

DAWSON'S CREEK

"The All-Nighter"

Episode #207

written by

Greg Berlanti

directed by

David Semel

REV. 2ND WHITE 9/21/98
REV. GOLD 9/21/98
REV. GREEN 9/18/98
REV. YELLOW 9/17/98
FULL PINK 9/17/98
FULL BLUE 9/11/98
FULL WHITE 9/9/98

DAWSON'S CREEK

CAST LIST

#207

DAWSON
PACEY
JOEY
JEN
GALE

ANDIE

CHRIS WOLFE
DINA WOLFE
MR. PETERSON

DAWSON'S CREEK

SET LIST

#207

INTERIORS

DAWSON'S BEDROOM - NIGHT

CAPE SIDE HIGH SCHOOL

CLASSROOM - DAY

HALLWAY - DAY

CAFETERIA - DAY

WOLFE HOUSE

LIVING ROOM - DAY *

FOYER - DAY *

FOYER STAIRCASE - NIGHT *

DEN - DAY & NIGHT *

DINING ROOM - DAY & NIGHT

KITCHEN - DAY & NIGHT *

GUEST ROOM - NIGHT *

DINA'S BEDROOM - NIGHT

POOLHOUSE - DAY

HALLWAY - DAY

CHRIS'S CAR - DAY *

EXTERIORS

CAPE SIDE HIGH SCHOOL - DAY - ESTABLISHING

TRACK - DAY

FOOTBALL FIELD - DAY

PARKING LOT - DAY *

WOLFE HOUSE - NIGHT (& EST.) & DAY (& EST.) *

JACUZZI - NIGHT

BACK PATIO - NIGHT & DAY

POND - NIGHT & DAY *

POOL - DAY *

OMITTED

INT. LIVING ROOM - NIGHT ONLY *

INT. TV ROOM - NIGHT *

INT. CHRIS'S BEDROOM - NIGHT *

INT. LAUNDRY ROOM - DAY *

EXT. BEACH - DAY & NIGHT *

DAWSON'S CREEK

"The All-Nighter"

TEASER

FADE IN:

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

1

CLOSE ON A TELEVISION

On it plays the closing scene of a Shakespearean film.

DAWSON (V.O.)

...Think about it -- there's not a single
dramatic storyline in existence that
Shakespeare didn't conquer first.

The CAMERA leaves the TV -- panning the room: Spielberg
posters, strewn video tapes, blue comforter, usual stuff...

DAWSON (V.O., cont'd)

Political intrigue, family revenge, the
great gender battle. The guy mapped it all
out for us. And what was his parting
lesson? What genre of all genres did he
finally arrive at after years of toil and
sacrifice? Tragedy.

The CAMERA holds on DAWSON and... GALE. They're on Dawson's
bed, surrounded by empty candy wrappers, open Entenmann's boxes
and a mountain of Kleenex.

DAWSON (cont'd)

Like every great romantic, he ultimately
realized that life was more likely to end
with a bunch of dead Danish people on
stage than with a kiss.

Dawson moves to the set, turns it off.

GALE

(drying her eyes)
What a sad movie...

DAWSON

(flatly)
Mom. You cried at the commercials.

GALE

Just that cotton commercial.

(CONTINUED)

1 CONTINUED:

1

DAWSON

We have to do something about your perpetual state of melancholy. It's starting to infringe upon our traditional mother/son roles.

GALE

It's called allowing myself to feel something, Dawson. A process I highly recommend... even if it does cost a fortune in therapy.

DAWSON

I'm sensing a point.

GALE

I'm concerned about you since your break-up with Joey. You haven't said one word about it.

DAWSON

What's there to say? Besides, it's over.

GALE

A lot. Dawson, you act like nothing happened. It's very suspicious behavior.

DAWSON

(flatly)

She said, eating her fifth powdered donut.

GALE

My wallowing is perfectly normal.

DAWSON

(bothered)

Yes. But what good is it? All the wallowing in the world doesn't bring someone back.

GALE

Wallowing isn't about getting them back. It isn't about them at all.

Gale stops. Her answer catches Dawson off guard.

GALE (cont'd)

It's about you. And learning -- amidst a wake of emotional trauma -- to allow yourself the few, meager advantages of being the "dumpee."

(CONTINUED)

1 CONTINUED: (2)

1

DAWSON
Advantages?

GALE
Well, not obvious ones... but advantages
nonetheless.

DAWSON
Like?

Gale digs into another Twizzler, imparting...

GALE
Like being allowed to stuff your face with
a lifetime supply of red licorice and
donuts. Or a newfound appreciation for
Country music...

Dawson plays along.

DAWSON
Like having an excuse to watch that last
scene from "Field of Dreams."

GALE
Acquiring the necessary pain to compose
bad, bitter poetry.

DAWSON
A reason to scowl.

GALE
A reason to bitch.

DAWSON
Extra workout aggression.

A beat. They both smile.

GALE
Feel better?

DAWSON
Yeah... sure.

GALE
See, Dawson, when you think about it -- in
these sugar-coated, powdered terms --
every inch of pain that touches you makes
you a deeper, more real individual. That's
how it works. Whether you're fifteen
or... or slightly older.

(CONTINUED)

1 CONTINUED: (3)

1

Dawson just watches the television fuzz.

DAWSON

So it doesn't get any easier.

GALE

Nope. You just go to bed earlier.

(getting up)

'Night, honey. Hope I was an acceptable substitute for movie night.

DAWSON

You did great.

Gale exits. Dawson leans back on his bed. He looks to the open window, waiting for a certain someone to pass through its frame. No luck.

His eye spots the nearby Twizzlers. Remembering his mother's advice, he goes for one and begins to chew...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2 INT. CAPE SIDE HIGH SCHOOL CLASSROOM - DAY (DAY 2) 2

THE CAMERA PANS two parallel rows of students' faces. Amongst them we see PACEY, ANDIE, JOEY, Dawson and JEN all staring up -- somewhat fearfully -- at...

...MR. RAY PETERSON, a tall, imposing man possessed of a dry demeanor and a gold medal in student mockery. On the chalkboard behind him are the words "TEST TOMORROW."

MR. PETERSON

"What light through yonder window breaks?"
It's the mid-term and your impending failure is but hours away.

The class GROANS. Peterson smiles wryly and holds up some flimsy composition books.

MR. PETERSON (cont'd)

Guide books for tomorrow's exam. The test will cover everything we've studied in English literature thus far and will be worth fifty percent of this term's grade.

As Peterson hands out the books, the students talk quietly amongst themselves. The CAMERA FOLLOWS Peterson, passing...

...Pacey and Andie. They sit across from each other, their eyes meet and shy away again. The glance-dance of young lovers. And the CAMERA MOVES AGAIN passing...

...Joey and Dawson, also sitting across from each other. Both emotionless, cool. Their eyes focused straight ahead. And the CAMERA MOVES again, holding on...

...Jen, who sits half-listening. Dazing. A crumpled paper hits her. She looks down, opening it. It reads, "DON'T FORGET TO SMILE."

She looks up from the paper, searching for the source of the message. Her gaze lands a few chairs away where a dazzling blond young man sits.

Meet CHRIS WOLFE, the school's most popular charmer with a smile that could sink a thousand hearts -- and has. He gives Jen a friendly wink. She smiles back.

(CONTINUED)

2 CONTINUED:

2

Peterson arrives again at the front of the class and sneezes into a hanky. He's nursing a serious cold.

MR. PETERSON (cont'd)
I'll be hosting a study session in the school library at three o'clock. It's my recommendation you attend...

He hovers over Chris, who's still staring at Jen.

MR. PETERSON (cont'd)
(clearly directed at Chris)
...That is unless your parents have dedicated one or more wings to an Ivy League institution -- in which case your tragic, East coast aristocratic, social alcoholic fate has already been decided.

Chris realizes he's being watched. He turns back to the front of the room. Peterson looks back at the room.

MR. PETERSON (cont'd)
This is more than an exam, people.
(dead-serious)
It's your life.

He breathes in, ready to sneeze again when we...

CUT TO:

3 INT. HALLWAY - RIGHT AFTER (DAY 2)

3.

As the school BELL RINGS. Peterson's class exits into the hall. Joey and Dawson find themselves walking side by side. Joey speaks, hesitantly.

JOEY
Hey...

Dawson says nothing. Joey rolls her eyes.

JOEY (cont'd)
Dawson, c'mon. At some point we have to say something to each other.

Dawson stops.

DAWSON
What would you like me to say, Joey?

JOEY
I don't know. What do you want to say?

(CONTINUED)

3 CONTINUED:

3

DAWSON

Go away.

JOEY

Okay. Besides that.

DAWSON

Nothing.

JOEY

This is a productive conversation.

DAWSON

Joey, you made it very clear that you needed space. I am giving you that space.

JOEY

I guess I didn't think we'd be cutting off all communication.

DAWSON

Well, that's what happens when you don't think.

JOEY

This isn't fair, Dawson.

DAWSON

To which one of us? I'm sorry but you can't make up all the rules.

JOEY

I don't want to.

DAWSON

(almost yelling)

Then what do you want?

The outburst freezes Joey and attracts the attention of passing STUDENTS. She watches Dawson for a second, not knowing what to say.

4 INT. CAFETERIA - DAY (DAY 2)

4

Students devour their lunch. At a corner table, Pacey and Andie sit. Andie flips through a magazine, Pacey munches on something. He spits it out.

PACEY

Someday this place is destined to cook a fry that actually tastes like a fry.

(CONTINUED)

4 CONTINUED:

4

ANDIE

Menage a trois. Ever been in one?

PACEY

All hail, the queen of non sequiturs has spoken.

ANDIE

It's not a non sequitur. It's this month's "Sassy."

PACEY

I swear those chick magazines are racier than "Playboy." There's always some article about how to arouse your this or prolong your that...

ANDIE

This one's a purity test.

PACEY

Excuse me?

ANDIE

Purity test. You've heard of 'em. An assortment of sexual questions which when totaled is meant to gauge the level of your "experience."

A beat. Pacey gets a little tense.

PACEY

Okey-dokey. Time to put it away.

ANDIE

Why? It's fun.

PACEY

Gauging our level of sexual expertise is not my idea of joy abounding.

Something occurs to Andie. She smiles a sly grin.

ANDIE

Don't think I don't know what this is about, Pacey Witter. I know your history.

PACEY

(beat, awkward)

You do?

(CONTINUED)

4 CONTINUED: (2)

4

ANDIE

You're a typical guy -- you want everyone to think you have this unseemly, adventuresome sexual existence -- when in fact your purity level would be closer to Big Bird's than Bill Clinton's.

Pacey grabs the magazine. Shutting it. A weird moment.

PACEY

You got me. Mr. Embarrassingly Pure.

Andie misreads his discomfort, changing the subject.

ANDIE

Whatever. So listen, I gave Jack the car -- which means you're giving me a ride home from Peterson's cram-o-rama.

PACEY

That would imply I was going.

Andie goes stiff. Pissed.

ANDIE

Pacey -- you are not bailing on this study session. It's too important.

PACEY

To you --

ANDIE

To anyone concerned about their grade --

PACEY

Ay, there's the rub. Yo soy not concerned.

ANDIE

Don't joke about this. I'm serious.

PACEY

So am I. As committed as you are to doing everything within your power to get that "A" -- I'm equally committed to being just fine with my predestined, predetermined, preordained whopper of a "C" -- possibly "D" if I can't get a good view of your answer sheet.

(CONTINUED)

4 CONTINUED: (3)

4

ANDIE

Pacey. I don't expect to change overnight your usual slacker approach to scholastics. But I do expect you to try harder.

PACEY

Give me one good reason why I should --

Andie thinks. Then, softly.

ANDIE

Me.

She looks at him imploringly. How could he resist?

PACEY

Fine... I'll go.

(off her smile)

But I'm not promising to stay awake.

Off Andie's victorious smile...

CUT TO:

5 EXT. TRACK - DAY (DAY 2)

5

It's mile day. Students stretch in preparation for the big run. Jen stretches out a hamstring. A HAND taps her on the shoulder. She turns to find...

CHRIS

Jen-a-lish, delish.

JEN

Hey, Chris. What's up?

CHRIS

Long run today. Thought you'd be looking for someone to keep stride with.

JEN

And you'd like to be that someone.

CHRIS

I'm a good pacer. I know when to speed up and when to slow down.

JEN

And when to leave someone alone?

Chris smiles. Leaning in closer.

(CONTINUED)

5 CONTINUED:

5

CHRIS

Jen, is there a particular reason you're not receptive to my wily charms?

JEN

Other than the fact that you emit them regularly to any skirt in a six-mile radius?

CHRIS

Actually I have a car, so it's more like the Tri-State area.

(beat, off her smile)

Aha. A smile. Mission accomplished.

JEN

Later, Chris.

Chris gives a smile back, taking off. Dawson walks up, taking a spot next to Jen.

DAWSON

And the hawk circles.

JEN

He's just being cute...

(considering)

Which he really is.

DAWSON

You seen his love 'em and leave 'em rap sheet? It's epic.

JEN

Relax, Dawson.

DAWSON

You hitting that study session?

JEN

I doubt it. I'm not much in the "applying myself" zone these days. And you?

DAWSON

It's either that or another evening watching some awful, seventies tearjerker with my mother... C'mon, you should go.

Jen stands. Her POV -- a few feet away where Chris Wolfe chats it up with a blonde cheerleader type.

(CONTINUED)

5 CONTINUED: (2)

5

JEN

Tell you what. Since it doesn't look like I'll be having a hot night of unbridled passion with Romeo over there -- I'll consider it.

*
*
*

6 INT. HALLWAY - DAY (DAY 2)

6

Close on a NOTE as it is plucked from a door -- PULL BACK to reveal Andie surrounded by a few other class members, including Pacey, Jen and Chris.

*
*

ANDIE

(reading the note)

"Dear Class, went home with a cold that was considerably more important than you. The test is still on for tomorrow -- I've supplied you with some sample questions. Until then, hardly yours -- Mr. Peterson."

*

Students react, grumbling. Pacey shakes his head.

PACEY

The old man bailed on his own session.

*

A few feet away Chris leans over to Jen suggestively.

*

CHRIS

I'm thinking we could have our own study session.

*
*
*

JEN

(flirting)

Oh, you're good.

*
*
*

CHRIS

My folks are in Saint Martin. We'll have the whole house to ourselves.

*
*

JEN

Somehow I don't think we'd get a lot of work done.

CHRIS

The lady questions my motives? All-right. Invite the entourage.

JEN

Chris --

(CONTINUED)

6 CONTINUED:

6

ANDIE

I was thinking more along the lines of the city library.

Pacey leans over to Andie's ear.

PACEY

(sotto)

Woah. His offer does have a certain enticing quality...

ANDIE

Since when are you in a rush to form a study group?

PACEY

Have you seen his house? His folks are loaded. They have a satellite dish.

Andie relents.

ANDIE

All right. Let's do it.

CHRIS

I'll drive.

(to Jen)

Young lady? Will you be joining us?

Jen smiles.

JEN

How can I resist?

A7 EXT. PARKING LOT - MOMENTS LATER (DAY 2)

A7

Andie spots Joey, rushes toward her.

ANDIE

Joe... What are your study plans?

JOEY

Just me, my English Lit book and a loud, crying baby.

(CONTINUED)

A7 CONTINUED:

A7

ANDIE
Good. Come with me.

JOEY
Where?

ANDIE
Study session at Chris Wolfe's. I can't do this alone.

JOEY
You're gonna count on Chris Wolfe to provide a suitable study environment? I'm better off with the crying baby.

ANDIE
Do you honestly believe I'd let this night be anything less than ridiculously beneficial? Trust me. I'm in mega-control of this event.

Off Joey's indecisiveness...

CUT TO:

B7 EXT. PARKING LOT - DAY (DAY 2)

B7

Pacey runs up to Dawson.

PACEY
Dawson, hey. Where are you headed, little buddy?

DAWSON
Saw Peterson's note... guess I'm heading home.

PACEY
I'm going to a different study session. You up for it?

DAWSON
(disbelieving)
"Different session"? What's that? Pacey Witter-code for party? Brothel? Road trip to Disneyland?

PACEY
Believe it or not, Dawson, this is a true gathering of intellectuals in a highly moderated studious environment. C'mon. This is our ride.

(CONTINUED)

B7 CONTINUED:

B7

They arrive at CHRIS WOLFE'S TRUCK -- where everyone is loaded
into the car. Dawson shrugs. What the hell?

He climbs into the backseat...

C7 INT. CHRIS'S CAR - BACKSEAT (DAY 2)

C7

...Landing right next to a surprised and extremely uncomfortable
Joey. Dawson and Joey are squished together. Wanting to be
anywhere but where they are. Off their looks, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

7 EXT. WOLFE HOUSE - DAY - ESTABLISHING 7 *

A gorgeous seaside home. Chris's truck is parked outside. The gang has just piled out and enters the front door. *

8 INT. FOYER - DAY (DAY 2) 8 *

The CAMERA PANS an expensively decorated room -- Dawson, Chris, Jen, Pacey, Andie and Joey stand by the front door. Dawson and Joey could not look more unhappy. Andie shoots Pacey a look. *

ANDIE
(privately)
Way to go. *

PACEY
(defensive)
I invite my best friend and it's a big shocker. How am I supposed to know you've suddenly struck a bond with her? *

Andie rolls her eyes, moving back to Joey. *

ANDIE
Sorry, I didn't know. *

Chris interrupts. Instructing. *

CHRIS
TV's that way, jacuzzi and sauna are out back -- we keep extra suits in the poolhouse -- and the kitchen is that way if you get hungry. *

JOEY
Sounds like we're gonna get a lot of studying done. *

ANDIE
(privately assuring)
Reminder. I'm in complete control. *

A loud CLEARING OF THE THROAT turns all their heads in the direction of the couch. A small FIGURE reclines, hiding beneath a "YM" magazine. The magazine lowers, revealing a bespectacled LITTLE GIRL.

(CONTINUED)

8 CONTINUED:

8

CHRIS

Everyone -- my little sister, Dina.
She promises to stay out of the way.

DINA's look says differently. She raises her magazine, as Andie moves to Chris.

ANDIE

This room won't do. We'll need a long table, proper lighting and hardback chairs.

(beat, noticing)
Where's Pacey?

It only takes her a second to figure out where he went. *

9 INT. DEN - MOMENTS LATER (DAY 2)

9 *

Pacey has planted himself in front of the big screen TV. Andie storms in.

PACEY

Over two hundred channels from all over the world. It's a couch potato's paradise. Look -- "Full House" in Cantonese.

She clicks off the TV.

ANDIE

Why do you insist on undermining me at every opportunity you get?

PACEY

Think of how boring the alternative is.

ANDIE

I'm gonna need your help with our attention deficit host. There's no way I can expend energy rounding up both of you. Now come on.

She yanks him forth.

10 INT. DINING ROOM - LATER (DAY 2)

10 *

A large dining room table spans the length of the room. In the corner we spot an old grandfather clock.

Andie searches her bag, Pacey reclines in a chair. Joey and Dawson go to take their seats, avoiding each other.

(CONTINUED)

10 CONTINUED:

10

Chris has set up a tripod with a three-foot pad. He takes his seat next to Jen. Andie calls the room to order.

ANDIE

Okay, everyone. We'll assume that I have the most comprehensive notes...

PACEY

Hear, hear.

Andie whips a huge black binder from the bag.

ANDIE

The plan of action is simple. Using this book, we spend a half hour on each of the assorted sections -- Victorian poetry, Shakespeare, Dickens, etcetera. By my watch, if we allow for a few fifteen-minute breaks, we'll have covered the course load by midnight. That gives us enough time to do an hour speed round and still get a good night's sleep. Sound good?

They all just look -- frozen in amazement at her perky efficiency. Chris breaks the silence.

CHRIS

Anybody want to order a pizza?

Immediate "yes" and "yeah, sure"s. Andie watches, the sounds of revolt already swarming around her.

PACEY

(to Andie, consoling)

Think of it as several of our fifteen-minute breaks strung together.

11 INT. KITCHEN - LATER (DAY 2)

11

Chris selects a bottle of wine from a cabinet. Jen stands nearby, admiring the beach view through the glass doors.

CHRIS

Can't have pizza without wine. Last year, when my family was in Italy we had wine with everything.

(beat, looking)

We have a bottle back here from 'Eighty-four. It's from Napa --

(CONTINUED)

11 CONTINUED:

11

JEN

Fancy.

CHRIS

Actually, the wine is made by a married couple who have sort of a mom-and-pop vineyard thing going. I was taught to choose quality over labels.

Jen is pleasantly surprised by this side of Chris.

JEN

I believe we're getting to know one another minus any sexual overtones.

CHRIS

It is possible. You know, Jen. It bothers me that you assume the worst about me. I don't about you.

JEN

Given our few brief encounters and your reputation, what would you like me to assume, Chris?

A beat. Chris thinks.

CHRIS

That we're a lot alike. That reputations aren't worth the air they're written on. And the only way you get to know someone is... by getting to know them.

Jen smiles. She likes the sound of that.

JEN

Deal.

Jen sticks out her hand. Chris takes it, hanging onto a second longer than she planned for. Jen looks at him. Chris gives her a dazzling look.

She goes to remove her hand. But Chris hangs on.

CHRIS

I don't want to let go just yet.

Jen laughs. A little nervous, a little smitten.

A12 EXT. WOLFE HOUSE - NIGHT - ESTABLISHING

A12 *

Night has just fallen over this peaceful seaside home.

(CONTINUED)

A12 CONTINUED:

A12

ANDIE (V.O.)

For two hundred points -- the most famous
of the Romantic Poets?

12 INT. DINING ROOM - NIGHT (NIGHT 2)

12 •

An oldies SONG plays over the house sound system. The table is covered with dirty paper plates and empty pizza boxes.

Everyone is back. Andie stands by the pad -- on it are written each of their names and score totals (i.e. Dawson - 250, Pacey - 4, etc.)

ANDIE

Anyone?

JEN

Pope.

ANDIE

Wrong. Dawson?

DAWSON

Shelley?

ANDIE

Wrong again.

Chris holds his wine glass high, quoting.

CHRIS

"Two beings were drifting, each one to the other, no moments veil-lifting, or hint from another." Hardy.

Everyone is a little wowed. Particularly Jen.

ANDIE

Impressive. But wrongo. Pacey?

Pacey mimics Chris, holding up his coke.

PACEY

"Would you eat them in a box, would you eat them with a fox." Seuss.

ANDIE

I so hate you right now.

(CONTINUED)

12 CONTINUED:

12

JOEY

Keats.
(beat, everyone looks)
It was Keats.

ANDIE

Ding, ding, ding. For an additional
hundred -- please give us Keats's most
famous quote.

Joey sits silent, stumped. Dawson answers for her. Quiet.

DAWSON

"Beauty is truth, truth beauty."

The words hang in the air. Joey shifts, uncomfortable. *

JOEY

That's right. I forgot. *

DAWSON

(loaded) *

It would seem so. *

CHRIS

Woah... maybe we should hit that jacuzzi. *

Chill out a little bit, boys and toys. *

ANDIE

What we need to do is focus. We've been *

chilling out for two hours. *

CHRIS

Heil, Blondie.

Chris's eyes catch the "Sassy" magazine falling out of Andie's *

book bag. He leans in to grab it. *

CHRIS (cont'd) *

Now what do we have here... *

(to Andie) *

Why did I take you more for the "National *

Geographic" type? *

Jen looks closely at the magazine. *

JEN

(reading the cover) *

"How Pure Are You?" *

She laughs, tossing the magazine aside. *

(CONTINUED)

12 CONTINUED: (2)

12

JEN (cont'd)

There's an open can of worms.

CHRIS

Tell me there's a Purity Test in there?
Excellent.

Andie sees where this is going.

ANDIE

Oh no. No way. We're already behind.

CHRIS

C'mon, Lieutenant. I vote for one last
bonding event before we go back to
academic torture.

Andie's on the spot. She sighs, resigned.

TIME DISSOLVE TO:

13 INT. DEN - NIGHT (NIGHT 2)

13 *

The grandfather clock GONGS again. Andie holds up her "Sassy,"
while Chris passes out paper and pencils.

ANDIE

In an effort to keep this moment of folly
under control, I'm taking charge. There's
a hundred questions total. I only have
one test so we can pass it around -- each
taking a turn asking. Write your answers
on the paper and we'll total when done.

The sheets all passed out. Andie hands the mag to Pacey.

ANDIE (cont'd)

Pacey, you start.

A tentative Pacey clears his throat, reading...

PACEY

"Number one... Have you ever been aroused
intimately by a relative?"

(beat, commenting)

So it's a Southern exam?

People chuckle. The questioning begins.

INTERCUT:

(CONTINUED)

13 CONTINUED:

13

JEN

"Number thirteen. Ever experimented with bondage?"

JOEY

"Number twenty-two. Have you ever been 'cozy' in an airplane?"

ANDIE

"...in a public place..."

CHRIS

"...in your parents' bed..."

DAWSON

"Have you ever caught your parents having sex?"

PACEY

"Number sixty-three -- Have you ever named your most private of regions?"

Pacey makes a face.

JEN

"Number sixty-nine -- Have you ever participated in a -- "

JOEY

"...Have you ever engaged in a sexual activity with a member of the same sex?"

ANDIE

"...with a transvestite..."

PACEY

"...with a four-legged creature..."

DAWSON

"Have you ever paid for sex?"

CHRIS

Does dinner count?

Group laughter.

ANDIE

"Number eighty-four -- Have you ever fantasized about a friend's significant other?"

(CONTINUED)

13 CONTINUED: (2)

13

JEN

"...have you ever had an affair with a friend's significant other?"

PACEY

"...have you ever had an affair with a friend's pet?"

(beat)

Why do I get all the animal questions?

INTERCUTTING STOPS as we HOLD on JOEY. She reaches for the magazine, posing the final question.

JOEY

"Number one hundred. Have you ever been..."

She stops. Her voice drops as she reads the question.

JOEY (cont'd)

"Have you ever been in love? If so, how many times? Give yourself a point of purity for each time."

Joey writes her final answer and places her test down. Her eyes catch Dawson's. She looks away fast, exiting into the kitchen. Dawson is quick to follow. Andie collects the sheets. *

ANDIE

Let's score 'em up.

14 INT. KITCHEN - MOMENTS LATER (NIGHT 2)

14

Joey has just entered. Dawson is right behind.

JOEY

Not now, Dawson.

She moves for the door. He steps in front of her, forceful.

DAWSON

I saw your face when you read that question.

JOEY

Is this your version of space?

DAWSON

You're free to leave anytime. I don't see you making a rush for the door.

(CONTINUED)

14 CONTINUED:

14

JOEY

Because I came here to study. I didn't know you were coming.

DAWSON

And it's so awful that I'm here?

JOEY

No... Stop putting words in my mouth. I asked for time, Dawson. Time. Please respect that.

And Joey exits. A quiet beat as Dawson lowers his head.

VOICE

Issues.

Dawson looks up, coming face to face with -- Dina.

DINA

Dawson, right? Dina Wolfe here, in case you didn't remember.

Dawson ignores her, searching the cabinets.

DAWSON

Tell me, Dina, you know where the coffee is?

DINA

Drip or instant?

DAWSON

Drip.

DINA

Mmm. Appropriate.

DAWSON

Tough room.

DINA

With me. Always.

(heading for the cabinets)

Care to fill me in on the details of your little love affair?

DAWSON

I'd rather not talk about it.

(CONTINUED)

14 CONTINUED: (2)

14

DINA

You're right, Dawson. Why talk? People like you and me -- we can say everything with a look.

She gives him a sultry stare. He looks to the gods for mercy and we...

CUT TO:

15 INT. DEN - SAME (NIGHT 2)

15

Andie finishes totaling. She goes to write the purity scores on the pad. Jen leans over to Chris.

JEN

Why do I feel as though I'm about to be horribly exposed?

CHRIS

You and me both.

ANDIE

The totals are as follows...

(writing on pad)

Chris, you clocked in with the least pure level of sixty-six percent. Jen is a close second with sixty-nine percent. Joey and Dawson take us up the scale to a matching purity level of eighty-five percent pure. And I round us up with ninety-two.

(beat, realizing)

Wait... We're missing one.

PACEY

It's right here.

Pacey hesitantly holds up his sheet.

ANDIE

Pacey. Why didn't you hand it in?

PACEY

Don't want to.

ANDIE

(bothered)

C'mon, hand it over.

Pacey snatches his sheet back. Nearby, Chris watches on. Something occurring to him.

(CONTINUED)

15 CONTINUED:

15

CHRIS

You dog... This couldn't have anything to do with question number sixteen?

A beat. Pacey just glares at him. Andie looks confused.

ANDIE

Sixteen? I don't get it.

CHRIS

We blew right past it, but I think we should read it again aloud. What do you say, Pacey?

JEN

Chris, c'mon, stop...

CHRIS

No. I'm dying to know. What did you put for sixteen, Witter? Let's put an old rumor to rest right now --

PACEY

Chris, is there anything besides your house that's redeeming about you?

CHRIS

Ouch.

ANDIE

Would someone please tell me what you're talking about?

No one says anything. Frustrated, Andie grabs the test.

ANDIE (cont'd)

I'll read it myself... Sixteen, sixteen... "Have you ever had sex with someone twice your age?" Is this a joke?

Judging from his silence. It isn't.

CHRIS

Well, it's true after all -- Witter laid the pipe with Miss Jacobs. I don't know whether to congratulate you or fall off my chair.

Dawson enters from the kitchen. Andie digs in.

(CONTINUED)

15 CONTINUED: (2)

15

ANDIE

Miss Jacobs... the teacher that left
Capeside? Pacey...

He can't even look at her.

ANDIE (cont'd)

You told me you were embarrassingly pure.
Those were your words, right?!

Andie waits for him to look at her. He doesn't. Andie looks surprised by the intensity of her emotions.

ANDIE (cont'd)

Pacey? Feel like redeeming yourself here?

He still says nothing, wanting to crawl under the table and die.

In a moment of anger, Andie rises, throws her English binder off the table, causing a LOUD THUNK. She exits, pissed. Pacey quietly gets up from his chair, picks up the binder and walks after her. Everyone sits, momentarily stunned.

CHRIS

(beat, smiling)
Hot tub, anyone?

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

16 EXT. WOLFE HOUSE - NIGHT (NIGHT 2)

16

CLOSE ON a hot tub as it bubbles to life.

Chris leans over the jacuzzi's side, checking the water temperature. Dawson's nearby, staring out at the ocean.

DAWSON

Wonder where they went?

CHRIS

I'm telling you -- they're out there screwing around by now. Everyone knows make-up sex is the best kind.

DAWSON

I wouldn't know. *

CHRIS

Don't worry, bud. The way you and Joey are going at it, there's bound to be some serious make-up sex in your future. *

Dawson plops onto a nearby bench. Chris takes another sip of his wine.

CHRIS (cont'd) *

So...

DAWSON

So?

CHRIS

How am I doing?

DAWSON

With?

CHRIS

The lovely Jen Lindley? You guys used to date. You know how she thinks. She's into me, right?

DAWSON

You never seem to have much trouble attracting the opposite sex, Chris.

(CONTINUED)

16 CONTINUED:

16

CHRIS

I know but Jen's different. She's too with it -- closing the deal requires a completely different strategy.

DAWSON

(realizing)

You mean sleeping with her?

CHRIS

No, I mean a heavy game of Uno.

DAWSON

It's not gonna happen --

CHRIS

We'll see.

DAWSON

Chris, she's in this weird, vulnerable stage right now. Prone to acting out. Don't take advantage of that.

CHRIS

Relax. I've never had to beg. We won't do anything she's not looking forward to.

DAWSON

I'll believe it when I see it.

CHRIS

If it's proof you need -- look up.

DAWSON

What --

CHRIS

Over there. See that light on the poolhouse?

Chris points to a quaint back cottage with a black sconce hanging atop the door frame

DAWSON

What about it?

CHRIS

When that light goes off. That means I'm inside with Jen lowering both our purity levels. And you?

(beat)

You'll be out here. Alone.

(CONTINUED)

16 CONTINUED: (2)

16

Dawson and Chris share a tense look. Chris turns to walk back toward the poolhouse.

CHRIS (cont'd)
(not turning back)
Lemme know if you want to borrow a
swimsuit.

Hold on Dawson, burning a little from the comment.

17 INT. GUEST ROOM - NIGHT (NIGHT 2)

17 *

CLOSE ON a stack of female bathing suits as they hit a bed.
PULL BACK to find Jen going through them.

Nearby, Joey sits in a chair looking through her English
textbook -- trying to study.

JEN
Not giving in to hot tub temptation?

JOEY
I'd rather study by myself.

Jen looks at Joey, hoping to break the ice.

JEN
Joey, I'm sorry about you and Dawson. I
know you don't believe it but --

JOEY
(cutting her off)
You're right, I don't.

JEN
(rebuffed)
Thanks for making our casual conversation
as delightful as ever.

JOEY
Anytime.

Jen turns back to the mirror, miffed.

JEN
I used to think it was our mutual feelings
for Dawson that kept us apart. I never
considered the fact that maybe you were
just a bitch.

Joey feels a little bad. She softens.

(CONTINUED)

17 CONTINUED: (2)

17

JOEY

I didn't mean to be harsh, it's just...
I'm tired of talking all the time. With
everyone, about everything. I just want
to follow my feelings and not always have
to think and discuss. We run it all into
the ground, y'know. Don't you want
something left to just... experience?

JEN

(beat, softly)
As much as anyone.

Their eyes connect. For the first time in a while, there's a
definite understanding there.

18 EXT. POND - SAME (NIGHT 2)

18

Pacey walks the perimeter of the pond. His POV to the water's
edge where Andie sits. Knees curled to her chest. He
approaches, quietly taking a spot beside her. *

PACEY

I thought maybe you went home. *

Andie says nothing for a moment.

ANDIE

Why didn't you tell me about her?

PACEY

It didn't come up.

ANDIE

No good, Pacey. It did come up. You lied
about it.

PACEY

What was I supposed to say?

ANDIE

For starters, "Before you fall for me,
Andie, you should know I slept with my
teacher."

PACEY

There's an easy sentence.

ANDIE

It's not a joke, it's serious. Despite
your braggart tendencies -- this is not
exactly an admirable event. *

(CONTINUED)

18 CONTINUED:

18

PACEY

That's not fair. You're judging me, and you don't know what the situation was. Besides -- what's the deal, Andie? You didn't sleep with her. I did.

*
*
*

ANDIE

Why would you do it? Why, Pacey?

PACEY

Sex.

Andie catches her breath. Caught off guard by the answer.

ANDIE

There weren't any feelings involved?

PACEY

Of course there were. You asked why.

ANDIE

I take it back, I don't want to know.

PACEY

Too late.

ANDIE

You're not like that --

PACEY

Yes I am. I'm a sexual creature. And so are you. Why do you think we talk about it? Why do you think we joke about it? Why do we give each other tests to see how pure we are?

(CONTINUED)

18 CONTINUED: (2)

18

ANDIE

That's different -- that test was completely innocent.

PACEY

That test is about sex and sex isn't innocent... it's passionate, it's intense, in some cases it's life altering. But it's not innocent, Andie. It never is.

A quiet beat. They stare at each other for a second. Then Pacey puts a hand on Andie's. She snatches hers away. A wave of hurt passes over his face.

PACEY (cont'd)

I'm sorry if this makes you feel differently about me. I can't change that. But if things are going to continue between us, at some point you're going to have to accept it.

Andie looks away from him and back to the water. *

TIME DISSOLVE TO:

19 INT. FOYER STAIRCASE - NIGHT (NIGHT 2)

19

ON CHRIS as he changes the music. He puts on some lighter, folk rock.

CHRIS

(calling upstairs)
Yo, Jen. Tub's ready.

Chris exits through the kitchen's french doors and out onto the patio. In the b.g. we can see the lit jacuzzi.

Dawson heads up the stairs, catches Jen coming down.

JEN

You're not coming in?

DAWSON

Can I talk to you --

JEN

What is it?

(CONTINUED)

19 CONTINUED:

19

DAWSON

I'm worried Chris doesn't exactly have the best of intentions here.

JEN

Tell me something I don't know.

A beat. Dawson's surprised by her attitude.

DAWSON

You're aware then that he wants to sleep with you tonight?

JEN

He's a guy. He's sixteen. He thinks I'm attractive -- I'd assume he'd have some kind of agenda, yes.

DAWSON

And you're okay with that?

JEN

Just because he has a master plan doesn't mean I have to agree to it. And for that matter, who says I don't have a plan of my own?

And Jen exits. Dawson just shakes his head when he hears:

VOICE

Pssst. Gorgeous.

He turns. Of course it's -- Dina. She smiles from the top of the stairs.

DAWSON

Do you hide in the vents? Where do you come from?

DINA

So you dated both of 'em, huh?

DAWSON

You certainly do your research.

DINA

Which one's the one?

(off his look)

On your test? You put down you'd been in love once? I'm dying to know -- is it Cameron Diaz or Julia Roberts?

(CONTINUED)

19 CONTINUED: (2)

19

DAWSON

How did --

DINA

It's called an answer sheet. It's called here.

She holds up his test.

DAWSON

Give that back.

DINA

(sing-song)

I have one you'll want much more.

She holds up a second answer sheet.

DAWSON

Joey's?

DINA

She puts a little smiley-face in her "O."
Kinda makes you want to puke.

DAWSON

Give it --

DINA

Not so fast. This toll has a fee.

She snatches the test out of his reach.

DAWSON

What do you want?

Dina says nothing. She closes her eyes and moves her lips into an ADORABLE PUCKER.

DAWSON (cont'd)

You've got to be kidding me.

Dina says nothing. She just maintains the pucker.

DAWSON (cont'd)

Sorry, kid. Not worth it.

He turns away. Dina's eyes flash open, furious at her rejection.

DINA

I think you'd find her last answer rather interesting.

(MORE)

(CONTINUED)

19 CONTINUED: (3)

19

DINA (cont'd)
(beat, Dawson turns back)
It seems while you've only been in love
once -- according to you-know-who's answer
sheet -- she's been in love twice.

On Dawson, distraught.

20 OMITTED

20 *

21 EXT. THE JACUZZI - LATER (NIGHT 2)

21

Jen and Chris relax in the tub. Another half-empty wine bottle
is nearby. They giggle as Jen reaches for her English Lit book.

JEN
Let's go over some of the test.

Chris pushes the book away, cornering her.

CHRIS
Relax. We're in a hot tub -- studying is
not permitted.

JEN
Really? Then what is?

CHRIS
This...

Chris leans in close, kissing her. Jen kisses back, clearly
enjoying the moment. As they break away...

JEN
What if I don't want to mess around?

CHRIS
Then we won't.

JEN
It's that simple?

CHRIS
It's that simple.
(beat)

Jen, I'm not a bad guy. I just want to
have fun. And you can only have fun if
the other person wants to have fun, too.

Jen considers this.

(CONTINUED)

21 CONTINUED:

21

JEN

Tell me, Christopher Robin? What's your version of fun?

CHRIS

Two people on the same page. Taking everything one...

(with a kiss)

...moment...

(another kiss)

...at a time.

He pulls back. Smiling at her.

CHRIS (cont'd)

So, Jen. We on the same page?

JEN

(beat, smiling back)

Same page. Same paragraph. Same line.

And she kisses Chris again.

22 INT. DEN - NIGHT (NIGHT 2)

22

Dawson stands by the french doors. Pacey and Andie enter. Andie says nothing, she crosses through the kitchen and into the living room. Dawson looks to Pacey.

DAWSON

She okay?

PACEY

Yeah. She just wants to be alone.

Dawson isn't sure he should ask. But he does.

DAWSON

Why didn't you tell her, Pacey?

PACEY

Would you have?

DAWSON

I'd like to think I would've been honest -- but these days I have trouble saying a lot of things. No matter how hard I try, it's not the truth that comes out.

Dawson watches through the french doors. Joey sits outside at the far corner of the patio.

(CONTINUED)

22 CONTINUED:

22

PACEY

Dawson.

DAWSON

Yeah?

PACEY

Try harder.

And Pacey exits. Dawson stares back again at Joey.

23 EXT. BACK PATIO - CONTINUOUS (NIGHT 2)

23

Joey sits, her book open in front of her. But her eyes are on the ocean. Dawson walks up.

JOEY

No more rounds tonight. I'm too tired and I'm actually trying to get five minutes of studying in.

DAWSON

I thought what we had was special.

JOEY

Dawson, I mean it. I really don't want to talk about anything else --

DAWSON

(pointed)

You wrote you fell in love twice.

A long beat. Joey burns.

JOEY

You looked at my test --

DAWSON

No, I've learned my lesson about invading your privacy. Chris's little sister was kind enough to impart the information.

Joey looks away from him and back at the ocean.

DAWSON (cont'd)

You said I was your world. When did you have time for guy number two? I refuse to believe you're shallow enough to be in love with Jack after one kiss.

JOEY

Stop it --

(CONTINUED)

23 CONTINUED:

23

DAWSON

I just don't understand it, Joe.

JOEY

(frustrated)

Why can't things just be the way they were?! Why can't we just go back to being friends?!

DAWSON

(beat, deeply hurt)

Is that really what you want? After all we've been through -- you just want things to be the way they were? If you don't see why that can't happen, if you don't get that -- then you don't get me.

He looks away from her. Joey gets up from her chair and leaves. Dawson continues to stare at the ocean.

We hear the sound of a pair of HANDS CLAPPING softly. The ever-lurking Dina approaches.

DINA

Very emotional. Oscar nominating, really.

DAWSON

(barely audible)

Shut up.

Dina looks closely, noticing something.

DINA

Dawson. Are you crying?

Dawson turns. Furiously, he wipes his eyes dry.

DAWSON

(fierce)

I said shut up --

She freezes. Dawson continues, a torrent of emotion.

DAWSON (cont'd)

A kiss! That's what you wanted, right?! Are you sure?! Are you sure you're ready to deal with everything that comes along with that kiss?! Because it doesn't just end with a fade out. No, no, there are repercussions. Hearts get broken. Friendships get ruined. In a single night, because of one stupid kiss -- your whole life can fall apart.

(MORE)

(CONTINUED)

23 CONTINUED: (2)

23

DAWSON (cont'd)

That's what you have to look forward to,
Dina. So do yourself a big, big favor...
And Don't Rush It!

Dawson stops, spent of all his pent-up frustration and hurt.
And like the little girl she is, Dina starts to cry.

She rushes inside, passing Joey at the door. Joey looks back at
Dawson, furious. He's immediately sorry. Joey races off after
Dina. Dawson remains on the patio.

He turns to look back over at the jacuzzi, expecting the staring
eyes of Jen and Chris...

But the jacuzzi is empty.

He closes his eyes. Then opening them again, he stares up at
the pool light Chris pointed to earlier...

It's off.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

24 INT. DINA'S BEDROOM - NIGHT (NIGHT 2)

24

Dina lies flat on her bed, her head buried amongst the pillows and expensive stuffed animals. Her door opens slightly. Joey sticks her head in.

JOEY
(softly)
Knock, knock.

DINA
What do you want?

JOEY
To hang out with the only sane individual here.

Joey takes a spot on Dina's bed. Dina peeks her head out.

DINA
He's mean.

JOEY
All boys are. It's their easiest way of expressing themselves.

DINA
After tonight, I'm avoiding growing up at all costs.

JOEY
Sounds good. Let me know if you have any luck.

Dina's taken aback by Joey's approach.

DINA
Aren't you supposed to be arguing the other side? Convincing me that growing up can be a beautiful experience if I just let it?

JOEY
Oh, you want the "I'm older than you so here's how it is speech"? Okay. How's this: Growing up sucks.

(MORE)

(CONTINUED)

24 CONTINUED:

24

JOEY (cont'd)

Not all kisses are magic and most boys
don't live up to your expectations.

DINA

Excuse me while I go slit my wrists.

JOEY

But...

DINA

Thank God.

JOEY

But every now and then, everything --
romance, love, relationships -- it all
falls together perfectly. And those
moments, no matter how depressingly few
and far between, are the moments that make
growing up worth it.

Dina looks grateful for Joey's words. The CAMERA PULLS BACK from
them, drifting out the window and over the patio. It hovers
over the back porch where...

25 EXT. BACK PATIO - CONTINUOUS (NIGHT 2)

25

Dawson sits alone, listening to the music which emanates from
the kitchen.

His eye catches the nearby English lit book. He goes for it,
starting to study. The hour is so late, his eyes drift and
slowly close...

TIME DISSOLVE TO:

26 EXT. BACK PATIO - EARLY MORNING (DAY 3)

26

As a ray of light streams across Dawson's body.

It's contorted in a different position now. Drooping over the
chair uncomfortably. The binder has fallen to the ground. As
the sun hits him, his eyes open. He rubs them. Checks his
watch. He rises, heading inside.

27 INT. DEN - EARLY MORNING (DAY 3)

27

The morning after.

Dawson surveys the scene. Andie lies asleep in a reclining
chair -- an English Lit book hanging from her hand. Pacey
sleeps on the floor nearby.

(CONTINUED)

27 CONTINUED:

27

Dawson turns to where Joey lies asleep on the couch. Still. Peaceful. He moves toward her. And for a moment, he just watches her sleep.

The grandfather clock GONGS. Dawson jumps. Andie stirs. *

ANDIE
(looking up, tired)
Tell me it is not six a.m. *

DAWSON
It's six a.m.

Andie quickly moves to a still sleeping Pacey. Shakes him. *

ANDIE
Wake up... Wake up... *

PACEY
Andie...? What -- *

ANDIE
The test is in four hours. *

Pacey's eyes flash open. Andie starts to pace, frantic. *

ANDIE (cont'd)
Ohmygod. Ohmygod. I was trying to study.
I must have passed out. *

PACEY
Re'ax. Where's the binder? *

DAWSON
It's on the patio, I'll get it.

Dawson exits. Andie continues to rant.

ANDIE
What are we gonna do? We don't have any
time.

Joey wakes also.

JOEY
(sitting up)
What's happening? Where is everyone?

ANDIE
(still freaking)
Everyone is asleep. Totally unstudied,
totally unprepared. Totally screwed. *

(CONTINUED)

27 CONTINUED: (2)

27

Pacey looks at her. A little scared.

28 INT. POOLHOUSE - SAME (DAY 3)

28

Chris and Jen finish dressing. Chris, schooled in acceptable morning-after behavior, speaks first.

CHRIS

Fun night.

JEN

It was nice.

He crosses to Jen, giving her a kiss. She pulls back slightly, addressing him with a casual coolness. She moves away, grabbing her earrings from a nearby table.

Chris appraises her, impressed. He's met his match.

CHRIS

We should go downstairs. See what everyone's up to.

JEN

Sure.

Chris exits. Jen checks her reflection in the mirror... just making sure she's still there.

29 INT. DINING ROOM - LATER (DAY 3)

29

Jen, Joey, Dawson and Chris sit around the dining room table. Andie paces the room. Pacey watches her, concerned.

A beat as Pacey decides to seize control. He moves to the front of the room. He speaks with the fervor of a military general.

PACEY

Everyone, listen up.

On the gang -- barely awake and barely listening.

PACEY (cont'd)

We have four concentrated hours in which to prepare for the deadliest exam of our young adult lives. Working off an abbreviated version of Andie's schedule, I'll construct a three hour forty-five minute lesson plan. If we do it right... we'll cover everything.

(CONTINUED)

29 CONTINUED: (2)

29

ANDIE
 (freaking)
 Pacey. This test is way too important
 for --

PACEY
 Boys and girls. You happen to be in the
 hands of a professional crammer.

MUSIC UP.

BEGIN STUDY MONTAGE

AA30 INT. DINING ROOM - LATER (DAY 3)

AA30

Pacey stands before the board. Everyone sits in front of him. Behind him is a list of topics to be studied, divided by Century. Pre Enlightenment; 15th Century - Enlightenment; 17th Century - Transition; 18th Century - Age of Reason. He checks the first column.

PACEY
 Starting with Beowulf. How many monsters
 did Beowulf fight? And name one.

ANDIE
 Three.

CHRIS
 Grendel.

PACEY
 Good. Now for the hard stuff.

BA30 INT. KITCHEN - LATER (DAY 3)

BA30

A toasters POPS. A hand snatches the two pieces of toast. PULL BACK to reveal it's Pacey's. They prepare breakfast. Pacey fires more off.

PACEY
 Which Bronte sister wrote Wuthering
 Heights? *

JOEY
 Emily. *

JEN
 Charlotte. *

(CONTINUED)

BA30 CONTINUED:

BA30

JOEY *
 Emily. *

JEN *
 Charlotte. *

JOEY *
 Charlotte wrote Jane Eyre. *

JEN *
 What did Emily write? *

JOEY *
Wuthering Heights! *

CA30 INT. DINING ROOM - LATER (DAY 3)

CA30

A set of POOL BALLS crash. Pacey's just broken and begins a quickie game of pool while firing off more questions.

PACEY
 Three occupations of travelers in the
Canterbury Tales.

DAWSON
 Knight.

ANDIE
 Summoner.

That's it. They're blank.

DAWSON
 Did we say Knight?

DA30 EXT. PORCH - LATER (DAY 3)

DA30

The CAMERA PANS the group as they sit in a row. Practicing a required monologue.

DAWSON
 "To be or not to be. That is the
 question."

CHRIS
 "Whether 'tis nobler in the mind to
 suffer the slings and arrows of
 outrageous fortune..."

EA30 INT. FOYER - LATER (DAY 3)

EA30

They lie on the stairs tossing a tennis ball. More questions.
More answers.

PACEY

The little people in Gulliver's Travels?

(CONTINUED)

EA30 CONTINUED:

EA30

DAWSON
Lilliputians.

*
*

PACEY
And the big, scary large people?

*
*

CHRIS
Brobdi... Brobdina...

*
*

INTERCUT:

*

FA30 DINING ROOM

FA30

*

More centuries checked. They're moving along.

*

GA30 PORCH

GA30

*

The soliloquy continues...

*

JEN
*"Or to take arms against a sea of
troubles. And by opposing end them?"*

*
*
*

PACEY
"To die: To sleep. No more."

*
*

HA30 DEN

HA30

*

JOEY
Wife of Bath.

*
*

CHRIS
Pardoner.

*
*

ANDIE
The Squire.

*
*

IA30 FOYER

IA30

*

Dawson tries to pronounce and old answer...

*

DAWSON
Brobby-ding... Brobby...

*
*

JA30 DINING ROOM

JA30

*

More checks. They near the finish.

*

KA30 PORCH

KA30 *

ANDIE
"...and by a sleep to say we end the
heartache..."

LA30 FOYER

LA30 *

The pronunciation continues.

ANDIE
Bromdi... Brondimg...

MA30 PORCH

MA30 *

JOEY
"...to die. To sleep. To sleep
perchance to dream..."

NA30 FOYER

NA30 *

It goes to Jen. Everyone looks to Jen. Can she do it...

JEN
(perfect pronunciation)
Brobdingnagians.

END MONTAGE

A30 INT. DINING ROOM - DAY (DAY 3)

A30 *

CLOSE ON the board. As Pacey checks the final Century. The group simultaneously slams their books shut.

Pacey's eye catches something through the french doors. A thought occurs.

PACEY

Guys, there's one last group activity.

30 EXT. POOL - MOMENTS LATER (DAY 3)

30 *

The group charges the pool. Rushing toward the water. They dive in. Swimming. Splashing. Waking themselves up. And the music fades away...

TIME DISSOLVE TO:

31 EXT. POOL - LATER (DAY 3)

31 *

Everyone heads inside. Pacey catches Andie waiting for him. He approaches her. They're alone now. Them and the sunrise.

PACEY

Hey...

ANDIE

Boy. You just took control. You have an interesting way of doing that.

PACEY

I perform well under pressure.

A long moment. Andie isn't sure what to say.

ANDIE

I want to explain something...

PACEY

We don't have to talk about this.

(CONTINUED)

31 CONTINUED:

31

ANDIE

I do. Pacey. I'm the queen of keeping
dirty secrets, so I understand why you
didn't jump forward with the information.
I think I was more shocked by the idea
that you have so much experience. And
I... well... I... I...

PACEY

Will.

The tension is broken. Andie laughs, giving Pacey a shove.

ANDIE

You're a jerk.

PACEY

A slacker jerk.

ANDIE

A champion slacker jerk.

PACEY

And you?

ANDIE

What am I? Go ahead, I dare you.

She looks up at him in mock challenge.

PACEY

You, Miss McPhee...

(beat)

Are the girl I love to hate.

Andie's smile is a mile wide.

ANDIE

I love to hate you, too.

They kiss and head toward the house.

32 INT. HALLWAY - LATER (DAY 3)

32

Dawson comes out of the laundry room, buttoning his shirt. He
bumps into Jen as she exits another room. She looks caught.

DAWSON

Rough night?

JEN

What do you mean?

(CONTINUED)

32 CONTINUED:

32

DAWSON

You know what I mean --

JEN

If you have something to say, Dawson, I suggest you say it.

DAWSON

Fine. I'm not sure I like this new Jen.

JEN

If memory serves, you didn't like the old one, either.

Jen walks. Dawson watches, shaking his head.

33 INT. KITCHEN - CONTINUOUS (DAY 3)

33

Joey stands in a robe. The door knocks, opening. It's Dawson.

JOEY

Hey...

DAWSON

Can I come in?

JOEY

Sure.

Dawson steps inside. Closing the door behind him. He watches her for a moment. Awkward. Nervous.

DAWSON

Don't say anything for a few seconds. Every time we speak I screw this up -- so just listen. Please.

She does. He continues, finding the words slowly.

DAWSON (cont'd)

All I've been thinking about lately is how much I want to take back our first kiss. How much I'd pay to do that night over and watch you climb out that window. Just let you go. Who knows what would have happened? Maybe we'd have stayed best friends. Maybe you'd even still have a "thing" for me. But whatever the outcome, I know I wouldn't be hurting like this. And then... then I think about all the things that kiss brought into my life.

(MORE)

(CONTINUED)

33 CONTINUED:

33

DAWSON (cont'd)

What it was like to look at you and know not just what you were thinking -- but what you were feeling because I was feeling the same thing. And suddenly it's worth all the pain I'm going through. See, Joey, I want to regret kissing you. But I can't. It was the smartest decision I ever made.

A quiet beat. Joey looks at him.

JOEY

On the test. The two times I was in love?

DAWSON

Yeah?

JOEY

They were both you, Dawson.
(off his look, explaining)
The first time I fell, it was for my friend. The Dawson I grew up with. The boy across the creek. The second time, was after we kissed. You were a whole new person to me -- and I fell for you all over again.

DAWSON

I want to believe that --

JOEY

Then believe it. The fact that we're not together now has nothing to do with how I feel about you. It's me I'm unsure of. I just don't want to fight anymore.

Dawson looks at her, deeply. Sincerely.

DAWSON

I'm prepared to give you that space, Joe. For real. No veiled hostility, no backhanded comments, just space. Because I know how I feel about you and that's not gonna change.

Joey gives him a soft, thankful smile.

34 OMITTED

34 *

35 INT. LIVING ROOM - SAME (DAY 3) 35

Dawson looks for his bookbag. Outside the horn HONKS again. Dawson just locates his bag when he notices something across the room...

It's Dina. Fast asleep on the far couch.

Dawson thinks. Then, quietly crosses to her. He leans over her, giving her a slight, gentle kiss on her forehead. The kiss she wanted.

He steps away, heading for the door. HOLD ON Dina as her eyes creep open. A smile filters across her lips. She was awake the whole time.

As Dawson disappears out the door, she clutches her chest. If she wasn't already lying down, she'd pass out.

36 EXT. WOLFE HOUSE - CONTINUOUS (DAY 3) 36

Dawson hops in the Cherokee. Fully loaded, Chris revs off toward the test.

37 EXT. CAPE SIDE HIGH - MORNING - ESTABLISHING 37

Early morning. Students congregate around the parking lot.

38 INT. HALLWAY - MORNING (DAY 3) 38

CLOSE ON another note as a hand plucks it from a door. It's Dawson's. A group of students surround him.

DAWSON

(reading the note)

"Dear class. Sometimes preparation teaches more than the exam itself. Therefore, you have more of it. My illness has claimed me for another day. Test rescheduled."

The classmates GRUMBLE. Dawson turns to the others. Andie, Pacey, Joey, Jen and Chris. None of them has ever looked this physically drained.

DAWSON (cont'd)

Looks like we crammed for nothing.

(CONTINUED)

38 CONTINUED:

38

JOEY
(exhausted)
What do we do now?

ANDIE
Go to our other classes, I guess.

A beat. Pacey shakes his head.

PACEY
No. There's one last group activity.
Follow me.

Pacey walks down the hall. The others hesitantly follow.

DISSOLVE TO:

39 EXT. FOOTBALL FIELD - DAY (DAY 3)

39

Quiet. Birds chirp. A warm autumn day.

In a shot reminiscent of an old Busby Berkeley movie, the CAMERA PANS from the sky down to six SLEEPING BODIES as they lie in the center of the football field. All heads touching to form a perfect circle. And we...

FADE TO BLACK.

THE END