

The Painting
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THE PAINTING

FADE IN:

EXT. PLAYGROUND - DAY

DENNIS WILSON, about seven years old, draws little pictures in the dirt of the playground. He looks up to find a cute little GIRL, about the same age, blonde hair, green eyes.

They do not speak, just smile at each other. He picks up a dandelion and takes it to her. She smiles as she takes the dandelion from him. Then, she kisses him on the cheek.

INT. DENNIS' BEDROOM - NIGHT

Now eighteen, Dennis wakes from a somewhat fitful dream.

EXT. DENNIS' BACKYARD - MOMENTS LATER

Dennis ambles toward the barn. He stops to say hello to his Arabian Stallion, SALVADOR DALI.

DENNIS

Hi, Dali. How are you, boy?

The great horse whinnies in response as Dennis makes his way up the stairs to the loft over the barn.

INT. DENNIS' STUDIO LOFT - MOMENTS LATER

Finished canvases litter the loft. Several easels stand in the middle of the floor with nearly-finished paintings on them. Marble blocks and boulders in various states of completion lie in the sculpting area.

Dennis enters and pulls the cover off of one of the paintings and prepares to paint. Dennis recites a poem in VOICE OVER.

DENNIS (V.O.)

Swirling in liquid pools of color...
The brush shows no hint of the magic
it will make on the empty canvas,
creating something from a whim.

The image on the canvas is of Dennis as a child with the young girl. Other images appear as if by magic under his brush:

An image of Dennis as he is now, on the back of his horse -- and the young girl -- as she would appear now -- riding a horse of her own, ride in a meadow.

DENNIS (V.O.) (CONT'D)

Form takes shape in the void and
moves with the spirit as the brush
gives forth beauty, but holds fast
to its mystery.

EXT. A PATH IN A FOREST - DAY - FANTASY SEQUENCE

Dennis blasts through the woods on the back of Dali.

DENNIS (V.O.)

It is real but so much an illusion.
In my mind and my soul, I feel it
but I do not know what it is or even
if it is there at all...

Near him, the girl on horseback overtakes him.

DENNIS (V.O.) (CONT'D)

What is real? What is illusion?

INT. DENNIS' STUDIO LOFT - NIGHT - END FANTASY SEQUENCE

Dennis paints furiously, adding elements from his imagination.

DENNIS (V.O.)

This is only a illusion here, not a
real thing in front of me, but it
has substance after all...

The girl in the painting seems to smile at him.

DENNIS (V.O.) (CONT'D)

From my own mind I will it into life,
breathe life into color and shade
and form...

EXT. A PATH - DAY - FANTASY SEQUENCE

Dennis rides next to the girl. She smiles at him.

DENNIS (V.O.)

But is it real? Is it really there?

EXT. THE CORRAL - NIGHT - END FANTASY SEQUENCE

Dali prances around the corral.

DENNIS (V.O.)

I have no one here but my friend. I
have no love but the love inside...

EXT. A PATH - DAY - FANTASY SEQUENCE

The girl overtakes him and rides off into the distance as, Dennis, sweating, dejected, rides back the other way.

DENNIS (V.O.)

Solitude breeds illusion and
fantasy... We live in our minds and
realities...

INT. DENNIS' BEDROOM - NIGHT - END FANTASY SEQUENCE

Sitting at his desk, dripping in sweat as if he had really been riding, writing on a note pad, Dennis finishes his poem.

DENNIS (V.O.)

When is it illusion or fantasy?
When can we tell what it is? Can we
ever really know when real is real?

He sits back in his chair, exhaustion covering his face. He looked at the clock: 4:30 A.M. Slowly, turning off the desk lamp, he struggles to his bed.

He pulled the covers up over his chin as the cool night air breezed in the window and whipped the curtains around like a sheet on a clothes line.

EXT. FREEWAY - DAY

Gliding like a sail boat on water, a black Mercedes rolls down the freeway and turns off at the exit marked Shawnee.

INT. MARTIN KRENSHAW'S BLACK MERCEDES - LATER

SARAH KRENSHAW, a California prom queen type, sits in the back seat, her eyes glazed over as she stares out the window. Her father, MARTIN, a mixture of Wall Street and country western, drives. Her mother, LYNN, sits next to him.

MARTIN

We're almost there, ladies.

SARAH

Oh, joy.

Both father and mother exchange glances.

LYNN

Sarah, your father had to take this
job. Dean of Princeton?

SARAH

And I get uprooted my senior year.

(MORE)

SARAH (CONT'D)

What am I going to do about Tyler?
He asked me to the prom.

LYNN

You can still go to the prom, dear.

SARAH

The prom's in Beverly Hills. We're
in New Jersey. Hello?

LYNN

You were born in New Jersey, Sarah.

SARAH

I was born here. Doesn't mean I
have to live here. People move away
from New Jersey. They don't move to
it. God. This legit sucks.

MARTIN

Your family's here too.

SARAH

Can't we just visit them, like normal
people do?

They all go quiet for a moment.

MARTIN

Sarah, I got a call from the movers.
Your horses will be here tomorrow.

Sarah just rolls her eyes and stares out the window.

INT. DENNIS' KITCHEN - DAY

Morosely, Dennis finishes his breakfast as his mother, PAULA,
clears the dishes and his father, JERRY, reads the paper.

PAULA

So, how's your senior year going?

DENNIS

Nine months and I'm free.

PAULA

Have you thought of where you want
to go to college?

DENNIS

Anywhere that's not here, mother.

PAULA

Your father and I have been talking.

DENNIS

Wonderful.

JERRY

Look, young man, I don't want to hear you talk to your mother like that.

PAULA

Jerry, he's under a lot of pressure.

JERRY

Everyone's under pressure, Paula. Dennis, I work my ass off to get you everything you want. You have all the art supplies you want. We never see shit. That horse? You had to have a horse. I got you a horse.

As Dennis leaves the table, his mother shakes her head.

EXT. HIGH SCHOOL - DAY

Buses empty of students and the kids head into school. Alone, Dennis, he saunters into the main entrance.

INT. HIGH SCHOOL HALLWAY - CONTINUOUS

Dennis wades through the teenage melange on his way to his locker and deposits his books.

Everyone else seems to be steeped in the social games of high school. Dennis seems to be in a world of his own. No one seems to pay any attention to him. Some of the kids bump into him and laugh at his embarrassment.

INT. HISTORY CLASS - CONTINUOUS

Dennis sits in his chair as the teacher, MR. WILLIS, drones on about the events of the Revolutionary War. No one seems to pay much attention.

Dennis begins to scribble in his diary. He NARRATES.

DENNIS (V.O.)

Where did it begin... This torture my life? Why do I live in hell... Where darkness is light?...

Dennis feverishly sketches a series of images dark images, full of taunting, evil faces.

DENNIS (V.O.) (CONT'D)

In their faces I see...

(MORE)

DENNIS (V.O.) (CONT'D)

Only ridicule and hate... Why can't
I end it?... Why do I even wait?

He sketches an image of Dali, running through the forest.

DENNIS (V.O.) (CONT'D)

My only friend lives on all fours.
Can he even talk? Is his whinny a
roar?

I remember a time, the torture they
gave beat me to the ground, in wave
after wave.

The verses wrap around the sketches. One by one he builds a
collection of images of a girl he sees only in his mind.

DENNIS (V.O.) (CONT'D)

Now the cutting silence. The
occasional curt stare. The loathing
in their eyes. To know hatred's
still there.

Next to the poem he has penned a series of sketches, sketches
of a beautiful girl. It is Sarah.

The early bell RINGS, snapping Dennis back to reality.
Quickly, he gathers his things and leaves with the rest of
the students.

INT. MARTIN KRENSHAW'S BLACK MERCEDES - CONTINUOUS

Sarah, with trepidation on her face, watches as the high
school comes into view as her father drives her to school.

SARAH

This is so embarrassing.

MARTIN

Your car will be here tomorrow.

SARAH

Great. That really helps me now.

MARTIN

I'm really not sorry that it
embarrasses you so much to be driven
to school by your father. Perhaps,
in lieu of you driving yourself to
school, we could make you take the
bus. Would that be to your liking?

SARAH

No. It would not.

MARTIN

You know, Sarah, you could appreciate a little bit more the gifts that you have. I worked my ass off...

SARAH

I know, dad. You just don't understand what I'm going through.

MARTIN

Next year, when you graduate, you'll go to USC or UCLA. You'll be back in your element. Right now, you have to do this. Okay?

Sarah nods reluctantly.

MARTIN (CONT'D)

All right, princess.

She blows him a kiss, gets out of the car and heads for the office.

INT. HIGH SCHOOL CIRCULAR HALLWAY - MOMENTS LATER

Dennis walks alone down the hallway, all but invisible. As he turns the corner, he sees Sarah walking down the hall with a piece of paper in her hand.

A trio of hot chicks, EMILY SHAW, a hot little blonde, and twin sisters, COURTNEY and CASEY RICE, spot Sarah and their mouths go agape.

EMILY

Who the hell is that?

COURTNEY

Homecoming Queen?

CASEY

Exactly.

Sarah walks right up to Dennis.

COURTNEY

What is she doing?

EMILY

We have to save her.

The three girls make their way down the hall.

SARAH

Do you know where C-106 is?

Dennis seems almost speechless.

SARAH (CONT'D)

Hello? C-106?

DENNIS

End of the hall. Turn right.

SARAH

I'm blonde. I not stupid. There is no end of a hall in a circle.

DENNIS

I'm going to...

Emily swoops in, takes Sarah by the arm and ushers her away.

EMILY

And you're not talking to him.

Courtney reads the schedule.

COURTNEY

C-106! We're in that class.

CASEY

English. Right down here.

Courtney takes Sarah's schedule from her and leads her down the corridor.

SARAH

Why can't I talk to him? He seems all right.

Dennis, dejected, stands in the middle of the hall as they lead Sarah off.

EMILY

Cool chicks do not talk to the town geek.

SARAH

Why's he the town...

CASEY

Why ask why?

COURTNEY

Some things are what they are.

Emily stops and thrusts her hand out.

EMILY

Emily Shaw. This is Casey and Courtney Rice. The twins. And you are?

Casey takes the schedule from her sister.

CASEY

Sarah Krenshaw. Hey, we have the same lunch. And study hall.

SARAH

Can I have that back?

Courtney hands her the schedule then points to the classroom in front of them.

COURTNEY

C-106.

SARAH

Thanks.

As they prepare to enter the classroom, Dennis approaches. He stares at Sarah.

Emily, rolling her eyes, drags Sarah into the classroom.

INT. ENGLISH CLASS - CONTINUOUS

Emily, Courtney and Casey take their seats as Sarah sardonically reports to the teacher, MR. BONNER. She hands him the schedule.

BONNER

Sarah Krenshaw. Welcome. Take a seat.

SARAH

Thanks.

She takes the only empty seat in the classroom, one up, and one over from Dennis and right behind Emily. Instantly, he looks at the sketches, then at Sarah.

DENNIS (V.O.)

Why do some people instantly become popular?

Emily turns around as Mr. Bonner begins talking.

EMILY

Okay, this weekend, after the game, my rents are M.I.A. Going to Florida or something. Party.

Emily notices Dennis' furtive stare.

EMILY (CONT'D)

Eyes over there, geek.

Instantly, Dennis averts his gaze.

EMILY (CONT'D)

People just don't know their place.

Sarah looks compassionately at Dennis.

BONNER

Ms. Shaw, I know that Shakespeare is not nearly as interesting as your teenage intrigues, but for the next thirty-five minutes, I suggest you focus on him.

Reluctantly, Emily turns eyes front.

EMILY

Yes, Mr. Boner.

BONNER

You know how to pronounce my name, Emily. Please do so properly.

EMILY

Yes, Mr. Bonner.

ON DENNIS AND DALI THE MAN - ASIDE

Dennis sits, eyes front, breathing heavily.

DENNIS

Why can't I get her out of my mind.
I keep seeing her face everywhere.
She doesn't belong in my mind.

DALI

Perhaps she does. She's quite lovely.

END ASIDE

Dennis looks at Sarah without really looking. Slowly, he opens his notebook and begins to sketch images of Sarah. He then looks at the sketches he did before he met her.

EXT. HIGH SCHOOL CAMPUS - LATER

Dennis heads for the bus and looks back as Sarah and her new friends climb into Emily's car.

DENNIS (V.O.)

Tortured images... Evil eyes... their
mouths are open... Spilling lies...

Curse my life... Break my heart...
It wasn't like this

Who are they... To make me cry?...
I can only... Just ask why?...

Dennis turns and makes his way to the bus.

EXT. KRENSHAW HOUSE - LATER

Emily's car rolls down the long, fenced drive toward the
opulent house, with fenced-in corrals all around and a huge
barn to the side.

EXT. KRENSHAW FRONT YARD - CONTINUOUS

The girls pile out of the car and appear in awe of the house.

CASEY

Holy shit.

COURTNEY

You must be loaded.

SARAH

A little. Mom inherited well. Dad
plays the world of educational
politics very well.

EMILY

Can I be any more impressed?

Just as the words leave her mouth, a horse trailer rolls up
with two magnificent geldings inside.

EMILY (CONT'D)

Any other surprises?

On the heels of the horse trailer, a flatbed tow truck rolls
up with a brand new Lexus on it. All three of Sarah's new
friends look on in shock.

INT. KRENSHAW FOYER - MOMENTS LATER

Sarah leads the girls through the foyer.

CASEY

How many horses?

SARAH

I have two.

The girls spy the trophy case with Sarah's horse-jumping and competitive cheerleading medals.

SARAH (CONT'D)

And my mother trains jumpers. I'm not quite sure how many.

Emily takes special notice of her cheerleading awards. She whispers to herself.

EMILY

Shit.

Courtney throws her arms around Sarah.

COURTNEY

Will you marry me?

SARAH

We'd have to move to California. Not going to happen right now.

Casey bats her eyelashes as turns a salacious eye her way.

CASEY

Really?

INT. KRENSHAW KITCHEN - CONTINUOUS

Sarah and the others enter the kitchen as Lynn prepares dinner.

LYNN

Sarah. Who are your little friends?

SARAH

Oh, please, mother.

Emily reaches out her hand and smiles broadly.

EMILY

Emily Shaw.

Casey and Courtney follow suit.

CASEY

Casey Rice.

COURTNEY

Courtney Rice.

CASEY

We're twins.

EMILY

I'm sure she would have never known that if you didn't tell her.

CASEY

We have different hair color.

EMILY

Yeah, and Clark Kent wore glasses.

SARAH

They're going to stay over tonight, mother.

CASEY

We are?

SARAH

You are. They are, mother.

Emily flips out her cell.

EMILY

I'm staying over Sarah Krenshaw's house. Fill you in on the details later. Call Casey and Courtney's mother and tell them. Thanks. Bye.

Emily flips the cell closed.

COURTNEY

By the way, Mrs. Krenshaw, we're not vegetarians.

CASEY

No special dietary requirements.

LYNN

Why did you say that?

COURTNEY

You're from LA. Most people are vegetarians in LA, right?

SARAH

We're not.

Emily drags Courtney away.

EMILY

Lead on, Sarah.

EXT. DENNIS' DRIVEWAY - LATER

Dennis saunters down the long, winding drive as the school bus takes off. From behind a group of trees, Dali walks up to him.

DENNIS

Hey, buddy. What's up?

Dennis vaults the fence and jumps on the horse's back. Dali whinnies and MORPHS into the human Dali. Dennis rides his shoulders.

DALI

My back is bothering me.

He dismounts.

DENNIS

Sorry.

DALI

So, how was school?

DENNIS

Sucked. Of course. Same as always. There was a new girl at school.

DALI

Sarah Krenshaw. I know.

DENNIS

Oh, yeah.

DALI

I know everything you know, Dennis. When will you understand that? Want to go for a run?

DENNIS

And your back?

DALI

Give it a try.

EXT. PATH IN WOODS - LATER

Like a railroad bandit escaping from his crime, Dennis blasts his way through the woods on the now-saddled Dali.

EXT. DENNIS' BACKYARD - EVENING

Dennis blasts his way into the backyard and leaps from his mount, a la an old western cowboy.

INT. DENNIS' STUDIO - NIGHT

Dennis, still dripping in sweat, looks through the window down to the corral below where Dali prances around. He then turns back to the loft.

Painted canvases clutter the studio. Many of them are of faraway, fantasy places. Beautiful places, full of flowers, and streams, lush, green grasses and incredible monolithic trees.

Some of the paintings depict places where Dennis and Dali felt at home. Quiet, peaceful places.

Dennis dons his painting smock and prepares his palate.

An oversized canvas, covered by a large white cloth, stands in the corner of the studio stood. Dennis stands before the canvas as if it were an altar and his eyes begins to sparkle with anticipation.

Reverently, he removes the cloth.

With great respect, he lays the paint-filled brush to the canvas, slowly applying the paint. The subject is Sarah Krenshaw. Nude. On horseback, riding through a green field with Dennis. Rapidly, the brush fills the canvas.

INT. SARAH'S BEDROOM - LATER

Emily and Sarah give each other pedicures as Casey and Courtney do the same to each other.

EMILY

I can't believe your father brought you back to New Jersey.

SARAH

That's legit what I said.

EMILY

I'd die to live in Beverly Hills.

COURTNEY

New Jersey's not that bad.

EMILY

Oh, please. It's a billion miles from cool.

CASEY

So, onto more interesting info. You're a cheerleader?

SARAH

Duh.

EMILY

Cool. We have an opening.

SARAH

Awesome. Isn't it too late? Season's already started.

Emily makes subtle bedroom eyes at Sarah as she works on her feet. Sarah seems to get it.

EMILY

I'm the head cheerleader. Rules begin and end with me.

SARAH

Okay.

EMILY

Well, I'm declaring that Sarah is my new b.f.f. Since my old best friend decided to move to Florida, I need one here.

SARAH

What about Courtney and Casey?

EMILY

They're one of my best friends. I allow at least three girls to be my best friends. However, Courtney and Casey count as one, since they're twins, so I really get four.

SARAH

Kinky.

EMILY

Exactly.

SARAH

Are you sure you're not from Los Angeles?

They all break into laughter.

EMILY

Hey, after we're done with this, let's practice some cheers.

EXT. FIELD IN THE WOODS - DAY - DREAM SEQUENCE

Dennis blast his way into the field, a surrealistic sun bathing him in a yellow glow. Across the field, he sees Sarah on her horse.

They make instant eye contact. Dennis rides to her. On the way, he pulls a dandelion from an oversized stem.

As he gets closer, she smiles, takes the dandelion and, with the sun behind them, leans over to kiss him.

INT. DENNIS' STUDIO LOFT - DAY

Sunlight slammed through the window of the loft and stabbed open Dennis' eyes. In shock, Dennis leaps from the bed, his chest pounding. His eyes drift to a new painting.

Slowly standing, he gets closer. It is Sarah, holding a dandelion, sitting on her horse, across from him on his.

A single tear falls from his eye.

INT. SCHOOL BUS - LATER

Dennis, sitting in the back of the bus, a distant crestfallen look on his face, stares out the window.

Slowly, he pulls a piece of paper from his bag and begins to write on it.

DENNIS (V.O.)

It was a moonlit, summer night...
And we walked on alone... Together
we're in different places...

And I looked in your eyes... But
you really weren't there... So I
look for you some other faces...

As I reached out to touch you...
You were really not there... And a
tear just appeared in my eye...

I was just trying to imagine...
You here now beside me... And the
beautiful beach where we'd lie...

Now I dream of the time... The year,
month and day... And I feel it down
to the hour...

When I'll finally hold you... And
kiss your sweet lips... It's the
moment when our love will flower.

Dennis takes a deep breath as he looks at his poem. Then he turns the paper over. On the front of the sheet, is a notice of an art show. The notice offers scholarship prizes.

After a moment, Dennis folds the paper and stuffs it in his backpack.

INT. DENNIS' STUDIO LOFT - DAY

Jerry opens the door and slowly enters the studio. With a look of awe in his eyes, he looks at one canvas after another. He mouths the word, *amazing*.

EXT. HIGH SCHOOL CAMPUS - MOMENTS LATER

Dennis egresses the bus and looks over as Sarah, Emily, Courtney and Casey enter the school from the student parking lot. They stop just short of the front door.

Sarah turns and casts her eyes on him.

Dennis looks back in stark fear, shock written all over his face.

Sarah smiles at him. Emily notices what she is doing, grabs her arm and drags her into the school.

INT. SCHOOL CORRIDOR - MOMENTS LATER

Sarah stops Emily in the middle of the hall.

SARAH

Hold on a second.

EMILY

What?

SARAH

What is going on with that kid?

EMILY

Who?

SARAH

The kid who looked at me.

EMILY

Dennis Wilson?

CASEY

Town geek.

COURTNEY

King of the geeks.

SARAH

Why? He seems normal enough. Kinda cute. Legit.

EMILY

Oh my God. It's happening.

SARAH

What?

EMILY

New Jersey's infected her brain. Can't you tell the natural order of things, Sarah?

COURTNEY

Time to go to homeroom before she's a total loss.

CASEY

Second that.

As Sarah and the girls head down the hallway, a group of jocks gathers nearby and watches her.

Sarah notices one of them, KIRK NASAR, rugged, model good looks, stands with his crew of lettermen, ALEX, NORTON KRETZER and HARLEY.

KIRK

What the hell do we have here?

ALEX

Transfer chick.

NORTON

From Beverly Hills.

HARLEY

Dad's loaded.

ALEX

New Dean of Princeton.

KIRK

Why's she in Medford if he's Dean of Princeton?

NORTON

Dad grew up here.

KIRK

Sucks to be him.

ALEX

Sincerely.

NORTON

She's in my English class.

As they move off down the hallway, Dennis come up from behind, a scowl written all over his face.

Further down the hall, Kirk and his friends catch up with Sarah.

KIRK

Kirk Nasar.

Emily inserts herself between them.

EMILY

The self-absorbed King of the sycophants.

KIRK

Working on our vocabulary, Emily?

Alex points to himself, then the other two as he introduces.

ALEX

Alex, Norton and Harley.

NORTON

We're the sycophants.

CASEY

Sounds like a lame fifties group.

COURTNEY

Looks like one too. How retro.

EMILY

Onto the salient issue of the day.
Fuck off, Kirk.

The late bell rings.

KIRK

Saved by the bell, Emily.

EMILY

Yes, you were... Kirk.

The girls make their way down the hallway as the other students scurry to their homeroom classrooms.

KIRK

I'm in lust.

Dennis sails down the hallway, glaring at Kirk.

KIRK (CONT'D)

What are you looking at, puke?

Dennis nearly evaporates with fear.

INT. ENGLISH CLASS - MOMENTS LATER

Dennis stares at Sarah, sketching her from behind as if he were facing her. Every once in a while, she turns back and smiles.

ONE DENNIS AND DALI HE MAN - ASIDE

Dennis mindlessly sketches Sarah.

DENNIS

What is she thinking?

DALI

You're a very nice looking boy.

DENNIS

Why does she keep looking back at me?

DALI

Must I repeat...

DENNIS

Who is she?

END ASIDE

Dali MORPHS into Norton and sees Dennis taking an interest in Sarah.

NORTON

Yo, puke, eyes off.

Instantly, Dennis turns his eyes away, as Norton laughs with some of the others.

EXT. HIGH SCHOOL HALLWAY - LATER

Dennis goes to his locker and pulled out some books. He put his one notebook in his locker, but looks at some of the sketches of Sarah first. Sarah comes up next to him.

DENNIS

Sarah.

SARAH

That's I. Dennis, right?

He nods, sheepishly.

SARAH (CONT'D)

You look so familiar.

DENNIS

Yeah. You too.

Dennis sees Emily, Courtney and Casey standing down the hall, perplexed looks on their faces.

SARAH

Legit, maybe we can talk sometime.

DENNIS

You haven't heard of me yet?

SARAH

Town geek?

Dennis nods.

SARAH (CONT'D)

There's a dance this weekend. Maybe I'll see you there.

DENNIS

I don't go to dances much.

SARAH

Too bad.

Emily finally heads her way, loops her arm around her and carts her off.

EMILY

Come on, Sarah! We're gonna be late!
Let's go!

SARAH

Gotta go.

DENNIS (V.O.)

Was this just another cruel joke? A
trick? Or was she serious?

EXT. DENNIS' DRIVEWAY - LATER

Dennis leaps from the school bus and straight up to Dali.
He leaps the fence and jumps on his back, but he falls off.
The horse MORPHS to Dali the man.

DALI

Sorry. Wasn't really ready.

DENNIS

No problem.

DALI

Shall we walk?

DENNIS

Okay, so she talked to me. I was just standing there. What do you make of it?

DALI

Perhaps there is a connection.

DENNIS

Maybe you're right. But I don't get it. Maybe she doesn't think of me as a geek. Do you think I should go to the dance?

Dali nods his head again.

DENNIS (CONT'D)

You know, if it weren't for you, I wouldn't have a friend in the world.

DALI

You're missing your true potential, my young boy.

DENNIS

Am I ugly? You'd tell me if I was.

DALI

I would. And you're far from it.

DENNIS

I don't understand why people treat me the way they do?

Dali shakes his head.

DENNIS (CONT'D)

I just have to ask that one question.

INT. HIGH SCHOOL GYMNASIUM - MOMENTS LATER

Sarah sits on the bleachers with Emily, Courtney and Casey. Cheerleader limber up in front of them.

SARAH

Why is he a geek?

COURTNEY

It's just the way it is, Sarah.

CASEY

He is what he is.

SARAH

You know, I don't get it.

CASEY

What's not to get?

SARAH

Legit, I come from the snob capital of the world, and you three beat me at snobbery.

EMILY

Sarah, there is a social order.

COURTNEY

Some are at the top.

CASEY

Some at the bottom.

EMILY

Look, there are a lot of guys here. Just pick one in your own species.

SARAH

So, what's his story?

EMILY

You want the whole, sad story, or the Cliff Notes?

SARAH

Whatever.

CASEY

His dad got the contract to build Cherokee High.

COURTNEY

Then he got a bunch of other contracts.

EMILY

Made millions. So that's it.

SARAH

Wait, he's rich?

EMILY

Yeah.

SARAH

So why's he a geek?

EMILY

Just the way it is. I told you.

SARAH

You know, there are geeks that rule the world. Become millionaires. Legit, billionaires.

Sarah just stares at them for a moment.

SARAH (CONT'D)

Well, what do you want to see?

EMILY

What do you mean?

SARAH

What cheer do you want to see?

CASEY

We already saw it at your house.

COURTNEY

You're in.

EMILY

We'll go over the routines this week and next. Get you into the second game.

SARAH

God, this is legit just like Beverly Hills.

INT. KRENSHAW KITCHEN - NIGHT

Sarah helps put the dishes into the dishwasher with her mother.

SARAH

I don't know. It's weird. It's like, everyone wants to know me. I walk down the hall and...

LYNN

Became the most popular girl in school.

SARAH

Yeah. Such a mystery. Legit.

LYNN

Legit, you were popular in Beverly Hills.

SARAH

Not like this. It's like, I don't know. They worship me. Like I'm a goddess. Besides, that was the natural order in Beverly Hills. And the cool clique didn't menace the geek squad. We kept to ourselves.

LYNN

Whom do they menace?

SARAH

They treat this one guy like he's a pariah. An outcast. A social leper. Any time he even looks at me, they want to kill him or something.

LYNN

Why?

SARAH

Hell if I know.

LYNN

Is he ugly?

SARAH

He's not bad looking. In fact, he's kinda cute. Reserved. Really shy. The weird thing is, he seems so familiar. But I just can't place it. Besides, mother, there's no reason to beat someone up because they're ugly.

LYNN

I'm so glad I'm not a teenager.

SARAH

I wish I wasn't. But you know what's weird? In Beverly Hills, I wouldn't have socialized with him. I mean, it's outside the laws of nature. But I kind of like him.

LYNN

Oh, you mean, you're growing up?

SARAH

God, mom, let me at least get into college before that happens.

Martin enters the kitchen.

MARTIN

How are my two favorite ladies?

SARAH

That's so cheesy.

MARTIN

Thanks.

SARAH

Dad, were you a geek in high school?

Martin nearly chokes on his coffee.

MARTIN

Welcome father/daughter conversation.

SARAH

Where you?

MARTIN

Freshman and sophomore year. Yeah.

SARAH

What happened?

MARTIN

Over the summer between sophomore and Junior, I grew almost eight inches, gained about thirty pounds, and got some muscles. Ended geek status in one day of bloodshed.

SARAH

Ewe. That's legit gross.

Martin kisses them both.

MARTIN

Precisely. I have some papers to go over. See you in the morning.

SARAH

I guess I have to go do this stupid dance this weekend.

LYNN

Dance?

SARAH

Dance. A teenage mating ritual.

LYNN

I don't think I like the sound of that.

SARAH

Be still, mother. I'm not mating here. God, not here.

INT. DENNIS' KITCHEN - CONTINUOUS

The Wilsons eat dinner quietly.

PAULA

Anything new going on, Dennis?

Dennis shakes his head.

PAULA (CONT'D)

I heard there's a regional art contest coming soon. They're offering a full art scholarship to Princeton.

DENNIS

Oh, really?

JERRY

All the money I spend on those art supplies, you should enter.

DENNIS

People don't appreciate my art.

JERRY

You never show it.

PAULA

Have you even showed it to Mrs. Rowe? I'm sure she'd love your work.

Dennis, breathing a bit more rapidly, shoves some more food in his mouth.

DENNIS

I'm not ready for that.

PAULA

What about the dance?

Dennis averts his eyes.

DENNIS

What dance?

PAULA

I heard there was a dance at school tonight.

DENNIS

Oh, I didn't hear about it. I have some work to do. May I be excused?

JERRY

Sure. Go do some paintings no one will ever see.

Dennis bolts up and exits the room as quickly as he can.

JERRY (CONT'D)

We should've had more kids. Maybe we'd get a good one.

PAULA

Jerry, how can you say that?

JERRY

I'm sorry, Lynn. I just want him to have some confidence. I'm no great art judge or nothing. But that kid has real talent. I can see it.

It kills me to see him wasting his youth like this. Got a fucking Picasso, Dali, something, back there. And he won't show nothing.

PAULA

One day -- and I don't know when -- that boy will shine. I promise you. Why don't you just talk to him some time?

JERRY

About what?

PAULA

About why you don't talk to him? Jerry, do you even know your son?

JERRY

What's to know? I'm his dad. He's my son.

EXT. DALI'S CORRAL - MOMENTS LATER

Dennis, a can of oats in his hand, walks up to Dali and reaches out to him, rubbing his snout. The horse nods his head up and down, violently, then MORPHS into Dali the man.

DENNIS

What?

Dali nodded more vehemently. Dennis enters and goes to the feeding bin. He deposits the oats in the bin. Dali immediately reaches in, grabs a handful and begins to eat.

DALI

Are you going to the dance?

DENNIS

You can't be serious.

DALI

I'm completely serious, my boy. You must go.

Dennis heads toward his loft. Dali follows him, his head bobbing up and down. Then he blocks Dennis ingress to the loft.

DENNIS

They'll kill me.

DALI

Have you no confidence?

Dali moves closer and places his head on Dennis' shoulder.

DENNIS

You don't understand. I'm not like them. I'm different.

DALI

Have you met me? I, for one, would go.

EXT. HIGH SCHOOL PARKING LOT - NIGHT

Sarah and Emily gleefully lead Courtney, Casey and a crew of cheerleaders toward the lunchroom.

EMILY

Is this anything like Beverly Hills?

SARAH

You must be kidding.

CASEY

We have better dances we set up.

COURTNEY

They're private.

SARAH

Sounds sketchy.

EXT. NEAR TENNIS COURTS - CONTINUOUS

In the woods on Dali, Dennis rides up near the tennis courts. Muted music fills the air.

Dennis stares through the woods as Dali stops at the tree line. A moment passes, and Dennis dismounts.

Tentatively, he moves forward, but then stops. Dali nudges him forward.

DENNIS

I can't do this.

Dali nudges him again, then retreats into the woods.

Fear dripping from every pore of his body, Dennis slowly moves forward.

INT. CORRIDOR OUTSIDE LUNCH ROOM - MOMENTS LATER

Dennis moves toward the TICKET SELLER. As if compelled by some unseen force, he hands his student ID and pays for his ticket. After paying, Dennis enters the lunch room.

INT. LUNCHROOM - CONTINUOUS

Dennis is the only one in focus as the frenzied students dance around him. At first, no one notices him.

Fear radiates from his eyes as he looks at the students dancing.

Eyes.

Sarah's eyes.

Her body continues dancing, but her eyes fix on him.

Dennis palpitates, but moves forward. Slowly at first.

Sarah smiles.

Kirk, like a vulture, blocks his way.

KIRK

Lost your way?

Alex, Norton and Harley surround Dennis.

KIRK (CONT'D)

Maybe I didn't make myself clear
before.

Dennis, speechless.

Sarah spies what the hulks are doing and marches up to them
and pushes Kirk aside.

SARAH

I don't know who the fuck you think
you are, but I did not ask you to
get into my life!

Students around them stop dancing and form a circle around.

KIRK

What the fuck...

SARAH

Back the fuck off! Stay away from
me! Stay away from anybody that
wants to talk to me! I'm legit not
your business!

Just as Sarah goes forward to address Dennis, he bolts right
out of the dance. Sarah turns to Kirk and the others, as
Emily, Courtney and Casey approach.

SARAH (CONT'D)

I don't know who you think you are,
but I do not like you! If you think
you're getting anywhere with me,
you're wrong! So just stay away
from me!

KIRK

Fuck you, bitch!

SARAH

Not even in your dreams, little boy.
So just fuck off.

As Kirk and the others turn away, Sarah looks out the window.

EXT. NEAR TENNIS COURTS - CONTINUOUS

Dennis bolts toward Dali, mounts and blasts into the woods.

INT. LUNCHROOM - CONTINUOUS

Emily, flanked by Courtney and Casey, comes up to Sarah.

EMILY

What are you trying to do?

SARAH

Excuse me?

COURTNEY

Kirk is the hottest guy in the school.
Quarter back.

CASEY

Every fucking cliché in the book, he
is.

SARAH

Well, I had enough of that kind of
guy in Beverly Hills.

Sarah storms off.

EXT. WOODS - MOMENTS LATER

An anguished look on his face, Dennis, on Dali, blasts blindly
through the woods, tree branches whipping his face.

EXT. DENNIS' BACKYARD - MOMENTS LATER

Dennis explodes into the back yard and right into the corral.
In a furious rage, Dennis pulls the bridle off of Dali, then
the saddle, throwing both into the barn.

DENNIS

Stupid!

Dali rears up and slams his hooves against the ground.

DENNIS (CONT'D)

No! It was stupid! You know it was
stupid! I don't belong there! How
can you think I belong there? You're
a horse!

INT. DENNIS' KITCHEN - CONTINUOUS

Looks out from the kitchen and sees Dennis with Dali.

JERRY

I'm telling you, Paula, there's
something wrong with that kid. Look
at him. He's nuts. Talks to his
horse.

PAULA

He's just a kid.

JERRY

No friends.

(MORE)

JERRY (CONT'D)

Except for that damn horse. Spends all his time painting, sculpting. Artsy shit. Freaks out if we go into his loft. Who bought that loft? I don't get it.

PAULA

Be patient. Jerry, talk to him.

Jerry lights a cigarette.

INT. DENNIS' STUDIO LOFT - CONTINUOUS

Dennis frantically brushes, splashes, carves and points paint on canvas. They are all of Sarah, but they are all in different styles. Every one is a masterpiece.

INT. KRENSHAW KITCHEN - NIGHT

Sarah blasts into the kitchen, goes directly to the refrigerator and pulls a bottle of water. Her mother enters and glares at her.

SARAH

What?

LYNN

Well, you went out of the house with a smile on your face. Now, Satan walks in.

Sarah softens.

SARAH

I don't know. Maybe I expected things to be less...

Lynn raises an eyebrow.

SARAH (CONT'D)

I guess I didn't expect to see this here. You expect it in Beverly Hills.

LYNN

Maybe you're looking down on the people here.

SARAH

There's this guy. Dennis. Nice guy. Kinda good looking in an Emo kind of way. But they treat him like he's a piece of shit. I mean, these freaks...

(MORE)

SARAH (CONT'D)

God, I legit can't stand it!

There's this jock. Thinks he's my boyfriend already. Big time football player. I just freaking met him! Ugh, God, I can't stand him. He makes me so mad I could punch babies. He's legit not even that good looking. And his attitude makes him look gross.

Lynn pours a cup of coffee.

SARAH (CONT'D)

You're just going to keep letting me talk, right?

Lynn nods and smiles sardonically.

SARAH (CONT'D)

I don't know what to do. I mean, I don't want to be ostracized by the entire school. End up like this kid, Dennis. Oh, God, can't we please go back to California?

LYNN

You know that's not going to happen.

Sarah's cell phone rings. Reluctantly, she looks at the number.

SARAH

Emily. What a thrill.

LYNN

Punch babies?

Sarah flashes her a glare as she flips the phone open and puts it to her ear as her mother exits.

SARAH

I'm surprised. How was your night?

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis continues his marathon painting session, frantically executing canvas after canvas. They littered the studio.

INT. SARAH'S BEDROOM - NIGHT

Sarah swoops into her room and turns on her CD player.

SARAH

I don't want some Neanderthal thinking he owns me. You can tell him to fuck off. Or I'll tell him. Oh, wait. I already told him... Listen, Emily, I'm just going to take a bath and go to bed. I'll talk to you tomorrow.

Sarah disrobes and puts on her bathrobe.

INT. SARAH'S BATHROOM - CONTINUOUS

Sarah turns the faucet on to fill the tub. As soon as the water begins to fill, she stands up and looks into the air, a quizzical look on her face.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis executes a surreal canvas with Sarah dressed in a bathrobe, getting into a great marble bath.

DENNIS (V.O.)

You say that I am a sinner... And you try to measure me... By your narrow concepts of this stale fetid society.

INT. SARAH'S BATHROOM - NIGHT

Sarah slides down into the water. At first she looks soothed by the water, but then a look of concern appears on her face.

DENNIS (V.O.)

How can you set yourself up... To be so bloody superior?... As if your way is the law... and mine is so inferior.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis adds other elements: the jocks, Emily and the twins, depicted like characters in the paintings of Hieronymus Bosch, and Sarah, dressed like an angel with a halo and horns.

DENNIS (V.O.)

Who gave you the power... To tell me that you are right?... You know your power is fleeting... But you hold on with all your might.

EXT. CLEARING NEAR THE TELEPHONE POLES - NIGHT

A fire blazes in the middle of the dirt service road. Kirk, Alex, Norton and Harley, Emily and the twins sit around the fire drink beer.

NORTON

Do you think she's a dyke or something?

Emily looks a bit uncomfortable with the suggestion.

KIRK

She's too fucking hot to be a dyke?

NORTON

If she goes down on Emily, does that make her a dyke?

The boys break out in laughter.

EMILY

I don't think she's a dyke. I mean, all she talks about are the guys in Beverly Hills.

CASEY

No dyke.

COURTNEY

Not at all.

A cell phone RINGS. Harley pulls out his phone.

HARLEY

Start talking... oh, dad. Hey... yeah... yeah... I'll get it back right away.

He slams the phone shut.

HARLEY (CONT'D)

Gotta bounce.

KIRK

Daddy yank your chain, little boy?

Harley jumps up and heads off.

HARLEY

Wants the fucking truck back!

NORTON

Makes the numbers even.

KIRK

Later, loser.

INT. SARAH'S BATHROOM - NIGHT

Sarah washes water over her face, then slowly runs her fingers down her body, under the water, and begins to masturbate.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis paints Sarah in the tub, and the others around the fire. Like a dervish, Dennis paints and paints.

DENNIS (V.O.)

I will not live up to your
yardstick... It is not my way to
follow your way... Your words will
fall fallow on dead ears... I won't
listen to a single word you say!!!

INT. SARAH'S BATHROOM - NIGHT

Sarah near climax.

EXT. CLEARING NEAR THE TELEPHONE POLES - NIGHT

The three couples hook up and drink, a melange of bodies, illuminated by the fire.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis frantically paints the orgy.

DENNIS (V.O.)

Fuck you!!!

INT. SARAH'S BATHROOM - NIGHT

Sarah climaxes, splashing water out of the tub, biting her lip to keep from making a noise. Finally, she lets out a preternatural scream of ecstasy.

EXT. DENNIS' BACKYARD - DAY

The sun blasts over the horizon.

INT. DENNIS' STUDIO LOFT - CONTINUOUS

Dennis collapsed on the floor. Shirt gone. Covered in paint. The loft littered with dozens of completed canvases.

Slowly, his eyes flutter open as the sun pries them open.

Sweeping his gaze around the room, he sees the canvases.

DENNIS

Holy shit. My God.

He struggles to his feet and walks among the canvases.

DENNIS (CONT'D)

What the fuck is going on?

INT. SARAH'S BEDROOM - DAY

Lost inside the mass of satin sheets, Sarah barely stirs as the phone rings next to her bed.

SARAH (V.O.)

Hi, this is Sarah. Leave a message,
and if I like you, I'll call you
back. Bye.

The voice of her friend, GABBY, booms from the answering machine.

GABBY (V.O.)

Yo, bitch, pick up the fucking phone.

Like mechanical hand on a toy bank, Sarah's fingers slowly emerge from under the covers and reach for the phone.

GABBY (V.O.) (CONT'D)

I know you're fucking there. Pick
up the phone.

Sarah picks up the cordless and brings it under the covers.

SARAH

Do you have any fucking idea what
time it is, Gabby?

INT. GABBY'S BEDROOM - NIGHT

Gabby, a hottie, holds the phone to her ear.

GABBY

Night time. Who'd you fuck? Is he
still there?

INTERCUT BETWEEN SARAH AND GABBY

SARAH

My fingers. And it's morning.

GABBY

When'd you ever sleep on a weekend?

SARAH

Since I moved to Hell. God, bitch,
I can't wait to get out of here.
It's like teenage wasteland.

GABBY

My rents might come to the casinos.
They're tired of Vegas. Maybe I'll
tag along.

SARAH

I won't fuck you.

GABBY

That's what you said the last time.
Hey, princess, you're not going east
coast on me, are you?

SARAH

Don't make me puke.

GABBY

Hey.

SARAH

What?

GABBY

We all miss you.

SARAH

I'll be back as soon as school's
over.

GABBY

Love you.

SARAH

Hate you.

GABBY

Bye, bitch.

SARAH

Later, ho.

EXT. KRENSHAW CORRAL - LATER

Sarah saddles up her horse and mounts.

EXT. PATH IN WOODS - LATER

Sarah canters through the woods. She reaches a clearing and
stops. She looks around.

EXT. DENNIS' BACKYARD - DAY

Dennis, dressed in shorts, a flannel shirt and cowboy boots, exits the back door and heads toward the corral. He opens the door, goes up to Dali and feeds him some carrots. Dali nods his head.

DENNIS

I don't know where it came from. My dad's going to freak when I ask him for more canvases.

Dennis slides Dali's bit in his mouth.

DENNIS (CONT'D)

I must have done forty paintings last night.

Dali whinnies as Dennis puts the blanket and saddle on.

DENNIS (CONT'D)

I can't show them. You have no idea what I did last night. I'm serious. They'd have me on a shrink's couch before I could take a shit.

A curious look appears on Dali's face.

DENNIS (CONT'D)

I don't know what it's supposed to mean, Dali. I just said. It's a dumb saying.

Dennis leads Dali out of the corral.

DENNIS (CONT'D)

This whole fucking world's dumb. Shit, do you know what they'd do if they knew we talked like this? Get me a long-sleeved canvas jacket. Lots of straps. Rubber rooms. Pump me full of drugs.

Dennis mounts up.

DENNIS (CONT'D)

Maybe I am insane.

He steers Dali out of the yard.

EXT. A PATH IN A FOREST - LATER

Dennis gallops through the forest.

EXT. NEXT TO STREAM - MOMENTS LATER

Dennis slows as he nears the stream and dismounts. Quickly, he removes Dali's bridle, saddle and blanket. Dali moves off to graze as Dennis disrobes to his shorts.

First dipping his toe into the water, he slips into the stream, and swims around in the whirling waters.

EXT. A PATH IN A FOREST - DAY

Sarah canters through the woods, racing between the trees, screaming and yelling with delight.

EXT. NEAR STREAM - CONTINUOUS

Sarah blasts past on her own horse, completely oblivious to Dennis' presence.

Dali does look up, and thumps the ground with his hooves.

Suddenly, startled by the sound of Sarah's horse's hooves slamming against the ground, Dennis rises from the water and watches as she gallops by.

EXT. KRENSHAW CORRAL - DAY

Sarah cantors into the corral and leaps from her mount. One of her mother's horse handlers takes the reins and takes the horse into the stable.

Lynn exits the stable and goes to Sarah.

LYNN

How was your ride?

SARAH

Awesome. It's so nice having my horses next to the house.

LYNN

So there are advantages to living here.

SARAH

Don't push it, mother. I think I'm going to take a shower.

LYNN

You have company.

EXT. FRONT OF KRENSHAW HOUSE - MOMENTS LATER

Sarah saunters up to Emily, who stands by her car. For a moment, they just stare at her.

EMILY

Look, I'm sorry.

Sarah reluctantly nods.

EMILY (CONT'D)

I may be an asshole at times, but I know I like you. I want to be your friend. And it's not like a popularity thing. I knew I liked you from the moment we met.

SARAH

We don't know each other that well, Emily.

Emily seems truly hurt.

SARAH (CONT'D)

Come on in. I'm going to take a shower. I smell like horse.

EMILY

Smell good to me.

Sarah wraps her arm around Emily and leads her inside.

EXT. DENNIS' BACKYARD - DAY

Dennis, on Dali, trots to a stop and enters the corral. He leaps from his saddle and immediately takes the bridle and saddle off of his horse. Returning from the stable with brushes on his hands, he begins to brush Dali.

INT. SARAH'S BEDROOM - DAY

Sarah starts to disrobe as Sarah looks around the room.

SARAH

When?

EMILY

After the game.

SARAH

What kind of party is it?

EMILY

Rave.

Emily plops down on the bed.

SARAH

You're shitting me. You guys rave here?

EMILY

We have running water too. We gave up outhouses last year.

Sarah laughs a little.

SARAH

Bitch. I just didn't think you did that here.

EMILY

We do a lot of stuff here, Sarah. You game?

SARAH

Kinky.

Emily looks at a box of things that Sarah has not yet unpacked. On the top of the stack of papers is a pink book named diary.

EMILY

What's this? You have a diary?

Sarah quickly slips a bathrobe on and takes off her clothes.

SARAH

Oh, no, not really. I haven't written in it since I was like six, or something. I just can't get rid of it.

A crushed dandelion falls out onto the bed as Sarah takes it from her.

EMILY

What's that?

SARAH

A dandelion.

Emily picks it up and sniffs it.

EMILY

Some hottie give to you?

SARAH

I've had it for years.

Sarah takes it back. Instantly, startled, she flashes to a series of shots:

A) Dennis, brushing Dali.

B) Dennis as a little boy with a dandelion in his hand.

C) Dennis painting.

EMILY

Where'd you get it?

SARAH

I don't know.

Sarah snaps back to reality. She takes the dandelion and tosses it on her vanity table.

SARAH (CONT'D)

Stop going through my stuff.

Emily wears bedroom eyes.

SARAH (CONT'D)

What are you looking at?

EMILY

Just curious about what else you do.

She touches the bathrobe tie with her toe.

LYNN (O.S.)

Sarah! Are you and Emily hungry?

EMILY

I could eat.

Sarah rolls her eyes. Almost immediately, Lynn enters.

LYNN

I'm just going to make sandwiches for the guys.

SARAH

After I take my shower, mother. Emily can help you!

She smiles through gritted teeth and whispers to Sarah.

EMILY

I don't like parents.

She whispers to Emily.

SARAH

I'm taking a shower alone.

EMILY

Killjoy.

Lynn grabs Emily by the arm.

LYNN

Come on, Emily.

Emily follows Lynn out of the room.

INT. DENNIS' STUDIO LOFT - DAY

Dennis slowly paints an image of Sarah under a waterfall.

INT. SARAH'S BATHROOM - DAY

Sarah luxuriates under the soothing water. Paint-like colors begin to flow down from her hair.

Paint flows around her feet.

INT. KRENSHAW KITCHEN - CONTINUOUS

Lynn washes lettuce under the faucet as she and Emily prepare lunch. Emily prattles.

EMILY

From the very beginning, I knew that I was going to be a cheerleader. I have this gift for cheering. And for finding cheering talent.

LYNN

Pass the lettuce, please

EMILY

From the moment I saw Sarah, I knew she was a cheerleader. Didn't have to tell me. It was just there. Like a big sign right on her face. Cheerleader.

LYNN

Pass the mustard, please.

EMILY

And people think that cheerleading isn't a sport. But it is. We're athletes.

LYNN

I know you are.

EMILY

And I think that, with Sarah on the squad, we go to States. Maybe... can you imagine everyone in the whole country watching us win the championship?

INT. DENNIS' STUDIO LOFT - DAY

Dennis continues painting. More images of Sarah in water. At a stream. With her horse. With him.

INT. SARAH'S BATHROOM - DAY

Shower continues. Sarah seems to morph into the images that Dennis executed in his painting. He paints himself into the image.

INT. DENNIS' STUDIO LOFT - DAY

His painting becomes more urgent. More feverish.

INT. SARAH'S BATHROOM - DAY

Paint splatters around her as she writhes under the water. Dennis seems to appear in the shower. He reaches for Sarah. Slowly, she turns around and sees him and screams.

INT. DENNIS' STUDIO LOFT - DAY

Dennis falls back as if pushed and crumples on the floor. Water pours from his brow. His hair and clothing are soaked.

Jerry's voice booms from below.

JERRY (O.S.)

Dennis! I need to talk to you.

At first Dennis says nothing, just stares at the paintings.

JERRY (O.S.) (CONT'D)

Dennis!

DENNIS

Be right there.

INT. KRENSHAW KITCHEN - DAY

Lynn and Emily stand in front of a great stack of sandwiches on the counter. TERRY enters and takes them out.

TERRY

Thanks, Mrs. Krenshaw.

LYNN

No problem, Terry.

EMILY

Lot of work to feed this crew.

LYNN

They do a good job. I wonder what's taking Sarah so long?

Emily smiles salaciously and raises her eyebrows.

EMILY

Beats me. I'll go get her.

INT. SARAH'S BEDROOM - MOMENTS LATER

Sarah sits in front of her vanity mirror, combing her hair, a distant look on her face. Emily enters, a silly grin on her face.

EMILY

What's taking you so long? Or should I ask?

Emily flops her arms around Sarah.

SARAH

Nothing. I just felt like taking a long shower.

Emily sees the distant look in Sarah's face.

EMILY

Are you okay?

SARAH

I'm fine. It's nothing. I'm just wrung out from the heat.

EMILY

Are you sure?

SARAH

I'm sure, Emily. Go tell my mother I'll be down in a minute. Okay?

EMILY

Sure.

She kisses her on the cheek and bounces out of the room. After the door closes, Sarah takes a deep breath and looks at the crushed dandelion on her vanity table.

EXT. DENNIS' BACKYARD - DAY

Dennis exits the studio loft and goes to his father. Wraps his arm around Dennis' shoulder.

DENNIS

What do you want, dad?

JERRY

Take a walk with me.

DENNIS

Where?

JERRY

Just take a walk. Okay?

DENNIS

Okay, dad.

INT. KRENSHAW KITCHEN - MOMENTS LATER

Sarah, Emily, Lynn and Martin eat lunch.

MARTIN

Sarah, I know you have your heart set on going to college in California, but Princeton is a great school.

SARAH

I know dad.

MARTIN

You'd be close to home. Close to your horses.

Sarah rolls her eyes.

LYNN

Your father has a point, Sarah.

Sarah inclines her head toward Emily.

SARAH

Can we please discuss this another time? I want to eat my lunch.

EXT. KRENSHAW CORRAL - LATER

Sarah walks along the side of the corral and then leans over the edge to feed some carrots to her horse.

EMILY

Okay, what's your damage?

SARAH

God, stop trying to be such a Valley Girl.

EMILY

Fine. Spill it. Something's bothering you.

(MORE)

EMILY (CONT'D)

You weren't acting this way before your shower. You didn't have... you know... in the shower?

SARAH

God! No! Shit! It's not that.

EMILY

Okay. Explicate please.

SARAH

I don't know how to. I was in the shower. Just showering. And then...

EMILY

And then?

SARAH

I felt like I was on a trip or something.

EMILY

Really?

SARAH

Yeah. You didn't slip me anything, did you?

EMILY

Fuck no. I do not do that to friends.

SARAH

You got a cigarette?

EMILY

You smoke?

SARAH

Do you have the cigarette or not?

EMILY

Menthol or regular?

SARAH

Regular.

Emily hands her the cigarette and sparks the lighter for her.

EMILY

Mind if I join you?

SARAH

Sharing lung cancer is so fashionable.

EMILY

Share your story.

SARAH

It's beginning to fade.

EMILY

Bullshit.

SARAH

Serious shit.

EMILY

You know, I know we've only known each other a short while, but I can tell when you're hiding something. And girlfriend, you're hiding.

SARAH

I really don't want to talk about it. Okay? Let's talk about this party.

EMILY

Well, why don't we go to my house and get ready for the game?

SARAH

Anything that gets me away from talking about my future with my dad.

EXT. PATH IN WOODS - MOMENTS LATER

Jerry lights an unfiltered cigarette.

JERRY

Son... I got to apologize to you.

DENNIS

For what?

JERRY

I think I failed you, Dennis.

DENNIS

Excuse me?

JERRY

You know, your mother and I wanted to have a big family. Lots of brothers and sisters for you.

Dennis raises his eyebrows.

JERRY (CONT'D)

Look, I'm not the kind of guy that...
What I'm trying to say is, and this
is no reflection on you, but...

I'm a... I'm a builder, son. I
design houses. I build things. I
hammer nails into wood. I pour
cement. That's what I do. That's
what I am.

I drink beer. Smoke cigarettes. I
hang out with the guys. I drive
your mother crazy when I don't pick
up after myself. When I belch and
don't say excuse me.

I don't understand sensitive people.
I don't understand artists.

DENNIS

You are an artist, dad.

Jerry raises an eyebrow.

DENNIS (CONT'D)

I've seen your houses. You built
ours. You designed them. They're
beautiful. I think I got my artistic
ability from you, dad.

JERRY

I seen your shit too, Dennis. I
didn't mean to say shit. It's not
shit. It's... I'm no artist. I
never pretend to be what I'm not.
But, I looked at your stuff...

A hurt look appears on Dennis' face.

DENNIS

Dad?

JERRY

I'm sorry, son. I really am. I had
to see. I to see what you spend all
your time on. You're amazing.

Jerry does best to not let tears flow.

DENNIS

Thanks, dad.

Jerry tosses down the cigarette and crushes it with his foot.
He pulls Dennis into a hug.

JERRY

I may have not been there for you.
But that's going to change.

Slowly, Dennis wraps his arms around Jerry.

JERRY (CONT'D)

I'm going to be a real dad. I love
you, son.

A shocked look covers Dennis' face as Jerry hugs him harder.

DENNIS

I love you too, dad.

Jerry seems to be doing all he can not to cry.

DENNIS (CONT'D)

Does this mean I can smoke a cigarette
and have a beer?

Jerry steps back a bit, and puts his hands on Dennis'
shoulders.

JERRY

Cigarettes suck. And you're only
eighteen, so the beer's out of the
question.

DENNIS

You're right.

JERRY

Come on. Your mother has lunch on
the table.

They turn and head back to the house.

DENNIS

I didn't want the beer anyway.

EXT. FOOTBALL FIELD - DAY

Kirk, Alex, Norton and Harley run plays with the rest of the
team as the crowd gathers and the cheerleaders assemble on
the sideline.

EXT. HOME STANDS - CONTINUOUS

Emily, dressed in her cheerleader costume, leads Sarah to
the stands.

EMILY

We'll get you on the field next week.
(MORE)

EMILY (CONT'D)

I promise. Just sit there. We're going to kick Cherokee's ass.

Emily runs out on the field and stands in front of the other cheerleaders. Courtney and Casey stand on either side of her.

EXT. WOODS NEAR TENNIS COURTS - CONTINUOUS

Dennis rides Dali to the edge of the woods and dismounts. He takes his sketch book from the saddlebag.

DENNIS

Just go over there and hide.

Dali moves off deeper into the woods as Dennis heads toward the football stadium. At first, he seems to be an island amongst the throng.

INT. DENNIS' KITCHEN - DAY

Jerry pulls a bottle of beer from the refrigerator as Paula washes the lunch dishes.

JERRY

I took your advice, Paula.

PAULA

That'd be a first. And about what?

JERRY

Dennis. We had a talk.

PAULA

About what?

JERRY

About being a dad. About him.

Paula goes to him and kisses him.

JERRY (CONT'D)

Where'd he go?

PAULA

Said something about going to the game.

JERRY

What game?

PAULA

At the school. The football game.

JERRY

Dennis at a football game? How'd he get there?

PAULA

How he always goes places. Took the horse.

JERRY

He loves that horse. But he hates football. Why'd he go?

EXT. GYMNASIUM PARKING LOT - DAY

As he nears the ticket booth, pays his fee and receives his ticket, some of the people notice who he is.

INT. FOOTBALL STADIUM - CONTINUOUS

Dennis looks at the packed home stands for a moment, then takes a place in the visitor's section.

Dennis scans the crowd, watches the players begin to take the field, watches the cheerleaders cheer, then he sees her:

Sarah sits among the others at the center of the home stands.

Slowly, as if it had a will of its own, Dennis' hand moves across the page and begins a masterpiece of Sarah.

EXT. FOOTBALL FIELD - CONTINUOUS

Kirk, in the huddle, looks out, does a double take as he sees Dennis in the visitor's stands.

KIRK

Shit, that little fucker's here.
Look.

Alex, Norton and Harley look over.

ALEX

Is that kid growing balls?

HARLEY

Losing brains, maybe.

KIRK

Let's deal with him later. We have a game to win.

EXT. VISITOR'S STANDS - CONTINUOUS

Dennis sketches feverishly.

Sarah, in crystal clarity, appears in a sea of amorphous faces.

EXT. HOME STANDS - CONTINUOUS

Sarah cheers along with the crowd as she watches the game.

EXT. FOOTBALL FIELD - CONTINUOUS

Kirk and the others on the sideline. Kirk glares at Dennis.

EXT. VISITOR'S STANDS - CONTINUOUS

Dennis adds the other elements, Kirk, Emily, Courtney and Casey, Harley, Norton and Alex. All of them seem a little demonic.

EXT. SIDELINE - CONTINUOUS

Emily and the others cheer harder. Emily eyes Sarah with lascivious intent.

EXT. VISITOR'S STANDS - CONTINUOUS

The content of Emily's gaze fill Dennis' composition.

As Dennis sketches more frenetically, the sounds of the game intensifies.

EXT. HOME STANDS - CONTINUOUS

Sarah cheers harder and harder.

EXT. SIDELINE - CONTINUOUS

Emily cheers with Sarah.

EXT. VISITOR'S STANDS - CONTINUOUS

Dennis sketches harder.

EXT. FOOTBALL FIELD - CONTINUOUS

Kirk throws the football hard down the field.

EXT. VISITOR'S STANDS - CONTINUOUS

Dennis sketches.

EXT. HOME STANDS - CONTINUOUS

Sarah on her feet, cheering.

EXT. FOOTBALL FIELD - CONTINUOUS

The ball in the air.

Harley racing for the ball.

EXT. HOME STANDS - CONTINUOUS

Sarah, guiding the ball down with her eyes.

EXT. SIDELINE - CONTINUOUS

Emily and the others leap with delight and anticipation.

EXT. FOOTBALL FIELD - CONTINUOUS

The ball sails into Harley's arms.

EXT. HOME STANDS - CONTINUOUS

The crowd erupts in a raucous applause.

Sarah, Emily, Courtney and Casey stand outside the gymnasium. Kirk and the others come out, still dressed in their football uniforms.

EMILY

Hey, guys, a little overdressed?

KIRK

Got something to take care of.

ALEX

Be back in a minute.

EXT. VISITOR'S STANDS - CONTINUOUS

Dennis finishes his sketch as the crowd boos.

EXT. NEAR TENNIS COURTS - LATER

Behind Dennis, the crowds make their way from the stadium to their cars.

EXT. WOODS NEAR TENNIS COURTS - CONTINUOUS

Dennis walks into the woods, when a hand comes from behind him and snatches away his sketchbook.

KIRK

What the fuck do we have here?

Kirk shows the sketch to Alex, Harley and Norton.

ALEX

Yeah, look at that.

HARLEY

You have a crush on Kirk's girlfriend?

Dennis trembles in fear. But he stays his ground.

DENNIS

Give me that back.

KIRK

Why should I?

Dennis leaps for the book, but Kirk whips it away and Dennis falls to the ground.

The four of them surround him and hulk over him.

DENNIS

Give me that back!

Dennis stands, defiant.

KIRK

Make me.

Out of the woods, Dali storms in on them, rearing up, his hooves ready to pounce on Kirk, Harley, Alex and Norton.

The guys scream in panic and fear as the maniacal horse bares down on them. Dali takes a special interest in Kirk.

KIRK (CONT'D)

Get that fucking horse away from me!

JERRY (O.S.)

You got a problem with my son?

They all turn to see the burly contractor standing between them and the parking lot.

Dali instantly stops his tirade and stands next to Dennis.

KIRK

What?

JERRY

What's wrong with you people? Dennis is half your size, for God's sake. And he never hurt a fly. Why don't you try me on for size?

ALEX

We don't want any trouble, sir.

NORTON

Just messing around.

JERRY

Then just go. Before that horse decides it's not over.

Kirk, respectfully, hands Dennis' sketchbook back to him and the four of them scamper off toward the school.

DENNIS

Thanks, dad.

JERRY

Thanks for what? From what I could see, you and Dali had it covered. I just made the odds a little more even. Did we win?

DENNIS

Yeah. Cherokee sucks anyway.

JERRY

Why don't you ride on home. I'll see you there.

Dennis shakes his dad's hand, takes the sketch book and puts it in his saddlebag, mounts and takes off into the woods at a full gallop. Jerry waits for a moment, smiles then walks out of the woods.

EXT. GYMNASIUM PARKING LOT - MOMENTS LATER

Kirk, fuming, smashes his hands into cars as he heads back for the gymnasium.

KIRK

I'm going to fucking kill him! Then, I'm going to fucking kill his old man!

ALEX

Yo, man, you better not even think that.

KIRK

Why the fuck not?

NORTON

Do you know who his old man is?

KIRK

Fuck no!

They finally reach Emily, Sarah, Courtney and Casey.

EMILY

What happened?

HARLEY

He was a bully in school.

ALEX

Everybody was afraid of him.

SARAH

What did you do?

NORTON

He'd tear guy's heads off and not even break a sweat about it.

KIRK

That was then! I'm going to fucking rip his head off! Give me a cigarette!

Kirk takes the cigarette. Looks at it and tosses it back.

KIRK (CONT'D)

Not a fag cigarette! No fucking menthol!

Casey pulls a regular cigarette out of her purse and hands it to him. He sparks it up and deeply inhales.

ALEX

Don't let coach see you doing that.

KIRK

Fuck the coach!

EMILY

Hey, Kirk, we have a party tonight? It's supposed to be fun. So, can you dump your tude and get with the program?

KIRK

I decide what the...

EMILY

Kirk, focus. You do what you want to do to the squid later. Okay?

Emily gets her mouth next to Kirk's ear and whispers.

EMILY (CONT'D)

Sarah's going to be at the rave tonight.

Kirk begins to calm down. Emily backs off a bit, puts her finger in the middle of Kirk's chest and speaks condescendingly.

EMILY (CONT'D)

No, go and take your football stuff off. Take a shower, and cool the fuck off.

Kirk tosses the cigarette to the ground, stamps it out hard and leads the other guys into the gymnasium.

SARAH

I do not like that fucker.

COURTNEY

You just have to know how to handle Kirk.

CASEY

Emily's an expert.

SARAH

Good. You can handle him. Let's get out of here.

EMILY

The guys?

SARAH

Fuck those losers.

Sarah walks off, leaving Emily, Courtney and Casey with nonplussed looks on their faces.

EXT. A PATH IN A FOREST - DAY

Dennis rides hard through the woods.

EXT. NEAR STREAM - MOMENTS LATER

Dennis slows from his gallop and dismounts. Quickly, he strips down to his shorts and climbs into the water.

Dali moves forward and drinks from the stream.

DENNIS

You do realize these assholes are going to kick my ass... Seriously, Dali. You don't understand.

Dennis sighs deeply, then just sits in the water.

DENNIS (CONT'D)

What am I going to do? You and my dad can't be there all the time. I can't duck them all the time... yeah, I was right. It's better to be ignored. I won't have to wear a cast for that.

Dali nudges him with his head. Dennis smiles and strokes his snout.

INT. DENNIS' KITCHEN - NIGHT

Jerry helps Paula load the dishes into the washer. He looks out the window to the Dennis' loft studio. The lights are on, and Dennis stands before a painting.

JERRY

Do you think I should involve Dennis in the business a little?

PAULA

It's up to you. But I don't know if he has an affinity for building.

JERRY

I don't know. When he's not sloshing paint on canvases, he smacking the hell out of marble and granite. Maybe it might help him develop some social skills.

PAULA

Can't hurt to try.

JERRY

I was thinking of building him a bigger studio. Maybe he can help.

PAULA

What's on your mind, Jerry?

JERRY

Those kids today? The ones that ganged up on Dennis.

PAULA

What about them?

JERRY

I was them. I, Paula. Beat up kids that couldn't defend themselves. It made me sick to my stomach to see them standing there. Oh, my God. What an asshole I was.

PAULA

Well, my dear, you turned out okay.

JERRY

Yeah, but what about the kids I terrorized? How'd they turn out? I wish I could go back and talk to them. I wish I could apologize to them. They don't come to the reunions.

PAULA

Can always track them down on the alumni web page.

JERRY

Maybe I'll do that. But, maybe I can talk to those thugs from today. Maybe I can stop them from doing anymore damage.

PAULA

You turned out to be a good guy, Jerry. You'll do the right thing.

She kisses him and exits the kitchen. Jerry stares out the window for a few more moments.

PAULA (CONT'D)

Are you going to stand there all night? Your wife's waiting.

Jerry smiles like a teenage boy about to get some, then turns for her.

INT. DENNIS' STUDIO LOFT - CONTINUOUS

In an almost calm state, Dennis paints from his sketch. He adds elements from the aborted fight in the woods near the tennis courts. Somehow, Dennis adds ethereal elements to her face, as if she had become demonic.

Then, like a man possessed, he carves a piece of marble. Though he uses hand tools, it appears as if he is using pneumatics.

INT. EMILY'S CAR - NIGHT

Emily drives. Sarah in the passenger's seat and the twins in the back.

SARAH

I thought we were going to a party.

EMILY

South Street first.

SARAH

South Street?

EXT. SOUTH STREET - MOMENTS LATER

Laughing all the way, the girls blast their way up the Bohemian street, passing all sorts of people: gays, straights, old young, and the ubiquitous police.

SARAH

Oh my god, this is insane!

CASEY

I need food.

COURTNEY

Me too.

EMILY

Pizza! We need pizza. This girl, I know, has never had great pizza.

SARAH

We have pizza in California.

EMILY

I was in California once. You don't have pizza.

INT. SOUTH STREET PIZZA JOINT - LATER

The waitress puts the pizza on the table and the girls, like ravenous lionesses, rip slices away and dig in.

EMILY

Well?

SARAH

This is amazing. When I go back to LA, I'm shipping this back with me.

EXT. SOUTH STREET - LATER

The girls bounce down the street, checking stores almost the way.

In one of the store fronts, she sees a tee-shirt that looks like she and Dennis in profile with a dandelion between them.

COURTNEY

So, what do you think?

CASEY

Earth to Sarah.

EMILY

What is it?

SARAH

I want that shirt.

EMILY

So buy.

EXT. SOUTH STREET/TATTOO PARLOR - LATER

The girls end up in front of the tattoo parlor.

EMILY

Let's get inked.

INT. TATTOO PARLOR - MOMENTS LATER

Emily gets a tramp stamp, grimacing a bit as she gets it done. After the artists finishes, she struggles from the bed.

EMILY

You're next. What do you want?

Sarah takes her tee-shirt off and hands it to the artist.

EXT. RAVE PARTY PARKING LOT - NIGHT

The party is in a huge clearing in the Pine Barrens. Emily leads Sarah, Courtney and Casey from their cars toward the party as techno music fills the air. Over a thousand kids grind and slink to the music.

CASEY

My fucking ass hurts.

Emily laughs at her.

EMILY

Pussy.

CASEY

Sarah! Want some candy?

Casey holds out her hand and reveals four pills.

SARAH

Excuse me?

Emily instantly takes one of the pills and swallows it.

EMILY

Where's the oasis?

Courtney hands her a bottle of water.

COURTNEY

You can't rave without some chemical refreshment.

Sarah shakes her head, but takes the pill.

SARAH

I swore to myself I'd never do this again.

EMILY

Oh, please. New Years Resolution?

SARAH

Something like that.

COURTNEY

Thirty minutes to a better party.

Courtney kisses her on the mouth and bounces off toward the party. Casey does the same thing. Emily comes up, grabs her by the shoulders, and lays a deep one on her.

EMILY

Let's go, babe.

EXT. RAVE PARTY - MOMENTS LATER

The girls dance in an amorphous, overtly sexual way, like four bodies melded into one.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis paints an image like the girls dancing. But it is dark and brooding. Like three witches surrounding their cauldron.

Behind them, Kirk, Alex, Harley and Norton leer like vultures, surveying carrion.

DENNIS (V.O.)

Solid blackness fills your heart
When you shed your skin.
Blood-filled kisses fill your mouth.
Your soul is full of sin.

EXT. RAVE PARTY - NIGHT

Emily, with wanton eyes, tracks Sarah, dancing like a succubus.

DENNIS (V.O.)

Close the door and fill your cup
With horrors you can't hide. Say a
prayer that's upside down To me you
can confide.

Kirk watches from a distance. His eyes fix on Sarah.

DENNIS (V.O.) (CONT'D)

See the moon turn black as coal.
Your eyes I cannot see. Kill the
sacred sign of light When two turns
into three.

Emily seems to eat Sarah with her eyes, getting closer and
closer with every beat of the drum.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis feverishly fills his canvas with paint. He includes
an image of himself on horseback, riding toward the party.

DENNIS (V.O.)

Never speak a word of truth To those
who are so near. Must be so hard to
be inside A world so full of fear.

EXT. RAVE PARTY - NIGHT

Emily moves in on Sarah and kisses her gently on the lips.
But her arms flow at her sides. Sarah puts her hands over
her head.

DENNIS (V.O.)

Lock the door and hide the key With
lies your only friend. Look to me
who is so close Who'll be there till
the end.

EXT. WOODS NEAR RAVE PARTY - CONTINUOUS

Dennis, on Dali, a preternatural glow about him, exits the
woods, and rides around the perimeter of the party.

DENNIS (V.O.)

Will your heart beat after death?
Breathing to the last. Looking
forward all the time And seeing only
past.

Sarah looks toward Dennis.

Their eyes lock.

Emily pulls Sarah's face back and kisses her again, this time, deeply and salaciously.

Ire fills Dennis' face.

DENNIS (V.O.) (CONT'D)

Hold me close when winter comes.
Your warmth is all I need. Feel my
ice-cold kisses. On your life, I
will feed.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis, on the floor, seems to startle awake from a deep sleep, sweat covering him.

From the floor, he looks up to the painting.

Then he scrambles to the window.

Below, in the corral, Dali, unsaddled, his body dry, looks up at him.

EXT. RAVE PARTY - NIGHT

Sarah breaks away from Emily.

SARAH

Did you see that?

EMILY

See what?

SARAH

Dennis. He was on his horse.

EMILY

God, what a buzz kill you are. Get
over here, bitch.

Emily slams her into a tight embrace, kissing her hard.

Kirk stands in the middle of the throng and watches Emily and Sarah. He shakes his head and walks off.

Courtney and Casey, dancing with each other, laugh as they watch him storm off.

EXT. RAVE PARTY PARKING LOT - LATER

Kirk, incensed, Alex, Norton and Harley in tow, lights a cigarette.

KIRK

Fucking bitch!

ALEX

Who?

KIRK

Emily! Bitch!

NORTON

What the hell'd Emily do?

KIRK

She got me to this fucking party to hook up with Sarah.

HARLEY

Well, she did that.

KIRK

Fuck you, asshole.

HARLEY

Yo, fuckhead. The chick's not into your shit anyway.

ALEX

Shit, Kirk, there are a thousand X'd out chicks out there. Go get one and forget about Sarah Krenshaw.

NORTON

Dennis Wilson has a better chance with her than you.

Kirk levels him with a hard shot to his chest. Norton instantly snaps to his feet.

NORTON (CONT'D)

You fucking asshole!

Alex and Harley get between them.

HARLEY

Chill the fuck out, man! What the fuck!

ALEX

Look, he's your friend! He can fuck with you like that!

NORTON

You were a lot more fun before Sarah Krenshaw came.

HARLEY

How many chicks do you need?

NORTON

She's just another chick, dude.

KIRK

Sorry to get in your shit, man.

NORTON

Yeah. Let's just go have fun, dude.

The guys shake and hug and head back toward the party.

EXT. RAVE PARTY - CONTINUOUS

Sarah, Emily, Courtney and Casey dance frantically, writhing sexually in a mélange of other partiers. An X-d out PARTY GIRL dances toward them, shedding what is left of her clothes.

PARTY GIRL

Yo! Time for a swim.

Completely nude, she heads toward a lake. With almost no hesitation, the girls disrobe and head for the water.

IN THE WATER

The girls splash around with the others. Sarah seems nonplussed. Emily gets closer.

SARAH

I must be losing my mind.

EMILY

Yeah.

Emily kisses her.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis paints even more feverishly. Splashing paint all over the place.

EXT. RAVE PARTY - NIGHT

Back on dry land, and barely clothed, the girls almost become one body, as the lights continue to flash on and on. One amazingly bright light seems to fill the sky.

INT. DENNIS' STUDIO LOFT - DAY

At a crescendo, Dennis stares out the window and the rising morning sun nearly knocks him over.

Dennis, his hair matted, his face coated in sweat, looks back over his finished canvases. Finally, he tosses his brushes onto the table and leaves.

INT. SARAH'S BEDROOM - DAY

Lying together in Sarah's bed, Sarah, Emily, Courtney and Casey seem to be a mass with many legs and arms.

Slowly, Sarah, dressed only in a long tee shirt, comes to life and heads for the bathroom.

INT. SARAH'S BATHROOM - CONTINUOUS

Sarah stares in the mirror, and looks like she was run over by a tractor trailer.

Emily, totally naked, slips in behind her. She slips her arms around Sarah.

EMILY

Sleep well?

SARAH

If you call being in a coma sleeping well.

EMILY

I didn't want to get out of bed.

SARAH

Why did you?

EMILY

You weren't in it.

SARAH

Oh, God, you're not a dyke, are you?

EMILY

Of course not. I just have an appreciation for both sexes. Plus, it's easy to have girlfriends over my house. Can you imagine me inviting a guy over? Mom would never allow that.

SARAH

But what she doesn't know?

EMILY

Exactly. You think your mother knows we're dyking out here?

SARAH

She never suspected before. Or at least I don't think she did. Never said anything.

EMILY

So, what're you thinking?

Slowly, Sarah turns to face her.

SARAH

I'm thinking you need to put some clothes on.

EMILY

Don't you like?

SARAH

I don't like the idea of explaining you if she walks in.

EMILY

Buzz kill.

Emily kisses her and heads back into the bedroom. Sarah turns and starts the shower.

EXT. A PATH - DAY

Sarah rides slowly alone through the woods, a distant look on her face. Emily, Courtney and Casey ride along with her.

EXT. NEAR STREAM - MOMENTS LATER

Sarah rides toward the water, and dismounts. She looks around. The others ride up next to her and all dismount.

EMILY

Wow, this is cool.

COURTNEY

How'd you find this place?

SARAH

I rode out here.

CASEY

I love this place.

EMILY

Let's all go skinny dipping.

Emily instantly strips off her clothes and jumps in the water.

EMILY (CONT'D)

Oh, God, it's so cold.

The twins jump in the water.

CASEY

Come on, Sarah!

COURTNEY

Get in here!

EXT. DENNIS' BACKYARD - DAY

Dennis and Jerry exit the back of the house.

JERRY

So, what do you think?

DENNIS

I am kind of running out of room up there.

JERRY

I figured we could build it together. A new studio for you.

DENNIS

I don't know how to do that, dad.

JERRY

Well, I figured, maybe, you know, I could teach you. I know you're not going to become a builder. I just thought that we could work together on a project.

DENNIS

Sure, dad.

JERRY

Why don't we go to lunch and talk about what you want.

INT. DINER - DAY

The waitress puts the lunch plates on the table.

JERRY

Thank you. Like I said before, you have amazing talent.

DENNIS

Thanks, dad.

JERRY

Seriously. And I think that someone with your skills, talents, should be able to make it pay for him.

DENNIS

Dad, I don't paint for money.

JERRY

You named your horse Dali, right?

DENNIS

Obviously.

JERRY

How many books have you read on him?

DENNIS

Hundreds.

JERRY

He was very successful. Very wealthy.

Dennis' face crinkles.

JERRY (CONT'D)

It's okay to make money from something you love. I love building things. I also like the fact that I make money from it. You know, if people knew how good you are, you'd get a college scholarship. Guaranteed.

DENNIS

I thought we were going to talk about my new studio.

JERRY

We are. We are. But I want to see you go places in the world. You'll never have to worry about money.

I know you're not the outgoing type. That's okay. I'm not putting you down for it. But you're denying so many people the privilege of seeing your work.

DENNIS

I don't know, dad.

JERRY

I do. Trust your old man. Listen, your mother reminded me about that art contest this weekend. I want you to *think* about entering. Now, I'm not going to, you know, browbeat you about it. Just think about it.

DENNIS

Okay.

JERRY

Now, eat. You're going to need strength to help me build that studio.

INT. KRENSHAW CORRAL - DAY

Sarah leads the horses into the corral and starts to unsaddle them. Emily, Courtney and Casey just stand to the side.

EMILY

What now?

SARAH

Brush down the horses.

COURTNEY

You got to be kidding.

Sarah tosses some brushes their way.

CASEY

Oh, this is gross.

SARAH

Life on a horse ranch. You didn't think we just hopped on and hopped off, did you?

COURTNEY

I thought you had people to do this.

SARAH

I take care of my own horses. Sometimes, sometimes, they help. But they're my horses.

Lynn exits the house and heads toward the barn.

EMILY

Your mother's coming.

SARAH

Okay, I don't like the look on her face.

LYNN

Sarah, may I have a word with you?

SARAH

Sure, mom. I'll be back.

She whispers to Emily.

SARAH (CONT'D)

Send a rescue squad if I'm not back
in ten minutes.

INT. KRENSHAW KITCHEN - MOMENTS LATER

Lynn pours a cup of coffee for her and Sarah.

LYNN

So, where'd you go last night?

SARAH

South Street. Then a party.

LYNN

What kind of party?

SARAH

Party, party. You know. Music.
Dancing.

LYNN

I checked your room before I went to
church today. You weren't there.

SARAH

Well we got home late. It was near
the shore. Long Beach Island. It's
far...

LYNN

I know where it is. Young lady,
next year, you're going to college.

SARAH

Is this lecture time?

LYNN

Yes, it is. I'm your mother. When
I think it's right, I lecture. I'm
not going to let the same thing that
happened in L.A. happen here.

SARAH

It's not going to happen here, mother.
I have things under control.

LYNN

Doesn't look that way to me.

SARAH

Well, it is. Do you want me not to
have friends?

LYNN

Don't use that argument with me. I invented that one. Now, your friends seem like fairly nice girls, but I do not want to see you in rehab again.

SARAH

I'll be all right, mom. I promise. Everything'll work out.

LYNN

I just want to let you know, if you mess up, there's no way in hell I'm letting you go to school in L.A. You understand?

SARAH

Yes, mom.

INT. SARAH'S BEDROOM - MOMENTS LATER

Sarah, full of anger, slams the door behind her. She quickly goes to the window and looks down as Emily, Courtney and Casey brush the horses.

SARAH

I am in hell.

Sarah goes to her vanity and begins to brush her hair. She then sees the crushed dandelion. Slowly, she picks it up.

EXT. CLEARING IN THE WOODS - DAY - DREAM SEQUENCE

In a hazy atmosphere, on horse back like Lady Godiva, Sarah walks through the clearing.

She sees Dennis, also on horseback.

DENNIS (V.O.)

Are you an illusion? A dream in my mind? When we become real? What will we find?

They sit on their horses and just stare at each other.

SARAH (V.O.)

Now you're afraid To talk to me.
The time will soon come when my face
you'll see.

After a moment, without order, Sarah's horse moves toward Dennis.

DENNIS (V.O.)

There'll be noting between us but
the air that we berate. Our meeting
will happen if we only believe.

Dennis turns and heads in her direction.

SARAH (V.O.)

That there's something real. I know
we both felt it. We'll both be so
nervous when together we sit.

Soon, the come close enough together to touch.

DENNIS (V.O.)

But now it's a dream, and not at all
real. But I know it can happen.
It's your heart that I feel.

There fingers come only an inch apart.

INT. SARAH'S BEDROOM - CONTINUOUS - END DREAM SEQUENCE

Sarah snaps out of it, her hand extended like it was in the
dream.

INT. DENNIS' STUDIO LOFT - DAY

Dennis stands before a painting that depicts the scene in
Sarah's dream. In almost shock, he steps back from the easel.

EXT. DALI'S CORRAL - MOMENTS LATER

Dennis stands and brushes Dali.

DENNIS

This is so strange.

The horse MORPHS into Dali.

DENNIS (CONT'D)

I'm serious. I don't remember doing
it. I felt like I was there. But
it was kind of like being in a
Salvador Dali painting. And then,
there I was. There *it* was.

DALI

Sometimes, the best art comes from
that place we don't know.

Dali turns around so Dennis can brush his other side.

DENNIS

Ever since she came here... I've painted her before.

DALI

I know.

DENNIS

I mean, every once in a while, this strange face would appear on the canvas. But now, I feel like something's taken me over. Do you understand?

DALI

Completely. You should enter them in the show.

Dali whinnies. Then, after a moment, he whinnies again.

DENNIS

Why do you want to bring that up? My dad wants me to put some stuff into the contest too. I already have the monster squad after me again. I don't need this shit.

Jesus, it's not even Thanks Giving, and I have to go through the rest of the year with those testosterone-filled freaks on my back?

DALI

Your art is extra ordinary. You're a better artist than I. I'm too intelligent to be a great artist.

The screen door creaks open OFF CAMERA.

PAULA (O.S.)

Dennis! Dinner's ready!

DENNIS

Coming, mom! I guess you'll be okay by yourself.

Dennis dumps a can of oats his feed bucket and heads off to the house. He turns back.

DENNIS (CONT'D)

You think I'm not intelligent.

Dali smirks, reaches into the oat bin, munches some.

DALI

Go eat your supper.

INT. ENGLISH CLASS - DAY

Dennis sketches Sarah as Mr. Bonner drones on.

Norton spies what Dennis is doing. He leans over.

NORTON

Are you out of your fucking mind?

Dennis turns to face him.

NORTON (CONT'D)

Do you not understand? He will kill you if he sees that.

Sarah turns back. Emily flashes her a disapproving glance.

BONNER

Mr. Kretzer.

NORTON

Yes, Mr. Bonner.

BONNER

Is there something you wish to say to the class?

NORTON

No, sir.

BONNER

Then maybe you might want to pay attention to me.

NORTON

Yes, sir.

Norton flashes an irritated glare at Dennis, who seems to be more angry than scared.

INT. LOWER CIRCLE CORRIDOR - MOMENTS LATER

Dennis exits the class, and ducks into the library before Norton can get out. Norton looks both ways down the corridor, but does not see him. In a moment, Kirk comes up.

KIRK

Where is he?

NORTON

Bounced out before I could...

KIRK

Fuck it. We'll get him later.

NORTON

How does he think that someone who has no value to the world think he's better than us.

Sarah comes out of the classroom just as Norton finishes his sentence.

SARAH

What makes you two think you have any value to the world?

KIRK

Oh, here's the princess.

SARAH

Just stay away from him. We'll stay away from him. Leave him alone.

KIRK

Or what?

SARAH

You such an anachronism.

KIRK

What the fuck is that?

SARAH

Why don't you ask one of your sycophants, moron.

Sarah walks off in a huff.

KIRK

What does that mean?

SARAH

Forget it.

NORTON

I know what it means.

KIRK

Fuck you.

EXT. CONSTRUCTION SITE - DAY

Jerry walks around the site checking the workers. His cell phone rings.

JERRY

Hello? What? Oh, shit! I'll be right home. Guys! I got a family emergency! I gotta go!

INT. CORRIDOR OUTSIDE LUNCH ROOM - DAY

Dennis walks slowly down the corridor. He turns down to the left.

INT. CENTER CORRIDOR - CONTINUOUS

Dennis walks down the corridor to his locker, dials the combination. Sarah steps up. She eyes the crowd, nervously.

SARAH

Look, I'm going to make this short. I like you. I think you're cool. I don't know why I do.

DENNIS

Do what?

SARAH

Why I like you and why I think you're cool. But the situation here is a bit...

DENNIS

Tense?

SARAH

To say the least... I don't want to get you killed.

DENNIS

Me either.

SARAH

I've never been a follower. But this is a strange situation for me. I'm sorry. I'm really sorry.

Sarah turns away.

DENNIS

Thanks.

SARAH

For what?

DENNIS

For talking to me.

She nods, smiles and walks away.

From behind Dennis, Kirk comes. He stands at the end of the corridor. He seethes with anger, and heads for Dennis with death in his eyes.

Dennis turns around and sees the hulking asshole heading his way. He stands like a deer in headlights. Breathing deeply, he accidentally drops his notebook on the floor. It stands up against the lockers. No one notices.

Just as Kirk gets to Dennis, an older man, PRINCIPAL BANFIELD, steps around the corner.

PRINCIPAL BANFIELD

Dennis Wilson!

Instantly, Kirk stops in his tracks as Principal Banfield approaches.

PRINCIPAL BANFIELD (CONT'D)

What are you doing here, Mr. Nasar?

Kirk puts his arm around Dennis' shoulder.

KIRK

Just talking to Dennis here.

A look of disdain appears on Banfield's face.

PRINCIPAL BANFIELD

Wonderful. Now, get to class.

KIRK

Yes, Mr. Banfield.

Kirk's smile belies his animosity toward Dennis.

DENNIS

Did I do something wrong, Mr. Banfield?

INT. JERRY'S CAR - DAY

Dennis sits in the back seat. Jerry drives. Paula does her best to not cry.

DENNIS

When did it happen?

JERRY

This morning. He's in the hospital.

DENNIS

Is grandpop going to... I mean...

JERRY

They don't know yet, Dennis. He's in intensive care. We just have to get there.

INT. CENTER CORRIDOR - DAY

Sarah, amidst the other students, walks down the corridor.

As she heads away from the circle, she notices Dennis' notebook against his locker. Sarah bends over to pick it up. She opens it and sees Dennis' name on the inside cover.

She looks around, does not see him. She stuffs the book in her back and walks off.

INT. CORRIDOR NEAR OFFICE - MOMENTS LATER

Emily, Courtney and Casey come up right behind Sarah as she heads down the corridor.

EMILY

Are you ready for practice?

SARAH

Do you guys go everywhere together?

CASEY

Mostly.

COURTNEY

Everywhere.

Emily eyes Sarah libidiously.

EMILY

Are you ready?

SARAH

Yes. I am.

EMILY

Great. See you there.

Sarah watches as they walk off down the hall. Emily turns back after a moment and smiles.

INT. KRENSHAW DINING ROOM - DAY

Sarah picks at her food.

LYNN

You forget how to speak?

Sarah smiles.

SARAH

It's just so weird.

MARTIN

What's weird?

SARAH

I just keep thinking that I dropped the biggest hit of acid in the world, and this entire experience is one big trip.

LYNN

Okay, that is weird.

MARTIN

Interesting way to express that.

SARAH

Okay, there's this guy. Sweet guy. And, in Beverly Hills I wouldn't have given him a second glance.

MARTIN

And now?

SARAH

I really want to. But -- there's something about him -- I don't understand what -- and if things were different...

MARTIN

Is there a complete thought here?

SARAH

Probably not.

INT. GYMNASIUM - DAY

Emily leads the cheer team.

EMILY

Is that the best you can do, Mika?

MIKA, a comely blond drops her hands on her hips.

MIKA

I thought we were going easy, since our star isn't here.

JESSIE steps forward.

JESSIE

Where is she? You said she'd be here. That we all had to fight for our place on the squad.

Emily contorts her face, and flashes a glare the twins.

COURTNEY

Don't look at me. She said she'd be here.

CASEY

Not our fault.

EMILY

Whatever. Let's get this done.

INT. SARAH'S BEDROOM - NIGHT

Sarah holds Dennis' book in her hands. She reads one poem after another. Admires one sketch after another.

One of the sketches is of a little girl and a little boy. The little boy hands the little girl a dandelion.

Sarah turns her gaze to the crushed dried dandelion on her vanity table.

INT. HOSPITAL CORRIDOR - NIGHT

Dennis sits alone in the waiting area, a sketchbook in his hand. He sketches the nurse. The doctors as they go about their business.

Then he sketches Sarah.

Jerry and Paula exit the I.C.U. Dennis leaps to his feet.

DENNIS

Is he all right?

Jerry and Paula sit down, pulling Dennis with them.

JERRY

He's going to be okay.

PAULA

He had a mild heart attack. He has pneumonia too. So, they're going to keep him in the hospital and run some tests.

INT. ICU - MOMENTS LATER

Dennis enters the room and goes to the side of the bed where his GRANDPOP lies.

DENNIS

Grandpop?

The old man smiles.

DENNIS (CONT'D)

Are you okay?

GRANDPOP

I'll be all right.

DENNIS

You sure?

He nods.

GRANDPOP

You should go home, Dennis.

DENNIS

I want to stay here. With you.

GRANDPOP

What about Dali? And your girlfriend?

DENNIS

I don't have a girlfriend, Grandpop.

GRANDPOP

That's not what he said.

The old man looks up into the corner of the room. Dennis turns to look into the corner.

DENNIS

Who are you talking about, Grandpop?

GRANDPOP

Go home, son. Go home.

INT. SARAH'S BEDROOM - NIGHT

Sarah lies on her back, the phone to her ear.

SARAH

I can't tell you, Gabby. None of this makes sense.

INT. GABBY'S BEDROOM - INTERCUT

GABBY

Does anything make sense?

SARAH

You're not going to believe this though. Remember that dandelion I had all the time?

GABBY

That old thing? Don't know why you didn't trash it.

SARAH

I think he gave it to me.

GABBY

You're shitting me.

SARAH

No. No. I know it's him.

GABBY

The guy you used to dream about?
Your mystery lover?

SARAH

Yeah. My mystery lover.

GABBY

What're you going to do?

INT. AIRPORT CONCOURSE - NIGHT

Dennis stands at the gate with Jerry and Paula.

DENNIS

I want to stay.

JERRY

Son, you really can't afford to miss school.

PAULA

Your grandfather will be fine.
There's nothing you can do just sitting around here.

JERRY

You're almost eighteen years old.
You'll be in college next year. You can certainly spend some time alone.

PAULA

Dali'll need you. Besides, there's that art contest this weekend.

They all just stop talking for a moment. Dennis turns away.

DENNIS

Fine.

He almost reluctantly kisses his mother on the cheek and shakes his dad's hand. Then, he turns and heads to the plane.

EXT. KRENSHAW RANCH - DAY

Sarah rides around inside a large corral, jumping small obstacles as she goes.

Emily drives up, parks her car by the side of the corral and gets out.

EMILY

Hey, Sarah! Come here!

Sarah rides up to Emily.

SARAH

What?

EMILY

Where were you? You missed practice.

SARAH

Wasn't in the mood.

EMILY

What's wrong?

SARAH

I don't know. This is all wrong.

EMILY

What's wrong?

SARAH

Why am I a cheerleader here?

EMILY

Cause you're good.

SARAH

Cause you set it up for me to be. You made up your mind before I even went there.

EMILY

Because you're good.

SARAH

I don't want to do it. I don't want to walk onto that field and lie.

EMILY

Lie about what?

Sarah smiles enigmatically then turns her horse back into the corral.

SARAH

I'll see you later.

EMILY

Are we friends?

SARAH

I'll see later!

INT. DENNIS' KITCHEN - DAY

Dennis, a phone to his ear.

DENNIS

Everything's fine here. How's Grandpop?... Cool. I talked to Ms. Marshall.

The lie reads on his face. He crumples up the art show announcement.

DENNIS (CONT'D)

She said I still have time for the art contest... okay. I'll see you on Monday. Bye, mom. Love you too.

EXT. DALI'S CORRAL - LATER

Dennis gets his saddle ready.

DENNIS

I'm not doing it...

DALI

Why not? You're better than the rest.

DENNIS

I'm not going anywhere near school. I want to drop out.

Dali shakes his head.

DENNIS (CONT'D)

It's self-preservation. These guys want to end my existence. And do you mind if we just go out and ride, please?

Dali MORPHS back into a horse. Dennis saddles him and mounts up.

DENNIS (CONT'D)

I'll figure out how to explain it to mom and dad later.

He rides out of the corral.

EXT. KRENSHAW FRONT YARD - DAY

Emily pulls up in her car and goes to the front door. She knocks and waits.

The door opens, and a less-than-pleased Sarah stands on the other side, dressed down in bare feet and tattered sweats a tee shirt.

EMILY

Can we talk?

SARAH

About what?

EMILY

Can I come in?

Sarah steps back and opens the door wide.

INT. SARAH'S BEDROOM - MOMENTS LATER

Sarah flops down on the bed, and Emily pulls the chair from her desk over and sits in front of her.

SARAH

So talk.

EMILY

What's wrong, Sarah?

SARAH

I haven't been here two weeks, and already, I'm really not liking it.

EMILY

Is it me?

SARAH

There are times when I like you a lot. And other times, I just see, in you, some of the bullshit that I did in Beverly Hills.

Emily seems to be on the verge of tears.

SARAH (CONT'D)

Look, I just, I mean, I had my place there. Here, it's like, I came here, and all of the sudden, I'm the most popular girl in school. And I don't have a clue why.

EMILY

Well, you're hot.

SARAH

Whatever.

EMILY

You are.

SARAH

See, that's it exactly. I can't even believe I'm talking like this. See, then there's that asshole, Kirk, whatever his name is. Who the fuck does he think he is? I mean, he acted like he owned me before we even talked.

EMILY

Do you hate me?

SARAH

No, Emily. I don't hate you. You just overwhelmed me.

EMILY

Sorry.

Sarah just shakes her head.

EMILY (CONT'D)

Hey, the art contest is on tonight. Want to go?

SARAH

As long as there's no drama.

INT. DENNIS' STUDIO LOFT - NIGHT

Dennis paints as Dali jumps and whinnies, running around in the corral. Dennis goes to the window.

DENNIS

What are you doing? Stop it!

Dali MORPHS into the man.

DALI

Why do I waste my time with you? Do to the damn show!

DENNIS

Why should I? It's too late anyway. I can't enter anything...

DALI

You could at least see how you are against the others.

DENNIS

True. I could make fun of all the hacks who think they're artists.

DALI

At least those hacks have the balls to show their work. I'll get my saddle.

DENNIS

But...

INT. HIGH SCHOOL GYMNASIUM - NIGHT

Row upon row of paintings hanging on makeshift walls. The paintings are typical high school paintings. Some are better than others, but none of them are anywhere near the level of Dennis'.

DENNIS

Pitiful. How these people can think this is art.

Dennis walks along, as others pass by and look at the paintings.

As he walks along, he notices a murmuring coming from a couple of aisles down. A sizable crowd gathers. All he can see are their legs, since the walls are rather high.

Slowly, he walks toward the commotion.

Finally, after walking past a half a dozen walls of art, he reaches the aisle where the crowd has gathered.

As he turns the corner, the first face he sees is Sarah's. Her mouth agape, she stares at him, then back at the wall of paintings.

Then Emily, staring in disbelief. Next to her, the twins. Behind them, Kirk, Norton, Alex and Harley. All look shocked.

Dennis begins to breathe really hard. Beads of sweat begin to manifest on his forehead.

None of the gathering can move. They are frozen like statues.

Finally, Dennis summons the courage to turn the corner and look at what they are looking.

Stepping methodically, willing his legs to move, he steps forward and turns to face the wall.

There, for all to see, his tribute to Sarah Krenshaw. Many of them are nudes, the product of his own fantasies. Others depict her at a young age. One depicts she receiving the dandelion from Dennis.

Sarah stares at him. Enigmatic shock fills her eyes.

Dennis pleads with his eyes. Finally, he looks at Kirk, who just stands there.

Without a word, Dennis runs from the gymnasium. Kirk and the others head for him.

EXT. HIGH SCHOOL PARKING LOT - MOMENTS LATER

Dennis bolts from the gymnasium corridor and runs toward the tennis courts. But before he can get out the door, Kirk catches him and gets ready to pummel him.

KIRK

You fucking pervert! I told you to stay away from her!

DENNIS

Let me go!

KIRK

You're gonna pay for this one!

The rest catch up and Sarah gets in Kirk's face.

SARAH

Let him go, Kirk! Let him go!

Dennis summons the courage and kicks Kirk in the shin, forcing him to release his hand.

Dennis launches into a series of punches, slamming Kirk in the face and belly. Finally, Kirk puts up his hand to stop him.

Dennis restrains himself, anger filling his face.

EXT. WOODS NEAR TENNIS COURTS - CONTINUOUS

Dennis runs full bore and leaps onto Dali's back. Instantly, the steed blasts into action, running into the darkness.

EXT. WOODS - CONTINUOUS

Dennis gallops Dali through the woods as if it were day, dodging tree branches effortlessly.

EXT. DENNIS' BACKYARD - LATER

Dennis flies into the back yard on Dali's back, leaps from him and bounds up the steps to his studio loft.

INT. DENNIS' STUDIO LOFT - CONTINUOUS

Dennis blasts the door open and launches into the studio. Shock fills his eyes as he sees that all his paintings are exactly where they were before.

DENNIS

Fuck!

INT. DENNIS' KITCHEN - DAY

Dennis eats a sandwich with the phone to his ear.

DENNIS

I don't know. They didn't say who won yet... I guess soon... How's Grandpop?... I'm just going to go for a ride. Okay. Love you. Bye.

EXT. A PATH IN A FOREST - DAY

Dennis rides Dali at a gentle gallop, a distant look on his face.

EXT. NEAR STREAM - MOMENTS LATER

Dennis rides up to the stream, dismounts, and removes Dali's bridle and saddle. Dali takes a drink from the stream, then wanders off and begins to graze.

Dennis strips down to his bathing suit and slips into the water.

The cool water rolls over Dennis' body, and a look of distant peace and contentment appears on his face. He looks over to Dali and smiles.

Dennis floats on his back and lets the water flow around him. He looks up into the trees. Sunlight drifts through the leaves. An image appears in the sunlight.

It is Sarah. The scene becomes almost surrealistic.

Instantly, Dennis flips over in the water. He begins to speak, but Sarah touches his lips with two fingers to stop him.

SARAH

Don't get out of the water.

Behind her, her stallion stood, grazing, no saddle. He moved over to where Dali stood.

With the sun behind and silhouetting her, Sarah, with no hint of modesty, disrobes and slips into the water.

Dennis nearly palpitates with anticipation as she swims to him and wraps her arms around her neck.

Gently, she touches her lips to his. She smiles. He smiles. They kiss more deeply, more affectionately.

EXT. STREAM BANK - MOMENTS LATER

Dennis and Sarah make love on the stream bank. They make love for hours.

EXT. STREAM BANK - LATER

Dali walks next to the stream, his muzzle near the ground, as if he was preparing to feed. He nuzzles up against Dennis' face.

Dennis, still nude, startled, wakes and looks around in a quandary.

DENNIS

Where is she?

Dali shakes his head as Dennis gathers his clothes together.

DENNIS (CONT'D)

Did it even happen? Talk to me.

Quickly, he dresses. He reaches for Dali's saddle. On it is a fresh dandelion. He picks up and stares intently at it.

INT. DENNIS' KITCHEN - DAY

Dennis eats his breakfast, as his mother does the dishes.

PAULA

And he just sat up, stared at us, and said, who's that standing next to you?

DENNIS

Who was there?

PAULA

Nobody. That's the thing. Your father and I thought he was seeing ghosts. But the nurse said that it was a condition called ICU dementia.

DENNIS

What's that?

PAULA

Well, when someone's been through a traumatic episode, sometimes, from the drugs, the hospital environment, the stress, they start seeing things.

DENNIS

Creepy.

PAULA

Yeah. But they said it would go away as soon as he was out of the hospital. So, they put the new stent in and he should be coming home in a couple of days.

DENNIS

That's awesome. Are we going to see him when he gets out?

PAULA

Of course.

DENNIS

Good. I better get going, mom. The bus'll be here soon.

PAULA

Okay, sweetie. Have a great day.

Dennis grabs his backpack, kisses his mom, and leaves.

EXT. END OF DRIVEWAY - MOMENTS LATER

Dennis gets into the bus.

INT. SCHOOL BUS - CONTINUOUS

Dennis takes a seat in the back of the bus and watches out the window as the UPS man pulls down his driveway.

INT. DENNIS' KITCHEN - CONTINUOUS

A knock at the door brings Paula to the door.

She opens it to find the UPS MAN there.

UPS MAN

Hi, Mrs. Wilson. Letter for Dennis.

PAULA

Oh. Okay.

She signs for the letter and takes it.

UPS MAN

Have a good day.

PAULA

You too.

She holds the letter up. The return address is from the high school.

Paula puts the letter on the counter.

EXT. HIGH SCHOOL CAMPUS - DAY

Dennis exits the bus and slowly, almost cautiously, enters the building.

INT. CENTER CORRIDOR - MOMENTS LATER

Dennis goes to his locker. Hanging from the locker air slots is a single dandelion. Gently, he touches it, admires it. Then a look of puzzlement comes over his face.

Quietly, Sarah slips up next to him.

SARAH

Hi.

DENNIS

Hi.

SARAH

What's up?

Dennis stares in shock.

DENNIS

Was it real?

SARAH

When is real real?

Slowly, Sarah kisses him. Kirk's voice booms in.

KIRK (O.S.)

Hey, dude.

Dennis nearly jumps out of his skin. Sarah shoots laser beams of hate at him.

KIRK (CONT'D)

Dude, settle down.

Kirk fishes for words.

KIRK (CONT'D)

You, you got a lot of talent. And a hell of a punch. I just wanted to say... to tell you that.

Kirk steps back. Behind him are Norton, Harley and Alex. They all nod and walk away.

Emily, Courtney and Casey step up.

EMILY

Pretty fucking awesome, dude.

CASEY

Our mother wanted to know if you would paint us.

COURTNEY

A portrait.

EMILY

He knows that, Courtney.

COURTNEY

Oh, yeah.

EMILY

See you at lunch.

The three girls walk off.

DENNIS

Sarah, I didn't enter the contest.

Sarah searches for a reason, but can say nothing.

Another voice, MRS. ROWE, steps up.

MRS. ROWE

Hi, you're Dennis Wilson?

DENNIS

Mrs. Rowe?

MRS. ROWE

I sent a notice to your home, but I'm sure it didn't get there before you left for school. Dennis, why didn't you ever show me your work? You're amazing.

DENNIS

This can't be real.

INT. APARTMENT STUDIO - NIGHT

Dennis, a forlorn look on his face as he paints the scene in the corridor.

He nearly jumps out of his skin as a beautiful hand touches his shoulder.

It is Sarah's hand.

SARAH

Hey, silly, you're going to be late to class. Can't have the boyfriend of the dean of the college getting to class late, can we?

DENNIS

None of this makes sense.

SARAH

Just accept it. Something wanted us to be together. Hey, I gave up California for you.

She looks at the canvas.

SARAH (CONT'D)

You need to let that go.

She kisses him.

SARAH (CONT'D)

Let's go.

FADE OUT: