

MY SO-CALLED LIFE

"On The Wagon"

Written by

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**CAST**

ANGELA CHASE  
PATTY CHASE  
GRAHAM CHASE  
DANIELLE CHASE  
RAYANNE GRAFF  
SHARON CHERSKI  
RICKIE VASQUEZ  
BRIAN KRAKOW  
JORDAN CATALANO

**GUEST CAST**

AMBER  
KRZYZANOWSKI  
RALPH  
JOEY  
EMCEE

**SETS**

INTERIORS

LIBERTY HIGH SCHOOL  
-Counselor's Office  
-Hallway (Various)  
-Girls' Restroom  
-Stairwell  
-Classroom  
-Hallway Outside Classroom  
-Administration Office

CHASE HOUSE

-Living Room  
-Master Bedroom  
-Kitchen  
-Downstairs Hall/Staircase  
-Dining Room/Stairs  
-Dining Room

RAYANNE'S HOUSE

-Living Room/Kitchen  
-Amber's Boudoir

JORDAN'S CAR

TINO'S LOFT

PATTY'S CAR

VERTIGO

-Main Area/Stage  
-Doorway

EXTERIORS

LIBERTY HIGH SCHOOL  
-Fire Escape  
-Bleachers

JORDAN'S CAR

PATTY'S CAR

REVIVAL HOUSE

"On The Wagon"

ACT ONE

FADE IN:

1 INT. LIBERTY HIGH SCHOOL - COUNSELOR'S OFFICE - DAY 1

CLOSE ON a brochure from AA. The headline reads: NO MATTER WHAT -- DON'T TAKE THE FIRST DRINK.

KRZYZANOWSKI

So, Rayanne. You have thirty-three days.

RAYANNE

Thirty-three days to do what?

PULL BACK to REVEAL Rayanne on a couch holding the brochure irreverently, a LOLLIPOP sticking out of her mouth. MS. KRZYZANOWSKI sits behind the desk.

KRZYZANOWSKI

No, it's an expression in AA. It's means you've been clean and sober for over a month.

RAYANNE

Oh. Yeah. I feel like really good.

KRZYZANOWSKI

I know you do.  
(then, simply:)  
It's kind of a dangerous time. \*

2 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY 2

Angela moves down the busy hall between classes.

ANGELA'S VOICE

So Jordan Catalano and I had decided to break up. And just be friends.

ANGELA - AT HER LOCKER

Before her hand even touches the combination lock, Jordan's HAND comes into FRAME. He twirls the numbers, opening her locker. Then allows his hand to settle on her waist.

ANGELA'S VOICE (cont'd)

Pretty much.

(CONTINUED)

2 CONTINUED:

2

Angela takes a sack lunch out of her locker and shuts it. Jordan takes his hand away and just leans up against the wall, looks up to the air, and sighs.

ANGELA

What's wrong?

JORDAN

Nothing. Just...

ANGELA'S VOICE

You need me. You must have me. As your own. You can't live another second knowing others could possess me.

JORDAN

I could kill Tino.

3 INT. LIBERTY HIGH - COUNSELOR'S OFFICE - DAY

3

Rayanne has her legs folded on the couch.

RAYANNE

Whaddya call that? That word? You said it last week. You know, when you feel this need to like eat?

KRZYZANOWSKI

Hunger?

RAYANNE

No, that thing. Like what you said I was?

KRZYZANOWSKI

Oh! I wasn't actually saying that you're orally fixated, I was just, you know--

RAYANNE

Orally fixated. That's such a cool word.

KRZYZANOWSKI

--saying that you have certain--

RAYANNE

Because I have this theory of like how that probably happened to me. See my mother? She like claims she breast fed me?

(MORE)

(CONTINUED)

3 CONTINUED:

3

RAYANNE (cont'd)

But I just have serious doubts. I mean, you should see her boobs. They are so firm.

Krzyzanowski looks at Rayanne, shocked to silence. Rayanne just smiles at her, sucks on her lollipop.

RAYANNE (cont'd)

Lolly?

KRZYZANOWSKI

(beat)

Rayanne. Look. I know you've chosen not to continue these sessions with me right now...

RAYANNE

Well, I only had to do this counseling stuff for a month. After that it's optional.

KRZYZANOWSKI

I know. I realize that. I just need to know that you've got a support system in place.

RAYANNE

I don't need a support system. I've got friends.

KRZYZANOWSKI

That's exactly why I'm raising this. Didn't you mention that you've had some feelings of distance from your friends since, you know, the incident?

RAYANNE

What "incident"?

KRZYZANOWSKI

I am talking about the night that you nearly died. The night Angela's mother rushed you to the hospital. Didn't you tell me that since that night you've felt some distance from your friend, Angela?

RAYANNE

I never said distance. I just don't see her as much.

(MORE)

(CONTINUED)

3 CONTINUED:

3

RAYANNE (cont'd)

But it's not cause of some  
incident. It's cause she's got  
this guy she's like, involved with.  
Which she wouldn't even have if  
it wasn't for me.

\*

KRZYZANOWSKI

So you don't feel any awkwardness  
around Angela?

(CONTINUED)

3 CONTINUED:

3

RAYANNE

No! Look, the thing about Angela is? Even with her stupid obsession with this guy? She's like... always there for me.

SMASH CUT TO:

4 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY

4

Rayanne and Rickie walk through the hallway.

RAYANNE

Where's Angela?

Rickie is about to answer but stops, noticing Rayanne is about to wrap her used bubble gum in the AA brochure.

RICKIE

(grabbing and reading the brochure)

"No matter what, don't take that first drink".

\*  
\*  
\*  
\*

RAYANNE

Yeah, yeah, yeah. AA propaganda from Ms. Crazy-nowski. What a wimpette.

\*

RICKIE

(reading brochure)

I thought you said you liked her. That she's sensitive.

RAYANNE

Sensitive wears thin.

Rickie hands the literature back to Rayanne.

RAYANNE (cont'd)

Keep it. I don't need it.

Rickie pockets the brochure.

RAYANNE (cont'd)

So. She's like with Catalano again, right?

RICKIE

It is like the weirdest break up in history.

RAYANNE

She's the one who needs the shrink.

5 EXT. LIBERTY HIGH SCHOOL - BLEACHERS - DAY

5

Angela sits eating her lunch while Jordan smokes. Other students can be seen, some eating, some throwing a ball around. \*

JORDAN

So he just said this isn't working for me and then he like threw his mike right into Joey's bass drum. Then he just like left.

ANGELA

So he quit? Tino quit Frozen Embryos?

JORDAN

Yeah. I mean, I don't even think we're allowed to call ourselves Frozen Embryos anymore cause it was Tino's name. So now it's like off limits or something.

ANGELA

I'm really sorry.

Angela reaches out and rubs her hand softly against his shoulder.

ANGELA'S VOICE

I am just really like low. I'll just find any excuse. To touch him.

RAYANNE stands some distance away, watching Jordan and Angela together. Suddenly, a smile forms on her face and she walks up to them.

RAYANNE

I'm sorry, am I like interrupting?

Angela takes her hand away, and turns to Rayanne, smiles. Rayanne helps herself to some of Angela's lunch. \*

ANGELA

No! Hi!  
(Jordan starts to walk off)  
Oh. You don't have to...

JORDAN

Whatever. Later.

Jordan leaves. Rayanne looks at Angela, as if to say "What's the deal with him?"

(CONTINUED)

5 CONTINUED:

5

ANGELA

He's just upset. About this thing with Tino. But, why am I telling you? You must have heard what happened, right?

RAYANNE

Yeah.  
(beat)  
What happened?

ANGELA

Oh. About Tino quitting Frozen Embryos. I mean, I only know... cause he told me.

RAYANNE

What, do you think it like bothers me that you know? Tino would be telling me right now if he was... in school.

ANGELA

Right, I know.

Silence. Angela is uncomfortable.

RAYANNE

So, Angeleeka. What's the deal? Do I ever get to like see you again?

ANGELA

Oh. I know. I've just been...

RAYANNE

I'm kidding. Get out of here. I see you too much. Don't like flatter yourself.

ANGELA

No, really. You should really like come over after school. Like today maybe.

RAYANNE

Oh, is that like cool with Patty-cake?

ANGELA

Yes! Of course it is. Don't be crazy.  
(beat)  
She's never home before six anyway.

(CONTINUED)

5 CONTINUED:

5

RAYANNE

Well, I'll try to swing by. Maybe.

6 INT. CHASE HOUSE - KITCHEN - NIGHT

6\*

ANGLE ON an egg being cracked... by Rayanne, who sits at the kitchen island.

GRAHAM

Careful not to break the yoke.

RAYANNE

So you actually like teach people to cook?

GRAHAM

Yeah, I actually like do.

She separates out the yolk by pouring the egg back and forth in its shell.

GRAHAM (cont'd)

I'm sorry Angela's not home yet...  
Did you guys have a... definite date, or...

RAYANNE

(re: eggs)  
Like this?

GRAHAM

Perfect. You're a natural.

Graham walks to the stove, and takes a bottle of Grand Marnier from the cabinet and delicately stirs some into the sauce. Rayanne watches the bottle, hypnotized. There's a knock on the back door.

GRAHAM (cont'd)

This must be her.

Graham heads to the door inadvertently setting the Grand Marnier down right near Rayanne. Rayanne's eyes freeze on the bottle. She reaches out and touches it. Rayanne turns to see

PATTY

At the door, holding several bags of groceries and staring right at Rayanne. Rayanne guiltily takes her hand away from the bottle.

(CONTINUED)

6 CONTINUED:

6

GRAHAM (cont'd)

I'll get the rest of the groceries.  
(to Patty)

Keep an eye on my chocolate sauce. \*

Graham exits. Patty and Rayanne do a subtle dance. Rayanne edges away from the Grand Marnier. Patty goes toward it, and puts it away in the cabinet.

PATTY

Hi!

RAYANNE

Hey.

PATTY

Can I get you something to drink?  
(beat)

Like a soda.

RAYANNE

Yeah, thanks. Anything with sugar and caffeine.

PATTY

So, where's Angela?

RAYANNE

Well, I guess Angela had better things to do or what have you.

PATTY

Well, it's lovely to see you.  
(beat)

So, you're saying Angela's with...?  
I mean, I thought they weren't...

RAYANNE

Exactly. You figure it out. It's like watching a roller coaster.

PATTY

Oh. I see.

RAYANNE

Actually, I'd say they're in the ticket line, very close to the roller coaster, like deciding whether or not to get on.

Patty hands Rayanne a soda, while her mind races with interpretations.

(CONTINUED)

6 CONTINUED:

6

RAYANNE (cont'd)

So, by the way. Did Angela tell you? I've got 33 days. I'm squeaky clean. Like rubber ducky.

PATTY

No, Angela didn't tell me.  
(Rayanne reacts)  
That's great!

RAYANNE

(covering)  
Yeah. I have this drug counselor I see at school. Who's actually like helping.

PATTY

That's really... Congratulations.

They raise their glasses as if to toast. DANIELLE enters as Rayanne gulps a long swig and follows it with a huge belch. Patty and Danielle stare at Rayanne for a long beat.

DANIELLE

You're supposed to say excuse me.

RAYANNE

Oh. Right. Excuse me.

Graham enters managing four more bags. He sees Patty has left his sauce unattended, moves in to rescue it.

GRAHAM

Oh my God, my sauce!

PATTY

It's okay, it's not bubbling.

DANIELLE

Ooh, chocolate sauce! Can I try it?

GRAHAM

Careful, it's hot.

PATTY

Just a taste. We're eating soon.

Graham holds out a spoonful for Danielle who tastes it and gets it all over her face.

PATTY (cont'd)

(smiling)  
Danielle!

Patty comes after Danielle with a wet towel to rub it off.

(CONTINUED)

6 CONTINUED:

6

DANIELLE

I'll get it! Mommy!

Graham playfully holds Danielle still while Patty cleans her face.

RAYANNE'S FACE: Expressing a hint of wistfulness as she watches them be a family.

PATTY looks up at Rayanne and realizes...

PATTY

Rayanne... Why don't you stay? For dinner?

GRAHAM

Yeah, I'm sure Angela will be here any minute.

RAYANNE

Nah, I should go. You know. My mom's making dinner.

And Rayanne exits through the back door.

PATTY

You know, that girl never said thank you.

GRAHAM

For the soda?

PATTY

For saving her life.

7 INT. RAYANNE'S HOUSE - LIVING ROOM - THAT NIGHT

7

A BLENDER churning Margaritas. ON T.V. an Ernie & Bert scene from "Sesame Street" plays. RAYANNE stares watching it, enraptured. The blender shuts off.

AMBER, in her kimono, comes in carrying the blender pitcher and a glass. She sits down next to Rayanne, pours herself a Margarita, and slurps it.

RAYANNE

When's dinner?

AMBER

Oh. Are you hungry?

RAYANNE

I haven't eaten since breakfast.

(CONTINUED)

7 CONTINUED:

7

AMBER

You didn't eat lunch?

RAYANNE

It's Tuesday. I saw my counselor today.

AMBER

What counselor?

RAYANNE

Ms. Krzyzanowski? My drug counselor?

Amber has crossed into the KITCHEN, and peruses the contents of the freezer.

AMBER

Now, let's see what've we got. Egg rolls? Mini-quiches? Oh! Pirogis!

RAYANNE

I'm sick of appetizers! I want a real meal with all four basic food groups! And just for once can it not be such an incredible surprise to you that I want to eat dinner like every other American on the planet!?

AMBER

Okay. What's up?

RAYANNE

Nothing's up.

(beat)

Angela asked me to come over after school. So I show up, and she's like nowhere to be found.

AMBER

Did you two have a fight or something?

RAYANNE

No.

Looking in refrigerator.

AMBER

So what did you do?

RAYANNE

What did I do?

(CONTINUED)

7 CONTINUED:

7

AMBER

To Angela. To make her mad at you.

RAYANNE

I didn't do anything! She's just always hanging with Jordan Catalano now.

AMBER

Then you be with him too. Hang out with her while she's with Jordan. And you know Jordan's friends. Become part of it, Raynnie. That isn't hard. Everyone loves you.  
(discovering something in the fridge)  
Ohh! Look what we forgot we had! Leftover Chinese.

Amber looks through Chinese containers, makes a tremendous discovery:

AMBER (cont'd)

Raynnie...Butterfly shrimp!

Amber dangles a butterfly shrimp seductively in front of Rayanne's face. Rayanne bites into it. Amber runs her free hand through Rayanne's hair.

AMBER (cont'd)

Raynnie, I've seen a lot of your friends come and go. Most of 'em I could've cared less about. But this Angela. She's special.

Rayanne looks straight ahead.

8 INT./EXT. JORDAN'S CAR - DAY

8

Jordan and Angela are parked near the school. They speak intimately. Angela looks at him, her face completely lit up being the person he is choosing to confide in.

JORDAN

What I still can't figure out? Is why Tino even quit. That's what's so...

(searches to put a name to this emotion)  
...frustrating. Can you imagine what that's like?

(MORE)

(CONTINUED)

8 CONTINUED:

8

JORDAN (cont'd)  
To have to like sit around, trying  
to figure out what someone's  
like... thinking?

ANGELA  
(after a beat)  
No, I can't imagine that. \*

Suddenly, the back door opens and Rayanne pops in. She sits  
in the middle of the back seat and leans her head against  
the front seat between Jordan and Angela.

RAYANNE  
Hey, what's up.

Jordan looks at Angela, questioningly. Angela smiles at  
Jordan extremely uncomfortably then turns and looks at  
Rayanne.

ANGELA  
Oh. Rayanne... Hi!

Jordan says nothing. Angela looks at Rayanne.

ANGELA (cont'd)  
So. My parents told me you stopped  
by yesterday. But I sort of  
thought you said you weren't going  
to so...

RAYANNE  
No problem. I guzzled a six pack,  
two hits of "X", I was back to new.  
(beat)  
So, Catalano. How's it goin'?

Jordan stamps a pack of cigarettes against the dashboard.  
He shoots a short look at Angela.

ANGELA  
He was just saying how Frozen  
Embryos finally got a spot at this  
open mike night at Vertigo? That  
coffee house?

RAYANNE  
I like know what Vertigo is.

ANGELA  
Right. Anyway, they still don't  
have a lead singer. So it's like:  
(MORE)

(CONTINUED)

8 CONTINUED:

8

ANGELA (cont'd)  
Should they blow it off, or try to  
find someone by next Thursday,  
or...

RAYANNE  
(to Jordan)  
So Tino's still being a low-life,  
huh?

Jordan just turns to Angela.

JORDAN  
Could you two like... leave?

Angela's face falls.

9 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY

9

Rayanne walks excitedly with Angela who looks straight  
ahead, maybe a little upset.

RAYANNE  
Oh my God, Angela. I just had the  
most unbelievable idea. I am like  
so brilliant, I like amaze  
myself. ME!

ANGELA  
What about you? \*

RAYANNE  
I should be the new lead singer!  
For Frozen Embryos!  
(beat)  
I'm serious. Talk to Jordan. \*

ANGELA  
Rayanne... I just don't know if  
that sounds very realistic.

RAYANNE  
What sounds realistic? I just  
spent a month stone cold sober.  
That doesn't sound realistic,  
but it happened.

ANGELA  
(growing uncomfortable)  
I can't just like say something  
like that to Jordan Catalano. Like  
tell him who to have in his band.

(CONTINUED)

9 CONTINUED:

9

RAYANNE

Angela, think of it! We could have such a time. You hanging with the band. Me like being the band. Please! He'll do it if you ask him.

ANGELA

No, he won't. He's Jordan Catalano.

RAYANNE

Just promise you'll ask him for me. Angeleeka.  
(big smile)  
Please...?

\*  
\*  
\*

Beat. Angela looks at Rayanne and smiles as if trying to convince herself that this is alright with her.

ANGELA

Sure. I promise.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. CHASE HOUSE - KITCHEN - MORNING

10

Patty pours a cup of coffee. Graham and Danielle eat at the table. The phone rings. Angela runs in and gets it. Patty & Graham just look at her.

ANGELA  
Hello? - Oh, yeah.  
(to Danielle, taunting)  
It's your boyfriend, Ryan.

DANIELLE  
He is not my boyfriend. He was.  
But we're keeping it loose.

Patty, Graham and Angela stare at her.

DANIELLE (cont'd)  
I'll take it in the other room.

Danielle exits. Angela walks over to pick up her sack lunch.

PATTY  
(aside to Graham)  
Are either of them married? I  
mean, how much have I missed?

Before Angela can leave the room:

PATTY (cont'd)  
So! I hope you can join us for  
dinner tonight. We never see you  
anymore.

DANIELLE (O.S.)  
(ear splitting)  
SOMEBODY HANG UP!

ANGELA  
That's all anyone ever says to me  
anymore. Rayanne says it to me,  
you say it to me... \*

PATTY  
Well, if Rayanne's not seeing you  
and we're not seeing you, who is  
seeing you? \*

GRAHAM  
And how much of you? \*

(CONTINUED)

10 CONTINUED:

10

ANGELA

Dad!

GRAHAM

Oh, I'm sorry. I asked you about your life, didn't I? What came over me?

PATTY

(beat)  
So. Rayanne seems to be doing okay.

ANGELA

She is. Of course she is. She was even seeing a counselor for awhile.

PATTY

She was seeing a counselor? Rayanne told me she was still seeing her.

But Angela hears her ride pull up outside and heads for the door.

ANGELA

(overlapping)  
Gotta go!  
(off their looks)  
Jordan Catalano's giving me a ride to school. Is that what you want to hear?

PATTY

Yes! And am I ever going to get to meet him?

ANGELA

Daddy met him.

GRAHAM

(smug, to Patty)  
I met him.

PATTY

("just checking")  
But wait-- are we the same person?

GRAHAM

Almost, but...

(CONTINUED)

10 CONTINUED:

10

ANGELA

Mom, I'm gonna be late. For school. There are state laws. Anyway, it's completely over between me and Jordan Catalano.

And she leaves. Patty and Graham exchange a look.

PATTY

Well, it finally happened. I've completely lost touch with her.

Graham moves to comfort Patty, as Danielle reenters, to get her sack lunch. Patty looks at Danielle, smiles.

PATTY (cont'd)

So. Who's this Ryan?

DANIELLE

Mom, I have to go to school.

And she leaves.

11 INT./EXT. JORDAN'S CAR - DAY

11

Jordan and Angela sit there for a long beat, then:

JORDAN

I don't know. I can't like even face rehearsal tonight. There's gonna be like this big empty hole where Tino used to be.

ANGELA

I'm really sorry. I mean, I'm sure it's gonna all work out. Somehow. I mean, you'll find someone. Eventually.

JORDAN

Yeah, right.

ANGELA

Anyway. I should probably go. To English.

ANGELA'S VOICE

Cause if I don't leave? I will completely melt all over your car seat. That's what it's made of, isn't it? Girls you've like melted?

(CONTINUED)

11 CONTINUED:

11

Finally, she opens the door and gets out. She starts to walk away but comes back. Jordan rolls down the window.

ANGELA

So. Listen. This is probably a really stupid idea. Would Frozen Embryos ever want like a girl? I mean, to sing. Like, I don't know, Rayanne Graff or something?

JORDAN

Rayanne Graff?

ANGELA

I didn't think so. Forget it. See ya.

Angela walks away, a wave of relief coming over her face.

12 INT. LIBERTY HIGH - HALLWAY OUTSIDE OF CLASSROOM - DAY

12

Rayanne waits by the door as students file out of class. Rickie emerges through the door, and Rayanne comes up to him, she's practically bursting. They walk through the hall.

RAYANNE

Did Angela talk to Catalano?

RICKIE

Oh. You didn't talk to her about it?

RAYANNE

I never see her. It's almost like she's avoiding me.

RICKIE

Rayanne, now you're getting paranoid.

RAYANNE

So did she talk to him? Cause I know they rehearse tonight. So I guess I should probably like be there, right?

Rickie stops. Looks at her.

RICKIE

Look, Rayanne. If they don't want you--

(CONTINUED)

12 CONTINUED:

12

RAYANNE

Why would they possibly not want me? I'm cute, I've got a nasty bod, I'm a total exhibitionist, and I can certainly sing just as loud and obnoxious as Tino.

RICKIE

Exactly. That's sort of my point. I mean, there are like plenty of other bands around school. I mean, why do you even need Frozen Embryos?

RAYANNE

I don't need them; if anything they need me.

\*  
\*

RICKIE

I mean, I hear they're not even Frozen Embryos anymore. That they don't even like have a name.

RAYANNE

That's perfect. I'll give them a name. It'll be a totally new era. An era of me.

BRIAN walks over and stands nearby looking at a bulletin board but obviously eavesdropping.

RICKIE

I just want to make sure you don't make this into a bigger deal than it is.

RAYANNE

What? You think I'm going to drink myself into a stupor over some stupid band?

RICKIE

No! Of course not! It's just, you know. I actually spoke to Angela. And I just don't know if it's going to work out.

RAYANNE

Why?

RICKIE

I guess, they're just not looking for a girl singer or something.

(CONTINUED)

12 CONTINUED:

12

RAYANNE

But did Angela explain how good I am?

RICKIE

I wasn't there. I'm just telling you what she said. I mean, maybe you should talk to Angela yourself.

RAYANNE

Maybe I will.

Rayanne walks away in a huff. Rickie looks after her. Brian walks up to Rickie. Rickie slams his locker.

BRIAN

What is it? What did she do?

RICKIE

Nothing. Yet.

(beat)

See, I've seen her like this. Like excited about something? And when she's excited like this. It's kind of... dangerous.

13 INT. LIBERTY HIGH SCHOOL - GIRLS' ROOM - DAY

13

Sharon bursts in, panicked. She holds the bottom of her blouse which has a big stain on it. She runs to the sink and begins to run water on it and try to rub out the stain. As she does she begins to become aware of:

SINGING coming from one of the stalls. Sharon listens to a soft, wistful version of the Sesame Street theme. Rayanne walks out of the stall, still singing. Sharon stares at her. Rayanne suddenly self conscious, stops singing.

RAYANNE

What.

SHARON

That was you?

RAYANNE

So.

SHARON

Nothing. You actually have a decent voice.

(CONTINUED)

13 CONTINUED:

13

RAYANNE

I'm sorry: Did I say you could listen?

SHARON

I'm sorry: I didn't realize this was your personal recording studio.

RAYANNE

I'm sorry: It is.

Sharon makes a face and goes back to rubbing out her stain. Rayanne walks up to her, and begins more privately.

RAYANNE (cont'd)

Look. So, in your opinion, I sing like halfway decent? Like say I could sing in front of people?

SHARON

Well, if you would dress a little more normal.

RAYANNE

Well, let me ask your opinion about something. Say one person finds out that there's a way that she can get in a band that like needs a lead singer. And say this person can sing.

SHARON

This is you, right?

RAYANNE

Just listen. So she asks this other person to put in a good word for her. Cause this other person like hangs out with someone in the band.

SHARON

Wait. What band?

RAYANNE

Shut up! But this other person? Is like acting all put out about doing this. Like it's this big chore or something.

SHARON

Why? Because she wants to sing in the band herself?

(CONTINUED)

13 CONTINUED:

13

RAYANNE

No. That would be like impossible. She totally could not attempt that. The point is, wouldn't she want to do this. If she were like a real friend? If she like believed in me? I mean, her?

They exchange a look.

RAYANNE (cont'd)

Unless I guess she thought that the person would make a fool of herself or something.

SHARON

So. This is Angela, right?

Rayanne just leaves.

14 INT. LOFT - NIGHT

14

A bass drum with a big electrical tape band-aid on it. Pull back to REVEAL: Frozen Embryos rehearsal. JOEY, the drummer, argues with RALPH on bass. JUNIOR, the lead guitarist, sits there, despondent. Jordan watches them argue, disgusted.

JOEY

I'm just saying lower it!

RALPH

Lower it! What are you saying? You saying my bass is too loud!

JOEY

Yeah, and out of tune.

RALPH

(this presses a button)  
What is this? Tino's gone, now you're gonna start telling everyone who's out of tune? You're the drummer, man. You don't know anything about what's out of tune.

\*  
\*  
\*

JOEY

I know when something sounds like crap.

(CONTINUED)

14 CONTINUED:

14

Over previous speech, Rayanne tentatively enters. Becoming aware of her presence, they stop arguing, maybe a little embarrassed. They look at Rayanne but no one says anything. Rayanne just stands there, awkwardly.

JORDAN

Alright, can we just like try to get through this song one time?

JOEY

(rising)

I gotta get a slice of pizza.

RALPH

Now you're going to eat!? That's all you ever do it eat!

Ralph in his frustration is about to hurl his bass.

JOEY

What are you, the new Tino!? Throw that thing anywhere near my drums, I'll kill you!

JORDAN

(exploding)

Alright!

(everyone stops)

Look at us. We're ridiculous. We're not a band anymore. We don't even have a name.

Jordan looks at Rayanne, says nothing.

15 INT. CHASE HOUSE - DOWNSTAIRS HALL, STAIRCASE - LATER

15

Danielle calls up the stairs to Angela.

DANIELLE

Angela! Telephone!

INTERCUT WITH -

16 INT. CHASE HOUSE - MASTER BEDROOM - SAME

16

Angela plops on the bed and answers.

ANGELA

Hello?

INTERCUT WITH -

17 INT. LOFT - NIGHT

17

Jordan stands in the corner of the loft on the phone. In the b.g. Rayanne makes eye contact with Joey who sits with Junior eating pizza and drinking beers.

JORDAN

Hey.

ANGELA

Hi! So...

(change of tone)

Danielle, hang up. Danielle, I know you're listening. I can hear the T.V.

Danielle has her hand over the phone. Patty comes up, shaking her head.

PATTY

Danielle... let's respect Angela's privacy.

Danielle hands Patty the phone and moves up the stairs. Patty waits a beat before actually hanging up the phone. She covers the receiver and listens.

JORDAN

So... Rayanne Graff is here.

ANGELA

(covering discomfort)

Oh. What's she doing there?

JORDAN

I don't know. I was sort of gonna ask you.

Jordan looks over to Rayanne who now sits with Joey. Joey offers her a beer. Rayanne declines while smiling flirtatiously.

ANGELA

I don't know. I didn't have anything to do with it. How's rehearsal goin'?

JORDAN

Right now everyone's basically just sitting around drinking beers.

ANGELA

Danielle! Hang up!

Angela looks up, surprised to see Danielle walk by in the hallway.

(CONTINUED)

17 CONTINUED:

17

Graham walks up to Patty.

GRAHAM

Patty!

Patty guiltily hangs up the receiver.

ANGELA

So, I'm really sorry. I mean,  
about Rayanne.

JORDAN

I gotta go.

Angela hears a click on the other end of the line. Angela hangs up the phone, frustrated.

18 INT. CHASE HOUSE - DOWNSTAIRS

18

Graham and Patty stand near the downstairs phone extension.

GRAHAM

(with a shocked gasp,  
putting her on)

You were listening in on her phone conversation? Patricia. You disappoint me.

PATTY

Shut up! It's the only way I can get any information. And by the way, that was your close personal friend Jordan Catalano. According to him Rayanne is in some loft drinking beer. So much for her great sobriety.

GRAHAM

So how is Jordan? Did he send his regards?

PATTY

Alright. You met him for a minute. Stop lording it over me.

Graham smiles. Patty grows thoughtful.

PATTY (cont'd)

I have to say, I'm kind of worried about Rayanne.

GRAHAM

Angela seems to think she's doing okay.

(CONTINUED)

18 CONTINUED:

18

PATTY

But would Angela even tell us if she was worried about her? I mean, she barely speaks to us.

(beat)

I just have this bad feeling. That Rayanne's in trouble. But what do I do? Do I talk to her mother? Can you do that with people?

GRAHAM

Patty...

PATTY

I know. I can't. It's crossing a line.

A18 INT. CHASE HOUSE - MASTER BEDROOM -- LATER THAT NIGHT

A18\*

Patty and Graham lie in bed in the darkened room. Graham's eyes are closed. Patty is wide awake... A long beat, then...

PATTY

(a deep SIGH, then)

It's out of the question. You're right.

GRAHAM

(eyes remaining closed)

I'm not right. You have to be awake to be right.

PATTY

Oh, sorry.

(beat, turns towards him)

Why is that, though? Do you suppose? Why is it so taboo? Why is it that you can't speak to people honestly about their children?

Another long beat.

GRAHAM

Because. I'm going to kill you.

PATTY

Oh. That.

(CONTINUED)

A18 CONTINUED:

A18

GRAHAM  
(turns to her)  
Patty. It's a quarter after  
twelve.

PATTY  
I know, I know, okay, I'll stop  
obsessing about it. Starting now.  
(beat, settles herself)  
Goodnight.

GRAHAM  
Goodnight.

Long Beat. They both lie there, now both clearly wide  
awake. Then Graham clicks his lamp on...

GRAHAM (cont'd)  
(turns to her)  
Because, nobody wants to hear  
something like that! Nobody wants  
to hear that they may have made a  
mistake with their kid. Nobody  
wants to be accused of not being a  
decent parent. And it's-- it is  
the unwritten law. What goes on  
within your family is your  
business. Period. Nobody else's.

PATTY  
Do you mind, I'm trying to sleep  
here?

They look at each other, grin. Then Patty instantly grows  
serious.

PATTY (cont'd)  
You really believe that? You  
really believe it's that much of an  
intrusion to casually and in a  
non-confrontational manner mention  
to someone that you're a little  
concerned about their child?

GRAHAM  
Well, what would be your response  
to a friendly, well-meaning comment  
like that be?

PATTY  
(beat)  
Poison dart.

(CONTINUED)

A18 CONTINUED:

A18

GRAHAM  
Goodnight, Gracie.

Graham clicks off the light. They lie there again in the dark for a beat. Then...

PATTY  
You're absolutely right: It would be an enormous mistake to speak to Amber about Rayanne's drinking problem, it would simply make matters worse.

GRAHAM  
(lightly; perfunctorily)  
I love you too. Now shut up.

PATTY  
I will.

Beat. Patty clicks her light back on.

PATTY (cont'd)  
So, you want to... make love?  
(he turns, looks at her)  
I mean, as long as we're up?

GRAHAM  
Speak for yourself.

19 INT. LIBERTY HIGH SCHOOL - HALLWAY - NEXT DAY

19

Angela approaches Jordan.

ANGELA  
Hi.

JORDAN  
Hey.

ANGELA  
So listen. I just want to say? Like I had no idea Rayanne was going to show up at the loft. And when I said that thing about her? You know, the idea of her being in the band? I just want to make sure that you didn't feel like I was putting pressure on you or anything.

(MORE)

(CONTINUED)

19 CONTINUED:

19

ANGELA (cont'd)  
Not that you would feel that way.  
But in case you did. I mean, you  
know, it's up to you, obviously,  
so...

JORDAN  
She's in.

ANGELA  
What?

JORDAN  
She's in the band.

ANGELA  
Oh! You mean...

(CONTINUED)

19 CONTINUED:

19

JORDAN

It wasn't my idea.

He indicates over his shoulder--

ANGELA'S POV: Down the hall, Rayanne and Joey deep kiss up against a wall.

Angela watches, stunned. She looks back at Jordan.

JORDAN (cont'd)

This whole thing is just getting too weird.

Jordan looks at Angela, then just walks away. Angela looks after him, she is about to move toward him when she is suddenly grabbed from behind.

RAYANNE

ANGELEEKA!

Rayanne twirls Angela around, forcing her into a dance.

RAYANNE (cont'd)

Angela, I'm in! They like came to their senses. I am-- An Embryo. Or whatever we're going to be called! This is going to be so cool!

\*  
\*

ANGELA

(tries to be positive)  
Yeah, I heard. That's really great.

JOEY

(from down the hall)  
Hey, Rayanne! You comin'?

RAYANNE

I gotta go. I'll call you later.

As Rayanne runs toward Joey, we stay with Angela, a look of concern on her face.

FADE OUT

END OF ACT TWO

**ACT THREE**

FADE IN:

20 INT. RAYANNE'S HOUSE - AMBER'S BOUDOIR - MORNING 20

THE PHONE RINGS LOUDLY, Amber, groggy, reaches out and answers, making no attempt to disguise the fact that she's still asleep.

AMBER

What.

INTERCUT WITH -

21 INT. CHASE HOUSE - PATTY ON THE DOWNSTAIRS PHONE 21

She paces, a tad nervous...

PATTY

Amber? It's Patty. Chase.  
Angela's Mom...?

(beat)

I'm sorry, did I wake you?

AMBER

No, I always sound like this...  
(sits up a little)

I was just dreaming about Angela,  
her and her boyfriend and Raynnie  
and me were in this like log  
cabin...

PATTY

If you mean, uh...Jordan Catalano?  
He's not her boyfriend, they've  
decided to just be friends.

AMBER

Yeah, right. Anyway, they were  
all in this big feather bed and I  
was making buckwheat pancakes for  
George Bush, of all people.

(tiny beat)

So Pat, what's up?

PATTY

Nothing! Just, wondered how...  
things are going. With Rayanne.

AMBER

Well, she's on the wagon, she's  
completely no fun anymore.

(MORE)

(CONTINUED)

21 CONTINUED:

21

AMBER (cont'd)

Just kidding. I'm very proud of her. Did Angela tell you? She's gonna sing in Jordan's band.

PATTY

Yes, so I hear!

(beat)

So you're certain... that she's... not drinking?

AMBER

As certain as you are that Angela and Cutie Pie are just friends.

PATTY

(a beat)

I think I hear my other phone.

AMBER

What a coincidence, me too.

BOTH WOMEN HANG UP in quick succession.

PRE-LAP:

JORDAN (V.O.)

Two - three - four -!

CUT TO

22 INT. LOFT -- NIGHT

22

Embryos, with Rayanne, all poised to make music... BUT IT'S A FALSE START, RAGGED...

JOEY

HEY PULLMAN! Turn your amp down!

And this immediately disintegrates into...

RALPH

What??

JOEY

Catalano! Make him to turn his amp down!

RALPH

Hey, don't tell Catalano to tell me! You tell me!

(CONTINUED)

22 CONTINUED:

22

JOEY

I just told you!

Joran walks off as they continue to SQUABBLE IDIOTICALLY, as Rayanne stands there, stranded, ignored... WE HEAR A RAGGED INSTRUMENTAL; FROZEN EMBRYOS' GRUNGED OUT RENDITION OF "I Wanna Be Sedated", as

SERIES OF SHOTS (M.O.S.):

THE BAND PLAYS, RAYANNE SINGS INTO THE MIKE, SUDDENLY STOPS; A FIST FIGHT HAS BROKEN OUT BEHIND HER BETWEEN RALPH AND JOEY. JORDAN TRIES TO BREAK THEM UP, JUNIOR KEEPS PLAYING, OBLIVIOUS...

RAYANNE STANDS AT THE MIKE, CLEARLY WAITING IMPATIENTLY, JOEY MUNCHES A SANDWICH USING HIS DRUMS AS A TABLE, RALPH FLIPS THRU A MEN'S MAGAZINE, AS JORDAN AND JUNIOR ATTEMPT TO GET THEIR GUITARS IN TUNE FOR WHAT IS CLEARLY THE FORTIETH TIME...

NOW ALL FOUR BOYS ARE GATHERED AROUND RALPH, SCOPING AS HE UNFOLDS THE CENTERFOLD IN THE MAGAZINE...WHILE

NOW COLLAPSED IN A CHAIR, RAYANNE WATCHES THEM WITH SUPREME FRUSTRATION.

23 INT. LIBERTY HIGH SCHOOL -- STAIRWELL -- DAY

23

Rayanne proceeds energetically down the hall when...

JORDAN

Hey Graff...!

She turns, there's Jordan, she rushes over to him...

JORDAN (cont'd)

That Vertigo Guy called, our audition's tonight.

RAYANNE

(in shock...)

What?

JORDAN

Yeah, so...try to think of a name.

RAYANNE

Forget a name, we're not ready!

(CONTINUED)

23 CONTINUED:

23

JORDAN  
(starts to move off)  
You'll do okay, just... wear  
something tight.

RAYANNE  
(follows him, upset)  
That's your solution; cut off my  
circulation? I need a real  
rehearsal!

JORDAN  
(stops, turns)  
Look, you wanted this chance, well  
you got it.  
(beat)  
Don't blow it.

And he walks off. Rayanne stands there.

24 OMIT

24\*

25 INT. CHASE HOUSE - DINING ROOM/STAIRS - LATER THAT DAY

25

Rayanne clatters down the Chase stairs, Angela a few steps  
behind her, holding a pair of boots... in the dining room,  
Rayanne grabs her jacket and scarf that were draped over a  
chair, puts them on as...

RAYANNE  
So I can borrow the boots...?

ANGELA  
Oh absolutely... So, I really hope  
I can come, it's just...

RAYANNE  
Look, if you can't, you can't, it's  
okay...

ANGELA  
You know, they have this whole  
thing. About school nights...

RAYANNE  
It's okay, Rickie invited like...  
half the school...!

ANGELA  
Seriously...? Well I'm definitely  
gonna try. To be there.  
(MORE)

(CONTINUED)

25 CONTINUED:

25

ANGELA (cont'd)  
(Rayanne is all ready)  
So... what song are you singing,  
again?

Rayanne suddenly "freezes." in front of the Chase liquor cabinet. (NOTE: Assuming there is a Chase liquor cabinet. Or in front of some piece of dining room furniture that holds bottles of liquor and assorted glassware...)

RAYANNE  
Omigod! Angela--  
(beat. She seems to  
panic...)  
I don't know. Nobody told me!

Rayanne now focuses on the liquor bottles in front of her. She reaches for a shot glass, unscrews the cap on the whiskey, and pours herself a shot.

Angela looks on, stunned.

ANGELA  
Rayanne, what are you doing?  
Rayanne....

RAYANNE  
Come on... Just one, just to get me  
through tonight. \*

She picks up the glass and raises it to her lips.

ANGELA  
Rayanne, it's not worth it!  
Please!

Suddenly Rayanne BURSTS INTO GIGGLES. Deftly pours the whiskey back into the bottle. Puts bottle and glass down onto the dining table. Angela is really shaken.

RAYANNE  
(on her way out the door,  
turns)  
You shoulda seen the look on your  
face...

Angela forces herself to smile...

26 INT. CHASE HOUSE - LIVING ROOM - THAT EVENING

26

Patty and Graham fold laundry.

(CONTINUED)

26 CONTINUED:

26

PATTY

Anyway. So that was the conversation. I bet you anything she doesn't even have another phone.

GRAHAM

So? Neither do we...

Suddenly Angela enters. She plops down on the couch. Beat.

ANGELA

So, there's this thing tonight at this coffee house? Vertigo? And I promised Rayanne I would ask you if I could go. Only: I don't really even want to go. So I feel like... so guilty. Like: A hypocrite.

Graham and Patty exchange a look. Angela, in an unprecedented move, begins to fold laundry...

ANGELA (cont'd)

See she's... singing. With this band. This band, that I kind of, know. Some of the people. Of. Alright, fine, it's Jordan Catalano's band.

Again, a riveted Patty and Graham risk a tiny look passing between them, a look Angela misses as she continues to fold and... open up...

ANGELA (cont'd)

...But this has nothing to do with like Jordan, or the fact that we broke up, or anything. That's what's really weird. This is something... Between Rayanne and me. That I can't even... like describe.

(beat)

But it's there. And it's been there for like... a while. Like since that night.

(to Patty)

You know, when you had to drive her to the hospital.

(beat)

It's like.... this thing we never talk about.

The parents, barely daring to breathe. Angela stands. Grabs up some balled socks...

(CONTINUED)

26 CONTINUED:

26

ANGELA (cont'd)  
So these are my socks?  
(Patty nods)  
Thanks, I was really low, on clean  
ones.

Impulsively she hugs her Mom. Patty is stunned. Beat.  
Angela and her socks exit. Patty looks at Graham.

GRAHAM  
It's okay. She'll ignore you for  
another month, to make up for it.

PATTY  
I know.  
(choked up, she picks up  
a stack of placemats)  
I'm gonna put these placemats  
away...

WE FOLLOW PATTY as she moves into

27 INT. CHASE HOUSE - DINING ROOM - CONTINUOUS

27

Suddenly she stops, abruptly.

PATTY'S POV: THE LIQUOR BOTTLE AND GLASS THAT RAYANNE LEFT  
ON THE DINING TABLE.

PATTY: She doesn't like this.

28 INT. RAYANNE'S HOUSE - AMBER'S BOUDOIR - NIGHT

28

Close on Rayanne's face. As she sings "I Wanna Be Sedated"  
with intensity.

RAYANNE  
(singing)  
Twenty, twenty, twenty four hours  
to go/I wanna be sedated...

PULL BACK. Rayanne's totally decked out for the gig. She  
looks like a rock star. She sings and dances into the  
mirror with unbridled energy.

RAYANNE (cont'd)  
Nothin' to do, nowhere to go/I  
wanna be sedated...

AMBER enters from the bathroom, holding some kind of belt  
that she proceeds to tie around Rayanne as...

(CONTINUED)

28 CONTINUED:

28

RAYANNE (cont'd)

Just get me to the airport and put  
me on a plane/Hurry, hurry, hurry  
before I go insane...

\*  
\*  
\*

AMBER SCREAMS WITH EXCITEMENT... then Amber just looks at  
Rayanne, very serious. Beat.

AMBER

So... is Angela excited?

RAYANNE

(after a beat)

Yeah.

AMBER

Me too. More than that time I  
served Bobby Dylan a BLT.

(beat)

He said I could call him Bobby.

RAYANNE

I know. And then he stiffed you.

AMBER

Come here, baby.

Amber takes Rayanne's hand.

AMBER (cont'd)

(surprised)

Oh my God! Your little hands are  
like ice.

RAYANNE

I know. And my heart is pounding  
like a lot. And I can hardly  
breathe.

AMBER

Sweetheart, are you alright? Are  
you scared? You're scared, aren't  
you?

\*  
\*

RAYANNE

(with great intensity)

No! Are you kidding me? Mom, it's  
the opposite. I am totally  
alright. And this is going to be  
so incredible.

Rayanne throws her arms around Amber and squeezes her.

(CONTINUED)

28 CONTINUED:

28

RAYANNE (cont'd)  
(into Amber's eyes)  
This is going to be the most  
amazing night of my life.

\*  
\*  
\*  
\*

\*

29 INT. VERTIGO - MAIN AREA - THAT NIGHT

29

An old storefront turned coffee house. Cement floors, mismatched furniture of sagging couches, frayed armchairs, tables on which red glass candles flicker. It's about two-thirds full. At the far end of the narrow room a wooden riser constitutes the "stage." Joey is up there setting up his drum kit.

ANGLE ON: Rickie pacing back and forth in back, waiting.

ANGLE ON: Brian tentatively entering the establishment. He spots Rickie and walks up.

RICKIE  
What are you doing here?

BRIAN  
What am I doing here? You like begged me to come.

RICKIE  
Oh. Right. I had this fear that there'd be like no audience. I just started asking anyone.

BRIAN  
I can't tell you how wonderful that makes me feel.

They take a seat.

BRIAN (cont'd)  
Are you like sick or something?

RICKIE  
No, this always happens. I loose my voice when I'm nervous.

BRIAN  
So Rayanne is singing? But you get the laryngitis.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

29 CONTINUED:

29

RICKIE

Listen, you can't talk when she starts to sing, okay? And then, afterwards, applaud... but not too much. But like: Sincerely.

BRIAN

You're telling me how to applaud.

An EMCEE steps up on stage, as...

RICKIE

Shut up shut up shut up!

(beat)

I'm sorry. I'm a little on edge.

(beat)

I have to pray now.

Brian's eyes widen as he watches Rickie actually bow his head and pray.

AT THE STAGE

The Emcee, an ex-hippie, is at the mike.

EMCEE

Is this on...?

(a SHRILL SQUEAL from the mike)

Welcome to open mike night at Vertigo. We've got a lot of performers on hand so... uh... okay--First up: Let's hear a warm welcome to...

(reads off a card, with difficulty)

Frozen... embers? Is that the name?

Jordan Catalano ventures out onto the platform, looks self-consciously at the audience, then, to the emcee...

JORDAN

We're uh: Between names.

EMCEE

Please welcome--"Between Names!"

JOEY (O.S.)

That's not our name!

RALPH (O.S.)

Shut up!

(CONTINUED)

29 CONTINUED:

29

RICKIE looks up from his prayer, terrified. The crowd GIVES A SMATTERING OF HALF-HEARTED APPLAUSE, as Joey, Ralph and Junior join Jordan on the platform... Rayanne is the last to take the stage. The applause dies down. There's an awkward silence. Jordan gives her a look, like -- "Say something." Rayanne stands rigid at the microphone.

RAYANNE

Hi. Out there.

SOME FEEDBACK spooks her. She turns to Jordan for help. He leans over, pulls the mike a bit further from her.

JORDAN

(in mike)

Uh. This is Rayanne's first time.  
I mean, singing with us.

SCATTERED CHUCKLES.

RICKIE watches, he isn't laughing. Brian looks over at Rickie, concerned. THEN, it just happens.

JORDAN (cont'd)

Two. Three. Four...

The band plays the INTRO TO "I Wanna Be Sedated." Rayanne stands there looking at the audience. \*

RAYANNE'S POV

Quick staccato shots of the audience, then back at the microphone.

RAYANNE misses her cue; Jordan looks over, concerned.

RICKIE AND BRIAN LOOK AT EACH OTHER.

Finally, Rayanne begins to sing with excruciating inhibition.

RAYANNE

Twenty, twenty, twenty four hours  
to go/I wanna be sedated... \*

RICKIE

paralyzed with empathy and horror, mouths the words along with her, as though to help her...

RAYANNE

continues to sing the lyrics flatly and by rote.

(CONTINUED)

29 CONTINUED:

29

RAYANNE (cont'd)  
I can't control my fingers, I  
can't control my brain/Oh, oh, oh,  
oh, ho...

\*  
\*  
\*

JORDAN: Feeling how wrong this is... as

RAYANNE: Keeps on singing with the same small voice and petrified gaze.

RAYANNE'S POV - HALLUCINATORY

Now the SOUND of her SINGING and the MUSIC drops to LOW VOLUME as inconsequential things in the room become MAGNIFIED.

-- A Guy noisily chewing a piece of gum.

--A Woman's earrings tinkling like wind chimes.

--A match being struck; sounds like a dynamite fuse.

--The Emcee leaning over to a Woman and whispering.

-The Bartender crashing ice into glasses, splashing liquor over the cubes. Suddenly

RAYANNE bolts from the stage.

JORDAN AND JUNIOR

stunned, instinctively try to save themselves by TAKING UP THE VOCAL SLACK. Then, sick of the pretense, the

GUITARS CRASH TO SILENCE, Joey stops drumming.

RAYANNE BRUSHES RIGHT PAST RICKIE, AS THOUGH HE WEREN'T THERE... RICKIE looks at Brian, jumps up... follows Rayanne to the door...

30 INT. VERTIGO - THE DOORWAY - CONTINUOUS

30

Rickie pulls on Rayanne's arm, stopping her, stands in front of her, blocking the exit...

RICKIE  
Rayanne, wait...

RAYANNE  
Move!  
(tries to get around him)  
Rickie, MOVE, get OUT OF MY WAY!

(CONTINUED)

30 CONTINUED:

30

RICKIE  
Rayanne, it's okay.

\*

RAYANNE  
Shut up! It's not okay! And you  
know it! And now everybody knows  
it!

\*

\*

\*

\*

RICKIE  
Don't say that!

\*

\*

RAYANNE  
And you all thought I would screw  
this up, didn't you? So  
congratulations. You were right.

\*

\*

\*

\*

She pushes past him and out the door, as...

\*

RICKIE  
(calls after her)  
Rayanne...!

Totally spooked, he turns. There's Brian.

BRIAN  
Don't worry. I mean, there's  
probably... nothing to worry  
about...

RICKIE  
No. There is.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

31 INT. CHASE HOUSE - KITCHEN - 11:00 P.M.

31

SFX: PHONE RINGS

Angela puts down the ice cream she was eating, answers it.

ANGELA

(answering)

Hello?

(beat)

Rickie? What is it?

(beat)

Rickie, please, calm down, I can't understand what you're saying--

Angela looks up, there in the doorway are

BOTH PARENTS, dressed for bed. Patty reaches out. Instinctively, Angela surrenders the phone...

PATTY

Rickie, it's Angela's Mom. Start from the beginning.

32 INT. RAYANNE'S HOUSE - NEXT MORNING

32

SFX: INSISTENT KNOCKS AT THE DOOR. AND WE HEAR

PATTY (O.C.)

Amber...? It's Patty Chase, Angela's --

Amber groggily opens the door...

AMBER

I know who you are!

Patty enters.

AMBER (cont'd)

You know? You don't have to keep re-introducing yourself.

PATTY

I'm sorry. I'm sorry to barge in on you like this. I tried calling, but--

\*  
\*  
\*  
\*

(CONTINUED)

32 CONTINUED:

32

AMBER

You know, I think we could be part of the same karass. Angela and you and Rayanne and me, oh, and Rickie.

PATTY

Part of a what...?

AMBER

Karass? A karass is a group of people who kinda get mixed up in each other's lives in order to do God's Will. It's in "Cat's Cradle" by Kurt Vonnegut.

PATTY

Amber, Rayanne's been drinking again.

(to Amber's look)

I found a glass on our bar with whiskey in it.

AMBER

Whatcha do, dust for prints? Run a DNA test?

PATTY

Amber...

All of a sudden the tea kettle starts whistling shrilly.

AMBER

What do you think, I don't know my own kid? You think you know Angela so well?

PATTY

Look, Rickie called us last night. He was hysterical. He told me Rayanne was missing.

AMBER

Whaat?!

PATTY

Amber, listen to me. I know this is incredibly inappropriate. I know I'm not supposed to tell you how to raise your daughter, but I can't help it: I'm involved here. Whether you like it or not. And you can hate me if you want, but I just can't stand by and watch this girl destroy herself.

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

(CONTINUED)

32 CONTINUED:

32

Rayanne appears in the bedroom doorway in pajamas. The whistling tea kettle obviously woke her up. \*

RAYANNE

(sleepy)

Isn't someone going to turn that thing off?

(CONTINUED)

32 CONTINUED:

32

Patty is totally taken aback that she's there. Amber turns off the stove.

PATTY  
Rayanne... I don't understand,  
Rickie said you were gone...

Amber comes back, puts her arm around Rayanne.

AMBER  
She was right here, where else? We  
ate chocolate chip cookie dough raw  
and turned the phone off.  
(to Rayanne)  
You don't have to go to school  
today if you don't want to.

RAYANNE  
No I want to. Poor Rickie, he  
musta had like fourteen heart  
attacks.

Rayanne starts for the bedroom. Patty jumps in.

PATTY  
I can give her a ride. To school.

AMBER  
Fine, I'll write her a late note.  
(she starts to do so,  
then, looks up)  
I'm a good mother. A damn good  
mother. So you can get off your  
high horse.

She goes back to writing. Patty stands there.

33 INT./EXT. PATTY'S CAR (NOT MOVING) - LATER THAT MORNING

33

Patty and Rayanne, in the front seat, not looking at each other. As usual, the car jerks to a halt. Rayanne blows a bubble. Silence.

RAYANNE  
Just so you know? I didn't drink  
that whiskey. I poured it back.  
Ask Angela.

PATTY  
You haven't had one drink since  
that night at the hospital?

(CONTINUED)

33 CONTINUED:

33

RAYANNE

No. Swear to God.

PATTY

Why didn't you tell me you had  
stopped seeing your counselor?

\*  
\*

RAYANNE

I don't know.

(beat)

Maybe just... so you'd think I was  
okay. So you wouldn't mind if I...  
you know.

(beat)

Stayed friends. With Angela.

PATTY

I guess, she means a lot to you.

RAYANNE

I guess that's like... the one  
thing you and I like... have in  
common.

Rayanne gathers her things, opens the door.

RAYANNE (cont'd)

Thanks for the ride, Mrs... um...

PATTY

Rayanne, we're apparently in the  
same karass. You can call me  
Patty.

She and Rayanne exchange little smiles. Rayanne starts off,  
then turns and comes back.

RAYANNE

Patty? Thanks. For like, my life.

34 INT. LIBERTY HIGH SCHOOL - ADMINISTRATION OFFICE - MINUTES  
LATER

34

Rayanne stands in line at the reception desk, holding the  
note Amber wrote. Suddenly she sees

\*

HER POV: JUST OUTSIDE THE OFFICE, Rickie approaching...

RAYANNE

Rickie...!

The OFFICE WORKER looks up, annoyed: "SHUSH".

(CONTINUED)

34 CONTINUED:

34.

RICKIE SEES RAYANNE, keeps going. Rayanne, upset, throws the note unceremoniously at the Office Worker...

RAYANNE (cont'd)  
Here, I was late...  
(hurries out)  
Rickie! Wait...

35 INT. HALLWAY -- CONTINUOUS

35

RAYANNE, rushes up to Rickie...

RAYANNE  
Rickie, come on, stop...

She tugs at his sleeve. He stops. Turns. He is furious.

RICKIE  
(pulls away)  
Don't!  
(beat)  
Do not touch me.

RAYANNE  
Rickie, come on...

RICKIE  
No, I can't anymore.  
(beat)  
You don't know how scared I was. I  
thought you were dead, I was  
picking out what CLOTHES I should  
WEAR. TO YOUR FUNERAL!

Rickie starts hitting her.

RAYANNE  
Hey-- OW! Stop!

PEOPLE are stopping, scoping this; he stops hitting her.

RAYANNE (cont'd)  
Rickie, that hurt.

RICKIE  
Not enough.

He moves off swiftly, leaving her hanging there. People staring.

36 INT. LIBERTY HIGH SCHOOL - ANOTHER HALLWAY -- A LITTLE LATER 36

Angela is with Rickie at his locker.

ANGELA

So, she's here? She's fine?

RICKIE

Yeah. Cause I let her live.

ANGELA

Rickie. Come on. I mean... I know you were scared, but...

RICKIE

No. You don't know. You don't realize. See, I've been through this before. Too many nights.

(beat)

See, that's the difference.

She looks at him.

37 EXT. LIBERTY HIGH SCHOOL - FIRE ESCAPE -- A LITTLE LATER 37

ANGELA, hesitantly makes her way out onto the fire escape.

REVERSE SHOT: Rayanne, out on the fire escape. All alone. She turns around.

ANGELA

Hi.

(Rayanne doesn't say anything)

I've never been out here.

(silence)

So Rickie was really scared, you know.

(still no answer)

I mean, so was I.

(again, silence)

So, what, you're mad? Cause I didn't get to hear you sing?

RAYANNE

(A HARSH, MIRTHLESS LAUGH)

You didn't miss much. Just me makin' a fool of myself. Which you've seen plenty, right?

(shrugs)

Anyway. I knew you wouldn't show.

Beat. The girls look at each other, look hastily away.

(CONTINUED)

37 CONTINUED:

37

RAYANNE (cont'd)  
(with increasing  
intensity)  
I can't take these looks anymore.

ANGELA  
What looks?

RAYANNE  
You and Rickie. Lookin' at me  
like.. like I'm about to lose  
control, go on some kinda jag any  
minute...! I can't take knowin'  
what you're thinkin' about me!

ANGELA  
What? What am I thinking?

RAYANNE  
(near tears)  
That I'm messed up, that I'm too  
messed up for you... to be my  
friend anymore.

ANGELA  
(also near tears)  
Rayanne! That's not true, I  
never-- I'm still your friend.  
(beat)  
Nothing's changed.

The two friends look at each other, as

ANGELA'S VOICE  
But that wasn't completely true,  
either. And we both like: Knew it.

RAYANNE  
Maybe it was. Just easier.  
Before. Or something. I mean...  
(beat)  
When you would like: Come to me,  
for advice and stuff. Like you  
used to. Before... you really saw.

ANGELA  
(very softly)  
Saw what.

RAYANNE  
(very softly)  
You know.  
(beat)  
How bad I could mess up.

(CONTINUED)

37 CONTINUED:

37

Rayanne starts to cry. Angela throws her arms around her...

ANGELA

I should have been there. Last night. I should've been there for you. No matter what.

RAYANNE

Angeleeka! I miss you so much!

ANGELA

I know. I miss you too.

They look up. Rickie

THEIR POV: RICKIE, standing there. He comes out on the fire escape.

RICKIE

(very soft, to Rayanne)

I swear to God. I'm going to kill you.

Rickie and Rayanne hug fiercely. Beat, then they look over to Angela... And she joins them, making it a group hug...

SMASH CUT TO

38 EXT. REVIVAL HOUSE - NIGHT

38

A crowd waits in line to see "Giant".

\*

WILD GIGGLES as Angela and Rayanne, elated, move through the movie line toward Rickie, holding hot dogs. They push through the crowd ad-libbing comments like: "Coming through", "'Scuse us".

They reach TWO PREPPIE BOYS, obviously college kids, who stand in line right behind Rickie gawking lasciviously at Angela and Rayanne as they approach. As Angela and Rayanne push past them, the Preppie Boys look at them with mock annoyance.

RAYANNE

We're not cutting, okay?

ANGELA

We were like here before.

RAYANNE

(re: Rickie)

He was like saving our place.

(CONTINUED)

38 CONTINUED:

38

They reach Rickie, giggling from their encounter with the Preppie Boys. Rayanne hands Rickie a hot dog.

RICKIE

Oh, God. I worship this movie.

(CONTINUED)

38 CONTINUED:

38

RAYANNE  
Is James Dean like Italian?

ANGELA  
Jordan Catalano is. Part Italian.

RAYANNE  
(mock-upset)  
I TOLD YOU not to mention him!!

ANGELA  
(mock-defensive)  
OKAY!!

RAYANNE  
I like Latin guys.

RICKIE  
Like me!

RAYANNE  
Like Andy Garcia!

ANGELA  
OhmyGod in that movie where that  
girl is like blind??

RAYANNE  
Or what's his name. Luis.

RICKIE  
Who's Luis?

RAYANNE  
You know. The guy on Sesame  
Street. With the repair shop?

Rickie and Angela TOTALLY CRACK UP.

RAYANNE (cont'd)  
(over their laughter)  
Shut up! Luis is like this  
genius okay, he can fix like...  
anything!

(CONTINUED)

38 CONTINUED:

38

ANGELA  
 (scoping those boys  
 covertly)  
 You are so crazy--

ONE OTHER PREPPIE joins the college boys, he has brought  
 beers with him. He hands them out, they snap open their  
 beers, casually listening in to our kids' conversation...

RAYANNE  
 I don't care, I love Sesame  
 Street, I still watch it every day.

ANGELA  
 GET OUT OF HERE!

RICKIE  
 (overlapped)  
 I used to love their songs...

RAYANNE  
 "Sunny Day... chasin' the clouds  
 away..."

RICKIE  
 Sing it sister...

RAYANNE  
 "On my way to where the air is  
 sweet... can you tell me how to  
 get..."

Rickie and Angela LAUGH AND CLAP APPRECIATIVELY as Rayanne  
 starts to get into it, singing louder. It evolves into a  
 sexed-up, bluesy interpretation of the song. People in line  
 start to notice. The preppie boys drink and stare in awe  
 and appreciation...

RAYANNE (cont'd)  
 "...how to get to Sesame Street...  
 how to get to Sesame Street?"

Angela and Rickie are REALLY LAUGHING NOW AS Rayanne steps  
 out from line and starts to strut in front of the poor  
 unsuspecting ticket holders, totally into it... PEOPLE IN  
 LINE (INCLUDING THE PREPPIES) START TO HOOT AND CLAP  
 APPRECIATIVELY AS SHE CONTINUES SINGING...

(CONTINUED)

38 CONTINUED:

38

Rayanne finishes the song. WILD APPLAUSE FROM THE CROWD. She bows and curtsies, blows kisses. LAUGHS IN EXCITEMENT.

PEOPLE IN LINE APPLAUD AS RAYANNE, flushed with victory, looks to

ANGELA AND RICKIE, who applaud, laugh and beam. As she returns to Angela and Rickie, one of the preppie guys offers his can of beer to her...

SLOW MOTION -

RICKIE and ANGELA: Their EXPRESSIONS CHANGE INSTANTLY. They watch, alarmed; as

RAYANNE, radiant, takes the beer. Throws back a gulp.

ANGELA... stunned, turns to Rickie. They look at each other. Helpless.

FADE OUT

THE END