

SCRIPT TITLE

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Based on, If Any

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"I'm here to help you when
things go wrong. Lean on
my shoulder, friend."
Marginal Man (1984)

EXT. ANTENNA CLUB - NIGHT

1984: A crowd of social misfits hang outside a hole in the wall venue called "Antenna". A loud aggressive punk band can be heard playing inside. Everyone looks older except for one figure who steps into frame, somewhat younger than the rest.

TOMMY DELANEY (15) is a scrawny, handsome kid with thick spiky black hair. Tommy wears old army surplus boots, black pants with holes torn at the knees, and a white t-shirt with a large RED spray-painted "A" (for Anarchy) on front.

REBEL (28) a stocky bouncer with black shades and a mohawk roars past Tommy on his motorcycle. Rebel parks on the sidewalk near the entrance forcing people to scurry out of the way. Rebel disappears into the club.

Three punkers head in the door prepared to pay for admittance. Tommy sees his chance and follows closely behind.

MUSIC: "No Room For You" by Demob.

INT. ANTENNA CLUB - NIGHT

Inside the door, the three punkers hand Rebel money, show I.D., and get their hands stamped to enter. Tommy slinks past them into the larger room where the punk band plays (OOF) in the background.

Tommy, nervously smiles, thinking he's made it, until he feels a hand on his shoulder. He turns around and finds himself face to face with Rebel.

EXT. ANTENNA CLUB - CONTINUOUS

Rebel pushes Tommy out the front entrance. Tommy lands on the broken sidewalk curb and quickly rises to his feet, angry.

REBEL

Get your ass out of here and don't
come back!

TOMMY

You're nothing but a redneck
asshole.

REBEL
Looks who's talking.

TOMMY
(flipping him off)
Fuck you, Rebel.

The crowd laughs at Rebel, being put down by someone too young to even get into the club. Rebel is not in the mood. Rebel walks over and straddles his bike and cranks it with one kick.

REBEL
(revving the bike)
All right, dick. I gave you fair warning. Now I'm gonna have to run over you with my 'sicle.

Fearful, Tommy turns and runs for his life down the sidewalk as Rebel follows, scattering punk rockers left and right.

EXT. ALLEYWAY - CONTINUOUS

Tommy disappears into a dark alleyway as Rebel rides by.

REBEL (CONT'D)
Where did ya go, kid? You run home to your mama? Ha Ha!

Rebel u-turns and heads back toward the club. Tommy moves from the shadows and breathes a sigh of relief. Tommy's army boot strikes an object that grabs Tommy's attention: Several cans of WHITE spray paint have spilt from a garbage bag.

CUT TO:

EXT. ALLEYWAY - NIGHT

WHITE spray paint glides across weathered brick. Curves and straight lines appear. Tommy toils away until the bead in the empty paint can rattles. He steps back to look at his masterpiece: a large ANARCHY SYMBOL visible only to the audience of a nearby rat perched on a garbage can. Tommy's anger cools and his fear subsides.

Suddenly Tommy is strafed by a spotlight from a police car. Ditching the spray can, Tommy runs. Two officers emerge from the car.

POLICE OFFICER 1
Hey Kid! Stop!

Tommy doesn't listen. He sprints toward the opposite end of the alley way exit. His escape seems certain.

POLICE OFFICER 1 (CONT'D)
Why do they always have to run?

POLICE OFFICER 2
I've chased this kid before. Come on, let's go get him.

Another police car squeals in at the top of the alley very close to Tommy, almost running him over. Tommy is trapped like a rat. The cop steps out and focuses his spotlight right in Tommy's face. Tommy picks up a big red BRICK.

POLICE OFFICER 3
Drop the brick. Now.

The first two officers are closing in, almost within reach.

POLICE OFFICER 2
Put the brick down, son.

Tommy lets go the big red brick like an Olympic medalist. The rectangular chunk of mortar arcs through the air directly into the windshield of the closer police car.

KREEEESSHHH!

Through the shattered angle of the broken glass, Tommy is taken down and handcuffed by the three policemen.

INT. MEMPHIS POLICE STATION - HOLDING AREA - NIGHT

JOE BOONE (39) a bearded man in worn jeans and a plaid shirt, walks alongside OFFICER GREENE past rows of desks occupied by other officers filling out late night reports.

UNCLE JOE
What did the boy do?

OFFICER GREENE
Well, this time he broke the windshield out of a police car....with this.

Officer Greene picks up a brick on the corner of a desk and hands it to Joe, who feels the weight and puts it back down.

OFFICER GREENE (CONT'D)
We've decided to keep it as a memento.

UNCLE JOE
 (surprised)
 His mother didn't tell us that
 Tommy had a police record.

OFFICER GREENE
 Mr. Delaney is too young to have a
 record but the way things are
 headed, it's only a matter of time.

UNCLE JOE
 I feel bad about being out of touch
 with him for so long.

Joe Boone and Officer Greene stop in front of a bench
 occupied by a sleeping figure covered by a blanket. Poking
 out of the blanket is a hand that is handcuffed to the bench.

OFFICER GREENE
 (unlocking the cuffs)
 Wake up, Mr. Delaney. Your uncle is
 here to take you home.

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

TOMMY
 My....uncle?

UNCLE JOE
 Maybe we can hit up Waffle House on
 the way back, Tommy.

TOMMY
 (focusing his eyes)
 Uncle Joe? What brings you to
 Memphis?

INT. JOE'S TRUCK - MORNING

Joe Boone's 70's model Ford pick-up truck drives through
 midtown Memphis. Joe smokes a cigarette.

TOMMY
 Mom's not gonna go with that.

UNCLE JOE
 Tommy, it was your mothers idea.

TOMMY
 Bullshit.

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

EXT. TOMMY'S APARTMENT - MORNING

Uncle Joe stops the truck outside an older two story brick apartment just off the main avenue. Tommy gets out of the truck quickly and stomps toward the inside apartment stairs.

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

INT. TOMMY'S APARTMENT - MORNING

Tommy throws open the apartment door. CANDY DELANEY (34) smokes a cigarette, sitting on the living room couch, littered with empties and ash trays. Tommy and Candy lock eyes before Tommy storms off down the hallway to his room.

Uncle Joe steps into the apartment through the still open door. He gives her a slight wave. His sister-in-law truly makes him uncomfortable.

INT. TOMMY'S ROOM - CONTINUOUS

Tommy enters, slams his door, and locks it. His room is a messy shrine to punk culture circa 1984. An old amp sits by a turntable and a stack of records. The walls are covered in band flyers.

MUSIC: "Nervous Breakdown" by Black Flag.

Tommy drops the needle on a Black Flag record. He grabs his shitty guitar and attempts, unplugged, to play along with "Nervous Breakdown."

INT. TOMMY'S APARTMENT - CONTINUOUS

Candy simmers, listening (ironically?) to "Nervous Breakdown". Joe is caught in the middle.

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

Candy jumps up from the couch with a coat hanger and heads down the hall, past Joe. Candy bangs on Tommy's door with her fist. Joe walks to the top of the hallway and observes.

CANDY
 (over the music)
 Tommy, open this goddamn door!

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

CHET
 (over the music)
 Candy, how can I sleep with all
 this goddamn racket!

CANDY
 (over the music)
 Chet, you and Joe both need to go
 take a pill. You understand me?

Chet sees Joe standing down the hallway.

CHET
 (over the music)
 Who the hell are you?

Joe sizes Chet up and down before slowly speaking.

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

Candy continues to yell at Tommy and Chet as she attempts to unlock his door. Joe has heard enough and steps out.

EXT. TOMMY'S APARTMENT - MORNING

Joe closes the downstairs screen door and sits on the front porch steps. He is immediately followed by Chet who sits a step below him. Black Flag can still be heard all the way up the stairs. Joe offers Chet a cigarette and he accepts. The two men light their smokes and stare silently at the early morning traffic.

INT. TOMMY'S ROOM - CONTINUOUS

Candy twists the coat hanger just right. She swings the door open violently. Tommy, intently shredding away, doesn't even notice that his mother is behind him.

Candy kills the record player. Tommy stands up and spins around angrily. The room is silent.

TOMMY
 What the hell do you want?

CANDY
We have to talk!

TOMMY
About what?

CANDY
Yamston, Mississippi.

Tommy, in anger, throws his guitar on the bed.

TOMMY
There is absolutely no way that I'm
getting in that truck and moving to
Mississippi!

CUT TO:

INT. JOE'S TRUCK - DAY

Tommy sits, arms crossed, on the passenger seat. His feet are up on the dashboard. Through the windshield, Tommy sees the approaching road sign that reads "Welcome to Mississippi".

JOE
(attempting small talk)
Ya know, your cousin Sam plays
guitar. Maybe y'all could jam.

TOMMY
I can go ahead and give you an
answer on that. It's "no". My
answer is "no".

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

TOMMY
Johnny Ramone doesn't "jam" and I
don't "jam". With anyone. That
would include Sam.

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

Tommy looks out at pasture land racing by.

TOMMY

My mom said she was gonna come get me in two weeks on my birthday.

JOE

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

TOMMY

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

JOE

I don't think that's something you're gonna have to worry about.

Joe looks over good natured to his nephew. Tommy, humorless, stares back at Joe.

JOE (CONT'D)

What are you, Tommy, fourteen?

TOMMY

Almost sixteen.

JOE

(shocked)

"Almost sixteen?" My daddy had to raise his little brothers and sisters when he was twelve - and you're almost sixteen.

TOMMY

So fuckin' what?

Uncle Joe has heard enough. He pulls over on the side of the road. They're on the outskirts of Yamston, Joe's hometown.

TOMMY (CONT'D)

Why are we stopping? Are we here?

JOE

Tommy, Get your stuff out my truck.

Tommy stares at Joe like he must be kidding.

JOE (CONT'D)

I'm serious as a heart attack.

EXT. GRAVEL ROAD - DAY

Silently, Tommy gets out of the truck and grabs his few possessions from of the back; a duffle bag, a skateboard, his shitty guitar, and his beat-up amp.

JOE

(from inside the truck)

I hope to see you at the house,
Tommy. It's about a mile in that
direction. If not, you stay safe.

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

TOMMY

Un-fucking-believable.

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

CUT TO:

The sun moves slowly across the sky.

Tommy, guitar strapped to his back, attempts to balance amp and duffle bag as he pushes the whole thing down the bumpy road on his skateboard but the entire mess collapses.

CUT TO:

A defeated Tommy sits on his skateboard while Holstein cows sniff at him through a barb wire fence.

MUSIC: "Stranglehold" by Ted Nugent.

Approaching down the road, Tommy hears maxed-out tweeters blaring "hard rock" over the rumble of a bad muffler.

A 70's model black van hits the brakes alongside Tommy and skids to a stop. Once the dust settles, Tommy is confronted by a (bad) airbrush job on the side panel of the van depicting **Meatloaf's "Bat Out Of Hell"** LP cover.

SAM

(sticking his head out of
the driver side window)

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

TOMMY

What gave it away?

SAM BOONE (16) a skinny, pimply faced teenager with a "high school mustache", helmet-like blonde mullet, and lit cigarette hops out of the van, approaching Tommy with a handshake.

SAM

Hey Cuz.

Tommy squints through the dust and sunlight.

TOMMY

Did you say Cuz? Sam?....Sam Boone?

SAM

In the flesh. Daddy told me to come see if you were tired of walking.

Sam busies himself opening the back door of the van, tossing Tommy's duffle bag and skateboard inside.

TOMMY

I don't suppose you'd give me a ride back to Memphis?

SAM

Memphis is 100 miles that way and I'm on "E". Besides, daddy would kill me, sure as the world, if I took you back to Memphis.

Before Tommy can show opposition, Sam grabs Tommy's guitar and sits on his amp right in the middle of the gravel road.

TOMMY

What are you doing?

SAM

(making a chord)
When did you start playing guitar?

TOMMY

I don't know. Like a year ago?

SAM

(tuning the guitar)
Me too. You don't mind if I strum a tune, do you?

TOMMY

Well, I -

With great skill, Sam picks out a familiar riff then goes into "Sweet Home Alabama", singing a random verse...

SAM

"Heard ol' Neil sing about her.
Heard ol' Neil put her down..."

Sam plays much better than Tommy. But Sam's taste in music noticeably offends Tommy and this song is just too much.

TOMMY

Hey! Could you please NOT play that stupid song on my guitar?

Tommy snatches the guitar away from a befuddled Sam and places it in the back of the van. Sam follows with the amp.

SAM

"Stupid song?" What's a matter with you?

(a horrible realization)
You don't like southern rock?

TOMMY

Sam, does it look like I like Southern Rock?

Sam eyeballs Tommy from boots to Anarchy symbol to spiked hair.

SAM

No, Tommy, I guess it don't.

Sam and Tommy get in the van and take off down the road.

CUT TO:

INT. BOONE FAMILY LIVING ROOM - DAY

TV Static. The channel switches to mid-day news; soap opera's, game shows, and President Reagan. The angle pulls straight back to reveal Uncle Joe's hand flipping the channels on an analog television set.

We see that Joe Boone is on his knees fiddling with the lousy TV reception. That's the way it is out in the country.

EXT. BOONE FAMILY HOME - DAY

Sam's van pulls in and parks in the front yard.

INT. BOONE FAMILY LIVING ROOM

PAM BOONE (37) Joe's wife enters the dining room from the kitchen with a basket of rolls. Pam, weathered by country life, is still pretty like her younger sister, Candy.

PAM
Joe, if you can't find a station,
turn it off. I am a nervous wreck.

JOE
Just trying to catch the weather.

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

JOE (CONT'D)
Which direction was he headed?

SAM
(looking at Tommy)
Opposite.

Sam and Joe take a seat at the table. Tommy sets down his duffle bag and scopes out their simple country home. Pam enters from the kitchen, wiping her hands with a rag.

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

Pam pushes Tommy back at arms length before hugging him.

TOMMY
(underwhelmed)
How's it going, Aunt Pam?

PAM
Tommy, it has been too long! But
you have to stop this nonsense and
start acting your age.

JOE
Now who's pestering?

Pam grabs Tommy's arm and walks him to the table. Pam pulls a chair out for Tommy and navigates him into the seat.

TOMMY
Don't I need I to get my stuff?

PAM
We can do that later. Lord knows
the last time you ate.

SAM

Mom, we had fried chicken last night!

PAM

(glancing at Tommy)

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

SAM

It's okay, mom.

PAM

So, Tommy, how is my sister?

TOMMY

It's just now afternoon, so mom is probably shit faced.

Everyone stops. Joe clears his throat and shoots a gaze at Pam, who is mustering her self-control.

PAM

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

JOE

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

TOMMY

You're taking me back home to go to school?

PAM

No. You're enrolling here at Yamston High School.

TOMMY

I'm only gonna be here for two weeks. What's the point?

The Boone family eyeballs each other nervously.

PAM

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

Tommy looks at his aunt like she is clueless.

TOMMY

No. My mom is coming to get me in two weeks. On my birthday. We made an agreement.

JOE

Then how about you just go to school for the next two weeks?

PAM

Will you do that for us?

Tommy is uncertain but he shakes his head "yes".

JOE

It's time for our blessing. Tommy will you bow your head with us in prayer?

Everyone bows their head and closes their eyes in anticipation of the Lords Prayer. Except for Tommy.

TOMMY

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

Sam, Pam, and Joe open their eyes and lift their heads.

JOE

Why the hell not?

TOMMY

Because I'm an anarchist.

PAM

Did you say "anti-christ?"

TOMMY

No, I don't believe in god or any kind of religious bullshit. Like I said, I'm an anarchist.

The Boone family look at each other in silence, uncertain what to do next. Joe, un-phased, bows his head again.

JOE

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

Pam and Sam close their eyes and bow their heads. Tommy, at a loss, stares at his food as Joe's words seem to drone on. The social experiment has begun. It's as if Tommy never misspoke.

INT. BOONE HOME - KITCHEN - MORNING

Coffee is brewing as Joe is cooking eggs. Pam is in the corner flipping through a Webster's dictionary.

PAM

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

JOE

Yep, that's him.

PAM

Joe, you need to take this seriously.

JOE

Not till I've had my coffee.

Tommy, his hair tilting sideways, suddenly enters the kitchen in his underwear and untied army boots, half asleep, and looking in the cabinets. Pam quickly stashes her dictionary.

PAM

Tommy, we're whipping up some eggs.

TOMMY

I'm used to making my own breakfast.

Pam watches the anarchist pour cereal into a bowl. Self-consciously she hands him the milk and a spoon. Like a sleepwalker, Tommy shambles back into his room.

JOE

Looks like he doesn't believe in breakfast either.

Joe sits down to eat but Pam is troubled.

INT. BOONE HOME - TOMMY'S ROOM - CONTINUOUS

Tommy, still in his underwear and army boots, plops down on the edge of the bed to eat his cereal. Sam steps into the doorway.

SAM

Hey, I'm heading to band practice.

TOMMY
What's yours bands name?

SAM
White Wolf.

TOMMY
White Wolf?

SAM
(eyes grow wide)
You know what? If Eddie's been
drinking, you could sit in with us.

Drinking. Bad music. Jamming. Tommy could lash out at Sam on any given subject, but he just wants to eat his cereal.

TOMMY
Nah. I'm just gonna stay here.

SAM
(glancing down the hall)
You think so, huh? 3 - 2 - 1....

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

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

Tommy freezes before taking his next spoonful, processing what his aunt has just said. Sam crosses his arms and waits.

TOMMY
Well, I...uh...

PAM
(awkward, smiling)
When was the last time you just
dove headfirst into Deuteronomy?

TOMMY
I thought I'd hang out with White
Wolf.

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

Pam pats Sam on the back and turns to leave.

TOMMY

Aunt Pam, have you seen my clothes?

PAM

Oh, I threw them away.

TOMMY

(shocked)

That's the only clothes I have.

PAM

Tommy, a homeless person wouldn't wear those things. You're just gonna have to wear some of Sam's shirts and pants. I put a stack right there for you.

Pam points to a stack of pants and folded button-up shirts on the dresser and leaves. Sam, trying to help, slides open the closet door revealing his teenage hard rock wardrobe.

SAM

You wanna go through my concert T's? I got AC-DC, 38 Special, Iron Maiden. I even got ELO. But, uh, I can't let you wear any of my Ted Nugent stuff. I'm sorry.

TOMMY

Sam. I only wear one kind of clothes.

SAM

(sliding the closet shut)

Well, then you're shit out of luck.

Tommy grimaces as he holds up a striped "duck head" brand shirt and beige parachute pants.

INT. OLD WAREHOUSE - DAY

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

Tommy, now in new clothes and old boots, stands nearby TWO REDNECK CHICKS in their 30's refusing to let go of the last vapors of youth. One of the women holds a baby.

EDDIE (32) a long haired bassist plays a rolling riff under a homemade banner that reads "WHITE WOLF" while his 4 year old clings to his leg. GENE(35) A bearded drummer keeps a beat while killing a Coors.

EDDIE
Where the hell is Sam?

GENE
(tosses the empty, motions
toward the ceiling)
I don't know about Sam, but I know
where "The Nuge" is.

Sam, wearing a loin-cloth (ala Ted Nugent) and smoking an ever present cigarette, is precariously perched high on a stack of wooden crates. Sam has tied a rope in the middle of a distant beam. He checks it then holds it tight. Sam closes his eyes, feeling the music. Then he screams, swinging in an arc, toward the band who playing a fierce boogie rhythm.

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

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

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

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

SAM (CONT'D)
All right, Tommy. This one is for
you....

Sam realizes that Tommy is gone.

Music: "Praise The Lord and Pass the Ammunition" by Impatient Youth

EXT. YAMSTON - DAY

Tommy skateboards the broken sidewalks of Yamston, a town weathered but unchanged since the fifties. The locals sitting out front on a barber shop bench gawk at Tommy's haircut.

Tommy stops where the sidewalk ends. He sits down, his thoughts are a 100 miles away. Tommy finds a random red brick, tossing it up and down in his hand like a baseball.

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

Suddenly two loud vehicles whiz by. Tommy observes an African-American kid on an old Army surplus motorcycle with a sidecar, being pulled over by the local Deputy Sheriff.

Tommy watches the deputy approach the African-American kid SHERMAN KRELLBERG (16) who takes off his vintage goggles. DEPUTY WITHERS (42) begins speaking to Sherman as he sits on his bike.

Tommy recognizes a small town shakedown when he sees it. Tommy stands up defiantly.

TOMMY

Hey man. Stop harassing that guy.

Deputy Withers doesn't hear Tommy and continues on, talking to Sherman. Tommy walks closer so he can be heard.

DEPUTY WITHERS

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

SHERMAN

I'll look for it.

DEPUTY WITHERS

Well you need to.

Sherman and Deputy Withers conversation is completely blindsided as Tommy approaches them, yelling at the deputy.

TOMMY

Hey cop. Why are you harassing him?
We all know what this is about.

The deputy studies Tommy, not sure what to make of him.

DEPUTY WITHERS

(to Sherman)

He a friend of yours?

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

DEPUTY WITHERS (CONT'D)

Kid, you need to cool your jets.

TOMMY

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

DEPUTY WITHERS

(smiling)

Son, you mind telling me what
you're going to do with that brick?

Tommy realizes he's still holding the crusty brick. For a moment, Tommy is lost in thought, remembering the last time he was this close to a squad car.

DEPUTY WITHERS (CONT'D)

(laughing)

You're not a troublemaker, are ya?

Tommy returns to the present, handing the brick to Sherman.

TOMMY

You need this more than I do.

DEPUTY WITHERS

Kid, where you from anyway?

Angry, Tommy shoves the Deputy, who takes a few steps backward. Tommy takes off running down the street.

DEPUTY WITHERS (CONT'D)

What the heck? Hey kid!

The radio squawks from inside the police car requesting the deputies presence at another address.

DEPUTY WITHERS (CONT'D)

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

SHERMAN

Okay, but....he's not my friend.

DEPUTY WITHERS

(walking toward car)

Good talking to ya, Sherman.

Deputy Withers doesn't hear Sherman's last remark. He has shut his driver side door, hits his blue lights, and is pulling away. Sherman stares at the brick and looks around for his mysterious "friend" who is nowhere in sight.

INT. USED BOOK STORE - DAY

A bell tinkles as Tommy hurriedly enters the doorway of a used bookstore, noting the passing police car (with blue lights) through the window. Tommy has broken into a sweat.

Tommy quickly turns without looking and walks full stride into someone carrying a large box of paperback books, spilling several dozen books onto the floor.

Tommy kneels down to help pick up the books. His eyes fall upon NINA MOORE (23) a stunning young woman dressed in black, with a set of green eyes that pull Tommy in.

TOMMY

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

NINA

No harm done. They were 'used' to begin with.

They both begin placing the scattered copies of George Orwell's "1984" back into proper stacks inside the box. Tommy has never seen a more beautiful face on earth. They stand in unison. Her eyes give Tommy the once over but do not judge.

NINA (CONT'D)

Thank you.

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

NINA (CONT'D)

By the way, the coast is clear.

TOMMY

The what?

NINA

The cops are gone.

Nina smiles and then exits the store. Tommy steps to the window, watching her get in her car and drive away.

EXT. YAMSTON - SNAPPY SNACKS - DAY

Tommy skates Yamston until he comes upon the motorcycle with sidecar parked beside a small alleyway hamburger joint called SNAPPY SNACKS. Tommy sees the black teenager from earlier through the glass window.

INT. SNAPPY SNACKS - CONTINUOUS

Tommy enters and sits beside Sherman inside the tiny eatery. There are only three stools at the counter. An elderly short order cook POPS (67) hands a bag of burgers to Sherman.

TOMMY

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

Sherman reaches in the bag for a burger, unwraps the wax paper and takes a bite. Tommy waits patiently for a response.

SHERMAN

You want a burger?

TOMMY

I don't believe in money.

SHERMAN

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

POPS

Hey, son.

Pops gives Tommy a nod but Tommy doesn't return the hello.

Sherman hands a greasy wrapped burger to Tommy. Tommy unwraps the burger and shoves the entire thing into his mouth, taking as large a bite as possible. Sherman glances over to Pops who looks amused.

TOMMY

(mouth full)
Not...bad.

The teens shake hands.

SHERMAN

Sherman Krellberg.

TOMMY

Tommy Delaney.

SHERMAN

You've missed like the first two weeks of school.

TOMMY

I'm starting tomorrow. Not looking forward to it.

SHERMAN
9th grade?

Tommy takes his second humongous bite of the burger.

TOMMY
Yep.

SHERMAN
Cool. Well, I gotta get going. Do you mind helping me crank my bike?

TOMMY
I don't know how to crank a bike.

SHERMAN
I'll show you. Sometimes it takes two people.

Sherman grabs his greasy burger bag and gets up to walk out.

SHERMAN (CONT'D)
(leaving a dollar)
See ya' Pops.

Tommy follows. Pops looks up from the grill.

POPS
Y'all stay out of trouble now.

EXT. YAMSTON - SNAPPY SNACKS - CONTINUOUS

Sherman tries to crank the bike but it won't work. Sherman kneels down beside the bike and points to a loose screw.

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

Tommy does what Sherman asks without question. Sherman gives it another kick and it starts up LOUD. Tommy jumps away like he's lost a finger. Sherman smiles, putting on his aviator helmet and goggles. The whole motorcycle vibrates.

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

SHERMAN
(loud over bike)
Say what?

TOMMY
 (loud over bike)
 Nothing! Never mind!

Sherman tightens the chin strap and straightens his goggles.

SHERMAN
 (loud over bike)
 Need a ride somewhere?

TOMMY
 (loud over bike)
 Yeah.

Sherman points to the rickety sidecar. Tommy cautiously steps inside (with skateboard), and gets situated.

TOMMY (CONT'D)
 (loud over bike)
 Is this thing safe?

SHERMAN
 (loud over bike)
 I don't know. No one's ever ridden
 in it before.

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

INT. OLD WAREHOUSE - DAY

Sam, now fully dressed, opens his guitar case and places his neatly folded loincloth inside. Tommy and Sherman (still wearing head gear and goggles) enter the big empty room.

SAM
 Where the hell did you go? I was
 about to leave your ass.
 (noting Sherman)
 Hey Sherm.

SHERMAN
 Hey dude. Want this last burger?

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

TOMMY
 Wait. You guys know each other?

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

SAM
 (eating his burger)
 Except for TV.

SHERMAN
 That's right, except for TV.

Sam takes a seat behind them on the drums, wiping his greasy fingers on his jeans.

TOMMY
 Are you about to jam?

SAM
 (pointing to his guitar)
 Show us how you freaks play in
 Memphis.
 (to Sherman)
 Tommy plays in a punk band up in
 Memphis.

Sherman gravitates toward the bass, propped up against the bass amp. Sherman puts on the bass and turns on the amp.

SHERMAN
 Right on. I just mess around with
 this thing, I'm not very good.

Tommy stands frozen. He never thought he'd be in this situation, least of all, not in Yamston.

SAM
 (lighting a cigarette)
 Hell, from what I heard, in punk
 music, you don't have to know how
 to play any instrument.

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

TOMMY
 Guys. Wait...wait a second.

SAM
 (pointing to the mic)
 Play my guitar. Sing something!

TOMMY
 I got nothing to sing.

SAM
You know, like this.
AAAIIIIIIEEEEEEE!

The boys continues to abuse their instruments. Angry at everyone's willful ignorance, Tommy heads for the door.

SAM (CONT'D)
Come back Tommy! We're punking out!

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

INT. YAMSTON HIGH SCHOOL - HALLWAY - MORNING

The CLASSROOM BELL SOUNDS.

MUSIC: "Right Place" by The Crowd.

In a shot that mimics the punks outside the Antenna from earlier, high school kids grab books from lockers and head to class: a group of Christian girls holding bibles, a gaggle of southern boys chewing tobacco who spit into cups, a few preppy kids with small town wealth.

Tommy, comes into view, his hair uncontrollable, with notebook and pencil, trapped in conservative clothes. Outnumbered by redneck youth, Tommy becomes frozen in fear. Sam grabs Tommy's arm and ushers him down the hall.

SAM
Come on man. Keep it together.

INT. ENGLISH CLASSROOM - CONTINUOUS

Tommy and Sam enter English class. Sherman is already there, pointing at two seats he has saved near his desk.

The large numbers "1984" are being written on the chalkboard by the English teacher. Tommy takes his seat as the teacher finishes writing and turns to face the class. Tommy SEES that it is the mysterious and beautiful woman from the bookstore.

Nina notices Tommy and gives him a little nod.

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

The class is silent. Ms. Moore lifts the box full of George Orwell's "1984" and goes from desk to desk.

NINA (CONT'D)

I assumed as much. Okay, everybody take one copy. Don't be greedy.

Tommy takes his copy then Sam reaches for his.

SAM

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

The class giggles at Sam's "charm", including a homely girl who sits on the front row who stares at Tommy.

NINA

That's a fair question, Sam. I think it's good to compare and contrast where we are based on where Orwell thought we would be.

AMBER MALONE (16), a plump, long haired girl in an oversized t-shirt that reads "Yamston Bible Camp", and knee-length denim skirt, raises her hand to speak.

AMBER

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

NINA

Sorry, Amber. There's been a change of plans.
(pointing to the board)
Now it's "1984".

Tommy suddenly perks up and blurts out the Dead Kennedys lyrics to their song "California Uber Alles".

TOMMY

"Now it's "1984". Knocking, knocking at your front door. It's the suede denim secret police..."

Tommy looks around at the puzzled and giggling classmates.

TOMMY (CONT'D)

"They have come for your uncool niece?"

NINA

(hits a ruler on her desk)
Class.

The entire class shuts up. Nina's tone becomes harsh and authoritative. Tommy and Nina lock eyes again.

NINA (CONT'D)
What's your name?

TOMMY
Tommy...Tommy Delaney.

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

The moment renders Tommy speechless.

NINA (CONT'D)
I said is that understood?

TOMMY
Yes.

For a beat longer, Nina carries the stern look of a strict authoritarian. Then just as fast, a smile parts her face.

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

Sherman waves his hand emphatically. No one else offers.

NINA (CONT'D)
Sherman. Please stand if you will.

Sherman opens the book, finds his own resolve, and places it back on his desk. Sherman has memorized the first pages.

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

Tommy looks up and sees Miss Moore eyeballing him. Her intense green-eyed stare causes him to immediately return his attention to his used paperback book. The sounds of loud students in the hallway fill his mind...

MUSIC: "Right Place" by The Crowd RETURNS LOWER.

INT. YAMSTON HIGH SCHOOL - HALLWAY - LATER

Tommy walks down the hallway with Sam and Sherman as everyone rushes to their next class. Amber watches Tommy walk by.

SAM

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

SHERMAN

Sam. Ms. Moore knows who the Dead
Kennedys are.

SAM

(oblivious)
Well hell, everybody knows that.

SHERMAN

Sam, the Dead Kennedys are a band.

SAM

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

TOMMY

Yeah, they're actually very good
musicians with something to say.

SAM

(rolls his eyes)
Then why call yourself a stupid
name?

TOMMY

You mean like White Wolf?

SAM

All right, smart aleck. What was
the name of your band in Memphis?

TOMMY

(thinking quick)
Point is, it's just crazy that a
small town school teacher would
even know who the Kennedy's are.

Sam chews on Tommy's words for a second as the other two walk ahead to the Boys Room.

SAM

(to himself)
Yeah, "small town teacher."

INT. YAMSTON HIGH SCHOOL - BOYS ROOM

They all straddle up to their respective urinals.

SAM

You wanna know what's really crazy?
First day of class and Tommy's got
a crush on the teacher.

TOMMY

Shut up.

SAM

You might just get your wish, man.
That's all I've got to say.

TOMMY

What wish?

SAM

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

The boys wash their hands in the community sink.

TOMMY

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

SAM

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

TOMMY

That's exactly what I'm saying.

SHERMAN

It depends if you believe the
things written inside that bathroom
stall. Personally I think it's
slanderous.

(lowering his glasses)

However, Ms. Moore seems to have
inspired a lot of boys to be
writers.

Sam grabs Tommy by the arm and leads him to the stall,
opening the door, and speaking over his shoulder.

SAM

Read for yourself, Cuz'. C'mon
Sherm. There ain't no use talking
to him about nothin'.

Tommy scans the graffiti written about his English teacher in black marker over red interior high gloss paint. Every inch of the stall is devoted to bragging about the sexual exploits achieved by and with Ms. Moore.

MUSIC: "LET'S FACE IT" by 999.

EXT. YAMSTON HIGH SCHOOL - BOYS ROOM - CONTINUOUS

Tommy walks out of the boys room and down the hallway, pondering and perturbed about what he has just seen.

EXT. SAM'S VAN - DUSK

Sam's van travels over the blacktop highway overlooking low rolling hills of soybeans. Punk rock is blaring.

INT. SAM'S VAN - CONTINUOUS

Tommy rides shotgun while Sherman sits in between reading "1984". Sam suddenly ejects the punk cassette and tosses it on Tommy's lap.

TOMMY

What are you doing?

SAM

(cigarette dangling)
Can't take hearing that shit anymore.

TOMMY

Shit? That corporate garbage you listen to is shit.

SHERMAN

Guys. I'm trying to read.

SAM

Well, I'm tired of that punk rock! You've only been here a couple of days and you've taken over my goddamn tape deck.

MUSIC: "Flirting with Disaster" by Molly Hatchet.

Sam puts in a hard rock cassette and turns up the volume. Tommy hits EJECT and puts his tape back in. Sam glares at Tommy before ejecting his tape and sticking the hard rock tape back in, challenging Tommy with a stare. Tommy hits EJECT and tosses Sam's tape out of the window.

SAM (CONT'D)
YOU DICK.

EXT. COUNTRY ROAD - CONTINUOUS

Sam's van SKIDS to a stop on the side of the road. Tommy and Sam meet in front of the headlights of the van swinging, grabbing, and punching each other.

Sherman puts down his book, and goes into the back of the van, finding a fire extinguisher. Sherman suddenly appears, blasting the boys with a spray of white powder.

SHERMAN
(exasperated)
Can y'all not agree on Cheap Trick
or something?

They switch from fighting to avoiding coughing and choking.

SAM
Jesus Christ!

TOMMY
What the hell?

Sherman steps back as Tommy and Sam both gasp for air, breathing heavily and caked with white powder. Blood from their noses and mouths seeps through the white dust.

SHERMAN
Just when I thought you couldn't
get any whiter.
(concerned)
Y'all alright?

TOMMY
(coughing)
Yeah. We're all alright.

SAM
What is your freaking problem,
Tommy?

TOMMY
Your music, your religion, your van
art, everything about you SUCKS.
This whole place SUCKS. Yamston
SUCKS. It's BORING. You're BORING.
Your mustache is BORING. I think
I'd rather blow my brains out than
to stay here with you one day
longer.

SAM
You don't like my van art?!

TOMMY

Don't take it personal, Sam.
Everyone in Yamston is exactly the
same as you. Redneck corporate
racist bullshit!

Sherman is enjoying this. Sam ponders Tommy's words.

SAM

You think so, huh?

TOMMY

I know so.

MUSIC: Come Sail Away by Styx.

EXT. MOONCHOW MOBILE HOME - DUSK

Sam's van pulls into a gravel driveway just off the main road. A shabby mobile home painted in tripped-out colors sits underneath a grove of shade trees. The front yard is littered with folk art paintings on easels covered by sheets.

A rusted 1974 Chevy Chevelle is parked in the driveway with the hood up. The car radio plays "Come Sail Away" by STYX.

INT. SAM'S VAN - CONTINUOUS

Tommy and Sam have cleaned away the foamy mess and have calmed down.

SAM

Looks like we caught him at home.

SHERM

Him who?

SAM

Chuck Moonchow. C'mon.

The boys exit the van. Tommy and Sherman hesitate when they hear "Come Sail Away". Sam motions for them to walk over to the Chevelle.

SAM (CONT'D)

Y'all scared or something?

Tommy and Sherman do Sam's bidding. A covered painting catches Tommy's attention. He lifts a corner of the veil.

CHUCK

Nobody sees my work unless it's finished.

Tommy turns to see a handsome but chunky gap-toothed man with a full mustache. His black hair grays at the temples. He is friendly, sweaty, and shirtless. This is CHUCK MOONCHOW (29).

TOMMY

(lowering the veil without looking)

You painted this?

CHUCK

It's a work in progress. Welcome to the home of Moonchow.

Making fast introductions, Chuck shakes Tommy and Sherman's hand, then motions for them to follow him to the Chevelle.

SAM

What were you doing in the woods?

CHUCK

Nature called and I answered.
(to Tommy and Sherman)
Just so y'all know, don't use the shitter in the trailer.

Tommy and Sherman look at each other and then their hands.

SAM

You got car trouble?

CHUCK

I think I fixed it. Sherman, hope in and give her a try.

SHERMAN

Me?

CHUCK

Sure, see if she'll do anything.

Sherman cranks the Chevelle right up and gives it gas. VROOOM. Chuck is pleased, wiping his hand on a shirt.

CHUCK (CONT'D)

(over the car to Tommy)
Sam must've brought y'all over here to play Dungeons and Dragons.

TOMMY
(over the car)
I don't play games.

Chuck takes in Tommy's attitude then motions for Sherman to kill the engine and turn off the radio. Chuck slams the hood.

CHUCK
(to Tommy)
Think of it more like a journey.
Tonight you will go into unknown
lands and I will guide your way,
for I am the dungeon master of
Murania.

TOMMY
(losing his patience)
Sam, could we get the hell out of
here?

SAM
Tommy. Can you not just chill?

TOMMY
It wasn't my idea to come here.

CHUCK
It's okay, Sam. He probably doesn't
understand the ways of Murania.

TOMMY
(flustered)
Okay, so what the hell is
"Murania"?

MUSIC: "Train, Train" by BLACKFOOT.

INT. MOONCHOW MOBILE HOME - NIGHT

Tommy, Sam, and Sherman sit in the dank, candlelit, carpeted living room of Chuck Moonchow. Chuck takes a mammoth hit from a joint, hands it to Tommy who immediately waves it off, then to Sherman who considers it, then waves it off, until finally passing it to Sam who doesn't hesitate to toke.

Moonchow finally exhales, covering every square inch of the air above them with marihuana smoke.

SHERMAN
Is that pot?

TOMMY

Yes it is.

SHERMAN

I've never smoked it before.

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

TOMMY

You have now.

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

Sam, stoned and staring into space, tosses the 12 sided die onto the table. The number is good for Sam's character.

SAM

Whew. I almost got my ass killed.

Sam passes the die over to Sherman and they discuss strategy.

CHUCK

So then, Tommy, we had a student trade program with the Earth. Top secret, of course. This was tied into our government. They would take their top minds and we would take our top minds and swap for a period of no more than 25 years. Well, the alliance was broken and I'm still here. Now I may look like an American citizen. But if you cut me, I bleed Muranian blood.

TOMMY

Bullshit.

SAM

You'll have to overlook him, Chuck. Tommy is a "punk rocker". He just says whatever pops into his mind.

CHUCK

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

TOMMY

See, Sam. Chuck said it was okay.

CHUCK

I can understand your frustration with the establishment, your hostility toward the status quo, and a resentment of the wealthy ruling class. Like you, Tommy, I have been trying to understand the lifestyles of the primitives I've been living around.

TOMMY

And what have you come up with?

CHUCK

It doesn't matter what planet you're from. For better or worse, everyone is the same.

Tommy chews on Chuck's existentialism.

SAM

Sherman, it's your turn.

SHERMAN

Roll for me, Sam. I'm checking out Chuck's paintings.

Sam scours at Sherm's indifference and rolls the die.

SAM

You took some damage but you're all good. You wanna open doctor deadly's door or keep on moving?

SHERMAN

Keep on moving.

Sherman, stoned for the first time, observes Chuck's crude folk paintings. Interpretations of Da Vinci's "Mona Lisa", "The Last Supper", and Frank Frazetta's "Conan the Barbarian" adorn the trailer walls.

Sam hands Tommy the 12 sided die but Tommy is preoccupied.

TOMMY

So, Chuck Moonchow isn't your real name?

CHUCK

Not...hardly. Since I am not one of you, I do it for my own protection.

Chuck rises from his seat and takes a giant sheathed KATANA sword from its mount on the wall. Chuck unsheathes the sword and begins to practice the skilled moves of a swordsman.

CHUCK (CONT'D)

The way I feel about punk rockers, is that they're decent children at one stage in their life. But because of abuse; physical, mental, and spiritual, they begin to have a dim view of life. They tend to grow cold about the feelings of others.

Tommy hypnotically follows every move of the katana sword.

SHERMAN

(under his breath)
What's he up to?

SAM

(to Sherman)
I don't know, man. Could be some bad pot.
(standing up to speak)
Hey Chuck, Tommy was just trying to get you mad. Believe me, I know.

Chuck motions for Sam to be quiet and sit down.

Chuck points the katana directly at Tommy, who swallows hard. The room becomes tense. Chuck places the heavy blade against Tommy's heart.

CHUCK

Tommy, repeat after me. "Disturb, disrupt, and destroy...."

Tommy plays along but can barely repeat the words without giggling.

TOMMY

Disturb, disrupt, and destroy....

CHUCK

My reality....

TOMMY

My reality....

CHUCK

....with total love and friendship.

Tommy realizes that Chuck is dead serious. Tommy says the last words with a more serious tone in his voice.

TOMMY

...with total love and friendship.

Tommy watches the blade lift from his heart.

CHUCK

Then I decree that the three of you are a band. Your motto should be "I wish to offend all"!

SHERMAN

Damn. Okay.

Chuck touches the sword to Sherman, then Sam's heart.

CHUCK

Smash the ruling class. In this case, they are just dirt farmers, store owners, and factory workers, but smash it you will. I dub thee...

(dramatically pointing the sword in the air)

The Angry Rednecks!

Tommy, Sam, and Sherman jubilantly shout. Sherman's scream is interrupted by a hoarse and rattling cough.

SAM

Are you all right, Sherm?

SHERMAN

I think I might be stoned.

TOMMY

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

Chuck smiles. The phone rings. Chuck asks Sam to be the dungeon master as the boys get seated for the rest of the D&D game. Chuck goes off to answer the phone.

Sam quickly places Tommy and Sherman in the midst of an ogre battle. The boys begin to act it out, yelling and laughing. Chuck again lifts the might katana to get their attention.

CHUCK

Gentlemen! Something has come up, if you know what I mean. One of life's simpler pleasures.

SAM

What do you mean?

CHUCK

(sheathing the sword)

This Muranian might be getting some Earth pussy tonight.

(opening the trailer door)

I'm very sorry but I think it might be time for y'all to BOOK.

SHERMAN

That's all right, I gotta go to the bathroom.

EXT. MOONCHOW MOBILE HOME - NIGHT

In a blaze of glory, the boys all leave the trailer and head for the woods. Chuck cranks his car and drives away. The boys pee in the woods. It's been an interesting night.

SHERMAN

So what else is there but "earth pussy"?

TOMMY

Chuck must know something we don't.

SHERMAN

That's for sure. Come on guys.

EXT. OLD WAREHOUSE - NIGHT

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

INT. SAM'S VAN - CONTINUOUS

Sam, cigarette dangling, throws the van into park.

SAM

Hey guys, it's a school night. I bet we're already in trouble.

TOMMY

I'm too tired to go to sleep.

SHERMAN

If we're already in trouble, then what difference does it make?

INT. OLD WAREHOUSE - NIGHT

Tommy, Sam, and Sherman are sitting on the ratty couch in the rehearsal space.

SHERMAN
Shouldn't the Angry Rednecks be practicing?

TOMMY
If we wish to "offend all", then we definitely should.

SAM
Wait a minute...You're saying that's our band name? For real?

Sherman and Tommy look at each other then to Sam and shake their heads "yes". Sam's shoulders droop.

TOMMY
Hey, he's your friend.

SHERMAN
Yeah, dude. You took us over there.

SAM
Okay, but it's so stupid. And we don't even have any songs.

SHERMAN
(looking at Tommy)
Oh yeah, and your mom is coming to get you in two weeks.

TOMMY
She might not. I mean, she's a drunk. She might not even remember.

SAM
Well that would be a doozy, wouldn't it? Just sayin'....

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

TOMMY
I'm just so sick and tired of everything. If one more thing happens to me, I don't know what I'm going to do. I feel like I'm just going to break in half.

Sam and Sherman don't answer. They let Tommy open up.

TOMMY (CONT'D)

Like, if you can't find some kind of release to just let some of that pressure escape then you just might hurt yourself....or whoever's in your way.

Tommy could say more, but he doesn't. Sherman stands up and starts to pace back and forth.

SHERMAN

My mom is sick, and it's just getting worse. Last week, the neighbor found her wandering in their backyard. So now my family has stopped coming around. Just when I need them the most. It's just me and my grandmother taking care of her. It's too much, man.

Tommy listens, then slings his guitar over his shoulder and switches on a guitar amp marked WHITE WOLF.

TOMMY

That must have pissed you off. Your mom needs help, and your family is too freaked out to be there when you need them.

Sherman stands and walks over to the bass, throws the strap around his neck, and switches on the WHITE WOLF bass amp.

Sherman hits several hard notes on the low bass string as Sam sits alone on the ratty couch.

Tommy turns to Sam.

TOMMY (CONT'D)

You've never had to deal with any real family shit, have you, Cuz'?

SHERMAN

Yeah, Sam. You seem to be pretty well loved and respected.

SAM

Is that what y'all think?

TOMMY

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

Sam stares at the floor.

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

Tommy and Sherman both shake their heads in agreement.

SAM (CONT'D)
This summer I was going through my
dad's dresser drawer looking for
his Playboys and I found some
papers. My adoption papers.

SHERMAN
Whoa. Wait. Adoption papers?

SAM
My dad tried to get upset with me
for going through his stuff. Mom
gave me the whole "you're our son
and that's all that matters"
bullshit, but the damage was done.
They never told me I was adopted.

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

SAM
(feeling hurt)
You knew?

TOMMY
Like I said, mom's a drinker and
she talks. A LOT.

Sam, pissed off, gets up and lights a cigarette.

SAM
You fucking knew? This whole time?

TOMMY
We weren't close, Sam. I still
thought it was wrong that they
wouldn't tell you.

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

Sam, angry and hurt, sits down behind the drum kit.

SAM

Y'all can't keep a beat worth a
shit.

He picks up the sticks and instinctively falls in behind them on the beat. The Angry Rednecks begin to play their first song together. It's loose and loud.

The teens are locked in, all caught up in their own dilemmas but still all on the same page. They are officially The ANGRY REDNECKS. But do they wish to "offend all"?

INT. BOONE FAMILY LIVING ROOM - NIGHT

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

JOE

Are y'all gonna make this a habit?

SAM

No sir.

JOE

All right then. Go to bed.

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

INT. BOONE FAMILY HOME - JOE & PAMS BEDROOM

Joe comes in and closes the door. Pam is laying awake in bed.

JOE

All right. Everybody's in bed
except for me.

Pam is irate. She looks at the time. It's 1 a.m..

PAM

It seems like every time I try to
do something good for my sister, it
bites me on the ass.

JOE

I'm gonna bite you on the ass if
you don't go to sleep.

PAM

I am not in the mood for that
either.

JOE

Well good night then.

Joe turns out the light. Pam takes a deep breath and leans
back against the head board with thoughts on her mind.

INT. YAMSTON HIGH SCHOOL - ENGLISH CLASS - DAY

Sherman YAWNS, sitting at his desk trying to stay awake.
Amber, nearby, gazes lovingly at Tommy.

SAM

(whispering)
What do y'all think about ol' Chuck
Moonchow getting him some?

SHERMAN

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

TOMMY

(whispering)
I can't even imagine who would...

Suddenly a bespectacled Ms. Moore is standing right in front
of them.

NINA

Gentleman, I'm sure you three are
going over your reading of "1984"?

SAM

Well, yes m'am!

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

SAM (CONT'D)

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

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

NINA

Your writing is a little
complicated.

TOMMY
What do you mean?

NINA
I really like the things you wrote.
But you don't have to use every big
word you can think of.

TOMMY
(disappointed)
What do you want me to do?

NINA
Think of how simple words are in
song lyrics.

TOMMY
I'm not very good at that.

NINA
You remind me of a writer I knew
when I went to Memphis State.

Thunder rumbles after the word "Memphis". Nina straightens up
her desk in preparation to leave before a thunderstorm.

NINA (CONT'D)
Anyway, I'm just giving you some
advice. You'll get there.

TOMMY
You're from Memphis?

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

TOMMY
So did you ever go to the Antenna?

NINA
(impressed)
Tommy, I went to the Antenna when
it was called The Well.

TOMMY
I've heard about that place.

NINA
It wasn't that long ago.

Lightning and thunder darken the sky. Nina hurries her stack
of papers. Tommy struggles for something to say to keep their
conversation going, even if he has to lie.

TOMMY
My band...played the Antenna.

NINA
Really? Did you open for another
band?

TOMMY
(lying)
Yeah, we opened for....Black Flag.

NINA
Black Flag? Wow. I'm impressed.
(preoccupied)
Can you help me get out of here,
Tommy? I want to beat the rain.
(whispers)
And I'm dying for a cigarette.

Nina hands Tommy an eraser. He begins to erase that days
"1984" discussion from the green chalk board.

NINA (CONT'D)
Thank you Tommy.

Ms. Moore flashes Tommy a smile as she leaves. Tommy puts
down the eraser and goes to the door, watching Ms. Moore walk
away down the hall.

Upon returning to the chalkboard, Tommy realizes Ms. Moore
left her personal mail on the desk. He runs back to the door.

TOMMY
Hey Ms. Moore! Wait! You left your
mail!

Nina is nowhere in sight. Tommy looks down at the address on
the envelopes.

EXT. SAM'S VAN - LATER (RAINING)

Sam's van pulls up out front of a little shotgun house
painted yellow with white trim. An inexpensive acoustic
guitar rests against a pillow in the porch swing.

Tommy hops out of the van in the pouring rain and compares
the address on the damp letters to the mailbox number (and
hopes to catch a glimpse of Nina.)

SAM
(yelling from inside the
van)
Hey Tommy! Hurry up, man!

Tommy, getting soaked, opens Nina's mailbox and places the mail inside, then returns to the van. Sam takes off.

INT. BOONE FAMILY LIVING ROOM - CONTINUOUS

Joe's hand turns the knob on a brand new 'remote control' antenna rotary box. It makes a "whirring" sound as it clicks around a circular decal showing north, east, west and south.

JOE

Ain't that something? It's all by remote control. No more going outside to turn the antenna.

Pam, still uncertain, watches the TV reception come and go.

Tommy walks in first, soaking wet, and heads for the phone.

PAM

Whoa. Go back a little, Joe. Right there. No, you went too far.

INT. BOONE HOME - KITCHEN - CONTINUOUS

Tommy sits by the wall mounted phone and dials his Memphis phone number. He runs his finger across the month of September, then circles his birthday: September 25th.

Joe gets settled into his chair when a very wet Sam BURSTS through the front door. The scene is viewed from Tommy's POV as he holds the phone to his ear as it rings back in Memphis.

SAM

Oh my god! It's all finally here!

PAM

What is it? What happened?

Sam puts the poster tube on the table. He opens a smaller envelope and finds a black plastic membership card inside.

SAM

(holding it aloft)
I am now a card carrying member of the Ted Nugent fan club!

JOE

I'm proud of you, son.

Sam leans in and hugs both parents. Tommy watches the family unity on display as his own mothers phone continues to ring unanswered. Sam grabs the poster tube and the membership card and runs over to Tommy for his approval.

SAM

Tommy! Can you believe this? The poster and the card got here on the same day!

Tommy gives Sam an absent minded thumbs up from the kitchen. Pam zones out watching Tommy's torturous wait over the phone.

PAM

Sam, why don't you and your dad put the poster up and I'll come give it a look when you're done?

Sam screams the lyrics to "Wango Tango" and takes off for his room followed by Joe. Pam watches Tommy raise the phone high enough to slam it back down before gently hanging up and leaving the kitchen for his bedroom.

INT. BOONE FAMILY HOME - SAM'S ROOM - CONTINUOUS

Ted Nugent's arms have turned into guitars, his veins swelling in his forehead, his mouth agape, and naturally, Ted is wearing his trademark loincloth. It's an image for the ages, or rather the "teen-ages".

Sam delicately holds the poster while Joe applies push-pins into the wood paneling. Pam enters the room.

SAM

Mom, we're not ready yet.

PAM

(whispering)

Listen, we need to do something about Tommy.

SAM

What did he do now?

Pam closes the door and puts her fingers to her lips.

PAM

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

JOE

You mean, WHEN she doesn't show up.

SAM
For real, she's not coming?

PAM
I think we should throw a surprise party, just in case, so he'll know that somebody cares about him.

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

PAM
Sam!

SAM
That's all he ever talks about. Memphis this. Memphis that.

JOE
I say we give the kid some guitar lessons.

PAM
(glaring at them both)
Y'all need to put yourselves in his situation. My sister is always gonna put that bottle first, and whatever boyfriend she's got.

SAM
Mom, Tommy looks down on us.

PAM
Sam. Invite the kids from your school and we'll show Tommy just what a birthday party really is.

Joe finishes with the poster. The Boone family gets their first proper view of the oversized Ted Nugent poster.

JOE
I still vote for guitar lessons.

INT. TOMMY'S ROOM - CONTINUOUS

Tommy lays in bed reading his weathered copy of Orwell's "1984". It's what Nina would want him to do.

TOMMY
(a soft whisper)
"For a moment he was violently angry.

(MORE)

TOMMY (CONT'D)

During the month that he had known her the nature of his desire for her had changed. At the beginning there had been little true sensuality in it. Their first love making had been simply an act of the will. But after the second time it was different."

Tommy rolls over in the bed and stares at the ceiling.

INT. YAMSTON HIGH SCHOOL - BOYS ROOM

A hand pushes open the door marked BOYS. Tommy enters the boys room, carrying a small back pack over his shoulder. Tommy realizes he's not alone. Suddenly a LARGE, CORNFED TEEN flushes the toilet and exits the stall, without washing his hands. Tommy quickly enters the now empty stall. He pulls his shirt over his nose to shield the smell.

Tommy pulls a can of RED spray paint from his bag. Tommy shakes the can and begins to SPRAY OVER the foul-mouthed graffiti regarding Nina.

TOMMY (V.O.)

"The smell of her hair, the taste of her mouth, the feeling of her skin seemed to have got inside him, or into the air all round him. She had become a physical necessity."

The rattle of the spray can be heard coming from inside the stall, followed by the HISS of the spray.

INT. YAMSTON HIGH SCHOOL - HALLWAY - LATER

Sherman and Sam pull books from their lockers. Sam closes his locker door only to reveal Amber, all happy and startling the boys.

AMBER

Hey, hey, hey!

SAM

Dang, Amber! You're gonna trigger an asthma attack!

AMBER

Sorry, Sam.

Tommy arrives with back pack and places it in his locker.

AMBER (CONT'D)

Tommy, I'm super excited about your birthday party!

TOMMY

I'm not having a birthday party.

AMBER

Really? That's not what Sam said.

Sherman and Sam roll their eyes.

SAM

Way to go, Amber. That was supposed to be a SURPRISE.

AMBER

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

TOMMY

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

Amber looks at everyone staring at her, judging her.

AMBER

(to herself)

I'm so stupid!

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

SHERMAN

Hey, Amber! Wait!

TOMMY

How long has this birthday party been planned?

SAM

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

Nina steps into the hallway. Tommy snaps to attention.

NINA

Was Amber just crying?

SHERMAN

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

NINA

(genuine)

I'm sorry, Tommy.

TOMMY

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

NINA

Too bad. I was looking forward to
it.

Tommy is surprised that Nina would want to be at his party.

TOMMY

(changing gears)
I mean, it might be fun, you know.

SHERMAN

We could make it the Angry Rednecks
debut performance!

NINA

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

TOMMY

Uh, like The Buzzcocks meets the
Ramones meets the...New York Dolls?

Nina smiles and walks back into her classroom. Sherman, Sam
and Tommy follow. Sam has to get in his two cents.

SAM

(to Tommy)
I didn't understand a word you just
said. I mean, not a single word.

Tommy shrugs as he follows everyone into the classroom.

INT. BOONE HOME - KITCHEN/LIVING ROOM - NIGHT

Pam returns to the kitchen, plugging her ears from the loud
TV volume in the living room. Joe searches the fridge for a
beer and only finds a bottle of YooHoo chocolate drink.

JOE

What the hell are they watching?

PAM

Sam says they're having a "TV
PARTY" tonight.

JOE

Why does everything have to be so
damn loud?

Pam starts to speak then shuts the inner door that divides the kitchen from the living room.

PAM

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

JOE

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

PAM

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

JOE

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

PAM

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

Joe just wants to drink the YooHoo and relax, but he's heard enough about this sisterly spat. He calls Pam's bluff.

JOE

C'mon. Grab your coat.

Pam complies. The boys are so immersed in **SCTV's "Count Floyd"**, they never notice Joe and Pam leave the kitchen.

EXT/INT. PHONE BOOTH - YAMSTON - NIGHT

Illuminated by the neon light of the nearby laundromat, Pam puts two quarters into the pay phone of a standing glass phone booth and dials a number. Joe waits for his wife in their parked car parked near red neon mud puddles.

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

CANDY

(over the phone)
Hello.

PAM

Candy, it's Pam.

Silence. It takes a moment for Candy to speak.

CANDY
(over the phone)
What's wrong? Is there a problem
with Tommy?

PAM
No. Well, no more than usual.

CANDY
(over the phone)
Then why are you calling me?

PAM
Candy, I just wanted to make sure
you knew about Tommy's birthday
party on Saturday.

CANDY
(over the phone)
You know I can't come down there.

PAM
Do you want us to come pick you up?

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

PAM
Candy, he's in school, he's got
friends, he's even playing in a
little band. I don't think that's
going to be an issue now. But I
know that seeing you in person is
really important to him.

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

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

The line goes dead. Pam takes a moment to collect herself.

INT. BOONE CAR - NIGHT

Joe navigates the rainy streets of Yamston.

JOE

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

PAM

It's not Tommy. I think it's me.

JOE

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

PAM

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

Joe is quiet. Pam stares out the rain spattered car window.

INT. OLD WAREHOUSE - NIGHT

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

SAM

Tommy, what's the problem?

TOMMY

I don't know. I can't think.

SHERMAN

What's wrong?

TOMMY

This birthday party is a bad idea.

SHERMAN

Ms. Moore said she would be there.

TOMMY

Yeah, but think about the worst case scenario. What if NO ONE shows up?

SHERMAN

Dude. We'll be there.

Sam stands and clears his throat.

SAM
 (imitating Moonchow)
 We don't know the future. But can
 we agree on one thing?

Sherman and Tommy wait for Sam's proposal.

SAM (CONT'D)
 When The Angry Rednecks take the
 stage on your birthday, we are
 gonna melt off so many faces that
 the whole damn town will be wearing
 gorilla masks!

Sherman and Tommy nod to each other as if, for now, that's
 enough motivation. Sam cracks his neck, takes a deep breath,
 and then in a blistering fury of short syllables, he counts.

SAM (CONT'D)
 One-two-three-four!

MUSIC: "Friend" by Marginal Man. MONTAGE BEGINS:

Sherman shows Tommy the basics of riding the motorbike,
 including a pseudo-military mock salute. Tommy laughs as the
 bike jumps out of his grasp and Sherman runs to stop it,
 followed by Tommy, who hops back on.

Sherman puts up Angry Rednecks flyers at Snappy Snacks, while
 Pops hands Tommy a plate of three dough burgers that Tommy
 commences to eat, all by himself.

Tommy gives Sam a cassette marked "The Secret Life of Sam
 Boone" as a gift. Alone, Sam grimaces as he listens to it in
 his van.

Sam finds an Angry Rednecks flyer taped outside his locker
 and begins to wad it up as two girls pass by him, pointing
 and smiling. Sam reconsiders his actions, smoothing out the
 crumpled paper, giving in, attempts to re-apply the flyer.

Tommy puts up an Angry Rednecks flyer on a phone pole but
 when he sees the Deputy approach, Tommy skates away. The
 Deputy reads it, laughs, and shakes his head.

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

In the Boone home, Tommy checks off the calendar days. THREE
 DAYS left until his birthday on September 25th. Pam, aware of
 Tommy's conflicted feelings, watches Tommy hang up the phone.

EXT. YAMSTON HIGHWAY - NIGHT

Sam's van barrels down the road.

INT. SAM'S VAN - NIGHT / CONTINUOUS

Sam drives the van with Tommy and Sherman riding along.

TOMMY

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

SHERMAN

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

TOMMY

What?

SAM

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

SHERMAN

There's always the Antenna.

TOMMY

Bullshit. You gotta be kidding me.

SHERMAN

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

TOMMY

It's a hundred miles one way.

SAM

So now you don't want to go? Are you afraid we're gonna embarrass you in front of your punk rock friends?

Sherman smiles then offers up a cassette tape and pushes it into the player. Tommy shakes his head and gives in.

MUSIC: "YOUR GENERATION" by Generation X.

INT. PHONE BOOTH - YAMSTON - NIGHT

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

ANTENNA MESSAGE

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

EXT/INT. SAM'S VAN / HIGHWAY 78 (DRIVING) - NIGHT

Sam and Sherman are singing "Your Generation" at the top of their lungs as they roar down Highway 78 into Lamar Avenue leading into Memphis. Tommy is still a little worried.

EXT. ANTENNA CLUB - NIGHT

Sam and Sherman point at landmarks, trying to get Tommy's interest. Tommy tries to be one with Sam and Sherman but he is clearly worried about the outcome of visiting Antenna.

The van drives slowly by the Antenna Club. Sam and Sherman suddenly experience culture shock. A scattered group of young people, clad in punk, new wave and combinations of both mull around out front smoking cigarettes.

Sam parks the van across the street and the boys hop out.

TOMMY

(unexcited)

Well, there it is.

SHERMAN

This is truly going to be an educational experience.

A loud Harley-Davidson motorcycle turns the corner, rides up on the sidewalk, and rumbles past the crowd. Rebel parks his bike near the door. Tommy knows this guy all too well.

SAM

Who is that?

TOMMY

That would be "Rebel".

SAM

A guy named Rebel...with a mohawk?

TOMMY

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

Sam's mind is blown. Sherman takes it all in.

SHERMAN

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

TOMMY

(quoting Moonchow)
Not....hardly.

SHERMAN

So are we going over there or what?

Tommy exhales and leads the boys across Madison Avenue.

EXT. ANTENNA CLUB - NIGHT - CONTINUOUS

Sam and Sherman follow Tommy through the crowd, past the
motorcycle parked on the sidewalk, until Tommy reaches the
entrance of the club. Sherman gives Tommy a five dollar bill.

Punks pay Rebel the cover charge and he stamps their hands,
and they enter. Tommy hands Rebel the five dollars and sticks
his hand out, avoiding eye contact.

REBEL

What the hell are YOU doing here?

TOMMY

Came to see the band.

REBEL

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

TOMMY

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

REBEL

How many times I gotta tell you,
it's against the law.

TOMMY

But I thought your name was REBEL?
And I promise you, we're not going
to drink. My friends here have come
a long way.

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

REBEL

Listen, this kid here ain't never
got into the Antenna and as long as
I work here, he never will. He's an
irritating little shit. Now you're
all holding up the line. So get out
of the way. Go back to whatever
hayseed town you came from.

Tommy, numb, humiliated, and defeated, walks away. Sam throws Rebel a dirty look.

REBEL (CONT'D)

What are you looking at?

Sherman grabs Sam and they follow Tommy. Rebel gloats as he watches them go, taking money from the next punker.

Tommy sits down on the curb, joined by Sherman and then Sam, who exchange glances while Tommy rests his head on crossed arms. Keyboard-driven "New Wave" music from inside the club echoes through the walls and onto the street. The show has started and the boys are missing The Philistines.

SAM

So what was that all about?

TOMMY

I've been trying to see a show here
since I was fourteen. Still haven't
quite made it inside.

SHERMAN

You mean, other than when y'all
opened for Black Flag?

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

SHERMAN (CONT'D)

....Your band never opened for
anybody.

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

TOMMY

Sherman, I've never had a band.

Sherman exchanges glances with Sam.

SAM

That's not really true is it?
 (lights a cigarette.)
 One things for sure. That door guys
 a real prick.

Sam walks over to Rebel motorcycle and studies it.

SAM (CONT'D)

I bet he loves this bike though. He
 sure does take good care of it.

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

TOMMY

Sam....

SAM

What he did back there was cruel.
 He was looking to embarrass you,
 plain and simple. Now if that's
 punk rock, I don't want to have
 anything to do with it.

MUSIC: "Banned From The Pub" by Peter and the Test Tube Babies.

Sam looks at Tommy and pauses before putting his foot on the bikes gas tank. He looks back in the clubs general direction.

SAM (CONT'D)

Hey Rebel! Don't you mess with my
 lead singer!

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

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

EXT. MEMPHIS ALLEYWAYS - NIGHT - CONTINUOUS

Rebel pursues the boys as fast as he can on foot but he has to stop and catch his breath. He loses them down the same dark alleyway where Tommy was arrested earlier.

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

Tommy's 'anarchy symbol' graffiti looms large behind Rebel.

REBEL

(catching his breath,
yelling out loud)

I know all three of you can hear
me! If I EVER see your faces around
here again, I will KILL you! Do you
fucking understand me?!

Rebel stalks off, pissed and out of breath. The boys crawl from cover, laughing but relieved.

SHERMAN

Thank god that guy is a smoker.

SAM

So, Tommy, how do we get to the van
without walking by the Antenna?

TOMMY

Aw, that's easy, Sam. This is my
old neighborhood. We'll just make a
block.

EXT. MEMPHIS STREETS - NIGHT

The teens are empowered, mocking Rebel's threats and laughing. Their adrenaline is pumping. They turn the corner near a row of neighborhood bar and grills.

That's when Tommy sees her.

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

In a daze, Tommy crosses the street, paying no attention to traffic and car horns. Sam and Sherman haphazardly follow.

SHERMAN

Hey dude, where you going?

SAM

Tommy! You can't go in there!

INT. NEIGHBORHOOD BAR - NIGHT - CONTINUOUS

Tommy walks in. The bartender immediately notices him.

BARTENDER

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

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

CANDY

(drunk)

....Tommy? What the hell?

Tommy punches Chet in the face. Candy slides off his lap and into the floor. Chet lunges for Tommy, who dives right back at him, fists swinging. Candy starts crying while she struggles to keep her boyfriend from fighting her son.

Empty beer bottles tumble as boy and boyfriend roll around on the floor as the bartender enters the fray.

CANDY (CONT'D)

(drunk)

Dammit! Tommy! Stop!

Sam and Sherman enter the bar. The bartender is busy trying to separate Tommy and Chet. Sam and Sherman join in as well. Sherman pulls Tommy away as the Bartender stands between them and Chet and Candy.

SAM

Come on, y'all. We gotta get out here now!

SHERMAN

(to the Bartender)

We're sorry, dude!

Sherman tries to tidy up the place, sitting an empty bottle on a table as Sam leads a dazed Tommy out the door.

CANDY

(drunk)

Come back here, you little SHIT!

EXT/INT. SAM'S VAN - NIGHT

The ride home is quiet. Sherman rides shotgun while Tommy sits in between. Sherman and Sam contemplate soothing words.

SHERMAN

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

TOMMY

(staring at the highway)
I'm never going to see her again.

SAM

I guess that means the Angry
Rednecks are going to be around a
little longer than we thought.

SHERMAN

We're going to need more songs.

SAM

Yeah, but songs about what?

SHERMAN

Chuck said we must offend all.

Tommy watches a roadway welcome sign that reads "You Are Now
Entering Mississippi".

TOMMY

Hey guys. What's the state with the
highest unemployment?

SHERMAN

I don't know. Mississippi?

SAM

(defensive)
Hey now. Everybody likes to pick on
Mississippi.

TOMMY

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

Now the boys "get it" and answer in unison.

SAM

"Mississippi!"

SHERMAN

"Mississippi!"

TOMMY

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

SAM
"Mississippi!"

SHERMAN
"Mississippi!"

CUT TO:

INT. OLD WAREHOUSE

The Angry Rednecks are now in their zone, playing the finished song "Mississippi", somewhat off-kilter and slightly out of tune, but with lots of emotion and attitude.

TOMMY
(singing)
What's the state with the most high
school drop outs?

SAM
"Mississippi!"

SHERMAN
"Mississippi!"

Sherman steps up to the mic.

SHERMAN (CONT'D)
What's the state with the most
lynchings?

TOMMY
Mississippi!

SHERMAN (CONT'D)
Mississippi!

CUT TO:

EXT. SNAPPY SNACKS/ALLEY WAY ENTRANCE - DAY

Tommy's skateboard avoids cracks and crevasses into the broken sidewalks of Yamston. Tommy turns and disappears into the alley toward Snappy Snacks.

INT. SNAPPY SNACKS/ALLEY WAY ENTRANCE - DAY

Tommy kicks the board into his hands as he approaches the door at Snappy Snacks. The door is locked. Tommy peers in the window. Snappy Snacks is closed. Tommy is bummed.

INT. BOONE HOME - KITCHEN

Pam removes a perfect sheet cake from the oven, she spreads white icing on the cake, and applies sixteen candles.

Sam walks into the kitchen and tries to get a finger full of icing - but Pam stops him.

PAM
Sam! Don't you have a surprise
you're working on?

SAM
We're ready to go. But the birthday
boy is still in his bedroom.

PAM
What? Here. Take this outside and
get the candles lit. Tell everybody
to get ready.

SAM
Yes m'am.

As soon as Pam is gone, Sam gets a finger full of icing. Pam
heads down the hallway to Tommy's room.

INT. BOONE HOME - TOMMY'S ROOM

Tommy, shirtless, is laying on his bed with his feet on the
floor, softly strumming his guitar. His copy of "1984"
nearby. Pam taps on the door then opens it.

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

TOMMY
I don't know those people.

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

Tommy lays his guitar on the bed and sits up, pulling one of
Sam's hand me down shirts over his tussled head.

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

Pam takes a seat on the bed next to Tommy.

PAM
She's not coming, okay. She never
was. Just have to accept it.

TOMMY
So every bit of this was a lie. A
trick to get me to go to school
here.

PAM
This is not the time to get into
all that right now.

TOMMY
(rising from the bed)
You don't want to talk about it,
fine.

PAM
I didn't say that.

TOMMY
Let's just get this over with so
everyone can go home.

Tommy walks out of the room.

PAM
Tommy.....

EXT. BOONE FAMILY HOME - BACKYARD - AFTERNOON

Tommy steps out onto the back porch with Pam close behind.
Thirty people or more are waiting for his arrival.

CROWD
(in mixed unison)
Happy birthday, Tommy!

On a small stage, the grizzled middle agers WHITE WOLF
(always with their wives and babies in tow,) play "Happy
Birthday". The whole crowd sings. On cue, Sam and Joe uncover
a painted wooden sign behind the band that reads "ANTENNA".
As if this wasn't enough to blow Tommy's mind, Pam brings
Tommy around to his birthday cake, sixteen candles blazing.

PAM
Make a wish, Tommy!

Tommy looks around the crowd to spot Nina but sees Amber
instead. Amber steps up to be closer to Tommy.

PAM (CONT'D)
Hi Amber. You get the second piece
of cake, right after Tommy.

AMBER
Happy birthday, Tommy!

TOMMY
Have you seen Nina?

AMBER

No. Not yet.

Tommy takes a deep breath and blows out the candles.

Pam begins to cut the cake into pieces, giving Tommy the first slice on a paper plate and a plastic fork. Amber receives her slice, then stays by Tommy's side.

As Tommy takes his first bite, he hears WHITE WOLF launch into "Cat Scratch Fever". He can barely swallow the cake.

MUSIC: "Cat Scratch Fever" COVER SONG.

Tommy hands his birthday cake to Amber and walks over to the stage where Sam is playing and confronts him.

TOMMY

(over "Cat Scratch Fever")
What the hell are you doing?

SAM

(over "Cat Scratch Fever")
I figured you could at least say
you played under the Antenna
banner. Pretty cool, huh?

TOMMY

(over "Cat Scratch Fever")
Sam. Why the hell are these good
old boys playing my party?

SAM

(over "Cat Scratch Fever")
Every band needs an opening act.
Besides, the Angry Rednecks only
have what, two songs maybe? And you
told me yourself, Johnny Ramone
doesn't like to jam.

Tommy gives a look of disappointment to his cousin then someone yell's "turn it up". Tommy turns to stomp off and Amber is right in his face, still holding his birthday plate.

AMBER

(over "Cat Scratch Fever")
What's wrong?

TOMMY

(over "Cat Scratch Fever")
Sam is using my own logic against
me.

AMBER
 (oblivious)
 Wow. Well, that's cool.

TOMMY
 (over "Cat Scratch Fever")
 Are you going to follow me around
 all day?

AMBER
 (over "Cat Scratch Fever")
 I'm just seeing if there's anything
 I can get you. It's your birthday!

TOMMY
 (over "Cat Scratch Fever")
 Space. For my birthday, you can
 give me SPACE.

Amber's face shows disappointment as Tommy walks away.
 Tommy's irritation increases as he scans the crowd for Nina
 and can't find her.

Tommy sees his hotdog chef Uncle Joe at the grill shaking the
 hand of Deputy Withers who has proceeded to help himself to
 the food. Tommy walks over to Uncle Joe.

TOMMY (CONT'D)
 (over "Cat Scratch Fever")
 Who invited the pig?

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

JOE
 (over "Cat Scratch Fever")
 It's a good idea to invite the law
 when you're gonna have the "Angry
 Rednecks" play your backyard.

DEPUTY WITHERS
 (over "Cat Scratch Fever")
 Especially when this "pig" has
 overlooked all of our little run-
 ins over the last couple of weeks.

Suddenly Tommy is defiant. He steps up to Deputy Withers face
 and relays a simple but honest message.

TOMMY
 (over "Cat Scratch Fever")
 Cops at your party is lame.

Joe apologizes to a concerned Deputy Withers. Tommy walks away through the crowd. There is no escape from "Cat Scratch Fever".

SHERMAN'S MOTORCYCLE comes rattling and backfiring through the nearby open gate of the backyard. Tommy walks over.

TOMMY (CONT'D)
 (over "Cat Scratch Fever")
 You know about all this?

Sherman looks at the old rockers playing on the stage.

SHERMAN
 (over "Cat Scratch Fever")
 I tried to talk him out of it.
 Maybe this will make up for it.
 Happy Birthday.

Sherman hands Tommy a greasy bag of Pops burgers from Snappy Snacks.

TOMMY
 (over "Cat Scratch Fever")
 This is the greatest gift I have
 ever received in my whole life.

Tommy takes out a burger, wads up the wrapper, throws it on the ground, and begins to devour the food. Sherman reaches in the sidecar and grabs another gift (immaculately wrapped in black paper with a red bow) and presents it to Tommy.

TOMMY (CONT'D)
 (over "Cat Scratch Fever")
 Wow. Did you wrap that?

SHERMAN
 (over "Cat Scratch Fever")
 No, it's from Ms. Moore.

TOMMY
 (mouth full, over "Cat
 Scratch Fever")
 Couldn't she have just brought it
 herself?

SHERMAN
 (over "Cat Scratch Fever")
 Ms. Moore asked me to give it to
 you. She can't make it to the
 party.

TOMMY
 (over "Cat Scratch Fever")
 Is she sick or something?

SHERMAN
 (over "Cat Scratch Fever")
 I don't know. She didn't say.

Tommy turns to face the southern rock music of his cousin. Everything sinks in. It's never been more clear. Tommy tosses Nina's gift back into the sidecar.

TOMMY
 (over "Cat Scratch Fever")
 Leave the bike running, will ya?

SHERMAN
 Sure.

Tommy walks with purpose back to the party as he finishes his Pops burger. Sam has ended "Cat Scratch Fever". Amber races up to Tommy with a new piece of cake. Tommy pushes it into her face.

SAM
 All right everybody! Welcome to Tommy's 16th birthday party. We're gonna do a few more and then you'll want to hang around for the Angry Rednecks...

REDNECK PARTYER
 (high on sugar)
 Free Bird!

MUSIC: "Burn 'em Down" by Abrasive Wheels.

Tommy shoves the guy then flips him off with a greasy finger.

TOMMY
 No charge.

Tommy creates a one-man mosh pit, plowing into the crowd. Joe loses his chef's hat trying to control Tommy but it's no good. Pam stops pouring punch, her mouth agape. Tommy attempts to topple the wooden "Antenna" sign. It teeters precariously. Deputy Withers walks on stage to instill order as the sign topples on top of him. Tommy stage dives into the crowd of Yamston "well wishers". Pam and Joe help the nicked and bruised Deputy to his feet. Withers has had enough.

Tommy senses his exit and heads for Sherman's bike, parked and running in the corner of the yard.

Tommy plops down on the bike, salutes Sherman, and roars out of the backyard. Amber, still covered in white cake, sobs uncontrollably. Pam helps old people return to their folding chairs. Sam and his band mates observe the aftermath amidst the splintered Antenna sign.

Deputy Withers limps to his police cruiser. Joe hops in. The Deputy hits the blue lights and takes off after Tommy.

EXT. ROAD - AFTERNOON - CONTINUOUS

The wind whips through Tommy's hair as he rides Sherman's motorcycle at full speed down the road leading into Yamston.

INT. NINA'S HOME - CONTINUOUS

The quiet of a small, outlying neighborhood is pierced by the rattle of Sherman's bike as Tommy pulls to a stop alongside a familiar mailbox and yellow house with white trim.

Tommy walks up to Nina's mailbox and stuffs the nicely wrapped gift from Nina inside the box and raises the flag.

Tommy does a double-take when he notices Chuck Moonchow's old Chevelle parked in the driveway. Bewildered and confused, Tommy steps up on the front porch, past the acoustic, and peers through Nina's bedroom window. Tommy does not believe what he sees, gazing through the window like a peeping tom.

Tommy sees Deputy Withers police cruiser in the distance. Tommy, still in shock, but thinking quick, hides under the house. The cop cars pull up behind Sherman's bike.

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

NINA
(moaning)
Oh Chuck...Oh my god, yes....

INT. BOONE HOME - TOMMY'S ROOM - LATER/NIGHT

Tommy raises his bedroom window from outside and climbs inside. Tommy grabs his electric guitar, turns on the amp and plops down on his bed.

INT. BOONE FAMILY LIVING ROOM - CONTINUOUS

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

SAM

Kid Buzzkill has returned.

Pam lets go of Joe's hand as he rises from the couch.

JOE

(huge SIGH)

I'll go call the Deputy to let him know that Tommy came home.

Joe walks into the kitchen, leaving Sam and his mother.

SAM

(rising from the chair)

I guess now we can have what's left of that birthday cake.

PAM

(holding back anger)

Sit!

Sam reluctantly sits back down. Pam and Sam never take their eyes off the television set.

INT. YAMSTON HIGH SCHOOL - ENGLISH CLASS - DAY

Tommy writes band name "N.O.T.A." on his notebook ignoring Amber who stands before the class, reading "1984".

AMBER

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

Amber struggles with the sexual references on the page.

AMBER (CONT'D)

I am so sorry Ms. Moore. I - I don't feel like reading today.

NINA

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

Tommy wants to be left alone. He angrily grabs his book and storms to the front of the class. Amber returns to her seat.

TOMMY
(avoiding Nina)
What page is it?

NINA
167.

Tommy flips through "1984" and finds the page.

TOMMY
(reading)
"At the beginning, he had no feeling except sheer incredulity. The youthful body was....strained against his own. The mass of dark hair was against his face, and yes! Actually she had turned her face up and he was kissing the wide red mouth. She had clasped her arms about his neck, she was calling him darling, precious one, loved one."

In his head, Tommy remembers Nina's words he secretly overheard the day before.

NINA (V.O.)
(moaning)
Oh Chuck...Oh my god, yes....

He glances away from the book and sees Ms. Moore at her desk.

NINA
Tommy. Are you okay?

Tommy snaps back to reality. The students laugh nervously and Amber blushes. Tommy's nervous tension builds.

TOMMY
"He had pulled her down on the ground, she was utterly unresisting, he could do what he liked with her...."

AMBER
(blurting out)
Tommy's embarrassed.

TOMMY
(slamming down the book)
Amber, shut your stupid ass mouth!

Amber tears up. Nina's mouth drops open.

CUT TO:

INT. YAMSTON HIGH SCHOOL - PRINCIPALS OFFICE

THWACK! THWACK! THWACK!

Tommy gets three licks from PRINCIPAL DOOLEY (56), who takes great pride in using a wooden paddle with holes drilled down the middle.

Tommy is emotionless, bracing his hands on the Principals desk and staring at a picture of the Principals happy, white bread family.

Principal Dooley places his paddle back in the top drawer as Tommy heads out the door, but the Principal stops him.

PRINCIPAL DOOLEY

Hold on there now, Tommy. I didn't tell you to go anywhere.

(sitting on the corner of his desk, arms crossed)

I talked to the Deputy and he told me about your party yesterday. He said some of the things you've done were probably "accidents". I have my doubts. You need to think long and hard about where you're headed.

Tommy stares at the floor with white hot intensity.

PRINCIPAL DOOLEY (CONT'D)

You got any idea where you're headed, boy?

MUSIC: "Holiday in Cambodia" by The Dead Kennedys.

Before Tommy can even breath to express himself, the bell rings. He exits the office and exhales. His nerves are shot.

INT. YAMSTON HIGH SCHOOL - BOYS ROOM

Tommy walks with intent to the boys room and finds isolation inside the stall where the Nina graffiti was once written. Tommy, barely containing his anger, takes out his handy spray can and spells "SLUT" in large letters onto the wall.

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

INT. SAM'S VAN - AFTERNOON

Sam, cigarette dangling, and Tommy, bad mood rising, silently drive away from school. Eventually Tommy realizes that Sam has turned onto the road leading to Chuck's trailer.

TOMMY

Why aren't you headed home?

SAM

Mom and dad said they weren't going to be home for awhile. I figured we could visit our old friend Chuck.

TOMMY

Nuh-uh, Nope.

SAM

What the hell's your problem with Chuck?

TOMMY

Not one of my favorite people.

SAM

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

Tommy fumes.

EXT. MOONCHOW MOBILE HOME - AFTERNOON

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

SAM

Out.

TOMMY

Nope.

SAM

Jesus, Tommy, you are so high maintenance!

Sam grabs Tommy by the neck of his collared shirt and pulls him out of the van as Tommy tries to fight him off. Sherman smacks his forehead. He has seen these fights before.

Then Tommy and Sam hear Chuck Moonchow's loud booming voice.

CHUCK
 (over megaphone)
 I am Draziw, the lord of light and
 dark. Stop your senseless violence!

The boys let go of each other and observe Chuck Moonchow standing on the hood of his Chevelle, dressed in robe and conical hat, speaking into a battery powered megaphone.

CHUCK (CONT'D)
 (revealing a plate wrapped
 in cellophane)
 For behold, I have BROWNIES!
 Straight from the ovens of Murania!

Sherman kneels down and plugs in an extension cord that sparks then causes the entire yard to light up with Christmas lights illuminating a special section of the yard.

SAM
 See, you sorry sack of shit! It's a
 real birthday party for you. The
 kind we thought you would like.

Tommy looks at the pretty lights. He's at a loss.

CHUCK
 Let the true birthday celebration
 of the punk rocker known as Tommy
 Delaney begin!

Sherman drops the needle on a turntable resting on a pile of old tires. Punk rock music fills the art damaged junkyard.

MUSIC: "Possibilities" by The Viletones.

TOMMY
 (perplexed)
 Is that my record?

SAM
 Yeah, we borrowed it.

Tommy frowns. A car pulls up into Chuck's driveway.

CHUCK
 Ah. The final visitor to Murania
 has arrived.

Tommy is not pleased when he sees Nina step out of her car. Tommy stops the record and puts it back in it's sleeve.

TOMMY

I can't stand her. I've got to get out here.

SHERMAN

What are you talking about?

Tommy brushes by Nina without stopping.

NINA

Tommy. Where you headed?

TOMMY

Gonna hitch a ride home.

NINA

Why is that? Afraid of losing to a girl?

Tommy turns to Nina with a puzzled look.

TOMMY

Losing what?

Chuck steps forward and yanks a bed sheet off of a large wooden spool with chairs placed around it. In the center of the spool is a **DUNGEONS & DRAGONS** set up, ready for play.

CHUCK

Think of it as a more civilized way to settle our differences.

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

TOMMY

Bring it.

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

EXT. CANDY'S APARTMENT - MEMPHIS - NIGHT

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

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

JOE

Pam, her car's not here so -

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

Pam tries the door handle. It is unlocked.

INT. CANDY'S APARTMENT - LIVING ROOM/HALLWAY

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

PAM
Candy?

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

They continue their walk down the hall as Pam calls for her
sister again with no answer. As they approach Candy's
bedroom, Pam slips her hand into her husband's, afraid at what
they might see in the bedroom.

INT. CANDY'S APARTMENT - BEDROOM

Pam and Joe step into the bedroom where they see a set of
woman's legs, feet up, sticking out of the closet. Pam's
voice is now filled with fear and dread.

PAM
Candy?

Pam releases her husband's hand and hurries through the dirty
bedroom and to the closet. Pam pushes the remaining clothes
away in order to fully see her sister.

PAM (CONT'D)
Candy...Can you hear me?

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

CANDY
Did I miss Tommy's birthday?

INT. CANDY'S APARTMENT - KITCHEN - LATER

Joe puts a cup of coffee down in front of Candy who is
sitting at the table with a blanket around her shoulders.

Pam finishes up with the dishes in the sink and joins Joe and her sister at the table.

Candy, coherent but still in quiet despair, sips her coffee.

CANDY
Chet's gone.

PAM
I kinda figured.

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

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

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

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

Candy puts her coffee down and looks at her sister.

CANDY
I do have to admit, it's pretty strange to see you suddenly concerned about Tommy's well being.

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

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

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

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

PAM

Joe....

JOE

It's all right.

Pam follows Joe to the door and watches him walk down the stairs. Candy takes another sip of her coffee and speaks without looking at Pam.

CANDY

You remember that time, we snuck over to the Tishimingo Fair? You cooked that whole thing up, came up with the cover story and got us a ride there and back before Momma and Daddy even knew we had left.

PAM

I was such a foolish kid.

CANDY

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

Candy's eyes fill with tears. Pam starts to speak but stops herself.

CANDY (CONT'D)

I wish we could go back to that time, before all the

Pam interrupts her sister and regains her focus.

PAM

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

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

PAM (CONT'D)

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

CANDY

I do the best I can....

PAM

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

(pointing at the filthy apartment)

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

CANDY

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

PAM

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

CANDY

You will never forgive me for sleeping with Henry will you?

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

PAM

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

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

PAM (CONT'D)

You know, it's funny about you bringing up forgiveness. Remember when you told me that you were pregnant? How scared you were and how I consoled you?

CANDY

(fidgeting her chair)

Now who is dwelling on the past?

Pam turns around fast with teeth bared.

PAM

You let me console you...

Pam walks slowly to the table.

PAM (CONT'D)

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

CANDY

We've been over this....

PAM

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

CANDY

Yes, I did!

PAM

(losing her final bit of
resolve)

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

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

PAM (CONT'D)

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

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

MUSIC: "Mindbender" by Stillwater.

EXT. MOONCHOW MOBILE HOME - NIGHT

Several multi-sided die roll across the table. The group is
in a heated game. Chuck, acting silly, sings along with
"Mindbender" and Nina laughs.

CHUCK

"My daddy was a Gibson.
(MORE)

CHUCK (CONT'D)

My momma was a Fender.
That's why they call me,
Mindbender, Mindbender. That's my
name..."

Tommy, feeling excluded, watches their fun and laughter, especially Chuck and Nina's playful dynamic. Suddenly all eyes turn to a stoned Tommy.

NINA

I guess it's up to you, Tommy.

CHUCK

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

Nina laughs. Chuck touches her shoulder. Tommy bristles.

TOMMY

(roused to stand)
I break from the pack. I raise my
broadsword against you, Draziw, and
that Elfen wench you call Nina.

SHERMAN

Whoa. Whose side is he on?

SAM

Damn, Tommy. I thought we were
friends.

TOMMY

I'm only attacking them.

Tommy points to Chuck and Nina.

NINA

Tommy, I am seeing a particularly
angry streak in your role playing
this evening.

CHUCK

Indeed. Is this truly the path you
wish to follow?

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

CHUCK (CONT'D)

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

Chuck stands, grabs another brownie and chomps. He throws the dice under his leg, bouncing the dice across the table.

CHUCK (CONT'D)

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

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

CHUCK (CONT'D)

Lightning bolt TO THE CROTCH!

Thunder and lightning audibly follow Chuck's wild gesticulations. Tommy falls backward in his chair. The chair collapses under Tommy's weight, putting Tommy on the ground.

SAM

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

Concerned, Sherman looks over Tommy's paperwork.

SHERMAN

He's dead.

Tommy lays there, staring up into the night sky, past the Christmas lights, into the cosmos, listening to "Mindbender."

EXT. MOTORCYCLE - LATER - NIGHT

Tommy sits in the side car of Sherman's bike holding onto his "Possibilities" single. Nina walks away from the game. She gets Tommy's attention and hands him his birthday gift.

NINA

This thing's beginning to look a little beat-up.

Tommy takes the gift and sits it down beside him. There is silence while she lights a cigarette.

NINA (CONT'D)

I wanted to come to your party.

TOMMY

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

Nina wants to scold her student, but bites her tongue.

TOMMY (CONT'D)
So you and Chuck are an item?

NINA
He's just a good friend.

TOMMY
A good friend?

NINA
Yes.

TOMMY
I bet you have a lot of friends.

That one stings Nina. She offers a hurt smile.

NINA
I hope you have a back-up plan.

TOMMY
For what?

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

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

NINA (CONT'D)
Goodnight gentlemen. I'll see some
of you in class tomorrow.

Chuck and the boys reluctantly wave goodbye to Nina. Tommy watches her go. His eyes fall upon the returned gift.

INT. YAMSTON HIGH SCHOOL - ENGLISH CLASS - DAY

The class is restless and gathering their things but Tommy just sits at his desk, glowering at Nina. When the bell rings, everyone jumps up to leave.

NINA
(loud)
Everyone! Remember, you must finish
"1984" over the weekend. We'll
discuss it on Monday.

Tommy slowly gets up and exits past Nina, neither speaking or looking at the other.

INT. SNAPPY SNACKS - LATER

Pops is busy grilling burgers when Tommy (with skateboard) waltzes into the alleyway burger shack.

POPS
Hello there, Tommy.

Tommy takes a seat and looks around.

TOMMY
Came by here a while back and you were closed.

POPS
Yeah, I got up and my back was killing me so I decided not to open.

Tommy quietly watches Pop flip and press a hamburger patty.

TOMMY
Pops, what's your secret recipe?

POPS
It's a dough burger.

TOMMY
You mean vegetarian?

POPS
No, it's got meat to give it flavor but not too much.

TOMMY
Why not too much?

POPS
I put a lot of dough in there so I don't have to charge a lot of dough. Most people around here don't have any money to be eatin' out.

(slides Tommy a free
burger 'to go')
....and some people don't have any money at all.

Tommy is surprised at Pops act of kindness.

TOMMY
(gets up to leave)
I owe you one, Pops.

INT. BOONE HOME - TOMMY'S ROOM - AFTERNOON

Nina's unopened gift sits on Tommy's bedside table. Tommy reaches for the last bite of his Pops burger. He is shirtless and in army boots, playing guitar and writing down lyrics. There is a knock on his door. Sam quickly sticks his head in.

SAM

What are you doing?

Tommy quickly closes the notebook when Sam enters.

TOMMY

Nothing.

SAM

Mom put this away for your birthday and forgot to give it to you.

Sam tosses a wrapped shirt box at Tommy and he catches it.

SAM (CONT'D)

We're about to head out the door. Are you sure you don't wanna come? It's free food.

TOMMY

You don't need me there. Go enjoy your potluck dinner.

SAM

(joking)

As you were, you stubborn asshole.

Tommy half-smiles. The car horn blows and Sam closes the door. Tommy gets up from bed and watches through the window as Sam jumps into the car. The Boone family departs.

Tommy sits on the bed and tears into the shirt box. To his surprise, he find several white crew neck t-shirts and a black pair of denim jeans.

PAM

"This is close as I could find to what Sam says you like to wear. Happy Birthday, (signed) Aunt Pam."

Tommy sits there, slightly dazed, clutching his new clothes. He glances over to Nina's gift - and decides to open it.

A simple box reveals a cassette. No personal note. Tommy looks at the tape with the handwritten label: "**28 Songs.**" Tommy puts the cassette in the deck and hits "play." The loud, raw, energetic sound of "Teenage Kicks" fills the room.

MUSIC: "Teenage Kicks" by The Undertones.

Tommy sits, clutches the notebook to his heart, and listens. Tommy likes it. He becomes inspired and puts himself to work.

CUT TO:

INT: Tommy (still shirtless and in his underwear) tries on the black pants. They're slightly too small for him, but that's a good thing. He puts on his army boots and stuffs the pants down inside the boots. Tommy TEARS both sleeves from one of the white t-shirts. Tommy, still shirtless, rummages through Uncle Joe's garage until he finds RED spray paint.

EXT: Tommy pins the sleeveless shirt onto Pam's clothesline near Sam's wet concert t-shirts. Tommy spray paints a RED anarchy symbol on the front of the sleeveless white t-shirt and puts it on. Tommy is in full "Kid Anarchy" attire.

EXT. NINA'S HOME - EVENING

Tommy skateboards until he arrives in front of Nina's house. Her acoustic guitar still rests in the porch swing.

INT. NINA'S HOME - CONTINUOUS

Nina is heating up dinner on the stove when she hears the faint sound of guitar strumming from her front porch. She looks out the window and sees Tommy.

EXT. NINA'S HOUSE - LATER

Nina steps outside. She lights a cigarette and stands just outside her screen door.

NINA

I like your new look.

Tommy doesn't lift his head from the guitar.

TOMMY

Are you making fun of me?

NINA

I am not making fun of you.

TOMMY

Are you mad at me for coming over here? Do you want me to leave?

NINA
Are you going to continue to try
and hurt me?

TOMMY
(ashamed)
No.

NINA
Okay then.

TOMMY
Thanks for the cassette.

NINA
You're welcome. You probably have
some of those songs already since -

TOMMY
(interrupting)
Nina. I lied. I never opened for
Black Flag.

NINA
(feigning ignorance)
Oh really?

TOMMY
I was too young to even get in the
club. I still am. But...you know
that already, don't you?

NINA
Did you come over here to apologize
on behalf of Black Flag?

TOMMY
Sorry. I'm not into apologies.

NINA
Okay. Well, Tommy, I have supper
cooking on the stove.

TOMMY
I wrote a song.

Nina is intrigued by Tommy's anti-social attitude while also
wanting to keep the conversation going.

NINA
Okay. You want to play it for me?

TOMMY
It's gonna suck, but yes.

MUSIC: "Nina's song" by Tommy.

Nina sits in the swing beside Tommy. She's never been this close. Nervous, Tommy starts the chords, messes up, and starts again. Nina smiles throughout. The song is simple and direct, just as she asked him to be with his writing.

But there's something more. It's a love song, directed at a very special girl. Tommy awkwardly looks at her for approval.

NINA

Tommy, It's beautiful. Considering
the source.

(smiling)

Who's the song about?

TOMMY

It's about this teacher that I
think is the most beautiful person
that I've ever seen; the most
intriguing woman I've ever met.

Nina is frozen by how well this teenager has described his love and she is also flattered by meaning that much to someone whom she connects with.

TOMMY (CONT'D)

And when I'm not around that
person, my heart hurts so bad that
I have to curl up in a ball from
the pain in my stomach.

Tommy's hands nervously reaches out for Nina's hand and holds it. Nina has to say something. She chooses humor to deflect.

NINA

It's old Mrs. Conway, your math
teacher, isn't it?

They both smile. Tommy leans over and kisses Nina. Nina closes her eyes and allows it and kisses back. It is a brief moment in time, but Tommy feels Nina's warm acceptance. He reaches up to stroke her hair, Nina opens her eyes suddenly and pushes Tommy away.

NINA (CONT'D)

Tommy. Stop it.

Nina leaps up from the porch swing. Tommy follows her, still clutching the guitar.

NINA (CONT'D)

I shouldn't have let that even
happen. I'm very sorry.

TOMMY

What does it matter if you feel the same way I do?

NINA

I don't.

TOMMY

What the hell?

Tommy's passion quickly switches to confusion, frustration and anger. Nina steps just inside the screen door and latches it, feeling the safety of her house. Tommy pulls at the door.

TOMMY (CONT'D)

Then why did you kiss me?

NINA

First of all, you kissed me!
 (collecting herself)
 I let your song move me. I shouldn't have. You're my student. And that's all there is to it!

Tommy's face goes pale and indifferent. Tommy SMASHES the guitar against the front porch. Nina recoils at his anger.

TOMMY

You were the last thing I held on to! There's nothing else left!

Tommy runs down the steps and across the yard into the darkened adjacent street. Nina walks out on the porch.

NINA

Tommy! Tommy, wait...!

MUSIC: "Love Song" by The Damned.

EXT. DOWNTOWN YAMSTON - NIGHT

Tommy, blinded by rage and fueled by no laws or owners to stop him, kicks over trash cans, one after another, in the darkened downtown area of Yamston.

Tommy grabs a brick and propels it through a hardware store window, then grabs a can of RED spray paint. Tommy shakes the can, priming it for use.

CUT TO:

The police cruiser drives slowly down the corner street. Deputy Withers points his spotlight at old buildings, now closed for the night, some covered in RED spray paint.

EXT. YAMSTON CHURCH - CONTINUOUS

CU of RED spray paint streaking across wood. Wider shot reveals Tommy painting an anarchy symbol on the front door of a church.

A spotlight suddenly illuminates Tommy and his artwork. Deputy Withers police cruiser idles up to the curb. Tommy bolts down the front steps and disappears around the corner to the sidewalk. The Deputy hits his blue lights and pursues.

EXT. YAMSTON LAUNDROMAT/PHONE BOOTH - CONTINUOUS

The spotlight strafes the laundromat then the familiar phone booth. No one is in sight. Deputy Withers turns the cruiser around in the parking lot and heads back.

Tommy lifts his head from the floor of the phone booth. He opens the booth's folding doors and stands outside. His anger cools but he has never felt more alone.

Tommy, out of self-preservation, clutches yet another brick.

AMBER, holding a basket of clothes, opens the laundromat door and completely surprises Tommy, caught holding the brick.

Amber, as always, is dressed in long skirt and straight hair. She is at first alarmed by all the noise and police lights, but then she recognizes Tommy.

AMBER

Tommy? What're you doing with that brick?

TOMMY

Destroying Yamston.

AMBER

Why would you want to do that?

TOMMY

Cause I hate this town and everyone in it.

AMBER

That makes two of us.
(finds her courage)
(MORE)

AMBER (CONT'D)

Tommy, is there something wrong
with me?

TOMMY

No.

AMBER

Am I repulsive?

TOMMY

....No.

Amber sits her burden down and steps closer to Tommy, her face close to his. Tommy feels her fingertips touching his. Then her grasp grows stronger as she takes the brick from his hand. Amber feels the weight of the brick in her hand.

AMBER

So it IS this stupid fucking town.

Amber reaches back and lobs the brick through the glass panel in the phone booth. The sound of shattering glass is exhilarating. Tommy is speechless.

Amber smiles at Tommy as she wipes her hands, picks up her basket and walks back inside the Laundromat.

Music: "Glass Streets" by T.S.O.L.

EXT. YAMSTON WATER TOWER - CONTINUOUS

Tommy runs across the field to the Yamston water tower.

TOMMY (V.O.)

(narrating the last pages
of Orwell's "1984")

"Winston, sitting in a blissful
dream, paid no attention as his
glass was filled up...."

Tommy climbs the water tower ladder, the spray paint can in one pocket and "1984" in another.

TOMMY (V.O.)

"He was not running or cheering any
longer...."

Sherman tucks his invalid mother into bed, and pulls the covers up around her. He kisses his grandmother who sits in the background. He works on his motorcycle, cranking it now without help.

TOMMY (V.O.)

"He was back in the Ministry of Love, with everything forgiven, his soul white as snow".

Sam hands out plates of food to poor and homeless people at the church's potluck supper. Sam listens to Tommy's punk cassette in his van. His parents framed in the doorway of the church saying goodnight to the preacher.

TOMMY (V.O.)

"He was in the public dock, confessing everything, implicating everybody...."

In the moonlit front yard of his trailer, Chuck Moonchow practices moves with his katana, weight-lifts a log with one hand, then applies delicate brush strokes to his unseen masterpiece.

Nina is propped up in bed, grading papers and drinking a beer. Nearby a record spins on her turntable. She rises and goes out on the porch to smoke. Nina takes in the moon.

TOMMY (V.O.)

"He was walking down the white-tiled corridor, with the feeling of walking in the sunlight, and an armed guard at his back...."

Tommy, out of breath, reaches the top of the tower. He struggles onto the catwalk and collapses on the platform, sharing that same moon with them all.

TOMMY (V.O.)

"The long hoped for bullet was entering his brain. He gazed up at the enormous face. Forty years it taken him to learn what kind of smile was hidden beneath the dark mustache...."

As the night winds whip through his hair, Tommy watches Deputy Wither's police cruiser wind back through town, blue lights flashing.

Nina notes the same blue light from her front porch POV and a shudder passes through her.

TOMMY (V.O.)

"O cruel needless misunderstanding!
O stubborn self-willed exile from
the loving breast!

(MORE)

TOMMY (V.O.) (CONT'D)

Two gin-scented tears trickled down
the side of his nose...."

Tommy stands dangerously close against the rail of the
catwalk. The town lights glitter beneath him.

TOMMY (V.O.)

"But it was all right, everything
was all right, the struggle was
finished. He had won the victory
over himself...."

Tommy looks at the book cover one last time.

TOMMY

....He loved Big Brother.

Tommy allows the book to fall from his hand. The wind takes
it swirling downward some 500 feet.

Tommy grows dizzy leaning over the rail. His footing is
unsure. He looks out onto the small town of Yamston. He
stretches his arms out to the moon, and closes his eyes.

EXT. YAMSTON - MORNING

Motorcycle wheels in motion. Sherman Krellberg rides into
downtown Yamston. The hardware store owner sweeps shattered
glass beneath a gigantic anarchy symbol on his storefront.

Sherman parks his bike and studies the commotion all around
him. Sherman overhears business owners discuss the vandalism.

SHOP OWNER

We're all pretty sure who it was.
That new kid that's been staying
with the Boones. He did it, all
right.

Sherman walks in the alleyway to Snappy Snacks to check on
Pops and get a cup of coffee.

Sherman finds that Snappy Snacks was not spared from last
night's destruction. Sherman looks INSIDE through the
shattered main window and sees a red brick laying on the
floor surrounded by shards of glass.

Sherman's attention is then drawn to people's loud voices out
on the sidewalk.

EXT. YAMSTON SIDEWALK - MORNING

Sherman steps out onto the curb as the crowd points toward the water tower. Sherman follows their gaze upward.

SHERMAN

(under his breath)

Tommy Delaney. You have screwed up this time.

Tommy has left his final mark on Yamston: a gigantic RED sprawl of an anarchy symbol over the tall "A" that spells out the city name "YAMSTON."

EXT. MOONCHOW MOBILE HOME - MORNING

Tommy, covered in dirt and grime from the night before, comes out of the woods. He plops down in an old chair. The sun is barely up and Chuck Moonchow is nowhere to be found.

Tommy realizes there's nothing stopping him from finally seeing Chuck's masterpiece. He lifts the veil over the canvas to reveal the painting: a colorful folk art rendition of a Field & Stream magazine cover. A large mouthed bass twists on a fishing line hook, it's silver-blue scales captured in mid-air by Chuck's acrylic 'paint by numbers' brush strokes.

Suddenly, a voice comes from over Tommy's shoulder.

CHUCK

I added my own Chuck Moonchow aspect of reality. The expression of total freedom.

Tommy turns to face Chuck, who is intensely staring at his painting. Tommy turns back to do the same.

CHUCK (CONT'D)

She is a creation of beauty; of love; of life, and lust. Her cup runneth over and spills out to sin.

TOMMY

I don't see it, Chuck, but I like what you say about it.

Chuck points a brush at Tommy, defensively, like a dagger.

CHUCK

Do you come as friend, foe, or critic?

TOMMY

I come to tell you that you win.

Chuck puts the brush in a water jar and takes a seat in a lawn chair. Tommy follows his invitation to sit.

CHUCK

I wasn't aware that I was competing for anything.

TOMMY

It's about Nina. I mean, Ms. Moore. She's all yours, Chuck.

CHUCK

First of all, Nina isn't "all" anyone's. She makes her own choices. Second, nobody told me we were in competition, cause in that case, we both lose.

Though exhausted, Tommy can't sit. He begins to pace.

TOMMY

I've just never met anyone like her. I guess I'm inlove?

CHUCK

If you HAD landed your English teacher, what might you have envisioned for the end game? Taking her to your junior prom?

Tommy doesn't have an answer because he never thought beyond his schoolboy infatuation. He sits back down near Chuck.

TOMMY

You're right. I'm an idiot.

CHUCK

No, you have passion. Passionate people are the ones that make this place bearable.

TOMMY

I guess I never thought about it until I got here.

CHUCK

You're just a kid, man.

TOMMY

Even a kid should be able to tell
right from wrong, unless they're
some kind of psycho.

Chuck rises and stares at his painting.

CHUCK

Tommy, we exist merely to
understand and comprehend the
ultimate truth.

TOMMY

So, Chuck Moonchow, what is the
"ultimate truth?"

CHUCK

There is no right, there is no
wrong. There just is.

Tommy takes it all in and stares at the painting again.

TOMMY

You know what? I'm beginning to see
it.

Music: "Heart of the Night" by POCO.

EXT. NINA'S HOME - MORNING

Nina picks up the pieces of the broken guitar and places them
in a garbage can, while having coffee with Sherman.

Chuck's Chevelle approaches and pulls in the driveway with
Tommy. Chuck's tape player is blaring POCO's "Heart of the
Night." Sherman is grateful to see his friend.

Tommy and Chuck get out of the car, but Chuck hangs back,
leaning on the hood. Tommy walks up the steps of Nina's
house. Nina continues to pick up the pieces, pretending not
to notice Tommy's arrival.

TOMMY

What's with the long faces? You
think I was dead or something?

SHERMAN

Tommy, I have something to tell
you....

The sound of a siren approaching catches everyone's attention.
Deputy Withers parks the cruiser in front of Nina's house.

CHUCK
Better make it quick, Tommy.

TOMMY
Can you hold that thought, Sherman?

Sherman shakes his head. Nina is quiet. She picks up the box of shattered guitar pieces and places it on the porch swing, facing away from Tommy.

TOMMY (CONT'D)
I won't be in class tomorrow, but there's something I want you to know.

NINA
(turning to face him)
I know you don't do apologies so what could you possibly have to say to me at this moment?

TOMMY
1984.

NINA
What about it?

TOMMY
I know how it ends.

Deputy Withers comes up on the steps, just shy of the porch, hands resting on his holstered pistol.

DEPUTY WITHERS
Son, you realize I'm going to have to take you in.

The Deputy grabs Tommy by the shoulder and walks him over to the curb and up against the car. Sherman, Nina, and Chuck, concerned for Tommy, follow into the front yard.

DEPUTY WITHERS (CONT'D)
Y'all need to back off, okay?

Tommy fixes his gaze on Nina.

TOMMY
I am sorry. About everything.

Emotion swells in Nina's eyes. She smiles and gives a small wave to Tommy before she crosses her arms.

Tommy allows his hands to be placed behind his back for handcuffing. Sherman breaks away from the group, bravely walking right up to the Deputy Sheriff.

SHERMAN

I have to tell Tommy something.

DEPUTY WITHERS

You better do it quick, son.

SHERMAN

Tommy, Pops got hurt.

TOMMY

Hurt? What do you mean "hurt"?

SHERMAN

Pops got hit with broken glass...

Tommy's mind goes blank at the thought of hurting someone he cares about.

TOMMY

(struggling to find the
words)

I didn't mean to....

Before Sherman can answer, Tommy is pushed into the backseat of the cruiser.

DEPUTY WITHERS

Give me some room, Sherman. I'm
only going to ask you once.

Nina and Chuck join Sherman by the curb as the police cruiser squeals a U-turn, blue lights flashing and siren wailing.

Sam's van arrives and pulls up beside where the gang is standing. Sam, his window down, has just seen Deputy Withers leave with Tommy.

SAM

Damn, dude, what just happened?

CHUCK

I believe the Angry Rednecks are
on, what they call, "hiatus."

INT. YAMSTON POLICE STATION - LATER

Uncle Joe is escorted by Deputy Withers down a short hallway to a holding cell where Tommy sits facing the wall.

The Deputy opens the cell door for Uncle Joe.

JOE

There's a lot of people waiting out there that would like to get their hands on you. We're going to walk out of here and make a bee-line for the car. Do you understand?

TOMMY

(shaking his head)

What you're saying is, they want to kill me.

JOE

What I'm saying is, they're pressing charges. If your plan was to make sure you don't have any friends in this town, then mission accomplished.

INT. YAMSTON POLICE STATION - OUTER OFFICE - CONTINUOUS

Tommy and Uncle Joe are lead through the door by Deputy Withers. Pam and Sam are waiting nearby. Pam (her eyes red from crying) is extremely reticent and unable to look Tommy in the eye. However, despite his actions and how they may personally feel about him, the Boone family is always there for Tommy. This is not lost on him.

JOE

Let's get you out of here in one piece, son.

EXT. YAMSTON POLICE STATION - CONTINUOUS

The Boone's and Tommy walk out past the angry store owners.

BAIT SHOP OWNER

That boys going to scrub every brick that he painted over!

HARDWARE STORE OWNER

I've got a bill for a sheet of glass!

CITIZEN

Did you see what he did to the church?

JOE
 (fighting for the door)
 We'll get it all figured out!

FEED STORE OWNER
 What about the water tower?

The situation is more than Pam can handle. If Tommy was unsure about how his aunt feels about him, she now let's it be known.

PAM
 (shouting over)
 What about the water tower? It's just big ugly rusted jug! It needed a coat of paint! For god's sake, it's not like he killed somebody!

Pam stands down the crowd. They become quiet. Joe puts his arm around his wife and the boys draw close.

JOE
 (calmly)
 I said we'd figure it out.

Tommy sees the protection the Boone's are giving him, even though he doesn't deserve it.

Suddenly another voice comes from behind the mob.

POPS
 ...Tommy?

Pops steps forward. There is a bandage close to his right eye and he has some scratches on his forearm and hand. He has on a brand new pair of black glasses.

Tommy breaks away from the Boone family and embraces Pops, without worrying about his own safety.

TOMMY
 I'm so sorry, Pops.

POPS
 Nothing we can't fix.

INT. BOONE CAR - MORNING (TRAVELLING)

Joe drives as Pam sits on the passenger side and Sam and Tommy ride in the back. Tommy looks through the back glass and sees that Sherman is following close behind. Tommy waves and Sherman waves back.

SAM

Dude, now those folks were the REAL
angry rednecks.

JOE

Son, they're got a right to be
angry.

TOMMY

I know I have my work cut out for
me, but I'll make it up to you
guys, I promise.

Everyone is quiet.

TOMMY (CONT'D)

You don't believe me.

Pam, red-eyed, turns around to face Tommy in the backseat.

PAM

It's not that, Tommy.

TOMMY

Then what is it?

EXT. BOONE HOME - CONTINUOUS

Tommy's mother Candy, alone and smoking a cigarette, leans
against her old beat-up car in the Boone driveway. The Boone
car pulls in, followed by Sherman on his bike.

Tommy gets out of the car first, seeing his mother.

CANDY

(putting out her
cigarette)

Go pack your stuff, baby. Do it
right now. I'm taking you home.

Tommy looks back as Pam, Joe, Sam and Sherman assemble in the
front yard.

CANDY (CONT'D)

You heard me. Go on. Get your
stuff.

JOE

Candy, he's facing a lot of
charges. He's gonna have to stay
here while it all gets sorted out.

PAM

We called you because you need to know. We didn't call you to take him back.

CANDY

(pointing to Tommy)

All I know is that's my son and I've come to get him. That's the only legal shit that matters.

TOMMY

Where were you on my birthday?

CANDY

I will explain everything in the car.

TOMMY

Let me guess. You and your boyfriend broke up and now you need someone to take care of you. Right?

CANDY

I got rid of him for you!

Candy forcibly pulls Tommy toward the car. Tommy wrenches his arm pulling away from his mothers grasp. Tommy shoves Candy against her old car. Joe stops Pam from moving forward.

TOMMY

(becoming emotional)

I can't do this. I have school...friends. Mom, I have a band! This is where I need to be!

Candy looks over to her sister and her family and starts to become hysterical.

CANDY

(crying)

Stop judging me! I know what you people think of me! Just stop it!

Candy looks at her son through tear-soaked mascara.

CANDY (CONT'D)

I need you.

TOMMY

(fighting back tears)

I need you too, mom. But right now, I need them.

Candy is defeated. She picks herself up, wiping her eyes. Joe, Pam, and Sam stand beside Tommy. Candy sees this solidarity and wants to speak, but there is nothing left.

Candy grabs her keys from her purse, hops in, and attempts to crank her old car. The engine turns over but refuses to go.

Pam walks up to the driver side of the car.

PAM

Candy. Come inside. It's been a long day. We're all tired and hungry.

Candy, sobbing, rests her head on the steering wheel.

PAM (CONT'D)

We all want to do what's best for Tommy. I know you do. But this is where he needs to be right now.

Pam consoles her sister by reaching in through the open window and puts her hand on her shoulder.

PAM (CONT'D)

Come sit down and eat with us. I promise, my foods not as bad as it used to be.

A slight laugh triggers more sobs as Candy let's go of her anger. The moment lingers.

Pam opens the car door. Candy steps out and the two sisters embrace. Tommy runs to his mother and aunt and embraces them. Joe, Sam, and Sherman wait on Pam, Candy, and Tommy to reach them on the porch, then they all enter into the Boone home together.

FADE OUT:

INT. SNAPPY SNACKS - DAY

A perfectly healed Pops puts 3 hamburgers in a brown paper sack and hands them to Sherman who pays one dollar then walks out of Snappy Snacks. The new glass has a hand-painted "Snappy Snacks" logo.

EXT. SNAPPY SNACKS/ALLEY WAY ENTRANCE

Workers in the distance replace a sheet of glass in a storefront window. Nearby, Tommy sweeps up glass on the sidewalk and places it in a garbage bin.

Sherman's motorcycle is parked against the curb.

Sherman walks up and hands Tommy a burger and keeps one for himself. Sherman plops down on his bike seat and sits the greasy bag in the sidecar. Tommy props the dust broom up against the alleyway wall and takes a momentary break.

TOMMY

Alright, so what have I missed?

SHERMAN

Not much. School is school. A kid threw up in the gym last week.

(in between bites)

I'm kinda seeing someone.

TOMMY

Who?

SHERMAN

Amber.

TOMMY

No shit. Well, good for you.

SHERMAN

Yeah. I dunno, she's kind of different these days. Oh, and there's this....

Sherman pulls an 8x10 flyer from his bike saddle bag and hands it to Tommy.

TOMMY

(reading)

"The Angry Rednecks! Live at the World Famous Antenna Club!"

The flyer features the art of Chucks big mouth bass painting. Tommy looks it over with a puzzled look on his face.

SHERMAN

Art by Chuck Moonchow. It just needs a date.

TOMMY

It's a joke, right?

SHERMAN

Nope. Nina and Chuck cooked it up. They called Antenna and spoke to the owner. Told him they had discovered this hardcore punk band from rural Mississippi.

(MORE)

SHERMAN (CONT'D)

He said we could play on a Tuesday.
Those are the 'dead nights.'

Tommy looks at the flyer again with new perspective and laughs. Sherman puts on his trusty goggles and headgear.

SHERMAN (CONT'D)

I gotta book. Hey, we need to start
rehearsing as soon as you're
allowed.

(hands Tommy the greasy
bag)

This one's for Sam.

TOMMY

Oh, I meant to tell you. Sam went
from a mullet to a mohawk.

SHERMAN

(incredulous)

Dude, are you for real?

Tommy nods affirmatively as he stuffs another bite of Pops burger into his mouth. Sherman cranks his rattly motorcycle.

SHERMAN (CONT'D)

(over motorcycle)

Hey, let's keep what I told you
about me and Amber a secret, okay?
She's Pentecostal.

Sherman smiles and salutes then takes off down the street.

Tommy, his broom waiting in the background, studies the band flyer in his hands. Tommy still struggles to understand the good fortune of coming to a place he didn't want to be, in order to find the friends he never knew he needed.

MUSIC: "Priorities" by Trash.

A smile slowly creeps across his face as he thinks about the possibilities.

End Credits / Other songs...

MUSIC: "Don't Push Me Around" by The Zeros (2:30)

MUSIC: "Media Control" by The Nuns (2:06)

MUSIC: "Immunity" by U.X.A. (2:33)