

TEENAGE SPACESHIP

Written by

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EXT. SMALL MIDWESTERN TOWN - DAY

MULTIPLE LONG SHOTS OF THE DECAYING MAIN STREET, CRUMBLING FACTORIES, JUNK YARDS, POOR PEOPLE, CRAZY PEOPLE WALKING AROUND, DRUNKS COMING OUT OF BARS, ELDERLY PEOPLE, ETC...

JOHN (V.O.)

This is the town I grew up in. It's just an ordinary farming community in a boring Midwestern state. I got along with my parents at first. Then my mom moved away and my dad became depressed. He kicked me out of the house yesterday, a month before my high school graduation. I was free and able to do whatever I wanted. And on top of everything else I was experimenting with drugs. And all kinds of drugs at that. An area I had only dabbled in before I got my total freedom. And now I really began to indulge.

EXT. BACKYARD - NIGHT

JOHN, an average teenage boy, walks through a junk-infested backyard. There's an old rusty car, tires, really high grass and weeds.

EXT. ABBOT'S BEDROOM WINDOW - NIGHT

JOHN approaches ABBOT's window. He knocks a few times.

JOHN

Hey! Wake up.

Abbot's bedroom light comes on. ABBOT opens the window.

ABBOT

What?

JOHN

What? You told me to come over. We were gonna go get drunk or something.

ABBOT

Sorry. I fell asleep.

(CONTINUED)

CONTINUED:

JOHN
Well get up, let's go.

ABBOT
No, man, I'm tired. I'm gonna go
back to sleep.

JOHN
Shit.
(pauses and looks around)
Alright. Can I crash in your shed?

ABBOT
I guess.

JOHN
Thanks man.

ABBOT
No problem.

JOHN
Alright. G'night.

ABBOT
Yeah.

ABBOT shuts the window. JOHN walks to Abbot's shed.

INT. ABBOT'S SHED - NIGHT

JOHN curls up on an old car bench seat. He takes his headphones out of his jacket and puts them on. He listens to music, smokes part of a joint and falls asleep. The batteries run out as he sleeps.

EXT. THE STREET - DAY

JOHN and ABBOT are walking to a convenient store.

JOHN
I'm not saying there should be
total anarchy, but we need some big
changes in this bull shit, lying
government of ours.

ABBOT
I hear you, man. Mother fuckers.

(CONTINUED)

CONTINUED:

JOHN

I mean look, we technically aren't even out in the real world yet and it already fucking blows. What, like I'm going to start being happy after I have car payments, house payments, bills out the ass, and all that other bull shit. And on top of it all, they won't even let me smoke weed so I can relax and put my mind at ease in this world.

ABBOT

No shit.

JOHN

I mean, it's tough, man. All I'm asking is to smoke a doobie now and then. Fuck it, ya know.

ABBOT

You should vote then, man.

JOHN

Fuck that! There's no way an independent can win the fucking election. I hate democrats and republicans, so what the fuck? This is a democracy, right?

ABBOT

I guess.

JOHN

Which means, for the people. Instead we gotta try to believe some stupid, old, hooker-fucking, out of touch, rich politician that he's going to get something done.

ABBOT

You're high.

JOHN

So are you.

EXT. OUTSIDE CONVENIENT - DAY

JOHN and ABBOT are sitting outside of a convenient store. CRAZY EDDIE walks by. CRAZY EDDIE is autistic and murmurs to himself. He has headphones on and seems completely oblivious to any outside presence.

(CONTINUED)

CONTINUED:

ABBOT
Hey. What's up Eddie?

CRAZY EDDIE completely ignores them.

ABBOT (CONT'D)
Fuck you, then.

A MAN pulls up.

ABBOT (CONT'D)
Ask him.

JOHN
Shh. I will.

A MAN with a really long, blonde mullet, hot rod t-shirt and sweat pants on walks up to JOHN.

JOHN (CONT'D)
Excuse me sir, would you care to participate in the harmless delinquency of two non-violent minors?

MAN
I don't think so, dudes.

The MAN walks into the convenient store.

ABBOT
What the fuck did you just say?

JOHN
I don't know. I tried to sound smart.

ABBOT
Shit. Here we go, a Spic.

A MEXICAN rides up on a bicycle.

JOHN
Perdone. Could you get us some Mad Dog?

MEXICAN
(confused)
Que?

(CONTINUED)

CONTINUED: (2)

ABBOT
 (slowly)
 We want four Mad Dogs, any flavor.
 Except grape.

MEXICAN
 Que?

ABBOT
 (pantomimes drinking)
 You know? Mad Dog?

JOHN
 Cool?

MEXICAN
 Si.

ABBOT
 We want our change, too. Here's a
 twenty.

The MEXICAN walks in and gets two forties.

ABBOT (CONT'D)
 What the fuck is he doing?

JOHN
 Shit, he's getting us forties.

ABBOT
 Mad dog, mother fucker. Get Mad
 Dog. No.

The MEXICAN walks out and hands them a bag with two forties
 in it.

ABBOT (CONT'D)
 (Sarcastically)
 Thanks.

The MEXICAN gets on his bicycle and rides away. ABBOT looks
 through the bag for his change. There is none.

ABBOT (CONT'D)
 Mother fucker. He took our change.

ABBOT and JOHN run after the MEXICAN, but can't catch up with
 him.

JOHN
 Bitch!

(CONTINUED)

CONTINUED: (3)

ABBOT

Fucker!

ABBOT drops the forties, breaking them.

ABBOT (CONT'D)

No!

JOHN

Shit.

INT. ABBOT'S SHED - DAY

ABBOT and JOHN are sitting in Abbot's shed, bored.

JOHN (V.O.)

Us teens were always bored. No matter how much good there was to do in the world, or how many things we should be doing, we were always bored. It's a small town. And trying to find new ways to get high always seemed like a good escape from the boredom. To put it into words.

ABBOT

Sucks my parents are home. We got to stay here and hope they don't come in. My dad will probably think I'm a fag.

JOHN

Yeah, my dad thinks I'm a fag.

ABBOT

My dad thinks you're a fag, too.

JOHN

(surprised)

What? Shit. Did he tell you that?

ABBOT

(chuckles)

Yeah.

JOHN

Shit.

(shakes his head)

Fuck it. I know I'm not.

JOHN notices a lump on ABBOT's neck.

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CONTINUED:

JOHN (CONT'D)

What's that on your neck man?

ABBOT

I don't know. I went to the nurse
and she put some cream on it.

JOHN

I got a roach joint left. That's
all though. Last of my shit.

ABBOT

Save it. Let's take some huffs off
of this gas can.

JOHN

You serious?

ABBOT

Yeah.

JOHN

Fuck it. Alright.

ABBOT and JOHN huff gas for a bit. They hear car doors shut.
ABBOT peaks out and sees ABBOT'S PARENTS leaving.

ABBOT

Cool. My parents are leaving.

JOHN takes another hit.

JOHN

Oh, shit.

ABBOT

(disoriented)

Oh, everything's wobbling.

JOHN

That's your brain cells being
cooked.

ABBOT goes to huff again.

JOHN (CONT'D)

No, don't man. You can die off of
this stuff if you do too much.

ABBOT

Dude, I know what I'm doing.

(CONTINUED)

CONTINUED: (2)

JOHN
Alright, man.

ABBOT takes a huff. They sit back. After a long silence. JOHN gets out his joint and a lighter.

JOHN (CONT'D)
I can't believe I just huffed gas.
Fucked up buzz.

ABBOT
Mine's gone already.

JOHN
Yeah, it doesn't seem to last long.

ABBOT
Nope.

JOHN
Let's smoke this roach joint.

ABBOT
No, man. Not yet. We'll explode.

JOHN
We won't explode.

ABBOT
Dude, you're gonna blow this
fucking shed up with all the gas
fumes.

JOHN
We won't blow up.

JOHN lights the joint. They don't blow up. They smoke it.

ABBOT
Gas is fucked up.

JOHN
Yeah.
(laughs)
Fucking gas, man.

INT. INBRED ANDY'S LIVING ROOM - DAY

JOHN and ABBOT are sitting over at Inbred Andy's house watching an old television program.

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CONTINUED:

INBRED ANDY'S CHILD, a 5 year old with a slight facial deformity, is running around in a demon costume. INBRED ANDY, a skinny guy with a black mullet who stutters, is in the bathroom.

JOHN (V.O.)

We needed beer. So our last resort was an inbred guy who would always buy it for us. But most of the time we got stuck drinking it with him. Oh, well. We really had no where else to go anyway.

INBRED ANDY

He-hey, you guys. I-I'll be in there in-a, in-a in-a minute. Oh, don't mind the k-k-kid. He loves to dress up.

INBRED ANDY goes into the bathroom.

JOHN

Alright.

INBRED ANDY'S CHILD jumps up on the couch beside JOHN.

ABBOT

This dude's fucked up man.
(takes a roach from the ashtray)
A nice, fat roach.

JOHN

Dude.

INBRED ANDY'S CHILD crawls in JOHN's lap.

JOHN (CONT'D)

Hi, little guy.

ABBOT

Dude, he's retarded.

JOHN

What are you talking about?

ABBOT

Andy fucked his sister man. They have a retarded kid. Lift up his mask. He's seriously messed up.

JOHN

Ah, come on be nice.

(CONTINUED)

CONTINUED: (2)

ABBOT
Lift up the mask.

JOHN
What?

JOHN lifts up his mask and sees that INBRED ANDY'S CHILD is deformed.

JOHN (CONT'D)
Uh.

JOHN puts the mask back down and sets INBRED ANDY'S CHILD on the ground.

JOHN (CONT'D)
Go play buddy.

ABBOT
Fucked up. Worst of all, Andy's parents are cousins.

JOHN
What? And he fucked his sister?

INBRED ANDY walks out of the bathroom.

INBRED ANDY
So w-w-w-what are you guys up to?

ABBOT
Fuckin' around. Looking for some smoke.

INBRED ANDY
Wish I could help you t-t-there.
I'd like to s-s-smoke myself. I
gotta roach laying in the, in the a-
a-ash tray.
(to the child)
Devon, did you take my roach again?
You l-l-l-little shit.

ABBOT
It smells like you just got done
smoking.

INBRED ANDY
Yeah. Yeah, my last joint.

ABBOT
Shit. You don't know anyone?

(CONTINUED)

CONTINUED: (3)

INBRED ANDY

Nope. It's dry.

ABBOT

You always say that. Yet, you're always high.

INBRED ANDY

S-s-sorry fellas.

JOHN

Shit. Well, anyway, you guys wanna drink?

ABBOT

Yeah, sounds good.

(to INBRED ANDY)

Can you get us some beer?

INBRED ANDY

Sure. That's fine. That's fine.
Whaaaaa do you want?

ABBOT

Some cheap forties. I don't have much money left. Some Spic robbed me.

INBRED ANDY

(angrily)

Hey, don't call them Sp-Sp-Spics. My cousin is Mexican.

ABBOT and JOHN look at each other and smirk.

ABBOT

Sure, whatever.

INBRED ANDY

I'll be r-r-right back. W-w-watch m-my kid. Daddy'll be back b-b-b-b-buddy.

INBRED ANDY walks out the door and toward the liquor store directly across the street.

ABBOT

This kid should've never been born. What's sad is he's got two more kids just as fucked up as that one is.

(CONTINUED)

CONTINUED: (4)

JOHN

Easy man, he knows what you're saying.

ABBOT

No, he doesn't. He's fucked up. Watch.

(to the INBRED ANDY'S CHILD)

Do you know what I'm saying?

INBRED ANDY'S CHILD runs into his room.

ABBOT (CONT'D)

See, he's fucked up. Now, let's get some smoke.

JOHN

Dude's gonna be right back.

ABBOT

It won't take long. I know where he stashes his shit.

JOHN

What?

ABBOT goes and looks under the end table.

JOHN (CONT'D)

Shit man, hurry up. He's coming back.

ABBOT

Found it.

ABBOT takes some pot out and puts the bag back just as INBRED ANDY walks in.

INBRED ANDY

I got your shit.

INBRED ANDY hands ABBOT the change.

ABBOT

Cool. Wait. What the fuck is this?

INBRED ANDY

It's your change.

ABBOT

Fuck that, I'm short.

(CONTINUED)

CONTINUED: (5)

INBRED ANDY
Look, that's the change, man. I'm
s-s-s-sorry.

ABBOT
Yeah, whatever.

JOHN
So.

INBRED ANDY
You guys are st-st-staying and
drinking with me re-re-right?

JOHN
Uh... Yeah.

INT. INBRED ANDY'S DINING ROOM - NIGHT

ABBOT, INBRED ANDY, and JOHN are sitting around playing rock, paper, scissors. The winner gets to lick his fingers and slap the other ones on the arm. After a while it starts to hurt. Someone knocks on the door. INBRED ANDY answers the door. INBRED ANDY's friend, NOODLE, an old Harley-Davidson-type guy in a leather jacket and torn jeans, comes in with a case of beer.

INBRED ANDY
Noodle! Mu-Mu-Mother fucker!

NOODLE
Just got out!

INBRED ANDY
Mother fucker. Th-this is Abbot and
some d-d-dude.

JOHN
John.

NOODLE
They call me Noodle. Just got out
of jail.

ABBOT
Why do they call you Noodle?

NOODLE
'Cuz I'm smart.

ABBOT
Then why were you in jail?

(CONTINUED)

CONTINUED:

NOODLE

(scowls)

Fuck you.

(to INBRED ANDY)

This kid's a smart ass.

INBRED ANDY

Easy. Hey, now we can play S-Spades. Come on let's sit d-d-down and get drunk and have a g-g-good time.

JOHN, ABBOT, INBRED ANDY, and NOODLE play cards for a bit. NOODLE shows them the tattoos on his arms.

NOODLE

Yeah, that's a tattoo of my old lady. Ex-old lady.

ABBOT sees the heroin spots on his arms.

ABBOT

(sarcastically)

Heroin scars. Nice.

NOODLE

What the fuck you know about the shit?

ABBOT

Who the fuck cares? It's retarded.

INBRED ANDY

Calm down.

JOHN

It's cool. I'm interested. You do heroin?

NOODLE

Yeah, why?

JOHN

I'd like to try it someday. I want to try everything at least once.

NOODLE

You'd like to try it someday. What like it's a recreational activity? Like you can just try it one day and that's it right?

(CONTINUED)

CONTINUED: (2)

JOHN

Yeah, I'd try it one day and that would be it.

NOODLE

Shit, you'd be suckin' dick for it after your first shot.

JOHN

Try me, mother fucker.

ABBOT

Kick his ass, John. I'll help.

JOHN

I don't want to fight anyone. But I'm serious man.

NOODLE

If you get me the needles and some cash, I can get the heroin.

(pointing to ABBOT)

And this dickhead ain't gonna be around.

JOHN

How much cash are we talking?

ABBOT

You're not serious?

JOHN

Yeah.

ABBOT

Look at this mother fucker.

NOODLE

You're getting awful mouthy kid.

JOHN

Alright, guys. Fucking chill.

NOODLE

(to ABBOT)

Nice lump mother fucker. I'm gonna start calling you Lump.

ABBOT

Dude, shut up.

(to JOHN)

This guy's a fool. And so are you.

(CONTINUED)

CONTINUED: (3)

NOODLE

Fuck you!

NOODLE stands up and punches ABBOT. ABBOT jumps onto NOODLE and punches him a few times. INBRED ANDY and JOHN break them up.

INBRED ANDY

Chill out! Get out of my house you two f-f-fuckers.

JOHN

It's cool. Sorry, man.

ABBOT

Fuck him! And fuck that fucking inbred fucking bastard.

JOHN and ABBOT walk out.

NOODLE

Fuck you. You punk.

EXT. STREET IN FRONT OF INBRED ANDY'S - NIGHT

NOODLE steps outside as they begin to walk away.

NOODLE

Suck my dick, you fucking pussy!

ABBOT

Come here, bitch.

NOODLE

You got it, mother fucker.

NOODLE runs over to ABBOT and JOHN. ABBOT beats up NOODLE under the streetlight. ABBOT and JOHN start to walk away. NOODLE gets up. NOODLE's hurt pretty bad.

ABBOT

(To NOODLE)

You like that bitch?

NOODLE

Fuck you. You mother fucker!

ABBOT

You want more?

NOODLE

Suck my fucking dick, you assholes.

(CONTINUED)

CONTINUED:

ABBOT
Stupid mother fucker wants some
more.

ABBOT runs back to NOODLE and kicks the shit out of him
again. ABBOT spits on NOODLE. JOHN kicks him in the ribs.
JOHN and ABBOT walk away.

EXT. TRAIN YARD - NIGHT

ABBOT and JOHN are sitting in the rail yard, smoking a joint
and throwing rocks at a dead cat.

JOHN
Fucked up, man.

ABBOT
He didn't hurt me at all. Fuckin'
Hell's Angels reject. I'll kick
your ass too if you try that heroin
shit.

JOHN
Yeah, it was just an interesting
conversation. And besides that it
led to a good fight, huh?

ABBOT
That? That wasn't a fight. That was
a one sided ass kicking.
(chuckling)
And just in time, too. I haven't
been in a fight in a long time.

JOHN
Me either. I hear though there's
been lots of bad acid going around
polluting kids' heads and shit.

ABBOT
What?

JOHN
You remember Troy Stall? That
mother fucker took some bad shit
and went crazy on some poor bastard
and made him eat the rest of his
acid supply at once because it was
bad.

(CONTINUED)

CONTINUED:

ABBOT

What? He made some dude eat a whole bunch of bad acid?

JOHN

Whole bunch. Then Troy who was only on two hits, shot himself. You remember how headstrong and smart Troy was. I mean he had to be smart to be able to sell acid while on acid.

ABBOT

I remember that. And?

JOHN

So, Troy sold Carl Ellis a half sheet before he freaked out.

ABBOT

Yeah, get to a point.

JOHN

Carl sold it to some dude and now everyone who does the shit is wondering if the next batch they are going to take is going to wig them out or not. No one knows what it looks like. You just have to trace it back. If you can. Most people won't tell you shit about where they got it.

ABBOT

Well, the dude probably knows it's bad and...

JOHN

...and what? Lose a lot of money by throwing away a potential of God knows how much? Hell, no. He's going to sell that bunk shit. And it's easy when you're in an acid crazed town like this. And now he's gone. Probably sold it quick. You'll probably never find him.

ABBOT

But Carl knows who he sold it to.

JOHN

Carl went fucking crazy, too.

(CONTINUED)

CONTINUED: (2)

ABBOT

How do you know all this shit?

JOHN

I don't really. I just pick up on different stories, and draw my own conclusions.

ABBOT

Yeah. Fuck it, though, man.

JOHN

You wanna go to school tomorrow?

ABBOT

Fuck that shit. Not with all those guards and shit. School's not a school anymore.

JOHN

Yeah, that's fucked up. Especially fucked up how I got kicked out for writing a fucking story with a brutal and detailed murder.

ABBOT

Oh, well. Fuck it. Shh.
(notices a NIGHT WATCHMAN)
Guard.

ABBOT and JOHN duck down. A NIGHT WATCHMAN walks by.

JOHN

Let's get out of here.

ABBOT

Yeah. Roach that shit.

JOHN and ABBOT stand up and turn to walk away. They bump into TOMMY, a white gangsta-type with oversized clothes on, suddenly.

TOMMY

What the fuck's up, bitches? Out fucking each other tonight?

ABBOT

Fuck you.

JOHN

(catching his breath)
Shit. Fucker.

(CONTINUED)

CONTINUED: (3)

TOMMY

What did I scare you?

ABBOT

Kind of. What're you up to?

TOMMY

Shit. Fucking looting and on my way to this dude's house. You mother fuckers can come if you've got a fat blunt to smoke. There'll be bitches, too. Mad.

ABBOT

Yeah, we got a blunt. Let's go.

JOHN

Cool.

TOMMY

Let's go.

JOHN, ABBOT, and TOMMY start walking.

EXT. STREET - NIGHT

TOMMY notices a car with it's window rolled down, parked on the side of the street.

TOMMY

Hold on. Stop.

JOHN, ABBOT, and TOMMY stop. TOMMY looks in the window. He sees a carton of cigarettes on the floor board.

TOMMY (CONT'D)

(smiles)

Hell no.

He grabs the cigarettes.

TOMMY (CONT'D)

Damn. Mother fuckers make it too easy sometimes. It's like they want their shit stolen.

ABBOT

Probably for insurance money.

TOMMY

Yeah. Everyone's a fucking crook.

INT. GANG HANGOUT - NIGHT

TOMMY, JOHN, and ABBOT stroll into a house where gang members and girls are dancing and talking. There's about twenty people there.

JOHN (V.O.)

This was the hangout of the so-called gang members. Basically, it was a bunch of small town hicks turned gangstas. Sure they may not of been much, but the thing about these guys is that they were stupid enough to do anything. There's no telling what these idiots would resort to. And there were quite a bit of these types of people in town. A few of the older members of this gang bought the house. They always threw parties. I came to these parties only to try to get laid.

TOMMY

(to JOHN and ABBOT)

Enjoy. I'll be back and we'll smoke that blunt. Keg's in the back.

JOHN

Cool.

ABBOT

Hey, there's who I was hoping to see: Veronica Falls.

ABBOT notices, VERONICA, a scantily dressed Latino girl, is standing in the corner talking to a GANG MEMBER.

ABBOT (CONT'D)

Easy piece. Nice ass. I'll be back.

JOHN

Wait. Dude, let me. You already fucked her. Shit.

The GANG MEMBER walks away from VERONICA, smiling. ABBOT then walks over to VERONICA.

ABBOT

What's up? What're you up to?

(CONTINUED)

CONTINUED:

VERONICA
Just chillin'.

ABBOT
Hey, you wanna go upstairs and
smoke a joint?

VERONICA
(lifts up her empty cup)
Sure. Let's fill up first.

ABBOT
Excellent idea.

JOHN
(looking at ABBOT,
scowling)
Mother fucker.

TONY, a curly red-haired hippy-type, walks up to JOHN.

TONY
(talking fast)
What's up, man. How have you been?

JOHN
Fine. How are you?

TONY
(talking fast)
I'm fucking speeding like a mother
fucker and I have to go home. This
should be fun. See ya man. I'm out
the door.

JOHN
Later.

TONY
Take it easy.

SOMEBODY walks in front of JOHN. JOHN steps back, but
stumbles. JOHN grabs onto RICKY's hand to catch himself.
RICKY is a brutish 1950s-style greaser thug.

JOHN
Oh, shit. Sorry.

RICKY
You fucking fag. Watch it. I'm not
queer.

(CONTINUED)

CONTINUED: (2)

JOHN

Neither am I. I didn't mean to...

RICKY

Whatever you fucking homo. Get the fuck out of here before I kick your ass.

JOHN

I'm sorry man.

RICKY

Leave!

JOHN

Alright, I'm gone. It's cool.

EXT. GANG HOUSE PORCH - NIGHT

JOHN walks outside. He sees SARAH, a modestly pretty quiet brunette, sitting on the porch by herself.

JOHN

Hey, what's up?

SARAH

Not much. I haven't seen you around in school lately.

JOHN

Yeah, well...

SARAH

In Writing class we got to write a fiction story of our own. Any genre. You would've liked it.

JOHN

I got kicked out earlier this year for writing a story. I wouldn't of done it.

SARAH

I don't understand you. You read all the time. You write these crazy stories. But yet, you fail all our English assignments. You don't even read the assigned stories.

JOHN

I don't like the ones they pick, alright.

(MORE)

(CONTINUED)

CONTINUED:

JOHN (CONT'D)

And I'm not gonna waste my time reading something they 'feel' I should read. Too much homework for the stories, too. And anyway I'm done with school.

SARAH

Done? What's wrong with you? We're graduating this year.

JOHN

Not me. I gotta go back another year.

SARAH

So. That's a long time to spent in school just to quit at the very end of it. Come on.

JOHN

Well, I don't know. I'm living it up just fine. Bouncing around. Free. Anything I want, I take. Anything I need to eat, I'll figure out how to get. I got this town on a string.

SARAH

Yeah, well, it won't always be like that.

JOHN

I know. I'm doing things...
(looks off in the
distance)
So anyway, how's your boyfriend? Is he okay after that overdose?

SARAH

Yeah, he's doing better. A bit on edge. But he'll be fine.

STEVE, a beady eyed, brown curly haired small muscular-type, walks up.

STEVE

There you are Sarah. Let's go babe.

SARAH

Okay.

(CONTINUED)

CONTINUED: (2)

STEVE

What the fuck are you looking at?
Leave my girlfriend alone you shit
head.

JOHN

No...

SARAH

Oh, leave him alone. He just said,
'hi'.

STEVE

Yeah.

SARAH and STEVE start to walk off.

JOHN

(mutters)

Dick head.

STEVE

I heard that you son of a bitch.

STEVE runs up and punches JOHN a few times. JOHN throws him
to the ground.

SLOW MOTION

STEVE flips over and beats on JOHN for a bit. JOHN lays
there. Some PEOPLE watch and laugh. RICKY walks up and kicks
JOHN a couple times.

TOMMY

Stop. Mother fuckers. He's cool.
That's my boy.

RICKY

Faggot. He's lucky he didn't get
beat the fuck down! Faggot. That
was nothing. Fucking homo. We'll
see each other again.

INT. GANG HOUSE BEDROOM - NIGHT

ABBOT and VERONICA are making out. ABBOT has VERONICA's shirt
off and is feeling her breasts. VERONICA leans down and
starts to give ABBOT oral sex. ABBOT grabs VERONICA's head,
guiding it up and down.

(CONTINUED)

CONTINUED:

ABBOT

Yeah. Just like that. Do it! Oh, yes. Will you go to the prom with me?

VERONICA

(looking up at ABBOT)

Mhp?

ABBOT starts to be forceful. VERONICA gags a bit. VERONICA pulls back and lays on the bed. ABBOT jumps on after her. They have sex. They start getting dressed. ABBOT grabs a cigarette.

VERONICA (CONT'D)

I doubt I'll go to the prom with you.

ABBOT

Why?

EXT. GANG HOUSE FRONT LAWN - NIGHT

JOHN is laying on the lawn, bleeding. He gets up slowly and walks off.

EXT. STREET BY CHRISTY'S HOUSE - NIGHT

JOHN walks down the street and over to CHRISTY's window.

JOHN (V.O.)

There was a girl I knew growing up named Christy. I knew her all my life. She was the sweetest thing on earth. She was always there for me and I was always there for her. It sounds corny, but it was true. We were together at one time but found that we were much happier just as friends. But every once in a while we hook up for a day or a weekend. We were inseparable. She was the only person I cared about in this world, besides my mother.

I/E. CHRISTY'S WINDOW, CHRISTY'S BEDROOM - NIGHT

JOHN taps on the window lightly. He then taps louder. CHRISTY, a pretty girl with light brown long hair, rolls over and gets up. She turns on her desk lamp. She opens the window.

CHRISTY

Jesus, John, scare me to death.
It's late. We have school tomorrow.

JOHN

I'm sorry. Look I need a place to
crash.

CHRISTY

What happened? Are you okay?

JOHN

Yeah, I'm fine. Some dudes kicked
my ass.

CHRISTY

Damn. Look, honey, tell me
tomorrow. I have to go back to
sleep.

JOHN

Hey let me stay over, please.

CHRISTY

I can't let you sleep here, John.

JOHN

Why not?

CHRISTY

I think you should go home.

JOHN

I can't. My dad's a fucking dick.

CHRISTY

Oh, c'mon. Why do you hate him so
much?

JOHN

Cause he hates me. He kicked me
out.

CHRISTY

He can't just kick a seventeen year
old out to the streets.

(CONTINUED)

CONTINUED:

JOHN

Well, he did. And I'm not going back.

CHRISTY

John, please.

JOHN

No. Look, I'm not going home. May I please sleep over tonight?

CHRISTY

No.

JOHN

I need a place to stay.

CHRISTY

I'm sorry. You know how my father is.

JOHN

Okay. Fine.

CHRISTY

I love you dear, but you can't stay here. My dad will get pissed.

JOHN

I know.

(pauses)

Good night kiss?

CHRISTY

I don't think so.

JOHN

Okay, fine. But will you do me a big favor?

CHRISTY

What's that?

JOHN

I owe some people some money. And I'll really get hurt if I don't pay it. I got most of the money, but I'm short twenty dollars.

CHRISTY

Okay. Hold on.

(CONTINUED)

CONTINUED: (2)

CHRISTY gets up and gets the money from her dresser. She hands twenty dollars to JOHN.

JOHN
Thanks. Look, I'm sorry.

CHRISTY
Don't worry about it. Just go home. And get a job. Next time just tell me what you really need the money for.

JOHN
Well, we'll see. I love you, baby. Goodnight.

CHRISTY
Goodnight.

CHRISTY turns off the light. JOHN steps back and walks away.

EXT. PLAYGROUND - NIGHT

JOHN is sitting in a piece of playground equipment.

JOHN (V.O.)
As horrible as it seems I sometimes would sleep in the park. I didn't mind. Being drunk enough or stoned enough I could sleep anywhere. And anyway, it had been a long night.

KEITH, a 1970's stoner-type, walks through the park.

JOHN (CONT'D)
Keith!

KEITH
Hey, John. What the fuck are you doing here?

JOHN
Nowhere to go.

KEITH
Shit, man, are you serious?

JOHN
Yeah. Sucks, but oh well.

(CONTINUED)

CONTINUED:

KEITH

Man, you can stay with me.

JOHN

Seriously? How long?

KEITH

For a little while. 'Till you get on your feet. My mom don't care. She's cool. She's out every night, anyway, so it doesn't matter.

JOHN

Thanks, man that'd be great. What're you out doing?

KEITH

Fucking around. There's not shit going on. I was just about to pick up some cigarettes and whip-its or something. I'm bored.

JOHN

Cool. I'm down. Let's go.

KEITH

Right on.

JOHN and KEITH walk off.

INT. SMALL GROCERY STORE - NIGHT

JOHN and KEITH go into a small grocery store. They steal some Cool Whip and cigarettes. They buy a couple sodas. They walk out.

JOHN'S VOICE (V.O.)

We didn't need money. We were expert thieves. We never got caught.

EXT. TRAIN YARD - NIGHT

JOHN and KEITH are sitting in the train yard huffing whipped cream.

JOHN (V.O.)

The train yard was always a nice relaxing place to go to do drugs.

(CONTINUED)

CONTINUED:

JOHN and KEITH look over and see a NIGHT WATCHMAN.

KEITH
It's a Nazi. Watch out?

JOHN
A Nazi?

KEITH
Let's pretend the watchmen are
Nazis and we'll cross the train
yard and go to my house. Cool?

JOHN
I guess.

KEITH
Fuck these Germans!

JOHN
Shh!

The NIGHT WATCHMAN turns and looks around. JOHN and KEITH run across the train yard avoiding the NIGHT WATCHMAN. They duck into a train car as ANOTHER NIGHT WATCHMAN walks by.

JOHN (V.O.)
We were playing war like little
kids. Running from the over weight
train watchmen. It was fun. It gave
us a rush.

KEITH
Free the Jews!

KEITH and JOHN jump out and cross rows and rows of trains. They almost get spotted by ANOTHER NIGHT WATCHMAN. JOHN and KEITH duck into a train. JACOB, a hippy style bum, is sitting there.

INT. TRAIN CAR - NIGHT

JOHN
Oh, shit.

JACOB
It's okay.

KEITH
The watchmen's right there.

(CONTINUED)

CONTINUED:

JACOB

Be quiet.

KEITH

Here he comes.

The NIGHT WATCHMAN passes them by.

JOHN

He's gone.

KEITH

Good. Let's go.

JACOB

Wait. You guys want to buy some acid?

KEITH

Acid? But you're a hobo. How did you get acid?

JACOB

I'm not a hobo you little shit. I just happened to be traveling very cheap. If I was a hobo I would probably kill you for calling me one. See my nice watch? I'm going ro Georgia. Know some folks in Georgia. I'm from Michigan. My name's Jacob. It's nice to meet you. Anyway, do you want some good acid for five dollars a hit or not?

JOHN

I don't know man.

KEITH

Dude, are you serious? You can't find acid anywhere in this fucking town. I'm down. I'll buy five hits.

JOHN

Dude, come on. You don't even know him.

JACOB

It's cool, man. I understand the awkwardness of the situation. But it's alright. I'm just a guy like you. I got acid. I just don't have bus fare. I ran out of funds.

(MORE)

(CONTINUED)

CONTINUED: (2)

JACOB (CONT'D)

I haven't met too many people I'd trust selling acid to. You guys seem alright, though.

JOHN still seems unsure.

JACOB (CONT'D)

I'd just like to catch a bus when I reach Tennessee, that's all. Ride it all the way to Georgia.

JOHN

Whatever.

KEITH

Will you eat some if I buy?

JOHN

I guess, man. Sure.

KEITH

Six hits then.

JACOB

You got it.

JACOB hands KEITH the acid.

KEITH

Two for you.

JOHN

Cool.

KEITH

Two for me. Ah. And two for a rainy day.

JOHN

Alright.

KEITH and JOHN put the acid into their mouths.

KEITH

This is real. I can tell.

JACOB

You kids enjoy yourselves.

KEITH

Yeah.

(CONTINUED)

CONTINUED: (3)

JOHN
Thanks. Let's go.

KEITH
Later.

JACOB nods. JOHN and KEITH jump out of the train. The NIGHT WATCHMAN sees them.

EXT. TRAINYARD - NIGHT

NIGHT WATCHMAN
Hey! You kids stop!

JOHN
Shit!

KEITH
Run!

KEITH and JOHN run in between two trains. The NIGHT WATCHMAN shoots a warning shot.

NIGHT WATCHMAN
Stop you kids!

JOHN
Shit, he's shooting at us!

KEITH
Quick. Cross over to the other
train.

JOHN and KEITH climb across a train and to the other side. They run along the trains and out of the train yard.

EXT. TOWN SQUARE - NIGHT

KEITH and JOHN sit down at a gazebo for a while.

KEITH
You feeling it, yet?

JOHN
Kind of.

KEITH
It's coming.

(CONTINUED)

CONTINUED:

JOHN

How long's it been?

KEITH

About thirty five minutes. Or so.

Stop. Quit looking at me.

(smiles uneasily)

Your stare burns.

JOHN

What?

JOHN and KEITH look at each other. They both slowly start to build up laughter. They soon are laughing pretty hard. They laugh for a while.

JOHN (CONT'D)

Okay. Okay. Stop.

(rubbing his jaw)

My jaw hurts. Weird. Pain even when your laughing.

KEITH

It's cause you need to smile more.

Life isn't all that fucked up or bad.

JOHN

Most of the time. But not now. Not this very moment. These moments are soon interrupted by long dilemmas in which one must figure out a solution to some horrible problem that usually has two or three outcomes that usually result in somebody, something, or the environment getting hurt or destroyed. That's why we'll never be able to make this the Garden of Eden again. Because no matter what problems we solve, there are new ones created. It's a struggle. It's all just...

(chuckles)

Just...

(looks up)

Fuck it man.

KEITH

Yeah. I don't know what the fuck you just said. Let's go to my house. I'm starting to trip pretty good.

(CONTINUED)

CONTINUED: (2)

JOHN

Yeah. Me, too. You got orange juice?

KEITH

We got grape juice, I think.

EXT. BY THE COURTHOUSE - NIGHT

JOHN and KEITH walk by the courthouse and see that the streets are filled with candy of all sorts. They stop to look around.

JOHN

Hey, man, this candy is good. Hey, it's unopened. Shit an orange sucker.

KEITH

Right on. Fucking tootsie rolls.

JOHN

This is fucked up. How in the fuck is it that we're walking down candy-filled streets tripping on acid?

KEITH

I don't know man. Isn't that weird?

JOHN

Dude, it's fucked up. Let's go man.

JOHN and KEITH keep walking, picking up candy and throwing it in the air and such. A MAN is walking his DOG. The MAN stands there with his dog, staring at JOHN and KEITH picking things up off of the ground and eating them. MAN shakes his head and walks away.

KEITH

Oh, shit.

JOHN

What?

KEITH

There was some parade today.

JOHN

Parade?

(CONTINUED)

CONTINUED:

KEITH

Yeah, and they pass out candy I guess. I think I just stepped in a pile of horse shit.

JOHN

Oh, shit, yeah the Summer Festival parade. Fuck parades.

KEITH

Yeah, fuck that dumb shit.
(sees a police car)
Cop. Get out of the way.

JOHN and KEITH dash off into an alley.

EXT. ALLEY - NIGHT

JOHN

I think he saw us.

KEITH

No, he didn't. Let's go.

JOHN and KEITH walk down an alley.

INT. KEITH'S BEDROOM - NIGHT

KEITH and JOHN are watching T.V. with the sound down. They have some 1970's psychedelic music playing and they're doing the voices of the characters on the television.

THIS IS A COMPLETELY IMPROVISED SCENE. NO WRITTEN DIALOGUE IS PRESENT.

JOHN

Shit dude.

JOHN lays down.

KEITH

Uhhh...fucked.

JOHN and KEITH are both starting to peak really hard. JOHN is laying on the floor. KEITH is in a chair staring at some trippy light decoration.

JOHN

Crazy.

(CONTINUED)

CONTINUED:

KEITH

Dude...

JOHN

Uh.... This song is good.

KEITH

Yeah... It's so true too.

JOHN

Yeah...

They hear KEITH'S MOM come in the house.

KEITH

Shit.

JOHN

Oh, man.

JOHN rolls under Keith's bed.

KEITH

What are you doing? Get the fuck out of there.

JOHN

I can't be around your mom, man.
I'm too fucked up.

KEITH

Shit. Man.

KEITH'S MOM (O.S.)

Honey!

KEITH

Oh, no.

KEITH'S MOM opens the door.

KEITH'S MOM

Honey. What are you doing?

KEITH

Nothing.

KEITH'S MOM

You okay?

KEITH

Yeah, I'm fine.

(CONTINUED)

CONTINUED: (2)

KEITH'S MOM

Look, I'd like you to meet David.

NOODLE, who's real name is David, steps into his room.

NOODLE

It's nice to meet you, Keith.

KEITH

Yeah, you too.

KEITH'S MOM

Yeah, so we just got back from the bar and well... David... I don't know exactly how to say this...

NOODLE

What your mother's trying to say is: She's had a little alcohol tonight and she and I want to know if you have a bowl or some rolling papers.

KEITH

No, I don't smoke.

NOODLE

Now, look...

KEITH'S MOM

Honey, I know you smoke pot, and I understand. We got to talking about when we were in school and how we used to do the same stuff you kids do now. I just felt like trying it once more. It's been a long time.

KEITH

Well, okay. I guess.

NOODLE

Cool. Okay. Here's some pot. Roll it. I gotta pee.

KEITH'S MOM

I'll show you the bathroom.

NOODLE

Don't steal none of that, now. You hear me?

(CONTINUED)

CONTINUED: (3)

KEITH

I won't. There's not a lot here
anyway.

NOODLE

It's enough. It's good shit.
(to KEITH'S MOM)
Okay, I got to pee.

NOODLE and KEITH'S MOM leave. JOHN peeks his head out from
under the bed while KEITH is attempting to roll a joint.
KEITH smells the marijuana.

KEITH

Doesn't smell that good.

JOHN

Dude, I know that guy, he's bad
news. Bad news.

KEITH

Huh?

JOHN

Dude, I can't let him see me. It's
bad.

KEITH

Whatever you say.

JOHN

Oh, shit. Here he comes.

NOODLE and KEITH'S MOM come back in.

NOODLE

Got it rolled?

KEITH

Almost.

KEITH struggles to get it rolled, and does a poor job since
he's tripping very hard on LSD.

NOODLE

Cool. So how often do you smoke
pot?

KEITH

Not that often.

NOODLE

Do you want me to roll it?

(CONTINUED)

CONTINUED: (4)

KEITH

Yeah, here.

NOODLE

Dude that's a horrible joint. Look at that thing. You must not smoke that often.

KEITH

Sorry.

KEITH notices the bruises on NOODLE's face from the fight he was in with Abbot earlier.

KEITH (CONT'D)

What happened to your face?

NOODLE

None of your business kid.

KEITH

(mumbling)

Man, you're not very nice.

NOODLE

What?

KEITH

Nothing. I'm sorry.

NOODLE

Joint's rolled. Annette, dear. Do you want to light it?

KEITH'S MOM

Go ahead.

NOODLE lights up the joint. He hits it and passes it to KEITH'S MOM. She coughs and passes it to KEITH. KEITH hits it. It goes around again. This time KEITH'S MOM gives NOODLE a shotgun.

NOODLE

You okay?

KEITH

Yeah. I'm okay. Now. I'm just smokin' a joint with my mom.

KEITH'S MOM

It's weird, huh. I know.

KEITH, NOODLE, and KEITH'S MOM smoke the rest of the joint.

(CONTINUED)

CONTINUED: (5)

KEITH'S MOM (CONT'D)
We're going to my room to lay down
and watch T.V. I'm stoned.

NOODLE
(laughs)
Let's go.

KEITH'S MOM
Goodnight dear.

KEITH
Goodnight.

KEITH'S MOM
You sure you're all right?

KEITH
I'm fine mom.

KEITH'S MOM
Okay. Goodnight.

KEITH
Night.

NOODLE and KEITH'S MOM leave. JOHN comes out from under the bed.

JOHN
Man, I'm fucked up.

KEITH
That guy was a dick. I hope he
doesn't fuck my mom.

JOHN
He probably already has.

KEITH
What the fuck do you mean?

JOHN
Nothing. I'm sorry man.

KEITH
I hope not.

JOHN
Let's go see. Here in a minute.
We'll go up to the door and listen
for them to have sex. I need a
cigarette though.

(CONTINUED)

CONTINUED: (6)

KEITH
Hold on. Check out this song.

JOHN and KEITH trip out for a bit.

KEITH (CONT'D)
Let's go.

JOHN
Where?

KEITH
To see what my mom's up to.

JOHN
Alright.

JOHN and KEITH get up and walk out.

INT. OUTSIDE KEITH'S MOM'S ROOM - NIGHT

KEITH and JOHN listen at Keith's mom's door.

KEITH'S MOM (O.S.)
Uh. Uh. Oh.

NOODLE (O.S.)
Yeah. Yeah.

KEITH
(whispering)
Shit. Mother fucker.

JOHN
Making me horny.

KEITH'S MOM (O.S.)
Fuck me! Fuck me!

NOODLE (O.S.)
I am.

KEITH'S MOM (O.S.)
Deeper.

NOODLE (O.S.)
I can't.

JOHN starts cracking up.

(CONTINUED)

CONTINUED:

KEITH

Let's go.

JOHN and KEITH walk away.

EXT. KEITH'S BACK PORCH - NIGHT

JOHN and KEITH are sitting on the back porch.

JOHN

(laughing)

Oh, that was fucked up.

KEITH

Shut up.

JOHN

Made me fucking horny, though. Seriously. We need to find some ass. Right now. Let's go. Right now.

KEITH

Chill out, man. You really want some ass?

JOHN

Yes.

KEITH

Well, I know this girl who'll fuck right now.

JOHN

Who?

KEITH

Anne Spelling. Me and Nate went over there the other night at about one. Woke her up. Nate just talked some shit and she fucked him.

JOHN

Yeah, but Anne Spelling is fat.

KEITH

So. You wanna fuck?

JOHN

Yes. She is though like a squishy plush doll. She's clean.

(MORE)

(CONTINUED)

CONTINUED:

JOHN (CONT'D)

She's not like a dirty fat girl. I bet she's nice and soft to lay on, with a tight ass pussy.

KEITH

(laughs)

I don't know man. Nate fit his whole hand inside her.

JOHN

You're fucking shitting me.

KEITH

Nope.

JOHN

Fuck it. Let's go.

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

It didn't matter. All that moaning and sex sounds made me extremely horny. We were fucked up on acid and time didn't matter. I was still up and going.

EXT. OUTSIDE ANNE'S BEDROOM WINDOW - NIGHT

JOHN and KEITH are throwing pebbles at Anne's bedroom window. Her light is still on. ANNE, a chunky red haired girl, comes to the window after a bit.

ANNE

What do you want?

KEITH

You're still up?

ANNE

No, I fell asleep reading.

KEITH

Ooh, crazy night, huh.

JOHN

I think it's cool. I like to read, too.

ANNE

Why are you guys here?

(CONTINUED)

CONTINUED:

KEITH

Well, we were awake and in the neighborhood...

ANNE

For a piece of ass.

KEITH

A piece of ass is always good.

ANNE

You guys are all the same.

KEITH

Why don't you come down here, or let us in?

ANNE

Why should I?

TIME LAPSE. A HALF HOUR LATER.

KEITH

(begging tiredly)

Look, please let us in. You know you think he's cute.

ANNE

You guys'll never talk to me at school.

KEITH

We never go to school.

JOHN

(to KEITH)

No shit.

(to ANNE, begging)

Come on. Please.

KEITH

Yeah, please.

TIME LAPSE FIFTEEN MINUTES LATER.

KEITH (CONT'D)

(pleading tiredly)

Please.

JOHN

(pleading tiredly)

Please.

(CONTINUED)

CONTINUED: (2)

ANNE
(reluctantly)
Okay. Okay. Come to the back door.

INT. ANNE'S BASEMENT - NIGHT

ANNE, JOHN, and KEITH go into a room in Anne's basement.

ANNE
Sit down, and prepare yourself. And
put on your condom.

JOHN
Okay.

JOHN takes out his wallet and gets a condom out. JOHN sets his wallet on the ground. JOHN starts to unbutton his pants. ANNE shuts off the light. There's sounds of rumbling and whispering.

ANNE
Just go for it. My dad'll be home
soon. So hurry up. Be quick, but
good.

JOHN
Okay. But I'm a virgin.

ANNE
Are you serious?

JOHN
Yes. I swear on my life.

KEITH
(laughing)
Ha.

ANNE
So am I special?

JOHN
I'm also tripping on acid.

ANNE
(sarcastically)
Nice.

JOHN and KEITH have sex in complete darkness. ANNE moans. KEITH lights up a cigarette. KEITH's cigarette cherry is all that can be seen. JOHN moans.

(CONTINUED)

CONTINUED:

ANNE (CONT'D)
That's it?

JOHN
That's it.

ANNE
Okay, get dressed.

KEITH
Come on, man. I'm getting tired.

ANNE
Hurry up.

JOHN
Okay, I'm hurrying.

ANNE turns on the light.

JOHN (CONT'D)
Alright. Let's go. You got anything
to eat?

ANNE
I don't know.

JOHN
Maybe a banana or something.

ANNE
I think we have a banana actually.

JOHN
Thank you, by the way. That was
nice.

ANNE
Your welcome. But you'll never talk
to me again.

JOHN
Maybe.

INT. ANNE'S KITCHEN - SUNRISE

ANNE gets a banana.

ANNE
Here. There's the front door.
Hurry, my dad is probably on his
way home.

(CONTINUED)

CONTINUED:

JOHN opens the front door. ANNE'S FATHER is standing there.
JOHN and KEITH walk past him.

JOHN
Hello.

JOHN and KEITH run off. ANNE slams the door.

INT. KEITH'S BEDROOM - DAY

KEITH and JOHN are getting ready.

JOHN
You seen my wallet?

KEITH
Nuh-uh.

JOHN
Man. Shit.

KEITH
Where was the last place you
remember having it?

JOHN
I had it when I fucked that girl
because I had my condom in there.
Shit.

KEITH
Oh, shit.

JOHN
Oh, no.

KEITH
Oh, fuck.

JOHN
Fuck it. No. Shit. I need my
wallet. Fuck! I guess I'm going
over there.

KEITH
You're fucking crazy.

JOHN
I have no choice. I'll be right
back. Stay here. I'll be back.

(CONTINUED)

CONTINUED:

KEITH

Okay. Hurry up. Good luck

JOHN exits.

INT. ANNE'S KITCHEN - DAY

JOHN and ANNE'S FATHER are standing in the kitchen.

JOHN

I'm sorry. I meant no disrespect. I just was walking around and saw her bedroom light was on. And we hung out. That's all.

ANNE'S FATHER

What were you doing up at that hour?

JOHN

I'm sorry. I am a diagnosed insomniac, sir. I can't help it.

ANNE'S FATHER

Is that so? Well, whatever the case, I hope you learned your lesson. This can't happen again though.

JOHN

It won't happen again, sir. I promise you.

ANNE'S FATHER

I hope not. Next time you disrupt me or my family we'll have trouble.

JOHN

I know, sir. Thank you.

ANNE'S FATHER

You know, she doesn't have many friends that are boys. Never had any boyfriends. She's not a very appealing girl to the boys for some reason. So I'm taking it easy on you.

ANNE'S FATHER hands JOHN his wallet.

(CONTINUED)

CONTINUED:

ANNE'S FATHER (CONT'D)

I hope you showed her a safe and enjoyable evening.

JOHN

I did, sir.

ANNE'S FATHER

Okay, go, before I change my mind and string you up by your testicles you little faggot.

EXT. STREET BY THE LIBRARY - DAY

JOHN, ABBOT, and KEITH are driving by the library. KEITH is driving.

JOHN

Hold up. Pull into the library parking lot. By the door there. This dude showed me how to get free wine from the library. Hold on. Keep watch out.

JOHN goes up a stairwell and comes out with a few bottles of wine.

JOHN (CONT'D)

Let's go.

JOHN, ABBOT and KEITH drive off.

EXT. WOODS - SUNSET

JOHN, ABBOT, and KEITH are sitting on a large concrete cliff overlooking a shallow creek, smoking a joint and drinking wine. They're sitting on what used to be a railroad bridge that stood about twenty-five stories. Only the two concrete truss ells remain on each side of the creek.

ABBOT

I can't believe you stole wine from the library.

JOHN

I know.

KEITH

That's fucked up.

(CONTINUED)

CONTINUED:

JOHN

This dude showed me how. They keep it in a fridge on the second floor by the stairwell.

ABBOT

Why does the library have wine?

JOHN

For their little social gatherings and art exhibits and shit.

KEITH

Crazy.

JOHN

Yeah. Man, what a sunset. It's so nice. Makes me want to get out of this town even more.

KEITH

Yeah.

ABBOT

I probably won't leave. Already got a factory job waiting for me. \$17.50 an hour. Fuck school. That's good money. I'll just get my G.E.D.

KEITH

Yeah. I don't know. I still could graduate. I think they're kicking me out for skipping school.

JOHN

That's so fucked up.

KEITH

Yeah. Oh, well, I'm not complaining.

JOHN

What do you guys want to do? Besides work in a factory?

ABBOT

That's it, man. Make cash. Settle down in the country. Get a Retriever or some shit. Hunt on weekends. Go out to bars.

JOHN

That's it, though.

(CONTINUED)

CONTINUED: (2)

ABBOT

There's titty bars, too. And we could play softball in the evenings or some shit. Have a little kid.

JOHN

I guess if it works.

ABBOT

What? What's wrong with that?

KEITH

It's not a very good dream.

ABBOT

Fuck you! What else am I supposed to want to do?

KEITH

I don't know. Go get that lump on your neck checked out first. It's making me sick.

ABBOT

Whatever. Anyway. I think us as humans put too much expectations on ourselves. I mean everyone feels that they should have to do something meaningful and great in order to prove that life was worth it. Because this world's in such bad shape. It needs help. But it wouldn't need help if we didn't fuck it up in the first place. You didn't see Indians way back in the day trying to go to the fucking moon. Cultures thrived for centuries damaging hardly a thing. And we come in and with our prissy ways, and everything needs to be changed. And now we've fucked it up and we want to fly in our little ships somewhere else. Who fucking cares? We're here now. Indians were here. We fucked that up. We should of given everything up and converted to different Indian tribes. Or formed some ourselves. That's how I want to live. They used everything from the earth. They lived a good life. They smoked their shit, they hunted, they celebrated. They prayed.

(MORE)

(CONTINUED)

CONTINUED: (3)

ABBOT (CONT'D)

What else does God want from us?
Fuck it, though. I don't know.

JOHN

Yeah, but even Indians had
different functioning units of
their tribes. Hunters, gatherers,
skinners, fucking medicine men.

KEITH

Wise men and shit.

JOHN

Guys who specialized in bows. Some
were experts with spears. Some were
good at telling Indian legends and
stories. Drummers. I mean what are
you really good at?

ABBOT

I sometimes write "How to" stories.
They're pretty quirky, but funny.

KEITH

What the fuck are those?

ABBOT

Well, for example I wrote one
titled, "How to Properly Divide up
Your Ant Farm After Getting
Divorced."

KEITH

What the fuck?

JOHN

(laughs)
I think it's funny.

KEITH

That's stupid.

ABBOT

Fuck you!

ABBOT grabs KEITH like he's going to push him off. KEITH
almost falls. KEITH grabs ABBOT to pull himself back up.
ABBOT slips. KEITH pulls ABBOT up. KEITH, ABBOT, and JOHN
stand on the cliff, dazed.

JOHN

Shit!

(CONTINUED)

CONTINUED: (4)

KEITH
Shit. I'm sorry man.

ABBOT
It's okay. Let's get the fuck out
of here

JOHN
Good idea.

KEITH
Holy shit.

JOHN, KEITH, and ABBOT get in the car.

I/E. KEITH'S CAR/COUNTRY ROAD - NIGHT

JOHN and KEITH are driving down a country road.

JOHN
Look, stop here at the bridge. I
have to piss.

KEITH
Not at Hollow Grove. This bridge is
haunted. Shit dude.

JOHN
Come on.

KEITH
I don't know man.

JOHN
Just pull over.

KEITH
Alright.

EXT. HOLLOW GROVE BRIDGE - NIGHT

JOHN is urinating on a tree and KEITH is sitting in the car
looking around.

KEITH
Hurry up, man. This place creeps me
out.

JOHN
I am.

(CONTINUED)

CONTINUED:

An OLD MAN, wearing overalls, steps out from the brush and stares at JOHN. JOHN is trying to finish urinating. JOHN quickly zips up.

KEITH
Come on, man.

JOHN jumps in the car. They drive off. The OLD MAN just stands there.

EXT. IN FRONT OF A SUPERMARKET - NIGHT

JOHN and KEITH are parked in the parking lot.

KEITH
I don't know man. I'm hungry. You hungry?

JOHN
Yeah.

KEITH
Donuts sound good?

JOHN
Fine.

KEITH
What's wrong?

JOHN
Wrong? Abbot almost died. That was messed up.
(pauses)
Give me time to think. Go in and get the donuts.

KEITH
Just come in. It's alright. No one gives a rats ass about us. We're trash. Scum. We hide in shadows.

JOHN
Okay, let's go.

KEITH
Alright. I got this receipt and paid sticker. Watch this. I'll get us free donuts. Come on. Lock your door.

(CONTINUED)

CONTINUED:

JOHN and KEITH get out of the car.

INT. INSIDE THE SUPERMARKET - NIGHT

JOHN and KEITH walk up to the bakery. A BAKER, a middle-aged man in white, walks up.

KEITH
A dozen glazed yeasts please.

The BAKER puts a dozen glazed yeast donuts in a box.

BAKER
Okay. Here you are.

KEITH
We're going to get a few more things, so we'll pay at the register.

BAKER
Okay.

KEITH
Thanks.

JOHN and KEITH walk through the grocery store. KEITH slyly puts the paid sticker and receipt on the donut box. JOHN and KEITH casually walk out.

EXT. STREET - NIGHT

JOHN and KEITH are walking the streets eating donuts.

JOHN
So what now?

KEITH
I'm going to go home.

JOHN
Really?

KEITH
Yeah, it's been too fucked up of a night.

(CONTINUED)

CONTINUED:

JOHN

I'll go over to Christy's. Try to get some bus fare and make it to the east coast.

KEITH

You serious?

JOHN

Of course.

KEITH

What for?

JOHN

To find my mother.

KEITH

Do you know where she lives?

JOHN

No. I know she's in New Jersey somewhere. She loves town fairs. So I figure I'll find one, get hired as a carnie and keep my eye out.

KEITH

Seriously?.

JOHN

Yeah.

KEITH

Good luck with that.

JOHN

Thanks. I'll write when I get a place.

KEITH

Okay.

KEITH and JOHN hug briefly.

JOHN

Um. Okay, then.

KEITH

Yeah.

(CONTINUED)

CONTINUED: (2)

KEITH walks off. JOHN stands still for a moment. JOHN looks around. It's pretty vacant. JOHN looks at KEITH, who's walking away.

EXT. CHRISTY'S WINDOW - SUNRISE

JOHN taps on CHRISTY's window. She doesn't answer. JOHN notices her dad's car is gone. JOHN goes up to the front door. JOHN walks in.

INT. CHRISTY'S KITCHEN - SUNRISE

JOHN opens the fridge. JOHN takes a bottle of Hot Damn.

INT. CHRISTY'S BEDROOM - SUNRISE

JOHN goes into Christy's room. It's a mess. JOHN tries to wake CHRISTY up.

JOHN
Hey. Wake up. Wake up. Come on,
let's get out of this filthy room.

JOHN picks her up and carries her out.

EXT. CHRISTY'S BACKYARD - SUNRISE

JOHN lays CHRISTY out on a trampoline. He holds her.

JOHN
Hey. Are you going to wake up?

CHRISTY
Huh.

JOHN
Good morning.

CHRISTY
Huh?

JOHN
Come away with me.

(CONTINUED)

CONTINUED:

CHRISTY

Huh?

JOHN

Leave this town with me. Let's go to the coast.

CHRISTY

Uh.

JOHN

I love you.

JOHN leans in and hugs CHRISTY. He kisses her.

JOHN (CONT'D)

Uh. You have some morning breath.
Ugh!

JOHN lays CHRISTY down on the trampoline. CHRISTY is basically still sleeping.

JOHN (CONT'D)

Never mind. Go back to sleep.
Goodnight.

JOHN and CHRISTY fall asleep on the trampoline. He wakes up a bit later and leaves her asleep on the trampoline.

EXT. KEITH'S PORCH - DAY

KEITH and JOHN are standing on Keith's porch.

KEITH

Didn't get the money did you?

JOHN

No. Christy's thinking it over.
She's probably going to go with me.
I love that girl.

KEITH

Yeah. She's a cool chick for sure.

JOHN

Yeah. She's getting the money together today from her account.

KEITH

You really think she's going to go with you?

(CONTINUED)

CONTINUED:

JOHN

I hope so. I just figure since her mom died and her dad is never around. When he is home, he hits her. I figured she'd want to leave as well.

KEITH

Look. Here comes Tony. Look at him.

TONY comes running up.

TONY

Hey, did you guys hear?

KEITH

What?

TONY

Fucking Nick Abbot's in the hospital.

JOHN

What? Why?

TONY

That lump on his neck was a fucking tumor or aneurysm or something.

JOHN

Shit.

TONY

(to JOHN)

He wants you to go and see him at the hospital. It's a fucking shame, man.

JOHN

(looking down and nodding)

Yeah. I will.

KEITH

(To tony)

You okay, man.

TONY

(twitching a bit)

Yeah, I'm fine. I'm on pills. You guys want some pills?

KEITH

No.

(CONTINUED)

CONTINUED: (2)

JOHN
What kind?

TONY
Ritalin. Adoral.

JOHN
Sure.

TONY
Two dollars a pill.

JOHN
What?

TONY
Kidding. I'll give you two Ritalin.
How's that?

JOHN
Fine. I'm going to snort these.

KEITH
Ah. Snort 'em?

JOHN
Why not?

TONY
Sure.

JOHN
I'll be back.

KEITH
Go to the basement and do it.

INT. KEITH'S BASEMENT - DAY

JOHN breaks up a pill. He snorts it. TONY and KEITH come down.

KEITH
You okay?

JOHN
Yeah.
(Sniff)
Yeah.
(Sniff, sniff)
I'm fine. What do you guys wanna do?

(CONTINUED)

CONTINUED:

TONY

I wanna get drunk, but my parents have gone all psycho and shit. I have to be in by six.

JOHN

Why?

TONY

For dinner, and then my homework and chores. And then they make me sit and watch television or play some board game or eat dessert or something stupid.

KEITH

Sucks. I'll be back.

KEITH goes upstairs.

JOHN

That sucks.

TONY

I know it's like we're the Cleavers and shit.

JOHN

Christy has alcohol. Her dad is gone. I'm going to head over there and get her. See if she wants to go to the hospital with me.

TONY

I wish I could. Hey, though you got a buck or some change for those pills?

JOHN

No. I'm broke. Are you okay?

TONY

Yeah, I'm fine. Just broke. My fucking parents man. I have to save every bit of money I get. Everything. I have no spending money. It fucking sucks. I'm telling you.

JOHN

You've got about an hour. Do you want to go and chill for a minute.

(CONTINUED)

CONTINUED: (2)

TONY

Yeah, that's cool. I think her house is closer to mine anyway.

JOHN

Cool.

EXT. STREET - SUNSET

JOHN, KEITH, and TONY are walking to Christy's house.

TONY

I heard you're not living at home. Why?

JOHN

I don't know. I just left. I couldn't take it.

TONY

I wish I could do it, man. My parents would probably have me arrested.

JOHN

Yeah.

TONY

You should go to school, though. I guess.

JOHN

Yeah. I probably should, but I was thinking about being a carnie, you know? I figure fuck it. The fair is coming soon. I figure I'll join then. Travel, save some cash, and then head out to the coast.

TONY

Good luck, man.

JOHN

Thanks. What do you want to do?

TONY

I want to follow Phish.

JOHN

That's cool.

JOHN and TONY arrive at Christy's house.

INT. CHRISTY'S BEDROOM - SUNSET

CHRISTY, JOHN, TONY, and KEITH are sitting in Christy's bedroom. CHRISTY has a beer bottle in her mouth, imitating giving a blow job.

TONY

Yeah.

JOHN

That's hot.

CHRISTY takes the bottle out of her mouth.

CHRISTY

I'm done.

JOHN

Ah. Come on.

CHRISTY

No more.

JOHN

Use mine this time.

CHRISTY

No.

JOHN

Come on.

KEITH

I'm going out to smoke a cigarette.

TONY

Me, too. I got a guy coming over to drop off some pills. Good ones.

JOHN

Alright.

TONY and KEITH leave.

JOHN (CONT'D)

Okay, now's our chance.

CHRISTY

No. Get off me. You're fucked up.

JOHN

No, I'm not.

(CONTINUED)

CONTINUED:

CHRISTY

Please stop.

JOHN sloppily tries to have sex with CHRISTY.

CHRISTY (CONT'D)

Stop. Damn it! Stop!

JOHN

Okay, I'm sorry.

CHRISTY

You're really drunk.

JOHN

So are you.

CHRISTY

So.

JOHN

Hey. I'm sorry for trying to fuck you. I love you.

CHRISTY

(awkwardly)

I love you, too.

JOHN

Will you be my girlfriend?

CHRISTY

(chuckles a bit)

Come on. You don't need a girlfriend. You need your family.

JOHN

No, I don't.

CHRISTY

Anyway.

JOHN

Anyway. Come to the coast with me. Your home life's shit, too. Come on. Let's get out of this town.

CHRISTY

What will we do?

JOHN

I don't know. Something. I'll figure it out.

(MORE)

(CONTINUED)

CONTINUED: (2)

JOHN (CONT'D)

(pauses)

There's something else too.
Abbot's in the hospital. I need
you to go with me.

CHRISTY

Okay.

JOHN

I just need you.

CHRISTY looks at JOHN blankly.

JOHN (CONT'D)

Look, if I figure it out in a day
or two and I come and tell you and
it all sounds good will you come to
the coast with me?

CHRISTY

I...

JOHN

Please.

CHRISTY

I will. But tell me why do you want
to go to the coast. As long as I've
known you, even when we were kids
and you lived next door, you've
wanted to move to the east. Why?

JOHN

That's where my mom is.

TONY and KEITH come back inside. KEITH is dragging TONY
through the front door.

TONY

(moaning)

Ah.

KEITH

Help me, John, he's fucked up.

JOHN grabs TONY's legs. KEITH and JOHN carry him into the
bedroom. TONY looks up at JOHN.

JOHN

Are you alright?

(CONTINUED)

CONTINUED: (3)

TONY

Fine. I gotta be leaving soon,
though.

TONY passes back out. JOHN and KEITH lay him on the floor.

CHRISTY

He can't stay here.

KEITH pulls some pills out of TONY's pockets.

CHRISTY (CONT'D)

(Smiling)

He can stay for a little bit.

KEITH passes some pills out to JOHN and CHRISTY. KEITH takes a few also.

TIME LAPSE

TONY and KEITH are passed out on the floor. CHRISTY and JOHN are laying on Christy's bed. They're writing on each other with marker. CHRISTY and JOHN roll over, looking around.

JOHN

They're passed out. Look at 'em.

CHRISTY

Oh, shit.

JOHN

What?

CHRISTY

I need to lay down. I'm fucked up.

JOHN

What's wrong?

CHRISTY

Get these people out of my house.

(to TONY and KEITH)

Wake up!

KEITH

Huh?

TONY

What?

CHRISTY

Wake up. You gotta go.

INT. CHRISTY'S BATHROOM - NIGHT

CHRISTY walks into the bathroom and vomits.

INT. CHRISTY'S BEDROOM - NIGHT

TONY, JOHN, and KEITH are stretching, lighting cigarettes, yawning, etc.

TONY

What the fuck man?

KEITH

Oh, well. Let's go back to my house.

JOHN

I'll be over in a minute. I'm going to see if she's okay.

KEITH

What about Abbot? Whatever dude.

TONY

After he gets a piece of ass. Shit! I'm late. Fuck! I'm going to get fucking beat for this. I gotta go. Later.

JOHN

Later, man. Thanks. And good luck.

TONY

Yeah. See ya.

TONY walks off.

KEITH

I'm outta here, too, man.

JOHN

Alright. Later on.

KEITH

Make her call you Keith for me.

JOHN

Yeah, sure.

(CONTINUED)

CONTINUED:

DRUNK GIRL

Yeah.

The DRUNK GIRL stumbles away.

JOHN

You okay?

The DRUNK GIRL falls. She smiles at JOHN.

JOHN (CONT'D)

Okay. Fuck it.

JOHN goes into the house.

INT. GANG HANGOUT - NIGHT

JOHN looks around at the party that's happening. The house is full of people.

JOHN

Tommy!

JOHN walks over to TOMMY who's standing in line.

JOHN (CONT'D)

What's going on Tommy?

TOMMY

Hey, what's up, John boy?

JOHN

Not shit. Is this the beer line?

TOMMY

No, that's even longer. This is the blow job line. Some chick's giving out free blow jobs.

JOHN

No, shit. Who?

TOMMY

Veronica. Finally. Line's moving.

JOHN

No, shit. Not bad.

The lines moves up a bit. A PARTY GUY walks down the stairs.

(CONTINUED)

CONTINUED:

TOMMY

Took you long enough.

PARTY GUY

Yeah! Party!

TOMMY

Idiot.

JOHN

I'm not getting in line.

TOMMY

See you.

JOHN walks down the staircase. Halfway down he meets RICKY.

RICKY

Hey, look it's the faggot in line for a blow job. Well, I'm sorry, that's a girl giving head, not a dude.

JOHN

I'm not gay.

RICKY

Bull shit.

JOHN

Look, will you please leave me alone?

RICKY

If I weren't on parole, I'd give you the biggest ass kicking you ever saw. I would probably kill you. I hate queers like you. I fucking hate 'em.

The line moves up. RICKY slams his beers into JOHN's face.

RICKY (CONT'D)

Fuck you. You faggot.

JOHN walks away. He then runs into STEVE.

JOHN

Shit. Really.

STEVE

What's up, bitch?

(CONTINUED)

CONTINUED: (2)

JOHN

What?

STEVE

You ripped my shirt last time,
bitch. And you bit me and made me
bleed. Let's go outside!

JOHN

No. Man, I'm sorry. Look you kicked
my ass last time. It's over. Can't
we just leave it at that?

STEVE

I don't think so mother fucker.
Outside now.

JOHN

No.

STEVE

You're lucky this is my best
friend's house. Otherwise, I'd
kicked your ass right here. Now
let's go! Outside!

JOHN

No.

STEVE

You mother fucker. With your
fucking mother fucking cheesy ass
retarded grin. Come on, fucker!
Come on!

JOHN

No. Look, do what you have to do
here and now. Just get it over
with.

STEVE punches JOHN.

JOHN (CONT'D)

(rubbing his face)

Awe. Are you done?

STEVE

No.

STEVE punches JOHN again.

(CONTINUED)

CONTINUED: (3)

JOHN
(rubbing his face)
You done now?

STEVE
Actually. I think so.

JOHN
You serious?

STEVE
Yeah, see you.

JOHN
Later. What the hell?

GUY IN LINE
Man, you alright?

JOHN
Yeah, fine. I'm fine, people!

The line moves up.

EXT. STREET - NIGHT

JOHN walks out of the party with KEITH.

JOHN
(sarcastically)
That was nice.

KEITH
It's a shame she stopped after
twenty-five.

JOHN
Yeah, but you got some.

KEITH
Yeah, wasn't that good though.

JOHN
Hey, look.

JOHN and KEITH see two bikes in someone's front yard.

KEITH
Let's get them. It's a long way.

(CONTINUED)

CONTINUED:

JOHN

Fuck it.

JOHN and KEITH grab the bikes and ride off through town.

EXT. BRIDGE - NIGHT

JOHN and KEITH get off of the bikes on a bridge over a creek. They toss the bikes in the creek. They walk up to Keith's.

INT. KEITH'S BEDROOM - SUNRISE

KEITH and JOHN sit down in Keith's bedroom.

KEITH

I got some Ritalin.

JOHN

Let's do it.

KEITH

You sure?

JOHN

Yeah. Let's do it.

KEITH

It doesn't burn does it?

JOHN

Kind of, but it's not bad.

KEITH

Here. Crush 'em up. And don't make a mess. We need to stay awake. If we go to sleep we'll never make it to school. We need to go.

JOHN

Alright. I guess.

JOHN crushes them up with a spoon.

JOHN (CONT'D)

Here. This one's yours. That's mine. They're the same.

JOHN and KEITH both do their lines.

(CONTINUED)

CONTINUED:

KEITH
Ah, it burns. Fuck.

JOHN
Water. Use water.

JOHN and KEITH splash water to their nose.

KEITH
Ah. Fuck.

JOHN
Cool, huh.

KEITH
I guess.

JOHN and KEITH sit back. They do more. They buzz around.

TIME LAPSE

KEITH (CONT'D)
Hey, it's time for school. I'm
going to go. Come on. You have to
leave.

JOHN
Shit. Fuck it. I'll go. If I can
remember my locker combination.
Shit. Oh, well, I don't need any
books.

KEITH
Hold on.

KEITH leaves. He comes back with some cough syrup and bread.

KEITH (CONT'D)
I need to wake back up. Let's robo
trip.

JOHN
Shit.

KEITH
Come on.

JOHN
Damn it.

KEITH
Come on.

(CONTINUED)

CONTINUED: (2)

JOHN

Alright.

KEITH

Eat some bread to soak it up.

They drink the cough syrup, make funny faces and stuff bread into their mouths.

KEITH (CONT'D)

Come on, let's go.

INT. SCHOOL HALLWAY - DAY

KEITH meets up with JOHN at lunch.

KEITH

Come on.

JOHN and KEITH go into the bathroom.

INT. SCHOOL BATHROOM - DAY

KEITH and JOHN check and no one is in the bathroom. They go into a bathroom stall.

INT. BATHROOM STALL - DAY

KEITH gets out a baggy with rubber cement in it. He huffs it. He hands it to John. JOHN huffs it.

JOHN

Ah.

KEITH

I love art. I got this from art class. It's a hallway enhancer.

JOHN

Come on, before someone comes in.

INT. SCHOOL BATHROOM - DAY

JOHN and KEITH get out of the stall and there's a small NERDY KID standing in there.

(CONTINUED)

CONTINUED:

JOHN
Don't worry, kid. He was just
sucking my dick.
(Laughs)

KEITH
I don't think so.
(to the NERDY KID)
He was sucking mine.
(to JOHN, laughing)
Let's go.

JOHN
See ya.

INT. SCHOOL HALL - LUNCH

JOHN bumps into CHRISTY. She has bruises on her face.

JOHN
Shit. What's wrong?

CHRISTY
Abbot died.

JOHN
Shit. Are you serious?

CHRISTY
Yes.

JOHN
I was going to see him today after
school.

CHRISTY
I'm sorry, John.

JOHN
What happened to your face?

CHRISTY
My dad chewed my ass off after you
guys left last night. I hate him.

JOHN
I'm sorry.

CHRISTY
It's not your fault, I guess. I
shouldn't of drank or did pills.
Anyway, do you wanna skip school?

(CONTINUED)

CONTINUED:

JOHN
But the guards.

CHRISTY
Fuck them. Let's just run. My car's
in the middle of the lot. See it?

JOHN
No.

CHRISTY
Follow me.

EXT. IN FRONT OF THE SCHOOL - LUNCH TIME

JOHN and CHRISTY come running out of the doors. A GUARD chases them. The GUARD is kind of far behind. JOHN and CHRISTY jump into Christy's car and drive away.

I/E. CHRISTY'S CAR/ROAD - LUNCH TIME

JOHN and CHRISTY are driving off all psyched about running from the guard.

JOHN
So where to? New Jersey? Maryland?

CHRISTY
We can't leave, yet. We're broke.
Look, we'll both save up a bit and
then find somewhere and get an
apartment. And go from there.

JOHN
I can't believe he hit you.

CHRISTY
I know.

JOHN
Look, I'll figure out a way to get
some money.

CHRISTY
I hope so. So the pit?

JOHN
Swimming?

(CONTINUED)

CONTINUED:

CHRISTY

Sure.

JOHN

(smiling)

Alright. Let's go.

EXT. POND BESIDE A HIGHWAY - DAY

SLOW MOTION SHOTS OF JOHN AND CHRISTY SWIMMING

JOHN and CHRISTY swim a bit. JOHN takes off his shorts.

JOHN

Your turn.

CHRISTY

I don't think so.

JOHN

Come on.

CHRISTY

No.

JOHN

Alright. Fine.

JOHN puts his shorts back on.

CHRISTY

Something touched my leg. Moss. I hate that. I'm getting out.

JOHN

Oh, come on.

CHRISTY

It's gross. Look at all the moss.

JOHN

Okay.

CHRISTY gets out and JOHN follows behind. JOHN and CHRISTY are covered in green moss from head to toe.

CHRISTY

This is disgusting.

JOHN

So. Look. I'm the lake creature.
Ah!

(CONTINUED)

CONTINUED:

JOHN jogs up to CHRISTY and lightly tackles her. They wrestle for a minute.

CHRISTY

Uh. Stop. I got sand in my eyes.
Stop.

JOHN

Okay.

JOHN and CHRISTY lay there. JOHN rolls over and holds CHRISTY.

CHRISTY

There I got it. I probably look completely gross right now.

JOHN

You're always beautiful.

JOHN and CHRISTY gaze at each other and kiss, now covered in moss and sand.

JOHN (CONT'D)

You finally let me kiss you. Why?

CHRISTY

I don't know. But it wasn't because of that cheesy 'you always look beautiful' line.

JOHN

Ha. You like that? Here's one: I love you.

CHRISTY

Why do you always say that?

JOHN

'Cuz I do. You make me want to tell you. And that's from my heart. No more lines.

CHRISTY

What do I do?

JOHN

The way you look at me. The way you smile. I want to be with you forever.

CHRISTY

Forever, huh? I don't know.

(CONTINUED)

CONTINUED: (2)

JOHN
Well, for a while, anyway.

CHRISTY
(chuckles)
Huh.

EXT. IN FRONT OF KEITH'S HOUSE - SUNSET

CHRISTY drops JOHN off at Keith's and drives away.

JOHN
Bye.

JOHN knocks on Keith's door. KEITH answers.

KEITH
Hey. I was just on my way to the
gas station to get a soda.

JOHN
Cool.

KEITH
Come on.

EXT. IN FRONT OF CONVENIENCE STORE - NIGHT

KEITH and JOHN walk up to TOMMY who is walking out of the
convenience store.

TOMMY
What's up? Hey you guys heard?
About Abbot?

KEITH
Yeah.

JOHN.
I feel awful. I didn't get to see
him before he died.

TOMMY
Sucks. I went up there yesterday.
Said he was hopin' you'd go up and
see him. You never made it?

JOHN
No. I feel bad.

(CONTINUED)

CONTINUED:

TOMMY

Hey, you guys wanna go smoke?

KEITH

Sure. What's up?

TOMMY

I'm out with this dude, Fernando.
Just driving around.

TOMMY points to FERNANDO, a modestly dressed Mexican in his twenties, sitting in the passenger seat of a little grey four door car.

KEITH

Sure. Let's go.

JOHN

Cool.

KEITH

Let me get a drink.

TOMMY

Alright.

I/E. FERNANDO'S CAR/ROAD - NIGHT

TOMMY, JOHN, KEITH, and FERNANDO are driving around.

TOMMY

Fernando, this is Keith and John boy.

FERNANDO

'Sup?

JOHN

What's going on?

KEITH

What's up, dude? Nice to meet you.

FERNANDO

Yeah.

TOMMY, JOHN, KEITH, and FERNANDO pass around a joint. Hip Hop music is blaring on the radio.

KEITH

What's that smell?

(CONTINUED)

CONTINUED:

TOMMY

Oh, shit. Don't freak out or nothing, okay?

KEITH

Okay.

TOMMY

Ole boy's smoking crack.

JOHN

You serious?

TOMMY

Yeah.

FERNANDO

You want to try some? It's cool. We're all cool, right?

KEITH

Yeah, but I don't know.

FERNANDO

I said, it's cool. Look I just got out of the Army. I got lots of cash and lots of crack. Lots of pot and a rental car. Smoke up. Smoke up, man.

KEITH

Alright. I'll try it. Fuck it.

JOHN

I will. Just a hit, though.

FERNANDO

Whatever you say.

JOHN and KEITH both take a hit.

FERNANDO (CONT'D)

What do you think, man. Nice, right? You like it. Of course you like it. No one would get hooked to crack, you know, if it wasn't so damn good.

TOMMY

Whatever. I don't do that shit.

JOHN

I like it.

(CONTINUED)

CONTINUED: (2)

KEITH

Me, too.

TIME LAPSE, THREE HOURS LATER

FERNANDO

...But I told him, I wasn't gay.
Could you believe it? A faggot in
my squad!

TOMMY

I'm going home, man. See you guys.

FERNANDO parks the car. He hops in the driver's seat.

FERNANDO

Is someone going to come up here?

KEITH

Go ahead.

JOHN climbs up to the front passenger seat.

FERNANDO

(rambling quickly)

Let's go. Where was I? So then one
night he says he's going to rape
me. I almost beat his ass. I just
told the drill instructor which was
hard to do. You know they're really
not that bad once you get to know
them. Then when I was on leave.
Fuck. Watch out, bitches. I was a
horny mother fucker.

KEITH

Watch out.

FERNANDO almost hits a road sign. He continues to swerve.

FERNANDO

(rambling)

Oh, so where to? China? Fuck it I
can drive through the ocean, right
now! Pack me another one! Come on!
Man, this is great! Hey, you guys
are too quiet. What's wrong?

FERNANDO slams the car into a telephone pole.

EXT. COUNTRY ROAD - SUNRISE

JOHN and KEITH crawl out of the car. They look at FERNANDO who is slumped over the steering wheel. JOHN checks FERNANDO's pulse.

JOHN
Man. He's knocked out.

KEITH
Sucks.

JOHN
Shit.

KEITH
Man. Shit. Wake him up or something.

JOHN
He's out cold.

KEITH
Fuck it. Let's go.

JOHN
Yeah, let's head out into the woods.

KEITH
I gotta pee first.

KEITH goes off into the brush and pees. JOHN notices Fernando's wallet peaking out of FERNANDO's pants. JOHN looks and sees KEITH is not in sight. JOHN leans over and takes Fernando's wallet. JOHN put it in his own pocket. KEITH walks out of the brush.

KEITH (CONT'D)
Come on. Let's go.

JOHN
Right. Town's this way.

KEITH
You sure?

JOHN
Yeah.

JOHN and KEITH run off into the woods.

EXT. STREET - MORNING

JOHN and KEITH are walking.

JOHN
You know where to get some pot?

KEITH
Not at six in the morning.

JOHN
Shit, you're right.

KEITH
Let's go in here and get some
Coricidin.

INT. GROCERY STORE - MORNING

JOHN and KEITH walk up to a GROCERY STORE WORKER

KEITH
Do you have any Coricidin High
Blood Pressure?

GROCERY STORE WORKER
No, actually, we don't. And it's
because of you damn kids. Why do
you kids do that shit? You think we
don't know what you're doing? You
think we're all fools? I'll tell
you we're not fools.

JOHN
Okay.

KEITH
Whatever.

GROCERY STORE WORKER
Get the hell out of my store. Now.
Leave.

JOHN
What?

KEITH
We didn't do anything.

GROCERY STORE WORKER
Get out! I'll call the cops.

(CONTINUED)

CONTINUED:

KEITH
Call 'em.

GROCERY STORE WORKER
I will.

JOHN
No, don't. We'll leave. Let's go.

KEITH
Okay. We'll leave.

JOHN
I'm terribly sorry about all this.
In no way did I mean anyone any
trouble.

KEITH
Let's go. Later, fool.

JOHN and KEITH walk out.

EXT. IN FRONT OF GROCERY STORE - MORNING

JOHN and KEITH are getting a soda out of the pop machine.

KEITH
Come on. We can still make it to
school on time.

JOHN
I don't want to go.

KEITH
We have to, man. We need to show up
for the graduation practice. It's
at eleven.

JOHN
Maybe we won't have to go. Let's go
to the pay phone over there. Get
away from here. That guy will
probably call the cops.

EXT. PAY PHONE - MORNING

JOHN gets on the phone and calls the school.

KEITH
What are you doing?

(CONTINUED)

CONTINUED:

JOHN

I'm calling school. Shh. Hello. I gotta bomb. In the school. And it'll go off soon. Die mother fuckers.

JOHN hangs up the phone. He smiles. He walks away.

EXT. CHRISTY'S YARD - DAY

JOHN is jumping on the trampoline. CHRISTY pulls up.

CHRISTY

What are you doing here?

JOHN

Waiting for you. What are you doing?

CHRISTY

Someone called in a bomb threat. They evacuated everyone.

JOHN smiles.

JOHN

Our troubles are solved. I have nearly two thousand dollars, cash. Right now.

CHRISTY

You serious?

JOHN

Yeah, you should get packed.

CHRISTY

Oh, my god. This has to sink in first. Okay. Hold on. I don't know. I can't. My dad. He's off alcohol. He's trying. I can't leave him. He needs me.

JOHN

I need you.

CHRISTY

Sorry. It's not that I don't want to leave. I mean, I do. I just can't.

(CONTINUED)

CONTINUED:

JOHN

Sure. Will you lay with me, then?
Take a nap.

CHRISTY

I can't. My father will be home
soon. I'm sorry.

JOHN

It's cool. See you later.

JOHN gives CHRISTY a small kiss.

CHRISTY

Bye.

EXT. STREET - AFTERNOON

JOHN runs into TOMMY.

JOHN

Hey, what's up?

TOMMY

Hey. You seen Fernando lately?

JOHN

Nuh-uh.

TOMMY

I haven't seen him since he dropped
me off.

JOHN

Huh. Well, we drove around for a
while and then he dropped us off.

TOMMY

Huh. Oh, well. Hey, we're over at
this crazy guy's house. Fucking
drinking and shit. Come on.

JOHN

Wait. Is that dude Ricky there?

TOMMY

No, actually he's in jail.

JOHN

Good.

INT. CRAZY EDDIE'S LIVING ROOM - DAY

TOMMY, JOHN, KEITH, VERONICA, CRAZY EDDIE, and a few GANG MEMBERS are sitting around in Crazy Eddie's living room. CRAZY EDDIE is sitting on a chair with his headphones on, petting his cat. A TEEN is sitting in the corner, heaving and puking.

TOMMY

What's up?

KEITH

Hey, John.

JOHN

Keith.

KEITH

What's up?

JOHN

Shit. What are you doing?

KEITH

Nothing. Hanging with these crazy fucks.

(pointing to the teen in
the corner)

This crazy little dude drank bong water. He's all fucked up.

GANG MEMBER 2

Yeah, show Tommy. Hey, dude. Drink some more.

TEEN

Uh.

GANG MEMBER 2

Come on. These guys didn't get to see.

TEEN

I don't want to.

GANG MEMBER 2

Do it. Come on.

GANG MEMBER 2 hands the TEEN the bong. The TEEN drinks the bong water. He gags and heaves it back up. Some GANG MEMBERS laugh.

(CONTINUED)

CONTINUED:

KEITH
(to GANG MEMBER 2)
Come on, man.

TOMMY
Anyway, I've got the smoke.

GANG MEMBER 1
Light it up, homes.

TOMMY
Move, Eddie, you fuck.

TOMMY pushes CRAZY EDDIE out of his chair.

JOHN
Dude.

TOMMY
It's cool. He don't know what's
going on.

JOHN helps CRAZY EDDIE up.

JOHN
You okay, Eddie?

CRAZY EDDIE
Noodle gave me music.

JOHN
Oh. So, what are you up to?

CRAZY EDDIE
Shh. I can't hear music with you
talking.

JOHN
Sorry.

CRAZY EDDIE
Okay.

KEITH
See. He's fucked up.

GANG MEMBER 3 comes out of the kitchen with a birthday cake.

GANG MEMBER 2
He's got cake!

CRAZY EDDIE
No. My birthday.

(CONTINUED)

CONTINUED: (2)

TOMMY

I want some.

KEITH

Me, too.

CRAZY EDDIE

No.

(mumbling softly to
himself)

Hmpf.

GANG MEMBER 1

Crazy Eddie, you want some?

GANG MEMBER 1 throws some cake against the wall.

TOMMY

Lick it off the wall. Let's smoke
this.

CRAZY EDDIE

(Mumbling louder)

Urg!

KEITH

I've leaving.

(pointing to CRAZY EDDIE)

This mother fucker's bothering me.

JOHN

Later.

TOMMY

Bye.

CRAZY EDDIE

(Mumbling)

Arg!

TOMMY

(to CRAZY EDDIE)

Shut up! You fuck! Shut up!

CRAZY EDDIE

I'm calling the police.

TOMMY

Fuck no! Get the phone.

GANG MEMBER 2

I got it.

(CONTINUED)

CONTINUED: (3)

TOMMY

Bust it.

GANG MEMBER 1, GANG MEMBER 2, and GANG MEMBER 3 start stomping on the phone like it's a beat down. TOMMY grabs it and throws it out of the window.

CRAZY EDDIE

(almost screaming)

Ah!

TOMMY

What are you going to do now?

CRAZY EDDIE gets up to leave.

CRAZY EDDIE

Ah!

TOMMY

I don't think so.

TOMMY grabs CRAZY EDDIE.

TOMMY (CONT'D)

Get his shoes.

GANG MEMBER 1 and GANG MEMBER 2 hold CRAZY EDDIE, while GANG MEMBER 3 takes off CRAZY EDDIE's shoes.

GANG MEMBER 3

Got 'em.

TOMMY

Throw 'em out.

GANG MEMBER 3 tosses them out the window.

GANG MEMBER 1

Hasta la Vista.

TOMMY throws CRAZY EDDIE onto the couch.

TOMMY

(to CRAZY EDDIE)

Now, can we resume our party? See you already made most of our friends leave.

JOHN

Look, you guys should leave him alone.

(CONTINUED)

CONTINUED: (4)

TOMMY

You need to shut up.

JOHN

Fuck you! Leave him alone!

CRAZY EDDIE

(rambling loud)

Ah! Oh! Ah! Oh!

TOMMY

Shut up!

JOHN

Look, please leave him alone.

CRAZY EDDIE

(rambling louder)

Ah! Oh! Ah! Oh!

TOMMY

You want to get your ass kicked?

JOHN

If it means you'll leave him alone.

TOMMY

No.

JOHN

Bring it on.

FERNANDO walks in through the front door, violently.

FERNANDO

Man. Finally found you mother fuckers. Chino said you'd be here.

TOMMY

Hey, where you been?

FERNANDO

Fuck. Long story.

(to JOHN)

Hey, mother fucker. What's up?

JOHN

What's up?

FERNANDO

You took my cash, didn't you, bitch?

(CONTINUED)

CONTINUED: (5)

JOHN
No, I didn't.

FERNANDO
Let me see your wallet.

JOHN
Come on.

FERNANDO
Hold him down.

TOMMY, GANG MEMBER 1, GANG MEMBER 2, and GANG MEMBER 3 hold JOHN's arms and legs. FERNANDO reaches into John's wallet and finds the cash.

FERNANDO (CONT'D)
You mother fucker!

FERNANDO takes a swing at John, knocking him down. TOMMY, GANG MEMBER 1, GANG MEMBER 2, and GANG MEMBER 3 start punching and kicking JOHN. They beat JOHN bloody.

CRAZY EDDIE
(Hollering)
Ah! Ah! Ah! Ah!...

FERNANDO
That's not all of it. He has more.
(to the others)
Strip him down.

TOMMY, GANG MEMBER 1, GANG MEMBER 2, and GANG MEMBER 3 take all the clothes off of JOHN. They find some money in JOHN's sock.

CRAZY EDDIE
(moaning horribly loud)
Ooh! Ooh! Ooh! Ooh..

TOMMY
I'm throwing your cat out of the window!

CRAZY EDDIE
Cat.
(moaning horribly loud)
No! No! No! No!...

TOMMY
That's it!

(CONTINUED)

CONTINUED: (6)

TOMMY grabs CRAZY EDDIE's CAT and throws it out of the window.

TOMMY (CONT'D)
There. Now shut up!

CRAZY EDDIE
(moaning horribly loud)
Ooh!! No!! Oh!! Noo!!!.

TOMMY
Fuck this. Let's go! Jay! Veronica!
Lou! Susan! Come on! We're leaving!
(to CRAZY EDDIE)
See you, Ed.

EVERYBODY leaves except JOHN and CRAZY EDDIE. JOHN is naked in a pool of blood. CRAZY EDDIE is mumbly sadly about his cat.

CRAZY EDDIE
(sadly)
Cat. Hmp. Cat.

TIME LAPSE

JOHN twitches a bit and moves. He slowly gets up. CRAZY EDDIE is still mumbling about his cat.

CRAZY EDDIE (CONT'D)
(sadly)
Cat...

JOHN gets up and puts on his clothes.

JOHN
Hi. Sorry about the mess.

CRAZY EDDIE
(sadly)
Cat. Hmp. Cat.

JOHN leaves.

EXT. STREET - SUNSET

JOHN is walking down the strip. TONY honks and pulls over.

TONY
What's up, man? Damn. What happened to you?

(CONTINUED)

CONTINUED:

JOHN

Fuckin' Tommy and some of his
little bitches kicked my ass.

TONY

Damn, man. Hop in.

JOHN

Cool.

TONY

You okay?

JOHN

Yeah, I'm fine. What happened to
your eye?

TONY

I got in a fight with my dad for
coming home late the other night.
It was the only time he's ever
punched me, man.

JOHN

Damn, man. Look, you should put his
ass in jail.

TONY

I can't do that man. It'd hurt my
mom too much.

(pauses)

So anyway, what have you been up to
lately?

JOHN

Nothing, just bumming around.

TONY

Hey, remember what me, you, and
Toby used to do at the store? You
know, steal something and then
return it for cash to buy weed?

JOHN

Yeah.

TONY

You up for it?

JOHN

Which part?

(CONTINUED)

CONTINUED: (2)

TONY
The stealing.

JOHN
Shit.

TONY
Look, I heard you've been out on your own. Look, I'll split the sack of weed with you and let you crash at my place tonight.

JOHN
I guess so man. You sure?

TONY
Yeah, my parents said that Fridays are sleep over nights. And I can have one person stay over. But I have to get back soon though.

JOHN
Okay. Let's go.

TONY
Cool. We'll get high and shit after my parents go to sleep. It'll be fun. You like Backgammon? They'll probably want to play Backgammon after we eat ice cream.

JOHN
That's fine. I could use some ice cream.

TONY
Excellent.

They pull up to a Wal-Mart type store.

INT. STORE - SUNSET

JOHN walks through the store casually. He goes to the hand tool section. He steals a socket set. He walks out.

I/E. TONY'S CAR/STORE PARKING LOT - SUNSET

JOHN walks through the parking lot and over to TONY who's sitting in his car.

(CONTINUED)

CONTINUED:

TONY
You got it?

JOHN pulls the socket set out of his pants and hands it to TONY.

TONY (CONT'D)
Nice.

INT. STORE - CUSTOMER SERVICE

TONY brings the socket set to customer service desk, where a heavy-set middle-aged CUSTOMER SERVICE LADY is standing.

TONY
I'd like to return this. It was a gift for my dad, but he already had enough. I'm going to get him something else here.

CUSTOMER SERVICE LADY
Okay.

The CUSTOMER SERVICE LADY takes the socket set and scans it.

EXT. IN FRONT OF A DRUG DEALER'S HOUSE - NIGHT

TONY and JOHN are driving up to a drug dealer's house. They see JOHN'S FATHER walking out of the house.

TONY
(laughing)
It's your dad, dude.

JOHN
Fuck. Don't laugh. So he's a fucking stoner.

TONY
Dude, doesn't your dad work for the mayor?

JOHN
Yeah.

TONY
What if he's getting it for the mayor?

(CONTINUED)

CONTINUED:

JOHN

Who cares? Look let's just wait here, until he's gone.

TONY

Alright.

INT. TONY'S LIVING ROOM - NIGHT

TONY, JOHN, TONY'S FATHER, and TONY'S MOTHER eat ice cream and play Backgammon.

INT. TONY'S BEDROOM - NIGHT

TONY and JOHN light up a joint.

TONY

We have to be quiet.

JOHN

I will. Look, man your dad seemed cool, but he shouldn't do that.

TONY

I know. Don't turn this into a fucking after school special. Look, I'm going to get him back somehow. My parents spent all my money. You know, all the shit they made me save up. They fucking spent it. I got nothing.

JOHN

How do you know?

TONY

When I told them about college they said they couldn't pay for it. Then why the hell did I save up, you know? Fucking sucks. I've never had anything.

JOHN

Cheer up, man. Everything'll work out. You can come with me, man. I'm leaving very soon. I got it all worked out as soon as the fair comes to town.

(CONTINUED)

CONTINUED:

TONY

Okay?

JOHN

I'm going to join the fair. You just join with me.

TONY

I can't man. That would hurt my mom too much. She never yells at me. I love her.

JOHN

That's why I'm going. I'm going to quit when I get to the east coast somewhere. And try to hunt my mom down.

TONY

Good luck, man.

JOHN

Well, you're welcome to come.

TONY

Thanks, but I'm seeing Stephanie Sellers, now. And who knows?

JOHN

Yeah. Who knows?

EXT. IN FRONT OF SOMEONE'S HOUSE - DAY

KEITH steals someone's bike off their front lawn. He also steals their small garden gnome. He rides off.

EXT. PARK GAZEBO - DAY

TONY and JOHN stop at a park gazebo to smoke weed. They pass a joint around.

JOHN

Well, man, what are you going to do tonight?

TONY

I don't know, probably play fucking Scrabble or some shit. Man, I can't stand it.

(CONTINUED)

CONTINUED:

TONY takes some pills.

JOHN
What the fuck are you taking?

TONY
Nothing, man. Don't worry about it.

JOHN
No, man. What the fuck were those?

TONY
Nothing. It's the last of my pills.

JOHN
Whatever. Look, there's Keith.

KEITH rides up on a bicycle with his garden gnome.

KEITH
Good afternoon, fellas.

JOHN
Hey.

KEITH
Excuse me for a moment.

KEITH ghost rides the bike into the creek.

JOHN
What's with the gnome?

KEITH
All part of my lawn decoration
relocation program. It now belongs
here.

KEITH sets it on the ground.

TONY
Whatever.

KEITH
What's with your ass?

TONY
Fuck you.

JOHN
Come on, guys. Here. Hit this.

(CONTINUED)

CONTINUED: (2)

KEITH

Cool. So you still out and about,
John?

JOHN

Yeah.

KEITH

There's some fine girls in school.
You should come and hit on 'em with
me.

JOHN

Yeah. I guess so.

KEITH

Why are you so fucking drab all the
time? What's wrong, man?

JOHN

I don't know, alright? But, I'm
leaving soon. I'm just waiting for
the fair to come around.

KEITH

Yeah, whatever. Christy's fucking
Tommy, now. I just saw 'em. They
went to the woods to fuck.

JOHN

Shit. Are you serious?

KEITH

Yep.

JOHN

Fuck! And with Tommy. Man.

TONY

Look, guys I gotta go.
(looking at his watch)
I'm cutting it close. I'll see you.

JOHN

Later, man.

TONY gets in his car and drives off

KEITH

(to TONY)

Bye.

(to JOHN)

What the fuck's with him?

(CONTINUED)

CONTINUED: (3)

JOHN

His parents went ape shit. He's gotta be home early.

EXT. PARK GAZEBO - NIGHT

JOHN and KEITH are talking, smoking a joint at the gazebo.

JOHN

I'll tell you, man. There's a lot of shit going on now. This is a scary time.

KEITH

It's not that bad.

JOHN

It's getting bad, though, man. I don't know. It just seems to me.

KEITH

I get you. It just keeps slowly getting worse. With heightened security and all this shit with the schools. It bull shit you know. And it all comes down to ignorance.

JOHN

Governments and all these expectations to succeed.

KEITH

I guess so. But you know there's nothing you can do about it. You maybe can get a foundation or two started. Maybe help elect someone into a government office, but what does that really do? Huh? What does that really do?

JOHN

Nothing.

KEITH

I just don't get it. And you know what? I don't give a fuck anymore. Fuck it. I'll do what I want for now on and see what happens.

CHRISTY and TOMMY walk up from the woods. They walk off in opposite directions. CHRISTY goes toward the gazebo and TOMMY goes toward the graveyard.

(CONTINUED)

CONTINUED:

KEITH (CONT'D)

I'm going to roll with Tommy. See ya, man.

JOHN

Yeah, I'll pass.

JOHN ducks behind the gazebo bench in attempts to hide himself. KEITH runs off after TOMMY.

KEITH

Tommy! Wait up, man!

CHRISTY walks by the gazebo.

JOHN

Hey, Christy. Come here.

CHRISTY slowly walks up to the gazebo.

CHRISTY

I have to go, John.

JOHN

What the fuck's wrong with you?

CHRISTY

John, please.

JOHN

I'll do anything for you, and you fuck Tommy? He's a fucking fake gangsta!

CHRISTY

John. I have to go.

CHRISTY starts to sob.

JOHN

Leave.

(pauses)

Slut.

CHRISTY turns and starts to walk away as it starts raining. She starts crying.

JOHN (CONT'D)

Stop fucking crying. What's wrong?

CHRISTY

(crying)

Tommy.

(CONTINUED)

CONTINUED: (2)

JOHN

What? Fucked you too hard?

CHRISTY

(crying)

No, he fucking raped me you
bastard! He fucking raped me!

JOHN

What? Are you serious?

CHRISTY

Yes. I'm serious, he held me down
with a gun to my head and raped me.

FLASHBACK

EXT. WOODS - SUNSET

TOMMY is having sex with CHRISTY.

TOMMY

Yeah, you like that. Don't cha
bitch. Yeah.

CHRISTY

Oh, yeah. Like that. Fuck me.

FLASH FORWARD

EXT. PARK GAZEBO - NIGHT

CHRISTY and JOHN are sitting in the park gazebo. JOHN scoots
up beside CHRISTY and holds her. CHRISTY pushes JOHN back.

JOHN

I'm sorry. I love you, so much.
You're going to be fine. We'll put
that bastard in jail.

CHRISTY

(depressed)

Whatever. I have to go. It's my
dad's birthday. He's going to be
mad.

JOHN

Hey, you have to tell him, you
know.

(CONTINUED)

CONTINUED:

CHRISTY

I don't think I can.

JOHN

It's the best way to go. Part of your new, healthy father-daughter relationship.

CHRISTY

I'll try. I gotta go. Bye

JOHN

See you. Be careful. Hey. You sure you're okay?

CHRISTY

I don't know. I gotta go home, John.

CHRISTY runs off.

EXT. ALLEY - NIGHT

TOMMY and KEITH are conversing in an alley.

TOMMY

Hey, I'm real pissed that you guys didn't go see Abbot, man. That's fucked up.

KEITH

I know, man. It just happened so fast.

TOMMY

We all got to go see him. This is real life, man. You need to wake up. Especially your boy, John. He robbed Fernando and that dude's been to Iraq. Mother fucker's got shell shock and shit. That was blood money. He had to kill sand niggers for that shit. And I heard you was in on it to.

KEITH

What the fuck?

TOMMY reveals his gun.

(CONTINUED)

CONTINUED:

TOMMY

Fernando found his money on John. And if you were in on it, man. You see this fucking thing? I ain't afraid to use it. I'm just itching for my first chance to prove myself on these streets. It's better I found you and not Fernando.

KEITH

Dude, calm down. I don't know anything about that.

TOMMY

Yeah, well. Fernando would've done shot you. He already kicked the shit out of John, but he don't feel like justice was served, if you get my drift.

KEITH

Look, man, I don't know anything about the money.

TOMMY

Whatever. Mother fucker. You better start talking or I'm going to start shooting. And don't start yelling or try anything. I don't care if I kill you or not. I'm fucked up like that. I got no future. I don't give a fuck. I'm going to prison anyway. So one more is nothing.

KEITH

Look, dude, I'm telling you...

TOMMY

You're not telling me nothing. I know you were with John when he took the money.

KEITH

Yeah, but he didn't tell me about it. Don't you think I'd be hiding out and not chilling at the gazebo if I had anything to do with it.

TOMMY

Yeah, well, maybe that's what you want me to think.

(CONTINUED)

CONTINUED: (2)

KEITH
(arms outstretched)
Then shoot me.

TOMMY
Okay.

TOMMY puts the gun into his pocket.

TOMMY (CONT'D)
But your boy, is a fucking dead
man. Where is he?

KEITH
C'mon, man.

TOMMY
Fuck you. Where the fuck is he?

KEITH
Come on man, don't be like that.

TOMMY
He's at the fucking gazebo, isn't
he?

KEITH doesn't answer.

TOMMY (CONT'D)
Yeah, he is. I can tell in your
face.

TOMMY walks off.

EXT. PARK GAZEBO - NIGHT

JOHN is sleeping on the bench. TOMMY is walking down the street toward JOHN. JOHN rolls over on the bench, and almost falls off. JOHN wakes up and starts to break up some weed. JOHN and TOMMY both see a BICYCLE COP ride up and shine his lights on the gazebo. TOMMY runs off.

JOHN
Shit!

JOHN wipes the pot on the ground and takes off toward the creek. JOHN runs, looking back to see where the BICYCLE COP is. JOHN falls in the creek. The BICYCLE COP shines a flashlight on JOHN's face as JOHN surfaces.

(CONTINUED)

CONTINUED:

BICYCLE COP
Come on. Let's go.

JOHN
Fuck.

EXT. IN FRONT OF POLICE STATION - NIGHT

JOHN is walking out of the police station with JOHN'S FATHER. JOHN and JOHN'S FATHER both have a sour look on their faces. JOHN looks around and then runs off.

JOHN'S FATHER
Hey!

JOHN'S FATHER runs after JOHN. JOHN runs out of view.

JOHN'S FATHER (CONT'D)
Damn it!

EXT. PARK GAZEBO - MORNING

JOHN goes to where he brushed the weed to the ground. It's still on the ground. He takes it and rolls it into a joint, while BASKETBALL KIDS, are playing basketball at the court beside the park gazebo.

INT. TONY'S DINING ROOM - DAY

TONY is eating dinner with TONY'S FATHER and TONY'S MOTHER. TONY'S FATHER is reading the newspaper.

TONY'S FATHER
So I hear you're dating some girl.

TONY
Yeah, Stephanie Sellers. I think I love her you know.

TONY'S MOTHER
(laughs a bit)
Oh, come on.

TONY
I'm serious, mom. I don't know. Maybe.

(CONTINUED)

CONTINUED:

TONY'S MOTHER

I'm sorry, dear, but Stephanie Sellers is a tramp.

TONY

She is not.

TONY'S FATHER

(taking off his glasses)

What your mother's trying to say is that we don't want you to date this girl anymore.

TONY

You're kidding.

TONY'S MOTHER

No, dear.

TONY

But, mom. Come on.

TONY'S MOTHER

I'm sorry, dear, that girl is not having your child.

TONY'S FATHER

(pointing his glasses at TONY)

There will be no premarital sex in my household.

TONY

But there isn't. Nobody's having a baby.

TONY'S MOTHER

Exactly.

TONY'S FATHER

That's right.

TONY

Uh! You guys are so difficult. I hate you!

TONY'S FATHER

Hey! Don't you speak to your mother like that!

TONY

I was speaking to you, too.

(CONTINUED)

CONTINUED: (2)

TONY'S FATHER

That's it. You're getting an ass whoopin'.

(stands up, pointing)

Go get a twig. A big one.

TONY

(sarcastically)

Oh, no, the switch.

TONY'S FATHER

Go get me a god damn twig, boy!
Now!

TONY

(grabbing his crotch)

I got your twig right here!

TONY'S FATHER slaps him really hard. TONY falls to the ground.

TONY'S FATHER

I warned you about your mouth.

TONY

(rubbing his face)

Uh.

TONY'S FATHER

Now, go get a switch a boy. Or should I use a belt?

TONY

No.

TONY'S MOTHER

Just go get a twig, dear.

TONY

But, mom.

TONY'S MOTHER

Now!

TONY

Okay, I'll go get your twig.

(sarcastically)

Mother and loving Father. I'll be back in just a moment.

TONY leaves. TONY'S FATHER goes back to reading the newspaper.

(CONTINUED)

CONTINUED: (3)

TONY'S FATHER
That's how you handle that boy.

TONY'S FATHER sits down and continues reading the paper.

TONY'S FATHER (CONT'D)
Now, where was I? Here dear,
there's some yard sales for you to
go to.

TONY'S MOTHER
Oh, wonderful. I know there's one
over on Alabama Street and St.
Joseph's Avenue.
(pointing at the
newspaper)
Ooh, there's a few on Columbia
Street.

INT. TONY'S BEDROOM - DAY

TONY is on the telephone.

TONY
Stephanie. Look, I'm sorry. No more
drugs, I promise. Just...
(pauses)
Please I need you right now.
(pauses)
Please...
(pauses)
Hello?

TONY hangs up the phone.

INT. TONY'S DINING ROOM - DAY

TONY'S FATHER and MOTHER are reading the paper in the dining
room. Behind TONY'S MOTHER and TONY'S FATHER is a big picture
window where TONY can be seen outside. TONY is carrying a
rope toward a big tree in they yard. TONY climbs up the tree.

TONY'S FATHER
(oblivious to TONY)
I can't believe the Bulls. I was
hoping this was their season.

(CONTINUED)

CONTINUED:

TONY'S MOTHER
 (oblivious to TONY)
 Ooh. There's a Flea Market.
 Tomorrow.

A rope drops down from the tree attached in a noose around TONY's neck. TONY hangs from the limb, lifeless. TONY'S FATHER and TONY'S MOTHER are oblivious to scene behind them.

TONY'S FATHER
 You go ahead. I think tomorrow I'll
 work in the garage tomorrow.

TONY'S MOTHER
 Jean Wallace's son is in the news
 again. I can't believe it? Another
 D.U.I.

TONY'S FATHER
 Bunch of scum bags is what those
 Wallace's are.

TONY'S MOTHER
 I wonder if Martha would like to go
 with me tomorrow.

TONY'S FATHER
 Where's that boy with the switch?

EXT. ON TOP OF A SILO, OUTSIDE OF TOWN - SUNSET

JOHN is sitting on top of a silo, smoking a joint. He sits and thinks and smokes. He climbs down.

I/E. RICKY'S CAR, COUNTRY ROAD - SUNSET

RICKY and TOMMY are driving around.

RICKY
 Nobody's bought that fucking bad
 acid. Everyone's scared right now.
 They think it's that shit that's
 been wiggling people out.

TOMMY
 It is that shit that's been wiggling
 people out. Anyway, I got plans for
 the rest of it. Next time I see
 that mother fucker John, he's going
 to take it all.

(CONTINUED)

CONTINUED:

RICKY

And then we give him to Fernando to finish.

TOMMY

Yeah, fuck him. He deserves it the little son of a bitch.

RICKY

That's a lot of liquid acid. Bad liquid acid.

TOMMY

I know.

TOMMY and RICKY drive by the silo. TOMMY spots JOHN climbing down.

TOMMY (CONT'D)

Shit! Holy fuck, there he is. How fucking cool is this.

TOMMY and RICKY drive past the silo. They slam on their breaks and turn around. JOHN stands there.

JOHN

Who is that?

TOMMY and RICKY drive back and pull up beside JOHN.

JOHN (CONT'D)

Shit.

TOMMY

It's cool. I'm sorry, man. Fernando's a fucking bitch. Come smoke a joint with us.

JOHN

That's okay. I'm going home.

TOMMY

Let us give you a ride.

JOHN

That's cool. I'll walk, though.

TOMMY

You're denying my offer to give you a lift. That's not cool. Man, I said I'm sorry and I meant it.

(CONTINUED)

CONTINUED: (2)

RICKY

It's cool, man. We're sorry.

TOMMY

Come on. Get in the car man.

JOHN

You sure, it's cool? I've fucked up. I wasn't thinking straight. I'm sorry for what happened, guys.

RICKY

Just get in, man.

TOMMY

Come on.

JOHN

Alright.

JOHN gets in the car. RICKY, TOMMY, and JOHN are passing around a joint. TOMMY is clutching a shot glass full of the bad acid.

TOMMY

(to JOHN)

You like this shit, man?

JOHN

Yeah, it's good.

TOMMY

You wanna take shots?

JOHN

Of what?

TOMMY

You'll have to guess. Here I'll take one.

TOMMY pretends to take a shot.

TOMMY (CONT'D)

Ah. Here. You take one and see if you can guess.

JOHN

I don't know, man.

(CONTINUED)

CONTINUED: (3)

TOMMY

It's Scotch, alright. Just hit it.
Damn man. Act like we're trying to
poison you or some shit.

RICKY

I know.

JOHN takes a shot. RICKY slows the car down.

TOMMY

Oh, and good riddance you son of a
bitch.

RICKY slams on the breaks. TOMMY throws him out. TOMMY and
RICKY drive off, leaving JOHN on the side of the road.

EXT. STREET - SUNSET

JOHN stands up. He starts to feel wobbly. He walks through a
mist covered pasture as the sun just starts to set. He starts
to feel really messed up as he gets into town. John starts to
stumble. He stumbles to Christy's house.

EXT. CHRISTY'S BEDROOM WINDOW - NIGHT

JOHN is walking up to Christy's window, dazed. Everything is
blurred and messed up.

JOHN

Christy.
(pauses)
My cat.
(pauses)
Divine.

JOHN falls down.

CHRISTY'S FATHER (O.S.)

Who's there? I'm calling the cops.

JOHN hobbles off into the shadows.

EXT. COUNTY FAIR - NIGHT

JOHN stumbles into the fair. He stumbles his way through the
fair. He starts tripping very hard.

(CONTINUED)

CONTINUED:

The lights are full of tracers. Focus comes in and out. Double vision doubles and compresses. PEOPLE are asking him if he's alright. JOHN doesn't understand.

KID

Dude, you're fucked up.

KEITH spots JOHN.

KEITH

Come here. Get on this ride with me.

KEITH grabs JOHN who is nearly a vegetable. KEITH looks around for the shortest line.

KEITH (CONT'D)

We have to talk. Pull it together. You gotta hide. This is serious.

KEITH notices that the Pendulum ride has nobody in line. KEITH and JOHN get in the line and onto the ride. The ride starts to rock back and forth.

KEITH (CONT'D)

Dude, listen to me.

JOHN

Uh.

KEITH

Tommy is going to kill you. We have to go. You hear me? What's wrong?

The ride goes upside down. It continues for a bit. JOHN is completely out of it. KEITH basically drags him off of the ride. JOHN pukes.

KEITH (CONT'D)

Come on. I'm taking you home.
(to the crowd)
He's alright. He gets sea sick.
(pulling JOHN up)
What the fuck are you staring at!?

INT. KEITH'S CAR - NIGHT

KEITH is driving home with JOHN who is convulsing and twitching.

(CONTINUED)

CONTINUED:

KEITH

Come on, man. I don't know what's wrong with you but it'll be alright.

KEITH and JOHN pull up to John's house.

EXT. IN FRONT OF JOHN'S HOUSE - NIGHT

KEITH drags JOHN to the door. KEITH rings the doorbell. KEITH runs off. JOHN falls to the ground.

JOHN

I'm melting!

JOHN'S FATHER comes to the door.

JOHN'S FATHER

What on earth?

JOHN's vision starts to go in and out.

JOHN'S FATHER (CONT'D)

Oh, so now you come home. Get up. Get up! You lousy shit! Get up.

JOHN'S FATHER grabs him by his shirt and pulls him up.

JOHN'S FATHER (CONT'D)

You should be ashamed of yourself.

JOHN

I...

JOHN'S FATHER

You're drunk! I ought to kick your ass. Do you know how many days you've been gone? And that shit you pulled at the police station. Get in here.

JOHN

I...

JOHN collapses.

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

I had drank a lot of bad acid. I was there, sort of. I was out of it for a while. Thoughts were hard to process.

(MORE)

(CONTINUED)

CONTINUED:

JOHN (V.O.) (CONT'D)
 Feelings and senses were extremely
 heightened or exaggerated. So I'm
 told. I only remember tiny parts.
 And only when I'm dreaming.

INT. CRAZY EDDIE'S LIVING ROOM - DAY

CRAZY EDDIE is sitting on the floor of his apartment, still
 mumbling about his cat.

CRAZY EDDIE
 (sadly)
 Cat. Hmp.

A cat's meow is heard.

CRAZY EDDIE (CONT'D)
 Huh?

CRAZY EDDIE gets up and opens the door. CRAZY EDDIE'S CAT
 comes in.

CRAZY EDDIE'S CAT
 Meow!

CRAZY EDDIE
 (excited)
 Cat!

CRAZY EDDIE picks up CRAZY EDDIE'S CAT and holds it.

CRAZY EDDIE (CONT'D)
 (excited)
 Cat! Har! Cat!

EXT. AROUND THE TOWN - DAY

JOHN (V.O.)
 I came out of it some months later
 while in a psychiatric ward. I
 don't remember some of the things
 that happened during that time.
 Christy and Keith filled me in so I
 could try to put some sense to all
 this madness. But I never found out
 anything meaningful. After I came
 out of it everyone had there own
 life. With my rehabilitation, my
 job, and therapy, I hardly have
 time to hang out anymore. I miss my
 friends.

(MORE)

(CONTINUED)

CONTINUED:

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

Though, some are still around and some are gone. They're not the same. When I talk to them now it's like there's an eerie presence that surrounds our encounters. Like we're just acquaintances who can't remember exactly why or how we know each other. Kind of like they're oddly drawn caricatures of people I once knew vaguely. But a strange connection remains.

INT. COUNTY FAIR - SUNSET

JOHN is a carnie working at the throw the dart at the balloon game.

JOHN'S VOICE

It's now been about three years and I'm constantly reminded of my past. I've hung out in the shadows and now I've finally decided to continue with my plan. It's the only way I can figure I can make it to the east and get out of this town. If I can just get through this week of working at the fair in town, I'll be alright and next week will be another town. I just hope I don't run into too many people I once knew. Nothing's the way it used to be. I dwell on that. The future came and I remained a prisoner of the past. Always feeling that the times I've had and the people I've met are more interesting and enjoyable than anyone or anything from the future. I'm alone now. I'm finally alone. It's like I'm still recovering from a four year long party that was high school. And here I am now in the same rut and the same town three years later. Life's about to get better, though.

JOHN notices CHRISTY walking towards JOHN's game. CHRISTY, is with her children, CHRISTY'S SON, a three year old, and CHRISTY'S DAUGHTER, a one year old. CHRISTY doesn't notice JOHN.

(CONTINUED)

CONTINUED:

CHRISTY
You want to throw the darts, Joey?

CHRISTY'S SON nods his head.

CHRISTY (CONT'D)
Three darts please.

CHRISTY hands JOHN her money. CHRISTY notices JOHN.

CHRISTY (CONT'D)
John.

JOHN
Hi.
(handing CHRISTY'S SON the
darts)
There you go, kid.

CHRISTY
Gosh, it's been, what two years?

JOHN
Yeah.

CHRISTY'S SON throws the first dart and misses.

CHRISTY
Yeah, I moved outside of town.

JOHN
Really? So are these your kids?

CHRISTY
Yeah. Joseph and Anna Bell.

CHRISTY'S SON throws the second dart and misses.

JOHN
That's cool.

CHRISTY
(awkwardly)
Yeah, well, we should hang out
sometime.

JOHN
Yeah. We'll do that.

CHRISTY'S SON throws the third dart and pops the balloon.

CHRISTY
Good job. Way to go.

(CONTINUED)

CONTINUED: (2)

CHRISTY'S SON

Yes!

JOHN hands CHRISTY'S SON a little stuffed animal.

JOHN

There you go, kid.

CHRISTY'S SON

(tugging at her shirt)

Let's go on that ride.

CHRISTY

Okay. See ya, John. It was nice to see you again.

JOHN

Yeah. Bye.

EXT. IN FRONT OF A GROUP OF TRAILERS - NIGHT

JOHN, ROY, a hillbilly carnie, and CARNIES are sitting around a fire in front of some trailers. ROY has an acoustic guitar. JOHN, ROY, and the CARNIES are passing around a joint.

CARNIE

Hey, Roy, play that one song.

ROY

(taking a hit on a joint)

What song, man?

CARNIE

That one about dancing our lives away or whatever.

JOHN takes a hit.

ROY

Oh. T-Rex.

CARNIE

I guess man.

ROY

Alright.

As ROY sings, JOHN and the CARNIES join in along the way until they're all singing "Ballrooms of Mars" by T-Rex.

FADE OUT