

JUBILEE CITY

Written by

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Based on, JUBILEE CITY: A Memoir at Full Speed

BLACK SCREEN TO THE SOUND OF CAR TIRES ON THE ROAD.

INSERT TEXT: JUBILEE CITY

A 1960's FORD FAIRLANE runs out from the black.

PLAY: "THE FEATHER'S FROM YOUR TREE" - BLUE CHEER

INT. FORD FAIRLANE- CAR CAB - DAY

A FULL CAR OF TEENAGERS: KENNY, 15, BUSHY BLOND HAIR SITS IN THE PASSENGER SEAT, NEXT TO RONNIE, 17, SMOOTH LOOKING AND HANDSOME HALF-INDIAN WITH very LONG BLACK HAIR. YEAR OLD INDIAN BOY WHO IS DRIVING. IN THE BACK MIKE, 15, SHAGGY BROWN HAIR, SITS NEXT TO A CURVY PIMPLY FACED 15 YEAR OLD GIRL WHO IS SITS NEXT TO JAMES, 15, BUSHY BLACK HAIR.

Mike turns to look at the girl, she looks back. Neither smile.

The car pulls up on to the scruffy baseball field and parks in the outfield between 4 diamonds.

Horses grazes along the fences of the field.

No houses or building in sight.

EXT. PASTURE BALL FIELD OUTSIDE OF THE CAR - CONTINUOUS

They step out of the Ford. They are alone in the expanse of pasture backstops, Mike looks about at the horses grazing along the fence.

All three boys stand around the car looking in as the girl, sitting inside, takes her clothes off.

Ronnie being a show off and a bully and the oldest climbs in the back first.

RONNIE
(looking up from on top of
the girl he barks)
You guys back up.

They see him make a big show and he take off his white t-shirt

And they see his naked butt going up and down very quickly.

Then after a bit, when Ronnie finishes, he gets out.

And stretches shirtless and smirks and almost flexes as he is so proud.

Mike is a little nervous and goes in next.

She looks more resigned than sexy and Mike is aware of it.

They barely kiss.

She lays there and Mike doesn't last long either and finishes.

Mike tries to catch her eye and does and he gets her to kiss but they barely kiss and he gets out.

Ronnie is strutting like a chicken. He struts like a sergeant in front of the younger guys.

Mike steps out from the car.

RONNIE

(To Mike) How's my sloppy seconds?
ha ha now who is going to have my
sloppy 3rds?

Kenny and james play fight

JAMES

I'm not going after you skank
ass.... Going after these guys is
bad enough.

KENNY

Fuck you you probably got crabs and
syphilis and the clap.

JAMES

Fffffuuuuucccckkkkk
yyyyyyyyoooooooooooooooooooooooooooo
dick head.

James gets Kenny in a head lock

RONNIE
Ok kiddies we'll flip for it....
Who ever wins is still going after
me.

Ronnie Laughs and flips the coin and when it in the air Kenny
call heads.

You see the girl watching out the window

RONNIE (CONT'D)
Its tails.

Ronnie still laughing, resumes his chicken strut.

James climbs into the back seat.

Mike and Kenny lean against the trunk of the car, facing
away, sheepishly slinking their shoulders to Ronnie's
obnoxiousness.

Then James finishes, and gets out.

RONNIE (CONT'D)
(To James)
How's my sloppy thirds?

Then Kenny goes. And gets out.

RONNIE (CONT'D)
(To Kenny)
How's my sloppy fourths?

The three boys look at each other. Everyone is so sick of
Ronnie.

It's over and the girls sits alone in the backseat and gets
dressed. Mike and the boys all have a mix of pride but a big
dose of shame about what they did and at humiliation at the
hands of a strutting Ronnie.

Ronnie is the only one flying high when he opens the car door
and reaches in and picks his t-Shirt off the floorboard and
quickly slips it on.

It sticks to him.

You see his brown skin in the transparent wet places.

KENNY
(shouting and pointing)
She's been cleaning herself out
with Ronnie's t-shirt between fucks.

All the boys howl with laughter. Even the girl, covering her mouth is laughing at Ronnie.

Ronnie pulls off the shirt from his back in record time. He is disgusted. In a panic Ronnie lunging reaches at Mike.

RONNIE
(lunging at Mike)
Give me your shirt to get this shit
off!

Mike runs away laughing. In a panic, Ronnie turns to Kenny and James grabbing at them they run two different ways.

RONNIE (CONT'D)
Give me that shirt so i can clean
up!

He tries to get back in the car but the girl locks the door and the window is cracked a bit but he cant get his hand far enough into the crack to unlock it.

RONNIE (CONT'D)
Please open the door. Give me
something to clean this shit off
with.

She doesn't.

The camera pans out with Ronnie rolling in the grass like a dog trying to get all that cum off him.

FADE OUT:

FADE IN WITH A PIN HOLE EXPANDING TO FULL FRAME

EXT. CATOOSA - LATE AFTERNOON

A long blue shadow of MIKE, 15, he is running over a gravel parking lot..

He passes a simple sign that says "Verdigris Valley Clinic."
The late afternoon sun is shining gold on it.

Mike sees his silhouette on the gravel then on the glass doors of the clinic and pushes in.

INT. VERDIGRIS VALLEY CLINIC - DAY

Mike walks in surprised to see that the NURSE, 25, BRUNETTE, PALE, CURVY, BUSTY, EYEMAKEUP is not alone. Standing next to her is SHERIFF CLOVIS, 35, DARK HAIR, OVER 6 FEET, in his street clothes.

(Clovis' monologues can be acted under a voice over or the voice over can fade and just be acted out)

The nurse and sheriff are on a roll. They are HOWLING with LAUGHTER.

The room is made up of white painted cinder blocks with a lit up wall clock just some hard waiting room furniture and old magazines and a office desk and dim florescent overhead lighting. The clinic is full of smoke and they are laughing hard and they turn to look at the door as Mike steps in and his shadow drapes where they are sitting. CLOVIS' back is to the door but facing THE NURSE. Mike steps out of the light in the doorway and to his right where there is a Pepsi machine.

Mike's quarter drops into the slot and there's the sound of the mechanical chain reaction followed by the sound of the bottle hitting the bottom. Mike reaches for it with his hand and there's the pop of the bottle cap opening and then the swish of the carbonation. Mike brings the Pepsi to his mouth and chugs half of it in real time.

Mike turns shyly and faces them with one hand in his pocket.

MIKE

(To Clovis from a distance near the
Pepsi machine) Sheriff, I didn't
see your car out there.

The room is suddenly dead quiet. Clovis has his back to Mike.

SHERIFF

(slowly turning his head to a
profile) I'm undercover.

Sheriff Clovis and the nurse suddenly burst out LAUGHING. Mike is paranoid and shuts up while he stands with his Pepsi trying to be invisible.

NURSE
(Suddenly) Tell Mike about your
fishing trip.

The nurse LAUGHS, flicks her cigarette, and leans back giggling like a girl.

Clovis turns slowly in his chair looking up at Mike and inside of his orange windbreaker Mike sees a big silver snub nose 45 in a holster under his arm.

CLOVIS
Well I drove up north toward
Collinsville to look for a new
place to fish.

NURSE
Like someone else's farm pound.
Haha.

CUT TO:

EXT. COLLINSVILLE OKLAHOMA- DAY

The scene is acted out as Sheriff Clovis relates his story.

CLOVIS (V.O.)
Yep it was one of those pretty days
with no humidity, a little cool.
And because it's so rocky and hilly
up there I remembered as a kid how
they had the bluest clearest farm
pounds with water so cold and clear
because of the white limestone and
being spring fed.

Then from the road I saw what
looked like could be a pond because
of a grass-covered mound at the
edge of this pasture. So I pull my
patrol car off the side of the road
and open up my trunk and rigged my
fishing pole with a silver spoon
and step through the barbed wire
fence and then walk through the
tall weeds and I find the clearest
bluest pond just like I remembered.

And on the first throw I caught something but it let go. Then, just as I reach back to throw it again, I hear a loud boom and that was no firecracker.

Now I been to war and I know when I am being shot at because a gun has a different sound when it's shooting at you.

MIKE (V.O.)
What'd you do?

CLOVIS (V.O.)
I hit the dirt that's what. He wasn't getting another easy shot.

Then I took my gun out and lay behind this short ridge inside the pond there and I yelled "POLICE!" Then look up real careful but another shot hit near my head and ricocheted and scattered dirt on me.

Son this man was shooting at me with big iron like a damn elephant gun.

CUT TO:

INT. VENDERGRIS VALLEY CLINIC - CONTINUOUS

Clovis demonstrates in the office by taking his gun out and holding it above his head.

CLOVIS
All I had was this. And it's powerful but got no range so I nearly emptied it without looking in the direction the shots were coming from hoping he would get the message.

CUT TO:

EXT. COLLINSVILLE OKLAHOMA- CONTIOUS

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

Then I laid there on my back in the dirt and reloaded before I rolled to my front and scampered along the edge of the pond on all threes up to this scrubby half dead tree and took cover. Then I see this old codger on the other side of the pond trying to sneak up on me and I yell, "Police!"

He must of not heard me because he shoots that big ass gun again and it hits the tree I am hiding behind. So before he could get another off I stepped out and stood with feet wide and emptied my gun across that pond at him for the second time and the old man falls back in the weeds. And I stepped back behind the tree and was peeking out looking for him and reloaded and my gun again.

My ears were ringing to beat the band and my pistol was hot but I heard him say, "What the hell are you doing trespassing on my property?"

Boy I was relieved I didn't kill him.

(PAUSE)

Then I yelled out that "I am sheriff Clovis from Catoosa" as I put the last shell in and then he didn't say anything. I stood there and then I heard that old fart yell, "I'll be damned."

And I see him struggle to get up and he had to use his gun to do it and then he yells out "Do you know BERK ELROD?" as he moves toward me.

I step out and yelled, "Yes MR. ELROD I will be dammed too.

(MORE)

CLOVIS (V.O.) (CONT'D)
I thought this place looked familiar but in my mind you were a lot further out." As we dusted ourselves off and then shook hands and agreed it was like being in the war again and we sat there on this rock next to the pond and I told him how Berk and me swam there as boys but how it seemed so much bigger back then and then he told me how he used to keep it mowed and nice and maybe that's why I didn't recognize it then he told me about Berk's divorce and how it affected his kids and that I had no idea about the trouble he had with his oldest.

SUDDEN CUT TO:

INT. VERDIGRIS VALLEY CLINIC - CONTINUOUS

MIKE
Did he let you fish?

CLOVIS
And sure enough it was a elephant gun. A 470 nitro and he let me shoot it.

Clovis shakes his head no.

CLOVIS (CONT'D)
(Snapping out of it)
Fish? Yeah, but it was no count.

NURSE
Clovis is a lot better after getting run over.

MIKE
(Skeptically)
What?

Clovis is serious.

NURSE
Yep, luckily it was just a cheap Plymouth.

MIKE
Really?

CLOVIS
 Yep, if it would've been something
 like a Buick I woulda got squished.

MIKE
 Golly.

CUT TO:

EXT. TWO LANE BLACK TOP. ROAD SHOULDER. SOMEWHERE IN OK - DAY
 As before the scene actions follow Clovis' narration.

CLOVIS (V.O.)
 Yep, I was writing a ticket and I
 dropped my pen and it bounced under
 the car and when I was reaching for
 it the son of a bitch backed over
 me.

MIKE (V.O.)
 They backed completely over you?

CLOVIS (V.O.)
 Hell yes. Both wheels on the left
 side backed over my legs but when
 the bastard took off I got north
 and south so the wheels straddled
 me but it pulled me under the car a
 bit before my jacket ripped and
 left me rolling and they sped away.

NURSE (V.O.)
 Tell him what you did then.

CLOVIS (V.O.)
 Well I couldn't get the number but
 I managed to get a few off.

CUT TO:

INT. VERDIGRIS VALLEY CLINIC - CONTINUOUS

The nurse sits straight up making her breast strain from her
 uniform.

NURSE
 (Seriously)
 Clovis says he rather be shot at
 and run over than fight lawyers.

MIKE

Why lawyers? They're just little guys.

Mike finishes off his Pepsi.

Clovis doesn't look so happy and turns and faces the glass door and the bright sun showcases the handprints on it and purses his lips and squints

NURSE

(Almost a whisper) He is being sued by a big time New York City Law firm as we speak.

Clovis stares stoically at the sun.

MIKE

What for?

CLOVIS

(Snapping back at Mike)
CUTTING A HIPPY'S HAIR OFF.

Clovis glares defiantly and juts his chin out at Mike.

Mike sees Clovis' eyes are red and his lower lid is halfway covering his eyeball and Mike slowly recoils slowly pushes his hair out of his face.

MIKE

Who was it?

CUT TO:

EXT. CATOOSA OKLAHOMA. DINER - DUSK

CLOVIS (V.O.)

(Bitter and sarcastically)
This little hippy all the way from New -York- City! With a beard and pretty long curls and sandals came into the diner carrying a big backpack. Fresh from hitchhiking on the freeway. So me and Luther took him in and went through his things and he didn't have anything so we gave him a haircut and took him back to the road.

NURSE (V.O.)
(Yelling out)
Bald as a bat!

PAUSE FOR A BEAT.

Profile shot of bald hippy back on the road.

CUT TO:

INT. VERDIGRIS VALLEY CLINIC - CONTINUOUS

Sheriff Clovis and the Nurse both SCREAM WITH LAUGHTER then stumble to a stop and Clovis looks back at the sun.

CLOVIS
I didn't know his Daddy was a big
time New York City Jew Lawyer that
they call a civil rights attorney
up there and who is a head of his
very own law firm.

NURSE
(Almost a whisper)
Clovis' lawyer Old Sinclair says he
could not have a picked a worse kid
to give a haircut to.

Clovis has a blank look.

NURSE (CONT'D)
They are trying to screw him to the
wall right now. That's why you
don't see his car outside because
he is suspended amongst other
things.

She puts her smoke out.

Clovis leans forward toward Mike.

CLOVIS
Yes sir I would rather face the
Vietcong because at least you can
strangle one if you get a hold of
him. These guys are rough.

Then there's a total eclipse that darkens the room and it's a backlit man with a hose over his head who's holding a sawed off shot gun. He is wearing a new Lee jean jacket and jeans with bright yellow stitching. This is the GUNMAN, EARLY 30s TALL, FACE COVERED IN PANTYHOSE.

GUNMAN
(Holding his gun)
Now do what I say. I want the drugs
and money and stand so I can see
you.

Mike steps back against the wall and the nurse stands and pushes her chair in.

GUNMAN (CONT'D)
(Yells at Clovis)
GET THE FUCK UP DUMBASS!

The Gunman shakes his gun once more at Sheriff Clovis.

Clovis stands slowly as the gunman takes one hand off the gun and nervously takes a paper bag out of his rear pocket and shakes it open and steps up closer to Clovis and hands him the bag.

Clovis is staring a hole through the Gunman and Clovis is a lefty and is now standing with his left side facing the Gunman just a foot or two away from the end of the gun.

Then Mike sees the tan paper bag casually bounce into the air as Clovis lunges at the Gunman trying to knock the rifle away and pulls his gun out at the same time but he's too close to aim and not close enough to hit the gun away- because the Gunman pulled it back.

But Clovis' fierce backhand slams the big silver pistol flat against the side of the Gunman's face with a big slap and holds it there pressing in hard trying to get an angle -

The Gunman's shotgun is against Clovis' bottom rib.

As the gunman pulls his trigger point blank, he pulls it a full count before Clovis pulls his.

And in that briefest of moments Clovis stands with no visible support except his exposed spine -

With his midsection splattered against the shiny brick wall (between the Nurse and Mike).

This happens a full beat before Clovis is sure enough he had pressed his gun in hard enough- (maybe Clovis had a hold of the Gunman's jean jacket with his right hand) to find enough angle before he pulled his trigger- Leaving powder burns on the Gunman's cheek and blowing off the top of his head.

EVERYTHING GOES BLACK.

CUT TO:

INT. VERDIGRIS VALLEY CLINIC

Nurse is splattered with blood and is standing over Mike. She has bloody rubber gloves on and holds out a dollar.

NURSE
(Impatiently)
Wake up! Go get me some cigarettes.

Mike looks up at her and she looks crazed leaning over him with her bloody gloves on and frazzled with her nurses dress unzipped partly showing deep cleavage.

THE CAMERA CLOSES TO A PINHOLE AROUND THE CLEAVAGE.

CUT TO:

INT. MIKE'S BEDROOM - EARLY

Mike's mother LOIS, 35, Brunette looks like Nathalie Wood, stands at Mike's bedroom door.

LOIS
WAKE UP MICHAEL YOU NEED TO GET A
JOB TO PAY FOR THAT MOTORCYCLE YOU
SAID YOU WOULD DO ANYTHING FOR. GET
UP AND JUST GET BUSY.

Mike looks at his hands and at his room before he sits up on the side of the bed.

INT. LOIS' KITCHEN - MORNING

Mike mother pours him a bowl of Captain Crunch. And eats.

CUT TO:

EXT. CONSTRUCTION SITE EAST TULSA - MORNING

Mike rides around in a montage of construction sites and industrial parks.

He goes in and out of door ways looking for a job.

A receptionist hands him an application. Mike walks out and folds them and put them in his back pocket.

He pulls up to the a construction site for an East Tulsa Apartment complex made up of new 3 story apartment buildings with unfinished exteriors. Concrete stucco workers, stucco machines, stucco hoses, cement mixers, wheelbarrows, tools, scaffolding, and trucks.

Everything is covered in white lime dust. The young men who are spraying the white concrete over metal lathing and then toweling it making it smooth while standing on scaffolding or pushing wheelbarrows and mixing the cement.

Mike finds the SITE BOSS who looks like Robert Duvall at 40 and he is sitting in a truck with office papers on the seat next to him.

He is dressed like a cowboy in a hard hat and mike sees a half pint of JACK DANIEL'S WHISKEY on the seat next to him.

MIKE
Need any help?

SITE BOSS
Three bucks an hour.

MIKE
That's great.

SITE BOSS
It's hard work.

MIKE
I ain't afraid because I can't go home until I get a job.

SITE BOSS

Ha.

(he yells out)

CHIEF!

CUT TO:

EXT. CONSTRUCTION SITE EAST TULSA - CONTINUOUS

An older Indian man shirtless covered in lime dust shows Mike how to mix mud.

LATER ON.

Mike is dressed in levis and white t-shirt and is dirty and sweaty. He is trying to drink the water from a red barrow water cooler.

Mike makes awful faces but drinks it anyway.

A COWORKER, 25, surfer blond hair sun bleached parted on the side, walks up to Mike. The Coworker looks out of place. He is some kind of grifter.

MIKE

Jeauss thats bitterit taste
like speed..... like someone put
speed in the water.
God.....yuck!!!

Mike hands his coworker the cup.

Coworker drinks.

Coworker makes a face.

COWORKER

That's what it is. He did this when
we got behind last week.

MIKE

This is fucked up. There's nothing
else to drink. There's no stores
around here.

Coworker makes bitter faces too as he tries to drink again.

COWORKER

Ha. And he will fire your ass too,
if you leave. Ha. But watch how
much work will get done.

The Coworker takes a third drink and gags then hands Mike
back the cup.

COWORKER

When he did that last week we
stayed way past dark and we pulled
our cars and trucks up with the
headlights pointing at the work. We
worked our asses off.

Mike is covered in white. He's Working his ass off. Everyone
on the construction site is frantic: yelling, pushing,
pulling, climbing, and trawling. Trying to do it all before
the stucco dries. Mike works next to the Coworker in the
shade up on the scaffolding and the concrete stucco it's
not sticking to the wall.

COWORKER

(yells)

FUCK yooooooooouuuuuuu.

Coworkers throws his tools at the wall. He throws a fit.

COWORKER

(turns to Mike)

You're FIRED!!!!.

MIKE

FIRED? You can't fire me we got the
same job.

Mike climbs down and falls from the second floor.

Mike hits the dirt on his side.

Right before the boss comes around the corner.

SITE BOSS

Get off your ass.

EXT. OUTDOOR PARTY WAGONWHEEL TULSA - AFTERNOON

The sun has set to right above the rooftops.

Twelve kids drinking stand about on patio drinking beer.

RANDY, 16, about 6 foot 7, brown hair is standing as Mike walks up.

RANDY

Hey

MIKE

Hey Randy.

RANDY

You working?

MIKE

I got a job working at those new
aparments down on Mingo and it
fucking sucks. They put speed in
the water yesterday to make us work
harder.

RANDY

No shit... Did it work?

MIKE

It was crazy... I think it
backfired cause things just went to
shit.

RANDY

Too bad we don't have any speed
right now, cause there aint shit
here.

MIKE

It's been dry as hell lately. I was
shifting shifting seeds earlier.

RANDY

Hey I got in idea.... There is a 3
Dog Night concert at the civic
center. Let's pass the hat and run
down there and get some acid or
something and bring it back.

MIKE

You know somebody there?

RANDY

There's always someone hanging
around outside. I do it all the
time.

EXT. CAR DRIVING DOWN 4TH STREET - SUNSET

Randy drives with Mike down 4th street to the civic center
and park around the end of it.

EXT. SIDE OF CIVIC CENTER BUILDING

Mike and Randy walk up the shadow side of the building and
see some TEENAGERS on the steps outside the front door. You
can hear the faint bass from the show deep inside. The kids
are clearly stoned.

RANDY

(to one of the kids)
Got anything?

KID

I have some brown acid.

The Kid turns to his BLACK FRIEND.

KID (CONT'D)

and it's real good isn't it?

The Black Friend smiles.

BLACK FRIEND

(giggles)
Sure is.

RANDY

You have a hundred lot?

The Kid taps a lump in his pocket.

KID

80 bucks.

RANDY

(in a demanding tone)
Let's see it.

KID
(in a sing-song tone)
I can't show you out here.

The Kid gets up with his Black Friend and Mike and Randy follow them.

INT. CIVIC CENTER LOBBY HALLWAY - CONTINUOUS

The music is still muffled but louder. They follow the Kid into the public restroom across from the door into the arena.

INT. PUBLIC RESTROOM IN CIVIC CENTER - CONTINUOUS

The Kid pulls out a dark metal film canister and opens it and shows Mike and Randy.

Randy just takes it and pours a few of the brown tablets into his hand and pops two into his mouth then pours two into Mike's hand and Mike takes them.

Then Randy screws the top back on and sticks into his front pocket and pulls out a roll of ones fives and tens and counts it out and hands the Kid the money.

EXT. SIDEWALK - MOMENTS LATER

Randy and Mike walk fast almost running away down the sidewalk along close to the wall of the civic center to the car parked at the end.

INT. RANDY AND MIKE'S CAR

Once inside the car Randy decides to count the tablets.

RANDY
Eighty-two! They shorted us, those fuckers! Let's go back.

He opens his car door.

MIKE

Come on Randy, it's only a few short.

RANDY

That motherfuck was looking me square in the face and told me it was a full count but it's almost 10 short.

MIKE

We took 2 each and there's 82. How many's that? Come on it's not worth it.

RANDY

You coming?

Randy gets out slams the car door hard.

Mike hesitates then gets out and follows.

INT. PUBLIC RESTROOM IN THE CIVIC CENTER - MOMENTS LATER

Randy bursts into the Restroom followed by Mike to find the Kid in there selling to yet another KID 2, teenager.

RANDY

(Angrily)

Hey! You shorted us. There is only 80 in here.

He says holding up the canister and rattling it.

KID

You ate the others.

RANDY

There is no fucking way we ate ten hits of acid. Do I look like a idiot?

Just then a COP, 35, slim, comes into to the restroom with his gun drawn.

COP

Hands up everyone.

Randy throws his film container into the toilet and flushes it but doesn't see it pop back up because it was closed and was full of air.

COP
STEP BACK I SAY!

Randy steps back but doesn't put his hands up and when he sees the cop pull the canister out of the toilet he drops to his knees.

RANDY
(Sarcastically pleading)
Please, please don't arrest me Mr.
Police Man.

He puts his hands together like he's praying.

RANDY (CONT'D)
My Dad was a cop but he got killed
in the line of duty so you got to
let me go. Besides those aren't my
drugs. I never took drugs in my
life. I swear to God.

COP
(Yelling)
PUT YOUR HANDS ABOVE YOUR HEAD AND
WALK OUT!

Mike does what he is told and tries to disappear into himself.

The Cop's partner holds the restroom door open with his hand on his gun.

INT. CIVIC CENTER LOBBY HALLWAY - CONTINUOUS

The Cop and his partner march Mike and the four other boys into the hall and make them put their hands on the wall and stay there.

BACK-UP COPS arrive.

PLAY: "OLD FASHION LOVE SONG" - 3 DOG NIGHT MUFFLED AS IF
COMING FROM INSIDE THE HALL

Mike starts to feel the acid mike is leaning against the wall looking at his feet.

MIKE
(to the Police)
I was just in here peeing before I
went to the concert. I don't know
any of these guys.

The Police handcuff everyone.

EXT. PARKING LOT - MOMENTS LATER

The police march the handcuff boys to the courthouse right across the parking lot from the civic center.

INT. COURTHOUSE - NIGHT

Mike is being interviewed by a Tired Detective, 45, dark circles, rumpled suit, open neck tie.

MIKE
(Innocently)
I was late for the concert and I
ran in there just to pee. I don't
know I wasn't paying attention to
what they were doing.

INT. JAIL CELL - MOMENTS LATER

Mike is tripping hard at this point and sits on the floor next to the bars with the three other boys.

The Black Friend start to sing.

BLACK FRIEND
Just an old fashion love song
playing on the radio- Just an old
fashion love song playing on the
radio- Just an old fashion love
song playing on the radio...

They all die laughing as he sings it again and again only that line.

INT. JAIL CELL - TIME PASSES

The Black Friend has been singing the same line for over an hour. The three kids (without Randy) are either curled up in fetal positions or rolling and laughing hysterically until a Police Officer comes by and opens the cell door.

He stands in the open door and looking down at them as they laugh.

CUT TO:

INT. COURTHOUSE HALLWAY - MOMENTS LATER

The same Police Officer marches Mike down to an office where his FATHER, 35, looks like James Garner in a dark suit and a tie, jet-black hair combed back with oil.

Mike's Father stands there as serious as a man can be.

INT. COURTHOUSE OFFICE - MOMENTS LATER

Mike can't look his dad in the eye. They don't say anything to one another. They just wait.

Mike sits with his head in his hands and watches his Father's feet pace back and forth until they get very large.

FADE IN:

INT. MIKE'S BEDROOM - MORNING

ONE MONTH LATER

LOIS opens Mike's bedroom door.

LOIS
Wake up Michael. You're going to be late.

Mike opens his eyes and sees his room and his Jimmy Hendrix poster and sits up looks at his hands and arms.

Lois comes back to the door.

LOIS

First day of school and this your chance to start over like we talked about. You really need to get off on the right foot this year. You can ride your motorcycle like your dad said but you have zero room to mess up Mister.

Mike gets up and takes a shower. Back in his room he dresses himself in new Levis, wide brown belt, white t-shirt, and boots.

He walks into the kitchen (shot from back) Mike's long hair is still wet. Lois hands Mike a piece of cinnamon toast and a tall glass of milk.

EXT. HOUSE GARAGE - EARLY MORNING

Mike, expressionless, goes to the garage, opens the large door, and kick-starts his Triumph 250. Once it starts, he rolls it out of the garage as it idles.

Mike puts the kickstand down, and puts on his helmet and closes the garage door. Mike rides down the street and turns onto the two lane blacktop.

EXT. ROAD TO SCHOOL - EARLY MORNING

Long shot of Mike riding bike. East Tulsa Landscape is sparsely populated. Early morning sun.

STYLE NOTES: Nobody in this Tulsa part is rich but it's all classic American 60's 70's.

EXT. SCHOOL PARKING LOT - EARLY MORNING

Mike pulls into the high school parking lot as kids stream up to the school in front of him. As he turns the bike slips on the gravel and Mike falls. Mike quickly gets up before anyone sees.

Mike's friend JAMES GARRETT, 16, 6 FOOT 1, 190LBS, black bushy hair drives up in his red 68 Camaro and stops next to Mike.

JAMES
(Out the window LAUGHING) Ha ha
How'd you do that?

MIKE
(Frowning and looking back) I
didn't see the gravel.

Mike acts like its nothing as he puts the kickstand down.

MIKE (CONT'D)
What are you doing after school?

JAMES
I have to work.

James puts a lit joint in his mouth and Mike steps closer and looks around to make sure no one is watching. Standing next to James' idling car Mike reaches in and takes it, with his American flag helmet on, looking side to side, taking hits slowly looks back and forth.

MIKE
That tastes good. Where did you get
it?

James slowly creeps his car forward.

JAMES
I ain't telling

MIKE
You got anymore?

James pulls away blowing smoke out the window.

Mike turns to his bike and moves it into place as James drives away. Mike takes off his helmet and pulls out a light blue pack of Belair cigarettes(close-up)...as James is still looking for parking space.

Mike smokes as he walks up and past the flag pole up to the door with a flood of school kids all going in. Mike puts the smoke out by the front door and walks to his home room class: "art."

INT. ART HOME ROOM - DAY

Mike stands in the doorway and spots the cutest girl in the room. This is Kay. Beautiful round face, thick long brown hair parted down the middle. Spaghetti strap, hippie top, tight jeans.

The teacher is trying to bring the class to order. Mike sitting next to Kay, leans over.

MIKE

Want to go to lunch?

KAY

Okay.

Mike draws some pictures that makes Kay smile. Class ends and they exit homeroom and walk down the hallway.

KAY (CONT'D)

You have a car?

MIKE

No but I will get one. Meet me out front at 11:30.

Mike runs off looking for James. With luck he finds James walking to class in the crowded hall. Mike walks with him.

MIKE (CONT'D)

MAN! I just met this really cute girl and I want to take her to lunch. I need your car.

JAMES

Why don't you take your bike?

MIKE

I don't have an extra helmet!

Mike and James trade keys.

MIKE (CONT'D)

Give me your driver's license in case I get pulled over.

Mike pulls up in James' red Camaro into the fire zone out front by the flag pole. Kay comes out looking lovely. Mike carefully pulls out of the drive way (he has precious cargo).

They ride in mostly silence.

EXT. / INT. MCDONALDS - DAY

Mike and Kay sit eating with nothing to say.

MIKE

What Jr. High School did you go to?

KAY

Bell...

Lots of empty pauses. Sparse.

Kay does not initiate any conversation. She just eats. Mike tries once more.

MIKE

Do you have a boyfriend?

Long silence.

Kay takes a few bites.

KAY

Not anymore.

They ride back to school and smoke a joint saying nothing but the camera loves her eyes.

INT. ART CLASSROOM - AFTER LUNCH

Mike is really into his drawing. A student walks into the classroom and hands a note to the teacher. Teacher reads and looks up.

TEACHER

Mike Andoe. You are wanted in the Principal's office.

Mike is perplexed.

Teacher hands him the note.

MIKE

What's this for?

TEACHER

How should I know?

All eyes are on Mike as he leaves the brightly lit class into the dark wide empty shiny hallway. Mike walks into the principal's office for the first time.

INT. PRINCIPAL'S OFFICE - DAY

MIKE

What did I do? It's just the first day.

The SECRETARY smirks as she points to the office behind her.

SECRETARY

They are waiting for you.

MIKE

They??

Mike walks into the office. The PRINCIPAL, 60, BALD, FRIENDLY is seated. A COP, 40, TALL, MILITARY HAIRCUT is standing next to the chair.

PRINCIPAL

Are you Mike Andoe?

COP

This isn't the Mike Andoe I gave a ticket too.

Mike triangulates. He looks at the principal, the cop, the principal, and back at the cop.

PRINCIPAL

What do you have to say son?

MIKE

I traded with James Garrett so I could drive to lunch.

COP

Well, the other Mike Andoe got a summons for speeding and expired inspection... And a summons for only having one mirror on your motorcycle.

PRINCIPAL

Why did you trade licenses?

MIKE

I don't have a drivers license I'm not 16 yet and I wanted to drive.

EXT. SCHOOL PARKING LOT AS SCHOOL LETS OUT - AFTERNOON

In the fire zone right in front of flag pole the cops handcuff Mike and James leaning face forward against the car as a sea of kids flow by.

Kay walks by with a girlfriend and catches Mike's eye.

Kay gives him a smile and they lock eyes as she walks away.

YOU SEE MIKE AND KAY FUCKING IN HIS BED ROOM.

INT. JAMES'S CAR - EARLY SATURDAY MORNING

James pulls up to Mike's house to pick him up for community service at the zoo. Both boys are sleepy and cranky. Mike gets in the car.

MIKE

This sucks out loud! Still I cant believe we have to work at the zoo just for that.

MUSIC: "Serves me right to suffer" Johnny Winter

James has a joint going. They smoke as music plays.

They stop to get donuts and little cartons of milk.

They smoke cigarettes and snack.

MIKE (CONT'D)

Do you think the police just automatically come to school after you get a ticket when you are out at lunch?

JAMES

I don't know. I think maybe it was because I hit the cop in the balls with your handle bar! (laughter)

MIKE

No ..Really?

LAUGHTER

MIKE (CONT'D)

No shit!

JAMES

I didn't tell you that?

MIKE

No way(sitting up) How'd you do that?!

JAMES

Well I got back on after he gave me the ticket and quickly put the kickstand back up and I guess I turned the bars too quick and didn't see that motherfucker was standing right there... and I hit him in the balls.

MIKE

How you do know?

JAMES

I saw it! Then he bent the fuck over that's how I know!

LAUGHTER.

MIKE

What did you do?

JAMES

I got the fuck out of there that's what I did. What would you do?!

More LAUGHTER.

MIKE

No wonder he was so pissed off! He had his pride hurt.

Mike stares out the window still chewing.

MIKE (CONT'D)

I think we are the only ones they can catch.

JAMES

Well we are the ones out driving around after all.

Mike and James pull up in the zoo employee parking lot under big trees hear morning sounds of elephants, birds and tigers.

They go into the office and see other deadbeats waiting for marching orders.

ZOOKEEPER 1, heavy-set, leads James away.

ZOOKEEPER 2, thinner, early twenties, hands Mike a squeegee and leads him to the monkey house.

CUT TO:

INT. MONKEY HOUSE - EARLY MORNING

Mike and Zookeeper 2 stand inside the Monkey house. In a walk space between the glass and the monkey cage. The zookeeper shows Mike how to clean the glass.

ZOOKEEPER 2

We got to clean these windows every day.

MIKE

Why?

ZOOKEEPER 2

Because they spit and throw shit and food on them.

Mike starts cleaning the monkey cage and after a few minutes a spider monkey reaches through the bars and grabs Mike's hair and violently pulls him into the bars.

The monkey screams proud and loud while holding Mike against the bars.

Mike draws the squeegee back over his head, turning it to fit through the bars and hits the monkey until it stops.

INT. BACK ROOM OF THE NOCTURNAL ANIMALS - DAY

Mike is cutting fruit and vegetables on a table knife and tosses them into large bowls for the fancy animals.

A South American Ring-Tail Cat walks around him.

The cat starts sniffing his leg. Mike is nervous.

A beautiful German ZOOLOGIST, 32, Blonde, stands at the other end of the table working on paperwork.

ZOOLOGIST

(Scolding)

Don't worry he won't bite you!

MIKE

What kind of cat is it?

ZOOLOGIST

(Indignantly)

She's a ring tail cat.

The cat slowly stands on his hind legs, reaching out his paws to balance on Mike's leg and bites!

Mike quickly kicks the cat across the room. The cat hits the wall with a thump and then runs away and hides.

ZOOLOGIST (CONT'D)

You fool! Zat animal is vorth more
zhen you!!!

EXT. BACKSTREETS TOWARDS EAST CENTRAL HIGH - EARLY MORNING

Mike walks over a mile to school, as a SCHOOL BUS filled with GEEKS in GLASSES stare out at him. Mike keeps walking. Mike wont ride..

The Bus stops up ahead and opens its doors. Mike keep walking past the bus as kids with glasses watch him out the windows.

A SHORT MONTAGE:

Mike zigzags through the streets. Track houses. Mike walks past a horse farm. Mike walks past a horse in the field and walks past a oil rig.

The earth around the oil rig is soaked black.

EXT. THE SMOKE HOLE ON THE SIDE OF HIGH SCHOOL - LATE MORNING

It's sunny windy and bleak, no trees in sight.

Mike meets PATTY, 20, THIN, RUGGED. He knows of her, but has not met her yet. She is famous in the area for being involved in a drug ring in East Tulsa that was in the news.

A big trial took place and incarcerated her then-boyfriend and her for a time. She is trying to get her life back together. Mike sees how skinny she is.

MIKE

Hey Patty, how's it going?

PATTY

Good. Hi. Do you have a cigarette?

Mike pulls out a cigarette from his Belair pack. He gives her a cigarette and lights it with matches.

Mike is happy to meet her. He's eager to hear her prison and drug dealing stories. He respects wildness and her commitment to it.

PATTY (CONT'D)

What's your name?

MIKE

Mike. You're going to school here now?

PATTY

Yeah. They let me come back. I should have graduated two years ago but I was locked up. They keep a close eye on me.

MIKE

You get tested and shit?

PATTY

Sure do and my probation officer calls a lot too.

MIKE

You don't get high anymore?

PATTY

I quit everything.
(pause)
I still smoke weed, but quit everything else. I don't think weed counts.

MIKE

I bet it's hard.

PATTY

Sometimes. But I lost my baby
Because I shot up.

Pause.

Patty smokes and looks off across the field.

MIKE

Sorry.

Patty turns and smiles.

PATTY

(Sweetly)
Thank you... What period do you have lunch? Meet me out front and we can get something to eat. I have some really good weed.

MIKE

I don't have a car... My and bike got taken away because I got arrested here first day of school.

PATTY
Was that YOU?

MIKE
Yeah. Me and my friend James.

PATTY
What on earth could you have done
the first day to get into that much
trouble? Two police cars with
lights flashing for Christ sake.

Patty laughs.

MIKE
I know it's surprising what they
take personally. All we did was
trade car for my bike and licenses.

PATTY
That's the way it always is. You
are just hanging out doing your
thang and then you get a knock.

MIKE
Sometimes it's too late to make a
good first impression.

PATTY
(laughing)
Yep you screwed that up. I'll
drive.

EXT. PATTY'S CAR - DAY

Patty's driving Mike in her plain 4-door. They pull out of
the high school and start down the road. Patty picks up a big
joint wrapped in white papers from the ashtray and lights it
up. They drive and take turns puffing. Mike gets insanely
stoned. He can barely talk.

MIKE
A monkey pulled my hair.

PATTY
What?

Patty's COUGHING AND LAUGHING.

Mike can't continue. He watches the scenes go by. Patty
smiles at Mike.

They pull into the tan trailer home she shares with her mother.

PATTY (CONT'D)
Don't worry my mom isn't home.

They go in.

INT. PATTY'S MOBILE HOME - NOON

Everything is neat and tidy. Mike watches Patty walk into her sunny bedroom. He follows her.

Mike is thinking they are going to have sex. Patty lays face down across her bed. Mike lays next to her. Her bed feels hard. It's very sunny.

PATTY
Will you rub my back?

Her back feels bony, her bra is like a belt across her spine. Never the less he's heatin' up and trying to feel her tit.

She slowly pulls his hand away and he rolls to his back rejected and stoned.

Mike notices the room is full of baby things. New baby toys, a crib, pink, white, blue and yellow stuff all over. He sees a picture of a tiny, pale baby in lace in a white frame on top of the TV set.

PATTY (CONT'D)
Yeah, he's dead. They just took a picture of it for me.

EXT. DAVID'S TRAILER. OUTSKIRTS OF EAST TULSA. EVENING.

A MONTAGE OF DAVID, 28, TALL SKINNY WITH A BLOND AFRO.

MIKE (V.O.)
David's twenty eight. He wears cut-off jeans all the time, tank top and tube soocks; with a blond afro. He is built like a basketball player. And he works for the phone company and all his friends are sixteen. His spare time is spent going from doctor to doctor looking for one that could write him a prescription of any kind, he'll settle for most anything.

(MORE)

MIKE (V.O.) (CONT'D)
Plus he's kind of mental. He hears voices, he says. Sometimes silly, sometimes he's totally insane. One time in a crowded teenage arcade he jumped up on a foosball table on all fours, barking like a dog. David's a lot of fun. He'll buy us booze and let us bring our girlfriends over to his trailer.

Mike drives down the long gravel driveway on his motorcycle to David's trailer house.

The trailer is set in a secluded setting on the edge of a plateau on a few acres of rocks.

Mike walks in to David's trailer filled with shitty trailer furniture. The place is unkept. David's teenage friends are hanging around. Mike sits in a plaid recliner.

A kid named KIT, 16, looks like Kurt Cobain, comes in the trailer with a heavy paper bag.

KIT
Check out what I got trick or treating last night!

As David comes out of the bathroom.

DAVID
Let's see that!

David grabs the bag and looks inside and sees hundreds of yellow jackets.

David makes a funny monkey face and monkey sounds and jumps up and down on the couch acting like a monkey as the kids all crowd around and reach into the bag. Then David jumps off the sofa pushing all the kids back and takes the bag and reaches down into it with a goofy smile.

Pills spill. David downs a few at once.

DAVID (CONT'D)
Where did you get these?

KIT
The pharmacy at Hillcrest.

DAVID
Shit! No wonder. That place is the Fort Knox of pills.

David turns to hand Mike some...

MIKE

I can't. I'm in too much trouble
already.

Mike gets up to leave.

MIKE'S NARRATION PICKS BACK UP OVER THE SCENE.

MIKE(V.O.)

They partied and kept taking those
downers till they blacked out. It
was like flies on shit. Kids came
out of the wood work and for once
there were more than enough drugs.
It was a big crash and burn seen
for days. In that time a lot of
damage had been done like David not
showing up for work and losing his
job and wrecking his car. Then
someone walked off with the bag.
So when Larry Hall and fat Jimmy
Walker showed up too late wanting
drugs and David wouldn't answer
because he was scared to death of
telling the two baddest speed freak
criminals on the east side he
didn't have any more...he watched
as they broke all his windows out
with cinder blocks and then dented
in the sides of the trailer before
they broke the door in when David
ran out the back and hid in the
bushes in his underwear and watched
as they threw all his clothes out
the door into the muddy yard. Then
they tore up the furniture and
threw it out too. Then they ripped
up the wall to wall carpet and
pulled it outside along with the
dishes. Mad about not finding the
drugs fat Jimmy Walker turned on
his younger side kick and slapped
him and grabbed his wrist and spun
around twice ramming his head into
the side of the trailer house
leaving another big dent.

EXT. PASTURE, OFF ROUTE 66 - DAY

PLAY: "RATTLESNAKE SHAKE LIVE AT THE BBC" BY FLEETWOOD MAC

Mike is 17, now with longer hair. He is with girlfriend KAY, 16, long brown hair middle part and a round face, slender.

They are fucking in the backseat of a 67 Nova...

They pause to a horse's burr. A horse's head is in the window watching them.

EXT. TENKILLER LAKE - DAY

A group of 15 TEENAGERS, tanned and sunburnt, are camping on the shore of Lake Ten Killer state park in Eastern Oklahoma.

They are all between 16 and 20, in cutoffs with long, straight, sun-bleached hair parted down the middle. Shirtless guys, girls in tube tops. They are all stoned.

They are surrounded by 60's pickup trucks, muscle cars, a few Harleys, some tents, and ice chests.

James lights a joint and passes it to TIM, 17, 5'9" Athletic sitting on a concrete picnic table. He hits it and passes it on to another GIRL, who passes it on to James. Kay is there already

James lowers the joint to his side as they see a new looking '70 Gold Monte Carlo that slowly pulling up and Mike gets out.

Mike just bought this car but has buyer's remorse and feels awkward about it.

It is too nice and too gold.

JAMES

Where the hell did you get that?

MIKE

(a little embarrassed)

I found it in the paper bought it over by **Oertlees**.

Mike feels awkward as walks around to the trunk of the monte carlo, opens it, and lifts out a white ice chest.

JAMES

Hey.

James quickly opens the chest and pulls out 3 bottles of iced Miller High Life.

MIKE

Hey Get your own beer.

Mike steps back with his ice chest to get away from James and then closes his trunk balances the chest on his knee and then walks it over to the and sits it down on the concrete picnic table by the car. He senses disapproval. He pulls out a beer.

KURT, 17, SLENDER, LIGHT BROWN HAIR, James, and other girls stand looking at the car. Kay is hugging Mike.

MIKE (CONT'D)

It's got a 409 four barrel dual exhaust. No smog shit. It has a great top end.

JAMES

(Awkwardly)
I don't know man.

As if on cue, Kay and the girls GIGGLE and run toward the water, barefoot, tender, dodging the sharp rocks in the path to the lake.

Kurt and James follow.

Mike steps up to a tree and pisses behind it looking back at his new car.

He sees the girls shriek and jump off the high ledge holding hands. James and Kurt pull off their shirts. They too, jump off into the crystal blue lake.

Mike walks to the ledge that overlooks the lake and takes a big pull of his beer. He sits on the big flat rock, then pulls his shirt off and boots and jumps in wearing long jeans.

James climbs out and sits on the ledge. He pulls some weed out of his discarded shirt he left on the rock and rolls a joint.

Mike climbs out and sits next to James. James tells Mike about TROY, STONE MASON, FRIEND OF JAMES'.

He lights the joint.

JAMES (CONT'D)

You know about Troy and the reason he was hanging out with her was because she had a good job right?

MIKE

Yep.

JAMES

Well they got married and Troy said because she told him if he married her she would buy him a brand new Harley.

MIKE

No shit?

JAMES

Yea a brand new super glide but then She fucking bought one for herself!!!!!! A sportster. She didn't tell him the part deal where she was going buy one for herself so she could keep an eye on him.

MIKE

That's soooo not fair.

They laugh.

JAMES

She not only going alone with him he's going to have to go slower. Haha. HAHA.

JAMES (CONT'D)

Look what I scored. Want one?

James pulls out a pill bottle of valiums.

MIKE

Man I can't. I just got that New car and Kay's here. Her Dad would kill me if I got her into trouble.

Mike and James watch Kurt and the girls swim away. James takes a couple of the pills from the baggy and then suddenly points out toward the lake.

JAMES

Look out there.

Mike looks, then turns back and sees James drop a pill in his beer. Mike pours it out.

MIKE

Jesus!

JAMES
Don't waste my drugs.

MIKE
I told you I can't. I just got that
thing.

JAMES
That's a stupid car.

James pops one in his mouth and pushes Mike. He laughs as Mike stands and walks back to the picnic table and the ice chest.

EXT. TENKILLER LAKE - DUSK

The scene resembles the aftermath of a battle, with the fallen and wounded staggering under the trees next to the parked cars and Harleys and tents with the huge lake in the distance.

Mike can hardly walk . Someone was clearly successful in slipping him valiums. He stumbles, beer in hand, barefoot.

MIKE
(slurring)
Wich of you fuckers put valiums in
my beer? I'm way too... way too...
just for beer.

He slurringly addresses Kurt, who is also struggling to stand, and throws his arm around his shoulder. Next to him is Tim, the most sober of the group.

MIKE (CONT'D)
(slurring)
Let's go for a ride around the park
in my new car.

TIM
I'll go.

KAY
Mike you're too fucked up to drive.
You're not going anywhere. I have
to go- I'm going home now mike I'll
get a ride now with Madonna.

MIKE
I'll be right back. I'm just going
around the park.

TIM
I'll watch him!

KAY
Whatever!

Kay walks off and gets a ride from one of her girlfriends.

Mike and Kurt stagger to the Monte Carlo. Mike gets in the driver's seat and Kurt gets in the passenger side. Tim climbs in the backseat. They all bring a beer.

Mike backs the Monte Carlo out of the campground and onto the asphalt road of the state park.

The wheels spin a little on the gravel and dust swirls around the car's headlights as the car stops.

EXT. COUNTRY ROAD - DUSK

The Monte Carlo slowly rolls up into a turn but goes too wide narrowly missing a PEDESTRIAN, 24, ATHLETIC, HANDSOME, SLENDER walking with his kid along the road in the state park.

The Pedestrian shoots him the finger.

Mike stops the car in the middle of the road turning it off, leaving the headlights on, and stumbles out to defend his manhood.

Mike approaches the Pedestrian with his fist up.

The Pedestrian hits Mike with a combination, knocking him out cold.

Mike lays on the asphalt knocked out.

Kurt and Tim pick him up and Mike is dragged into the passenger seat of the car.

Kurt stumbles to the driver's side and Tim gets in back.

CUT TO:

INT. KURT IN THE DRIVER'S SEAT IN MIKE'S CAR

The Pedestrian is jacked up and puts both hands on the window sill of the passenger side and yells over Mike's limp body at a very drunk and downed out Kurt.

PEDESTRIAN

Get the fuck out of here! What the fuck do you assholes think you're doing? Get out of here, you pussies, I'll kick all your asses.

Kurt fumbles to find the ignition but he is too drunk to figure it out.

TIM

(panicky and urgent)
Go, man. Drive. DRIVE!

The Pedestrian continues his abuse yelling over Mike's limp body.

Mike comes to and blinks and stays down and still so no one notices he woke up and he is rested and sharp and sizes up the situation.

Mike sees Kurt struggling to keep his head up.

It bobs like a toy on the dash as he's trying to figure out how to drive the Monte Carlo.

The Pedestrian leans into the car window, shouting.

PEDESTRIAN

(Spitting with rage)
Get this fucking car out of here
you piece of shit pussy assholes!

Kurt finally starts the engine and floors it, but he can't get the gearshift to work right.

The engine revvs high and the Pedestrian shouts his tirade over the noise.

Mike holds still.

PEDESTRIAN (CONT'D)

You assholes get out of here or
I'll whip all your asses!

The Pedestrian kicks the side of the car.

TIM

Go! Fucking go!!! NOW!

Mike out of nowhere reaches up fast and grabs the Pedestrian by the t-shirt, pulling him halfway in the car and starts slamming his left fist into the Pedestrian's face before The Pedestrian fights back.

The car is revved up almost to the breaking point and Kurt still fumbles for the gear shift.

TIM (CONT'D)
(hysterical)
GO, GODDAMMIT, GO!!!

Kurt slams the car into gear, making the rubber burn out of control and accelerates.

The Pedestrian runs alongside the car, still waist-deep inside the window as he struggles to untangle himself from Mike and finally tumbles off onto the road.

The Monte Carlo slams straight into a tree.

Mike's head smashes into the windshield.

Tim, Kurt and Mike sit stunned for a minute.

The car is tilted up and Mike looks around and back at Tim then opens the car door steps way down and stands up quiet.

He looks at the car. One headlight points up into the tree lighting the leaves. The other is smashed to shit.

Mike isn't drunk anymore. Blood slowly trickles down his face and off the ends of his hair.

Kurt and Tim come around and stand silent looking at Mike's new car all smashed up.

KURT
I'm sorry man.

MIKE
Get out of here before they come.
It's all my fault.

Kurt and Tim stagger off down the dark road. The Pedestrian is there.

MIKE (CONT'D)
Go away.

The Pedestrian backs off and sits down nearby with his Kid watching the mess.

More blood drips down Mike's face and his hair. He wipes it out of his eyes, but smears it across his face.

Mike rummages in the car and grabs empty bottles and hurls them out of the door and into the darkness off the road.

A PARK SECURITY COP, 55, SHORT, BAD POSTURE, ILL-FITTING UNIFORM, NICE GUY drives up to the car and gets out.

PARK SECURITY
I called the highway patrol. They
will be here shortly.

He holds a flashlight up as Mike looks for contraband in his back seat.

Blood drips slowly from his hair.

Red Flashing lights head light spot lights close in.

The highway patrol car stops and a HIGHWAY PATROL COP, 35, SPIT SHINED AND SERIOUS gets out.

HIGHWAY PATROL COP talks to the Park Security Cop while Mike is still sitting in the back seat of his car, looking out the rear window.

HIGHWAY PATROL COP
Get out and step away from the car,
son.

The Highway Patrol Cop handcuffs Mike and puts him in the back seat.

He goes through the Monte Carlo and finds a half smoked joint and a pack of bugler papers in the ashtray.

EXT. HIGHWAY - NIGHT

Mike rides in the back of the highway patrol car handcuffed.

He rides past the camp where all his friends are set up and out of the state park and onto the highway.

Ext. COURTHOUSE - NIGHT

The Highway Patrol car pulls up in front of a big sandstone court house. A sign reads ADAIR COUNTY COURT HOUSE.

INT. COUNTY JAIL - NIGHT

Mike is admitted. An officer leads him with his long hair matted with blood and two black eyes with blood all over his white T-shirt to a big cage full of PRISONERS.

OFFICER
Saturday night crowd.

It's crowded. Mike has to sit close to the overflowing toilet.

A HOMELESS MAN, CRAZY-LOOKING uses his foot as a plunger jams it in the toilet and paces back and forth, muttering to himself and tracking shit and paper.

A quarter of the prisoners are Indians. They speak Indian to each other.

Mike sits in the only open spot against the bars next to the stopped-up toilet.

Mike sits leaning against the bars next to an INDIAN, 55, CHUBBY.

INDIAN

(In a friendly way and out of nowhere)
You look like a raccoon.

Mike touches his eyes.

INDIAN

You have two shiners. You look like you had the hell beaten out of you.

MIKE

I deserved it then my buddy drove my new car into a tree and I busted the windshield with my head.

INDIAN

Boy I bet THAT hurt?

MIKE

Don't remember. But it woke me up.

They sit silent.

INDIAN

I bet you wish you weren't here.

MIKE

You Got that right.

Mike shivers it's cold in there. He sits up all night talking and making a couple of friends.

INT. COUNTY JAIL - MORNING

A COP shows up with pot of coffee.

He passes Mike an empty tomato sauce can.

The cop pours coffee into the can and it's too hot for Mike's hands so Mike takes his bloody shirt off and wraps it around the can.

A FEMALE COP comes over and calls out names and a couple MEN stand up.

As the PRISONERS file out of the cage, the other PRISONERS rush to the bars all shouting different things.

PRISONER 1

Look up John Birdseye and tell him
Fisher in here locked up and say
please come here pay my bail
please.

PRISONER 2

My old lady. Her name is Susan
Crouch in the phone book. Call her.

Finally, a cop comes for Mike.

COP

Mike Andoe.

Mike stands up.

RANDOM PRISONER

Call 437-3307. Tell my brother to
call the jail. Do it for me, Okay?

MIKE

Okay.

The cops lead him out. The jail door shuts behind him. Cops take him down a long dark hall to the front of the building toward the light of morning.

INT. MIKE'S BEDROOM - EARLY MORNING

3 WEEKS LATER

Mike is sleeping.

Mike is awoken by his Mother Lois who stands at his doorway worried and fretting.

LOIS

Now you got your car back You need
to get up and go find a job mister!
You hear me? Find a job today,
Michael. You need to pay for those
repairs. So get up and start
looking. And forget about getting
it painted until you pay for the
repairs we done so far!

Mike is getting dressed. The phone is heard ringing his
mother comes back.

LOIS (CONT'D)

Mike. It's Kay.

Mike takes the phone in the kitchen.

CUT TO:

INT. KAY'S BEDROOM (CLOSE UP)

Kay speaks while crying hysterically, holding a piece of a
torn dress. It's a hippy dress made of Muslim and Batik
colored flowers.

KAY

Come over here and beat my Daddy up
because he tore that dress off you
bought me!

MIKE

What happened?

KAY

I was getting ready for work and
put on that dress and he just tore
it off of me and ripped it to
pieces.

MIKE

I'll be right there.

CUT TO:

EXT. MIKE IN CAR - SUNNY MORNING

Opening shot on the new purple front end on the gold Monte
Carlo car. Mike pulls out.

CUT TO:

EXT. FRONT OF KAY'S RANCH HOUSE - MORNING

Mike pulls up the driveway. He walks right into the house without knocking.

INT. KAY'S LIVING ROOM - MORNING

Kay's Dad looks surprised. HARVEY, 44, MILITARY STRAIGHT PRINCIPAL OF THE LOCAL ELEMENTARY SCHOOL AND DEACON OF THE CHURCH looks surprised. He is a hard core republican and often does push-ups in the front yard.

Mike stands near the front door.

MIKE

Mister, its time for you and me to go the yard.

Mike and Harvey walk out to the front yard.

EXT. FRONT OF KAY'S HOUSE - MORNING

Harvey and Mike square off.

HARVEY

Come on son and hit me.

Mike doesn't. Harvey lowers his hands.

HARVEY (CONT'D)

Come on son, hit me.

Mike doesn't.

A few of the neighbors walk up to watch.

HARVEY (CONT'D)

Hit me!

MIKE

You're a sick motherfucker for tearing her dress off like that.

Awkward moment of silence.

HARVEY

Come on son and let's go to the backyard. We can fight there. Come on let's go. Let's not fight here.

Kay comes up the plate glass door. Her eyes are red from crying.

Mike sees her, and lowers his hands and faces up to her at the front door. Oh how he loves her.

Kay opens the door just a crack as if not to let any air out and puts her lips to the opening.

KAY

Mike! You leave my daddy alone!

Mike turns around defeated, walks to his car and pulls away.

EXT. TULSA SUBURBS - MORNING

Mike is slowly driving around a neighborhood under construction with various houses being built. Side-view driving the two-tone car. Cut to Mike in car. Rolling Stones' "Sway" is on the 8-Track tape. Close-up shot on 8-Track sticking out of radio.

EXT. CONSTRUCTION SITE - MORNING

Mike pulls up in front of an unfinished home and gets out. It's a medium smallish house being piled with really light tan sandstone. The man, CHARLIE, About 45, DARK TANNED, SHORT, PUDGY, BLACK HAIR, BIG HANDLEBAR MUSTACHE, AND WEARING JACKY O SUNGLASSES working on a column in the front of a house.

Charlie is sitting on a step ladder so Mike has to look up at him. Mike asks in a friendly tone:

MIKE

You need any help?

CHARLIE

Maybe.

Charlie chipped at a stone column with a hammer and smirks as he looks down at Mike.

CHARLIE (CONT'D)

We could use the labor.

MIKE

That would be great.

CHARLIE

I have to talk to my partner DALE first.

MIKE

OK.

Mike stands waiting. Charlie keeps chipping at the rock.

CHARLIE

He's not here. He ought to be back soon. He went to get an advance from the builder. (LAUGHTER.) He's not going to get it because we got it already to start this.

Charlie points to the rest of the house.

CHARLIE (CONT'D)

But it rained and one beer led to the next bar.
(LAUGHTER)
Besides we had another house to finish first.

Charlie looks more directly to Mike, Mike can see his eyes through his sunglasses in an almost whisper.

CHARLIE (CONT'D)

Let me tell you about my so-called partner Dale. You see, he's jealous of me.

MIKE

Why?

CHARLIE

For one thing I am the better stone mason than he is but he thinks we are partners but we ain't and that's why he is at the back of the house because I always put him at the back of the house to do the junk work that no one sees! I do the premium stuff, you see up at the front? Plus, he is living with my ex Lee! It drives him crazy that I fucked her every which way. She would do anything to me (LAUGHTER).

Charlie pauses, looks down at his work, LAUGHS to himself again.

CHARLIE (CONT'D)

Since I had her first and some times I tease him and ask him how's my dick taste? Just to rib him you know?

(MORE)

CHARLIE (CONT'D)

Anyway, he was in 'Nam and everything bothers him. He don't think anything's funny. Don't ask him about 'Nam it will just make him mad.

DALE, 27, drives up in a dirty green 1969 Mustang. Dale is TALL, TAN, AND GANGLY. He wears a disco looking polyester shirt with a huge collar and premapress bell bottoms and loafers with construction dirt on them. He looks like he was dressed for dancing but he is dirty from working. He walks up and looks angry.

DALE

Who the hell is that?

CHARLIE

He wants a job.

DALE

Ever done stonework before?

MIKE

No, but I labored.

DALE

Where?

MIKE

Stucco at the Marina Apartments.

DALE

What happened?

MIKE

They put speed in the drinking water.

DALE

Jesus! What you standing there for we got work to do. We got to finish this place and get out here.

Dale looks to Charlie.

DALE (CONT'D)

That cocksucker said, "No more money." He said you taped him out already Charlie so we got to knock this motherfucker out. GET IT DONE AND I DO NOT GIVE A GODDAM WHAT IT LOOKS LIKE!

CHARLIE
(To Mike) You know how to mix mud?

EXT. CONSTRUCTION SITE - MIDDAY

Later that day, Dale is working on one side of the house while Charlie is on the other. Both are up on a scaffolding. Mike walks to Charlie's side to bring him mud and rocks. He's struggling up the scaffolding.

CHARLIE
I bet Dale don't even know how to fuck her right. I trained her really good. Yeah, she liked to wake me up by sucking my dick.

Charlie looks off into the distance and puts his tools down.

Mike walks to Dale's side. Dale shakes his head.

DALE
(To Mike) I am tired of carrying Charlie's lazy ass. I can do this quicker alone and make a whole lot more money. Look at today. It is all his fault we are working for free. That motherfucker owes me.

Mike shovels mud up over to Dale.

DALE (CONT'D)
It drives Charlie crazy that I am living with Lee. She hates his guts! He still gets drunk and calls her when he knows I'm not home and cries and begs her to take him back (LAUGHTER). He's disgusting and a pervert.

(Pause)

You know what his favorite books are? You know what he likes to read?

MIKE
No...

DALE
He buys little dirty paperback books about little boys dressing up like girls!

Mike frowns.

MIKE

How do you know that?

DALE

He don't even try to hide it. He leaves them around. I about had it with him.

(Pause)

Hey! Quit fucking off we need to get this done!

EXT. 711 PARKING LOT - AFTERNOON

All three are in Dale's mustang. They park right in front of the door.

INT. 711 - CONTINUOUS

Dirty and sweaty, the browse and buy. Mike buys a sandwich and a quart of milk.

EXT. 711 PARKING LOT - AFTERNOON

Mike is in the backseat eating and drinking his milk. Dale and Charlie are in the front seat drinking beer. They drink and eat while watching people walking in and out of the front doors of 711, staring longer at the girls.

DALE

(Out of Nowhere)

Lee woke me up this morning sucking my dick.

Charlie slowly stops chewing, stares longing out the front car window.

Charlie quits eating and goes back in and buys another 6 pack.

EXT. CONSTRUCTION SITE - EVENING

Charlie is drunk, sitting in the front seat with the car door open, yelling up directions to Mike, who is working on the scaffolding.

CHARLIE
Hurry up! We're almost done.

Charlie takes another swig of beer.

EXT. CHARLIE'S APARTMENT, GROUND FLOOR - NEXT MORNING 6AM

It's raining. Mike pulls in to pick up Charlie.

Charlie comes out of his ground floor apartment in big Jacky-O sunglasses and a cup of coffee. He enters the car and looks as if he's been up for hours.

Mike sees a young woman, SANDY, 22, PROSTITUTE, at the door as they pull out.

INT. IN MIKE'S TWO TONE MONTE CARLO - MORNING

MIKE
Whose that?

CHARLIE
She is my girlfriend.

MIKE
She's young.

DALE
She's about your age. How old are you?

MIKE
Eighteen.

CHARLIE
I guess she is 22 and I am 42 that's not too bad.

MIKE
What she do?

CHARLIE
She's a prostitute.

Charlie looks at Mike through his jacky-Os for his reaction.

MIKE
Really?

CHARLIE
Yep.

MIKE

That dont bother you?

CHARLIE

No, why should it? She don't kiss them.

MIKE

What difference does that make?

CHARLIE

Kissing is intimate. Fucking is like a hand shake.

PAUSE

MIKE

Where does she work?

CHARLIE

Ever heard of RideShy?

MIKE

No.

CHARLIE

There are a couple of trailers out by the turnpike gate right across the county line.

MIKE

I wouldn't like that.

CHARLIE

Listen, I do what I like. Like tonight after we get paid from this motherfucker I'm going to get cleaned up, take a long bath, put some Brute on my balls and go to my ladies. It's full of single gals.

MIKE

You just go up and talk to them?

CHARLIE

Hell no. I don't have to.

MIKE

Why?

CHARLIE

Because they come to me.

MIKE

Yeah?

CHARLIE

Yep I get myself a table. And break a hundred into Ones and spread it all out in front of me. I always attract women that way.

Charlie turns up a Olivia Newtown John song on the car radio.

CHARLIE (CONT'D)

I love her. You ever seen her backup singer? There he is with that low voice he looks like me he's got a big moustache this really deep voice. I bet he fucks her.

It begins to rain hard.

CHARLIE (CONT'D)

You know how men get hard-ons? Well women get wide-ons.

Mike looks at Charlie.

EXT. WORK SITE - MORNING

Mike and Charlie pull into the street in front of the work site.

CHARLIE

It's too wet to work.

MIKE

Want me to take you home?

CHARLIE

No, we will take care of business today and I will pay you just the same.

MONTAGE:

EXT. Mike and Charlie drive to convenient store to get a 6-pack of beer. They drink while going to various local work sites looking for payments and jobs.

Charlie then directs Mike to Lenny's house.

LENNY, 50-s, TALL, SKINNY, HAIR TALL & COMBED STRAIGHT BACK is Sandy's father.

MIKE

Where are we going?

CHARLIE

To Lenny's house. You'll like him.

EXT. SHITTY GROUND-FLOOR MOTEL-LIKE APARTMENT - MID MORNING

Car pulls right up to door of Lenny's house. Charlie knocks. Lenny answers. He is in his 50s and is skinny his hair is combed straight back and is wearing a wife beater with old navy tattoos all over his arms.

CHARLIE

Lenny this is my new employee Mike.

LENNY

Welcome Mike.

CHARLIE

Lenny is Sandy's father.

They go into the house and sit at a dining table with an overhead poker light and drink Tall Boys for the next 6 hours.

They get drunk as skunks and periodically send Mike to the store to restock.

At 3:30PM Charlie and Mike stumble out to Mike's car, and pull out.

CHARLIE (CONT'D)

Go that way.

Charlie directs Mike downtown to an old 4 plex apartment house. Charlie knows where the key is hidden.

Mike does not know where they are and does not ask. They stumble in. The place is nice and tidy. Pictures on the walls, doilies. Nobody was there.

Charlie starts the wrecking the place. He systematically breaks every thing that can break. He carefully removes a few records from their jackets and breaks them.

He put his hand on the mantle, and slides off all the objects on to the floor, and stomps on them breaking each one.

He opens the kitchen cabinets and scoops out all the dishes. The same with the refrigerator. Scooping Jelly, honey, pickles, milk into a gooey mess on the linoleum floor.

All while Mike stands there frozen and watches afraid to move.

When finished Mike takes Charlie home as if nothing happened.

INT. CHARLIE'S APARTMENT - NEXT MORNING

Mike walks through the screen door to pickup Charlie.

Charlie and Sandy are sitting in their sunny living room drinking coffee with their big sunglasses on.

The place is a wreck. It looks like Charlie wrecked his own house.

EXT. MIKE'S CAR - MORNING

Mike and Charlie get in the car.

MIKE

What happened?

CHARLIE

We had cocktails. And I was reading my new book. Then I like to make her crawl the house like a dog and when my book gets good, I say "Come here bitch and suck my dick!" Sometimes I beat her with my belt.

They ride quiet.

CHARLIE (CONT'D)

But in the middle of the night she woke me up sitting up in bed pointing to the closet screaming "There he is! There's the devil!" And it scared the living shit out of me.

MIKE

What did you do?

CHARLIE

Well I beat the hell out of her. That's what I did. She's been reading those exorcist kind of books.

(MORE)

CHARLIE (CONT'D)
She's full of all that devil shit.
I'm not going to let her read that
trash anymore.

INT. MIKE'S HOUSE AFTER WORK - EARLY EVENING

Mike walks in the door of his house, walks past his Mom in the kitchen, and opens refrigerator.

MIKE
I think I want to go to college
after all.

EXT. TULSA JUNIOR COLLEGE. DOWNTOWN TULSA - DAY

Mike his Red Chevy pick-up truck into an out door parking lot.

He crosses the street and enters into to a crummy office building in downtown Tulsa with the words "TULSA JUNIOR COLLEGE" on the door.

INT. TULSA JUNIOR COLLEGE - CONTINUOUS

Mike is walking through a few students. He gets on the escalator.

At this moment, at the top of descending escalator a cute girl steps on; TERRY, 19, small classy looking, with a dark shag haircut. Mike is going up.

They stare at each other as they pass, both turn and watch each other till they are out of sight.

CUT TO:

INT. TERRY'S SMALL SPORTS CAR. PARKING LOT. - LATER

Mike and Terry are fucking on the reclining seat of Terry's small car.

CUT TO:

EXT. MIKE'S APT. NEAR PHILBROOK TULSA - DAY

Mike is outside of tudor style garage apartment behind a big old house with huge tree and shakes hands with a melancholy Steve Buscemi character, 45, named BUDDY.

A 33 year old woman, JANICE POORBOY, medium high, half Indian, long straight waist length hair, almond eyes, great figure, wears capri pants and flats. She is a very pretty ex LA gogo dancer.

MIKE

I like the place a lot, Buddy,
thanks for renting it to me.

BUDDY

Hey Mike that's great, here meet my
wife Janice. Janice this is Mike.

They shake hands. Mike notices her capri pants and cute flats shoes and her curvy ass.

INT. MIKE'S APT - DAY

Janice Poorboy happens to be outside Mike's apartment when he is walking Terry to her car. Terry doesn't see Janice but Janice is watching her intently.

When Mike walks back to his apartment Janice walks up to the stairs.

JANICE

Buddy said you are an artist and
you are studying art in school?

MIKE

Yeah, I go to Tulsa junior college.

JANICE

I like to paint too.
What kind of things do you like to
do? Draw? Paint?

MIKE

I'm an agricultural business major
but I'm thinking about changing it
to art so I'm taking Drawing and
Printmaking.

JANICE

Buddy said he saw some things and
that you were really good.

MIKE

I can show you if you want to come.

She follows him up the stairs.

INT. MIKES APT - CONTINUOUS

Mike's apartment has good light and the red heavy red shag carpeting makes it real warm and homey with fresh plants around.

Janice comes in and is jittery and nervous and doesn't really seem that interested in his drawings. Spread around his table.

Mike looks her in the eye, her pupils are huge.

Mike is plays Jimi Hendrix's Axis Bold as Love.

JANICE

I met Jimi when her first came out.

MIKE

What was he like?

JANICE

I met Jimi at a party in LA and he was sooo cute and he was really shy he was all dressed in velvet and jewlery and he had a bandana wrapped around his thigh. Oh yeah he was with two pretty girls.

Janice then picks up a doors album and points and Jim Morrison.

JANICE (CONT'D)

I knew him too we were all at the whiskey in a big round booth, the kind you can walk around and he was soooo drunk he kept pushing my head down to his crotch and he stunk so bad and I wouldn't blow him he got all mad and walked behind me and poured his drink on me.

MIKE

You want to look at my new drawings?

JANICE

Will you show me?

Janice sits next to Mike on the textured bedspread he got from Terry and is looking at his drawings when she slips her hand under his drawing pad and feels his dick.

The drawing pad slides to the floor and lays open as she slides to her knees on the red shag and she opens his jeans and blows him.

He tries to take her shirt off but she won't let him. She pushes his hand away and jumps up to leave.

He doesn't come because he's put off by her jitters and erratic speed freak energy.

JANICE

I got to go back before he misses
me...

INT. MIKE'S APT. - NIGHT

One night he's home alone listening to records -trying to do homework and laying on his bed talking to his girl Terry on the phone.

TERRY (O.S.)

(Whispers on the phone to Mike) Do
you ever masturbate when I'm not
with you?

MIKE

Sometimes. Do you?

TERRY (O.S.)

Yes.

MIKE

Ha. Are you right now?

TERRY (O.S.)

Yes.

MIKE

Really? Where are you?

TERRY (O.S.)

Doing my homework in the sewing
room and I can hear my mom and Ben
screwing. They don't think I can
hear I guess. But he is fucking her
so hard and for a long time.

MIKE

No shit!

TERRY (O.S.)

Yeah The headboard hits the wall
over and over. hes fucking for a
long time.

TERRY (CONT'D)

I wish I was with you right now.

She said weakly

MIKE

Me too baby.. wait someone's here.

You see Mike as he is laying back with his head up he sees he
has a boner in his pants.

Mike hears someone run up his stairs and knock at his door.
He gets up to open the door and it's Janice in and opened
robe.

MIKE (CONT'D)

Let me call you right back
sweetheart.

JANICE

I'm just taking out the trash, I
can't stay.

She is breathing heavy and she opens her robe under the
light over the door and kisses him hard for the first time
and he's ready this time. He brings her in and pushes her to
his bead leaving her robe open and on fucks her hard and
comes inside her for the first time.

Janice jumps up.

JANICE (CONT'D)

You asshole,.... you came in me.
Fuck!!!!!! I thought you couldn't
come. Shit!! He's going to see
this!!!!

She runs down and runs down the stairs too.

EXT. DRIVEWAY - 11AM

One Saturday it's a pretty day about and Buddy is washing his
car while Mike is above the garage where he can see Buddy's
cream colored Mercedes from the open window and also his
front door is open on the other side making the curtains
billow. Then Janice, less high, looking pretty walks up the
stairs barefoot wearing a loose dress.

INT. MIKE'S APT. - DAY

This time Janice blows him and pushes him back on the bed and lifts her dress and straddles and fucks him as she watches Buddy wash his car down on the driveway through the blowing curtains.

When Janice sees Buddy is finished washing the car she gets up mid-fuck and then before she walks out.

JANICE

Why don't you come? You
like me, don't you?

MIKE

I don't know. I guess I can't.

INT. MIKE'S GARAGE APARTMENT - DAY

Split diagonal screen.

It's a Saturday and Mike sitting on his bed calls his DAD,
41.

MIKE

(Into the phone)
What's going on Dad?

DAD (O.S.)

Oh not much. Just trying to fix
your Aunt Jenny's TV.

MIKE

What do you know about these carpet
steam cleaners you see advertized
on TV?

DAD (O.S.)

Not much but I would guess they
don't work as well as it looks on
the commercials and they probably
aren't so easy to use.

MIKE

Well I'm thinking about cleaning my
carpet to get moldy smell out.

DAD (O.S.)

That sounds like a plan.

MIKE
I will probably be out there
tomorrow night.

DAD (O.S.)
What time?

MIKE
Dinner time.

DAD (O.S.)
All righty, see you then.

MIKE
Ok See you later.

DAD (O.S.)
Okie doke bye bye.

INT. MIKE'S APT - DAY.

Mike gets a phone around noon.

STEVE, 20 year old, is on the other end.

Split screen mike in his place steve in a messy kitchen with
bare over head light.

STEVE (O.S.)

Man, Mike we are so broke we can't
even buy gas. Can you come take us
to the store?

MIKE
I am thinking about renting a
carpet steam cleaner but i'll pick
you up.

EXT. STEVE'S HOUSE. NORTH ADMERIAL TULSA. - LATER

Mike dives up to Steve's low rent house, there is a large
tree stump and a busted up car in the driveway.

Mike does not get out. Steve and his WIFE, 18, mousey really
pale, small, blonde hair- step out of their house and get
into Mike's pick-up truck.

Mike drives off without a word.

INT. MIKES PICK UP TRUCK - CONTINUOUS

Steve is somewhat upbeat but his young wife looks really depressed, they wear identical corduroy sheep header jackets. They drive to a safeway parking lot. Looks like its in the country.

STEVE

Park on the side over there.

Mike pulls over. They get out slamming the door. Mike looks at them walking to the store suspiciously.

Mike waits in the car to country music, George Jones, on the radio.

He turns off the radio when Steve and his wife jump back in.

STEVE (CONT'D)

Go get out of here fast.

Mike sees that they have things under their coats and tears out of the parking lot out down the road. Steve looks behind them then turns back and slowly pulls a huge pot roast from under his coat and smiles at it.

STEVE (CONT'D)

(to his wife)

What did you get?

She is nervous to pull her's out.

When she does its a shitty slice of ham in an oversized Styrofoam tray.

Steve spazzes wordlessly.

When regains himself he says

STEVE (CONT'D)

(outraged)

YOU DON'T STEAL THE SHITTIEST
THING!

CUT TO:

INT. MIKE'S BEDROOM - 3AM

Later this night Mike is asleep in bed with Terry and his mother calls at 3AM.

MIKE
(Into the phone)
Hello.

MOM (O.S.)
I think your Dad is dead.

MIKE
What?

Lois starts crying hysterically.

MOM (O.S.)
(Barely talking)
He's dead. He couldn't breathe.

MIKE
Mom I'll be right there.

Mike stands up. Terry sits up. Both are naked

TERRY
(half asleep)
What? Who that?

She looks at the phone then at him standing at the closet.

Mike goes to the closet opens it then falls into its darkness frozen his feet are out in the room.

Terry gets up naked and pulls him up he gets dressed determinedly

MIKE
(Without emotion)
My dad just died.

TERRY
No. You must have misheard. You're dreaming. Call back.

Terry picks up the phone and holds it out to Mike as he dresses in jeans tennis shoes and t-shirt.

Mike runs out.

EXT. MIKES APT - CONTINUOUS

Mike jumps down the stairs down the driveway past the big house to the street and gets in his pick up and races down the truck turning right on 21st st.

Then floors it.

The street is empty.

INT. MIKES PICK UP TRUCK - NIGHT

Mike runs every light from Peoria to Utica when a TULSA COP, 50, Sargent in the marines, wiry. Turns on his lights and siren and chases him through the red lights of Lewis then another mile to Harvard at Yale and the red light of Sheridan then right before Memorial Mike slams the breaks and stops in the middle of the wide street and pulls the parking break leaving the truck running and quickly gets out of the truck.

Every light from the police car is on him.

And with both of his hands and arms Mike points toward home like he is directing traffic frantically down 21st

MIKE

(Yells)

My Dad just died and my mother..

Mike falls back into his truck closes the door it just hits him he is overcome with grief and his head is on the wheel and manages to release the break and as he reaches for the gear shift he is crying to hard to see..

A police sergeant runs up to the window.

TULSA COP

Son if you don't stop running those red lights your mother will have to bury two of you. Just follow me..... ok?

When Mike nods the policeman runs back to his car with full lights drives around him then leads the way another 4 miles to Mike's parents house.

Mike goes into his parents' house and his mother is holding her baby.

LOIS

(Crying)

No no no.

Mike goes into his parent's room his Dad is dead on his back in a white t-shirt and jokey shorts. His eyes are open and he is grey.

Soon the house fills with relatives some he has not seen in years and they all go back and look at his dad. Mike stops it and goes back and pulls a sheet over him.

2 DAYS LATER

INT. FUNERAL HOME - TIME OF DAY

Mike goes to the viewing (wake) and see the funeral staff had blow dried Mike's father's hair.

Mike turns and faces the 3 undertakers and points to his fathers coffin.

MIKE

(Yells)

Fix his hair. He doesn't wear his hair like this. he dont blow dry his hair.. Put some oil in it before anyone else sees him. He would not want to be seen like this.

The youngest undertaker sighs like he's put out. He leaves and comes back and he puts oil in it and one or two combs and that makes it look right.

FADE OUT:

FADE IN:

INT. MIKES APT. - DAY

Mike is sleeping with Terry.

The phone rings, Mike picks up.

KAY (O.S.)

It's Kay. I'm back.

MIKE

How are you?

KAY (O.S.)

I'm so sorry about your dad.

MIKE

Thanks- When did you get home?

KAY (O.S.)
I'm not home. Sorry I couldn't make
it to the funeral

MIKE
It's ok - I thought you said you
were back.

KAY (O.S.)
I am .

MIKE
Ok. Where is back?

KAY (O.S.)
I'm staying with some friends.

MIKE
Where?

KAY (O.S.)
Next to the crosstown by Utica
behind this appliance store.

MIKE
Oh.

KAY (O.S.)
Come get me.

MIKE
I got work today.

KAY (O.S.)
Come get me tonight then.

MIKE
I'm seeing someone.

Kay is silent.

KAY (O.S.)
What's her name?

MIKE
Terry.

KAY (O.S.)
Where did you meet her.

MIKE
School.

Pause.

KAY

Oh can you come anyway?

MIKE

I guess. So what do you want to do?

KAY

I don't know we can eat something.

MIKE

Are you still a vegan?

KAY

Oh not anymore.

MIKE

You want to get sub on 15th?

KAY

That sounds good.

MIKE

There's a western swing band I
never heard of playing at Cains I
think it's free but after i have
to go see terry ok?

KAY

Okay.

MIKE

Give me your address.

CUT TO:

EXT. BACK OF AN APPLIANCE STORE, KAY'S WOODEN HOUSE - EVENING

Mike pulls up to an crummy appliance store and then drives
around to the back where a crummy old decrepted wooden house
sits. He walks up the wooden steps (THUMP THUMP THUMP) across
the wooden porch THUMP THUMP -to the front screen door and
knocks- KNOCK KNOCK.

KAY, 19, QUIET AND COY answers and she is beautiful behind
the screen inside the warm glow of the house.

INT. INSIDE KAY'S HOUSE - EVENING

Its a hippy house with beads over doorways, bong pipes, posters, tapestries, every hippy cliché

Kay is in nice clean timeless clothes. She doesn't say much. They sit and she smokes.

Mike sees a fake gas fireplace with fake logs that a blue gas flame pouring out of.

MIKE

That looks dangerous.

Kay lights her cigarette.

KAY

Don't worry so much it's just
sooooo cold in this house.

MIKE

What were you doing in Minnesota?

KAY

Things.

MIKE

Okay.

KAY

So many questions. You have to let
go of these material ideas of goals
and ownership and learn to be in
the moment you got to live right
now mike.

MIKE

But what did you do for money?

KAY

I worked in a bookstore okay?

MIKE

Oh. Where did you live?

KAY

(Sighes)
With friends. It's different up
there people aren't so closed.

As she got up to get ready Mike looked at the bad fireplace and then the back door where the fridge was pushed up against it making it so it wouldn't open.

Kay comes out of the bedroom.

MIKE

Why is the fridge blocking the door like that?

KAY

She has been broke into a lot and they almost always come in back here.

MIKE

Has your Dad been here?

KAY

No way.

CUT TO:

INT. MIKE'S CAR - LATER

They drive in silence.

Its not the same.

Mike drives her home with out a word and pulls up to the front of the house and leaves the car running.

CUT TO:

EXT. MIKE'S CAR IDLING OUTSIDE OF KAY'S HOUSE - CONTINUOUS

The car's lights are shining on the house and the steps.

She opens her door and the overhead light comes on.

KAY

(Looking at Mike)
Aren't you coming in?

MIKE

I told you I was seeing someone.

Kay looked at him with a blank face with one part **disgust** and one part disappointment.

Under the car's inside light she looks down at her purse reaching for her keys then at him like she will never see him again and lights a cigarette pauses before getting out of the car and slamming the door shut.

She crosses into the headlights stream and Mike watches her follow the head lights up the wooden steps and the hollow sound of her boots on wood and the faint sound of keys and the door quickly opening and then shutting.

Then Mikes backs out and drives home.

FADE OUT:

10 SECONDS OF DARKNESS

FADE IN:

INT. MIKE'S HOUSE - MORNING

The phone rings.

Mike looks at the flip digital clock next to the bed and it says 6:03AM.

Mike gets up and faces the window at a black dog in the back yard looking up at him wagging its tail.

MIKE
(Into the phone)
Hello.

HENRY WILSON
Hello Mike this is Henry Wilson,
Kay's uncle and I am sorry to tell
you Kay died in a fire last night.

MIKE
No she, I just saw her. I dropped
her off last night. No don't don't
don't tell me this okay? Tell me
it's not true please Tell me you
are joking.

HENRY WILSON
Son I wish I could

FADE OUT:

INT. MIKE'S FRIEND'S HOUSE - 8:30AM

A few guys and girls sit around the kitchen table. Drapes are closed. Sun is rising.

PLAY: "BLOOD IN THE STREETS" BY THE DOORS.

Empty bottles everywhere. Air is thick with weed smoke.

A large framed mirror sits on the table filled with half sniffed lines. Coke dust is everywhere.

Mike is spaced out on a sofa while CONNIE, 26, heavy set short hair is chopping lines and hands Mike a straw.

MIKE
I got to get out of tulsa

CONNIE
Why do you have to move all the way to new York city? And not someplace like Dallas. Yeah move to Dallas and we came come to visit.

MIKE
What would I do in texas? It would kill me faster than tulsa will.....

CONNIE
I love Dallas they got the best stores and restaurants I love s and d oyster bar. It's soo0 much fun.....

MIKE
I got a one way ticket to Kennedy airport and tomorrow I will move in with my aunt and uncle in there apartment in the village and my uncle says he can get me a job..... maybe up there I can actualize in new York haha.....
(MORE)

MIKE (CONT'D)
You know what They say if you are
one in a million there's 7 more
just like you.

Mike snorts a line and looks up

MIKE (CONT'D)
Oh Shit what time is it?
I gotta to get to my Grandma's
church. I'm being baptized today!

CONNIE
(laughing)
No fucking way...

MIKE
My grandma wants me to get baptized
because shes afraid I will get
killed up in there new York and I
wont be able to get into heaven. So
I told her I would.

INT. MIKE'S PICK UP TRUCK - DAY

Mike drives 20 miles bleary coked up to a cream colored
church of Christ near Admiral and Yale. He parks and gets
out.

INT. CHURCH OF CHRIST - CONTINUOUS

Mike enters late the congregation is already seated.

A small congregation of a dozen or so old ladies and a
preacher and my mother and my grandmother are there to greet
Mike.

Mike walks in with disheveled long hair, the makings of a
beard, wearing the same clothes from the night before.

They are silent as Mike walks down the aisle. He catches a
glimpse of his disapproving mom.

The PREACHER, OLD, GRAY-HAIRED MAN, immediately takes Mike
behind the pulpit and gives him black slacks and a white
button down shirt, slightly too big and wrinkled.

Mike steps down into a pool of water with the preacher in
clear view of all the old women.

PREACHER

(To Mike)
Do you believe that Jesus is the
Christ is God's only son?

Mike stands, looks around to all the faces. They look back at him, slight smiles emerge from their concerned faces.

MIKE

I believe.

The Preacher holds a handkerchief over Mike's nose and immerses him into the baptismal pool.

Mike comes up out of the water.

THE NEW MIKE starts to walk up out of the steps.

As Mike and the preacher step behind the curtain and Mike dresses back into his clothes and comes out and the preacher is standing there and Mike tells him

MIKE (CONT'D)

I feel amazing I was so tired but I
feel totally rested and when I step
up out of the water I could see out
of the corner of my eye the scum of
my life floating on top .it was
swirling.

He feels AMAZING. Instantly rested and refreshed. Hangover gone. Out of the corner of his eye the baptismal pool seemed to have a film of oily scum floating on the top of it.

Later that night the preacher gave a sermon on what Mike said.

Mike's long hair is wet as he walks out to the reception line of the old blue haired ladies whose husbands are long dead.

They are all crying and shaking Mike's hand and kissing him on his cheeks.

They have the enthusiasm of groupies.

Mike gets to the end of the line and his mother isn't crying. She still looks disgusted.

MIKE (CONT'D)

(To his Mother)
Why are they crying?

LOIS
 (put out)
 Because they think you look like
 Jesus.

EXT. WEST VILLAGE APARTMENT BUILDING. LUNCH TIME.

YEAR: 1978, NEW YORK CITY

The music is the live version of the queen is dead by the smiths from the album Rank

Mike gets out of a taxi driven by a man with a turban at his uncles apartment building the street is busy and sees a pizza shop and gets a slice and eats it and watches the crowds of gay men of every shape and size and two guy boys with what looked like pregnant bellies holding hands and the gaggles of cute teenage girls with red lip stick and big hair stove pipe jeans and high heels a beautiful hip Jewish woman with black hair wearing a mink smiles at mike before he walks across the street passing orthodox jews etc. and a homeless woman pissing in a cup next to the door he goes into.

DOORMAN
 Let me help you with that he
 reaches for the trunk where are you
 going

MIKE
 Thanks. I am moving with in Steve
 and Jan Wadley today.

MIKE enters the lobby. He gets into the elevator with a slight 60 year old man in high water perma press slacks loafer tennis shoes and a yellow wind breaker and a plaid shirt with blond Marc Antony hair cut who is looking at himself in the shinny bronze control panel.

Mike stands behind him and notices dabs of flesh colored makeup at the corner of his eyes that doesn't match his skin.

His uncle lets him in

MIKE (CONT'D)
 In the elevator there was this
 small guy about 60 and he had tiny
 dabs of tan makeup at the corner of
 his eyes..... No place
 else.....that's way weirder than a
 full face of make up.....why would
 he do that?

UNCLE
There's a lot of competition out
there.

