

ADVENTURELAND

by Greg Mottola

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1 INT. LIVING ROOM, OFF-CAMPUS HOUSE - NIGHT

1

WE'RE CLOSE ON THE FACE OF

JAMES BRENNAN, 22. He's gazing at someone off-screen, eyes filled with longing.

THERE'S NO SOUND. Behind him, OUT OF FOCUS, college kids at a rollicking party...

THE SOUND FADES IN SLOWLY

Shouted, drunken conversation competes with a stereo blasting "Bastards of Young" by The Replacements. A couple wear graduation mortarboards.

REVERSE ON

a pretty young woman, ARLENE. She's avoiding James's gaze.

They're in a lived-in off-campus house. They hold cocktails in plastic cups. He leans in close.

JAMES

Hey, you want to get out of here-

ARLENE

(hasn't heard him)

What a rager, huh?

JAMES

Yeah. Yeah.

(beat)

Isn't it weird? That this all...this happened right at the end of the semester? You and...me.

She finally looks at him.

JAMES (CONT'D)

And we'll both be in Manhattan come September.

(beat)

I'm really...fond of you.

ARLENE

You're sweet.

(beat, thinking)

James.

JAMES

Yeah?

ARLENE

I don't think I can see you anymore.

1 CONTINUED:

1

JAMES
(stunned)
You don't...? What do you...?

ARLENE
We're graduating...it's...

She sighs heavily and looks away. James watches her, waiting for more of an explanation. Instead:

ARLENE
(muttering)
sorry.

She walks away.

2 INT. KITCHEN, OFF-CAMPUS HOUSE - LATER

2

James stands with two friends, ERIC (unkempt and shaggy-haired, yet radiates a casual air of privilege) and BRAD, who's mixing a drink from the dregs of whatever liquor bottles he can find.

ERIC
Women are mercurial, man.

BRAD
You did just start dating last week.

JAMES
I know, but...I thought that she got me...

ERIC
You didn't tell her about the 'scarlet V'?

JAMES
That has nothing...

ERIC
You did. Brennan, you promised me!

JAMES
Look, I don't lie to people I care about.

ERIC
But you could've just left it out of the narrative! You don't want 'virgin' to be your signifier!

JAMES
Jesus, he takes one semiotics class...

Brad hands the 'cocktail' to James.

2 CONTINUED:

2

BRAD

Drink up.

ERIC

Listen. You need to bed down the next plain-looking, insecure depressive who throws herself at you and get it over with.

JAMES

I've had ample opportunities to get laid, if I just wanted to get it over with-

BRAD

Or a hooker. In New York, I hear the Asian ones are the best value.

JAMES

Right, that was in Consumer Reports? Jesus. I know most people have low standards, but I'm different.

ERIC

We'll find you a girl. When we're on the Continent.

An OBNOXIOUS CLASSMATE joins their group, picking up all the liquor bottles, looking for one that's not empty.

OBNOXIOUS CLASSMATE

So you guys are going to Europe? Even you, Brennan?

JAMES

Yeah. My graduation present.

ERIC

Forget about Arlene.

OBNOXIOUS CLASSMATE

She dumped you? Ouch. Another one.

JAMES

You've checked the Beefeater three times, Steve. All the bottles are empty.

ERIC

James, focus on the trip. It's going to be a transformative experience. Transformative.

3 INT. LIVING ROOM, OFF-CAMPUS RENTAL HOUSE - LATER

3

The party has entered another phase. Brad sits in a circle of pot-smokers, passing around a pipe. Eric is making out with a girl. James stands alone, in a corner.

3 CONTINUED: 3

He sees Arlene across the room, holding court with her friends. She's clearly talking about him. Humiliated, he skulks out of the room.

4 EXT. LONG ISLAND EXPRESSWAY/SURROUNDING STREETS - DAY 4

A newish, 80s-model sky blue Plymouth Reliant rolls down the highway, James's bicycle strapped to the roof. James is slumped against the window, sharing the back seat with some duffel bags and crates of records.

WE PASS BY

strip malls and chain stores... a high school, looking a little worse for the wear... suburban homes, varying only slightly from one another...

THE CAR APPROACHES

a young man on a bicycle. The back of his orange t-shirt reads:

ADVENTURELAND

As the car passes, we see the biker, a wiry, goofy-looking 20-year-old. His name is TOMMY FRIGO.

Frigo recognizes James. He grins and gives him the finger.

SUPERTITLE

SUMMER, 1987

MUSIC STARTS: "EVERYBODY KNOWS THIS NOWHERE" by NEIL YOUNG.

CUT TO:

MAIN TITLES

5 INT. JAMES'S BEDROOM, BRENNAN HOUSE - DAY 5

The EQ on the Neil Young song changes -- IT'S PLAYING ON JAMES'S BOOMBOX. He sits in his bed, writing on a legal pad.

6 INT. KITCHEN, BRENNAN HOUSE - DUSK 6

Cocktail hour in the Brennan household. COUNT BASIE swings on the stereo, as James's father (MR. BRENNAN) is finishing off a frozen daiquiri, preparing another. MRS. BRENNAN sips white wine, while reading a paperback copy of "Iacocca: An Autobiography".

James enters, clutching the legal pad, looking determined.

JAMES

Okay, so I need to talk to you guys about-

6 CONTINUED:

6

MRS. BRENNAN

(putting down her book)

Now what do you want for dinner? I can make a roast, burgers, minute steaks?

JAMES

Wow. I, uh-

MRS. BRENNAN

(crossing to the fridge)

...or leftover lamb stew.

JAMES

Any of that sounds-

MRS. BRENNAN

And I even got that frozen manicotti, the kind you like.

MR. BRENNAN

He loves that.

JAMES

Sure. Let's have that. So...the trip is going to cost a tiny bit more than we discussed.

MRS. BRENNAN

What are we talking about?

JAMES

Um, my Europe trip? So my original estimate for the whole trip was 1,568 dollars. But I've researched more youth hostels and the median cost is a bit higher than I thought, by seven dollars and sixty-eight cents, multiplied by forty-two days is \$322.56. But the good news is I still qualify for a student eurail pass, which saves us \$143.45. But I also think my emergency fund is unrealistic at \$100, I should make it \$150. So, with the 768 dollars I have from grandma's trust fund, plus the 800 you guys are already giving me, I will need another 229 dollars and eleven cents. It makes the total for you guys 1,029 dollars and eleven cents.

MRS. BRENNAN

One-thousand and twenty-nine dollars.

MR. BRENNAN

And eleven cents.

Silence. James's parents exchange a look.

6 CONTINUED: (2)

6

MRS. BRENNAN

James, your father has been transferred to a different department.

JAMES

Really? That's great-

MRS. BRENNAN

It's not a better department. We'll be making less money. Considerably less.

JAMES

Wh...what happened?

MR. BRENNAN

It's not a big deal, they just, they reorganized a bit. It's temporary.

MRS. BRENNAN

We hope. I'm sorry, honey, I know we said we thought we could help with your trip. We can't.

JAMES

But it's my graduation present.

MRS. BRENNAN

I know, but we don't have it. We can't spare a penny for Europe. And we can't spare a penny for grad school, either.

JAMES

What? You were going to help me with rent?

MRS. BRENNAN

James, we cancelled our week in Montauk. We can barely make the house payments. We're clipping coupons.

MR. BRENNAN

Sorry, kiddo.

JAMES

What am I gonna do?

MRS. BRENNAN

If you decide you really want to go to graduate school, you'll commute from here.

JAMES

But...Eric and I are getting an apartment in Manhattan...

6 CONTINUED: (3)

6

MRS. BRENNAN

If you want to eventually move into the city, you better get a job.

JAMES

A summer job?

MRS. BRENNAN

Better start looking. Most of the good ones are grabbed up. Here.

Mrs. Brennan hands James the classified ads. James stares at the paper as if there's a dead fish in it. Mr. Brennan starts the blender -- but he hasn't affixed the lid properly. The blender sprays daiquiri all over a cabinet.

MR. BRENNAN

Whoa, Nelly!

7 INT. RESTAURANT - DAY

7

James, dorky in a button-down shirt and knit tie, stands in front of a RESTAURANT MANAGER, handing him documents.

JAMES

I really haven't had many jobs, per se... But here's my academic record and my extracurricular activities. I wrote for the literary journal, 'The Gordian Knot'. And in high school, I got a 750 on the math SATs, so I'd be good at tabulating checks-

RESTAURANT MANAGER

These are the only jobs you've had?

JAMES

I also used to rake leaves for some neighbors, the Palmieri's. I have their letter of recommendation-

RESTAURANT MANAGER

(brusquely)

Fill this out. I'll call you if anything comes up.

8 EXT. BRENNAN HOUSE - DAY

8

James is mowing his parents' lawn, a look of self-pity on his face.

SUDDENLY

Tommy Frigo comes tearing down the street on his ten-speed. He rolls up on the lawn, jumps off the bike and sprints at James, a crazed look in his eyes.

8 CONTINUED:

8

FRIGO
Nad attack!

Frigo throws a punch at James's groin. James manages to partially deflect the blow.

JAMES
Frigo! Quit it!

The two young men start swinging wildly at each other.

FRIGO
Watch out, the lawn mower!

James turns for a second. Frigo wallops him directly in the privates. James falls to the lawn, moaning.

JAMES
I'm going to fucking kill you, Frigo...

Frigo hops back on his bike.

FRIGO
Ha-hah, Brennan! Don't choke on your own
goo!!

Frigo pedals away, cackling maniacally. We see that he's once again wearing his orange 'Adventureland' shirt.

9 EXT. RIVERSIDE DRIVE, MANHATTAN - DAY

9

James and Eric stroll down the sidewalk. Eric wears his "bohemian uniform": painter's pants, tie-dyed shirt, shell necklace and a kerchief over his head. James glances around anxiously as Eric brazenly smokes a joint.

ERIC
Home all summer. On Long Island.
Fuckin' harsh.

JAMES
It's a nightmare. I mean, I'm a
romantic! I actually read poetry for
pleasure. Out where I grew up, if I tell
someone that, they'll beat me to death
with a table leg.

ERIC
You still thinking about graduate school?

JAMES
Yeah.

9 CONTINUED:

9

ERIC

Total mistake. What do you need another degree for? Did Henry Miller need a degree? Or Samuel Beckett?

JAMES

Actually, Beckett went to Trinity College and after that he was an assistant for James Joyce. Which is a story I always wanted to turn into a two-character play-

ERIC

Yeah, shut up, my point is -- you don't come from money. Graduate school's gonna require massive loans. Three more years of school, then, what, a decade or two of paying them off? Why not blow your brains out now?

JAMES

But if something's worth doing...

ERIC

Take some time to picture the narrative of your life. Needing it or wanting money is the fundamental trap of humankind.

(putting a hand on James's shoulder)

Look, I want you to know you'll be with me in spirit this summer. Take this...

From a coat pocket, Eric produces a baggie that contains several thin, poorly-rolled joints.

JAMES

But, you know...I get a little crazy-

ERIC

Take it.

James nervously jams the bag into his pocket.

ERIC

You think you don't like weed. You will.

JAMES

(worried, won't drop it)

But how am I going to break into journalism if I don't go to grad school?

ERIC

Brennan, you'll be with me! In a few short months we'll be in New York City. We'll be living the adventure together!

10 INT. KITCHEN, BRENNAN HOUSE - DAY 10

Mrs. Brennan reads a library copy of a biography of Pope John Paul II. James sits across from her, hunched over the classifieds section, grunting as he reads.

JAMES

What can I get?! I'm not even qualified for manual labor.

(reading down column)
carpenter...dishwasher...mechanic...
septic waste removal -- they won't even hire me. The only place I know I can get a job is where Frigo's working.

MRS. BRENNAN

Adventureland? You can do better. You have to try harder.

JAMES

I'm 'O' for twenty-two. I majored in comparative literature and Renaissance studies. Unless someone needs help restoring a fresco, I'm screwed!

11 EXT. SUBURBAN BOULEVARD - DAY 11

TRACK WITH James on his bicycle, pedaling along with morning traffic.

12 EXT. PARKING LOT, ADVENTURELAND - CONTINUOUS 12

James rolls into a large parking lot, passing under an arched sign that reads "**ADVENTURELAND**". A gangly young man (RICH) approaches him. He uses a yellow plastic wiffle ball bat to direct traffic.

RICH

Right here, sir! Right here!

Rich waves James toward a bicycle rack. Rich's shirt reads: "Parking Captain".

RICH

Have a funtastic day and come again!

JAMES

Uh, okay.

James, making eye contact, realizes that Rich is mentally challenged.

13 INT. SNACK BAR, ADVENTURELAND - DAY 13

James stands with PAULETTE, 40s. Her badge reads "MANAGER".

13 CONTINUED:

13

JAMES

I don't have much work experience,
per se-

Paulette's walkie-talkie emits a LOUD BEEP.

PAULETTE

(into walkie)
G'head.

VOICE OVER WALKIE (O.S.)

Li'l Red's down again.

PAULETTE

Okay, there in a sec.
(calling out)
Bobby! Get over here!

BOBBY, 40, moustache, bad tinted glasses, crosses over from the snack bar counter. His badge: "JR. MANAGER".

PAULETTE

This kid's applying for a games job.

JAMES

Actually, I'd rather work rides if
that's-

PAULETTE

Nah, you're a games type. Here's the
number one rule. No freebies. No free
turns to your friends, no free upgrades,
no free stuffed animals. Anyone wins a
giant-ass pandas, you're fired. Got it?

Paulette hands Bobby some forms and exits.

BOBBY

Here, have a seat.

They sit in a booth.

JAMES

So what positions are presently open-

BOBBY

Games. You're hired. Fill this out.

Bobby slides a start form across the table. As James starts to fill it out, Bobby stares out the window, checking out some teenage girls in short shorts and tube tops. He sighs. At a nearby booth, a kid starts puking on the table.

13 CONTINUED: (2)

13

BOBBY
 Geez. Kid, can't you do that outside?
 (yelling)
 Doreen! We got a puker!

14 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - DAY

14

We are greeted by a cacophony of pinball, skee ball, air hockey, Whac-a-Mole, Ms. Pac Man, Dig Dug, Zaxxon, etc. James now wears a light blue t-shirt -- stacked in descending size, it reads: "Games, Games, Games, Games". He stands with JOEL SCHIFFMAN, 22, who has glasses, curly reddish-brown hair and some scraggly chin growth.

JOEL
 Okay, let's get this over with-

Joel notices a bratty KID with a runny nose who's slamming his fists down on the buttons of an old-fashioned "Bimbo the Dancing Clown" machine.

JOEL
 Hey, retard. Stop pounding on Bimbo.

RUNNY-NOSE KID
 This game sucks. It doesn't do nothin'.

JOEL
 It kicks your ass if you don't get the fuck away from it.

The kid scurries away. Joel smiles. The kid runs up to his burly, mean-looking father.

RUNNY-NOSE KID
 Dad!
 (pointing at Joel)
 He said the f-word at me!

JOEL
 Fuuuck. Let's go.

Joel hustles James out the door.

15 EXT. MIDWAY, ADVENTURELAND - MOMENTS LATER

15

Joel is marching James up the midway. We get our first good look at "Adventureland" -- it's a ramshackle place, a lot closer to Coney Island than to Disney World.

"Rock Me Amadeus" by Falco echoes across the park (top forty radio plays loudly all day long, every day).

JOEL
 F.Y.I., Paulette and Bobby are married,
 so watch what you say.

15 CONTINUED:

15

JOEL (cont'd)

And never walk directly below the "Sky Chopper". The little animals are always spewing and dropping boogers on your head.

FRIGO (O.S.)

Brennan, you loser!

James looks toward the "Antique Cars" ride and sees Frigo hanging out the side of a buggy car, driving it for two small children.

FRIGO

Ha-hahhhh! They put you on games, you pussy loser! Brennan's a pussy!

The children shriek as Frigo rear-ends another buggy car.

JOEL

You know that demented person?

JAMES

Yeah. He used to be my best friend. Then I turned four.

16 EXT. "LAUGHING CLOWN" BOOTH, ADVENTURELAND - LATER

16

Joel and James are at the ubiquitous carnival game wherein contestants squirt water into a plastic clown-head's mouth, inflating a balloon until it pops.

JOEL

The trick here: you've got a better chance of winning if you pick a clown with a new balloon. The old balloons have already been stretched out. Less likely to pop. You can share this info with cute girls at your discretion.

JAMES

I appreciate that.

JOEL

No sweat, new guy.

17 EXT. "HATS OFF TO LARRY" BOOTH, ADVENTURELAND - LATER

17

This booth features an elaborate painted street scene. Revolving through doorways are creepy fiberglass dummies wearing black felt hats. Joel hits a button and the dummies stop moving.

JOEL

The object is to try and knock the hat off the dummy with a softball.

17 CONTINUED:

17

Joel tugs on one of the hats. It doesn't budge.

JOEL

Except half the hats are glued on.

18 EXT. "THE FLIGHING DUTCHMAN!" BOOTH, ADVENTURELAND - LATER 18

Joel and James are approaching another game booth.

JOEL

This game is inexplicably called "The Flying Dutchman". Even more inexplicable is how they decided to spell it. Morons.

The sign reads: "THE FLIGHING DUTCHMAN!"

They enter the game, which is a platform with forty or so large milk bottles. Very large stuffed panda bears are dangling over them.

JOEL

One dollar buys five rings. If the ring lands on one of the red bottles, they win one of these giant-ass pandas.

JAMES

That is a giant-ass panda.

JOEL

It's the best prize in the park. And that's because this game is unwinnable. Observe. I'll drop the ring from three inches away.

Joel holds a plastic ring right above a bottle. He drops it. The ring bounces off.

JAMES

Nobody ever wins?

JOEL

If they do, it's because you weren't being vigilant and they reached over and placed the ring on the bottle. Someone wins a giant-ass panda bear on your watch? Go home, you're fired.

19 EXT. "FREE THROW" BOOTH, ADVENTURELAND - LATER

19

They stand at a booth with five basketball hoops.

JOEL

If you stand directly below a hoop you will see that it's been hammered into an oval shape. But back here, the sucker can't tell.

19 CONTINUED:

19

James passes a basketball through the narrow hoop.

JAMES

It barely fits. That's...so wrong.

JOEL

A criminal abuse of the laws of perspective.

JAMES

Well, people are getting ripped off-

JOEL

Yeah, yeah, Trotsky, let's get you a booth.

(he walks away, James follows)

So, your life must be utter shit or you wouldn't be here.

JAMES

Yeah. I want to be in Manhattan. But to make enough to cover rent and actually save anything seems so hard.

JOEL

Wait til your parents start charging you rent. My dad even makes me pay utilities.

20 EXT. "THE FLIGHING DUTCHMAN!" BOOTH, ADVENTURELAND - DUSK 20

It's the hour when the park starts getting overrun with teenagers and young adults. Blaring from the many loudspeakers is "Something About You" by Level 42.

James's booth is getting crowded. A hyperactive guy in a faded MOLLY HATCHET T-SHIRT is demanding his attention:

MOLLY HATCHET T-SHIRT

Yo! Guy! How many rings for a ticket?

JAMES

Five per ticket.

MOLLY HATCHET T-SHIRT

Give me five. How usually does someone win here?

JAMES

Actually, I just started-

MOLLY HATCHET T-SHIRT

I heard that some big fat lady fell off the Paratrooper a couple of weeks ago.

20 CONTINUED:

20

JAMES

Really? Was she okay?

MOLLY HATCHET T-SHIRT

I don't know. Give me ten. No, give me fifteen. I heard she was a big, fat, really fat lady...

James notices that the customer's eyes are darting to something behind him. Just as James turns to look, he sees a DRUNK DAD (wearing a Scorpions concert tee) holding his six-year-old child over the milk bottles. The boy places a ring on a red bottle and the man quickly pulls him back.

DRUNK DAD

(slurring drunkenly)

He won! Check it out! Look, my kid won! Check it out! Awright, Dom!

JAMES

(lowering his voice)

Sir, I saw you holding him over the bottles. That's cheating.

DRUNK DAD

What?! He won square-and-fair! Give him the prize!

MOLLY HATCHET T-SHIRT

I saw the kid throw it!

JAMES

C'mon, guys, give me a break-

MOLLY HATCHET T-SHIRT

(for passersby to hear)

This faggot's trying to cheat a kid! Give the kid his prize!

James glances over to a fellow employee in the adjoining booth, a pint-size, funny-looking 15-year-old, MUNCH (his nickname, short for "Munchkin"). He shrugs.

JAMES

Guys, fellas, I could lose my job-

DRUNK DAD

(leaning close)

Give my kid the fuckin' panda.

The dad shows James a hunting knife he's concealing by his hip.

Suddenly, a young woman in a "**GAMES**" t-shirt, EM LEWIN, enters from the other side. She pulls down a panda and gives it to the man.

20 CONTINUED: (2)

20

EM
Here you go.

DRUNK DAD
Yeah, thank you. That faggot was trying
to rip off a kid.

The drunk dad stumbles off with his son, joined by the Molly Hatchet t-shirt guy, who snickers. James turns to Em. She's cute -- no makeup, dark hair, pale skin, intelligent eyes.

JAMES
(anxious)
Am I gonna get in trouble? Nobody's ever
supposed to win a giant-ass panda?

EM
Is it worth getting knifed over? I'm Em.

JAMES
Hi. James.

EM
Nice to meet you. Sucks you're gonna get
fired your first day.

JAMES
(panicky)
No, shit, I need this job-

EM
Relax, man. I'm kidding.

BEHIND THEM, Munch cups his hands over his mouth.

MUNCH
Yo, Connell!

STRIDING TOWARD CAMERA IS

MIKE CONNELL. He's in his 30s, wears an ankle-length black coat. His attractive features are framed by sunglasses and a mass of unkempt hair. He carries a guitar case that's emblazoned with the logo for a metal band: **ANIMUS**.

MUNCH
(flashing the "devil sign")
ROCK OOOOONNN!!

Em watches Connell as he passes.

JAMES
Who's that?

20 CONTINUED: (3) 20

EM

That's Connell. One of the maintenance guys.

As Connell continues through the park, employees hoot and rebel-yell to him...

21 INT. MANAGER'S OFFICE, ADVENTURELAND - NIGHT 21

James hands his ticket apron to Bobby. Frigo is punching out. A trashy-looking DRUNK WOMAN is slumped in a chair. Paulette talks into a loudspeaker microphone.

PAULETTE

(reverberating across park)

Ashley, your mother is looking for you. She's waiting for you in the manager's office, next to the snack bar.

DRUNK WOMAN

Where is that little shit?!

22 EXT. SUBURBAN BOULEVARD - LATER 22

James is riding his bicycle home. A Mercedes swerves close as it passes, honking -- the occupants, rich teenagers, laugh at him.

James scowls. Another car is rolling up beside him, a cinnamon-colored Pacer. Em is driving.

They exchange a look... she drives off.

23 INT. KITCHEN, BRENNAN HOUSE - NIGHT 23

A glum James eats with his family.

MRS. BRENNAN

Why don't you call one of your old friends? Dave? Gerry?

JAMES

And tell them I work as a carny? No thank you.

Mrs. Brennan looks at her husband. He shrugs.

24 EXT. SUBURBAN BOULEVARD - MORNING 24

James once again pedaling his bike alongside heavy morning traffic. And it's raining. He looks miserable.

25 EXT. "KENTUCKY DERBY" GAME, ADVENTURELAND - LATER 25

STILL A GRAY, RAINY DAY. To make matters worse, "Pac-Man Fever" by Buckner & Garcia plays over the PA.

25 CONTINUED:

25

James is manning the Kentucky Derby booth -- contestants race each other by using a lever to flip a ball into a hole, which advances a mechanical horse.

JAMES
(into a microphone, lackluster)
Okay. And the race is on.

He rings a bell and the contestants begin racing. He stares absently off at a kid who is picking his nose and wiping the snot on the booth wall. A bell goes off.

JAMES (cont'd)
And we, uh, have a winner. The blue horse. Yellow is second. Purple is third. Congratulations.

As he gives a stuffed animal to the girl who won, James sees Bobby walking quickly toward him, shaking his head.

BOBBY
James! Come on! I told you! You need to make it exciting!

JAMES
Maybe, um, I'm not the right guy to run this game?

BOBBY
No. You do the job or you lose the job. You already lost me one giant-ass panda. C'mon, haven't you ever seen a horse race?

JAMES
Harness racing or the normal kind?

BOBBY
Who cares?! Just make it fun! Jesus.

James nods. He collects tickets for the next race.

JAMES
(attempting some enthusiasm)
Okay, ladies and gentleman, put down your mint juleps and welcome to the Kentucky Derby! The horses are at the starting gate! Are you ready?!

The contestants stare at him with blank expressions.

JAMES
Okay. And they're off!

He rings the bell.

25 CONTINUED: (2)

25

JAMES

(building steam)

And Red, uh, Red bolts out of the gate, taking an early lead! But look out! Here comes Green, issuing a challenge from the outside lane! Green runs well on a muddy track, folks, so today's conditions give him a slight edge. And Yellow is dead last! What a disappointment after Yellow's strong showing at Saratoga last spring. Wait a second! Out of nowhere, Orange has broken ahead of the pack! In the backstretch, it's Orange and Green! Orange and Green! And Orange takes it by a nose! Green places and Red shows. Please come to the window to collect your winnings!

Once more, the contestants stare at James with blank expressions.

ADULT CONTESTANT

What window?

JAMES

Nothing. Forget it. Here you go.

As James hands out a few crappy stuffed animals, he glances across the midway, where Em is working in another booth. She gives him a commiserative half-smile.

26 EXT. "REMOTE CONTROL BOATS", ADVENTURELAND - NEXT DAY

26

"These Dreams" by Heart plays on the loudspeaker AS WE CRANE DOWN TO James, on a bench, reading a Penguin paperback. He's on a break. Behind him is a concrete pond where kids are operating radio-controlled miniature speedboats.

PETE O'MALLEY (19, tall, athletic, freckled, red-haired Irish-American) is walking by with a few buddies. They all wear "RIDES" t-shirts. Pete turns to James.

PETE O'MALLEY

Hey, you're new, right?

JAMES

Yeah. Started a few days ago.

PETE O'MALLEY

Cool. What are you reading?

JAMES

(hesitantly)

It's a Henry Miller book... 'Quiet Days In Clichy'.

26 CONTINUED:

26

Pete nods, interested -- which pleasantly surprises James.

JAMES

He was an American author who lived a long time in Paris. It's a wonderful novella about the bohemian life in France in the thirties.

PETE O'MALLEY

Oh, yeah? Can I see?

JAMES

Sure. Of course.

Pete looks at the book for a moment, nodding...

THEN

he tosses it into the pond. His buddies double over in hysterics.

PETE O'MALLEY

(grinning)

Seeya, dork.

The boys lope away. James, looking humiliated, watches his floating book being attacked by remote-control boats.

27 INT. DEN, BRENNAN HOUSE - NIGHT

27

James is prone on the couch, watching the classic prison movie "Cool Hand Luke" on TV. James nods in exaggerated empathy as Strother Martin breaks Paul Newman's spirit...

DISSOLVE TO:

28 EXT. "GOLD FISH BOWL" BOOTH, ADVENTURELAND - ANOTHER NIGHT

28

Over the park, Falco once again chants "Rock Me, Amadeus". James and Joel are working an unpopular booth. James is hunched over a legal pad and the New York Times classifieds.

JAMES

I am amazed at how tiny my paychecks are. I mean, I've been working doubles.

JOEL

Well, we are doing the work of pathetic, lazy morons.

JAMES

I figured out that I'll probably need three to four hundred a month for my share of the apartment. If I can save up twelve hundred dollars this summer, that's three or four months of rent.

28 CONTINUED:

28

JOEL

Sure. As long as you can eat for under thirty-seven cents a day. James, we're both on the losing side of supply-side economics. My dad's been laid off three times in the last couple of years. I got into Cornell, but the financial aid wasn't enough. So it's been state school for me.

As they mull over their realities, a group of pretty teenage girls walk by with their muscle-bound boyfriends.

JAMES

All these pretty girls. Going out with troglodytes. This is the last place on Earth anyone would find me desirable.

JOEL

You have a girlfriend at college?

JAMES

I did. Then I didn't. You?

JOEL

The last girl I kissed was my tenth grade chem lab partner. She had braces. Fourteen stitches on my tongue.

They stand for a moment, while we hear:

FALCO SINGS (OVER LOUDSPEAKER)

*Amadeus, Amadeus...AMADEUS! Oh oh
oh...Amadeus!*

JAMES

Jesus! They play this song, like, twenty fucking times a day.

JOEL

Fucking sadists.

29 EXT. PARKING LOT, ADVENTURELAND - LATER THAT NIGHT

29

The park is closing. "Who's Johnny" by El DeBarge (the hit song from "Short Circuit") plays as patrons exit.

TRACK WITH James as he walks. He stops abruptly. He leans down to pick up:

A CHAINED BICYCLE WHEEL

that is no longer attached to a bicycle.

30 EXT. "LOVE MACHINE" RIDE, ADVENTURELAND - MOMENTS LATER 30

James, carrying the wheel, walks over to Frigo, who's closing the ride down for the evening.

JAMES

Frigo. Can I get a ride with you?
Someone stole my bike. Well, three-
quarters of it.

FRIGO

Ha-ah, Brennan! You're such a nutsack!

JAMES

Should I interpret that as a yes?

Frigo moves behind a little booth, unzips his pants and starts pissing.

JAMES

What are you doing, Frigo?

FRIGO

I can't hold it. So lend me five bucks.

JAMES

Why?

FRIGO

You want a ride home?

James sighs as he reaches for his wallet.

31 EXT. PARKING LOT, ADVENTURELAND - MOMENTS LATER 31

James and Joel stand with a group of co-workers, including Frigo and Munch. Joel takes a pipe out of his pocket. He stuffs it with tobacco and lights it.

JOEL

(off of James's look)

I know it's a revolting affectation, but
it relaxes me.

Em saunters over to them. She has changed into a concert tee for the punk band "The Damned". She leans close to reveal that she has a PINT BOTTLE OF BACARDI in her coat pocket.

EM

Want some?

JAMES

Sure.

Suddenly, the nearby co-workers scream loudly.

31 CONTINUED:

31

CO-WORKERS
(in unison)
Wet Fart! Wet Fart! Wet Fart!

MUNCH
No it wasn't!

FRIGO
Check his undies!!

James is at his breaking point:

JAMES
I'm...I'm supposed to be in the
Caravaggio room at the Uffizi or running
with the bulls in Pamplona! Who swapped
lives with me? How did I end up here?!

EM
Welcome to the fucked. Cheers.

Frigo turns his attention to James.

FRIGO
Hey, Brennan, did you know about
Connell?!

JAMES
What about him?

MUNCH
He once friggin' jammed with Neil Young!

JAMES
Seriously?

SUE O'MALLEY, a tall, cute-ish, red-haired girl, pipes in.

SUE O'MALLEY
It's totally true! Connell is so
friggin' excellent!

MUNCH
...friggin' major!

JAMES
He played with Neil Young?! Tell me-

FRIGO
(interrupting)
Brennan, did you know Connell's got a
rock band? They're called 'Enemas'.

MUNCH
(pointing at his t-shirt)
It's 'Animus', you moron. Uh-doy.

31 CONTINUED: (2)

31

FRIGO

Shut up, Munch, you munchkin! I bet
Connell gets tons of pussy!

SUE O'MALLEY

He's married, you perv!

As this illuminating discussion continues, a rusty blue Pinto pulls up beside them. Pete O'Malley, the jerk who threw James's book into the boat pond, leans his head out a window.

PETE O'MALLEY (TO JOEL)

Nice pipe, grandpa!

Pete throws something out of the car. It nails Joel in the head.

JOEL

Ow. I think that was a corn dog.

SUE O'MALLEY

Sorry, Joel. My brother's kind of a
douche.

An enormous puke-colored Cutlass Supreme pulls into the lot. In the driver's seat is MRS. FRIGO, a squat Italian woman. Rosary beads dangle from the rear-view mirror.

FRIGO

Brennan, you panty stain! Let's go!

JAMES

(sighing to Em)
That's my cue.

EM

I can give you a lift.

JAMES

Really?
(turning)
Hey, Frigo, I got a ride.

FRIGO

You got a ride?

JAMES

Yes, I got a ride.

FRIGO

Why don't you ride this?

Frigo punches James in the groin. James crumples to the ground. Frigo cackles as he skitters away.

31 CONTINUED: (3)

31

EM
What the hell was that?

JAMES
(through the pain)
It's just my life.

32 EXT. SUBURBAN BOULEVARD - LATER

32

A CASSETTE IS PUSHED INTO A CAR STEREO

The proto-punk classic "Roadrunner" by Jonathan Richman & The Modern Lovers starts playing. Em and James are driving in her Pacer. She cranks the music up.

33 EXT. BRENNAN HOUSE - LATER

33

Em pulls up to the curb.

JAMES
Well...thanks for the ride.

James starts to get out of the car.

EM
You in a hurry?

JAMES
No. I'm...no.
(awkward beat)
So, did Connell really jam with Neil Young?

EM
Yeah, he did. At a club in the city.
Connell's actually really talented. Want some?

She hands him the Bacardi. He glances toward the house.

JAMES
(looking toward his house)
Oh, Jesus.

JAMES'S P.O.V.

His mother squints at him through a window.

JAMES
My mother. She's very nosy. She used to read my journals. I had to start writing them in French. Okay, she's gone.

He slugs down some Bacardi.

33 CONTINUED:

33

EM

Joel told me that you're going to grad school. Columbia? What for?

JAMES

Journalism.

EM

Oh, really?

JAMES

I want to be, like, a travel essayist. Report on the real state of the world. Like, okay, Charles Dickens wrote what you might call 'travel books' -- but he visited prisons and mental asylums.

EM

That's cool.

JAMES

Well, we don't have to accept the world as it is. We can shine a light on, y'know, cruelty, disparity. We can say: I'm not settling for this crap. Things can be better.

Em nods -- not entirely convinced, though.

JAMES

You're going into your senior year, right? What's your major?

EM

It'll probably be art history. It doesn't matter. I mean, I can't really picture myself in a profession. I don't really like being part of...anything.

JAMES

You're a lone wolf.

EM

Yeh. That's me.

34 EXT. DANNY'S BAR, STRIP MALL - LATER

34

Em is driving alone. She slows down, looking over at DANNY'S, an undistinguished nightclub/bar. A back-lit sign (missing some letters) reads:

TONIG T
ROL ING STONES TRIBUT BAND
TUMBLING DIC

EM'S P.O.V. -- a green Plymouth Duster in the parking lot.

34 CONTINUED: 34

Em drives into the lot and parks. She crosses to the dive bar and enters.

MUSIC: "Tops" by the Rolling Stones starts to play...

35 EXT. MIDWAY, ADVENTURELAND - DAY 35

THE CAMERA TRACKS WITH

an unusually buxom and shapely 19-year-old woman. She has olive skin, flowing jet black hair and striking dark eyes. She wears tight jeans and an orange "RIDES" shirt that is tied off to expose her midsection. She's LISA P.

MICK JAGGER SINGS
*...Cause I'll take you to the top,
 baby...I swear we're never going to stop,
 baby...I'll take you to the top...*

VARIOUS MALES REACT TO HER -- a group of boy scouts ogle and punch each other, a dad furtively checks her out, an awkward teen stumbles into a cotton candy cart.

36 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - CONTINUOUS 36

James works the arcade. Munch scurries up to a co-worker.

MUNCH
 Lisa P.'s back!

CO-WORKER
 (astonished)
 GET OUT?!

MUNCH
 (running toward James)
 Brennan! Lisa P.'s back!

JAMES
 Who's Lisa P.?

MUNCH
 Holy mother of crap! Who's Lisa P.?!

James watches quizzically as Munch runs on to the next male to pass along the news.

37 EXT. MIDWAY, ADVENTURELAND - NIGHT 37

Lisa P. is holding court with several co-workers. Her presence has them electrified.

REVERSE ON

Joel behind the counter of the "milk can toss" booth. James stands outside the booth. They're staring at Lisa P.

37 CONTINUED:

37

JOEL

Look at the shape of her ass. It's a Platonic ideal. That ass is a higher truth. Look, look! See how there's that little portal of light just below her crotch. Where the thigh meets the pudendum.

JAMES

Pudendum?

JOEL

...I'm telling you, I've had dreams about that diamond-shaped portal... Shit, she's coming over here! Be cool!

JAMES

You're telling me to be cool?

As Lisa P.'s group breaks up, she saunters toward Joel and James, along with her friend, KELLY, a blonde girl. They're eating sno-cones.

LISA P.

Hey, Joel.

JOEL

(nervously)

Hey, Lisa. I didn't expect to see you back.

LISA P.

Oh, man, I had my whole summer, like, mapped out. Beach by day, dancing by night. But my dad, he got sick. He had this whole, like, heart operation. I mean, I need to help out, y'know?

JOEL

I'm sorry to hear that.
(apropos of nothing)
My mom has shingles.

LISA P.

Oh.

KELLY

So does anyone ever win this game?

JAMES

The trick is to underhand it, with your palm toward you. It gives you backspin.

LISA P.

Yeah?

37 CONTINUED: (2)

37

JAMES

Then when the ball hits the lip of the milk can, it catches. Like this.

James tosses a ball. It bounces off the lip of the milk can and doesn't go in.

JOEL

(into a microphone, loudly)
And we have a loser.

JAMES

I mean, it takes a few tries. Ha.

LISA P.

Well, we gotta go run the 'Love Machine'. Don't want Paulette bitchin' me out my first night back.

(to James, with a little smile)
I'm Lisa.

JAMES

James.

The boys watch as Lisa P. walk away. Joel looks like he might cry.

38 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - LATER

38

James stands beside Joel as he plays a video game.

JOEL

(narrating his play)
Ah-ha! The smart bomb! Fuuuck! See, okay, yes, observe. I have two options. I could play it safe, cower back here and pick off marauders...

(starts tapping buttons wildly)
Or I could rush into the breach, guns blazing... Make a run right at the cortex!!

JAMES

Your shields are almost gone...

JOEL

...And bombs away!

An explosion sound -- Joel's 'strategy' has succeeded.

JOEL

Audentis Fortuna Iuvat. Fortune favors the bold. Virgil said that.

38 CONTINUED:

38

JAMES

I'm sure Virgil had 'Bionic Commando' in mind.

As Joel attacks the next level, James notices two burly, TOUGH TEENAGE BOYS playing a nearby video game. A sweet-looking, RUNTY BOY, is trying to watch.

RUNTY BOY

Can I play?

TOUGH TEENAGER

Fuck off.

RUNTY BOY

Can I have a quarter?

TOUGH TEENAGER

(ignoring him)

Ah, shit! Eat fire-dick, sucka!!

RUNTY BOY

But Dad said-

TOUGH TEENAGER

I said fuck off!

The runty boy wanders off, pouting. James takes out his wallet, pulls out a few singles. He stuffs them into his change apron, counts out a bunch of quarters.

JAMES

(to the kid)

Hey, kid. Here, have some fun.

James holds out his hand. The kid looks confused.

JAMES

It's okay. Go nuts.

The kid grins and takes the money. He runs back to his brother and shows him the quarters. The older boy looks over at James, suspicious and annoyed. He takes the quarters from the kid and pockets them. The runty boy looks stricken.

JAMES

Fuck.

(walking toward the kids)

Hey, that money is his.

The teenager turns toward James. He looks pissed.

TOUGH TEENAGER

What?

Joel looks up from the game, surprised.

38 CONTINUED: (2)

38

JAMES

I...I just gave him that money.

The teenager starts toward James, menacingly.

TOUGH TEENAGER

Are you accusing me?

JOEL

(to himself)

Fuuuck.

The teen's expression is borderline psychotic. People have turned to watch -- INCLUDING EM, who has just entered from the snack bar. James can see her, over the teen's shoulder.

TOUGH TEENAGER

(still moving forward)

I'm gonna fucking beat you. You hear me?

I'm gonna hurt you. Right now.

JAMES

Okay. I can't win a fight with you. I know that.

(turning to Joel)

If I have a seizure, get the syringe from my locker. It has insulin. If I don't have the insulin, it could be fatal.

TOUGH TEENAGER

What? What the fuck?!

JAMES

(turning back)

I have a condition.

TOUGH TEENAGER

(confused and irritated)

You have...you have...I...?

(almost helpless)

You fuckin' pussy.

He turns and walks away. Joel exhales, deeply relieved.

JOEL

(aside to James)

You made that up? I mean, we don't have lockers...

JAMES

What do you think?

MUNCH

Heh-heh! Brennan's got a condition!!

38 CONTINUED: (3) 38

James sees that Em has taken this all in. She gives him a sympathetic look.

39 EXT. BUMPER CARS - LATER 39

MUSIC: Generation X's punk rock cover of John Lennon's "Gimme Some Truth".

The camera is mounted to the "hood" of a bumper car and ZOOMING TOWARD James, a sitting duck in his bumper car.

THE CAMERA IS JOLTED as James is sent spinning, sparks raining down. Em grins as she drives away from the scene of the crime.

James gives pursuit. He's about to hit Em, when she veers at the last second. James slams into a FRECKLED KID. The kid stares him down as he drives off.

Em taunts James from afar, driving in circles. James catches up to her ... BUT THEN: the freckled kid is coming straight at him. They CRASH. James is thrown forward. A split-second later, he's WHIPLASHED BACKWARD as another kid hits him. Then another. And another.

Em laughs as every kid on the ride pummels James...

40 EXT. "SHOOT OUT THE STAR" GAME - ANOTHER DAY 40

General Public's "Tenderness" plays as three LOUD KIDS are fighting over the BB gun.

LOUD KID #1
C'mon, it's my turn, fartstain!

LOUD KID #2
No it's not, dickweed!

LOUD KID #3
(holding his head)
That ride made me dizzy! Did that ride make you dizzy...?!

James yawns. Beside him, Connell is repairing one of the guns.

JAMES
So I heard that you jammed with Neil Young.

CONNELL
Don't believe everything you hear.
(beat)
I'll tell you about it some time.

40 CONTINUED:

40

JAMES

Where does your band play?

CONNELL

Usual places. But I need better players. I'm gonna start a new band. Out in Los Angeles.

JAMES

Los Angeles?

CONNELL

It's the best rock/metal scene in the world. Motley Crue, Poison, Ratt, Tesla. And punk, too. Black Flag, X, Circle Jerks... Shit's happening out there. Goin' this winter-

LOUD KID #1 (O.S.)

NASTY!

James turns to see that the ride-sick kid is vomiting. He turns and sprays puke right at James, who gets splashed before he can escape.

CONNELL

Bummer.

James grabs a roll of brown paper towels and starts cleaning himself. Em walks over to the counter.

EM

Party at my house tonight. My dad -- and his consort -- are in Martha's Vineyard.

JAMES

I'm invited?

EM

Yes, that's why I'm telling you. Connell?

Connell gives Em a long look. He smiles at her.

CONNELL

Sounds kick-ass. You kiddies have fun.

Connell grabs his toolbox and walks off.

41 INT. DEN, LEWIN HOUSE - CONTINUOUS

41

Em, in a worn Buzzcocks t-shirt, is pouring Jack Daniels into James's glass. Behind them, a group of ten or so Adventureland employees, including Joel and Frigo, are drinking beer in the living room. Em's house is noticeably bigger and swankier than the Brennan home.

41 CONTINUED:

41

JAMES

Nice digs. I have to ask you... Why are you working at Adventureland?

EM

I worked there a few summers during high school. I could've spent the summer with college friends. I don't know...I was kinda sick of them. Adventureland sucks, but it gets me out of the house.

James nods. She seems to be telling only part of the story.

JAMES

Hey, I brought this.

James reaches into his wallet. He removes a sad, misshapen joint.

42 INT. KITCHEN, LEWIN HOUSE - LATER

42

"Born To Lose" by Johnny Thunders is blasting on the stereo.

THE CAMERA FOLLOWS the joint being passed around the table: Sue takes a tentative puff, then passes it to Joel. He takes his ridiculous tobacco pipe out of his mouth to have a toke, before handing it to Frigo, who laughs maniacally while filling a giant cup with bourbon.

Meanwhile, Em and James sit on the kitchen counter.

EM

I'm going for a swim. Anyone want to join me?
(nobody's going for it)
Brennan?

JAMES

I don't have a bathing suit.

EM

(shrugging)
You're a guy. You don't need to wear anything.

43 EXT. BACKYARD, LEWIN HOUSE - MOMENTS LATER

43

Em dives into the pool. She surfaces and looks up at James who stands shirtless, tentative about disrobing further.

EM

Come on.

James quickly slips off his jeans, leaving nothing but his white cotton briefs. He's not going any further. He jumps into the pool. After he emerges, Em swims up to him.

43 CONTINUED:

43

EM

Hey, do you have any more of that pot?

JAMES

Yeah, at home. Why?

EM

My connections have all dried up. You ever make pot cookies? It's really fun. Though last semester my friend Gary ate way too many and went nuts. Actually checked himself into a psych ward.

JAMES

I've always wanted to have a psychotic break!

EM

Don't be a pussy!

Em pushes James underwater. He re-emerges, grabbing her. She shrieks as he drags her under.

They pop back up, laughing. They play fight for a few moments, then stop. They look like they're getting aroused.

EM

I think I need a cocktail.

Em gets out of the pool. James steals a glance at her bathing suit-clad body.

EM

You coming?

JAMES

(weirdly)

Um. In a sec. You go ahead.

EM

(not sure why)

Oh-kay.

Em enters the house, James sheepishly gets out of the pool and "adjusts himself".

FRIGO (O.S.)

Ah-hah!

Frigo stands in the doorway to the kitchen.

FRIGO

Brennan's got a boner!!

Some of the others rush to the window. James panics and hurls himself back into the pool.

44 INT. DEN, LEWIN HOUSE - CONTINUOUS

44

"Taking Tiger Mountain" by Brian Eno spins on the record player. From the kitchen we can hear the others playing a boisterous drinking game. Em, towel wrapped around her waist, enters with two cocktails. She hands one to James, who's also in a towel. He's flipping through her records.

JAMES

Eno, Lou Reed, Replacements... Good stuff.

EM

Here, give me your underwear. I'll throw it in the dryer.

James awkwardly slides his underwear off from beneath the towel. He hesitates before handing them over.

EM

Don't worry, you'll get them back.

As James sips his drink, he notices a gold-framed photo of a dark-red-haired woman wearing a somewhat maniacal smile.

EM

That's my stepmother.

JAMES

Oh.

EM

My mother died two years ago.

JAMES

(caught off guard)
I'm...sorry.

EM

My dad got remarried last year.
(sneering at the photo)
Her name is Francy. See that unholy abomination on her head? It's a wig.

JAMES

Really?

EM

She had some kind of nervous breakdown when her first husband divorced her. Her hair fell out. I'd feel sorry for her if she wasn't such a pathetic, status-obsessed witch.

Em finishes her cocktail, cracking the ice in her teeth.

44 CONTINUED:

44

EM
I'm buzzed. Are you?

JAMES
Kind of.

She's smiling a little. She leans over and kisses him. They start to make out.

Something out the window catches James's eye

It's his mother. Mrs. Frigo stands behind her.

JAMES
Christ!

EM
What?

MRS. BRENNAN
James Brennan, meet me at the door!

45 INT. KITCHEN, LEWIN HOUSE - CONTINUOUS

45

Frigo is taking a hit off James's tiny joint.

JAMES
(entering, confused)
Frigo. Our moms are outside.

FRIGO
(coughing on the joint)
Holy shit! If she smells marijuana on me, I'm dead!

Frigo jumps up from the table.

FRIGO
Last time I got caught smoking weed, my father made me get into a bathtub filled with ice!

JAMES
That was eighth grade-

FRIGO
I gotta get outta here!

FRIGO
(starting out of the room)
Frigo. Come on. Act like an adult...

Frigo suddenly jumps out an open window and scampers off into the night.

45 CONTINUED:

45

JOEL

Or not.

46 EXT. LEWIN HOUSE - CONTINUOUS

46

James opens the door. His mother and Mrs. Frigo are on the porch.

MRS. BRENNAN

(sternly)

What is this?

SHE HOLDS OUT

a thin joint. Em is watching from the foyer. Down the hall, some of the others have gathered.

JAMES

Eric...he liked to roll his own cigarettes. It must've gotten into my stuff when I packed-

MRS. BRENNAN

Oh, this is a cigarette?

JAMES

I think so...

MRS. BRENNAN

Well, I found this cigarette on the floor of your room. Are you doing drugs?

JAMES

No, I'm not doing them. I'm dealing them. Right out of the house. Cut open my mattress, you'll find a kilo of hashish.

MRS. BRENNAN

Oh, you're some comedian. You're a real David Brenner.

JAMES

(stepping forward)

Mom, couldn't this wait? I'm at a party. I'm not-

As James moves toward his mother, his towel starts to fall off. James grabs it in a panic, spilling his cocktail all over the porch.

JAMES

(clutching the towel)

I'm not a child. I'm a grown man.

46 CONTINUED:

46

MRS. BRENNAN
Is that so?

Mrs. Brennan looks at Em, who holds a drink in one hand and James's wet underwear in the other.

MRS. FRIGO
Where's Tommy?! He stole liquor!

JAMES
He went with some of the guys to get pizza, Mrs. Frigo.

MRS. BRENNAN
You better not be getting mixed up in any shenanigans, young man. Put on some pants. And underwear.

HOLD ON the embarrassed James as his mother walks off.

47 EXT. TREE-LINED ROAD - LATER

47

Em's Pacer rolls slowly down a dark road. Em drives, while James leans out the window, squinting.

JAMES
Frigo! You out there?! ... You idiot!
... Frigo!

He turns to Em and shrugs.

EM
I can drive you home?

JAMES
Okay.

He turns away from her, embarrassed by his mother's visit, defeated. Em puts a cassette on. "There Is A Light That Never Goes Out" by The Smiths plays.

After a few beats, James turns and glances at Em. She's lost in the song. Her hair is being tossed around by the wind. She's beautiful.

He turns back to the road.

THE TREES SEEM TO BE FLOATING

as the headlights hit them on the twisting road.

James looks back at Em. His anxiety seems to fall away...

48 INT. JAMES'S BEDROOM, BRENNAN HOUSE - LATER 48

James lies on his bed. He turns to his pillow, a goofy love-struck look on his face. He pulls it over his face.

JAMES
(as if kissing Em)
Mmm...

49 INT. KITCHEN, LEWIN HOUSE - LATER 49

As Em cleans up, the phone rings. She answers.

EM
(familiar tone)
Hey...No, they're gone. Party broke up pretty early...
(tentatively)
Um, so... want to come over?

50 INT. FOYER, LEWIN HOUSE - LATER 50

Em peers out a window beside the front door.

HER P.O.V. -- pulling up to the curb is the same green Plymouth Duster we saw in the parking lot at Danny's Bar. A man gets out of the driver's seat. It's Connell.

51 INT. DEN, LEWIN HOUSE - MOMENTS LATER 51

Connell flips through the same stack of records James had been looking at earlier. Em enters with two Bourbons. She hands one to Connell.

EM
So how long do we have? Five minutes?

CONNELL
A little more than that. But I don't see any point in wasting time.

Connell moves closer to her, sipping his drink.

CONNELL (CONT'D)
Can I see some of your body?

EM
Depends on what you want to see.

CONNELL
What do you want to show me?

Beat. Em takes off her shirt. She stands before Connell in a light blue bra.

51 CONTINUED:

51

CONNELL

Oh, God. You're beautiful. I wonder...
Do your panties match?

Em unbuttons her jeans. She slides them off. Her underwear is black.

EM

They don't.

He moves close to her. Connell begins to kiss her neck. He arrives at her lips. They kiss for a moment.

CONNELL

Give me your hand. Do you feel what
you've done to me?

EM

(quietly)
Indeed.

Connell lifts Em up and puts her on the back of a couch. He kisses her neck as he undoes his jeans.

CLOSE ON EM'S FACE

She wraps her arms around him as they begin to have sex.

52 INT. SNACK BAR, ADVENTURELAND - LATER

52

James and Em are waiting on line. He hands her a cassette.

JAMES

I made you a tape. My favorite bumper
songs. Truly miserable, pit-of-despair-
type songs. You'll love it.

EM

Cool. Thanks.

Two PREPPY GUYS in front of them on line are bickering:

PREPPY GUY #1

...Eat me! Pay for your own food!

PREPPY GUY #2

Come on, just pay for me! Don't be a
Jew! You're such a Jew...

EM

(piping in)
Hey, I'm a Jew.

PREPPY GUY #2

What?

52 CONTINUED:

52

EM

I just wanted to warn you that my Jew germs are probably getting all over your sloppy joe here. I wouldn't want you to catch Jew-berculosis.

PREPPY GUY #2

(moving away)

What's your problem, freak?

The two preppies hurry off.

JAMES

What assholes.

Em looks at James. She's pissed, but likes that he's taken her side.

53 EXT. SUBURBAN BOULEVARD - SAME NIGHT

53

Em and James drive in her Pacer.

JAMES

Where are you taking me?

Em simply wags her eyebrows at him. She pulls into the parking lot of Danny's Bar. The illuminated sign reads:

TO IGH:
JAMIES CRY NG!

54 INT. DANNY'S BAR - CONTINUOUS

54

A DORKY TEENAGER screeches into a microphone:

DORKY TEENAGER

(a la David Lee Roth)

...I ain't the worst you've seen...! Ah, can't you see what I mean?! Ah, might as well jump...JUMP! Go ahead an' jump...JUMP!...

WIDER -- a Van Halen tribute band comprised of adolescents. They're wearing sleeveless t-shirts and sweatbands.

The bar is half-filled. Em and James are sitting at a table in the back. They throw back Jack Daniels shots, followed by Budweiser chasers.

JAMES

I feel I should, um, tell you...

EM

What?

54 CONTINUED:

54

JAMES

(overly earnest)

I, uh, had my heart broken recently. I just thought...I don't know...I should tell you.

EM

That sucks. Who broke your heart?

JAMES

A girl at school. I really thought there was something there, that she and I had potential. I think she was afraid.

EM

Afraid of what?

JAMES

The real thing.

EM

Ah. Was the sex good?

JAMES

(evasively)

She was very sexy.

EM

Have you slept with a lot of girls?

JAMES

Um. We're talking about intercourse?

EM

Uh...yeah.

JAMES

Well, okay, um... There were a few times that I could've done that. But none of those times were quite right.

EM

Wait. Brennan. Are you telling me that you're a virgin?

JAMES

(defensively)

There were circumstances. For instance, okay, junior year I dated this girl, Sue Hornick. Sue was kind of a prude. One day, I was reading some Shakespeare and realized -- I don't really love this person...

EM

...Shakespeare told you that?

54 CONTINUED: (2)

54

JAMES

It was one of the sonnets. Y'know, about authentic love. I thought, this isn't it, I have to break up. I went straight to Sue's house and was literally about to tell her -- and that's the night she said she finally wanted to have sex. Can you believe it? That was the night!

EM

And you didn't just fuck her anyway?

JAMES

(as if this hadn't occurred to him)
Um. Well. No.
(looking down)
So what about you? And intercourse?

EM

Could you stop using the word 'intercourse'? You sound like my sex ed teacher, Mr. Pincus. My first was a guy in high school.
(vaguely)
And I saw some guys at college.

JAMES

Were you in love with any of them?

EM

Hell, no. They were all dicks.

JAMES

Dicks. Gotcha.
(something catches his eye)
Oh, hey. It's Connell.

Em turns around. Connell is walking right toward her, accompanied by a pretty woman with long, tawny hair.

JAMES

Hey, Connell!

Connell stops short when he sees Em.

JAMES

Do you know this place?

CONNELL

Yeah. This is my joint.

Connell turns to the long-haired woman.

54 CONTINUED: (3)

54

CONNELL (CONT'D)
These guys work at the park.
(turning back)
This is Ronnie.

EM
(tersely)
Hey.

CONNELL
We're meeting some friends.

Connell leads his wife away.

JAMES
Is that Connell's wife? She's good
looking.

EM
(irritated)
Yeh.

55 INT. DANNY'S BAR - LATER

55

A CABLE IS PLUGGED INTO AN ELECTRIC GUITAR

TILT UP TO REVEAL that Connell holds the guitar. He has joined the band onstage. Nearby, a rowdy group are clapping and hooting -- all except Connell's wife, who yawns and checks her watch.

The drummer starts a propulsive beat. Connell winks at his wife, then starts shredding, Eddie Van Halen-style. His friends go berserk.

Connell shoots a look over at James and Em. He looks a little irritated...

56 EXT. DANNY'S BAR - LATER

56

James follows Em out of the bar.

JAMES
Are you sure you want to go?

EM
Yes. I don't need to hear the entire Van
Halen oeuvre.

They cross to her car.

JAMES
I don't want the night to be over. Let's
go somewhere.

Em hesitates. She nods, then gets into her car.

57 EXT. BEACH - NIGHT

57

Em and James, on a beach, drinking cans of beer, tossing driftwood onto a fire.

Em presses down the play button on an old-school cassette player/recorder. Through the plastic door we see, handwritten on the cassette: **J'S FAVORITE BUMMER SONGS**. A stark, solo acoustic version of Neil Young's "Cowgirl In The Sand" starts to play...

LATER: Em and James are lying on a blanket, staring at the night sky. Em suddenly stands and walks away. James looks up, bemused. He gets up, follows her as she enters a nearby wooded area. She glances back, then goes into a run.

The Neil Young song slowly grows less tinny, more intimate.

James enters the dark tree area. He glances around for Em, who's disappeared. He looks a bit spooked.

A SLASH OF LIGHT

crosses Em's face, as she emerges from the dark. She pushes James into a tree, moving her lips to his. They kiss and grope, hungry and breathless.

CUT TO:

58 EXT. "LAUGHING CLOWN" BOOTH, ADVENTURELAND - DAY

58

Once again, "Rock Me, Amadeus" is blasting. James mans the booth, trapped beneath a loudspeaker. Connell is in the booth, repairing one of the mechanical clown heads.

JAMES

Do you have an ice pick I can jam into my ears? I can't listen to this song again!

CONNELL

No, but I have this.

Connell opens his tool box and tosses James a can of beer.

CONNELL

Be cool with that. So, were you on a date the other night?

James ducks under the counter to drink some of the beer.

JAMES

Um. I wouldn't call it a date.

CONNELL

Not into Em?

58 CONTINUED:

58

JAMES

No, she's great. But I'm not really looking for a girlfriend. I'm getting over a broken heart.

CONNELL

You didn't tell her that, did you?

JAMES

Um, why?

CONNELL

(rolling his eyes)
Christ. Girls don't want to hear about your broken heart.

JAMES

Wh-why not?

CONNELL

Because women don't want a guy who's all confused and torn up over someone else. Look, I'm not saying you should never be vulnerable in front of a girl. But you don't play that card first.

JAMES

It's a card? Like a...card?

CONNELL

There's a science to it all. You should like that, I bet you're good at science.

59 EXT. FERRIS WHEEL, ADVENTURELAND - NIGHT

59

James and Em are in a ferris wheel gondola, making out. They rise above the park's twinkling lights. Springsteen's "I'm On Fire" plays. James slides his hand up Em's shirt. He struggles with her bra...

THERE'S A LOUD SCREECH and the ferris wheel jerks to a halt.

EM

What the fuck?!

The gondola is swinging back-and-forth. Em and James look below -- Frigo mans the controls. Em is fixing her bra.

FRIGO

(into a bullhorn, singing the
billy squier song)
Stroke me, stroke me!

Employees are staring up at the couple -- INCLUDING JOEL. Frigo starts up the ferris wheel... and then stops it again. Other customers on the ride start yelling down at him.

59 CONTINUED:

59

JAMES
Frigo! Cut it out!

FRIGO
Sorry! I won't do it again!

Frigo starts the ride...and stops.

EM & JAMES
FRIGO!

FRIGO
Last time! I swear!

He does it again, cracking himself up...

60 INT. MANAGER'S OFFICE, ADVENTURELAND - NIGHT

60

Bobby sits with two exhausted-looking TEENS who are bloodied and bruised, noses and eyes swollen.

BOBBY
Guys. You can't just come to a family amusement center and beat the shit out of each other. And you're both wasted. Who can I call to come pick you up? C'mon.

Em and James enter and begin to punch out...

TEEN #1
(to his friend)
Um...can your mom hear the phone ring... when she's being gangbanged?

The other teen lunges and suddenly the two dudes are beating the shit out of each other again.

EM
(couldn't care less about the fight)
I have to run to the rest room.

JAMES
I'll wait for you in the arcade.

They exit as Bobby struggles to pry the two kids apart.

61 INT. SNACK BAR, ADVENTURELAND - MOMENTS LATER

61

Em exits the ladies room. Connell is waiting for her.

CONNELL
(quietly)
I want to see you. Tonight.

61 CONTINUED:

61

EM

Really?

CONNELL

I just miss you. Have I lost you?

He's looking at her with genuine vulnerability. Em seems affected by this. She looks into the arcade where James and Joel are playing a video game together, shoving each other, acting like kids.

EM

Where can we go? That's not the backseat of your car.

CONNELL

Meet me at Crazy Benny's.

Em walks away from Connell. Through the glass, we see her approach James.

EM

Hey, let's go. I can give you a lift, but I'm too beat to hit the diner...

62 EXT. CRAZY BENNY'S LIQUOR STORE - NIGHT

62

Connell's Duster sits in the parking lot of a discount liquor store. Em's Pacer pulls in. She drives right up to his driver's side window.

CONNELL

Follow me.

He pulls away. She does a u-turn and follows...

DISSOLVE TO:

63 EXT. SUBURBAN STREETS/CONNELL'S MOTHER'S HOUSE - LATER

63

WE'RE WITH Em, in her car, as she follows Connell's Duster down a tree-lined street. Connell pulls over and Em does the same.

Without speaking, Em follows Connell toward an older-looking home. They walk around to a side yard...

64 EXT. BACKYARD, CONNELL'S MOTHER'S HOUSE - CONTINUOUS

64

Em watches as Connell unlocks the back door...

65 INT. DEN, CONNELL'S MOTHER'S HOUSE - CONTINUOUS

65

CONNELL'S MOTHER sleeps on a couch, under a crochet blanket. She's conspicuously overweight. The TV plays loudly.

65 CONTINUED:

65

CONNELL (O.S.)
Hey, ma, it's me...

She awakens.

CONNELL'S MOTHER
(feeble, sickly)
Mikey...? That you...? It's so late...

CONNELL
(entering)
You know me. I'll keep it down.

He gives her a kiss on the cheek.

CONNELL'S MOTHER
Okay, honey...

66 EXT. BACKYARD, CONNELL'S MOTHER'S HOUSE - MOMENTS LATER 66

Connell reappears at the back door. He lets Em into the house.

67 INT. MUD ROOM, CONNELL'S MOTHER'S HOUSE - CONTINUOUS 67

They quietly cross to the basement doorway and enter...

68 INT. BASEMENT, CONNELL'S MOTHER'S HOUSE - CONTINUOUS 68

They descend into a wood-panelled basement, his adolescent sanctuary -- rock posters, an air hockey table, a weight bench, a few guitars. He clicks on the radio.

CONNELL
Want a beer?

EM
Got anything stronger?

He holds up a bottle of Jack Daniels. She nods. Connell opens a small fridge, to get ice. He pours two drinks.

EM
What excuse did you give your mother for coming down here? Gotta pump some midnight iron?

CONNELL
Sometimes I come over here to practice. Give Ronnie a break.

He leans in and kisses her neck. She pulls back.

EM
Are you still hot for your wife? What's the sex like?

68 CONTINUED:

68

CONNELL

Don't. Don't be mean.

EM

Geez, you're sensitive.

CONNELL

Em, I'm serious. Let's not make it like all the other shit out there. When we're together, we're good to each other. Let's not ruin it.

They stare at each other for a few tense moments.

EM

Okay.

She moves into his arms, burying her head into his chest.

69 EXT. MIDWAY, ADVENTURELAND - DAY

69

Paulette, looking grouchy in an Uncle Sam hat, points park-goers toward a sign that reads:

**HEY, U.S.A., HAPPY B-DAY!!
FIREWORKS 2NITE!**

70 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - CONTINUOUS

70

Lisa P. plays "Pole Position", a sit-down race car video game. She notices James at the adjacent game, trying to clean some gum out of a coin slot with a popsicle stick.

LISA P.

Hey, James.

JAMES

Bonus lap. Kudos.

LISA P.

(lowering her voice)

I heard you might have some weed?

JAMES

(trying to be cool)

I've got a stash. You like the ganja?

LISA P.

Sometimes.

JAMES

Hold on.

He looks around, acting suspicious. He takes out his wallet. He slips Lisa P. a small, crumpled joint.

70 CONTINUED:

70

LISA P.
I can have this?

JAMES
No prob.

LISA P.
(smiling)
Nice. Maybe we should go on break?

71 EXT. ANTIQUE CAR RIDE - SOON AFTER

71

Off to the side of the ride, are some broken down antique buggies. James sits in the front seat of one, Lisa P. lies across the back seat, discreetly smoking the joint.

JAMES
...I was supposed to go to Europe. It was a graduation present from my parents. Then my dad's company had all these cutbacks, he got demoted, they couldn't afford it anymore. So, here I am.

LISA P.
(takes a toke, beat)
My dad's really sick.

JAMES
I'm sorry.

LISA P.
Want some?

JAMES
Uh, yeah. Okay.

He takes a tiny toke.

LISA P.
It's hard to see him like that. Not for me, for him. He doesn't like being seen that way. Y'know, weak.

JAMES
Men are very proud.

LISA P.
Yeah. Exactly. Do you believe in God?

JAMES
(caught off guard)
Um. Wow. Theology usually doesn't come up around here a lot.

71 CONTINUED:

71

LISA P.

Yeah, but you see someone you love get really sick, you think about that.

JAMES

Right, see -- I'm not a devout Catholic, but I believe in love. That there's something divine in the human capacity to love.

LISA P.

That's pretty cool.
(nodding thoughtfully, then)
I'm majorly high.

JAMES

(worried)
Oh, shit. Me, too.

She starts to giggle like crazy.

72 EXT. "THE FLIGHING DUTCHMAN!" BOOTH - THAT NIGHT

72

Crowds have gathered for the fireworks. Em and Sue O'Malley work the booth, James stands outside the booth, reading a newspaper. He's manic from getting stoned:

JAMES

Secord admitted that they were shredding documents after the investigation began!

EM

(incensed)
No fucking way!

JAMES

That's what he testified! Those fuckers!

EM

Scumbags!

SUE O'MALLEY

What are you guys talkin'...?

JAMES

Iran-contra hearings.

Sue shrugs, no idea what he's talking about. Something catches both Em and James's attention:

CONNELL AND HIS WIFE

are strolling along the midway. She's dressed in a tacky-yet-sexy cocktail waitress get-up. She holds their baby boy.

72 CONTINUED:

72

JAMES

Why is she dressed like that?

EM

She works at that lame disco, Razzmatazz.

SUE O'MALLEY

(partially overhearing)

You don't like Razzmatazz?! A bunch of us are going the tuesday after next. It's two-fer tuesday. Two drinks for the price of one!! You guys gotta go.

Sue gets called away by a customer.

EM

(still watching Connell's wife)

It's kinda sad.

JAMES

What? Razzmatazz?

EM

No. Their marriage. He didn't really want it. Now he's trapped.

A LOUD WHISTLE AND BOOM!

The first volley of fire works have begun.

73 INT. MANAGER'S OFFICE, ADVENTURELAND - CONTINUOUS

73

Bobby fumbles with an audio cassette.

BOBBY

Shit! I wasn't ready!!

He jams the cassette into a player and hits play.

74 EXT. MIDWAY, ADVENTURELAND - CONTINUOUS

74

OVER THE LOUDSPEAKERS, we hear Meco's disco-fied version of the "Star Wars Theme".

James, Em and Sue stare up at the fireworks as the crowd ooh's and ah's. Em subtly looks over at Connell. He turns and locks eyes with her.

HOLD ON this loaded exchange of looks...

SUPER WIDE ON the park, fireworks exploding above...

75 EXT. PARKING LOT, ADVENTURELAND - NIGHT

75

The parking lot is empty, except for Em's Pacer.

75 CONTINUED:

75

INSIDE THE CAR -- James and Em are kissing. She grabs his crotch. He jumps.

EM

Sorry.

JAMES

No, no -- no reason to be sorry.

EM

(looking right at him)
Can I touch you?

JAMES

Absolutely.

She "touches" him, while they kiss.

A WIFFLE BALL BAT

raps at the window.

EM & JAMES

Ah!

Rich, the parking lot attendant, is peering down at them. James covers himself up as Em rolls down the window.

EM

Rich, you scared the hell out of us.

He's looking past James, at Em.

RICH

The park's closed. Em.

EM

I know, Rich.

JAMES

Rich, it's me, James.

RICH

The park's closed, James.

JAMES

Yeah, we're leaving soon.

RICH

You better leave now. I don't want you to get in trouble. The park's closed.

EM

Okay. Gotcha. Good-night, Rich.

They drive off.

76 INT. DEN, LEWIN HOUSE - NIGHT

76

ON A TV SCREEN

Oliver North, fervently testifying before the senate...

MEANWHILE

James is on top of Em, making out, fully dry-humping. They are practically exploding with hormones.

EM
(leaning close)
I think we should get naked.

JAMES
(beat)
Yes. Yes, I concur. Upstairs?

EM
Here. Now.

Em unbuttons James's pants. She starts to pull them down.

JAMES
Wait. Shoes.

He starts to get his shoes off. She does the same. From the other room, we hear a DOOR OPEN.

EM
Fuck! They're early!

Em pushes James off -- he rolls onto the floor with a THUD. He struggles to pull up his pants as fast as possible. Em reaches to turn on a lamp, knocking it over -- she catches it just in time and sets it right. James hops onto the couch beside Em, pulling a pillow over his lap to hide his hard-on just as MR. LEWIN enters. He's followed by Em's stepmother, FRANCY, gaunt, with a big, fake smile. They're dressed up. James is wearing only one sneaker.

FRANCY
(with creepy enthusiasm)
Heeeyyy, Kiiids!

MR. LEWIN
(brusquely)
Hey. What's going on?

EM
Dad, this is my friend, James.

James starts to get up -- but his erection makes it awkward.

76 CONTINUED:

76

JAMES
(halfway standing)
Hello. Sir.

FRANCY
Hi, James. Nice to meet you.

Mr. Lewin stares blankly at the TV screen for a moment.
James tries to not stare at Francy's wig.

MR. LEWIN
Well, I need to do some work before bed.
Good-night.

He trudges out.

FRANCY
So it was a lovely party at the Melnicks.
They've done a beautiful job on their
backyard. Added a fountain. And a
pergola. Just gorgeous.

EM
(couldn't give a shit)
Sounds magical.

FRANCY
Their daughter, Lori, is lovely. She
said you two used to be best friends?!

EM
In junior high. She used to sleep over.

FRANCY
How nice.

EM (to James)
Lori Melnick once violated our cat,
Gypsy, with a ballpoint pen.

FRANCY
Emily!

EM
She was just, like, 'hey, check this out'
and started to pleasure the cat. It was
kinda weird. Does that make me an
accessory to cat rape?

FRANCY
Young lady! That's enough!

Francy huffs with disgust as she exits.

76 CONTINUED: (2)

76

EM
(irritated)
Ugh. Let's get out of here.

77 EXT. LARGE FIELD - MOMENTS LATER

77

We're in a field that's crisscrossed by colossal high-tension wire towers. Em sits on the hood of the car and lights a cigarette. James throws back some Bacardi. "Willpower" by The Replacements plays from the car.

EM
I don't give a shit about the Melnicks and their fucking pergola! She can't imagine that people might value something in this world other than money and the ugly shit that it buys! I just can't believe that's who my dad would choose to be with!

Em takes the bottle from James and drinks.

EM
(hesitantly)
When my mom got sick -- really sick -- my dad suddenly started going to temple. Like every night. He was never serious about his faith. But, you know, he was gonna buddy up to God, ask him to save my mother.
(laughing bitterly)
But he wasn't at temple. He was actually having...relations with that creature.

She looks off, doesn't want to make eye contact with James.

EM
My mom lost her hair because of chemo. And my father started sleeping with a bald woman.
(beat)
Fucking weird.

78 EXT. MIDWAY, ADVENTURELAND - DAY

78

As the disco classic "Rock Your Baby" by George McCrae plays, Lisa P. and her friend Kelly do a sultry dance in front of the Gravitron ride. Every male within a hundred yards is gawking at this show.

79 INT. MANAGER'S OFFICE, ADVENTURELAND - CONTINUOUS

79

Bobby stares out the window, looking wistful. He's watching Lisa P.'s gyrating ass. He gulps from a can of beer.

79 CONTINUED:

79

BOBBY

It's nice when Paulette's got a day off,
huh? So I can put on the disco station.

Connell sits near Bobby, making some repairs on the P.A.
system.

BOBBY

Tell me one of your stories...

CONNELL

Oh, christ...

BOBBY

Wait, tell me trifecta day again! Which
one did you do first? The brunette babe
with bangs and the white shorts and the
birth mark right inside her thigh, right?

CONNELL

Bobby, you know these stories better than
I do.

James enters. Bobby nearly falls out of his chair, trying to
hide his beer.

BOBBY

Hey, Brennan.

JAMES

(handing over ticket apron)
I'm on break.

The phone rings.

BOBBY (into phone)

Hello?

(to Connell)

It's your mother.

Connell sighs. He takes the phone. We faintly hear a
distressed-sounding voice on the other end.

CONNELL (INTO PHONE)

Hey, ma...it's okay...I'll...alright, ma,
I'll come over...don't...I know, I
know...I gotta...I'll be right there.

He hangs up, shakes his head.

CONNELL

I gotta go.

(nods to James to follow him)

Jimbo.

80 INT. SNACK BAR, ADVENTURELAND - CONTINUOUS 80

James follows Connell out of the office.

CONNELL

You got one of those little baby joints on you?

JAMES

I do.

CONNELL

I could use that. Let's go for a ride.

81 EXT. SUBURBAN BOULEVARD - DAY 81

James drives with Connell in the Duster. Connell lights up the joint.

JAMES

Your mom okay?

CONNELL

(lighting up)

My mother's over three hundred pounds, half-blind from diabetes. She's also got arthritis and emphysema. And now she can't control her bowels. Personally, I'd rather be dead.

JAMES

I'm sorry...

Connell hands the joint to James, who takes a hit. He holds in the smoke, determined to not cough.

James waits a beat, as if to see if he's stoned already. He slowly takes in the song on the radio -- it's a languorous, guitar-heavy Neil Young song. James turns the volume up.

CONNELL

(listening to the song)

That's cool...

JAMES

It's Neil Young.

CONNELL

Oh. Right.

JAMES

Cortez the Killer.

CONNELL

Yeh-yeh.

81 CONTINUED:

81

Connell sucks on the joint and hands it back to James.

JAMES

You gotta tell me your Neil Young story.
He's, like, a real hero to me. Oh, shit-

James suddenly ducks down in his seat.

CONNELL

What the fuck are you doing?

JAMES

Cop car.

CONNELL

Uh, desperado, it's a driving school car.

JAMES

(sitting back up)
Oh. So you going tonight?

CONNELL

Razzmatazz? Not really my scene. How
goes it with Em?

JAMES

It's going...she's...it's been...
(beat)
I think I'm in love with her.

Connell, surprised, looks over at James, who obviously
takes another hit...then starts coughing up his lungs.

82 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - LATER

82

Em is making change for some gruff, chain-smoking old women
who are playing "Fascination", a Bingo-like game. Em spots
Connell close by, repairing a skee ball machine. She strolls
toward him as he pitches some balls to test the machine.

CONNELL

I was hanging with your boyfriend today.

EM

He's not my boyfriend.

CONNELL

He told me that he's in love with you.

EM

(surprised by this)
What?

CONNELL

He said: "I think I'm in love with her".

82 CONTINUED:

82

OLD LADY (O.S.)
Excuse me! Miss! Young lady!

One of the old ladies is frantically waving some dollars at Em. She walks to her, a bit perturbed.

83 EXT. SUBURBAN BOULEVARD - NIGHT

83

MUSIC: "LET THE MUSIC PLAY" by SHANNON

A TRACKING SHOT of a fast-moving caravan of cars. Em's car is the leader of the pack.

84 EXT. PARKING LOT, "RAZZMATAZZ" DANCE CLUB - NIGHT

84

A shopping mall parking lot, beneath a glowing sign that reads "RAZZMATAZZ".

THE CAMERA FOLLOWS

James, Em, Joel and Sue O'Malley as they pass through the front doors of the nightclub.

85 INT. "RAZZMATAZZ" DANCE CLUB - CONTINUOUS

85

The club is packed, the music (Shannon still) is very loud. Every surface is either carpeted, mirrored or painted black. Em is taking it all in.

She notices the slack-jawed faces of Pete O'Malley and his pals -- they're hypnotized by Lisa P., who's on the dance floor, doing a synchronized hip-swaying dance with Kelly.

EM
This place is vile.

As they cross to the bar, Em spots Connell's wife nearby. She's serving cocktails to a table of smitten guys. As she moves away from the table, she recognizes James and Em. She puts on a smile, but it takes some effort:

RONNIE
Hey, it's Adventureland night! What can I get ya?

JAMES
Four gin and tonics.

RONNIE
Four g-and-t's...

EM
Make it eight.
(off the others' looks)
It's two-fer night.

86 INT. "RAZZMATAZZ" DANCE CLUB - LATER

86

We find the foursome in a big, curved booth littered with cocktail glasses. Joel is in conversation with Sue.

SUE O'MALLEY
What are you majoring in?

JOEL
Russian literature and Slavic languages.

SUE O'MALLEY
Wow. That's interesting. What career track is that?

JOEL
Cabbie. Hot dog vendor. Marijuana delivery guy. The world's my oyster.

A NEW SONG STARTS: "I CAN'T WAIT" by NU SHOOZ

Around them, there's a rush to the dance floor. Sue drunkenly jumps up from her seat.

SUE O'MALLEY
C'mon! Let's dance! Em!

Em doesn't look enthused. James stands, taking her hand.

JAMES
Come on.

Em doesn't budge.

JAMES
Come on!

James pulls the reluctant Em up from the booth and onto the dance floor. As they start to dance, James surprises Em by grabbing her hand and spinning her into his arms.

EM
Whoa.

JAMES
Marci Feingold, ninth grade, taught me that one.

Lisa P. is right beside them.

LISA P.
Nice moves, Brennan.

87 EXT. PARKING LOT, "RAZZMATAZZ" DANCE CLUB - NIGHT 87

Joel stumbles alongside the very wasted Sue, who's doing silly jazz dance moves.

SUE O'MALLEY
Razzmatazz! Razzma-tazzzzzzz!

EM
Come on, Razzmatazz, I'm driving you home.

SUE O'MALLEY
We love you, Razzmatazz!

She spins around and falls down.

SUE O'MALLEY
(as if cursing)
Razzmatazz!

Joel helps her up.

JOEL
You okay?

SUE O'MALLEY
Ooh. You're strong...ish. That's so...Razzmatazz.

She leans on Joel as they walk toward Em's car.

88 EXT. BEACH PARKING LOT - NIGHT 88

In the back seat of Em's parked car: Joel and Sue are sloppily making out. Out on the beach, James and Em sit on the lifeguard stand. He wears a drunk, fretful look.

JAMES
I need to tell you something.

EM
Okay.

JAMES
I know I said...we both said...I've changed my...I feel differently...about you, about us...

Em looks off at the surf. Her expression clouds over.

EM
I don't know...

JAMES
What don't you know?

88 CONTINUED:

88

EM

There's a lot of shit in my life, James.
You have no idea...

JAMES

Em, I think I do. I...I want to be there
for you.

She looks at him, so much happening in her eyes.

JAMES

You think you can do everything alone.
But you don't have to... I know you must
be so disappointed with your father-

EM

It's late.

With that, she hops off the lifeguard stand and heads back to
the car. He follows, a few steps behind.

JAMES

Em...?

She looks at him, then gets in the car.

89 EXT. "HATS OFF TO LARRY" BOOTH, ADVENTURELAND - DAY

89

PSSSHHHHH... An aerosol can sprays toward camera.

WIDER -- Paulette is spraying adhesive on one of the "Larry"
mannequin heads. She glues a hat on it. It's morning at
Adventureland.

James walks past, drinking some coffee. He sees Lisa P.,
struggling to drag a heavy wooden sign -- it's a cut-out of a
a cartoon pirate, saying: "MATEYS MUST BE THIS TALL TO RIDE".

JAMES

Here, let me help.

He puts down his coffee and helps her move the sign to the
front of the entrance to the "Enterprise" ride.

LISA P.

Thanks.

JAMES

How's your dad?

LISA P.

Slow going, but he's hanging in there.
Thanks.

89 CONTINUED:

89

She inserts a key into a control box and turns it. She starts up the ride engine, which makes some disturbing scraping, clanking sounds.

JAMES
(concerned)
These rides are safe, right?

LISA P.
Supposedly. I definitely wouldn't fuck around on any of 'em. Last summer, some drunk idiot was goofing around on the Galaxy, trying to kick his buddy. They found his Reebok in the parking lot. With his foot in it.

Pete O'Malley saunters over, eating a breakfast slice of pizza.

PETE O'MALLEY
Hey, Lisa. We're partners today.

He gives James a disinterested nod.

PETE O'MALLEY
So it's official. My friend Boomer's hooking me up with a job at the Mercedes dealership on Jericho Turnpike. I'm totally psyched.

LISA P.
(unimpressed)
Uh-huh.

PETE O'MALLEY
I get a car right away. Way under list price, payments deducted from my check. I'm gonna go for a 560, convertible, in gold, with leather interior, all the options. I'm even gonna get a compact disc player. Gonna be insane.

LISA P.
To the max.

PETE O'MALLEY
So, hey, Lise -- you wanna go see Judas Priest at Nassau Coliseum? My friend Fitzzy can get me floor seats.

LISA P.
That's okay. Take Boomer. I don't mind. And go tell Bobby we need to hose down the dried puke over there.

89 CONTINUED: (2)

89

PETE O'MALLEY
You don't like Priest?

LISA P.
I'm busy that night.

PETE O'MALLEY
I didn't tell you what night.

LISA P.
(ignoring him)
James, you and I should go out some
night.

James is speechless. So is Pete.

PETE O'MALLEY
(cracking up)
I get it! Funny one! Psych!!

LISA P.
(looking at James)
Just let me know. Pete -- dried puke.

Pete gives James a dirty look as he walks off.

LISA P.
I'm serious. I wouldn't mind hanging out
with a nice guy for a change.

JAMES
Cool. That would be very cool.

He turns and walks right into the pirate sign. He steadies
it, smiles at Lisa P. and walks away.

90 EXT. "SKY CHOPPER" RIDE, ADVENTURELAND - A BIT LATER

90

Connell is attempting to repair the "Sky Chopper" ride,
hunched over the motor casing. James stands beside him, lost
in thought. Customers are starting to trickle in.

CONNELL
Give me the needle-nose.

James fishes through a toolbox, hands over the pliers.

JAMES
Can I ask you something?

CONNELL
Sure.

JAMES
Lisa P. just asked me if I wanted to go
out with her some time-

90 CONTINUED:

90

CONNELL
(incredulous)
Lisa P.?

JAMES
Yeah. I know. She may've been trying to
piss off Pete O'Malley, but...
(beat)
...can you imagine any universe in which
she'd get with a guy like me?

CONNELL
Do you own a Corvette or, like, a
publishing empire?

JAMES
I'm taking that as a no.

BOBBY (O.S.)
Connell!

ANGLE ON Bobby, who mans the nearby ride controls.

BOBBY
Let's try again.

CONNELL
I don't know. I think we should maybe
wait until we can get Monty down here-

BOBBY
I'm gonna start it.

Connell backs away from the motor. Bobby starts the ride.
The "chopper" gondolas are hoisted into the air...

BOBBY
See. It's fine. Would be dumb to shut
this baby down. A solid ticket-seller.

Connell looks at James.

CONNELL
Look, my attitude is you never know. She
asked you out? You're a fucking idiot if
you don't at least go. She's Lisa P.

JAMES
But it's crazy. I don't have a shot.

CONNELL
You never know. She's a Catholic prude.
Your sensitive guy bullshit might help
for a change. But don't be too nice.

90 CONTINUED: (2)

90

JAMES
But what about Em?

CONNELL
What about her?

JAMES
Well, I...I can't do that to her.

CONNELL
She doesn't need to know. Look, are you getting all of your needs met by Em?

JAMES
Uh. I guess not.

CONNELL
Right. You see a beautiful young thing, every cell in your body screams at you to go after her. That's how we're wired. It's stupid to deny it.

JAMES
But my feelings for Em are...vast.

CONNELL
(rolling his eyes)
Good for you. But James. Imagine it.
Lisa P.

JAMES
Right. Lisa P.

SUDDENLY

A DEAFENING SCREECH, followed by the METALLIC THWACK of a cable snapping. A fiberglass gondola comes crashing to the ground just a few yards from them. Various patrons are frozen in their tracks, a child bursts into tears.

BOBBY
It's okay, folks! Ha ha! Ride's closed for repairs! Go about your fun! Lots of other fun, everywhere you look! Hooray!

91 EXT. SNACK BAR, ADVENTURELAND - MORNING

91

Joel, carrying a few paperbacks, tentatively approaches Sue as she eats a pretzel and french fry breakfast. "(I Just) Died In Your Arms" by Cutting Crew plays.

JOEL
Hey.

SUE O'MALLEY
Joel. Hey.

91 CONTINUED:

91

JOEL

I brought you this. One of my favorite writers. Gogol. Russian. Lost his mind, burned the only copy of final book, nine days later died of self-starvation. A real fun guy.

He laughs awkwardly as he hands her the book.

SUE O'MALLEY

Oh. Thanks.

JOEL

Um, so, maybe you want to see a dumb movie or something, some time?

SUE O'MALLEY

(uneasily)

Well, the thing is, I, uh...I did something kinda stupid?

(beat)

I told my brother that we made out.

JOEL

Oh. That's...bad? Does he want to... hurt me?

SUE O'MALLEY

No, no. But he, uh, he told my parents.

Joel doesn't follow.

SUE O'MALLEY

Well...we're Catholic.

(beat, spelling it out)

Pete told my parents that you're Jewish.

JOEL

But...but I'm an atheist. More of a pragmatic nihilist, I guess. An existential pagan, if you will-

SUE O'MALLEY

(cutting him off)

Yeah, my parents are kinda really strict. I'm sorry.

Sue walks away, leaving behind the Gogol book.

92 EXT. "ENTERPRISE" RIDE, ADVENTURELAND - DAY

92

Pete O'Malley straps the last patrons into a car, gives Lisa P. a thumbs-up. She starts the ride.

REVERSE ON James, watching, steeling himself.

92 CONTINUED:

92

JAMES
(to himself)
Fortune favors the bold.

James strides over to Lisa P. ...

93 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - LATER

93

James looks highly anxious as he stands beside Joel, who's mastering another video game.

JOEL
The mutant knights are particularly vulnerable to rear attacks... Bam!
Ha, child's play...

JAMES
Okay, look, you can't tell anyone. I'm going out with Lisa P. tonight.

JOEL
You're what?

JAMES
This morning, she asked me if I wanted to hang out some night.

Joel is dumbfounded.

JOEL
(quietly)
fuuuck.

JAMES
Look, nothing's going to happen. But then again, you never know, right? I mean, I have to try. It's Lisa P.

JOEL
(a little bitter)
I can't even get the time of day from Sue O'Malley and you already have Em... Wow. You're quite the swain.

94 EXT. PARKING LOT, ADVENTURELAND - LATE AFTERNOON

94

James stands with Frigo, waiting for their ride. James looks twitchy and impatient.

JAMES
Where's my mom?!

FRIGO
What's the rush? You got a date with a jar of vaseline and a dildo?

94 CONTINUED:

94

JAMES

Funny.

(can't keep it to himself)

You can't tell anyone, Frigo. But I do have a date tonight. With Lisa P.

FRIGO

Yeah, and I can crap golden eggs.

JAMES

Fine. Don't believe me.

FRIGO

Where are you going?

JAMES

The Velvet Touch.

FRIGO

(still doesn't believe him)

Eat my dick cheese, Brennan.

JAMES

I enjoy our little talks.

95 INT. MANAGER'S OFFICE & HALLWAY., ADVENTURELAND - LATER 95

Em is punching in. As she exits the office, she sees Joel stacking boxes down the hall.

EM

Hey. How did it go with Sue?

Joel looks down, humiliated.

96 INT/EXT. SNACK BAR, ADVENTURELAND - LATER 96

Em & Joel stand in the snack bar. She looks outraged.

JOEL

Don't...don't say anything!

EM

Fuck that!

JOEL

C'mon. Worse things have happened to the Jews.

Em crosses to the door, pushes it open, and marches up to Sue O'Malley, who sits at an outdoor table with friends. Joel hides behind the door, watching.

EM

You know what?! You don't deserve to date Joel!

.....

96 CONTINUED:

96

EM (cont'd)
Cause you're an anti-semitic asshole!
What, do you hate gay people, too? Do
you support apartheid?

Sue is speechless. She coughs on her soda.

EM
You're not my friend.

Em turns and exits.

97 EXT. WINE & CHEESE BAR, STRIP MALL - NIGHT

97

An illuminated "faux-classy" sign over a storefront
restaurant reads:

THE VELVET TOUCH

James, looking like the staid college guy in a pressed button-
down oxford, opens the door for Lisa P. She's in a low-cut
halter top and skin-tight jeans. They're a mismatch.

98 INT./EXT. WINE & CHEESE BAR - LATER

98

Various men and waiters are ogling Lisa P. as he nervously
scans the menu.

JAMES
So, I, uh, would prefer if we didn't tell
a lot of people about tonight. There's
someone at the park who has a little
thing for me, I wouldn't want to make her
feel bad.

LISA P.
You mean Em?

JAMES
Uh. Yeah.

LISA P.
So you guys aren't going out?

JAMES
No, just friends.
(faux cocky)
A little more than friends, but we're not
a couple.

LISA P.
Uh-huh.

JAMES
(changing the subject)
I saw Connell play a few weeks ago. He's
really talented.

98 CONTINUED:

98

LISA P.
That guy has some problems.

JAMES
What do you mean?

LISA P.
Last summer, he was having this thing with this girl who worked in the snack bar. He used to take her to his mother's basement, so they could have sex. His mother's basement. How gross is that?

JAMES
But he's married.

LISA P.
Didn't stop him from hitting on me.

JAMES
I...wow...

Just as James begins to ponder this disturbing information:

MALE VOICE (O.S.)
Yo, Brennan!

James and Lisa P. turn around. FRIGO STANDS AT THE DOOR.

FRIGO
(mouthing)
Holy shit!

LISA P.
Is that Frigo?

JAMES
What's he doing here?

James hurries over to Frigo.

FRIGO
Holy shit! Holy shit! That's Lisa P.!

JAMES
(faking surprise)
What are you doing here, Frigo?!

FRIGO
Promise me you'll suck those titties!

James grabs Frigo and ushers him out the door

99 EXT. WINE & CHEESE BAR, STRIP MALL - CONTINUOUS

99

JAMES

What the fuck are you doing here?

FRIGO

I thought you were full of crap!

JAMES

Get lost, Frigo! And you can't tell anyone about this!

FRIGO

What's it worth to you?

JAMES

You're shaking me down?!

100 INT. WINE & CHEESE BAR, STRIP MALL - CONTINUOUS

100

Lisa P. is still reading the menu. Behind her, we see James hand a twenty to Frigo. As James puts his wallet away, Frigo punches him in the nuts. James collapses out of sight. Frigo runs off.

After a moment, James rises slowly into frame. He re-enters the restaurant, walking oddly. He forces a smile as he sits re-joins Lisa P.

JAMES

(swallowing the pain)

What a coincidence! Frigo was going to Carvel and saw us through the window.

(picking up the menu)

I wonder how the fondue is?

101 EXT. NORTHPORT HARBOR - NIGHT

101

James and Lisa P. stand on a pier. She's lighting one of his paltry joints.

JAMES

After Columbia, who knows. I want a job that takes me places. I want to travel all over the country, all over the world, and write about it. We don't have to accept the world as it is, right? For instance, Charles Dickens wrote all about his travels and-

LISA P.

(hasn't been listening)

Would you rather have a sailboat or a speedboat?

101 CONTINUED:

101

JAMES

Um. Gee...

LISA P.

Sailboats are probably cooler. They're, like, more classic. But I bet speedboats are way more fun. I really want to join the Oyster Bay Yacht Club some day. That would rule.

(handing him the joint)

What were you saying?

JAMES

Ah, just babbling...

102 EXT. SUBURBAN STREET NEAR LISA P.'S HOUSE - LATER

102

James, very high, is hunched over the wheel, driving slowly.

LISA P.

It's a few houses down.

JAMES

Where?!

LISA P.

(glancing at speedometer)

You won't miss it at seventeen miles-an-hour.

She starts digging through her purse.

LISA P.

I just need to, like, get normal before I go inside. I'm gonna put on some perfume, cover the smell...

She accidentally knocks her lipstick onto the floor by James's feet. James reaches down to get it.

JAMES

What the hell is this?

He hoists up a half-filled bottle of Cutty Sark whiskey.

LISA P.

That yours?

JAMES

(a little disturbed)

No. I guess it's my dad's...

LISA P.

Here, pull over here.

James pulls over. Lisa P. applies some perfume.

102 CONTINUED:

102

LISA P.
Can you smell the pot?

James leans over to sniff her. The combination of perfume and proximity to her overwhelms him.

JAMES
You smell...amazing.

LISA P.
Thanks for tonight. It was fun.

JAMES
(almost surprised)
Yeah. It was.

She lets out a stoned laugh. James does, too. She bites her lower lip. He leans forward and kisses her.

LISA P.
Hm. Fondue.

James reaches up to her ample bosom. He undoes a few buttons and kisses her breasts.

LISA P.
Whoa, tiger.

He backs off.

LISA P.
I have a curfew. Another time.

She gives him a tender kiss, then exits the car.

103 INT. JAMES'S BEDROOM, BRENNAN HOUSE - LATER

103

James lies in bed, staring at a photograph, his marijuana-altered mind racing.

THE PHOTO -- a snapshot of Em in her Buzzcocks t-shirt, wearing a lopsided grin, looking both tough and cute.

JAMES
(sighing)
Fuck.

He gets up and crosses to a shelf that displays a few scholastic achievement trophies. He unscrews the bottom of the biggest trophy. From a cavity in the base, he removes the baggie of joints.

104 INT. "GAMES PALACE" ARCADE - NEXT DAY

104

James, clutching a brown paper bag, traverses the arcade, walking toward Em, who plays pinball.

104 CONTINUED:

104

JAMES
(tentatively)
Hey.

EM
Hey.

JAMES
I brought you something.

Em turns and looks at him quizzically. He gives her the paper bag. She opens it and she peers in.

EM
Is that a couple of joints?

JAMES
For pot cookies.

Em grins, surprised. She snatches the bag from him and hides it in her change apron.

EM
Tomorrow night.

JAMES
Tomorrow night.

He walks off.

105 EXT. SNACK BAR, ADVENTURELAND - NEXT DAY, DUSK 105

"Shout At The Devil" by Motley Crue is blasting ...

WIDE SHOT -- The park is aswarm with suburbanites.

106 EXT. SNACK BAR, ADVENTURELAND - CONTINUOUS 106

TRACK BY

Em, Joel and James, who nod and smile too much toward camera.

REVERSE

Paulette is walking by. She fake-smiles back at them.

EM
(the coast is clear)
Okay. Let's do this.

She produces the paper bag, removes three large chocolate chip cookies and distributes them. They each take a bite.

JOEL
Walnuts? Want to see me go into
anaphylactic shock?!

106 CONTINUED:

106

Joel picks out the walnuts as he eats his cookie.

EM

Are you guys eating the whole thing?

JAMES

(confidently)

Sure. Pot hardly fazes me.

107 EXT. "KENTUCKY DERBY" GAME, ADVENTURELAND - NIGHT

107

James is WILDLY, CRAZILY STONED. He's calling a race for a group of small children who are completely inept -- nobody's horse is making any progress.

JAMES

And red has a slight lead. Yeah.
Uhhh...and red still has a slight lead.
Looks like blue is...not moving. Looks
like nobody's moving. Time is
frozen...like a prehistoric insect,
suspended in amber...

He trails off. His eyes wander around the vicinity...

SLO-MO SHOTS OF VARIOUS CUSTOMERS

A mixture of faces. Laughing, bored, enchanted, queasy...

THE CAMERA LANDS ON Bobby. Staring at James.

He lifts the microphone quickly -- it flies out of his hand.

JAMES

(retrieving the microphone)

And what a race we have here today,
ladies and gentleman! Hoo boy!
And...nobody is in the lead! In fact,
what is so mind-blowing about this
particular race is how evenly matched
these competitors are. Yellow is dead
last. I don't think Yellow has moved
once. This is a fall from grace for the
this once-great stallion. In fact,
Yellow has inseminated over a thousand
foals in his lifetime...which might
explain his exhaustion. Ha ha...

James realizes that Bobby is now right beside him. He jumps.

BOBBY

What the hell is wrong with you?! That's
how you call a race?!

107 CONTINUED:

107

JAMES

I've run out of things to say. These kids can't get the horses to move. They're very uncoordinated.

BOBBY

(suspicious)
Have you been toking up?

JAMES

What? No.

BOBBY

(sniffing him)
Hm. You sure? Your eyes are red...

JAMES

Well, I, I feel kinda sick. I think I ate a bad corn dog.

BOBBY

Between us -- never ever eat the corn dogs. Okay, I'll put you somewhere else.

108 EXT. "HATS OFF TO LARRY" BOOTH, ADVENTURELAND - NIGHT

108

James giggles like a moron while he chases after a ball. Overhead, Taco is "Puttin' on the Ritz".

Meanwhile, Joel and Em are up front, dealing with a large crowd of customers. James runs up, depositing the softballs in a barrel beside Joel, who now starts cracking up for no particular reason.

MALE VOICE (O.S.)

Yo! I've been waiting forever!

Joel turns to see a scary-looking guy (NICKY), early 20s, who stands with his girlfriend and two "Guido" pals.

JOEL

Sorry, sir. Here you go.

Joel hands Nicky some softballs.

NICKY

(staring Joel down)
I want some free balls for waitin' so long.

JOEL

(complying)
The customer's always right. Ha.

Nicky tosses a ball. He hits a dummy square on the head. The hat doesn't budge.

108 CONTINUED:

108

NICKY

What?! I hit that thing dead-on!

JOEL

Yet he still retains his chapeau-

NICKY

This is bullshit! That was a perfect throw!

NICKY'S GIRLFRIEND

Nicky, that's bullshit...

Meanwhile, James scampers after loose balls. As he stands: WOOSH! A softball whizzes past his head.

NICKY

Hey, get out of the way, homo!

NICKY'S PAL #1

Hit 'em, Nicky!

Nicky launches another pitch toward James.

Trying to evade the throw, James runs smack into one of the rotating "Larrys". The fiberglass dummy snaps off at its base -- James and the mannequin tumble to the ground.

Nicky and his friends howl with laughter. Then Nicky notices something odd -- the dummy is still wearing a hat.

NICKY

What the fuck...

Nicky jumps over the counter.

JOEL

Whoa. Okay, let's pick you out a prize!

Nicky crosses to the broken dummy and yanks on the hat. It's stuck to the dummy's head.

NICKY

(charging at Joel)

It's glued on! The thing is glued on!

JOEL

(waving at stuffed animals)

What would you like? A, uh, puffin? A polar bear in lederhosen?

Joel wears an awkward, marijuana-induced smile. Nicky grabs him by the shirt.

NICKY

What's so fucking funny?!

108 CONTINUED: (2)

108

EM
Leave him alone!

The customers (some of whom are drunk) are angrily siding with Nicky. A few even start throwing their softballs at James. He gets beaned by a few.

Joel tries to stop smiling -- but he can't.

Nicky suddenly slams his fist into the side of Joel's head, knocking his glasses off. Joel stumbles backwards, holding his face.

Em rushes at Nicky. James follows her.

EM
You asshole!

NICKY
Back off, slut!

Nicky shoves her away. She loses her footing on the gravel and falls.

JAMES
HEY!

NICKY
(getting in James's face)
What are you gonna do about it, faggot?

James, much to his own surprise, roundhouses Nicky in the groin. Nicky crumples to the gravel.

Nicky's pals jump over the counter.

NICKY'S PAL #1
GRAB HIM!!

NICKY'S PAL #2
YOU'RE FUCKIN' DEAD!

James makes a run for it. He hops over the counter and sprints away. Nicky's pals pursue him.

109 EXT. MIDWAY, ADVENTURELAND - CONTINUOUS

109

TRACKING FAST WITH JAMES

weaving through customers. Running for his life.

110 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - CONTINUOUS

110

James barrels through the doorway. He glances back to see one of Nicky's pals gaining on him.

110 CONTINUED: 110

HE LOOKS FORWARD

His way is blocked by a group of senior citizens.

James hurdles over a railing.

HE LANDS BADLY

and stumbles into Munch, who falls down.

Quarters spill from his apron.

CHILDREN SQUEAL as they rush for the coins.

111 INT. SNACK BAR, ADVENTURELAND - CONTINUOUS 111

James dashes into the snack bar.

SWISH PAN

to Nicky's other buddy rushing in through another door.
James makes an about-face and hauls ass into the manager's office.

112 INT. MANAGER'S OFFICE, ADVENTURELAND - NIGHT 112

James enters and slams the door behind him. Bobby jumps, once again trying to hide his can of beer.

BOBBY

What the hell?! What are you doing?!

JAMES

People are trying to kill me.

James holds the door as Nicky's friend is KICKING IT.

NICKY'S PAL #1 (O.S.)

Come out of there, fuck-face!

BOBBY

(sighing)

Oh, Christ.

Bobby picks up an aluminum baseball bat and opens the door.

A CRAZED LOOK IN HIS EYES

as he winds up the bat like a baseball player.

BOBBY

Get the fuck away from my office door,
motherfucker! Give me a reason! Give me
a reason! YOU DON'T KNOW WHAT I'M
CAPABLE OF!!

112 CONTINUED: 112

Nicky's pal is stunned. He backs up a few steps -- then hurries off.

JAMES
(a little freaked by Bobby)
Uh...thanks.

BOBBY
(still a wide-eyed psycho)
Sure, buddy.

113 EXT. MIDWAY, ADVENTURELAND - LATER THAT NIGHT 113

Patrons stream out as Paulette announces over the loudspeaker that the park is closed...

114 EXT. SNACK BAR, ADVENTURELAND - CONTINUOUS 114

A group has assembled around James.

MUNCH
I wish I coulda seen you wail on him!

FRIGO
Did you hit him like this?!

Frigo snaps his fist toward James's groin. James flinches.

FRIGO
Psych!

As the others talk excitedly, Em leans close to James.

EM
Come with me a second.

She takes his hand and leads him away.

Joel stands slightly away from the others. He examines his eyeglasses, which have been snapped in two, while dabbing at a cut near his eye.

He holds up one eyeglass lens and squints. He watches Em and James slip off behind the arcade building...

115 EXT. LOT BEHIND ARCADE, ADVENTURELAND - CONTINUOUS 115

Em and James enter a fenced-in lot filled with amusement park debris -- broken-down go-carts, rusted rocket ship pods, a sinister sun-bleached clown statue, etc. Lou Reed's romantic "Coney Island Baby" is playing on the loudspeakers. The park lights shut off, one-by-one...

EM
Thanks for sticking up for me, Brennan.

115 CONTINUED:

115

She moves close to him, whispering in his ear.

EM

I think you might be the coolest and cutest guy I've ever met.

She nuzzles up against his chest.

EM

But then again, I am still incredibly high.

He pulls her close.

EM

I can feel you...

JAMES

How does this feel?

He's touching her.

EM

Pretty...good.

He reaches into her jeans...

EM

Oh, yeah...Oh, God...oh...

She leans into his neck...

EM

Don't stop...don't...

Em starts to breath in shallow, rhythmic bursts... In the near-darkness, WE HEAR Em having an orgasm...

The moans transform into quiet sobs.

JAMES

Are you...are you okay?

We see a glint of light reflecting off of the tears on Em's cheek. He holds her against him.

EM

James?

JAMES

Yeah?

EM

I...I don't want to lose you.

115 CONTINUED: (2)

115

JAMES

You won't.

Another set of park lights shut off. James and Em are no longer visible. All we see is the distant ferris wheel.

FADE TO BLACK.

116 EXT. REMOTE-CONTROL BOATS, ADVENTURELAND - NEXT DAY

116

Joel sits on a bench, reading Philip Roth's "Portnoy's Complaint". He wears really dorky eyeglasses, an older pair to replace the ones broken in the fight.

A BODY WALKS INTO FRAME

blocking Joel's view. Joel looks up. It's Sue O'Malley's brother, Pete. He yanks the book out of Joel's hand and tosses it into the boat pond.

PETE O'MALLEY

Stay away from my sister. And we're not anti-semites. She just doesn't like you.

He stares Joel down as he stalks away.

PETE O'MALLEY

I cried in "Yentl".

117 EXT. SNACK BAR, ADVENTURELAND - DAY

117

"Fresh" by Kool & The Gang plays above the throngs of amusement-seekers. Bobby stands by the entrance to the snack bar, bobbing his head to the music.

BOBBY

(getting lyrics wrong)
She's my baby...um, lady...one that I really want to...know... I, um, I got to let my feelings grow...show...
 (building, dancing a little)
She's fresh! Exciting! She's so exciting to me! She's fresh! ex...cit...ing...

He trails off as Paulette trudges by, pushing a handcart stacked with frozen burgers. She stops and glares at him. He meekly takes the handcart from her and exits. He passes by James.

BOBBY

Brennan. You want to pick up some more shifts?

JAMES

Yeah, sure.

117 CONTINUED:

117

BOBBY

Good. 'Cause Joel just quit.

JAMES

What?

118 EXT. SCHIFFMAN HOUSE - NEXT DAY

118

James drives his mother's car. He pulls over and parks in front of a smallish, drab-looking house.

CUT TO -- James ringing the doorbell.

After a moment, Joel comes to the door.

JOEL

Whoa. What are you doing here?

JAMES

You didn't call me back.

JOEL

Well, um, okay... Look, I can't abide the humiliation of having you see the inside of my house. The vile plastic slipcovers, the 'art fair' paintings...
(shudders)
Meet me 'round back.

Joel shuts the door in James's face.

119 EXT. JOEL'S BACKYARD - MOMENTS LATER

119

Joel and James sit in lawn chairs in the small backyard. Joel lights his pipe. The oversized eyeglasses, the pipe and his slumped posture all add up to give Joel the appearance of a weary old man trapped in a young man's body.

JAMES

Is it because of Sue? I mean, she doesn't deserve you. You're a great guy-

JOEL

James. I'm not good-looking. And I'm poor. With all these yuppies around, women aren't gonna go near a poor guy.

JAMES

That's ridiculous.

Joel grunts. He turns away, chews on his pipe.

JOEL

I know you think you're really deprived because you didn't go to Europe this summer.
.....

119 CONTINUED:

119

JOEL (cont'd)

But you went to a better school than me, you don't have to pay rent to your parents, you're going off to Columbia fucking University. So, Margaret Mead, you're stuck with us low-lives for one summer, but you get to leave.

JAMES

Joel, all I was trying to say was that not all women are shallow like that. Em isn't like that.

JOEL

Em! That's...fuck...

(emotions overcoming him)

I don't even know if you even appreciate what you have?! I mean, you're chasing after Lisa P.?! When Em's right there! This incredible, beautiful person is right fucking there! I mean, I can't watch it...I can't be around it anymore...

Even this small release of feeling is excruciating to Joel.

JOEL

(quietly)

That's why I quit. I can't be around you two anymore. I feel like a...hypocrite.

Joel looks away. James finally gets it -- Joel's in love with Em.

JAMES (CONT'D)

I...I had no idea.

JOEL

Because you're too...fucking...selfish. Fuck this. Fuck everything.

Joel flings his pipe down on the ground, then walks to the house. The rickety screen door clatters behind him, leaving James alone in the yard.

120 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - DAY

120

Em works the arcade. She sees Sue O'Malley conferring with a FEMALE CO-WORKER, watching her. Sue exits and the co-worker walks over to Em.

FEMALE CO-WORKER

Did you hear?

EM

Hear what?

120 CONTINUED:

120

FEMALE CO-WORKER
James went on a date with Lisa P.

EM
What did you say?

FEMALE CO-WORKER
(defiantly)
You heard me. Frigo saw them at some restaurant in Northport.

Beat.

EM
Yeah, right, I'm sure that happened.

Em turns and walks away, her look changing to one of consternation.

121 INT. DEN, LEWIN HOUSE - NIGHT

121

Em is lying on the couch, staring at the TV, which shows the Run-DMC video "It's Tricky".

From the other room, she can hear Francy, who speaks in a clipped, near-hysterical tone:

FRANCY (O.S.)
...I can't take it! And you just let her run rampant! Coming in at all hours! Treating me with disrespect! Blatant disrespect...

Em moves slowly toward the doorway to hear better.

FRANCY (O.S.)
...And when she's here, she just lies around on the couch all day! You have to do something! You never do anything! I can't take it any more...!

MR. LEWIN (O.S.)
Okay, okay...Maybe...I...Maybe she needs to go see Dr. Schlagel again...

FRANCY (O.S.)
She has to do something! Something has to change! Or else!

122 INT. EM'S BEDROOM, LEWIN HOUSE - MOMENTS LATER

122

Em pulls open a dresser drawer. She removes a wig. Unlike Francy's red fright wig, this one is straight and sandy blonde. Em stuffs it into her bag.

122 CONTINUED: 122

WE PAN with Em as she exits, ending on a FRAMED PHOTO OF AN ATTRACTIVE WOMAN IN HER THIRTIES. She looks a bit like Em and has sandy-colored hair -- like the wig Em just left with.

123 INT. LIVING ROOM, LEWIN HOUSE - MOMENTS LATER 123

Em comes down the stairs. She can hear Francy still bitching about her:

FRANCY (O.S.)

You know she works at that trashy park just to embarrass us. Do you have any idea what people think, Ike?

IKE (O.S.)

Look, I tried to give her money to travel this summer... I can't force her out of the house...

FRANCY (O.S.)

Oh, yeah? Well, maybe you can.

IKE (O.S.)

Francy...

EM

(loudly)

Hey, I'm going out. Gonna meet James for a late movie...

MR. LEWIN (O.S.)

Oh. Okay. Drive carefully, sweetheart.

Em hurries out of the house.

124 EXT. BUMPER CARS - NIGHT 124

James, on break, drinks a soda and watches the bumper cars.

FRIGO (O.S.)

Brennan!

James turns to see Frigo scampering across the midway with Rich, who is clutching a bag of candy.

FRIGO

Brennan, you gotta hear this!

(turns to Rich)

Tell him what you told me!

RICH

I ate too many circus peanuts.

FRIGO

Not that, retard! The thing about Em.

124 CONTINUED:

124

JAMES

Frigo! Wait, what thing about Em?

RICH

I saw Em and Connell. In his car.

FRIGO

Yeah, and what did you tell me they were doin'?

RICH

(uneasy about the memory)

I don't know. Connell was doing push ups on Em. He didn't have no pants.

FRIGO

They were doin' it!!

JAMES

Shut up. When, Rich?

RICH

It was a while ago...like...a while ago.

FRIGO

I bet she's lubing up Connell's boner right now.

JAMES

Shut up, you idiot.

RICH

Here, James, I don't want any more.

He hands James his bag of circus peanuts.

JAMES

Uh. Thanks, Rich.

125 EXT. CONNELL'S HOUSE - LATER

125

Connell's green Duster pulls into the driveway of Connell's smallish house. He steps out of the car.

EM (O.S.)

Hey.

Connell turns. He sees Em (in wig and sunglasses), sitting in her car, parked across the street.

CONNELL

(whispering)

What the fuck?!

(hurrying toward her)

Are you crazy?!

125 CONTINUED:

125

EM
I need to talk to you.

CONNELL
You know you can't come here.

EM
But I wore a disguise.

CONNELL
Go home. Now.

EM
Where were you?

CONNELL
Christ, now I have two wives! Go home!

EM
(bursting into tears)
I can't do this anymore! I can't...I
feel...I hate myself...fuck...

CONNELL
(suddenly in caretaker mode)
Okay, okay. Look, my wife probably just
heard me pull in. Let's talk somewhere.
I'll make an excuse. Park over by my
mom's house and wait. Okay?

Em, staving off tears, nods. He hurries back toward his house as she starts her car and drives away.

126 INT. BEDROOM, LEWIN HOUSE - LATER

126

Mr. Lewin is in bed, going over some legal briefs, classical music playing low. The phone rings.

MR. LEWIN
(answering phone)
Hello?

127 INT. OFFICE HALLWAY, ADVENTURELAND - CONTINUOUS

127

INTERCUT Mr. Lewin and James, who stands in a hallway, Frigo hovering over him.

JAMES
Hi, Mr. Lewin, it's James. Is Emily
there?

MR. LEWIN
Isn't she with you? She said she was
going out to meet you.

127 CONTINUED:

127

JAMES

Oh. I think we got our wires crossed...

James hangs up.

FRIGO

What'd he say?

PUSH IN ON James, anxiety welling up in him.

JAMES

Can you get your mother's car?

128 INT. BASEMENT, CONNELL'S MOTHER'S HOUSE - NIGHT

128

Em sits on the couch, her wig and sunglasses beside her. Connell starts to pour them two bourbons.

EM

I don't want a drink.

He shrugs and combines the drinks in one glass for himself.

CONNELL

You know James went out with Lisa P. last week.

EM

I heard. I can't exactly judge him now, can I?

Connell crosses to her and sits.

CONNELL

You do know that it's possible to be in love with two people at the same, don't you?

EM

(pissed off)

You think I think this is about love?

CONNELL

I don't know what word you'd use. And I don't really care. I just know how you make me feel.

EM

Oh, yeah? How do I make you feel?

CONNELL

Alive.

Beat

128 CONTINUED:

128

EM
(quietly)
Give me a fucking break.

CONNELL
I don't want to give you up. But I will,
if you tell me to.

They look at each other for a long beat. He leans forward and kisses her. She surrenders to it, melting into his arms as they kiss.

DISSOLVE TO:

129 EXT. FRIGO'S HOUSE - LATER

129

James is hiding behind a bush. Frigo comes hurrying out of his house.

FRIGO
I got the keys. Push me out...

Frigo hops into the car. James grunts as he pushes the massive car toward the street ...

130 EXT. STREETS NEAR CONNELL'S MOTHER'S HOUSE - LATER

130

Frigo and James are driving. The Cutlass passes by "Crazy Benny's Liquor Store".

JAMES
Turn here.

Frigo turns onto a street.

JAMES
Slow down.

THEY PASS BY A LINE OF CARS
ending on Em's Pacer.

131 EXT. STREET BY CONNELL'S MOTHER'S HOUSE - MOMENTS LATER

131

The car is parked. James broods.

FRIGO
I got an aluminum bat in the trunk if you
want to smash in her windows?

JAMES
Let's just wait.

DISSOLVE TO:

132 EXT. STREET BY CONNELL'S MOTHER'S HOUSE - LATER

132

WIDE ON the street. We hear a fence gate opening and shutting. From beside the house, Em emerges from the darkness. She crosses to her car.

JAMES (O.S.)

Hey.

Em turns around. James is in the street. He looks stricken.

EM

James? What are you doing here?

Beat. An unbearable silence.

JAMES

Are you...? Connell?

She looks away.

EM

(quietly)

It started back in June. Before you and I even met. How did you find me here?

JAMES

Frigo heard that Connell used to take some other girl here. To his mother's basement.

Another blow to Em.

JAMES

(incredulous)

I just don't understand how...why you would...I just don't understand...

EM

(pained, pitiful)

I...I came here to...

Em stops herself. She feels she is beyond redemption.

JAMES

(bitterly angry)

You just think I'm some fucking pussy, someone to kill time with, while you were waiting for Connell.

EM

I...no...look, I was...you deserve better than me, okay? Just don't tell anyone, okay? Please don't tell anyone...for Connell's sake...

132 CONTINUED:

132

JAMES

You're worried about Connell? You think
he's worried about you?!
(heartbroken)

I would've...I...

James is being devoured by the hurt. He turns and walks quickly to the Cutlass. He gets in. Frigo revs the engine and peels out.

EM

(pitifully)

James...

He gets in the car. Frigo revs the engine and peels out.

FRIGO

(honking as he passes Em)

You're a whore!

Em runs to her car, gets in. As she drives away, she sees Connell watching her from a bay window in his mother's house.

133 INT. JAMES'S BEDROOM, BRENNAN HOUSE - CONTINUOUS

133

James is going through a box of his college notebooks and papers. On his clock radio, WE HEAR a concerned CALLER to a talk show:

RADIO CALLER (V.O.)

*...I mean, think of how the country
reacted to Watergate. The
outrage...there just isn't the same level
with Iran-Contra...*

He stops at one. CLOSE ON the title:

**The Birth of Romanticism in Shakespeare's "Winter's Tale"
(and the Tragicomedies)**

James tosses the paper into a garbage bag.

134 EXT. BRENNAN HOUSE - CONTINUOUS

134

James's father sits in the living room, reading the paper, sipping a cocktail.

RADIO CALLER (V.O., CONTINUED)

*...which is arguably, y'know, a bigger
betrayal. Is there a shift in the
country? Are we becoming more cynical?
Are we becoming cold-hearted?*

Out the bay window, we see James lugging an overstuffed garbage bag to the curb. He drops it into a garbage can.

135 INT. MANAGER'S OFFICE/HALLWAY, ADVENTURELAND - DAY 135

James is punching in with other employees. As he exits, he hears:

VOICE
(whispering O.C.)
James!

James turns. Connell hides behind a stack of soda crates.

CONNELL
I have to talk to you.

Connell exits out a back door. James follows.

136 EXT. LOT BEHIND ARCADE, ADVENTURELAND - CONTINUOUS 136

Connell and James enter the lot. Connell looks agitated.

CONNELL
I talked to Em. I know you know...
(beat)
Look, I can't expect you to be happy about any of this. But will you hear me out?

James shrugs.

CONNELL
You're a smart guy. You know that it's possible to love two people at the same time, right?
(beat)
I love my wife. I really do. I don't want to hurt her. I fucking despise the idea of her getting hurt. And I don't think she has to.

Beat.

JAMES
I won't tell anyone.

CONNELL
Thank you.

JAMES
What about Frigo?

CONNELL
He won't tell anyone. I gave him fifty bucks. Are we cool?

JAMES
Yeah.

136 CONTINUED:

136

Connell nods and hurries off.

WIDE ON James alone in the lot.

DISSOLVE TO:

137 EXT. "LAUGHING CLOWN" BOOTH, ADVENTURELAND - NIGHT

137

"One Night In Bangkok" by Murray Head is playing. It's a sweltering August night.

A BALLOON POPS. The winning customer, a WEALTHY PREPSTER, throws his arms in the air, surrounded by his buddies and their pretty girlfriends.

WEALTHY PREPSTER

I won! Yeah! I am the champion! To the victor go the spoils!

James rolls his eyes, then gives the guy his prize -- a worthless little banana-shaped plush toy with two black dots glued on for eyes. He wipes the sweat off his brow.

WEALTHY PREPSTER

What? This piece of crap is first prize? What is this? Is it a banana?

JAMES

(not in the mood)
It's a banana with eyes.

WEALTHY PREPSTER

Fuck that. Give me the bulldog.

JAMES

You have to win five times for the prizes in that row.

PREPSTER'S GIRLFRIEND

(mocking him)
You have to win five times for the prizes in that row.

JAMES

Good one. You really got me.

WEALTHY PREPSTER

(staring James down)
Hey. I'd watch my mouth if I were you, carnival boy.

The prepster throws the banana at James and walks away, his friends chortling as they follow.

CLOSE ON James seething, wanting to fight back. But he doesn't.

138 EXT. MIDWAY, ADVENTURELAND - CONTINUOUS 138

James is traversing the midway. THE LOUD, BAD POP MUSIC, THE SQUEALING YOUNGSTERS, THE CRUSHING HEAT -- it's all deeply irritating to him.

As James approaches the "Hats Off To Larry" booth, he sees Em is working there. He changes directions.

139 INT. "GAMES PALACE" ARCADE, ADVENTURELAND - MOMENTS LATER 139

James passes by the race car video game -- Lisa P. sits in the cockpit. He leans in.

JAMES

Hey.

LISA P.

What's up?

James pauses, trying to manufacture some confidence.

JAMES

Wanna hang out tonight?

140 EXT. BEACH PARKING LOT - NIGHT 140

James and Lisa P. walk on the beach. James stops and looks wistfully at the lifeguard stand where he and Em had been a few weeks prior. He then turns to Lisa P., holding up a crooked joint.

JAMES

This is my last one. I found it at the bottom of my wallet.

LISA P.

Mint.

Lisa takes it and lights up.

LISA P.

Hey, so, hey...so what did happen with you and Em?

JAMES

(unsure)

I can't... I made a promise I wouldn't talk about it.

CUT TO:

141 EXT. PATIO, "THE RIPTIDE" - NIGHT 141

Away from the raucous frat boy types, James and Lisa P. are sharing a chaise. They're high and drunk.

141 CONTINUED:

141

LISA P.
(in an astonished whisper)
No way! Em was sleeping with Connell?
Like, doing it?!

JAMES
(nodding)
Can you believe it?

LISA P.
Whoa. I mean... Whoa.

JAMES
(condescendingly)
You know...I just feel sorry for them. I
mean, having to sneak around, lie to
everyone. It's pathetic.

LISA P.
It's, like, so pathetic! He's a married
man...

JAMES
You can't tell anyone. Ever.

LISA P.
Of course. I would never.

142 EXT. MIDWAY, ADVENTURELAND - LATE AFTERNOON 142

Em is arriving for her shift. As Em passes a game booth, a
few employees whisper something to each other...

143 EXT. REMOTE-CONTROL BOATS, MIDWAY, ADVENTURELAND - NIGHT 143

Em is making change for kids. Munch strolls over.

MUNCH
Hey, Em, what's up?

EM
Just loving life.

MUNCH
You know, I, uh, play drums.

EM
Oh. I didn't know that.

MUNCH
I did this really killer drum solo at the
senior talent show once. I did
'Limelight' by Rush? I sang, too!

He air-drums as he sings in an unpleasant falsetto:

143 CONTINUED:

143

MUNCH

Living on a lighted stage, approaches the unreal, for those who think and feel... In touch with some reality, beyond the gilded cage! Bidalah-bum, bidalah-bum-bum, tikka-tikka-POW-POW! (etc.)...

He finally stops and grins at her. Em stares at him, aghast.

MUNCH

You like musicians, right?
(leaning close)
Don't put on an act. Everyone knows about you and Connell.

A look of true horror comes over Em. She pushes by him.

EM

Get the fuck away from me!

She runs away.

144 INT. MANAGER'S OFFICE, ADVENTURELAND - LATER

144

Bobby is doing some paperwork. Em enters, looking pale and miserable.

BOBBY

Em. What's up?

145 EXT. PARKING LOT, ADVENTURELAND - LATER

145

James rides with his mother. As they pull into the parking lot, he sees Em's car speeding out of the lot. Her tires screech as she whips onto the street...

146 INT. MANAGER'S OFFICE, ADVENTURELAND - DAY

146

James enters the office as Paulette and Bobby are mid-conversation:

PAULETTE

(disbelieving)
She didn't give a reason?!

BOBBY

No. The summer's almost over, what would make her quit now?

PAULETTE

It was probably your dancing.

She crosses to the shift board. James punches in, lingering.

PAULETTE

They're dropping like flies...

146 CONTINUED: 146

CLOSE ON Paulette crossing out every box WITH EM'S NAME.

147 EXT. MIDWAY, ADVENTURELAND - SOON AFTER 147

James is walking past the carousel.

CONNELL (O.C.)
Brennan!

James turns to see Connell bearing down on him.

CONNELL
What did you tell Lisa P.?!

JAMES
Connell, look, I...

CONNELL
What did you tell Lisa P.? Did you tell her everything?

JAMES
(beat)
I think so.

CONNELL
You think so?! This is my life, James!
You're just fucking around for a summer!!
Ronnie's coming to the park tonight!

JAMES
I'm...I'm sorry.

Connell rubs his forehead. He look up at James, his eyes filled with worry -- and fear.

CONNELL
I don't know...if she...I don't know what I would...

Connell, at a complete loss, walks away.

148 EXT. LOVE MACHINE RIDE - LATER 148

James approaches Lisa P., who's taking tickets. Kelly is up on the ride platform, locking people into their seats.

JAMES
(distressed)
Lisa, I don't know what to say... But everyone's talking about Em and Connell.

LISA P.
Kelly has such a big f-ing mouth.
(softer, contritely)
I'm sorry 'cause I gave you my word.

148 CONTINUED:

148

LISA P. (cont'd)
We were so wasted that night. I can't
hide nothing from Kell.

She moves closer to James, puts on a kittenish look.

LISA P.
Are you mad at me?

JAMES
It's just...Connell's freaked out...Em
quit...

LISA P.
I feel bad about Connell. I have a hard
time feeling sorry for Em.

James gives her a quizzical look.

LISA P.
Guys can't help themselves.

JAMES
But he's the married one.

LISA P.
Yeah! Em's a friggin' homewrecker!

James is amazed at this attitude.

JAMES
But he was cheating on his wife.

LISA P.
I can't believe you're defending her!

JAMES
Cause, what? Guys can be shitty, but
women can't?

LISA P.
("you're a freak" look)
Whoa.

Lisa P. shakes her head as she turns and walks over to Kelly,
who's been watching from the ride controls.

A NEW SONG COMES OVER THE LOUDSPEAKERS

"Rock Me Amadeus" (of course). Lisa P. and Kelly squeal and
begin to dance together.

LISA P. & KELLY
(singing along)
Amadeus, Amadeus...AMADEUS! Amadeus,
Amadeus...AMADEUS! Oh oh oh, Amadeus!!!

148 CONTINUED: (2) 148

James watches them for a beat. He turns and walks away.

149 EXT. "SHOOT OUT THE STAR" GAME - THAT NIGHT 149

As James collects tickets from some kids, he notices a couple walking up the midway. It's Connell and his wife. Ronnie carries their son.

CLOSER ON THEM

She's animated and upbeat, doing all the talking. As she focuses on the baby, Connell and James make momentary eye contact. We see how he's trying to hide his anxiety.

RONNIE

Take Mikey. I gotta pee.

Ronnie hands Connell the baby, then kisses him. As she exits, he breathes a sigh of relief.

150 INT. LADIES ROOM, ADVENTURELAND - NIGHT 150

Ronnie enters a stall and closes the door. She sits down on the toilet.

WRITTEN ON THE STALL DOOR

EM LEWIN FUCKED CONELL

Underneath, someone else has written

FUCKIN SLUT!

Ronnie stares at the graffiti. She knows it must be true.

151 INT. KITCHEN, BRENNAN HOUSE - NIGHT 151

As they eat dinner, James's parents watch a small black and white TV news report on the continuing Iran-Contra hearings.

JAMES

Hey, dad, can I borrow the car tonight?
Going to see a movie with Joel.

MR. BRENNAN

(looking at tv)
Sure. Do you think he knew they were
doing all that?

Reagan is on the TV screen.

MRS. BRENNAN

They should leave Ronnie alone. As if
his job isn't hard enough.

152 EXT. SUBURBAN STREETS - NIGHT 152

James drives. On the radio -- some rock deejay's moronic patter. James snaps it off.

153 EXT. DANNY'S BAR - NIGHT 153

James pulls into the parking lot. The sign reads:

**T MORR W!
AEROS ITH TRIBU BA D
BOYS IN TH ATTIC**

154 INT. DANNY'S BAR - NIGHT 154

James drops quarters into the jukebox and chooses a song. Neil Young's feedback-heavy "Hey, Hey, My, My (Into The Black)" starts to play.

James sits at the bar and knocks back the last gulp of a bourbon-on-the-rocks.

JAMES
(motioning to the bartender)
Another, please.

155 EXT. ROAD NEAR BEACH - NIGHT 155

Em's Pacer is pulled off the road. Em stares out at the water, zombie-like.

156 INT. FOYER/LIVING ROOM, LEWIN HOUSE - NIGHT 156

Em enters the house. As she passes the living room, a few extra faces turn toward her. Her dad and Francy are entertaining two other couples.

FRANCY
Emily. You know the Waldsteins and the
Ostrows.

Em nods slightly. She walks over to the sideboard and pours herself a Scotch. Francy gives Mr. Lewin an incensed look.

MRS. OSTROW
(to fill the awkward moment)
Oh, Francy, I love the new pieces. The
lamps! And that wonderful sideboard in
the foyer!

FRANCY
I can't believe you noticed!

EM
Oh, really? I thought the house was a
lot nicer the way my mom used to have it.

156 CONTINUED:

156

EM (cont'd)

This?

(indicating the decor)

Pretty barfarific, if you ask me.

Stunned silence.

MR. LEWIN

Emily, you can't say things like that.

EM

(trembling)

That's right. I can't say what I'm
thinking and feeling every fucking day!

Tears rushing to her eyes, she hurries out.

157 INT. KITCHEN, LEWIN HOUSE/CONNELL'S HOUSE - CONTINUOUS

157

Em enters, an irate Francy dogging her steps. Em turns around.

EM

Do yourself a favor and leave me alone.

Francy halts, tongue-tied. Em sips her Scotch.

EM

You have no domain over me.

FRANCY

(exploding)

Who the fuck do you think you are?! You
think you can talk to me like that?!
Ike!...It's...Ike! Gimme that-NEIL YOUNG'S "HEY, HEY, MY, MY" FADES BACK IN, underscoring
Francy and Em scuffling. Francy grabs Em's drink.

FRANCY

No-No-No!! You will do what I-Em suddenly reaches up and yanks on Francy's wig. Francy
shrieks. Em makes a getaway with the wig in her hand.

158 INT. STAIRWAY, LEWIN HOUSE - CONTINUOUS

158

Em sprints up the stairs.

FRANCY (O.S.)

(losing it)

AAAAAGH!!! IIIIIKE!

159 INT. EM'S BEDROOM, LEWIN HOUSE - CONTINUOUS

159

Em enters and locks the door.

159 CONTINUED:

159

MR. LEWIN (O.S.)

Em. Open that door!

Em pauses for a split second...

MR. LEWIN (O.S.)

Em, I'm not kidding. This is
unacceptable! Em, open the
door!

FRANCY (O.S.)

...I'm going to kill you, you
LITTLE FUCKING BITCH!!!

Em tosses the wig out her open window. It sails into the pool.

160 EXT. DANNY'S BAR - LATER

160

The Neil Young song continues over the action as James
stumbles out of the bar and toward his dad's car.

161 EXT. SUBURBAN STREETS - LATER

161

James's father's Reliant comes over a hill. It's raining
hard.As he winds through suburban neighborhoods, James reaches
under the seat and pulls out his father's hidden Cutty Sark
bottle. He gulps from it. Tears sting his eyes.

THE CAR

speeds up. RATTLES LOUDLY over some bumps.

THE GLOWING RAINDROPS

fly toward the headlights.

MUSIC: NEIL YOUNG ATTACKS HIS GUITAR -- THE NOTES THUNDER AND
SHRIEK AS HE WRENCHES THEM FROM THE COILED STRINGS...

James takes a corner too fast. The car begins to skid.

He slams on the brakes and the car goes into a spin.

It careens onto a lawn, clumps of dirt and grass flying in
its wake.The car bumpily slides to a halt. No sound but rain thudding
on the car roof.It takes James a moment to ascertain that he hasn't hit
anything, that he's okay. He laughs bitterly.He slowly drives off the lawn. He rolls past a few houses
and pulls into his driveway.

162 EXT. BRENNAN HOUSE - DAY

162

We're looking up at Mrs. Brennan, who's rapping on a window.

MRS. BRENNAN
Rise and shine.

REVERSE ON James, jolted awake. He has passed out in the front seat of the car. It's morning.

MRS. BRENNAN
Get out of the car.

James opens the car door. He vomits on the driveway.

MRS. BRENNAN
Jesus.

James steps out of the car, looking miserable.

MRS. BRENNAN
Come here.

Mrs. Brennan leads James around to the other side of the car. He is surprised to see Mrs. Frigo standing there, a scowl on her face. Mrs. Brennan points down -- there are large scrapes from the bumper to door.

AND A SIZEABLE SHRUB IS JAMMED INTO THE CAR'S WHEEL WELL.

MRS. BRENNAN
Care to explain how Mrs. Frigo's hydrangea got here?

163 INT. KITCHEN, BRENNAN HOUSE - LATER

163

James sits at the kitchen table across from his parents.

MRS. BRENNAN
So explain this, mister?

Mrs. Brennan puts the bottle of Cutty Sark on the table. James looks at his father.

JAMES
That's...not...mine.

MRS. BRENNAN
Ha! Don't give me that!

Mr. Brennan is frozen. James sighs -- he's not going to let the cat out of the bag.

163 CONTINUED:

163

MRS. BRENNAN (CONT'D)

What is wrong with you?! The drinking, that cigarette you claim wasn't marijuana. You're acting like a juvenile delinquent. I think it's that Adventureland. You're quitting that job.

JAMES

(quietly)

I never want to go there again.

MRS. BRENNAN

How much have you saved up?

JAMES

One thousand, three hundred and twenty-two dollars. Give or take.

MRS. BRENNAN

Well, that might cover the damage. You're paying for Gloria's shrub, too.

JAMES

But...that's my rent money. For New York City. Like, three months rent and the security deposit.

MRS. BRENNAN

Not anymore.

James looks inconsolable. His father sees an escape opening.

MR. BRENNAN

I better check on those sprinklers!

He hurries out of the room.

164 EXT. BRENNAN HOUSE - DAY

164

Another stifling, humid day. James is mowing the lawn, drenched with sweat, looking more despondent than ever. Mr. Brennan comes to the front door.

MR. BRENNAN

James! You have a call!

James turns off the lawn mower

MR. BRENNAN

It's that girl. Emily.

As James enters, Mr. Brennan gives him a sheepish look.

165 INT. KITCHEN, BRENNAN HOUSE - CONTINUOUS

165

Mrs. Brennan looks up from her library book as James enters. He crosses to the phone receiver, which lies on a counter. He stares at it, deliberating.

James takes the receiver and hangs it up.

MRS. BRENNAN

Good. She's a troubled young lady.

James looks at her quizzically.

MRS. BRENNAN

Mrs. Frigo told me about her and the married man. You don't need a girl like that in your life.

James takes this in.

DISSOLVE TO:

166 INT. MANHATTAN-BOUND LONG ISLAND RAIL ROAD TRAIN

166

James rides the train, listening to his Walkman. He wears an oxford shirt, pressed black pants and dress shoes.

167 INT. HARVARD CLUB, MANHATTAN - DAY

167

As James enters the Ivy League alumni club, Eric jumps up from an armchair. His hair is shorter, he wears a finely tailored suit.

ERIC

(hugging James)

James! Sit, sit.

JAMES

How the hell are you?

ERIC

(to waiter)

Two Glenlivet's, neat, please.

(to James)

I'm fine. Thoroughly fine. So you have a job interview?

JAMES

It's a training session, really. I'd work on a trial basis. Legal proofreading.

ERIC

(doesn't give a shit)

Huh.

167 CONTINUED:

167

JAMES

Tell me about Europe.

ERIC

This trip changed me, Brennan.

JAMES

Really?

The waiter arrives with their Scotches. Eric takes a sip of his, pausing dramatically.

ERIC

It was revelatory. There I was, going from one incredible city to the next...the ruins, the cathedrals, the endless procession of art treasures...And I realized something.

(beat)

Screw the old world. I want the new world. And I want it now. Right now.

JAMES

What? What do you mean?

ERIC

I saw myself, five, six years from now, still dicking around, trying to 'find myself'. But these are the years we can't waste, Brennan. We're young, we're vital. Now's my moment and I'm taking it.

JAMES

Yes. Absolutely.

ERIC

I'm going to Harvard Business.

JAMES

You, what...? You're applying?

ERIC

I'm in. Strings were pulled, wheels greased, destiny's been set in motion.

JAMES

I'm...I'm surprised.

ERIC

James, forget about the naive, utopian crap we used to talk about. The world has changed. It's winner-take-all. The great minds, the great artists of our time are the entrepreneurs. Society's their canvas.

.....

167 CONTINUED: (2)

167

ERIC (cont'd)
(leaning closer)
You're a smart guy, Brennan. If you remain passive, just bumble along like you always do, you'll be on the sidelines. You'll just be commenting on the people who are doing.

Eric fixes a serious look on James for a beat -- then sits back and sips his Scotch. James is dumbstruck.

ERIC
So, did you finally get laid this summer or what?

168 INT. LAW OFFICE, MANHATTAN - LATER

168

PAN ACROSS rows of cubicles, where people are hunched over documents and computers. WE END ON a cubicle where James sits with a late 20s, out-of-shape, TIRED-LOOKING GUY. He's showing James some legal documents.

TIRED-LOOKING GUY
If you have half a brain, the job's easy. Unbearably, soul-crushingly dull. But easy.

JAMES
How's the night shift? I'll have classes during the day.

TIRED-LOOKING GUY
The night shift is fucking awful. It's a fucking stake through your brain. But after one a.m. pays double-time.

JAMES
Double-time?

TIRED-LOOKING GUY
Why else would I do it? Okay...
(sorting some papers)
Fuck...It's amazing how many of these fucking Ivy League grads can't write a single coherent sentence. I read this stuff -- it's like what a lunatic might write on an asylum wall with his turd.

James laughs.

TIRED-LOOKING GUY
You sure you want this job?

JAMES
Fuck it. Sure.

168 CONTINUED:

168

TIRED-LOOKING GUY
Okay. Fuck it. Let's get started.

169 EXT. SUBURBAN BOULEVARD

169

Mr. Brennan drives James home, swing music on the radio.

MR. BRENNAN
Overnight shift?

JAMES
It pays double-time.

MR. BRENNAN
Your mother's not going to like that.

Beat. James turns to his father.

JAMES
Do you have a problem with it?

MR. BRENNAN
(non-committal)
Me? I...I might. I don't...we'll talk
about it at home.

His father turns up the radio. James turns the radio down.

JAMES
I'm taking the job, dad. I've made my
decision.

MR. BRENNAN
But your mother...

JAMES
She'll live.

James's father looks over at his son, surprised.

MR. BRENNAN
(warmly)
Okay, kiddo.

JAMES
I need to stop by the park. I have to
get my last paycheck.

James turns the music back up.

170 EXT. MIDWAY, ADVENTURELAND - DAY

170

Junior's "Mama Used To Say" plays as James walks through the park, avoiding eye contact with anyone. As he turns a corner, he overhears a familiar voice:

170 CONTINUED:

170

CONNELL (O.S.)
 ...it was a little club. In Manhattan,
 in the Village...

James comes around a game booth to find Connell standing in front of a kiddie ride. He has the rapt attention of three young women, 18-19 years old.

CONNELL
 ...The shows were always wild, people partied like crazy, we'd jam 'til five in the morning. So, one of these nights, halfway through our last set, I'm noticing that everyone in the place keeps turning around, looking at this guy who just came in. He's standing in the back with a couple of buddies. Then I realize it's fucking Neil Young.

PRETTIEST GIRL
 Holy shit.

CONNELL
 I knew he was playing the Garden the next night. So Neil gives me a little friendly musician nod. We finish our song and some guy from their group comes up to me and asks, is it okay if Neil sits in for a few?

PRETTIEST GIRL
 (all she can say)
 ...Holy shit! Holy shit!...

CONNELL
 So Neil comes up on the stage. We shake hands. Just say hello and shit. Puts on a guitar. And we did a whole fucking set of his songs. We did 'Southern Man'... 'Cinnamon Girl'... 'My My, Hey Hey'... 'Corvette Killer'... 'Like a Hurricane'...

GIRLS
 (simultaneously)
 ...Oh my God!...What a pisser!...Holy shit!...

Connell grins. Then he notices James standing nearby.

CONNELL (TO JAMES)
 Hey, I want to talk to you.
 (to the girls)
 Ladies, hold on a sec.

Connell crosses to James. He lowers his voice.

170 CONTINUED: (2)

170

CONNELL

You're fucking lucky. The whole thing's blown over. Ronnie's calmed down. Mostly.

JAMES

Well. I'm glad... How's Em? Do you know if she's okay?

CONNELL

Em? She's young and pretty, she comes from money. I think she'll be okay.

Beat. James gets an agitated look.

JAMES

It's Cortez the Killer.

CONNELL

What?

JAMES

It's not 'Corvette Killer'. The Neil Young song is 'Cortez the Killer'. Cortez. He was a Spanish conqueror. Overthrew the Aztecs.

Connell looks tongue-tied. James turns and walks away, passing by Bobby, who is singing along with the music:

BOBBY

(mangling the lyrics)

Mama used to say, take your tie off, man!
Mama used to say, don't you brush to get gold!
Mama used to say-

(sees James)

Hey, Brennan!

JAMES

Hi, Bobby. How are you?

BOBBY

Ah, you know, it's Labor Day weekend. The season's almost over...

(really getting wistful)

I always get kinda sad, y'know? I guess there's always gonna be that part of me that thinks of summer as this magical time, you know what I mean? Anyway, you're a good kid, Brennan. I hope it all works-

SUDDENLY

a fair amount vomit comes pouring down on Bobby.

170 CONTINUED: (3)

170

BOBBY

You've got to be shitting me.

Bobby looks up at the "Sky Chopper" gondolas overhead.

BOBBY

Which one of you little shits...!

(hurries off)

This fucking place! What kind of fucking
life is this...fuck...mother...goddamn...

171 EXT. BOULEVARD NEAR ADVENTURELAND - A BIT LATER

171

Mr. Brennan's car rolls up to a traffic light and stops.
James is looking out the window.

ON THE CORNER

a rusty old Dodge Dart has just pulled over. And Joel is
getting out of it, looking furtive, not wanting to be
associated with his father and his battered car.

JAMES

(to Mr. Brennan)

Um. Wait for me at the corner.

James hops out of the car. The Dart sputters away as Joel
starts walking.

JAMES

(jogging across the street)

Hey! Joel!

Joel turns around. He's wearing his "games" shirt.

JOEL

Oh. Hey.

JAMES

You're back.

JOEL

Yeah. Cash flow problems.

(beat)

I heard about all the shit that went
down. Sorry.

JAMES

Fucked up my dad's car. Lost every cent
I made this summer.

JOEL

Well. We're both losers then. I better
go, I'm late...

171 CONTINUED:

171

JAMES

Okay.

(starts away then turns back)
Hey. You should come to the city. To hang out.

JOEL

Oh. Okay.

JAMES

I'm serious. If you don't come, I'll come out here and drag you out of this place.

Joel smiles.

JOEL

Hopefully won't come to that. I'll call you tomorrow.

JAMES

Sounds good.

Joel nods, then heads down the sidewalk, toward the park.

172 INT. BACKYARD, BRENNAN HOUSE - LATER, EARLY EVENING

172

James stands in his backyard, taking in the evening.

A PIERCING WHISTLE

echoes from a field behind his house. James sees a few bottle rockets shoot into the sky. He climbs over the fence and heads toward the group of young men shooting the fireworks. Frigo runs toward James:

FRIGO

Brennan! We stole a case of Schlitz from Zeblisky's garage!!

173 EXT. FIELD BEHIND BRENNAN HOUSE - ALMOST NIGHT

173

Frigo runs around with a roman candle, pointing it like a rifle, as it shoots fireballs.

AN EMPTY SCHLITZ CAN

is tossed into a pile of cans. James, sitting under a tree, opens another beer.

He lies on the ground, staring up. He watches an errant bottle rocket ricochet into the branches above his head.

WE MOVE IN CLOSE ON his pensive face.

JAMES'S MEMORY. THERE IS NO SOUND.

173 CONTINUED:

173

WE'RE WATCHING EM, from James's P.O.V., as she rides the roller coaster at Adventureland. She's feigning boredom as the ride swoops and dips recklessly behind her.

MORE QUICK CUTS OF OTHER IMAGES OF EM:

- At Danny's Bar, giving the camera a devilish look as she throws back a shot of bourbon
- A moment at a game booth, where Em turns away from an irritating customer and shoots us a "save me from this hell" look
- Looking at James, sitting on the hood of her car, at the beach at night, her eyes filled with sadness and fear
- Driving in her car, at dusk, singing along with the radio
- In her pool, at night, staring at us

JAMES'S DAYDREAMING

is broken by Frigo, who stands over him:

FRIGO
Don't fall asleep, Brennan.

JAMES
Why?

FRIGO
Cause I'll jack off on your face.

Frigo giggles like a lunatic.

JAMES
What on earth is wrong with you?

James stands up. He's come to a decision:

JAMES
Look, can you get your mom's car again?
Right now? I'll give you twenty bucks.

FRIGO
Thirty.

JAMES
Fine.

FRIGO
Forty.

James shakes his head. He gets out his wallet, removes two twenties and hands them over.

173 CONTINUED: (2)

173

As Frigo goes to pocket the cash, James slugs him in the privates. Frigo collapses onto the grass.

JAMES
(as he walks off)
Even.

174 EXT. FRIGO'S HOUSE - NIGHT

174

Once again, Frigo is behind the wheel of his mother's Cutlass as James pushes the car out of the driveway.

175 EXT. SUBURBAN STREET/LEWIN HOUSE - LATER

175

The Cutlass rumbles down a street. As they approach Em's house, they see that there are a few cars in the driveway and several more parked on the street.

JAMES
Huh.

Frigo stops the car.

FRIGO
I'll wait for you.

JAMES
No, don't.

Beat. Frigo looks sympathetically at James.

FRIGO
Hope it works out.

JAMES
(surprised & a little touched)
Thanks, Frigo.

James, surprised and a little touched by Frigo, gets out of the car and crosses toward the front door. He rings the bell. He turns back toward Frigo. He's not in the car -- instead, he's over on the side of Em's lawn, urinating on a tree.

FRIGO
I can't hold it!

James hears the door open and turns back. Em stands there. Behind her we can hear an adult cocktail party in progress. Em stares at James, tongue-tied.

JAMES
Hey, I wanted to talk to you. My timing
sucks as usual.

175 CONTINUED:

175

EM
Um. Come in. Hurry.

She ushers him inside.

176 INT. FOYER/STAIRS, LEWIN HOUSE - CONTINUOUS

176

Em leads James past the living room, where oblivious adults are clustered, talking loudly. They hurry up the stairs.

177 INT. EM'S BEDROOM, LEWIN HOUSE - CONTINUOUS

177

James enters the room. Em follows, shutting the door. They look at each other for an awkward beat.

EM
This is pretty weird.

JAMES
Yeah.

(beat)
Look. I'm here to apologize. First of all, I'm sorry I hung up on you that day. Worse, it's my fault everyone found out about you and Connell. I told Lisa P. And...while you and I were seeing each other...I went on a date with Lisa P. Nothing really happened. We kissed a little. But I...I don't know...I feel bad about that.

EM
I heard you guys went out.

JAMES
You did? You never said anything.

EM
(looking down)
What could I say?
(beat)
I'm sorry if I hurt you. I...I don't know what's wrong with me.

Beat.

JAMES
The only thing wrong is that you need to find someone you can trust.

She looks up at him for a long beat.

EM
Are you nominating yourself?

177 CONTINUED:

177

JAMES

As long as you don't mind trusting a guy who clearly doesn't have a fucking clue about anything.

Em moves to James. She pulls his shirt off. He leans forward and kisses her. Without abandoning her lips, he slides off her t-shirt. They kick off their shoes, pull off socks, then help each other out of their pants. Em takes off her bra. They both slide off their underwear.

They stand facing each other, naked. Their eyes are nervous and searching. James caresses her cheek and smiles. Em laughs, blinking away a few tears.

We hold on them for a long moment.

178 EXT. MIDWAY, ADVENTURELAND - DUSK

178

It's right after sunup. Nobody is here yet.

IN SEPARATE SHOTS, THE CAMERA PULLS BACK FROM THESE THINGS:

The empty midway; a rusty cotton candy vending cart; the snack bar menu sign that hasn't changed for years and is missing letters; the dark and silent video arcade; the "Bimbo the Clown" machine, with an "OUT OF ORDER" sign; the moronically grinning "Hats Off To Larry" mannequin; racks of stuffed "bananas with eyes"; empty Chopper ride gondolas, creaking and swaying...

WE END ON A SHOT THAT CRANES INTO THE AIR, showing a wide view of the shabby little park. A desolate wind blows through Adventureland. Another summer's almost over.

END CREDITS OVER "Ever Fallen In Love" by The Buzzcocks.