

DOGS KNOW WHEN YOU'RE AFRAID  
by  
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FADE IN:

BLACK AND WHITE PHOTO CIRCA MID-1950s

A boy, about three, awkwardly holds an infant on his lap. The infant gazes up at his older brother. Mom sits beside them on the couch. She is smiling.

BLACK AND WHITE PHOTO CIRCA LATE 1950s

Two young boys, the older one in a soldier suit, the younger in a cowboy outfit, point toy guns into the air.

COLOR PHOTO CIRCA MID-1960s

Two smiling teenage boys in football uniforms.

BLACK AND WHITE NEWSPAPER PHOTO CIRCA LATE 1960s

A sad teenage boy, dressed in a dark suit coat and tie, clutches a folded American flag. A young girl, expressionless, stands beside him clutching a rosary.

EXT. SUBURBAN THOROUGHFARE LATE AFTERNOON

A 1960s era Volkswagen Bug speeds down the road.

A thin but fit young man with shoulder length hair - 18-year-old EDDY DOLAN - is behind the wheel. An acoustic guitar is in the backseat. Steering with one hand, Eddy sorts through his collection of 8-track tapes. He selects one and slaps it into a player under the dash.

Loud rock music erupts.

TITLE OVER:

AUGUST 1972

Eddy grooves to the music. Beeps his horn. Gives a raised fist power salute to someone he recognizes on the street.

EXT. STREET IN FRONT OF A MODEST HOUSE TWILIGHT

The Bug pulls up. Eddy sounds the horn. A light comes on above the front door. A young man with a large Afro haircut emerges. He wears bell-bottom slacks. Tight T-shirt. SLY (18) strides quickly to the waiting car.

WOMAN'S VOICE  
(inside the house  
- shouting)

Sylvester! You get home here  
earlier tonight you hear me!

SLY  
Sure thing mama!

Sly gets into the car. Eddy is grooving and singing along to the music. Sly stares at his oblivious friend, an expression of exasperation on his face.

SLY  
(shouts over the music)  
Damn Eddy! What took you man?

EDDY  
(looks surprised,  
lowers the volume)  
Does this look like a, like a  
Camero? Or a Firebird? Or a ...

SLY  
(impatiently)  
Let's go man. It's first come,  
first serve with Raymond.

The Bug pulls away from the curb. Eddy cranks the volume. Sly lowers the volume.

SLY  
We'll cop a buzz, then check  
out Moby's.

EDDY  
Let's check out the park first.

SLY

Come on Eddy, all those cats do  
is sit around like it's a freak  
pow-wow, strumming guitars and  
acting like they're Crosby, Stills  
and... and, Young.

EDDY

Nash... *and* Nash. And Young.

SLY

What?

EDDY

Nash! Not Young. Nash *and* Young.

SLY

What are you talkin' about Eddy?

Eddy cranks the volume up. Sly cranks it down.

SLY

I mean, it's all so hippie dippy,  
you know, (softly) 'peace and love.'  
That scene is so tired, I mean  
fuh-tee-gued. Turn here at  
the corner...

The Bug's tires squeal as Eddy makes the turn.

EDDY

I know, you want to see if  
that chick with the big...

SLY

Man, it ain't big. It's...

EDDY

... So big it has like,  
its own gravitational field...

SLY

Cool it! You know she's fine.

EDDY

Yeah, she is. But those shoes.

SLY

Platforms are the thing man.  
I mean, damn Eddy, you're the  
shoe salesman. It's the style.

EDDY

Why can't these chicks be, like,  
more natural?

SLY

If you're talkin' about baggy ass  
Mister Green Jean pants and ugly  
ass Earth Shoes - I can't dig that.  
And when they don't shave under  
their arms... man...

(grimaces)

That's just too much!

EDDY

Hair is a natural lubricant.

SLY

Really? A natural lubricant?

(busts out laughing)

Man, if you're so damn smart, how  
come you're going to Community, huh?

EDDY

What about you? Huh?

SLY

School's just not my scene  
right now.

Sly cranks the volume. Grooves. Eddy lowers it.

EDDY

(serious)

I thought we talked you out of  
that?

SLY

What?

EDDY

Joining up. Enlisting.

SLY

Man, they're desperate for cats  
to join up. They'll help pay for  
school. And where else am I  
gonna get the bread for college?

Sly cranks the volume. Then lowers it.

SLY

And the Navy is pretty  
cool with long hair.

Sly cranks the volume. Grooves.

Eddy glances over at Sly's sizable Afro haircut, a  
skeptical expression on his face.

EDDY

Danny was kinda in the Navy.

SLY

(lowers the volume)  
Wait, he was in the Marines.

EDDY

Pretty much the same thing.

SLY

Yeah. You're right. But I'm  
not joining the Marines man.

Sly inserts a different eight track tape. They both  
groove. Eddy lowers the volume.

EDDY

What about the band? What  
are we gonna do if you split?

SLY

(disgusted)  
The band, the band. We can't even  
get together to practice. You're at  
work. I'm at work.

SLY (CONT'D)

(sarcastic)

Charlie's got to go out with his girlfriend or she'll cut his balls off. Or J.J.'s dad hasn't paid the electric bill, so we can't even plug in ...

Sly cranks the volume. Eddy lowers it.

EDDY

Have you ever even been on a boat?

SLY

Sure, when I visit my cousins down south.

Sly cranks the volume. Eddy lowers it. Sly rolls his eyes. Looks expectantly at Eddy.

EDDY

Sly, the Navy's no damn fishing trip. And you're gonna be one seasick sailor.

SLY

Man, I know how you feel, what with your brother. But we're pullin' out of 'Nam. The war's as good as over.

EDDY

I don't know man.

SLY

I want to see some of the the world. Don't you?

EDDY

Yeah. I mean, for sure man.

(excited now)

We should go to France man! Play music in the streets for francs. Drink beaucoup vin.

SLY

Closest you're gonna get to France  
is French class at Community.  
Really man? What's to hang  
around here for? Oh, wait, I  
know why you're hanging around.

EDDY

Why?

SLY

The same reason you're in a hot  
hurry to get to the park.

EDDY

What?

SLY

Celia will be there.

EDDY

She's got a boyfriend remember?

SLY

That jock is about to head off  
to college.

EDDY

Football scholarship man.

SLY

Yeah, I know, you guys were  
jock brethren and all. Before  
you got hip and quit that scene.  
What do you see in that cheerleader  
anyway?

EDDY

Well...

SLY

Yeah I know, she's had breathtaking  
pompoms since the sixth grade...  
Here it is, park there.

Eddy pulls over and stops.



SLY

Raymond is paranoid about too many cats comin' to his crib, so just hang here. Lay some cash on me.

Eddy digs a ten dollar bill out of his pocket. Gives it to Sly, who gets out and slips away. Eddy listens to the music. He switches to FM rock radio. Cranks the volume. He notices headlights moving slowly toward him. A police cruiser. Paranoid, Eddy ramps down the volume. He sinks lower in his seat in a futile attempt to be undetected. The cruiser lingers beside him for an excruciating moment before slowly moving on. Eddy watches its taillights fade in his rearview mirror.

Sly appears, gets back into the car.

SLY

Damn! Raymond just sold his last lid.

EDDY

Damn!

SLY

Maybe somebody at the park has some.

EDDY

Yeah.

SLY

Let's roll. Before Dudley Do Right comes back around.

The Bug pulls away. Sly cranks the volume.

EXT. THE PARK DUSK

About a dozen young people sit on the ground beneath the trees, laughing and talking. Acoustic guitar music drifts in the air. Eddy and Sly emerge from the shadows. Two stoned young men - one wearing a bandana - look up. HARRY (18), BANDANA BOB (19).

BANDANA BOB  
It's the Mod Squad man!

Laughing, they swig from their bottles of Boone's Farm wine.

Eddy and Sly sit on the grass beside MIKE (18) and CELIA (18). Mike is clean cut with flaring sideburns. Big shoulders. Wearing a tank top. Celia is wholesome but sexy. Long blonde hair, parted in the middle. Eye makeup. Fluttering eyelashes.

CELIA  
You guys just missed David.

MIKE  
He was talking about  
(mock Hindi accent)  
- the guru.  
(does a Namaste gesture)

CELIA  
And how meditation is a way  
better high than drugs.

EDDY  
Transcendence is his thing.

MIKE  
You guys got any weed?

EDDY  
(surprised)  
Since when do you smoke pot?

MIKE  
(looks at Celia)  
She finally got me to try it.

CELIA  
Now all he does is get high.

SLY  
Sheeit! No wonder it's so dry.  
Even the jocks are smoking dope.

CELIA

Guess what Eddy! I'm going to see you at Community.

EDDY

Really? I thought you were going away to some big football campus. Rah Rah.

CELIA

Turns out I have a really good chance to be captain of the squad at Community.

MIKE

(joking, but serious)

Don't get any ideas man. I don't want no motion in my backfield.

SLY

(to no one in particular)

Doesn't anybody have any weed? Drugs of any kind?

MIKE

(to Celia)

Let's split this scene. Your old man said be home by eleven.

EDDY

(looks at his watch)

Man, you got plenty of time...

MIKE

No man, barely enough time.

CELIA

Now that he gets high, he's even more of a sex maniac.

Mike and Celia walk off holding hands. Celia looks back. Smiles alluringly at Eddy, who smiles back but then frowns, knowing he's being teased.

A young man with bushy hair and sideburns appears. He wears aviator style bifocal glasses and an open collar shirt. CHESTER (18) is aggravated.

CHESTER

I just got yet another lecture from my dad about how much it's gonna cost to ship me off to his old alma mater.

EDDY

Yeah, Ivy League is expensive.

CHESTER

Somebody *please* light a joint.

SLY

Dry as the Sahara here man.

(shouts to someone)

Hey! Give us some of that wine...

Chester sits on the ground next to Eddy.

EDDY

(whispering to Chester)

What about the stuff you're growing in your attic?

CHESTER

Almost ready to harvest.

EDDY

And you grow it with no dirt?

CHESTER

Hydroponics.

EDDY

Oh yeah, hydroponics.

CHESTER

*Hydro*-ponics. Remember, I don't want Sly or anybody to know.

EDDY

Don't your parents wonder  
what you're doing in the attic?

CHESTER

They think I'm working on a  
summer science project. Growing  
spinach or something.

EDDY

Sounds pretty scientific to me...

CHESTER

It is man. You want female  
plants. But not the seeds.

EDDY

So *that's* what you learned  
in honors biology.

CHESTER

I'm gonna have way more than  
I can smoke myself. I'm gonna  
need distribution.

EDDY

Distribution?

CHESTER

Community would be a great  
market.

EDDY

Whoa! I know we worked  
together to get the botany  
merit badge but...

CHESTER

Yeah, my dad is still pissed  
I didn't make Eagle Scout.

EDDY

And what if you get busted?  
What about medical school?

CHESTER

I might not get into med school.  
Hey man, what about an excursion  
to the cabin before I split for  
school?

EDDY

The magic mountains. For sure.

CHESTER

Cool. Bring your guitar. And...  
I've got some mellow blotter.

(Police megaphone off screen)  
The park is closed. The park is closed.  
Please leave the park now... and take  
your empties with you.

HARRY

Yeah, right man!

Harry guzzles from his bottle of Boone's Farm wine.

EXT. THE LOCAL ROAD HOUSE/BAR/NIGHT CLUB NIGHT

An illuminated marquee: "MOBY DICK'S"

A burly bouncer sits on a stool guarding the entrance.  
Two young women in tight jeans and tall platform shoes  
are ahead of Eddy and Sly.

BOUNCER

Sorry ladies, gotta be 18  
and have a driver's license  
to prove it.

GIRL

Oh, come on man!

BOUNCER

Move away from the door please.

The two girls strut off in a huff.

GIRL  
(muttering)  
Jerk!

BOUNCER  
(to Eddy)  
Let me see your ID.

EDDY  
(feminine voice)  
Oh, come on man!

The bouncer checks their IDs, waves them inside.

BOUNCER  
(muttering)  
Hippie punks.

INT. INSIDE OF THE CLUB NIGHT

Loud music and young people talking and drinking.  
Lots of denim, long hair and platform shoes.  
Sly and Eddy make their entrance. They spot a young woman in form fitting bell bottoms swaying sexily near the jukebox blasting music. Two other young women - the girlfriends - loiter nearby. Eddy and Sly stop and stare at the self-absorbed dancer.

SLY  
Isn't that Kathy whatshername?

EDDY  
Yeah. She's such a fox.  
Never said two words to me.

SLY  
She's with those other chicks.  
It's a flock. Let's get it on!

KATHY (18) has a shag style haircut. She wears a print blouse and flared bell-bottoms. Sandals. A well dressed hippy. Mature beyond her years. She sees Sly and Eddy approaching as another song begins.

SLY

You're looking fine ladies!

KATHY

What's happening Sylvester?

Sly and Kathy spontaneously start dancing. Eddy turns to the girlfriends. They stand sipping drinks through straws. Aloof. Eddy starts a dance move. They just stare at him haughtily. Rejected, Eddy turns back to look at Sly and Kathy dancing. A strobe light kicks in. The dancers lock on to the beat. Kathy, eyes closed, hips gyrating, is transfixing. Eddy goes for it, launching into solo dance moves. The girlfriends finally join in. Everyone grooves. The song crescendos, ends.

SLY

What are y'all are up to?

KATHY

We're trying to have fun.

GIRLFRIEND 1

Yeah, but it's boring here.

Sly looks at Eddy. Eddy looks at Sly. Rolling their eyes.

EDDY

I'll get us a beer.

Eddy exits for the bar.

SLY

(to Kathy)

You remember Eddy?

KATHY

He plays guitar right?

SLY

Yeah. We're in a band together.

KATHY

He's kinda shy.



SLY  
(somewhat surprised)  
Shy? Oh yeah, very sensitive.  
Writes poetry too...

KATHY  
Didn't he have a brother  
who...

She doesn't finish the sentence. Looks at Sly.

SLY  
Yeah. Danny. Eddy was real messed  
up about that. But now he's...

A large young man with close cropped hair appears.  
BRUCE (19) gives Sly the hard eye. Turns to Kathy.

BRUCE  
You shouldn't be seen talking  
to degenerate druggies.

KATHY  
Stop it Bruce!

SLY  
Sorry Kathy, didn't know you  
were with caucasian Kong here.

KATHY  
I'm not...

Bruce grabs Sly by the throat.

BRUCE  
Look who's calling somebody  
a monkey...

KATHY  
Stop it!

SLY  
(wheezing)  
Say what baboon breath?

Eddy, holding two mugs of beer, appears behind Bruce. He pours both beers over Bruce's head. Kathy retreats. Bruce reels around, dripping.

BRUCE  
Very bad move Dolan!

SLY  
(shouts)  
Down Kong!

Bruce wheels around, not knowing who to bash first. Before he can decide the bouncer grabs him.

BOUNCER  
Time to leave big guy.

The bouncer drags Bruce away, but not before glaring at Eddy and Sly.

EDDY  
Bruce. Good thing you didn't  
have to hurt that Neanderthal.

SLY  
I think you just insulted  
Neanderthals...

EDDY  
(holding the empty mugs)  
Let's get a refill. I'm really  
thirsty now.

INT. MOBY'S NIGHT

Eddy and Sly stand at the bar sipping their refilled mugs. Music plays as they peruse the scene, now a little warily. Kathy approaches.

SLY  
Uh oh, here comes trouble.

KATHY  
Guys, I'm sorry about that.

SLY

Oh, you mean your very  
uptight boyfriend.

KATHY

He's not my boyfriend.

SLY

Seemed kinda possessive to me.

KATHY

He gave us a ride here...  
That's all.

EDDY

If you need a ride, we  
can give you a ride.

KATHY

Yeah? We were going to  
check out Juke's next.

EDDY

Juke's is cool.

Sly slaps his forehead.

KATHY

I'll ask the girls. Hey, do  
you guys have any grass?

Eddy and Sly shake their heads glumly. Kathy shrugs.  
Exits.

SLY

Man! You realize you're risking  
the wrath of Kong?

EDDY

She said she's not with him.

SLY

He doesn't necessarily *agree*  
with that statement.

EDDY

I'm gettin' good vibes from her.

SLY

You're gonna get more than vibes if Brucey sees you messin' with his shit, and he thinks she's his shit.

EDDY

Cool it. She's comin' back.

KATHY

We're ready anytime you are.

EDDY

Cool!

Sly shakes his head, mutters to himself, guzzles his beer.

EXT. MOBY'S NIGHT

Sly, Kathy and her two girlfriends stand in front of Moby's waiting for Eddy to retrieve his car.

KATHY

Eddy seems like a nice guy.

SLY

Yeah, too nice.

GIRLFRIEND 1

What kind of car does he have?

SLY

A Bug.

GIRLFRIEND 2

How're we going to all fit in that?

SLY

Well, y'all might have to lose a couple pounds.

GIRLFRIEND 1

What's that supposed to mean?

SLY  
I'm not talking Swahili here...

A loud car pulls up. Bruce jumps out. Big tough guy.

SLY  
(exasperated)  
Oh damn!

KATHY  
(sternly)  
No! Bruce! Stop!

Bruce brushes Kathy aside.

BRUCE  
(shouting at Sly)  
I'm gonna stomp your black ass!

Bruce swings. Sly ducks the punch. Takes evasive moves.

BRUCE  
Stop dancing and fight!

Eddy pulls up, jumps out, leaps on Bruce's back.  
The girls scream. Pandemonium. Bruce flips Eddy to  
the ground. Hard. Sly prepares to swing at Bruce.  
A large hand stops the motion. It's the bouncer.

BOUNCER  
No violence allowed.

The bouncer then socks Sly in the stomach. Sly slumps to  
his knees. Groaning. Eddy jumps to his feet. Confronts  
the bouncer as Bruce retreats to his car.

EDDY  
What the hell man!

The bouncer punches Eddy in the face. Eddy reels.  
Kathy steps forward to confront the bouncer.

KATHY  
Hey man!

BOUNCER

Get lost! All of you!  
And don't come back.

Kathy's girlfriends jump into Bruce's car as the  
bouncer strides away.

GIRLFRIEND 1

Come on Kathy!

Kathy stays put. Slams the car door shut. Shouts at Bruce.

KATHY

Fuck you Bruce!

BRUCE

Up yours bitch!

Bruce speeds off with Kathy's girlfriends. Eddy leans  
up against a wall holding his face. Sly hobbles over.  
Eddy groans. Kathy helps support Eddy. Sly notices Eddy's  
eye is swelling.

SLY

Ouch!

EXT. THE PARK NIGHT

Eddy, Kathy and Sly sit on a bench in the park. Dejected.  
Eddy is holding a cold can of beer on his swollen eye.

EDDY

Did you ever wonder?

SLY

(rolls his eyes)  
Oh boy... here we go...  
Wonder what?

EDDY

What's the point?

SLY

The point of what?

Eddy rips the pull tab off the can of beer. Inspects the tab.  
Drops the tab into the beer. Watches it sink. Swigs.

EDDY  
Of... existence.

SLY  
Shit just happens man.

EDDY  
Existentialism?

SLY  
I don't know! Take a philosophy  
class at Community.

KATHY  
(sarcastic)  
Wow. You guys are so profound.

MALE VOICE (O.S.)  
Hey you guys!

Bandana Bob appears, winded from running.

BANDANA BOB  
(gasping)  
Harry...

SLY  
What about him?

Bandana Bob slumps down on the bench.

BANDANA BOB  
He was so wasted...

EDDY  
So?

BANDANA BOB  
He rode his bike right off  
the river bridge.

EDDY  
What!

BANDANA BOB  
They're looking for him now.  
I couldn't watch it.

Buries his head in his hands.

BANDANA BOB  
(snuffling)  
I told him to lay off the downers.

Stunned silence. Crickets start to chirp.

EDDY  
Harry's a good guy...

SLY  
Yeah. He is. I mean... Was.

Bob pulls out a joint. Holds it up.

BANDANA BOB  
Let's smoke this for Harry.

SLY  
Yeah. For Harry.

EDDY  
For Harry.

Bob lights the joint. Sly, Eddy and Kathy try not to appear too eager to get some smoke at last. The joint gets passed around ceremoniously. Suddenly the crickets stop chirping.

SLY  
What's that?

EDDY  
What?

SLY  
Headlights!

Male voice blares from a police megaphone.



Stay where you are!

Sly leaps to his feet. Turns to Eddy.

SLY

Time to book man!

Sly takes off running. Eddy swigs, tosses his beer can. He grabs Kathy's hand, pulls her up off the bench.

EDDY

Come on Bobby!

Eddy and Kathy take off running. Bandana Bob takes a defiant toke on the joint. Stands up. Stumbles around. Picks up an empty bottle.

BANDANA BOB

Oink!

Bob hurls the bottle in the direction of the cops. Sounds of breaking glass and feet trampling the ground. Bob tosses the joint and starts to run. A cop catches up. Whacks Bob with a baton. Bob crumples to the ground. Cop batons him again. Bob groans.

EXT. THE PARK NIGHT

Sly hops up and over a chain link fence. Eddy follows, after practically tossing Kathy over. They stop to catch their breath, thinking they have eluded the cops. Two headlights suddenly flash on, blinding them.

COP (O.S.)

You there! Don't move.

They take off in different directions. A flashlight shines in Sly's face, stopping him in his tracks.

COP

I said freeze mother fucker!

Sly sees the barrel of the gun. Raises his hands.

EXT. DARK STREET ILLUMINATED BY A SINGLE LIGHT NIGHT

Eddy and Kathy, breathing hard, emerge from the shadows. They look around furtively. A dog barks. They jump. They slink to where the Bug is parked. They get in. Start up. Pull away.

EXT. AN ISOLATED STRETCH OF SHORELINE NIGHT

Eddy and Kathy sit side by side on the shoreline gazing out at the water. Eddy is tense.

KATHY

There's nothing you can do.  
He'll be okay.

EDDY

The cops got him for sure.

KATHY

Well, it's a police state.  
We're not free. Freedom was  
some shit they talked about  
in civics class.

EDDY

You sound like Sly.

Kathy studies Eddy's face.

KATHY

Your eye is pretty swollen.  
Does it hurt?

EDDY

Not so much. Some. It hurts  
like hell.

They sit in silence for moment.

KATHY

Your brother came to my house  
a couple times.

EDDY

Really?

KATHY

He knew my sister. I remember thinking he was very handsome.

EDDY

Yeah. And smart. And fast.

Small waves lap ashore.

KATHY

It must be really hard to lose a brother.

Eddy gazes out at the water. He looks at Kathy.

EDDY

Let's go for a swim.

KATHY

I didn't bring a swim suit.

EDDY

Me neither.

Kathy stand up, strips her clothes off. Eddy does too. Kathy runs naked to the water with Eddy in pursuit.

EXT. IN THE DUNES NIGHT

The sound of water lapping at the shoreline. Eddy and Kathy are naked in a sleeping bag. A flashlight between them illuminates their faces.

KATHY

Do you really write poetry?

EDDY

No.

KATHY

No?

EDDY

Sometimes.

KATHY

I'd like to read some.

She strokes Eddy's face. Stops abruptly.

KATHY

I like you. But I can't get into a heavy relationship right now.

EDDY

Why not?

KATHY

Because I'm going away.

EDDY

(surprised)

Where are you going?

KATHY

My older sister lives in Colorado. In kind of a commune. I'm gonna go live there too.

EDDY

But that doesn't mean we can't get together before you leave. When are you going?

KATHY

Soon.

INT. EDDY'S SECOND STORY BEDROOM MORNING

Posters on the wall. Record albums in a milk crate. An acoustic guitar is propped up in one corner of the room. An electric guitar in another. A shelf with volumes by Richard Brautigan, Jack Kerouac, Hermann Hesse, Eldridge Cleaver, Carlos Castaneda.

On top of the bookcase: A framed photo of a young man in Marine Corps dress blues, his arm around a clean cut youth. Both beaming.

A stereo tuner with dials illuminated, indicators moving. The faint sound of rock music emits from a large pair of headphones on the twin bed where Eddy is passed out. A sheet barely covers his naked form.

A second twin bed is pushed up against the wall nearby. Two cardboard boxes filled with clothing are on the bed. In one box is a folded American flag.

WOMAN'S VOICE (O.S.)

Eddy!

Eddy doesn't stir.

WOMAN'S VOICE (O.S.)

(Shrill)

Edward!

Eddy rolls over but doesn't wake. Sound of rapid footsteps on the stairs. The bedroom door flies open. Eddy's mother bursts into the room. Middle-aged, wearing slippers and a frumpy house coat.

MRS. DOLAN

(angry)

Wake up! It's almost eight-thirty.  
What time did you get home last night?  
Or I should say - *this morning*.

Eddy groans, rolls over onto his side. Mrs. Dolan notices his nakedness. She picks up clothes from the floor. Throws them at Eddy.

MRS. DOLAN

And this isn't a nudist colony!

She sees Eddy's black eye.

MRS. DOLAN

Oh my Lord!

She bends over and touches Eddy's bruised face.

EDDY

Owww!

MRS. DOLAN

(concerned)

It's all swollen.

(now stern)

How did it happen?

EDDY

(groggy, covering himself)

Uhh... We were at, uhh...

the... the drive-in...

Some girls were there...

MRS. DOLAN

I don't want to hear any more!

Mrs. Dolan exits the room, slamming the door. Eddy finally sits up on the edge of the bed. He grabs his aching head, falls back.

INT. HALLWAY DAY

Eddy, dressed now, stands near the telephone. He picks up the receiver and dials.

EDDY

(low voice)

Hello, is Sylvester there?

Eddy yanks the phone away from his ear as Sly's mother, recognizing Eddy's voice, shouts at him for being a bad influence on her son.

INT. CRAMPED KITCHEN DAY

Mrs. Dolan is preparing breakfast. A radio is on.

RADIO COMMENTATOR

Some of the last American ground troops to leave Vietnam have arrived home...

Eddy enters. He shakily pours himself a mug of coffee and sits down at the table where his 12-year old sister MELODY - a bespectacled tween - is slopping mouthfuls of cold cereal. Precocious and a brat.

MELODY  
(snotty voice)  
Eddy got beat up.

EDDY  
(ignoring her comment)  
Good morning runt.

MELODY  
(shouts)  
Eddy called me a runt!

MRS. DOLAN  
Don't call your sister names!

MELODY  
(snotty)  
Yeah. Have some respect.

EDDY  
Shhh!

Eddy strains to hear radio report about the draft lottery.

MRS. DOLAN  
Eddy, it's high time for you to...  
(notices he is not listening,  
raises her voice)  
Edward!

Eddy, frustrated, gives up trying to hear the radio.

MRS. DOLAN  
It's time for you to realize  
that life is not just one big  
party. (upset now) My God!  
You should know that by now!

Eddy and Melody look at one another.

MELODY

Boy, I bet Eddy wishes he could go away to college like his friends.

EDDY

They're not all going to college.

Mrs. Dolan slams toasted frozen waffles in front of Eddy.

MRS. DOLAN

Just because we can't afford to send you away doesn't mean we don't want you to go to college.

EDDY

(eating)

I know mom.

MRS. DOLAN

If you just hadn't let your grades slip...

She chokes up now. Frustrated and sad.

EDDY

Mom...

MRS. DOLAN

(hushing him)

Hurry up now! And don't forget about registration.

RADIO COMMENTATOR

"Republicans meeting in Miami are expected to nominate Vice President Spiro Agnew for a second term..."

INT. COMMUNITY COLLEGE GYMNASIUM DAY

Registrants in long lines. Eddy steps up to Station A.

FEMALE ADMINISTRATOR

English 100, Monday, Wednesday and Friday, 8:15 a.m.



EDDY

8:15?

Another station.

MALE ADMINISTRATOR

Phys ed is required for freshman.  
There's still badminton and bowling...  
No, that's closed... Well, that's it.

EDDY

What's it?

MALE ADMINISTRATOR

Badminton.

EDDY

What about... swimming?

MALE ADMINISTRATOR

Closed.

EDDY

Karate?

MALE ADMINISTRATOR

Funding cut... And, sorry,  
(looking at Eddy's black eye)  
no boxing lessons.

Eddy stands before another administrator.

EDDY

Trigonometry is a *required* course?

Yet another line.

EDDY

Piano and keyboards?  
But I play guitar.

ADMINISTRATOR

You want a music class or not?

A sign saying "Pay Here"

BURSAR

One semester's tuition, \$125.

Bursar stamps receipt "PAID"

EXT. DOOR EXITING THE GYM DAY

Eddy heedlessly barges out a door onto a wheelchair ramp. He collides with a young woman in a wheelchair.

EDDY

Sorry...

Eddy then recognizes MARY (18), a fellow high school grad. Mary is attractive with long straight hair, a la the fashion circa late sixties early seventies.

EDDY

Mary! Sorry...

Eddy bends and retrieves a large envelope knocked out of Mary's lap in the collision.

MARY

It's okay Eddy.

EDDY

What are you doing here?

MARY

What do you think?

EDDY

You're going to Community?

MARY

It's more set up to deal with people like me. What happened to your eye?

EDDY

What? Oh...

MARY

Were you in a fight?

EDDY  
Not exactly...

MARY  
Does it hurt?

EDDY  
A little...

Awkward silence. Eddy looks at his watch. Ready to split.

MARY  
(wanting to engage)  
Did you have a good summer?

EDDY  
Can't complain. You?

MARY  
Pretty good.

Awkward silence.

MARY  
Are you going to the  
demonstration?

EDDY  
The demonstration?

MARY  
We're marching right down  
Main Street. This Friday.

EDDY  
I usually work Fridays.  
I'm like, a prisoner of the  
capitalist system.

MARY  
You can be so full of shit Dolan.

EDDY  
But the manager's nephew...  
He wants some of my hours  
during "back to school."

MARY  
Nepotism for the nephew.

EDDY  
(intrigued now)  
So, you're gonna march?

MARY  
Well, I can't exactly march.

EDDY  
Sorry, I didn't...

MARY  
But, if I can get there, I  
definitely will participate.

EDDY  
Well...  
Do you need a ride?

MARY  
No. Well, yeah. I do.

EDDY  
I could give you a ride - and  
I think I want to march too.

MARY  
Do you really want to march  
Eddy?

EDDY  
(joking)  
Should I wear an armband?

MARY  
Maybe a beret.

EDDY  
You know, I haven't been ready.

MARY  
For what?

EDDY

To, uhh, protest. But I think I am now. Yeah.

MARY

I never had a chance to tell you that I was sorry about Danny . . .

EDDY

(suppressing his emotions)  
Yeah, thanks.

(awkward silence)

Well, I gotta get to work. I'm late already - but call me there. At the Shoe Box - where I work.

(walking away)

It's in the book. Give me your address and phone number. Okay?

MARY

Okay Eddy.

EXT. MAIN STREET DAY

A traditional downtown, neither quaint nor especially run down. Eddy hustles down the street on his way to work. A grizzled man in his fifties emerges from a small hotel. Eddy tries to slip by unnoticed.

MR. COOPER

(Inebriated)

Hey you, what's your name again?

EDDY

Eddy.

MR. COOPER

Yeah, one of the Dolan boys. Football players. (His rheumy eyes stare into Eddy's.) Are you a boxer now? Say, have you seen Bobby?

EDDY

Sometimes I see him around.

MR. COOPER

Well, you tell him to come see his old man. He knows where I'm at. And you, Eddy Dolan, well, you take care now. Stay out of trouble.

Mr. Cooper shuffles down the sidewalk.

INT. 'THE SHOE BOX' DAY

The store is busy with customers. Kids running amuck. MR. TREVOR (50), clad in polyester, sees Eddy enter. The harried store manager follows Eddy into a side corridor lined with shelves containing shoe boxes.

MR. TREVOR

You're 20 minutes late!

EDDY

I had to register for school.

MR. TREVOR

Yeah, but it's back to school rush, remember?

Eddy knots a wide tie. Mr. Trevor notices Eddy's eye.

MR. TREVOR

What happened to you?

EDDY

What? Oh... Nothing.

MR. TREVOR

You socked yourself?

EDDY

It wasn't a fair fight.

MR. TREVOR

Never is. Just try not to scare the customers. Get out there and help (winks) Mr. Swisher.

Eddy steps out into the store. Arranges his tie.  
A man in a lightweight tweed jacket stands at the counter.  
Well-groomed scholarly type. Middle-aged. Eyeglasses.

MR. FISHER

Well, well if it isn't Eddy Dolan.

Mr. Fisher sees Eddy's black eye. Recoils.

MR. FISHER (CONT'D)

And sporting an impressive shiner.  
My, one never knows what to  
expect from you Mr. Dolan.

Eddy opens the shoe box Mr. Fisher has put on the counter.  
It contains a fluffy pair of pink women's slippers.

MR. FISHER

For my mother.

Eddy suppresses a smile. Writes out a sales slip.

EDDY

Anything else Mr. Fisher?

MR. FISHER

No, thank you. (hands Eddy cash;  
Eddy rings up the sale) And I  
suppose soon you're off to college.

EDDY

I'll be going to Community.

MR. FISHER

And why Community?

EDDY

Not everybody gave me an 'A.'

Eddy bags the shoe box and hands it to Mr. Fisher.

MR. FISHER

An A-minus as I recall. And  
the minus was because, well...

Mr. Fisher picks up a gaudy platform shoe from a box on the counter. Inspects it as he speaks.

MR. FISHER (CONT'D)

Oh, I know. You and your peers are very distracted - what with the state of things today. And with all your, shall we say - psychic experimentations - it was evident that you found it difficult to concentrate.

He drops the shoe back into its box. Focuses on Eddy.

MR. FISHER

You do write well Mr. Dolan. And I recall you had an interest in music. I'm sure you'll do fine at whatever school you attend.

Mr. Fisher starts to leave then turns to Eddy again.

MR. FISHER

Eddy, I just have to say...  
(hesitates to finish his thought)  
You do look like your brother.

EDDY

Think so?

Mr. Fisher smiles weakly.

MR. FISHER

With longer hair of course.

EDDY

Yeah. Thanks Mr. Fisher.

Mr. Fisher perks up.

MR. FISHER

And Eddy, if you need me,  
you know where to find me.



INT. THE SHOE BOX DAY

Eddy and Mr. Trevor are lacing and labeling shoes.

MR. TREVOR

Not that way, here...

Mr Trevor takes a shoe from Eddy and laces it.

MR. TREVOR

Did you know the kid who  
died last night?

EDDY

Yeah. Since junior high.

MR. TREVOR

Stoned out of his mind I guess.

Mr. Trevor gives a sideways glance to Eddy.  
Eddy says nothing, picks up another shoe to lace.  
Mr Trevor changes the subject.

MR. TREVOR

They're finally starting work on  
the Main Street revitalization.  
And they're gonna get rid of the  
old hotel where the drunks live.

EDDY

The Tiltin' Hilton?

MR. TREVOR

I hope this redevelopment  
thing works. That new mall  
is killing us.

The store telephone on the wall near the counter rings.  
A hand written sign taped to the wall next to the phone  
says No Personal Phone Calls. Eddy Answers.

EDDY

Sorry, but those are  
sold out - maybe next week.

Eddy hangs up. Sees that Mr. Trevor is busy with a customer. Reaches into his pocket and pulls out a slip of paper. Quickly dials the number.

EDDY  
(low voice)  
Hi, Kathy? Hey it's Eddy.  
How are you? Packing up  
your car! Already?

Eddy listens, a dejected expression taking over his face. Mr. Trevor walks by carrying a shoebox, looks at Eddy and listens.

EDDY  
(louder voice)  
Sorry, but those are are  
out of stock. We have  
similar styles though.

Mr. Trevor nods approvingly, returns to servicing a customer.

EDDY  
(lowering his voice)  
Sorry, it was just my boss.  
Wow, you said soon but  
I didn't think this soon.

Eddy listens.

EDDY  
She's pregnant? I guess you  
gotta get out there then.  
(pause)  
Yeah, last night was... Well,  
glad I got to know you better.  
(pause)  
So, good luck, safe travels.

KATHY  
(muffled)  
Goodby Eddy.

INT. THE SHOE BOX DAY

Eddy is stacking shoe boxes in the back of the store.  
He stops and looks around for Mr. Trevor. Not in sight.  
Eddy digs a piece of paper from his pocket. Reads.

EDDY (V.O.)

A small flame became a spreading fire

Eddy stops, grabs a pencil, holds the paper against the  
wall, crosses out, scribbles. He reads the line again.

A small flame became a *consuming* fire

Eddy spots Mr. Trevor. Hides the paper. Resumes stacking.  
The manager places a shoe box on a shelf.

MR. TREVOR

Aren't you done with that yet?

EDDY

Almost.

Mr. Trevor exits. Eddy pulls the poem out again. Writes.

EXT. A RANCH STYLE HOUSE DAY

A car is parked in the driveway, its trunk open.  
Inside the trunk are blankets, pillows. A teddy bear.

EDDY (V.O.)

You came in late summer,  
a sudden cool breeze  
scattering still green leaves.

The front door of the house opens.  
Kathy emerges carrying a suitcase.

EDDY (V.O.)

A small flame became a consuming fire  
before the smoke concealed your face

Kathy puts the suitcase in the trunk, closes it.

EDDY (V.O.)

Later, when I reached for you, there was  
only seared earth.

Kathy drives away.

EDDY (V.O.)

And the lingering scent  
of Autumn's faded rose petals.

INT. THE SHOE BOX DAY

The store telephone rings. Eddy answers.

EDDY

Shoe Box

(low voice)

Hi Mary. Get registered okay?

(listens)

Yeah, I'm taking that too. You can  
help me with my homework.

(pause)

Yeah, I still want to go. Definitely.  
Give me the directions to your house.

Eddy pulls from his chest pocket the piece of paper  
containing Kathy's scribbled phone number and his poem  
for her. Looks at it. Turns it over to its blank side.  
Writes down Mary's name, her phone number and address.

INT. EDDY'S HOUSE NIGHT

Mom and dad anchor both ends of the dinner table.  
Eddy and his brother KEVIN (16) sit across from Melody.  
Kevin has neatly trimmed hair. Stockier than Eddy.  
MR. DOLAN - somewhat haggard - wears a tie and white shirt.  
No nonsense World War II vet. Head of the family.

A black and white TV visible in the living room shows  
George McGovern's talking head.

MR. DOLAN

Ready for football to start Kev?

KEVIN

Yeah. I should make first string  
this year.

MR. DOLAN

Great! Break some bones!

MRS. DOLAN

Jeff! Don't tell him that.  
It's not about winning.  
It's about sportsmanship.

Dad and Kevin exchange knowing glances. Mr. Dolan  
now focuses on his older son.

MR. DOLAN

Get registered for classes Eddy?

EDDY

Yeah. But I still have to buy  
a bunch of books.

MR. DOLAN

You look a little tired... You  
been smoking something?

MRS. DOLAN

He's just worn down. Gets home late  
every night. He needs more sleep.

MR. DOLAN

I hope that shiner teaches you -  
stay out of the gin mills.

MRS. DOLAN

Gin mill? He was at the drive-in.  
There were some girls and I guess  
boys being boys well...

Mrs. Dolan abruptly stops talking, stares at Eddy  
quizzically. Eddy looks away, a guilty expression on  
his face for lying to his mom. Kevin smirks. Melody  
smirks. The old man just stares at his wife.

MRS. DOLAN

Well, I just can't understand why they allow 18-year olds to drink.

EDDY

(exasperated)

So, you can be shipped off to fight in a senseless war, but you shouldn't be able to buy a beer?

MR. DOLAN

Don't talk back to your mother like that! And spare us the propaganda.

EDDY

And 18-year olds only just got the right to vote.

MR. DOLAN

(sarcastic)

That's a comforting thought.

Eddy notices his mother becoming emotional.

EDDY

Sorry mom...

Kevin gives his brother a look that says: You big jerk.

MELODY

Yep, Eddy sure wishes he was going away to college.

EDDY

I don't know. I hear the food isn't very good on campus.

(smiles at Mrs. Dolan)

Mrs. Dolan beams, recognizing a compliment.

MELODY

What a con man!

Mr. Dolan turns back to Eddy.

MR. DOLAN

So, what courses are you taking?

EDDY

English, history, math, piano,  
badminton...

MR. DOLAN

Badminton?

Eddy squirms.

MRS. DOLAN

Piano? We don't have a piano.

KEVIN

(mocking)

I thought you were a rock  
guitar god.

Eddy sighs.

MR. DOLAN

Your mom told me your friend,  
the black kid...

EDDY

His name is Sylvester.

MR. DOLAN

That he wants to join the Navy.

EDDY

He talks about it.

Eddy pours himself more milk from a carton on the table.

MR. DOLAN

You know, a tour of duty  
might not do you any harm.

MRS. DOLAN

Jeff!

MR. DOLAN

I'm just saying...

MRS. DOLAN  
He needs to go to college!

MR. DOLAN  
What he needs is a good...

MRS. DOLAN  
Jeff!

Melody giggles. Kevin, oblivious, guzzles his milk.  
The phone rings. Eddy jumps up from the table. Answers.

EDDY  
Hello? (listens) Cool.

Eddy hangs up.

EDDY  
(heading for the door)  
Thanks for dinner mom.

MRS. DOLAN  
What about dessert?

EDDY  
I'll grab some later.

MRS. DOLAN  
(shouts after him)  
Get home at a decent hour!

MR. DOLAN  
(to himself)  
And get a haircut.

INT. EDDY AND SLY DRIVING IN THE BUG NIGHT

Sly finishes rolling a joint.

SLY  
They charged Bobby with resisting  
arrest *and* assaulting a police  
officer. *And* marijuana possession.



EDDY

You don't launch projectiles  
at the Man. That was stupid.  
Righteous perhaps, but stupid.

SLY

Then they charged me with  
loitering and, get this -  
resisting arrest. Then came  
the strip search.

EDDY

What? No way!

SLY

(lights the joint)  
Right up the poop shoot man.

EDDY

Did they read you your rights?

SLY

Sheeeit man! We brothers, we  
ain't got no rights, you dig?  
They want to kick *your* long-haired  
ass, but they want to *kill* us.  
They can't kill brothers fast  
enough, so they ship us off to war.

EDDY

Your mom wasn't too happy either.

SLY

No man, she was not.  
(exhales smoke)

EXT. PARKING LOT AT JUKE'S BAR NIGHT

Eddy, Sly and Mike are in Eddy's parked Bug. Mike  
is in the backseat, toking on a joint.

MIKE

(wheezing)  
You know, before I leave for  
school we gotta all do some acid.

EDDY  
(surprised)  
Acid? You do LSD now too?

MIKE  
It's such a mind blower!

SLY  
(shaking his head,  
looks at Eddy)  
I don't know man.

MIKE  
Can you get some Eddy?

EDDY  
Uhh, I don't know.

MIKE  
But don't talk to Celia  
about this. Speaking of  
Celia, gotta go. Later.

Sly lets Mike out of the Bug's backseat. Mike gets into a Plymouth Barracuda. Revs the motor. Burns rubber leaving the parking lot.

SLY  
That's so uncool. And I've seen  
jocks like him on acid before.  
They're even scarier than usual.

They sit in silence for a moment. Pass the joint.

EDDY  
You know man, we got to get  
serious.

SLY  
Yeah? Okay. About what?

EDDY  
You know, the music.

SLY

Eddy, you know how many cats  
are jammin' their asses off  
in garages right now as we speak?

EDDY

How many?

SLY

(exasperated)

Look man, you're good.  
I wouldn't bullshit you.  
But what's wrong with being,  
well, an accountant?

Eddy shoots Sly a quizzical look. Contemplates.

EDDY

Nothing wrong I guess.  
But do *you* want to be an  
accountant?

Sly considers.

SLY

Not me man.

EDDY

I once thought about being  
a zoologist.

SLY

Really?

EDDY

I like animals.

They sit in silence. Pass the joint.

EDDY

Something's gotta happen.

SLY

What?

EDDY

I don't know, but this can't  
be it. Like, all there is.

SLY

No man. This is it.

EXT. MAIN STREET DAY

Two trucks carrying city workers rumble down Main Street. The convoy stops and the hard hats jump out like arriving army troops. They grab picks and shovels. A loud jackhammer splits the blacktop and sledge hammers bash the curbs. Eddy walks past the demolition. He sees Mike in the work crew.

EDDY

(shouts)

Hard hat looks good on you!

MIKE

(shouts)

Only a few more days on the  
sweat your ass summer crew.

Eddy passes a U.S. Navy recruiting office. Next door is a U.S. Marine Corps. recruiting office. Eddy glances at the recruiting posters in the window. Quickens his pace.

INT. THE SHOE BOX DAY

Celia enters the store. In her bell bottoms and blouse she looks like a model, turning Mr. Trevor's head.

EDDY

Hey, what are you doing  
here?

CELIA

This is a shoe store isn't it?

EDDY

Want to try something on?

Celia looks around. Spots a flashy number with relatively modest platforms on a display rack.

CELIA  
(pointing)  
That. Size 7.

Eddy fetches the shoes. Celia is seated with her shoes off. Her legs are crossed and one foot languidly awaits her fitting. Eddy kneels before her. He gently lifts her foot, cradles it and then slides it into the shoe. Buckles it. He runs his hand over her heel and ankle to test the fit. Celia extends her other foot. Eddy repeats the procedure. Kathy stands up and walks around him, her hips swaying close to his face.

CELIA  
How do they look?

EDDY  
They look great on you.

CELIA  
My toes feel squished.

Celia sits down and allows Eddy to remove the shoes, which he places back in their box.

EDDY  
Wanna try something else?

Celia looks around quickly. Wrinkles her nose.

CELIA  
Haven't got time.  
Gotta catch up with  
my mom at Woolworth's.

Celia bounces up out of her chair.

CELIA  
Oh, I'm planning a going  
away party for Mike. Expect  
to see you there.

EDDY

Wouldn't miss it.

CELIA

Friday night. And we'll be seeing each other at Community. Maybe even see you on the field...

EDDY

Well, I don't know. But maybe we'll have a class together.

CELIA

That would be so cool. Gotta run. See ya.

Celia turns and catwalks across the store, out the door and onto the sidewalk. Mr. Trevor looks at Eddy, winks, and lets out a low wolf whistle.

INT. THE SHOE BOX DAY

Eddy is in the back of the store helping a delivery man unload a shipment of shoes. Mr. Trevor appears.

MR. TREVOR

My spoiled nephew doesn't want to work tomorrow, so I'll need you.

EDDY

(distracted)

Yeah - No! Wait! I have plans.

MR. TREVOR

So change them. I need you.

EDDY

I can't. I've got, umh, a commitment.

MR. TREVOR

You mean, like, a date? With that hot number that was in here before?

EDDY

No.

MR. TREVOR

Well, anybody I know?

EDDY

Mary Young.

MR. TREVOR

Mary Young? Wasn't she in  
a car crash? Her little  
sister died.

EDDY

Yeah.

MR. TREVOR

Isn't she in a wheelchair?

EDDY

Yeah.

MR. TREVOR

Wasn't she on the swim team too?

EDDY

Yes.

MR. TREVOR

Tragic. I guess you're not  
going dancing.

EDDY

We're marching.

MR. TREVOR

In the demonstration?

EDDY

Yeah.

MR. TREVOR

(sarcastic)

Oh. Great.

INT. MARY'S HOUSE NIGHT

Mary is in bed, asleep but restless. Dreaming.

Mary, carrying school books and followed by her younger sister, climbs into a car. Her mother is behind the wheel. They chatter but the conversation is not comprehensible. As the car proceeds down the highway it is suddenly struck by an immense force. Mary and her sister scream. They spin with the motion of the car as it flips and rolls. Screeching sounds of metal being torn apart and glass shattering drown out their screams.

Silent blackness gradually gives way to shadowy light as Mary regains consciousness. There is the muffled sound of her mother screaming. Mary sees her sister's still body near her own in the mangled car. Silent blackness returns as she slips back into unconsciousness.

A terrific grinding noise caused by a cutting tool ripping into the wreckage jolts Mary back into consciousness. The screeching sound of metal being torn apart becomes louder as the tool rips apart the car to get at Mary.

Mary sees the blanket placed over her sister's body. She screams.

INT. MARY'S HOUSE NIGHT

Mary wakes from her nightmare, gasping.

EXT. MARY'S HOUSE DAY

Eddy stands in the driveway next to his car. Fidgety. The garage door opens from inside automatically. Mary rolls out into the sunlight.

MARY

Hi.

EDDY

Hi.



Eddy helps Mary get into the Bug, not sure how to touch her in the process. To get the wheelchair in the front trunk of the Bug he has to take out the spare tire.

EXT. EDDY AND MARY DRIVING IN THE BUG DAY

MARY

My dad didn't want me to go to the demonstration. So of course mom said I should. They're divorced now so they don't agree on anything.

EDDY

My parents don't know I'm going.

MARY

Yeah, omission really is the best policy.

EDDY

Sorry to hear your parents are divorced.

MARY

Mom claims dad left because he couldn't handle what happened to my sister. And because he can't deal with having a handicapped daughter. But she's just being mean.

EDDY

Parents play the blame game.

MARY

Mom blames herself because she was driving, though it wasn't her fault.

EDDY

Sounds like a pretty heavy guilt trip.

MARY

The good news is, the doctor says, with therapy, I could maybe walk again someday.

They drive on in silence for a moment.

EDDY

When my brother died, my parents, they completely freaked out. My dad got drunk every day for a year. My mom barely spoke for six months. She still cries a lot.

MARY

What about you?

EDDY

I just couldn't believe it. I still think he's gonna walk in the front door. Kick my ass. Then throw me out of our bedroom.

Eddy manages a smile, looks over at Mary.

MARY

Is that why you want to march, because of you brother?

EDDY

I won't do anything that disrespects Danny. He had his reasons for doing what he did. But it's different now - it should be over - but it's not. So I feel like I should be there, not just for me but for him too. He's not just some clothes left in a box.

Eddy starts to get emotional. Mary touches his shoulder. He regains his composure and looks over at Mary.

EDDY

Why are you marching?

MARY

Because war is wrong. Meanwhile  
everyone is partying.

EDDY

So, do you smoke pot?

MARY

You got any?

EXT. MAIN STREET DAY

A group of protestors parades down Main Street.  
They hold placards:

"Stop Genocide" "Save the Earth" "Equal Rights for Women"  
"Peace Now"

Eddy guides Mary through the throng, both chanting along  
with the other marchers. The hard hat construction workers  
taunt the protestors with shouts and obscene gestures.  
Eddy and Mary pass hard hats stomping on a "Peace Now" sign.  
Eddy defiantly flashes a peace sign in their direction.  
The hard hats move toward him, shouting and cursing.  
Eddy stops. He steps in front of Mary to shield her.

MARY

Eddy! What are you doing?

Suppressed anger surfacing, Eddy scuffles with the hard hats.  
Mike appears. Pulls Eddy away. Pushes the hard hats back.  
Eddy lunges toward the hard hats again but Mike holds him back.

MIKE

(shouting)

In case you didn't notice,  
you're outnumbered here.

Eddy glowers at the taunting hard hats.

EDDY

(bitterly)

You know what?  
(Glares at Mike.)  
My brother died for nothing.

MIKE  
(grabs Eddy)  
Don't say that! It's not  
true. It can't be.

Suddenly the demonstrators surge forward. They wave placards at the hardhats. Someone shouts: "Off the Pigs!" Newly enraged, the hardhats return to the fray. They rip placards away from the demonstrators. One of the placards glances Mary on the head. The cops appear and wade into what is now a melee. Mike helps Eddy push Mary through the throng. Mr. Trevor appears.

MR. TREVOR  
Get into the store!

They retreat to the Shoe Box. Once they are safe inside the store Mr. Trevor locks the door.

INT. MARY'S HOUSE DAY

The front door opens. Eddy helps Mary wheel into the house.

MARY  
Wow, that turned out crazy.

Mary shakes her hair loose. Looks at Eddy standing with his hands in his pockets. She gestures at the couch.

MARY  
Sit down.

EDDY  
Sorry about losing my cool  
and getting into, uhh,  
an altercation.

MARY  
It wasn't your fault.  
We were being attacked.

Eddy sits on the couch.

MARY

But you do seem to get into  
a lot of... altercations.

EDDY

I'm usually mellow, you know.  
But sometimes...

MARY

I'm angry sometimes too.  
A lot, actually.

EDDY

Maybe I *should* learn to  
meditate - or something.

MARY

Maybe I should too.

They sit together in silence for a moment.

EDDY

You must be tired. I better get  
going. Will you be okay alone?

He stands up. Ready to leave.

MARY

Of course. But before you go  
Eddy, could you help me?

EDDY

Sure.

Eddy moves toward Mary awkwardly. Mary raises her  
arms to put them around Eddy's shoulders. He lifts  
her slowly from the wheelchair.

EDDY

Where to?

MARY

The room on the right.

They reach Mary's bedside. Eddy begins lowering Mary.  
She touches his face. He Stops. Stands straight up again.

MARY

Your eye looks better.

Her hand lingers on Eddy's cheek. He gazes at her. There is an instant of hesitation. Then they lock lips. They kiss passionately. Eddy almost drops her. Then Eddy clumsily places Mary on the bed.

MARY

What's the matter Eddy?

Eddy straightens himself. Stares at Mary blankly, confused as he processes the situation.

EDDY

Nothing.

Mary looks away. Embarrassed now. Turns back to Eddy.

MARY

Eddy... I can have sex.

Eddy looks more confused. Mary notices.

MARY (CONT'D)

I haven't. Yet. But I can.

Eddy doesn't know what to say. Mary turns away again.

EDDY

Uhh, I better go.

EXT. MARY'S HOUSE LATE AFTERNOON

Eddy tosses his spare tire into the Bug's trunk. He looks back at Mary's front door. Pondering. Then he gets his guitar. Heads back inside the house.

INT. MARY'S BEDROOM LATE AFTERNOON

Mary is in her bed. Listening as music from Eddy's guitar drifts through the house.

INT. MARY'S LIVING ROOM LATE AFTERNOON

Eddy sits on the couch playing his guitar. Stops. He looks at Mary's wheelchair. Then toward her room.

INT. MARY'S BEDROOM LATE AFTERNOON

Eddy enters the bedroom. Mary is in the bed, covered by a sheet. Eddy sits down on the edge of the bed.

EDDY

Mary, I'm sorry about how  
I reacted before, it's just...

MARY

I don't want pity Eddy.

EDDY

I know, but I just ...

Mary puts her finger to Eddy's lips, silencing him. She lowers the sheet, revealing her breasts. Then she slowly lowers the sheet further. A jagged scar traverses her torso. Eddy winces. Mary abruptly covers herself. Eddy hesitates, then gently pulls the sheet down. He uses two fingers to trace the track of the scar. Mary quivers as Eddy's hand glides across her body.

EXT. INSIDE THE BUG. LATE AFTERNOON

Eddy opens the glove compartment. Removes a box containing Trojan brand condoms. Looks back at the house.

INT. MARY'S HOUSE LATE AFTERNOON

Eddy drops the stereo needle on an LP. Something in the soft rock genre.

INT. MARY'S BEDROOM LATE AFTERNOON

MARY

Help me.

Eddy helps Mary's pull off her pants, then he strips off his own clothes. Climbs into bed. They embrace. Start kissing. Mary pulls away.

MARY

(embarrassed)

I have to go to the bathroom.

EDDY

Uhh, okay.

Eddy picks Mary up and takes her to the bathroom. Places her on the toilet. Steps outside and closes the door. Stands there naked waiting. Awkwardly.

MARY

(in the bathroom)

Okay Eddy.

Eddy opens the door. Helps hold Mary up as she wipes herself. Carries her back to the bed. Mary starts to sob.

EDDY

What's the matter?

MARY

I want you to want me.  
But if you don't Eddy I...

EDDY

(caressing her)

Shhh Shhh.

Eddy wipes away Mary's tears. Kisses her cheeks.

INT. MARY'S BEDROOM LATE AFTERNOON

Eddy and Mary make love. Eddy gently helps Mary position herself. When she is ready, Mary reaches out for Eddy.



EXT. A STATION WAGON ON AN OPEN HIGHWAY DAY

Eddy and Chester are on their way to the mountains.

Radio: "...the Summer Olympic Games in Munich are  
set to get underway..."

Chester changes the station to rock music.

CHESTER

We're close enough now.

Eddy hands a small square of blotter acid to Chester.

EDDY

See you in the next world...

CHESTER

(sings)

And don't be late!

They put the blotters on their tongues.

CHESTER

So, you thinking about joining  
the Foreign Legion too?

EDDY

Distant ports of call, tropical  
islands...

CHESTER

Seasickness...

EDDY

Exotic women...

CHESTER

Gonorrhoea...

EDDY

Thank's for the diagnosis doc.

CHESTER

Let me give you a prescription.  
Open the medicine cabinet.  
(points to glove compartment)  
Remove a healthy quantity of  
cannabis. Roll a fat bomber.  
Share it with your physician.

Eddy does as instructed as music plays.

CHESTER

What about our conversation?

EDDY

About distribution?

CHESTER

Yeah. I brought that for you  
to sample.

EDDY

It looks primo to me.

Eddy finishes rolling a fat joint. Holds it up.

EDDY

Doctor's orders.

INT. CABIN IN THE MOUNTAINS NIGHT

A fire glows in a large stone fireplace. Eddy  
and Chester, tripping, sit in big rustic chairs.  
They stare with glazed eyes at the flames.  
Eddy is strumming his guitar.

CHESTER

Freud says we want to kill our  
fathers.

EDDY

And have sex with our mothers.

Eddy uses a poker to jab at the burning wood. He sits back  
and plays a song. Chester sings, badly.

Eddy winces, stops playing. The fire crackles as they sit in silence. Eddy notices Chester is staring at him.

EDDY

Why are you looking at me?

CHESTER

Your face is melting.

EDDY

(deadpan)

Seriously?

CHESTER

Sparks! Sparks are flying from your lips!

EDDY

And you have chipmunk teeth!

CHESTER

(chipmunk voice)

You sound like Alvin!

They make more chipmunk talk and break into delirious laughter.

CHESTER

What time is it?

EDDY

Time to smoke a bowl.

Eddy stuffs a pipe with weed.

CHESTER

There's a girl who spends the summer here.

Eddy lights the pipe. Inhales. Holds it. Exhales.

CHESTER

She's the only girl I've ever messed around with.

EDDY

This *is* some good shit man.

He hands the pipe to Chester, who takes a hit.

CHESTER

(exhaling smoke)

Eddy, do you like, do you only think about girls?

EDDY

Not always. But I was just thinking about a girl.

CHESTER

No. Like, I meant...

Eddy hands Chester the pipe. Chester takes the pipe. Eddy strums his guitar.

CHESTER

Yeah. It's good shit man.

INT. CABIN IN THE MOUNTAINS DAWN

Shadows recede as first light seeps into the room. Eddy, slumped over his guitar, is semi-asleep. He snaps his head up. Looks around. Focuses. The fire is out. Chester's chair is empty. Eddy stands up and looks out a window haloed in cob webs. A sliver of light on the horizon becomes a flaring sunrise. The sunrise gradually illuminates Eddy's face.

EXT. A CABIN BESIDE A LAKE DAWN

The front door opens and Eddy steps out. He squints as the sun climbs above the trees and spills silver light across the placid lake. Eddy walks to the water's edge, gets down on his knees then splashes the cold water on his face. He looks up, face dripping. Watches the sunrise. He looks around. He calls out.

EDDY

Chester!

No answer.

EDDY  
(louder)  
Hey Ches!

CHESTER (O.S.)  
Over here!

EXT. THE WOODS DAY

Eddy pushes his way through tree branches. He finds Chester on his knees inspecting something on the ground. A shovel is stuck in the dirt. Several holes have been dug. Eddy comes closer. Chester is studying what he has unearthed: Moldy remains of a small dog. Patchy fur, teeth and bones. Eddy is revolted by the sight.

EDDY  
What the...?

Chester looks up at Eddy. His pupils are still dilated. His face is dirty and his glasses smudged.

CHESTER  
It's Sinbad.

Chester returns his gaze to the pile of canine bones.

CHESTER (CONT'D)  
I found him one summer.  
He was lost. Hungry. Crying.  
He had a fur patch, like a beard.  
Like Sinbad the Sailor.  
He was *my* dog.

EDDY  
(grimacing)  
What happened to him?

CHESTER  
My asshole brother - Herman.  
He was hunting rabbits and  
accidentally shot Sinbad.  
Except it wasn't an accident.

Chester uses a soiled toothbrush to clean the bones.

EDDY

But why dig him up?

CHESTER

Last night, I heard a dog  
howling.

EDDY

So you dug up Sinbad?

CHESTER

It took awhile, but I found him.

Eddy kneels down and puts his hand on Chester's shoulder.  
Chester looks up. His face is streaked with tears.

EDDY

Let's go climb the mountain.

EXT. THE MOUNTAIN DAY

Eddy, breathing steadily, leads the way up the trail.  
Chester, breathing hard, catches up. They stop.  
Drink water from a Boy Scout canteen.

CHESTER

We're almost there man.

Chester raises his hand to give Eddy a high five.  
Eddy clasps Chester's hand in a soul shake.  
Chester holds on. Pulls Eddy closer. Then he throws  
both his arms around Eddy. Hugs him. Eddy is taken  
aback but awkwardly hugs back. Chester rocks Eddy  
side to side. Eddy looks nervous now. Chester  
releases Eddy. Then grins sheepishly.

CHESTER

Okay. I'm gonna lay a  
half pound on you. You  
sell it. Pay me what  
you think is fair.

EDDY

Sounds like a good deal.

Eddy shoulders the canteen. Heads up the trail.

CHESTER

On to the sacred summit!

EXT. THE SUMMIT DAY

Eddy reaches the wind swept summit. Chester joins him. Side by side they take in the vista. Tired but fulfilled.

INT. MARY'S HOUSE EVENING

Mary wheels into the living room.

MARY

Mom? You here?

No answer. Mary wheels over to an end table beside an easy chair. She places a joint in the ashtray. She rolls across the room and opens a window. Wheels over to the stereo, turns the record player on. She wheels back. Retrieves the joint. Puts it to her lips. She looks at the easy chair. She puts the unlit joint back in the ashtray. Wheels into position near the chair. She pushes her body forward attempting to get into the chair. Instead she rolls backward. Her butt hits the floor.

MARY

(frustrated scream)

Shit!

She rests briefly, then pulls herself up into the chair. She arranges herself. Retrieves the joint. She lights the joint. Exhales the smoke. She notices the telephone on the table. Looks annoyed. She takes another toke. Closes her eyes. Listens to the music. Getting into it.

The phone rings.

EXT. A LARGE OLD HOUSE DAY

A sign on the house reads:

"ENLIGHTENMENT & FULFILLMENT THROUGH MEDITATION"

DAVID (18) waits in front. He is clean cut. Very sober. Eddy, pushing Mary in her wheelchair, approaches. Mary holds a bouquet of flowers in her hands.

DAVID

Hey guys.

EDDY

Hey Dave.

DAVID

You'll be really  
glad you did this.

EDDY

What's with the flowers?

DAVID

An offering to the guru.  
Come on.

INT. A LARGE ROOM DAY

A portrait of an Indian guru sits on an easel. An empty vase sits on a small table. The room is dim, save for a light on the portrait. Several chairs are in the middle of the room.

DAVID

Wait here, I'll get Govinda.

Eddy and Mary wait. Eddy holds the flowers. GOVINDA (30 something) enters. He wears a turtleneck shirt. Serene. He smiles at Mary. Turns to Eddy.

GOVINDA

I see you are feeling silly  
holding flowers.



EDDY

Well, yeah.

GOVINDA

When, in fact, there is nothing  
about flowers that is silly.

Govinda takes the flowers and puts them in the vase.  
He sits down in a chair. He motions for Eddy to sit.

GOVINDA

So you want to learn to  
meditate?

EDDY

Yes.

MARY

Yes.

GOVINDA

Why?

Eddy looks at Mary. She looks back at him. She speaks.

MARY

A couple years ago... I was in a  
car wreck. My sister didn't survive.  
Ever since... Well, maybe meditation  
can help. With my recovery. At least  
with the mental part.

Govinda nods. Turns to Eddy.

EDDY

I'm told it's a better high  
than drugs.

GOVINDA

It's not like drugs.

EDDY

I know it's not.

Eddy falls silent. Govinda waits.

EDDY

I need...

GOVINDA

What?

EDDY

*Something.*

GOVINDA

Something?

EDDY

Something that helps make sense of it.

GOVINDA

Make sense of what?

EDDY

Of - everything. All of it.

GOVINDA

Nothing makes sense?

EDDY

No. Not really. The crash that killed her little sister. The war that killed my brother... None of it. . .

Eddy falls silent. Govinda clears his throat.

GOVINDA

Well, reasons really aren't that important.

Eddy looks puzzled. Govinda smiles.

GOVINDA

Now, we are going to sit quietly, our eyes closed. When I know your mantras, I'll whisper them to you.

Eddy and Mary settle themselves.

GOVINDA

Close your eyes and relax.

Eddy and Mary close their eyes.

GOVINDA

Focus on your breathing.

Eddy opens his eyes, looks at Mary. Govinda notices.  
Eddy closes his eyes. Mary peeks at Eddy.  
Govinda notices. Mary closes her eyes. Eddy peeks  
again. Mary peeks again.

GOVINDA

Perhaps we should try this  
separately.

EXT. SUBURBAN STREET DAY

Mary is wheeling quickly down the sidewalk. Eddy trots  
to catch up.

EDDY

(winded)

Wait for me!

MARY

Hurry up!

She stops. Eddy catches up just as a car with a not  
very effective muffler screeches to a halt on the  
street beside them. It's Bruce and another surly  
young tough.

BRUCE

Hey! Dolan!

EDDY

(defiant)

Yeah what?

BRUCE

You're a hippie peacenik  
faggot loser, that's what.

Eddy prepares to flip Bruce off with a two fisted bird. But he notices Mary observing him. He rotates his wrists. Flashes a double peace sign at Bruce. He smiles at Mary. She smiles back approvingly.

BRUCE  
(shouting)  
Fuck you Dolan!

Bruce peels away.

MARY  
He's a total jerk -  
(turns to Eddy)  
But you did good avoiding  
another altercation.

Eddy makes a peace sign.

MARY  
Come on! We only have a couple  
hours before my mom gets home.

Mary wheels away. Behind her back Eddy flips a bird toward the departing Bruce. He mouths the words:  
F-U Asshole!

INT. LOCAL BURGER JOINT DAY

A jukebox with blown out speakers plays music.  
Eddy picks up his hamburger and fries at the counter.

COOK/PROPRIETOR  
Seventy-five cents.

Eddy pays, then sits down in a booth across from Sly. He pushes the fries toward his friend. Sly, looking stressed, shakes his head to decline.

SLY  
(anxious)  
The judge said I sign up or  
I'm gonna have a record.

EDDY

What a fascist. But you  
were gonna sign up anyway.

SLY

Yeah, but now it's like I  
have to sign up...

EDDY

So what are you gonna do?

SLY

I don't know.

Sly looks around. The cook scrapes grease from the grill.  
Another scratchy record plays on the jukebox. Sly grabs  
a fry, devours it. Studies Eddy.

SLY

(chewing, thoughtful)  
You know Eddy, you better be  
careful man.

EDDY

(mouth full)  
Why's that?

SLY

One of these local nymphs is  
gonna get her hook in you.

EDDY

Yeah?

SLY

Yeah, reel you in man, like a  
fish.

EDDY

Like a fish? Okay, then what?

SLY

That's gonna be it bro.  
Wedding bells... And then the  
baby carriage, man. And then  
no more Walkabout for Eddy.

Eddy knits his brow. Munches on his burger. Sly grabs a couple more fries. Stuffs them in his mouth. Eddy stops chewing. Puts the burger down.

EDDY

Actually, I've been seeing somebody.

SLY

(mouth full)

Yeah? Let me guess. Kathy whatshername.

EDDY

No man. She split. To the commune. Her sister is pregnant.

SLY

Like I said. Ovaries everywhere. So who is it? Celia? At last?

EDDY

No.

SLY

So who?

EDDY

Mary Young.

SLY

(still chewing)

The only Mary Young I know is... (stops chewing)

EDDY

We went to the demonstration together. It was crazy man.

SLY

Cool. Power to the people.

Sly grabs another fry. Opens his mouth. Stops. He stares hard at Eddy.

SLY

Wait! Eddy... You're not...  
(suggestive gesture with fry)  
with Mary Young?

EDDY

Sly, she's a beautiful person.

SLY

(drops the fry)  
Oh man! This is worse than I  
thought.

EDDY

I've been careful...

SLY

But how...(holds up his hand)  
Never mind.

Sly starts to chuckle. Then suddenly frowns.

SLY

Wait. Don't tell me she was a...  
(pauses expectantly)

EDDY

A what?

SLY

You know what.

EDDY

Oh. Well...

SLY

(slumps his head)  
Ohhh! Eddy. Eddy.  
(looks up)  
Mary Young. You know what?  
You're right. She's cool.  
So, what now?

EDDY

Well, I'm taking her to Mike's  
party. Are you coming?

Sly looks around. Contemplating. Looks at Eddy.

SLY

Naw. I don't think so.

EDDY

Why not?

SLY

Because... I don't know.

They sit in silence for a moment. Sly looks around again. Shakes his head.

EDDY

What are you gonna do Sly?

SLY

What's to hang around here  
for brother? For me anyway?

EDDY

Well, we still need a drummer.

INT. EDDY'S BEDROOM MORNING

Eddy, in his underwear, sits in a strained lotus position in his bed. An LP on his turntable plays a raga performed by Ravi Shankar. There is an aggressive knock on his bedroom door.

MRS. DOLAN (O.S.)

Eddy?

Eddy doesn't answer. Another knock.

MRS. DOLAN (O.S.)

Are you decent?

EDDY

No.

Mrs. Dolan enters his room anyway.



MRS. DOLAN

What on earth are you doing?

EDDY

I'm trying to meditate.

Mrs. Dolan crosses her arms.

EDDY (CONT'D)

It relieves stress. You and dad  
should definitely give it a try.

Mrs. Dolan shakes her head. Exits.

EXT. MAIN STREET TWILIGHT

The new "pedestrian mall" has replaced the old Main Street. It's now a mostly deserted plaza made of fake cobble stone. Scrawny trees sit in big planters near new metal benches. Eddy emerges from the Shoe Box. He walks across the plaza. A lone crouched figure calls out from one of the benches. The now evicted Mr. Cooper.

MR. COOPER

Hey there son! Can you spare  
an old man a quarter?

Eddy digs into his pocket and hands the old guy the coin.

MR. COOPER

Bless you son.

Eddy notices Mr. Cooper has outfitted the bench with a makeshift bed. His possessions are in a large plastic bag.

EDDY

Are you gonna sleep here  
tonight Mr. Cooper?

A glowing cigarette illuminates Mr. Cooper's craggy face.

MR. COOPER

Got no place else to go now  
do I son?

Eddy looks at Mr. Cooper's feet.

EDDY

You need some new shoes  
Mr. Cooper. What size are  
you?

MR. COOPER

Oh, eleven.

EDDY

I'll get you something.

MR. COOPER

You're a good kid.

EXT. EDDY AND MARY DRIVING IN THE BUG. NIGHT.

EDDY

I went to the campus book  
store today. Fifty bucks  
for five books!

MARY

What a ripoff.

EDDY

Better believe I'm gonna  
read every damn word.

MARY

Yeah sure.

EDDY

Did you get your books?

MARY

Not yet.

EDDY

I'll take you.

MARY

My mom can take me.

EDDY  
I don't mind.

Mary studies Eddy. He notices.

EDDY  
What?

MARY  
Nothing.

EDDY  
Pick out some music.

Mary rummages through some 8-track cartridges.  
She slaps a cartridge into the player. Loud rock  
guitar riff erupts.

INT. A LARGE NICELY FURNISHED HOUSE NIGHT

Mike's going away to college party is underway.  
Eddy wheels Mary inside. Heads turn.  
Mike appears. He hands a cup of beer to Eddy.

MIKE  
Drink up! (turns to Mary)  
Wanna beer Mary?

Mary nods. Mike pours a cup of beer from a keg.

MARY  
(to Mike)  
Where's Celia?

MIKE  
On my ass that's where...  
(imitates Celia's voice)  
'Don't get too drunk!'  
Meanwhile, she's had a few.

EDDY  
(drinking his beer)  
Whose house is this?

MIKE  
Some JV cheerleader is  
housesitting the place.

Mike hands Mary a cup of beer. Raises his own cup.

MIKE  
Let's get wasted!

Mike quaffs, pulls Eddy aside and speaks in a low voice.

MIKE  
You seem to be spending a  
lot of time with Mary.  
What's up with that?

EDDY  
Well, after we went to the  
demonstration . . .

MIKE  
Yeah, I remember, when you  
were about to get your ass  
stomped marching with the  
peacekniks.

EDDY  
She's smart and fun and, well,  
just like any other girl.

MIKE  
Really?

EDDY  
Yeah, really.

Eddy guzzles his beer.

MIKE  
Damn! You're thirsty.

He whispers conspiratorially.

MIKE  
(low voice)  
I took some acid a while ago.

EDDY  
(apprehensive)  
Really?

MIKE  
Yeah - I'm starting to get off.

Mike gulps his beer. Eddy swigs his.

MIKE (CONT'D)  
And I put some in your beer.

Eddy spouts his beer.

EDDY  
(stunned)  
What?

MIKE  
Shhh! Celia doesn't know.

Mike holds up his cup to toast Eddy.

MIKE  
Keep your head together.

Eddy halfheartedly raises his cup, doesn't drink.

MIKE  
Gotta greet new arrivals.

Mike exits. Eddy stares into his nearly empty beer cup.

EDDY  
Oh shit...

BETH (17), somewhat inebriated, sidles up to Eddy.  
Still in high school but hangs with older crowd.

BETH  
Hi Eddy.

EDDY  
(distracted)  
Oh, hi Beth.

BETH

(coyly)

I haven't seen you since  
school. Is that Mary Young?

EDDY

Yeah.

BETH

Wow. Interesting.

Beth exits. Eddy looks at Mary across the room.  
She is laughing and talking. She looks back at Eddy.  
Then Eddy sees Mike and Celia quarreling.  
But the music is loud and they can't be heard.  
Mike storms away. Celia crosses the room to Eddy.

CELIA

Eddy, Mike's already drunk.

EDDY

It's his party.

CELIA

And I think he's on something.

About to cry, Celia puts her hand and head on Eddy's  
shoulder. Eddy notices Mary is looking at them. Then  
he sees Mike staring at them. Mike's eyes are large saucers.  
Celia lifts her head, sees Mike stomp off.

CELIA

I better go find him.

Eddy pours the rest of his beer into a house plant.

INT. THE PARTY HOUSE NIGHT

Eddy and Beth help Mary out of her wheelchair.  
They settle her on a couch. Retrieve her beer.  
Mike appears. Agitated. He confronts Eddy.

MIKE

You can't you wait until I  
leave for school?

EDDY

What are you talking about?

MIKE

You know what I'm talking about.

EDDY

I really don't.

Mike pushes Eddy. Eddy shoves back. Beer flies. Girls scream. Eddy and Mike glower at one another. Mike stalks off. Someone shouts: 'Why the violence?' Eddy sits down beside Mary.

MARY

What's going on? I thought you guys were best friends.

Eddy shrugs. Takes a sip of Mary's beer.

THE PARTY ESCALATES

A youth dances with a braless girl. High jiggle factor. JV cheerleader and house sitter Marcia (16) looks distraught.

MARCIA

How did I let this happen?

A girl holding a cup of beer tries to console her.

MARCIA (CONT'D)

What if the Websters find out?  
My parents are going to kill me!

INT. HALLWAY NIGHT

Eddy comes out of a bathroom in a dimly lit hallway. The acid is kicking in. The walls are vibrating. Eddy walks past a bedroom where a couple is making out. The boy's hands are under the girl's top. Then Eddy sees a shadowy figure approaching in the hallway. A young man in green military garb, his face painted black. Danny's face. Eddy gasps. The face, morphing, speaks.

BANDANA BOB  
Dolan, come with me.

Eddy, shaken by the hallucination, follows Bob into a bedroom. Several people in the room are snorting white powder off a table top.

BANDANA BOB  
Ever try cocaine?

EDDY  
No.

BANDANA BOB  
It's expensive shit. But I can share some with a friend.

Eddy looks over his shoulder.

EDDY  
Uhh... Thanks Bobby, raincheck that. And you should check in on your dad.

BANDANA BOB  
I don't have a dad.

INT. LIVING ROOM NIGHT

Eddy, appearing anxious, sits down beside Mary.

EDDY  
Maybe we should go.

MARY  
Why? What's wrong?

Eddy puts his hand on Mary's knee. She looks at it. Mike suddenly appears. Eddy's buddy again.

MIKE  
Man, let's split this scene.



EDDY

(annoyed)

This is *your* party remember?

Mike's eyes are glazed. He is jittery. He wheels around, tosses his empty beer cup to the floor. Storms out the front door.

MARY

(shouting over the music)

What's the matter now?

Eddy leans in and speaks into Mary's ear. Her eyes widen.

EDDY

And he put some...

Before he can explain further, Celia appears.

EDDY

You remember Mary?

CELIA

Yes. (perfunctory smile)

We had a couple classes together.

Can I talk to you Eddy?

Eddy looks at Mary. Mary gives Eddy a wary look. Eddy rises and walks across the room with Celia.

CELIA

We should go after him Eddy.

EDDY

He's fine. A little... drunk,  
that's all.

Celia wears an imploring expression. Eddy looks guilty.

EXT. A DARK BOULEVARD. NIGHT

Mike's Barracuda tears down the street. Squeals around a bend in the road. Fishtails. Accelerates.

INT. THE PARTY HOUSE NIGHT

Eddy sits down beside Mary. Shouts over the music.

EDDY  
I'll be back in a little bit.

MARY  
Where are you going?

EDDY  
With Celia to find Mike.

MARY  
(annoyed)  
What?

EDDY  
He's pretty messed up.

MARY  
(worried)  
Are you okay Eddy?

EDDY  
(smiles)  
Everything's cool.

INT. THE PARTY HOUSE NIGHT

The music is pounding. Screeching laughter, loud voices. A lamp crashes to the floor and the lightbulb explodes. An empty beer keg rolls through the living room.

Marcia, sobbing, buries her face in her hands.

EXT. EDDY DRIVES AND CELIA SITS BESIDE HIM NIGHT

EDDY  
What the hell is going on  
with you two?

CELIA  
I think we're breaking up.

EDDY

You're going through some  
changes that's all.

CELIA

And I'm not going to Community.

EDDY

What? Why not?

CELIA

Because I'm not going to cheer  
anymore.

EDDY

Holy shit.

CELIA

I decided I want to go away too.  
I got into a couple of good schools.  
Promise you'll come visit me Eddy.

EDDY

Don't think Mike would like that...

Eddy abruptly pulls over to the side of the road.

CELIA

What's the matter?

EDDY

(feeling the acid)  
I have to... get my head  
together.

Celia raises her hand and strokes Eddy's hair. Eddy grasps her hand. He stares at it. Looks at Celia. She slowly moves Eddy's hand to her left breast. She draws it across her chest to caress her other breast. The motion pulls Eddy toward her. Celia kisses his lips. Eddy abruptly pulls himself away.

CELIA

What's the matter?

EDDY  
We better find your boyfriend.

EXT. THE BUG CRUISES DOWN A DARK STREET NIGHT

Eddy and Celia come upon Mike's overturned car.  
Steam hisses from under the hood. Gas leaking.

CELIA  
Oh my god Eddy!

Eddy stops. They leap out and run to the battered vehicle.  
Eddy sees Mike motionless and trapped behind the wheel.

EDDY  
Mike!

Eddy pounds his hands on the window. He struggles to get the mangled car door open. Suddenly the engine erupts in flame. Eddy falls back. Celia screams. The cops arrive with their emergency lights flashing. Eddy tries again to get the car door open. A cop uses a fire extinguisher to douse the flames. A second cop pushes Eddy aside. He uses a crowbar to pry open the car door.

Celia screams as the flames erupt again.

The cop finally pries open the car door. Eddy helps the cop drag Mike from the car. They place him on the ground just as a fire truck arrives. Celia falls to her knees beside Mike.

CELIA  
Mike!

Mike doesn't stir.

CELIA  
(crying)  
He's dead.

Mike appears to be a goner. Then he moans.

EXT. CRASH SCENE NIGHT

Eddy watches as Mike is loaded into an ambulance. Celia climbs into the ambulance with him. A cop approaches Eddy. Grabs him by the elbow.

OFFICER

Have you been drinking?

EDDY

Just a beer.

The cop throws Eddy up against a police cruiser. Eddy struggles. Another cop piles on. They cuff Eddy. Toss him in the back of the patrol car.

EDDY

(mutters)

Shit.

(then shouts)

Shit!

OFFICER

Shut up!

The officer slams the door shut. Eddy struggles to sit upright with his hands cuffed behind his back.

RADIO DISPATCHER

Complaint: loud party.  
20 Sheffield...

A sergeant gets in the patrol car behind the steering wheel. The officer gets in the passenger seat.

OFFICER

What's your name kid?

EDDY

Dolan. Edward Dolan.

OFFICER

Well Edward, the tow truck is taking your car to the pound and you're going downtown.

The sergeant, who is older than the officer, studies Eddy.

SERGEANT  
Are you any relation  
to Danny Dolan?

EDDY  
He was my older brother.

The sergeant looks at the other officer, contemplating.  
He eventually looks back at Eddy.

SERGEANT  
You still live at home?

EDDY  
Yeah.

The sergeant puts the patrol car in gear and pulls away.

INT. THE PARTY HOUSE. LATE NIGHT.

The party is ending. Revelers are passed out.  
Mary is alone, sitting on the couch. She takes a swig  
of beer from her plastic cup. Her eyes are glazed.

FEMALE VOICE  
Is she okay?

MALE VOICE  
Looks like she's a little  
inebriated.

FEMALE VOICE  
Are you okay Mary?

Mary focuses on the voice.

MARY  
I need to take a piss.

EXT. A RUN DOWN GARAGE DAY

Loud music from inside shakes the garage.

INT. GARAGE DAY

Eddy plays electric guitar. A white guy plays keyboards. A young black man plays bass. Sly plays drums. They jam - a blues number. The band finishes the song with a crescendo. Eddy addresses an imaginary audience.

EDDY

Thank you ladies and gentlemen!  
We'll be back with more of our  
farewell concert after a break.

EXT. THE GARAGE DAY

Eddy and Sly stand in front of the garage. Sly has a beer in his hand.

EDDY

Yeah, you missed a wild party.

SLY

Crazy motherfucker totaled his  
macho muscle car?

EDDY

Yeah, but he was so stoned  
he only got a concussion.

SLY

He already had brain damage.  
And you were lucky the cops  
decided to take Danny Dolan's  
little brother home instead of  
haulin' his hallucinating hippy  
ass to jail.

Sly gulps some beer.

EDDY

So, when do you report  
for duty?

SLY

Next week.

Sound of instruments tuning up.

EDDY

I'm gonna want to see tattoos.

SLY

Tattoos?

EDDY

Yeah, an anchor. A mermaid.  
Sailors have tattoos right?

SLY

Man! Tattoos went out with  
Moby Dick.

Sly steps toward the garage. Stops. Turns to Eddy

SLY

What's happening with Mary?

EDDY

Well, her mother hates me because  
I left her daughter at a party to  
go somewhere with another girl and  
ended up getting - almost - arrested.  
And mom had to go get her and Mary  
was kinda drunk.

SLY

Nice. Well played.

EDDY

Yeah, and Mary thinks I'm really  
in love with Celia. She hasn't  
been returning my calls.

SLY

Damn. Are you? Still hot for  
the cheerleader?

Eddy shakes his head.

EDDY

In lust maybe. Not love.



SLY

Deep. Come on. We'll do one more.

INT. THE GARAGE DAY

Eddy picks up his guitar. Tunes it. Sly sits at his drums, picks up his sticks. The bass sounds. The keyboards sound. Sly kicks off the song.

EXT. A STREET WITH A BUMPY SIDEWALK DAY

Mary is propelling herself rapidly down the sidewalk.

INT. THE GARAGE DAY

Eddy solos on guitar.

EXT. A STREET DAY

Mary wheels herself backwards off the sidewalk and turns herself around to cross a street.

INT. THE GARAGE DAY

Eddy is tearing it up, bending every note. He's got the blues.

EXT. THE GARAGE DAY

The old garage vibrates as Mary rolls up and parks herself outside the garage door, listening to the song, which ends when Sly smashes his cymbal with a drumstick.

The garage door opens. Eddy sees Mary. She looks pissed off. Eddy is tense. Sly looks apprehensive too. Then Mary cracks a Mona Lisa smile.

INT. EDDY'S BEDROOM LATE MORNING

Eddy is asleep. Kevin enters.

KEVIN

Hey, burnout, where are your  
old cleats?

Eddy rolls over, but doesn't wake. Kevin opens the closet and rummages about. The ruckus finally wakes Eddy. Bleary-eyed, Eddy props himself up on his bed.

EDDY

(groggy)

Can't you be more quiet?

Kevin doesn't answer. Eddy, shirtless but wearing pants, gets up. Slams the closet door on his brother's protruding butt. There is a muffled shout and thumping noises. Eddy yawns and stretches. The closet door flies open. An enraged Kevin emerges. He shoves Eddy.

EDDY

Cool it man!

KEVIN

Up your's you jerk!

Mr. Dolan enters the bedroom.

MR. DOLAN

(annoyed)

What's going on?

EDDY

I'm trying to get some sleep.

MR. DOLAN

Sleep? At this time of day?

EDDY

(mutters)

Oh shit.

MR. DOLAN

What did you say?

Kevin slinks out of the room.

EDDY

Look dad, everybody just can't  
keep barging in here...

MR. DOLAN

Oh really?

Eddy, aggravated, rolls his eyes.

MR. DOLAN

Now, you listen to me...

EDDY

(exasperated)

Oh man...

Mr. Dolan slaps Eddy in the face.

MR. DOLAN

(angry)

Don't call me man!

Eddy, stunned, rubs where his father has struck him.  
Mrs. Dolan enters the room. Dish towel in hand.

MRS. DOLAN

(concerned)

What's the matter?

Eddy says nothing. He stares at his dad. Mr. Dolan  
says nothing. Averts his eyes.

MRS. DOLAN

(reaching out to Eddy)

Eddy...

Eddy recoils. Then stalks out of the room. Mrs Dolan  
glares dagger eyes at her husband.

MR. DOLAN

What do you want me to do with  
him? He's on drugs!

MRS. DOLAN

We've lost one son. I'm not  
going to lose another.

Mrs. Dolan exits, slamming the door closed behind her.  
Mr. Dolan stands alone in the bedroom. Frustrated.  
Distraught. Angry. He stares at the posters on the wall.  
The stereo and albums. All the counterculture trappings  
that piss him off. He rips a poster from the wall.  
Tosses it across the room.

INT. THE KITCHEN AT EDDY'S HOUSE DAY

Mrs. Dolan stares out the kitchen window. Melody enters.  
Upset.

MELODY

(confused)

Why is Eddy packing his stuff?

Mrs. Dolan says nothing as her eyes well.

INT. EDDY'S BEDROOM LATE MORNING

Mr. Dolan sits on what used to be Danny's bed. Beside  
him are the boxes containing Danny's artifacts,  
including the folded American flag presented to the family  
at Danny's military funeral. Mr. Dolan stares at the  
flag. Looks away. He notices the framed photo of Danny and  
Eddy. He picks it up. Studies it. Struggles to be stoic.  
Drops his head and sobs.

EXT. EDDY'S HOUSE DAY

Front door swings open and Melody bursts from the house.  
She runs down the driveway but is too late to intercept  
Eddy as the Bug pulls away. She runs into the street.  
Stomps her feet and crosses her arms.

MELODY

Come back Eddy!  
Come back I said!

Melody turns and looks back toward the house. Kevin is watching from the window. He withdraws from sight. Melody turns and looks after Eddy.

MELODY

(now softly)  
Eddy! Don't leave me here!

INT. MARY'S HOUSE DAY

Mary wheels herself through the living room. Looks at the telephone. Picks it up. Mary's mother enters, sardonic expression on her face. Mary looks at her mother. Hangs up the phone.

MRS. YOUNG

Found this in the mailbox.

She hands Mary a folded piece of paper. Walks away. Mary warily reads the note.

Dear Mary,

Bad scene at home right now.  
I just can't stay here any longer,  
in a room where I can't get away  
from what happened to him. To us.

So I have to split for awhile.  
I know I should have done this in  
person. But that would have made it  
so much harder.

I'll write to you soon.

Study hard.

I love you, Eddy

Stunned, Mary drops the note in her lap. Angry, she tosses it away. The she cries.

ROAD TRIP - MONTAGE (with music)

EXT. OPEN ROAD. DAY

Eddy is at the wheel. Trucks roar past him.

EXT. OPEN ROAD EVENING

The Bug rolls across open prairie on a lonely highway. Its headlights come on.

EXT. OPEN ROAD MORNING

The Bug comes to a sputtering stop at the side of the road. Eddy, looking tired, gets out. Stretches. He opens the rear hood and stares at the engine.

EXT. PICK-UP TRUCK HAULING THE BUG DAY

Eddy sits shotgun in the truck looking glum.

EXT. THE SERVICE STATION EVENING

Eddy and a MECHANIC (40s) stand beside the Bug. The mechanic, dressed in oil-stained overalls, scratches his head, then shakes it. Eddy looks at the Bug, looks back at the mechanic, raises two fingers. The mechanic holds up one finger. Close-up: mechanic counts out five twenty dollar bills.

EXT. SIDE OF THE ROAD DAY

Eddy appears, wearing a headband, Boy Scout backpack. Carrying his guitar case. He stops, puts the case down beside him, then raises his thumb.

EXT. SIDE OF THE ROAD LATE AFTERNOON

Eddy sits on his guitar case. Thumb raised half-heartedly.

EXT. SIDE OF THE ROAD LATER IN THE AFTERNOON

A car finally pulls over. Eddy runs to it.

INT. AUTOMOBILE NIGHT

A man dressed in a sport coat and tie drives. Eddy is in the passenger's seat.

DRIVER

You got a driver's license?

INT. AUTOMOBILE DAWN

Eddy, looking tired, is at the wheel. The car owner is asleep in the passenger seat. The sun starts to rise. Eddy pilots the car in the direction of a spectacular mountain vista bathed in glorious early morning light. He stares in awe.

EXT. GOLDEN GATE PARK - SAN FRANCISCO DAY

Eddy, unshaven, backpack on his back and carrying his guitar case, is walking through the park. He comes upon a lone hippie sitting on a park bench.

HIPPIE

New in town?

EDDY

Yeah.

HIPPIE

Everybody's moved to the country man.

EXT. CITY STREET DAY

Eddy sits cross-legged on a sidewalk playing his guitar. Someone tosses a coin into his open guitar case.

INT. KITCHEN AT EDDY'S HOUSE DAY

Melody sits at the table eating a grilled cheese sandwich. Mrs. Dolan is at the kitchen sink. She looks at Melody. Melody stops eating, looks back at her mother.

MELODY

I miss Eddy.

Mrs. Dolan looks away. The doorbell sounds.

EXT. EDDY'S HOUSE DAY

Chester stands at the front door clutching a package. Melody opens the door.

CHESTER

(harried)

Is Eddy here?

MELODY

No.

CHESTER

Can you make sure he gets this?

MELODY

Well he's...

CHESTER

(conspiratorially)

Don't let your parents see it, okay? Only Eddy.

MELODY

(Slyly)

Okay.

Chester, in a hurry, hands Melody the package. Departs. Melody stares at the package. She smirks, guessing what it contains and knowing she won't surrender it to her parents.



EXT. REDWOOD FOREST DAY

Eddy follows a path into the woods. Backpack on his back. Guitar case in hand. He sits beneath an immense tree. Closes his eyes and meditates. Opens his eyes and takes in the beauty. Reaches into his backpack. Retrieves pen and paper.

INT. KITCHEN AT MARY'S HOUSE DAY

Mary, in her wheelchair, opens an envelope. A pile of college textbooks is visible on the kitchen table. Mary reads the enclosed poem.

Your eyes. Like a cat's  
eyes. Silently stalk me.

I see your lips. Parting.  
Like a blood red rose in bloom.

I hear your voice. Filling  
the desperate space between us.

Your arms. Lean and strong.  
Graceful as swans on water.

And between those delicate limbs  
I linger for as long as you allow me.

Mary's eyes widen. Mona Lisa smile.

EXT. HIGHWAY ON SOUTHERN CALIFORNIA COAST DAY

Eddy walks alongside the road. Backpack on his back, guitar case in hand. Hearing a car approach, he raises his thumb.

INT. THE CAR DAY

A young man in military garb drives. Eddy rides shotgun.

## CAR RADIO

...the terrorist attack at the Olympics  
in Munich left 17 people dead...  
President Richard Nixon's landslide  
reelection...

The Marine turns down the radio volume. Studies Eddy.

MARINE

You don't look like you're  
in the Corps?

EDDY

I'm not.

MARINE

Why you going to the base?

EDDY

My brother was there. Before  
he shipped out for Vietnam.

MARINE

(apprehensive)

Oh.

EXT. ENTRANCE GATE TO CAMP PENDLETON DAY

The Marine pulls his car up to the gate guardhouse.  
A guard steps up to the car. Notices Eddy.

GUARD

(to the Marine)

Who's the longhair?

MARINE

His brother was here before  
he shipped out for 'Nam.

(lowers his voice)

K-I-A.

The guard studies Eddy. Looks back at the Marine.

GUARD

What's he want?

MARINE

Just wants to look around.

The guard ponders.

GUARD

Keep an eye on him.

EXT. ON THE THE BASE DAY

The car stops. Eddy gets out.

EDDY

Thanks man.

MARINE

Peace.

The Marine drives away.

EDDY WANDERS AROUND THE BASE

Passing barracks. A mess hall. Troops. Weird armored amphibious vehicles. Tanks. Convoys. Eddy comes to a spot overlooking the Pacific Ocean. A post with homemade arrow signs is planted nearby. One arrow, pointed toward the ocean, reads:

SAIGON 8,300 miles.

The other arrow, pointing east, simply reads: HOME  
Eddy gazes at the blue Pacific bending to the horizon.  
A base security patrol vehicle pulls up and stops.  
Inside, two uniformed military police stare at Eddy.

EXT. COFFEE SHOP NIGHT

A big illuminated sign reads:

Merry Xmas!

Bottomless Cup of Coffee! - Only 10 Cents!

INT. BRIGHTLY LIT COFFEE SHOP NIGHT

Eddy enters. His hair has grown well over his shoulders. He places his guitar case nearby. Takes a seat at the otherwise empty counter.

Lights blink on a decorated Christmas tree. Holiday music plays from a radio.

Eddy reaches into his pocket and pulls out two dimes. He stares at them in his palm. Slaps them on the counter.

WAITRESS

What can I get for you?

EDDY

Coffee please.

The waitress goes for the coffee pot. Eddy pulls pad and a pen from a canvas messenger bag. The waitress brings the coffee pot. Pours.

WAITRESS

Want anything else?

EDDY

No. Thanks.

The waitress shrugs and walks away. Eddy sips his coffee. He picks up his pen. Writes.

EDDY (V.O.)

In one hand you held a  
scribbled shopping list.  
Bread. Milk. Eggs.

Eddy looks up. Sees the waitress lighting a cigarette. He resumes writing.

EDDY (V.O.)

Your other hand held mine.

Eddy looks up again.

EDDY (V.O.)

The dog came from nowhere.  
 Ferocious. Yellow canines flashing.  
 Barking and Frothing.

The waitress stares at a muted color TV showing  
 American B52s carpet bombing Hanoi and Haiphong.  
 The 1972 Christmas bombing of North Vietnam is underway.

EDDY (V.O.)

I screamed, clinging to you.  
 Crying. You held me close.  
 Don't be scared, you said, as  
 if you weren't frightened.  
 Dogs know when you're afraid.

Eddy looks up. The screen shows jet fighters  
 catapulting from a U.S. Navy carrier. Jets launch  
 missiles, their targets exploding into balls of fire  
 that erupt from the TV screen.

On the radio Karen Carpenter sings  
 'Merry Christmas Darling.'

FADE OUT

HIGH SCHOOL YEARBOOK PHOTOS WITH CAPTIONS:

Sylvester Winford served off the coast of Vietnam. He became a record producer.

Chester Mertz grew marijuana to pay his way through medical school. He was elected county coroner.

Michael Peterson was injured playing college football. He became a stockbroker.

Celia Huffington posed for Penthouse magazine. She became a real estate agent.

Kathy Henderson became an airline flight attendant.

Robert "Bandana Bob" Cooper served time in prison for selling cocaine.

Bruce Sinclair was conscripted into the Army in the last draft of

the Vietnam era.

David Rothman lived in India before starting a technology company.

Mary Young learned to walk with the aid of forearm crutches. She became a lawyer.

Edward Dolan became a studio musician. He married Mary Young. They have a son - Daniel Dolan II.