

"FERRIS BUELLER'S DAY OFF"

by

John Hughes

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SHOOTING SCRIPT
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1 BLACK SCREEN

1

MAIN TITLES

IT'S SILENT. A BEAT...AND AN EXPLOSION OF SOUND. A HOUSEHOLD IN THE MORNING. KIDS GETTING READY FOR SCHOOL. CLOCK RADIOS.

KITCHEN APPLIANCES. SHOWERS. FIGHTING. PEOPLE YELLING. DOG BARKING. APPLIANCES BUZZING. CAR HORMS. IT SOUNDS JUST LIKE YOUR HOUSE DID. STREAMS OF ROCK'N ROLL FADE IN AND OUT. HUEY LEWIS TO LIONEL RITCHIE TO HUSKER DU. SURROUND MAKES IT FEEL LIKE YOU'RE IN THE ROOM. AN AURAL TOUR OF A HOUSE ON A SCHOOL MORNING. BEGINNING IN THE KITCHEN AND MOVING UPSTAIRS.

FATHER'S VOICE (TOM)
Where's my wallet?!

SEVEN YEAR OLD BOY (TODD)
YOU IDIOT!!

TWELVE YEAR OLD GIRL (KIMBERLY)
MOM!

TODD
SHUT-UP!

EIGHTEEN YEAR OLD GIRL (JEANIE)
I NEED A TOWEL!!

TOM
JOYCE!

KIMBERLY
(whispers, sadistic)
When you turn ten, your head's going
to swell up real big like a watermelon
and we're going to have to put you
to sleep like they do with a dog.

TODD
MOM!

TOM
JOYCE!!

JEANIE
WHO PISSED ON THE TOILET SEAT!?
MOTHER!!

TOM
Where's Mom?

1 CONTINUED:

1

TODD
Is my head going to swell up?

TOM
What?!

JEANIE
OH, MY GOD! THE TOILET PAPER'S ALL
WET!!!

MOTHER (JOYCE)
(screams)
TOM!

The house falls dead SILENT. We hear footsteps thundering through the house. A TENSE STRAIN OF MUSIC FADES UP.

TODD
What's that?

KIMBERLY
Wait! Hold still!

TODD
What?!

KIMBERLY
You heads starting to swell up!!

Todd screams. We hear the sound of Tom's footsteps running through the kitchen, down the hall, up the stairs, up the hallway. A door open.

TOM
(breathless)
What's the matter?

JOYCE
(worried)
It's Ferris!

TOM
What's wrong?

JOYCE
(snaps)
What's wrong? For Christ's sake!
Look at him!

2 CLOSE-UP. FERRIS

2

An eighteen year-old boy. He's staring lifelessly at CAMERA.

3.

2 CONTINUED:

2

His mouth's open. His eyes are bugged-out. His tongue is fat and dry in his mouth. He's laying in bed, on his side.

3 INT. BOY'S BEDROOM

3

Ferris' parents, TOM and JOYCE BUELLER are standing at bedside. They're in their late forties, early fifties.

Handsome, upper-middle class parents. They're both dressed for work.

TOM

Ferris?

JOYCE

He doesn't have a fever. But he says his stomach hurts and he's seeing spots.

4 CLOSE-UP. FERRIS

4

His lifeless eyes blink.

5 INT. BEDROOM. PARENTS

5

Tom bends down and touches Ferris' forehead.

TOM

What's the matter, Ferris?

JOYCE

Feel his hands. They're cold and clammy.

Tom takes one of Ferris' hands.

TOM

(discreetly)

Should you call the doctor?

JOYCE

(whispers)

He doesn't want me to.

TOM

Why don't you want Mom to call the doctor?

Ferris exhales loudly. He tries to speak but all he can manage is a choked gasp.

TOM

What?

5 CONTINUED:

5

Ferris tries again.

FERRIS

(raspy)

Don't make a fuss. I'm fine. I'll
get up.

He starts to get up. Joyce gently pushes him back down.

FERRIS

I have a test today. I have to take
it. I want to get into a good college
so I can have a fruitful life...

JOYCE

You're not going to school like this.
(to Tom)

Maybe I should call the office and
tell them I won't be in.

FERRIS

I'm okay, Mom. I feel perfectly...Oh,
God!

He's gripped by a seizure. His body stiffens and he chokes.

His older sister, JEANIE, walks into the room. She's dressed
for school. She's cute and stuck-up. A major pill.

JEAN

Oh, fine. What's this? What's his
problem?

JOYCE

He doesn't feel well.

JEAN

Yeah, right. Dry that one out and
you can fertilize the lawn.

TOM

That's enough, Jeanie.

JEANIE

You're not falling for this, are
you? Tell me you're not falling for
this.

FERRIS

Is that Jeanie? I can't see that
far. Jeanie?

5 CONTINUED: (2)

5

JEANIE
Pucker up and squat, Ferris.

JOYCE
(annoyed)
Thank you, Jeanie. Get to school.

JEANIE
(angry, defeated)
You're really letting him stay home?
I can't believe this. If I was
bleeding out my eyes, you guys'd
make me go to school. It's so unfair.

FERRIS
Please don't be upset with me, Jeanie.
Be thankful that you're fit and have
your health. Cherish it.

JEANIE
(to herself)
Oh, I wanna puke.

She glares at Ferris. Her eyes are mascara and vengence. She slips out of the room. Ferris' brother, TODD and sister, KIMBERLY peek into the room.

KIMBERLY
Myocardial infarction?

JOYCE
Get your stuff. Daddy'll be right down.

KIMBERLY
Syphilitic meningitus? That would be a huge family embarrassment.

TOM
Get downstairs!

KIMBERLY
If he dies, I got dibs on his stereo.

She turns sharply and exits.

TODD
(worried)
Dad? Does my head look alright?

JOYCE
Get downstairs! Now!

6.

5 CONTINUED: (3)

5

TODD

Just answer me one question! Is it
swelling up? Kim said it was going
to get as big as...

KIMBERLY (O.S.)

A WATERMELON!

TODD

(yells out the room)
Shut-up!

JOYCE

Get downstairs! NOW!

Todd backs out of the room.

FERRIS

I'll be okay. I'll just sleep.
Maybe I'll have an aspirin around
noon.

JOYCE

(to Ferris)

I'm showing houses to the family
from California today but I'll be in
the area. My office'll know where I
am, if you need me.

TOM

I'll check it with you, too.

FERRIS

It's nice to know I have such loving,
caring parents. You're both very
special people.

6 CU. FERRIS

6

He acknowledges Tom with a pathetic flutter of his eyelids.

7 INT. BEDROOM. JOYCE

7

She strokes Ferris' hair.

JOYCE

I hope you feel better, pumpkin.

She leans down and kisses his forehead. Tom pats his shoulder.

TOM

Get some rest.

8 CU. FERRIS

8

Ferris lets out a wheeze. His glassy eyes follow his parents to the door.

JOYCE (O.S.)
We love you, sweetie.

TOM (O.S.)
Call if you need us.

They close the door. The lock clicks. Ferris' eyes shift from the door to CAMERA. A sly, little smile crawls across his lips.

FERRIS
They bought it.

The MTV theme music ROARS IN.

9 CU. TV SCREEN

9

The TV at the foot of Ferris' bed. The MTV logo is playing.

10 INT. BEDROOM

10

Ferris yanks open the drapes. The pall of the sickroom disappears in the brilliant glow of morning sunlight.

FERRIS
Incredible! One of the worst performances of my career and they never doubted it for a second.
(looks out the window)
What a beautiful day!

He turns from the window.

FERRIS
Parents always fall for the clammy hands. It's physical evidence of illness. It's a good, non-specific symptom. Parents are generally pretty hip to the fever scams. And to make them work you have to go a hundred and one, hundred and two. You get a nervous mother and you end up in a doctor's office and that's worse than school.

He flips on his stereo and fills the room with the MTV broadcast. A NEW SONG begins.

10 CONTINUED:

10

FERRIS

Fake a stomach cramp and when you're doubled over, moaning and wailing, just lick your palms. It's a little stupid and childish but then so if high school. Right?

He equalizes the sound a little.

FERRIS

This is my ninth sick day with semester. If I go for ten, I'm probably going to have to barf up a lung. So, I absolutely must make this one count.

He exits into the hallway.

11 INT. BATHROOM

11

Ferris walks into the bathroom. It's littered with Jean's debris. He turns on the shower water.

FERRIS

I don't care if you're fifty five or seven, everybody needs a day off now and then. It's a beautiful day. How can I be expected to handle high school?

He bends down OUT OF FRAME as he loses his briefs. He pops up.

FERRIS

I do actually have a test. That wasn't bullshit.

He steps into the shower. Through the pebbled glass of the shower door we see Ferris' outline.

FERRIS

That I care about it was.

12 INT. BATHROOM. SHOWER STALL.

12

Inside the shower. Ferris' hair is standing straight up.

It's molded into a fin with shampoo.

FERRIS

It's on European socialism. I mean, really. What's the point?

(MORE)

12 CONTINUED:

12

FERRIS (CONT'D)

I'm not European. I don't plan to be European. So, who gives a shit if they're socialists? They could be fascist anarchists and it still wouldn't change the fact that I don't own a car.

He turns the shower head around and uses it like a microphone.

FERRIS

(sings)

WELL SHAKE IT UP, BABY,
TWIST AND SHOUT...

13 INT. HALLWAY. LATER

13

Ferris comes out of the bathroom with a towel wrapped around his waist. He's drying his hair with another of a different color.

FERRIS

Not that I condone fascism. Or and "isms". "Isms", in my opinion are not good. A person should not believe in an "ism". He should believe in himself. John Lennon said it on his first solo album. "I don't believe in Beatles, I just believe in me." A good point there. After all, he was the Walrus.

He opens a linen closet and tosses the towel in it.

FERRIS

I could be the Walrus and I'd still have to bum rides off people.

He passes CAMERA and goes into his room.

FERRIS (O.S.)

I'm not very political? Let me put that into perspective...

14 INT. BEDROOM

14

Ferris tosses the towel he's dried hair with on the bed.

FERRIS

My uncle went to Canada to protest the war, right?

(MORE)

10.

14 CONTINUED:

14

FERRIS (CONT'D)

On the Fourth of July he was down with my aunt and he got drunk and told my Dad he felt guilty he didn't fight in Viet Nam. So I said, "What's the deal, Uncle Jeff? In wartime you want to be a pacifist and in peacetime you want to be a soldier. It took you twenty years to find out you don't believe in anything?"

(snaps his fingers)

Grounded. Just like that. Two weeks.

(pause)

Be careful when you deal with old hippies. They can be real touchy.

He opens his door.

15 INT. CLOSET

15

The door opens and Ferris rifles through his shirts.

FERRIS

My mother was a hippie. But she lost it. She got old. If she listens to the White Album now? She doesn't hear music, she hears memories.

Nostalgia is her favorite drug. It'll probably be mine, too. I hope not.

He finds a shirt he likes. He steps back from the closet and puts it on. He drops the towel.

16 INT. BEDROOM

16

He walks across the room to his dresser. He opens his underwear drawer. There's an old model of a submarine on the top of the dresser. He picks it up.

FERRIS

In eighth grade a friend of mine made a bong out of one of these. The smoke tasted like glue.

He pulls out a pair of underwear. He gets dressed as he speaks.

FERRIS

His name is Garth Volbeck. He's a serious outsider. Not a bad guy, I like him. I'm probably his only friend.

(MORE)

FERRIS (CONT'D)

I do what I can for him. I mean, if I was him, I'd appreciate it. Do unto others, right? Anyway, his mother owns a gas station. His father's dead and his sister's rumored to be a prostitute, which is complete bullshit. She only puts out so people will hang out with her. It's sad but I don't hold it against her. Better to hold it against the guys who use her and don't care about her.

(pause)

My parents never allowed Garth over here. It was because of his family. Mainly his older brother. He's in jail. I could see them not wanting his brother here because he is a registered psycho. I wouldn't want him here. I once watched the guy eat a whole bowl of artificial fruit just so he could see what it was like to have his stomach pumped. But Garth isn't his brother. It isn't his fault that his brother's screwed-up. A lot of fights with the parents on that point. I always felt for Garth. I was sleeping at his house once and I was laying on the dark worrying that his brother was going to come in and hack me to death with an ax and I heard Garth crying. I asked him what was wrong and he said, "Nothing". ... Nothing was wrong. There was no specific thing he was crying about. In fact, he wasn't really even aware that he was crying. He just cried himself to sleep every night. It was a habit. The guy's so conditioned to grief that if he doesn't feel it, he can't sleep. How could you possibly dump on guy who has to deal with that kinda shit? My parents acknowledge the trudge of the situation and I'm sure that deep down, they do feel for him but still the guy's banned from our house.

He looks at himself in the mirror on the back of his closet door. He doesn't like what he's wearing. He continues his speech as he disrobes.

12.

16 CONTINUED: (2)

16

FERRIS

Unfortunately, now my parents have a legit argument. Garth doesn't need his brother to give him a rep anymore. He's getting one on his own. He's lost. It's over for him. He's eighteen. Gone from school. Gone from life. His legacy is a gas station.

17 INT. HOUSE. STAIRCASE

17

Ferris comes down the stairs. He's wearing a completely different outfit.

FERRIS

One very serious danger is playing sick is that it's possible to believe your own act.

18 INT. KITCHEN

18

Ferris comes into the kitchen and crosses to the refrigerator.

FERRIS

That and boredom. A lot of people ditch and feel great for about an hour. Then they realize there's nothing to do. TV and food. I myself have ditched and gotten so bored I did homework. Figure that shit out.

He takes a sip out of a bottle of orange juice.

FERRIS

You have to plan things out before you take the day off. Otherwise you get all nervous worrying about what to do and all you get is grief and the whole point is to take it easy, cut loose and enjoy.

He crosses to the pantry.

FERRIS

You blow your day and at about three o'clock, when everybody's out of school, you're going to wish you'd gone to school so you could be out having fun.

He emerges from the pantry with a handful of Oreos.

13.

18 CONTINUED:

18

FERRIS

Avoid the misery. Plan your day.
Do it right.

19 INT. FAMILY ROOM

19

Ferris walks in and flops down in an armchair.

FERRIS

There's alot of pressure at work in
my age group. And it's not always
recognized.

He reaches over and picks up the telephone. He sets it in
his lap.

FERRIS

Some guy whose hair is falling out
and his stomach's hanging over his
belt and everything he eats makes
him fart, he looks at someone like
me and thinks, "This kid's young and
strong and has a full, rich future
ahead of him, what's he got to bitch
about?"

20 CU. PHONE

20

He punches out a number.

21 INT. FAMILY ROOM. FERRIS

21

He remote controls the TV on.

FERRIS

That's just one reason why I need a
day off every now and then.

22 EXT. ANOTHER HOUSE

22

A sleek, modern house on a couple of deeply wooded acres. A
prime house in a prime location. A telephone rings OVER.

23 INT. BOY'S BEDROOM

23

It's a dark, dreary sick room. Shades drawn, floor strewn
with used tissues, nightstand a still-life of over the counter
remedies. A high school boy, CAMERON FRYE, is laying in bed.
We don't see his face, only a silhouette with a thermometer
sticking out his mouth. U2's SUNDAY BLOODY SUNDAY is playing.
He's mumbling random words.

14.

23 CONTINUED:

CAMERON
Food...shelter...no...yes...

The phone rings. His hand reaches back and hits the speaker phone button.

CAMERON
(weak)
Hello?

FERRIS' VOICE
Cameron! What's happening?

CAMERON
Very little.

FERRIS' VOICE
How do you feel?

CAMERON
Shredded.

FERRIS' VOICE
Is your mother in the room?

Cameron takes the thermometer out of his mouth.

CAMERON
She's not home. Where are you?

FERRIS' VOICE
Home.

24 INT. FERRIS' FAMILY ROOM. FERRIS

24

Ferris is sprawled out in the chair.

FERRIS
I'm taking the day off. Get dressed
and come over.

CAMERON'S VOICE
I can't. I'm sick.

FERRIS
It's all in your head. Come on over.

25 INT. CAMERON'S ROOM

25

Cameron's insistant.

15.

25 CONTINUED:

25

CAMERON

I feel like complete shit, Ferris.
I can't go anywhere.

FERRIS' VOICE

I'm sorry to hear that. Now, come on
over and pick me up.

Ferris disconnects. Cameron slowly hangs up the phone.

CAMERON

I'm dying.

The phone rings again. Cameron hits the speaker button.

FERRIS' VOICE

You're not dying. You just can't
think of anything good to do.

26 INT. FERRIS' FAMILY ROOM

26

Ferris hangs up.

FERRIS

If anybody needs a day off, it's
Cameron. He has a lot of things to
sort out before he graduates. He
can't be wound this tight and go to
college. His roommate'll kill him.
I've come close myself. But I like
him. He's a little easier to take
when you know why he's like he is.
The boy cannot relax. Pardon by French
but Cameron is so tight that if you
stuck a lump of coal up his ass, in
two weeks you'd have a diamond.

(after-thought)

And Cameron would worry that he'd
owe taxes on it.

27 INT. SCHOOL. HALLWAY

27

We hear roll call as CAMERA MOVES ACROSS the tile floor. A
shoe's POV.

TEACHER'S VOICE

Albers?

BOY'S VOICE

Here.

TEACHER'S VOICE

Anderson.

27 CONTINUED:

27

GIRL'S VOICE

Here.

CAMERA enters a classroom. It travels past a teacher's Hush Puppies and heads up an aisle of desk past dirty yellow Reebocks, rotting Air Jordans, scuffed heels, pristine loafers...

TEACHER'S VOICE

Anheiser?

BOY'S VOICE

Here.

TEACHER'S VOICE

Busch?

GIRL'S VOICE

Here.

TEACHER'S VOICE

Bueller?

CAMERA reaches the last desk and rises slowly to reveal that it's empty.

TEACHER'S VOICE

Bueller?

GIRL'S VOICE

He's sick.

(pause)

My best friend's sister's boyfriend's brother's girlfriend heard from this guy who knows this kid who's going with a girl who saw Ferris pass-out at 31 Flavors last night. I guess it's pretty serious.

TEACHER'S VOICE

(weary)

Thank you, Simone.

GIRL'S VOICE

(cheery)

No problem whatsoever.

TEACHER'S VOICE

Drucker?

BOY'S VOICE

What?

- 27 CONTINUED: (2) 27
WOUND-OUT CAR ENGINES COME UP LOUD.
- 28 CU. TV 28
THE ROAD WARRIOR is playing on video cassette. The big chase at the end.
- 29 INT. FAMILY ROOM. FERRIS 29
He's sitting in the arm chair pretending it's Humongous' war wagon. He's wearing a hockey mask. He's steering. He reaches down and grabs an imaginary nitrous oxide valve.
- 29A CU. TV 29A
Humongous reaches down and grabs a real nitrous oxide valve.
He gives it a twist.
- 29B CU. FERRIS 29B
He throws himself back against the chair.
- 29C CU. TV 29C
The force of the rapid acceleration of his vehicle throws Humongous back in his seat.
- 29D CU. FERRIS 29D
He bounces himself in the chair to simulate the bumpy high speed ride.
- 29E CU. TV 29E
The war wagon hurtles down the road.
- 29F CU. FERRIS 29F
He rears back in horror.
- 29G CU. TV 29G
The war wagon is heading for a head-on collision with the tanker truck.
- 29H CU. FERRIS 29H
Arms outstretched, head thrown back, braced for collision.
- 29J CU. TV 29J
IMPACT!

18.

29J CONTINUED:

MOZART COMES UP.

29K CU. FLOWERING TREE BRANCH

Outside a bedroom window. A flowering crabtree branch.

Petite pink flowers. WE PULL BACK FROM THE WINDOW INTO THE ROOM. It's Jeanie's room. A pink and powder blue pig pen.

Clothes everywhere, make-up, books, records. Ferris is sitting on her bed going through a purse.

FERRIS

This is really degrading.

He comes up with a crumpled dollar bill.

FERRIS

Financing my activities this way.
Very damaging to the self-image.
But, hey, I'm broke. In times of
crisis one must do what one must do.
I'll pay it back. With interest.

He comes up with a five.

FERRIS

Regardless of how much shit sisters
make you eat, how often they rat on
you, how gross they act or how wicked
and insensitive they can be, you
should not alienate them. Because
most likely they have cash and it's
usually very easy to get your hands
on.

He holds up a twenty and snaps it. PINK FLOYD'S "MONEY"
COMES UP.

30 INT. LIVING ROOM

30

The song plays as Ferris digs through the sofa cushions.

30A CU. SOFA

30A

Ferris extracts a sticky quarter from a crevice.

31 INT. PARENTS' BEDROOM

31

Ferris is going through his father's pants pockets. Another crumpled bill surfaces.

- 32 CU. WASHING MACHINE TOP 32
 A couple of stiff, hard, bleached singles that have gone through the wash lay on top of the washer. A hand scoops them up.
- 33 CU. LUCITE ENCASED PROOF SET 33
 An obvious gift from a grandparent. A U.S. Mint proof set. A ten, a five and a single enclosed in a lucite frame. A screwdriver tip wedges between the two pieces of Lucite and pops them apart. A hand peels the bills off the backing.
- 34 CU. KITCHEN DRAWER 34
 Hands ripping through the kitchen junk drawer. Locating a dollar bill.
- 35 CU. COIN COLLECTION 35
 The familiar blue collector's album. One-by-one, the quarters are being popped out of their slots.
- 36 CU. VACCUUM CLEANER 36
 The dusty, dirty contents of the bag are emptied on the floor. Fingers pick a dime out of a matted wad of filth.
- 37 CU. SNOOPY BANK 37
 It's being shaken furiously.
- 38 CU. BIRTHDAY CARD 38
 It's a child's card. It's slowly opened to reveal a crisp, new five.
- 39 INT. HALL CLOSET 39
 The door opens and Ferris thrusts his hands into the pockets of the coats. He comes up with a ball of Kleenex. A roll of Tums. A squirt gun. Then a modest wad of bills. His face lights up as he counts out the cash. He closes the door.
- 40 CU. FLOOR AND BED 40
 Ferris' face appears between the bed and the floor. His arm reaches out for a small metal bank hidden under the bed.
- 41 CU. BANK 41
 It's on a work bench. An awl is driven in between the door

41 CONTINUED:

41

and the jamb. It pries the door open. Inside are trading cards, a charred doll's head, a Zippo lighter and, finally, a five dollar bill.

42 INT. KITCHEN

42

Ferris is on his hands and knees under the kitchen table.

43 CU. TABLE LEG

43

Ferris lifts the leg and removes a quarter that's been used to balance the table.

44 INT. KITCHEN

44

Ferris stands up and pockets the quarter.

45 CU. FERRIS' BED

45

A shower of coins and bills rain down on the sheets. The SONG ENDS.

46 EXT. REAL ESTATE OFFICE. MORNING

46

A suburban realty company. A cute little building in town.

47 INT. OFFICE

47

Joyce is behind a desk. Across from her are two WOMEN.

They're also real estate agents.

JOYCE

No one's going to consider a house with a black living room. Not even those jerks from Vermont. Let's be realistic.

AGENT 1

Mrs. Volbeck's dead set against putting any money into the house.

Joyce's phone intercom buzzes. She take the call.

JOYCE

Joyce Bueller.

Her eyes open wide with alarm.

JOYCE

Oh, my God. I'm so sorry. I completely forgot to call.

21.

48 EXT. HIGH SCHOOL

48

A modern, suburban high school.

MAN'S VOICE

Are you aware that your son is not
in school today?

49 INT. SCHOOL. HALLWAY

49

It's a passing period. The hall is clogged with students.

JOYCE'S VOICE

Yes, I am. Ferris is home sick. I
had a meeting first thing this
morning. I should have called. It
completely slipped my mind.

50 INT. SCHOOL. DEAN'S OUTER OFFICE

50

A SECRETARY is at work at her desk. We hear the dean inside
the office.

DEAN'S VOICE

Are you also aware that Ferris does
not have what we consider an exemplary
attendance record?

51 INT. DEAN'S OFFICE. CU. DESK SIGN

51

It reads, EDWARD R. ROONEY. DEAD OF STUDENTS. The dean's
feet are up on the desk, behind the sign. Moderately priced
dress shoes.

JOYCE'S VOICE

I don't understand.

DEAN'S VOICE

I just had his file up.

52 INT. OFFICE. CU. DEAN

52

ED ROONEY is sitting behind his desk. He's tough, clean and
straight as an I-beam. Short, neatly combed hair, suit and
tie. He's toying with a pencil. He's confident to the point
of arrogance.

ROONEY

I just has his file up, Mrs. Bueller.

Behind him is a computer terminal. He removes his feet from
the desk and turns in his swivel chair.

22.

52 CONTINUED:

52

ROONEY

If Ferris thinks he coast this last month and still graduate, he's sorely mistaken.

JOYCE'S VOICE

This is all news to me.

53 CU. COMPUTER MONITOR

53

The monitor on Rooney's desk displays Ferris' records.

ROONEY'S VOICE

So far this semester alone, he's been absent nine times. Including today.

JOYCE'S VOICE

Nine times?

Under DAYS MISSED we see a number 9 suddenly change to a number 2.

54 INT. OFFICE

54

Rooney turns to the monitor. He reads off the screen.

ROONEY

I have it right here in front of me.
He's missed...

He looks closer at the screen.

55 INT. FERRIS' ROOM

55

Ferris is at his Macintosh computer. He has his record up on the screen.

FERRIS

I wanted a car. I got a computer.
How's that for being born under a bad sign?

56 INT. JOYCE'S OFFICE

56

She's still on the phone with Rooney.

JOYCE

I can give you every assurance that Ferris is home and that he is, in fact, very ill. I debated whether or not I should even leave him.

(MORE)

56 CONTINUED:

56

JOYCE (CONT'D)

I can appreciate that at this time
of year children are prone to taking
the day off, but in Ferris' case,
he's truly a very sick boy.

57 INT. FERRIS' BEDROOM

57

MUSIC BLASTS. SOLO GUITAR.

58 CU. SPEAKER

58

The grille cloth is throbbing.

59 CU. LED METERS

59

The meters on the amplifier are totally in the danger zone.

60 CU. TV MONITOR

60

We see Ferris in his room with a guitar around his neck.

He's playing.

61 CU. VIDEO CAMERA

61

A home video camera is capturing Ferris on tape.

62 INT. CAMERON'S ROOM

62

He's sitting on the edge of the bed buttoning his shirt. He sighs deeply and fall back on the bed.

63 INT. SCHOOL. HALLWAY

63

Jeanie is at her locker during a passing period. A GIRLFRIEND comes up to her.

GIRL

I'm really sorry about your brother.

JEANIE

What're you sorry for? I have to
live with the trouser snake.

GIRL

No, I mean I heard he's really sick.

JEANIE

Who said he's sick.

63 CONTINUED:

63

GIRL

A whole bunch of people. They said he's like on the verge of death.

Jeanie stares incredulously at the girl.

GIRL

This guy in my biology class said that if Ferris dies he's giving his eyes to Stevie Wonder? He's really sweet isn't he?

She smiles and exits. Jeanie cocks her head in bewilderment.

She kicks her locker shut.

64 INT. FERRIS' ROOM

64

He's in bed on the phone.

FERRIS

A sample of my blood was sent to Atlanta to the Center for Disease Control. I don't know, man, I'm bricking heavily.

(point to the phone)
Freshman.

(to the phone)
Did you see Alien? When the guy had the creature in his stomach?
It feels like that.

65 INT. SCHOOL. HALLWAY

65

A FRESHMAN BOY is on the pay phone. A couple of his BUDDIES are standing at his side waiting anxiously for news.

BOY

Goddamn! Are you kidding?

SECOND BOY

What?

BOY

Did you see Alien?

SECOND BOY

No.

BOY

You never rented the video cassette?

Second boy shakes his head, no.

65 CONTINUED:

65

BOY
Oh. He's really wasted.

THIRD BOY
(to the Second Boy)
Who's he talking to?

SECOND BOY
Ferris Bueller. You know him?

THIRD BOY
(excited)
Yeah. He's getting me out of summer
school.

BOY
Anyway, I appreciate you letting us
know how you're doing. We gotta split.
(pause)
Huh?...Yeah, sure. Hold on.

SECOND BOY
(to Third Boy)
Shit. I hope he doesn't die.
I can't handle summer school.

The boy snatches a passing GIRL.

BOY
Did you see Alien?

GIRL
Yeah, why?

He hands her the phone.

GIRL
Hello?
(pause)
Who?
(pause)
Hi, Ferris. How's your bod?
(jaw drops)
Oh, my God! You're dying?
Is it serious?
(pause)
Shit! Are you upset?

65A INT. DEAN'S OFFICE

65A

Rooney's comparing his computer monitor to hard copy. His
SECRETARY is standing over his shoulder.

65A CONTINUED:

65A

ROONEY

I don't trust this kid any further
than I can throw him!

SECRETARY

With your bad knee, you better not
throw anybody, Ed.

Rooney stares at her for a long beat.

ROONEY

What's so dangerous about a character
like Ferris Bueller is that he gives
the good kids bad ideas. The last
thing I need at this point in my
career is fifteen hundred Ferris
Bueller disciples running around
these halls.

SECRETARY

He's very popular, Ed. Sportos,
motorheads, geeks, sluts, pinheads,
dweebies, wonkers, richies, they all
adore him.

ROONEY

That's exactly why I have to catch
him this time. To show these kids
that the example he sets is a first
class ticket to nowhere.

SECRETARY

(impressed)

Ooo. You sounded like Dirty Harry
just now.

Rooney looks up at her with a proud smile.

ROONEY

Really?

He unconsciously does an Eastwood squint.

65B EXT. FERRIS' HOUSE

65B

It's a glorious late spring day. A florist's truck drives
past the house.

65C INT. FERRIS' ROOM

65C

He's on the telephone. As he speaks he does a little
MacPainting on his MacIntosh. A Modigliani nude.

65C CONTINUED:

65C

FERRIS

Cameron, if you're not over here in fifteen minutes, you can find a new best friend. I'm serious, man. This is bullshit, making me wait around the house for you.

65D INT. CAMERON'S BEDROOM

65D

Cameron's back in bed.

CAMERON

I'm sick. I feel like shit. Why can't you leave me alone?

FERRIS' VOICE

You're not up for some good times? It's a beautiful day. It's almost summer. If this was Hawaii, we'd be surfing.

65E INT. FERRIS' ROOM

65E

He's growing weary of Cameron's wimpishness.

FERRIS

You want to stay home and try to have the shits? Try to barf? Try to feel worse?

CAMERON'S VOICE

I don't have to try.

FERRIS

Be a man. Take some Pepto Bismol and get dressed. You're boring me with this stuff.

The other phone line rings.

FERRIS

Squeeze you buns for a second. I got another call.

He puts Cameron on hold. He clears his throat and answers the second line. He sounds like he's on his last breath.

FERRIS

H--hell-o?

65F EXT. OFFICE BUILDING. DOWNTOWN

65F

A LaSalle Street office tower.

65F CONTINUED:

65F

TOM'S VOICE

Ferris?

65G INT. TOM'S OFFICE

65G

He's behind his desk. Nice office. Two windows. Herman Miller desk and chair.

TOM

You sound miserable.

FERRIS' VOICE

Really? Darn! I thought I was improving.

TOM

Were you sleeping?

FERRIS' VOICE

I was trying to do some homework.

66 CU. COMPUTER MONITOR

66

A closer view of the rude drawing Ferris is making.

FERRIS (O.S.)

I'm so worried about falling behind.

67 INT. FERRIS' ROOM

67

He leans back from the monitor and sips a Coke.

FERRIS

Dad? Can you hold on a second?

TOM'S VOICE

Sure, pal. Are you alright?

FERRIS

Just a little phlegm on the phone.
Hold on.

He puts his father on hold.

FERRIS

Cameron? It's my Dad.

CAMERON'S VOICE

Oh, that's just great. Are you busted?

67 CONTINUED:

67

FERRIS

It's completely cool. He's just checking up on me. Now, listen to me. I'm working on getting some heavy bucks out of him. So, the least you can do is hurry up and get over here. Bye.

He disconnects and gets his father back. He switches back to his sick voice.

FERRIS

Sorry, Dad. The moment before you called, I had a chest spasm and I blew lung fluid all over the place. It was making me ill looking at it. But gee, it's sure great of you to call. I'm sure they're a lot of fathers who wouldn't take time out from their busy schedules to call a dumb, sick teenager.

TOM'S VOICE

Hey, pal, what was I supposed to do?

Ferris reaches out and hits a key on his computer. The screen dumps the drawing.

FERRIS

Give yourself some credit, Dad. It was a mammoth gesture. It's like those savings bonds you used to give me every Christmas.

(looks at CAMERA and smiles)

It was that kind of concern.

68 CU. COMPUTER SCREEN

68

A message is flashing: "TRANSMITTING DATA".

69 INT. FERRIS' ROOM

69

He turns away from the computer and puts his feet up on the desk. He lights a cigarette.

FERRIS

You had to work hard for the money to buy those things, right?

TOM'S VOICE

Not any harder than anybody else.

69 CONTINUED:

69

Ferris mouths Tom's words as he says them.

69A EXT. CHICAGO LOOP. DIAMONDVISION SCREEN

69A

Ferris' drawing suddenly appears on the billboard.

Pedestrians stop to look.

69B INT. FERRIS' ROOM

69B

He blows a smoke ring.

FERRIS

You work so hard I'll bet you don't
even remember where those bonds are,
right?

Ferris points a finger in the air as a cue to his father.

TOM'S VOICE

Wrong.

He nods.

FERRIS

Oh, yeah? You're pulling my leg.
You're just trying to cheer me up.

TOM'S VOICE

Like hell I am. They're in a shoebox
in my closet.

Ferris smiles. He looks at CAMERA. He's gotten exactly what he wants.

FERRIS

(to CAMERA, normal
voice)

Was that a class move or what?
The guy gave it up faster than a
drunk Catholic girl. I hope my kids
don't pull this shit on me.

(thinks)

Of course, if they didn't, they'd be
dumb and abnormal and they'd probably
never move out of my house and I'd
have to support them until I die. I
take it back.

(to the phone, sick
voice)

Dad?

(MORE)

69B CONTINUED:

69B

(thinks) (CONT'D)

(thinks)

All this talking has made me kind of light-headed. I think I better lie down.

TOM'S VOICE

Okay, pal. You take care. I'll call you after lunch.

FERRIS

You don't have to, Dad.

TOM'S VOICE

I want to. Bye now.

He hangs up. Ferris sighs.

FERRIS

You win some, you lose some.

He turns his desk chair around and gets up.

FERRIS

I'm so disappointed in Cameron. Twenty bucks says he's sitting in his car debating about whether or not he should go out.

69C INT. CAR. CAMERON

69C

He's sitting behind the wheel of his car.

CAMERON

We're gonna get caught. No doubt about it.

He cuts the engine.

CAMERON

I'm not doing it.

He sits for half a beat.

CAMERON

He'll keep calling until I come over.

He sighs and restarts the engine. Another beat.

CAMERON

Actually, what'll happen is I'll get caught. Ferris'll escape.

32.

69C CONTINUED:

69C

Another beat. He stops the engine. A CRASH OF HORROR MUSIC.

70 CU. DRESSER DRAWER

70

Hands curl around the drawer pulls. The drawer is opened slowly, ominously. The hands lift a sweater out. A HERALDIC STING as we see a men's magazine beneath the sweater.

71 INT. FERRIS' ROOM

71

He takes out the magazine. He leafs through the pages for the pictorials as he speaks.

FERRIS

Cameron'll go on like that for a good thirty minutes. The guy is a shellfish when it comes to making a decision. The reason he doesn't fell good is, he worries about everything. He's the only guy I know who's deeply concerned that when he grows up there'll be a critical shortage of strategic metals.

He exits the room.

72 INT. HALLWAY

72

Ferris comes out of his room and heads down the hallway.

FERRIS

Cameron's also the only guy I know who knows what strategic metals are.
(waves the magazine)
Pardon moi.

He goes into the bathroom. We HEAR THE TOILET SEAT SLAM DOWN.

FERRIS

(sings)

MAYBE I'M JUST LIKE MY MOTHER, SHE'S NEVER SATISFIED...

73 INT. CLASSROOM. LATER

73

A stunningly beautiful girl, SLOANE PETERSON, is sitting at her desk in a history class. She's staring out the window as a tweedy MALE TEACHER delivers a dry, dusty lecture.

73 CONTINUED:

73

TEACHER

Roosevelt's health had seriously deteriorated by the time he met with Churchill and Stalin at Yalta.

(sneezes)

Pardon me.

The classroom door opens and the school NURSE walks in. For a moment, the teacher thinks she's come in because she heard him sneeze. She crosses to him and whispers in his ear.

SLOANE

She, like the others, watches the nurse curiously.

73A INT. CLASSROOM. TEACHER AND NURSE

73A

The teacher's face drops as he's delivered an obvious piece of disturbing news. He nods grimly to the Nurse. She looks at the kids.

NURSE

Sloane Peterson?

SLOANE

Sits up in her seat.

NURSE

She's a picture of compassion and understanding.

NURSE

May I see you outside for a moment?
There's been an emergency.

73B SLOANE

73B

A smile curls across her lips. As she gathers her books she looks to the GIRL next to her.

SLOANE

(whispers)

Dead grandmother.

73C INT. HALLWAY

73C

The Nurse is gently holding Sloane's hand.

NURSE

(nods solemnly)

Dead grandmother.

74 CU. ROONEY

74

He has a suspicious look on his face.

ROONEY
Dead grandmother?

75 INT. DEAN'S OFFICE

75

Rooney's at his desk. His secretary is standing across from him.

SECRETARY
That's what Mr. Peterson said. I had Florence Sparrow notify Sloane.

ROONEY
Who's this girl's going with?

SECRETARY
It's so hard to tell. I see her a lot with Ferris Bueller.

Rooney smiles. His suspicions are confirmed.

ROONEY
Could you get me Mr. Peterson's daytime number?

As the secretary starts out of the room, Rooney's phone rings. She stops and answers the desk phone.

SECRETARY
Edward Rooney's office.
(pause)
Yes. Can you hold? Thank you.

She puts the call on hold.

SECRETARY
It's Mr. Peterson.

Rooney is startled. He thinks for a beat then reaches for the phone.

SECRETARY
Do you still want his number?

Rooney answers her with an annoyed look. She smiles and backs out. He punches the phone button.

ROONEY
Ed Rooney.

75 CONTINUED:

75

MAN'S VOICE
Ed? This is George Peterson.

ROONEY
How are you today, sir?

MAN'S VOICE
We've had a bit of bad luck this
morning as you may have heard.

Rooney rolls his eyes. It's so obvious it's not Mr. Peterson.

ROONEY
I heard. And, gosh, I'm all broken
up. Huh? Oh, sure. I'd be happy to
release Sloane. You produce a corpse
and I'll release Sloane. I want to
see this dead grandmother firsthand.

The secretary stops cold in the doorway. She turns to Rooney
in horror. He covers the phone.

ROONEY
(whispers)
It's Ferris Bueller. Nervy little
punk. I'm gonna set a trap and let
his walk right into it!
(to phone)
That's right. Cart the stiff in and
I'll turn over your daughter. It's
school policy. Was this your mother?

Rooney's other line rings.

76 INT. SECRETARY'S OFFICE

76

She steps out of Rooney's office and picks up the other line.

SECRETARY
Ed Rooney's office.

Her jaw drops.

SECRETARY
Hold, please.

She puts the call on hold and hangs up. She hurried into
Rooney's office.

77 INT. DEAN'S OFFICE

77

Rooney's chewing out the person on the other line.

77 CONTINUED:

77

ROONEY

I'll tell you want, you don't like
 my policies, you can just come on
 down and smooch by big old ugly ass.
 You hear me?

The secretary comes in. She's waving her arms furiously.

Rooney tries to wave her away. He's angry. She stomps her foot. Rooney covers the phone.

ROONEY

What!?

SECRETARY

Ferris Bueller's on line two.

78 CU. ROONEY'S FOOT

78

It freezes in mid-tap.

79 CU. ROONEY'S HAND

79

The pencils falls from his fingers.

80 CU. ROONEY'S FACE

80

A mask of horror. He glances at the phone.

81 CU. PHONE

81

The second line light is flashing.

81A CU. ROONEY

81A

He blinks, cocks his head, twitches.

81B INT. FERRIS' ROOM

81B

He's zipping his pants, fastening his belt. The phone's cradled against his shoulder. He speaks in the same voice he used on his father.

FERRIS

Mr. Rooney? I'm sorry to disturb
 you at work but I was wondering if
 it would be possible for my sister
 to bring home any assignments from
 my classes that I may need.

81C INT. DEAN'S OFFICE. ROONEY

81C

He's staring blankly ahead.

81C CONTINUED:

81C

FERRIS' VOICE
 Thank you, sir.

He nods.

81D CU. PHONE

81D

Rooney's finger gingerly presses the button on the waiting call.

CU. ROONEY
 He winces as he returns to the first call.

81E INT. FERRIS' HOUSE. KITCHEN

81E

Cameron's on the phone in the kitchen. He's doing a deep, phoney "father" voice.

CAMERON
 You oughta be sorry for Christ's sake! A family member dies and you insult me. What's the matter with you, anyway?

81F INT. DEAN'S OFFICE. ROONEY

81F

He apologizes profusely to Cameron. He's perspiring, trembling.

ROONEY
 I don't know. I thought you were someone else. You have to know, sir, that I would never deliberately insult you. I can't begin to tell you how embarrassed I am.

CAMERON'S VOICE
 Pardon my French but you're an asshole!

Rooney nods enthusiastically.

ROONEY
 Absolutely! I most certainly am.

81G INT. KITCHEN

81G

Cameron lays into Rooney.

CAMERON
 This isn't over yet, buster. You just make sure my daughter's out in
 (MORE)

81G CONTINUED:

81G

CAMERON (CONT'D)
 front of the school in ten minutes.
 Do you read me?

ROONEY'S VOICE
 Load and clear, Mr. Peterson.

CAMERON
 Call me sir, goddamn it!

ROONEY'S VOICE
 Sir.

CAMERON
 That's better.

Ferris strolls into the kitchen to catch the last of the conversation. Cameron covers the phone.

CAMERON
 (to Ferris)
 I'm scared shitless, Ferris! What is Rooney guesses my voice!

FERRIS
 Impossible. You're doing great.

Cameron sighs and goes back to the phone.

CAMERON
 (clears his throat)
 I don't have all day to bark at you
 so I'll make this short and sweet.

Ferris gives Cameron an enthusiastic thumbs up.

FERRIS
 (mouths)
 Great!

Cameron smiles proudly.

CAMERON
 I want my daughter out in front of
 the school in ten minutes. By herself.
 I don's want anyone around...

Ferris smacks Cameron. He's said the wrong thing. He covers the phone.

CAMERON
 What'd I do?

81G CONTINUED: (2)

81G

FERRIS

Out in front my herself? It's too
suspicious! He'll think something's
up, moron. Cover it.

Cameron panics. He holds the phone out to Ferris.

CAMERON

You do it!

Ferris waves his arms angrily.

FERRIS

Talk!

Cameron takes a deep breath. He clears his throat and puts on his father's voice.

CAMERON

I changed my mind, fella. You be out
in front with her! I wanna have a
few words with you!

Ferris slaps Cameron. The phone flies out of his hand.

82 CU. ROONEY

82

He winces as the phone hits the floor with a loud CLONK!

We hear the Boys scrambling to pick up the phone, then Cameron clearing his throat.

CAMERON'S VOICE

On second thought, I don't have time
to talk to you. We'll get together
soon and have lunch.

We hear a slap and the call disconnects.

83 INT. FERRIS' KITCHEN

83

Cameron's rubbing the side of his head.

CAMERON

Why'd you hit me?!

FERRIS

Where's your brain?!

CAMERON

Why'd you hit me?!

83 CONTINUED:

83

FERRIS
Where's your brain?!

CAMERON
Why'd you hit me?

FERRIS
Where's your brain?

CAMERON
I asked you first.

FERRIS
How can we pick up Sloane if Rooney's
going to be there with her?!

CAMERON
I said for her to be there alone and
you freaked!

FERRIS
My, God, you're so stupid!
(aside)
I didn't hit you, I lightly slapped
you.

CAMERON
You hit me. Look, don't ask me to
participate in your crap if you don't
like the way I do it!

Ferris is incredulous at Cameron's stupidity. Cameron's anger
is intensified by his embarrassment.

CAMERON
I was home, sick. You get me out of
bed, being me over here, make me
jeopardize my future, make me do a
phoney phone call on a dean of
students, a man who could squeeze my
nuts into oblivion and then you
deliberately hurt my feelings.

FERRIS
I didn't deliberately hurt your
feelings.

CAMERON
Oh, really?

FERRIS
Yeah, really.

83 CONTINUED: (2)

83

Cameron glares at Ferris.

CAMERON
Hey, Ferris? Have a nice life.

He turns and heads out of the room. Ferris sighs.

FERRIS
Cameron?

CAMERON
Stick it up your ass, Ferris.

FERRIS
Cameron, I'm sorry. I didn't mean to
jam you. It was uncalled for.

Cameron stops.

CAMERON
You're serious?

He turns around.

FERRIS
Dead serious.

Cameron smiles. He appreciates Ferris apology.

CAMERON
Thanks.

FERRIS
You did screw up through, right?
Not that is was necessarily all your
fault. Right?

CAMERON
(suspiciously)
Why?

FERRIS
To fix this situation, I'm going to
have to ask you for a small favor.

Cameron's jaw drops.

84 INT. GARAGE

84

The door opens slowly, dramatically as we hear a heraldic fanfare. Light streams in to reveal Cameron and Ferris looking at the car. Ferris is smiling with excitement and awe. Cameron is frowning with trepidation and fear.

85 CU. FERRARI STALLION

85

The prancing black stallion. We move up from the stallion to the erotic red hood of a 1958 Ferrari 250 GTS California.

86 CAMERON AND FERRIS

86

Cameron's face is ashen. The end of the world is at hand. Ferris is in heaven.

CAMERON
(grim monotone)
1958 Ferrari 250 GTS California.
Less than a hundred were made. It
has a market value of \$265,000. My
father spent three years restoring
it. It is joy, it is his love, it is
his passion.

FERRIS
It is his fault he didn't lock the
garage.

CAMERON
Ferris, my father loves this car
more than life itself. We can't take
it out.

FERRIS
A man with priorities so far out of
whack doesn't deserve such a fine
automobile.

CAMERON
He never drives it, Ferris. He just
rubs it with a diaper.

FERRIS
We can't pick up Sloane in your car,
Cameron. Rooney'd never believe Mr.
Peterson drives that piece of shit.

CAMERON
It's not a piece of shit.

FERRIS
It's a piece of shit. Don't worry
about it. I don't even have a piece
of shit. I have to envy yours. Look,
I'm sorry but there's nothing else
we can do.

86 CONTINUED:

86

CAMERON

He knows the mileage, Ferris. He has
it tatooed on his wrist.

FERRIS

He doesn't trust you?

CAMERON

No.

FERRIS

Alright, look, this is real simple.

He puts his arm around Cameron.

FERRIS

Whatever miles we put on it, we'll
take off.

CAMERON

(suspicious)

How?

FERRIS

(big, proud smile)

We'll drive home backwards.

Cameron shakes his head, no.

CAMERON

Forget it. I'm putting my foot down,
Ferris. You'll have to think of
something else...

87 CU. FERRARI GRILLE

87

Cameron's protests are drowned out by the distinctive roar
of the twelve cylinders.

CAMERON'S VOICE

...You're not talking me into this
one. I have to live with the man.
I'm sorry but...

The roar of the engine is overtaken by the sound of a crowded
school hallway.

88 INT. SCHOOL. JEANIE

88

She comes out of a classroom. She stops as Sloane and Rooney
walk past. Sloane has her coat on and she's carrying her
books. Jeanie watches her suspiciously.

89 EXT. SCHOOL

89

The Ferrari is parked out in front. The top is down.

90 INT. FERRARI

90

Ferris is driving. He's wearing a man's hat and sunglasses.

Cameron's in the back.

CAMERON

Are you crazy?! Put the top back up!

FERRIS

This is perfect top-down weather.

CAMERON

What about Rooney?

FERRIS

Cameron, the more obvious we are,
the less likely we are to get caught.

CAMERON

That makes no sense whatsoever.

FERRIS

The adult mind is a suspicious
machine.

(look around at Cameron)
Stay down, man.

Cameron squeezes himself lower.

CAMERON

Howcome it's my Dad's car and I'm
taking all the risk and I have to
ride back here?

FERRIS

I don't have an explanation.

91 EXT. SCHOOL

91

Rooney and Sloane come out the door.

ROONEY

Once again let me say how deeply
saddened I am by your loss.

SLOANE

Huh?

91 CONTINUED:

91

ROONEY
Were you close to your grandmother?

SLOANE
Oh. Um. Yeah. Very. She was a terrific lady. Very hip. Very old. Yeah.

DEEP VOICE
Oh, Sloane! Dear!

Sloane looks across at the Ferrari. Rooney looks.

92 THEIR POV

92

Ferris is looking out across the roof of the Ferrari. He's careful to keep his nose and mouth below the roofline.

FERRIS
Hurry along now!

93 EXT. SCHOOL

93

Rooney's suspicious. Sloane smiles and bids Rooney a hasty farewell.

SLOANE
I guess that's my Dad. Thanks.
See ya.

She hurries to the car. Rooney watches her. Something does compute for him.

94 INT. SCHOOL. JEANIE

94

She's watching out the door. She sees the Ferrari pull away.

95 EXT. SCHOOL. ROONEY

95

He can't quite put his finger on what's bothering him.

96 INT. FERRARI

96

Sloane shrieks with delight. She leans across the console and gives Ferris a kiss.

SLOANE
This is so great! I can't believe it! Right in front of Rooney!

She laughs and turns to Cameron.

SLOANE
Hi, Cameron. You comfortable?

96 CONTINUED:

96

CAMERON

Hi. No.

SLOANE

What a fabulous car!

CAMERON

Enjoy it quick. It's going home.

FERRIS

It was risky, it was bold but it was
totally necessary.

SLOANE

What're we gonna do?

FERRIS

The question isn't "what are we gonna
do", the question is "what
aren't we going to do."

CAMERON

Don't tell me we're not going to
take the car home. Please.

FERRIS

(to CAMERA)

If you had access to a car like this
would you take it back right away?Would you give up feeling like a ton just to ease your best
friend's tension?

He smiles.

FERRIS

Either would I.

96A EXT. STREET. FERRARI

96A

It accelerates away like a shot.

96B EXT. SUBURBAN BANK

96B

A fresh, modern bank building. The clock outside read 9:53.

The Ferrari pulls into the parking lot.

96C INT. BANK. DOORS

96C

Ferris, Cameron and Sloane walk in. Ferris is cocky and
confident. Sloane's still intoxicated with her freedom.

96C CONTINUED:

96C

Cameron's having stomach trouble. Ferris leads the way to an open teller window.

96D INT. BANK. TELLER

96D

A WOMAN about seventy with a silver blue beehive. It's about four inches higher the highest beehive you're ever seen. As she moves the beehive hits a small sign over her head. She's been at the bank since they opened. She smiles when she sees Ferris.

TELLER
Ferris Bueller?

FERRIS
He's at the window. On either shoulder are Cameron and Sloane. Ferris smiles. Cameron blanches.

FERRIS
Hello, Mrs. Froeling. How are you?

TELLER
She pats the rock-solid mass of blue hair. In doing so she locates a missing ball point pen. She withdraws it from the hair and smiles at its reappearance.

TELLER
I passed a kidney stone Tuesday, so I'm a little pooped but other than that, I'm as chipper as can be.
(something occurs to her)
Say, should you be in school?

FERRIS
He lays his savings bonds on the counter.

FERRIS
Me?
(polite laugh)
I'm out of school, Mrs. Froeling.
In fact. I'm married. This is my wife...Madonna.

Sloane suppresses a laugh.

96D CONTINUED:

96D

FERRIS
 (to Cameron)
 And this is my brother-in-law, ZZ
 Top. ZZ, this is Mrs. Froeling.

Cameron isn't amused.

TELLER
 (to Cameron)
 Is Top a Slavic name?

CAMERON
 Yeah.

FERRIS
 I'd like to cash these in, please.
 We're having a baby and we need the
 cash for a crib, clothes, diapers,
 food pellets, leash, water dish...

96E INT. BANK. TELLER WINDOW

96E

Mrs. Froeling takes the bonds with a hearty smile. The latter part of the conversation sails over her like a line drive.

TELLER
 A baby!
 (to Sloane)
 You must be so excited.

Cameron groans and turns away from the sham.

SLOANE
 I'm thrilled, ma'am. I'm especially
 looking forward to wearing those
 jeans with the stretch panel in front.

Mrs. Froeling thumbs through the bonds.

TELLER
 Are you hoping for a boy or a girl?

SLOANE
 Actually, we're hoping for a car.

96F CU. CAMERON

96F

He's spooked by the games playing. He scans the bank nervously. He blinks, focuses, blinks again.

96G HIS POV

96G

Joyce is with a MIDDLE-AGED COUPLE and their bored, sour-puss teenage son, BOYD. He's sitting in a chair with his legs slung over the sides waving a Bic lighter back and forth across his rump. The parents are Joyce's clients from Vermont. A LOAN OFFICER is discussing the local financing situation with them. His is an open office adjacent to the teller windows. Joyce's back is to the tellers.

96H CU. CAMERON

96H

It's like he's just witnesses an ax murder.

CAMERON

Shit...

96J INT. BANK. JOYCE

96J

Her back is to the teller windows. She's conducting her meeting. Behind her we see Cameron grab Ferris and point her out to him. He waves. Cameron slaps his arm.

96K INT. BANK. TELLER WINDOW

96K

Mrs. Froeling shows Ferris the savings bonds.

TELLER

These bonds aren't mature. If you hold onto them another two years you'll get an additional four dollars...

FERRIS

I'm aware of that.

TELLER

You're throwing away four dollars.

FERRIS

No, ma'am, I'm giving it to the government. They need it. Do you know what an aircraft carrier's going for these days?

96L INT. BANK. JOYCE

96L

She concludes her meeting. She shakes hands with the loan officer and stands. The Vermont Couple stands. Boyd scrapes the bottom of his shoe on the desk, leaving a glob of mud behind and he stands. Joyce turns into the bank. Ferris, Cameron and Sloane are gone. She escorts her customers out.

96M INT. BANK. DOOR

96M

Joyce and the Vermont Couple approach the doors. Boyd lays a luggie in the drinking fountain. Mrs. Froeling passes with the savings bonds. She stops when she sees Joyce.

JOYCE

Mrs. Froeling, how are you?

MRS. FROELING

I passed a kidney stone Tuesday.

(shifts gears, to
Joyce)

Say, you must be very proud.

Joyce doesn't know what she's talking about.

MRS. FROELING

(whispers)

I met Madonna.

She pats Joyce on the arm.

MRS. FROELING

She told me everything. Keep me posted, I'll want to send a gift.

She toodles on her way. Joyce and the Vermont Couple are completely baffled.

96N EXT. BANK

96N

Joyce and the Vermont Couple walk along the side of the bank, heading for the parking lot. Boyd's tagging along behind. He picks up a stone and hurls it into the parking lot.

JOYCE

My son's home sick today. If you wouldn't mind, on our way back to the office, I'd like to just run in and check up on him.

We HEAR A METALLIC PING! as Boyd's missle hits a car.

MOTHER

Of course.

They pass a show window. As they pass, we hold on the window. It's promoting saving for college educations. A mannequin father is congratulating his mannequin son in a mortar and gown as a stiff Sloane, Ferris and Cameron look on proudly.

51.

96P INT. DEAN'S OFFICE

96P

His secretary is dialing a number for him.

SECRETARY

This is the Peterson's home.

She hands the phone to Rooney.

SECRETARY

Watch your mouth this time.

Rooney glares at her.

ROONEY

Ferris Bueller's behind this. There's no doubt in my mind. That's what I was saying this morning. Why he has to be stopped.

He's got Sloane Peterson involved in this thing now. See?

The secretary nods.

SECRETARY

And her grandmother, too.

97 CU. PHONE ANSWER MACHINE

97

It clicks on. We hear a grieved woman's voice. It sounds an awful lot like Sloane.

SLOANE

We can't come to the phone right now. We've had a death in the family. If you need to reach us we'll be at the following number...

98 INT. DEAN'S OFFICE

98

Rooney quickly takes down a number.

99 EXT. CAMERON'S HOUSE

99

His answering machine clicks on. We hear Cameron's voice.

CAMERON'S VOICE

You have reached the Coughlin Bros. Mortuary. We are unable to come to the phone right now but if you'll leave your name and number...

100 INT. DEAN'S OFFICE

100

Rooney hangs up the phone.

ROONEY
Something's going on, goddamn it.

The secretary's looking at a newspaper on Rooney's desk.

She's not listening to him.

SECRETARY
There's a railroad strike.

ROONEY
And I'm going to stop it!

SECRETARY
My brother-in-law'll appreciate it.

Rooney looks at her, puzzled.

ROONEY
What?

SECRETARY
My brother-in-law rides the train to work.

Rooney stares at her like she's crazy.

ROONEY
Who gives a good goddamn?

101 EXT. EDENS EXPRESSWAY

101

The major thoroughfare into the city of Chicago from the suburbs. The Ferrari streaks past. In the distance we see the Sears Tower, the Hancock Building and the Standard Oil Building.

102 INT. SCHOOL. HALLWAY

102

Jeanie's walking down the hall. She's stopped by a KID with a Coke can.

KID
Yo. We're collecting money to buy Ferris Bueller a new kidney.

Jeanie stares at him. She's flabbergasted at the proportions her brother's scan has reached.

102 CONTINUED:

102

KID

They run about fifty g's so it you
could help out...

JEANIE

Go piss up a flagpole!

KID

Huh?

She knocks the can out of his hands and storms down the hall.

The kid yells after her.

KID

Hey, babe! Some day you might need a
favor from Ferris Bueller! Then
where'll you be?!

He reaches for the can.

KID

Heartless wench...

103 EXT. CHICAGO LOOP. PARKING GARAGE

103

The Ferrari pulls into a large parking garage.

104 EXT. GARAGE

104

Ferris, Sloane and Cameron get out. Cameron's having fits.

CAMERON

We can't leave the car here!

FERRIS

Why not?

CAMERON

Because we can't! I want it back
home where it belongs!

SLOANE

What could happen to it?

CAMERON

It could get stolen, wrecked,
scratched, you name it.

FERRIS

I'll give the guy a five to watch
it.

104 CONTINUED:

104

CAMERON

What guy?

105 CU. PARKING ATTENDANT

105

He smiles with relish at the car. 6'6", 240. An IQ that equals his hourly wage. Shoulder-length hair stuffed into a hairnet Gold teeth. Earring. Goatee.

106 EXT. PARKING LOT

106

The Attendant swaggers over to the car. Ferris slips him a give.

FERRIS

You speak English?

ATTENDANT

Since I was threee.

FERRIS

Great. I want to you take extra special care of this vehicle, okay?

He pats the Attendant on the arm. He smiles.

ATTENDANT

Like it's a beautiful woman.

FERRIS

I appreciate it.

The Attendant very gingerly gets into the car. Ferris turns to Cameron. The Ferrari pulls into the lot very slowly, very carefully. No squealing tires, no revving engine.

FERRIS

See what a finski can do to a person's attitude? He's going to treat it like a beautiful woman.

CAMERON

Yeah, sure. Whip it with a stick and piss on the hood.

SLOANE

Oh, please, Cameron. Do you have to be so graphic?

She heads down the street.

SLOANE

This is so right!

106 CONTINUED:

106

Ferris nudges Cameron on. They exit the garage and head after Sloane. A long beat and the Ferrari creeps down the exit ramp of the garage. It's gone in the entrance and out the exit. Another attendant jumps in the passenger side.

He's skinny, tall, with a huge knit hat willed with dreads.

He lets out a spirited laugh and the Ferrari peels out of the lot. It heads down the street away from Sloane, Ferris and Cameron.

107 EXT. FERRIS' HOUSE

107

Joyce's care pulls in the driveway. She gets out and heads up the house.

108 INT. FERRIS' ROOM

108

It's dark. There's a figure in the bed. We hear soft snoring. A wire runs from under the bed covers to the closet door to the door to the room itself.

109 INT. ROOM. DOOR KNOB

109

The wire is tied to the doorknob. It's taut. Downstairs, we hear a door open and close.

110 INT. HOUSE. STAIRWAY

110

Joyce quietly walks up the stairs.

111 INT. HOUSE. HALLWAY

111

Joyce comes up the stairs and crosses to Ferris' room. She listens at the door. WE HEAR THE SNORING.

112 CU. DOORKNOB

112

Joyce slowly turns the doorknob and pushes the door open a crack.

113 HER POV

113

The door opens and the figure-like lump in the bed moves.

114 CU. JOYCE

114

She smiles and closes the door.

115 INT. ROOM. CLOSET

115

The closet door is open. The wire from the bedroom door is strung over the top of the closet door. A trophy is attached

115 CONTINUED:

115

to the end of the wire and it's resting on a yard stick. As the bedroom door closes, the trophy lifts up off the yardstick and the lump in the bed goes back down to it's original position.

116 CU. FERRIS' SYNTHESIZER

116

Little LED's are lighting up to the rhythm of the snoring.
The snoring is simulated.

117 INT. HALLWAY

117

Joyce listens at the door another beat. She's smiles with relief and affection.

118 EXT. SEARS TOWER. LATER

118

HELICOPTER SHOT moves in on the world's tallest building. As it passes we see three figures pressed against the windows.

FERRIS (V.O.)
This is the world's tallest building.
From our vantage point here on the
103 floor, we are provided with a
view of four states.

CAMERON (V.O.)
Do you think the car's alright?

FERRIS (V.O.)
Illinois, Michigan, Wisconsin and my
personal favorite, Indiana.

119 INT. SEARS TOWER OBSERVATION DECK

119

Ferris, Cameron and Sloane are standing against the window.

CAMERON
I don't feel good, Ferris. Are we
gonna stay long?

FERRIS
Take a step back...

Ferris steps back. Sloane and Cameron follow suit.

FERRIS
Now, lean against the glass. Like
this...

He leans forward, putting all his weight on his forehead.

119 CONTINUED:

119

FERRIS
And look down.

Sloane leans forward. Cameron follows, reluctantly.

SLOANE
Oh, shit!

120 HER POV

120

The street far, far below. A dizzying view.

121 INT. OBSERVATION DECK

121

The three are leaning against the glass.

SLOANE
What if the glass gives?

FERRIS
Death.

SLOANE
Cool.

122 CU. CAMERON

122

He's looking down.

CAMERON
I think I see my Dad.

123 EXT. STREET LEVEL

123

A middle-aged man, Cameron's father, HORACE FRYE, is standing on the street corner. He's lean, clean, tough and humorless. He's wearing a puzzled look on his face.

CAMERON'S FATHER
I think I see my car.

124 HIS POV

124

The Ferrari screams down the avenue and disappears down the underground ramp.

125 INT. SEARS TOWER LOBBY

125

Ferris and Sloane bound down the escalator. Cameron follows glumly. They dance past the giant Calder mobile. They're singing.

125 CONTINUED:

125

FERRIS AND SLOANE
 I been all 'round this great big
 world and I've seen all kinds of
 girls yeah, but I couldn't wait to
 get back in the states back to the
 cutest girls in the world I wish
 they all could be California I wish
 they all could be California

126 EXT. STREET

126

Ferris and Sloane burst out the doors garnering the annoyed
 stares of the business people busily going in and out of the
 building. Cameron politely waits his turn to exit. Ferris
 and Sloane head down the street. Cameron follows.

FERRIS AND SLOANE
 I wish they all could be California
 girls!

127 EXT. CHICAGO MERCANTILE EXCHANGE

127

Giant old monolith.

128 INT. CHICAGO MERCANTILE EXCHANGE. TRADING ROOM

128

Traders are frantically buying and selling commodities.

129 INT. GALLERY

129

Ferris, Cameron and Sloane are sitting in the gallery watching
 the proceedings.

SLOANE
 Do you love me?

FERRIS
 Do you love me?

SLOANE
 I asked you first.

FERRIS
 Yes. You?

SLOANE
 Yes.

FERRIS
 Would I trash a day of education to
 be with you if I didn't love you?

129 CONTINUED:

129

SLOANE

Yes.

FERRIS

Would I risk damaging a deep and wonderfully enriching relationship with my parents if I didn't love you?

SLOANE

Yes.

FERRIS

Would I have introduced you as my wife if I didn't love you?

SLOANE

Wait a minute. That was a lie.

FERRIS

True.

Ferris puts his arm around Sloane.

FERRIS

Would you want to get married? I mean if I wasn't an asshole.

SLOANE

Sure.

FERRIS

(serious)

Today?

Sloane stares at him. Is he serious.

FERRIS

I'm game.

SLOANE

No way!

FERRIS

I'll do it, if you will.

Cameron suddenly adds his two cents.

CAMERON

You need a blood test.

Ferris looks around at him.

129 CONTINUED: (2)

129

FERRIS

Huh?

CAMERON

If your blood's not compatible, you could produce a pinhead. The state requires a blood test.

FERRIS

So?

CAMERON

So, you can't get married today.

FERRIS

Tomorrow?

CAMERON

If you get a blood test today.

SLOANE

I'm not getting married.

CAMERON

I'm with you, babe.

FERRIS

Why not?

SLOANE

What do you mean, why not? Think about it.

FERRIS

Besides being too young and your father hating my guts and not having any place to live and feeling awkward about being the only cheerleader with a husband, give me a good reason why not.

CAMERON

I'll give you two. My mother and father.

Ferris and Sloane look at him curiously.

CAMERON

They're married and they hate each other.

(to Ferris)

You've seen them. Am I right?

129 CONTINUED: (3)

129

FERRIS

You're father's a toad and your Mom's
always wired out, but so what?
They're old. That's natural.

CAMERON

It makes me puke. Seeing people treat
each other like that. It's like the
car. He loves the car. He hates his
wife.

SLOANE

My parents are divorced. So what?
It's not like it doesn't happen ten
thousand times a day.

CAMERON

Just because it happens doesn't make
it right. Are you comfortable with
it?

SLOANE

No. It's not something I can get
comfortable with. I've tried. Are
yours divorced?

CAMERON

They may as well be.

SLOANE

Do you think they're staying together
because of you?

Cameron hasn't seen it that way. He shrugs.

SLOANE

Do they like you? It hasn't occurred
to Cameron that his parents might
not like him. That parental love
might not be a given.

CAMERON

Yeah. Sure.

SLOANE

Consider this...my father canned me
and my brother and my Mom for a twenty
five year old dipso with fake tits.
He dropped us like a rock. Everything
was cool at our house. I thought so.
We all thought so. Then BLAM! It's
over.

129 CONTINUED: (4)

129

FERRIS

(to CAMERA)

This is all news to me. She keeps a pretty good secret.

SLOANE

(to Cameron)

It was pure selfishness. When I have a kid, I don't care how much I want something, if it's gonna screw-up the kid, forget it.

FERRIS

(to CAMERA)

She's not lying.

CAMERON

You could change.

SLOANE

Yeah. But I'm gonna try not to. I'm gonna think about it. I'm gonna try to prevent it.

FERRIS

This is optimism. It's a common trait with my age group. Adults think it's cute, it's like a charming quick that infests youth. But it's a cool thing and I think, deep down, crusty old shits wish they had some. They wish they had her, too.

(points to Sloane)

Sorry. She's taken.

CAMERON

I'd rather not have my family break apart, thank you.

SLOANE

Well, you know what? It ain't up to you. It's out of your hands.

CAMERON

So, I in other words, I should just sit back and watch it crumble?

SLOANE

You're merely an inhabitant in their universe.

FERRIS

Frightening choice of words.

129 CONTINUED: (5)

129

SLOANE

They call the shots. When you split from them, you call the shots.

CAMERON

So, you're saying I should run away?

FERRIS

No. She's saying it's time for lunch.

SLOANE

What?

FERRIS

Let's go feed Cameron.

They stand up and head out. Ferris hangs back a moment. He cups his hands to his mouth. He yells at the top of his voice.

FERRIS

BUY!

And he exits. Cool and casual.

130 INT. CHICAGO MERCANTILE EXCHANGE. TRADING FLOOR

130

It explodes with activity in response to Ferris' shout.

We HEAR A RADIO ANNOUNCER.

ANNOUNCER

Commodity prices rose sharply today in unusually heavy trading...

131 EXT. RESTAURANT

131

A French restaurant on the Gold Coast. It's noon.

132 INT. RESTAURANT

132

Ferris, Sloane and Cameron are standing in the restaurant.

Ferris is looking at the maitre 'd's reservations book.

133 HIS POV

133

His fingers runs down to a party of three for 12:00.

134 INT. RESTAURANT

134

The maitre'd returns.

134 CONTINUED:

134

MAITRE'D
 (to Ferris)
 May I help you?

FERRIS
 Yes. I'm Abe Frohman. Party of three
 for 12:00.

The Maitre'd looks at Ferris curiously.

FERRIS
 Is there a problem?

MAITRE'D
 You're Abe Frohman?

FERRIS
 I'm Abe Frohman.

MAITRE'D
 (chuckles)
 I'm sorry, son. I'm very busy right
 now. If you have trouble finding the
 door...

Sloane tugs Ferris' sleeve. He ignores her.

FERRIS
 Are you suggesting that I'm not who
 I say I am?

MAITRE'D
 Shall I call the police?

CAMERON
 Let's go...Abe.

FERRIS
 I'm not going anywhere.
 (to the Maitre'd)
 Call the police. Go ahead. Better
 yet...
 (grabs the phone)
 ...I'll call myself.

Cameron chokes. Sloane grits her teeth. The maitre'd smiles
 smugly.

135 CU. PHONE

135

Ferris punches out a number. A beat and the restaurant's
 second line lights up and the phone rings.

136 INT. RESTAURANT

136

The maitre'd motions for the phone so that he can answer the call. Ferris waves him off angrily.

FERRIS

You touch me and I yell "rat!"
There's another phone around here.
Find it.

The Maitre'd backs off.

CAMERON

Ferris, let's split, please?

SLOANE

Cameron's right. We're gonna get
busted.

FERRIS

Not a chance in the world.

He hands the phone to Sloane.

FERRIS

Ask for Abe Frohman.

137 INT. RESTAURANT. LATER

137

Ferris, Sloane and Cameron are seated in the restaurant. The maitre'd is hovering over Ferris.

MAITRE'D

I appreciate your understanding.

FERRIS

Don't grovel, Charles. Just leave us
to our repast and all will be
forgotten.

MAITRE'D

Enjoy your luncheon.

FERRIS

Thank you.

The Maitre'd backs away. Ferris smiles. Sloane is impressed.

Cameron is flushed with nerves.

FERRIS

Darling, you were wonderful.

137 CONTINUED:

137

SLOANE

Oh, but I had a wonderful teacher.

FERRIS

Cameron, dear friend?

Cameron looks to Ferris.

FERRIS

And you thought we wouldn't have any fun. Shame on you.

Ferris disappears behind his menu.

138 EXT. SCHOOL

138

We HEAR HALLWAY SOUNDS AND JEANIE.

JEANIE (V.O.)

Ferris Bueller's days are numbered.

139 INT. GIRL'S LOCKER ROOM

139

Jeanie's sitting on a bench in a field hockey uniform. She's talking to a FRIEND.

JEANIE

(mean, vicious)

I'm gonna bust his buns.

FRIEND

Why? What's the point?

JEANIE

Why? Because I'm sick of the little dope. He manipulates my parents, he does whatever he wants, whenever he wants and he never gets nailed.

(wicked pause)

Well, babe, today I'm the hammer.

She yanks angrily on the velcro strap on her sneakers. The straps rip off in her hand.

FRIEND

I think he's cute.

JEANIE

Sweetie, it's an established fact that you have no taste. Ferris is not cute. He's not charming. He's not nice.

(MORE)

139 CONTINUED:

139

JEANIE (CONT'D)
 He's not a wonderful person. He's an ignorant mule and the sooner everybody in this school comes to that realization the better off we'll all be.

She displays the velcro straps to her friend.

JEANIE
 See? My brother strokes you, you sympathize with him, I get pissed off and this is what happens!

Jeanie tosses the straps on the floor.

JEANIE
 Let me tell you something. I study hard, I work hard, I'm polite, I'm considerate, I'm friendly and fair to all kinds of people. Except morons. I try to be everything a good, decent person should be and you know what?

FRIEND
 Everybody thinks you're an asshole.

Jeanie freezes with her next sentence pinned to her tongue.

JEANIE
 Excuse me?

FRIEND
 I don't think you're an asshole.

JEANIE
 Who does?

Her friend smiles sheepishly.

JEANIE
 Rachel?

Jeanie's friend shrugs, wags her head, does everything but verbally confirm.

JEANIE
 Rachel's a dirt bag. Who else?

FRIEND
 I don't know. Just forget it.

139 CONTINUED: (2)

139

JEANIE

Forget that everybody thinks I'm an asshole? Would you like everybody to think you're an asshole?

FRIEND

Not everybody thinks you're an asshole. Mr. Rooney likes you.

JEANIE

Oh, hey. That's exciting. A fat fifty year old clod with B.O. likes me.

Jeanie shakes her head in disbelief.

JEANIE

Would everybody be happier if maybe I were to die in a flaming car accident or something?

FRIEND

Maybe if you didn't cat like and asshole...

JEANIE

Am I acting like an asshole?

FRIEND

I didn't mean it that way.

JEANIE

I this a conspiracy to shit all over me or something? Is my brother behind this? Tell me if he is or I'll sock your tits.

FRIEND

You really do have a problem, Jeanie.

JEANIE

Me? I have a problem?

FRIEND

Somebody who threatens to sock people's tits has a problem.

JEANIE

Alright. How about if I sock your face?

Jeanie's friend gets up.

139 CONTINUED: (3)

139

FRIEND
Take a walk, Jeanie.

Her friend exits.

JEANIE
(yells after her)
If it means anything to you, I have
my period! MY BODY'S RIDING
ITSELF OF OLD EGGS, GODDAMN IT!

She snarls and slumps against the lockers.

JEANIE
He's gone. He's over. He's monkey
meat.

139A INT. MEN'S ROOM. CHEZ PAUL

139A

Ferris is standing at the urinal.

FERRIS
She's a person who views life as an
ordeal that must be endured. Her
body is a transport vehicle for her
anger. I don't know where she gets
this shit. Basically, the family's
pretty cool.

He looks down at the urinal.

FERRIS
I wonder if everybody shoots at
cigarette butts in urinals? Probably
not many women.
(continues)
I used to think that my family was
the only one that had weirdness in
it. It used to worry me. Then I met
Cameron and I saw how his family
functioned.

He zips this trousers and steps away from the urinal.

FERRIS
Cameron's home life is really shit.
He wasn't lying. That's why he's
sick all the time. It really upsets
him. What he said about his parents
hating each other? I refuse to sleep
over at his house. His parents fight
all the time.

(MORE)

139A CONTINUED:

139A

FERRIS (CONT'D)

Even when I'm there. Is there anything worse than being at somebody's house when their parents are fighting? It's the absolute height of social discomfort.

He checks his hair in the mirror.

FERRIS

When they go after each other, Cameron tightens up. It's scary. He gets so wadded-up, you couldn't pry his buns apart with a crowbar. The thing with taking his old man's car? It's good for him. It teaches him to deal with his fear. Plus, and I must be honest here, I love driving it. I highly recommend picking one up.

He exists the men's room. We hold a beat. A toilet flushes.

Another beat and Tom walks out of the stall. He crosses to the sink.

139B INT. RESTAURANT

139B

Cameron and Sloane have been served their lunches. They're staring at the plates.

CAMERON

What is it?

SLOANE

I don't know. But it looks like it's already been eaten and digested.

CAMERON

I knew it was a mistake letting Ferris order for us.

Ferris slides over to the table and drops into his seat.

FERRIS

What are you doing?

Cameron looks at Ferris.

CAMERON

What is this shit?

FERRIS

You got me. I don't speak French.

139B CONTINUED:

139B

He puts his napkin in his lap and smells his plate.

FERRIS

I think it's a land-based beefoid
creature.

He takes a bite. He savors the taste.

FERRIS

Splendid.

CAMERON

Really?

FERRIS

Superb.

Cameron and Sloane try theirs. They chew tentatively.

FERRIS

Good?

Sloane and Cameron shrug. It's not bad. A WAITER passes.

Ferris stops him.

FERRIS

Yo, Clouseau!

The waiter stops and looks at Ferris indignantly.

FERRIS

I have a growth on my brain that
causes memory lapses. Could you tell
me what we ordered here?

The waiter glances at the plates.

WAITER

Sweetbreads.

FERRIS

Uh, huh. And what might that be?

WAITER

Pancreas.

FERRIS

As in the gland that has important
functions in digestion and metabolism?

139C CU. SLOANE AND CAMERON

139C

They stop chewing. They're holding their sweetbreads in their mouths.

139D CU. FERRIS

139D

He continues his questioning.

FERRIS

...That secretes a thick, colorless fluid containing digestive enzymes?
The home of the world famous isles of Langerhans?

139E CU. WAITER

139E

He nods broadly, knowing that he's spoiling the kids' meal.

139F CU. SLOANE AND CAMERON

139F

They look at each other.

139G CU. FERRIS

139G

He pats his mouth with his napkin. He looks to Cameron and Sloane. He raises a finger, holds it a beat and gives a cue.

139H CU. WAITER

139H

He turns away as Sloane and Cameron spit out their food.

139J CU. FERRIS

139J

He watches Sloane and Cameron then glances at the waiter.

FERRIS

Check, please!

139K EXT. RESTAURANT

139K

Tom and his two GUESTS are standing at the curb, talking. A cab is waiting. The door's open. In the B.G. Ferris, Sloane and Cameron come out of the restaurant. They approach the cab. Tom's back it to Ferris. Ferris stops cold.

139L FERRIS, SLOANE, CAMERON

139L

They turns on cue at Tom, now in the B.G., turns toward the restaurant.

139L CONTINUED:

139L

FERRIS

40,000 restaurants in the downtown area and I pick the one my father goes to.

CAMERON

We're gonna get nabbed, for sure.

FERRIS

No way, Cameron. Only the meek get nabbed. The bold survive.
Let's go.

He turns to the cab. Sloane and Cameron turn slowly.

139M EXT. STREET. CAB

139M

Tom and his party are still jawing at curbside. Ferris, Sloane and Cameron slowly approach the cab. Behind the backs of the men, Ferris scoots Sloane into the cab. Cameron dashes in. The Ferris hops the cab.

139N INT. CAB

139N

Ferris slams the door.

139P CU. CAB DOOR HANDLE

139P

A man's hand reaches for the handle as the cab pulls away.

139Q EXT. RESTAURANT

139Q

Tom and his guests watch in bewilderment at their cab takes off. MUSIC COMES UP.

139R EXT. MUSEUM OR SCIENCE AND INDUSTRY

139R

The grand old Chicago museum.

139S INT. MUSEUM. OVERHEAD SHOT

139S

The main gallery is crowded with school kids.

139T INT. MUSEUM. FLOOR

139T

A class of kids walking along holding hands. Among the second graders are Ferris, Sloane and Cameron, holding hands looking like giant grade schoolers.

140 INT. MUSEUM. DISPLAY CASE

140

Baby chicks are hatching in a huge, round incubator. Sloane, Ferris and Cameron are intently watching the process.

140A INT. MUSEUM. COAL MINE

140A

Sloane, Ferris and Cameron ride in the coal train in the coal mine replica. Ferris and Sloane are making out.

140B INT. MUSEUM. INDUSTRIAL DISPLAY

140B

Sloane operates a metal press to produce a tin ashtray.

141 INT. MUSEUM. HEART REPLICA

141

A giant, walk-thru replica of a human heart. Ferris staggers out of it, clutching his heart, feigning a massive heart attack.

142 INT. GERMAN U-BOAT

142

Ferris is examining the controls of the captured U-Boat. He checks to see if he's being watched then he presses a button and pulls a lever.

143 CU. PROPELLER

143

For the first time in forty years, the screw turns.

144 CU. HUMAN FETUS IN A BOTTLE

144

The famous stages of life display which features bottled fetuses. The ninth month. A tiny human being in a jar.

145 CU. SLOANE, FERRIS, CAMERON

145

Sloane wants to cry. Cameron's stomach is in his throat.

Ferris is lost in thought. The MUSIC ENDS.

SLOANE
(remorsefully)
I wonder if he has a name?

FERRIS
(blank)
Ninth Month.

146 EXT. CHICAGO RIVER. LONG, HIGH SHOT

146

From the Merchandise Mart, looking down the fetid, green swath of water. A boat is rolling up the man-made canyon.

CAMERON (V.O.)
Are you guys worried about nuclear
war?

146 CONTINUED:

146

FERRIS (V.O.)

Cameron, it's a beautiful day, we've won our freedom, we're traveling down one of American's most scenic polluted waterways and you have to bring up nuclear war?

SLOANE (V.O.)

It is kind of raggy subject, Cam.

CAMERON (V.O.)

Regardless. It's with us every day. Th possibility of global destruction.

SLOANE (V.O.)

Don't you think it's an issue because people need something to worry about? They have to like, have some major problem that puts all their little bullshit into some kind of perspective?

CAMERON (V.O.)

Maybe.

FERRIS

They used to have Viet Nam. They used to have the oil crisis stuff and Iran. That's over and people have to have their big issue. It's not like somebody came up with the nuclear holocaust yesterday at noon, you know.

SLOANE (V.O.)

To answer your question...No, I'm not worried about it at all.

FERRIS (V.O.)

We don't know when the bombs going off. We do know, however, that college starts in the fall.

CAMERON (V.O.)

(dramatic, deadly
serious)

Do you know what a nuclear winter is?

Long beat.

146 CONTINUED: (2)

146

SLOANE (V.O.)
Yeah. Everybody's dead, it's real
cold and the skiing's for shit.

The boat makes the turn in the river and CLEARS FRAME.

147 EXT. BOAT DOCK

147

The three are sitting on the aft deck of the tour boat.

Their feet are up on the railing. Very casual, very relaxed.
Discussing the end of the world.

SLOANE
My step-father's always going off
about how when he was young he was
committed to all these causes.

FERRIS
He's full of shit. All the old hippies
are full of shit.

SLOANE
He says I don't care about things
like he did.

FERRIS
What's he care about now?

SLOANE
Baldness, fatty meats and money.

FERRIS
I rest my case.

CAMERON
What's spooky is they still control
everything. They took over when they
were young and they never gave it
up.

FERRIS
One of the most frightening
experiences of my young life has
been observing my parents and our
neighbors playing the Baby Boom
Edition of Trivial Pursuits.
It's chilling to see people crazed
with the minutia of their past.

147 CONTINUED:

147

CAMERON

It's human nature to like what you
had better than what you have.

SLOANE

Agreed.

A loud speaker on the boat identifies a point of interest.

LOUDSPEAKER

TO YOUR LEFT IT THE WORLD'S TALLEST
BUILDING...

The three look to the left.

LOUDSPEAKER, FERRIS, SLOANE, CAMERON
The Sears Tower.

CAMERON

You know, this is all very interesting
but I'm starving.

FERRIS

An hour ago you wanted to yack.

CAMERON

I feel better now.

FERRIS

Lean over and grab a fish.

Cameron looks over the side of the boat. An obtuse thought
flashes through Sloane's brain.

SLOANE

What comes after a nuclear winter?

FERRIS

Nuclear spring.

148 EXT. SCHOOL

148

Meanwhile...

149 INT. HALLWAY OUTSIDE THE DEAN'S OFFICE

149

Jeanie is having a small moral debate with herself.

JEANIE

It's reprehensible to squeal on your
own flesh and blood...but it's for
his own good. His cavalier attitude
(MORE)

149 CONTINUED:

149

JEANIE (CONT'D)

will get him into trouble later in life...and it'll continue to piss me off and I'll get so wadded-up that it'll cause cervex cancer and he'll ruin my life. Screw him.

She slips into the Dean's outer office.

150 INT. DEAN'S OUTER OFFICE

150

Rooney's secretary is behind her desk. Jeanie walks in. The secretary looks up and greets her with a weary smile.

SECRETARY

Hello, Jeanie. Who's bothering you now?

Jeanie scowls at her.

JEANIE

Is Dean Rooney in?

SECRETARY

I'm sorry, he's out. Can I help you?

JEANIE
(condescending)

I seriously doubt it. When's he back?

SECRETARY

I don't know. He left the grounds on personal business.

151 EXT. STREET. CU. CURB

151

A car tire rolls into FRAME and stops. Slide across to the sidewalk. Rooney's dress shoe steps out onto the pavement.

Move up to reveal Rooney standing at the door of his bile-green LeBaron. Rooney peels off his shades and looks

around like he's Dirty Harry. In his mind he is Dirty Harry.

152 CU. FIRE HYDRANT

152

Rooney's dres shoe on the hydrant. He ties his lace and pulls up his sock.

153 EXT. STREET

153

Rooney straightens his tie and jacket and slips into a rowdy hot dog joint.

- 154 INT. HOT DOG STAND 154
It's jammed with construction workers, secretaries, suburban businessmen. It's loud and confusing. Rooney pushes his way in and scopes the crowd.
- 155 HIS POV 155
A young person is playing a video game in a far corner.
- 156 CU. ROONEY 156
He suspects it's Ferris. It look sort of like Ferris. He smiles and cuts into the crowd.
- 157 CU. THE BACK OF THE VIDEO PLAYER'S HEAD 157
MOVE IN on the player.

ROONEY (O.S.)
I've been waiting a long time for
this.

The player looks up.

ROONEY (O.S.)
Your ass is mine.

The player turns around. It's a GIRL.
- 158 CU. ROONEY 158
The blood evacuates his face. He stares at the girl.
- 159 CU. GIRL 159
She stares at him. She picks up her Coke. She puts the straw to her lips and sucks.
- 160 CU. ROONEY 160
He's still staring. He can't think of anything to say.
- 161 CU. GIRL 161
Holding the straw in the mouth, she draws it out of the cup.
She raises it, pointing it directly in Rooney's face.
- 162 CU. ROONEY 162
He squints

163 CU. GIRL

163

She blows a strawful of Coke in Rooney's face.

164 CU. NAPKIN HOLDER

164

A hand yanks a napkin hold.

165 INT. HOT DOG STAND. SERVICE COUNTER

165

Rooney wipes his face. Behind him is the kitchen and a grease-covered TV set broadcasting a Cubs baseball game.

There's a long foul ball. The TV camera follows the ball into the stands. A kid makes a stab at the ball. Rooney wipes his suit off. The TV camera zooms in on the boy triumphantly holding the foul ball aloft. It's Ferris.

He does a little celebration dance. Rooney wads up the napkin and tosses it in a trashbin. The TV camera returns to the game. Rooney glances at the screen.

ROONEY

What's the score?

HOT DOG MAN

Zero to zero.

ROONEY

Who's winning?

HOT DOG MAN

Cubs.

Rooney nods and exits.

166 EXT. WRIGLEY FIELD. STANDS

166

Ferris sits down with the baseball. He shakes his stinging paw. On either side of him are Cameron and Sloane. Cameron's scarfing nachos.

FERRIS

I think I broke my thumb.

SLOANE

Can we leave now?

FERRIS

You want to leave? We just got here.

166 CONTINUED:

166

SLOANE

You got a call, you broke your thumb,
what's left to do?

Cameron offers his nachos to Sloane. She looks at them with disgust.

SLOANE

No wonder you're always sick.

Ferris leans back, puts his hands behind his head and turns his face to the bright sun.

FERRIS

Do you realize that if I played by
the rules, right now I'd be in gym?

167 EXT. HIGH SCHOOL. PLAYING FIELD

167

A boy's gym class is doing laps. A blue Fiat pulls into the shot.

168 INT. FIAT

168

Jeanie's at the wheel. She sneaks a glance at the school.

JEANIE

I can't believe my brother's making
me put myself in a position where I
could get expelled. Selfish little
moron.

(pause)

Ferris? You're overshadowed me long
enough. I'm gonna get you, buddy.

She puts the car in gear and drives out of the shot.

169 EXT. STATE STREET

169

A parade is underway. Floats and politicians. Marching bands, drum and bugle corps, soldiers, school kids. Figure skating club in outfits and skates performing their routines on pavement. It's GERMAN-AMERICAN APPRECIATION DAY.

170 EXT. STATE STREET. FLOAT

170

Riding atop on a float is Ferris. He's waving to the crowd.

He and half a dozen homely German-American Beauty Queens.

He's leading the girls in singing, "DANKE SHOEN".

171 EXT. STATE STREET. SLOANE AND CAMERON

171

They're watching Ferris go by. They wave to him.

SLOANE

I love him.

CAMERON

It's hard not to.

Cameron breaks a smile. As worried as he is about the day and getting caught, he has to admire Ferris for his lack of inhibitions. Cameron mumbles a few words.

CAMERON

Stop...water...want...

SLOANE

Do you believe in reincarnation?

CAMERON

Huh?

SLOANE

Do you believe that you lived before?

CAMERON

Yeah. Sort of.

SLOANE

Do you ever wonder what you were?

CAMERON

I don't have to wonder. I know.

Sloane looks at him with amazement.

CAMERON

I was a tractor tire.

172 EXT. STATE STREET. FLOAT

172

Ferris is on his knees, reaching down from the float, shaking hands with people in the crowd.

FERRIS

Guten tag, dude!

173 EXT. STATE STREET

173

Sloane and Cameron continue their conversation.

173 CONTINUED:

173

CAMERON

What were you in a previous life?

SLOANE

I'm not sure but I think I know who Ferris was.

CAMERON

Hannibal.

SLOANE

From the A-Team?

CAMERON

No. The guy who rode the elephants into Switzerland.

Sloane laughs at herself. They step out of the crowd and head down the street in the direction the parade's heading.

SLOANE

I think if he was anybody, he was Magellan. You know, the guy who went around the world.

Cameron nods.

SLOANE

I could see him ignoring popular belief and taking off on some impossible mission.

CAMERON

Yeah. As long as I've known him, everything works for him. There's nothing he can't handle. I can't handle anything. School, parents, the future. Ferris can do anything.

174 EXT. STATE STREET. FLOAT

174

Ferris is playing "TWIST AND SHOUT" on the accordian. The girls on the float are singing.

FERRIS

WELL, SHAKE IT UP, BABY, NOW!

GIRLS

SHAKE IT UP, BABY

FERRIS

TWIST AND SHOUT!

174 CONTINUED:

174

GIRLS
TWIST AND SHOUT!

FERRIS
COME ON, COME ON, COME ON, BABY ON!
COME ON AND WORK IT ON OUT!

GIRLS
WORK IT ON OUT!

175 EXT. STREET. SLOANE AND CAMERON

175

They continue their conversation.

SLOANE
The future's worse for a boy, isn't it?

Cameron doesn't understand what she means.

SLOANE
A girl can always bail out and have a baby and get some guy to support her.

CAMERON
That's a pretty grim thought.

SLOANE
True, but it's an option. No options is worse.

CAMERON
I don't know what I'm gonna do.

SLOANE
College.

CAMERON
Yeah, but to do what?

SLOANE
What are you interested in?

CAMERON
Nothing.

SLOANE
Me either.

They walk on for a few beats. We HEAR "TWIST AND SHOUT"

175 CONTINUED:

175

GROWING LOUDER AND LOUDER. The sons is taking over all the other tunes in the band. It's infecting the entire parade.

CAMERON

What do you think Ferris is gonna do?

176 EXT. STATE STREET. MARCHING BAND

176

They're playing TWIST AND SHOUT.

177 EXT. STREET. MOUNTED POLICE OFFICER

177

He's singing.

POLICE OFFICER

YOU KNOW YOU LOOK SO GOOD!

178 EXT. STREET. PUNKS

178

A band of PUNKS are dancing on the roof of a news kiosk.

PUNKS

LOOK SO GOOD!

179 EXT. STREET MOTHER AND HER CHILDREN

179

A WOMAN and her two TODDLERS sing along.

WOMAN

YOU KNOW YOU LOOK SO FINE!

TODDLERS

LOOK SO FINE!

180 EXT. STREET. BLACK TEENAGER

180

He's wearing a shower cap and a maroon overcoat.

TEENAGER

COME ON AND TWIST A LITTLE CLOSER!

181 EXT. STREET. OLD NEWSPAPER SELLER

181

He singing along.

NEWSPAPER SELLER

TWIST A LITTLE CLOSER!

182 EXT. STREET. CHOIR GROUP

182

They're marching down the parade. They're singing in their angelic voices.

- 182 CONTINUED: 182
- CHOIR
AND LET ME KNOW THAT YOU'RE MINE!
- 183 EXT. STREET. STREET CLEANERS 183
- With their brooms ready...
- STREET CLEANERS
KNOW THAT YOU'RE MINE!
- 184 EXT. STREET. DECK 184
- The entire parade is singing and playing "TWIST AND SHOUT".
- 185 EXT. STREET. VIEWING STAND 185
- The POLITICIANS and their WIVES stand up.
- POLITICIANS AND WIVES
AH!
- 186 EXT. STREET. VIEWING STAND 186
- The CLERGymEN stand.
- CLERGymEN
AH!
- 187 EXT. STREET. VETERANS 187
- Marching in formation and in WWII uniforms.
- VETERANS
AH!
- 188 EXT. STREET. FLOAT 188
- Ferris leads the Beauty Queens in the rousing finale.
- FERRIS
AH!
- 189 EXT. STREET. WIDE AND HIGH 189
- The entire parade is at frenzy pitch.
- PARADE
AHHHHH!
- The SOUND OF THE VOICES blends with the SOUND OF A RED-LINED HIGH PERFORMANCE ENGINE.

- 190 EXT. CALUMET CITY 190
The Port of Chicago. Grim, gritty waterfront. Suddenly, Cameron's father's car flies OVER CAMERA. Like the opening shot in Star Wars. The Starship Ferrari. SLO-MO.
- 191 CU. FERRARI UNDER-CARRIAGE 191
It travels past to reveal a beautiful blue sky. SLO-MO.
- 192 CU. PARKING ATTENDANT 192
His eyes are wide with exhilaration. Mouth open, tongue out.
Maniac at the wheel. SLO-MO.
- 193 CU. RASTAMAN 193
His eyes are closed. Big smile. SLO-MO,
- 194 EXT. STREETS. KIDS 194
They're looking up in the air, following the car as it flies over them. Broad, excited smiles. The car's shadow passes over them. SLO-MO.
- 139
- 195 CU. CAR GRILLE 195
139
It fills the frame and stops. We MOVE UP to reveal Rooney behind the wheel of his car.
- 196 EXT. FERRIS' HOUSE 196
Rooney gets out of his car. He looks at the house, looks up and down the street, then crosses to Ferris' house.
- 197 INT. HOUSE. FOYER 197
Rooney's at the front door. We see him peek in a window at the top of the door. The doorbell rings.
- 198 INT. HOUSE. FERRIS' ROOM. COMPUTER 198
It acknowledges the doorbell.

CU. CASSETTE PLAYER
It clicks on.

199 EXT. HOUSE. FRONT PORCH

199

The house intercom activates. We HEAR FERRIS' VOICE.

FERRIS

Who is it?

Rooney presses the intercom.

ROONEY

This is Ed Rooney, Ferris. I'd like
to have a word with you.

FERRIS' VOICE

I'm sorry I can't come to the door
right now. I'm very ill and I'm afraid
that in my weakened condition, I
could take a nasty spill down the
stairs and subject myself to further
school absenses.

There's a pause. Rooney presses the intercom again.

ROONEY

B.S. Come down here.

FERRIS' VOICE

You can reach my parents at their
places of business. Thank you for stopping by. I appreciate
your concern for my well-being. It will be remembered long
after this illness has past.

His voice clicks off. Rooney presses the intercom again.

ROONEY

I'm not leaving until you come down
and talk to me.

FERRIS' VOICE

Have a nice day.

Rooney presses the intercom.

ROONEY

I'm not leaving, Ferris.

There's no response. Rooney rings the doorbell again. The
pre-recorded litany starts over.

FERRIS' VOICE

Who is it?

199 CONTINUED:

199

Rooney doesn't realize that he's listening to a recording.

ROONEY

Don't get smart with me Ferris!

FERRIS' VOICE

I'm sorry I can't come to the door
right now. I'm very ill and I'm afraid
that in my weakened condition...

Rooney leans back from the door. He can't quite figure out
what's going on. But's it's highly suspicious.

200 INT. HOUSE. LIVING ROOM

200

Rooney steps through the hedges and peeks in the windows. We
HEAR FERRIS' VOICE inside.

FERRIS' VOICE

You may reach my parents at their
places of business.

201 INT. HOUSE. KITCHEN

201

Rooney tries to peak in the kitchen window.

FERRIS' VOICE

I appreciate your conern for my well-
being. It will be remembered long
after...

202 EXT. HOUSE. BACKDOOR

202

A black rubber doggie door. The type that allows a dog to
come and go as it pleases. Rooney is crouched down. He lifts
the doggie door and peeks in the house.

HIS POV

Along the kitchen floor. Through the kitchen, into the dining
room. We hear a LARGE DOG GROWL.

CU. ROONEY

He's peaking through the door. He
hears the dog. His face freezes.

FERRIS

Have a nice day.

203 EXT. HOUSE. DOGGIE DOOR

203

A Rottweiler bursts through the doggie door in a fury of
gnashing teeth and foam.

203 CONTINUED:

203

146 CU. LARGE BREASTS
146

Tassled pasties twirl like airplane propellers.

CU. CAMERON, FERRIS AND SLOANE

They're sitting in a booth in the garish, nearly deserted strip joint. Cameron's mouth is open in amazement. Sloane is embarrassed and revolted.

CAMERON

How does she do that? One goes one way, one goes the other.

FERRIS

She's probably schizophrenic.

SLOANE

Ferris, this is nauseating me.

Really. I'm losing respect for you by the bucket.

FERRIS

You don't think it's amazing that we got in?

SLOANE

Who wants to get in?

FERRIS

Cameron looks like a toddler, for Christ's sake. I'm talking about a major achievement in false identification.

SLOANE

I'm not interested in watching someone jiggle their mammary glands.

FERRIS

Point well taken. But consider why she does it. Why she does it and you don't.

SLOANE

I'm not a tramp.

FERRIS

Maybe her life fell apart. Maybe she lost somebody. A lover. A boyfriend.

A parent. A child...

203 CONTINUED: (2)

203

(to CAMERA)

This kind of thing makes me a little depressed. You may think because I'm the age I am that I'm a sex maniac.

That sex is all I think about.

But that's not true. I'm a romantic.

I think a lot of people my age are.

We think about love and matters of the heart. And SAT scores and acne aside, we worry about loneliness. It's a terrible thing. And we feel it. I feel it.

He flips his collar up, curls his lip and affects an Elvis impression. A sappy, do-wop track FADES UP. The club lights go down. Cameron and Sloane disappear into darkness. Ferris stands up from the booth. He strolls slowly through the empty club as the stripper bumps and grinds in a pool of blue light.

FERRIS

You know, someone said the world's a stage and each must play a part.

Fate had me playing in love, with you as my sweetheart. Act one was when we met. I loved you at first glance. You read your lines so cleverly and never missed a cue. Then came act two. You seemed to change. You acted strange.

And why, I've never known.

He climbs up on the little runway. The stripper disappears in darkness as Ferris takes over the spotlight.

FERRIS

Honey, you lies when you said you loved me and I had no cause to doubt you. But I'd rather go on hearing your lies than to go on living without you. Now, the stage is bare and I'm standing there with emptiness all around and if you won't come back to me, then they can bring the curtain down...

Elvis fades up. The original recording. Ferris lip synchs with the big, dramatic florish that was the King's trademark ballad sign-off.

ELVIS

IS YOUR HEART FILLED WITH PAIN?

92.

203 CONTINUED: (3)

203

SHALL I COME BACK AGAIN?

TELL ME DEAR, ARE YOU LONESOME TONIGHT?

Ferris drops his head. Like the King would.

204 EXT. DOWNTOWN STREET. CAMERON'S CAR

204

Cameron's father is looking at the car. He's studying it. It looks terribly familiar. He leans into the open car and reaches for the glovebox to see if the contents will confirm if it's his. He freezes. He looks up slowly.

HIS POV

The Attendant and the Rastaman are glowering at him. They're holding bags of fried chicken.

ATTENDANT

You looking for something in my car?

CU. CAMERON'S FATHER

He shakes his head, no.

CAMERON'S FATHER

No.

205 EXT. FERRIS' TOWN. JEANIE

205

Jeanie's standing at her car. She's staring incredulously into the distance. Her mouth's open. She's shaking her head slowly.

HER POV

Spray-painted on the town water tower in gigantic black letters -- SAVE FERRIS BUELLER.

CU. JEANIE

She's furious.

JEANIE

I'm gonna microwave his nuts...

206 EXT. MICHIGAN AVENUE

206

Afternoon traffic.

207 INT. TAXI CAB

207

Ferris, Sloane and Cameron in the backseat of a checker.

207 CONTINUED:

207

Ferris is on one window, Cameron on the other. Sloane's in the middle. Ferris is talking to the DRIVER.

FERRIS

So...

He leans forward and reads the driver's name off the city license.

FERRIS

So, Yuri, how long have you been in America?

DRIVER

One year.

FERRIS

What's your overall impression?

DRIVER

It's very good here.

FERRIS

Better than Russia?

DRIVER

Much better here than in Russia.

FERRIS

Clearly you've never been to an American high school.

Ferris sits back. He puts his arm around Sloane.

CAMERON

It's getting late, Ferris. I have to get the car home. I know you don't care, but it means my ass.

FERRIS

You think I don't care?

CAMERON

I know you don't care.

FERRIS

That hurts, Cameron.

SLOANE

Jump back, Ferris, Cameron's been a good sport.

207 CONTINUED: (2)

207

FERRIS
Cameron, what'd you see today?

Cameron looks at him.

FERRIS
You saw four states, a submarine, a giant heart, seventy five dollars worth of cooked pancreas, two of the most incredible breasts ever to come out of modern plastics, major league baseball and...

(quizzical look)
Are you gonna chuck your nachos?

Cameron's staring past Ferris. He's frozen. Ferris realizes he's looking at something out the window. He turns. He freezes.

HIS POV

In the gridlock traffic, their cab is squeezed tight alongside another cab. In that cab is Tom. He's about a foot from Ferris. He turns and looks right into CAMERA.

TOM'S POV

Ferris' frozen face.

FERRIS' POV

Tom glances back at his paper. He pauses. Looks up. Thinks.

Turns back to CAMERA.

TOM'S POV

Sloane is sitting where Ferris was. She's wearing sunglasses, looking bored. She turns and glances out the window. Fakes a yawn.

HER POV

Tom stares at her. He's baffled. He looks away.

INT. CAB. FLOOR.

Cameron and Ferris are on the floor. On their asses, with their backs to the back of the front seat, feet up on the seat.

207 CONTINUED: (3)

207

FERRIS
 (to Sloane)
 What's he doing?

SLOANE
 (revolted)
 He's looking at me and he's licking
 the glass and making obscene gestures
 with his hands.

FERRIS
 What?!

Sloane bursts out laughing.

SLOANE
 Roast!

She licks her finger and touches Ferris knee. She makes a sizzling sound. She collapses on the seat in hysterics.

208 INT. TOM'S CAB

208

Tom's looking into Ferris' cab.

HIS POV

Sloane's bouncing up and down.

CU. TOM
 He can't quite figure out what's going on. He turns and slowly raises his newspaper over his face. We see on the back of the paper a small story with the headline: COMMUNITY RALLIES AROUND SICK YOUTH.

209 EXT. FERRIS' HOUSE. BACKYARD. DOG

209

The Rottweiler's chewing on a shoe. Tearing it apart.

210 EXT. BACKYARD. ROONEY

210

He's standing outside the fence. He's missing a shoe. His suit pants are torn from the crotch to the knee. His suit coat pocket is torn off. His hair's messed and there're grass-stains on his knees and elbows. He's looking in at the dog.

ROONEY
 That's a \$28.00 dress shoe, you worthless mutt!

210 CONTINUED:

HIS POV

The Rottweiler leaps at CAMERA.

211 EXT. CITY STREET

Ferris is leading the way down Michigan Avenue. He's hustling through the crowd. He has Sloane by the hand. She's jogging to keep up. Cameron's a few steps behind. He keeps bumping into people. Ferris and Sloane make the turn at Wacker Driver and disappear into the Stone Container Building. Cameron follows, mumbling again.

CAMERON

Money...tits...please...

212 EXT. HOUSE. FRONT

A florist truck pulls up in front of the house. A DELIVERY MAN gets out iwth a huge floral arrangement. He heads up to the house.

213 EXT. HOUSE. PORCH

Rooney's sitting on the porch patting a bloody knee with his handkerchief. The delivery man hops up on the steps. Rooney looks up at him. He greets Rooney cheerily.

DELIVERY MAN

Howdy!

He presses the doorbell. A beat and we hear Ferris' recording.

FERRIS' VOICE

Who is it?

The Deliver Man presses the intercom.

DELIVERY MAN

Focus on Flowers. I have a delivery.

FERRIS' VOICE

I'm sorry but I can't come to the door right now. I'm very ill and I'm afraid...

ROONEY

FERRIS' VOICE

It's a recording, asshole. ...that in my weakened condition, I could take a DELIVERY MAN nasty spill and subject What's your problem? myself to further school absenses...

213 CONTINUED:

ROONEY

(pause)

He's one of my students.
 at their places of DELIVERY MAN
 you for Little bugger's dying.
 appreciate

You can reach my parents
 business. Thank
 stopping by. I

214 YOUR CONCERN FOR MY WELL-

ROONEY being. It will be What?
 remembered long after this illness has passed.

DELIVERY MAN
 As I heard it from our mailman he
 was supposedly born with only half a
 kidney.

FERRIS' VOICE
 Have a nice day.

DELIVERY MAN
 (to the intercom)
 Thank you.
 (continues)
 I don't know the details. But my
 boss had to send to Milwaukee to get
 more orchids. He's very popular.

Rooney is flabbergasted.

DELIVERY MAN
 Nobody's home here?

ROONEY
 No.

DELIVERY MAN
 You gonna be around for awhile?

ROONEY
 I imagine so.

DELIVERY MAN
 You wanna keep an eye on these?

Rooney looks at the flowers. Then he looks at the Delivery Man.

DELIVERY MAN
 (happy sigh)
 It really touches me that so many
 people are rallying behind this guy.
 (MORE)

213

214 CONTINUED:

214

DELIVERY MAN (CONT'D)
I guess there's hope for the human
race afterall.

He hands the arrangement to Rooney.

DELIVERY MAN
Gotta run.

He bounds off the porch and trots to the truck. Rooney looks incredulously at the arrangement. He opens the attached card.

ROONEY
(defeated)
Oh, Christ...

215 CU. CARD

215

It's signed:

ALL OUR BEST FOR A SPEEDY RECOVERY THE ENGLISH DEPT. FACULTY
AND STAFF

216 INT. RADIO STATION STUDIO

216

The number one afternoon FM rock'n roll D.J. is sitting behind his microphone.

D.J.
I don't know who that was or what
they were playing but I apologize
for it nonetheless.
(pause)
I have a guest with me today...

217 INT. STUDIO. FERRIS

217

He put his headphones on.

218 EXT. FERRIS' HOUSE

218

Jeanie's car pull in the driveway. We hear her car radio.

D.J.
His name is Ferris Mueller.

FERRIS
Bueller. Ferris Bueller.

219 INT. CAR. JEANIE

219

She goes into shock. Her eyes blink, her head cocks.

219 CONTINUED:

219

D.J.
Sorry about that.

FERRIS
It's cool.

Jeanie draws back and punches out her radio.

220 CU. CAR ANTENNA

220

The impact of her blow to the radio shoots the antenna in the air.

221 INT. STUDIO

221

Ferris leans forward and adjusts the microphone.

D.J.
He has an incredible story.

Ferris turns to CAMERA.

FERRIS
I'm going to tell a massive lie here. It's going to be very thick and very steamy. I think radio's fascinating medium, it challenges the imagination. Unlike television which provides the images, radio...

(pause)

You know this. Anyway, it's always been a dream of mine to be on the radio. I have what I consider to be an excellent broadcast voice. I practice it in the bathroom all the time. I used to play records and do introductions to them.

But I've never had the chance to sit behind a microphone and try it out for real. This is a 50,000 watt outlet.

I'm going out to several million people so let me just say, I'm in a very pleasant groove right now.

(clears his voice,
speaks into the mike,
affects a "radio"
voice)

Well, Steve, you and your listeners are probably not going to believe this but...

222 INT. SCHOOL

222

A group of kids are sitting around a blaster.

FERRIS' VOICE

...I'm the first Chicago area youth
to be selected to participate in a
space shuttle mission.

223 INT. STUDIO

223

Ferris turns from the mike to CAMERA.

FERRIS

I was going to say I knew Springsteen's home phone number and I was going to give out the number of the New Jersey State Police but I thought I might get busted. After I got flunked in driver's ed for sideswiping a mail box, which was not in any way, shape or from my fault. I was putting out a cigarette, like I was told. It was weird. I'm so used to getting in a car and lighting up, because I'm not allowed to smoke at home, that I got in the driver's ed. car and spaced completely, pulled out of the lot, lit up a 'boro and Mrs. Heller looked at me like I'd just pulled a bunny out of my nose or something and I realized what the hell I was doing and I went to put it out and hit the mail box. Anyway, I was so pissed off at her reaction to the whole thing that I considered running an ad in a sleaze magazine for a school teacher that does phone sex and I was gonna use Mrs. Heller's home number but is cost too much. I took it again and passed. But I had to work at Burger King to get the cash to pay for the driver's ed. car. The car got fixed in auto shop for nothing and I think Rooney pocketed the cash. But I can't prove it? I'm in high school, remember?

He turns back to the DJ.

D.J.

How did you get picked for this.

223 CONTINUED:

223

FERRIS

It's kind of a long story but I've been doing a lot of programming for NASA.

224 INT. SCHOOL. HALLWAY

224

A even larger group of kids is listening to the blaster.

They're cheering him on.

225 EXT. FERRIS' HOUSE. BACKYARD

225

The Rottweiler is laying unconscious on the lawn. The flower arrangement is scattered all over the yard and the ceramic vase the flowers were in has obviously struck the dog. The broken pieces are all around the dog's head.

226 EXT. FERRIS HOUSE. BACKYARD. ROONEY

226

He's smiling with great satisfaction.

ROONEY

Sleep tight, pooch.

He hears something in the house. His head snaps around. He drops down and peek in the windows.

227 HIS POV

227

A glimpse of a fleeting figure.

228 CU. ROONEY

228

His eyes dance in anticipation of revenge.

229 INT. HOUSE. FERRIS' ROOM

229

Jeanie kicks the door open. The yardstick flings the covers and the pillows beneath them in the air. She stomps in and turns off the snoring synthesizer.

JEANIE

I knew it!

She grabs the phone and sits down. She dials a number.

230 EXT. HOUSE. FRONT

230

Rooney sneaks around the side of the house. He slinks up on the porch. The front door's open. He peeks in.

231 INT. FERRIS' ROOM

231

Jeanie's on the phone.

JEANIE

Is Mrs. Bueller there? Where is she?
 This is her daughter. Do you know
 where she is? Do you know when she'll
 be back? Do you know anything?

She slams the phone down.

JEANIE

The worm has luck like clams have
 body odor...

She's startled by a noise downstairs. A smile spreads across
 her face. He's back and she's going to nail him.

232 INT. HOUSE. FOYER

232

Rooney sneaks into the house. He looks around the foyer and
 heads into the kitchen.

233 INT. HOUSE. UPSTAIRS HALLWAY

233

Jeanie tiptoes down the stairs.

234 INT. HOUSE. KITCHEN

234

Rooney sneaks through the kitchen into the den.

235 INT. HOUSE. FOYER

235

Jeanie comes down the stairs into the foyer.

236 INT. HOUSE. KITCHEN

236

Rooney comes out of the den, back into the kitchen. He crosses
 back toward the foyer.

237 INT. FOYER

237

Jeanie sneaks into the kitchen.

238 INT. KITCHEN

238

Jeanie and Rooney come face-to-face. Jeanie squeals in horror.
 She doesn't recognize Rooney as himself but as an intruder.
 She drops into a karate stance and kicks Rooney in the face.
 He hits the deck. She flees back up the stairs.

239 INT. CAR

239

Boyd is sitting in the backseat of Joyce's car listening to the radio.

FERRIS' VOICE

My input on the Star Wars defense plan was pretty substantial so I guess this is their way of rewarding me. I'm pretty flattered.

240 EXT. CAR

240

Joyce and her clients leave a show house and head toward the car.

241 INT. CAR

241

Boyd looks out the window as his parents and Joyce appear.

D.J. VOICE

Can you stay around and take a few phone calls?

FERRIS' VOICE

I'd really like to but I have a kidney operation in about an hour.

242 EXT. CAR

242

Joyce and her clients take one last look at the house.

JOYCE

If you're willing to commit a little time and a little money to this place, you can really have something to be proud of. Don't let the black living room throw you off.

She opens the car door.

243 INT. CAR

243

The door opens.

D.J. VOICE

I wish you the best of luck.

FERRIS' VOICE

Thanks, Steve.

243 CONTINUED:

243

D.J. VOICE
A very interesting guy, Ferris
Bueller.

Joyce gets in. The clients get in the other side. A song starts.

JOYCE
(to the kid)
Well, Boyd, how are you bearing up?

The kid stares at her.

JOYCE
Did I tell you I have a son your
age?

BOYD
Twice.

JOYCE
His name is Ferris. I think you'd
like him.

Boyd sits up in the seat at the mention of Ferris' name.

BOYD
Is he going up in the space shuttle
in September?

Joyce looks around at Boyd. She gives him a curious look.

JOYCE
Not that I know of.

BOYD
I knew he was bullshitting.

MOTHER
Watch your mouth.

BOYD
How do you watch your mouth?

JOYCE
Do you know my son?

FATHER
Don't pay any attention to him.

He thinks it's cute to bait adults.

105.

243 CONTINUED: (2)

243

BOYD
I don't think it's cute. I think
it's fun.

Joyce give him a puzzled smile and starts the car.

244 INT. FERRIS' ROOM

244

Jeanie's on the phone. She's in a panic.

JEANIE
This is not a phoeny phone call.
There's an intruder, male caucasian,
possibly armed, certainly weird, in
our kitchen.
(pause)
My name is Bueller.

There's another pause. Jeanie's face drops.

JEANIE
It's real nice that you hope my
brother's feeling better but I'm in
danger, okay? I'm very cute, I'm
very alone and I'm very protective
of my body. I'd rather not have it
violated or killed. I need help!

245 INT. KITCHEN

245

Rooney's plugging his bloody nose with paper towel. The
intercom goes on.

JEANIE'S VOICE
Excuse me. If whoever's in the house
is still in the house, I'd like you
to know that I have just called the
police. If you have any brains
whatsoever, you'll get your ass out
of my house real quick.

Rooney stiffens with fear.

JEANIE'S VOICE
I'd also like to add that I have my
father's gun. And a scorching case
of herpes.

246 EXT. STREET

246

Rooney's car is hooked to a tow truck. It's parked in front
of a fire hydrant and the windshield is decorated with parking
citations. In the distance SIRENS WAIL.

247 EXT. PARKING LOT

247

The three are waiting for the Ferrari. We HEAR TIRES SQUEALING, AN ENGINE REVING-OUT. Then the Ferrari pulls down the ramp and jams to a frightening stop. A BLACK GUY jumps out. Ferris hands him the parking stub.

FERRIS

Just out of curiosity, what was your top speed coming down the ramp?

BLACK GUY

(matter-of-fact)

About 60.

FERRIS

Stunning!

He hands him a buck and opens the door and pulls the passenger seat forward for Cameron.

FERRIS

This is probably the last time you'll have to ride back here. Keep that in mind.

Cameron gives him a look and squeezes in.

248 EXT. DOWNTOWN STREET

248

The Ferrari cruises through traffic.

249 INT. FERRARI

249

Sloane's in the passenger seat. Ferris is driving and Cameron is crammed in the back.

SLOANE

What's next.

CAMERON

Nothing. We return the car.

SLOANE

We could go to my house. My parents aren't coming home until late.

FERRIS

We have enough cash left for a quick flight to Peoria and back.

CAMERON

Very funny.

249 CONTINUED:

249

Ferris looks in the mirror and changes lanes. He glances down at the speedometer, then to the road. And back to the speedometer.

FERRIS

Cameron? How many miles did you say this thing had when we left?

CAMERON

One hundred and twenty six and halfway between three and four tenths. Why?
How many miles are on it now?

He glances down at the speedometer.

250 CU. SPEEDOMETER

250

The odometer reads 432.7.

FERRIS

(to CAMERA)

Here's where Cameron goes berserk.

251 EXT. TRAFFIC

251

The Ferrari pulls up at a stop light. We HEAR A THUNDERING,
MUFFLED SCREAM.

252 EXT. EXPRESSWAY

252

The Ferrari is buzzing through traffic.

253 INT. FERRARI

253

Sloane turns in her seat and looks at Cameron. Her gesture is one of genuine support.

SLOANE

You okay?

254 CU. CAMERON

254

His eyes are frozen in a mindless, vacant stare.

255 CU. FERRIS

255

He looks at Sloane. He's concerned.

FERRIS

Hey, Cameron. It's okay. We'll fix it.

256 CU. CAMERON

256

He's still holding the stare. He starts to breathe heavily.
He's trembling.

257 CU. SLOANE

257

She whips around in the seat and grabs his arms.

SLOANE
Cameron! Cut it out! What's wrong?!
Ferris!

258 CU. FERRIS

258

He shoots Sloane a look.

FERRIS
Cameron, are you okay? It's no
problem, really. Your old man won't
know a thing. It's completely fixable.

259 INT. FERRARI

259

Sloane fires an angry look at Ferris.

SLOANE
Shut-up! It is a problem! For him
it's a problem. Nothing's a problem
for you. But it's a problem for him!
So, just shut-up.

She turns back to Cameron.

SLOANE
What can I do, Cameron?

CU. FERRIS
Eyes front. He knows what he's doing.

260 INT. FERRIS' HOUSE. FOYER

260

The doorbell rings. The Ferris' tape is activated.

FERRIS VOICE
Who is it?

We hear a MALE VOICE over the intercom.

VOICE
Anybody home?

260 CONTINUED:

260

FERRIS' VOICE
 I'm sorry that I can't come to the
 door right now...

The tape continues as Jeanie hurtles down the stairs.

JEANIE
 I'm saved! Thank you, God!
 Thank you, thank you, thank you!

She jumps the last few stairs and slides to the front door.

She whips it open.

261 EXT. HOUSE. FRONT DOOR

261

The door swings open.

JEANIE
 Thank...you...

Her jaw goes slack. She blinks her eyes.

262 HER POV

262

The Delivery Man and a young ASSISTANT are standing at the door with floral arrangements. Spread all around them are more flowers. A sexy singing NURSE and a BALLOON MAN steps up on the porch.

NURSE
 (sings)
 WE HOPE YOU'RE FEELING BETTER WE
 HOPE YOU'RE FELLING FIT WE...

The door slams shut.

263 EXT. NEIGHBORHOOD STREET

263

Rooney's walking down the street. A school bus is crawling alongside him as kids hang out the windows. From inside we hear SHOUTING and seventeen different SONGS PLAYING ON BLASTERS. A top forty montage.

KID
 Hey, Mr. Rooney! What're you doing?

Rooney doesn't respond.

ANOTHER KID
 Did you get in a fight?

263 CONTINUED:

263

Rooney keep walking. The bus doors open. The DRIVER calls out to him.

DRIVER
You want a lift?

Rooney takes a few more steps. He stops. The bus stops.

Rooney takes a deep breath. He climbs aboard the bus.

264 INT. BUS

264

The bus is jammed with WONKS and WEINERETTES. The passengers are silent as they watch Rooney shuffle down the aisle and take an empty seat next to a skinny, myopic GIRL.

265 CU. GIRL

265

She looks at Rooney and smiles. She pushes her Coke bottle glasses up on her nose.

266 CU. ROONEY

266

He looks vacantly at her.

267 CU. GIRL

267

She holds her smile.

GIRL
I'll bet you never smelld a real
school bus before.

268 CU. ROONEY

268

He stares at her.

269 CU. GIRL

269

She holds up a candy package.

GIRL
Gummi Bear?

270 CU. ROONEY

270

He stares at her.

271 CU. GIRL

271

She puts one in her mouth.

271 CONTINUED:

271

GIRL

They've been in pocket. They're real soft and warm.

272 CU. BOY

272

A rotund FRESHMAN BOY sitting across from Rooney is staring at him.

273 CU. ROONEY

273

He looks across to the kid.

274 CU. BOY

274

He leans forward.

FRESHMAN BOY

It's kind of like being in the belly of the beast isn't it?

275 CU. ROONEY

275

He turns him eyes to the front. The bus jerks forward and pulls away.

276 EXT. BUS

276

It grinds through the gears as it heads down the quiet street. The BLASTERS go back on, the SHOUTING RESUMES.

277 EXT. PARK

277

Cameron's laying on a picnic table. Sloane's sitting beside him on the table. She's stroking his hair. Ferris WALKS INTO THE FOREGROUND. He addresses CAMERA.

FERRIS

This may very well be for real. I think Cameron might have blown a micro-chip or two. He's always been a little keyed-up. All I wanted to do was give him a good day. We're gonna graduate in a couple of months. Then we have the summer. He'll work and I'll work. And we'll see each other at night and on the weekends but then he'll go to one school and I'll go to another. And basically that'll be it. As much as we like each other, the process of growing up will separate us.

277 CONTINUED:

277

He begins to walk. We follow him.

FERRIS

Sloane's a bigger problem. She still has another year of high school. How do I deal with that? I was serious when I said I'd marry her. I would. This isn't just teenage infatuation. That's what my parents call it. What do they call what they have? If that's love, I'll take infatuation.

278 CU. CAMERON

278

His eyes are closed. Sloane's stroking his hair.

FERRIS (V.O.)

Cameron's never been in love. At least no one's ever been in love with him. He's gonna marry the first girl he lays. And she's gonna treat him like shit because he's gonna kiss her ass for giving him what he's built-up in his mind as the end-all, be-all of human existence. She won't respect him because you can't respect someone who kisses your ass. It just doesn't work.

279 CU. SLOANE

279

She's studying Cameron's face. She looks away.

SLOANE

Ferris?

280 CU. FERRIS

280

He looks to the picnic table. Then back to CAMERA.

FERRIS

I'm being tested here.

He starts back to the picnic table.

FERRIS

My best friend has flipped-out.

Conventional wisdom would suggest a visit to the nearest trauma center. I wouldn't fault anybody for doing that. My, personally, I think this calls for something new, something bold, something wet and wild.

- 280 CONTINUED: 280
- 185 CU. JACUZZI JET
185
- UNDERWATER SHOT. A hyrdojet spews a gush of air bubbles.
- 281 CU. BLASTER 281
- A finger pushes the PLAY button on the cassette. MUSIC COMES UP.
- 282 CU. BEER CAN LID 282
- The finger pops a beer.
- 283 CU. OREO PACKAGE 283
- A painted fingernail pierces the cellophane wrapper.
- 284 INT. JACUZZI 284
- Ferris and Sloane are in Sloane's parents' Jacuzzi. Their clothes are tosssed around the deck. Cameron's been placed in a patio chair at the edge of the Jacuzzi. He's still catatonic. He's mumbling softly. Ferris is drinking a beer.
- Sloane's eating Oreos.
- FERRIS
You feeling any better, Cameron?
- SLOANE
The water's really nice. I wish you'd come in.
- 285 CU. CAMERON 285
- Staring into space.
- CAMERON
Surgery...fire...move...
- 286 CU. SLOANE AND FERRIS 286
- They look at each other. She offers him a cookie. He offers her his beer.
- FERRIS
Cameron? Do you think this because of the car or is it a combination of everything shitty in your life?

287 CU. CAMERON

287

He doesn't respond.

CAMERON
Music...kiss...attack...

288 CU. SLOANE AND FERRIS

288

Sloane sips the beer.

FERRIS
You just can't deal with anymore
shit? The car took you into the red
zone? Time for a reality check?

SLOANE
Cameron? I could flip real easy,
too. There's nothing wrong with it.
At one time or another, everybody
goes to the zoo.

FERRIS
Maybe he was actually sick. Maybe he
wasn't bullshitting himself.

CU. CAMERON
No response.

CAMERON
Gesundheit...God...mercy...

289 EXT. BACKYARD

289

Ferris and Sloane watch their catatonic friend.

290 CU. CAMERON

290

He smiles.

291 CU. SLOANE

291

She leans forward and stares at Cameron.

292 CU. FERRIS

292

He cocks his head, wondering what Cameron's up to.

293 CU. CAMERON

293

He keels over forward.

294 EXT. BACKYARD 294
Cameron falls out of the chair and splashes down, face-first, into the water. Sloane screams. Ferris leaps for him.

295 UNDERWATER 295
Ferris struggles with Cameron's lifeless bulk.

296 CU. SLOANE 296
She's screaming. Ferris thrashes around in the water.

297 UNDERWATER 297
Ferris grabs Cameron's collar and rips him out of the water.

298 EXT. BACKYARD 298
Ferris sits Cameron on the edge of the Jacuzzi.

FERRIS
CAMERON!

299 CU. CAMERON 299
His eyes are closed. He's lifeless.

300 CU. FERRIS 300
His face is a mask of terror. He shakes Cameron.

301 CU. SLOANE 301
She's screaming.

302 CU. CAMERON 302
A smile spreads across his face.

303 CU. FERRIS 303
He sees the smile. He stops shaking Cameron.

304 EXT. JACUZZI 304
Ferris and Cameron are looking at each other. Sloane's still screaming. She realizes that Cameron's okay. She stops screaming.

SLOANE
What?

304 CONTINUED:

304

FERRIS
 (Cameron)
 You asshole!

Cameron's smiling.

SLOANE
 What?

Ferris starts to laugh. Cameron explodes with laughter.

Sloane's bewildered.

SLOANE
 What's so funny?

305 INT. POLICE STATION. WAITING ROOM

305

Jeanie's sitting on a wooden bench with a WASTED TEENAGE BOY in a Triumph t-shirt, long hair, torn jeans, creepers, studs and chains. He's studying her.

BOY
 Drugs?

JEANIE
 No, thank you. I'm straight.

BOY
 I meant, are you here for drugs?

Jeanie stares at him.

JEANIE
 Why are you here?

BOY
 Drugs.

JEANIE
 I don't know why I'm here.

BOY
 Then why don't you go home?

JEANIE
 Why don't you put your thumb up your butt?

The boy stares at her.

BOY
 You want to talk about your problem?

305 CONTINUED:

305

JEANIE
With you? Are you serious?

BOY
Yeah, I'm serious.

JEANIE
Blow yourself.

Jeanie turns away. The boy crosses his legs. Jeanie looks back at him.

JEANIE
You really want to know what's wrong?

The boy shrugs.

JEANIE
Alright. If you've got the time,
I've got the troubles. In a nutshell,
I hate my brother. How's that?

BOY
That's cool. Did you shoot him or
something?

JEANIE
No, not yet.

The boy nods. He understands the emotion.

JEANIE
I went home to confirm that the
shithead was ditching school and a
guy broke into the house and I called
the cops and they picked me up for
making a phoney phone call.

BOY
What do you care if your brother
ditches school?

Jeanie stares at the boy.

JEANIE
Why should he get to ditch school
when everybody else has to go?

BOY
You could ditch.

JEANIE
I'd get caught.

305 CONTINUED: (2)

305

BOY

So, you're pissed at him because he ditches and doesn't get caught?

JEANIE

Basically.

The boy nods knowingly.

BOY

Then your problem is you.

JEANIE

Excuse me?

BOY

Excuse you. You oughta spend a little more time dealing with yourself and a little less time worrying about what your brother does. It's just an opinion.

Jeanie stares angrily at him. Partly because he's so bold and partly because he's so right.

BOY

There's somebody you should talk to.

Jeanie stares at him threateningly.

JEANIE

If you say Ferris Bueller, you lose a testicle.

BOY

You know him?

306 CU. JEANIE'S HAND

306

It curls into a fist.

187

307 CU. FERRARI TIRE

307

187

It's spinning rapidly.

308 CU. ACCELERATOR

308

A brick's resting on the accelerator, holding it down.

309 INT. CAMERON'S GARAGE

309

Ferris, Cameron and Sloane are sitting in the garage. The Ferrari is jacked up. The wheels are turning. The engine's racing.

CAMERON

The whole time I was just thinking things over. I was like, meditating. I was thinking about the future. And I realized it doesn't make and difference if the present goes to shit.

FERRIS

I have a agree with you there.

SLOANE

Really.

CAMERON

I've been thinking all day that if you could only have the use of one word, what would it be?

FERRIS

Sloane is naked before your eyes and you're thinking about words?

SLOANE

God bless you, Cameron.

CAMERON

Thank you, Sloane.

CAMERON

If you guys only had one word, what would it be?

FERRIS

I can't believe you'd think up something like with a naked girl in a jacuzzi right in front of you.

SLOANE

Come on, Ferris, answer his question.

FERRIS

Bathroom.

SLOANE

I'd say...

120.

309 CONTINUED:

309

She thinks.

FERRIS

Cash.

CAMERON

It's the only word you could ever
use.

FERRIS

Hello.

SLOANE

Love.

FERRIS

And what is you loathe somebody?
Are you going to say "love" every
time you see them?

SLOANE

It's better than "hello".

FERRIS

Hellos' generic.

SLOANE

You wanna be generic?

CAMERON

It's help.

Cameron smiles at his wisdom. Ferris and Sloane think about it. It's a good choice. Cameron gets up and walks to the Ferrari.

CAMERON

The word is help.

Cameron peeks in the window.

CU. ODOMETER

Nothing's happening.

310 INT. GARAGE

310

Cameron pulls his head out of the car.

CAMERON

Ferris? It's not working.

Ferris looks up.

121.

310 CONTINUED:

310

CAMERON

The miles aren't coming off, running
it in reverse.

FERRIS

I thought that might be a problem.
Let's crack open the odometer and
roll it back by hand.

Cameron shakes his head.

CAMERON

I got a better idea. It's cool.

He walks back around behind the Ferrari.

CAMERON

Seventeen years and I've never taken
a stand. Now, I'm gonna do it. I'm
taking a stand against my father,
against my family, against myself,
against my past, my present and my
future. I will not sit idly by as
events that affect me unfold to change
the course of my life. I will take a
stand and I will defend it. When my
father comes home tonight, he's
finally going to have to deal with
me. Good or bad, I'm taking a stand.

311 CU. FERRIS

311

He turns to CAMERA.

FERRIS

This is a big U-2 fan.

312 CU. SLOANE

312

She smiles proudly at Cameron. She applauds him.

313 CU. CAMERON

313

He's serious and determined. He has made up his mind and it
appears that it won't be changed by anyone but himself.

314 CU. TIRES

314

It's spinning wildly.

- 315 CU. MERCEDES BUMPER 315
 Cameron's foot rests on the bumper. A beat and it gives a mighty shove.
- 316 CU. TIRE 316
 The spinning tires slam down on the cement.
- 317 INT. GARAGE 317
 Cameron has kicked the Ferrari off the jack. It squeals out of the garage in a cloud of blue tire smoke. A \$50,000 unmanned investment heading backwards down a driveway.
- 318 CU. SLOANE AND FERRIS 318
 They're in shock.
- 319 EXT. HOUSE 319
 The Ferrari shoots down the driveway.
- 320 INT. GARAGE 320
 Cameron watches the car go. He's strangely placid about the impending disaster. Ferris and Sloane are bewildered.
- 321 THEIR POV 321
 The Ferrari travels down the driveway, across the street, over the curb into the wooded property opposite the house.
- 322 CU. TREE 322
 The Ferrari's brief journey ends as it smacks a tree trunk.
- 323 INT. GARAGE 323
 Ferris and Sloane exchange baffled looks. They look at Cameron. He's proud and bold.
- FERRIS
 What was that about?
- SLOANE
 This has to be a dream.
- FERRIS
 Cameron? One quick question.
 Why'd you do that?

323 CONTINUED:

323

Cameron holds his proud posture for a beat. Then a look of bewilderment comes over his face. He shoots a look to Ferris. A puzzled look.

FERRIS
You trashed the car.

Cameron looks across the street.

SLOANE
Why?

CAMERON
I took a stand.

FERRIS
No, Cameron. You wrecked a car.

Cameron thinks for a moment. Then he regains his confidence.

CAMERON
It's okay.

Ferris looks across the street at the car.

FERRIS
I have an idea. If you're interested.

Cameron looks at him. He shakes his head.

CAMERON
I'm gonna handle it.

FERRIS
I think this could work.

CAMERON
No, thanks. I want to deal with it by myself.

SLOANE
What about your one word?

CAMERON
You already did it. If I need it again, I'll use it.

He smiles. He raises an impish eyebrow.

CAMERON
It's cool. I'm loose.

324 INT. POLICE STATION. OFFICE

324

Joyce is talking with the juvenile officer. Outside the office, on the bench, we see Jeanie and the boy making out.

JOYCE

She's never been in trouble before.
 This is a shock to me. First, I don't know why she wasn't at school.
 Second, I don't know why she'd call you with this story about a rapist.

OFFICER

For whatever reasons she did it, I think she'd had a good scare.

JOYCE

I hope so. I appreciate your calling me. I can assure you that her father and I will have a long talk with her.

The gathers her purse and jacket and stands.

JOYCE

Thank you.

OFFICER

Oh, by the way, I hope your son's feeling better.

Joyce looks at the officer curiously.

OFFICER

Tell him, all the guys at the station here are pulling for him.

325 INT. POLICE STATION. WAITING ROOM

325

Jeanie quickly breaks the embrace with the boy as Joyce steps out of the juvenile officer's room. She's still a little bewildered that everybody knows Ferris was ill.

Jeanie wipes her lips and sits up straight. The boy adjusts his pants to better hide his passion.

JEANIE

(to the boy)

If you keep this to yourself, I think we can probably get it on pretty good.

325 CONTINUED:

325

BOY

For sure.

Jeanie stands up.

JEANIE

Hi.

JOYCE

Don't "hi" me, young lady. Get your stuff.

Jeanie reaches down for her purse.

BOY

What's your name?

JEANIE

Jean. What's yours?

BOY

Garth Volbeck.

326 EXT. SLOANE'S BACKYARD

326

Sloane and Ferris are standing at the back fence.

SLOANE

I had a great time today.

FERRIS

Yeah. It was pretty cool.

SLOANE

You think Cameron's gonna be alright?

FERRIS

Sure. He had to do it, I guess.
His old man had it coming. He'll be okay. I'd be worried if he'd taken my idea.

Sloane smiles knowingly.

SLOANE

You didn't have an idea, did you?

FERRIS

Not a glimmer.

SLOANE

You're so smart.

326 CONTINUED:

326

FERRIS
No. I'm just real loose.

He kisses her.

FERRIS
I'll call you tonight.

Sloane nods. Ferris jumps the fence and takes off across the backyards. Sloane watches him go. A huge smile spreads across her face.

SLOANE
I LOVE YOU!

She backs away from the fence. MUSIC FADES UP.

SLOANE
He's gonna marry me. I know it.

She turns and runs into the house.

327 EXT. BACKYARD

327

Ferris sprints across a backyard. He jumps a plaster elf.

328 EXT. ANOTHER BACKYARD

328

Ferris vaults a fence. He runs directly for a swimming pool.

He's approaching it from the side. He leaps, hits the diving board, springs off, does a flip and lands on the grass on the other side of the pool.

193

329 CU. BEDSPREAD

329

193

Neatly bundles stacks of bills and rolled coins. A significant amount of cash.

330 CU. SLOANE

330

She's writing.

331 CU. PIECE OF PAPER

331

We see a portion of the typewritten letter as she signs it.

- 331 CONTINUED: 331
 "...in the amount of \$1,765.33. It gives us great pleasure to assist you in performance of your worthy and much needed survives to those so desperately in need.
 Sincerely, Sloane Peterson Executive Director The Ferris Bueller Foundation"
- 332 EXT. FERRIS' STREET 332
 He's running down the middle of the street. A car honks.
 Ferris moves to the side. The car pulls around him.
- 333 INT. CAR. 333
 Tom's at the wheel. He glances in the mirror. He does a take.
- 334 HIS POV. MIRROR 334
 We see Ferris cut across a front lawn and into a house.
- 335 CU. TOM 335
 He realizes it couldn't be Ferris.
- 336 INT. HOUSE 336
 Ferris runs through the kitchen, past a WOMAN, fixing dinner and out her backdoor. The Woman looks up curiously.
- 337 EXT. FERRIS' HOUSE 337
 Tom pulls in the driveway. He parks and gets out. Joyce pulls in from the other direction.
- 338 EXT. HOUSE. BACK PORCH 338
 Ferris tries the door. It's locked. He reaches down and lifts the doormat.
- 339 CU. PORCH 339
 The outline of a key in the dirt under the mat. The key's gone. The toe of a chewed-up dress shoe steps INTO FRAME. An OMNIOUS CHORD IS STRUCK.
- 340 CU. FERRIS 340
 He stares up in horror.
- 341 HIS POV 341
 Rooney's looking down at him. He's holding the house key.

342 EXT. PORCH

342

Ferris stands up. He smiles.

ROONEY
Looking for this?

FERRIS
Yes.

ROONEY
I got you, Ferris. This time I finally
got you.

Ferris is caught. There's no way out. Rooney gloats severely.

ROONEY
How does another year of high school
sit with you?

Suddenly, the backdoor opens. Jeanie looks out. She feigns joy and relief. She rushes Ferris and hugs him.

JEANIE
Thank God, you're alright! We've
been worried sick!

343 CU. FERRIS

343

A moment of curiosity. Then it dawns on him what's happening. He smiles.

344 CU. ROONEY

344

His eyes dart from Ferris to Jeanie to Ferris. His victory is evaporating.

345 EXT. PORCH

345

Jeanie breaks the embrace.

JEANIE
(to Rooney)
Thank you for bringing him home, Mr.
Rooney.
(to Ferris)
You better get up in bed tight now.

Ferris limps into the house.

345 CONTINUED:

345

JEANIE

Can you imagine someone as sick as Ferris trying to walk home from the hospital?

(shakes her head)

Kids!

346 CU. ROONEY

346

He's dumbfounded.

347 CU. JEANIE

347

She raises her hands and strikes a karate pose. A huge smile passes over her face.

348 CU. ROONEY

348

A look of terror as he realizes that is was Jeanie who kicked him and that Jeanie knows it was he who she kicked.

349 EXT. PORCH

349

Jeanie steps into the house.

350 INT. HOUSE

350

The door closes on Rooney's defeated, lost, dejected, bewildered face. Not only has he lost Ferris again, he has

Jeanie to deal with next year.

351 EXT. YARD. CU. DOG

351

The click of the door wakes him up. His head pops up off the grass.

352 CU. ROONEY

352

He senses new danger. We hear AN O.C. GROWL. Rooney squeezes his eyes shut.

353 INT. KITCHEN

353

Kimberly and Todd are sitting at the kitchen table watching TV and eating cereal. They look up at Ferris as he comes in from outside.

TODD

Ferris? Does my head look like it's getting bigger?

353 CONTINUED:

353

Ferris leans against the counter as he tries to catch his breath. He looks at his little brother.

FERRIS

No, but Kimberly's is.

He crosses to the refrigerator and opens it. Kimberly feels her head.

KIMBERLY

(to Todd)

Is he serious?

TODD

I think so.

KIMBERLY

Oh, shit!

Ferris takes out a bottle of orange juice out of the refrigerator and drinks straight from the bottle. Jeanie comes in.

FERRIS

Thanks, Jeanie.

JEANIE

No problem.

FERRIS

By the way, I borrowed some cash from you. I'll pay you back.

JEANIE

You don't have to.

FERRIS

I want to.

JEANIE

You don't have to. I've been ripping off your wallet for years.

Ferris gives her a proud smile.

354 EXT. HOUSE

354

Joyce and Tom head up to the kitchen.

355 INT. KITCHEN

355

Ferris and Jeanie exit the kitchen as Joyce and Tom enter.

355 CONTINUED:

355

JOYCE
(to Todd and Kimberly)
Hi, guys.

KIMBERLY
Is my head swelling up?

356 INT. HOUSE. FOYER

356

The foyer is jammed with floral arrangements, plants and gifts. Ferris and Jeanie step gingerly through the flowers and head upstairs.

JEANIE
I'm sorry I've been riding your buns
for so long.

FERRIS
It's completely cool.

JOYCE (O.S.)
Ferris!

Ferris continues up the stairs. He affects a sickly voice.

FERRIS
Upstairs, Mom!

357 INT. SECOND FLOOR LANDING

357

Ferris and Jeanie stop.

JEANIE
Do you know a guy named Garth Volbeck?

FERRIS
Vaguely.

JEANIE
Is he cool?

FERRIS
He's cool. But stay away from his
brother.

Ferris walks into the room, brushes the crumbs off his hands and peels off his shirt. He climbs into bed. No sooner are the covers over him than the bedroom door opens and Joyce and Tom walk in. They walk over to the bed. Joyce sits down.

JOYCE
Honey?

358 CU. FERRIS

358

The same deathly face he had in the morning. Tongue out, eyes bulging.

TOM (O.S.)
Ferris? How do you feel?

He pulls in his tongue to speak.

FERRIS
(deathly gasp)
150% better, thank you.

359 INT. BEDROOM

359

Tom and Joyce hover over him with deep concern.

FERRIS
I'm much better, really. Please,
don't make me stay home again. I
want to go to school. I'm graduating
in June and I...

TOM
Ferris. You're sick. There's no point
pushing yourself and making it worse.

FERRIS
Maybe you're right, Dad.

TOM
I know I'm right.

Joyce leans over and kisses him forehead.

JOYCE
How did you get so sweet?

FERRIS
Years of practice.

Tom pats Ferris on the rump. He and Joyce exit.

360 CU. FERRIS

360

The hideous face. A beat and we HEAR THE BEDROOM DOOR CLOSE.

Ferris looks at CAMERA.

360 CONTINUED:

360

FERRIS
(happy sigh)
Yeah, life is a carousel. A great
big crazy ball of pure living,
breathing joy and delight.

He rolls over on his back and puts his hands behind his head.

FERRIS
You gotta get one.

He smiles.

MUSIC UP BIG

END TITLES:

THE END