

AFTER SCHOOL SPECIAL

wri tten by

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FINAL SHOOTING SCRIPT
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FADE IN:

1 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 1

As we wind down the crowded hallway in this typical American high school...

1A ANOTHER CORRIDOR 1A

...we hear all the sounds of a STANDARD PORNO FLICK, from the unenthusiastic screams of fake ecstasy to the cheesy music.

1B INT. WILLIAM WALL HIGH SCHOOL - AUDITORIUM - DAY 1B

The sounds echo in the empty hall. Behind the stage a light from an open door...

MATT (O.S.)

This is unwatchable. It's not even in focus. And geez, look, the boom mike is in the shot. This is really shoddy work.

1C INT. WILLIAM WALL HIGH SCHOOL - A/V ROOM - DAY 1C

The door leads into this room, as we continue on to a TV MONITOR displaying a sweaty guy's ugly face.

DEACON (O.S.)

Why do they always show the guy's face? It's like, can't we just assume he's enjoying it?

We slowly PULL BACK from the TV.

FRED (O.S.)

Because they're trying to make us feel like we're better looking than that guy, so we should be able to get chicks as hot as her.

DEACON (O.S.)

How the hell do you know?

FRED (O.S.)

It's a basic rule of porno.

Finally, we REVEAL our three heroes: MATT, FRED, and DEACON.

They're watching the porno...

2 INT. WILLIAM WALL HIGH SCHOOL - A/V ROOM - DAY 2

... before school with the sound turned way down, but you can still hear the porno. The three guys are sitting with their book bags on their laps to conceal any possible bonerage.

DEACON (V.O.)
It all started on my seventeenth birthday
with our usual morning routine: film
appreciation.

The school bell RINGS and Deacon clicks off the TV.

FRED
Deacon! What are you doing? I was
watching that.

DEACON
Come on, let's go. We're going to be
late.

DEACON (V.O.) (CONT'D)
And when I say film appreciation, I mean
film duplication. Fred steals them, Matt
copies them, and I sell them.

Matt walks over to the TV and presses eject on five VCR's.
The original plus four copies pop out.

CLOSE ON the original tape: "Ramalot Productions presents
Dirty Darla #7," as Matt hands it to Fred and the copies to
Deacon. They smile.

3 INT. WILLIAM WALL HIGH SCHOOL - CAFETERIA - DAY

3

The guys are waiting in line for lunch.

DEACON (V.O.)
Fred's the kind of kid who's basically
given up on high school. He figures his
glory days are way ahead of him.

FRED
First, I go to Yale, then Harvard law,
then when I'm making a hundred grand a
year, I'll have a whole stable of hot
chicks sitting around topless on my
yacht.

He smiles ears to ear, looking for approval.

MATT
(to Deacon)
Will that work?

DEACON
(to Fred)
You are a complete moron.

Deacon and Matt walk off. Fred calls after them.

FRED
What?

- 4 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 4
- The video monitors up and down the hallways display an image that reads "Fifteen Days Till Midterms."
- Fred sees two AMAZING GIRLS walking towards him.
- DEACON (V.O.)
Until that big payday, Fred's sex life consists of spanking it.
- AMAZING GIRL
That test was sooo hard.
- That's too much for Fred to take. He adjusts his pants, turns ninety degrees, and makes a beeline for:
- 5 INT. BOYS' BATHROOM - DAY 5
- Fred looks under the stalls to make sure no one's in there, then enters a stall and locks the door.
- He puts his book bag down, then places a protector on the toilet seat and sits down. He pulls a large wad of toilet paper off the roll. Then, from out of the book bag, Fred pulls a bottle of Moisty-Mate hand lotion. He smiles.
- 6 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 6
- Fred is walking to class when he spots a HOT GIRL, rubbing a stain off of her shirt. Another HOT GIRL grabs her arm.
- HOT GIRL
We're going to be late. Are you coming?
- Fred perks up.
- 7 INT. BOYS' BATHROOM - DAY 7
- Fred walks into the stall and grabs the toilet protector.
- DEACON (V.O.)
Fred averages two to five time a day, depending on how many girls he sees in the hallway.
- 8 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 8
- Matt is videotaping the students (including J.T. and Mark) running down the hallway to class. Fred watches.
- DEACON (V.O.)
Now Matt-- Matt's what you'd call a late bloomer. Secretary of the Audio Visual Club, amateur filmmaker, and complete dork.

J.T. and Mark grab Matt's camera and film each other flipping him off. Matt grabs it back and the Twins walk away laughing. Fred shakes his head.

FRED
What are you doing?

MATT
All great directors start this way. I'm documenting the essence of high school. Teenagers running to meet their destiny only to find it's just home room. It's very existential.

FRED
So's my balls. See you later.

9	OMITTED	9
10	INT. OUTSIDE THE LOCKER ROOMS - DAY	10

Matt trudges into the locker room area, holding a towel to his bloody nose.

DEACON (V.O.)
In the normal course of things, Matt probably wouldn't even have been our friend, but Fred likes having someone to boss around, and I think Matt's actually pretty cool once you get to know him.

Just then, the burly GIRLS' SWIM TEAM COACH comes out of the girls' locker room. She walks by Matt without noticing, and the door to the locker room closes slowly.

Matt's attention is drawn to it. The door stops with a CREAK, a sliver of daylight still visible.

Matt shakes his head and starts to walk away towards the boys' locker room. Then, he stops. He's torn. He's still too immature to really be interested, but he thinks he should be. He looks around quickly, then slowly approaches the door. He turns his head sideways, and places it up against the crack.

10A	MATT'S POV	10A
	The proverbial jackpot. Teenage girls changing. Bras. Panties. Towels...	

10B	REVERSE ANGLE	10B
	Matt's eyes widen. And then, they CLOSE TIGHT. He quickly scurries away.	

DEACON (CONT'D; V.O.)
Well, at least he's got the key to the A/V room.

11 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 11

Deacon talks quietly to a DORKY FRESHMAN.

DEACON

Dirty Darla #7 is a modern classic. This is grade-A porn, my friend. Worth a lot more than twenty dollars.

DORKY FRESHMAN

Sweet.

He hands him the money and Deacon makes the exchange for the tape. The freshman clutches it like gold and scurries away.

Deacon heads out down the hallway towards his locker. He sees a gaggle of teenage GIRLS gossiping.

DEACON (V.O.)

People always talk about how tough it is being a teenage girl. I mean, if I have to watch one more TV movie about bulimia or self mutilation or vaginal dryness...

Deacon reaches his locker and opens it. He sees some CHEERLEADERS bouncing down the hallway. Deacon takes out some books for class.

DEACON (CONT'D; V.O.) (CONT'D)

I'll tell you what's really hard. Being a seventeen year old boy. Imagine what it's like to have only one thing on your mind all day, every day, but to have absolutely no way of getting it.

12 INT. BIOLOGY CLASS - DAY 12

CLOSE ON a textbook showing the anatomy of the vagina.

PULL BACK to reveal Deacon, seemingly staring into space, but really staring at...

DEACON (V.O.)

Testosterone is a drug more powerful than heroin. I don't really have any evidence to support that, but the point is, a horny teenage boy will do almost anything for even a glimpse of sex.

... his BIOLOGY TEACHER's erect NIPPLES visible through her conservative bra and blouse. Aside from her flashing headlights, she's the kind of woman you wouldn't notice even if you were alone with her on a two-man luge. But that doesn't matter-- Deacon can't take his eyes off of them.

BI OLOGY TEACHER
 (in the background)
 ... the increase in the hormone
 testosterone causes certain physiologi cal
 changes in the adolescent male...

DEACON (V.O.)
 We're suffering. Suffering from a deep,
 debilitating addi cti on to something we've
 never even had. Teenage boys are like
 time bombs, ready to explode.

BEHI ND DEACON

Two GUYS are whi speri ng.

GUY 1
 Di d you hear about Rachael ?

GUY 2
 No, what happened?

GUY 1
 John Bal dwi n nai led her.

Deacon bol ts upright and spi ns around, concerned.

DEACON
 Are you talking about Rachael Unger?

GUY 1
 Yeah. It was at Richard Rosenbl att's
 party. In the bathroom.

DEACON
 (crushed)
 You're ki ddi ng.

13 INT. DEACON'S BEDROOM - DAY (FLASHBACK)

13

RACHAEL UNGER, Deacon's girl friend at the time, is naked
 under Deacon's sheets after school one day. Deacon ENTERS
 from the bathroom and is immediately surprised by her state
 of undress.

DEACON
 Rachael ! What are you doi ng?

She sits up and strikes a sexy pose.

RACHAEL
 We've been together for a year now, and I
 thought it was time to take our
 relationship to the next level.

Deacon is becomi ng very nervous.

DEACON
Now?

RACHAEL
You've been talking about this for months.

DEACON
I didn't think you were listening to me.
Suddenly, Rachael becomes a little self-conscious.

RACHAEL
Don't you want to?

DEACON
Of course I do. But, I, um... I don't have anything...

She pulls out a condom.

RACHAEL
I do.

But he's still hesitating.

RACHAEL (CONT'D)
Deacon, what's the problem?

Deacon looks at her waiting there for him, his for the taking. An eternity passes. Then,

DEACON
I have a math test tomorrow.

14 INT. BIOLOGY CLASS - DAY (END FLASHBACK) 14

The Teacher CLEARS HER THROAT and Deacon snaps out of it. He turns away from the guys behind him as they continue to describe the John Baldwin incident.

DEACON (V.O.)
"I have a math test tomorrow." The bottom line is, I just couldn't do it. I don't know why, I just couldn't. And I've cursed myself every day since then.

Deacon is suddenly...

15 INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY 15

... very depressed as he trudges to his locker. Which is nothing compared to how he feels when he looks

DOWN THE HALLWAY

and sees Rachael at her locker, hugging some people good-bye (including a good-looking guy who must be JOHN BALDWIN). Rachael looks down the hallway towards Deacon, but Deacon ducks away.

Now he's even more embittered.

16 EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY 16

Fred and Matt are walking towards their bikes after school.

FRED
Did you videotape it?

MATT
(sarcastically)
Yeah. I took my camera to gym class with me.

FRED
You are the biggest moron I have ever known.

Just then, Deacon comes up to them.

DEACON
Hey, guys. Here's the money.

He hands out the proceeds from the operation, and Matt notices that Deacon is a little out of sorts.

MATT
Something wrong?

Deacon lets out a deep breath.

DEACON
Yeah. I heard Rachael Unger did it with John Baldwin.

FRED
Well, you had your chance. I told you to seal that deal.

DEACON
Shut up, Fabio. I don't see you sealing any deals.

FRED
I'm biding my time.

DEACON
Whatever. It just wasn't good timing.

FRED

It doesn't get any better than that. You and Rachael were perfect for each other. And naked girls don't just appear out of thin air.

(scoffs)

"I have a math test tomorrow."

DEACON

Will you shut up already?

(beat)

Look, I've been thinking about this all day. We're juniors now. Upperclassmen.

MATT

So?

They reach the bike rack and start unlocking their bikes.

DEACON

So we have a responsibility to ourselves to start having fun and getting girls. This year is our year.

(takes the chain off his bike)

There's nothing holding us back any more.

Over in the parking lot, JAKE, a studly senior, revs the engine on his truck. Two hot girls, KELLY and WENDY, sit on his bumper, chatting.

DEACON (CONT'D)

You see? That's exactly what I'm talking about. That could be us.

FRED

That's not going to be us this year, or next year, or any year, ever.

DEACON

Why not? All we have to do is follow the simple lessons of Tony Montana in "Scar Face."

MATT

Ooh. Good movie.

DEACON AND MATT

(with Cuban accents)

"First you get the money, then you get the power, then you get the women."

FRED

So, we're going to become Cuban drug lords?

DEACON

Listen, the porno pirating operation is bringing in plenty of money. When I get my new car tonight for my birthday, we'll have the power to go wherever we want. Then, there's nothing stopping us from getting the girls.

Fred and Matt look at Deacon warily. Is this a plan? Then, the hot girls and Jake drive past the guys.

JAKE

Bye, Sphincter!

They laugh, then peel out with the radio blasting.

FRED

Nothing's going to change, Deacon. You're still going to be the kid who shit his pants in fifth grade and no one will ever let you forget it.

DEACON

I had a stomach virus, asshole.

Just then, a super hot CHEERLEADER drops her car keys and bends over to pick them up.

FRED

Oh, that's just not fair.

Fred adjusts himself.

17 OMITTED 17

18 INT. VIDEO CASA DEL RUSS A.K.A. RUSS' S VIDEO MAGIC - DAY 18

Fred arrives dressed for work (name tag, shirt, etc.) and waves to RUSS, the scraggly owner of this small video rental store.

Fred passes J.T., Mark, Wendy, and Kelly and a bunch of other CUSTOMERS on his way to the back section of the store.

ADULT SECTION

Fred makes sure Russ isn't looking and ducks into the porno section. Hurriedly, he pulls out "Half-Cyborg 5: Final Showdown" from his book bag. But inside the case is the tape for "Dirty Darla #7." He makes the switch. Fred sighs a breath of relief, smiles, and walks out of the adult section...

MAIN AREA

...right into...

RUSS
Gotcha!

Fred SCREAMS.

RUSS (CONT'D)
I've been watching you.

Russ grabs Fred by the shoulders and throws him up against the shelf, shaking him with every word.

RUSS (CONT'D)
Those movies aren't for little monkey-boys!

FRED
Aaaaaahhhhhhhh!

The Customers stop to stare at the scene. Fred breaks free, and Russ chases after him.

RUSS
Come back here, you bastard!

Russ runs after him and DIVES at Fred's legs, knocking him and entire shelf of tapes over. The tape FLY EVERYWHERE. Fred is still SCREAMING.

Russ starts shouting at Fred so that everyone can hear. A crowd gathers around to watch the spectacle.

RUSS (CONT'D)
What else you got in here?

Russ rips open Fred's bag and pulls out items, looking for more tapes. Fred tries to stop him, but the old man has an iron grip and keeps him away.

Fred cringes as Russ exposes porno magazines, kleenex tissues, baby wipes, the bottle of Moisty-Mate Firming Lotion, Q-tips, women's sexy underwear, surgical gloves...

Wendy and Kelly are completely grossed out.

RUSS (CONT'D)
(totally confused)
What's this for?

...and a Barbie-type DOLL with a pull string. Russ pulls it.

DOLL
I'm Candy. Let's play dress-up.

The crowd is now seriously disturbed.

MARK
Dude.

Fred sits there, whimpering on the ground.

19 EXT. SUBURBAN STREET - DAY

19

Deacon drives the DMV Tester Car under the watchful eye of the DMV TESTER.

DEACON

And I signal exactly two hundred feet before the turn. Rule 108-1.

The unimpressed Tester remains expressionless.

DMV TESTER

Great. Now after the right, I want you to parallel park in the open space.

Deacon complies.

DEACON

I begin the parallel parking maneuver by pulling within three feet of the forward vehicle. I now shift into reverse while turning the wheel two revolutions clockwise...

The Tester rubs his brow.

20 INT. DMV - DAY

20

FLASH!

Deacon's picture is taken. He passed.

21 OMITTED

21

22 INT. DEACON'S HOUSE - DAY

22

It's dark, but suddenly the lights come on.

EVERYONE

Surprise!

Deacon pretends to be surprised.

DEACON

Wow. This is great.

The room is sparsely populated with a few of Deacon's RELATIVES, his MOM and DAD, younger brother MAX (14), and ROGER, a wheelchair-bound nerd with a face full of orthodontic headgear and braces.

MATT

Were you surprised?

Yeah. DEACON

Really? MATT

Really. I was. DEACON

ROGER
Happy birthday, Deacon. It's Lois Lane
#2. Be careful. It's still in the
wrapper.

He hands Deacon a comic book, still in the plastic bag.

Thanks. DEACON

23 INT. DEACON'S HOUSE - LATER

23

Half-eaten cake and ice cream, unwrapped presents. Matt videotapes the event.

MR. LEWIS
Are you ready for the big present?

DEACON
(laying it on thick)
You mean there's more?

Deacon can hardly contain his excitement.

MR. LEWIS
It's in the garage. Come with us.

He follows them, looking back knowingly at Fred and Matt.

24 INT. DEACON'S HOUSE - GARAGE - DAY (CONTINUOUS)

24

The door opens, the lights come on, and Deacon's face drops.

No new car. Instead, several large wrapped boxes. Deacon halfheartedly rips open the paper.

MR. LEWIS
It's a new computer system. You've been
talking about it for months.

But his Mom can see his expression.

MRS. LEWIS
What? That's not what you wanted?

DEACON
No, it is. It's just--

MAX
I'll take it.

MRS. LEWIS
Max!

MR. LEWIS
We can exchange it if it's not the right one.

DEACON
No, I just thought-- I thought you guys were buying me that car I wanted.

Max snickers.

MRS. LEWIS
A car? Why do you need a car?

MR. LEWIS
You can ask permission to use our car whenever you want, champ.

They put their arms around Deacon and smile warmly. Deacon looks over at his parents' Aerostar Minivan. Everyone moves back into the house, except Deacon's parents, who linger.

MR. LEWIS (CONT'D)
I told you he didn't want a new computer.

MRS. LEWIS
Like you know what anyone in this house really wants.

25 INT. DEACON'S BEDROOM - NIGHT

25

The guys set up the computer. Deacon is really depressed.

DEACON
Now what are we going to do?

FRED
At least you got this great party.

MATT
Actually, we were expecting a lot more people.

Fred elbows him.

MATT (CONT'D)
What?

DEACON
You invited more people?

FRED
Well, we did send out flyers to like
three hundred people from school.

DEACON
And no one showed up?

ROGER
I did.

Deacon looks back at Roger.

DEACON
Great.

ROGER
Uh, guys. No one showed up because
they're all at Tom Cooperman's house.
He's having a keg party.

FRED
What? Why didn't I hear about this? That
shit's not right.

ROGER
I heard it from Rahim. He beamed me the
411 in study hall.

A beat. Deacon's anger turns to action.

DEACON
Let's go.

MATT
Why?

FRED
Yeah. Tom Cooperman kicked me in the
balls in third grade, and I swear there
is still a footprint on my nutsack.

DEACON
Come on, guys. Can I just get one thing
that I ask for on my goddamn birthday?

MATT
He's got a point.

FRED
Fine. Watch your balls.

25B INT. COOP'S HOUSE - NIGHT

25B

CLOSE ON a set of feet, stomping on a Sony D.D.R. mat.

REVEAL TOM COOPERMAN dancing up a storm, in a heated competition against several challengers. The CROWD goes wild at Coop's moves.

The DOORBELL RINGS.

Continuing his dance steps, Coop moves to the door.

26 EXT. COOP'S HOUSE - FRONT DOOR - NIGHT

26

Deacon, Fred, and Matt stand on the porch, waiting. The door opens, and we see Coop dancing all the way to the front door.

COOP
(ad lib)
Grommets!

DEACON
Hey, Coop. Can we come in?

Coop un-pockets a tiny piece of paper with a thousand names on it. He examines it for a long time.

COOP
Sorry, son, that dog won't hunt. Y'all ain't on the list.

He goes to close the door. Deacon stops it with his foot. Fred flinches.

DEACON
Coop. It's my birthday today, so cut me some slack, all right?

Coop looks him over, then opens the door.

COOP
(ad lib)
Well, pickle my turnips, why didn't you say so? Happy birthday, friend.

The guys look at each other, excited. They look back at Roger, five feet behind them at the bottom of the steps.

ROGER
Little help?

27 INT. COOP'S HOUSE - NIGHT

27

People drinking, dancing, couples making out. Girls everywhere. And over near the keg is...

DEACON
(in a trance)
Oh, my God. There's Naomi.

FRED
She looks good.

And there's NAOMI, every teenage boy's fantasy, wearing a hot party dress and drinking a cup of beer. Someone lightly bumps her...

CLOSE ON her lips as the beer dribbles down her chin, and the world goes still.

She playfully wipes the beer off her moistened lips and chin with the back of her hand. She turns her head and her hair floats in the air.

DEACON AND FRED

are zombies, completely mesmerized by her.

FRED
She spilled her beer.

DEACON
Yeah.

Fred adjusts his pants. Deacon makes a decision. One that he'd normally never make.

DEACON (CONT'D)
I'm gonna go talk to her. What have I got to lose?

FRED
Your dignity?

DEACON
She's Rachael's friend. It's not like I don't know her.

MATT
Ask her if she has any unusual hats.
Girls like that.

Deacon gives Matt a dirty look.

THE KEG AREA

DEACON
Hey, Naomi.

NAOMI
Happy Birthday, Deacon.

DEACON
(pleasantly surprised)
You remembered.

NAOMI
Well, I got this flyer and--

DEACON
Oh, right. So where's Jake?

NAOMI
Like I care.

DEACON
(hopeful)
So you two aren't going out any more?

NAOMI
Duh.

Deacon's mind is racing with possibilities when:

JAKE (O.S.)
Freakin!

It's Jake, back for another beer.

JAKE (CONT'D)
Hey, did you hear about Rachael Unger?

Before Deacon can answer...

JAKE (CONT'D)
He shoots, he misses, right, ass-sphincter? Come on, Naomi. We're going in the pool.

NAOMI
Screw off. I'm talking to Deacon.

JAKE
Whatever.

NAOMI
Whatever.

Jake gives Deacon a dirty look, nods a "let's go" to J.T. and Mark, and heads out back.

NAOMI (CONT'D)
What an asshole.

As soon as Jake is out of sight, Deacon turns back to Naomi, but she's already gone, stranding Deacon. What just happened here?

REVEAL Matt helping Roger drink a beer in the background.

28 EXT. COOP'S HOUSE - BACK YARD - LATER

28

Deacon wanders out back. It's very dark and there are several people in the pool, including Jake's good-looking friends, Kelly, Wendy, J.T., and MARK. It's hard to tell in the dark water, but it looks like they might not be wearing any clothes. Deacon sees this and starts to walk away.

J.T.
Deacon. I heard it was your birthday.
Come on in the pool, man.

DEACON
No, that's okay.

MARK
No, seriously. It's cool.

KELLY
(come hither)
Come on, Deacon.

WENDY
Yeah. Come on.

Deacon thinks about it. He takes the metaphorical plunge.

DEACON
All right.

He slips off his shoes and takes off his shirt. He walks over to the shallow end. Deacon steps in with his shorts still on.

MARK
Dude, what are you doing? Take off your clothes.

DEACON
What?

WENDY
We're skinny dipping, Deacon.

He hesitates, not sure what to do.

DEACON
Oh. Okay. Sorry, I'll just leave you guys alone then--

KELLY
--No, come on in. Join us.

Wendy swims into J.T.'s arms. Her shoulders rise above the water and you can just make out the top of her breast.

DEACON

Looks at her, thinks it over, and finally... slips off his shorts. He gets into the pool in his underwear, then slips them off, too, and throws them on the side of pool.

DEACON
Wow. This feels amazing.

Someone splashes Kelly, she giggles, and the other kids swim around. Kelly swims by Deacon seductively and he smiles.

JAKE (O. S.)
Coop's doing funnels. Come on.

It's Jake, by the side of the pool with Deacon's clothes. The other people swim to the front, and get out of the pool...

...wearing clothes! Even Wendy, in a strapless bra.

J. T.
(rubbing it in)
Sorry, dude.

DEACON
Hey, give me back my clothes!

JAKE
Freakin'? I can't see you. Maybe I need to turn on the LIGHTS.

And he does. The backyard lights go on illuminating the scene. Deacon panics. People start looking at him, laughing. Then, the cheesy colored pool lights come on, flashing slowly.

Deacon is humiliated. Jake bends down to whisper to Deacon.

JAKE (CONT'D)
Did you really think Naomi was into you?

Deacon doesn't respond. But it's not enough for Jake. He picks up Deacon's underwear with a stick and examines them.

JAKE (CONT'D)
Oh my God! Ski d marks. Aaaahhh, Deacon
shit his pants again!

DEACON
No, I didn't! Give them back!

Jake does a victory lap around the pool with Deacon's underwear on the stick. Everybody is laughing.

JAKE
Sphincter boy shit his pants!

28A INT. COOP'S HOUSE - NIGHT (CONTINUOUS) 28A

Jake locks the sliding glass door and waves at Deacon in the pool. The group laughs and walks away.

29 EXT. COOP'S HOUSE - BACK YARD - LATER 29

Deacon is still in the pool, shivering and shrivelled. Finally, the lights turn off in the back yard, and Deacon ventures out of the pool.

He grabs an inflatable elephant pool toy and slips it around his privates. He slowly sneaks around the house.

29A EXT. COOP'S HOUSE - SIDE OF THE HOUSE - NIGHT (CONTINUOUS) 29A

A dog BARKS! He snarls at Deacon standing there wearing only the pool toy. Deacon runs away into the

29B EXT. COOP'S HOUSE - DRIVEWAY - NIGHT (CONTINUOUS) 29B

The Dog is right behind him. Deacon struggles with him.

DEACON

Hey, watch the nads!

But it's no use. The dog BITES the front of the pool toy and it starts to deflate...

... just as the HEADLIGHTS of a car pull into the driveway. Deacon FREEZES. He desperately tries to cover himself with the rapidly diminishing toy being jerked away by the dog in a motion that makes it look like Deacon's getting a doggie hummer. A MAN gets out of the car.

COOP'S DAD

What the hell kind of sick shit is this?

30 EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY 30

The next day, the guys are at the bike rack, when a hot SPORTS CAR drives by. Deacon is visibly bummed.

DEACON

You know how long it's going to take to save up for a car selling porno tapes twenty bucks a pop?

Fred looks down.

DEACON (CONT'D)

What?

FRED

There's a small problem.

MATT
What?

FRED
I got fired yesterday. Russ caught me and went berserk. Some sort of sting operation he's been planning for months. I don't know.

DEACON
You're kidding me, right? Tell me you're kidding.

FRED
No. And now I have to work twice a week at my dad's office. I told you this Scarface plan was stupid.

DEACON
Great. So now we've got no girls, no car, and no money.

FRED
And no porn.

MATT
Tony Montana would be very disappointed.

Deacon is once again...

31 INT. BIOLOGY CLASS - DAY

31

... very depressed, as he sits, bored out of his mind in his biology class.

BIOLOGY TEACHER
Now turn your textbooks to chapter six, the Animal Kingdom. As you should know by now, biology is the study of life, in all its infinite varieties.

Deacon continues to stare at her perpetually hard nipples.

BIOLOGY TEACHER (CONT'D)
So to keep things a little fun around here, tomorrow we're taking a field trip to the zoo.

Deacon buries his head in his hands.

32 EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY

32

Deacon is talking to the Dorky Freshman near the bike rack.

DORKY FRESHMAN
Is this some kind of extortion racket?
I'll pay you double if you can get me
something today.

DEACON
I'm sorry. There's nothing we can do for
a while. We don't have anything new.

DORKY FRESHMAN
I'm dying. I just need something.

Just then, Naomi walks by on her way to the parking lot.

DEACON
Hey, Naomi. What are you up to?

NAOMI
Going home to cram for midterms.

With a look, Deacon shoos away the freshman dork.

DEACON
Oh. I could help you. I mean, if you
needed any help.

NAOMI
That's okay. I'll be all right.

Deacon searches for something meaningful to say, desperate
not to let the moment pass him by. Naomi cuts him some slack
by asking,

NAOMI (CONT'D)
So where did Rachael go off to?

DEACON
She went to Paris with the French Club.
(then, taking a chance)
We're seeing other people.

She laughs at his attempt at being nonchalant. But she's
laughing with him, not at him, and Deacon can tell the
difference. He relaxes...

JAKE (O.S.)
Hey, sphincter.

... just as Jake drives up to them. Deacon is starting to
really get pissed at Jake ruining the moment with Naomi.

DEACON
Look, can you please stop calling me
that? I think we're old enough to just
let it go. All right?

JAKE
Oh, sure. Sorry about that... Shit-pants.

He looks at Naomi.

JAKE (CONT'D)
Hi, Naomi.

NAOMI
Whatever.

She turns her back to Jake and his smile fades. He revs the engine and peels out BACKWARDS. Deacon jumps out of the way, but his bike is CRUSHED by the car.

JAKE
Oops. Sorry.

He shifts gears and drives over the bike again. He laughs as he drives away. Naomi gives Deacon a pitying look and walks away. The moment is gone. Now Deacon is...

33 INT. AEROSTAR - DAY

33

... pissed. His crushed bike is in the back seat.

DEACON
(emphatic)
Look, mom. I need a car.

MRS. LEWIS
But I thought we agreed--

DEACON
I need a car of my own.

MRS. LEWIS
Well, honey. A car is a lot of responsibility.

DEACON
Jesus, Mom. I'm seventeen now. I think I can handle it.

MRS. LEWIS
Well, it's also a lot of money. I'll tell you what. Maybe you can get an after school job to earn money for a car. I'll talk to your father.

Deacon is stewing.

34 OMITTED

34

35 INT. FRED'S BEDROOM - DAY 35

CLOSE ON a web browser as the following URL is typed in:
www.nicelookingri sthatgetnaked4U.com.

The Cyber Granny parental block pops up. Denied.

www.homeroomteachersdoingitbeforeschool.com

Cyber Granny. Denied.

www.ineedfreepornnow.org

Denied.

FRED
Goddamn it.

MATT
Your dad really knows his firewalls.

Deacon bursts into the room.

FRED
Hey, asshole. Don't just come barging in here. We could have been naked.

Matt gives Fred a look.

DEACON
(excited)
Shut up. I figured out how to get back on the Tony Montana track.... So, I'm at the zoo today...

36 EXT. ZOO - DAY 36

A crowd of people (including Deacon's biology class) are watching something in the monkey cage.

BIOLOGY TEACHER
People! People! Come quickly. Witness the miracle of nature at its most primal.

She's videotaping it, and Deacon looks up AT HER VIDEO VIEWFINDER. It's a monkey orgy. Masturbation and fornication everywhere.

DEACON (V.O.)
And these monkeys are doing it. I mean, they're going wild. And Miss Ariel is videotaping it.

BIOLOGY TEACHER
 (getting hot and bothered)
 With one final thrust of his engorged
 penis, the male deposits his seed and
 moves on.
 (suddenly bitter)
 Probably to a younger, more desirable
 female. One who doesn't have any
 "issues." Whatever that means.

DEACON (V.O.)
 That's when it hit me.

Just then, a glob of "something" shoots out towards the crowd
 (SFX). Everyone ducks, except for Roger, who's can't move
 quickly enough in his wheelchair. It hits him in the face,
 dripping down his orthodontia.

ROGER
 A little help!

DEACON (V.O.)
 Well, Roger actually...

37 INT. FRED'S BEDROOM - DAY

37

FRED
 What?

DEACON
 Let's make one.

MATT
 One what?

DEACON
 A movie.

MATT
 Great! That's perfect! I've already got
 an idea for a kind of sci-fi horror
 thing. It's like "The Shining" meets "The
 Jetsons."

DEACON
 No, you moron. A porno film.

Fred lights up.

FRED
 Even better.

DEACON
 And check this out. The best part of all,
 is I've got an angle.

FRED
What kind of angle?

DEACON
We can make pornos that cater to guys like us.

FRED
You mean virgins.

DEACON
Yes. Adult films made by virgins for virgins.

MATT
With good cinematography.

FRED
And cute, nice girls. The kind you'd want to take to dinner with your parents.

DEACON
Right. No shots of sweaty guys' faces.

FRED
And nothing up the butt.

They look at him.

FRED (CONT'D)
What? I don't like it when they put stuff up their butt.

MATT
These have to be nicely edited. We should shoot on super 16 and transfer to video.

DEACON
No, Matt. We'll shoot it on your video camera. We're not getting any expensive equipment.

FRED
How are we going to get the women to star in the film?

MATT
And the guys.

DEACON
I don't know. We'll surf the net. We'll figure it out.

They look at each other for a beat. Finally, Fred and Matt crack up.

DEACON (CONT' D)
What?

FRED
That was really funny.

Deacon just looks at them, pissed.

DEACON
I'm serious about this.

MATT
We can't make a porno movie.

FRED
Do you have any idea how much trouble
we'd get in?

DEACON
Do you have any idea how much money we'd
make?

A beat.

MATT
Like how much?

DEACON
Enough for a car. Enough for more camera
shit. To take girls out. I don't know.
For whatever we want.

Beat. Beat. Beat. They're thinking about it.

FRED
What about the moral implications?

DEACON
It's a free market transaction between
consenting adults. What's the problem?

FRED
We're not adults.

MATT
He's got a point, Deacon.

DEACON
Guys, tell me the truth. Haven't you ever
wondered... haven't you ever imagined
what it would be like to make one?

MATT
Not really.

Deacon turns to Fred, who looks guilty.

FRED

Okay. Sure. I've thought about it. I've thought about shaving Principal Taggart's ass, too.

A look, then Deacon gets up to seal the deal.

DEACON

Look. This is an opportunity we shouldn't let slip away. If we make this movie, it could be the best year of our lives. We'll go in boys and come out men. And at the end, we'll have the money, the power, and the women. But you losers would rather play it safe. Well, I'm not going to waste another minute. I'm making this porno movie with or without you. And when I show up at school in my new set of wheels, and you two limp dicks are begging me for my sloppy seconds, I'll just have to tell you, "Sorry," guys. That ship has sailed. You blew it."

Ringing silence.

MATT

(sincerely)

That was a really good speech, Deacon.

DEACON

Thanks.

MATT

Did you work that out before?

DEACON

No, Matt.

FRED

Okay... So say we were to do this. What would we call our company?

MATT

I've got it. "After School Special."

They look at him. It's perfect.

38

INT. OFFICE BUILDING - DAY

38

WE FOLLOW a WOMAN dressed in a Fredericks of Hollywood type outfit, walking down the hallway past office suites; a mortgage company, a dentist, etc...

She enters an office. As the door closes behind her, WE SEE the sign on the door, "Ramalot Productions."

39 INT. VIC'S "STUDIO" - CONTINUOUS

39

A small, vertically integrated porno production company. Blow-ups of the company's box covers on the walls, hundreds of copies of titles on shelves, a small STAFF and two adjoining rooms.

VIC RAMALOT, whose face we recognize from Dirty Darla #7, enters from the set. His partner, MIKE, helps him on with his robe.

MIKE

That was good. Some good action.

VIC

I've got a question for you Mike, and I want you to promise to be completely honest.

MIKE

Sure. Of course, Vic.

Vic looks at him, vulnerable.

VIC

Do you think I'm too fat?

MIKE

Are you kidding? The camera loves you.

VIC

Seriously?

MIKE

Absolutely.

VIC

Thanks, man.

Vic gives Mike a jive hand shake and the two do a little hug. Over Mike's shoulder, Vic sees the woman who's come into the office.

VIC (CONT'D)

Darla, sweetheart. Ready for number eight?

Darla drops her top and heads for the bathroom.

DARLA

Sure, Vic, lemme freshen up first.

VIC

(to Mike)

Is he in there?

Mike nods, leading Vic through a door, into

40 INT. CONFERENCE ROOM - CONTINUOUS 40

where there's a terribly FRIGHTENED MAN (cameo for Ron Jeremy, etc.) tied to a chair with a gag in his mouth.

Vic shakes his head, picking up a pair of rusty hedge clippers from the table. He snaps them open.

VIC

So, you think you can just walk into my town and move in on my territory?

The Man takes a quick look down at his own crotch, fearing the worst. He shakes his head, pleading through his gag.

41 INT. DOCTOR'S OFFICE - DAY 41

The guys are huddled behind the frosted window of Fred's dad's office, standing away from the RECEPTIONIST.

FRED

We've got to have two forms of i.d. to prove she's over eighteen.

DEACON

How much money do we need?

FRED

A first time porno actress makes only two fifty to five hundred bucks.

MATT

That's it? Does that include the sex?

DEACON

Yes, Matt.

MATT

So how do we get women for this movie?

FRED

We place an ad in the Cleveland X-Press for "body models." That's like some sort of code word in the industry.

MATT

Are we supposed to have sex with these women?

DEACON

No, Matt.

A NURSE walks in.

NURSE

Fred, your father wants you to take these urine samples down to the lab.

FRED
Okay. In a minute.

Fred puts the samples down. She rolls her eyes then leaves.

FRED (CONT'D)
We also need an adult signature to set up the bank account and the web site.

MATT
Let's use Principal Taggart's name.

FRED
Oh yeah, good idea. That'll never come back to haunt us.

DEACON
Then whose name should we use?

Just then, MR. GREITZER comes into the office.

GREITZER
I'm Ronald Greitzer here for my 4:00 appointment.

RECEPTIONIST
Okay, Mr. Greitzer. I'll let the doctor know you're here for your...
(checks the book)
rectal exam. Have a seat.

He leaves and Fred looks at Deacon, mischievously.

DEACON
No way.

FRED
Why not? It's perfect. My dad's got Mr. Greitzer's signature on file, his credit card number, and his social security number...

A beat.

DEACON
And he'll never find out?

FRED
It's not like we're going to send him our annual report. It'll just be like an official name of record or something.

DEACON
Okay. Cool.

The Nurse returns.

NURSE
And take these fecal and semen samples,
too.

She hands Fred two more containers, and the guys exit.

41A EXT. STREET - DAY

41A

The guys ride their bikes towards the lab to deliver the samples.

FRED
And we need porno names.

DEACON
What do you mean?

FRED
It's a basic rule of porno. All people affiliated with the production of an adult film have porno names so their friends don't recognize them.

MATT
Oh, you mean like "Johnny Hardmember"?

FRED
Exactly. That's a good one. I'll be Balls McLongcock.

MATT
Ooh, I like it.

DEACON
Guys. Those kind of names are just for the actors.

MATT
You're just jealous that you don't have a cool porno name like us.

DEACON
Okay, fine. Then I'm Sam ...
(searching)
Slam. Sam Slam. The Back Door Man.

Matt and Fred look at each other, then Deacon.

MATT
That name sucks.

FRED
You don't get it, do you? A porno name needs to be a very subtle thing.

Fred gestures and DROPS the samples which SPLATTER all over the ground.

DEACON
Sorry, Balls. I guess I'm still new at this.

FRED
Matt, pick that up.

42 INT. DEACON'S HOUSE - KITCHEN - NIGHT

42

The family dinner.

MR. LEWIS
And I'm telling the guy, he's got to use form ND-45 for a third-party beneficiary, but Johnson's gotta be the big man. "We've been using ND-90 for twenty-two years." But Johnson's an idiot. He doesn't know ND-90 doesn't even exist anymore.

Mom yawns. The phone rings and she gets it.

MRS. LEWIS
Hello?
(covers phone)
Deacon, it's for you. It's a young lady named Palomina.

Deacon CHOKES on his food. He gets up quickly and grabs the phone. Max is eyeballing him, so Deacon walks with the phone into the other room and talks softly.

DEACON
Yeah. 345 Remson. That's right. Great. Wednesday, three to five. Looking forward to working with you, too.

He hangs up and returns to the kitchen to see the whole family staring at him, curious.

DEACON (CONT'D)
I'm tutoring someone ... in math. To earn money for a car.

He forces a smile.

43 INT. DEACON'S BEDROOM - DAY

43

The guys are busy setting up auditions.

DEACON
No, we don't pay bus fare.

JUMP CUT TO:

FRED
 Sure, you can bring your dog.
 (beat)
 Oh. No, that's okay. Better leave him
 home.

JUMP CUT TO:

MATT
 Thanks. You sound sexy, too.

JUMP CUT TO:

The guys are getting excited.

FRED
 I can't believe this is working.

44 INT. BASEMENT SET - OTHER ROOM - DAY

44

And there's Matt, wearing a shirt and tie, nervously sitting
 in the rec room with a room full of CRACK WHORES.

They're a motley crew of fat, old, toothless, spandex-wearing
 streetwalkers (including one TRANSVESTITE).

An uncomfortable silence pervades the room. Matt turns to one
 woman wearing a rainbow-colored halter top.

MATT
 When you have sex with a strange man, do
 you imagine it's like your boyfriend or
 something?

She just looks at him.

DEACON (O.S.)
 (over a walkie talkie)
 We're ready. Over.

Matt picks up his walkie talkie.

MATT
 Roger. Over.

He looks at his clipboard and turns to the first woman.

MATT (CONT'D)
 You can go in now.

She gets up and walks through the curtain.

45 INT. DEACON'S BASEMENT - DAY

45

The basement is set up with a casting couch. Fred and Deacon are also dressed in jackets and ties. The Crack Whore makes her way over to them. They stare at her, slackjawed.

DEACON
Take a seat please.

FRED
Hi, I'm Balls McLongcock and this is Sam Slam.

CRACK WHORE
Tequila. You boys seem kind of young.

DEACON
Don't worry. We're old enough.

FRED
Tequila. Nice name. So, have you done any films before?

CRACK WHORE
I been in some home movies. Stuff like that. Some pictures.

She tosses a stack of Polaroids at them. The top one has her standing next to a horse. Fred is speechless.

DEACON
Okay, then. I think we have what we need. We'll call you.

She's confused.

CRACK WHORE
So you don't want me to suck you two off?

They look at each other.

DEACON
No, I don't think that will be necessary at this time.

FRED
Maybe later.

46 INT. DEACON'S BASEMENT - LATER

46

The whores are gone.

MATT
Maybe if we put another ad in and say we're only looking for good looking models.

They look at him with disdain.

FRED
There's got to be another way to recruit
porno actresses.

47 INT. DEACON'S BEDROOM - NIGHT

47

FLASH!

Three digital images of the guys are lined up on Deacon's computer monitor (thanks Mom and Dad!). Deacon is digitally altering the photo of Fred to give him a goatee. Matt's photo has already gotten mutton chops and Deacon's looking sweet with a fu-manchu.

DEACON
I say we make them from Hawaii.

MATT
Hawaii?

DEACON
It's perfect. Do you know what a Hawaii
driver's license looks like?

MATT
No.

DEACON
Exactly.

FRED
But isn't it going to seem a little
suspicious? Like why are we in Cleveland?

DEACON
Vacation. People from Cleveland vacation
in Hawaii, where do you think people from
Hawaii go?

Matt and Fred look at each other. They shrug, then,

MATT
Aloha.

48 INT. DEACON'S HOUSE - FAMILY ROOM - NIGHT

48

The next night. The three guys walk downstairs dressed in Hawaiian shirts. Deacon's parents are reading and Max is watching TV.

DEACON
Hey, mom. Can I borrow the car?

MRS. LEWIS
I have to go to the video store later.

DEACON
But, mom. You said I could use the car,
but it's never free.

MRS. LEWIS
All right, Deacon. I'll walk to the
store.

MAX
Where are you guys going?

DEACON
Out.

MR. LEWIS
Why are you boys dressed like Don Ho?

FRED
This is the new style, Mr. Lewis.

MAX
Yeah, for ass-wranglers.

MRS. LEWIS
Max!

49 INT. AEROSTAR - NIGHT

49

Inside the car (still in the garage), the three guys apply their fake facial hair to match their three new fake i.d.'s.

FRED
Are we really going to do this?

DEACON
Oh, yeah.

He starts the ignition, and an EASY LISTENING tune blasts on the radio, ruining the moment. The guys look at each other for a beat, then Deacon quickly changes the station to a ROCKING SONG, and get back into the mood for adventure.

DEACON (CONT'D)
(once again)
Oh, yeah.

They pull out and drive off.

49A EXT. CLEVELAND - NIGHT

49A

The minivan descends out of the suburbs into the lights of the big city below.

50 EXT. THE PRETTY KITTY CLUB - NIGHT

50

CLOSE ON the Aerostar's bumper sticker: "My child is on the honor roll at William Wall High School."

The guys step out of the car and see for the first time the Holy Grail of boyhood fantasies: the neon outline of a topless woman at the entrance to this upscale strip club.

They stop and stare for a beat, before finally getting up the nerve to walk up to a menacing BOUNCER sitting on a stool outside the entrance, reading "The Princess Diaries."

BOUNCER

i.d.'s.

They confidently pull out the i.d.'s and hand them over.

BOUNCER (CONT'D)

Richard Runningbear from Hawaii? What brings you guys to Cleveland?

FRED

Business.

MATT

Vacation.

DEACON

We're on business, he's on vacation.

He hands the i.d.'s back.

BOUNCER

Well, "tiki-alohi-noa-Iohi."

DEACON

Sorry?

BOUNCER

That's Hawaiian for "welcome."

FRED

Right. Of course. We just moved to Hawaii a few months ago. Haven't picked up the local lingo yet.

They force smiles and wait for the answer...

BOUNCER

Okay. Have a good time, guys.

Deacon grabs the i.d.'s and pushes the other two forward. He grabs the handle to the door.

BOUNCER (CONT'D)

Oh, and guys.

(beat)

Nice lamination job.

FRED

Thanks!

The Bouncer closes the door on them. Busted.

DEACON
Look. We have to get into this strip bar.

MATT
The next two years of high school depend on it.

BOUNCER
How old are you guys?

DEACON
Twenty-seven.

FRED
Thi rty-fi ve.

MATT
Si xteen.

Fred smacks him.

BOUNCER
Sorry, guys.

Then,

DEACON
We' ve got money.

Deacon pulls out a wad of cash. The Bouncer looks around, then thinks about it for a second.

51 INT. THE PRETTY KITTY CLUB - NIGHT

51

WE TRACK the guys as they slowly move down the dark corridor towards the light. Each guy is in his own little world, Matt and Fred following Deacon as he takes the first nervous steps.

First the neon lights hit them, then the smell of liquor and sweat, the sounds of barroom chatter, and finally the grinding blast of MUSIC, so powerful it seems to stop them in their tracks. Their eyes bug out.

SCANTILY-CLAD WAITRESS walking by. As they move further into the club, they see actual STRIPPERS soliciting lap dances and some TOPLESS DANCERS onstage. Fred smiles ear to ear.

The guys are locked in a deep primordial trance, broken only by the voice of a COCKTAIL WAITRESS.

COCKTAIL WAITRESS
What' ll you boys have? Two drink mi ni mum.

FRED
Huh? Oh. I' ll have a scotch. Straight up.
On the rocks.

She looks at him like he's an idiot.

MATT
I'll have a seven and seven.

DEACON
Uh, same.

She leaves.

DEACON (CONT'D)
What's a seven and seven?

MATT
I don't know. But I heard that guy over there order one and I like the way it sounds. Numerical.

The Waitress comes back with their drinks. He pays her and then they raise their glasses.

DEACON
To After School Special.

MATT AND FRED
To After School Special.

They drink. And CHOKE.

MATT
It tastes like poison.

A beautiful STRIPPER in an American flag bikini approaches.

AMERICAN FLAG STRIPPER
Are you boys interested in a dance?

They look at each other.

FRED
Okay?

She takes Fred's hand and walks him over to a private dance couch. As the next SONG starts, a curtain lowers around Fred and the Stripper. Fred is a little freaked out.

IN SILHOUETTE

She strips off her top revealing her big American breasts. She rubs up and down Fred's body, shaking her hair in his face. Matt and Deacon watch intently.

MATT
Cool.

BACK TO SCENE

The song ends, the curtain comes up, and Fred is smiling ear to ear. The Stripper gets dressed and Fred pays her.

AMERICAN FLAG STRIPPER
You want another dance?

FRED
Uh, not right now, thank you. I have to go to the bathroom.

He tries to get up, but the Stripper stop him.

AMERICAN FLAG STRIPPER
Well how about you buy me a drink?

FRED
Okay.

She sits down on Fred's lap. Right on his boner.

FRED (CONT'D)
Uhhhhh.

AMERICAN FLAG STRIPPER
(to the waitress)
Seven and seven.

MATT
You want mine?

She laughs.

AMERICAN FLAG STRIPPER
So what brings you boys to the Pretty Kitty?

MATT
We're from Hawaii.

DEACON
Actually, we're filmmakers. We're here looking for new talent.

AMERICAN FLAG STRIPPER
Really?

DEACON
Yeah, we're looking for some beautiful ladies looking to break into film. You interested?

AMERICAN FLAG STRIPPER
No.

They look defeated.

AMERICAN FLAG STRIPPER (CONT'D)
But I know someone who is.

A beat, then time stands still once more for our heroes as ASHLEY makes her entrance. She looks barely legal, dressed in a Catholic school girl outfit, and walks up to them.

ASHLEY
Hi, I'm Ashley. You guys are filmmakers?

MATT
Video actually. They won't let me shoot on film.

Deacon pulls out his wad of cash.

DEACON
Look. We're paying top dollar, hetero only, no anal, and we're distributing through our web site.

ASHLEY
Aren't you kind of young?

DEACON
Aren't you? You know we're going to need two forms of i.d. to prove you're over eighteen.

ASHLEY
I'm eighteen. Don't worry.

FRED
Then you're hired.

MATT
Shouldn't we audition her first?

ASHLEY
Don't worry. You guys relax and have a few drinks. By the time the night's over, you'll know I'm your girl.

STRIP CLUB MONTAGE:

51A INT. THE PRETTY KITTY CLUB - NIGHT

51A

- Ashley slinks through the fog onstage and works the pole like good girl should: gentle but firm.

- Various other Strippers (a Swedish stripper named PLANTAIN, the American Flag Stripper, a BLACK STRIPPER, and an EXOTIC STRIPPER) give the three guys lap dances, dance on the carousel, and generally suck up to them.

- The guys are pounding drinks like there's no tomorrow.

- Fred is nuzzling between Plantain's assets.
- Deacon licks the Exotic Stripper's salty neck and downs a tequila shot.
- The three guys are all on the bar now, doing a choreographed dance routine, and stripping to their underwear.

51B EXT. AMUSEMENT PARK - NIGHT 51B

- CLOSE ON a trashcan, the guys are throwing up. PULL BACK TO REVEAL:

- Boot and rally. The guys wipe their faces and join a gaggle of Strippers heading into an Amusement Park.

51C EXT. AMUSEMENT PARK - VARIOUS BOOTHS - NIGHT 51C

- Carney games. Matt wins a stuffed animal for Plantain.

- Cotton candy, Roller Coaster rides, etc.

51D EXT. AMUSEMENT PARK - FUDGE FACTORY - NIGHT 51D

- The group is crammed into a booth at the Fudge Factory, eating ice cream sundaes. Matt shoots the straw wrapper at one stripper. She whips some ice cream at him. Food fight!

51E EXT. DEACON'S HOUSE - DAWN 51E

- Ashley is dropping the guys off back at Deacon's house in the Aerostar. She writes down her information on a picture of herself. There's a car full of Strippers waiting for her.

- Just then, Jake pulls into the driveway next door. He sees the Strippers and the guys.

END MONTAGE.

52 INT. VIC'S "STUDIO" - DAY 52

A LADY dressed in sexy clothes and eating chicken wings from a huge bucket is waiting around on the set, but Vic is over talking to Mike.

VIC
Someone's been recruiting new talent.

MIKE
Jimmy Rimmer says they're from Hawaii.

VIC
Why the hell would someone from Hawaii come to Cleveland?

MIKE
Vacation? There's the Rock and Roll Hall
of Fame.

Vic thinks it over.

VIC
That's true.

Vic regains his train of thought.

VIC (CONT'D)
What is this? "F" with Vic month? If any
more amateurs start moving in on my
territory, I'm going to get really mad.

Vic opens the drawer and pulls out a GUN. He cocks it
menacingly.

MIKE
Who you gonna shoot?

Vic's bluff has been called. Reluctantly,

VIC
I don't know.

MIKE
Calm down, Vic. I don't need you all
agitated. You still got five films to
star in today.

VIC
You're right, Mikey.

Mike takes the gun from Vic and puts it away.

MIKE
Don't worry. I'll find these guys and
take care of it.

Vic cheers up a bit.

VIC
You hungry?

MIKE
Yeah, I could eat.

VIC
Grab some lunch?

MIKE
Yeah, okay.

The two head out for lunch, leaving the bondage lady sitting
there, confused.

53 INT. DEACON'S BEDROOM - DAY

53

Deacon wakes up sick as a dog. All the shades are drawn, but Fred and Matt are already hard at work on the computer. They seem completely fine, with no signs of Deacon's hangover.

DEACON
What are you guys doing?

FRED
We came up with a great idea. We're going to presell the videos by posting the scripts on the website.

DEACON
Will that work?

MATT
I don't know. But it's kind of fun. We just wrote this whole thing about the girls' locker room.

FRED
One thing, though. If our motto is "by virgins, for virgins," I was thinking we should put a picture of one of us on the web site to sort of sell the image.

MATT
You're not putting my picture up there.

DEACON
It doesn't really have to be one of us, though, does it?

He grabs the yearbook.

INSERT:

ROGER'S FACE, as Balls McLongcock, proudly displayed on the web site, hawking the first feature film (coming soon) of After School Special with the motto, "By Virgins, For Virgins."

A quick knock on the door and Deacon's Mom comes in.

MRS. LEWIS
Deacon, look who's here. Your friend, Jake.

Jake enters, all smiles.

JAKE
Hi, guys.

Fred quickly shuts off the monitor.

MRS. LEWIS
You kids have fun.

And she leaves.

JAKE
What the hell's going on, Sphincter?

DEACON
What are you doing here?

JAKE
I saw the strippers. And some crack whore named Saffron came over my house the other day looking for you guys.

FRED
We don't know what you're talking about.

Jake takes some pages off the printer.

JAKE
What's this? "Oh, my God. There's a boy at the door looking at us naked in the shower."

He flips a page.

JAKE (CONT'D)
"The A/V Club Secretary lathers all of their glistening bodies. 'I'm so dirty,' she moans." What the hell kind of crap is this? Are you guys running a whorehouse or something?

DEACON
No.

FRED
Are you crazy?

MATT
They're not whores if we film them, you moron.

Deacon can't believe Matt just blew it. Fred smacks him.

JAKE
You retards are making a porno movie?

DEACON
You can't prove anything.

JAKE
Who's the girl?

MATT
A stripper. Her name's Ashley.

He pulls out Ashley's picture from his manila folder. Jake checks it out. His eyes go wide and suddenly he's their new best friend.

JAKE
Who's the guy?

A beat.

JAKE (CONT'D)
Well, maybe I could do it.

DEACON
No, that's not a good idea.

JAKE
Why not?

FRED
It's a lot harder than it looks.

JAKE
You don't think I can do it? Trust me, I've nailed enough girls.

DEACON
Forget it.

JAKE
Look, you little butt munch. I want to do this, and if you don't let me, I'll go and tell your mommy what kind of sick shit you're doing.

Jake looks him over.

54 INT. BASEMENT SET AS "YEARBOOK OFFICE" - DAY

54

DARKNESS.

Click. The lights come on. The big day has come at last. The guys are nervously conferring on one side of the room, far away from Ashley, who's standing alone, dressed in a conservative high school girl's outfit.

The basement has been transformed into the guys' idea of a movie set, complete with lights, camera, tripod, and sound equipment. A desk and decoration make the room look roughly like the high school yearbook offices.

Deacon gives Matt a little shove, and Matt takes a long walk over to Ashley.

MATT
So, um, I'll be directing.

ASHLEY
Okay.

MATT
Okay. So I want you to play this very understated. It's a very visceral scene, so it's important not to play it too over the top.

ASHLEY
Uh huh.
(beat)
Hey, did you guys shave or something?

Deacon looks at the other two, all three now beardless.

DEACON
Okay. I think we're ready here.

Fred awkwardly picks up the boom and puts his earphones on.

MATT
Boom in position.

FRED
What?

Deacon pushes him over to position.

MATT
Ashley, get into position.

Matt gets behind the camera. They whisper conspiratorially. One last reality check before they take the leap.

FRED
Are we actually going to do this?

They look over at Ashley. She's waiting.

DEACON
I guess so.

They return to position.

MATT
So, um, we're starting with the masturbation and then Phillip, the yearbook editor, is going to surprise you.

ASHLEY
Okay.

MATT
And ... action.

ASHLEY
(wooden)
These yearbook photos of the Debate Club
are making me so hot. I can't help
myself.

THROUGH MATT'S VIDEO DISPLAY, Ashley slowly strips off her
clothes. But before we get too good a look, we

REVERSE ANGLE

FRED smiles ear to ear.

DEACON gulps.

MATT peers out from behind the camera.

ASHLEY (O.S.)
I hope no one catches me because I forgot
to lock the door. Oh, yeah. Oh, God,
yeah.

FRED's smile turns into nervous ogling.

DEACON crosses his legs and adjusts his shorts.

MATT wipes a bead of sweat from his brow.

Deacon whispers,

DEACON
Close up.

MATT
What?

DEACON
Close up.

MATT
Oh yeah. Right.

And Matt zooms in. Ashley continues moaning and as Matt gets
closer, the camera starts shaking. He can't keep his hands
steady.

54A THROUGH MATT'S VIDEO DISPLAY

54A

We'd love to get a look, but the camera is shaking so much,
it's just a BLUR.

54B REVERSE ANGLE

54B

ASHLEY (O. S.)
Oh! Oh! Oh!

MATT
Okay, CUT!

She turns off her performance like a light switch.

ASHLEY
What? Did I do something wrong?

Matt is quivering.

MATT
Uh, no. You were great. I think I've got what I need there. I want to set up for Jake.

FRED
I need a bathroom break.

DEACON
Not now, Fred. Jake.

Jake comes out of the bathroom dressed as the yearbook editor.

MATT
Action.

Jake opens a makeshift door to the office.

JAKE
(wooden)
Oh, my God. What are you doing?

ASHLEY
I couldn't help myself. Please don't tell the principal.

JAKE
Give me one good reason why I shouldn't.

MATT
Cut. Perfect. Okay, then. Let's get to the, uh, sexual material.

Jake pulls off his pants and starts to look a little nervous. He stands in the corner, trying to psyche himself up.

DEACON
Jake, you okay?

JAKE
Sure. No problem.

And ACTION! MATT

But Jake is still standing there, not in the shot. He's starting to sweat.

Action, Jake. MATT (CONT'D)

Okay. JAKE

Still nothing.

Come on, Jake. We're filming. DEACON

All right. Hang on a second. JAKE

He has his back to them, but it's obvious his bread hasn't risen. Fred lets the boom mike sag a bit.

My arm's getting tired. FRED

So's his. ASHLEY

Action... MATT

Jake finally whips off his underwear and faces Ashley.

That's it? ASHLEY

Hey, it's not hard yet. JAKE

I can see that. ASHLEY

Fred snickers and Jake gives him the evil eye.

Um, okay. Ashley, maybe you can help him out. DEACON

She grabs his joint and Jake freezes. He remains motionless, focusing every ounce of mental control on keeping the floodgates closed. Approximately one point three seconds later...

Aaaahhhh! ASHLEY

MATT
Wait! I'm not set up for that shot!

FRED
Can I put down the boom?

DEACON
Jake? What's happened?

Jake, humiliated, runs to put on his shorts.

JAKE
This has never happened before. She got me too excited.

ASHLEY
Me? How did you ... without even getting hard first?

JAKE
(copping an attitude)
What do you want to hear? I've got a tiny pee-pee? I'm a premature e-jac-u-la-tor? Sometimes before I get a boner? Okay?

DEACON
Calm down, Jake. We can shoot this scene again. Just relax. We can splice it together.

MATT
We'd have to do it like twenty times to get enough footage.

JAKE
I'm out of here. And if you dickwads tell anybody about this, first I'll kill you, and then I'll bust you guys.

He pops the videotape out of the camera, takes it, and leaves.

ASHLEY
Now what?

The guys regroup, away from Ashley. The moment of truth: How far are they willing to go?

MATT
Deacon. You do it.

DEACON
No way.

MATT
Come on. This is your big chance.

DEACON
No. You do it.

A beat.

MATT
Fred.

FRED
What?

MATT
Come on.

FRED
You.

MATT
I have to run the camera.

FRED
Oh, like you're the only one who can do that.

MATT
(false bravado)
Fine. I'll do it. I'll do it for the sake of the film. Hold this.

He hands the camera to Deacon and starts taking off his shirt. The rest of them look at Matt with his shirt off.

DEACON
Matt. Stop it.

MATT
No, I'll do it.

He desperately wants someone to hold him back.

FRED
(grabs him)
Matt!

They huddle again, worried about whether to go on with this.

FRED (CONT'D)
Look, guys. Maybe we should just pay Ashley and chalk this up to a failed experiment.

MATT
Fine with me.

DEACON
No. We can get someone else.

FRED
Who?

CUT TO:

55 INT. JIM'S TINY MART - NIGHT

55

CLOSE ON the cover of "T&A Enthusiast" magazine. RISE UP to reveal a twenty-something MAN thumbing through the issue.

REVEAL

Deacon, standing a little too close to him.

DEACON
(nonchalant)
Good issue.

Beat.

DEACON (CONT'D)
You ever think about getting into film?

Way uncomfortable, the guy puts the magazine down and makes a beeline for the door.

DEACON (CONT'D)
Where are you going, man?

The guy is out the door. Deacon...

56 EXT. JIM'S TINY MART - NIGHT

56

... runs after him.

DEACON
Don't you want to get it on with a sexy lady?!?

Matt and Fred are sitting on the curb with some slurpies, bummed.

MATT
And that guy had real screen presence, too.

Just then, Coop pulls up in his van and gets out.

COOP
Hey, dudes.

The guys look at each other...

JUMP CUT TO:

Moments later, after it's all been explained to Coop.

COOP (CONT'D)
 (awestruck)
 You guys are gonna be legends of the school.

56A OMITTED 56A

57 INT. FRED'S BEDROOM - NIGHT 57

Fred and Matt are huddled around the computer.

FRED
 Oh, I've got it. What if the Math Team Captain is in detention for something...

MATT
 For fixing grades for a girl...

FRED
 Yeah, and the cheerleader is in there and she's going to get grounded if she fails one more test...

As they talk, Fred types away.

58 EXT. INDIA - DAY 58

STOCK FOOTAGE: Taj Mahal, etc.

59 INT. TEEN BOY'S BEDROOM - BHOPAL, INDIA - NIGHT 59

A NERDY INDIAN BOY is totally engrossed in the After School Special Website. His eyeglasses reflect the glow of the scrolling text of Fred and Matt's current script.

CHEERLEADER (V.O.)
 Well, maybe I can pay you some other way...

INDIAN MOTHER (O.S.)
 Mujibur, dinner is ready!

INDIAN BOY
 In a minute!

ONSCREEN, the mouse pointer clicks "PRE-ORDER."

59A EXT. FRANCE - DAY 59A

STOCK FOOTAGE: Eiffel Tower, etc.

59B INT. TEEN BOY'S BEDROOM - PARIS, FRANCE - NIGHT 59B

A NERDY FRENCH BOY reads the story on his computer.

MATH TEAM CAPTAIN (V.O.)
Now that really computes!

Click. Pre-order.

59C OMITTED 59C

59D OMITTED 59D

60 EXT. JAPAN - DAY 60

STOCK FOOTAGE: Recognizable Japanese Landmarks, etc.

61 INT. TEEN BOY'S BEDROOM - KYOTO, JAPAN - NIGHT 61

A NERDY JAPANESE BOY reads the story from his PDA.

MATH TEAM CAPTAIN (V.O.)
Are you ready for your oral exam?

CHEERLEADER (V.O.)
Oh, God, yes! I never knew math could be
so stimulating!

Click. Pre-order.

62 OMITTED 62

63 OMITTED 63

64 EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY 64

Deacon and his biology class are getting on a school bus. Nearby, Naomi is crossing the parking lot when she trips and spills her latté on her shirt. People start laughing, but Deacon instinctively rushes over to pick up her books.

DEACON
Are you okay?

NAOMI
Yeah. Thanks. I'm so embarrassed.

She pats at the stain.

DEACON
(genuine)
Really? I didn't think you got
embarrassed about anything.

She smiles at Deacon, cheered up by the inadvertent compliment. The Bus HONKS for Deacon.

DEACON (CONT'D)
Well, I guess I should go.

He turns to walk away, when Naomi makes a decision to give Deacon a shot.

NAOMI
Deacon, wait. Block me for a second while I change my shirt.

DEACON
What?

NAOMI
Facing the other way.

DEACON
Oh.

He turns around and she changes her shirt behind him. Deacon can't help but sneak a peek.

NAOMI
I haven't seen you around here in a while.

DEACON
Yeah, I'm working on this project at home.

NAOMI
Cool. You can turn around now.

He turns and sees her new shirt is not yet 100% on.

NAOMI (CONT'D)
Listen. Mark and J.T. are having a party tonight. You want to meet me there?

DEACON
Really?

NAOMI
Why not?

DEACON
Okay. Cool.

The bus HONKS for Deacon again.

65 EXT. AQUARIUM PARK - DAY

65

Matt and Fred charge forward on their 10-speeds through a park. They slide to a stop, falling off their bikes, but they're too excited to care.

65A INT. AQUARIUM - DAY

65A

They rush up to Deacon, whose biology class is near the Beluga Whale tank.

MATT
Deacon, come quick.

Deacon steps away from his class for a moment.

DEACON
Matt, what's wrong?

BIOLOGY TEACHER (O.S.)
Like all mammals, the whale gives birth to live young. Can anyone name another characteristic of mammals? Vinnie?

FRED
Our site got linked by another bigger site. Someone must have seen our stories and liked them.

DEACON
And?

MATT
We got a few more pre-orders and a ton of hits.

DEACON
How many?

MATT
Guess.

DEACON
A thousand?

FRED
Twelve thousand.

DEACON
Holy shit!

Deacon high-fives the other two. They're all stoked.

FRED
We need to hurry up and make this movie.

MATT
We should go over the schedule for tomorrow. And make sure the script is ready.

Deacon's smile fades.

DEACON
Uh, I can't tonight guys.

FRED
Why? Where are you going?

DEACON
It's this thing I have to go to.

MATT
Is it a travelling carnival?

DEACON
No. Look, it's this party Naomi invited me to.

MATT
Can we come?

Fred picks up on Deacon's hesitation. This isn't good.

DEACON
Uh... Okay. I guess that's cool.

An awkward beat.

DEACON (CONT'D)
I want you guys to come. It's just, I don't know. I kind of had this vibe from Naomi.

MATT
(still doesn't get it)
We can just meet you there.

DEACON
Yeah. Okay. That's cool. Look, it's at Mark and J.T. Slistak's house. I'll see you guys there. I've got to get back to class.

MATT
Later.

Deacon walks back to the group.

MATT (CONT'D)
What are you wearing to the party?

FRED
We're not really going to the party, you moron.

MATT
Why not?

FRED
Because I said so.

Matt starts getting agitated.

MATT
But we told Deacon-- I mean, we can't
just not show up. What if Deacon is
looking for us--

This is too complicated to explain to Matt, so Fred just
gives in.

FRED
All right. All right. Stop crying
already. We'll make an appearance.

MATT
Cool .

66 INT. MARK'S HOUSE - NIGHT

66

Amid this raging party, Deacon has taken his rightful place
with the in-crowd, standing dangerously close to Naomi
without his usual sidekicks weighing him down. Finally.

NAOMI
You know, Rachael's coming back from
Paris in a couple of weeks.

DEACON
So?

NAOMI
So, aren't you even a little interested
in seeing her?

DEACON
No. There's someone else I'd rather
see...

He looks into her eyes, waiting to see if the limb he's out
on is going to break. She smiles. It's working. Just then,

MATT
Hey, guys.

It's his sidekicks and they've got some seriously bad timing.
Deacon shoots them an annoyed look.

NAOMI
So what's this project you guys are
working on?

FRED
We can't really talk about it.

JAKE (O. S.)
Yeah. It's private.

Jake eyes Deacon intently.

JAKE (CONT'D)
Why are you hanging around with this loser?

NAOMI
What's your problem, Jake?

JAKE
What's yours?

She storms away. Deacon follows her.

67 EXT. MARK'S HOUSE - BACK YARD - NIGHT

67

Naomi is out on the patio.

DEACON
What was that all about?

NAOMI
He really pisses me off. Jake is such an asshole.

DEACON
Tell me about it.

NAOMI
When we were going out, he was so mean to me all the time. I think he's compensating for his little dick that never even gets hard.

Deacon chokes on his drink.

DEACON
Well at least you were smart enough to dump him. I mean, you deserve someone who will treat you ... I don't know. Really well.

NAOMI
You know what you are?

Deacon gets a little nervous.

NAOMI (CONT'D)
You're a nice guy.

She kisses him on the cheek. Deacon looks at her, then steels himself to make a decision. He kisses her!

She's surprised, but not unwilling.

NAOMI (CONT'D)
Deacon?

DEACON
I've been wanting to do that for a long
time.

NAOMI
So why didn't you?

Most guys would look away at this point, with a fabulous babe with pouty lips staring you down. But Deacon passes the test: he stands his ground and kisses her again. She likes it.

AT A WINDOW, Jake sees them kissing. He doesn't like it.

AT ANOTHER WINDOW, Fred sees it, too. And for a completely different reason, he doesn't like it either.

68 INT. BASEMENT SET - DAY

68

The set is finally ready: Ashley is lying on the bed in a robe, the lights and camera are set, and Matt and Fred are adjusting the video camera. The only thing missing is an actor. Deacon ENTERS.

DEACON
Hey, where's Coop?

FRED
He was supposed to be here a half hour ago.

MATT
Maybe he got sucked into a black hole.

He chuckles to himself.

DEACON
Good one, Spock. I can't understand why you're not more popular with the ladies.

MATT
Look, we're wasting time. Deacon, why don't you just go in there?

Deacon balks at first, then looks over at Ashley, lying there.

MATT (CONT'D)
Come on...

DEACON
Okay. Okay. All right already.

He pulls off his shirt and approaches Ashley with a pizza box from out of nowhere.

MATT
And action!

Matt starts filming while Ashley pulls Deacon near her.

ASHLEY (O.S.)
Maybe I can pay for the pizza some other way...

We hear Deacon's ZIPPER opening offscreen as Deacon rolls his eyes and reluctantly delivers his line:

DEACON
And maybe I could throw in the sausage for free.

Deacon shows no enthusiasm for what's happening down below.

MATT
Fred, you get in there, too.

FRED
Are you sure?

MATT
Yeah, it'll be a great shot.

Fred takes off his shorts and walks over to the other side of the bed. Ashley is offscreen, presumably lying on the bed. The two guys are facing each other.

FRED
Hey.

DEACON
S' up?

FRED
How's it going?

Deacon shrugs.

FRED (CONT'D)
Hey, did you see that show on Sci Fi about sun spots?

DEACON
Yeah. They said there's going to be a massive eruption next year.

Fred starts laughing.

DEACON (CONT'D)
What?

FRED
You said "massive eruption."

Deacon starts laughing, too.

MATT
Hey, quit the chatter.

FRED
Sorry.

MATT
Hey, why don't you guys kiss?

DEACON
What?

MATT
You know. Make out with each other.

DEACON
What?

FRED
All right.

Fred goes in to kiss Deacon, who's thoroughly confused.
Deacon holds him back with his hand.

DEACON
Wait. Why do you want us to kiss?

MATT (O.S.)
Because that's what guys do in gay porn.

DEACON
What?

Deacon looks over at the camera. It's Ashley filming. PANIC!

He slowly looks down at the person he and Fred are having sex with. He can barely look. It's Matt!

MATT
More sausage please.

DEACON
Aaaaaaaaaahhhhhhhhh!

CUT TO:

69 INT. DEACON'S BEDROOM - NIGHT

69

Deacon bolts up out of bed. Nightmare. Thank God.

70 INT. BASEMENT SET AS "MOVIE THEATER" - DAY

70

Deacon enters and the scene looks very much like the dream:
Ashley on the bed and Matt and Fred waiting around.

The set is made up to look like a movie theater, complete with rows of seats, a bed sheet "screen," and a massive 5,000 watt light. Deacon is still a little agitated.

DEACON
Where the hell is Coop? There's no way I'm making out with Fred.

Then Coop comes out of the bathroom and sees everyone staring at Deacon.

COOP
What's going on?

ASHLEY
Deacon is talking about making out with Fred.

FRED
No way. I'm holding the mike and that's it.

COOP
I thought we were doing straight porn.

ASHLEY
If you guys want to do gay porn, you still have to pay me.

DEACON
Hang on. Relax. It was just this stupid dream I had.

MATT
You dreamed about making out with Fred?

DEACON
No. Well, yes. And we were both having sex with you. But it was just a dream so let's forget it.

Everyone is a little uneasy at this admission. Deacon quickly changes the subject.

DEACON (CONT'D)
What's with the light?

MATT
It's a "special effect." If you want this film to look amateurish, you're going to have to get someone else to do it.

DEACON
Okay. Relax.

FRED
Come on. Let's do it already.

MATT
Action.

Matt starts his cheesy "projector light effect" and Coop takes a seat next to Ashley.

ASHLEY
This summer tent-pole event-movie is making me so scared.

COOP
Hide your head down here and I'll tell you when it's safe to come up.

As she starts to go down, we turn our attention...

ON FRED and DEACON, away from the action.

FRED
(sni de; whi spers)
How's Naomi?

DEACON
Fine.

COOP (O. S.)
Not yet. This is the really scary part.

DEACON
(whi spers)
Hey. Can I ask you a question?

Fred shrugs. The memory of the nightmare is wreaking havoc with Deacon's conscience.

DEACON (CONT' D)
Do you ever think maybe we've gotten ourselves in a little over our heads with all of this?

COOP (O. S.)
Oh, baby. Not yet.

Fred appears to be pondering the question deeply. His face slowly contorts to a look of seeming anguish. Then,

FRED
Fire!

The coiled cord to the massive light is burning a circular hole in the smouldering carpet.

COOP
Unplug the light!

Deacon moves to unplug it.

MATT
Wait, it's hot!

Too late. Deacon touches the cord, SCREAMS, and reels back, knocking the light over.

It EXPLODES onto the floor. The carpet bursts into FLAMES.

FRED
Run!

Ashley and Coop run up the stairs. Fred isn't far behind.

MATT
Quick, get the fire extinguisher!

DEACON
Where is it?

MATT
Over there!

He spots it in the corner and grabs it. Meanwhile the flames are growing.

Deacon comes over and aims the extinguisher at the flames. He depresses the lever. Nothing.

DEACON
It's not working!

Matt thinks about it for a second.

MATT
Oh. Me and Fred used it when we wrote the foamy cat fight script last week.

- | | | |
|-----|--|-----|
| 71 | INT. FRED'S BEDROOM - NIGHT | 71 |
| | Matt and Fred are giggling and prancing around the room in bikinis discharging the fire extinguishers at each other. | |
| 72 | INT. BASEMENT SET - DAY | 72 |
| | Deacon looks at him strangely for a beat, then runs into the | |
| 72A | INT. BASEMENT - LAUNDRY ROOM - DAY (CONTINUOUS) | 72A |
| | He looks around frantically. Nothing. Then, he starts the WASHING MACHINE. It slowly starts to fill up. | |
| | MATT (O. S.)
Hurry! | |
| | Deacon turns the dial to "Large Load," pauses and chuckles to himself. | |

DEACON
Large load.

MATT (O. S.)
Deacon! Hurry!

Deacon snaps out of it and grabs the laundry detergent bottle. He scoops up some water and RUNS into the other room.

72B INT. BASEMENT SET - DAY (CONTINUOUS)

72B

He throws the soapy water onto the fire and Matt. The fire goes out, but Matt's not too happy about getting soaked.

73 INT. DEACON'S HOUSE - KITCHEN - DAY (CONTINUOUS)

73

Coop is looking down the stairs to the basement. Fred is freaking out. Ashley is still topless but covering herself up, having just put on her panties. She goes to put on her shirt when

MRS. LEWIS (O. S.)
What's going on here?

DEACON'S PARENTS

are standing in the doorway to the kitchen with Max, whose arm is in a splint. Max stares at Ashley. She covers herself some more.

Then, Deacon and Matt enter the kitchen from downstairs.

MAX
Nice rack.

DEACON
Mom! Dad! What are you doing home?

MRS. LEWIS
Max sprained his wrist at soccer practice. What is going on here?

MR. LEWIS
Well, I'm sure there's a reasonable explanation why there's a naked girl in our kitchen. Right, Deacon?

Deacon isn't too sure.

MRS. LEWIS
Well...

DEACON
I, uh...

Deacon's mind is racing. Then,

ASHLEY
I'm Deacon's girl friend. Ashley.

MRS. LEWIS
His girl friend?

MR. LEWIS
His girl friend?

*
*

DEACON
Yes, my girl friend.

MRS. LEWIS
And what were you doing with your clothes
off in my kitchen?

ASHLEY
We were having a make out party.

MRS. LEWIS
Where are the other girls?

DEACON
Their dates stood them up?

COOP
Yeah. My date wasn't feeling well.

FRED
Mine has mono. From too much making out.
With me.

MRS. LEWIS
What's that smell?

MATT
We had a small fire, Mrs. Lewis. I tipped
over a candle. It was to set the right
mood.

MR. LEWIS
A fire? Let me see the damage.

DEACON
Dad, don't. Let me take responsibility.
We'll pay to have it fixed.

Deacon's Dad looks at Ashley again. He can't hide his pride.

MR. LEWIS
Damn right you will.

MRS. LEWIS
Well, Ashley. I didn't know Deacon even
had a girl friend.

MR. LEWIS
Maybe you can join us for dinner tonight.

Ashley looks at Deacon. Deacon's Mom glares at Dad.

DEACON
I think Ashley's busy tonight--

ASHLEY
Okay.

Oh, shit.

MRS. LEWIS
Okay, then.

74 INT. DEACON'S HOUSE - KITCHEN - NIGHT

74

Ashley is eating dinner with the Lewises. Max keeps staring at her. Mr. Lewis steals a few glances of Ashley himself while continuing his work-related rant.

MR. LEWIS
So get this. Johnson comes up to me today and he's all like "where's the ND-90's?" I'm like, "Johnson, they discontinued the ND-90 like six weeks ago." I've been telling this guy...

ASHLEY
Johnson sounds like a moron.

MR. LEWIS
Exactly!

Mr. Lewis is psyched that someone is finally paying attention to him. Mrs. Lewis doesn't like the way he's looking at her.

MRS. LEWIS
So, Ashley. If I could ask you a personal question, exactly how old are you?

ASHLEY
Nineteen. But I tell people eighteen.

Deacon laughs nervously.

DEACON
Isn't that funny?

The doorbell rings.

DEACON (CONT'D)
I'll get it.

FOYER

Deacon opens the door. It's Naomi.

DEACON
What are you doing here?

NAOMI
I thought I'd come by and surprise you.
Maybe we could hang out in your bedroom.

She looks at him seductively. Deacon looks over his shoulder.

DEACON
Now's not a good time.

NAOMI
What's wrong?

DEACON
Nothing. Let's talk later.

He tries to close the door, but she stops it.

MRS. LEWIS (O.S.)
Deacon, who is it?

Too late. Naomi comes in.

NAOMI
Hi, Mrs. Lewis. I'm Naomi. I'm Deacon's
girl friend.

And with that she looks at Deacon, figuring she just made his day. It fails, however, to achieve the desired effect.

MRS. LEWIS
His girl friend?

She looks at Deacon. Max pokes his head through.

MAX
Deacon has two girl friends?

DEACON
Shut up, Max!

NAOMI
What do you mean? What's going on?

MAX
Deacon's other girl friend is having
dinner with us.

DEACON
I can explain.

Naomi walks into the kitchen with Max.

MAX
This is Deacon's other girl friend,
Ashley.

MR. LEWIS
His other girlfriend?

Dad's beaming with pride. The two girls size each other up.

ASHLEY
Hi.

NAOMI
Oh, my God. How old are you, you slut?

ASHLEY
Eighteen.

NAOMI
I thought you were a nice guy.

Naomi storms out of the house. Deacon follows, then Ashley.

MRS. LEWIS
You need to have a talk with him. He could be having S-E-X.

MR. LEWIS
I need to give him a goddamn medal.
(she storms off)
What?

FOYER

Deacon watches Naomi go. Ashley consoles him.

ASHLEY
Let her go.

DEACON
Are you insane? I've been fantasizing about Naomi Feldman since the seventh grade.

ASHLEY
Fantasy and reality are two different things, Deacon. Don't fall in love with who you think she is. You have to be sure you love the real person.

DEACON
So what should I do?

ASHLEY
Go after her then. Or don't. Whatever.

He looks at Ashley for a beat, then goes after Naomi.

75 EXT. STREET - NIGHT

75

Naomi and Deacon are arguing under a street light.

NAOMI

She's a porno actress in your porno film. She had to pretend to be your girlfriend because she ran upstairs naked when the light caused a fire. And you've never had sex with her or even kissed her.

DEACON

Yeah, pretty much.

He looks down.

DEACON (CONT'D)

So, I guess this means you're not my girlfriend anymore.

NAOMI

Not necessarily.

She looks at him with newfound interest.

NAOMI (CONT'D)

I want to come to the set tomorrow.

DEACON

No, I don't think that's a good idea.

NAOMI

Why not? I'm curious. I've never seen a porno movie actually being made.

DEACON

Matt and Fred will get really mad. We're not supposed to tell anyone.

NAOMI

Tell them I'm a ... creative consultant. For the female point of view.

DEACON

No offense, but the female point of view doesn't really matter in these films.

She looks at him, pouting.

DEACON (CONT'D)

Okay. Okay.

76

CLOSE ON a computer monitor displaying the A.S.S. Website. The cursor is clicking through the various pages: text stories, pictures of the set, still photos of Ashley and Coop, etc. But more importantly, the "hits" counter looks like the odometer on a rocket ship.

76

PULL BACK to reveal...

76A INT. VIC'S "STUDIO" - DAY

76A

Mike is surfing the web while eating a large bratwurst sandwich. Vic enters in his signature robe.

MIKE
This After School Special shit is amazing. They're getting a ton of hits off their stupid stories and they don't even have any product.

VIC
Are you sure those are the guys from the Pretty Kitty?

MIKE
It's the same guys. Bingo. I just found out where they live.

VIC
Give me that address. I'm gonna teach these assholes a little lesson about the adult film business.

He takes the piece of paper and storms out the door.

MIKE
Vic!

He pops back in.

MIKE (CONT'D)
You going like that?

Vic looks down at his robe.

VIC
Oh, yeah. Thanks Mike.

Vic puts his slippers on. They do the jive hand shake and hug thing again.

77 INT. VIC'S CAR, PARKED - DAY

77

Vic checks the address of the house against the print out.

VIC
Goddamn amateurs. Think they can screw with Vic Ramalot.

MIKE
Let's do this.

78 EXT. STREET - DAY

78

They get out of the car and Mike places the gun in his pants. They walk up to the front door and bang. It opens, revealing

MR. GREITZER.

VIC
You Greitzer?

GREITZER
Yes. That's me.

Vic's a little confused. He looks at the piece of paper.

VIC
Ronald J. Greitzer?

GREITZER
Yes. That's right.

Then, a spark of understanding.

VIC
Oh, I get it. Brilliant. You're not even
a fuckin' kid.

Mike pulls the gun out and puts it to Greitzer's head. Greitzer drops his glass of soda, raises his hands, and starts shaking, terrified.

GREITZER
What are you doing?

VIC
What am I doing? I'm retiring you from
the porno business. Permanently.
Understand?

GREITZER
Yes. Yes. Please don't hurt me.

VIC
No more sweet young pussy, no more hot
school-girl fantasies, no more goddamn
 pornos "for virgins by virgins." You got
me?

Greitzer's eyes dart over to the side, and for the first time, Vic steps into the house and sees: LITTLE GIRLS.

It's Greitzer's little daughter's birthday party. Six-year-old GIRLS and their stunned PARENTS all stare at Vic.

Greitzer's wife comes over, screaming and crying.

GREITZER'S WIFE
Please don't hurt my husband!

VIC
Uh...

GREITZER
I'm sorry! I'll never rent them again! It was only that one time my wife was at her sister's! Please! I promise you!

GREITZER'S WIFE
You rented a dirty movie? You told me it was Jakob the Liar!

Mike lowers the gun and they start backing out of there.

GREITZER
What? I shouldn't be entitled to a little joy in life?

GREITZER'S WIFE
Now look at the trouble you've brought to this house.

GREITZER
And I'm supposed to know the Religious Right would come after me for renting an adult film?

As they continue to fight, Vic and Mike run back to the car.

79 INT. DEACON'S HOUSE - KITCHEN - DAY

79

Dress rehearsals. Naomi is sitting at the kitchen table talking to Ashley, who's wearing a sexy cheerleader outfit. Deacon is at the microwave making popcorn.

NAOMI
Five hundred dollars a night?

ASHLEY
Yeah, but if you can break into films, like these ones, you can get featured dancing gigs and make ten times that much.

NAOMI
No way.

ASHLEY
Seriously. If these guys ever get their act together.

Matt stumbles in carrying a pile of scripts. Fred walks in behind him and sees Naomi.

FRED
What is she doing here?

DEACON
Naomi is my girlfriend.

Fred exchanges a glance with Matt.

DEACON (CONT'D)
And I wanted her to help out. Give the script a female point of view.

Fred pulls Deacon aside.

FRED
Jesus, Deacon. Didn't you see that Beatles documentary on the History Channel? You're pulling a Yoko Ono on us.

DEACON
What?

FRED
Fine. Whatever. Let's get started. I'm sure she'll be really helpful.

Coop comes out of the bathroom dressed as the Math Team Captain, complete with nerd glasses, pocket protector, etc.

COOP
Oh, hey, Naomi.

NAOMI
Hey, Coop. Are you helping these guys, too?

COOP
(sheepishly)
Sort of.

MATT
Okay, people. Places everybody. Let's try to do this with a little heart, okay? And action.

Everyone turns to their scripts and starts the rehearsal.

ASHLEY
This quadratic equation is so hard.

COOP
Well, maybe we should just stick to long division.

Coop drops his corduroys and Naomi gasps. She stares at Coop's "slide rule" for a beat, then snaps out of it.

NAOMI
Wait a second. Cut. This is all wrong. She wouldn't be fantasizing about some geek.

MATT
He's not a geek. He's the Math Team
Captain.

NAOMI
No, he should be really well-dressed, and
maybe he's a foreign exchange student
from Portugal.

MATT
Um, and the director is the only one
who's allowed to say "cut."

FRED
Who cares, Naomi?

NAOMI
Deacon agrees with me, don't you?

Matt and Fred look at Deacon.

COOP
Dudes, come on. My nuts are getting cold.

ASHLEY
I'm out of here.

NAOMI
Shut up, Coop. This is important.

COOP
(swings his arms out)
And my nuts aren't?

Coop's hand accidentally smacks Ashley in the nose as she's
getting up. She SCREAMS.

DEACON
Are you okay?

COOP
I'm sorry, Ashley.

She's pissed, holding her nose.

ASHLEY
Look. This is ridiculous. Who does dress
rehearsals for a porno shoot?

MATT
Oh, sure. Why don't we throw out the
script while we're at it and "improvise."

ASHLEY

Guys, I appreciate the money. It's nice to get paid for sitting around doing nothing, but this isn't helping my career. I've got no footage for my reel.

She packs up.

FRED

Where are you going?

ASHLEY

Sorry.

She leaves.

COOP

Ashley, wait. I'm sorry. Ashley!

Then, he blurts out something unexpected:

COOP (CONT'D)

(calling after her)
I love you!

Coop exchanges an awkward glance with the guys: he's said too much. He goes after Ashley, with his pants still around his ankles and his bare ass in full display.

He stumbles on his pants and falls on his face. He gets up quickly and continues after her, still with his pants down.

FRED

Now what are we going to do? Your "girl friend" ruined everything.

DEACON

Coop's the one that smacked her.

NAOMI

Besides, if you losers knew anything about women, we wouldn't have this problem.

FRED

Who asked you?

NAOMI

I don't have to take this.

She storms off, leaving Deacon there to make a decision. He looks at Matt and Fred for a beat, then follows Naomi. Fred and Matt are crushed.

Ashley is walking through the parking lot on the way to work.

Ashley? MRS. LEWIS (O.S.)

It's Deacon's Mom, in the adjacent lot. She walks over to her.

Ashley Mrs. Lewis!

MRS. LEWIS
What are you doing here?

Ashley
I, um, I'm... I'm going where you're going.

MRS. LEWIS
To yoga class?

Ashley
Yes. Exactly.

MRS. LEWIS
I haven't seen you in class before.

Ashley
It's my first time.

MRS. LEWIS
Well, that's great, Ashley. You're really going to love it.

She escorts her towards the yoga class building.

MRS. LEWIS (CONT'D)
It's really easy, but if you can't keep up, just follow my lead.

CUT TO:

81 INT. YOGA CLASS - DAY

81

The entire class of slackjawed MIDDLE-AGED WOMEN yoga students stare in disbelief. Even the instructor is amazed.

Ashley

is essentially folded in half, her legs pinned well beyond her ears. She's obviously been in this position before.

82 INT. YOGA CLASS - LATER

82

The women are gathering their things after class, some still eyeing Ashley jealously.

MRS. LEWIS
You're quite flexible, Ashley.

ASHLEY
Yeah, people tell me that all the time.
You know, I could teach you some of those
moves. Mr. Lewis would love it.

MRS. LEWIS
Oh. Okay. Maybe later. Listen, Ashley. I
want to ask you something... personal.
About you and Deacon.

ASHLEY
Uh huh.

MRS. LEWIS
You know Deacon is only seventeen.

ASHLEY
Uh huh.

MRS. LEWIS
Right. So I was just wondering. You know.
If you and Deacon... Well, if Deacon and
you were...

ASHLEY
Um, no.

MRS. LEWIS
Good. Good. That's very good.

She gives Ashley a warm little hug.

ASHLEY
Listen, Mrs. Lewis. You don't have to
worry about Deacon. He's a good kid. If
you just let him make his own mistakes in
life, he's going to turn out fine.

83 INT. NAOMI'S BEDROOM - NIGHT

83

Deacon and Naomi are under the covers, making out.

NAOMI
So, do you have anything?

DEACON
Like what?

NAOMI
You know. Protection.

DEACON
Oh. Oh yeah. Of course.

She sees he's nervous.

NAOMI
Don't you want to?

DEACON
Of course I do.

NAOMI
Then what's the problem?

Deacon looks at her waiting there for him, his for the taking. A long beat. Then,

DEACON
It's my first time.

NAOMI
That's okay. Just go slow.

And he does. He's nervous at first, not sure what to do. But as she kisses him softly, suddenly we start to hear the slow fade in of PORN MUSIC playing in Deacon's head. (Now that Deacon's actually having sex, it's involuntarily triggering the only thing he knows about sex: porno movies.) The music grows louder when:

FRED (V.O.)
(in Deacon's head)
Every two minutes, they change positions.

He pauses, and cocks his head in confusion. He tries to shake Fred's voice out of his head, but he can't.

FRED (V.O.) (CONT'D)
It's a basic rule of porno.

Finally, he gives in to the porno music. He rolls Naomi on top of him.

JUMP CUT TO:

They're doing it standing up against the door.

FRED (V.O.) (CONT'D)
The door. Always a classic.

JUMP CUT TO:

Deacon sweeps away all the stuff from her desk and lifts her up on it. Naomi likes it.

ASHLEY (V.O.)
Fantasy and reality are two different things.

JUMP CUT TO:

Naomi's HAND presses up against the window. It slowly falls to the ground.

FRED (V.O.)
It's a basic rule of porno.

JUMP CUT TO:

Back on the bed, Naomi is in a state of complete bliss, having had her first ever orgasm.

ASHLEY (V.O.)
Fantasy and reality are two different things...

But Deacon doesn't share Naomi's contentment. He looks troubled.

83A INT. THE PRETTY KITTY CLUB - BACKSTAGE - NIGHT

83A

The next night, Deacon is talking to Ashley backstage as she's getting ready to go on.

DEACON
I don't know. It was weird. Is it supposed to be so weird?

ASHLEY
Of course it was weird. True love can only exist between two women.

Deacon is stunned.

ASHLEY (CONT'D)
Just kidding. I don't know, Deacon. Do you like this girl?

He hesitates a bit too long.

DEACON
Of course I do.

ASHLEY
Your heart is telling you that you don't. And I think it's time you start listening to your heart.

Deacon still doesn't get it.

ASHLEY (CONT'D)
Look. I have to go on. Just do whatever you want. Or don't. Whatever.

84 INT. DAVE'S DUPES - DAY

84

Vic and Mike wait at the counter for his video copies of volume 28. DAVE (cameo for the director, DME) comes to the counter with a box.

VIC
Thanks, Dave.

DAVE
Vic.

He turns to leave just as another GUY (cameo for the writer, DHS) comes up to Dave with a pad of paper.

VIDEO DUPE GUY
Hey, Dave, there's a guy on the phone who wants to set up a new account.

DAVE
What's it for?

VIDEO DUPE GUY
Some outfit called After School Special.

They turn back.

MIKE
What did you just say?

VIDEO DUPE GUY
Nothing. It's for another customer.

Mike grabs him by the collar and pulls him over to Vic.

VIC
Did you say "After School Special"?

Mike grabs the paper, drops the guy, and he and Vic rush out of the store. After they're gone:

VIDEO DUPE GUY
Shit, man. You must be crazy.
(calling after them)
Better watch your back, homie! You might get smoked!

85 INT. PEACHTREE & FINCH - DAY

85

Naomi is dragging Deacon into the store featuring posters of buff male models with nut-hugging boxer briefs.

DEACON
What are we doing here?

NAOMI
What? I thought you might want some new clothes.

DEACON
I don't need any new clothes.

NAOMI
And guess what? I booked facials for us at the Serenity Spa.

DEACON
Naomi. Wait. Stop.

He stops her.

NAOMI
What's wrong?

DEACON
I have to meet up with Matt and Fred this afternoon. I already blew them off yesterday.

NAOMI
Deacon, you don't have to hang out with those guys any more. Besides, you really need a facial. And I mean, I thought we could spend the day together. You know, after last night.

DEACON
But what about Matt and Fred?

NAOMI
Well what about me?

She pouts. She has him under her thumb. He takes her hand and continues into the store.

86 INT. BASEMENT SET - DAY

86

Deacon walks in really late, but wearing a hot new Peachtree & Finch outfit. And his skin seems to glow. Matt and Fred glare at him from the far end of the couch.

DEACON
What's going on? Are we going to find another girl?
(off their look)
What?

FRED
Matt and I have been talking.

DEACON
Yeah. About what?

MATT
We want to make this movie.

DEACON
I know. I do, too.

FRED
No, Deacon. We want to make the movie we wrote. We want to make it without you.

DEACON
Okay. I know what this is about, guys. I'm sorry about Naomi.

FRED
That's not the problem, Deacon.

DEACON
Then what is it?

FRED
I thought this was about us having fun and doing something crazy together. But as soon as you got what you wanted, you blew us off.

DEACON
You don't understand.

Fred cuts to the chase.

FRED
Do you even like her?

Deacon is about to tell them. Then,

DEACON
Fine. Go ahead without me.

FRED
Fine.

Matt and Fred get up and leave.

86A	OMITTED	86A
86B	OMITTED	86B
86C	OMITTED	86C
86D	OMITTED	86D
86E	OMITTED	86E

- 87 INT. DEACON'S HOUSE - KITCHEN - NIGHT 87
The family eats dinner in silence. Deacon feels like shit.
- MRS. LEWIS
So, Deacon. How'd you think you did on your midterms?
- DEACON
Fine.
- MAX
I found a dead bird on the soccer field. Its head was missing.
- Deacon's Dad pushes away his plate and gets up.
- MR. LEWIS
I have to go back to the office tonight. Johnson screwed the pooch again.
- MRS. LEWIS
Whatever.
- 88 INT. DEACON'S HOUSE - GARAGE - NIGHT 88
Deacon's Dad gets into the Aerostar. He turns on the radio, which blasts a ROCKING SONG. He quickly changes it back to an EASY LISTENING TUNE.
- 88A EXT. PARKING LOT - NIGHT 88A
He pulls in to the lot and parks. He steps out of the car and starts to walk to his office. Only it's not his office. It's...
- 89 EXT. THE PRETTY KITTY CLUB - NIGHT (CONTINUOUS) 89
He passes the Bouncer, still reading Aristotle's Ethics.
- BOUNCER
Enjoy.
- 90 INT. THE PRETTY KITTY CLUB - BACKSTAGE - NIGHT 90
Ashley is changing into her school girl outfit.
- PLANTAIN
Ash, you ready? You're up now.
- 90A INT. THE PRETTY KITTY CLUB - NIGHT 90A
DEACON'S DAD enters the club and pays the cashier.
INTERCUT:

90B ASHLEY sprays glitter on her body backstage. 90B
 90C DEACON'S DAD takes a seat right up front. 90C

D. J. (O. S.)
 ... they work hard for their money, guys,
 so let's tip them good. All right. Now,
 on the main carousel, let's give it up
 for the naughty school girl. ASHLEY!

Applause. Ashley struts out through the cloud of stage FOG,
 right up to Deacon's Dad...

... who's turned around, ordering a drink. He turns back to
 see...

... Ashley's back, as she swings around the pole. She struts
 by each of the men in the front row, reaching down to take
 dollar bills out of their hands. She walks over to Deacon's
 Dad...

... but he's tipping the waitress. She does another spin
 around the pole...

and lands in a split, face to face with...

... Deacon's Dad, who happens to have a crisp dollar bill
 between his teeth.

They immediately recognize each other and FREEZE. A long
 beat. Then:

MR. LEWIS
 Hello, naughty school girl whom I've
 never met before.

ASHLEY
 You, too, are someone whose kitchen I've
 never been in.

Another beat, then she grabs the bill out of his teeth, and
 quickly moves away.

91 INT. DEACON'S HOUSE - UPSTAIRS HALLWAY - NIGHT 91

Dad walks upstairs, still a little stunned.

MRS. LEWIS
 You get everything done at work?

MR. LEWIS
 Yeah. All set.

MRS. LEWIS
 Oh, guess who I ran into? Deacon's
 girl friend, Ashley.

Dad freezes.

MR. LEWIS
Where did you see Ashley?

MRS. LEWIS
Over on Industrial Way.

MR. LEWIS
You were on Industrial?

MRS. LEWIS
You know, she is so flexible. It's really amazing some of the positions that girl can twist herself into.

MR. LEWIS
What?!?

MRS. LEWIS
She even offered to teach me. So I could move like that.

MR. LEWIS
Yeah, that would be great! I mean, if you're into that.

MRS. LEWIS
Maybe. I like her. I know she's a little older, but I think she's good for Deacon.

MR. LEWIS
You do?

Just then, Deacon walks past them down the hallway towards his bedroom. Dad eyes him with a rare combination of fatherly concern and male jealousy.

92 INT. DEACON'S BEDROOM - NIGHT

92

Deacon walks past his desk and something catches his eye. He stops to look at a picture of himself with Fred and Matt from fifth grade. He looks really happy in the picture.

Then, he sees a strip of photo booth pictures taken yesterday with Naomi. She's hamming it up for the camera, but you can tell from his expression, they don't belong together.

He tosses the Naomi picture onto the desk.

93 EXT. DEACON'S HOUSE - BACK YARD - NIGHT

93

Deacon stands by the water skipping rocks with Matt and Fred.

FRED
So, what did you want to talk to us about?

DEACON
I wanted to say I'm sorry.

FRED
For what?

DEACON
For blowing you guys off.

MATT
That's okay, Deacon.

DEACON
No, it's not. It's just sometimes I feel like the whole world is passing us by and we're just sitting still. I don't know. Anyway, I'm sorry.

FRED
You know, you can be a real dick sometimes.

Then, Fred smiles. Deacon knows they're cool with each other.

DEACON
Naomi and I did it the other night.

MATT
No way!

FRED
You're kidding, right?

DEACON
No, it's true.

FRED
How was it?

DEACON
Good. At first. But then I kept thinking about all the pornos. Trying to hit the right spots, positions. I don't know. After a while it kind of seemed like work.

MATT
I find that extremely difficult to believe.

Deacon laughs.

FRED
So what now? Do we make this thing?

DEACON
I don't know. Maybe we should just call it quits.

ASHLEY (O.S.)
Hey, guys.

Ashley walks up to them. She looks hotter than ever, in a tiny midriff shirt and short shorts.

DEACON
What are you doing here?

ASHLEY
I need you.

FRED
What?

ASHLEY
I need you to make this movie. For my reel.

DEACON
Well, actually we were--

ASHLEY
Ooh, look. An eyelash.

For the third time, time stands still as Ashley gently pulls the errant eyelash from Deacon's eye and offers it up to him.

ASHLEY (CONT'D)
Make a wish.

Deacon is too entranced to close his eyes, but he does take the opportunity to blow the eyelash off her hand. She smiles and brushes back a strand of hair from his brow.

The guys are hooked.

Up through the window, over on Deacon's computer, the A.S.S. Website is running, featuring Roger's smiling face with the motto, "By Virgins, For Virgins." The counter is on fire.

94 INT. HAIRDRESSER - DAY

94

Roger is getting his hair cut by a cute HAIRDRESSER, his wheelchair next to him. A few other women are in the back, whispering and looking over at Roger. An OPERA ARIA plays on the radio.

HAIRDRESSER
So, I'm thinking about getting into films.

ROGER
Okay.

HAI RDRESSER
You have any tips on how to break in?

ROGER
Uh, no. Not really. Acting classes, I guess.

HAI RDRESSER
Really? I didn't think there was a lot of acting in those films.

Roger is confused.

ROGER
Well, I guess it kind of depends.

HAI RDRESSER
You think you could get me an audition?

ROGER
For what?

HAI RDRESSER
Come on. How long have I been cutting your hair?

ROGER
Since I was like eight.

HAI RDRESSER
(whispers)
I know who you are. Don't worry. Your secret's safe. Come on. I just want to make one film to see what it's like.

Roger is still totally clueless.

ROGER
That's great. But how can I help you?

HAI RDRESSER
Oh, I get it. You help me, I have to help you. That's how it works. Okay.

She looks around. Then, she sprays a big dollop of hair mousse into one hand and places it under the hair apron.

ZIP. Roger panics.

HAI RDRESSER (CONT'D)
Relax.

ROGER
What're you-- Oh, God!

His face contorts to match the aria playing on the radio, making it look like he's singing the soprano solo.

95 INT. BASEMENT SET AS "THE PROM" - DAY

95

Coop and Ashley have brought some help: Plantain and the Bouncer. They're waiting around for the guys. The room is their most elaborate set so far, a hotel ball room, complete with themed prom banner, dance floor, stage, etc.

COOP

No, no, it's a municipal bond fund.

ASHLEY

But what about the capital gains?

COOP

Sure there's short term capital gains, but the dividends are tax free.

PLANTAIN

State and federal?

Deacon enters with Matt and Fred.

ASHLEY

Hey, guys. I hope you don't mind, Plantain and Baxter want to be in the movie, too.

BOUNCER

Hey! Mr. Runnigbear!

Matt smiles meekly as we

CUT TO:

THE PRODUCTION MONTAGE:

95A INT. BASEMENT SET - DAY

95A

Moments later, cheesy prom MUSIC plays and a mirrored disco ball reflects light across the dance floor. As the couple dances across the floor, dressed in a prom gown and tux, Ashley looks into Coop's eyes.

ASHLEY

Ira, I have something important to tell you.

COOP

What is it?

ASHLEY

This prom is making me so hot. I'm ready to lose my virginity to you tonight.

Coop gives the thumbs up to the Bouncer, also dressed in a tux, then starts making out with Ashley in an exaggerated tongue-lapping display.

BEHIND THE CAMERA, Matt peeks out and looks at the other two guys with a furled brow. Deacon gives him a forced thumbs up.

95B INT. BASEMENT SET - DAY 95B

Coop and Ashley sit in the back seat of a Split Car. Coop says, "Oh, Rachael. You're the best." Fred looks over at Deacon, who just smiles sheepishly.

95C INT. BASEMENT SET - DAY 95C

The Bouncer and Coop play chess as the guys capture the offscreen action. Ashley says, "You're the sexiest teacher I ever had." The guys turn their heads sideways to figure out the bizarre position Ashley and Plantain have gotten themselves into.

95D INT. BASEMENT SET - DAY 95D

Plantain, dressed as a chaperone with a big punch stain on her dress, is eating a tuna fish sandwich and smoking a cigarette. Matt calls "Okay, people. Places. Let's get it together." Plantain puts the cigarette out on her heel, hides the tuna fish sandwich in her purse, and sprays the air with Weylon J. Petunia's.

PLANTAIN
My dress is ruined!

BOUNCER
I'm so sorry, Miss Jorgensen. What are we going to do?

She rips off her dress in one big swoop, revealing sexy underwear.

95E INT. BASEMENT BATHROOM - DAY 95E

Fred is in the bathroom with the Moisty-Mate, but he just can't seem to get in the mood. Through the door:

PLANTAIN (O.S.)
I never knew chaperoning the prom could be so "hard."

Fred gives up and throws the lotion back in his book bag. When he exits the bathroom, everyone is staring in his direction, then quickly looks away nonchalantly.

95F INT. BASEMENT SET - DAY 95F

The Bouncer is going at it with an ugly sex face, dripping with sweat.

Fred lowers the boom and it smacks the Bouncer in the head. Deacon applauds, trying to rally the troops, "Good scene. Good scene."

96G INT. BASEMENT SET - DAY 96G

Plantain speaks with no real enthusiasm, "I give you an A+." Matt asks her to do the line again, but she says it exactly the same way again. One more time, same result. Suddenly Coop lets out a huge FART and everyone starts laughing. Matt throws his hands up, frustrated.

95H INT. BASEMENT SET - DAY 95H

Coop and Ashley are in the back seat, post coitus.

ASHLEY
That was the best prom ever.

COOP
You can say that again.

And as Ashley actually repeats her line, we see Fred mouthing it along with her, proud of his contribution to the script.

95J EXT. DEACON'S HOUSE - BACK YARD - DAY 95J

Matt strips off the sheets, sprays them with lighter fluid, and sets them on fire. As the flames rise up and FILL THE SCREEN,

MATT (O. S.)
Cut. That's a wrap.

END MONTAGE.

96 INT. WILLIAM WALL HIGH SCHOOL - LIBRARY - DAY 96

Deacon is studying in the library.

RACHAEL (O. S.)
Deacon!

He turns around and there she is: RACHAEL UNGER.

DEACON
Rachael?

RACHAEL
Hi, how are you?

DEACON
Good. Good. How was France?

RACHAEL
It was so fun. We just got back yesterday. The school totally screwed up my class schedule.

Deacon looks her over.

DEACON
So, how's John Baldwin?

Rachael goes white.

RACHAEL
Who told you about that?

DEACON
Everybody knows.

RACHAEL
Well everybody is a liar. I never did it
with John Baldwin.

Deacon is stunned.

DEACON
You didn't?

RACHAEL
Jesus, Deacon. I don't even know him.
It's not like it was with us.

It hits Deacon like a ton of bricks.

97

INT. WILLIAM WALL HIGH SCHOOL - A/V ROOM - DAY

97

Deacon and Fred enter and see Matt sitting by the computer.

FRED
So...?

DEACON
How does it look?

MATT
It looks great. It's the best porno film
I've ever made.

FRED
So what's the problem?

DEACON
Are you done with it?

MATT
Well, I cut together some footage to give
to Ashley for her reel, but I don't think
I can finish this film.

FRED
Why not?

MATT
I can't even watch it. Every time I turn it on, I keep thinking about that tuna fish sandwich and Coop farting all day long.

DEACON
That was pretty gross.

MATT
That's just it. The movie looks great, but seeing everything else -- all the disgusting, nasty stuff -- that's what's taken all the fun out of it. And I just don't want to do it any more.

FRED
Great. I knew it. I knew you couldn't handle this.

Matt looks away.

DEACON
Take it easy, Fred.

FRED
No, I knew that when it came down to it, Matt would wuss out.

Matt snaps.

MATT
You know what? Fuck you, Fred. You're the wuss here. At least I don't have to whack off every time I see a girl in the hallway.

Fred shoves Matt.

FRED
Shut up, Matt.

Matt stands up and gets in Fred's face.

MATT
No, you shut up! For once in your life, be a man and admit this movie was a mistake.

FRED
Why don't you make me?

The two square off, staring each other down. Until,

DEACON
No. Matt's right. This movie was a mistake.

FRED
What are you talking about? This whole thing was your idea.

DEACON
Come on, Fred. Didn't you think this movie was going to be ... I don't know, sexy?

Fred looks at the other two for a beat, not sure what to say. Finally, he smiles.

FRED
How long have you guys known about the bathroom thing?

Deacon laughs.

MATT
If you didn't like making the movie, why didn't you say something?

FRED
I don't know. I thought you guys were having fun. I didn't want to be the wuss.

A beat.

FRED (CONT'D)
So what about the car?

DEACON
The Aerostar's not so bad.

FRED
What about the money and the power and the women? What about Tony Montana?

MATT
Scar Face is just a stupid movie, Fred.

Fred smiles.

MATT (CONT'D)
So what do we do with this?

He holds up the tape.

98 EXT. AMUSEMENT PARK (CLOSED) - NIGHT

98

The tape is burning in the center of a huge bonfire. A massive party is raging. Tons of teenagers are dancing, drinking, and having a good time rocking to a LIVE BAND.

At the center of it all are Matt, Fred, and Deacon are finally enjoying themselves.

ASHLEY
Hey, guys. Great party.

DEACON
Thanks.

ASHLEY
I've got some big news. I sent the reel to Vivid and they want to fly me and Coop to L.A. to talk about a contract.

MATT
Wow. That's great, Ashley.

DEACON
Congratulations.

Deacon hugs her.

BOUNCER (O.S.)
Deacon! Vinnie says we need more ice!

DEACON
Hang on, guys. I'll be right back.

He leaves Fred and Matt alone with Ashley.

FRED
Hey, Ashley. Can I ask you a question?

ASHLEY
Sure.

FRED
Do you think me and Matt will ever get girlfriends?

ASHLEY
Are you kidding? Come on, guys. You have it made. You're smart, funny, fun to be with. In a couple of years, girls will be dying to meet men like you.

MATT
Really?

ASHLEY
Well, no. Popular, good looking guys always get the girls.
(off their look)
Hey, what was I supposed to say?

Then, Roger wheels by, arm in arm with his Hairdresser. No more braces and headgear, Roger looks sharp with slicked back hair and suave clothes.

ROGER
Hey, guys. Great party.

He wheels off. The guys and Ashley do a double take.

99 EXT. AMUSEMENT PARK - PARKING LOT - NIGHT

99

The Bouncer is checking off names from the invite list. A long line of people are trying to get in, including J.T.

J.T.
I can't believe these losers are having such a killer party.

Coop is walking by and overhears the comment.

COOP
Hey, you're not on the list, dude.

J.T.
What's with you, you pussy? Are you joining the retard team, too?

Just then, Plantain enters and walks to the front of the line. The high school guys stop everything to stare at her.

PLANTAIN
Coop!

COOP
Plantain.

Plantain kisses him, while nonchalantly grabbing his crotch.

PLANTAIN
Come on. You don't need to wait in this line. Deacon and the guys are already inside.

Coop puts his arms around her and walks away, not without looking back over his shoulder for a second at J.T. standing there, dumbfounded. Then, the Bouncer escorts J.T. away.

100 EXT. AMUSEMENT PARK - NIGHT

100

Ashley is walking by Wendy and Kelly.

WENDY
I can't believe Naomi dumped Jake for Deacon Lewis.

Ashley stops.

ASHLEY
Let me tell you something about Deacon. That boy is amazing in bed.

KELLY
And you are...?

ASHLEY
Ashley. Deacon's ex.

WENDY
Seriously?

ASHLEY
Seriously. Have your boyfriends ever
given you an orgasm?

WENDY
No.

KELLY
I think so.
(off Ashley's look)
No.

ASHLEY
Have you ever felt so completely
satisfied in bed that you just wanted to
sleep for a week?

KELLY AND WENDY
No.

ASHLEY
You're wasting your time giving those
Neanderthals blowjobs. I mean, they'll
probably wind up unemployed wife beaters
anyway.

KELLY
So, are Deacon's friends seeing anybody?

ASHLEY
Matt and Fred? I don't think so. But if
you're interested, you better move fast.
Those guys know how to do this thing ...

She whispers something to Wendy and Kelly. They look shocked.
Ashley walks off...

100A EXT. AMUSEMENT PARK - NIGHT

100A

...and finds Deacon, sitting alone on a broken-down ride. She
sits down next to him.

ASHLEY
How's Naomi?

DEACON
I don't know. Good, I guess.

ASHLEY
I thought she was your fantasy girl.

DEACON
Yeah. She was.

ASHLEY
You're gonna dump her.

DEACON
I don't want to. I don't know. It's not like it was when I was with Rachael. Rachael and I used to talk about stuff. We just, I don't know, connected.

ASHLEY
Very good, Deacon.

Deacon is confused.

DEACON
What do you mean?

ASHLEY
Oh, nothing. I guess I'm just glad that you finally figured it out.

A moment of realization.

DEACON
Yeah, I guess I did.
(beat)
So I have to do this, don't I?

ASHLEY
(joking this time)
I guess. Or not. Whatever.

Deacon smiles. He finally understands that Ashley really does care about him. Ashley kisses him on the cheek and exits off into the horizon.

101 EXT. AMUSEMENT PARK - NIGHT

101

Deacon holds Naomi's hand and they walk and talk.

DEACON
There's something I want to talk to you about.

NAOMI
What?

DEACON
I've been thinking. Maybe we should see other people.

NAOMI
What?

DEACON
Well, I mean, we don't really have anything in common. And we don't really even get along.

NAOMI
You're breaking up with me?
(beat)
Can we still have sex?

DEACON
Listen to what I'm saying, Naomi.

NAOMI
The only reason I went out with you was because I thought you were a nice guy. And now you're breaking up with me?

DEACON
Yeah. I guess so.

NAOMI
If you tell anybody about this... I have a reputation.

DEACON
I won't. You can tell people you dumped me if you want.

NAOMI
Really?

DEACON
Sure. What do I care?

NAOMI
You see? You are a nice guy.

She kisses him on the cheek.

DEACON
Just don't tell anyone about the movies. All right?

She smiles.

JAKE (O. S.)
These guys are pornographers!

It's Jake, on the bandstand with the mike. He's drunk.

JAKE (CONT'D)
They're perverts! They make porno movies in their basement!

But no one is paying any attention.

DEACON
No one's listening to you, Jake. Give it a rest.

Jake gets down to confront the guys.

JAKE
Oh, really, skidmarks? I know someone who will believe me. Your parents.

DEACON
The web site is in someone else's name. All our records are encrypted. There's no tracing it to us, jerk off.

JAKE
Oh, really? Well, good thing I took the tape of Ashley masturbating in your basement. When they see that, they'll see what kind of movies their perfect little Deacon is making.

DEACON
Did you make a copy of it?

JAKE
No.

DEACON
You sent the original tape to my parents?

JAKE
Yup.

NAOMI
You know, Jake, you're a real dick!

She punches him in the stomach. He doubles over and she uppercuts him. He flies backwards, crashing through a table.

DEACON
Jesus.

MATT
You should probably avoid pissing her off.

DEACON
Noted. Guys. We've got a problem.

102 INT. DEACON'S HOUSE - FOYER - NIGHT

102

A large envelope labelled "OPEN ME" sits with the unopened mail on the foyer table.

103	EXT. AMUSEMENT PARK - PARKING LOT - NIGHT	103
	The guys get into the Aerostar.	
	VIC (O.S.) Not so fast, Ladies.	
	It's Vic and Mike, and Mike points his gun at Deacon's head.	
	VIC (CONT'D) Which one of you is Balls McLongcock?	
	Matt and Deacon give up Fred.	
	VIC (CONT'D) Good name.	
	FRED Thanks.	
	VIC Too bad you're not going to be able to use it any more.	
	DEACON Who the hell are you?	
	VIC The competition. And who the hell are you, coming into my town, paying girls double what I'm paying them? This stupid After School Special shit is cutting into my business. So now I'm putting you <u>out</u> of business.	
104	OMITTED	104
105	OMITTED	105
106	INT. DEACON'S HOUSE - FAMILY ROOM - NIGHT	106
	The folks are reading.	
107	OMITTED	107
108	OMITTED	108
109	OMITTED	109
110	OMITTED	110
110A	EXT. ABANDONED WAREHOUSE - NIGHT	110A
	CLOSE ON the Aerostar bumper sticker, "My child is on the honor roll at William Wall High School."	

CRANE SHOT up to the second floor landing.

110B INT. ABANDONED WAREHOUSE - NIGHT

110B

Deacon, Matt, and Fred are bound and gagged, and hanging by their pants from meat hooks. Mike takes their gags off and they start whimpering.

MATT
Please don't kill us, Mr. Porno Man.

VIC
Relax. We're not going to kill you.

The guys let out a collective sigh of relief. Thank God.

A beat.

Then Mike pulls out the HEDGE CLIPPERS.

MIKE
(matter of fact)
We're going to cut your balls off.

FRED
What?!?

The guys freak out, but Mike's gun keeps them in place.

VIC
(re: Fred)
Start with him.

FRED
Why me? It was all Deacon's idea!

DEACON
FRED!

VIC
Okay. Do the leader kid.

MIKE
Quit squirming. It hurts a lot more if you struggle.

Vic starts undoing Deacon's belt.

DEACON
Wait! Wait! Wait!

VIC
Come on, kid. Take it like a man.

Vic pulls down Deacon's pants. Mike brings the blades together in a menacing practice chop.

Deacon is CRYING like a little girl. Fred also sobs uncontrollably, creating a cacophony of boyhood terror.

Mike goes in for the cut...

MATT
We've got pre-orders!

Mike stops and looks back at Vic.

VIC
What did you say?

MATT
We pre-sold copies of our video.

VIC
(condescending)
How many? Fifty? A hundred?

MATT
No. Sixty-three thousand, two hundred twelve.

VIC
What?

MIKE
That's a lot of product, Vic.

FRED
We've got orders from all over the world.

DEACON
We'll give you the website if you let us go.

Vic looks at Mike for a second, then shrugs. Mike closes the hedge clippers and they untie the kids and let them down. Deacon pulls up his pants.

VIC
Okay, so what's your cut?

DEACON
Nothing.

FRED
Except...

DEACON
What except? There's no except!

FRED
Except you promise to supply us with quality porn free of charge.
(off Deacon's look)
(MORE)

FRED (CONT'D)

It could come in handy. I mean, until we get girlfriends.

MATT

And...

DEACON

No, Matt!

MATT

(emboldened)

And you have to maintain the artistic vision of After School Special.

VIC

And what's that?

Matt puts his arm around around Vic's shoulder.

MATT

The key is to try and remember what it was like before you had sex. What did you used to fantasize about? A math teacher who bends over a little too far. The door to the girls' locker room open just a sliver. Going over to visit your friend and catching his mother coming out of the shower.

FRED

Dude?

MATT

Not you. Deacon's mom.

FRED

Oh yeah. I've been there.

111 INT. DEACON'S HOUSE - PARENTS' BEDROOM - DAY (FLASHBACK) 111

Deacon's mom is showering, but the door to the bathroom is open. Fred wanders into the bedroom.

FRED

Deacon? Are you in here?

112 INT. ABANDONED WAREHOUSE - NIGHT (END FLASHBACK) 112

DEACON

Guys!

VIC

Okay. We've got a deal, but you gotta give me all your master tapes.

(to Matt)

And kid. If you ever need a job, give me a call.

He hands Matt a card. Deacon turns to Vic and shakes his hand.

MATT
It's been a pleasure doing business with you, Mr. ...

VIC
Ramalot. Vic Ramalot.

FRED
Good name.

VIC
Thanks.

The guys savor the moment, then simultaneously realize the clock's still ticking... They run!

113 INT. DEACON'S HOUSE - LIVING ROOM - NIGHT 113

MR. LEWIS
Did you go through the mail today?

MRS. LEWIS
Not yet. I'll go get it.

She gets up to get the mail.

113A EXT. SUBURBAN STREET - NIGHT 113A

The car races around a corner.

113B INT. AEROSTAR - NIGHT 113B

FRED
Hurry!

DEACON
It's a minivan! It can't go that fast!

114 EXT. STREET - NIGHT 114

The car races down the street.

115 INT. DEACON'S HOUSE - FOYER - NIGHT 115

His mom approaches the Envelope and stack of mail.

116 EXT. DEACON'S HOUSE - NIGHT 116

They run up to the door and burst in.

117 INT. DEACON'S HOUSE - FOYER - NIGHT 117

Deacon runs in and eyes: AN EMPTY TABLE.

He looks around frantically. He runs into the

117A INT. DEACON'S HOUSE - LIVING ROOM - NIGHT (CONTINUOUS)

117A

where his parents are sitting there waiting for him. He can tell by their expression, they know.

MR. LEWIS
Looking for something in the mail,
Deacon?

DEACON
No, I just--

MR. LEWIS
Maybe something you'd rather not have us
see.

Deacon goes white.

DEACON
Mom, Dad...

MRS. LEWIS
It's too late, Deacon.

DEACON
Wait--

MRS. LEWIS
We just want you to know how deeply
disappointed we are in you.

DEACON
I can explain.

MR. LEWIS
Explain? Explain?

DEACON
If you'll just give me a chance...

MR. LEWIS
How are you going to explain this?

He holds up the REPORT CARD.

MRS. LEWIS
How did you manage to get a "C" in
biology?

Deacon is in shock: relieved, confused, and a little angry.

MRS. LEWIS (CONT'D)
I knew we shouldn't have let him have a
girl friend--

MR. LEWIS
Let alone two--

DEACON
Is that what this is about? My biology class? It's just a stupid midterm grade.

MR. LEWIS
I don't like your tone, mister.

DEACON
Mom, Dad. I'm seventeen now. I'm driving. I've got a girlfriend. Well, actually, we broke up. But you guys treat me like a kid. Is it too much to ask for to be a normal teenager with a normal life?

MRS. LEWIS
You broke up with Ashley?

DEACON
No. Naomi. Look. I just want to have fun with my friends, okay?

They look him over. Finally,

MR. LEWIS
Okay, then. Just make sure you don't repeat this performance on your finals.

DEACON
I won't.

Relieved, he walks out into the Foyer. Max appears from around the corner with the tape. They walk together.

DEACON (CONT'D)
How much do you know?

MAX
Pretty much everything. Mr. Slam.

Max hands him a piece of paper.

MAX (CONT'D)
These are my demands.

He looks them over.

DEACON
Done.
(beat)
Did you know all along?

MAX
Are you kidding? Who do you think made the first pre-order?

Max hands him the tape and they shake hands. Deacon turns to Matt and Fred waiting in the foyer. They're relieved.

CUT TO:

118 FRED'S FACE

118

FRED
I'm really nervous.

DEACON puts his arm around his shoulders.

DEACON
My advice is to go slow. If you feel
you're losing control, just try to relax.
Don't worry. It's easier than it looks.

PULL BACK to reveal we're in

INT. DMV - DAY

Fred is about to take his driving test.

FLASH!

Fred gets his picture taken.

119 EXT. DEACON'S HOUSE - DAY

119

Deacon drives the minivan home and pulls in next to the brand new convertible sports car. Deacon gets out, excited.

MR. LEWIS
What do you think?

DEACON
This is for me?

MR. LEWIS
Are you crazy? It's for me. You want a
new car, you get an after school job.

Deacon's Mom is wearing a sexy outfit and carries an overnight bag. She's beaming.

MRS. LEWIS
But we are letting you have the Aerostar.
It may not be "cool," but it'll get you
where you're going.

DEACON
Thanks, guys. Really.

MRS. LEWIS
We're going away for the weekend. Your
father surprised me!

Deacon's parents KISS then pull out of the driveway.

120

EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY

120

Deacon pulls the minivan into the parking lot. In the passenger seat is Fred. In the back seat are Matt, Max, and Max's three FRIENDS. They all get out and the freshmen scamper away. Matt is holding Deacon's driver's license.

MATT

It's not even in focus. This is really shoddy work.

Deacon takes it back from him.

MATT (CONT'D)

So, guys. I decided I'm going to apply to NYU next year. The film school.

FRED

Too bad we burned the film. You could have submitted it as your sample.

MATT

Good idea, Balls.

The guys start laughing.

FRED

So, I guess we all got what we deserved. No money, no power, no women.

MATT

Tony Montana would be pissed.

Just then, Rachael spots them and walks over.

DEACON

Speak for yourself, guys.

RACHAEL

Hey, guys. Deacon.

Deacon KISSES her. The other two guys are stunned.

121

INT. WILLIAM WALL HIGH SCHOOL - HALLWAY - DAY

121

Deacon walks down the hallway with Matt and Fred, and holding Rachael's hand. The four of them run into Wendy and Kelly.

WENDY

Hey, guys. Hey, Deacon. I heard Naomi broke up with you.

DEACON

Yeah. But I think it worked out better this way.

Rachael smiles.

WENDY
Hey, Fred. I hear you know a thing or two
about giving women pleasure.

Fred freezes. He steels himself, trying to build up the nerve
to say what he wants to say. Then,

FRED
No, I don't.

She's disappointed. The whole gang hangs their heads. Then,

FRED (CONT'D)
Matt knows a thing or two about
pleasuring women. I know everything.

Fred smiles ear to ear. Wendy laughs, duly impressed.

WENDY
We should go out some time.

Kelly looks at Matt seductively.

KELLY
Maybe all four of us could go out.

MATT
That could work, you know, depending on
my schedule.

WENDY
Cool. So call me.

They walk off just as Jake pushes Deacon from behind.

JAKE
Watch where you're going, sphincter boy.

But he's dealing with a totally new and improved Deacon now.

DEACON
I thought I told you not to call me that
anymore.

JAKE
What are you going to do about it?

DEACON
Some people never learn.

Matt pulls out a funky remote control. He hits a button and
all the monitors come on up and down the hallway. Students
stop to look up at them.

121A ON THE MONITORS

121A

plays a specially edited version of the infamous first attempt at making the porno, aptly titled, "William H. Wall High School Presents: The Premature E-Jake-ulator."

JAKE
I've got a tiny pee-pee? I'm a premature
e-jac-u-la-tor?

121B HALLWAY

121B

Jake is horrified.

JAKE
Stop it! Stop the video!

MATT
You probably shouldn't have mailed that
tape back to us.

The video starts repeating in continuous loop, but has been edited to sound like a rap song.

JAKE (O. S.)
Tiny pee-pee. Tiny pee-pee. E-jac-u-la-
tor. E-jac, e-jac, e-jac-u-laaaaaaa-tor.

Students point and laugh at him, while Deacon and the guys continue on down the hallway, dancing to the beat. Deacon kisses Rachael goodbye.

DEACON
You know, guys, I've been thinking about
something.

FRED
What's that?

DEACON
About how making the movie didn't turn
out to be so fun. I think I figured out
why.

They stop at their lockers.

DEACON (CONT'D)
Sex is like a comic book, still in the
original wrapper. Once you open it up and
read it, it loses its value.

FRED
Deep.

MATT

I think he's got something there. Making that movie felt like we were tampering with forces we couldn't possibly understand.

DEACON

Exactly. The fun part about high school is unravelling the mystery of what's going to happen next.

The guys smile and dial the combinations on their lockers. In the background, Jake is still on the ground crying. We TRACK through the hallway, outside...

121C EXT. WILLIAM WALL HIGH SCHOOL - PARKING LOT - DAY

121C

... where we see a large CAR TRANSPORT, with three hot new sports cars on it. Their license plates read "JOHNNY H," "SAM SLAM," and "BALLS."

TRACK OVER to Mike, unloading the cars and Vic, standing there smiling.

FADE OUT:

END CREDITS

FADE IN:

122 INT. HOTEL ROOM - NIGHT

122

Deacon's parents are in bed. On the TV plays familiar sounding porno music on the hotel pay-per-view.

MR. LEWIS

Why do they always have to show the guy's face?

MRS. LEWIS

To make you think you can get girls as hot as her. It's a basic rule of porno.

A long beat.

MR. LEWIS

Hey. Isn't that our basement?

FADE OUT:

THE END