

KID ANARCHY

A Punk In Podunk

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a graphic novel by George Cole and Mike McCarthy

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1

INT. ANTENNA CLUB - NIGHT

1

1984: A punk rock band performs to a crowd of social misfits who crowd the stage. Boys and girls dive from the stage into the mosh pit of the dank night club partially lit with the glow of mounted television screens.

There is a struggle across the entire expanse of the club. A muscle bound bouncer with a mohawk named REBEL (28) drags scrawny, black haired TOMMY DELANEY (16) from the mens room, across the raucous dance floor, by the bar, and out the front door. Tommy resists and struggles to no avail. He's no match for Rebel.

2

EXT. ANTENNA CLUB - NIGHT - CONTINUOUS

2

Rebel pushes Tommy out the door so hard that Tommy must catche his balance before he lands on the broken sidewalk.

REBEL

Don't let me see your ass around
here again!

Tommy, out of breath, flips off Rebel. Rebel dismisses Tommy as he shines his nearby parked motorcycle with the corner of his t-shirt before going back inside the club.

3

ALLEY WAY - ANTENNA CLUB - LATER

3

OPENING CREDITS / MUSIC

A red spray of paint glides across the weathered surface of a brick wall. Curves and straight lines appear. The artist shakes the can to get the last drop of paint.

Tommy steps back from his creation: a large red anarchy symbol. It glistens like blood in the street lamps. As Tommy looks at his masterpiece, his anger cools.

Suddenly Tommy is strafed by a spotlight from a police car. Ditching the spray paint, Tommy runs. Blue lights and sirens blazing, the cop car pursues him down an alley.

Tommy bolts up the stairs into the back entrance of an old building. Two officers OFFICER BENTON (43) and OFFICER SANCHEZ (33) leave their vehicle and pursue on foot.

4 EXT. CITY ROOFTOP - NIGHT

4

Rushed sounds of FOOTSTEPS travel up the stairwell leading to the roof exit. Suddenly Tommy burst through the door. Tommy's fear is realized as he runs to the edge of the roof. The view is dizzying. Tommy is trapped.

The two cops now emerge through the roof top door in pursuit of Tommy.

Tommy looks down at an adjacent rooftop and debates if he can make the jump as the cops close-in. The cops stop when they see Tommy place one foot up on the ledge.

OFFICER SANCHEZ
Hey Kid! You better think about it!
You're not gonna make that jump!

Tommy looks from the cops to the rooftop of interest and then back to the cops again.

OFFICER BENTON
You got something against feeling
your pecker?

Tommy takes a couple of steps back from the ledge as Officer Sanchez tries to grab him. Tommy anticipates, runs, and leaps out over the distance between the roof tops.

Onto the closest adjacent rooftop below, Tommy lands on his feet. Tommy is shaken, but he can't believe it.

OFFICER SANCHEZ
(yelling down to Tommy)
Holy shit, you made it!

OFFICER BENTON
(yelling down to Tommy)
That... Was... Fantastic!

The roof begins to CREAK and SHIFT before suddenly collapsing, sending Tommy crashing to the floor inside.

A cloud of dust billows out from the gaping hole in the roof. From the buildings edge, the officers strain to see Tommy writhing in pain on the filthy floor.

Down below, squirming to catch his breath and struggling to get to his feet, is a soot covered Tommy.

INT. MEMPHIS POLICE STATION - LATER

(CONTINUED)

JOE BOONE (48), a hastily-shaven man in worn jeans and a plaid shirt, walks alongside OFFICER HAYES (50), as the officer leads the man past a row of desks occupied by other officers filling out reports.

OFFICER HAYES (TO JOE)
We thought better of throwing him
into general population. They
woulda' eaten him alive.

Joe and the officer stop in front of a bench occupied by a slumped over figure, covered in a blanket. Poking out of the blanket is a hand that is handcuffed to the bench.

OFFICER HAYES
Tommy Delaney.

Tommy raises up from his sleeping position on the bench with groggy eyes and spiked hair that has now been restyled by his sleeping position so it appears more new wave than punk.

TOMMY
(to officer)
Ah, garcon! Perfect timing. I'll
take two eggs over easy and a black
of cup coffee.

Tommy focuses his eyes and sees Joe, standing behind officer Hayes.

TOMMY
Uncle Joe? What brings you to
Memphis?

5 INT. JOE'S TRUCK - LATER (DRIVING) 5

Tommy rides shotgun as his uncle drives.

TOMMY
Mom's not gonna go with that.

UNCLE JOE
It was your mother's idea.

TOMMY
Bullshit.

Joe looks at the teenager, debating whether to give the boy the rules of etiquette or to let it go. Joe returns his focus to navigating these gall dang Memphis streets.

EXT. TOMMY'S APARTMENT - DAY(MORNING)

(CONTINUED)

Uncle Joe pulls the truck to a stop, outside of an old brick apartment. Tommy gets out of the truck quickly and stomps toward the apartment door.

Joe gets out, sighs, takes one last drag of his cigarette and follows Tommy, who has disappeared up the stairs.

INT. TOMMY'S APARTMENT - DAY

Tommy throws open the door to the apartment where CANDY DELANEY (43) is sitting on the living room couch. Tommy and Candy lock eyes.

CANDY
Vandalism?

TOMMY
You really think I'm going to Mississippi?

Uncle Joe steps into the apartment through the still open door. TOMMY passes him, stomping off to his bedroom and slams the door behind him.

UNCLE JOE
Candy, the boy does have a point.

Candy simmers, jumps up from the couch and heads down the hall, past Joe - and his unanswered question.

Candy bangs on Tommy's door with her fist.

CANDY
Open this door!

A torrent of PUNK GUITAR NOISE emits from Tommy's room.

JOE
(over the music)
Candy, Seriously. How do you see this working out? With Tommy in Mississippi, I mean.

The door next to Tommy's quickly opens and Candy's boyfriend, CHET (40) steps out into the hallway in his bathrobe.

He opens his mouth to join in the yelling but notices Joe.

CHET
(over the music)
Who the fuck are you?!

(CONTINUED)

Joe sizes him up before slowly speaking to the man as if he's speaking to a child.

JOE
(over the music)
Well, I'm family!

Candy and Tommy continue to yell at each other over the music. Chet adds his two cents into the mix.

EXT. APARTMENT STOOP - CONTINUOUS

Joe closes the screen door downstairs and sits on a chair on the porch. He is immediately followed by Chet who sits down in another chair nearby. The loud music can be heard all the way up the stairs.

Joe offers Chet a cigarette and Chet accepts.

The two men light their smokes and stare silently out into nearby early morning traffic.

INT. TOMMY'S ROOM - CONTINUOUS

Candy jams a coat hanger into the hole of the doorknob of Tommy's room.

She manages to open the locked bedroom door, swinging it open violently. Tommy, flailing about with his guitar, doesn't even know she is there.

Tommy's room is a shrine to punk culture, circa 1984: A ragged amplifier sits near a turntable by a stack of scattered records. The walls are covered in band flyers and decals. A framed photo of Johnny Ramone, as if he were a family member, sits next to the bed.

Candy finds the switch on the amp and turns off the power. The room is silent. Tommy angrily spins around.

TOMMY
Get away from that!

CANDY
This ends now. I work days and you skip school. I work nights and you get arrested.

TOMMY
Don't forget about your days off when you and Chet get hammered drunk. You wouldn't believe the shit I pull on those days.

(CONTINUED)

CANDY

Tommy, I got no control over my life or yours.

TOMMY

Get of rid of that drunk you're sleeping with. There's a start.

CANDY

We're talking about you. And I can't handle this anymore. I just can't.

TOMMY

You really think I'd actually go to that redneck hellhole?

CANDY

It's just until we figure some things out. I'll come down for your birthday. It's just two weeks.

TOMMY

What are you not hearing? I am not going to Mississippi!

CANDY

You don't have a choice. You're out of control. There is just less for you to get mixed up in down there. I'll see you in two weeks.

Tommy stands up and paces around the room. Uncle Joe and Chet come back inside the apartment from having their smoke. Candy folds her arms and waits in the hallway.

TOMMY (TO CANDY)

I'm only going to say this one more time and I want all of you to hear me!

Tommy looks down the hallway toward the men and gives his mother's boyfriend a hateful glare.

TOMMY

There is absolutely no way on this fucking earth that I'm getting in that truck and riding down to Yamston, Mississippi!

Tommy sits in the passenger seat with his arms crossed in a childish, pouting pose. His feet up on the dash board.

Through the windshield, Tommy ignores the approaching road sign that reads, "Welcome to Mississippi".

Uncle Joe tries a little small talk with the sullen teen.

JOE

Ya know, your cousin Sam plays guitar. Maybe ya'll should...

TOMMY

(interrupting)

Please don't say it. Before you even say it, I can go ahead and answer it for you. It's "no." My answer is, "no."

JOE

Son, I was gonna make a statement and statements don't require an answer. So, I wasn't asking you anything.

TOMMY

You were going to ask me to "jam". Johnny Ramone doesn't "jam". I don't jam. With anyone. That would include Sam.

JOE

Tommy, I think you might need to lighten up, just a hair.

Tommy looks over at his uncle, dismissively.

TOMMY

There's no need. You heard my mom. She's coming to get me in two weeks for my birthday.

JOE

Tommy, that sounded more like a, "we'll see" to me rather than a "will do."

TOMMY

I'm just laying low till she gets picks me up. That's it. I'm not here to make friends.

(CONTINUED)

JOE

I don't think that's something
you're gonna have to worry about.
What are you Tommy, 15?

TOMMY

Sixteen.

JOE

(surprised)

Sixteen?

Uncle Joe pulls the old truck to the side of the road. There's greener terrain, marked by cows, junk yards, and rural blight.

JOE

My daddy had to raise his little brothers and sisters when he was 12. You're sixteen?

Tommy senses an oncoming lecture but he doesn't expect this.

JOE (CONT'D)

I want you to unload your stuff.

TOMMY

On the side of the road?

JOE

It's not a far walk to the house; bout 4 miles up this road. But, if you don't want to come with me, then Memphis is in the opposite direction, about a hundred miles.

Tommy sits motionless. Either he's calling Joe's bluff and refusing or he's just too frightened to move. It reads neutral and he doesn't move a muscle.

JOE

(raising his voice)

Tommy! Get your stuff out of my truck.

Tommy snaps to, gets out of the truck, and grabs his guitar, amp and other belongings from the truck bed.

Joe yells to Tommy who is now standing on the side of the road, confused and burdened by too many things to carry.

(CONTINUED)

JOE (CONT'D)
I hope to see you at the house,
Tommy. If not, you stay safe.

Joe guns the old truck back onto the road and covers Tommy in the dry, Mississippi dust.

TOMMY
Un-fucking-believable.

Tommy looks in the opposite direction, then back over his shoulder to Joe's truck, still throwing up dust. Tommy throws his guitar and duffle bag over his shoulder, picks up the amp and begins walking toward Memphis.

7 EXT. COUNTRY SIDE - LATER

7

The sun beats down on Tommy as he unsuccessfully attempts to use the skateboard to cart his amp and duffle bag down the country road. Tommy gets out his guitar, sits down on his skateboard, and strums a fractured tune. The cows barely notice.

Approaching from behind, Tommy hears maxed-out tweeters blaring hard rock over the rumble of a bad muffler. A black 1975 van with airbrushed artwork hits the brakes alongside Tommy and skids to a stop. Gravel scatters.

SAM BOONE (17), a pimply faced teenager with a 'high school mustache' and impressive blonde mullet, sticks his head out the drivers side.

SAM
You don't look like you're from
around here.

TOMMY
What gave it away?

Sam points at Tommy's skateboard, guitar, and duffle bag.

SAM
And just so you know, it's about a
hundred miles back to Memphis.

TOMMY
What makes you think I give a shit?

SAM
Because I remember how your mind
works, Cuz.

Tommy squints through the bright sunlight at Sam before a small look of recognition washes over Tommy's face.

(CONTINUED)

TOMMY
...Sam? ...Sam Boone?

Sam laughs as he climbs out of the van and meets Tommy in the road, forcibly shaking his hand.

Sam is a redneck rock and roller with western boots and boot-cut pants along with a black T-shirt featuring Ted Nugent. His cigarette dangles precariously from his lips.

SAM
Pop told me to come see if you were tired of walking. You want a ride to the house?

Tommy looks past his cousin toward the road ahead.

TOMMY
I guess you wouldn't give me a ride back to Memphis would you?

SAM
Hell, I'm already on "E" as it is.

Tommy sees the bad airbrushed art on the sides of the van: Meatloaf's "Bat Out Of Hell" and Molly Hatchet's "Flirtin' With Disaster" are poorly executed but discernible.

Sam takes Tommy's guitar and opens the back door of the van for Tommy to load his duffle bag and skateboard.

SAM (CONT'D)
Man, when did you start playing the guitar?

TOMMY
Like, two or three years ago.

SAM
No kidding? Me too!

Sam plunks the opening notes to "Sweet Home Alabama".

TOMMY
Hey, could you please not play that on my guitar.

SAM
What's a matter? You don't like Southern Rock?

(CONTINUED)

TOMMY
Does it look like I like southern
rock?

Tommy takes his guitar back, places it in the back of the van, then quickly hops in the passenger side.

SAM
No Tommy, I guess it don't.

Sam, slightly upset, hops in, throws the van into "drive" and does a 180 on the gravel road.

TOMMY
Whoa, whoa, whoa! what makes you
think that I've decided to go home
with you? I want you to take me to
Memphis!

SAM
Tommy, you're sixteen. Nobody's
gonna give you a choice.

Sam steps on the gas.

8 INT. BOONE HOME - DAY

8

Joe is in the living room fiddling with the TV reception.

PAM BOONE (44) Joe's wife, enters from the kitchen with a basket of rolls. Pam, weathered by country life, is still pretty like her younger sister, Candy.

PAM
Joe, if you can't find a station,
turn it off.

JOE
(giving up)
...just trying to catch the
weather.

9 INT. BOONE HOME - DAY

9

Tommy and Sam walk in the door. Joe looks over to Sam.

JOE
Which direction was he walking?

SAM
Opposite.

Joe looks at Tommy as he and Sam take seats at the table.

JOE

Just wanted to see what you'd
choose.

Pam enters the living room from the kitchen, wiping her hands with a dish rag.

PAM

Joe, stop pestering that boy! Tommy Delaney, come in here and let me get a look at you!

Pam grabs the back of Tommy's head and pulls him in for a hug, squishing his face against her chest.

TOMMY

(underwhelmed)

How's it going, Aunt Pam?

PAM

Tommy, it has been too long!

Pam grabs Tommy's head with both hands and pushes his head back to look at him. Tommy avoids her gaze.

PAM

But you have to stop this nonsense
and start acting your age.

JOE

Now who's pestering?

Pam grabs Tommy's arm and walks him to the table. Sam notices the attention Tommy is getting.

TOMMY

I guess I need to unpack my stuff.

PAM

Tommy, we can do that later. You sit down and eat you some supper. Lord knows the last time you ate.

Pam pulls a chair out for Tommy and coaxes him into the seat. Then Pam sits down at the table with the family.

Tommy looks down at the comically large, country spread.

SAM

Mom, we had fried chicken last night!

Pam looks over to Tommy but is answering Sam's question passive aggressively.

PAM

Best I could do, Sam, seeing as how my sister called me in the middle of the night and woke me up and now I've just been worried sick all day.

SAM

It's okay, mom.

Pam looks across the table to her nephew.

PAM (TO TOMMY)

So how's my sister?

TOMMY

Let's see, it's after twelve p.m.
so mom is probably shitfaced.

Everyone stops eating. Joe shoots a gaze to Pam, who is mustering her self-control.

PAM

Tommy, I want you to know that we do not allow cussing in this house, and especially not at the supper table.

JOE

And you might want to keep that in mind tomorrow - at school.

TOMMY

Why? Are you taking me back home to go to school?

PAM

No. You're enrolling here at Yamston High.

TOMMY

But I'm only gonna be here for a couple of weeks. So...what's the point?

The family eyeballs each other nervously.

PAM

Tommy, you're finishing out the year at Yamston. I've already talked it over with Candy.

(CONTINUED)

Tommy looks at his aunt like she has no idea what she is talking about. He speaks slowly to her, as if he is trying to make her simple brain understand.

TOMMY

No. My mom is coming to get me on my birthday. We made an agreement.

JOE

Well, how about you just go to school for the next two weeks then?

PAM

Will you do that for us?

Tommy considers and shakes his head "yes".

PAM

(extending her hand)

Give me your hand.

Tommy reluctantly gives Pam his hand. Sam takes his other.

PAM (CONT'D)

Joe, would you say grace, please?

TOMMY

I'll hold your hand, I'll eat your food, I'll even go to your school, but I'm not gonna pray.

JOE

Why the hell not?

TOMMY

I'm an anarchist.

The family looks to each other, confused as to what to say. Joe quickly carries on with the lords prayer, as if nothing has happened.

JOE

Dear Lord, please bless this food and thank you for our family...

Tommy looks around the table at his relatives as they sit with eyes closed and heads bowed. The prayer drones on and eventually just becomes a loud ringing in Tommy's ears.

Sam gets Tommy's attention, reaches his hand up to his own face and pretends to clutch his hands around an invisible penis that he is pretending to shove into his own mouth, his tongue pushing out the side of his cheek in unison with the thrusts of his pretend blowjob.

(CONTINUED)

Tommy cackles loudly, causing his aunt and uncle to pop their eyes open.

PAM

Tommy, you close your eyes and be respectful!

Tommy looks across the table at his cousin who is shaking his head in disapproval.

SAM

Dang, Tommy. Show some respect.

Sam bows his head causing his mother and father to join him as they revisit their prayer.

Tommy watches his cousin as he appears to be totally focused now on the prayer. Tommy shakes his head in disbelief at how quickly he ended up here.

10 INT. BOONE HOME - KITCHEN - MORNING

10

Coffee is brewing as Joe is cooking eggs. Pam is in the corner flipping through her copy of Webster's Dictionary.

PAM

Found it. "Anarchist"..."a person who believes that government and laws are not necessary. One who rebels against any authority, established order or ruling power."

JOE

Yep, that's him.

PAM

Joe, you need to take this seriously.

JOE

Not till I've had my coffee.

Tommy suddenly enters the kitchen in his underwear, half asleep, and looking in the cabinets. Pam quickly stashes her dictionary.

PAM

Tommy, we're whipping up some eggs.

TOMMY

I'm use to making my own breakfast.

(CONTINUED)

Pam watches him pour cereal into a bowl. She hands him the milk and gives him a spoon. Like a sleepwalker, he shambles back into his room.

JOE

Looks like he doesn't believe in breakfast either.

Joe sits down to eat, but Pam is troubled.

11

INT. BOONE HOME - TOMMY'S NEW BEDROOM - LATER

11

Tommy plops down on the edge of the bed, eating his cereal. The framed Johnny Ramone picture has survived the trip and rests nearby. Sam steps into the doorway.

SAM

You sure you don't want to come to my band practice? If Eddie's been drinking, you could even sit in with us.

TOMMY

(pretending)

Nah, I'm wiped out. I think I'm just gonna hang out in here.

SAM

Think so, huh? 3... 2... 1...

On queue, Pam comes walking up to Sam at the door to Tommy's room.

PAM

Tommy, Joe and I were about to head over to the church for prayer study. Would you like to join us?

Tommy sits for a frozen moment, trying to process what his aunt had just said. Sam crosses his arms and waits.

TOMMY

Well, I...uh...

PAM

(awkward, smiling)

When was the last time you just dove head first into Deuteronomy?

Tommy quickly jumps to his feet.

(CONTINUED)

TOMMY

That sounds like a blast, Aunt Pam,
but I thought I'd hang with Sam and
go see some of this fine metropolis
that is Yamston.

Pam realizes she shouldn't interfere with the boys.

PAM

Well, I'll just let you boys
be boys then.

TOMMY

Aunt Pam, have you seen my clothes?

PAM

I'm washing that one pair of filthy
clothes you wore down here. You're
just gonna have to wear some of
Sam's shirts and pants...and shoes.

Pam points to a stack of folded shirts and pants on the bedside table and leaves. Sam slides open his closet door revealing his teenage hard rock wardrobe.

SAM

You wanna go through my concert
T's? I got AC DC, 38 Special, Iron
Maiden.... Sorry, but I can't let
you wear any of my Ted Nugent
stuff. That's just my private -

TOMMY

Sam, I only wear one kind of
clothes.

SAM

Well, you're shit out of luck.

Sam points to the stack that has been offered by Pam. Tommy grimaces as he holds up a striped 'duck head' brand shirt.

SOUTHERN BOOGIE churns at a steady volume inside an old warehouse filled with scattered crates and boxes.

Tommy sits on a tiny couch, crammed between TWO REDNECK CHICKS that are either teenagers not aging gracefully or women in their 30's refusing to let go of the last vapors of youth. Tommy is uncomfortable in his new clothes, but looks almost normal in collared shirt and jeans.

A bearded, middle-aged drummer keeps a beat while killing a Coors. A gray haired bassist plays a rolling riff under a homemade banner that reads "White Wolf."

Sam, wearing a loin-cloth and precariously perched high on a rafter above, holds onto a rope fastened to a beam. His eyes are closed, feeling the music. Then Sam screams, swinging in an arc, toward the stage.

Sam misses his mark, crashes into his guitar stand, and wipes out against a wall. KEERANNNG!

The band stops playing while Tommy and the girls stand in unison, thinking that they might have just witnessed Sam's death. Sam struggles to his feet then limps over to the microphone.

SAM

Don't stop! Keep it going! Act professional!

Sam straps on his guitar and strikes a hard chord, causing the redneck chicks to instinctively begin hollering their southern rock seal of approval. Sam turns to face the drummer, getting into the groove and plunking distorted notes.

When Sam turns back around to the mic, he realizes that Tommy is gone.

13

EXT. YAMSTON - DAY

13

Tommy skateboards down the sidewalk of Yamston, a town weathered but unchanged since the fifties. Tommy takes a spill off a broken curb. Unhurt, he sits, brushing himself off. The locals turn and gawk at Tommy's spiky haircut.

Tommy is far from home and he knows it. He finds a random brick. Tommy tosses the brick up and down in his hand like a baseball, his thoughts are a hundred miles away.

Tommy's eyes linger on the town's rusty water tower. "YAMSTON" is spelled out in big, wide, white letters.

Suddenly two loud vehicles whiz by. Tommy observes a black kid on an old army-green motorcycle with a sidecar, being pulled over by the local Deputy Sheriff.

Tommy watches the officer approach the black kid, SHERMAN KRELLBERG (16). The DEPUTY SHERIFF (45) begins speaking to Sherman as he sits on his bike.

Tommy recognizes a small town shakedown when he sees it, and feels the need to step in. Tommy stands up defiantly.

(CONTINUED)

TOMMY
(to the Deputy)
Hey man! Stop harassing that guy!

The deputy doesn't hear Tommy and continues on, talking to Sherman. Tommy walks closer still holding the brick.

DEPUTY
So, Cosby plays a doctor, right?
And his wife is a lawyer. Really
funny show. You should watch it.

SHERMAN
I haven't, but I'll look for it.

DEPUTY
You need to.

Sherman and the deputy's conversation is completely blindsided as Tommy approaches them, yelling at the deputy again.

TOMMY
Hey cop, why are you harassing him?
We all know what this is about!

The deputy studies Tommy before turning to Sherman again.

DEPUTY
(to Sherman)
He a friend of yours?

Sherman just shrugs, not sure of what's going on.

DEPUTY
Kid, you need to cool your jets.

TOMMY
Not when you're gonna hassle
somebody just because they're
black!

DEPUTY
(frustrated)
Son, tell me what are you going to
do with that brick?

Tommy realizes he's still holding the brick. For a moment there is a stand-off. Tommy swallows hard.

Suddenly the Deputy's radio squawks from his squad car, requesting his presence at another address. The Deputy stares down the defiant teen before walking to his squad car.

Seeing this as his moment to escape, Tommy drops the brick and walks in the opposite direction, as fast as he can. Sherman and the Deputy just watch him go.

DEPUTY

I've got a call, Sherman. Good talking to you.

SHERMAN

Sure.

DEPUTY

Next time you see your friend, tell him to lighten up.

SHERMAN

Okay. ...But he's not my friend.

The deputy doesn't hear Sherman's last remarks. He has climbed into his squad car and is pulling away, leaving Sherman alone.

Sherman picks up the discarded brick and looks around for his mysterious 'friend'.

14

INT. USED BOOK STORE - CONTINUOUS

14

A bell tinkles as Tommy hurriedly enters the doorway of a used bookstore, noting the oncoming police car. He quickly darts behind a large shelf, panting in fear as the police car zooms by the store.

Tommy turns a corner without looking and walks full stride into someone carrying a box of books, spilling the books onto the floor. Two dozen paperback books spill out everywhere.

TOMMY

Sorry.

Tommy kneels down to help pick up the books. His eyes fall upon, NINA MOORE (25) a stunning young woman dressed in black, with a set of green eyes that pull Tommy in.

They both begin placing the scattered copies of George Orwell's "1984" back into proper position in the box. Tommy has never seen a more beautiful face on earth. Her eyes give Tommy the once over.

TOMMY

Sorry. I wasn't watching where I was going.

(CONTINUED)

NINA

No harm done. They were used to begin with.

Tommy and Nina get all of the books back into the box and they stand back up in unison.

NINA (CONT'D)

Thanks.

Tommy stands silent, watching the lithe, sexy body of this woman as she walks to the cashier for the sale, and then to the door to exit. Nina abruptly stops and turns to face Tommy who is still locked in a frozen posture of watching her walk.

NINA

By the way, the coast is clear.

TOMMY

What?

NINA

The deputy is gone.

Nina smiles and then exits the store. Tommy steps to the window, watching her walk across the street.

15 EXT. YAMSTON - SNAPPY SNACKS - CONTINUOUS 15

Tommy, with skateboard, returns to the parked motorcycle. No one is around. Searching, Tommy spots the black teenager in the window of a small hamburger joint called SNAPPY SNACKS.

16 INT. YAMSTON - SNAPPY SNACKS - CONTINUOUS 16

Tommy sits down beside Sherman inside the tiny eatery. There are only three stools at the narrow bar where an elderly short order cook POPS (62) delivers a bag of burgers to Sherman.

TOMMY

Hey man, sorry I had to go full blitzkrieg on that cop.

Sherman reaches in the bag for a burger, unwraps the paper and takes a bite. Tommy watches patiently while starving. Sherman finally realizes Tommy's hunger.

SHERMAN

You want a burger?

(CONTINUED)

TOMMY
I don't have any money.

SHERMAN
Pops makes 'em three for a dollar.
First one is on me.

Sherman is somewhat amused as Tommy shoves the entire burger into his mouth, taking as large a bite as possible.

TOMMY
(mouth full)
....Not.....bad....

The teens shake hands.

SHERMAN
Sherman Krellberg.

TOMMY
Tommy Delaney.

SHERMAN
I gotta get going, but do you mind helping me crank my bike? Sometimes it takes two people.

TOMMY
I don't mind.

Sherman leaves a dollar on the counter, thanking Pops, who waves them goodbye from his stance at the oven.

17 EXT. YAMSTON - SNAPPY SNACKS - DAY

17

Sherman walks over to the bike while Tommy skateboards in circles around him. Sherman tries to crank his bike, but it won't work. Sherman kneels down beside it, tightening a loose screw.

Tommy nervously glances around for the Deputy.

TOMMY
Not gonna work, huh?

SHERMAN
Can you hold that screw in place, and then let go the second that it starts?

Tommy does what Sherman asks without question. Sherman gives it another kick and it starts right up LOUD. The whole bike vibrates. Tommy jumps away, like he's lost a finger.

(CONTINUED)

Sherman smiles, putting on his old aviator helmet.

TOMMY
(louder over bike)
Sounds like it's going to fall
apart!

SHERMAN
(louder over bike)
Say what?

TOMMY
Nothing! Never mind!

Sherman tightens the chin strap and straightens his goggles.

SHERMAN
Need a ride somewhere?

TOMMY
Yes, actually.

Sherman points to the rickety sidecar and Tommy cautiously steps inside.

TOMMY
Is this thing safe?

SHERMAN
I don't know. No one's ever ridden
in it before.

Sherman guns it, snapping Tommy's head back and causing Tommy to grip the side car walls tightly.

18 INT. OLD WAREHOUSE - AFTERNOON

18

Sam, now fully dressed, neatly folds his loincloth and places it in his open guitar case. He looks up to see Tommy and Sherman entering the big empty room.

SAM
Where the hell did you go? I was
about to leave your ass!

SHERMAN
(interjecting)
Hey dude. Want this last burger?

SAM
Hey Sherman.

Sam motions and Sherman throws him the grease-stained bag. Sam catches it, and finds the burger inside.

(CONTINUED)

SAM

Nobody told me you were going to
Snappy Snacks.

TOMMY

Wait. You guys know each other?

SHERMAN

It's Yamston. I am Sam's entire
black experience.

Sherman looks to the bass guitar resting on the stand, picks it up. and throws the strap over his shoulder.

TOMMY

Well, alright.

Sam hands Tommy his guitar and takes a seat behind the drums. Tommy looks up at the light shining down on them, a band of three under a single bright spotlight in a darkened room.

SAM

Show us how you freaks play in
Memphis.

(to Sherman)

Tommy plays in a punk band up
there.

Sherman is impressed. Tommy stands frozen, holding the guitar.

SHERMAN

I've never played the bass before.

SAM

Hell, from what I've heard, in punk
music, you don't have to know how
to play any instrument.

Sam starts beating on the drums wildly and Sherman follows suit, beating on the bass and bouncing around the room. The noise they make is pure garbage, in mockery of punk.

TOMMY

Wait...Wait a second.

Suddenly angry at everyone's indifference, Tommy takes off the guitar and throws it on the couch.

TOMMY

Aw, go eat me.

Tommy heads for the exit as Sam lets out a wild, primal scream and continues abusing the drums before realizing that Tommy is leaving the rehearsal space.

SAM
Come back, Tommy! We're punking out!

Sam and Sherman laugh as they continue making a huge, steaming pile of un-rythmic noise.

19 INT. YAMSTON HIGH SCHOOL - HALLWAY

19

Tommy, Sherman, and Sam walk as a trio down the crowded hallway. Other students are making their way to classes.

Tommy studies the small town cliques as they walk past: a group of Christian Girls holding bibles, boys in camouflage, chewing tobacco and spitting into cups, a gaggle of kids with small town wealth, wearing what they consider "the finer things."

Tommy soaks it all in as they head into English class.

20 INT. YAMSTON HIGH SCHOOL CLASSROOM - DAY

20

"1984" is being written on the chalkboard by their English teacher.

The boys take their seats as the teacher finishes writing on the board and turns to face the class. Tommy sees that it is the beautiful woman from the bookstore.

She notices Tommy as well and gives him a little nod of recognition.

NINA
Did anyone get their copy of 1984 like I asked?

The class is silent.

NINA
(lifting a box on her desk)
I assumed as much.

Ms. Moore takes the box full of George Orwell's "1984" from desk to desk.

SAM
Why do we have to read this book? I mean, we're living in it.

The class giggles at Sam's "charm."

CRYSTAL MALONE (17), A homely, bespectacled. long haired girl in an over-sized T-shirt that reads "Yamston Bible Camp" and knee-length denim skirt, raises her hand as Nina arrives back at her desk.

CRYSTAL

Miss Moore, I thought we were going to read "TO KILL A MOCKINGBIRD".

NINA

Sorry, Crystal. There's been a change of plans.

(pointing to the board)

Now it is "1984".

Tommy suddenly blurts out the Dead Kennedy's lyric.

TOMMY

"Now it's 1984....Knock-knocking at your front door It's the suede/denim secret police..."

Tommy looks around at the puzzled faces of his new classmates but finishes, trailing off as he speaks.

TOMMY (CONT'D)

They have come....for your uncool niece...?"

His classmates' puzzlement now turns to a confused giggling at the new student's behavior.

NINA

Mr. Delaney, If there is to be ANY quoting of the Dead Kennedys in my classroom, it will be from me.

The angle rushes in on Tommy's face. The moment is electric. Nina know is quoting the Dead Kennedy's song "California Uber Alles".

For a moment, Tommy and Nina stare each other down as a murmur goes through the room. Sam snickers and punches Tommy on the arm, returning him back to reality.

NINA

Who would like to start off our reading of George Orwell's "1984"?

Sherman waves his hand emphatically.

(CONTINUED)

NINA (CONT'D)
Okay, Sherman. Start us off.

Sherman reads the opening lines of "1984".

SHERMAN

"April 4th, 1984. He sat back....
For whom, it suddenly occurred to
him to wonder, was he writing this
diary? For the future? For the
unborn? How could you communicate
with the future?..."

Tommy looks up and sees Miss Moore eyeballing him. Her intense stare causes him to immediately return his attention to his book.

21 INT. HIGH SCHOOL/HALLWAY - DAY

21

The bell rings. Tommy walks from the room with Sam and Sherman, down the busy hallway toward their lockers.

SAM

Whoo! That punk rock shit don't fly
in Ms. Moore's class.

SHERMAN

Sam. Miss Moore knows who the Dead
Kennedys are.

SAM (OBLIVIOUS)
Hell, everybody knows that.

SHERMAN

Sam, the Dead Kennedys are a band.

SAM

One of Tommy's favorites, I'm
guessing.

Sam holds the Boys Room door open for Sherman and a still stunned Tommy.

TOMMY

Yeah. Something like that.

22 EXT. YAMSTON HIGH SCHOOL - BOYS ROOM

22

Boys are coming and going from the boys room. Tommy, Sam, and Sherman straddle up to their respective urinals.

(CONTINUED)

SHERMAN

What was the name of your band in
Memphis?

TOMMY

Um,which one?

Sam arrives at the stall, unzipping his jeans.

SAM

Whoo hoo. I gotta tell ya, first
day of class and Tommy's got a
crush on the teacher.

TOMMY

Shut up.

SAM

You may get your wish, man. That's
all I got to say.

TOMMY

What wish?

SAM

Ms. Moore has herself a little bit
of a reputation.

The boys wash their hands in the community sink.

TOMMY

That is so ridiculous. Ms. Moore is
just different, that's all.

SAM

You're saying I don't know what the
hell I'm talking about?

TOMMY

That's exactly what I'm saying.

SHERMAN

Well, it depends if you believe
things written on bathroom stalls.
Personally, I think it's slanderous
and she could file suite if...

Sam grabs Sherman by the arm and snatches him toward the door, speaking over his shoulder to Tommy.

SAM

Read for yourself, cuz'. C'mon,
Sherm, there ain't no use talking'
to him.

Tommy steps into the stall and begins to scan the vulgar graffiti about his English teacher.

Every inch of the stall is devoted to bragging about sexual exploits achieved with Ms. Moore. Tommy becomes overwhelmed. He leaves the stall, slamming the door behind him. Punk music enters the scene.

23 EXT. SAM'S VAN - DUSK

23

Sam's van zooms down the country road. Punk rock blaring.

Tommy rides shotgun while Sherman sits in between. Sam suddenly ejects the punk cassette and tosses it in Tommy's lap.

TOMMY

What are you doing?

SAM

Man, I just can't take hearing that shit anymore.

TOMMY

Shit? That corporate garbage you listen to is shit.

SAM

Well, I'm tired of it. You've only been here a few days and you've taken over my tape deck!

Sam puts in a hard rock cassette and turns up the volume. Tommy hits eject and puts his tape back in. Sam glares at Tommy before ejecting his tape and sticking the hard rock tape back in, challenging Tommy with a stare.

Tommy hits eject and tosses Sam's tape out of the window.

Sam

(tossing his cigarette)

You fucking dick!

24 EXT. COUNTRY ROAD - CONTINUOUS

24

The van skids to a stop on the side of the road. Tommy and Sam come tumbling out of the van and onto the gravel road. The teens are clawing, punching and kicking each other.

Sherman, tired of screaming at them to stop, runs to the back of the van, throws open the back door, and returns with a fire extinguisher.

(CONTINUED)

Sherman begins blasting the boys with a spray of white powder. They quickly switch from fighting to trying to avoid choking.

Sherman steps back with the extinguisher as Tommy and Sam crawl out of the road and into the beams of the van's headlights. They both collapse on the hood, breathing heavily and caked with white powder.

Blood from their noses and mouths seeps through the white dust. Sherman peers down at the two boys.

SHERMAN

Just when I thought ya'll couldn't
get any whiter.

Sam and Tommy raise up to sitting positions.

SAM

What the fuck is your problem with
Yamston?

TOMMY

This town has the stench of boredom
that can never be washed off.

SAM

And you just think you're Kid
Excitement, right?

TOMMY

Everyone here is exactly the same.

Sam dabs the blood on his lip with the back of his hand as he ponders those words.

SAM

You think so, huh?

TOMMY

I know so.

The van pulls into a gravel driveway just off the main road. A shabby mobile-home painted in tripped-out colors sits underneath a grove of shade trees.

The front yard is littered with paintings on easels covered by sheets. Old, abandoned cars litter the woods behind the house. A battered, 1974 Chevy Chevelle is parked in the driveway.

The boys get out of the van and Sam starts walking toward the trailer. Tommy and Sherman hesitate.

SAM
You scared or something?

Sam walks up the steps to the trailer and bangs on the door.

SAM (CONT'D)
That's weird. His Chevelle is here
but he's not home.

Sam opens the door and disappears into the psychedelic trailer, calling out to see if anyone is home. Alone, Tommy and Sherman wander the junk yard. It's darker now and the shadows are long and dark. A dog howls in the distance.

TOMMY
You know who lives here?

SHERMAN
Yeah, his name is Boo Radley. He
once stabbed his father with a pair
of scissors.

TOMMY
No shit?

SHERMAN
Jeez, Tommy. Read a book once and a
while.

Tommy realizes that Sherman was pulling his leg and laughs.

TOMMY
It's on my list.

Weird art is draped by dirty sheets. A covered painting on an easel catches Tommy's attention. He steps up to it, lifting a corner of the veil.

SCARY VOICE
Don't touch that. It is incomplete,
unfinished.

TOMMY
Who said that?

Sherman, points to a nearby 'statue', covered in a sheet.

SHERMAN
He did...

(CONTINUED)

Tommy pulls the sheet away from the 'statue', revealing a shirtless man in a gorilla mask clutching a butcher knife. Tommy screams and runs with Sherman ahead of him, both being chased around the cluttered yard by the gorilla-man.

Tommy and Sherman hop inside the Chevelle, slam the doors and hit the locks. The gorilla man jumps on the hood of the car, screaming and waving the giant butcher knife.

Suddenly Sam's crazed face appears on the driver-side glass of the car adding another goosed moment to Tommy and Sherm's already heightened experience. Sam begins to laugh. the gag has been accomplished.

SAM

Ha ha! Man, you should have seen
the look on you guys faces.

Tommy and Sherman realize they've been had.

SAM (CONT'D)

Well, c'mon on out of the car and
meet Chuck Moonchow.

The "maniac" hops off the hood and takes off his mask. This is CHUCK MOONCHOW (32) a handsome but chunky, gap-toothed man with a mustache. His black hair grays at the temples. He is friendly, sweaty, and shirtless.

CHUCK

(laughing)

We cooked up this little surprise.
I told Sam I wanted your first
impression to be like a horror
movie.

Tommy and Sherman look at each other, still breathing hard. He invites the boys into the trailer. They have no idea what's about to happen.

26

INT. CHUCK MOONCHOW'S TRAILER - NIGHT

26

BLACKFOOT'S "TRAIN, TRAIN" kicks in on the boom box.

Tommy, Sam, and Sherman sit in the dank, candle-lit living room of Chuck Moonchow. Hand-painted homages to The Mona Lisa, Frank Frazetta, and The Last Supper adorn the trailer walls.

Still shirtless, Chuck sits 'lotus style' presiding over a hand-drawn map of "MURANIA". Various multi-sided dice, blank paper, and pencils are scattered about.

Sam tosses a 12 sided die onto the table.

(CONTINUED)

SAM (COUNTING UP)
Whew. I'm still alive.

CHUCK
Yes, "Sam-urai", seven arrows
glance off your shield and bury
themselves in a nearby oak tree.
(handing dice to Tommy)
Your roll, Tommy. Which path will
you choose? Revenge or Vengeance?

Tommy takes the dice and looks confused.

CHUCK (CONT'D)
You never play Dungeon & Dragons
before?

TOMMY
I don't play games.

CHUCK
Don't worry, Tommy. Tonight we will
go to unknown lands and I will
guide your way, for I am the
Dungeon Master of Murania.

TOMMY
Are you hitting on me, Chuck?

CHUCK
Heh, heh. No, Tommy. I never mix
battle with romance.

Chuck takes a mammoth hit from a joint, hands it to Tommy who immediately waves it off, then to Sherm who considers it, then waves it off, until finally passing it to Sam who doesn't hesitate to toke. Moonchow finally exhales, covering every inch of the air above them with marijuana smoke.

SHERMAN
(pointing upward)
Is that pot?

TOMMY
Yep.

SHERMAN
I've never smoked it before.

Sam exhales his hit. It billows around Sherman's face.

(CONTINUED)

TOMMY
You have now.

Tommy, irate and fanning at the pot smoke, stands up and turns off the stereo. He looks through Chucks miserable record collection; Chuck has every Styx, Loverboy, Air Supply, and Foreigner lp.

TOMMY
Chuck, are you a some kind of old hippie redneck drug dealer? I mean, what do you do all day?

SAM
Tommy. Can't you just relax?

TOMMY
Hey, it wasn't my idea to come over here.

CHUCK
It's okay, Sam. Tommy is in a new place of wonderment, fantasy, and fiction. He probably doesn't understand the ways of Murania.

TOMMY
Okay, so what the hell is "Murania"?

CHUCK
Can you keep a secret?

Tommy shrugs 'yes' while Chuck takes another hit then goes over and turns down the stereo.

CHUCK
It's where I'm from. At the time, we had a student trade program with the Earth. Top secret, of course. This was tied into our government. They would take their top minds and we would take our top minds and swap for a period of no more than 25 years. Well, the alliance was broken, and I'm still here.

TOMMY
Bullshit.

SAM
Tommy, don't be rude, man.

CHUCK

If I may ask, what are you, Tommy?

TOMMY

Bored shitless.

SAM

(sarcastic)

Oh, he's a "punk rocker".

CHUCK

I see. Well then, it's perfectly natural for a punk rocker to lash out.

TOMMY

See, Sam. He's giving me permission to "lash out."

CHUCK

I can understand your frustration with the establishment; your hostility toward the status quo, and a resentment of the wealthy ruling class. Like you, Tommy, I have been trying to understand the lifestyle of the primitives I've been living around. Ultimately, I realized it doesn't really matter what planet you live on. Every life form shares the same energy.

Both Tommy and Sherman are uncertain if Chuck is putting them on, or if he actually believes he's from another planet.

TOMMY

So, Chuck Moonchow isn't your real name?

CHUCK

(pointing around the room)

Hardly. Like everything around you, It is my own creation.

Chuck rises from his seat and stands. He removes a giant broadsword from its mount on the wall.

CHUCK

The way I feel about punk rockers, is that they're decent children at one stage of in their life. But because of abuse; physical; mental

(MORE)

(CONTINUED)

CHUCK (cont'd)
and spiritual, they begin to have a
dim view of life. They tend to grow
cold about the feelings of others.

The boys' eyes fall in unison upon the giant sword as Chuck begins to slowly pull the blade from its sheath.

SAM
Chuck, Tommy was just trying to get
you mad. Believe me, I know.

Chuck motions to Sam for silence. His expression freezes on Tommy, who swallows hard. The room becomes tense.

CHUCK
So maybe, just maybe Tommy, you're
jealous of people who have no fear.

Tommy starts softening now, under the scrutiny of Chuck.

TOMMY
Jeez. I was just curious.

Tommy's confidence is rattled. Tommy looks down and remembers that he's been holding the dice the entire time. Tommy rolls the dice across the board then sits back down.

Chuck notes the roll, and hesitates.

CHUCK
That's a good roll. Unfortunately,
it's not good enough.

Chuck turns to face Tommy and pulls the remainder of the sword quickly from its sheath: A bouquet of colorful plastic flowers explodes into view beyond the hilt of the sword. It's a child's toy, a magic trick.

Sam and Sherman laugh.

CHUCK
Tommy, I suggest you disturb,
disrupt, and destroy your reality
with total love and friendship.

Tommy can't help but breath a sigh of relief and with it, a smile creeps upon his face.

TOMMY
That's not exactly the advice I was
expecting, Chuck.

CHUCK

When I saw you three together, I thought, "is this a band from the future sent here to kill me?" It must be the prophecy!

SHERMAN

I've always wanted to be in a band.

CHUCK

Then I decree you three a band. Your motto should be "I wish to offend all."

Chuck waves the plastic flower sword over the boys like a holy man blessing the sick.

CHUCK(CONT'D)

Smash the ruling class. In this case, they are just dirt farmers, store owners and factory workers - but smash them you will.

Chuck closes his eyes as if he's receiving transmissions from another realm. Everyone waits for his words.

CHUCK

(eyes closed)

I dub thee, The Angry Rednecks.

Sherman rolls backward in laughter, then gets up and begins pacing around the room.

TOMMY

"The Angry Rednecks". Not bad. Not bad, Chuck.

Chuck smiles, connecting with Tommy for a moment. Then the phone rings. Chuck motions for silence.

CHUCK

(answers the phone in an exaggerated voice)

Doctor Bennet's office. Yes? Uh huh..uh huh...

The room is now stagnant with pot smoke. Chuck finishes his phone call and returns to the boys.

CHUCK (CONT'D)

Well, something has come up. If you know what I mean. One of life's simpler pursuits. Unfortunately, it's time for y'all to BOOK.

(CONTINUED)

Sam and Tommy get ready to leave. Sherman has become engrossed by Chuck's painting of an abstract eyeball.

TOMMY
You okay, Sherm?

Sherman turns to look at Tommy but his eyes don't seem to focus properly.

SHERMAN
I think I might be stoned.

SAM
I think that might be an understatement.

27 EXT.YAMSTON WAREHOUSE - NIGHT

27

Sam's van pulls into the parking lot of the warehouse where they practice.

28 INT. SAM'S VAN - NIGHT (PARKED)

28

Sam throws the van into park and looks over to Tommy who is sharing a laugh with Sherman about Chuck Moonchow.

SAM
It's a school night. I bet we're already in trouble.

TOMMY
I'm too wired to go to sleep.

SHERMAN
Then if we're already in trouble, what difference does it make?

29 INT. BAND REHEARSAL ROOM - LATER

29

Tommy, Sam and Sherman are sitting on the ratty couch in the rehearsal space. A single spotlight lights them.

SHERMAN
Shouldn't we be practicing?

SAM
I guess I'm too tired. Or stoned.

Tommy rises from the couch. There's something on his mind.

TOMMY
Have you ever felt so overwhelmed
that you feel like if one more
(MORE)

(CONTINUED)

TOMMY (cont'd)
thing happens to you, then you'll
completely break apart?

Sam and Sherman don't answer but just keep listening to Tommy open up for the first time.

TOMMY
... like, if you can't find a
release valve to let some of that
pressure escape then you just might
drive straight into a wall?

Sherman stands up and starts to pace back and forth.

SHERMAN
When my mom started getting sick,
it just kept getting worse.
Neighbors would find her wandering
in their backyards. Even family
stopped coming around. When we
needed them most.

Tommy stands up and walks over to the guitar sitting in its stand.

TOMMY
That must have pissed you off.
Here's your mom, needing help, and
even your family is too freaked out
to be there when you needed them.

Sherman nods in agreement, thinking back on those times.
Tommy picks up the guitar and slings it over his shoulder.

TOMMY
Fuck them.
(Tommy strikes one, punctuated
bar chord)
How dare they!

Sherman stands up and walks over to the bass and throws the strap around his neck. Tommy continues to play.

SHERMAN
Yeah, fuck 'em.

Sherman hits several hard hits on the low bass string as Sam sits alone on the floor. Tommy turns to Sam.

TOMMY
You've never really had to deal
with any real shit, have you Sam?

Sam looks at Tommy and shakes his head.

SAM
Is that what you think?

Tommy shrugs.

TOMMY
I don't know. You're still sitting there.

Sam speaks while looking at the floor.

SAM
I'm going to tell you something
I've only told Chuck Moonchow and I
want y'all to swear you won't
repeat it.

Tommy and Sherman both shake their heads in agreement.

SAM(DEEP BREATH)
I was going through my dad's drawer
this summer looking for
his Playboys and I found some
papers. My adoption papers. He
tried to get upset at me for going
through his stuff. Mom gave me the
whole, "you're our son and that's
all that matters" bullshit, but the
bottom line is...they never told
me.

TOMMY
I always hated that they wouldn't
tell you.

Sam looks up at his cousin, hurt.

SAM
You knew?

TOMMY
You forget, my mom's a drinker. She
talks a lot.

Sam gets up and starts pacing around in a circle.

SAM
You fucking knew.

Tommy starts playing a riff quietly and Sherman finds the pocket and starts laying a fast, matching bass-line underneath.

(CONTINUED)

TOMMY

I thought it was wrong that they
wouldn't tell you. Seventeen years
later, you had to find out on your
own.

Tommy and Sherman find a riff and play it fast and hard. Sam looks lost, standing a few feet away from them as they play.

TOMMY (CONT'D)

Makes you wanna smash something
doesn't it?

Sam, still angry and hurt, looks up just as Tommy and Sherman separate, exposing the empty drum kit between them. Sam walks over to the kit and sits down behind it.

He picks up the sticks and instinctively falls in with them and the trio begins playing their first song together. It's loose and loud. It's definitely punk.

The teens are locked in, all caught up in their own head space but all on the same page. They are The Angry Rednecks and they are officially "all in."

30

INT. BOONE HOME - LIVING ROOM - NIGHT

30

The front door slowly opens and Sam and Tommy creep quietly into the dark living room. They close the door gently and are startled by a voice in a dark part of the room.

JOE

Are you two planning on making this
a habit?

SAM

No sir.

Both boys still have patches of white on their clothes, from Sherman's blast with the fire extinguisher.

JOE

Alright then.

The boys silently walk down the hall, trying not to incur the wrath of Pam. The two teens pause at their respective bedroom doors, exchanging a silent nod, a shared bond, before they shut their doors for sleep.

31

INT. YAMSTON HIGH/CLASSROOM - DAY

31

A very tired Sherman sits at his desk trying to stay awake. Crystal, nearby, gazes lovingly at Tommy.

SAM
 (whispering)
 What do you think about ol' Chuck Moonchow?

SHERMAN
 (whispering)
 He's intense. You think he really had a woman coming over?

TOMMY
 (whispering)
 I can't even imagine what kind of woman Chuck would get.

Sam, Sherman, and Tommy start giggling. Suddenly, a bespectacled Ms. Nina Moore standing in front of them.

NINA
 Gentlemen, I'm sure you three are going over your reading for "1984"?

SAM
 Well, yes, ma'am!

Nina returns to her desk as the bell rings. The students head out the door but Nina motions for Tommy to stay.

SAM
 (to Tommy)
 She doesn't like the cut of your jib!

Tommy meets his teacher at her desk. She returns his essay. A large red "B" is scrawled atop the page.

NINA
 I liked the things you said in there, but you don't have to use every 50 cent word you can think of. Your writing is a little too complicated.

TOMMY
 Complicated?

(CONTINUED)

NINA

Think of how simple words are in
song lyrics.

TOMMY

I'm not very good at that.

NINA

You'll find it. You remind me of a
writer I knew when I went to
Memphis State.

Thunder rumbles after the word "Memphis". Nina straightens up her desk, hurriedly preparing to leave.

TOMMY

You're from Memphis, right?

NINA

No, I'm from Yamston, but I went to
college in Memphis.

TOMMY

(excited)

Have you ever gone to the Antenna
Club?

NINA

(impressed)

Tommy, I went to the Antenna Club
when it was still called The Well.

TOMMY

I heard about that place.

NINA

It wasn't that long ago.

Thunder and Lightening darken the sky.

TOMMY

My band played the Antenna.

NINA

Should you really be telling your
teacher that you've been hanging
out in bars at 16?.

(preoccupied)

Can you help me get out of here,
Tommy? I want to beat the rain...

(whispers)

And I'm dying for a cigarette.

Nina hands Tommy an eraser. He begins to erase the day's "1984" discussion from the green chalk board.

NINA

Thank you, Tommy.

Ms. Moore flashes Tommy a smile as she leaves. Rain comes down outside the classroom window.

Tommy puts down the eraser and goes to the door, watching Ms. Moore sashay down the hall.

32 EXT.BOONE HOME - DRIVEWAY - MAILBOX - DAY

32

The rain is heavy but Sam does his everyday ritual of checking the mail. Today two packages have arrived. A small package and a poster tube.

33 EXT. BOONE HOME - ROOFTOP - DAY

33

The rain continues to come down hard on the roof but now the clunky TV antenna spins all by itself.

Sam runs like hell for the house, shielding his package.

34 INT. BOONE HOME/LIVING ROOM - DAY

34

Joe stands proudly by the television set, his hand turning a brand new remote control antenna rotary.

JOE

Check it. It's all by hand. No more going outside to turn the antenna.

Pam sit on the couch watching the TV reception come and go. Tommy walks in first.

TOMMY

You mind if I try my mom again?

PAM

(nodding 'yes' to Tommy)

Woah. Go back a little, Joe. Right there! Right there! Stop!

Joe just gets settled into his chair when Sam bursts through the front door into the living room.

SAM

Oh my god, it's finally here!

JOE

What is it? What happened?

SAM

I am now a card-carrying member of
the Ted Nugent fan club.

JOE

Well, I'm proud of you, son.

Sam unrolls a huge poster of Ted Nugent from "Scream Dream" where Ted's arms have turned into guitars, his veins swelling in his forehead, his mouth agape; a silly and synthetic image of "danger". The image is corporate rock at its finest.

SAM

Tommy! Can you believe this?

Tommy gives Sam a thumbs up from the kitchen as he tries to reach Candy on the phone. Pam zones out watching Tommy call Candy on the phone. Suddenly Sam thrusts the "Scream Dream" poster into his mother's face, demanding her attention. Pam examines the poster and smiles.

PAM

Why don't you and your dad put it
up in your room and I'll come look
at it in all it's glory?

Sam screams the lyrics to "Wango Tango" and takes off for his room followed by Joe. Pam again watches Tommy waiting for someone to answer the phone - but no one does. Tommy raises the phone high as if he's about to slam it down onto the receiver - before gently hanging it up and leaving the kitchen for his room.

PAM (TO TOMMY)

Still no answer, sweetie?

Tommy shakes his head "no" and continues on to his room.

Sam and Joe struggle to push pin the Ted Nugent poster to the wood paneling as Pam enters the room.

PAM

(whispering)

Guys....we need to do something
about Tommy.

SAM

What did he do now?

Pam closes Sam's door and puts her fingers to her lips.

PAM

His birthday is in 10 days and I'm afraid of what he's gonna do if Candy doesn't show up.

JOE

You mean, WHEN she doesn't show up.

PAM

I think we should throw him a surprise party so it will take some of that sting out.

SAM

How about we surprise him by taking him back to Memphis?

PAM

Sam!

SAM

Well, that's all he ever talks about. Memphis this. Memphis that.

Tommy's noisy guitar can now be heard coming from the other room.

JOE

We could surprise him with guitar lessons.

PAM

(glaring at Joe)

Put yourself in his situation. I love my sister but she's always gonna put the bottle firstand whatever boyfriend she's got.

SAM

Tommy looks down on us.

PAM

Still. You invite the kids from your school and we'll show Tommy just what a hoedown really is.

Tommy's horrible guitar playing gets louder as the family gets their first view of a well-hung Ted Nugent poster.

JOE

I still vote for guitar lessons.

35

INT. YAMSTON HIGH SCHOOL - MEN'S ROOM - DAY

35

Tommy enters the restroom, carrying a small book bag over his shoulder. The room seems empty but Tommy kneels down on his hands and knees to check under the stalls.

Tommy gets on the ground, the toilet flushes and the occupant of the stall pulls his pants up as he stands. Tommy jumps to his feet and rushes to the sink and starts washing his hands.

A LARGE, CORNFED TEEN comes out of the stall and gives Tommy a nod before exiting the men's room without washing his hands. Tommy quickly goes into the now empty stall. He pulls his shirt over his nose to shield the smell.

Tommy looks up at the wall of vulgar graffiti dedicated to his teacher Ms. Moore. He sets his bag down on the floor, kneels down and fishes around before pulling an object from the bag.

The rattle of a spray can being shaken can be heard coming from inside the stall, followed by the hiss of the can's spray.

36

INT. YAMSTON HIGH/HALLWAY - DAY

36

Sherm and Sam pull books from their lockers. Crystal suddenly appears, all happy and startling the boys.

CRYSTAL
Hey, hey, hey!

SHERMAN
Dang, Crystal! You're gonna trigger
an asthma attack!

CRYSTAL
Sorry, Sherman.

Tommy walks up the hallway toward his friends, still carrying the book bag over his shoulder.

CRYSTAL (CONT'D)
Tommy, I'm so excited about your
birthday party!

TOMMY
I'm not having a birthday party.

CRYSTAL
Really? That's not what Sam said.

(CONTINUED)

SAM

Way to go, Crystal. That was
supposed to be a surprise.

CRYSTAL

Oh my God. Tommy, I'm so sorry.

TOMMY

You did me a favor, Crystal. Like I
told you, I'm not having birthday
party.

CRYSTAL

(to herself)

I'm so stupid!

TOMMY

If the stupid shoe fits...

Crystal begins to choke up, then runs down the hallway
crying.

SHERMAN

Tommy, that was harsh.

TOMMY (CONT'D)

How long has this been planned?

SAM

I don't know. It was Mom's idea.

Nina steps into the hallway. Tommy snaps to attention.

NINA

Was Crystal just crying?

SHERMAN

Yes, ma'am. She completely blew
Tommy's surprise party.

NINA

I'm sorry, Tommy.

TOMMY

It's okay, I'm not having some
silly birthday party.

NINA

Too bad. I was looking forward to
it.

Tommy stands in silence, surprised that his sexy teacher
would want to come to his birthday party.

(CONTINUED)

TOMMY

I mean, it might be fun, ya know?

SHERMAN

We could make it our debut performance.

NINA

The Angry Rednecks? I love the name. What do y'all sound like?

TOMMY

Um... like The Buzzcocks meets The Ramones meets the New York Dolls.

Nina smiles and walks back into her classroom as Tommy follows like a puppy dog.

SAM

(to Sherman)

I didn't understand a word he just said. I mean, not a single word.

37

INT. BOONE HOME - KITCHEN - NIGHT

37

Joe and Pam have coffee in the kitchen. The boys are home and can be heard in Tommy's room playing guitars.

PAM

I don't know if it's a good idea for me to try and talk to her.

JOE

Pam, she's your sister, and the phone is right there.

PAM

I can't call her here at the house, the boys might hear.

JOE

(pointing to noise)

Over that? I don't even think they can hear each other.

PAM

I'll call her, but I'm not calling her on the house phone.

Joe takes a deep breath and rises from his chair. Pam's bluff is about to be called.

(CONTINUED)

JOE
C'mon. Get your coat.

38 EXT/INT. PHONE BOOTH - YAMSTON - NIGHT

38

Pam stands inside a glass phone booth near the Yamston Laundromat. Illuminated by a neon light, she puts two quarters into the pay phone, and dials the number. Joe waits for his wife in their parked car.

We hear a ring and a pick up on the other end but the angle stays on Pam's face.

CANDY
Hello.

PAM
Candy, it's Pam.

Silence on the other end. It takes a moment for Candy to speak.

CANDY
What's wrong? Is there something going on with Tommy?

PAM
Oh no, not at all, I mean, no more than usual.

CANDY
Then why you calling me?

PAM
Candy, I just wanted to make sure you're coming to his birthday party on Saturday.

CANDY
You know I can't come down there.

PAM
Do you want us to come pick you up?

CANDY
Hell no. If I come down there, he'd want to come back with me. I'm not ready for that. Are you going back on our bargain?

PAM
Candy, he's in school, he's got friends, he's even playing a little
(MORE)

(CONTINUED)

PAM (cont'd)
band. I don't think that's going to
be an issue now. But I know that
seeing you in person is really
important to him.

CANDY
(anger rising)
This party was your damn idea.
You've made this big thing out of
the boy's birthday.

PAM
(anger rising)
You're supposed to make a big damn
deal out of your kids birthday,
Candy. You who told him that you -

The line goes dead. Candy has hung up the phone. Pam takes a moment in the booth to collect herself.

INT. BOONE CAR - NIGHT

Joe navigates the rainy streets of Yamston.

JOE
What kind of mother doesn't want to
see her child on his birthday?

PAM
I don't think it's Tommy she
doesn't want to see, I think it's
probably me.

JOE
Can y'all not bury the hatchet
after all these years?

PAM
Joe, I did what you wanted me to
do. Don't ask me to do it again.

Joe nods his head. He's better at being quiet. Pam stares out the car window that reflects dreary old Yamston.

Tommy and Sherman (wearing his motorbike goggles and head gear) make noise with their guitars at the warehouse until Sam brings the song to a halt.

TOMMY

What's the problem?

SAM

Well, I was thinking. We're putting
in all this practice for just one
gig?

TOMMY

One historic gig. The one and only
punk show ever played in Yamston!

SHERMAN

Why just one?

SAM

Well, Kid Amscray here is planning
on heading back to Memphis with his
mom on his birthday.

TOMMY

What do you care? I've heard you
and your mom talking. None of you
believe mom is coming for my
birthday anyway.

SAM

Well, I don't. But what if she
does?

SHERMAN

You're just gonna go back? All that
talk about the music. I guess it's
not enough, huh?

Tommy doesn't have an answer. At least not one that's going
to help them understand.

TOMMY

We don't know the future. But can
we agree on one thing?

Sherman and Sam wait for Tommy's proposal.

TOMMY

When The Angry Rednecks take the
stage on my birthday, we are gonna
melt off so many faces that the
mayor is gonna have to invest in
hockey masks for his town.

Sherman and Sam nod to each other as if, for now, that's
enough motivation.

TOMMY
Come on, brother Boone, count us
off!

Sam cracks his neck, takes a deep breath, and then in a blistering fury of short syllables, he counts...

SAM
One, two, three, four!

They all jump in on one loud, hard count. The song is fast but tighter, an evolving instrumental from what we heard before - and continues on as a music bed.

MONTAGE BEGINS:

Sherman shows Tommy the basics of riding the motorbike. Tommy laughs as the bike jumps out of his grasp as Sherman runs to stop it, followed by Tommy, who hops in.

Sherman puts up Angry Rednecks flyers at Snappy Snacks, while Tommy eats three burgers all by himself. Sam finds a flyer taped inside his locker and begins to wad it up. Two pretty girls pass him in the hallway, pointing and smiling. Sam takes it all in and reconsiders his actions.

Tommy gives Sam a cassette marked "Sam's punk cassette" as a gift. Sam grimaces as he listens in his van. The Deputy Sheriff watches Tommy put up a flyer on a phone pole. When Tommy leaves, the Deputy reads it, then rips it down.

After class, Tommy hands an Angry Redneck flyer to Nina. She smiles her approval. Tommy sprays a fresh coat of red paint over new graffiti on the bathroom stall, defending his teacher's honor.

In the Boone home, Tommy checks off the calendar days. Three days left until his birthday. Pam, always observant, is worried about Tommy's expectations.

MONTAGE ENDS

40	EXT. YAMSTON - SAM'S VAN - NIGHT	40
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Sam's van barrels down the road, southern rock blaring.

41	INT. SAM'S VAN - NIGHT	41
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Sam drives the van with Tommy and Sherman riding along.

TOMMY
Sam, you realize you're going the
wrong way to your house, right?

Sam glances to Sherman.

SHERMAN

We thought we'd go for a little road trip to Memphis.

SAM

Yep, I thought maybe we could drive by Graceland. Maybe check out what's left of Sun Studio.

SHERMAN

Then there's always the Antenna Club.

TOMMY

What? Are you kidding me?

SHERMAN

Personally, I'd like to see how other bands play. Could make us better, you know?

Tommy smiles nervously.

TOMMY

It's a hundred miles one way.

SHERMAN

What? Now you don't want to go? Are you afraid we're gonna embarrass you in front of your friends?

Tommy shrugs his approval. Sam and Sherm are elated.

42

INT. PHONE BOOTH - YAMSTON

42

All three boys cram into a stand-alone glass phone booth where Aunt Pam had been earlier. They are in one spirit and laughing. Sherman feeds quarters into the slot. The phone rings on the other end. All three struggle to hear.

ANTENNA MESSAGE

"You have reached the world famous Antenna Club located at 1588 Madison Avenue. On Friday night we have The Philisteens from Alberquerquee, with local band Distemper..."

43 EXT/INT. SAM'S VAN - NIGHT

43

Tommy, Sam, and Sherman are singing a Ramones song at the top of their lungs.

44 EXT. ANTENNA CLUB - NIGHT

44

Tommy sees the familiar vistas of the city of Memphis. Somehow, he's not as happy to return as he thought.

The van drives slowly by the Antenna Club. A disaffected line of young people, clad in leather jackets, torn jeans and army boots wait to get in. Sam and Sherman suddenly experience culture shock.

Sam parks the van, and the boys hop out.

TOMMY

Well, here it is.

SHERMAN

This is going to be an educational experience.

Suddenly a loud Harley-Davidson motorcycle rumbles past the line. The punk rockers scatter out of respect and fear as a muscle bound dude with a mohawk parks his bike on the sidewalk near the door. Tommy knows this guy all too well.

SAM

Who is that?

TOMMY

That's Rebel.

SAM

A guy named Rebel...with a Mohawk?

TOMMY

Here, you can be a redneck and a punk rocker at the same time.

Sam's mind is blown.

SHERMAN

This "Rebel"...is he a friend of yours?

TOMMY

No, not really.

(CONTINUED)

SAM
So are we going over there or what?

After a frozen moment of apprehension, Tommy finally starts to cross the street, with Sam and Sherman following his lead.

45 EXT. ANTENNA CLUB - NIGHT - CONTINUOUS

45

Sam and Sherman follow Tommy through the crowd of waiting punk rockers, past the motorcycle parked on the sidewalk, until Tommy reaches the window entrance of the club.

Punker's pay Rebel the cover charge, he stamps their hands, and they enter. Tommy sticks his arm out to Rebel.

REBEL
What the hell are you doing here?

TOMMY
Came to see the band.

REBEL
What else is new? Come back in a couple of years.

TOMMY
(privately leaning in)
Listen, man. I know I've been a pain in the ass, but just this one time, can't you look the other way?

REBEL
Nope.

TOMMY
We're not going to drink. My friends have come a long way.

Rebel ponders for a second and Tommy thinks he's finally reached the doorman's empathy. Rebel motions for Sherman and Sam to step up to the window.

REBEL
Listen, this kid here ain't never got into the Antenna Club and as long as I work here, he never will. He's an irritating little fart.

Tommy goes numb from embarrassment.

(CONTINUED)

REBEL (CONT'D)
You're holding up the line! Get out
of the way. Go back to whatever
hayseed town you came from!

Tommy, defeated, walks away as Sam and Sherm follow. Rebel gloats as he watches them go, taking money from the next punk.

Tommy sits down on the curb, joined by Sherman and Sam, who exchange glances while Tommy rests his head on crossed arms. Keyboard-driven "New Wave" music from inside the club thunders through the walls onto the street.

SAM
What was that all about?

TOMMY
I've been trying to get into that
place since I was fourteen. Still
haven't.

SHERMAN
You mean, other than when your band
played?

Tommy doesn't answer. His shame answers for him and Sherman slowly realizes the big picture.

SHERMAN
....Your band never played there
either.

Tommy is crestfallen. He lays it all on the line.

TOMMY
I've never had a band.

SAM
Well, that's not really true now is
it?

Tommy smiles to himself and shrugs.

TOMMY
I guess not.

Sherman looks over to the Antenna and it's cantankerous doorman.

SHERMAN
That guy's a prick.

Sam follows Sherman's gaze then stands up.

SAM
I bet he loves his bike.

Sam walks over to Rebel's motorcycle and studies it.

SAM
He sure does takes good care of it.

Tommy and Sherman stand up, sensing where Sam is headed.

TOMMY
Sam....

SAM
What he did back there was cruel.
He wanted to embarrass you.

Sam looks at Tommy and pauses before putting his foot on the on the bike's gas tank.

SAM
Don't fuck with my lead singer.

Sam pushes Rebel's motorcycle over, the bike crashing to the concrete with a loud metallic THUD. The three teens see the crowd in front of the Antenna take notice.

Suddenly Rebel bursts through the door of the Antenna and Sam's pride turns to fear as the boys take off running.

46

EXT. MEMPHIS STREETS - NIGHT - CONTINUOUS

46

Rebel pursues the boys as fast as he can but he can't keep up. He loses them down a dark alleyway.

REBEL
(catching his breath then
yelling out loud)
I know all three of you can hear
me! If I EVER see your faces again,
I'll kill you! Do you understand
me!

The boys watch Rebel from their vantage point behind mounds of garbage. Sherman starts to giggle but Sam covers his mouth.

Rebel stalks off, pissed. The boys crawl from cover, laughing but relieved.

SHERMAN
Thank God, Rebel is a smoker.

(CONTINUED)

The teens are empowered. Laughing. Adrenaline pumping. They turn the corner at the top of the alley near a row of neighborhood bar and grills.

That's when Tommy sees her.

Across the street and through the window of a bar, sits his mother Candy, boozing it up with Chet, her boyfriend.

Tommy crosses the street, paying no attention to traffic. Sam and Sherman haphazardly follow.

SHERMAN

Hey, dude, where you going?

SAM

You can't go in there!

47

INT. BAR - NIGHT

47

Tommy, still out of breath from the chase, walks into the bar. The bartender immediately notices him.

BARTENDER

Hey kid. What you need? Kid...?

Tommy ignores him and walks over to Candy's booth. Candy sits in her boyfriend's lap, laughing it up. Candy is hammered, but she recognizes her son.

CANDY

...Tommy! ? What are you doing here?

Tommy punches Chet in the face. Candy slides off the seat and into the floor. Chet lunges for Tommy, who dives right back into him. Empty bottles tumble as they roll around on the floor. Candy pulls Tommy off her boyfriend.

CANDY (CONT'D)

Dammit, Tommy! Stop it!

Sam and Sherman run into the bar and try to separate mother, son, and boyfriend. Sherman pulls Tommy away as Sam stands between them and Chet while Candy grabs her boyfriend's arms.

TOMMY

(to Candy)

Now I see why you won't answer the goddamn phone!

Candy starts to cry while she struggles to keep her boyfriend from fighting her son. The bartender steps in and drags Tommy out of the bar and tosses him out the door, soon followed by Sam and Sherman.

48 INT. SAM'S VAN - NIGHT - LATER

48

The silent ride home. Sherman rides shotgun while Tommy stares out the backdoor window. Sam and Sherman contemplate soothing words.

SHERMAN
The odds of running into your mother... I mean, seriously.

Tommy's silence increases the gloom.

SAM
Hey, why don't I play "Sam's punk cassette"? You know, man, some of these tunes are starting to grow on me.

TOMMY
(glum and sarcastic)
Oh yeah. I'm sure.

Sam ejects the tape. The van passes by a sign that reads "You Are Now Entering Mississippi".

SAM
(quietly singing to the tune of the Mickey Mouse club theme)
M-I-S...S-I-S...

SHERMAN
S-I-P-P-I...?

SAM
"What's the state with the lowest grade point average?"

SAM SHERMAN
"Mississippi!" "Mississippi!"

SHERMAN
"What's the state with the highest number of lynchings?"

SAM SHERMAN
"Mississippi!" "Mississippi!"

(CONTINUED)

Without interrupting his gaze through the window, Tommy contributes some lyrics.

TOMMY
"What's the state with the worst
punk rock band?"

Sam and Sherman look at each other before responding.

SAM SHERMAN
"Mississippi!" "Mississippi!"

Tommy still hasn't broken his stare from the world outside the window.

TOMMY
What's the only state that will
have me?

The answer to anything now is Mississippi and the boys respond louder than ever.

SAM SHERMAN
"Mississippi!" "Mississippi!"

Sam and Sherman break into laughter, but Tommy never cracks a smile. Tommy is in a dark place.

TOMMY
(under his breath)
Yep. Mississippi.

49 INT. BOONE HOME - KITCHEN - DAY

49

Pam begins to put icing on Tommy's white cake. Sam tries to get a finger full.

PAM
Sam, if you really want to be a
help, go tell the birthday boy that
we need him out back.

50 INT. BOONE HOME - TOMMY'S NEW BEDROOM - LATER

50

Tommy, shirtless, is laying back on his bed with his feet on the floor, softly strumming his guitar. Sam taps on the door then opens it.

SAM
Dude, it's time.

Tommy slowly sits up, dread on his face. He pulls one of Sam's faded preppy shirts over his head.

51

EXT. BOONE HOME - BACKYARD - AFTERNOON

51

Tommy steps out onto the back porch with Sam. Thirty people or more are mulling about the backyard drinking lemonade. Everyone is talking, but when they see Tommy, everything stops.

CROWD (IN MIXED UNISON)
Happy Birthday, Tommy!

Tommy scans the crowd. Most of them are strangers.

TOMMY
Have you seen Nina?

SAM
No, but she said she'd be here.

Crystal runs up the back porch steps and hugs Tommy, giving him a small wrapped gift.

CRYSTAL
Happy Birthday, Tommy!

Crystal grabs Tommy's hand, leading him down into the crowd. He's hesitant. Tommy's never been given this kind of attention.

Tommy is lead out into the yard where a make-shift stage and a middle-aged band, "White Wolf" are standing underneath Sam's homemade Antenna Club banner.

Sam motions to the band and they strike up the opening chords to "Sweet Home Alabama".

Tommy is grimacing as Sam pats him on the shoulder and points to the stage.

SAM
(over the music)
I figured you could at least say
that you've played under the
Antenna banner.

TOMMY
(over the music)
That's great, Sam. But why the hell
are these old guys playing my
party?

SAM
Every band needs an opening act.
Besides, we only got one song and
(MORE)

(CONTINUED)

SAM (cont'd)
you told me you Johnny Ramone
doesn't like to jam.

Tommy gives a look of disappointment to his cousin. Someone yell's "turn it up!"

TOMMY
The crowd loves them, so they're
gonna hate us.

Tommy sees his hotdog chef Uncle Joe shake the hand of the Deputy Sheriff who has proceeded to help himself to the food. Tommy walks over to Uncle Joe.

TOMMY
(irate, over music)
Who invited the pig?

The Deputy, mouth full of food, reflects on the remark before swallowing. Joe deflects Tommy's snide insult.

JOE
(over music)
It's a good idea to invite the law
when you're gonna have the "Angry
Rednecks" play your back yard.

DEPUTY SHERIFF
(over music)
Especially when the "pig" decided
to forget our little skirmish the
other day, if you recall...

TOMMY
Cops at your party is lame.

Tommy walks away, as Crystal follows. Joe apologizes to the Deputy. There is no escape from "Sweet Home".

TOMMY
Are you going to follow me around
all day?

CRYSTAL
I'm just seeing if there's anything
I can get you. It's your day!

TOMMY
Space. For my birthday, you can
give me some space.

Crystal's face shows the disappointment before she turns and walks away. Tommy's irritation increases as he scans the crowd for Nina and can't find her. Sherman's motorcycle comes rattling up into the yard.

Tommy walks over to Sherman who is pulling gifts out of his sidecar. Tommy nods to the distant stage.

TOMMY
You know about this?

Sherman looks at the old rockers playing on the stage.

SHERMAN
I tried to talk him out of it.

Tommy looks down at the neatly wrapped, blood red paper and black bow of the present in Sherman's hand.

TOMMY
Did you wrap that?

Sherman looks down at the gifts he forgot he was holding.

SHERMAN
Uh, no. I wrapped this one.

Sherman hands Tommy a small gift, wrapped in butcher's paper with a safety pin securing the flaps.

Tommy quickly unwraps Sherman's gift. Inside is coupon for free burgers at Snappy Snacks.

TOMMY
(sincerely touched)
Man, I've never had a coupon for
hamburgers before. Thanks Sherm.

SHERMAN
This other one is from Ms. Moore.

TOMMY
Why do you have it?

SHERMAN
She asked me to give it to you. She
can't make it to the party.

TOMMY
Why? Is she sick or something?

SHERMAN

I don't think so. She didn't say.

Tommy looks down at the present and everything sinks in. Tommy chunks the gift in the sidecar and walks away.

52 INT. BOONE HOME - TOMMY'S BEDROOM - LATER

52

Pam opens the door to Tommy's room to find him sitting on his bed playing his guitar without an amp.

PAM

Tommy Delaney, there is a party for you going on out there.

Tommy keeps playing and speaks without looking up.

TOMMY

I don't know those people.

PAM

And you're not going to know them if you hide in here.

Tommy lays down the guitar on the bed.

TOMMY

Should I even bother to ask if you've talked to my mom?

Pam doesn't answer his question. Answer enough.

TOMMY (CONT'D)

I thought the guilt from the other night would have made her come.

PAM

So you have talked to her?

Tommy realizes he's said too much. He and Pam are both holding back and not being completely honest.

TOMMY

Every bit of this was a lie, a trick to get me to go to school here.

PAM

This is not the time to get into that, Tommy.

(CONTINUED)

TOMMY
You don't want to talk about it.
Fine. let's get this over with so
everyone can go home.

Tommy grabs his guitar up and leaves, slamming the door in anger. Pam, tired, sits on the bed near the table where Tommy's childhood pictures rest beside Johnny Ramone.

53 EXT. BACKYARD PARTY - LATER

53

The Angry Rednecks are now onstage, tuning up and very nervous. Sherman and Sam can sense Tommy's seething anger.

TOMMY
(to Sam and Sherman)
Let's do 'Mississippi'.

SAM
Do we have any other choice?

SHERMAN
Dude, we gotta write more songs.

Someone in the crowd yells, "Freebird!" Tommy walks over to the microphone and flips the guy off.

TOMMY
There's your "free bird."

The audience does not find Tommy's antics amusing. Sam and Sherman become uneasy.

TOMMY (INTO MIC)
This song is about the stupid place
we all call home. For some reason.

Sam counts them off and they start the hard and fast beat of "Mississippi". People in the crowd begin covering their ears and walking farther away from the stage.

TOMMY
What's the state with the highest
unemployment?

SAM SHERMAN
"Mississippi!" "Mississippi!"

TOMMY
What's the state with the highest
infant mortality rate?

SAM SHERMAN
"Mississippi!" "Mississippi!"

Most of the crowd are now retreating from the stage but Crystal seems to be drawn to the band.

The Deputy Sheriff attempts to get the band's attention, yelling for them to turn the music down. Tommy, caught up in the rhythm, turns his back to the Deputy.

The Deputy, refusing to be ignored, starts to climb up on the stage just as Tommy turns and does a rock n' roll kick, striking the mic stand dead center into the cop's forehead, knocking him off of the stage and onto his back into the dirt. Joe and several other men rush to the deputy's aid.

Sam and Sherman's beat disintegrates as they start watching the men help the deputy. Tommy finally looks up.

SHERMAN
I think you just killed the Deputy.

The deputy jumps up, blood pouring from between his eyes, and heads straight for Tommy.

DEPUTY
Get the hell off of that stage!

Tommy takes off his guitar, rips down Sam's delicately reproduced Antenna banner, and throws it in the general direction of the officer, causing more confusion.

Panicked, Tommy jumps through the crowd as the deputy struggles to clear his vision. Crystal is enamored.

Tommy runs to Sherman's motorcycle and jumps on the bike, cranks it in one kick, then hyper-nervously cuts a swath (again) through the crowd.

Tommy hits the driveway then the open road. The Sheriff struggles to his car as Joe pleads with him to calm down and let them get something for his head. The Deputy hits the blue lights and takes off after Tommy.

Pam is in shock, holding Tommy's immaculately decorated cake, 17 candles blazing. Pam, extremely disappointed, makes a wish and blows out all the candles.

54

EXT. YAMSTON ROAD - DAY

54

The wind whips through Tommy's hair as he rides the motorcycle at full throttle down the open road.

55

EXT. YAMSTON NEIGHBORHOOD - DAY

55

The quiet of a small, rural neighborhood is pierced by the rattle of Sherman's bike as Tommy pulls to a stop alongside the curb outside a small, yellow house.

Tommy walks up to the mailbox reading, "Nina Moore" and stuffs the unwrapped gift from Nina into the box.

Tommy does a double-take when he notices Chuck Moonchow's battered Chevelle parked in the driveway. Bewildered and confused, Tommy steps up on the front porch and hears a strange noise through the window.

Tommy steps in closer and peaks inside through Nina's bedroom window. He stands frozen, not believing what he sees, gazing through the window. Then Tommy hears a car coming down the street.

The Deputy's Police Cruiser. Tommy, still in shock, but thinking quick, hides under the house. The cop car pulls up behind Sherman's bike.

Directly under Nina's bedroom, Tommy turns over in the dirt, hearing muffled laughter and watching dust continuously trickle from the groaning bedroom floorboards directly above him as Chuck and Nina make love.

56

EXT. YAMSTON DOWNTOWN - NIGHT

56

Distraught and filthy, Tommy walks the sidewalks of Yamston, checking over his shoulder, a hunted man.

Suddenly, the Deputy's cruiser appears IN FRONT of him. Tommy acts like nothing is wrong, walking right by.

DEPUTY SHERIFF
(out the window)
Hey! Kid! Come here!

Tommy walks to the edge of a building, hits the corner hard, and runs into an open field behind the buildings. The cruiser hits it's blue lights and squeals a U-turn.

The Deputy slowly creeps along the back of the building, his spotlight streaking across the field and the water tower, over the top of Tommy's head, before finally driving away.

57

EXT. COUNTRY ROAD - NIGHT

57

Tommy now walks down the highway toward the Boone Home. Suddenly high beams appear behind him. From the car's POV, it stalks Tommy, creeping at the same pace.

Exhausted, Tommy stops and spins. He's ready for any consequences. Then Tommy realizes it's Chuck Moonchow's old Chevelle.

CHUCK
(holding his arm out the window)
I come in peace.

Tommy turns back around and continues walking. Chuck, shirtless, pulls up beside Tommy while he walks.

CHUCK (CONT'D)
Where you bookin' to?

TOMMY
Away from here.

CHUCK
Ah, THAT place. Well, riding there has got to be better than walking.

Chuck swings open his passenger door.

TOMMY
Chuck, aren't there other high school students you'd rather annoy?

Chuck lets the question soak in.

CHUCK
I suppose, but they aren't in need of my help at the moment. We all need help from time to time.

Tommy starts walking again.

TOMMY
Thanks for that bit of wisdom, Chuck. Unfortunately, I don't need any help from you.

Chuck nods and reaches over and closes the passenger door.

CHUCK
Godspeed, Tommy. I hope you find the answers you seek.

Tommy regrets his pride the second Chuck rambles past him on down the road. He continues his trudging walk.

58 INT. TOMMY'S ROOM - NIGHT

58

Tommy climbs in through his bedroom window. He plops on the bed, grabs his electric guitar, and begins to strum.

59 INT. BOONE LIVING ROOM - CONTINUOUS

59

Sam, Joe, and Pam sit in the living room absently watching the TV. Guitar strumming can be heard coming from Tommy's bedroom.

SAM

Kid Buzzkill has returned.

Joe gets up.

JOE

(huge sigh)

Well, I guess I'll go call the deputy to let him know that Tommy is home safe.

Joe exits the room leaving Sam and his mother. Sam stands up.

SAM

I guess we can have some of that birthday cake now.

PAM

(holding back anger)

Sit!

Sam reluctantly sits back down never taking his eyes off the television set.

60 INT. YAMSTON HIGH/CLASSROOM - DAY

60

Tommy writes punk band names like "T.S.O.L." and "U.X.A." on his notebook ignoring Crystal who stands before the class, reading "1984".

CRYSTAL

"The next moment, it was hard to say by whose act, she was in his arms. At the beginning he had no feeling ..."

Crystal struggles with the sexual references on the page. She begins to blush, and returns to her seat.

(CONTINUED)

CRYSTAL (CONT'D)
I'm sorry Ms. Moore. I... I don't
feel like reading today.

NINA
It's okay, Crystal. Tommy, would
you please read the rest of the
chapter?

Tommy just wants to be left alone. He angrily grabs his book
and storms to the front of the class.

TOMMY
(sighing heavily)
What page is it?

NINA
167.

Tommy avoids looking at Nina as he flips through "1984" and
finds the page.

TOMMY
(clearing his throat)
"At the beginning, he had no
feeling....except sheer
incredulity. The youthful body was
... strained against his own."

Tommy nervously steals a glance away from the book and sees
Ms. Moore at her desk, remembering the intimate setting he
secretly witnessed the day before.

NINA
Tommy. Are you okay?

Students laugh nervously. Tommy snaps back to reality.

TOMMY
"...the mass of dark hair was
against his face, and yes! Actually
she had turned her face up and he
was kissing the wide red mouth. She
had clasped her arms about his
neck, she was calling him darling,
precious one, loved one."

More uncomfortable giggles ensue. Crystal blushes. Tommy's
nervous tension builds as Nina watches.

TOMMY (CONT'D)
"He had pulled her down on to the
ground, she was utterly
(MORE)

(CONTINUED)

TOMMY (CONT'D) (cont'd)
unresisting, he could do what he
liked with her..."

CRYSTAL
(blurtng out)
Tommy's embarrassed.

TOMMY
(slamming down the book)
Crystal, shut your dumb ass mouth!

Crystal tears up. Sam and Sherman grimace.

NINA
Tommy!

CUT TO:

INT. YAMSTON HIGH/PRINCIPAL'S OFFICE - DAY

THWACK! THWACK! THWACK!

Tommy gets three licks from PRINCIPAL NOLAN (45), who takes great pride in using a wooden paddle with holes drilled down the middle.

Tommy is emotionless, bracing himself on the old wooden desk and staring at a picture of the principal's happy, white bread family.

The Principal places the paddle back in his top drawer as Tommy heads for the door, but the Principal halts him in his tracks.

PRINCIPAL NOLAN
Hold on there, Tommy. I didn't tell you to go anywhere.
(sitting down on the corner of his desk, arms crossed)
I heard about your party yesterday. Talked to the deputy. He said some things you've done were "probably accidents". I have my doubts. You need to think long and hard about where you're headed in life.

Tommy stares at the floor with white hot intensity.

PRINCIPAL NOLAN(CONT)
You got any idea where you headed, boy?

(CONTINUED)

The confusion of the last few weeks builds in Tommy's brain. Before Tommy can even breath to express himself, the bell rings.

EXT. YAMSTON HIGH/PRINCIPAL'S OFFICE - DAY

Tommy exits the office and exhales. His nerves are shot but at least the day is over. That's when he realizes all the kids at their lockers, in the hallway, are staring at him. Tommy, greeted with stares and taunts, does the walk of shame.

61 INT. YAMSTON HIGH SCHOOL - BOYS ROOM

61

Tommy makes it to the Boys Room. He finds isolation in the stall where all the Nina graffiti was once written.

New graffiti has already begun to be spread over Tommy's high gloss enamel paint job. Tommy takes out an ink pen and scratches the word, "Whore" onto the stall until the pen breaks.

Tommy falls back against the stall, unable to concentrate as another student tries to get into the stall.

62 INT. SAM'S VAN -LATER

62

Sam and Tommy silently drive away from school. Eventually Tommy realizes that Sam has turned onto the road leading to Chuck's trailer.

TOMMY

Why aren't you headed home?

SAM

Mom and Dad said they weren't going to be home for awhile. I figured we could use the time to visit Chuck.

TOMMY

Nuh Uh. Nope!

SAM

Whats your deal with Chuck all the sudden?

TOMMY

Not one of my favorite people.

SAM

Well, he asked to see you, so you need to figure it out.

Tommy fumes.

63

EXT. CHUCK'S TRAILER - CONTINUOUS

63

Sam's van arrives at Chuck's trailer. Sherman is sitting on his bike in the yard. Sam gets out of the van and quickly walks over to the passenger side and throws open the door.

SAM
Out.

TOMMY
Nope.

SAM
Jesus, Tommy, you are so high maintenance!

Sam grabs Tommy by the neck of his t-shirt and pulls him out of the van as Tommy tries to fight him off. Sam puts Tommy in a headlock. They dance around the yard, fighting in each other's grasp as Sherman gets off his bike and runs to the back of the van.

Tommy, still in a headlock, tries to pick Sam off of the ground but he is too heavy.

SHERMAN
Stop it! Don't make me use this again!

Sam, with his arm still around Tommy's neck, turn both of them around to see Sherman pointing the fire extinguisher.

Sam releases Tommy. Tommy shoves Sam just as he's freed. The boys are startled by a loud booming voice on loudspeaker.

Chuck stands before the boys, in robe and conical hat, speaking into a battery-powered megaphone. The other hand behind his back.

CHUCK
I am Draziw, the lord and light and dark - and I bring you...
(revealing a plate wrapped in cellophane) Brownies! Straight from the ovens of Murania!

Chuck squints then puts the megaphone back to his lips.

CHUCK
Sherman, I thought we rehearsed this!

(CONTINUED)

Sherman realizes he's missed his cue, drops the extinguisher and runs over behind a nearby tree. Sherman kneels down and plugs in an extension cord causing the entire yard to light up with Christmas lights illuminating the trees overhead.

CHUCK

People forget the real value of their lives and the people around them, but not us! Let the true birthday celebration of the punk rocker known as Tommy Delaney begin!

Sherman drops the needle on a turntable resting on a pile of tires. Music fills the yard.

SAM

(to Tommy)

See, you sorry sack of shit! It's a birthday party for you since you missed your own.

A car pulls up in the driveway.

CHUCK

Ah. The final visitor to Murania has arrived.

Tommy is not pleased when he sees Nina step out of her car.

TOMMY

I guess I'm just gonna hitch a ride home.

Tommy brushes by Nina without stopping.

NINA

Why is that, Tommy? Scared of losing to a girl?

Tommy turns to Nina with a puzzled look?

TOMMY

Lose?

Chuck steps forward and yanks a bed sheet off of a blanketed object in the yard to reveal a large, wooden spool with chairs placed around it. In the center of the spool is a D & D game set up and ready to be played.

CHUCK

A more civilized way to settle our differences.

Tommy studies Nina and Chuck before grabbing a brownie from the plate that Chuck is holding.

TOMMY

Bring it.

The gang sits down around the table and commences to play.

64

EXT. CANDY'S APARTMENT - MEMPHIS

64

Pam rings the bell on Candy's apartment door, waiting for an answer. Joe puts his hand on his wife's shoulder and gives a supporting squeeze before Pam rings the bell again.

Pam follows quickly follows up the unanswered bell with a heavy pounding on the door.

JOE

Pam, her car's not here so-

PAM

We didn't drive all the way from Yamston to just turn around and go home.

Pam tries the door handle. It's unlocked.

int. Candy's apartment - continued

Pam and Joe step into the living room to see a room completely covered in dirty clothes and dirty dishes.

PAM

Candy?

Pam and Joe now look concerned as they walk toward the bedroom, stopping to look at the dirty kitchen, littered with filthy dishes and unfinished food.

They continue their walk down the hall as Pam calls for her sister again with no answer.

As they approach Candy's bedroom, Pam slips her hand into her husband's, afraid at what they might see in the bedroom.

65

INT. CANDY'S BEDROOM - CONTINUED

65

Pam and Joe step into the bedroom where they see a set of woman's legs, feet up, sticking out of the closet.

Pam's voice is now filled with fear and dread.

(CONTINUED)

PAM
Candy?

Pam releases her husband's hand and hurries through the dirty bedroom and to the closet.

Pam slides the remaining clothes in the closet to the sides to see her sister.

PAM
Candy, can you hear me?

Candy, showing the first indication of life turns her head and tries to focus on her sister through reddened, tear soaked eyes.

CANDY
Did I miss Tommy's birthday?

66 INT. KITCHEN - LATER

66

Joe puts a cup of coffee down in front of Candy who is sitting at the table with a blanket around her shoulders. Pam finishes up with the dishes in the sink and joins Joe and her sister at the table.

Candy, now more coherent but still in quiet despair, slowly takes a drink of her coffee.

CANDY
Chet's gone.

PAM
I kinda figured.

CANDY
After that night that Tommy showed up in Memphis and hit him, he resented me for not pressing charges on Tommy.

Pam and Joe look at each other, puzzled. Candy notices.

CANDY
You didn't know that Tommy and Sam came to Memphis? I guess you're not running the tight ship you thought you were.

PAM
(anger rising)
I think I'm doing a better job than you were.

(CONTINUED)

Candy puts her coffee down and looks at her sister.

CANDY

I do have to have to admit that its pretty strange to see you suddenly concerned about Tommy's well being.

PAM

What are you even talking about? Candy, is your brain completely pickled?

CANDY

You have always resented Tommy because of who his father is and nothings ever gonna change that.

Joe stands up from the table, searching for something to say or a place to escape to.

JOE

I'm gonna go check the fluids in the truck.

PAM

Joe....

JOE

It's all right.

Joe leaves the room. Candy takes another sip of her coffee and speaks without looking at Pam, who lingers at the door following Joe's departure.

CANDY

You remember that time, you were 15 and I was 13 and we snuck down to Clarksdale to go that fair? You cooked that whole thing up, came up with the cover story and got us a ride there and back before Momma and Daddy ever even knew we'd even left.

PAM

I was such a foolish kid.

CANDY

You were fearless. After that trip, I thought you hung the goddam moon.

Pam starts to speak but stops herself.

CANDY (CONT'D)

I wish we could go back to that time, before...

Pam interrupts her sister and regains her focus.

PAM

I didn't drive up here to talk about the good old days!

Candy is immediately pulled out of her nostalgia by Pam's change in tone.

PAM (CONT)

When you asked us to come get Tommy, Joe and I talked it over and we agreed it was in his best interest. Not just because of his vandalism but because he needed to get out of this environment.

CANDY

I do the best that I can...

PAM

Shut up, Candy. For once, just stop talking and think about someone other than yourself.

Pam looks around at the dirty apartment and waves her hand to all of it as an example.

PAM (CONT)

Your man left and you destroy the place in a tantrum? What if Tommy had been here?

CANDY

Now I know why you came here; to kick me when I'm down.

PAM

I came here because your son needed you and you chose yet another drunk loser over your son.

CANDY

You will never forgive me for sleeping with Gene will you? You will always hold it against me.

Any look of hope in Pam's face over reaching her sister fades away.

(CONTINUED)

PAM

If you just want to keep changing
the subject away from why I'm here,
then this will never be solved.

Pam looks out the kitchen window to see Joe closing the hood to his truck. She speaks to her sister without turning around.

PAM (CONT'D)

It's funny about you bringing up
forgiveness. Remember when you told
me that you were pregnant? How
scared you were at 17 and how I
consoled you.

Candy fidgets in her chair and tries to change the subject.

CANDY

Now who is dwelling on the past?

Pam turns around fast with her teeth bared.

PAM

You let me console you...

Pam walks slowly to the table.

PAM

You used me for comfort while
knowing that you had betrayed me.

CANDY

We've been over this...

PAM

Yes, but you NEVER apologized. You
played victim, you came clean when
you had no choice but you NEVER
said, "Pam, I am sorry for sleeping
with your fiance."

CANDY

Yes, I did!

PAM

(losing her final bit of
resolve)

You did not! I moved on and let you
back in my life, but you NEVER said
that you were sorry for betraying
me and destroying my life with
Gene.

(CONTINUED)

Candy crosses her arms and begins to build a protective defiance from the truth.

PAM (CONT'D)

And its true, I have had resentment towards Tommy in the past because when I look at his eyes, all I see are his father's. If I can put that behind me and love him like the son... the son that should have been mine, then why can't you?

Pam picks up her purse from the table and leaves the apartment.

67

EXT. CHUCK'S TRAILER - NIGHT

67

The group is in a heated game. Tommy, feeling excluded, watches their fun and laughter, especially Chuck and Nina's dynamic. Suddenly all eyes turn to Tommy.

NINA

I guess it's up to you, Tommy.

CHUCK

You just gonna sit there all night or you gonna split some skulls?

Nina laughs. Chuck touches her shoulder. Tommy bristles.

TOMMY

(roused to stand)

I break from the pack. I raise my broadsword against you, Draziw, and that elfen wench you call Nina.

SHERMAN

Whoa. Whose side is he on?

SAM

Damn, Tommy. I thought we was friends.

TOMMY

I'm only attacking them.

Tommy points to Chuck and Nina.

CHUCK MOONCHOW

Tommy, I'm seeing a particularly angry streak in your role playing this evening. Is this truly the path you wish to follow?

(CONTINUED)

Tommy stares down Nina and tumbles the dice. The numbers are not good for Tommy.

CHUCK MOONCHOW (CONT'D)
We suffer minor damage. No biggie.
(turning to Tommy)But now you must
suffer the consequences of a
counter attack.

Chuck stands up, grabs a brownie and chomps. He throws the dice under his leg, bouncing the dice onto the makeshift table.

CHUCK MOONCHOW (CONT'D)
I block your petty, almost
infantile attempt at causing us
harm. As you fall onto your back, I
smash your laughable excuse for a
broadsword and finish you off
with...

Chuck wipes both hands on his robe, winds his arms up, then throws an imaginary object at Tommy.

CHUCK MOONCHOW (CONT'D)
... a lightning bolt TO THE CROTCH!

Thunder and lightning audibly follow Chuck's wild gesticulations. Tommy falls backward in his chair.

SAM
Damn, Tommy, that's what I call one
grade-A ass whooping!

SHERMAN
He's dead.

Tommy sits up, staring at the board, feeling even more helpless.

Tommy is sitting in the side car of Sherman's bike. Nina walks away from the game and over to Sam's van, which is parked beside the bike. She opens the door and sits on the shotgun side facing Tommy.

There is silence while she lights a cigarette.

NINA
I wanted to come to your party.

TOMMY

But you had other people, I mean,
"things" to do.

Nina wants to scold the precocious teen, but bites her tongue.

TOMMY (CONT'D)

So you and Chuck are together?

NINA

He's just a good friend.

TOMMY

A good friend?

NINA

Yes.

TOMMY

I bet you have a lot of friends.

That one stings Nina. She offers a hurt smile before standing.

NINA

I hope you have a backup plan.

TOMMY

For what?

NINA

For when you realize that hating
everybody and everything isn't
working for you.

Nina walks to her car and waves to Chuck and the other boys.

NINA (CONT'D)

Goodnight gentlemen. I'll see some
of you in class tomorrow.

Chuck and the boys urge her to stay but she waves them off and climbs into her car. She's only in her car for a few seconds before stepping back out of it, carrying the present she had tried to give Tommy for his birthday.

Nina places the present at the base of a tree and then retreats back to her car.

A pained regret comes across Tommy's face as he watches Nina drive away. His eyes then fall on his returned gift.

69 INT. BOONE HOME - NIGHT

69

Sam and Tommy sneak in through the kitchen door of the house. All lights are off.

70 INT. BOONE HOME - HALLWAY - CONTINUOUS

70

Sam and Tommy give each other a nod as they go into their respective rooms. Tommy immediately comes out of his room and into the doorway of Sam's.

TOMMY
(whispering)
Dude, do you have my guitar?

Sam, caught as he's dropping his pants, embarrassingly pulls his pants back up.

SAM
Huh?

TOMMY
I asked if you had my guitar.

Pam, in her nightgown, steps into the hallway from her bedroom.

PAM
I do.

Startled by her voice in the darkness, Tommy turns to face her.

TOMMY
Why is that?

PAM
We got a call from your school today. I was gonna ground you, but then you come home at this hour on a school night.

TOMMY
That's not a good reason.

PAM
Oh, I've got lots of reasons, Tommy. More than I care to go into right now.

TOMMY
We have band practice tomorrow.

(CONTINUED)

PAM
No, you don't.

TOMMY
That guitar is the only thing
keeping me sane in this stupid
fucking town.

PAM
You watch your mouth or you'll be
without that guitar for two weeks.

Joe steps into the hallway.

JOE
That's enough! Pam, come back to
bed.

Pam crosses her arms and returns Tommy's stare before walking back to her room.

Joe walks close to Tommy.

JOE
I will not allow someone to attack
my family. If you decide that you
wanna be a part of this family then
I offer you the same protection.

Tommy starts to turn away but Joe grabs his arm hard and grips it tight. Tommy listens.

JOE
But until that happens, you are the
problem. You are fighting against
who I choose to protect. And if
that is your choice then you choose
to fight against me.

Joe lets go of Tommy's arm, throwing a glance at Sam.

JOE (CONT.)
Now, BOTH of you go to bed.

Joe goes back down the hall to his room as Tommy goes to his room and slams the door closed.

71 INT. TOMMY'S ROOM - CONTINUOUS

71

Tommy sits down on his bed and stares at the amp and the empty guitar stand beside it. His eyes move to Nina's still wrapped present.

Tommy leans forward and swats the present off of the bed and onto the floor.

72 YAMSTON HIGH SCHOOL - DAY

72

The class is restless, waiting for the bell to ring, gathering their things but Tommy just sits at his desk, glowering at Nina when the bell rings. Everyone jumps to leave.

NINA (LOUD)

Everyone! Remember, you must finish "1984" over the weekend.

Tommy slowly gets up and exits past Nina, neither speaking to the other.

73 EXT. YAMSTON HIGH SCHOOL PARKING LOT - DAY

73

Tommy is standing in the parking lot next to Sherman who is sitting on his bike.

SHERMAN

Just borrow a guitar from one of the rednecks in White Wolf.

TOMMY

Doesn't matter. They've grounded me.

Pam pulls the car up to the curb and waits on Tommy.

TOMMY (CONT'D)

And there's the Gestapo.

Tommy looks down at the ground in frustration and speaks without looking at Sherman.

TOMMY

If I don't get my guitar back, I don't know what I'm gonna do.

A defeated Tommy climbs into the car with Pam.

74

INT. BOONE HOME - TOMMY'S ROOM - NIGHT

74

A knock on Tommy's door. It's Sam. Tommy lays on the bed reading "1984".

SAM

We're about to head out the door. I tried to get mom to let you go. I even told her it was my idea staying out the other night.

TOMMY

She rules the house.

SAM

If you apologized to mom and dad, I bet they'd give you your guitar back. We could have practice even.

TOMMY

Kiss her ass just to get my own property back? No thanks.

Sam stands silent for a moment before speaking.

SAM

Ya know something, Tommy. You act like a spoiled kid. If you don't get your way then everyone else has to suffer. Grow up.

TOMMY

Yeah, yeah. Fuck you.

SAM

Dad was right. You are the problem.

The car horn blows. Sam leaves without saying goodbye.

TOMMY

(yelling in an exaggerated voice)

Enjoy your church potluck supper,
Sam!

Tommy gets up from the bed and watches through the window as Sam jumps into the car. The Boone's pull out of the drive.

Tommy sees Nina's gift still laying on the floor. Tommy picks it up and sits down on the bed, holding the present in his lap. He begins to open it.

Tommy pulls out a cassette tape with a note attached.

(CONTINUED)

The note reads: "Here's a live show of my favorite band in Memphis! Happy Birthday, Tommy." Nina.

Tommy looks at the tape with the label: "Panther Burns: Live at the Antenna Club, 1981". Tommy puts the cassette in the deck. The loud, raw sound of the live recording fills the room, all feedback and echo. Tommy begins moving his head, energy flowing stronger, his head bangs faster.

CUT TO:

MUSIC MONTAGE: Tommy (shirtless, in his underwear) locates his black pants with torn knees in the dryer and puts them on along with this old army boots. Tommy goes through the storage closet and finds a can of red spray paint. He takes a white t-shirt from the closet, rips off the short sleeves, and spray-paints an anarchy symbol on the front. Johnny Ramone is his only witness.

75 INT. JOE AND PAM'S BEDROOM - LATER

75

The music bleeds from across the hall as Tommy is searching the room for his guitar.

He finds a photo of Pam and his mother when they were teenagers. Two pretty girls who look as if they have promising lives and a strong relationship ahead of them. He lays the photograph on the bed and glances up and sees a hint of the guitar head stock poking out of the top of the closet.

76 ENT. NINA'S FRONT PORCH - NIGHT

76

Tommy, in full "Kid Anarchy" attire, sits in Nina's porch swing strumming his guitar without an amp. The intro starts quietly but it begins to build.

Nina looks out the window and watches as Tommy's strumming becomes louder. Tommy, unaware he's being watched, sings/recites as he passionately plucks away at his punk rock love song.

Nina comes outside onto the porch wearing jeans and a white, v-neck t-shirt. She lights up a cigarette.

NINA

Well, well, I like your new look.

TOMMY

Are you making fun of me?

(CONTINUED)

NINA
I am not making fun of you.

TOMMY
Are you mad at me for coming over
here? You want me to leave?

NINA
Are you going to continue to try to
hurt me?

Tommy is ashamed.

TOMMY
No.

NINA
Okay then.

Nina realizes that Tommy has softened.

NINA
Did you write that song?

Tommy nods, feeling very insecure.

NINA
It's beautiful. Considering the
source. Who is the song about?

TOMMY
It's about this teacher that I
think is the most beautiful person
that I've ever seen; the most
intriguing human I've ever met.

Tommy's hands nervously touch the guitar strings.

TOMMY (CONT'D)
And when I'm not around that
person, my heart hurts so bad that
I have to curl up in a ball from
the pain in my stomach.

Nina is frozen by how well this teenager has described his love and she is also flattered by meaning that much to someone. She has to say something. She chooses humor to deflect.

NINA
It's old Mrs. Petry, your math
teacher, isn't it?

(CONTINUED)

She remains fixed in place. Tommy sets the guitar down on the swing, quickly stands and walks over to Nina. He leans in to kiss her, his hand on his teacher's hip. Nina closes her eyes and allows it. She kisses back. But reality and consequences sink in.

Nina opens her eyes.

Tommy has already felt her acceptance and takes the initiative, pulling her harder against him. Tommy's hands find the curves under Nina's white t-shirt. Suddenly Nina snaps to her senses, pushing Tommy away.

NINA

Tommy. Stop! We can't.

Tommy is a teenager and the button has been pushed. He continues to move forward, his hands on her.

NINA (CONT'D)

Stop! Stop!

Nina manages to push Tommy back. His breath heavy and his eyes filled with her. Nina backs up against the screen door, her face exposing her regret.

NINA

I let this go too far. You're my student. Stop.

TOMMY

What does it matter if you feel the same way I do?

NINA

I don't.

Tommy's passion is now quickly switching to confusion, frustration and anger. Nina steps just inside the screen door, feeling the safety of the house. Tommy pulls the door open, but Nina shuts it back.

TOMMY

Then why did you kiss me?

NINA

I let your words move me. I shouldn't have. You're my student!

Tommy's face goes pale and indifferent.

(CONTINUED)

TOMMY

You were the last thing I held on to. There's nothing else left.

NINA

Tommy! Tommy, wait...!

Tommy runs down the steps and across the yard into the darkened adjacent street. Nina walks out on the porch, noting the abandoned guitar in the porch swing.

Punk rock music begins to rise.

77 EXT. YAMSTON STREETS - NIGHT

77

Tommy kicks over trash cans, one after another, in the darkened alleyways of Yamston. Several spray paint cans clutter the alley. Tommy picks up each one and shakes it until he finds a half-full can.

Tommy runs from one storefront window after another painting anarchy symbols. Tommy skips over Snappy Snacks, sparing the hamburger joint on his red paint rampage.

78 EXT. YAMSTON ALLEYWAY - LATER

78

Tommy's can soon runs out of paint. Tommy tosses the empty can and picks up a brick as he stands in the alleyway behind a late night pizza place.

The back door opens and the light from inside illuminates Tommy, caught holding the brick. Dragging a bag of garbage out the door, is Crystal, his classmate, as always, dressed in long skirt, straight hair, and bible camp t-shirt.

She looks at Tommy, then sees the brick that he is holding.

CRYSTAL

What are you gonna do with that brick, Tommy?

Tommy debates his response before going with the truth.

TOMMY

I'm gonna smash the window of that hardware store and get some more spray paint.

CRYSTAL

And why do you want to do that?

TOMMY
Because I hate this stupid fucking town and everyone in it.

Crystal stops in her tracks.

CRYSTAL
That makes two of us.
(finds her courage)
Tommy, Is there something wrong with me?

TOMMY
No.

CRYSTAL
Am I repulsive?

TOMMY
No.

Crystal steps closer to Tommy, her face close to his. Tommy feels her fingertips touching his. Then her grasp grows stronger and she takes the brick from his hand.

Crystal takes a few steps away from Tommy, feeling the weight of the brick in her hand.

CRYSTAL
So it IS this stupid fucking town.

Crystal reaches back and lobs the brick through the back window of the hardware store. The crash of the glass is exhilarating.

Crystal smiles at Tommy, tosses the garbage bag into the bin, walks back inside the restaurant.

It takes Tommy a moment to remember his mission. He steps toward the broken window of the hardware store and finds a nice new can of red spray paint.

79 EXT. YAMSTON CHURCH - NIGHT

79

CU of red spray paint streaking across wood. Wider shot reveals a Dead Kennedy's logo on the door of the church.

Headlights illuminate Tommy and his artwork. The Deputy's police cruiser idles up to the curb. Tommy runs. The Deputy hits his blue lights and pursues.

(CONTINUED)

The police car pulls around the corner and stops. No sign of Tommy. The Deputy gets out, tracing his search light across the laundromat and the familiar phone booth. No one is in sight. The Deputy leaves.

Tommy lifts his head from the floor of the phone booth.

80

TOMMY'S NARRATION OF ORWELL'S "1984" - MONTAGE

80

Tommy (in voice-over) narrates the last pages of Orwell's "1984" over a montage of friends and family.

Tommy runs across the field to the Yamston Water Tower.

TOMMY (V.O.)
Winston, sitting in a blissful
dream, paid no attention as his
glass was filled up....

Tommy climbs the water tower ladder, a can of spray paint in one back pocket, and his worn copy of "1984" in the other.

TOMMY (V.O.)
...He was not running or cheering
any longer.

Sherman tucks his invalid mother into bed and pulls the covers up around her. He works on his motorcycle, cranking it now without help.

TOMMY (V.O.)
He was back in the Ministry of
Love, with everything forgiven, his
soul white as snow.

Sam hands out plates of food to poor people at the church potluck supper. Sam listens to Tommy's punk cassette in his van. His parents framed in the doorway of the church saying goodnight to the preacher.

TOMMY (V.O.)
...He was in the public dock,
confessing everything, implicating
everybody.

In the moonlit, front yard of his trailer, Chuck Moonchow applies delicate brush strokes to his (unseen) masterpiece. Nina comes out on the porch to grab a smoke and stare at the night sky. Tommy's abandoned guitar still propped against a pillow in her porch swing.

TOMMY (V.O.)

...He was walking down the white-tiled corridor, with the feeling of walking in sunlight, and an armed guard at his back.

Tommy, out of breath, reaches the top of the tower. He struggles onto the catwalk and collapses on the deck, sharing that same moon.

TOMMY (V.O)

"The long-hoped-for bullet was entering his brain. He gazed up at the enormous face. Forty years it had taken him to learn what kind of smile was hidden beneath the dark mustache."

As the night winds whip through his hair, Tommy watches the cop car wind back through town, blues lights flashing. Noting the same blue light from her front porch perspective, a shudder passes through Nina. She puts out her cigarette, goes inside, and latches the screen door behind her.

TOMMY (V.O.)

"O cruel needless misunderstanding!
O stubborn self-willed exile from
the loving breast! Two gin-scented
tears trickled down the side of his
nose."

Tommy slumps under the giant letters that spell out "Yamston". He pulls "1984" from his back pocket and stares at the cover. Tommy, stands dangerously close against the rail of the catwalk. The town lights of Yamston glitter beneath him.

TOMMY (READING)

"But it was all right, everything
was all right, the struggle was
finished. He had won the victory
over himself..."

Tommy closes the paperback book.

TOMMY (CONT'D)

... He loved Big Brother."

Tommy allows the book to fall from his hand. The wind takes it swirling downward.

Tommy grows dizzy leaning over the rail. His footing is unsure. He looks out onto the small town of Yamston. He stretches his arms out and closes his eyes.

81 EXT. YAMSTON - MORNING

81

The hardware store owner sweeps the shattered glass beneath a gigantic anarchy symbol on his building.

Sherman Krellberg roars into the scene on his motorcycle. Sherman studies the commotion on the street as business owners discuss the vandalism as Sherman walks into Snappy Snacks.

S

82 INT. SNAPPY SNACKS - MORNING

82

Sherman walks inside. Pops is reading the newspaper and drinking coffee.

SHERMAN (POINTS TO POP'S COFFEE)
I'll take a coffee, Pops. With a
lid to go, please.

Pops gets up slowly and grabs the coffee pot.

POPS
Well, your friend must have
overlooked me last night.

SHERMAN
You mean Tommy?

POPS
Deputy's been in here. Said he
chased the boy with the weird hair
all over town last night.

SHERMAN
Yep, that would be Tommy.

POPS
He broke just about every window,
or grafittied every wall, but not
mine.

(lets out a laugh)
He must have gotten a little dizzy
headed from all those fumes and
skipped me. I kinda feel left out.

Pops hands Sherman a styrofoam cup of coffee.

(CONTINUED)

SHERMAN

I guess he likes the burgers.

POPS

Well, as you can imagine, it's bad
for business. What hurts my
neighbor, hurts me.

Sherman shakes his head and slides Pops fifty cents.

83

EXT. SNAPPY SNACKS BURGERS - MORNING

83

Sherman steps outside as the crowd still mills about.
Sherman takes a sip of coffee as he sees some of the people
are pointing toward the water tower. Sherman follows their
gaze upward.

SHERMAN

(under his breath)

Tommy Delaney, you have screwed up
this time.

Tommy has left his final mark on the Yamston water tower: a
gigantic red sprawl of an anarchy symbol over the tall "A"
that spells out "YAMSTON".

84

EXT. CHUCK MOONCHOW'S TRAILER - MORNING

84

Tommy, covered in dirt and grime from the night before,
comes out of the woods. He plops down in an old chair. The
sun is barely up and Chuck Moonchow is nowhere around.

Tommy realizes there's nothing stopping him from finally
seeing Chuck's 'masterpiece' painting. He lifts the veil
over the canvas to reveal the painting:

It looks like a folk art rendition of a Field and Stream
magazine cover. A glorious large mouth bass twists on a
fishing line hook, it's silver body captured in mid-air by
Chuck's paint by numbers day-glow brush strokes.

Suddenly, a voice comes from over his shoulder.

CHUCK

I added my own Chuck Moonchow
aspect of reality, and that was the
expression of total freedom.

Tommy turns to face Chuck, who is intensely staring at his
painting. Tommy turns back to do the same.

CHUCK (CONT'D)

She is a creation of beauty; of
love; of life, and lust. Her cup
runneth over and spills out to sin.

TOMMY

I don't see it, Chuck, but I like
what you say about it.

Chuck sticks a brush in some paint and dabs at the edges.

CHUCK

Do you come as friend, foe - or
critic?

TOMMY

I came to tell you that you win.

Chuck stops painting.

CHUCK

I wasn't aware I was competing for
anything.

Tommy steps closer to Chuck.

TOMMY

It's about Nina. I mean, Ms. Moore.
She's all yours.

CHUCK

First of all, Nina isn't "all"
anyone's. She makes her own
choices. Second, nobody told me we
were competing for her, cause in
that case, we both lose.

Tommy sits on one of the tractor tires that litters the
yard. Chuck adds more brushwork to the painting.

TOMMY

I've just never met anyone like
her.

CHUCK

If you HAD landed your teacher,
what had you envisioned for the end
game? Taking her to your junior
prom?

Tommy doesn't have an answer because he never thought beyond
his schoolboy infatuation.

(CONTINUED)

TOMMY
I'm an idiot.

CHUCK
No, you have passion. Passionate people are the ones who make this place bearable.

TOMMY
I guess I never thought about it till I got here.

CHUCK
You're just a kid.

TOMMY
Even a kid should be able to tell right from wrong, unless they're some kind of psycho.

Chuck puts the brushes in a jar of gray water.

CHUCK
Tommy, we exist merely to understand and comprehend the ultimate truth: There is no right, there is no wrong. There just is.

Tommy gets up and stares at the painting again.

TOMMY
You know what, Chuck, I am beginning to see it.

85 EXT. NINA MOORE'S HOUSE - MORNING

Nina stands on the front porch, having coffee with Sherman. Sherman sits in the porch swing plucking away at Tommy's abandoned guitar.

Chuck's Chevelle approaches and pulls in the drive with Tommy. Sherman puts down the guitar, grateful to see his friend. Nina lights a cigarette to fight her nervousness.

Tommy and Chuck get out of the car, but Chuck hangs back, leaning on the hood. Tommy walks up the steps of Nina's house.

TOMMY
Why the long faces? You think I was dead or something?

(CONTINUED)

NINA
Come back for your guitar?

SHERMAN
(pointing past Tommy)
Oh no. Looks like it's a party.

Tommy looks over his shoulder at the fast approaching deputy cruiser as he jumps up on Nina's porch.

CHUCK
Better make it quick, Tommy.

The deputy parks the cruiser in front of Nina's house and exits his car. Tommy pulls as close to Nina as he can, one last time. The world seems to close around them.

TOMMY
1984.

NINA
What about it?

TOMMY
I know how it ends.

The deputy comes up the steps, hand resting on his holstered pistol and the other hand pointing toward Tommy.

DEPUTY
Son, you realize I'm going to have to take you in.

The Deputy grabs Tommy by the shoulder and walks him through the yard and up against the car for handcuffing. Tommy winces, but says nothing. Tommy allows his hands to be placed behind his back for handcuffing. Sherman, Nina, and Chuck, concerned for Tommy, move in closer.

DEPUTY
Y'all back off. I need some room here, folks.

Tommy fixes his gaze on Nina.

TOMMY
I should have never put you in that position. I'm sorry, Nina.

Nina can't speak. Emotion swells in her eyes. She smiles as she puts out her cigarette and crosses her arms.

SHERMAN

We'll make sure everything is all right, dude. Don't worry.

Tommy gets pushed in the backseat, never losing eye contact with Nina. The police car squeals a U-turn, and takes off for the station.

SAM

Damn, Chuck, what just happened?

CHUCK

The Angry Rednecks are on, what they call, "hiatus".

86

INT. YAMSTON POLICE STATION - LATER

86

Tommy sits alone in the small, empty jail cell. The door that separates the two small cells from the Sheriff's office opens and the deputy waves Uncle Joe inside.

Joe walks over to the cell, too angry to look at Tommy.

TOMMY

I know you didn't ask for any of this. We aren't even related by blood.

JOE

All of the business owners are pressing charges. I guess what I'm saying is, if your plan was to make sure you don't have any allies in this town, then mission accomplished.

TOMMY

Uncle Joe, that wasn't what I wanted out of this.

JOE

Then clue me in, son.

Tommy stands up and walks over to the bars.

TOMMY

I know it's no excuse for what I've done, but I just wanted someone to take notice. My mother didn't. No one in Memphis did.

(Tommy looks up at his uncle, guard totally down.)

I'm a fraud. I'm a nobody.

(CONTINUED)

Joe reaches though the bars and lays his hand on Tommy's head.

TOMMY(CONT'D)

I don't want to be the problem
anymore, uncle Joe. If you still
have a place for me, that is.

UNCLE JOE

Then let's get you out of here.

Joe walks back to the desk, revealing Sam and Pam waiting nearby. Pam offers her hand to Tommy through the cell.

87

EXT. YAMSTON POLICE STATION - LATER

87

The Boone's and Tommy walk out past the angry store owners. Pam has her arm around Tommy in a symbol of protection.

BAIT SHOP OWNER

That boy's going to scrub every
brick that he painted over!

HARDWARE STORE OWNER

I've got a bill for a sheet of
glass!

CITIZEN

Did you see what he did to the
church?

JOE

(fighting for the door)
We'll get it figured out.

HAYSEED FARMER

What about the water tower?

Tommy and Sam are unnerved by the shouting. Pam has had enough. The situation is more than she can handle.

PAM

(shouting)

What about it? It's just an ugly
rusted jug! It needed a coat of
paint! For god's sake, it's not
like he killed somebody.

Pam stands down the crowd. They become quiet. Joe puts his arm around his wife and the boys draw close.

(CONTINUED)

JOE
I said we'll figure it out.

Tommy sees the protection the Boone's are giving him, even though he doesn't deserve it. The Deputy motions to Joe to "get out while you can". Joe grabs Tommy by the arm and the Boone's walk out fast.

INT. PAM'S CAR - MORNING (TRAVELING)

Joe drives as Pam sits in the passenger seat and Sam rides in the back with Tommy. Tommy looks through the back glass and sees that Sherman is following close behind the Boones on his motorbike. Tommy waves and Sherman waves back.

SAM
Dude, those were the real angry rednecks.

JOE
Son, they've got a right to be angry.

TOMMY
I know I have my work cut out for me, but I'll make it up to you guys.

Everyone is quiet.

TOMMY (CONT'D)
You don't believe me.

Pam turns around to face Tommy in the back seat.

PAM
It's not that, Tommy.

TOMMY
Then what is it?

88 EXT. BOONE HOME - LATER

88

Tommy's mother, Candy is alone, smoking a cigarette, leaning against her old beat up car in the Boone driveway. The Boone car pulls in, followed by Sherman on his bike.

Tommy gets out of the car first, seeing his mother.

CANDY
(putting out her cigarette)
Go pack your stuff, baby. Do it right now. I'm taking you home.

(CONTINUED)

Tommy looks back as Pam, Joe, Sam, and Sherman as they assemble in the front yard.

CANDY (CONT'D)
You heard me. Go on. Get your stuff.

PAM
Candy, he's facing a lot of charges. He's gonna have to stay here while it all gets sorted out.

CANDY
I'm taking my son back home.

JOE
Seriously, Candy. There are plenty of legal issues that have to be wrapped up.

PAM
We called you because you need to know. We didn't call you to take him.

CANDY
(pointing to Tommy)
All I know is that's my son and I've come to get him. That's the only legal shit that matters.

TOMMY
Why now, mom? Why didn't you come get me when you said you would? Where were you on my birthday?

CANDY
I will explain everything in the car. You get your stuff right now or we're going to leave it here.

TOMMY
Let me guess. You and your boyfriend broke up and now you need someone to take care of you, right? Why else would you be here?

CANDY
I got rid of him for you!

Tommy and Candy tussle. Candy forcibly pulls Tommy toward the car. Tommy wrenches his arm pulling away from his mother's grasp. Tommy shoves Candy against her old car. Pam starts to move forward, but Joe stops her.

(CONTINUED)

TOMMY
(becoming emotional)
I can't do this. I have school...
Friends. Mom, I have a band! This
is where I need to be!

Candy looks over to her sister and her family and starts to become hysterical.

CANDY
(crying)
Stop judging me! I know what you
people think of me! Just stop it!

Candy looks at her son through tear soaked mascara.

CANDY (CONT'D)
I need you.

TOMMY
(fighting back tears)
I need you too, mom. But right now,
I need them!

Candy is defeated. She picks herself up, wiping her eyes. Joe, Pam, and Sam stand beside Tommy. Candy sees this solidarity and wants to speak, but there is nothing left to say.

Candy grabs her keys from her purse, hops in, and attempts to crank her old car. The engine turns over but refuses to crank.

Pam walks up to the driver side of the car.

PAM
Candy, come inside. It's been a
long night. We're all tired and
hungry.

Candy lowers her forehead against the steering wheel, sobbing.

PAM (CONT'D)
We all want to do what's best for
Tommy. I know you do. But this is
where he needs to be right now.

Pam reaches in through the open window and consoles her sister by putting her hand on her shoulder.

(CONTINUED)

PAM (CONT'D)
Come sit down and eat with us. I
promise, my food's not as bad as it
used to be.

A slight laugh triggers within the sobs as Candy let's go of her anger. The moment lingers.

Pam opens the car door. Candy steps out and the two sisters embrace. Tommy runs to his mother and aunt and embraces them. Joe, Sam and Sherman wait on Pam, Candy, and Tommy to reach them on the porch, then they all enter into the Boone home together.

FADE OUT:

89 INT. BOONE HOME - KITCHEN - NIGHT

89

Weeks have passed. Pam is dumping rolls into a basket for dinner as Joe and Sam sit at the table. Sam is sporting a freshly shaved head with the fresh sprigs of hair growing in as a Mohawk.

Pam comes to the table carrying an empty plate and begins putting food onto it. Sam takes the plate from her and stands.

SAM
I got it.

PAM
Sit.

Joe smiles as Sam sits back down as Pam leaves the kitchen with the plate full of food.

90 INT. TOMMY'S ROOM - CONTINUOUS

90

Tommy is sitting at a desk by his window doing homework when Pam taps on the door, then enters with the food.

PAM
Supper.

Pam crosses the room and places Tommy's plate on his desk.

TOMMY
Thank you.

Pam nods then walks back toward the door, stopping in the doorway.

(CONTINUED)

PAM
Just one more week.

Pam leaves Tommy's room closing the door behind her.

Sherman's face pops up outside Tommy's window. Tommy raises the window and Sherman hands Tommy a greased-stained paper bag from Snappys Snacks! In turn, Tommy hands Sherman the plate full of untouched food.

Tommy pulls a hamburger from the bag and shoves it into his mouth. Sherman starts on the plate of Pam's meatloaf.

TOMMY
Alright, so what have I missed?

SHERMAN
Not much. School is school. A kid
threw up in gym last week.
(in between bites)
I'm kinda seeing somebody.

TOMMY
(stops eating)
Who?

SHERMAN
Crystal.

TOMMY
No shit? Well, good for you.

SHERMAN
Yeah. Since you told me about what
she did to that window. I dunno,
she just turns me on. Oh yeah, and
there's this....

Sherman digs a piece of paper out of his pocket and hands it through the window to Tommy.

Tommy unfolds the paper and sees that it's a band flyer that reads, "The Angry Rednecks Live at the World Famous Antenna Club." The illustration is Chuck's big mouth bass painting.

Tommy looks it over with a puzzled look on his face.

SHERMAN
Looks good doesn't it? It's a Chuck
Moonchow design.

TOMMY

But what's it for? I mean, it's not real.

SHERMAN

Oh, it's real. Nina and Chuck cooked it up. They called the Antenna and spoke to the owner. Told him they had discovered this hard core punk band from rural Mississippi.

TOMMY

Sounds interesting to me. So then what happened?

SHERMAN

So he booked us on a Tuesday night.

Tommy squelches his laughter. Sherman finishes his plate and wipes his mouth on his sleeve.

SHERMAN

I gotta book. Hey, we need to start rehearsing as soon as you're allowed to.

Tommy nods as Sherman hands Tommy his plate and is about to step back from the window, but pauses.

SHERMAN

Oh, let's keep what I told you about Crystal between us, okay? We gotta keep it a secret. She's Pentecostal.

TOMMY

You got it.

They give each other a small salute then Sherman exits.

Tommy studies the band flyer in his hands. He still struggles to believe that it took him coming to such a small town to find the friends he never even knew he needed to help him achieve the goal he couldn't accomplish in Memphis.

Tommy reaches over by the Johnny Ramone picture to grab some push pins. Tommy gets up from his chair and pins the flyer to his bedroom wall. He lays back on his bed and puts both hands behind his head as he stares at the flyer.

A smile slowly creeps across his face as the opening chords of The Replacements' Colour Me Impressed kick into full volume.