

ON THE CORNER OF EDEN AND GRACE

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ESTABLISHING SHOT:

EXT. GOLDEN GATE NEIGHBORHOOD - DAY

Aerial view of a Levittown style neighborhood of identical split level homes. Aluminum siding. Shingle roofs. Green Lawns. 1960's American made cars in driveways.

A full moon is visible in daylight.

A scratchy piano recording of "Claire de Lune" plays as:

ZOOM IN:

EXT. CORNER OF EDEN AND GRACE - DAY

A street sign atop a light pole reads: "Eden Street" and "Grace Lane."

Beneath the street signs is a weathered wooden sign: "Welcome to Golden Gate of Philadelphia. Where American Dreams Come True."

PRE-LAP: CLAIRE DE LUNE AND THE VOICE OF JFK

VOICE OF JFK (O.S.)

We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best our energies and skills, because that challenge is one we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others too.

EXT. GOLDMAN'S HOUSE - DAY

One of the many split level homes. In disrepair. The paint on the window frames is peeling. The lawn needs mowing. The bushes in the flower beds are overgrown.

O.S. The sound of a Polaroid camera CLICKING, taking a picture and the film being PULLED from the camera.

CLOSE UP:

A photograph begins to develop. It is of ROSIE GOLDMAN, 18, with shoulder length, wavy dark hair and sad eyes. She is wearing a black cap and gown. She has a light Mona Lisa smile.

The screen goes black. Another CLICK and PULL of the camera.

CLOSE UP:

A photograph of Rosie and EDITH, her mother, mid-forties, uptight, attractive red head and HANNAH, Rosie's sister, an 11 year old with a wise knowing face.

The screen goes black again and a third picture appears.

CLOSE UP:

This one is of Rosie and BILL, her father, 50. He is small and dyspeptic, wearing trousers and shirt sleeves, with a crew cut and horn rimmed glasses. They stand several inches apart, not touching.

The music continues as:

INT. ROSIE'S BEDROOM - DAY

Close up on Rosie. She is in bed stretching. Her bed is on one side of the room; her sister's is on the other. There is a sheet hanging between the two beds a la "It Happened One Night."

The other side, belonging to Hannah is neat, with lavender walls, white French provincial furniture, a white chenille bedspread.

Rosie's bed is lifted four feet above the ground by stacks of cinderblocks. The wall on her side of the room is painted black. An Indian bedspread is covering her bed and another is hanging on the wall above the bed.

A small record player is sitting atop a desk that looks like it was stolen from a first grade classroom.

Rosie is wearing only her bra and panties. Stretching again, she gets out of bed, walks to the record player and starts the record over.

She goes to the dresser, picks up her Polaroid camera stands in front of the mirror, places the camera below her waist with one hand and drapes the other arm in front of her breasts. She holds the camera steady and shoots.

She pulls the film from the camera, lays it down on the dresser.

She puts on the denim cut-offs and tight T-shirt which she picks up from the floor. She looks at herself in the mirror, almost pleased, then picks up the photograph.

CLOSE UP ON PHOTO:

Rosie looks ethereal and lovely. She takes the photo, brings it to the floor beside her bed, then pushes it under the bed with her foot.

HANNAH (O.S.)

Rosie!! Hurry Up!! You're gonna miss it!!!!

ROSIE

Now?

HANNAH

T-minus three minutes! C'mon!!

Rosie takes one last look in the mirror and exits the bedroom.

INT. EDITH'S BEDROOM - DAY

Edith lies in her large bed, wearing a satin nightgown. The room is furnished with large mahogany pieces.

Hanging on the wall, centered above the bed is a very large wedding portrait in an ornate golf leaf frame of Edith and Bill.

Hannah is in bed with her mother. They watch a small black and white portable TV on the dresser.

Rosie enters the room and gives the portrait a quick look.

NEWSCASTER (O.S.)

T minus thirty seconds. We are thirty seconds away from lift off.

HANNAH

I can't believe they're going to the MOON!!!!

EDITH  
If they make it.

NEWSCASTER  
Ten. Nine. Eight Seven. Six. Five.  
Four. Three. Two. One. Ignition!  
Blast-off!!!

Rosie, Edith and Hannah watch transfixed. The broadcast of the moon launch continues as:

ROSIE  
Okay. So. Now what?

HANNAH  
They're gonna orbit the earth then  
land on the moon on Sunday. We can  
watch it at Daddy's.

ROSIE  
(looking at the portrait)  
When are you going to take that  
down?

EDITH  
Why would I do that?

HANNAH  
I like it there.

ROSIE  
(to Edith)  
Are you getting out of bed today?

EDITH  
A little later.

ROSIE  
He's not coming back, you know.  
It's been six months already.

HANNAH  
Yes he is. What do you know?

ROSIE  
Mom, you really need to stop  
waiting for him and get out of bed  
and take care of yourself.  
(looking at Hannah)  
She should be outside playing.

HANNAH  
 (snuggling close to Edith)  
 He'll be here on Sunday. And he'll  
 be back. Right, Mommy?

ROSIE  
 You're both pathetic.

Rosie exits the bedroom.

INT. ROSIE'S BEDROOM - DAY

Rosie gets down on her hands and knees near her bed and pushes aside the bedspread. She shimmies under the bed.

INT. UNDER ROSIE'S BED - CONTINUOUS

There is a whole world here. Three very large purple pillows. Stacks of books. "A Farewell to Arms," Carl Jung's "Man and His Symbols" and "The Bell Jar." Over half of the wall is covered with images - collages made with actual photographs of Rosie and Danny Bonofsky aka BOONE, mixed with images Rosie has artfully cut out from magazines along with other images that are hand drawn.

CLOSE UP ON WALL:

Images of Rosie and Boone's future life. Their faces are grafted onto pictures from Bride Magazine. A split level house, large green lawn, the name Bonofsky painted on the mailbox. Pictures of children. Big Boone. L'il Boone. Baby Boone. Danielle.

The effect is surreal. Dreamlike. Even beautiful.

There is a stack of magazines and books in the bottom left corner. A large scissors. Sketch pad. Colored pencils. Three types of glue.

A horn HONKS outside Rosie's house.

HANNAH (O.S.)  
 Rosie! Make that boy stop honking!

Rosie quickly comes from out from under the bed and runs to her mother's bedroom.

INT. EDITH'S BEDROOM - DAY

Rosie looks out the front window.

EXT. GOLDMAN HOUSE - DAY

BOONE, 18, the boy from the photographs is in his baby blue '63 Thunderbird convertible at the foot of Rosie's driveway. The top is down. Music is blaring. He's wearing a huge grin.

Girls would call him "very cute."

INT. EDITH'S BEDROOM - DAY

Rosie smiles, turns quickly and heads back to her room.

EDITH  
Who's honking like that?

HANNAH  
It's the crazy boy Danny Bonofsky  
Rosie's in love with.

EDITH  
I don't like that boy.

ROSIE (O.S.)  
How would you know? You never get  
out of bed.

EDITH  
Don't you have to work today?

ROSIE (O.S.)  
Not until two. Boone'll drop me  
off, or I'll take the bus.

EDITH  
You'd better not get fired!

INT. ROSIE'S BEDROOM - DAY

Rosie takes off her T-shirt and bra and puts on very short denim cut-offs and ties a scarf around her neck and behind her back, creating a halter top.

She stuffs a cotton flowered dress into her pocketbook, grabs her Polaroid and runs downstairs.

EDITH (O.S.)  
You need that job!!!!

EXT. GOLDMAN HOUSE - DAY

Rosie hops into Boone's car. She can hardly contain her joy in seeing him. Boone knows it. And he eats it up.

ROSIE

Aren't you supposed to be in summer school?

BOONE

I got thrown out!

Boone laughs, floors the gas and they drive away way too fast for Grace Lane. He takes a curve sharply so Rosie's slight body slides close to him.

EXT. PENNYPACK PARK - DAY

Pennypack Park is very green and lush. A creek runs through it. Private places to park cars and make out. Boone pulls into the park, then drives deep into the woods on a dirt road.

INT. THUNDERBIRD - DAY

Boone has turned off the engine. The top is down. Rosie sits against the door, her body turned towards Boone. She looks at him adoringly.

He turns and gives her a a dazzling and hungry smile.

Rosie giggles and reaches beneath the seat and pulls out a square object.

BOONE

What's what Rosebud? Protection from Danny boy?

ROSIE

Shh.. Just stay there a sec.

Rosie reveals a Polaroid camera. She points it at Boone who mugs for the camera.

ROSIE (CONT'D)

Smile!

Boone is beaming.

Rosie shoots then pulls the film from the camera. She holds it by the edge and dangles it in front of Boone.

Boone moves in closer and they watch his image appear.

CLOSE UP on the image. It is breathtaking.

They are both silent, admiring it. It is how Boone sees himself through Rosie's eyes.

BOONE  
That's real nice, Rosebud.

ROSIE  
You like it?

Boone takes the picture and the camera from her hand and places them back on the floor.

BOONE  
I like you.

Rosie melts. She has been waiting for this. They make out ardently. Boone reaches up and unties the top of Rosie's scarf revealing her small perfect breasts. Boone touches them, lowers his face, buries it in her neck, lowers again and kisses her breasts.

Boone reaches one hand down to the floor of the car.

Suddenly he pulls away from Rosie and with the camera in his hand, he snaps a picture of Rosie, lost in her ardor, topless and bare.

ROSIE  
(screaming and covering  
herself)  
Danny!!!!!!

It's too late. He's taken the picture and moved to the driver's side of the car. He rips the film from the camera, drops the camera to the floor and holds the developing picture in front of him.

Rosie scrambles to pull the scarf back up to cover her breasts with one hand while lunging towards Boone trying to grab the picture with the other.

ROSIE (CONT'D)  
Boone!!! Give me that now!!!

Boone continues to tease her, dangling the picture in front of her then lifting it above her head.

Rosie fumbles, loses control of the scarf and she's exposed once again. She gives up. Moves to the passenger side and carefully ties the scarf behind her neck.

BOONE  
(still playing)  
I have Rosie's titties in my  
hand!!!

Boone looks down at the picture. He gets very quiet.

CLOSE UP on the image. Rosie. Very frightened. Young. And vulnerable.

Boone is moved.

BOONE (CONT'D)  
You look nice. You really do.

ROSIE  
Let me see.

Boone takes the picture with one hand still attached to the corner and moves it towards Rosie.

Rosie tries to grab it from his hand and succeeds in getting a grip on the picture. She smears the face.

BOONE  
Hey! Whatya do that for??

CLOSE UP on image. Rosie's thumb has erased her face. Her breasts are still visible.

BOONE (CONT'D)  
(turning cold)  
Well at least you kept the best  
part.

Rosie gathers her pocketbook and camera and gets out of the car.

EXT. PENNYPACK PARK - DAY

Rosie runs into the woods until she comes to a clearing by the creek.

She sits on a tree stump watching three boys climb up a hill. She sees their reflection in the water where it looks like they are descending under water.

Rosie stares. Transfixed.

Boone comes up behind her. He bends down and puts his head to her ear.

BOONE  
(whispering)  
Penny for your thoughts?

Rosie doesn't answer.

BOONE (CONT'D)  
Can you let me in on it?

Rosie gives him a quick glance and turns away. Boone makes puppy dog faces.

BOONE (CONT'D)  
I'm sorry.

Rosie is clearly affected by this. It's what she's wanted to hear.

BOONE (CONT'D)  
So are you going to tell me?

ROSIE  
Enantiiodromia.

BOONE  
Huh? What?

ROSIE  
As above, so below.

BOONE  
Ena - whadda?

ROSIE  
Enantiiodromia. It's from Carl Jung. A psychologist. When your conscious mind is going too much in one direction, the opposite starts happening in your unconscious.

BOONE  
But if it's unconscious, how would you know?

ROSIE  
Just because you don't see something doesn't mean it's not happening.

BOONE  
I don't get it. I'm just not that deep.

ROSIE

Look. See those boys? They think that they're climbing. But look at the water. They have no idea they are going under.

Boone tosses a stone in the water and dissolves the reflection.

BOONE

Not everything has to mean something. You think too much anyway.

ROSIE

That's what my mother says to me.

BOONE

I used to think alot.

ROSIE

You did?

BOONE

Sure. When my mother was alive. I used to ask her questions all the time.

ROSIE

I bet you were adorable.

BOONE

She used to tell me I'd make a good lawyer.

ROSIE

I can see that. You're very persuasive.

BOONE

So how come I haven't persuaded you to fuck me?

ROSIE

(hitting his arm)  
Boone! Be serious!!

BOONE

I am being serious. You know you want to make love to me.

Boone moves closer. He takes Rosie's hand and places it on his fly. She lets it stay a few seconds longer than she should.

BOONE (CONT'D)

And it's pretty clear I want you.

ROSIE

You do? Why?

BOONE

Well we just established that you're really smart. You read Jung and you know words like enantiodromia. And you're sexy as shit and you don't even know it which makes you even hotter. And you want me so bad that you'll just explode when I come inside of you.

ROSIE

(embarrassed)

Boooooone!!!!!!

BOONE

Just trust me. You're holding so much passion inside of you. You'll feel like a new person when you let it all out.

ROSIE

No. Not now.

BOONE

What do you want to hear? Oh Rose, precious Rose. I love you now and forever and I want to marry you. I want you to be the mother of my children. Life doesn't work that way, Rose. There's only here and now.

Rosie doesn't answer. It's clear it's EXACTLY what she wants. She stares intently at Boone. He starts to get a little uncomfortable under her gaze.

ROSIE

A lawyer, huh?

BOONE

My mother thought I would make a great judge.

ROSIE

Well, you are kind of judgmental.

BOONE

I just wanted to make things right  
in the world. So the bastards  
wouldn't win. The bastards always  
win.

Rosie stares at Boone as if she is sizing him up.

BOONE (CONT'D)

What are you looking at?

ROSIE

I'm picturing you in your judicial  
robes.

BOONE

(preening and posing)  
How do I look?

Boone starts dancing and singing:

BOONE (CONT'D)

(singing)  
"Here come da judge. Here come da  
judge. The courts in session.  
Now, here come da judge."

Rosie pulls out her camera. Boone stands with one arm lifted  
as if he's holding up the scales of justice. In the other,  
he's picked up a thick stick and he is using it as a gavel.  
Rosie snaps a picture.

They stand together, holding the picture waiting for it to  
develop. As the image appears, they both become serious.

ROSIE

You look so... You know. You  
could be a judge one day, Danny.

BOONE

That's me. From the principal's  
bench to the court bench.

ROSIE

(blurting out)  
I love you.

Boone moves close to Rosie. He places his hand on her thighs.  
His hand climbs up through the leg of her shorts and his  
fingers move inside of her. He leaves them there for a  
moment, then withdraws his hand, placing it over Rosie's  
mouth. He licks and kisses his own hand.

Boone slowly and deliberately moves his body close to Rosie's, places his leg between hers, presses his pelvis against her hips. He moves his lower body in a circular motion. Once Rosie starts moving with him, he abruptly stops.

BOONE

Well then. I think it's time for you to prove it.

Boone walks towards the stream, picking up stones along the way. He stands at the edge and skips stones across the stream. Rosie pulls herself together, takes the camera gets Boone in her sights and shoots another picture.

EXT. BRUDER'S CAMERA SHOP - DAY

Boone's Thunderbird pulls up radio BLARING. Rosie wears the flowered dress. She gets out of the car.

ROSIE

See you at Eden and Grace tonight?

BOONE

If you're lucky.

INT. BRUDER'S CAMERA SHOP - DAY

A small messy camera store. Cameras everywhere. Popular inexpensive Brownie Hawkeyes, Polaroid Instamatics in glass cases under the counter and SLR cameras and lenses locked up behind glass cases.

There is a small booth at the back of the shop where people bring their film to be developed.

BIRNBAUM, mid forties, wearing black trousers and a rumpled white shirt, is sitting behind the glass counter, working on a camera. His sleeves are rolled up and a tattoo of numbers is visible on his arm. He speaks with a Yiddish accent. He sees Rosie get out of Boone's car and gives her a look as she enters and moves towards her place behind the film camera.

ROSIE

I'm not late, am I?

BIRNBAUM

Right on time.

ROSIE

How's business today?

BIRNBAUM  
How's business any day?

ROSIE  
I'm really loving my Polaroid. It was the best way to spend my graduation money.

BIRNBAUM  
Be careful what pictures you take Razele. You don't want to waste film on that hoodlum.

ROSIE  
(blushing)  
He lost his mother when he was young.

BIRNBAUM  
Losing someone doesn't give you an excuse not to be a mensch.

ROSIE  
Danny's okay. Really. And he has ambitions. He wants to be a lawyer. Then a judge.

Birnbaum looks at her skeptically. Rosie spots a small piece of wood.

ROSIE (CONT'D)  
Mr. Birnbaum?

BIRNBAUM  
Razele?

ROSIE  
(pointing to the wood)  
Can I have that?

BIRNBAUM  
What do you want with that?

ROSIE  
I want to make something for Boone. Something for his future. I can take it to an engraver and he can make a nameplate that Danny can use when he's a lawyer.

BIRNBAUM  
You really believe in this crazy boy, don't you?

ROSIE  
He doesn't know it, but I'm going  
to marry him.

BIRNBAUM  
Now who's crazy?!

Rosie takes out the picture she took of Boone acting like a  
judge and walks over to Birnbaum to show him.

ROSIE  
And then he will become a judge.

BIRNBAUM  
That's not a bad photograph. It's  
more than a snapshot. Razele, you  
have a good eye for composition.

ROSIE  
I do?

BIRNBAUM  
You can't fake it. You either have  
the eye or you don't.

ROSIE  
Well, I believe in my subject.

BIRNBAUM  
Oy. Your subject.

Birnbaum absentmindedly touches the Leica on the counter.

BIRNBAUM (CONT'D)  
Meine Bruder had the eye.

ROSIE  
Your brooder?

BIRNBAUM  
Meine Bruder. My brother. He was a  
photographer in Poland. I'll show  
you his work someday.

ROISE  
I'd like that a lot.

Rosie looks at the sign with the name of the shop "Bruder's,"  
now understanding.

ROSIE CONT'D

Mr. Birnbaum, can I buy two roles  
of film for my Polaroid?

BIRNBAUM

Just take them.

ROSIE

Are you sure?

BIRNBAUM

Just don't waste them. Take good  
pictures. Like the ones you've  
been taking.

Birnbaum reaches for the wood.

BIRNBAUM (CONT'D)

Here. Give me that. I'll make you  
a nameplate for your lawyer. What's  
his full name?

ROSIE

(writing it)

Daniel. Daniel Bonofsky, Esquire.

Bells jingle as a customer enters with film to be developed.  
Rosie returns to the booth and Birnbaum resumes work on the  
Leica.

EXT. GOLDEN GATE NEIGHBORHOOD - TWILIGHT

Seen from above. As earlier.

Teens exit random houses as they walk and drive late model  
American cars - Camaros, Mustangs and GTOs - and begin the  
nightly pilgrimage to Eden Street and Grace Lane.

Boone's light blue Ford Thunderbird pulls up onto Grace Lane.  
MADMAN aka Mark Mandelman, 18, tall, skinny, curly black  
Jewfro, jumps onto the hood of Boone's car while it's still  
moving.

Boone hits the breaks. Madman falls into the street.

Rosie comes running up Grace Lane and screams.

Madman gets up and laughs. Boone parks his car and gets out  
without looking at Rosie.

Rosie composes herself and joins the other girls dressed in  
short shorts and halter tops who sit on the hood of cars  
smoking cigarets. Rosie lights one and stares at Boone.

Boone joins the boys in the middle of the street. Music continues to come from car radios all set to the same station. SEVERAL GUYS play air guitar while DANCING GIRL stands on the hood moving her body like a go-go dancer.

GOLDEN GATE ADULTS who live in the nearby house peer from their windows and look disapprovingly at the rowdy crowd.

Children on bikes keep their distance but watch from the other side of the street.

L'IL LAR, Rosie's 13 year old neighbor sits on the hood of Boone's car, blowing a harmonica along to the music. He is small even for his age, with long hair and a red bandana tied around his head.

APRIL, a boyish looking 17 year old girl wearing dungarees, a white T-shirt and a Phillies' cap backwards, pulls up in her Honda 90 motorbike. She hops off, rubs L'il Lar's hair and plays air guitar with the guys before sitting down next to Rosie.

Madman plants himself on the lawn. Rolls a joint and looks at Rosie suggestively as he licks the rolling paper.

MADMAN

Let the games begin!

He takes a hit of the joint, passes it to Dancing Girl and begins to roll another. Boone comes up next to Dancing Girl, puts his face right in front of hers and opens his mouth. She blows the smoke from her joint into his mouth and they kiss.

Madman gives Rosie a quick worried look.

The announcer's VOICE shakes some of those gathered from their ennui.

RADIO ANNOUNCER (O.S.)

Woodstock Music and Art Fair! The  
Three day Aquarian Exposition in  
the town of White Lake, Bethel,  
Sullivan Country, New York.

The announcement continues in the background as the conversation ensues among those assembled. BOYS 1, 2 and 3, GIRLS 1 and 2 and others.

BOY 1

Yo! Listen up! I heard about this.

BOY 2

This is going to be a HAP-EN-  
IIIIING!!!!

The group grows quiet as they listen to the announcer.

RADIO ANNOUNCER (O.S.)  
 Friday August 15th. You'll hear and  
 see Joan Baez, Arlo Guthrie, Tim  
 Hardin, Richie Havens, The  
 Incredible String Band, Ravi  
 Shanker and Sweetwater.

DANCING GIRL  
 I LOVE Sweetwater!

RADIO ANNOUNCER (O.S.)  
 Then on Saturday, August 16th, it's  
 Canned Heat, Credence Clearwater  
 Revival, The Grateful Dead, Keith  
 Hartley, The Jefferson Airplane,  
 Mountain. Santana. The Who -- the  
 hottest group on the scene right  
 now.

BOY 1  
 Credence is going to be at the  
 Atlantic City Festival two weeks  
 before.

BOY 2  
 Yeah but not the Dead and the  
 Who!!!

RADIO ANNOUNCER (O.S.)  
 Sunday August 17th, The Band, Jeff  
 Beck, Blood Sweat and Tears, Iron  
 Butterfly, Joe Cocker, Jimi  
 Hendricks, Crosby Stills and Nash.  
 Johnny Winter the Moody Blues and  
 that's not all!

BOY 1  
 The Moody Blues are going to be in  
 Atlantic City too. Who needs to go  
 to New York?

MADMAN  
 You go to see Jimi!!!

L'IL LAR  
 I'm going to see the Grateful Dead!

ROSIE  
 I don't think they have baby  
 sitters there.

BOONE

(gives Rosie a look)  
 Leave the kid alone. He wants to  
 get his groove on!

Boone pulls the bandana off L'il Lar's head and throws it so  
 the younger boy has to go retrieve it.

RADIO ANNOUNCER (O.S.)

Remember - Woodstock Music and Arts  
 Fairs is being held in the town of  
 Bethel New York. They had their  
 hassles but it looks like  
 everything is going okay.

BOY 2

Did he say how to get tickets?

BOY 3

Who needs tickets? Just pack your  
 tent, stick out your thumb and go!

APRIL

There are ads for tickets in the  
 Rolling Stone and in the Inquirer.  
 You can send away for them now.

April pulls the rolled up Rolling Stone from her back pocket.  
 Opens it to show the page. Madman comes and tries to take it  
 from her.

APRIL (CONT'D)

Get your own, Madman. This one's  
 mine.

MADMAN

Oooh you win. I wouldn't want to  
 fight with a lady....

Rosie look over at Boone and back to April.

ROSIE

Can I have that?

APRIL

I have another. Plus it's in  
 today's Inquirer. But you don't  
 need it. I can send for our  
 tickets.

ROSIE

He doesn't know it yet, but I'm  
 going to go with Boone.

A beat up 1963 Chevvy Impala with rust holes snakes its way down Grace Lane stopping in front of Madman. BIG DUDDY, a scruffy bearded guy of 21 sticks his dirty hand out the window, finger curling, calling Madman to him. Sitting next to him, in the front seat is EUGENIDES, also 21 with long stringy blond hair. Both are wearing military jackets.

Madman looks over at Boone who nods and they both get into the back seat of the Chevvy. All stare as it pulls away.

ROSIE (CONT'D)

(to April)

What just happened?

APRIL

Trouble.

ROSIE

Who are they?

APRIL

They just got back from Nam.

ROSIE

What do they want with Madman and Boone?

APRIL

Shouldn't you be asking what Madman and Boone want with them?

L'IL LAR

I heard they got the craziest smack ever!

ROSIE

(turning, angry)

You shouldn't be saying those things!!

APRIL

Hey Rosebud. Leave the kid alone. Besides he might be right.

Rosie gets up and starts to walk away.

APRIL (CONT'D)

Where are you going? The night is still young?

She takes a joint and dangles it before Rosie.

ROSIE

I'm going home.

Rosie starts to walk towards her house on Grace Lane. April follows.

APRIL  
Hey, wait up.

ROSIE  
I'm going to my house. You wanna come?

APRIL  
Sure. Your mother get out of bed yet?

ROSIE  
No. She's going to stay there until my father comes home. But he's not coming.

APRIL  
Good riddance to him. Don't think I ever saw him smile.

ROSIE  
My sister and I used to have a contest to see if we could get him to show his teeth.

APRIL  
And did he?

ROSIE  
No. I don't think he even has any.

April takes out a match to light the joint. She inhales deeply and hands it to Rosie who doesn't accept it.

ROSIE CONT'D  
I think I'm just going to go to sleep.

APRIL  
You sure?

ROSIE  
Yeah, I'm sure.

Rosie turns to go into the house and April stands there for a bit, staring at the closed door.

INT. GOLDMAN HOUSE - NIGHT

Rosie enters. An eerie blue light and MUFFLED SOUND of the TV is coming from Edith's room.

INT. EDITH'S BEDROOM - NIGHT

Edith and Hannah are asleep in each other's arms. Rosie enters and turns off the TV.

INT. HALLWAY - NIGHT

Rosie sees today's newspaper on the cedar chest. She sees it and brings it with her to:

INT. ROISE'S BEDROOM - NIGHT

Rosie pushes aside the sheet and enters her side of the room. She puts an album of classic piano performances on her record player. A scratchy recording of "Moonlight Sonata" plays.

Rosie slowly removes her clothes and stands naked in the moonlight before the mirror.

She lifts her Polaroid camera, holds it below her waist, aiming it slightly upward. She closes her eyes, just before she snaps the picture.

Rosie finds a large T-shirt on the floor and puts it on. She waits for the photo to develop.

CLOSE UP ON IMAGE:

A dark, brooding scene with soft light caressing the curves of her body with only her eyes visible in her shadowy face.

Rosie gazes at the picture for a moment then grabs the camera, the photo and the newspaper and climbs under her bed.

INT. UNDER ROSIE'S BED - NIGHT

Rosie turns on a small lamp. Everything is as before with a few new additions to the wall.

She takes a large sheet of paper and tapes it over one section of the wall.

Rosie reaches for the newspaper and finds the ad for Woodstock. She finds her scissors on the floor and cuts it from the paper.

With one of her colored pencils, she fills in the form. There is an envelope tucked inside of the Jung book. Rosie takes 36 dollars from that envelope and places it next to the order form. She places the money and form in her crocheted pocketbook.

"Moonlight Sonata" comes to an end as Rosie closes her eyes to sleep.

FADE TO:

EXT. EDEN AND GRACE - TWIGHT

The tribes are gathering. As the sun sets, the young people come to the corner as if hypnotized.

Fifteen people are there - the usuals, including Rosie and April who sit on the curb. The radio is playing from several parked cars.

ANNOUNCER (O.S.)

As you heard, Neil Armstrong reporting from Tranquility Base stated that EVA preparations are now underway at one hundred six hours and fourteen minutes into the flight.

NEIL ARMSTRONG (O.S.)

This is Apollo control, Houston.

HOUSTON (O.S.)

Tranquility Base, Tranquility Base, this is Houston. Over. ( beep )

NEIL ARMSTRONG (O.S.)

Go ahead, Houston. ( beep )

HOUSTON (O.S.)

We need a second set of PRD readings so we may establish a rate. Over. ( beep )

NEIL ARMSTRONG (O.S.)

Okay. Stand by.

The live broadcast of preparations for the moon walk continue in the background as:

BOY 1

It's almost time. We'd better go somewhere to watch it on TV.

## DANCING GIRL

We can go to my house. My parents  
are in Hawaii.

As others start to walk down Eden Street, April and Rosie  
remain sitting on the curb.

## APRIL

(singing)

"Fly me to the moon and let me stay  
among the stars. Let me see what  
spring is like on Jupiter and  
Mars...."

## ROSIE

(making a face)

Who are you, my father??

## APRIL

(trying again)

"Bom-ma-bom-a-bom-bom-a bom, ba-ba  
bom bom-a-bomp, b-dang-a-dang-dang-  
b-ding-a-dong-ding. Blue moon. Blue  
blue moon."

## ROSIE AND APRIL

(singing together)

"Blue moon. You left me standing  
alone. Without a dream in my heart.  
Without a boy ( April says "girl" )  
of my own."

Rosie gets up and starts pacing.

## APRIL

Yo Rosebud. Relax will ya?

## ROSIE

I'm relaxed. What are you talking  
about?

## APRIL

You're about as relaxed as a bunch  
of Mexican jumping beans after I've  
had them under my ass for an hour.

## ROSIE

That's so disgusting!!! I'm fine.  
Really.

APRIL

So, where are we going to go watch  
the moon walk?

ROSIE

Let's go to Boone's.

APRIL

Why Boone's? He's probably not  
even watching it.

ROSIE

Of course he is. He told me he was  
staying in tonight to watch it.

APRIL

You sure he didn't tell you that  
just because he doesn't want to see  
you tonight?

ROSIE

Why would he do that?

APRIL

Because he's Boone....

ROSIE

Madman will be there too. You like  
him.

APRIL

I think he's funny. I didn't say I  
like him.

ROSIE

C'mon. Let's go. If we don't go  
now, we'll miss it.

Reluctantly, April walks to her bike and climbs on, beckoning  
Rosie. Rosie climbs on the back while April revs the engine.  
Rosie holds each side of the bike with her hands.

APRIL

Put your arms around my waist so  
you won't fall off.

ROSIE

I'm good.

EXT. STREETS OF GOLDEN GATE NEIGHBORHOOD - TWILIGHT.

There is an awkward silence as April drives the bike. They  
stop at a light.

ROSIE  
You really don't like him, do you?

APRIL  
I do like him. I just don't trust  
him lately. Him and Madman.  
They've been acting funny.

ROSIE  
How so?

APRIL  
They've been spending a lot of time  
at the Thriftway parking lot with  
Big Duddy and Greasy Eugenides.

ROSIE  
They just get their nickel bags  
there, is all.

APRIL  
I've been hearing something else.

April turns and looks Rosie in the eye.

APRIL (CONT'D)  
And if they go there, there's no  
turning back.

Rosie breaks the gaze and puts her arms around April's waist.  
She leans into her.

ROSIE  
To Boone's, James! To Boone's!

April revs up the bike as the light turns green.

APRIL  
Okay then. Have it your way. But  
don't say that I didn't warn you.

EXT. BOONE'S HOUSE - TWILIGHT

April pulls her motorcycle up tp Boone's driveway and parks  
next to Madman's MG Spitfire.

ROSIE  
See? Everything's fine.

Big Duddy and Eugenides come out of Boone's back door. Duddy  
lights a joint and Eugenides takes a long slow drag from a  
cigarette.

APRIL  
 (bumping into Eugenides)  
 Scumbag.

DUDDY  
 Dyke.

Rosie and April watch as Duddy and Eugenides walk down the driveway, then turn towards the back door. Rosie opens it gingerly.

INT. BOONE'S BASEMENT - CONTINUOUS

It is dark in Boone's basement. Smokey. The only light is coming from an old console TV. Through the flashes, Boone is visible, lying on his back on his waterbed his head hanging over the edge.. Walter Cronkite's image is seen on the TV but the sound is turned off. The stereo is on as music plays.

Rosie and April stand motionless in the doorway.

BOONE  
 Daaaaaaamn! The whole fucking world  
 is upside down!!!

Rosie moves toward him but stops abruptly. There is a black leather belt wrapped around Boone's arm and a thin silver needle dangling from his vein.

Boone lifts his head and lets out a long loud moan.

BOONE (CONT'D)  
 What a fucking rush! Madman, man!  
 You gotta do this! Lay your head  
 down, then try to lift it up.

Madman's thin body emerges from under the covers on the water bed, He sits up in slow motion then with a grand gesture, puts his arm around Boone. He notices Rosie and April.

MADMAN  
 Look who's here! Beauty and the  
 Beast!

BOONE  
 Look. They're doing it.

Everyone looks toward the TV where the astronauts look as if they are floating across the moon's surface. The room becomes quiet. Respect and reverie.

BOONE (CONT'D)  
How about this, Madman?

He turns his attention toward the TV where Neil Armstrong is taking one small step for man.

BOONE (CONT'D)  
One day, when we are old and gray,  
we can all tell our kids that we  
saw the men walk on the moon while  
we were totally scagged out.

He looks at Rosie with a knowing look, then plants a huge wet kiss on Madman's bearded face.

APRIL  
(singing under her breath)  
Blue moon. You knew just what I was  
there for. You heard me saying a  
prayer for. Someone I really could  
care for.

Rosie stares at April.

Madman looks at Rosie with wet round eyes, and shrugs. The album has finished playing and the sound can now be heard from the TV.

NEIL ARMSTRONG  
(from the TV)  
That's one small step for man. One  
giant leap for mankind.

ROSIE  
(to April)  
That didn't just happen.

APRIL  
You sure?

ROSIE  
Get me out of here.

FADE TO BLACK.

INT. BRUDER'S CAMERA SHOP - DAY

Rosie is sitting in her spot in the film developing booth.

Birnbaum is working on one of his cameras, but he's distracted and he keeps looking over at Rosie.

BIRNBAUM  
Why so glum, Razele?

ROSIE  
So I look glum now?

BIRNBAUM  
Do chickens have livers?

ROSIE  
(chuckling in spite of  
herself)  
I'm okay.

BIRNBAUM  
Well here's a little something to  
cheer you up even though you're not  
sad.

Birnbaum reaches under the counter and gets a long thin box.  
He opens the box and places it in front of Rosie.

The name plaque is inside. Birnbaum has sanded and polished  
the wood, and nailed a shining piece of brass on it. And  
with gorgeous calligraphy, he has engraved the words, "Daniel  
Bonofsky, Esquire."

ROSIE  
Oh my God!!! Mr. Birnbaum!

BIRNBAUM  
It's for you and your future  
husband, the hoodlum.  
(smiles slyly)  
I mean the lawyer.

Rosie is near tears.

ROSIE  
I don't know about that.

BIRNBAUM  
What? You have a new boyfriend? I  
can change the name!

ROSIE  
Same boyfriend. But bad things can  
happen. Maybe it's too late.

BIRNBAUM  
Bad things always happen. But then  
good things happen too.

Rosie looks at the numbers on his arm.

BIRNBAUM (CONT'D)

My bruder was a photographer.

Birnbaum takes out a yellowed envelope and carefully withdraws the contents.

BIRNBAUM (CONT'D)

Five years older than me. He loved to photograph people who had the spark. Actors mostly. He loved actors. He photographed all the stars of the Yiddish Theater.

ROSIE

Are those his pictures?

BIRNBAUM

Just a few. Thousands of them were lost. But these he did for The Forward. When I came here after the war, I went to New York to their office and they gave them to me.

Birnbaum lays the photographs out on the table. There are beautiful portraits of actors and actresses made up and in their roles.

BIRNBAUM (CONT'D)

Everyone wanted to have their picture taken by him.

ROSIE

It's like the camera is seeing inside of them.

BIRNBAUM

He took these with a Leica. His favorite camera.

ROSIE

Is that a Leica you're working on now?

BIRNBAUM

I always work on Leicas. I want to restore them all. They are not for everyone. A camera like that should only belong to a person with a soul.

ROSIE

There are souls in these pictures.

BIRNBAUM

I knew you would understand. I saw that photograph of that boy. You caught his soul.

ROSIE

I did?

BIRNBAUM

And that was just a Polaroid!

The mail man enters and places a large packet of envelopes down in front of Rosie. She begins to file them as Birnbaum returns to work on his Leica.

INT. ROSIE'S BEDROOM - DAY

Rosie, wearing the same denim cut offs and scarf halter she wore to the park with Boone walks to the phonograph, places an album on the turntable. LAURA NYRO'S VOICE is heard.

ROSIE

(sings along with Laura)

Well there's an avenue of devil who believes in stone. You can meet the devil at the dead end zone. What devil doesn't know is the devil can't stay doesn't now he's seen his day.

L'IL LAR (O.S.)

Great voice Rosie!

Rosie walks to the window, lights a cigarette and begins to smoke.

EXT. ON THE LAWN. CONTINUOUS

L'il Lar is looking up at the window, a huge smile on his eager face. He wears a blue bandana tied around his head and he carries a guitar case. He may have a a crush on Rosie.

INTERCUT Rosie in the window and L'il Lar on the lawn

L'IL LAR

C'mon Rosebud. Join our band. We need a singer. We got everyone else.

ROSIE

Go away L'il Lar. And you don't get to call me Rosebud.

ROSIE (CONT'D)  
 (continues smoking, while  
 singing)  
 Lucky's taking over and the clover  
 shows. Devil's getting out of hand  
 cause Lucky's taking over and what  
 Lucky says goes.

L'IL LAR  
 You're great Rosebud! Say yes and  
 we'll make you a star!

Rosie takes one last drag on her cigarette and without  
 putting it out, tosses it out the window in the direction of  
 L'il Lar, and pulls down the shade.

Rosie gets down on her hands and knees, pushes aside the  
 bedspread and crawls under her bed.

INT. UNDER ROSIE'S BED - DAY

Rosie lies on the floor. She looks at the pictures of  
 weddings and children. More pictures are on the wall than  
 before.

She grabs a sketchbook and resumes drawing a portrait of  
 Boone, wearing judicial robes using the Polaroid shot from  
 the park as a model.

The thin box Birnbaum gave her rests by her side.

HANNAH (O.S.)  
 She's under her bed. Where she  
 always is.  
 (mocking)  
 Rosie, your boyfriend's here.

INT. ROSIE'S BEDROOM - CONTINUOUS

April opens the edge of the bedspread and pops her face  
 inside Rosie's private world.

APRIL  
 Rosetree, what the fuck are you  
 doing under there?

INT. UNDER ROSIE'S BED. CONTINUOUS

Rosie quickly closes the sketchbook and puts the box under  
 the pillows and pops her head from the bedspread.

April pushes Rosie out of the way and enters Rosie's world.

APRIL  
Holy Fuck! This is crazy!!!

ROSIE  
Please don't tell anybody.

APRIL  
(still taking it all in)  
Damn! Is that your wedding? Oh  
shit! Are they your kids? You're  
going to have three boys?

ROSIE  
(pointing reluctantly)  
And one girl. Danielle. The  
youngest.

APRIL  
(mocking)  
Boone and Rosie, sitting in a tree.  
K-I-S-S-I-N-G. First comes love.  
Then comes marriage. Here comes  
Rosie with a baby carriage.

April takes down the paper covering the recent polaroids.

APRIL (CONT'D)  
Rosie. These are beautiful.

ROSIE  
What do you think of the ones of  
Boone?

APRIL  
Listen. Your photographs are really  
good. You could really do  
something with this.

ROSIE  
You think?

APRIL  
(pointing to the fake  
wedding picture)  
If you stop believing in Santa  
Claus and the Tooth Fairy.

ROSIE  
Very funny.

APRIL

I'm serious. Boone's never going to marry you. If the drugs don't get him first, he'll get killed in Viet Nam.

ROSIE

Don't say that!!! He's going to go to college. You don't know him.

APRIL

I know what we saw the other night.

ROSIE

I don't want to talk about that.

April spots the box and moves towards it.

APRIL

What's this?

ROSIE

(grabbing it)

Put it down April. I mean it.

They tussle and April wins. She opens the box and stares in disbelief.

ROSIE CONT'D

I told you. You don't know him.

Rosie is able to take the plaque from April and return it to the box.

APRIL

Enlighten me.

ROSIE

He's so smart, April. He knows so much. And he's told me things too.

APRIL

What kind of things?

ROSIE

Things about his dreams for the future.

APRIL

First he has to finish high school.

ROSIE  
Yeah, well that's why he's in  
summer school.

APRIL  
He has to pass first.

ROSIE  
Look who's talking. And how are  
your two classes coming along?

APRIL  
At least I show up. And I'm not in  
danger of being drafted! I haven't  
seen Boone there all week. Not  
since the moon walk. He's been  
down at the Thriftway parking lot  
with that asshole Duddy.

ROSIE  
And how do you know this?

April reaches into her pocket to pull out a nickel bag.

APRIL  
How do you think?

April takes out a pack of TOPS and begins to roll a joint.

ROSIE  
April.....

APRIL  
Yeah...

ROSIE  
Don't tell anybody about this,  
okay?

APRIL  
Your secret's safe with me. But I  
want to tell you something.

ROSIE  
Tell me.

APRIL  
You're setting yourself up for a  
fall. Boone can never love you.

ROSIE  
Why not?

APRIL  
Because he doesn't love himself.

ROSIE  
And how do you know that?

April finishes rolling the joint. Licks it. Lights it.  
Inhales deeply.

APRIL  
I just do.

INT. ROSIE'S BEDROOM - CONTINUOUS

April climbs out from under the bed. She takes the chenille  
bedspread from Hannah's bed, rolls it up and places it under  
the closed bedroom door. Rosie follows and they take their  
place by the open window.

They pass the joint back and forth, blowing their smoke out  
the window.

EXT. GOLDMAN'S HOUSE - MOMENTS LATER

L'il Lar has returned to his place on the lawn below Rosie's  
window. He plays his GUITAR. He is very good.

L'IL LAR  
(singing)  
Falling, yes I am falling I keep on  
falling in love with you.

INTERCUT INT. ROSIE'S BEDROOM AND EXT. GOLDMAN HOUSE -  
CONTINUOUS

APRIL  
How romantic! You're being  
serenaded by a baby!!!

L'IL LAR  
I'm not a baby! Let me come up  
there and I'll prove it to you.

ROSIE  
Go find my little sister.

APRIL  
Sure. C'mon up. The front door is  
open.

INT. ROSIE'S BEDROOM - CONTINUOUS

ROSIE  
What did you do that for??

APRIL  
It will be fun! We can get him  
high.

ROISE  
Tell him to go away. Don't let him  
in here.

April removes the bedspread from under the door. She opens it and L'il Lar enters. He looks around in awe. He walks past the sheet to Rosie's side and sits down on her bed. His guitar is still over his shoulder.

April sits down next to him and passes him the joint. Rosie watches from the window.

L'il Lar takes the joint and inhales like a pro.

L'IL LAR  
Whoa!!! This must be Big Duddy's  
shit!!

ROSIE  
And how would you know about that?

L'IL LAR  
Boone and Madman take me with them  
to cop sometimes. They say his  
head got all fucked up in Nam.

ROSIE  
They shouldn't do that. And stop  
talking like that. You sound like  
an idiot!

Rosie stops smoking. She coolly watches April and L'il Lar pass what's left of the joint to each other.

L'il Lar reaches into his shirt pocket to take out a roach clip. He takes another hit and starts to giggle.

APRIL  
Look who's got the giggles!!

April tickles L'il Lar. He writhes with pleasure. He starts to laugh and April tickles him some more.

L'il Lar laughs so hard he has a coughing fit. He starts to turn blue.

ROSIE  
(yelling)  
April! Stop it! It's not funny.

Rosie runs over to L'il Lar and pats him on the back, like a baby.

ROSIE (CONT'D)  
Just breathe. Slowly. That's it.  
Calm down and breathe.

L'IL LAR  
(breathing normally)  
This is some great shit, man!

He reaches for more. April hands him the roach clip but Rosie stops her. She hands L'il Lar his guitar instead.

ROSIE  
Here. Play something. I'll sing  
with you.

L'il Lar happily takes his guitar. This is what he's been waiting for. He starts to play.

LI'L LAR  
I learned this just for you!

He begins to play. Rosie recognizes the song and begins to sing. Softly at first.

ROISE  
(singing)  
"Who knows how long I've loved you.  
You know I love you still. Will I  
wait a lonely lifetime. If you want  
me to I will."

April joins and adds harmony.

APRIL AND ROSIE  
"Love you forever and forever. Love  
you with all my heart. Love you  
whenever we're together. Love you  
when we are apart."

They sit back, pleased with themselves.

ROSIE  
 (to L'il Lar)  
 This is really good. You're really good.

L'IL LAR  
 So, will you be in my band?

ROSIE  
 You don't have a band, silly. But you're good.

L'il Lar sees the Rolling Stone Magazine rolled in April's back pocket. He grabs it and opens to the Woodstock ad.

L'IL LAR  
 Man, I can't wait for this!!!!

ROSIE  
 Are YOU going?

L'IL LAR  
 I'm gonna go with Boone and Madman. They said I could tag along with them if I brought my guitar and helped them pick up chicks.

APRIL  
 Don't get your hopes up, kid. They never get it together to go anywhere other than Boone's basement and the Thriftway parking lot.

April rips the page out of the magazine.

APRIL (CONT'D)  
 We could really do this Rosie. It's only 18 dollars for the whole weekend. And it's New York. That's not even that far. Up the Jersey Turnpike, then the New York State Thruway.

ROSIE  
 I already sent away for tickets for me and Boone.

APRIL  
 You what???

ROSIE

He's going to be so excited I got the tickets!

APRIL

What makes you think he wants to go with you? I mean, he was just telling L'il Lar over there that he's going with Madman.

ROSIE

Very funny.

APRIL

I don't know why you're always sitting around waiting for him to do things. Just do it yourself. Or come with me. Besides, after what we saw the other night....

ROSIE

Stop. Don't talk about that.

APRIL

.. It doesn't look like Boone and Madman are going to get it together to go anywhere this summer.

LI'L LAR

Don't listen to her Rosie. Boone and Madman are the greatest!

APRIL

This is one time I don't want to be right. Okay. You win. I hope you get to go to Woodstock with Boone. And then I hope you get married and have those four kids and live happily ever after.

April gets up to leave. She gives Rosie a long hard look.

Rosie starts to hum and L'il Lar takes the cue and starts playing.

ROSIE

(singing)

"Falling, yes I am falling. And you calling me back to you."

April takes one last look and leaves Rosie's room.

INT. BOONE'S BASEMENT - NIGHT

The room looks the same as it did during the moon walk except now there is an American flag hung upside down over the water bed.

Boone lies in bed, smoking a joint.

Rosie enters. It is dark in the room. Several candles are lit. The tip of the joint glows each time Boone inhales.

ROSIE (O.S.)  
Boone, are you in there?

There is no response.

ROSIE (CONT'D)  
Danny, can you hear me?

Boone coughs letting out a big cloud of smoke.

BOONE  
(catching his breath)  
This is some crazy shit!

Rosie stays by the garage entrance, waiting shyly for Boone to invite her in.

BOONE (CONT'D)  
Madman copped this from Eugenides  
and Big Duddy. They have the best  
shit.

He finally looks at Rosie.

BOONE (CONT'D)  
Why you standing all the way over  
there? And what's behind your back?

Rosie puts the package she's been carrying down on the table beside her.

ROSIE  
Nothing. I got here as quickly as  
I could.

BOONE  
Why?

ROSIE  
You called an hour ago. April  
wouldn't give me a ride, so I had  
to take the bus.

BOONE

How is that she-man? She's jealous of me, you know.

ROSIE

Boone, she's not like that.

BOONE

You're so naive. It's kind of cute. I think I like it.

Boone takes another hit from the joint and his face lights up. He smiles and looks and seductively at Rosie.

BOONE (CONT'D)

Well, are you going to come over here or not? We both know what you are here for.

ROSIE

We do?

Rosie sits on the bottom of Boone's bed. With an exaggerated show of effort, Boone lifts himself up, sits next to Rosie and moves his leg on top of hers.

BOONE

(whispering in her ear)  
Of course we do.

He moves away from her but not before he takes his tongue and runs it along her ear, her neck, then abruptly pulls away.

BOONE (CONT'D)

You're here to smoke this great shit and get wasted!

Boone takes another hit, passes the joint to Rosie who inhales deeply. She holds it and inhales again.

BOONE (CONT'D)

(singing)  
Don't Bogart that joint my friend.  
Pass it over to me. Don't Bogart  
that joint my friend. Pass it over  
to me.

Rosie laughs mid inhale and coughs wildly. Boone smiles in triumph, easily takes the joint from Rosie and reaches for a roach clip on the night table.

BOONE (CONT'D)

Thanks for leaving me some.

He smokes what's left of the joint. He does not share it with Rosie. As he finishes, he and Rosie recline. They are lying on their backs, looking at the ceiling. His arm is around her.

BOONE (CONT'D)  
You feeling it? Bet you never had  
shit like this before!

ROSIE  
(in a haze)  
HMMMMMMMM? Where'd you say you got  
it?

BOONE  
Madman copped it from Eugenides and  
Big Duddy.

ROSIE  
They scare me.

She sits up.

ROSIE (CONT'D)  
I need to talk to you about last  
night.

Boone sits up and brings his fingers to her lips.

BOONE  
Shhh. Do I scare you?

ROSIE  
No, but I'm scared for you.

Boone moves in closer and blows in her ear. Rosie leans into him and they both fall back on the bed.

BOONE  
Well don't be. We're just having a  
little fun for the summer. Like  
now.

He starts to kiss her gently. Rosie returns the kiss shyly. Boone continues to kiss her. On her face. On her eyes. On her neck.

BOONE (CONT'D)  
Do you trust me?

He is now moving towards her breasts. Boone is enjoying being in control and watches as Rosie responds with pleasure to his touch.

MR. B. (O.S.)  
(from the top of the  
stairs.)  
Daniel! Are you down there?

BOONE  
Yeah Pop. I'm here. Waddya want?

Rosie sits up quickly and adjusts her shirt. She uses her hands to straighten her hair then sits up straight. Her eyes dart nervously around the room. Boone watches her and laughs.

BOONE (CONT'D)  
(to Rosie)  
He won't come down here. We have a deal. He respects my privacy, I respect his.

MR. B (O.S.)  
You do your homework?

BOONE  
Yeah, Pop. Rosie's here helping me.

From upstairs, Mr. B hits the switch to turn on the basement light. The room is flooded with the bright florescent lighting.

MR. B (O.S.)  
Well I think you will be needing this. Oh and Daniel. You'd better be doing your homework. This summer school is costing me a pretty penny. Do you know how long I have to work to make a hundred bucks?

BOONE  
Yeah, Pop. A month of Sundays.

MR. B (O.S.)  
Don't be a wise ass. Just get it done. If your mother was here...

BOONE  
But she's not. So go away. I told you. I'm doing it now.

Mr. B closes the upstairs door but the light remains on. Boone spots the package that Rosie had place on the table earlier. He gets up and walks towards it. Rosie follows.

BOONE (CONT'D)  
What's this?

ROSIE

Nothing.

BOONE

It sure looks like something.

Boone examines the long thin box. Rosie tries to get it from his hand.

ROSIE

Boone. Give it to me. It's nothing, okay?

Boone lifts the box over Rosie's head. Rosie jumps to try to get it. The tussle continues. Rosie almost gets it, but Boone wins.

He rips the wrapping paper off and opens the box.

In defeat, Rosie sits back down on the bed. She wants to look away but her eyes are now frozen on Boone.

Boone stares at what's inside.

CLOSE UP on a wooden panel with a brass nameplate which reads:

"The Honorable Daniel Bonofsky, Esquire."

Several different emotions show on Boones face in quick succession. First, he is moved, and a smile lingers for a few seconds. Then a grimace of pain which is replaced by a stoic mask.

Rosie breaks the silence.

ROSIE (CONT'D)

I had it made for you.

He keeps his back to Rosie.

ROSIE (CONT'D)

Your dream. To be a lawyer and then a judge.

BOONE

(lost in himself  
remembering)

Yeah. Because there's got to be justice in the world. We can't let the bastards win.

He turns to face Rosie. His face is still stoic but it's turning red.

BOONE (CONT'D)  
(sarcastically)  
And somebody's got to do the right  
thing.

ROSIE  
(trying to ignore his  
sarcasm)  
And it can be you Danny. Like your  
mom...

BOONE  
My mom what? Where was justice  
when that bastard got off for  
killing her?

Boone looks like he is about to cry. But he composes himself.

Rosie gets up and stands behind him and hugs him gently from  
behind.

ROSIE  
(softy)  
You can do this. For her. For me.

There is a moment where Boone seems like he's going to melt  
into Rosie's embrace.

ROSIE (CONT'D)  
You're the smartest boy I know.

He doesn't.

He puts the plaque back in the box and places it violently on  
the table. He turns to Rosie, looks her in the eye.

BOONE  
And you're a fucking idiot.

Boone places a record on his makeshift stereo.

Rosie has returned to her place on the edge of the bed. She  
looks at her hands. Boone sits down next to her. Not  
touching.

Boone reaches into his jean's pocket and pulls out another  
joint. Lights it.

Bob Dylan's voice comes from the stereo. Boone takes a hit  
from the joint and passes it to Rosie. They pass it back and  
forth as the music plays.

BOONE (CONT'D)  
Rosebud..

ROSIE  
Yeah, Danny.....

BOONE  
You know this song?

ROSIE  
Dunno.

BOONE  
Well you should. It was written  
for you.

We hear:

BOB DYLAN'S VOICE  
I'm not the one you want, babe.  
I'm not the one you need.

Rosie and Boone sit in silence. Boone gets up to turn the light off. As he walks up the stairs, he sings along in a very loud voice.

BOONE  
It ain't me babe. No no no it ain't  
me babe. It ain't me you're looking  
for.

Rosie starts to shake uncontrollably and hyperventilates. She is having a strong reaction to the marijuana.

Madman enters from the garage door. He sees Rosie.

MADMAN  
Where's the main man?

Rosie can barely lift her head. She tries to point to the stairs.

MADMAN (CONT'D)  
Did you smoke that new shit?

Rosie nods.

MADMAN (CONT'D)  
Damn! That's too much for you. It  
was laced with paragoric.

He sits down next to her and takes her by the hand.

MADMAN (CONT'D)  
You need a ride in the country.  
C'mon. Come with me.

EXT. A COUNTRY ROAD - NIGHT

Madman's green MG Spitfire is speeding. The top is down. The sky is clear and the stars are visible. Madman drives and steers with his foot.

Blood Sweat and Tears is playing on the radio. Loud.

MADMAN

(singing)

Hi di ho. Hi di hi. Gonna get me a  
piece of the sky. Gonna get me  
some of that old sweet road,  
singing hi di hi di hi di hi di  
ho..

Madman holds the last note lowers his foot and steers with his hand. He turns off the radio and turns to look at Rosie who has stopped hyperventilating. Her eyes are closed. She is sitting up very straight.

MADMAN (CONT'D)

You feeling better yet?

ROSIE

A little.

MADMAN

You're still paranoid. Breathe in  
and breathe out. Slowly. It  
helps.

Rosie does what Madman suggests. She opens her eyes and turns towards him.

ROSIE

Thank you.

MADMAN

De nada, baby. That was strong  
stuff. Duddy fucks with it good.  
If you're not used to it, it can  
sneak up on you.

ROSIE

The air went thick. I couldn't  
breathe.

Madman puts his hand gently on Rosie's knee.

MADMAN

I know. That's why I brought you  
outside.

ROSIE  
I have to go home.

MADMAN  
I'll take you there. Just want to help you come down first. So you can get past your mother. And so you can sleep tonight.

ROSIE  
(sitting up suddenly)  
What about Boone? Does he know we left?

MADMAN  
He'll figure it out. You're always right where he needs you to be.

ROSIE  
That obvious?

MADMAN  
Are you kidding? You're like some cute little puppy dog, following its owner.

Rosie curls her body back into herself. A fetal position.

MADMAN (CONT'D)  
It's kind of cute. You're like Martha.

ROSIE  
Martha?

MADMAN  
(singing)  
"Martha my dear, you have always been my inspiration." McCartney wrote that for his dog.

Rosie sits up and hits Madman on the arm,

ROSIE  
Mark! That's awful. So embarrassing. Take it back!

EXT. COUNTRY ROAD WITH CORNFIELDS ON BOTH SIDES - NIGHT

Madman slows down the car and pulls to the side of the road. He stops the car and turns off the engine.

MADMAN

(serious)

Boone doesn't know how lucky he is.

ROSIE

Really?

MADMAN

Yeah, Rosie. Really. See, here's what you don't know.

ROSIE

What?

MADMAN

Boone will always know who he is. You know why?

ROSIE

No. Why?

MADMAN

Because every time he looks in the mirror, he sees the guy Rosie Golden is in love with.

ROSIE

What do you see when you look in the mirror?

MADMAN

Now why the fuck would I ever want to look in the mirror?

Madman jumps out of the car without opening the door. He runs into the cornfield. Rosie opens the door and gets out of the car.

ROSIE

(yelling)

Mark!!! Where are you? Madman!  
Come on. I'm scared.

MADMAN (O.S.)

(singing from the  
cornfield.)

"When you find yourself in the thick of it. Help yourself to a bit of what is all around you. Silly girl." Follow my voice Rosebud.

EXT. MIDDLE OF THE CORNFIELD - NIGHT.

Rosie finds Madman, lying on the ground looking up at the sky. He gestures for her to join him. Rosie hesitates. Madman extends his hand beckoning and Rosie lies on the ground next to him.

Madman moves closer to her. Their bodies are touching. Her head rests on his shoulder. It is intimate. Not sexual.

MADMAN

You still high?

ROSIE

A little. More like a buzz. I thought I was going to have a heart attack before.

MADMAN

(pointing to the sky)

Where do you think they are now?

ROSIE

Who?

MADMAN

You know. The guys in the space ship.

ROSIE

Dunno. I heard they were going to orbit the earth a few more times.

MADMAN

Too bad they have to come back to earth.

ROSIE

(looking at the moon)

When I was little. I used to think a man lived there.

MADMAN

Look! There's Orion's belt. Those three stars right next to each other. Now follow my finger. Can you see the Little Dipper?

ROSIE

I think so. How do you know this, Mark?

MADMAN

My father taught me.

ROSIE

Boone told me you and your father  
don't talk much.

MADMAN

That's now. We used to. Before I  
stopped letting him control me.

ROSIE

So he taught you about the stars.  
What else did he teach you?

MADMAN

"Batsoin oyfmerk tau dem him."

ROSIE

What??

MADMAN

It means, "pay attention to the  
sky." In Yiddish.

ROSIE

Yiddish?

MADMAN

(with a thick Yiddish  
accent)

Mutele. The sky. It saved my life.  
To the sky, you must pay attention.

He stops using the accent.

MADMAN (CONT'D)

He learned it in the camps. He  
told me that everything in his life  
had changed. Nothing made sense.  
But the sky stayed the same.  
That's the only thing he ever told  
me about the camps. Now he doesn't  
talk to me about anything. The  
house is full of silence. Like  
death.

ROSIE

(hesitantly)

Batsoin oyfmerk tau dem him.

There is silence between them. The crickets are loud. There  
is no other traffic. Just two people. Lying together. Paying  
attention to the sky.

ROSIE (CONT'D)  
 (pointing excitedly)  
 Look?

MADMAN  
 Where?

ROSIE  
 Over there. By Orion's belt. Do you  
 think it's them?

MADMAN  
 Could be.

ROSIE  
 You think so?

MADMAN  
 Yes. It's them. Definitely.

ROSIE  
 What do you think they are thinking  
 up there?

MADMAN  
 (reciting)  
 "Oh I have slipped the surly bonds  
 of earth.

He reaches his hand up to the sky.

MADMAN (CONT'D)  
 "And while the silent lifting mind  
 I trod. The high untresspassed  
 sanctity of space. Put out my hand  
 and touched the face of God.

ROSIE  
 (surprised)  
 That was beautiful!

MADMAN  
 I guess there was one other thing  
 my father taught me.

He switches to a Yiddish accent and takes Rosie's hand  
 bringing it to his face.

MADMAN (CONT'D)  
 Put out your little handele and  
 touch God's punim.

Rosie pinches Madman's cheek.

ROSIE  
Shayna punim!!!

He pinches hers.

They laugh. Hard. Struggle to catch their breath. There is silence once again. Madman breaks it.

MADMAN  
It's all about death, you know.

ROSIE  
What is?

MADMAN  
Life. All of it. Wanting to see the face of God. And you only get to see it when you're dead. Sometimes, when I'm high. Not like now, but when I'm really high I see God, Rosie.

ROSIE  
Is that why you did what you did the other night?

MADMAN  
I felt this peace come over me like I never did before.

ROSIE  
Do you think Boone sees God when he's high?

MADMAN  
I don't think so. He's not deep like you and me.

ROSIE  
You know him, Mark. What do you think he sees?

Madman snaps out of his serious mood. He gets up and stands above Rosie still prone and looking at the sky.

MADMAN  
I think he sees your sweet sexy, naked body and hallucinates about you sitting on his face. Then fucking you till forever.

Rosie jumps up quickly.

ROSIE

Very funny, you asshole!!! And..  
It's never going to happen. Not  
until we're married. I have my  
morals.

Madman walks to the car, opens the door, gets behind the  
wheel. Rosie walks to the other side and climbs over the  
door.

MADMAN

Morals. Schmorals. You are so hot  
for him. You know you want him,

ROSIE

I want him safe. I don't want  
anything bad to happen to him.

MADMAN

Nothing bad's gonna happen. It's  
summer. We're just having fun. It  
will all be over in the fall.

Rosie is no longer high. She speaks with clarity and  
intention.

ROSIE

I mean it, Mark. You have to look  
out for him.

MADMAN

Of course I will. Didn't I take  
care of you tonight my little  
Rosebranch?

ROSIE

Just promise me.

EXT. COUNTRY ROAD - NIGHT.

Madman's Spitfire moves down the road in the opposite  
direction from before.

MADMAN

(singing with radio)  
"What goes up, must come down.  
Spinning wheel, spinning round.  
Talkin' 'bout your troubles is a  
crying sin. Ride a painted pony let  
the spinning wheel spin.

FADE TO:

INT. EDITH'S BEDROOM - DAY

Edith is sitting up in her bed. She keeps looking at the window and then the clock then back to the window.

EDITH  
(yelling)  
See? I told you he wasn't coming.  
You can't depend on him at all.

HANNAH (O.S.)  
He'll be here. It's only five after  
ten.

ROSIE (O.S.)  
And if he doesn't, no big deal. I  
have other things to do.

A horn is heard outside. Rosie dressed in short cut-offs and a tight T-shirt enters followed by Hannah wearing a flowered blouse and jeans.

EDITH  
He can't come to the door? You tell  
you father, the next time he comes  
to this house, he comes to the  
door.

ROSIE  
Do you need us to bring you  
anything from the store?

EDITH  
Groceries. For you kids. And make  
sure he pays too. Tell him he'd  
better keep paying the child  
support if he wants to keep seeing  
his children.

Hannah runs to the bed and gives Edith a kiss, while Rosie waits at the door. They leave together.

EDITH (CONT'D)  
(calling after them)  
See if you can find out what's  
going on with him.

EXT. GOLDMAN DRIVEWAY - CONTINUOUS

BILL is sitting in his white Pontiac. He honks the horn impatiently, not noticing that the girls are at the car door. He sees Rosie and his face twists into a grimace.

BILL  
(to Rosie)  
Get back inside and put something  
decent on.

ROSIE  
This is decent.

BILL  
Your mother lets you go out like  
that?

HANNAH  
How do I look Daddy?

BILL  
Fine.  
(back to Rosie)  
Go put some slacks on now.

Rosie turns reluctantly and goes back into the house. Hannah  
gets into the front seat.

HANNAH  
Mommy said you have to buy us some  
food.

BILL  
She did, did she? Is she feeding  
you?

HANNAH  
Mostly I cook.

BILL  
What's your sister doing with her  
summer?

HANNAH  
She's working and hanging out on  
the corner.

BILL  
Your mother better shape up and  
start disciplining that sister of  
yours.

Rosie comes from the house, wearing a pair of long jeans and  
a miserable expression. She gets into the back seat silently  
and closes the door. Hard.

Bill pulls away from the house and turns the radio on. Frank  
Sinatra plays.

HANNAH

So, where we going this time?  
Bowling? Miniature golf? That was  
fun last time.

ROSIE

I hate those things.

BILL

I thought I'd show you where I'm  
living now.

EXT. PENNWOOD APARTMENTS - DAY

The car pulls into an apartment complex. The buildings are brick and uniform. Bill pulls into a space in front of a ground floor apartment marked #5. He leads his daughters to the door and inside.

INT. BILL'S APARTMENT - MOMENTS LATER

A studio apartment. Ugly old gold carpets. A small nondescript sleep sofa is still out and the bed is unmade.

There is a galley kitchen along one wall. Dirty dishes in the sink. A small wooden table and two chairs are across from the sofa bed.

There is a bucket of cleaning supplies on the table.

BILL

Well, what do you think? It's a  
little messy, isn't it?

Hannah spots the cleaning supplies.

HANNAH

We can clean it for you, can't we  
Rosie?

ROSIE

Speak for yourself.

BILL

What a great idea!

He folds up the sofa bed, dirty linens and all. He turns on the television and sits on the sofa.

BILL (CONT'D)

We can watch the re-entry. It's  
supposed to happen this morning.

He settles into the sofa while Hannah takes the bucket into the bathroom. Rosie looks around the apartment. She stares at Bill who does not look at her. Slowly, she begins to wash Bill's dishes.

ROSIE  
You like it here?

BILL  
It's okay.

ROSIE  
It's kind of a mess.

BILL  
But it's my mess.

ROSIE  
Yeah. But you have us cleaning it up.

BILL  
That's very nice of you to do that.

ROSIE  
Like you gave us a choice.

BILL  
You want me to take you home?

Rosie stops washing the dishes and stands over Bill.

ROSIE  
I want you to come home.

BILL  
I can't do that.

ROSIE  
Sure you can. Mommy will take you back. She's waiting for you to come back,

BILL  
It's not going to happen that way Rose.

ROSIE  
Why?

BILL  
That's between your mother and me.

ROSIE

But what about Hannah and me? Why did you leave us?

BILL

You wouldn't understand.

ROSIE

Try me.

BILL

You're too young to understand.

ROSIE

Too young? Am I too young to watch my mother waste away in bed all day? Or watch my little sister be afraid to leave the house because she thinks her mother is going to kill herself? Am I too young to understand that??

BILL

I don't have to explain myself to you. You're the child. I'm the adult.

Hannah enters the room all excited.

HANNAH

Daddy! Daddy! Come see how clean I made your bathroom. It's shining!!!

BILL

I will. You can vacuum if you want. The Hoover is in the closet.

Hannah notices the television.

HANNAH

Wait!!! They're landing in the ocean!!

All three turn to watch the television. There is an image of the ocean, waiting for the space capsule.

From the TV:

HOUSTON

Hornet reports a sonic boom a short time ago. (beep) Apollo 11. Apollo 11 to arrive. Houston standing by.

APOLLO 11

This is Hornet. Our position is  
133301675. (beep)

HOUSTON

This is Houston, copy. (beep)

The image on the screen:

A space capsule floats slowly and beautifully through the air, buoyed by parachutes, and gently lands in the water.

HANNAH

They made it! They made it!!!

Hannah sits down on the bed and hugs Bill, who despite himself, hugs her back.

Rosie returns to washing Bill's dishes while the Star Spangled Banner plays on the television.

FADE TO BLACK.

INT. ROSIE'S BEDROOM - TWILIGHT

Rosie enters, carrying the mail. She is sweating. She walks past Hannah's side pushing the sheet aside. She opens the envelope and smiles.

She slides out of her cotton dress. Wearing only her panties, she walks to the record player and turns on Laura Nyro - Eli and the 13th Confession. She gets down on her hands and knees and crawls under her bed.

INT. UNDER ROSIE'S BED. CONTINUOUS

Rosie lies on the floor, on her stomach, propping herself up on her elbows. She is concentrating on a blank part of her Boone collage. She has already cut out new pictures.

She stares at the picture she has drawn of Boone in his full judicial robes.

She absent-mindedly begins to touch herself. At first, she is not aware of what she's doing. Soon though, her body starts to react and she becomes deliberate in her self caress. Her breasts. Her belly. Her hands reach inside her panties.

ROSIE

(singing)

"Eli's coming. Eli's coming. Whoa  
you better hide your hear. Your  
loving heart. Ell's coming and the  
cards say, broken heart."

Suddenly, the fire alarm sounds out her window. Rosie freezes.

A siren sounds. Softly at first. Then louder. Then another siren joins in. Then another. And another. Rosie sits up and stiffens.

POLICE (O.S.)

We've got a young white male  
unconscious here on the corner of  
Eden and Grace. Send an ambulance  
right away. Yes. He has a pulse.  
Tell them to hurry.

Rosie unfreezes and comes out from under her bed.

INT. ROSIE'S BEDROOM - CONTINUOUS

She picks up a dress from the floor, throws it on and runs to the window where she has a view of Eden and Grace.

EXT. CORNER OF EDEN AND GRACE - TWILIGHT

Police are gathered around the body of a young boy sprawled on the lawn beneath the fire alarm box. The glass on the box has been broken. The alarm is still sounding.

The boy is wearing a white T-shirt and jeans. His feet are bare.

Two police officers remain with the boy. The others question random people who have begun to gather.

POLICE 1

Anybody know this kid?

NEIGHBOR 1

He's one of the hoodlums who come  
here every night.

NEIGHBOR 2

I could have told you something  
like this was gonna happen here.

POLICE 1  
Something like what? What are you  
talking about?

INT. ROSIE'S BEDROOM - CONTINUOUS

Rosie paces between the window and the mirror.  
She bolts from her room, barefoot.

EXT. BACK YARDS, GRACE LANE - TWILIGHT

Rosie is running.

EXT. CORNER OF EDEN AND GRACE - TWILIGHT

Rosie crosses Eden Street and stands on the periphery of the crowd made up of neighbors walking their dogs and children who are being shooed away.

Rosie is the only teen-ager.

CLOSE UP ON THE BOY ON THE LAWN:

His hair is strewn across his face which looks blue. His legs are twisted. A police officer is holding his left arm. It looks swollen. Ugly. Bleeding from a vein inside his forearm.

There is a red paisley scarf lying near his head. It's L'il Lar's.

ROSIE  
Oh no!

POLICE 1  
You know him?

ROSIE  
No.

She turns and runs. She flies across the street without looking. Through the backyards of Grace Lane. She is running with everything she's got.

POLICE 1  
Stop right there! Now!

He begins to give chase. But he's too late. Rosie runs faster and faster without looking back.

She trips over a tree root and goes flying. She lands, sprawling on the ground, panting.

The overweight policeman has given up the chase. Rosie is gasping for breath. Her shin is bleeding and a great bruise is forming.

April's motorbike SPUTTERS O.S.

April leaves her bike and walks towards Rosie. She bends down to help her up.

APRIL

Get up!! C'mon! You've gotta get out of here.

ROSIE

Is he dead?

APRIL

I don't think so. They were resuscitating him.

ROSIE

He looked like such a little boy.

APRIL

(pulling Rosie's arm harder)

He is a little boy. Now get up! We've got to get out of here now.

ROSIE

(pushing April's hand away)

Where's Boone? Is he okay?

They continue to tussle, Rosie resisting April's attempts to help her up.

APRIL

Just get up. I'll tell you on the way.

ROSIE

On the way to where?

APRIL

To my house. You need to get away from here.

ROSIE

I'm not going anywhere until you tell me if Boone is okay.

APRIL

From what I know, okay? Look. They did the right thing. They got the kid help.

Rosie slowly rises, brushing grass and dirt off. April supports her as Rosie limps to the motorbike.

Rosie gets on the back and holds onto April's waist. April starts the ignition.

EXT. ROSIE'S HOUSE - EVENING

April parks her bike in the driveway and Rosie gets off.

ROSIE

Come with me. I need to get my shoes.

INT. GOLDEN'S HOUSE, HALLWAY - EVENING

Edith and Hannah are in Edith's bed. The door is open.

EDITH (O.S.)

There you are. What do you know about this?

ROSIE

About what?

EDITH (O.S.)

All this commotion on the corner. Come in here. Who's with you?

INT. EDITH'S BEDROOM - EVENING

April and Rosie stand in the doorway.

The sounds of walkie-talkies are still heard through Edith's open window.

EDITH

(to April)

And you? What do you know about this?

APRIL

Not much Mrs. Golden. Just that Larry Cooper was unconscious on the corner.

HANNAH

I heard he O.Ded!!!

ROSIE

You don't even know what that means, so shut up.

HANNAH

Yes I do. It means he took too much of some stupid drug.

EDITH

These kids are up to no damn good, I'm telling you, Rosie. You are not allowed to go to that corner ever again. Do you hear me?

ROSIE

I don't want to be there, Ma. I'm just going to sleep at April's tonight. I'll go to work from her house in the morning.

Rosie turns to go to her room. Edith looks hard at April.

EDITH

Make sure she stays away from those boys.

APRIL

I sure will, Mrs. Golden.

Rosie comes behind April, carrying a small bag.

ROSIE

I'll be home after work tomorrow.

HANNAH

Is he dead?

ROSIE

Why don't you tell us since you know so much?

APRIL

No, Hannah. He's going to be okay.

Hannah snuggles with her mother as they both return to watching television.

EXT. GOLDEN GATE NEIGHBORHOOD - DUSK

Rosie is on the back of April's motorbike as she drives through the neighborhood.

ROSIE

So, are you going to tell me what you know?

APRIL

I heard they were at Madman's. And they were shooting up. And L'il Lar was watching. Then he grabbed the belt and needle and shot himself up. He passed out right away. So they got him in the car, dumped him there and pulled the fire alarm. Then they headed down the shore.

ROSIE

Who told you?

APRIL

Big Duddy. He's the one who told me the fat cop was chasing you.

ROSIE

What else did he say?

APRIL

He gave me a room number at the La Concha and said that that's where Boone and Madman were headed.

ROSIE

We gotta go down the shore!

APRIL

Now?

ROSIE

Yes! We gotta find them! Who knows what they will do??

APRIL

They're gonna do what they're gonna do.

ROSIE

Please!! You have to take me to the shore. I'm so scared!

APRIL

No.

ROSIE

And I don't trust Duddy. He's crazy.

APRIL

It's not our business, Rosie. It doesn't concern us.

ROSIE

It concerns me!!! I love him and he needs me now.

APRIL

No!

ROSIE

Please!

The bike stops at a light. Rosie starts to get off.

ROSIE (CONT'D)

If you won't take me there now, I'm gonna get there myself.

APRIL

Yeah, and how?

Rosie stands on the side of the road and puts her thumb out. Within seconds a car filled with boys pulls up. BOY IN CAR sticks his head out the window.

BOY IN CAR

Where you headed, beautiful?

ROSIE

Atlantic City.

April walks to the car.

APRIL

Get lost. She's with me.

BOY IN CAR

So that's how it is! Lesbos!!!!!!!

The car screeches away.

ROSIE

What did you do that for?

April gets on the bike, while Rosie sticks her thumb out again.

APRIL

Are you coming or not?

Three cars slow down, but none stop. Rosie gets on the back of April's bike.

EXT. SHOTS OF ROSIE AND APRIL ON THE MOTORBIKE

Credence Clearwater Revival's "Bad Moon Rising" plays as:

... April turns the bike around and heads towards Roosevelt Blvd.

... Rosie and April heads over the Tacony Palmyra Bridge.

... Rosie and April pass Olga's Diner on the circle.

... Rosie and April enter the Atlantic City Expressway.

... Near Exit 7, traffic becomes heavy. There is a large sign for the Atlantic City Pop Festival.

APRIL

Let's just get off here and go.

ROSIE

Just take me to the La Concha first  
and when I see that they're  
alright, we'll come back here.

EXT. LA CONCHA MOTEL - NIGHT

A white stucco two story motel off of the Boardwalk.

April pulls the bike up to #12. Rosie gets off the bike and runs to the door. April stays on her bike. Rosie KNOCKS lightly and puts her ear to the door.

MALE VOICE (O.S.)

Who is it?

ROSIE

Boone sent me.

The door opens slightly. April is able to see in. She and Rosie are transfixed.

A radio is playing Chambers Brothers "Time Has Come Today." The scene is surreal, like one of Dante's circles of hell. Red light bulbs have replaced the white ones in the lamps.

There are boys everywhere.

BOY 1 is inserting a needle into his arms. His eyes open wide then his body shakes as he feels the rush.

BOY 2 is slowly withdrawing a needle from his arm.

Boy 3 is lying on the bed. His pants are unzipped. He is jerking off.

Rosie's eyes scan the room and light on Madman and Boone. They are lying together on the bed, Boone has his head in Madman's lap. Their eyes are closed.

APRIL

We need to go.

She reaches over and pulls Rosie by the arms. Rosie shakes her off.

ROSIE

I can't leave them.

APRIL

Don't go in there. Come with me  
back to the festival.

Rosie hesitates for a second and a hand reaches out to pull her inside. She steps over the threshold, enters and closes the door behind her.

A hand locks the door.

INT. LA CONCHA MOTEL - NIGHT

Rosie stands against the wall next to the bed where Madman and Boone seems to be sleeping. She stands guard over them determined to make sure they make it through the night.

Someone turns out the light.

The boys moan. Rosie stands against the wall until she grows tired and slides to the floor.

INT. LA CONCHA MOTEL - DAYBREAK

Rosie wakes with a start. She looks at the bed. Boone is asleep. She gets up and feels his chest rising and falling. He's not dead.

Rosie decides that it's a good time to go to the bathroom.

## INT. MOTEL BATHROOM - CONTINUOUS

Rosie stands frozen in the doorway. Madman is curled on the floor in a pool of vomit. His face looks blue. Rosie bends down and touches his face. She recoils and lets out a gasp.

## INT. MOTEL ROOM - CONTINUOUS

Rosie climbs over sleeping boys who are lying on the floor in all positions. She gets on the bed and shakes Boone.

ROSIE  
(whispering loudly)  
Boone! Danny!

Boone doesn't answer.

ROSIE (CONT'D)  
(shaking him and getting  
louder)  
Danny! There's something wrong with  
Mark!

Boone opens one eye. He reaches for Rosie, pulling her to him as if to make out. Rosie pulls away.

ROSIE (CONT'D)  
(nearly hysterical)  
Danny I think he's dead!

BOONE  
(waking becoming aware.)  
Who? What?

ROSIE  
Madman. Mark.

BOONE  
Where is he?

ROSIE  
On the floor. In the bathroom.

Boone gets out of bed. He is wearing a T-shirt, no pants. He steps on a few of the boys as he walks to the bathroom. They stir.

## INT. BATHROOM - MOMENTS LATER

Rosie stands in the doorway as Boone enters. He bends down to shake Madman.

BOONE

Mark. C'mon man. It's time to get up. It's morning! Rise and shine you bastard.

He is becoming desperate.

BOONE (CONT'D)

C'mon man. Stop playing. This isn't funny.

Boone shakes Madman harder.

BOONE (CONT'D)

Man. Don't do this to me. You gotta wake up. Now!

INT. MOTEL ROOM - CONTINUOUS

The other boys are starting to stir. They rise slowly and begin to join Rosie in the doorway of the bathroom.

INT. BATHROOM - CONTINUOUS

Boone continues to shake Madman. He is losing control.

Boy 1 and Boy 2 pull Boone off Madman.

BOY 1

Cool it, Boone.

BOY 2

Calm down Danny boy. Breathe.

Boone relaxes into their arms. He can't take his eyes off of Madman. While Boy 1 and Boy 2 hold Boone, three other boys enter the bathroom. They remove Madman's clothes. They put his naked body in the bathtub and turn on the cold water.

Madman does not react.

BOY 2 (CONT'D)

We gotta get outta here.

BOONE

We just can't leave him like this.

BOY 1

Somebody call an ambulance.

BOY 2  
No. Not yet. Do it again. Turn the  
water on again.

Rosie is standing behind them. She falls to the floor.

BOY 2 (CONT'D)  
(to Boone)  
Get her out of here.

Boone is calmer now. He takes Rosie by the arm and helps her  
up.

INT. HOTEL ROOM - CONTINUOUS

Boone finds his pants on the floor and steps into them  
quickly. He reaches into his back pocket and pulls out a  
twenty dollar bill.

BOONE  
Rosie. Take this. Get out of here.  
Now.

ROSIE  
I can't leave him like that!

Boone is pushing Rosie towards the door.

BOONE  
They're taking care of it. Now go.

He opens the door and pushes her out.

BOONE (CONT'D)  
Listen to me. Go! You can't be  
here. You were never here. Take a  
bus to Philly. Right now.

ROSIE  
But..

BOONE  
I am doing this for you. Go home.  
Go straight to the terminal. You  
were with April last night.  
Everything is going to be okay.

ROSIE  
You need me.

BOONE  
I'll be fine. Go.

When Rosie is almost all the way out the door, Boone gives her one last shove, then slams the door shut. We hear the DEAD BOLT TURN.

EXT. BOARDWALK, HI HAT JOE'S - DAY

Rosie sits on a bench. She is alone. Businesses haven't opened. A few bike riders go past. Sea gulls gather at her feet. She kicks her feet and they scatter. She stares at a pay phone.

Steppenwolf's "Born to be Wild" begins to play from the speaker outside Hi Hat Joe's as it gets ready to open.

The song disturbs the morning.

Rosie gets up slowly and begins to walk off the boardwalk.

EXT. ATLANTIC AVENUE - DAY

Rosie walks down Atlantic Avenue, picking up her pace until she's running.

INT. ATLANTIC CITY BUS TERMINAL - DAY

Rosie enters, looks at the board, walks to a booth and buys a ticket.

INT. BUS - DAY

The bus is crowded. Rosie finds a seat alone. A 50 plus year old African American MAN ON BUS in work clothes sits down next to her. Rosie pulls deeper into her seat.

MAN ON BUS

Girl, you look like you lost your  
best friend.

Rosie can't hold it in any longer. She begins to sob,

CUT TO:

Rosie being hugged by Man on Bus.

CUT TO:

Rosie sound asleep leaning on Man on Bus' shoulder.

EXT. TRAILWAYS STATION, PHILADELPHIA - DAY.

Rosie and Man on Bus are standing in front of the door.

MAN ON BUS  
You gonna be okay?

ROSIE  
I don't know.

MAN ON BUS  
Where do you live?

ROSIE  
All the way up in the Northeast.  
Golden Gate.

MAN ON BUS  
You still got some ways to go.

ROSIE  
The El and the W.

MAN ON BUS  
Somebody waiting for you when you  
get there?

ROSIE  
My mother, I guess. What if he's  
dead?

MAN ON BUS  
God will help you through it. God  
don't give you anything you can't  
handle.

He reaches over and pulls Rosie in for one last hug. He  
kisses her gently on the top of her head.

MAN ON BUS (CONT'D)  
You're a survivor. You'll see.

MONTAGE:

- Rosie walks through the turnstile at the Frankford  
Elevated station.

- Rosie slumps in her seat as scenes from inner city  
Philadelphia fly by.

- Rosie is seated in the back seat of the W bus.

- Rosie stands and pulls chord then exits through the back door.

EXT. GRACE LANE - DAY

Bill's white Chrysler is parked at the sidewalk in front of the Golden home. There is a woman sitting in the passenger seat.

Rosie walks past, takes note and tenses.

Rosie continues up the driveway to the front door which is open. Before she can enter, Edith comes running out.

She's dressed and out of bed.

EDITH

(screaming)

Where have you been? Look at you!  
Where is that boy? I know you slept  
with that hoodlum. Where is he?

ROSIE

That's not what happened.

EDITH

You lied to me. Mr. Birnbaum called  
when you didn't come to work.

ROSIE

(pointing to Bill's car)

You called HIM?? How could you do  
that?

EDITH

Just get in this house right now!

Rosie pushes past her defiantly.

INT. GOLDMAN HOUSE - DAY

Hannah is hovering at the top of the stairs holding tightly to the bannister.

Bill stands in the living room, puffed up in his anger.

Edith re-enters the house and stands in the hallway eyes on Bill.

BILL  
Where were you?

Rosie enters the living room, trying to move past Bill, but he stands in her way.

ROSIE  
I'm sorry she called you. You can go now. I'm fine.

BILL  
You don't get to tell me what to do.

ROSIE  
Please. I need to go to sleep.

BILL  
(anger rising)  
You're not going anywhere until you tell me where you were and what you did.

ROSIE  
(under her breath)  
I don't have to tell you anything.

BILL  
What did you say?

ROSIE  
(suddenly emboldened)  
You haven't been here for six months. And there's some whore sitting in your car.

BILL  
What did you just say?

ROSIE  
You don't have the right to discipline me anymore.

BILL  
Says who?

ROSIE  
Says me.

Bill unbuckles his belt and removes it in a manner similar to how the heroin boys remove theirs.

But instead of wrapping it around his arm, Bill takes his belt, holds the two ends together then snaps it. It makes a terrifying sound. He does it several times.

Rosie stands before him, perfectly straight and still and looks him in the eye.

ROSIE (CONT'D)

Go ahead. Hit me. Whip with your belt if it makes you feel like a man.

Bill raises the belt to whip Rosie. She ducks and he misses. He drops the belt.

BILL

I'll show you who's a whore, you little bitch.

ROSIE

Go ahead. Show me.

Bill lunges towards Rosie. He raises his hand to hit her and lands one solid blow to her face and another and another. Rosie is helpless. But she holds her own and bears his blows until one jolts her to the floor.

Still. She does not cry.

ROSIE (CONT'D)

Well I guess you showed me.

Bill is clearly shaken. He did not want to lose control.

Edith and Hannah watch, frozen in shock.

BILL

(to Edith)

Are you happy now? Are you?

Bill is on the verge of crying.

BILL (CONT'D)

You all can go to hell. I'm done with the lot of you.

(to Edith)

I'm getting married. And you're going to give me a divorce. Or else.

EDITH

Or else what?

BILL

You don't want to find out.

(to Rosie)

And you. Pay for your own damn college.

Bill retrieves his belt from the floor and returns it to his pants. He puffs himself back up and turns to leave. Rosie still on the floor calls to his back.

ROSIE

You'll never see your grandchildren.

Hannah lets go of her grip on the bannister and flies after her father.

HANNAH

Daddy! Daddy! Don't go Daddy! I'm a good girl!!! Please!

Bill does not turn around. For a moment, the three remain still in a sorry silent tableau.

Rosie, with great pain lifts herself from the floor and starts to make her way up the stairs. She walks past Edith without looking.

EDITH

You still didn't tell me where you were.

INT. ROSIE'S BEDROOM - MOMENTS LATER

Rosie, battered and beaten closes the door behind her. She then gets down on the floor, on her side of the room, and rolls under her bed.

INT. UNDER ROSIE'S BED - CONTINUOUS

Rosie begins to shake. She puts her fist in her mouth and looks at the images on her walls.

She looks at them as if they are texts written in a language she no longer understands.

Hannah's face pokes through the sheets. Rosie tries to say, "Go away," but nothing comes out.

HANNAH

You okay?

ROSIE  
Sure. Wouldn't you be?

HANNAH  
Mommy's really sorry she called  
him.

ROSIE  
Really?

HANNAH  
She's down there crying.

Rosie touches her face and feels bruises which are starting to appear.

HANNAH (CONT'D)  
Does it hurt?

Rosie looks at her without saying anything. Then resumes caressing her bruises.

HANNAH (CONT'D)  
I should have stopped him.

ROSIE  
You?

HANNAH  
Mommy was too scared. I guess I  
was too. I'm really sorry.

Hannah starts to cry. Rosie looks at her for a moment then reaches out her arm to her sister as an invitation. Hannah crawls under the bed and cuddles with her big sister.

They remain in each other's arms as they fall asleep.

EXT. GOLDSTEIN'S FUNERAL CHAPEL - DAY.

SOFT INSTRUMENTAL MUSIC plays. Minor key. Jewish liturgical melodies.

Cars are gathering on Broad Street, lining up. A man in a dark suit places funeral stickers on each car.

People gather from every direction. Adult men in business suits and felt hats. Women in high heels and dresses.

Young people look stiff in dress clothes and good shoes.

## INT. GOLDSTEIN'S FUNERAL CHAPEL - CONTINUOUS

Music continues. Room has dark wooden pews and red brocade walls.

A raised stage. In the center, before the stage, a plain unfinished pine casket. There is a large Star of David in a circle carved into the top of the casket. It is closed. Simple white flowers line the stage.

On the left, young people file in and take seats in the pews. Rosie and April are among them.

On the right. The adults, friends and relatives of the Mandelmans - the extended community of Holocaust survivors. The men wear black yarmulkes. The women have pinned black doilies to the back of their heads. All are silent and somber. Mr. Birnbaum sits among them.

MR. AND MRS. MANDELMAN in their forties, but looking much older, enter with the RABBI who is wearing a black robe and yarmulke.

Mrs. Mandelman, dressed in black with a black veil covering her face is stooped over leaning on her husband's arm. He stands tall and stoic. Neither acknowledge the teen-agers.

Mr. Mandelman nods to the people on the right. They stop in front of the casket.

MRS. MANDELMAN

An accident! What a terrible accident!

Her sobs are joined by others as the room becomes a wave of sorrow.

Mr. Mandelman leads her to a seat on the first row. They sit there alone. Like on an island.

The rabbi ascends to the bima.

RABBI

The Lord is my shepherd; I shall not want....

He continues to recite the 23rd Psalm as the MUSIC continues to play and the MONTAGE BEGINS:

... April puts her arm around Rosies shoulder.

... Mrs. Mandelman buries her face in her husbands's suit jacket.

... Mr. Mandelman turns his face toward the young people with an icy stare.

... Those assembled rise and recite "The Mourner's Kaddish"

... Rosie and April pray along. As do the other teen-agers.

... Boone stands silently.

As the chanting of the Kaddish fades, people sit down and return to SCENE:

RABBI (CONT'D)

Gitte. Abram. You have lived through such darkness in your lives. Yet you survived. And now your faith is being tested again. There is no greater grief than that of a parent who must bury his child. But even greater grief reserved for those who cannot understand why their child was taken. To whom God leaves a great void not only of the child's absence but the deep despair of not knowing why.

Mr. Mandelman stands suddenly. He cannot hold it any longer. He turns and faces the young people.

MR. MANDELMAN

I know why! They murdered him!

Mr. Mandelman starts to walk to the left.

MR. MANDELMAN (CONT'D)

You KNEW! All of you! This is not about God. This is about YOU. And your silence.

Mr. Mandelman starts to lunge towards Boone. Six men including Mr. Birnbaum get up to hold him back.

MR. MANDELMAN (CONT'D)

Leave now! All of you. Murderers! You should be dead. Not my beautiful son.

Mr. Mandelman begins to weep and slumps into the arms of the men gathered around him.

Rosie grows pale. She looks up and catches Mr. Birnbaum's eye. She is about to fall when April catches her.

The young people begin a slow shameful exit as the remaining mourners recite the kaddish once more.

MRS. MANDELMAN

An accident. A terrible accident.

FADE TO:

EXT. EDEN AND GRACE - TWILIGHT

The corner is empty. The Bee Gee's song, "I Started a Joke" is playing.

As a reprise to the gathering scene from Act I, the young people are leaving their homes, driving and walking towards Eden and Grace.

They are still wearing the clothes they wore to the funeral.

Rosie walks up Grace Lane. April pulls up on her motorcycle.

They all stand together, some looking down, some crying. Others looking resolutely ahead.

ROSIE

Where is he?

APRIL

He'll be here or he won't.

ROSIE

I need to see him.

APRIL

You can't save someone who doesn't want to be saved.

ROSIE

I should have saved Mark. I fell asleep.

APRIL

You did what you could.

ROSIE

You left me alone there.

April walks over to her bike and gets on. She looks over at Rosie.

APRIL

To Boone's?

Rosie climbs on the back.

ROSIE  
To Boone's.

April revs up the motor and the two take off down Eden Street.

EXT. BOONE'S DRIVEWAY - NIGHTFALL

It has grown dark. The bike pulls into Boone's driveway. Rosie alights.

APRIL  
Are you sure?

ROSIE  
I need to do this. He's hurting.

APRIL  
He'll only hurt you.

ROSIE  
He needs me now.

APRIL  
How long are you going to be?

ROSIE  
As long as it takes.

APRIL  
I'll be here.

ROSIE  
You don't have to.

APRIL  
I do. For the La Concha. For Madman.

INT. BOONE'S BASEMENT - MOMENTS LATER

The lights are off. It is silent. Rosie walks tentatively towards the water bed. Boone lies on his back, hands covering his eyes. He rocks his body. The water rocks with him. Like a baby in the womb.

Rosie stands above him. Boone removes his hands from his eyes. There is naked anguish on his face.

Rosie takes the Woodstock tickets from her pocket and hands them to Boone. He looks at them for a moment, then places them next to him on the bed.

ROSIE  
We can still go.

He reaches up to bring Rosie in bed with him.

Rosie bends down, unsnaps Boone's jeans then slides them off his body. His eyes are still on her. She reaches her arm behind his back and lifts his arms like a child as she removes his T-shirt. He is naked.

Rosie slips her dress over her head. She wears no bra. Only panties.

Boone takes her hand and gently pulls her towards him. They undulate with the water in the bed.

He buries his face in Rosie's chest and kisses her breasts. He curls his body up next to hers, licks her nipple, then sucks her breast. This continues for a few moments.

ROSIE (CONT'D)  
Oh. Danny. Oh...

Boone begins to cry.

ROSIE (CONT'D)  
Danny oh my God, Danny! It wasn't your fault.

Rosie rubs the top of his head. She rocks him back and forth in her arms.

BOONE  
I should have saved him.

ROSIE  
Me too.

ROSIE (CONT'D)  
We're alive, Danny. We can still have a future.

Rosie moves to kiss Boone's mouth. He returns the kiss and rolls on top of her.

ROSIE (CONT'D)  
Danny, I love you.

Boone reaches down and removes Rosie's panties. Boone has opened her legs and he's beginning to enter her.

BOONE

You want to save me? Save me.  
Save me.

Boone is inside Rosie before she is ready. His thrusts gain in intensity as he moves to climax while saying:

BOONE (CONT'D)

Save me. Save me, Save me. SAVE  
ME!!!

With the last thrust, he falls on Rosie's limp body, lingers there for a moment then rolls off of her and turns his back to her.

There is silence.

Rosie is blank. Empty inside.

He turns his back to her, sits on the edge of the water bed, reaches for his jeans which are on the floor.

Rosie doesn't move.

Boone walks to the bathroom by the laundry room. He enters and closes the door.

Rosie places her hands over her eyes and rocks herself on the water bed.

Slowly she pulls herself out of it and sits up. She sees blood on the sheets and gives a little start.

She looks at her body. She sees a bruise forming on the inside of her left thigh. She finds her dress and gingerly slips it over her head.

She spots her torn panties on the bed. She is bleeding.

Rosie walks towards the bathroom, bent over and clearly in pain. She stands outside the bathroom door.

ROSIE

Danny.

Boone does not respond.

ROSIE (CONT'D)

Danny I need the bathroom.

Rosie knocks on the door.

ROSIE (CONT'D)

Danny! Please! I NEED the bathroom!

Boone still does not answer. Rosie bangs on the door. She tries to turn the knob. The door is locked. Then without warning, Boone unlocks the door.

The door flies open, knocking Rosie down.

INT. BATHROOM - CONTINUOUS

Boone is sitting on the toilet fully clothed.

A wide black belt is still hanging from his left arm. He is slowly withdrawing a needle. There is a spoon and lighter on the floor at his feet.

He puts his hand on his crotch, leans his head back and lets out a moan of primal pain mixed with pleasure.

Before closing his eyes, he looks at Rosie.

INT. BOONE'S BASEMENT - CONTINUOUS

Rosie drops to the floor still holding her panties between her legs.

Boone slowly stands, walks towards Rosie as if in a trance. He still holds the spoon, the syringe and the belt. He lays them down next to Rosie before walking to the record player.

The song, "This is the End" by the Doors plays.

BOONE

(singing)

This is the end beautiful friend.  
This is the end, my only friend.  
Lost in a Roman wilderness of pain.  
All the children are insane.  
Waiting for the summer rain.

Boone returns to his bed. Rosie remains on the floor. When the song ends, she gets up and her panties fall to the floor. She doesn't bend to pick them up.

Instead, she grabs the spoon, syringe and belt. She looks intently at Boone. He does not look back.

Rosie turns towards the basement stairs. She begins to climb.

INT. BOONE'S LIVING ROOM - NIGHT

Mr. B. Is sitting in the dark on his recliner. There is a small light emanating from the television. A glass and a bottle of Seagram's 7 are on the coffee table.

Rosie turns off the TV then flicks on the light switch.

MR. B  
What the hell?

Rosie walks over to Mr. B. She places the belt, spoon, and syringe on the table beside the glass and Seagram's.

MR. B (CONT'D)  
Huh? What?

She walks to the front door, unlocks it and walks out.

EXT. BOONE'S HOUSE - NIGHT

Rosie descends the concrete steps. She stands frozen at the bottom. A deer in headlights.

APRIL  
Pssst! Rosebud! Over here.

April gets off her bike which is parked behind a bush on Boone's lawn. She has a transistor radio on her head and an ear phone in her ear.

APRIL (CONT'D)  
We need to get out of here.

Rosie doesn't move. She begins to shake as if she's freezing on this summer night. April puts her hand over her shoulder trying to prod her gently. Rosie continues to shake.

APRIL (CONT'D)  
You don't have to tell me what happened. Let's just get out of here.

She hugs Rosie who collapses into April's arms and cries again.

APRIL (CONT'D)  
It's okay. It's okay.

April is holding Rosie. Cradling her to her chest and patting the top of her head maternally. Rosie starts to calm down.

She bends to kiss Rosie on the lips. Rosie slowly lifts her face to meet April's but when April sees the pain in Rosie's eyes, she pulls her face away.

APRIL (CONT'D)

Is there anything I can do for you?

ROSIE

Just take me home.

They walk silently towards the bike. April in the front. Rosie on the back. She holds on to the sides of the seat.

EXT. GOLDEN GATE STREETS - NIGHT

As the lonely motor bike makes its way through the neighborhood, the song "Everyone's gone to the moon" Nina Simone's version plays.

EXT. GOLDMAN'S HOUSE - NIGHT

April stops the motorbike in the driveway.

No inside or outside lights are on in the Golden house. Rosie looks over at L'il Lar's house. A shadow passes across the window.

APRIL

You sure you want to go in?

ROSIE

Yeah.

APRIL

Give it a little time. We still have time to go to Woodstock.

ROSIE

I'm not going anywhere except under my bed.

APRIL

Don't let him do this to you.

ROSIE

He already did.

Rosie walks into the darkness of her house. April waits until she's safely inside then pulls off.

INT. GOLDMAN'S HOUSE - NIGHT

Edith and Hannah are lying in bed asleep. The TV is on. The NBC peacock and a TONE. Rosie turns off the TV and walks to the bed.

ROSIE  
(whispering)  
I'm back.

Edith stirs, turns without a word, draws Hannah closer as Rosie exits the room.

INT. ROSIE'S BEDROOM - MOMENTS LATER

Rosie stands before the mirror gazing at herself. The only light comes from the outside. The moon.

Rosie picks up the Polaroid camera and finds her image in the viewfinder. She cannot bring herself to take a picture and returns the camera to the dresser top.

Pebbles HIT THE GLASS of her window. Rosie moves to look out.

EXT. GOLDMAN'S HOUSE - NIGHT

L'il Lar is standing below looking up. He looks sickly and his long hair is gone. It's short and cut badly.

INTERCUT ROSIE AT THE WINDOW AND L'IL LAR BELOW

ROSIE  
What are you doing here?

L'IL LAR  
They let me out today.

He coughs. Wretches and almost vomits.

L'IL LAR (CONT'D)  
My dad is sending me away.

ROSIE  
Come on up. The back door is open.

INT. ROSIE'S BEDROOM - NIGHT

Rosie sits on the floor. L'il Lar enters. He sits next to her.

Rosie holds back tears.

ROSIE  
I'm so sorry. Was it awful?

L'IL LAR  
What part?

ROSIE  
All of it. Were you scared?

L'IL LAR  
Yeah.

ROSIE  
I saw you.

L'IL LAR  
You did?

ROSIE  
Yeah. Lying on the corner.

L'IL LAR  
I don't remember anything. Until I  
woke up and my mom and dad were  
there and she was crying. I was so  
sick. And now they're sending me  
away.

ROSIE  
When?

L'IL LAR  
Tomorrow.

ROSIE  
I'm so sorry.

L'IL LAR  
You've got to help me.

ROSIE  
How?

L'IL LAR  
You've got to get in touch with  
Madman and Boone for me. They must  
be so mad at me.

ROSIE  
What??

L'IL LAR  
Did they get into trouble because  
of me?

(MORE)

L'IL LAR (CONT'D)  
 I didn't tell anyone where I got  
 the smack. Not even my dad when he  
 threatened to cut my hair.

Rosie reaches over and touches Li'l Lar's head and rubs it  
 gently.

ROSIE  
 You don't know.

L'IL LAR  
 Know what?

ROSIE  
 You really don't know. Come here.

Rosie brings Li'l Lar towards her and hugs him.

ROSIE (CONT'D)  
 (whispering)  
 Madman's gone.

L'il Lar starts to wretch. Rosie holds him tighter.

ROSIE (CONT'D)  
 It was Duddy's bad shit. Same as  
 you. Only there was no one there to  
 drop him on the lawn.

L'IL LAR  
 I'm gonna throw up.

Rosie puts her hand on his head and pushes lightly.

ROSIE  
 Put your head between your legs.  
 Breathe.

L'il Lar listens. He takes quick breaths and Rosie pats his  
 head and then his thin shoulders. His breathing slows.

L'IL LAR  
 Was there a funeral?

ROSIE  
 Yes.

L'IL LAR  
 I bet there were a million people  
 there.

ROSIE  
 There were a lot. We couldn't see  
 him though. The casket was closed.

L'IL LAR  
Did you want to see him?

ROSIE  
I don't know.

L'IL LAR  
I never saw a dead person before.

ROSIE  
It was so awful. His father said we  
killed him.

Rosie's shoulders start to shake and L'il Lar tries to hug  
and comfort her. Once she begins crying, she can't stop.

ROSIE (CONT'D)  
It's all my fault. Oh God. I'm  
such an awful person. I don't  
deserve to be alive. And you! I  
can't believe I let this happen to  
you.

L'IL LAR  
(quietly with a maturity  
beyond his years.)  
I'm still here.

Rosie takes L'il Lar's hand and leads him under her bed.

INT. UNDER ROSIE'S BED - CONTINUOUS

All of Boone pictures and the fantasy future are still  
intact. Rosie lights a candle. She and L'il Lar lay down on  
the big pillows. They look at the images.

L'IL LAR  
It's beautiful in here.

ROSIE  
It's not real.

L'il Lar notices the pictures of Boone and reacts.

L'IL LAR  
Whoa! Look at Boone. Is he a judge?

ROSIE  
He told me he wanted to be a  
lawyer. A judge.

L'IL LAR  
 (laughing slightly)  
 Well, he is pretty judgmental.

ROSIE  
 Yeah. He always judged me.

L'IL LAR  
 Rosie, do you have a dream? Like  
 for what you want to be?

ROSIE  
 Who me?

L'IL LAR  
 Yeah you. You're a pretty good  
 singer you know.

ROSIE  
 You think so? I don't know.  
 Sometimes I think I could be a good  
 photographer. What about you?

L'IL LAR  
 I want to be a rock star!!

He touches his hair. Remembering.

ROSIE  
 It'll grow back. Do you know where  
 your parents are sending you?

L'IL LAR  
 To Colorado. To some kind of camp  
 thing I think.

ROSIE  
 That will be good. To be away from  
 here.

L'IL LAR  
 I feel like I'm in pieces.

ROSIE  
 Me too.

L'il Lar snuggles his body up to Rosie's and nestles beside her. She wraps her arm around him. She picks up "A Farewell to Arms" from her pile of books.

ROSIE (CONT'D)  
 I want to tell you something that  
 helped me. There's a man and he's  
 been wounded in a war.  
 (MORE)

ROSIE (CONT'D)  
 And the woman he loves has died and  
 it's just about the saddest thing I  
 ever read. But get this.

ROSIE (CONT'D)  
 (reading from the book)  
 "The world will break you and kill  
 you but the ones that don't die?  
 They're stronger in the broken  
 places."

L'IL LAR  
 Like you and me?

ROSIE  
 Like you and me.

Rosie reaches for her camera.

ROSIE (CONT'D)  
 Hey. Come here.

Rosie picks up a bandana and ties it around L'il Lar's head.  
 She places a pair of sunglasses on his face.

ROSIE (CONT'D)  
 Gimme your coolest look!

Rosie snaps the picture and together they wait and watch it  
 develop. L'il Lar looks great. Rosie hands him the picture.

ROSIE (CONT'D)  
 For your first album cover.

L'IL LAR  
 You're the best Rosie.

She kisses the top of his head.

ROSIE  
 Stronger in the broken places.

Rosie blows out the candle and they fall asleep in each  
 other's arms.

INT. UNDER ROSIE'S BED - DAY

L'il Lar is gone. Rosie wakes and looks at the fantasy world  
 around her. She touches herself between her legs and  
 grimaces.

HANNAH (O.S.)  
When I was making breakfast for  
Mommy I made some for you too.

ROSIE  
I'm not hungry.

HANNAH (O.S.)  
Maybe you will be later.

Hannah slides a plate with french toast on it, a knife, fork and a glass of juice under Rosie's bed.

Rosie does not touch the food. She continues to hold herself and stares at the pictures on the wall.

MONTAGE:

... Rosie examines herself in the mirror, starts to take a picture but puts the camera down.

... Rosie soaks in the bath tub.

... Hannah and Edith in bed watch TV.

... Rosie under her bed, slowly takes down pictures.

... Hannah makes food and delivers it to Rosie under her bed.

... April pulls up on her motorcycle honks and waits before giving up and pulling away.

... Rosie slowly eats the food Hannah has delivered

... Rosie sits under her bed, all of the pictures are off the all. The walls are white but bear the scars of the tape and tacks.

... Rosie climbs out from under her bed stands and pulls the sheet down which separates her side from her sister's.

A combination of these scenes can repeat, indicating that three days have passed.

END OF MONTAGE.

INT. EDITH'S BEDROOM - NIGHT.

Edith and Hannah sit in bed watching TV. They eat ice cream from the carton. Rosie enters and climbs into the bed on Edith's side who moves over to make room for her.

EDITH

You want some? It's butter pecan.

ROSIE

I'm not hungry.

HANNAH

But it's your favorite. Here have some of mine.

Rosie takes the spoon Hannah offers her and eats the ice cream. She moves in closers and cuddles next to Edith who pits her arm around her.

A SQUEAKY HORN is heard outside.

HANNAH (CONT'D)

She's been doing that for the past three days. I think she calls too, but when I answer she hangs up.

EDITH

Mr. Birnbaum has been calling too. He wants to know when you're coming back to work. He said you should come into the store tomorrow.

ROSIE

That was supposed to just be a summer job.

EDITH

So it's good you're learning this early. Things don't always turn out the way you want in life. Call him.

The three sit silently in the bed. The horn has stopped honking. The three stare at the TV set as the theme from Star Trek rises:

ANNOUNCER ON TV

"Space. The final frontier. These are the voyages of the Starship Enterprise. Its five year mission. To explore strange new worlds. To seek out new life and new civilizations. To boldly go where no man has gone before."

ROSIE  
Pass me the ice cream, will you?

FADE TO:

INT. BRUDER'S CAMERA SHOP - DAY

The next day. Birnbaum waits on customers in the booth where Rosie used to be. Leicas are strewn across the glass counter, clearly untouched.

The BELL SOUNDS as the last of the customers exit, while Rosie, wearing her flowered dress and looking thin and tired enters. Birnbaum is pleased to see her.

BIRNBAUM  
Oy gevalt! Look what the cat  
dragged in.

Rosie smiles in spite of herself.

ROSIE  
Why do people always say that to  
me? Do I look that bad?

BIRNBAUM  
(conscious of not wanting  
to look too long at her.)  
Just a little tired.

Birnbaum moves from out of the booth to his usual perch.

BIRNBAUM (CONT'D)  
I was keeping it warm for you.

Rosie stays on the other side of the counter, facing Birnbaum.

ROSIE  
You mean you haven't replaced me?

BIRNBAUM  
I tried. I went out on Castor  
Avenue and tried to hire everyone  
who walked past. I would yell, "Job  
for sale! Job for sale!" But nobody  
bought it. So what could I do? I  
saved it for you.

ROSIE  
I'm sorry. I should have called.

BIRNBAUM  
I was worried about you.

ROSIE  
I feel so bad. I'm not going to college in the fall.

BIRNBAUM  
How come?

ROSIE  
My father's getting married. Soon as my mother gives him a divorce. And he isn't going to pay for my college. But it's okay. I don't deserve to go to college.

BIRNBAUM  
Mandelman was wrong. It was his grief talking.

ROSIE  
No. He was right.

BIRNBAUM  
It's not your fault. You couldn't save his son.

ROSIE  
If I had only tried harder. It should be me. I should be dead.

BIRNBAUM  
So you think you're God? You get to decide who lives and who dies?

ROSIE  
I didn't save him. And now I'm being punished.

BIRNBAUM  
You are not being punished. And you will go to college. You can work here until you earn the money to go. If you want you should go part time, I can arrange your hours for that.

ROSIE  
You don't have to do that for me.

BIRNBAUM

Who says it's for you? Remember? I couldn't find anyone else to take this job!

ROSIE

How can I ever thank you?

BIRNBAUM

You can start by not blaming yourself and wanting to be dead. That's no way to live and if you live that way, you might as well be dead.

ROSIE

(tentatively)

Is that what it was like for you?

Birnbaum walks slowly away from Rosie and picks up one of the cameras on the counter, looks at it lovingly for a moment before he starts to speak.

BIRNBAUM

He had a Leica. He always had Leicas. The only camera he would ever use. We were together the whole time. Him. Me. His camera. We hid it in the barracks. There was only one roll of film and he wanted to make sure that he didn't waste it on pictures that wouldn't tell the world what it needed to know. We kept the camera hidden in a hole we dug in the ground. One day, after the work detail, we came into the barracks and saw that the hole had been uncovered. There was nothing inside. When the SS came into the barracks, they didn't wait. They just shot my brother and took his body away. With no words. So silent you could think it didn't happen. They never gave me the chance to say, "It's mine" while I steadied myself for the bullet that was sure to come.

ROSIE

I'm so sorry.

BIRNBAUM

It should have been me. He was the great artist.

(MORE)

BIRNBAUM (CONT'D)

He meant something to the world. I'm a nobody. After the war, I wanted to be dead. I was dead. I came here and lived with my aunt and uncle who'd left before the war. But I hated being alive. Then one day, I saw a broken Leica in a pawn shop. So I bought it and fixed it. Then another. And another. Then I bought this store and now people come and bring pictures of their family. And I sell them film and cameras. Now my life has some shape and purpose.

ROSIE

I used to think my purpose was to save those boys.

Birnbaum walks towards the counter and picks up the Leica he's been working on.

BIRNBAUM

I want you should have this.

Birnbaum places the camera in a brand new leather case and extends it towards Rosie.

ROSIE

I can't take this. You've been working so hard on it.

BIRNBAUM

I've been saving it for someone whose pictures have soul.

ROSIE

Oh my goodness! How can I ever repay you?

BIRNBAUM

You can start with a smile.

Rosie picks up the camera and holds it gingerly.

ROSIE

I'm not even sure how to use it.

BIRNBAUM

Here. I will show you. There are just a few things you need to know and then your good eye will do the rest.

Rosie sits down next to Birnbaum as he begins to show her how to load and operate the camera. She watches intently, then takes the camera in her hand, points it at Birnbaum, catches him off guard and smiles.

ROSIE  
For your brother.

BIRNBAUM  
So go take some great pictures.  
Next week, I'll teach you how to  
develop them.

ROSIE  
Thank you so much. And I'm not  
going to waste the film on stupid  
things. You will not be sorry.

BIRNBAUM  
Why don't you take the week-end  
off? You can start full time on  
Monday. Meanwhile, I'll go out on  
the street and try to find some  
customers.

Rosie slings the camera and carrying case over her shoulders and moves towards the door. The BELL RINGS, marking her exit.

INT. EDITH'S BEDROOM - MORNING

The wedding picture is no longer on the wall. There are holes where the hooks had been and there are fade marks where the picture used to be. A ghost frame on the wall.

Hannah is sits up in bed, and knits.. Edith's side is empty.

The TV is on as it always is. The morning news. Rosie looks around the room.

ROSIE  
Where's Mommy?

HANNAH  
She's downstairs making breakfast.

ROSIE  
For real?

HANNAH  
Yup. Pancakes I think. She's making  
pancakes.

Rosie nods towards the wall.

ROSIE  
When did that happen?

HANNAH  
Last night. While we were watching  
Gunsmoke. She just got up and said,  
"Let's take it down."

Rosie sees the portrait, leaning against the wall.

ROSIE  
Then this morning?

HANNAH  
She got out of bed to go to the  
bathroom, but instead of coming  
back, she put on a robe and went  
downstairs.

Rosie silently climbs into bed on Edith's side taking her  
mother's place.

HANNAH (CONT'D)  
I knew if I stayed with her long  
enough, she'd come out of it.

ROSIE  
You're a better person than me.

Edith enters. She carries a tray with dishes, juice glasses,  
a plate of pancakes and a jar of maple syrup. She places it  
on the bed between her daughters. Hannah eats greedily.  
Rosie just looks at the food. Edith stands by the bed and  
watches her daughters.

NEWS ANCHOR  
"In other news, this Friday  
morning, 346 policemen have just  
been told they cannot work security  
at the Woodstock rock concert,  
slated to begin this afternoon,  
where 200,000 young people are  
expected to attend. Conflict of  
interest and moonlighting  
restrictions were cited by New York  
chief of police."

HANNAH  
I heard a million people are going  
to be there.

NEWS ANCHOR

Thousands of young people have been arriving in Bethel, New York since Wednesday. The people of Bethel are steeling themselves for what could be the largest gathering of people in the history of our country.

EDITH

(to Rosie)

Aren't you going to eat?

ROSIE

You took it down.

EDITH

It was time.

Rosie reaches towards the plate and begins to eat the pancakes. The news broadcast continues in the background.

A SQUEAKY HORN HONKS from outside. Rosie ignores it. It HONKS again. Rosie continues to ignore it. It HONKS again. This time in the rhythm of 'Bad Moon Rising.'

Rosie laughs.

She gets up and looks out the window.

EXT. GOLDMAN HOUSE - DAY

April stands next to her Honda 90. She looks up at Rosie. She mimes Rosie getting out of bed and getting on the back of her bike and the two of them zooming away.

INT. EDITH'S BEDROOM - DAY

Rosie turns from the window. Looks up at the blank spot on the wall. Looks out the window and smiles. She turns from the window and walks to the bedroom door. Edith has returned to bed. Hannah resumes knitting.

INT ROSIE'S BEDROOM - CONTINUOUS

Rosie runs into her bedroom. She picks up her crocheted pocketbook, stuffs a cotton dress and a sweater inside. She reaches under her bed and grabs the camera from Birnbaum and slings the case over her shoulder.

The GUITAR INTRO of Richie Haven's "Freedom" is heard and it will continue to be heard throughout the final scene and the photo montage.

EXT. GOLDMAN HOUSE - DAY

Rosie gets on the back of April's motorbike. She places her bag and case in the basket as April starts the bike. Rosie places her hands around April's waist. They take off up Grace Lane and pass the corner of Eden and Grace.

MONTAGE OF PHOTOGRAPHS TAKEN BY ROSIE:

Throughout the montage, Freedom continues to play. "Sometimes I feel like a motherless child. Sometimes I feel like a motherless child."

- Howard Johnsons plaza on the Pennsylvania Turnpike.
- Long stretch of the New York Thruway in the Catskills
- Bumper to bumper cars, vans, trailers motor bikes on stopped roadway.
- From the center of a throng of long haired young people walking, carrying backpacks.
  
- Bands on stage.
- Mudslides.
- Skinning dipping.

FINAL IMAGE:

A "selfie" of Rosie and April, heads together, smiling broadly.

FADE TO BLACK.

