

For Educational Purposes Only

"FERRIS BUELLER'S DAY OFF"

by

John Hughes

PROPERTY OF:
PARAMOUNT PICTURES CORPORATION
5555 Melrose Avenue
Los Angeles, California 90038

SHOOTING SCRIPT
July 24, 1985

Copyright 1985 Paramount Pictures Corporation

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 HORNS. 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.

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 vengeance. 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 meningitis? 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!

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)

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 a 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.

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.

- 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.

23 CONTINUED:

23

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.

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 alot 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 Reeboks, 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 mash. 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!

29J CONTINUED: 29J

MOZART COMES UP.

29K CU. FLOWERING TREE BRANCH 29K

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.

- 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.

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)
Shiit! 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.

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 feel 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 alot
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 what, 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 apologies 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't 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?!

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 you
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 tatoood 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 it's 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 missile 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.

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 three.

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 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?

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.

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?

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.

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)

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.

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

Is 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 RIDDING
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?

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 dress 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 accordion. 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.

- 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 absences.

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 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 concern 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 alot 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 flourish that was the King's trademark ballad sign-off.

ELVIS

IS YOUR HEART FILLED WITH PAIN?

- 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 collapes 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: 210

HIS POV

The Rottweiler leaps at CAMERA.

211 EXT. CITY STREET 211

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 212

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 213

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:

213

ROONEY (pause)

He's one of my students. You can reach my parents
at their places of DELIVERY MAN business. Thank
you for Little bugger's dying. stopping by. I
appreciate

214 YOUR CONCERN FOR MY WELL-

214

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)

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 alot 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.

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 smelled 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 his 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 hydrojet 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 tossed 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...

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.

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 you 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 so 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