

Dawson is a bit surprised to hear this.

DAWSON

Is this genuine concern I'm hearing for Jen Lindley?

JOEY

She's had a hard time of it lately, her granddad dying and everything. Maybe we could invite Jen to the dance. We're all going in a group, right? It might be fun for her.

(CONTINUED)

4

CONTINUED: (2)

4

Dawson looks at Joey, surprised, but impressed by her maturity.

(CONTINUED)

4

CONTINUED: (3)

4

DAWSON

Joey Potter, I applaud you. You just racked up major humanity points. But we could end up making her feel worse than she already does, don't you think?

JOEY

All I know is that it's hard losing a family member. Maybe she needs to have some fun. Your call.

She gives him a brief kiss and exits. He watches her, then turns to go.

ON JOEY

as she walks down the hall. As she does, she spots JACK down the long corridor. She notes him for a beat, then quickly peels off in the other direction, not ready to deal with this situation.

Joey leans against a row of lockers and thinks.

5

EXT: LUNCH AREA - DAY (DAY 2)

5

Pacey and Andie sit together.

PACEY

So, I'll be in charge of transportation on Saturday. Can I pick you up at your house? Or do you want to meet somewhere?

Pacey is being overly sensitive.

ANDIE

Let's meet somewhere.

Andie goes quiet with his concern.

PACEY

How's your mom doing?

Andie softens.

ANDIE

She's having a good week.

A beat. Pacey wants to say something.

PACEY

If there's anything --

(CONTINUED)

5 CONTINUED:

5

ANDIE

(lightly interrupting)

So, Witter. I hope you have your moves polished and ready, because I expect to make a dancing fool out of you.

Pacey drops it.

PACEY

No can do, McPhee. I don't dance.

ANDIE

What do you mean, you don't dance?

PACEY

Simple. I don't like it and I'm not good at it. It's bad enough I'm going on Saturday. So don't expect me to cut a move or anything. Because it's not gonna happen.

ANDIE

You don't dance? You are beyond immature.

PACEY

Well, you're overbearing.

ANDIE

Boorish.

PACEY

Hypersensitive.

ANDIE

Vulgar.

PACEY

Pick you up at seven?

ANDIE

(smiles)

Good.

Beat. Dawson sits down.

DAWSON

Hope I'm not interrupting anything.

PACEY

Just our usual passive aggressive banter.

(CONTINUED)

5 CONTINUED: (2)

5

ANDIE

Actually, we were talking about the dance. Now do you guys mind if I ask my brother Jack to come along? He's kind of a loner and it could be really good for him.

A lightbulb goes off in Dawson's head.

DAWSON

I have an idea. What about asking Jen Lindley too?

ANDIE

(intrigued)
Jen and Jack? A set-up?

DAWSON

Yeah. I mean, I'm not sure it's a perfect match, but they're both single...

ANDIE

I like it. I like it a lot.

PACEY

Gyus... this is not a good idea.

DAWSON

You never know. It could work.

ANDIE

A possible love connection. Let's do it.

PACEY

NO. Don't. I'm serious. Fixing up two people who don't know each other is a recipe for disaster. It'll come to no good. I promise you.

Beat.

ANDIE

(to Dawson)
I'll set it up.

DAWSON

Great.

Andie exits, leaving Pacey in her dust. He throws up his hands in defeat.

(CONTINUED)

5 CONTINUED: (3)

5

PACEY
(to Dawson)
Am I invisible or what?

6 EXT. LEERY PORCH - LATE AFTERNOON (DAY 2)

6

Dawson walks up the stairs and enters the porch, where MITCH and GALE sit soberly.

DAWSON
Hey... I didn't see you guys here.

MITCH
Dawson... join us, won't you?

Dawson sits.

DAWSON
Sure. What's going on?

MITCH
Well, I know things got a little crazy the other night. And, well, boy, I -- uh -- I'm not quite sure what the segue is here... but, your mother and I -- after much talk, after much consideration -- have decided to...

Mitch can't find the words. He looks to Gale.

GALE
...You see, sometimes you can focus so hard on a solution... when you pull back... when you step away... only then does the solution truly appear...

MITCH
Yes, right. And as improbable as that approach might seem... sometimes it's the only one left. In this case, it's the only one left.

Dawson waits patiently for them to finish, even though the outcome is obvious.

GALE
So you see what we're trying to say is... is that...

MITCH
...Your mother and I have decided to take some time apart.

(CONTINUED)

6 CONTINUED:

6

Dawson looks at them, in all adult seriousness. A layer of facetiousness runs subtly through his comments.

DAWSON

Well. It sounds like you guys have put a lot of careful thought into this.

GALE

Yes we have, honey.

DAWSON

So, then... For me to suggest you go back to counseling wouldn't make a difference...

MITCH

We've tried everything...

DAWSON

(continuing)

So I shouldn't suggest you make a more concerted effort at finding another solution? Like improved communication, more family outings, truth serum...

MITCH

Dawson... your opinion is important to us. But we're not taking suggestions here. This is a conclusion... a conclusion that we've reached.

The fifteen-year-old creeps into the conversation.

DAWSON

Well, guess what, guys? In my conclusion, I think your conclusion sucks.

On Dawson, as he faces his parents one last time, before very deliberately walking inside leaving them staring at each other.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

7 EXT. CAPE SIDE - EARLY EVENING (SATURDAY) (NIGHT 3) 7

Jack sits on a bench next to Andie.

JACK

Why wouldn't you let Pacey pick us up at the house?

ANDIE

You know why, Jack.

JACK

Did you remember to strap Mom in for the evening?

ANDIE

Not funny, Jack.

JACK

She's not getting any better, you know.

Andie takes a breath.

ANDIE

You know, Jack. I'd like to have a night off. Just one night. One attempt at fun. Could we do that, please?

He nods.

JACK

Then maybe I shouldn't be around. I'll bring you down. I hate dances, Andie. I don't do well at these things.

ANDIE

Nonsense. This is going to be fun. It's time you got out and met some of Capeside's cuties. Maybe you'll meet the woman of your dreams tonight.

JACK

Maybe. Or maybe I already have.

Andie looks at Jack. She's curious, but before she can say anything --

(CONTINUED)

7 CONTINUED:

7

A HORN honks. Pacey drives up in the squad car. As Jack and Andie walk towards the car...

ANDIE

Oh, good... Pacey's here.

JACK

A squad car?

(CONTINUED)

7 CONTINUED:

7

ANDIE
It's his dad's.
(beat)
They have a very complex relationship.

Andie and Jack continue towards the cruiser.

8 EXT. LEERY HOUSE - LATER (NIGHT 3)

8

Mitch finishes packing his car, as Gale stands next to it.
He walks towards her to say good-bye.

MITCH
Look, I should probably get going --

Mitch stops himself, as he takes in Gale's sadness.

MITCH
You have to remember. This is only a
trial. It's just temporary.

GALE
Absolutely. Only temporary.

Gale nods, fighting her emotions. Mitch studies her face.
She looks up at him.

GALE (cont'd)
Are there rules? Can we talk to each
other?

MITCH
Of course, we can talk. You can call me
anytime you need to.

Gale fights back her tears. His pronoun placement is not
lost on her. Her head hangs low.

He takes her in for a moment until...

GALE
(softly)
Go.

Beat.

MITCH
Good-bye, Gale.

Mitch turns and steps into his car. He starts the car and
drives off, as Gale tearfully watches him go.

(CONTINUED)

8 CONTINUED:

8

ON DAWSON standing at his window and watching.

9 INT. LEERY KITCHEN - NIGHT (NIGHT 3)

9

Dawson, dressed for the dance, enters. Gale stands at the kitchen counter, sniffing as she cuts an onion. She doesn't turn around to show her face to Dawson.

DAWSON

Mom? Are you okay?

GALE

Yes. I'm fine, Dawson. Really, I'm fine. Just cutting some onions.

DAWSON

You know, I can stay in tonight if you'd like. If you want me to stay, I will --

GALE

Dawson, don't be silly. Everything's fine. I'm fine.

DAWSON

Then will you turn around -- will you turn around and tell me that?

She doesn't.

GALE

Go on and get Joey before you're late for the dance.

Dawson doesn't move.

GALE (cont'd)

Go on.

Finally, Dawson nods and goes. Gale never turns around but as she holds tightly to the kitchen counter it's clear she's crying. It's also clear -- it's not the onions.

10 EXT. CAPESIDE HIGH SCHOOL - NIGHT - ESTABLISHING

10

11 INT. HALLWAY ADJACENT TO GYM - NIGHT (NIGHT 3)

11

Pacey and Andie walk towards the gym, with Jack trailing behind. As they walk, they spar.

(CONTINUED)

11 CONTINUED:

11

ANDIE

It was clearly a red light, Pacey.

PACEY

It wasn't red. It was turning red.
There's a difference. Red means stop, I
agree. But a light that's turning red --
that's like an invitation to hit the gas.

Andie spots Dawson and Joey, who are arriving from the other
direction.

ANDIE

(calling to them)

Dawson... Joey...

Dawson and Joey approach.

DAWSON

Hey, guys.

JOEY

Hey.

ANDIE

Dawson, you know my brother Jack, right?

DAWSON

(friendly)

Yeah. We've met. Hi.

They shake hands.

ANDIE

(to Jack)

And, of course, you know Joey.

JACK

Yeah. Of course.

Joey nods and averts her eyes. Then Dawson spots Jen.

DAWSON

(calling)

Jen...

Jen walks over.

JEN

Hi, Dawson. Wow... everyone.

ANDIE

Jen... this is Jack, my brother.

(CONTINUED)

11 CONTINUED: (2)

11

JEN
Hi Jack, Andie's brother.

JACK
It's just Jack, actually.

Jen smiles sweetly at Jack. Joey looks on, surprised that this introduction ever-so-slightly bothers her.

ANDIE
So... shall we?

12 INT. GYMNASIUM - MOMENTS LATER (NIGHT 3) 12

The dance is in full swing. An upbeat song plays. Our group is dancing to the music. We establish --

13 DAWSON AND JOEY 13

dancing together.

14 ANDIE 14

motioning to Pacey to join her on the dance floor.

PACEY -- standing slightly to the side, smiles and shakes his head "no." Andie shrugs her shoulders and turns back to dance with Jack.

15 ABBY 15

sidles up to Jen. She's chewing on a piece of GUM, blowing an occasional bubble.

ABBY
So, you decided to slum it after all?

JEN
(not up for it)
Hi, Abby.

ABBY
And I have to tell you, I love your dress, Jen. In fact, I have the same one in a smaller size.

JEN
'Bye, Abby.

(CONTINUED)

15 CONTINUED:

15

Jen turns away, Abby walks off.

16 ON DAWSON AND JOEY

16

dancing. He attempts to spin her. She spins right into Jack. Jack and Joey face each other for an awkward moment.

JOEY

Sorry.

JACK

No. All my fault. Really.

Joey quickly returns to Dawson, as the DANCE MUSIC ENDS. A SLOW SONG comes up. Dawson pulls Joey close.

DAWSON

I think this is more my speed.

17 ANDIE

17

pulls Jen towards Jack.

ANDIE

Jen... here's an idea. Why don't you dance with my brother, Jack?

Andie peels off, leaving Jack and Jen alone.

JEN

Hi, brother Jack.

JACK

You know, it's just Jack, actually. Just plain Jack.

JEN

Then let me ask you something, just plain Jack. Do you get the feeling we're being set up here?

Jack and Jen turn to look at Andie, who's watching them off-to-the side. As they look at her, she gives them an over-zealous wave.

JACK

(lightly, to Jen)
What makes you say that?

Jen smiles. She moves in closer to Jack and they dance.

18 ON JOEY AND DAWSON

18

dancing close.

DAWSON

...So Dad drove off and Mom's crying over the kitchen sink and what I wouldn't give for both of them to be up to their old coffee table sex antics.

JOEY

God, Dawson. I'm sorry.

DAWSON

Yeah, well... I'll just let them work through their adolescent traumas on their own and stay clear. There's bound to be a bright side to this.

He gives her a sad smile, determined to change the subject. She picks up his cue, smiling back.

JOEY

Oh yeah? And what would that be?...

DAWSON

The bright side...
(he spins her around,
gracefully)
Is that the coffee table is now available.

JOEY

Oohhh, he's getting bold..

Dawson pulls her close. She warms to him, enjoying herself.

DAWSON'S POV of Jack and Jen dancing together.

DAWSON

(to Joey)
Well, well, well. Look over there.

Joey takes in Jack and Jen.

JOEY

Who? Jack and Jen?

DAWSON

They seem to like each other. I know it sounds lame, but Andie and I sort of played a little matchmaker tonight.

(CONTINUED)

18 CONTINUED:

18

JOEY

Jack and Jen? Dawson, why would you --
Jack and Jen -- that's one of the worst
ideas I've ever heard.

DAWSON

What's so awful about it? They both need
to meet new people. They're both
single...

JOEY

Yeah. But I just don't see it. I mean,
he's this sweet, shy guy and she's this
barracuda...

DAWSON

What are you getting so worked up about?

JOEY

(catching herself)
I'm not worked up. I have an opinion,
that's all.

Dawson smiles at her.

DAWSON

(teasing)
Alert the media.

Joey smiles at him. He pulls her close, spinning her around,
but over his shoulder we see her conflicted face.

19 PACEY AND ANDIE

19

stand by the refreshments table.

ANDIE

What do you say, Pacey, wanna dance?

PACEY

Sorry, I told you, McPhee. I don't
dance.

19 CONTINUED:

19

ANDIE

I don't believe you. I think you're holding out on me in some power move to keep control over this relationship.

PACEY

What relationship?

(CONTINUED)

19 CONTINUED:

19

ANDIE

C'mon. Just a slow one? Please?

PACEY

I told you. I don't dance. And that includes dances of all types, from all cultures, and of all speeds. Including -- but not limited to -- slow dances, fast dances, and whatever Patrick Swayze was doing in "Dirty Dancing."

ANDIE

You know you can be so stubborn sometimes, Pacey. Fine. If you won't dance with me, I'll find someone who will.

Andie strides off.

PACEY

(calling after her)

Well, just don't hurt the poor guy, okay?

Pacey watches Andie walk off. But then, his attention shifts to...

20 CHRISTY LIVINGSTONE

20

as she dances with Brett. Pacey eyes Christy, clearly appreciative of her beauty. Just then...

Abby interrupts Christy and Brett.

ABBY

Hey, Christy. What's that in your hair?

Abby touches Christy's hair. Christy reaches up to find a wad of gum tangled in her tresses.

CHRISTY

Oh hell. Gum.

ABBY

Eww. You should go take care of that.

Christy takes off, leaving an unsuspecting Brett alone with Abby. Abby bats her eyes at him.

ABBY (cont'd)

Care to dance?

And Abby whisks Brett off.

21 ON ANDIE

21

arriving on the dance floor, as Dawson/Joey and Jen/Jack dance nearby.

ANDIE

Alright... time to switch partners.

JEN

You know what? I think I'm gonna get some air. Thanks for the dance, Jack.

JACK

Sure. Anytime, Jen.

ANDIE

It's you and me, Dawson. I'm not spending the entire evening dancing with my brother. Jack, sweep your boss off her feet.

Dawson and Andie dance off, leaving Jack and Joey to dance with each other. Clearly, there are other places Joey would rather be.

JACK

Boss. Oh man...

(no answer, Joey looks away)

Look... Joey... I, uh, know you've been avoiding me...

JOEY

Jack, I haven't been avoiding --

JACK

No, it's all right. I just want you to know that I take full responsibility.

JOEY

Full responsibility?

JACK

For kissing you. I apologize. I crossed the line.

JOEY

Yes, you did. I have a boyfriend, Jack. And you knew that. And now, thanks to you, every time I look at him I feel guilty. Over nothing. In fact I don't even think I should be talking to you about this.

(CONTINUED)

21 CONTINUED:

21

JACK

Wait --

She breaks from him and walks off. He follows.

Their exit draws Dawson's attention, but Andie obliviously twirls him deeper onto the dance floor.

22 INT. HALLWAY ADJACENT TO GYM - MOMENTS LATER (NIGHT 3)

22

Joey stands alone, preoccupied. After a moment, she looks up to see Jack standing there.

JOEY

Did I mention you weren't supposed to follow me?

JACK

I just want to apologize, Joey. That's all I want to do.

JOEY

Fine, you've apologized. Noted. Have a good night.

JACK

What are you so angry about?

JOEY

What am I angry about? Jack, I'm angry because you didn't respect me or my relationship. It was rude and it was inappropriate.

JACK

I think there's something else going on here.

JOEY

(frustrated)

What?

JACK

All this anger you're expressing. There's something about it that just doesn't add up.

JOEY

Jack, what are you talking about?

(CONTINUED)

22 CONTINUED:

22

JACK

I don't think you're angry at me for
kissing you. I think you're angry at
yourself for kissing me back.

Jack turns to leave and runs smack into a shocked Dawson,
who's heard the whole thing. Jack pushes past him into the
crowd. Dawson looks to Joey, his bewildered face begging for
answers. Joey stands in agonizing silence. If she were to
try to speak, no words would come. She is completely
mortified. Overcome, she turns and runs off. Dawson is left
standing alone. Utterly lost.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. GYMNASIUM - NIGHT (NIGHT 3) 23

Abby dances close with Brett, Christy's boyfriend.

ABBY

You know what I admire most about you,
Brett? That you work all your muscle
groups equally.

Brett smiles. Abby wears a self-satisfied grin, as she rests
her head on Brett's well-defined shoulders.

24 INT. HALLWAY - MOMENTS LATER (NIGHT 3) 24

Pacey exits the BATHROOM. As he walks back towards the gym,
he sees Christy, slumped against a row of lockers. She's
alone and dejected. Pacey tentatively approaches her.

PACEY

Hey, Christy... What are you doing out
here by yourself?

CHRISTY

Just thinking. You know...

PACEY

What about?

CHRISTY

Oh, the usual. About why my boyfriend
will flirt with anything in a short
skirt. And why I lack the self-esteem to
stop him.

PACEY

Well, if you need a boost, you've come to
the right place. Because I personally
know about eight hundred guys who would
line up to replace Brett if he ever
exited the picture. And that's only this
school. Add in the neighboring districts
and we could probably triple that number.

CHRISTY

(smiles)
Right...

(CONTINUED)

24 CONTINUED:

24

PACEY

Are you kidding? Christy, I may not hang with the beautiful people of Capeside High. But I have the pulse of the common man and trust me, that pulse quickens considerably when you walk by.

CHRISTY

You're embarrassing me, Pacey.

PACEY

Sorry, I just thought you should know. Have a good night, Christy.

Pacey starts to walk away.

CHRISTY

Pacey...

PACEY

(turning back)
Yeah?

CHRISTY

Are you one of them?

PACEY

Excuse me?

CHRISTY

I was just wondering if you were one of those quick pulses?

PACEY

(caught off-guard)
Christy, I mean... yeah, of course. I mean, I think you're amazing. You know that.

They're standing pretty close.

CHRISTY

You know, as lame as these school dances are -- there's always that one moment that makes the whole night seem worthwhile. I haven't had that moment yet tonight. So what do you say, Pacey? Will you dance with me?

On Pacey's surprised, flattered face we...

25 INT. GYMNASIUM - NIGHT (NIGHT 3)

25

Andie stands with Jen at the refreshments table.

JEN

You know, I appreciate the invite tonight, Andie. And I've had a surprisingly nice time, but --

ANDIE

"Had"? Why are you speaking in the past tense, Jen? The dance isn't over yet.

JEN

Well, it's over for me. I'm sort of tired. So if you don't mind, I think I'm gonna head home.

ANDIE

Mind? Of course, I mind. We were in the midst of a very interesting conversation. We were really sharing and getting to know each other. And now you want to leave?

Jack steps in.

JACK

Andie, I think I'm gonna take off.

ANDIE

(instantly happy)
Perfect. Then you can walk Jen home.

Jack and Jen smile at Andie's matchmaking ploy. Just then Dawson blows in.

DAWSON

(seething)
Okay, Jack. What the hell happened?

Jack turns, tries to avoid the confrontation. Jen and Andie are confused.

JACK

You should really talk to Joey about this.

Dawson gets in Jack's face.

(CONTINUED)

25 CONTINUED:

25

DAWSON

Yeah? Well, sorry, Jack. I'm talking to you.

Jack senses that Dawson is dead serious. Dawson's look says differently. Jack couldn't be more uncomfortable. The scene has started to attract attention, including Abby, who has ditched Brett in favor of the better gossip. She sidles up to Jen, who is riveted.

JACK

Look. It was a weird night. The moon was full. It just happened.

DAWSON

So you kissed my girlfriend.

JACK

Yeah, I did.

(beat)

But I'm not gonna apologize for it because the truth is I'd do it again. So let's not turn this into a high school rumble. Neither of us are the type.

And on that, Dawson slugs Jack. Jack drops to the ground. Dawson looks a little stunned. Andie falls to Jack's side.

ANDIE

Jack...

JEN

Dawson... what's wrong with you?

JACK

(to Andie)

I'm fine, Andie. I'm fine.

Dawson, speechless and conflicted, turns and walks off. As he passes Abby...

(CONTINUED)

25 CONTINUED: (2) 25

ABBY
Nice punch, Champ.
(turns to Brett)
Who knew he had so much testosterone?

26 EXT. MOTEL - NIGHT - ESTABLISHING 26

27 INT. MOTEL ROOM - NIGHT (NIGHT 3) 27

Mitch sits alone in his new home. He stares at the phone, contemplating a phone call.

28 INT. LEERY KITCHEN - NIGHT (NIGHT 3) 28

Gale sits alone at her kitchen table, forlornly picking over her dinner. She looks up at the phone on the wall, then thinks better of it. She turns back to her food, when...

The PHONE RINGS. Gale answers it.

GALE
(into phone)
Hello?
(beat, no response)
Hello?

CROSSCUT TO:

29 MITCH 29

in his motel room, as he scans the television.

MITCH
(into phone)
Would you believe I now have access to the home shopping network twenty-four hours a day?

GALE
(into phone; with a sad laugh)
Mitch...

MITCH
(into phone)
How are you?

GALE
(into phone)
We have a big house.
(MORE)

(CONTINUED)

29 CONTINUED:

29

GALE (cont'd)

I never knew how big our house was before tonight.

(beat)

I can still call it our house, right?

MITCH

(into phone)

Yes, Gale. It's still our house.

Gale starts to mist up.

GALE

(into phone)

I don't know, Mitch. I just don't know if I can do this.

MITCH

(into phone)

You can, Gale. You have to.

GALE

(into phone)

Why? Why do I have to?

MITCH

(into phone)

Because as big as our house is, right now it's far too small for the two of us.

Beat.

GALE

(into phone)

Well, just remember that the door to this house is always open, Mitch.

MITCH

(into phone)

I will. Have a good night, Gale.

They each hang up. Lost in thought.

30 INT. HALLWAY ADJACENT TO GYM - NIGHT (NIGHT 3)

30

Andie, fretting, stands at the gym doors with Jack and Jen. A nasty bruise is starting to form on Jack's cheek.

ANDIE

Will you guys be able to get home okay?

(CONTINUED)

30 CONTINUED:

30

JACK

Yeah.
(to Jen)
Your ex-boyfriend can punch.

JEN

So I see.

ANDIE

Well, get out of here before he wants a rematch.

They turn to go. Jack hesitates.

JACK

I'm sorry, Andie.

Andie's heart goes out to her brother.

ANDIE

(to Jen)
Take care of him, okay?

Jen nods, and they exit. Andie sighs, miserable. She starts to head back into the gym when the sight of a dancing couple down the hall catches her eye.

31 ON PACEY

31

He dances close with Christy, lost in the quiet of their moment. He looks up to meet the gaze of...

ANDIE, who stands horrified watching them. Her perfect night now in utter shambles. Then she turns and races off.

On Pacey's guilt-stricken face, we...

CUT TO:

32 EXT. SCHOOL PARKING LOT - NIGHT (NIGHT 3)

32

Dawson, still fuming, is leaving the dance. He turns a corner, nearly bumping into Joey.

They both stop. A beat. Dawson finally keeps walking.

JOEY

Dawson...

He keeps walking, unable to say anything to her.

(CONTINUED)

32 CONTINUED:

32

JOEY

Where are you going?

DAWSON

Home --

JOEY

I want to talk about this.

DAWSON

First you run away. Now you wanna talk.

JOEY

About the kiss, Dawson...

DAWSON

I know all about it --

JOEY

No, you don't.

He turns. Angry, intense.

DAWSON

You kissed somebody else! What else is there to know?

JOEY

(stammering)

It wasn't... like that. He kissed me and I... just didn't...

DAWSON

Stop him.

JOEY

It was a mistake, all right -- a poor, poor error in judgement. But that's all it was, Dawson. And for you to blow this up into some earth-shattering scene of cinematic proportions...

DAWSON

No. You're not going to do that.

(CONTINUED)

JOEY

Do what?

DAWSON

You're not going to use who I am against me just to divert from the fact that you screwed up.

JOEY

I said I was sorry -- what else do you want me to say?

DAWSON

There's nothing you can say. There's no justifiable reason why the girl who spent the last fifteen years pretending I was the only thing she ever wanted wound up kissing another guy and then lied about it.

JOEY

I didn't lie to you. That kiss was not my doing.

DAWSON

What? You metaphysically left your body at the exact moment his lips touched yours?

JOEY

Don't punish me just so you can feel better.

DAWSON

Oh, so suddenly, I'm the bad guy. You cheat on me and I'm the bad guy.

JOEY

Don't you get it? This is not about some stupid kiss.

DAWSON

No, it's about us.

JOEY

No, it's about me! FOR ONCE! IT'S ABOUT ME!

(CONTINUED)

32 CONTINUED: (3)

32

That's it. Their argument has attracted a healthy number of departing dance-goers. In stereo sound. They both stop dead in their tracks.

Dawson looks around to see a crowd of onlookers staring at them. Humiliated, Dawson spins on his heels and walks off, leaving Joey behind in the crowd of spectators.

*
*
*

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

33 EXT. GRAMS' HOUSE - NIGHT (NIGHT 3)

33

We PAN down from the starlit sky to settle on Jen and Jack walking towards Jen's porch.

JEN

Here we are. This is me.

They stop.

JACK

Alright... well...

JEN

Look at your eye. It's getting a little swollen.

JACK

Yeah, well I probably deserved it. I made a scene when I should have just left things alone.

JEN

You like her, don't you? Joey, I mean...

JACK

What makes you say that?

JEN

Well, I'm not sure anyone takes a punch for a girl they don't like.

Jack smiles.

JACK

Maybe I have no chance. But -- I don't know -- I've always been sort of a sucker for lost causes.

JEN

You're a romantic. There's nothing wrong with that.

JACK

(with a smile)

Romantic. That's kind of a nice word for "loser," right?

(CONTINUED)

33 CONTINUED:

33

Jen smiles.

JEN

Anyway, you should probably get some ice on your eye. And I should probably... you know...

JACK

Yeah.

A beat. They look at each other.

JEN

I had a nice time tonight, Jack. And I give most of the credit for that to you.

JACK

Why? I didn't do anything.

JEN

No, you did. When you were with me, you did a great job of pretending you didn't want to be with someone else.

She leans in and gives him a small kiss.

JEN (cont'd)

Good night, Jack.

Jen turns and walks up the stairs.

JACK

Yeah. Good night, Jen.

JEN

Remember... ice.

(beat)

And, Jack?

JACK

Yeah?

JEN

Keep fighting for your lost causes. You never know when your luck might change.

Jen enters the house. Jack gently touches his war wound and turns and walks away. As he walks off, A CAR passes him.

We follow the car until it comes to a stop in front of...

34 EXT. LEERY HOUSE - NIGHT (NIGHT 3)

34

INSIDE THE CAR

Mitch sits. He looks at his house. He puts his hand on his keys, as if he's about to remove them from the ignition. For a long moment, he contemplates shutting the car and going inside. Then, he decides better of it. He regretfully shifts into drive and the car rolls off.

As his tail lights disappear into the distance, we ...

CUT TO:

35 EXT. CAPESIDE - NIGHT (NIGHT 3)

35

Andie sits on a bench. Pacey steps into frame behind her. Before he can say anything...

ANDIE

I thought you didn't dance, Pacey.

Pacey walks around and faces her.

PACEY

You know, I've been looking for you.
I've been looking everywhere for you.

ANDIE

You said you didn't dance, Pacey.

PACEY

(joking)
Did you see me out there? C'mon... I
wouldn't exactly call it dancing.

ANDIE

No, I'd call it foreplay.

Beat.

ANDIE (cont'd)

But, look, we don't owe each other any
explanations. We're just sparring
partners. We don't mean anything more to
each other than that.

PACEY

Andie, that's not true. You know that's
not true. Look, I was having a great
time with you tonight. I was.

(MORE)

(CONTINUED)

35 CONTINUED:

35

PACEY (cont'd)

And then I ran into Christy. And I don't know... I just got swept away in the moment --

ANDIE

Yeah. Well, too bad I'm not the kind of girl who can sweep you away...

PACEY

No. That's not what I mean. It's just she's this... I don't know... this fantasy. Haven't you ever wanted to act on a fantasy, even for a minute, even if you knew it wasn't right --

ANDIE

(despairing)

I've been trying to act on one all night.

A long moment. Pacey looks at her. He feels terrible. And from inside him comes one of the most plaintive, vulnerable, heart-breaking questions he's ever asked.

PACEY

(voice cracking)

Why do you like me?

ANDIE

What?

PACEY

I'm not worth liking, Andie. I'm screwed up, I'm thoughtless, I'm insecure. Why would you want to care about me? I don't understand.

Andie looks at him.

ANDIE

God, I don't know.

(beat)

Because you're funny. And kind. And you don't judge people. And you make me feel good about myself. You didn't run screaming from my house the night you met my crazy old mother. And you're smart. I don't know where you get this whole "loser" complex, Pacey, because you are so smart. You spar with me better than anyone. You're sharp, and witty, and brilliant, and... and this is more than you deserve right now.

Pacey looks at Andie. Gives her a long, searching look.

(CONTINUED)

PACEY

I am truly sorry, Andie. More sorry than I have ever been in my whole life. Because...

(he wrestles with his thought)

That moment I had with Christy -- the moment that's supposed to make the whole night worthwhile -- I was having it with the wrong person.

(beat)

I want to have that moment with you.

Beat. Andie looks at him, offers a small smile.

ANDIE

Well, we're certainly having one now.

Pacey reaches his hand out.

PACEY

Will you please dance with me?

Andie melts.

ANDIE

I'd love to.

She rises to meet him. He pulls her in tight and they sway silently. After a few moments....

PACEY

Sharp, witty and brilliant, huh? Anything else you care to add to that?

ANDIE

If you think I find this charming, Pacey, you're majorly deluded.

PACEY

Of course you don't. I'm a witless bore.

ANDIE

An oafish clod.

PACEY

A major cad.

(beat)

Kiss me.

ANDIE

I thought you'd never ask.

(CONTINUED)

35 CONTINUED: (3)

35

Her face lifts to meet his and as they continue to dance in the moonlight, they share -- finally -- their first kiss.

36 INT. DAWSON'S BEDROOM - NIGHT (NIGHT 3)

36

Dawson enters his bedroom, flipping the light on. He looks to see Joey sitting on his bed. She's been crying.

DAWSON

Joey...

She doesn't know where to start. Silence. Dawson lets her stumble a bit. He moves in and sits down next to her, exhausted. A beat.

JOEY

I'm so sorry, Dawson.

DAWSON

What happened, Joey?

JOEY

I told you, Jack kissed me. But I swear I didn't --

DAWSON

(cutting her off)

No, this isn't about Jack. I mean with us. What's been happening with us?

A beat. Joey shakes her head.

JOEY

I don't know, Dawson.

DAWSON

Because ever since we've been together, I feel like you've been pulling away. I thought this was what you wanted. I thought I was what you wanted.

(CONTINUED)

36 CONTINUED: (2)

36

A long beat.

DAWSON

What do you mean, Joey?

JOEY

I mean, for so long all I thought about was you, Dawson. All I dreamed about was you.

DAWSON

So what happened --

JOEY

I got my dream. And now I don't feel like I have anything else. You have your future so perfectly planned. Everything you want to be and accomplish. But I have no idea who I am or what I'm supposed to be. And so I have to find my something.

DAWSON

So we'll find it.

JOEY

It can't include you, Dawson. It has to be my doing. Mine alone. Don't you see? You make me so happy, Dawson. But I have to make myself happy first. And that's probably the one thing in this world that you can't do for me.

DAWSON

What are you saying?

Joey moves toward the window. Dawson knows exactly what she's saying.

(CONTINUED)

36 CONTINUED: (3)

36

DAWSON (cont'd)
(his voice breaking)
God, Joey, don't... I love you.

She turns back to him. Starting to cry again.

JOEY
I love you, too.

DAWSON
So it can't be over. We can't say "I
love you" for the first time and have it
be over.

Joey's silence is his response. Another moment.

JOEY
I have to go.
(beat)
Good-bye, Dawson.

Joey exits out the window. Dawson remains alone. His
sadness grows into frustration. He throws something across
the room. He paces, hits the wall.

37 EXT. LEERY HOUSE - MOMENTS LATER (NIGHT 3)

37

Joey climbs down the ladder, crying. She looks back up one
last time and then races off for the dock.

38 INT. DAWSON'S BEDROOM - NIGHT (NIGHT 3) 38

Dawson, out of breath, begins to collect himself. The last few minutes begin to sink in. Suddenly he turns and races to the window, crawls through it. *

39 EXT. LEERY ROOF - NIGHT (NIGHT 3) 39 *

40 DAWSON'S POV 40

as Joey runs down the dock to her row boat.

41 ON DAWSON 41

He watches her for a beat. He wants to call to her but can't. His emotions begin to subside. He takes a breath, calming himself. *

Then, he turns to the ladder and with one swift kick sends it flying to the ground. *

And with a sealed resignation, he climbs back through his window, disappearing from sight.

FADE OUT.

THE END