

MY SO-CALLED LIFE  
"Guns And Gossip"

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**CAST**

ANGELA

PATTY

GRAHAM

DANIELLE

RAYANNE

SHARON

RICKIE

BRIAN

JORDAN

**GUEST CAST**

FOSTER

MRS. SZOWIZKI \*

MARTINSON \*

PEPSI GIRL

GINA

AMBER

GOON1

GOON2

TEACHER

SENIOR

PARENT ONE (Man)

PARENT TWO (Woman)

NEW GIRL

**SETS**

INTERIORS

LIBERTY HIGH SCHOOL

-Social Studies Classroom

-Hallway

-Girls' Bathroom

-Gym

-Principal's Office

-Mrs. Szowizki's office

-Library

-Hallway Outside Principal's Office

-Classroom

-School Entrance

EXTERIORS

LIBERTY HIGH SCHOOL

-Main Entrance

-Parking Lot

-A Street

\*

\*

\*

CHASE HOUSE

-Kitchen

-Angela's Bedroom

-Dining Room

RICKIE'S COUSIN'S CAR

ACT 1

FADE IN:

1 GRAINY BLACK & WHITE IMAGES ON A SCHOOL MONITOR 1

Stills and news footage from the EARLY SIXTIES. WE HEAR PRESIDENT KENNEDY'S VOICE, in a scratchy recording from his inaugural address.

2 INT. LIBERTY HIGH SCHOOL - SOCIAL STUDIES CLASSROOM - DAY 2

STUDENTS' FACES. Vacant stares in the surreal glow from the video images. It's RAINING outside, and dark in the room.

SHARON sits, rapt, next to her friend GINA, who is taking notes. BRIAN sits near the back, trying to concentrate on the video, but his face contorts in pain. \*

Toward the front, we FIND ANGELA resting her chin on her hands, staring ahead. \*

ANGELA'S VOICE

Grownups like to tell you where they were when President Kennedy was shot, which they all know to the exact second. Which makes me almost jealous, like I should have something important enough to know where I was when it happened. But I don't yet.

REVERSE: The images continue, along with the speech: the call to action, to idealism.

BEHIND ANGELA

A GIRL carefully folds a NOTE into her palm, like a magician, and, with the note palmed, taps the back of a long-haired GIRL in front of her. This second girl reads the note, glances at Angela -- a look that Angela notices -- then turns back to the note-passer. The two girls shrug, and the note is passed on...

ANGELA'S VOICE (cont'd)

And the fact that it was a better time then, and people knew what they were supposed to do and how to make the world better. Now nobody knows anything. We know who's popular, or that Social Studies is boring--

(CONTINUED)

2 CONTINUED:

2

Behind her, the note continues to be passed. And behind that, Brian is standing up and walking over to the teacher.

(CONTINUED)

2 CONTINUED:

2

WE SEE the teacher scribble a hall pass, then Brian takes it and hurries out.

ANGELA'S VOICE (cont'd)  
--or that Brian always has stomach  
trouble -- but nobody knows  
anything important.

3 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY

3

Brian holds his lower abdomen as he hurries down the hallway toward the bathroom. He rounds a corner and sees:

UP AHEAD OF HIM

RICKIE and his COUSIN, a shadowy figure in long overcoat and hat, in the midst of an argument, in fact a physical struggle. They are each pulling on an old Roi-Tan cigar box and admonishing each other in frenzied, whispered tones.

Brian slows for a moment as he reaches the bathroom, long enough for Rickie to glance up and see him...

4 INT. SOCIAL STUDIES CLASSROOM - DAY

4

As Kennedy talks about paying any price, Angela has become seriously aware that a note is being passed, and that people are looking at her after they read it. As the note gets to Rayanne:

ANGELA'S VOICE  
Instead of changing the world,  
people sit in class and write notes  
about other people.

Rayanne snorts involuntarily, then laughs out loud, causing the kids to look at her. She hands the note to Angela, pure delight etched on her face.

Angela unfolds the note, her face going slack, her eyes going wide in shock. And then:

A VERY LOUD GUNSHOT

As the class erupts in excited conversation.

5 INT. LIBERTY HIGH SCHOOL - HALLWAY

5

Brian rushes back out into the hallway, in time to see: RICKIE running away, his eyes meeting Brian's one more time, as Rickie's cousin's footsteps recede down a different hallway.

A 9mm PISTOL skittering and spinning around on the floor, next to the crushed cigar box. (possible slow-motion)

A BULLETHOLE in a locker, brown liquid pouring out of it.

There is that moment of UTTER SILENCE, as Brian, his stomach ache forgotten, approaches the now motionless gun. He gets to about three feet from it when

ALL HELL BREAKS LOOSE

Kids coming out of every classroom, descending on him, yelling questions, exhortations not to touch anything, Rayanne enjoying herself, asking "Who's dead?" Others saying "Oh, God!", etc., etc. A GIRL screams:

\*  
\*

PEPSI GIRL  
That's my soda!

And opens her locker -- we see the brown liquid streaming down from the shattered bottle.

And then a TEACHER pushes his way through:

TEACHER  
Did you see who it was?

Things are suddenly quieter. Does Brian notice that he's surrounded by girls, all inches from his face, all staring at him intently, the first time in his life this has ever happened, and perhaps the last?

BRIAN  
I....

6 BACK AT THE CLASSROOM

6

Angela is the last to leave. She's standing alone in the doorway, still staring at the note.

7 ON THE NOTE

7

Which reads: "Angela and Jordan Catalano. In his car last week complete sex VERY NOISY.... Can you believe her?"

8 INT. GIRL'S BATHROOM - DAY

8

The place is a madhouse, packed, the sense of fear palpable. Which means, of course, so is the sense of excitement.

Angela and Rayanne force their way in.

PEPSI GIRL

I could so easily have been right in that spot, I was right in that spot ten minutes before, I'm always right in that spot.

Rayanne shakes her head indignantly as Angela pulls her further back into the room.

RAYANNE

What is the big deal? It's not like anyone even got a flesh wound. I mean, a can of soda was shot tragically. \*

PEPSI GIRL

I don't want our school to have a reputation....

RAYANNE

Like yours, you mean?  
(she and Angela keep moving)

Everybody knows there's at least fifty guns in the school at any given moment. The fact they've never gone off before shows what a totally safe place this is.

(shouting)  
Give it a rest.

She looks at Angela, who has basically collapsed against the wall.

RAYANNE (cont'd)

No one's gonna get shot, I promise you.

But Angela isn't even thinking about that.

RAYANNE (cont'd)

Oh...

ANGELA

Who would write a note like that?

RAYANNE

Everybody writes notes like that. We write notes like that.

(CONTINUED)

8 CONTINUED:

8

ANGELA

But we write notes that are true.

RAYANNE

(disappointed)

This isn't true?

ANGELA

Rayanne! We barely made out. You haven't been telling people--?

RAYANNE

Angela, give me a break. I don't blab about your personal life. I swear to you.

Rickie enters, with his shirt torn. Rayanne hugs him.

RAYANNE (cont'd)

Hey. What happened to your shirt?

RICKIE

Nothing. It got caught on the fence outside. Can you believe this?

RAYANNE

Did you see anything?

RICKIE

(a moment's hesitation)

No, I was in English. \*

RAYANNE

(still amazed by all the hubbub)

Maybe I should bring a gun. BAM BAM!!!

(laughs when people jump)

What do you mean you were in English, you never go to English-- \*

RICKIE

(deflecting)

So what's this about you and Jordan?

ANGELA

(bangs her head on the wall)

I can't believe this!

(CONTINUED)



8 CONTINUED: 2

8

RAYANNE  
You know they had sex--

ANGELA  
Rayanne!

RICKIE  
That's what I heard--

ANGELA  
You heard it too? Oh, God, just shoot me.

RAYANNE  
We could probably arrange that...

RICKIE  
You mean you didn't have sex?

RAYANNE  
Angela, you have to start thinking of this as a positive thing. It could help you get to the next level with Jordan. I mean, did he at least think you were a good kisser?

ANGELA  
I don't know.

RICKIE  
Did you like how he kissed?

ANGELA  
They weren't the kind of kisses you could actually...evaluate. They were...introductory...kisses.

Rayanne shakes her head at Angela's caution.

RAYANNE  
You should have had sex with him.

CUT TO:

9 INT. CHASE HOUSE - DINING ROOM - NIGHT

9

Patty dishes out a spoonful of green bean casserole onto Angela's plate, then sits down and covers her face.

\*

(CONTINUED)

9 CONTINUED:

9

The last two hours have been terrible.

PATTY

How far away were you? When it went off?

ANGELA

Mom, it wasn't anywhere near us. We barely heard it.

PATTY

(more to God than Graham)  
We have to worry about our kids being shot at school. How did it come to this? This is horrible. This is a disgrace to all of us.

She is giving Danielle green beans now, not realizing how much she's dumping on the plate.

DANIELLE

That's too much.

PATTY

I'm sorry, honey, and I'm going to say that at this meeting. I mean it. We have to draw the line somewhere, we can't just keep accepting the total deterioration of...

She gives up in disgust.

ANGELA

The only thing shot was a can of soda.

\*

PATTY

I don't know if you should go there alone anymore. Maybe we should drop you off every morning.

ANGELA

(immediately alarmed)  
Dad!

GRAHAM

Honey, the gun was in the school. We can't stay with her all day.

(CONTINUED)

9 CONTINUED: 2

9

ANGELA

We're not going to change our  
entire lives over this. It was one  
stupid gunshot! You're not  
dropping me at school. God! I'm  
not an eight year old!

This lays there for a moment.

DANIELLE

At my school, a kid slipped on  
this wet spot and fell. Like on  
his face.

\*  
\*  
\*

They look at her.

10 INT. CHASE HOUSE - KITCHEN - LATER

10

Graham cleans pots. Patty loads the dishwasher, rinsing and  
spot cleaning every dish before she loads them. They're  
silent for a moment.

PATTY

Maybe we should just take her out  
of school.

GRAHAM

Patty....

PATTY

Put her in private school.

GRAHAM

I wish we could afford that.

PATTY

Maybe that's not an excuse. Maybe  
we should just sacrifice other  
things--

GRAHAM

(gentle irony, not  
sarcasm)

You mean like the house in Palm  
Beach...?

PATTY

It's our daughter we're talking  
about.

(CONTINUED)

10 CONTINUED:

10

GRAHAM

(thinks about that)  
I don't know why the world has gone  
so crazy, and I don't know what to  
do about it, and I wish we could  
keep them in some kind of bubble to  
protect them, but I know we can't.

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

(CONTINUED)

10 CONTINUED:

10

PATTY

I'm not asking for a bubble. How about just a place to live and walk to school and become a grownup without worrying about guns and AIDS and serial murderers... That didn't use to be exotic, that wasn't the province of the rich. We all had that. Why can't they have that?

GRAHAM

I don't know.

They look at each other.

\*

CUT TO:

11 INT. LIBERTY HIGH SCHOOL - GYM - DAY

11\*

Rayanne and Angela are waiting for gym class to start. Which means they are standing at the edge of the gymnastics area, watching the BOYS' GYM CLASS practicing basketball.

\*

\*

\*

ANGELA

There. Did you see that?

\*

\*

RAYANNE

What?

\*

ANGELA

That guy. People are looking at me.

\*

\*

RAYANNE

(shrugs)  
That's good...

ANGELA

They're looking at me.

12 ANGELA'S POV:

12

The GAZE of passing guys seem to LINGER on Angela, each a beat too long.

RAYANNE

(huh?)  
Oh, they're looking at you...

A MALE SENIOR begins to walk toward Rayanne and Angela. Rayanne smiles at him as he gets closer.

(CONTINUED)

12 CONTINUED:

12

Angela looks on, perplexed. He reaches them, and looks directly at Angela.

SENIOR

Hi.

ANGELA

Hi.

The Senior smiles. There's an awkward beat. He smiles again and walks away.

ANGELA (cont'd)

See! Now what was that about?

RAYANNE

He said hi.

ANGELA

That wasn't hi.

RAYANNE

That was hi.

ANGELA

That was a different hi.

RAYANNE

It was a he-wants-to-get-to-know-you hi.

ANGELA

From someone who never talks to me, has never talked to me, would never talk to me.

RAYANNE

Except now he thinks you put out, so he talks to you. I told you the note was good.

ANGELA

Rayanne!

In the distance JORDAN fakes past two defenders, and goes up for a lay-up. \*

RAYANNE

Maybe Jordan started the rumor.

ANGELA

Don't be ridiculous.

(CONTINUED)

12 CONTINUED: 2

12

RAYANNE

It's a very guy thing to do.

Angela and Rayanne look at each other, consider this. The possibility begins to sink in with Angela.

13 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY

13

Jordan walks along. Rayanne moves into frame, sidling up to Jordan, and begins with carefully planned casualness.

RAYANNE

Hey Catalano.

JORDAN

(not quite turning his head)

Hey.

RAYANNE

So what about this gun thing, huh?  
I'd hate to be that soda can.  
SPLAT.

\*

A slight change of expression crosses Jordan's face. This might or might not be a smile. It might or might not be responding in any way to Rayanne. As they continue down the hall:

14 ANGLE ON:

14

UNIFORMED POLICEMEN systematically checking lockers.

15 ANGLE ON:

15

Angela coming around a corner. She sees Rickie standing in a stairwell as TWO GOONS laugh cruelly, one of them giving Rickie a shove. And they leave. Rickie looks down at the ground, ashamed. Angela is shocked. Rickie looks at her for an instant, then turns away and heads up the stairs. Angela's attention is drawn to

16 RAYANNE AND JORDAN at the end of the hall.

16

RAYANNE

So you know what everyone's saying?

JORDAN

What.

(CONTINUED)

16 CONTINUED:

16

RAYANNE  
About you and Angela.  
(beat)  
That you guys had sex.

JORDAN  
Who?

RAYANNE  
You and Angela. I mean, she told  
me the truth of course.

JORDAN  
What truth?

Tough one. Rayanne's still not a hundred percent sure that  
Angela's been telling everything...

RAYANNE  
You know. How far you went...

Jordan needs a moment to assess the information. Finally:

JORDAN  
Well yeah. Cause nothing happened.

RAYANNE  
Right. So like how come it's all  
over school. You aren't talking it  
up like some lowlife-derelict-  
cretin. Telling everyone you did  
her. Are you?

Jordan turns to Rayanne. Rayanne continues to look straight  
at him bravely. Jordan slowly shakes his head.

RAYANNE (cont'd)  
Just checking.

She gives him a big smile.

17 ANGLE ON:

17

BRIAN at his locker. Sharon and her new friend GINA  
approach him.

SHARON  
Hi, Brian.

BRIAN  
Hi.

(CONTINUED)



17 CONTINUED:

17

SHARON

This is Gina.

BRIAN

Right. Hi.

Gina smiles at Brian. He looks away.

SHARON

Brian saw the entire thing.

GINA

I heard you like actually chased the gunman?

BRIAN

Chased the--

GINA

I would have just screamed. I have to leave the room when my father uses the electric knife.

BRIAN

Well, I think chase is a little bit strong, I mean I was gonna check out the situation, because, you know if there's a gun in the school we should...

He's being seduced by her wide-eyed stare. In a moment he'll be willing to tell any lie. But he doesn't get the minute. A large hand comes gently, but firmly down on his shoulder.

MR. FOSTER (50s), black, the school's principal is standing there. Foster started as teacher, of course, but entered administration after great success as a coach. He approaches being principal in much the same way: tall, avuncular, charismatic, and able to scare the shit out of any student who crosses him.

BRIAN

Mr. Foster?

FOSTER

How's my young man, Mr. Krakow? Still getting all those A's?

BRIAN

....Yes, sir.

(CONTINUED)

17 CONTINUED: 2

17

FOSTER

That's real good, Mr. Krakow. Come to my office for a few minutes. I need to ask you a few things.

BRIAN

Oh, well, actually, I have a class and--

FOSTER

You're excused from your next class, Mr. Krakow.

BRIAN

Oh. Really? Great. I mean, of course.

18 DOWN THE HALL

18

Angela takes notice of Brian and Foster walking off, then turns back to Rayanne still talking to Jordan. She is out of earshot, but watches intently.

Sharon passes as she whispers/giggles something to Gina. Angela locks eyes with Gina who has a cruelly animated expression. Gina looks from Angela to Jordan.

They pass by and turn the corner. Angela's eyes close, then she is tapped on her shoulder: a SECURITY GUARD wants to check the locker she's been leaning against. She moves away, at a complete loss as we

\*  
\*  
\*  
\*

FADE OUT.

END OF ACT ONE

ACT 2

FADE IN:

19 INT. LIBERTY HIGH SCHOOL - PRINCIPAL'S OFFICE - DAY

19

Mr. Foster is looking through Brian's school transcript, shaking his head in that particular form of jovial disbelief. Brian tries to get comfortable in his seat but he fidgets profusely.

FOSTER

Man, these are some grades. You've always gotten grades like this?

BRIAN

Yes, sir.

FOSTER

(looking directly at him)  
We need more kids in our school like you, Brian. All the schools need kids like you.

BRIAN

(at a complete loss)  
Oh.

FOSTER

You're on a valedictorian path, Mr. Krakow. All your teachers give you an unqualified thumbs up.

Brian, able to think of nothing else, gives an awkward thumbs up to Foster. Foster smiles.

FOSTER (cont'd)

So what happened yesterday?

BRIAN

Well, I already told Mr. Higgins--

FOSTER

Yes. But I'd like to hear it from you.

BRIAN

Right. Well, I was leaving the bathroom and I heard a shot--

FOSTER

And you were in the bathroom because...?

(CONTINUED)

19 CONTINUED:

19

BRIAN

(whoa...)

Because...? I...had to go to the bathroom.

FOSTER

Which one?

BRIAN

The one by the--

FOSTER

No, I meant which kind, how long were you in the bathroom?

BRIAN

Well, I didn't actually go, because, I mean, well I had a stomach ache, but I didn't actually go...

FOSTER

Because....?

(Brian is silent)

Because you heard something in the hall.

BRIAN

I guess I heard like a scuffle, but I didn't see anyone when I came out. I just heard the shot.

FOSTER

You heard a scuffle loud enough to keep you from taking nature's call, but you didn't see anything?

BRIAN

No, sir.

FOSTER

(leans back, looks at him)

Brian, I don't need to tell you this is a serious criminal act we're talking about here.

BRIAN

Yes, sir.

FOSTER

I'd hate to hear you were protecting someone. With your unblemished record and all...

(CONTINUED)

19 CONTINUED: 2 19

BRIAN  
I'm not protecting anyone.

Brian smiles a weak smile, but Foster just continues to size him up.

CUT TO:

20 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY 20

As Brian leaves the principal's office, he goes past Rickie, who looks at him with just the hint of questioning in his eyes. Brian gives the slightest shake to his head, as if to say, "No, I didn't give you over." Rickie nods and moves on.

CUT TO:

21 INT. LIBERTY HIGH SCHOOL HALLWAY - EVENING 21

PARENTS are spilling out of a standing-room-only classroom, as a meeting begins.

Patty walks up, intimidated by the large number of people, and the evident emotion we can hear from inside the room.

22 INSIDE THE CLASSROOM 22

As Patty manages to find a place at the very back. The regular school desks have been clumped at the sides of the room, with the center filled with folding chairs. Parents fill all of these and stand five rows deep in the back.

AT THE FRONT

SCHOOL ADMINISTRATORS including Mr. Foster, and a counselor, MS. SZOWIZKI, are at a long table. \*

FOSTER  
--let you know of some of the things we're working on to ensure a safe environment here at Liberty. We will not tolerate violence at our school, we will not accept it, we will not live with it. But all the security measures in the world will not work if I don't have the cooperation of you, the parents.

(CONTINUED)

22 CONTINUED:

22

Patty finds herself staring at an extremely attractive woman of about 40, who is dressed in a more provocative manner than most of the other parents there. This woman, AMBER VALLONE, is shaking her head in disgust. \*

AMBER  
(sotto voce, more or less  
to Patty)  
Yeah, the people who come to this  
meeting are the people who let  
their kids have guns...

Patty smiles.

PARENT ONE (MAN)  
But are you getting the guns out of  
school, that's the only--

FOSTER  
We're going to open this up for  
your comments in one moment, but I  
just want to--

PARENT TWO (WOMAN)  
My daughter has been in tears for  
thirty-six hours, we're not going  
to live with this kind of--

FOSTER  
PLEASE, FRIENDS, ONE MOMENT! We're  
going to get nowhere fast if  
everybody talks at once. We're all  
upset, you best believe I'm upset.  
Now, what I was saying, to your  
point, madam, is that Ms. Szowizki  
here is going to start providing  
special counseling for any student  
who is having trouble coping with  
yesterday's incident-- \*

AMBER  
(to Patty again)  
Well, that is good. Put the kids  
in therapy so they can adjust to  
being shot...

Patty is starting to like this woman in spite of herself.

FOSTER  
--interested in hearing what  
everybody has to say, if we can  
just do it one at a time...

Amber wastes no time.

(CONTINUED)

22 CONTINUED: 2

22

AMBER

EXCUSE ME. MR. PRINCIPAL. Can I just ask a question?

FOSTER

Now what would help is if everybody would just say your name and the name of your child--

AMBER

My name is Amber Vallone, I have a daughter, Rayanne Graff, who I leave in your capable hands everyday--

Patty is really staring now: so this is Rayanne's mom. All is revealed....

AMBER (cont'd)

And what I'd like to know is, while you're bringing in counselors and being upset, should I just have my daughter wear a bulletproof vest every day, or are you actually going to do something about the guns in the school, not the lack of economic opportunity or the poor home life or the lack of values, but the guns -- the things that shoot? Are you going to get them out of the school before one of our kids is killed?

A huge round of applause from the parents.

CUT TO:

23 EXT. LIBERTY HIGH SCHOOL - MAIN ENTRANCE - NIGHT

23

The rain has stopped, but there's still a lot of water dripping, as Patty walks out the main entrance with a stream of other parents. Not entirely by accident, she is near Amber -- the heroine of the evening -- who is animatedly giving her opinions to several well-wishers. In a moment of quiet.

\*  
\*

PATTY

I really liked what you said tonight. I wish I could be so....

AMBER

Loud?

(CONTINUED)

23 CONTINUED:

23

PATTY

No!

AMBER

Obnoxious?

PATTY

Forceful. I'm Patty Chase.  
Angela's mom?

AMBER

Oh, wow. Angela. Rayanne talks  
about her all the time, she's in  
love with her, she wants to be  
Angela.

PATTY

Really? They seem so different...

AMBER

Oh, you know kids, they find one  
person and they just can't get  
enough of them, it's like being in  
love only they're not allowed to  
have sex.

PATTY

(whoa)  
Right...?

AMBER

Don't you remember there would be,  
like one person who had like  
perfect hair or perfect breasts or  
they were so funny and you just  
wanted to eat them up and live in  
the same bed and just be them?  
Like they were in color and  
everybody else was in black and  
white? Rayanne thinks Angela's in  
color, major color.

PATTY

(at a loss)  
Thank you...  
(they walk for a moment)  
So, how's Rayanne handling this  
whole... incident?

AMBER

She's completely the same -- I'm  
the basket case.

\*

(CONTINUED)



23 CONTINUED: 2

23

PATTY  
Angela's the same way.

AMBER  
"Who would shoot me, ma, with this  
bod," she says. They think they're  
immortal. And they have other  
things on their minds. Speaking of  
which, Jordan is unbelievable.  
Your daughter has complete taste.

PATTY  
(lost)  
Excuse me?

AMBER  
Rayanne showed me his yearbook  
picture -- I mean if I were Angela  
running around with him, I wouldn't  
give a damn about guns in the  
school either.

Patty is stunned. She looks at Amber, not sure what to say.

PATTY  
(recovering)  
So, you think that's gotten in the  
way. For Angela? Jordan?

AMBER  
Oh, God, and she was so obsessed  
over him all that time. Then WHAM  
BAM it's actually happening. We  
know what that's like. Young love,  
or lust, what's the difference?

PATTY  
(devastated, covering)  
Wham bam.

CUT TO:

24 INT. CHASE HOUSE - KITCHEN - NIGHT

24

Graham is cooking two different entrees, for use later in  
the week. Patty is pacing the kitchen floor, very upset.

PATTY  
I could have died, I did die. I  
mean, this woman knows and I don't  
know.

(MORE)

(CONTINUED)

24 CONTINUED:

24

PATTY (cont'd)

She's not even a woman, she's a forty year old girl and she's gorgeous, and she's telling me about my daughter's sex life, which apparently she now has and I didn't even know about it.

GRAHAM

Patty, kids talk, this girl talked to her mother. We don't know if it's true.

PATTY

Of course it's true. Things like this are always true.

GRAHAM

Taste this.

PATTY

I can't taste anything.  
(takes the spoon anyway)  
Guns are going off in school!  
Angela's sleeping with someone--

GRAHAM

You don't know that. How is it?

PATTY

Even if she isn't, which I hope is true -- she obviously has some kind of secret life completely apart from us.  
(tastes)  
It's wonderful.

\*  
\*  
\*  
\*  
\*

GRAHAM

Cilantro.

PATTY

Graham! What do we do? Do we confront her?

GRAHAM

No, 'cause I don't want to know if it's true...?

\*  
\*

(CONTINUED)

24 CONTINUED: 2

24

PATTY

What kind of attitude are we  
supposed to have, are we supposed  
to have an attitude, I already  
do have an attitude but it may be  
my mother's attitude. I don't  
want to be hysterical about this...

\*  
\*  
\*  
\*  
\*

The front door is heard opening.

(CONTINUED)

24 CONTINUED: 3

24

ANGELA (O.S.)  
Danielle, if you have my yellow  
sweat shirt I'm going to kill you,  
do you--

Angela enters, mid sentence.

ANGELA  
...understand me?

Angela looks at Patty who smiles at her, a poor attempt at  
nonchalance.

ANGELA (cont'd)  
Can I taste whatever it is?

She shows much more interest in the food than Patty did.

ANGELA (cont'd)  
Ooh, cilantro, I love that.

GRAHAM  
I thought, you know, with tomato it  
would sharpen it a little.

ANGELA  
I think it's great. Oh, that's the  
filo stuff?

Patty is watching them. Then she can't help herself. \*

PATTY  
Honey. Who's ... Jordan?

Angela stops for a moment. Her entire life stops. Graham  
turns, annoyed at Patty, but Patty is intent on Angela.

ANGELA  
No one. You mean, Jordan Catalano?

PATTY  
Is that his last name?

ANGELA  
I don't know. You brought it up.

Patty and Angela look at each other.

PATTY  
I met...Rayanne's mom tonight, and  
she was very excited about your new  
boyfriend...Jordan.

(CONTINUED)

24 CONTINUED: 3

24

ANGELA

Boyfriend! That's a laugh.

PATTY

He's not your boyfriend?

ANGELA

MOM! I barely know this person. I don't know if I want to know this person.

PATTY

So you haven't....

Angela's eyes are wide in horror. Now she becomes the inquisitor:

ANGELA

What did you hear? What did she tell you?

PATTY

Nothing. She didn't tell me anything.

ANGELA

(furious now)

Did she say I was sleeping with Jordan Catalano?

PATTY

No! I mean, no, of course not, no one said that, I mean, I just...well, I mean, you know, I just wondered because--

ANGELA

She did tell you! I can't believe this. I can't believe this. I hate everybody.

Starting to cry, Angela walks out of the room. Patty looks at Graham, who shrugs.

CUT TO:

25 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY

25

Rayanne and Angela are walking, injured pride all over Rayanne's face.

(CONTINUED)

25 CONTINUED:

25

RAYANNE

Well, obviously I told my mother, but all I said was you were hot for him!

\*  
\*  
\*

ANGELA

But why'd you even tell her that? Now my mother thinks we slept together!

\*  
\*  
\*

RAYANNE

Okay, so you want my mother to call your mother and tell her you didn't sleep together?

\*

Angela screams.

\*

Behind them, two UNIFORMED POLICEMEN are stopping KIDS and questioning them.

26 IN A DIFFERENT HALLWAY

26

The same two GOONS from before start walking next to Rickie.

GOON 1

Hi, honey.

RICKIE

Go to hell.

GOON 2

Hey, fag, meet me later, I got something for you.

GOON 1

Fag, is that perfume?

RICKIE

(terrified)

You know you're boring, don't you?

Without warning, Goon 1 shoves Rickie up against a locker. Hard.

Rayanne comes upon the scene, puts herself between Rickie and the goons.

RAYANNE

Hey, turd-head...you want something...?

(CONTINUED)

26 CONTINUED:

26

GOON 1

Yo, Graff, yeah. Come driving with  
us tonight.

RAYANNE

That would be exciting, if I were  
in a coma...

(CONTINUED)

26 CONTINUED:

26

GOON 2  
You'll be excited. Later.

\*

The goons go off.

RICKIE  
I could've handled that.

RAYANNE  
Yeah, you were doing great.

CUT TO:

27 INT. LIBERTY HIGH SCHOOL - SOCIAL STUDIES CLASSROOM - DAY

27

The Social Studies teacher is attempting to have a discussion about the shooting incident.

TEACHER  
No, I'm asking a particular question: is it fair?

BRIAN  
What does fair have to do with it?

TEACHER  
Fair has to do with -- what?

No answer -- in fact the kids really don't get it.

ANGELA

is trying to concentrate on the discussion, but she's being distracted by several guys who keep surreptitiously looking at her. And especially by a handsome KID across the room, who isn't being surreptitious at all.

TEACHER (cont'd)  
Fair has to do with the right...to come into school and do your work, and learn, and not be terrified. Not have your heart beating fast, not jump at every loud noise. The right to be left alone. No?

BRIAN

is also trying to concentrate on the discussion, but he's distracted by Gina, who is unsurreptitiously looking at him.

RICKIE  
Yeah, well maybe not everybody is left alone anyway.

(CONTINUED)



27 CONTINUED:

27

TEACHER

Meaning what?

RICKIE

You don't really know what goes on around here, okay? You think kids with guns are all gangsters and dealers. Maybe some people have guns for like, to protect yourself. Maybe some people with guns are victims too, and they're like forced to carry...

\*  
\*  
\*  
\*

Angela is looking at Rickie now. What is he saying?

TEACHER

You're saying, if somebody's threatened, it's okay for them to carry a gun in school. You don't think the school authorities could protect them?

RICKIE

(laughs)

Man, you don't know what goes on around here. Yes. If I was -- say I was threatened, and I'm not saying I am -- man, I'd be packin' in no time. No time at all.

\*  
\*

The class murmurs at this. Angela is disturbed. Then she is tapped by the girl next to her, who is holding a note. Angela takes the note and opens it:

"Wanna hang after school today? I have a car. Dave."

This is about all she can handle. A moment later, she is on her feet and headed out of the class.

FADE OUT.

END OF ACT TWO

ACT 3

FADE IN:

28 INT. MRS. SZOWIZKI'S OFFICE - DAY

28

A temporary office with only a desk and an old couch. Mrs. Szowizki sits behind the desk. She exudes a carefully reserved warmth. The PEPSI GIRL sits across from her. Worried.

PEPSI GIRL

And right before the gun went off I was thinking how much I wanted that soda, is that weird, like why did I leave it there during lunch, and let's say I had gotten up to get it? Like right at that moment? Oh my god. I really think I should change my locker.

\*

CUT TO:

29 RAYANNE

29

Looks at Szowizki intensely. Are those tears welling in her eyes?

RAYANNE

--like what happens if you don't sleep, like I haven't slept since it happened, and it keeps coming back to me, like just keeps coming back--

(jumps)

What was that? I mean I'm okay, it's just that I keep going over and over in my mind, like all my friends, and they go by that locker all the time, and it's not even me, it's just if somebody had been going by there and gotten shot...

She can't go on. Ms. Szowizki is very understanding.

SZOWIZKI

It's hard, isn't it?

RAYANNE

You don't think I could get a few days off, do you....?

(CONTINUED)

29 CONTINUED: 29

She looks at the counselor...

CUT TO:

29A INT. SCHOOL ENTRANCE - DAY 29A\*

Angela is heading for class, walking by the double doors. \*  
She hears a loud siren and stops: \*

29B OUTSIDE ON THE STREET - HER POV 29B\*

A POLICE CAR, lights flashing, screams by. Then quiet. \*

CUT TO: \*

30 INT. PRINCIPAL'S OFFICE - DAY 30

Brian sits uncomfortably in the same chair. Foster is there, but so are two DETECTIVES now.

FOSTER

--and Detective Martinson wanted to hear it too.

BRIAN

...But I really don't have anything else to tell.

FOSTER

(leans forward)  
Mr. Krakow, can I tell you something?

(Brian nods)

We have a good school. We're going to keep it a good school. You know what I mean?

BRIAN

Yes, sir.

FOSTER

No, you don't, son. See, I've got these officers here, and a school board, and newspapers and television and a whole lot of nasty, angry parents, and they all want to know something about what happened, and the person who knows something is you.

(MORE)

(CONTINUED)

30 CONTINUED:

30

FOSTER (cont'd)  
Right now, you are standing  
between me and my ability to keep  
this a good school, and I don't  
like that, son, I don't like people  
who do things to my school, you get  
my meaning?

His face is now directly in front of Brian's. Brian can  
only nod meekly. Foster glances up at the detectives.

MARTINSON  
Brian, why don't you tell us what  
the noise was that got you out of  
that bathroom?

\*  
\*

CUT TO:

31 INT. HALLWAY - DAY

31

As a shaken Brian emerges from the principal's office.  
Rayanne is suddenly walking next to him.

RAYANNE  
Hey, Brian, how you doing?

BRIAN  
You actually know my name...

RAYANNE  
(ignores the irony)  
Of course I know your name! How  
they treatin' you, Bri? Baseball  
bats? Electrodes attached to  
various parts of your anatomy?

BRIAN  
Excuse me, I have a class.

RAYANNE  
Just remember what happens to  
snitches.

She walks away. Brian goes past a couple of COOL GUYS.  
They watch him for a moment, then show the fist: way to go.

Suddenly Sharon is walking next to him.

SHARON  
Are you okay, Brian?

BRIAN  
Yeah, sure.

(CONTINUED)

31 CONTINUED:

31

SHARON

I'm really sorry you're the person who has to deal with this.

BRIAN

It's no problem.

SHARON

Because you know, if you saw something, like somebody really had a gun? Then you should tell them, because if you don't then you would be part of it, and like people are really scared. You should tell them, Brian, if you know anything. And you shouldn't feel bad about that. People will thank you.

She is gone, leaving Brian shaking his head. Suddenly Gina is walking next to him.

GINA

Hi, Brian..

BRIAN

Huh?

GINA

You know, I was thinking, this whole thing about the gun and all, it would really be an important article for the paper? I was thinking that you and I should do an interview, like so people could know what really happened, like after school or something, what do you think?

BRIAN

Huh?

GINA

(touches his arm)  
See you later...

CUT TO:

32 BRIAN - IN MS. SZOWIZKI'S OFFICE - DAY

32\*

He thinks for a moment.

(CONTINUED)

32 CONTINUED:

32

BRIAN

Has the threat of violence changed  
the quality of my life in school?  
No, not really. What do you mean?

CUT TO:

33 ANGELA - IN THE OFFICE NOW

33

ANGELA

I just don't see the point of  
talking about it.

SZOWIZKI

Sometimes talking by itself makes  
people feel better. \*

ANGELA

And sometimes talking gets people  
into trouble.  
(silence)  
You know people say things about  
people, and it doesn't always mean  
it's true.

SZOWIZKI

You mean about who might be  
carrying a gun? \*

ANGELA

Or anything.

SZOWIZKI

Any weapon? \*

ANGELA

No, I just mean, anything, people  
say about people. It's not always  
true. I just think that people  
want to believe things about people  
so they decide certain things are  
true and they don't even ask, and  
it's not fair....

(starting to cry)

--'cause then, you have to live with  
it anyway.

SZOWIZKI

But if it's not true, the person  
could always say that, couldn't  
they? \*

(MORE)

(CONTINUED)

33 CONTINUED:

33

SZOWIZKI (cont'd) \*  
 I think, if something's false,  
 people aren't going to keep on  
 believing it. People usually latch  
 onto these things when there's a  
 kernel of truth. That's when you  
 get into trouble....

CUT TO:

34 INT. ANGELA'S ROOM - NIGHT

34

The rain has returned. Angela, fully clothed, is sprawled  
 out on her bed staring at the ceiling in a borderline  
 catatonic state. MUSIC (The Cranberries or 10,000 Maniacs)  
 blasts -- creating a cocoon of sound around her. There's a  
 knock on the door. Angela doesn't answer it. In a moment,  
 Patty sticks her head in the door. \*

PATTY  
 Knock, knock.

Patty walks in, in a falsely informal fashion. She smiles.  
 Angela doesn't...

ANGELA  
 Hi...

PATTY  
 (walking to stereo)  
 Can I just...?

Patty lowers the volume so that it is barely audible.

ANGELA  
 You might as well turn it off.

PATTY  
 No. I like it.

She listens to the music for a moment, showing her support.  
 This isn't fake; it's not so far from the music she does  
 like. Then she sits next to Angela on the bed and looks at  
 her daughter significantly.

PATTY (cont'd) \*  
 Look... I know this is hard,  
 but... we have to talk. \*

ANGELA'S VOICE  
 When I was twelve. My mother gave  
 me my sex talk. I'm not sure  
 either of us has fully recovered.

(CONTINUED)

34 CONTINUED:

34

PATTY  
Now that you and Jordan--

ANGELA  
Oh my god. MOM! PLEASE!

PATTY  
Angela, I can accept that you now  
have a boyfriend. \*

ANGELA  
(writhing)  
I don't have a boyfriend! \*

PATTY  
Fine. Pal. Male pal. I mean,  
whatever word you want to use, the  
point is. I'm your mother, and I  
don't think you're ready--

ANGELA  
Please stop....

PATTY  
I don't think you're ready, but I  
also need to know, if this is  
what's happening, because I don't  
think I can keep you from-- \*

ANGELA  
Mom, I beg you to stop.

PATTY  
I need to make sure you're using,  
I mean, I remember how it feels,  
but the times we live in...

ANGELA  
(getting upset now)  
Mom, please...

PATTY  
Honey, I'm sorry -- I know you  
don't want to think about this  
stuff, I know you think you're  
invulnerable--

ANGELA  
I don't think that, Mom, you have  
no idea---

PATTY  
But you have to use protection if  
you're--

(CONTINUED)



34 CONTINUED: 2

34

ANGELA

Mom. I'm not having sex. Alright?  
Really. I'm not close to it. To  
an embarrassing degree.

PATTY

(can't disguise relief)  
Oh. Okay. I'm sorry, honey. I  
just... want you to be prepared.  
For when the time comes. Whenever  
that is.

ANGELA

It'll never come. Not with Jordan.

PATTY

Is that what's bothering you?

ANGELA

No, nothing's bothering me.

PATTY

I know something is.

ANGELA

Mom, you couldn't possibly  
understand or help, so please, I  
don't mean to hurt your feelings,  
but just please---

PATTY

It's okay. I'm here if you need  
me, you know that.

Not knowing what else to do, Patty leaves.

DISSOLVE TO:

35 INT. HALLWAY - DAY

35

A red blinking LIGHT, as if from a police car, is bathing  
Angela's face in sensual warmth as she glides down the  
hallway. Everything is strange and slowed-down, as the red  
light gets stronger and deeper, like the overpowering  
spotlight on a stripper's runway, as the sounds merge into a  
carnal rhythmic beat, as Jordan and other kids part and  
look at Angela and see...

that she's WEARING NO CLOTHES--

\*

36 IN HER BED

36

Angela suddenly wakes up. She's sweating. The RAIN is loud and hard.

CUT TO:

37 INT. HALLWAY - DAY

37

Angela watches Jordan in the distance, applying visine. He puts the bottle away and starts walking in Angela's direction. As he comes closer, Angela, terrified, turns to a BULLETIN BOARD and intensely examines a HEIMLICH MANEUVER CHART, apparently finding great meaning in it. She waits plenty of time for Jordan to pass by then turns. Jordan is right there.

ANGELA \*  
(re: Heimlich maneuver  
chart)  
It's good to know about.

JORDAN \*  
Yeah! I was just... \*  
(awful pause) \*  
My Uncle choked on a chicken bone. \*

ANGELA  
That's really terrible.

JORDAN \*  
No. A turkey bone.

ANGELA'S VOICE  
That's when the change happened.  
Just like that. While he was  
remembering the difference between  
chicken and turkey bones.  
Somewhere in those few seconds, I  
knew my life would never be the  
same.

Suddenly, she is looking at him with a frankness we've never seen before.

ANGELA \*  
Did he survive?

JORDAN  
Yeah.

(CONTINUED)

37 CONTINUED:

37

ANGELA'S VOICE

I knew then that the rumor was right, not in actuality, but in my heart, because at that moment I would have done anything, I wanted him so much.

JORDAN

Look. I didn't say anything about. You know.

ANGELA

I know.

JORDAN

I just wanted you to know that.

ANGELA

Thank you.

JORDAN

Because I'm not like that. I don't do that.

ANGELA

No.

Jordan takes a step closer to her. Angela looks up to him, her eyes wide with desire.

JORDAN

It's so weird, huh?

ANGELA

Yeah.

JORDAN

The way people talk. I mean people think we did it....

ANGELA

I know...

JORDAN

It's like we might as well have done it anyway, at this point...

\*  
\*

ANGELA

(oh, my God)  
Oh...

(CONTINUED)

37 CONTINUED: 2

37

Angela looks bravely at Jordan. He puts his arm on the wall next to Angela's head.

JORDAN

I mean at least, you know...  
(how to say this?)

I mean if everybody's talking about it anyway.... maybe we, you know, not to make a big deal out of it or anything...

ANGELA

Out of what?

He's so close now, his words are whispered, urgent but slow, so intimately just for her...

JORDAN

Out of anything, I just mean, if everybody's assuming it anyway, maybe we should.... maybe... we should....just...

Angela looks at Jordan, unable to breathe. Is this actually happening, is he really saying this?

ANGELA'S VOICE

It's amazing the things you notice, like the one corner of his collar that was coming undone, like he was from a poor family and couldn't afford new shirts. That's all I could see, the whole world was that unraveled piece of fabric.

\*  
\*

ANGELA

I...think...I...have...to...go.

JORDAN

Look, I'm sorry if---

ANGELA

No, it's okay...

She is starting to walk away in a daze.

JORDAN

No pressure or anything....

ANGELA

I have to go.

JORDAN

You could just think about it.

(CONTINUED)

37 CONTINUED: 3

37

Angela turns and walks away, faster and faster.

ANGELA'S VOICE

It's such a lie that you should do  
what's in your heart? If we all  
did what was in our hearts, the  
world would grind to a halt.

CUT TO:

38 INT. GIRL'S BATHROOM - DAY

38

Angela runs to a sink and splashes water on her face. She  
looks briefly in the mirror, and then we follow her as she  
heads into a stall.

39 IN THE STALL, Angela reads GRAFFITI on the wall:

39

Six names are in a column before the words: "IS A TOTAL  
SLUT". Hers is the last name.

Then she hears Sharon's voice.

40 ANGELA'S POV: Through the opening in the bathroom stall

40

Angela watches Sharon and a NEW GIRL enter the bathroom  
mid-conversation.

SHARON

And he like knows, and they know he  
knows, and I don't know why he's  
not telling. He had a perfect score  
on his PSAT's, can you believe it,  
and now he'll be ruined.

NEW GIRL

But what does this have to do with  
Angela?

Angela reacts to hearing her name.

SHARON

That's where it happened with her  
and Jordan. At Brian's house.

Angela's eyes widen.

NEW GIRL

Oh. my God.

(CONTINUED)

40 CONTINUED:

40

SHARON

Forget it. Right in the front yard. Brian watched the whole thing right through the kitchen window.

NEW GIRL

I thought you and Angela were really tight.

SHARON

She was like my best friend. It's really hard to accept this whole thing. Except Brian wouldn't lie. It's like she is a completely different person.

NEW GIRL

Like a slut?

This word weighs on Angela. Sharon looks at the New Girl, suddenly feeling wrong about the whole thing.

SHARON

No. She's not. I think she's just....like confused or something.

Sharon and the New Girl leave the bathroom. Hold on Angela.

FADE OUT.

END OF ACT THREE

ACT 4

FADE IN:

41 INT. HALLWAY - DAY

41

Angela is walking with Rayanne.

RAYANNE

So you want me to kill her?

ANGELA

No, it doesn't matter. Brian is the one who should be killed.

RAYANNE

He should definitely die. You know he's going to rat on Rickie.

ANGELA

What is there actually to rat on Rickie? Do you know?

RAYANNE

I know that whatever he did, he did because he had to. You haven't had to clean him up after some Neanderthal beats the hell out of him.

CUT TO:

42 INT. CLASSROOM - DAY

42

Brian is heading into homeroom, kids are milling around, when suddenly Mr. Foster is there.

FOSTER

Come here a minute, son...

He takes Brian by the arm, just a little too firmly, and backs him into the corner behind the door. The other kids are looking, but no one can hear.

BRIAN

Yes, sir...?

FOSTER

Rickie Vasquez. Familiar with the name?

BRIAN

Excuse me?

(CONTINUED)

42 CONTINUED:

42

FOSTER

What can you tell me, son, about Rickie Vasquez?

BRIAN

Uh....he goes here... I don't, I mean, did you hear something about, did he see something about the gun?

FOSTER

Mr. Krakow, let me tell you about a little legal term. It's called "accessory after the fact". I don't like accessories after the fact, I don't want them in my school. You're going to be in my office at 2:00 today, and you're going to tell me what you know about Rickie Vasquez or anyone else who may have been involved in this incident, and if you don't, no matter what your grade scores, you may not be in this school much longer. You get my clear intent?

BRIAN

(terrified)

Yes....sir.

Foster leaves.

CUT TO:

43 INT. LIBRARY - DAY

43

Brian is looking through the shelves when he realizes Angela is right next to him. He's getting tired of people sneaking up on him.

BRIAN

What?

ANGELA

Look, I don't even want to talk to you.

BRIAN

Good, then don't.

ANGELA

Did Rickie have the gun?

(CONTINUED)



43 CONTINUED:

43

BRIAN

Give me a break, God, Angela!

ANGELA

Look, it's just, you don't know the whole situation. I just don't want to see him hurt--

BRIAN

Him hurt?

People look up. He realizes he's being too loud.

BRIAN (cont'd)

(whisper)

What about me? This is the police now. Am I supposed to get kicked out of school protecting someone I don't even know? Why should I do that?

ANGELA

(disgusted by him)

Don't ask me...

BRIAN

And you know this has nothing to do with the truth. Nobody's interested in the truth. They only care about what they want to believe.

This is finally too much for Angela. Her whisper is hoarse with fury:

ANGELA

If you're... so... incredibly concerned with the truth, why did you lie about me?

BRIAN

Your name didn't even come up. You weren't even--

ANGELA

Not the gun thing. To Sharon. What you said to her about me and Jordan Catalano.

BRIAN

What are you talking about?

(CONTINUED)

43 CONTINUED: 2

43

ANGELA  
I heard her, Brian! You told her terrible things, false things. You lied to her.

BRIAN  
(busted - a long pause)  
I didn't lie to her, I just...  
What difference does it make, I can imagine what she did with it.

Angela starts to walk away. Brian thinks for a moment and then let's something blurt out.

BRIAN (cont'd)  
It's just that you lied too.

She turns around to him. They're a little distance apart.

BRIAN (cont'd)  
When you said you didn't know anything about Jordan coming over that night. Because I've thought about it. For like fifty hours. You knew it. Didn't you? You used me.

ANGELA  
It's not the same.

BRIAN  
And maybe it is, 'cause you just did what you wanted... and you didn't care what damage it did... to anyone else.

\*  
\*  
\*  
\*  
\*

ANGELA  
What damage did it do to you...?

\*  
\*

The answer's too obvious for Brian to possibly say out loud. They stand at a stalemate. Then Angela turns and walks away. Brian watches her. When it's clear she isn't going to turn around, he jerks his head in complete frustration.

\*

CUT TO:

44 INT. HALLWAY - DAY

44

The last person Angela needs to deal with at this moment:

(CONTINUED)

44 CONTINUED:

44

JORDAN

Angela, could I talk to you a second?

(he walks beside her)

How you doing?

ANGELA

You know. Life goes on.

JORDAN

Look, I was thinking about what I said to you. Yesterday. You know, that thing.

ANGELA

Right. The thing.

JORDAN

Yeah. Look. I'm sorry about that. Afterwards, I thought it through. And I mean, I could see how you got upset about it.

ANGELA

I didn't get upset...

JORDAN

I mean, some girls wouldn't. But you. You're not like that, so I just wanted to say. You know. I'm sorry.

\*  
\*  
\*

ANGELA

No really, it's okay. I mean it wasn't a problem, I really didn't think about it. I mean I did think about it and I thought maybe what you were saying wasn't so wrong, I mean--

JORDAN

No, it was really wrong. And I just wanted you to know, if it'll make you feel better, I'm just gonna make it real clear that I don't like have any real interest in you or anything. So they'll stop saying all that.

\*  
\*  
\*

ANGELA

(devastated)

Oh.

(CONTINUED)

44 CONTINUED: 2

44

JORDAN  
You know. That I barely even know  
you. Which is of course true. And  
that, um, you know, basically,  
we're nothing to each other. And  
that should solve the problem.

Angela tries to conceal her feelings. She nods her head.

ANGELA  
Thanks.

JORDAN  
It's the least I can do. You know?

ANGELA  
Right.

Jordan walks away down the hall.

CUT TO:

45 EXT. PARKING LOT - DAY

45

Kids run by in both directions, as Angela stands under the walkway, watching the rain come down. A loud SIREN, as a police car careens by. After a moment, she focuses on an old Cadillac sitting in the parking lot -- Rickie's cousin's car. There's someone sitting in the back seat. She runs over.

46 IN THE CAR

46

It's Rickie, slumped down in the back seat. Angela gets in.

ANGELA  
Hey.

RICKIE  
Hey.

ANGELA  
What are you doing out here?

RICKIE  
It's what I always do. I can't  
make it through a whole day in  
there.

ANGELA  
(smiles slightly)  
I know what you mean.

(CONTINUED)

46 CONTINUED:

46

RICKIE  
Yeah, what do you need to hide  
from? Your life is perfect.

Angela laughs this off, but Rickie doesn't let it go.

RICKIE (cont'd)  
I'm serious. I would give anything  
to have your life.

She looks at him, taking this in.

ANGELA  
But my life is so... pathetic.

RICKIE  
You have this great house, parents  
that are like around. No one  
bothers you at school.

Angela looks at Rickie, processing this.

ANGELA  
I need to talk to you about the  
gun.

RICKIE  
Don't.

ANGELA  
You can't carry a gun, Rickie.

RICKIE  
I don't.

ANGELA  
Because it would be really bad.  
Tragically bad.

RICKIE  
Angela, I don't carry a gun. I  
wouldn't know how to shoot one  
anyway.

She's totally thrown.

ANGELA  
But...didn't Brian see you with it?  
Isn't that what he's going to tell  
them? This is really serious.  
People are going to think you're a  
dangerous person.

(CONTINUED)

46 CONTINUED: 2

46

RICKIE

I know. That's what I want.

Angela's registers this.

ANGELA

So. What did happen?

RICKIE

My cousin brought it in to sell it, and I got real mad at him for bringing a gun into school. We got into this big argument and the next thing I knew the thing fell out of its box and went off. And he peed in his pants and ran away.

ANGELA

(mouth open)

He did not.

RICKIE

He did. Big stain.

In spite of herself, Angela starts to laugh.

ANGELA

And that's what happened with the gun?

RICKIE

That's the whole story of the gun.

They're both laughing now, but Angela stops.

ANGELA

And now Brian's going to say it was you.

RICKIE

I'm telling you, I hope he does.

ANGELA

No, don't be stupid...

Rickie looks at Angela, smiles.

RICKIE

You know it's weird. I always think of you as Rayanne's friend. I mean like, you just think of me as someone who's just, you know, around.

(CONTINUED)

46 CONTINUED: 3

46

Angela shakes her head. He couldn't be more wrong. Angela moves to Rickie. Hugs him. Rickie is stunned for a moment and then locks his arms around her.

ANGELA'S VOICE

It's weird how something has to happen sometimes. To see how you actually feel about someone.

CUT TO:

47 INT. HALL OUTSIDE THE PRINCIPAL'S OFFICE - DAY

47

Kids are gathered, watching as Brian walks in. Angela appears, with Rayanne.

48 INT. PRINCIPAL'S OFFICE - DAY

48

Foster ushers Brian in.

FOSTER

Sit down, Mr. Krakow. We're just waiting for our friends from law enforcement--

\*

He nods to his secretary.

49 OUT IN THE HALL

49

Rayanne and Angela stand outside the office, waiting anxiously.

RAYANNE

Can you imagine Rickie in a high security prison? Who would supply his make up?

ANGELA

Do you think it would be possible that you not make everything into a joke?

RAYANNE

Angela, there is nothing to worry about. Harlan -- this guy Tino knows -- he's been arrested twice with a gun. Nothing ever happened to him. It's no big deal.

(CONTINUED)

49 CONTINUED:

49

ANGELA

You know what I would really like?  
To be put out of my misery.

RAYANNE

Are you kidding me? This is fun!

ANGELA

Fun!?

RAYANNE

Everybody running around all upset,  
rumors flying. Don't you feel it  
in your fingers and your toes?  
It's like... being alive, man,  
it's such a rush!

ANGELA

You're out of your mind.

RAYANNE

Uh, huh. Last year? That rumor  
about me and Mark Hammer in the  
orchestra pit during the talent  
show. Of course, in that case it  
was true. But, man, all that  
conversation. People writing notes.  
They look at you differently,  
trying to figure out who you really  
are. You're like famous. Admit  
it. It's really great.

ANGELA

I don't know what you're talking  
about.

But we can tell there is something to what Rayanne has said.

The detectives are going into the principal's office.  
Rickie comes to stand next to the girls. Rayanne and Angela  
exchange a concerned look.

50 INT. PRINCIPAL'S OFFICE - DAY

50

The detectives sit down. Foster looks to Brian.

FOSTER

So, Mr. Krakow....

(CONTINUED)



50 CONTINUED:

50

BRIAN

I've thought a lot about what you said, and I've decided that the main thing really is to protect the school.

FOSTER

That's good, Brian.

BRIAN

I went to the bathroom, and I heard a scuffle, then a shot. I came out. I saw two pairs of legs running in opposite directions. Who those people were I can't say. And if you, or these men, or anybody else pressures me any more, or threatens me any more--

FOSTER

Brian--

BRIAN

--I'm going to insist on having a lawyer and then I will sue you for harassment and anything else I can. And if you try to expel me in order to solve your public relations problems then I will reveal to anyone who will listen just who is destroying the spirit of this school.

Even Foster is a little impressed at how well his bluff has been called...

CUT TO:

50A INT. KITCHEN - MORNING

50A\*

It's sunny out, as the family finishes breakfast.

\*

PATTY

So they haven't found out....who had the gun.

\*

\*

\*

ANGELA

Mom, it's really okay, you can let it go, the school hasn't self-destructed yet.

\*

\*

\*

\*

(CONTINUED)

50A CONTINUED:

50A

PATTY  
It's just so hard, not being able  
to protect you.

ANGELA  
Yeah, but you can't....

Patty nods, wants to touch her daughter -- almost doesn't  
dare.

\*  
\*  
\*

CUT TO:

51 EXT. SCHOOL ENTRANCE - DAY

51\*

Angela is among a throng of KIDS heading into school. She  
notices Brian near her -- they look at each other for just a  
moment, then look away.

\*  
\*  
\*

Then Rickie is walking next to Brian. The two share a  
warmer moment: a slight smile from Rickie, a nod from  
Brian.

\*  
\*  
\*

Angela sees it, and watches for a moment, then looks down,  
almost smiling.

\*  
\*

51A FROM INSIDE THE SCHOOL ENTRANCE - DAY

51A\*

Looking out through the glass doors, we SEE Angela, Brian,  
and Rickie moving toward us, joined suddenly by Rayanne, who  
is laughing raucously.

\*  
\*  
\*

As the doors open:

\*

RAYANNE  
--like a little knife or something,  
a girl has to protect herself--

ANGELA  
Rayanne--

RAYANNE  
--I don't need major artillery like  
some people--

RICKIE  
Not everybody has your mouth--

RAYANNE  
Yeah, well if everybody--

She stops, they've all stopped, in shock. They're in a line  
suddenly:

(CONTINUED)

51A CONTINUED:

51A

TWO LARGE, AIRPORT STYLE METAL DETECTORS

have been set up at the entrance. Students, watched over by ARMED SECURITY GUARDS, must walk through one at a time to enter the building.

Rickie, Brian, Angela and Rayanne come through. All silent. And head for their classes.

FADE OUT.

THE END