

DOVE AND DRAGON

Written by
Francis X. Kroncke

Copyright 2011 by Francis X. Kroncke

Francis X. Kroncke
314 E. Oak Street
Viroqua, WI 54665-2028
608-237-6631
fkroncke@earthfolk.net

DOVE & DRAGON

FADE IN:

NO SOUND.

TITLE appears over black:

NATIONAL MORATORIUM DAY
NOVEMBER 15, 1969
"March on Washington"

The title fades. Still no sound.

EXT. WASHINGTON, D.C. -- WINTER DAY

AERIAL VIEW

shows 250,000 MARCHERS spilling through the streets of Washington D.C. and headed towards a huge STAGE centered at the WASHINGTON MONUMENT.

EXT. WASHINGTON MONUMENT -- CONTINUOUS

From the stage a solitary voice SINGS: "All We Are Saying Is Give Peace A Chance," by John Lennon.

NO other SOUND is heard.

EXT. WASHINGTON STREET -- CONTINUOUS

JED -- 22 year old white male, 6'5", athletic, bearded with shoulder length hair, wears two BUTTONS: "No More My Lai's!" and the Peace Symbol -- walks through the crowd. He pauses at the bottom-steps of a church.

EXT. CHURCH STEPS -- CONTINUOUS

JED'S POV

Jed surveys the milling crowd, and reads a few SIGNS.

BANNERS AND SIGNS

Various banners and signs are seen: "Bring the Troops Home," "Peace Now," "Mothers Strike for Peace," "Woodstock Forever," "May Lai -- Never Again," "Victory to the Viet Cong," "Fuck Nixon," "Gays Against Conscription," "Silent Majority For Peace," "Tyranny Has Always Depended On a Silent Majority."

INT. CHURCH -- CONTINUOUS

As Jed walks down the main aisle towards the REGISTRATION TABLE in the b.g. an instructor demonstrates the non-violent

(continued)

foetal curl.

BANNER above Registration table says, "Committee for Nonviolent Action-Peace Marshal Registration," and has Dove symbols in corners.

INT. "PEACE MARSHAL" REGISTRATION TABLE -- CONTINUOUS

Jed shows his DRIVER'S LICENSE and signs in.

Jed is given a Peace Dove ARM-BAND and a PICKET-SIGN with "Peace Marshal" and a DOVE on it.

Jed is handed a MAP marked with an "X".

Jed slips on the arm-band and hoists the Dove placard over his shoulder.

EXT. DEPARTMENT OF JUSTICE BUILDING -- CONTINUOUS

Jed is standing amidst the milling marchers, checking his map.

Jed walks to his spot.

In b.g. is the DEPARTMENT OF JUSTICE and it's

INSCRIPTION: "Lege Atque Ordine Omnia Fiunt."

In parentheses underneath this Latin inscription is the English SUB-TITLE TRANSLATION -- "All Things Are Accomplished Through Law and Order."

WIDER VIEW

All along the march, hundreds of other Peace Marshal Doves stand at curb's edge. They are too few to link arm in arm. They do not have the numbers to form a true barricade.

Behind them are PRO-WAR DEMONSTRATORS.

SIGNS AND BANNERS

The pro-war demonstrators wave signs and banners: "Support Our Troops," "Make Peace -- Kill a Hippie," "Comrade Peacenik -- Go to Russia," "America, Love It or Leave It."

EXT. PARADE ROUTE AT JED'S SPOT -- CONTINUOUS

Still only SOUND is of the song, "All we are saying."

Anti-war MARCHERS and Pro-War DEMONSTRATORS engage in demonstrative but unheard heckling. They angrily wave signs at one another.

(continued)

Jed is caught in the middle. Near panic, Jed vigorously waves his Dove picket-sign. His focus is on the Anti-war marchers and, though "All We Are Saying" is still the only sound heard, it is clear that Jed is screaming, "Peace Now! Peace Now!"

Drowning the scene is the sudden crescendo to MASS VOICE of the line "All We Are Saying Is Give Peace A Chance."

EXT. PARADE ROUTE AT JED'S SPOT -- CONTINUOUS

Anti-war MARCHERS holding the BANNERS: "Weatherman Mad Dogs" and "Revolution grows out of the barrel of the Gun -- Mao" break from the march and charge towards Jed's spot.

The mass voice singing abruptly stops when a "Mad Dog" assaults Jed. His yell is the ONLY SOUND,

"MAD DOG" MARCHER
(spitefully, condemning)
PEACE PIG!

He splatters Jed with a GLOB of bright yellow mustard, and knocks him backwards and down at the feet of the Pro-War demonstrators.

Jed is stunned. Fear is in his eyes.

EXT. "MAD DOG" MARCHERS -- CONTINUOUS

The cacophonous SOUND of the crowd is heard.

A second and third "Mad Dog" SHRIEK as they HURL smoke bombs. Both sides break through the Doves and start FIGHTING.

Jed is TRAMPLED. He is frozen by shock and fear.

WIDER VIEW

As if the fighting was a signal, two POLICE HELICOPTERS rise from behind the Justice Building.

Police pour out from the surrounding buildings and start CLUBBING the demonstrators.

PADDY WAGONS shoot out from underground parking ramps.

The helicopters SWEEP this section of the march with TEAR GAS.

The helicopters' WHOP drowns out all other sounds.

EXT. JED'S ARREST -- CONTINUOUS

A marcher dressed like DEATH pushes his way through the crowd

(continued)

and pulls Jed to his feet.

Instinctively, Jed lashes out and SLUGS Death.

As Death stumbles backwards, Jed notices that Death has a DOVE painted on his forehead.

Death recovers. Smiles. Flips Jed the PEACE SIGN.

Death and Jed are separated by the frenzied energy of pushing bodies and Police swatting out at those fleeing.

Jed looks around and becomes incensed. He becomes a "bull in the China shop" THROWING PEOPLE out of his way, and for a moment he is enjoying the melee.

Then two cops collar, club and drag Jed into a PADDY WAGON.

AERIAL VIEW -- WASHINGTON MONUMENT

shows the bulk of the marchers moving like a huge meandering river towards the Washington Monument. The fighting at Jed's spot is a swirl of smoke but a peripheral event like an eddy at river's edge.

EXT. JED IN PADDY WAGON -- CONTINUOUS

Jed is the last one locked into a paddy wagon.

Jed presses his face against the paddy wagon's back window.

Jed's eyes watch in the b.g. HUNDREDS OF DOVES which a

WIDER VIEW -- SPFX

shows are being simultaneously released from the STAGE at the Washington Monument.

DISSOLVE TO:

INT. NATIONAL GUARD AUDITORIUM -- LATER

WIDER VIEW

Jed is one of hundreds arrested. The crowd is mostly white male students with a few black and old faces.

Red-crossed arm-band MEDICS walk around tending wounds.

MILITARY EFFECTS: National Guard shield, flags, racks of locked guns, etc. line the wall.

NATIONAL GUARD SHIELD: "Maryland National Guard"

INT. JED AND KATE, NATIONAL GUARD AUDITORIUM -- CONTINUOUS

Jed has a trickle of BLOOD dripping off his chin. It is a line of blood which starts behind his right ear.

Jed is pressing a piece of his shirt to his head as he staggers about, confused, looking for a place to sit down.

The NOISE is deafening.

KATE, a medic, taps his arm. Jed docilely follows her.

Kate is 21, with very long brown hair, thin but pleasantly attractive.

Kate sits Jed down next to a TABLE with a FIRST-AID KIT.

Kate begins to patch Jed's head by snipping off a strand of his hair.

JED

Ouch!

Jed winces in pain. Bites his lip.

Kate pays no attention to his pain. She works methodically.

As she finishes taping the bandage to his head, she asks:

KATE

Who are you with?

Jed looks around the room and smirks.

JED

Let's see, you can have the next dance. My date seems to have stayed in the Ladies room.

With a controlled smile Kate affects seriousness.

KATE

I mean the Resistance or SDS ... the Quakers?

JED

(pissed & bitter)
Peace Pigs!

Kate doesn't know what he means by "Peace Pigs."

Jed rips off his Dove arm-band and stands as he hands it to Kate.

(CONTINUED)

Kate is perplexed. She automatically neatly folds the arm-band as if she were folding a bandage. She slips it into her smock's pocket.

INT. -- CONTINUOUS

WIDER VIEW

of the other marchers in the room. Jed indicates them by a sweep of his hand as he says,

JED (CONT'D)
Doves? ... Hell, they started the fighting ... Ask me, they're just, just "kiddy dragons."

INT. -- CONTINUOUS

Kate still doesn't grasp his reference.

She and Jed are standing, face to face.

JED (CONT'D)
Afraid of war. Just a bunch of assholes afraid of dying ... all they do is march and shout, spit out their venom.

Jed thumps his heart as he says "self-hatred."

KATE
(defensively)
That's not what the Resistance is about.

JED
Resistance?
(condescendingly)
You're just trying to stop something. Not make something new happen.

Kate grimaces.

INT. -- CONTINUOUS

Kate turns to the table and picks up her first-aid box. But she can't leave without saying something. She looks directly back at Jed.

KATE

Peace. We want to give Peace a chance.

(earnestly)

What do you think would happen if they gave a war and nobody came?

Jed shrugs his shoulders and gives her a big, fake grin.

Jed's about to walk away when a terrible pain shoots through his head. He grabs his head as he buckles to his knees.

KATE (CONT'D)

(guiltily)

Criminy, I forgot ...

Kate rifles through her first-aid kit and finds a BOTTLE of pills.

She thrusts a couple of pills into Jed's mouth. He swallows them.

KATE (CONT'D)

I'm too tired to argue ... after this happens a time or two ...

JED

You've been arrested before?

KATE

I'm a nurse. In the Resistance, it's part of my, I guess, job to be here.

Kneeling, Jed looks-up at her. His voice can't hide his admiration and clear fascination with her.

JED

You're kinda weird ...

Jed eyes Kate up and down. Smiles.

JED (CONT'D)

kinda cute ... in a skinny way.

Kate is pissed. Grabs her first-aid kit as she turns to leave.

Jed bolts upright, reaches out and grabs her arm.

She stops. Does not resist, but doesn't turn to look back at him.

JED (CONT'D)

No offense ... but getting locked up is pretty gutsy for a girl.

(CONTINUED)

Kate spins around and fixes Jed with a righteous glare.

KATE

You don't understand a goddam thing
about what this war is really about!

Jed lets go of her arm.

Jed is turned on by her. To keep her there he drops into a
"lost boy" tone and demeanor.

JED

(sighs and shakes his head)
These last days ... Must be like
tripping on LSD. Don't know. I've
listened to lots of guys rant and
rave and do all kinds of shit --
like burn draft cards ... but I
can't think it's anything but
useless.

Kate softens. Becomes empathetic. She puts a consoling hand
on Jed's shoulder.

KATE

Join the Resistance. We need men
like you.

Kate's last remark conveys her physical attraction for Jed.

Jed picks up on that clue. He draws a big SIGH as he throws
out his chest. Then, with eyes downcast he lowers his voice
and says, just above a whisper, with a confessional air:

JED

Six years in the monastery ...

Jed pauses. Kate leans forward, intent upon hearing his
story. He plays being resigned; sad.

JED (CONT'D)

I've heard them justify every kind
of gruesome Holy War ... like
because some Protestant jerk doesn't
want to baptize infants, only
adults.

KATE

I'm Catholic ...

JED

I know that wars can be just. I know
the craziness of war. We studied all
this Just War stuff.

(CONTINUED)

Jed pauses. Looks up into Kate's eyes. He is trying to impress her.

JED (CONT'D)
 (intellectually pompous)
 I've studied Augustine and
 Clausewitz.

Kate's eyes are closed and screwed tightly like she's in pain. Jed frowns.

INT. -- ANOTHER MEDIC -- CONTINUOUS

Another MEDIC walks up to Kate and grabs her first-aid kit.

MEDIC
 Sorry. Need this.

As she opens her eyes and realizes that her first-aid kit is gone, Kate abruptly turns and hurries across the floor where she plops herself down on a sidewall bench.

INT. -- ARMORY BENCH -- CONTINUOUS

Kate is CRYING. She is trying to hide her tears.

Jed walks over, sits down and puts his arm around her. She leans slightly into him. Kate is very tired, exhausted.

KATE
 My brother, Larry, came back from
 Nam. Drank and drank...one night froze
 to death in a snow ditch. Left a
 wife and a three year old daughter.
 What can be just about that?

They sit in an exhausted silence.

KATE (CONT'D)
 What can be just about that? Tell
me!

Jed pulls her tighter. Presses his lips into her hair, but does not kiss her on the cheek.

JED
 (exasperated)
 Aw, fuck it! I'm just a fucked up
 mad monk. Don't know about the
 justness of anything.

She presses her question; sounds desperate.

(CONTINUED)

KATE

You've got to tell me why you think
any war can be just.

Jed's eyes reveal that he is lost in the emotion of the
moment.

Jed strokes Kate's hair as a strident, bulling voice is
heard.

COP (O.S.)

All right you lily-livered Commie
bastards! Go home! C'mon, get up,
get outta here.

INT. LEAVING THE ARMORY -- CONTINUOUS

WIDER VIEW

shows crowd milling towards a main exit. D.C. Police stand
watch. Each is pounding a long BILLYCLUB into his hand.

INT. -- CONTINUOUS

Jed and Kate rise as the crowd mills by.

They stand in SUSPENDED ANIMATION for several moments.

KATE

Doesn't this ...
(touches his bandage)
tell you more than any books? This
will remind you of the truth of the
Resistance.

Jed falls into a fixed stare as if observing something being
played out in the distance.

JED

Yeah, I'm Resisting ... but there's
gotta be more,
(looks upward, drops his voice, only
he hears himself)
more.

Kate touches his face. They look at each other like lovers
about to kiss. But Jed backs down, eyes nervous and hands
unsure.

Kate sizes up Jed's awkward hesitation and says,

KATE

(with an infatuated
sigh; word dies quietly)
A mad monk! Maybe next time.

(CONTINUED)

INT. -- CONTINUOUS

As they start to leave and pass by her medical station, Kate picks up a PAD AND PEN.

As they walk towards the exit, Kate hurriedly scribbles a NOTE and hands it to Jed. He puts it into his pocket without reading it.

INT. COP AND BILLYCLUB -- CONTINUOUS

A Cop at the door GROWLS as he RAPS his billyclub against the wall and iron door.

COP
Go home you scum. Count your
blessings. The next time ... the
next time!

Most marchers flash the PEACE SIGN to the cops. As the "Mad Dog Marchers" pass by, they flip the Cops THE FINGER.

EXT. KATE ON THE BUS -- LATER

A motley crowd is milling towards a series of BUSES.

Kate stops at one. Looks at Jed. Tenderly touches his face. Jed's awkward hesitation is clear but faltering, somewhat comic.

As Kate turns and steps up, Jed SLAMS his right fist against the bus. It is a thud which stops the others in their tracks.

Gritting his teeth, Jed PUSHES aside several people and PULLS Kate back down a step.

Kate is half-hanging out the bus doorway as Jed plants a too, too aggressive and bungling KISS on her cheek.

Egging-on SHOUTS are heard from the crowd.

CROWD #1
Go for it, Man!

CROWD #2
Free Love! Do it!

Outside, Jed walks alongside the bus as Kate finds her seat, inside.

Once seated, Kate lowers the window, sticks out her head and yells as the bus starts to pull away.

(CONTINUED)

KATE
Write me, mad monk!

EXT. -- CONTINUOUS

As the bus fades away, Jed pulls out her note. He is shocked and then smiles.

JED
Minneapolis!

Excited, Jed slaps his hands together, then folds them in prayer and looks heavenward.

JED
God is good!

DISSOLVE TO:

EXT. JED HITCH-HIKING, OUTSKIRTS OF D.C. -- EVENING

Jed holds a SIGN, "Minnesota," as he hitchhikes.

Jed is picked up by a colorfully flowered HIPPIE VAN.

All are SINGING Dylan's "The Times They Are A'Changing" as they pass around a joint.

When they drop him off, a Hippie girl pins a "Make Love, Not War" BUTTON on him, and gives him a fistful of JOINTS.

EXT. JED HITCHHIKING, OUTSIDE OF CHICAGO -- EARLY A.M.

SIGN, "Mayor Daley, The City That Works."

Bob Dylan's "Hard Rain" is HEARD.

EXT. -- CONTINUOUS

A PICK-UP veers over and tries to hit him. As it speeds off Jed reads its BUMPER STICKER, "America Love it or Leave it."

EXT. -- CONTINUOUS

Hells Angels BIKERS fly-by and give him the finger.

EXT. -- CONTINUOUS

Jed takes off all of his buttons; pushes back his hair. He sits down curbside. He's ragged; slumps over. While toking a joint he half-heartedly flags his thumb. A big sixteen wheeler SEMI snorts and stops.

SEMI DRIVER has a big USMC TATTOO and a fierce SCAR across his cheek.

(CONTINUED)

Jed hesitates to get in, but given the late time of day he throws away his joint and hops up.

Pausing with a hand on the gearshift, the driver looks Jed over. Driver has a naturally ugly and threatening stare.

As Jed settles in, the tension is apparent. Driver lunges towards Jed who bolts upright and scared. However, driver hits the visor and a PURPLE HEART medal appears. Jed has an uncomprehending look of terror.

Tension is broken as the driver pulls back, snorts a big, toothy smile, reaches into his coat pocket and pulls out a HASHISH PIPE. He gives it to Jed to light.

Jed lights it, tokes and hands it back.

As they pull away, the driver BLASTS his horn.

EXT. MISSISSIPPI BRIDGE, HASTINGS, MN - EARLY MORNING, DARK

Jed is half-asleep in the back-seat of a beat-up, old car driven by two NATIVE AMERICAN INDIANS.

They drive over the BRIDGE crossing the Mississippi at Hastings with the "Ballad of the Green Berets" BLARING.

SIGN, "Hastings, Minnesota."

Jed taps the driver on the shoulder and says,

JED
Next light.

They drop him off. Flash the Peace Sign. He returns it.

Jed throws his knapsack over his back and walks down a dimly lighted small-town side-street.

DISSOLVE TO:

INT. BREAKFAST WITH MOTHER -- MORNING

Jed and his MOTHER are eating breakfast.

MOTHER is late 40s, very neat, as is everything in the kitchen. Middle-class setting. CATHOLIC environment: crucifixes, picture of Jesus, a statue of Mary and Joseph.

MOTHER
What time did you get in?

JED
Near two, three.

(CONTINUED)

Jed continues to eat. He starts reading the newspaper.

Mother rises, walks a few steps, and picks up a percolator. As she turns to bring it to the table, GREGORY enters.

GREGORY is late 20s, shorter at 5'11" & growing a beer belly.

GREGORY
God be praised, my little Commie
brother's back!

Jed flashes a devilish "little brother" smirk and continues to read the paper.

Gregory sits down at the table.

Mother, with percolator in hand, picks up another cup, places it on the table and pours coffee for all three.

Then Mother sits down. She sits like a referee waiting for a fight to start.

GREGORY
Tell me, oh holy one, how's your
private war going?

MOTHER
Don't ...

Jed talks while still reading the paper. He does not look directly at Gregory.

JED
The government's at war with us, you
idiot.
(sarcastically)
Did they finally declare the war
while I was gone?

GREGORY
Still receiving direct communication
from God?

Mother rolls her eyes in dismay.

MOTHER
Stop! Stop. Please.

Mother gets up and leaves the room.

Gregory goes over to the fridge, gets a beer, pops it and starts drinking.

Jed gives him a disapproving stare.

(CONTINUED)

Gregory immediately responds. As he guzzles the bottle, he mocks Jed's innocence.

GREGORY
Breakfast in Nam, ya know!

Jed gives a "disapproving-parent" shake of the head. It riles Gregory.

GREGORY
(bitter, provoking)
You killed Dad by betraying your
priestly vocation.
(pause)
Are you gonna kill Mom with your
cowardice?

Jed drops the paper. Looks Gregory squarely in the eyes.

JED
Being a Conscientious Objector is a
legal deferment, asshole. I'm doing
two years of Alternative Service at
County Hospital, you fucking stupid
asshole.

GREGORY
My, my, learning to curse. Been
fucked yet, my holy virgin brother?
Or does pussy scare you, too?

Jed scowls and flips Gregory the finger.

Jed rises and leaves the room.

INT. JED'S ROOM -- CONTINUOUS

Jed is packing his KNAPSACK.

The walls have a crucifix, religious pictures, etc.

On his dresser is a PICTURE of his Dad with Jed dressed in monk's robes.

MOTHER'S POV

Mother enters and stands by the dresser. Jed's back is to her. She is looking at the picture of Jed and Dad.

(CONTINUED)

MOTHER
 Your Dad never liked fighting --
 arguing, yes. But
 (blesses herself)
 please, Mother of God have mercy on
 us. It's like we're a family at war
 with each other.

Jed turns around.

INT. -- CONTINUOUS

MOTHER (CONT'D)
 I saw the disappointment on your
 father's face ... after you
 abandoned the monastery.

Jed bites his lip; fights back tears.

As Mother looks at the picture, she says,

MOTHER (CONT'D)
 He loved you more than ...

She places one hand at her throat, the other on her heart.

MOTHER (CONT'D)
 Oh my, he died believing in your
 special calling.

She rearranges her HAIR as an act of emotional transition.
 COUGHS to clear her throat and pulls out a LETTER.

MOTHER (CONT'D)
 You know Dad served in the South
 Pacific. I have letters ...

Mother starts to read the letter.

MOTHER (CONT'D)
 "Dear Sweetheart ... "

Mother chokes and weeps, but quickly regains her composure.

MOTHER (CONT'D)
 (air of confession)
 Oh dear me, he was sent there as
 punishment.

Jed's eyes widen.

(CONTINUED)

MOTHER (CONT'D)
 (nods her head, blesses
 herself)

I was so confused. He'd just been assigned to Oak Ridge. I thought he'd be in the states for the whole war. When he came home, he told me he realized he was working on the Atomic Bomb. The Manhattan Project.

She pauses, and then shifts her topic.

MOTHER (CONT'D)
 You know he had a problem with being a chemist, a scientist. He thought that science was atheistic at principle -- like Communism.

She returns to her main topic.

MOTHER (CONT'D)
 (slightly waving the letter)
 He refused to continue. They sent him to a fueling ship somewhere in the South Pacific.
 (wistfully)
 I never knew where.

Then, there is a prolonged pause.

JED
 Mom ... what are you saying?

MOTHER
 (whispered)
 Your father killed five men.
 (pause)
 It was bizarre.
 (blesses herself)
 He had to cut the tow rope when a squall threatened to bash his fueling ship into a carrier.
 (blesses herself again)
 Five Americans were on the ship. He didn't know that of course.

Jed grabs the picture and stares at his Dad.

JED
 Good God...

(CONTINUED)

MOTHER

(proudly, nobly)

When home, he traveled to each family, paid his own way ... and gave an extra five years to the Navy -- one for each man killed. He was like that.

JED

Why didn't he tell me?

Mother screws herself up, preparing to deliver a message.

MOTHER

Your Dad followed his conscience and served his country.

(sadly resigned)

I don't know why you do what you're doing. Just promise me you'll honor your father -- follow your conscience and serve your country.

Jed nods slightly as he forces a resigned smile.

Both look at the picture of Jed and Dad on the dresser.

DISSOLVE TO:

INT. NEWMAN CENTER CHAPEL -- MORNING

WIDER VIEW

shows a chapel decorated with Peace BANNERS. A huge altar banner has a Dove with "YEAR OF PEACE, 1969."

Information SIGN in aisle: "Newman Center Prayer Vigil for Peace, Every Tuesday, Noon."

On the altar is a large CRUCIFIX. Behind the altar is a huge iron SCULPTURE of St. George Slaying the Dragon. Off to the side of the altar is a group of FOLK SINGERS.

JOHN -- 5' 10", redhead, 22, lean and solidly built -- is at the pulpit. PRIEST is celebrating Mass. John is in full MARINE DRESS. He holds a tattered leather bound BIBLE as he speaks. Clean-shaven, with stylishly cut shoulder length hair, he's Mr. All America hewed face and build.

(CONTINUED)

JOHN
 (nods towards the
 priest)
 Thanks for letting me talk.
 (eyes the Cross & speaks
 to the Crucified)
 It's always crazy being here, ain't
 it?
 (to the congregation)
 But I found faith by being crazy
 ... crazy in a place called Nam.
 (pause)
 Do you know Nam?

His eyes indicate that they are familiar with the name.

JOHN (CONT'D)
 Man, you think you know Nam! But you
 don't.
 (thumps the Bible)
 Because Nam's in here!

WIDER VIEW

The disbelieving, curious, and shocked faces of several
 CONGREGANTS are seen. Among them is Jed.

JED'S POV

However, Jed is paying more attention to a voluptuous girl
 among the folk singers. This is SELENE. She is 19, a cream-
 faced, "Milk Maid" type German/Swede, who exudes sexual
 allure as well as innocence. She wears a long Hippie dress
 and her very long blonde tresses are crowned with a wreath of
 flowers. She has no bra and the outline of her nipples are
 clearly seen.

INT. JOHN AT PULPIT -- CONTINUOUS

As John speaks, unknown to Jed, Kate slips into a back pew.
 She does not see Jed. She is fixed on John.

JOHN
 Man, I had this
 (thumps the bible)
 every day during my two tours of
 Nam. Listen, I found faith when in
 Hell. HELL! Nam's hell ... I was an
 agent of the devil!

WIDER VIEW

shows that congregants are uneasy with and confused about
 what John is saying.

(CONTINUED)

JOHN (CONT'D)

Dig it, an agent of the god who
feasts on the blood of children.
Isn't that your God?

John flips open the bible and READS out loud.

JOHN (CONT'D)

Like Joshua, so was I. Chapter
eight, verses 18 to 29, summed up:
"All Israel returned to Ai and
slaughtered all its people."

John steps down and walks among the congregation which is quite agitated.

John's last statement has drawn Jed's attention.

JOHN

I've looked into the eyes of old
women with babies in their arms and
(spins full circle,
pointing)
heard YOU give the execution order!

You baptized me! I'm your body and
blood. I have killed for you, with
you, in you!

John returns to the pulpit.

JOHN

Twice I went to Nam. Two tours. Am I
crazy?
(points to St. George
sculpture)

When I left the first time, I
thought I was St. George ... a
Soldier of Christ ... I thought I
knew who the evil ones were, how to
slay them. But now, I know, I know
... WE are the dragons ... YOU and
ME.

A pin-drop silence clutches the air. Then,

CONGREGANT #1

(angry, confused)

What are you saying? That we kill
ourselves?

CONGREGANT #2

Big deal, we're all sinners. Cain
and Abel. Don't you have anything
new to say?

(CONTINUED)

Jed squirms. He wants to speak, but holds back.

JOHN

Daniel 14:26 "Give me permission, O king, and I will kill this dragon without sword or club."

Kate stands. Jed sees her. A broad smile crosses his face.

KATE

Most of you think that "without sword or club" means non-violence. Not true, unless all of us -- no, let me be bold about this -- unless you men ... you men and your male god

(points towards St. George)

and male saints and male priests understand you can't become non-violent unless and until you deal with your own violence -- sexual violence -- then this war will never end.

WOMAN CONGREGANT #1

Right on, Sister!

WOMAN CONGREGANT #2

But Jesus was a man ...

KATE

Precisely. But what type of man? He was, was ...

(hesitates, screwing up courage)

let's face it, to most of you guys he was a fag!

SHOCK pervades the room. The priest STANDS as if directly struck. Murmurs rush and clatter.

KATE (CONT'D)

(points to John)

Like this Soldier of Christ up there, you're all going to have to confront the Nam inside yourself before we can stop this war.

(passionately)

You must RESIST yourselves ... "without sword or club" -- hear me on this -- means not only without guns and bombs, but without your savaging, raping cocks.

(CONTINUED)

Nervous LAUGHTER, aghast CRIES.

CONGREGANT #3
 Sit down and shut up, you stupid
 bitch!

Agitated STIRRINGS and gasps from several women. At the word "cocks," the priest almost catapults back to the center of the altar.

The priest WAVES his hand trying to calm down the congregation. He frantically waves John away from the pulpit.

PRIEST
 (pleading but
 authoritative)
 Please! Please. Let's join hands for
 the "Our Father."

As the singers STRUM the "Our Father" the congregants quickly quiet down and link hands.

INT. JED & KATE IN THE PEW -- CONTINUOUS

Jed crosses the room and joins Kate in her pew.

Kate is visibly shocked to see him. Her righteous face is softened by his smile.

However, as Jed and the others begin to pray, Kate is stone-faced and tight-lipped.

CONGREGATION
 "Our Father who art in heaven ..."

DISSOLVE TO:

EXT. NEWMAN CENTER PARKING LOT -- CONTINUOUS

Jed and Kate are standing by a CAR. She holds her KEYS.

JED
 I knew I'd find you. You said you
 were Catholic, so I gave it a shot.
 Been coming here for a month now.
 (teasing)
 But never seen it get hot like it
 did today!

KATE
 It gets worse ... better, sometimes.
 (teasing)
 Going to Mass all month. My, my,
 what a good little monk.

(CONTINUED)

JED
 (blushes)
 C'mon, gimme a break!

Kate smiles. Rises on her tip-toes and gives him a slow and passionate KISS. Jed embraces her -- flings his long arms around her and almost squeezes her to death.

KATE
 Glory!
 (coyly)
 If you break the chalice, there'll
 be no wine to drink.

Jed catches her meaning, blushes and then bursts into loud laughing. Kate smiles back, gets into her car, and starts the engine.

JED
 Sure it's okay I come?

Kate gives him a "come hither" smile and wink. Jed hops around to the passenger side and gets in.

DISSOLVE TO:

INT. SELENE'S HOUSE, LIVING ROOM -- LATER THAT EVENING

As Kate and Jed walk to the door of Selene's house there is a Hippie art SIGN over the entrance, "Women for Peace Commune."

A dozen people with some congregants from the Newman Center Mass are eating rolls and drinking coffee.

WOMAN CONGREGANT #1
 (expressing personal
 interest)
 Where's John?

SELENE
 Upstairs. Changing.

WIDER VIEW

Jed and Kate enter. They pick up some COFFEE AND DONUTS.

THREE FEMINISTS come over to talk with Kate. They are intense and urgently tug and pull Kate away from Jed. Their appearance is plain and severe. No make-up. Male clothing. Combat boots. Short-cropped hair.

(CONTINUED)

INT. -- CONTINUOUS

Jed looks around for Selene. She enters from the kitchen holding a tray of coffee and buns. He walks over to her.

JED
Nice digs. Commune, cool! Nice spread.

SELENE
You've finally come!

Jed is surprised at her statement.

SELENE (CONT'D)
(indicating his height)
You're not exactly hard to miss.
(with a wink)
Jed's such a studly name.

Jed is tongue-tied. Blushes and SPILLS his coffee down his beard and onto the floor. He frantically wipes his beard against his shirt and stomps on the spilled puddle.

JED
Jesus! What an idiot!

Selene laughs. She throws her NAPKIN over the spilt coffee, and laughs as she mock-stomps on it. Neither picks up the napkin.

Jed pours himself another cup. Selene takes Jed's arm and draws him aside into a small alcove. They sit, separately.

INT. JED AND SELENE IN ALCOVE -- CONTINUOUS

SELENE
Do you have the hots for her?

Jed looks confused.

SELENE (CONT'D)
Kate.

Jed blushes.

SELENE (CONT'D)
She's a wild one. A stone-cold radical. Revolutionary. Some say a Weatherman. Crazy politics.
(exaggerated, teasing)
Lots of Free Love!

(CONTINUED)

JED

Can't be!

Selene stands and then pitches herself onto Jed's lap.

Jed's hands flap around her body like wounded birds.

SELENE

Go ahead.

(seductively)

You can touch me.

Jed grabs her left hand. Holds her WEDDING BAND up to her face. As he speaks he stands and dumps her from his lap.

JED

Babe, you're a walking, talking
Mortal Sin.

Selene tugs and shakes his BELT.

SELENE

"Liar, liar, pants on fire!"

Jed pivots and bolts from the room.

INT. LIVING ROOM -- CONTINUOUS

WIDER VIEW

John has come down. Part Hippie beads. Part Army fatigues.

In b.g. Kate is still off in the corner with the Three Feminists. They are clearly engaged in a vigorous, heated discussion.

Jed takes a few steps towards Kate's group, but overhears John. He turns and joins John's group.

INT. -- CONTINUOUS

With hypnotic motion, in a funereal voice, John says,

JOHN

Medals for the gung-ho 17 year old
jerk from cow town Minnesota who
follows orders ... follows orders

....

(whispers)

Yessir! Lieutenant, Sir, we
wasted the whole village.
Yessir! No more hootches, no
more gooks, no more ...

(pause)

No more nuttin'.

(CONTINUED)

The group is mesmerized.

MALE #1
Heavy, man. Real heavy.

JOHN
Yessir! Here's a finger, that's PFC
McDonald. Yessir! Here's an earlobe,
looks black, that's Corporal
Smithers. Yessir ... yessir ... two
hundred parts equal two hundred dead
gooks divided by the number of teeth
equals all those motherless
Motherfuckers who got wasted!

Selene walks over. She is carrying a marijuana BONG. She takes a toke. Holds her breath, exhales, then passes it around the crowd. As she exhales she says,

SELENE
John, you're just too fucking heavy,
man.

She looks at him and speaks as if they are intimates.

SELENE (CONT'D)
Told you to put down that Bible and
(sways her hip)
free ... free

Selene bursts into stoned giggles.

Her presence and action cause John to flip his mood.

JOHN
Selene, you make me want god to be a
woman!

John tokes from the bong. He and Selene exchange wild eyes and not so hidden lewd intentions.

WIDER VIEW

In b.g. Kate's group breaks up. The Three Feminists she was talking with leave. Kate walks over and joins the main group.

Only Jed and Kate refuse the bong. Jed is harsh and serious as he addresses John.

(CONTINUED)

JED
 (nods towards Selene)
 It's that easy? The Bible tells you
 what you want to hear?
 (disapproving and
 challenging)
 Adultery's like rape and pillage,
 ain't it?

John looks at Selene and both burst into dopey giggles.

Jed turns to Kate for some support.

Kate just shakes her head and leaves the room.

Jed's eyes track her as she turns and heads upstairs.

Jed snaps back to John. He wants some answers.

JED (CONT'D)
 What's Nam and all this Resistance
 shit mean, man? What's all this Dove
 and this Dragon shit about?

John walks over, takes Selene's arm, and as they walk out of the room together, he SINGS a refrain from Janis Joplin's "Me and Bobby McGee,"

JOHN
 "Freedom's just another word for
 nothing left to lose."

Selene gives John a pinch on the butt. Both laugh.

DISSOLVE TO:

INT. UPSTAIRS IN KATE'S BEDROOM -- CONTINUOUS

JED'S POV

Jed is standing in the DOORWAY. Kate is sitting, looking out the window. He surveys the room. Jed is taken aback by its disorganization. Clothes are everywhere.

POSTERS

A "Sisterhood is Powerful!" poster sets over the bed, and a Sojourner Truth "Ain't I a Woman?" poster on the door greets him.

Off to the side is a poster of a Southeast Asian dragon and a saying from Ho Chi Minh, "When the prisons gates are open, the dragons will fly out!"

Oddly, a large gory CRUCIFIX is smack dab in the middle of

(CONTINUED)

the wall above her bed.

JED AND KATE

Jed RAPS on the door. Kate turns towards him and smiles. He walks in.

Kate gets up, opens a closet door, and drags out a BEAN-BAG chair. Jed sits on it.

JED
Didn't know you lived here.

KATE
Just moved in. Last week.

JED
Isn't this Selene's house?

Kate gives an insinuating chuckle.

KATE
Oh, for sure, this is her "house,"
alright.

Jed gives Kate a quizzical look.

KATE (CONT'D)
Selene's a cocky Sister.

Jed's unsure how to take the double-entendre.

KATE (CONT'D)
I love her. She's a Sister. And this
is her house ... her home. Now it's
a commune, sort of.

Not wanting to, but not able to help himself, Jed expresses more interest in Selene as he asks,

JED
Where's her husband?

Kate gives a SIGH and her tone is one of dismay.

SELENE
Husband -- if that's what he was.
(hard look at Jed)
She was a draft deferment. When they
took that away... he's gay ... but
he supports this place.

Jed is taken-aback. Then gives a satisfied half-smile and a shake of the head indicating that he has all the information about Selene he needs. What he has heard pleases him.

(CONTINUED)

Kate stands and walks over to a window, pulls back the curtain, and looks out at the MOON. Jed follows.

Jed stands next to her but does not embrace her. Neither makes any romantic moves.

Still looking at the moon, Kate asks,

KATE
Six years?

JED
Yep.

Kate turns and is lip kissing close, but her piercing eyes show that she more hungry for his soul than sex.

KATE
Why'd you give up that deferment?

JED
I never saw it as a ... well,
"deferment."

KATE
So...

JED
What?

KATE
Did you burn your draft card?

JED
Jesus, no! For God's sake, I'm not a
criminal ... I'm a CO.

At the word "CO" Kate closes her eyes and her body sags in disappointment.

JED (CONT'D)
What?

KATE
I mistook you ... for a truly mad
monk. But I see you're still
following orders.

Kate opens her eyes. They are sad.

Jed is pissed. He raises his hands and holds them like he is going to grasp her cheeks and kiss her.

(CONTINUED)

JED
 Jesus, Kate ... I want to strangle you
and kiss you!

Kate slips away and goes back to her chair.

JED (CONT'D)
 God, woman, why are you pushing me
 away?

KATE
 Why am I your enemy?

Jed is confused. Slaps his head. Shakes it. Then goes and
 SITS DOWN on the bean-bag. His eyes are downcast and he does
 not look at her as she says,

KATE (CONT'D)
 You want to fuck me, don't you?
 (pause)
 Selene likes to fuck. John likes to
 fuck.
 (snickers)
 The whole war's a fuck.

Jed lifts his head and looks at her with concerned "Are you
 crazy?" eyes.

Jed gets up, walks over and KNEELS DOWN next to her. He looks
 directly at her. He places his right HAND on top of her left.

JED
 You're one very, very weird lady.
 Soft and hard, cold but then all
 fire.
 (intense sincerity)
 I left the monastery because ... the
 fires of hell were there... not your
 fire.

Jed takes both of her hands and STANDS up. He pulls her up
 and places her hands on his hips. Kate keeps them there.

KATE
 The Resistance will feed your fire.
 Ask John ...

Jed gently presses his hand across her MOUTH.

JED
 Sssshhh!

They KISS. Kate leads him by the hand to her bed. She throws
 clothes and books off onto the floor. He turns out the
 lights. Moon rays give a SHADOWY EFFECT.

(CONTINUED)

Kate begins to UNdress. Jed watches her take off her blouse. Her breasts hypnotize him but he mechanically starts undressing. She turns her back, drops the rest of her clothes and slips under the covers.

Jed is HALF-NAKED.

Kate smiles and waves her finger, beckoning him to her.

Jed is frozen. His eyes are transfixed on the CRUCIFIX above Kate's bed. He goes over, kneels on the bed, reaches up and rips it off the wall.

As Jed does this, Kate sees his BACK. It is heavily scarred. It looks like he has been lashed.

Jed looks at the Crucified and with gritted teeth says,

JED
Fuck this shit!

Jed throws the Crucifix across the room, slips off the bed, leans against the wall. He angry. Slowly SLUMPS to the floor.

Kate gets up and kneels next to him. She pulls him toward her, tenderly strokes his back. She TRACES some scars with her fingers, kisses her fingertips and places them on the scars as mothers do to little kids.

Jed's body buckles and jerks under her touches. He is struggling to accept her tenderness, her kisses.

JED (CONT'D)
They told me to hate my body. So I hated it. Beat it. Tortured it.

Jed points in the direction he threw the crucifix.

JED (CONT'D)
Said, "Look what the Father did to his Son." Fuck, He crucified him!

Kate is like a blanket on Jed's back. Their flesh is one.

KATE
That's the old way. Self-hatred.

Jed turns his head and looks at her with fire.

JED
Help me sweet Kate, I don't know how to love.

They passionately kiss. Fiercely. Lie back down.

(CONTINUED)

Jed slips off his trousers and shoes and turns towards Kate.

JED
(humorous bravado)
This is the type of war I'm a fit
soldier for.

KATE
(coldly)
This is not a war!

JED
I ... errr ...

KATE
I am not your enemy. You are not
mine.

JED
I, I was just using a figure of
speech.

Kate reluctantly rolls into his embrace as he reaches over and pulls her towards himself.

Jed is breathing heavy and his hands are running wildly all over her. It's as if he's trying to WRESTLE with her. Kate resists and stiffens but he doesn't notice.

Soon the sheer force of unbridled passion engulfs them. Jed PENETRATES her and works himself into a frenzy, but it is all a quick "Wham-Bam! Thank you, M'am!"

JED
(gasping)
God, you're beautiful, amazing!

KATE
(steely)
I ... am not satisfied.

Jed's face falls. He is a mix of shock and disbelief.

KATE (CONT'D)
I said, I am not satisfied.
(pause)
Now that you have conquered me, may
we make love?

JED
Conquered?

(CONTINUED)

KATE

Damn! You treat me like an enemy.
Someone to be beaten down and
abused.

(pause)

I don't want sex -- cock shots.

(mockingly)

Bang-bang!

(intensely)

I want your heart, your soul.

KATE'S POV

She watches Jed's eyes as she reaches down and touches his
cock. He instinctively flinches, but then holds still.

KATE (CONT'D)

"Swords into ploughshares" -- Know
what I mean?

JED

(tentatively)

It's a gun?

KATE

What do you want it to be?

Jed is silent.

INT. -- CONTINUOUS

Kate rises and sits on her haunches next to him, peering down
at him.

KATE (CONT'D)

Goddess, I want you to fuck me! Fuck
me all night till my teeth shatter,
(with her other hand she
thumps his chest)
you goddam stud!

Jed releases a nervous laugh.

KATE (CONT'D)

But I want a fuck that wants me, not
just uses me. I'm not a fuck bucket!

Kate lays herself on Jed's chest, is nose to nose. Her
intensity borders on being a bit loony.

KATE (CONT'D)

I lust for your soul-kiss!
(pause)

Kate breaks the tension with a giddy, maniacal laugh. Jed

(CONTINUED)

busts up also but he's still a bit nervous and unsure of himself.

KATE (CONT'D)
The goddam Catholic church really
screwed you up, didn't they!

Then Kate half-rises and straddles Jed. She cups her BREASTS as she says,

KATE (CONT'D)
Caress these breasts like fragile
crystal chalices. Sip, savor their
maddening wine.

Kate places her hands on her hips as she says,

KATE (CONT'D)
My hips cradle the earth. My delta
is soft, moist, desiring.

Kate slips onto Jed's cock. She giggles as his eyes bulge.

KATE (CONT'D)
Your cock is your plough.

She begins to sway back and forth; moans.

KATE (CONT'D)
Plant your seed. Plant yourself.

JED
I ... I don't know if this will work
-- I ... I can see your face!

Kate looses a wild laugh, becomes increasingly impassioned.

Kate rides Jed like he first did her.

EXT. THE MOON -- CONTINUOUS

Jed and Kate are deep into the throes of passion and lust. The moon is seen as Kate's voice is heard.

KATE (O.S.)
(tone of discovery)
Who has the cock, now?
(mocking; triumphantly)
Who has the sweet pussy, now?

DISSOLVE TO:

(CONTINUED)

EXT. U. OF MINNESOTA COFFMAN HALL-- AFTERNOON - MAY DAY 1970

WIDER VIEW

Jed is milling around the edge of a huge demonstration. He's wearing a HEADBAND with the Peace symbol and only one BUTTON: "Resist Authority!"

SIGNS

A humongous, "May Day Solidarity Rally 1970" hangs off Coffman Hall, the student union.

Students hold a range of SIGNS, e.g. "Peace Now!" "Hell No We Won't Go!" "Boycott Golden Gopher Football" and "Workers of the World, Unite!"

EXT. -- CONTINUOUS

Jed stops and focuses his attention towards a speaker's platform on the steps of Coffman Hall as he hears the first words of an angry black voice.

A BLACK PANTHER -- late 20s, with an educated, Baptist ministerial air, wearing the street look of the Panthers -- shouts:

BLACK PANTHER
King was right. Vietnam's just more
of what's going down in the ghetto!

BLACK VOICE #1 (O.S.)
Speak on it, brother!

BLACK VOICE #2 (O.S.)
Preach it!

The speaker gives a Black Power salute.

BLACK PANTHER
But Doctor King was wrong! Wrong to
think that you white students are
part of the solution. Hell, you're
part of the problem, still!

Mixed with black approval are irritated white voices.

WHITE VOICE#1 (O.S.)
That's a lot of crap!

WHITE VOICE #2 (O.S.)
Bring us together, not apart!

(CONTINUED)

WHITE VOICE #3 (O.S.)
King was right!

The negatives energize the speaker.

BLACK PANTHER
Y'all like to be told whitey can
come prancing and dancing into the
ghetto on his white-assed horse and
save us 'Po blackies' ...

He picks-up and waves a COPY of Karl Marx's Das Capital.

BLACK PANTHER (CONT'D)
I'll tell you about this Gospel ...
It's by another Jew, but not Jesus
who let himself be killed, never,
it's according to Marx ... and I
don't mean Harpo for all you stoned
out Hippies ... It's a nasty Gospel
'bout slaves kicking ass, it's a
real Black Power gospel ... One for
your preachers to preach on, so
you'll get your white-asses in line
... We Panthers are the vanguard of
the revolution -- that's chapter and
verse!

His ENTOURAGE thrusts the Black Power fist salute.

BLACK PANTHER (CONT'D)
Some of you want to break the law
... to show solidarity with the
Third World ... I respect that, but
don't mislead yourself, 'cause
you've yet to learn that being Black
is being illegal! That every Black
man is a criminal in the eyes of
whitey's law ... Dig? Dwell on
that. Dwell on THAT.

A WHITE GUY comes up and whispers to him.

BLACK PANTHER (CONT'D)
Righteous, the man says my time's
up!

He turns to his followers and laughs.

(CONTINUED)

BLACK PANTHER (CONT'D)
 Sounds like The Man on the Parole
 Board!

(pause)
 I'm giving you one message today --
 I know you think of us as the "Turd
 World." I know your hateful dreams
 and those of your grandfather -- I
 have felt them on my back ... I ...
 I ...

He falters, then regains his rhythm.

BLACK PANTHER (CONT'D)
 just want you to hear this: Do
 something that ain't white with your
 life! Do something that ain't white!

He bolts off the podium and throws a Black Power salute.

BLACK PANTHER ENTOURAGE
 (with Black Power salutes)
 All power to the people!

EXT. -- CONTINUOUS

JED AND SELENE

The Black Panther's words rivet Jed. He even throws up the
 Black Power salute. Then he spots Selene.

Selene's appearance has dramatically shifted from Hippie to
 Radical. She wears no make-up and sports a Mao cap. She's in
 Army Surplus attire with work boots. Her clothes downplay her
 voluptuousness and sex appeal.

Selene's several BUTTONS read: "SDS", "Resist!" A third
 captures Jed's attention, "We Say Yes To The Men Who Say No!"

Selene holds a stack of the underground NEWSPAPER, "Hundred
 Flowers," with the headline, "NIXON LIES, AGAIN!"

As they talk, Selene aggressively hands out the paper.

JED
 Selene!

SELENE
 Later! Later! Wasn't that Panther
 just too radical. I mean he's right
 on!

Selene thrusts the paper into anyone who comes close.

(CONTINUED)

JED

Selene ...

SELENE

Later! LATER!

She is possessed by the moment.

SELENE (CONT'D)

Here comes that Quaker pacifist.
(dismissively)

He's nothing new to say!

PROFESSOR FOX is late 50's, lanky with a milk toast demeanor. Behind his quiet voice and Walter Mitty image is a piercing intensity.

WIDER VIEW

shows that a figure of DEATH appears and stalks the platform. Fox does not see it.

PROFESSOR FOX

I want you to stop living the
nightmare of violence in all its
forms. I appeal to you in the spirit
of those white people who refused to
accept the daily nightmare of
slavery ...

He becomes impassioned.

PROFESSOR FOX (CONT'D)

who refused to live a "normal" life
... who protested, published papers
... built the Underground Railroad
... I want you to rid yourself of
this nightmare ... I call you to
reject, to protest, oppose ... to
commit yourself to the discipline of
law-abiding non-violence in memory
of Reverend King and Mahatma Gandhi!

Fox is shaken but retreats with composure as Death stops next to him.

PAUL jumps up and grabs the microphone. Paul is early 20s, blond-blue-eyed and in "protest" attire. He yells:

PAUL

Here's my brother DEATH! Come to
claim those who want to join Death's
army!

(CONTINUED)

A lone drummer in the back ground BEATS out a martial rhythm. Paul flashes his DRAFT CARD.

PAUL (CONT'D)

YOU who protect yourself with
deferments ... THIS, THIS is the
symbol of Death --THIS, THIS IS your
membership card in Death's army!

We are beyond Fox's call to
masturbatory political action! We
don't want to be jerked off by
anyone, anymore!

The crowd ROARS. People jump up and down.

PAUL (CONT'D)

If you don't want the nightmare, DO
THIS!

Paul burns his Draft Card. SEVERAL OTHERS jump on stage and join the burning.

Jed takes out his draft card. Selene nudges him; gives him a gleeful look. He hesitates. She snuggles up to him, presses her breasts against him, and kisses his earlobe.

Selene points to her BUTTON, "We Say Yes to the Men Who Say No." Jed is flushed. He walks towards the podium but the farther he gets from Selene, the more hesitant becomes his pace.

FULL SHOT

of Jed's eyes and lips in anguish.

The NOISE and energy of the crowd whirls around him but he is oblivious, off in a special space.

INT. JED AND THE MASTER AT MASS -- SPFX

Jed FLASHBACKS to being a monk.

Jed and the MASTER are celebrating Mass. Jed is the altar boy. A huge baroque and monstrously disfigured Crucified Christ rises from the center of the altar.

STATUES and PAINTINGS of Saints in their traditional portraits of suffering and torture are seen. Among them is the SCULPTURE of St. George and the Dragon seen in the Newman Chapel.

(CONTINUED)

The MASTER is hooded. Only his eyes are seen. He is standing at the center of the altar with his eyes cast upward on the Crucified. Jed asks questions but the Master never turns-around, just proceeds with the act of Consecration.

JED
Who are the dragons, Master?

With missionary zeal, as if revealing a secret, The Master answers.

MASTER
The Jews ... the Buddhists ... the Hindus ... the Communists, they are all vile dragons.

The Master raises prayerful hands towards the crucifix.

MASTER (CONT'D)
Can this ever be forgotten?

Jed, not responding directly to The Master's remarks, asks.

JED
(perplexed)
"Without swords or clubs"?
(points to Saints)
How ?

Jed is lost in his own deep thought.

With an intensity that bears no questioning the Master says.

MASTER
Without America as bulwark against the atheistic Communists, all is lost!
(hatefully)
THEY ARE ALL JEWS!
(speaking to the Crucified)
They all seek to crucify you.

The Master raises the host and chalice in consecration.

MASTER (CONT'D)
Like St. George, slay them all!

The Master bows towards the Crucifix and consumes the consecrated bread and wine.

(turns, blessing Jed)
Slay...!

BACK TO SCENE

(CONTINUED)

Jed is staring at his draft card. It becomes a MIRROR. The face of Death appears instead of his own.

JED

No! No more hatred. Not of Jews. Not of Communist. It must stop. It will stop -- with me!

Jed rushes on stage and torches his draft card. As he does so Death comes over and hugs him.

Death has a Dove drawn on his forehead. It is the same Death as in D.C. Dumbfounded, Jed embraces Death and as he steps back Death's hood drops and Jed sees that Death is John.

DISSOLVE TO:

INT. JOHN'S ROOM -- LATER

JOHN AND JED

John is disrobing "Death." Jed is looking at John's POSTERS. Themes are Rock 'n Roll, Free Love, but no anti-war posters. A mason jar with MARIJUANA joints is on his bed stand.

JOHN

Took balls to burn that thing.

JED

(pointing to the walls)
I thought you'd have Marx or Lenin or Uncle Ho up here.

JOHN

Naw, man, hate those motherfuckers. Saw how they screwed up the Nam.
(conspiratorially)
Between you and me the war's all about dope. Dig it. Saw it. And I ain't got nothing 'gainst dope!

Jed sits down. John takes out a joint and they share a smoke as they rap.

JED

Man, I can't figure you.

(CONTINUED)

JOHN

Nothing to figure. What you see is what you get.

(laughs)

See, everyone's right. The Christians are Soldiers of Christ and hate everyone, including themselves. It's a class war, too. Being fought for oil.

Gets up and takes a PURPLE HEART from atop his dresser.

JOHN (CONT'D)

Don't need this to know it's all a fucking game. Some get fucked in the Nam. Some get fucked here. Man, what that Panther didn't know is shit that heroin's the government's weapon of choice in the ghetto. And it's coming straight from the Nam!

JED

Sweet Jesus, is everything that fucked up?

JOHN

Dig it, you just gotta take control. Control of yourself. Man, you took the first bold step today.

Jed smiles. Then gets stone cold serious. A tad paranoid.

JED

Fuck, Christ Almighty, they'll come for me in the night and kick my ass in jail!

John bursts into laughter.

JOHN

Man, just tell any Hippie Chick what you did and you get a blow job on the spot!

Jed is taken aback but smiles at the thought.

JOHN (CONT'D)

Man, Selene'll gobble your dick away!

John bellows as Jed's mouth falls agape.

DISSOLVE TO:

(CONTINUED)

INT. JED'S APARTMENT -- MORNING BREAKFAST

Jed is reading the paper and listening to the TV morning news. POSTERS abound -- King, Gandhi, "Resist!"

Jed is stopped and stunned as the TV Announcer says,

ANNOUNCER (O.S.)
 Yesterday, at Kent State, the
 National Guard opened fire on a
 student protest. At least one
 student is confirmed killed. Stay
 tuned for late breaking news.

JED
 Jesus Fucking Christ ...

He throws the newspaper at the TV.

DISSOLVE TO:

EXT. SAINT PAUL STATE CAPITOL BUILDING - LATER

WIDER VIEW

A massive rally is forming on the steps of the state Capitol building. Police, in full riot gear, ring the crowd. Speakers, using bullhorns, CHANT above the noise.

CHANT #1
 "1,2,3,4 we don't want your fucking
 war!"

CHANT #2
 "Ho, Ho, Ho Chi Minh, NLF is gonna
 win!"

CHANT #3
 "Kent State! Kent State!"

The rally is quickly becoming an angry, mean and noisy mob.

EXT. -- CONTINUOUS

Jed is pushing himself towards the front. His increasing anger reflects that of the crowd.

JED
 1,2,3,4, we don't want your fucking
 war!

A SERIES OF SHOTS conveys the differences and anger of the crowd.

(CONTINUED)

EXT. -- CONTINUOUS

John as Death mills through the crowd.

EXT. -- CONTINUOUS

A guerrilla theater TROUPE pantomimes the shooting at Kent State.

EXT. -- CONTINUOUS

A "Mad Dog" Weatherman group waves a large Viet Cong FLAG.

EXT. -- CONTINUOUS

At the Capitol FLAGPOLE, the "Mad Dogs" pull down the American flag and start to raise the Viet Cong flag.

Several VETS FOR PEACE protestors angrily attack the Mad Dogs and pull down the VC flag. Lots of pushing and shoving.

EXT. -- CONTINUOUS

At the front of the crowd on the steps of the Jail, Professor Fox's QUAKERS stand in nonviolent witness. They are effectively holding back any attack on the Capitol. COPS are seen behind the Capitol's glass front doors.

WIDER VIEW

Several groups of Cops are seen off to the sides of the crowd in RIOT GEAR.

EXT. -- CONTINUOUS

Pro and anti-war people are screaming at one another. Waving SIGNS for and against the war.

SCREAM #1 (V.O.)

SDS Sucks!

SCREAM #2 (V.O.)

Weathermen are Fascists!

SCREAM #3 (V.O.)

Only nonviolence stops violence!

SCREAM #4 (V.O.)

Make Love, Not War!

SCREAM #5 (V.O.)

Ho, Ho, Ho Chi Minh, NLF is gonna win!

(CONTINUED)

BACK TO SCENE

The tussle with the Mad Dogs' raising of the Viet Cong flag causes many to quickly back away. Sensing violence others turn and run.

PETER, from SDS, takes the mike. He is in his early 20s, with a New York accent, and a BUTTON, "Never Again!"

PETER
SDS says, "Right on brothers!"

He gestures towards the "Mad Dogs."

PETER (CONT'D)
Understand, dig it, we're at war
with Amerika! Home to the KKK -
Kapitalist, Korporate Killers!

Some throw their fists upward. All is raw tension.

PETER (CONT'D)
What does Kent State expose?
Vietnam's a war against you and me!

As he ends a "Mad Dog" -- armed with a SLEDGEHAMMER, which also flies a Viet Cong flag, and PUSHING Jed forward as a battering ram -- busts through the Quaker nonviolence line. Jed finds himself next to this Mad Dog who rushes up and SHATTERS the Capitol's glass door.

Instantly, two groups of Cops commence a pincers move towards the Capitol steps. HELICOPTERS lift off in the distance.

JED
Holy shit, not again!

The Quakers re-group and raise their BANNER high -- "Non-violence is the only way!" -- and SING "All we are saying ...". They close their ranks, isolating Jed and the Mad Dog door basher.

The crowd ignites in a frenzy of random violence. People are hitting one another with their signs. TEAR GAS canisters explode. Police, flailing billyclubs, bust heads. MOUNTED POLICE plow into the crowd.

Jed rams through the Quaker line. He bolts and runs through the crowd shoving bodies out of his way.

AERIAL VIEW

shows cops gaining control of the riot, and a SOLITARY FIGURE running away down a street. It is Jed.

(CONTINUED)

DISSOLVE TO:

INT. JED'S APARTMENT -- MIDNIGHT

Jed is slumped on a couch with a bottle of Jack Daniels in his hand.

Cigar and joint butts are crushed in a large ash tray.

The TV is on but without sound.

The TV screen shows, "Midnight News," and the footage covers the day's riot at the Capitol. There is Jed and the Mad Dog standing alone on top the Capitol steps: a sea of glass all about, one big gaping hole of a Capitol door without glass, and the Viet Cong flag stuck on the doorframe.

The phone rings.

JED
Kate. What's up?

His sleepy, drunken eyes light up.

JED (CONT'D)
Right now? Sure.

He flicks the phone into its cradle.

JED (CONT'D)
Hot damn! Dig it! "We say yes to the men..."
(hoots)
WOMEN'S LIBERATION!

He gets up and drunkenly staggers towards the bathroom as he badly SINGS "Great Balls of Fire!"

INT. JED'S BATHROOM -- CONTINUOUS

With macho posturing, Jed talks and sings to himself in the mirror.

JED (CONT'D)
(grabbing his balls)
Man, all those fuckless years. GREAT
BALLS OF FIRE! ... Yahoo!

He simulates holding his dick as if a gun.

(CONTINUED)

JED (CONT'D)

Sweet Kate!
 (sways his hips)
 BOOM! KA-BOOM!
 (thrilled)
 I'm your John Wayne of Love, baby!
 Hot damn.

DISSOLVE TO:

INT. KATE AT THE WOMEN FOR PEACE COMMUNE -- LATER

As Kate lets Jed in, he's bursting with sexual anticipation. He grabs her and gives her a deep tongue kiss and starts grabbing her breasts, etc. She pushes him away with a gasp.

As she does, Jed hears VOICES from another room.

JED

A party?

Kate is too pre-occupied with what's going on in the other room to deal directly with Jed's racy mood. She grabs his right hand and as she pulls him along she says,

KATE

Maybe like the Boston Tea Party.

JED

(goofy)
 Man, I hope it's the Mad Hatter's
 Tea Party!

INT. WOMEN FOR PEACE COMMUNE -- CONTINUOUS

A dozen people sit and stand around. John, Selene, Kate, and the Three Feminists are among them.

SAM is a strident, nerd-type student who is impeccably dressed in the finest of radical chic.

SAM

(to Paul)
 You want me to burn my draft card?

Paul picks up the conversation he was leading.

PAUL

Yup. Fill the jails, fuck up the courts.

(CONTINUED)

PETER
 Bullshit! Burning cards is an
 isolated act of individual heroism
 ... or suicide. It's too much
 Gandhi, and Gandhi didn't live in an
 advanced industrial nation like
 America.

Peter wears several SDS BUTTONS.

PETER (CONT'D)
 We need to drop an Atom Bomb.

At the phrase "Atom Bomb" several groan loudly.

PETER (CONT'D)
 Let's wise up! Before Kent State,
 did you think the government saw
 you, me as the enemy? White
 middle-class half-baked dick-brained
 intellectuals? Huh?

He is intense. Realizes he has them on a hook.

PETER (CONT'D)
 Kent State. Ain't it your wake-up
 call? Your Atom Bomb? ... Shit, man,
 we are the Enemy, and we damn well
 better start acting like an enemy.

SAM
 You want guns and bombs? That's
 suicide.

PETER
 (to group)
 The war's as much here as in Nam. We
 must be bold!

Kate steps forward. She speaks calmly and with conviction.

KATE
 (to Sam)
 Why are we losing in Vietnam?

SAM
 Are we losing?

(CONTINUED)

KATE

Don't you read the foreign press?
(faces Peter)

When the Vietnamese hear General Westmoreland say "Bomb Vietnam back to the Stone Age!" ... make it a big parking lot, they hear the Big Solution -- the way we Americans think, Do It Once and Do It Big. Bomb! Bomb! Bomb!

(pause)

What do they do? Become guerrillas. Each person ... that's why we're losing ... each Vietnamese is two people. One visible, the other invisible. You can Bomb the visible one but not the invisible one.

PETER

(irritated)

What's your point?

KATE

(excitedly)

The Vietnamese know they can't beat us with direct confrontation. They will outlive us on their own soil. They will win because they're fighting with body and soul.

JOHN

We don't need bold actions?

KATE

No! No. We need to be bolder. We need to live invisibly. On the spiritual plane. Act so that we destroy and heal at the same time!

There is a silence. Jed is shaking his head in an approving way. His eyes reflect his respect for Kate.

John is deep in thought. But before anyone can say anything, Kate continues.

KATE (CONT'D)

(pointing)

That's why I asked Father Joe to come. He's been organizing Resistance groups across the country.

FATHER JOE -- tall, stately, mid-Thirties -- is not dressed in clericals, but his speech has the ring of a sermon or confessional absolution.

(CONTINUED)

FATHER JOE

(checking his wrist watch)

You might wonder about the time. But meeting now is when they least expect it.

(guilt inducing stare)

They expect us to be partying.

Jed drops his eyes. Squinches his face. Sobering up.

FATHER JOE (CONT'D)

We must stop following the White Rabbit ... I'm here to talk about a different kind of trip.

PETER

Shit! Don't rap that spiritual nonviolence crap to us.

(challenging)

All we need are a few bold men to form the vanguard. Who aren't afraid of jail or the Feds.

(with fervor)

The vanguard is the only way to Mass Movement and Revolution!

FATHER JOE

You're right. A few bold men

(nods towards Kate)

-- and women -- must step forward -- as catalyst. In Milwaukee last year with fourteen others I raided a draft office. We burned the 1-A files and stood around as witnesses.

SAM

You got arrested?

FATHER JOE

That was our plan.

PETER

Suicidal, don't you think?

FATHER JOE

(laughs)

Seems that way now. Last year we knew the government wouldn't shoot white students!

A heavy, pregnant and grim silence holds the room. Father Joe rubs his hands over his wrists.

(CONTINUED)

FATHER JOE (CONT'D)
 Hand-cuffs. Solitary. They strip
 you. Force you to face your fears.

His words strike at Jed's heart. Jed bursts out,

JED
 Your dragons?

FATHER JOE
 (somber)
 You discover what feeds them.

The group hangs on Father Joe's every word.

FATHER JOE (CONT'D)
 The draft card is the system's
 heart. If a guy's file is destroyed,
 he becomes invisible.

PAUL
 But raiding draft offices is like,
 like burglary!

FATHER JOSEPH
 (eerily)
 Burglars of souls. The food that
 feeds the dragons of war.

Jed begins to pace.

John is smiling, very turned on by Father Joe.

Father Joe stands and moves to the center of the room. He is
 testifying.

FATHER JOE (CONT'D)
 I'm ordained with the power to
 consecrate simple bread and wine and
 transform it into the body and blood
 of God ... but that is nothing,
 nothing I assure you, nothing as
 spiritually majestic as the draft
 card.

(holds up a card)
 Every guy. Every male at eighteen,
 whether crippled, mentally retarded,
 or Joe Athlete, must register.

(pause)
 Or face spiritual death. Prison or
 flee the country. No guy can escape.
 Because the draft card is The Man.
 It's his body and blood.

Father Joe steps back to his seat and picks up a valise.

(CONTINUED)

He returns to the center of the group, opens and empties out his valise. Hundreds of DRAFT CARDS fall to the ground.

FATHER JOE (CONT'D)

Souls. From Maryland freed by the Catonsville Nine. Souls from Wisconsin freed by the Milwaukee 14.

(fire-and-brimstone)

The Man does not know they exist. They are free.

Jed laughs and shouts with glee.

JED

You are truly a Mad Monk!

JOHN

"Without swords or clubs" but with the same results. Why didn't we do this sooner?

One of the Three Feminists yells out.

FEMINIST #1

The action must have women in it.

Murmurs of disapproval come from the men.

Nods of approval come from Kate, Selene and the other Feminists.

PAUL

Women don't get drafted!

PETER

(to Kate)

This is not the right historical moment.

John blurts out as if struck by a revelation.

JOHN

She's right! Death spares not the fair sex. Brilliant! If women are doing the raids that'll grab headlines.

FATHER JOSEPH

We must let the Establishment know that everyone is free -- men and women -- that all across America people are freeing themselves from the clutches of Death.

(CONTINUED)

After a moment, Sam and two other people get up and start to leave.

LEAVER #1

This is just Midnight Madness.
You're all crazy. You'll all end up
in jail.

LEAVER #2

Do what you want but don't ask me to
become a burglar, a common criminal.

SAM

My, my parents were in the concen-
tration camps and if I've learned
anything from them it's that
lawlessness only breeds lawlessness.
Count me out!

Grabbing the moment, John yells,

JOHN

Potty break! Piss and coffee. Anyone
for some munchies?

With his last words, John waves the others towards the kitchen. Several stand and follow. Kate goes over and begins talking with Father Joe.

DISSOLVE TO:

INT. COMMUNE -- LATER

Eight remain, sitting around. Coffee, coke, munchies are apparent. John is addressing Father Joe.

JOHN

You mean the Saint Paul Post Office
houses forty-five rural boards AND
the State Director's office?

KATE

Colonel Knight secretly moved them
there just a couple of months ago.

JOHN

(with the finger)
Fucking-A, let's kiss Colonel Knight
Good Night!

His joke gets a riff of laughter.

(CONTINUED)

PETER

By attacking just this one place, we
paralyze the System ... and have a
great media spectacle to boot.

PAUL

What happens if we get caught, end
up in jail? It jerks us out of the
picture ... or am I missing
something?

JED

What happens if we don't do it?

Jed stares hard at Paul, then Peter and John. He walks over
to Father Joe.

JED (CONT'D)

Crazy, fucking Jesuit!

Jed hugs Father Joe, who laughs and returns Jed's hug. But he
immediately returns to organizing the group.

FATHER JOE

Each day the situation gets more
desperate. The secret war in Laos.
All the atrocities told by returning
Vets -- we have no time to lose.

We must steal ...

PETER

The vanguard emerges!

PAUL

Whatever we do -- we must not hurt
anyone.

FATHER JOE (CONT'D)

...steal blank draft cards to send to
our brothers who have fled to
Canada.

Jed steps forward. Father Joe affirmatively nods his head at
everything Jed says.

JED

Okay. Man. Dig it, jail, prison ...
hell, what's tomorrow? Look into the
eyes of a Vietnam Vet and ask him
what yesterday was like! Eh?!

He scans the room. He and John lock sympathetic eyes. John
gives him a thumbs-up.

(CONTINUED)

The group is real quiet and focused. Jed flips into fierce commitment.

JED (CONT'D)

The blow must be struck!

(pause; inspired)

We'll attack...take down Colonel Knight. Destroy all the fucking-A draft files. Free the souls of our brothers ...

(practical)

... and mindfuck the Feds by calling ourselves some far out stoned conspiracy sounding thing, like "White Rabbits" for instance.

OTHER #1

The Smoking Draft Heads!

OTHER #2

The Conspiracy to Save Lives!

OTHER #3

Gandhi's Loony Goonies!

FEMINIST #1

MOTHER-Fuckers On the Loose!

All the women laugh and get juiced at the last name.

JED

Poetic ... so poetic! Something that says we're underground. Father Joe, those raiders back East -- called the 55 something?

FATHER JOE

Beaver 55.

PAUL

Right on! Beavers ... 55, dig it, man, "The Beaver 55." Gnawing the foundation! I stone cold love it.

FATHER JOE

(amused)

A wacky touch of Hippie mystical numerology!

(CONTINUED)

JED

Beavers. We'll dam the system and
cut down all the 1-A files.

(mockingly pleased)

The Feds are so fucking literal the
"55" will drive 'em nuts! They'll
believe it's a national conspiracy!
Cool. Damn cool!

PETER

Anything else in that name?

(to Kate)

A feminine image?

Kate looks away in disgust.

One Feminist flips Peter the bird.

Kate stands and moves to the center of the group.

KATE

Beaver 55 has one wonderful
interpretation.

Kate arouses Selene and the other women by saying,

KATE (CONT'D)

Let's hear it for "Beaver Power"!

The women all stand and follow Kate in her hip thrusts and
mocking movements.

KATE (CONT'D)

Beaver Power! Beaver Power!

After a few moments of this outrageous behavior, Father Joe
begins to laugh. Then all the other men join in. In time,
Father Joe waves his hand, calling them to order.

FATHER JOE

(thrusting his fist upward)

"Seize the day!"

ALL

(thrusting fists)

"Seize the day!"

DISSOLVE TO:

INT. -- LATER

Group rises from around a table. MAPS are on the table.
HAMMER. CHISEL. SPRAY PAINT BOTTLES.

(CONTINUED)

John is holding a small BLOW-TORCH which he lights and blows out as he talks.

JOHN
Just scratch the glass, torch,
(ignites it)
pop! We're in.

For a moment everyone's mesmerized by the torch.

JOHN (CONT'D)
How about burning the whole goddam
place?
(angrily)
Yessir, torch the fucking hootch!

Father Joe breaks the mood and calls the others.

FATHER JOE
One more time.

Father Joe runs his finger along a diagram of the Post Office building. He points to specific doors.

FATHER JOE (CONT'D)
After each Security Check we move
upwards, towards the storage room on
the twelfth floor. These are the
three doors we use.
(points to the people)
Me, John and Jed after the check at
four enter here.
(points)
Kate and The Beavers after the six
o'clock check, go in here.

As Father Joe says this, Kate and the Three Feminists band together, throw up their fists in solidarity.

FATHER JOE (CONT'D)
Paul and Peter.
(laughs)
Love that combo! At ten, here ...
and Selene's to handle the press.
Okay?

People nod. Clap hands. Yawn. Father Joe checks his watch.

FATHER JOE (CONT'D)
Let's get some rest. We meet back at
three tomorrow, I mean, today, this
afternoon.

EXT. OUTSIDE THE COMMUNE ON THE STREET -- DAWN

DISSOLVE TO:

(CONTINUED)

People are getting into their cars.

Jed is in his car when Selene knocks on the window. Jed rolls it down.

SELENE
Want to stay?

Jed hesitates.

SELENE (CONT'D)
(gesturing back at the
house)
She's already in bed.
(wink)
Doing it!

Jed reacts with disbelief. Before he can speak, Selene says,

SELENE (CONT'D)
Not John.
(wicked glee)
Libra!

DISSOLVE TO:

INT. OUTSIDE KATE'S ROOM -- CONTINUOUS

Jed peeks into Kate's room. She is in bed with LIBRA -- an early twenties woman who was one of the Three Feminists. They are asleep entwined in each other's arms.

Jed grits his teeth, shows anger and disgusts.

DISSOLVE TO:

INT. SELENE'S BEDROOM -- CONTINUOUS

Jed is naked and half-sitting up in bed under a sheet.

Selene comes out from her bathroom dressed in ARMY FATIGUES. Shirt is unbuttoned exposing her ample breasts. She wears a large red BANDANNA.

The room is lit only by CANDLES. More is shown through SHADOWS than in the flesh.

Selene points to her fatigues as she says,

SELENE
(naughtily)
I've been to a Weatherman meeting
with John!

(CONTINUED)

JED

Have you?

Selene begins to play-act.

SELENE

They're all Maoist dragons -- they
breathe fire ... especially THE
WOMEN ... They breathe FIRE! ...
FIRE!

She is exaggerating her actions and breathing hard.

SELENE (CONT'D)

The men are bold, but the women!
BLACK WIDOW SPIDERS -- they eat
their men! They are the Revolution
... They turn everything upside
down! Libra told of her lovers!
(stresses the plural)
Many, many -- sisters and brothers
... Ha!

Jed winces and looks disgusted at the mention of Libra's name.

Selene whirls around and around like a wild dervish.

SELENE (CONT'D)

(breathless; seductive; entranced)
Wargasm! Libra's right on!

She acts out Libra's speech.

SELENE (CONT'D)

"All men are the Enemy! They attack
our bodies. They steal our bodies
... I say, let them Suck and let
them Fuck! For after their "little
guns" go "bang! bang!" -- after you,
dear Sisters, suck off their seedy
rounds! Then they die in us ... and
from their death we give birth!"

Sly, wild-eyed in a fiery lurid whisper.

SELENE (CONT'D)

Wargasm! WARGASM!!

JED

Incredible!

SELENE

... and edible!

(CONTINUED)

JED'S POV

Except for the bandanna, Selene undresses, lasciviously. She is the aggressor, Jed the victim.

Selene giggles. Jed nervously laughs. As she continues, Selene sees Jed's scarred back. She is momentarily shocked, then says,

SELENE (CONT'D)

Far Out!

Without pausing, Selene takes off and unfurls her bandanna -- it is a small VIET CONG FLAG.

Selene places the flag over Jed's chest. She mounts and slides down on him. She shouts,

SELENE (CONT'D)

Victory to the Oppressed! Death to
the American Imperialists! Long Live
the Viet Cong!

After furious, slapping, and screaming sex, they climax.

Then Selene rolls back on top of Jed, spreads his legs and leans forward to pin his arms down. It is the posture of the rapist and victim. She thrusts a "power fist" and yells,

SELENE (CONT'D)

VICTORY! VICTORY!

Selene collapses onto Jed. They are exhausted; panting. As she rolls off him and onto her side, the VC flag settles on her butt!

DISSOLVE TO:

EXT. DOWNTOWN ST. PAUL - MID-AFTERNOON - JUNE 1970

Father Joe, Jed and John park. They wear working-class clothes. Jed is dressed like a bum. John carries a small bag with their burglar tools. They check their watches.

They get out, separate a bit, and walk down the street towards the Post Office.

Suddenly, lights and SIRENS BLAST -- they are scared shitless, DARTING here and there like spooked, cornered animals.

Around the corner speeds an ambulance and two cop cars. Jed holds his heart as if it's about to leap from his chest.

(CONTINUED)

They split further apart to approach the building, individually.

Jed nips from a bottle of whiskey as he swaggers down the street.

Jed sneaks into a side entrance. WORKERS horseplaying almost flush him out.

Jed dashes into a cavernous, windy STAIRWELL.

He waits.

Soon Father Joe and John join him.

They check their watches and climb the stairway.

INT. DRAFT BOARD -- CONTINUOUS

The three are sitting by a door in a large storage area.

John opens his bag, takes out a joint and lights it, drags.

JOHN

(mutters to himself)

You gotta get used to being dead.

John hands the joint to Father Joe and Jed who both refuse.

JOHN (CONT'D)

Man, just like Nam, you gotta lighten your load.

JED

Put that shit away. You'll just get fucked up!

JOHN

Don't fucking tell me how to die!

Defiantly, with a glare of anger that slaps at Jed, John reaches into his shirt pocket and takes out a packet of WHITE POWDER. He runs a line on the back of his hand and SNORTS it.

JOHN (CONT'D)

Fucking-A, no one tells me how to die!

John shakes his head and his eyes roll. He dope laughs,

JOHN (CONT'D)

Heavy ... Heavy. We're all so heavy!

John crawls away into a corner by himself.

(CONTINUED)

Jed looks at Father Joe. Shrugs his shoulders. They check their watches. It SHOWS six o'clock. They wait. No one shows.

INT. -- LATER

Father Joe and Jed check their watches. It says ten o'clock. No one shows. They exchange concerned looks. John is sleeping.

INT. -- LATER

Watches checked again. It is midnight. Father Joe and Jed give each other the Go Ahead sign.

Jed crawls over and wakes John. He bolts awake. Follows them.

INT. DRAFT BOARD FLOOR -- CONTINUOUS

Jed tapes and scratches the "Selective Service" door's glass.

John shoves him aside, lights his torch, flames the lines and then taps it -- it doesn't break!

John looks angrily back at Father Joe.

JOHN

Fucking-A, man, this shit's wire mesh!

(looks angrily at the other two)
Why didn't we know?

John grabs a small HAMMER.

JOHN (CONT'D)

Back!

John WHACKS and cracks the window but only chips fall out.

He bangs again and the sound THUNDERS down the hall!

JED

For Christ's sake, the freaking guards ...!

JOHN

Fuck 'em! Fuck 'em!

With one more thunderous whack, John breaks through.

There is a collective sigh of relief.

INT. INSIDE THE DRAFT OFFICE -- CONTINUOUS

FLASHLIGHTS hunt out 1-A files.

(CONTINUED)

John starts to furiously rip and throw FILES onto the floor.
Then he SPRAY PAINTS them.

INT. STATE DIRECTOR'S OFFICE -- CONTINUOUS

Father Joe and Jed are inside the office of State Director,
Colonel Knight.

A PICTURE of Richard Nixon hangs like an icon on the wall.

Father Joe drops blank draft cards and rubber stamps into a
KNAPSACK.

Jed PAINTS: "Beaver 55", "Fuck Nixon!", and "Kill a Cong for
Christ!" on the walls.

With a huge sweep of his arm Father Joe knocks everything on
Colonel Knight's desk into a TRASHCAN.

Then he pulls out and puts on a PURPLE STOLE.

Father Joe arranges a series of draft cards in the form of a
CROSS. He motions Jed to his side.

FATHER JOE

We're not here because of the
Crucified Christ. We're here to
release the Love of the Risen
Christ.

Father Joe raises a hand to silence Jed's response.

FATHER JOE (CONT'D)

This is the power of love, of true
ordination.

Father Joe blesses the cruciform draft cards.

DRAFT CARDS SPFX

The cross of cards turns into a stack of BODY BAGS.

One opens and a young soldier's dead FACE appears.

Then another. Then another.

FATHER JOE (CONT'D)

We must free their souls.

Jed is dumb-struck.

JED

How?

(CONTINUED)

Father Joe grabs Jed by the shoulders.

FATHER JOE
"Without swords or clubs."

Jed shakes his head in disbelief.

JED
Don't go mystical on me now!

Father Joe laughs lightly. He raises his hands in priestly blessing, and BLESSES the draft cards, picks up and holds one aloft.

He TEARS it in the manner of a priest breaking bread for Holy Communion. He places a tear on Jed's TONGUE.

FATHER JOE
Take and eat, for this is your body.

Jed gives a tear of the draft card Communion to Father Joe.

The room bursts into flame. Flames engulf them.

INT. -- CONTINUOUS

JOHN'S POV

John is standing in the doorway. He is bleary eyed. He is holding a bag of files and a spray can.

John catches Jed placing the draft card tear on Father Joe's tongue, but he is not aware of their spiritual experience.

JOHN
Fucking-A, man, what did you two snort?

John laughs.

DISSOLVE TO:

EXT. KATE'S BEDROOM -- EARLY MORNING DARK

Jed, in raiding attire, knocks on Kate's door. Libra opens it. Jed is repulsed.

LIBRA
What do you want?

Jed is frozen. Libra says gleefully,

LIBRA (CONT'D)
Itchy cock?

(CONTINUED)

Jed looks blankly at her. His weariness shows.

LIBRA (CONT'D)

Sorry big boy, your little bed-warmer didn't come back. She and Selene went out somewhere ...

(double meaning)

I wonder how they're keeping warm tonight?

(cruel laughter)

Jed eyes become alive with fury.

Libra slams the door shut.

INT. JED'S APARTMENT -- LATER THAT MORNING

Father Joe shakes Jed awake. He is sleeping with a PLAYBOY across his chest. One hand slumps on an open Bible.

Father Joe turns on the TV.

As the sound comes up, Jed slowly rises. He cradles his head as if handling a hangover.

FATHER JOE

You got to see this!

TV TITLE: "DRAFT RAID SCENE AT POST OFFICE"

TV REPORTER

The FBI has flown in over one-hundred agents to hunt down the vandals who destroyed the State Office and forty-five Selective Service Boards.

The Reporter interviews STATE DIRECTOR COLONEL KNIGHT who is in full military dress. He's in his mid-forties.

COLONEL KNIGHT

We will recover. We have duplicates.

The Colonel eyeballs the TV audience and commands,

COLONEL KNIGHT (CONT'D)

To all registered men and those about to register, this will not and does not affect our ability to draft you!

TV ANNOUNCER

But surely Colonel, the devastation is extensive.

(CONTINUED)

Colonel Knight waves him off, avoids answering the question.

COLONEL KNIGHT

I'm proud that the Hastings VFW just posted a five thousand dollar reward for information leading to the capture of these criminal saboteurs.

The TV Reporter switches to an "FBI" jacketed man.

FBI

We know who these people are!

WIDER VIEW

Jed gasps. Looks at Father Joe, who calmly waves him to be quiet.

BACK TO SCENE

FBI

We've dealt with this radical underground before. "Beaver 55." It's a small group of misguided Communist stooges! We know them all. They will be caught soon, rest assured of that!

TV REPORTER

What does "Beaver 55" mean?

The FBI agents pauses, then chuckles.

FBI

DAMned if I know!

The TV Reporter doesn't get it.

JED

What an asshole!

INT. JED AND FATHER JOE - BACK TO SCENE

Father Joe puts on his coat.

Jed rises to say goodbye.

They hug.

JED

Where's next?

FATHER JOE

Sioux City. Maybe New Orleans. Wherever dragons live.

(CONTINUED)

Father Joe places his hands upon Jed's shoulders in the manner of transferring authority.

FATHER JOE (CONT'D)
 (zealously)
 Slay them. Free the souls of your
 brothers.

Jed begins to shake and tremble, tears come into his eyes. As they embrace,

JED
 Yes!

DISSOLVE TO:

INT. JOHN'S BEDROOM -- EVENING

Jed knocks. The door swings open.

John is sitting at a light board filled with SLIDES.

Over the posters Jed saw during his last visit are pinned numerous PHOTOGRAPHS.

PHOTOGRAPHS

John has nailed a CRUCIFIX to the wall and pinned a large photo of a Buddhist monk on its base. Its borders hold fresh-cut FLOWERS.

All others are war related photos.

John selects and drops several slides into a carousel. He waves Jed in.

JOHN
 Don't gawk like a tourist!

Jed, in awkward slow motion, pulls up a chair and sits next to John. They are breathing space close.

John places a tray of slides on a projector.

John lights a DOPE PIPE; hands it to Jed.

JOHN (CONT'D)
 We should talk. Talk some real shit.

John's eyes are snake-eyes hypnotizing Jed.

Jed puffs on the pipe, then spits out the smoke, holds the pipe at arm's length and gasps,

(CONTINUED)

JED
What's this shit?!

John just smiles, devilishly.

Jed hands the pipe back to John; handling it as if it were poison.

SLIDES

John flicks through several slides.

SLIDE #1) A small troop burdened with battle gear.

SLIDE #2) Asian village with farmers and buffaloes.

SLIDE #3) Planes and helicopters in flight.

SLIDE #4) John stops on a full face -- bearded and grinning with "War is Peace" chalked on his helmet.

John points at Slide #4 and cynically laughs.

JOHN
It's me, sucker. Idiot! He believes
he's waging peace. Look at 'im. Into
his eyes. Do ya know what I did?

Jed is almost in a trance. He just stares at the slide.

JOHN (CONT'D)
I was an assassin. But no one will
admit that, not after My Lai.

As John clicks along, he gives a running commentary.

SLIDE 5:

JOHN (CONT'D)
Napalm! Burns the skin and eats
flesh like dragon's breath.

SLIDE 6:

JOHN (CONT'D)
Anti-personnel bombs. Turns ...
shit, even kids and old ladies into
Swiss cheese.

SLIDE 7:

JOHN (CONT'D)
Booby trap! That guy lost his leg
... he was lucky.

(CONTINUED)

SLIDE 8:

JOHN (CONT'D)
See that! A kid, just a baby, rolled
a grenade into that GI bar.

SLIDE 9: Up comes the Buddhist monk who's pinned to John's
crucifix.

John is too quiet. Caught. Jed breaks the silence.

JED
Him?

John coughs, fingers and lights a smoke.

JOHN
(as a child says
"Daddy")
Thoc!

The words are dragged out -- more awestruck than guilty.

JOHN (CONT'D)
One of my kills.

JED
What?

John unleashes a nasty laugh.

JOHN
Or the one who killed me!

Quiet suffocates the room. Then,

JED
Why are you doing this?

John crushes his stub and stands up. He points at Thoc.

JOHN
Ya know this shit about "without
clubs and swords"? Fucking-A, we've
got it all ass backwards.

Jed is spooked. He shakes his head as if listening to a mad
man.

SLIDE 10: John clicks another slide. It's an IMMOLATION.

JED
Fuck!

(CONTINUED)

JOHN

Thoc.

JED

Thoc?

JOHN

My kill. Dig it, killed himself first. Immolation ... Doused himself in gasoline and went up -- Poof! -- like a Roman Candle.

JED

Goddam. Fucking crazy!

JOHN

Crazy?! Jesus, Jed, he was holy ... holy ... holy ... holy, not crazy. Only me, I was crazy.

JED

Man, I don't follow ...

John leans into Jed's eye-space.

JOHN

Listen. Thoc. I spent six months as his disciple. I sat in lotus meditation till I thought my dick would crawl up my asshole ... I suffered because I was a good soldier. I was waiting for the right time to kill him ... you know what happened?

John inhales deeply. Blows a huge cloud. Jed flails at it.

JOHN (CONT'D)

Shit, one night he calls me in, Jesus, tells me what I was about. Knew. Goddamn it, he knew!

Fuck, instead of cursing me, he blesses me!

(pause)

He has our bible. Reads this Daniel passage, "This is written for you. You are he who kills without sword or club."

John abruptly and maniacally bolts to the door. He flicks the lights on.

John white-knuckle grips the door, and his eyes are wild for escape. But then he casts his hand off.

(CONTINUED)

John steps, with slumped shoulders, back to the projector.

John sits and hits another slide.

SLIDE 11: John nestling the burned monk -- a *Pieta* like shot.

John speaks as if asking the question of himself.

JOHN (CONT'D)
Do you know what he said?

Jed is perplexed. John is trapped in his own monologue.

JOHN (CONT'D)
"The dragon flies on dove wings."

JED
But ... suicide! He'll go to hell!
... Forever!

John weeps. His tears harden back into his fierce eyes.

JOHN
Hell?!

John stands. He is wild-eyed and mad. Apocalyptic.

JOHN (CONT'D)
We're in hell, now! Here's hell as
long as we kill for our God.

Thoc did not die in my arms. A
thousand times no. He was re-born. I
died in his arms.

He slew me with his love -- he died
for me!

John bursts into a short run and splats himself against the wall. His head snaps back. His nose bleeds. He rolls on the ground.

JOHN (CONT'D)
I AM THE DRAGON!

Jed steps over, kneels down, and cradles John, another *Pieta* like shot.

DISSOLVE TO:

INT. WEATHERMEN COLLECTIVE -- DAY

Tightly packed room. Majority are women. Most are in Maoist attire.

(CONTINUED)

BANNERS: "Free Huey Newton", "Fuck Santa," "WITCH" (Women's International Terrorist Conspiracy from Hell) and other Marxist/Maoists posters carpet the walls.

MAX, a twenty-something, fiery redhead with a fierce look is talking.

MAX

... if you don't suck cock, you're not a true revolutionary!

YELL #1 (O.S.)

Far fucking out!

YELL #2 (O.S.)

Ideological revisionists!

YELL #3 (O.S.)

Leave that for the ladies!

MAX

That's what our brother Coyle says.

Max waves the underground NEWSPAPER, "Hundred Flowers."

MAX (CONT'D)

Grasp the ideological challenge!

(indicting tone)

Who among us does not cling to the bourgeois, supernatural morality of the Church and Synagogue?

(short silence)

Who among us does not want to shed this disease we were born with? Who does not want to take the class option? I tell you, we must all also take the Erotic Option!

Libra is dressed in Maoist chic and effects butch mannerisms. She is "Earth Mother From Hell!"

LIBRA

The brother's right, he's right!

She faces the group.

(CONTINUED)

LIBRA (CONT'D)

In Chicago our brothers and sisters
unleashed a ferocious "Day of Rage."
With wild revolutionary splendor
they smashed the Fat Capitalists'
property. Spread terror through the
streets! Showed our decadent parents
what they feared most -- our hatred
of their suffocating materiality.

People CLAP and HOOT.

HOOT #1 (O.S.)

Right on!

HOOT #2 (O.S.)

Up the ass of the Ruling Class!

LIBRA

Now we must claim what they have
kept from us. Free what they have
tortured and imprisoned -- our
fearsome sexual selves! Our
Revolutionary Cocks and Cunts!

Jed is aroused. He involuntarily checks his fly.

John is silent, distant and clearly paranoid. His eyes never
stop scanning the crowd. Fear possesses him.

LIBRA (CONT'D)

Sisters, we are no longer slaves to
the passions of men! Pick up the gun
in solidarity with all your Sisters!
Raise your arms and love ALL your
Sisters! Let the Rage of sexual
oppression purify your revolutionary
desires!

YELL #3 (O.S.)

Free at last! Free at last!

YELL #4 (O.S.)

(with gleeful irony)

Fuck the Revolution!

Then, men grab men and DANCE and jump up and down. All is
bedlam. Women start kissing women. Men kiss men.

Jed sees Kate but she is dancing with another woman. He
hesitates in his move towards her.

Jed sees Selene kissing with wild abandon any man and woman
near her. Jed recoils and leaves.

(CONTINUED)

John is not involved. He looks paranoid. Fidgets like a spy.

DISSOLVE TO:

EXT. JOHN AND JED -- DOWNTOWN MINNEAPOLIS -- MIDNIGHT

BILLBOARD

"Summer Crazy Daze -- Shop Till You Drop!"

John is as paranoid as at the Weatherman meeting. He keeps looking around as they walk. However, Jed is too crazed about Free Sex to notice John's jerky paranoia.

JOHN

She's just a bitch, man, I know, I mounted that bitch, Libra. She's a real bad lay.

JED

Those Weatherman broads are fucking wild. Dig it!

(pause)

Have ... have you ever?

JOHN

Ever what?

Jed goes limp-wrist and drops into gay-lisping.

JED

I mean, I don't even know one.

JOHN

For fucking-A Christ's sake, man, who really cares if you stick it up an asshole or in a mouth or wrap it around the flagpole and slide down?

Jed stops, distracted by a lightly clad MANIKIN.

JED

I do! Man, I'm bugged by Kate's involvement with the Weathermen Collective ... I think, I think I could handle ... I mean, me and her and another woman. Shit, I don't know.

(pause)

Then Selene! Christ, what a hot fuck! But I don't know ... She's a cock collector, that bugs me.

Jed waves the thought away in a not so convincing manner.

(CONTINUED)

JED (CONT'D)

Hey, but I'm cool -- Free Sex and all that.

(pauses; making a firm judgment)
But this dick licking crap -- it's bullshit revolutionary.

JOHN

What's the big fucking deal, man? We ain't gonna live long enough to have kids or families or green lawns ... so, I say, ride the fucking wave of sperm, man. Ride it wherever it takes you!

JED

(unconvinced)

Yeah, you're right. Fuck.

Jed looks up at the starry sky and implores.

JED (CONT'D)

Why's this whole fucking world so fucking fucked up?

With a pained expression, he continues,

JED (CONT'D)

Wanna know how fucked it all is? In DC, at the fucking Moratorium March this fucking speed freak Weatherman comes up and fucking knocks me down screaming "Peace Pig! Peace Pig!"

Jed is clearly overwrought at the memory.

JED (CONT'D)

Isn't that such bullshit? Asshole probably drove home in his fucking Mercedes and told his folks to take the Class Option! Then fucked the maid! ... Fucking asshole!

John is mute. Jed is embarrassed and begins to apologize.

JED (CONT'D)

Fuck it. Aw shit, lots of things been spinning. I've been fucking scared. Fucking Feds flying through my window, sleeping under my bed, but nothing, nothing would stop me as cold as this ... I just couldn't do that to a man, I mean "lady".

Jed clowns a Drag-Queen strut as they continue walking.

(CONTINUED)

JOHN

Let's trash this sex bullshit.
(excited)

What do you say about my plan? Dig it?

JED

You and me, the John Dillingers of draft raiders! You're fucking nuts, my friend. What good'll it do to ride around and just knock off small town draft boards forever and ever?

JOHN

You still don't get it, you dumb motherfucker! Look at Nam. The fucking gooks got us because they kept attacking and attacking every small front. It wears you down. It breaks you. You can't tell the difference between your fucking nightmares and your fucking mornings!

John's face contorts in anger. Then,

JOHN (CONT'D)

Besides, the Media will eat us up -- we'll be like some A-Motherfucking serial killers, on the news every night-- "The Great Minnesota Peacenik Hunt!"

JED

I don't know. Just don't. Just you and me?

JOHN

Jesus, every fucking farmer with a gun will be out trying to bag himself a Draft Raider! Man, dig it, it'll be so cool!

They macho whack each other. John slips a COIN-like object from his pocket. He becomes animated.

JOHN

(impassioned; insane)

Dig it. You and me. Brudders! Of the flesh. Of the soul.

(accusatory)

That's what we are, right?

Jed hesitates. John opens his palm and shows Jed a Mescaline button.

(CONTINUED)

JOHN (CONT'D)
 (religious fervor)
 This will make us one!

John hands the button to Jed who looks at it and puts it in his pocket.

They walk off, side by side, not touching.

DISSOLVE TO:

EXT. MINNESOTA NORTH WOODS -- LATE AFTERNOON

Jed and John drive up a RURAL HIGHWAY in northern Minnesota. SNOW is melting.

They pass a SIGN: Hibbing: "Home of Bob Dylan."

They park, get out and playfully throw BEER CANS and JOINT BUTTS at each other.

Jed reaches back to turn off the CAR'S RADIO.

RADIO (O.S.)
 Breaking news! Illinois ACLU is
 investigating the murder of Black
 Panther Fred Hampton ...

Jed clicks it off.

He looks bummed, but jumps back to play with John as they unpack their CAMPING GEAR.

JED
 (childishly)
 Mother Nature!

As he says it, a SUN SHOWER erupts.

JOHN
 Love her and she pisses on you! What
 a bitch!
 (joyously)
 The gods send the golden shower!

They laugh, backpack their BEER and WHISKEY and move out.

They climb a hill and trudge through a thick woods. They are stumbling and bumbling. Once they almost slip into a RAVINE.

When it is almost too dark for one to see the other, they pitch a TENT.

(CONTINUED)

They are not good at this, being quite loaded. They construct what looks like a shack with a caved-in roof.

JOHN

Never got the hang of this fucking
shit when in country!

JED

(out of breath)

Dig it, man, I flunked Tenderfoot in
Boy Scouts!

As Jed speaks, the tent lurches forward. It does not collapse, but it looks even more like a derelict's shanty.

They finally get a fire started but it quickly becomes a BONFIRE -- and they cannot sit too close!

Then they discover that they forgot a can opener and have to bash open a can of beans with a rock. They eat cold beans.

JOHN

Fucking-A, man, look at them stars.
(reaching up)
Can almost touch 'em!

Jed hits a TAPE RECORDER. "Far Side of The Moon" comes on.

Jed takes out a BIG CIGAR.

John pops some beers.

JOHN (CONT'D)

Man, you like those fat stogies?

Jed licks the cigar with sensual satisfaction.

JOHN

I thought you wouldn't suck cock!

JED

What?

JOHN

Freud... cigars are phallic, man.

JED

Ptui!

Jed spits out the cigar taste, twirls the cigar in front of his own face, and laughs to himself.

(CONTINUED)

JED (CONT'D)
 Me and Fidel Castro ... Our
 revolutionary sex act! Dig it!
 (seriously)
 Hey, Freud, man? Thought you weren't
 no "Fucking-A Student"?

John flashes an enigmatic, devilish smile.

They are camouflaged by the fire's flickering SHADOWS. Only
 Jed's burning ash and SMOKE is seen. When John speaks, Jed
 jumps a mile.

JOHN
 Mr. Mescal, meet Jed.

JED
 (timorously)
 Cool.

JOHN
 (hands out MESCAL
 BUTTONS)
 One, two for you. One, two for me.

Jed's voice conveys his hyper nervousness.

JED
 Far out, man! I've never done a
 psychedelic.

JOHN
 Walk with Mr. Mescal. He's an old,
 trusted friend of the Indians, man
 ... You know the Indians were really
 the good guys.

John puts his buttons in his mouth.

He observes Jed's hesitancy.

JOHN (CONT'D)
 Chew, man. Chew.

Jed starts chewing and gags.

John pops a beer and gives it to him.

Both lie back and look up at the moon and the stars.

All at once the drug takes effect, and Jed yells out.

JED
 (childish astonishment)
 Holy shit, look at those dinosaurs!

(CONTINUED)

Jed stands up and playfully takes John's hand and they walk away from the campfire.

Both look about with awestruck wonder. The moonlight casts weird shadows which create objects like the illusionist's trick of hand shadowing. They gape.

In tandem, they strip to their BVDs.

JED

We are One!

John dope-giggles.

From the distance comes a loud CLAP. It could be thunder or gun shot.

Jed jumps five feet and John hits the ground as if under fire. The terror fades as the mescaline takes over.

JED (CONT'D)

Bodacious! Like a screaming child
... far out. Hee, hee.

JOHN

Guns ... like you have to learn to
love them ... or fuck 'em! Dig it!

John starts PRANCING around. He picks up a FALLEN BRANCH. Pretends it is a gun.

John is bummed out. He flashes on Nam.

JOHN (CONT'D)

Shit, you love em, the goddam whores
and they turn and suck your guts out
... dirty bitches!

Jed is frightened.

VIDEO-CLIP

A SILENT FILM shows John in Vietnam in country cradling his RIFLE.

JOHN (V.O.)

I love her.
(kisses his rifle)
She protects me and I take good care
of her ... but she's one tricky
whore. She sucks the breath out of
so many!

BACK TO SCENE

(CONTINUED)

John stares at the moon and with the stick draws CHAOTIC DESIGNS in the dirt. It is dark so these cannot be seen clearly. His words are babyish, loony.

JOHN (CONT'D)
After each fucking moon ... for sure
comes a teat sucking sunrise.

John turns and looks at Jed. John's mouth drops.

JOHN (CONT'D)
Look at that, the sucker's pointing
his gun at me!

Jed's unaware that his cock is upright. Then he chuckles.
Slips off his BVDs.

JED
(grabs his "gun")
Bang! Bang!

John takes off his shorts and grabs his own cock. John leers,
beckoning. Jed is stoned, giggling.

John walks over and, before kissing Jed hard on the mouth,
shouts with abandon.

JOHN
Here's to life! Here's to death!

Jed is shocked as John then slides down to perform FELLATIO.
Jed's head jerks upward, heavenward.

JED
(innocently, shocked)
Oh, my god! ... Oh, my god!

DISSOLVE TO:

EXT. PARKING LOT -- NIGHT - JULY 1970

Jed is standing by his CAR in a parking lot. It's a HOT July
night around 8 p.m.

Jed paces and stretches. He checks his WATCH.

JED
Where the fuck are you, John?

One last time check and he gives up waiting. He pulls out a
CIGAR, lights up and slides into his car.

(CONTINUED)

JED (CONT'D)
 Shit, motherfucker, I'll do it
 myself!

SERIES OF SHOTS show Jed driving to the draft raid site.

EXT. -- LATER

Jed is driving fast down a highway -- almost maniacally.

EXT. -- CONTINUOUS

Janis Joplin's "Me and Bobby McGee" is BLARING.

Jed starts SINGING, "Freedom's just another word for nothing
 left to lose!"

EXT. -- CONTINUOUS

Jed chain-smokes cigars and just acts crazy.

EXT. -- CONTINUOUS

At the SIGN, "Sauk Centre -- America's Main Street -- Home of
 Sinclair Lewis -- 2 miles," he shuts off the tape. Stubs out
 his cigar. Involuntarily blesses himself.

EXT. SAUK CENTRE DRAFT BOARD -- CONTINUOUS

Jed drives to the back of a non-descript building and parks.
 Like a practiced athlete, he executes his routine.

He shimmies up a drain pipe, jimmies and slides through a
 window.

He is SINGING to himself the refrain of Country Joe and the
 Fish's "Vietnam Rag."

JED
 One, two, three four, what are we
 fighting for? I don't give a damn
 ...

Jed BREAKS the glass on the "Selective Service" door. He hums
 and dances -- he's having fun!

The office is tiny. He yanks the file drawers -- locked!

JED
 C'mon, Jesus fucking Christ, open!

He hammers the lock. It makes a LOUD metallic noise.

He pauses. Listens. Nothing! The lock is still firm.

(CONTINUED)

With a small CROWBAR, he wrenches -- the metal SQUEALS and GROANS.

Then, FOOTSTEPS!

Jed's startled. He frantically hacks away while eyeing the door.

FIGURES flash in the darkness. Jed freezes.

SEVERAL VOICES (O.S.)
Don't move or we'll kill you!

Things happen like lightning.

The LIGHTS go on.

Jed instinctively STICKS-UP his arms. Calmly, but almost idiotically given the situation, he blurts out,

JED
You've nothing to fear from me!

FBI #1
(flashing his BADGE)
Nice night for an arrest, wouldn't you say, Mr. Jennings?

Jed is startled at the sound of his name.

Other AGENTS, of various ages, busily snap PICTURES and DUST for prints.

Jed is HANDCUFFED behind his back. He is dazed.

FBI #2
Guess we've snatched a little Beaver, tonight!

He turns to his fellows and they complete their inside joke.

THREE AGENTS
DAM it!
DAM it!
DAM it!

Jed snaps and laughs at their laughter. He flips tipsy.

JED
(taunting)
What do you guys think about the war?

(CONTINUED)

FBI #2 steps into Jed's face. He shoves him up against a wall and pokes him in the chest. He tugs his FLACK JACKET.

FBI #2
 This is for hunting gooks.
 (thumps Jed's chest)
 I've bagged me another one!

He glowers at Jed. He reaches and pull Jed's neck forward. In one motion he snaps it like a rubber band. Jed's head WHAMS into the wall.

The agent smirks, hatefully.

Reacting with the false bravado such physically helpless situations evoke, Jed blurts out,

JED
 You caught me ... You may stop one of us ... but the Resistance is too big, man ... You may put me out of action, but there'll be another brother or sister to take my place!

FBI #3
 (sneering)
 And another brother or sister to betray you!
 (laughter; pause)
 You're just a bunch of dumb fuck Hippies who'd trade their Mamas for a hot shot.
 (imitates shooting up)

The other agents laugh and snicker.

This dire remark knocks the stuffing out of Jed. He sags like a sack of potatoes.

Another agent comes by and kicks him to get his attention. He has a CAMERA.

FBI #4
 Look at the birdie!
 (flash!)
 Wow, you're famous!

DISSOLVE TO:

(CONTINUED)

SERIES OF SHOTS shows Jed being processed in jail.

INT. -- HENNEPIN COUNTY JAIL -- MORNING

Jed is PHOTOGRAPHED with number 8867-147.

INT. -- CONTINUOUS

Jed is FINGERPRINTED.

INT. -- CONTINUOUS

Flak jacket FBI #2 holds up newspaper HEADLINE: "Draft Raid Ringleader Nabbed." He smirks.

INT. -- CONTINUOUS

Jed is led into a JAIL CELL.

INT. -- CONTINUOUS

A young Jail guard comes by and shows a headline. "500 Rally in Sunrise Support of Raider." He flashes Jed the PEACE SIGN.

INT. JED'S JAIL CELL -- LATER

Jed is laid out in his CELL BUNK. Eyes closed. Frightened.

FLASHBACK SEQUENCE

Jed flashes on the key events of the past months.

1) The Moratorium March and the "Peace Pig!" event.

2) Kate tending his wound.

3) Selene and her Viet Cong flag sex act.

4) The distraught face of his Mother as she read his father's letter from the South Pacific.

5) His brother Gregory shouting, "Afraid of pussy!"

Jed pulls a PILLOW over his head.

JED AND THE MASTER

Jed removes the pillow and half-rises from the cot as he hears someone approaching. His cell door opens.

MASTER

Come. Come!

Jed is in a LINE of men carrying folded ROBES.

(CONTINUED)

The Master, still hooded, leads them into a CHURCH.

In the SANCTUARY there is a bleeding, agony-twisted tortured Jesus on a large golden CRUCIFIX above the altar.

CRUCIFIX SPFX

As Jed looks at the body of Christ, the LIPS move. They are sounding out, "Betrayed!"

Jed and the others KNEEL down in the sanctuary.

WIDER VIEW

The Master BLESSES them. All stand and SLIP their robes on.

DARKNESS covers Jed and the screen.

When the light returns they are in an ORIENTAL SANCTUARY.

In place of the crucifix there is a DRAGON. The Master chants:

MASTER
All praise ...

Jed bolts awake on his jail bunk. Eyes wild. Shivering.

FADE OUT TO:

EXT. IN SELENE'S CAR -- EARLY EVENING

TITLE appears: "Two Months Later."

SPLIT SCREEN

Selene is driving through downtown Minneapolis.

A TV NEWS CLIP shows a mass protest at the Courthouse.

SIGNS: "Free Jennings -- Free All Political Prisoners," "Stop the Kangaroo Court," "Stop the Trial! Stop the War!" It ends with,

ANNOUNCER (O.S.)
This mob's about to go crazy! Jed
Jennings just got sentenced to three
years at Millston Federal prison!

She parks and enters the jail.

(CONTINUED)

INT. HENNEPIN COUNTY JAIL -- CONTINUOUS

Eight BOOTHS with Plexiglas and phones are all full.

SELENE
How are you doing, really?

Jed's words give the lie to his true, repressed fears. Selene senses this.

JED
Okay. Saw Mom yesterday. She just cried all the time. Maybe you can do something?

Selene nods. Then presses a question.

SELENE
You know they're making an example of you? Nixon has his finger in this.

JED
Yeah, up my ass!
(failed humor)
All the sex I'll be getting for awhile!

SELENE
You'll do okay. Just be yourself.

Jed's furious, mad eyes penetrate her. His words are bullets.

JED
Fuck, who is Jed?
(tapping the Plexiglas shield)
In here? A dragon? A dove?

Selene tries to turn his mood. She affects being upbeat.

SELENE
Lots of people are pulling for you. John's been on radio and TV ...

Selene's is acutely aware of Jed's depression.

SELENE (CONT'D)
You're alive through your brothers and sisters.

Jed laughs at "your brothers and sisters." Bouncing back, he shakes off a bit of his despondent mood.

(CONTINUED)

JED
 Fucking-A. Could use some brothers
 and sisters in here! Solitary's not
 much of a place for partying!

GUARD (O.S.)
 Visiting's over! Let's go folks.
 Visiting's over!

JED
 Guess being a monk prepared me for
 this hell hole!

Selene lingers and is the only visitor left.

The impatient guard taps her shoulder. She rises. Her body
 says she has something to say which might disturb him.

SELENE
 Everyone's as paranoid as hell after
 your arrest. I don't know if I'll,
 if anyone will be coming to see you.

Libra and the Weather women have
 gone underground.

The guard is tugging her away as she says.

SELENE
 Kate and I are going with them.

Jed slams the PLEXIGLAS shield. His eyes are vacant. He is
 battle fatigued and slumps against the shield.

TWO GUARDS come and roughly toss him towards the room's exit.

INT. JAIL CORRIDOR -- CONTINUOUS

As Jed is led back to his cell, he sees and hears:

FULL SHOT

of an arm with a severe bullet scar and a tattooed American
 flag hanging between a set of bars. It flips him the finger.

Then other inmate voices are heard.

INMATE #1 (O.S.)
 Hey, gook lover! Come here I want to
 show you my Vietnam!

INMATE #2 (O.S.)
 Commie bastard! I hope they screw
 ten years up ya asshole!

(CONTINUED)

INMATE #3 (O.S.)
 (black voice)
 Shut the fuck up, leave the kid
 alone! Nam's just anudda place The
 Man fucked us up, right good!

INMATE #4 (O.S.)
 Send the boy down here, Charley, I
 need a raid ... in my panties!
 (Gay tittering)

INT. JAIL CELL - CONTINUOUS

Jed plops on his cot, grabs a Bible and holds it closed in his hand.

The WALL lights up like a TV screen.

MONTAGE

Past events of the War and protests flash before him.

Jimi Hendrix's "Star Spangled Banner" PLAYS in the b.g.

1) The famous execution picture of the Vietnamese General blowing the brains out of a handcuffed Viet Cong appears.

2) Napalm burning bodies, body bags, and protests groups.

3) Clips of Kennedy and King; of LBJ resigning, and Nixon announcing "light at the end of the tunnel."

4) Chicago cops grinning at the dead Black Panther, Fred Hampton.

5) Father Harry Bury chained to fence at Saigon Embassy.

6) Shaky home film of: his family, as an altar boy, as a monk with his Dad smiling and waving to him.

The film tape BREAKS, flutters.

The FLAPPING of the film is the final sound.

DISSOLVE TO:

INT. JED AT MILLSTON PRISON - DAY -- OCTOBER 1970

TITLE appears "Millston Federal Correctional Facility."

Jed is led by a guard through a door with hanging SIGN:
 "Adjustment Committee."

(CONTINUED)

He is in prison garb. Short-hair. No facial hair. NUMBER:
"8867-147."

FIVE administrators sit around a conference table. SIGN in front of one says "Warden." He raises his hand indicating to the guard not to seat Jed.

WARDEN

For your own protection, Solitary
for the next month.

INT. JED IN SOLITARY -- DAY

Jed looks out a barred window to watch the PRISONERS in the Yard.

Jed doing PUSH-UPS.

Jed READING.

INT. -- CONTINUOUS

GUARD

Roll'em up, little sister. The boys
are waiting for you!

INT. IN MILLSTON DORM -- NIGHT

Lying in TOP BUNK of a two tiered bed, right after the dorm LIGHTS click off, Jed hears a distant GIGGLE.

Then some CREAKING springs.

Then some sexual GROANS.

Jed sits up on the edge of his bed, straining to hear and interpret.

His BUNKMATE in the lower bunk grabs Jed's leg and shakes his head telling him not to get up.

BUNKMATE is young and blonde. Jed shakes his ankle loose.

BUNKMATE

Don't be foolish. They're just
breaking in Moses' new wife!

Jed leans down to look at the guy.

BUNKMATE) (CONT'D)

It's a tradition. A cherry festival!
(quirky smile)
Some are bad dudes. All high wired
now. If you have to go pee, you're
safer pissing in bed.

(CONTINUED)

Jed smiles a loony, "Thanks."

As Jed falls back he slowly places a pillow over his face. His SCREAM is slightly muffled.

JED
Jesus fucking Christ!

DISSOLVE TO:

INT. CHAPLAIN JACK'S OFFICE -- AFTERNOON

A guard leading Jed turns the handle on a DOOR lettered: "Millston, FCI, Chaplain".

Jed enters, alone. He is CROPPED and BEARDLESS.

CHAPLAIN JACK is a bear of a man -- mid-forties, with a drinker's ruddy face, in clericals, and paternalistically ministerial.

His room is a shrine. Centerpiece is a gross Baroque CRUCIFIX surrounded by votive candles. On one wall is a huge PICTURE of the Pope. On the other, a STATUE of the Infant of Prague.

Chaplain Jack is gazing out a window. His BREVIARY is open in one hand. The posture is one of rapt meditation.

Without turning around, the Chaplain's RAISED BACK HAND conveys a pious, "I'll be through in a minute" message.

In a bit, the Chaplain turns around and addresses Jed.

CHAPLAIN JACK
My child, We ...

The sweep of his open arms indicates that "We" includes Christ and the Pope.

CHAPLAIN JACK (CONT'D)
(strokes a blessing)
welcome you! May the Lord bless you
and shed His grace upon you while
you are with Us.

He motions Jed to come nearer.

He lays a huge hand upon Jed's head while still holding the breviary open in the other hand.

CHAPLAIN JACK (CONT'D)
Let us say a silent prayer.

(CONTINUED)

After a too quick moment, he snaps the breviary shut and rapid fires,

CHAPLAIN JACK (CONT'D)
 Glory be to the Father and to the
 Son and to the Holy Ghost. Amen.

The Chaplain is pleased, smiles and walks over to a CABINET, puts the breviary down, and pushes a button -- a tray of BOOZE swings out.

He looks soulful and says, expecting that Jed will understand,

CHAPLAIN JACK (CONT'D)
 For my blood pressure. The devil ...
 and too many strict "Black Fasts!"
 (pours CHIVAS REGAL;
 swigs it)
 You surely know the pains inflicted
 by Satan on we who follow Him.

With "him" the Chaplain nods towards the bloody, mangled Christ on the crucifix. Then without a hitch he pours another shot, tosses it down, and immediately pours a third.

The Chaplain, shot glass in hand, beckons Jed.

CHAPLAIN JACK
 What will ease your Irish?

Jed does not respond. The Chaplain is momentarily puzzled.

JED
 Jack Daniels.

Pleased, Chaplain Jack pours Jed a shot.

Jed holds but doesn't drink it. The Chaplain never realizes this.

The Chaplain keeps downing SHOTS as he delivers his canned speech.

CHAPLAIN JACK
 Do you know what a holy place this
 is? Jesus was a criminal. This, my
 child, is what Millston is all
 about. This is the place, the home,
 the house built by the Holy Spirit.

Here you learn what Jesus so
 eloquently told us as He silently
 dragged His cross ...

(CONTINUED)

Chaplain Jack pauses before he throws down the next shot. He gets kissing close to Jed.

CHAPLAIN JACK (CONT'D)

He was all alone.
(pause)

Jesus was doing his own time! He didn't plead for others to help him -- to riot or revolt.

Chaplain Jack shakes his head indicating that Jed was wrong to riot and revolt.

CHAPLAIN JACK (CONT'D)

Like you Jesus was betrayed, deserted, left all alone ... He did His own time. ... That is salvation. That is the Good News!

There is dead silence.

Chaplain Jack is eyeing the Crucifix. He gets misty. The booze slurs his speech. He smothers Jed with a huge BEAR HUG.

CHAPLAIN JACK (CONT'D)

MY child!

Jed is as dead-still as a statue.

CHAPLAIN JACK (CONT'D)

You are home, now.

DISSOLVE TO:

INT. JED'S CELL -- NIGHT

Jed is dropping off to sleep.

NIGHT HACK (O.S.)

Lights out! Lights out!

DREAM SEQUENCE

Jed and other inmates are walking the YARD, naked. A line of monks, cowls up and faces obscured, enter from the opposite side.

The monks form an INNER CIRCLE while Jed and the others form an OUTER CIRCLE.

"PUFF THE MAGIC DRAGON" is heard. The monks begin to DANCE.

The monks throw back their cowls. They are gay Queens with Bunkmate in the middle. They are ecstatic.

(CONTINUED)

VOICE (O.S.)

Some seed was sown among weeds. Some
on rocks. Some on fertile ground!

Chaplain Jack appears with an open Bible in hand.

CHAPLAIN JACK

This stuff never makes any sense and
I'm supposed to preach on it!

Chaplain Jack shakes his head in disgust.

CHAPLAIN JACK

What Father is pleased his son gets
tortured and killed for telling
people to love one another?

Chaplain Jack disappears and Thoc appears in his place. Thoc
is sitting in Lotus position, just as in John's photo.

THOC

What is before you, you cannot see.
What is simple is not so simple.

Thoc articulates with stress. He speaks in CHINESE and SUB-
TITLE appears.

THOC (CONT'D)

(sub-title)

The dragon flies on dove wings.

Fascinated, Jed kneels. He fastens on Thoc's eyes which
glimmer with fire.

Thoc disappears and Father Joe appears. He is holding a
burning draft card.

Father Joe disappears. In his place, the fiery dragon
appears.

Jed stands and walks into the fire.

DISSOLVE TO:

INT. PLANNING THE PRISON RIOT -- DAY - OCTOBER 1971

Jed is meeting with a DOZEN other guys. At the table is one
Black grey-haired inmate, JOHNSON.

JED

(pointing to Johnson)

He's right. King saw Nam as an
extension of the ghetto, and what is
prison

(indicates prison)

but an extension of the war?

(CONTINUED)

WIDER VIEW

of the other inmates at the table. All are seriously pondering Jed's remarks.

JED (CONT'D)

Governor Rockefeller's massacre at Attica, how different is that from My Lai?

Now's the time to act. Are you with me?

All voice or nod in agreement.

INMATE VOICES

Let's do it, man!

Power to the people!

I have a dream! Yes, I do!

EXT. PRISON RIOT IN PRISON YARD -- LATER

Small band of Black inmates links with Jed's group of Resisters.

The Blacks are WHITE-FACED and the Resisters in BLACK-FACE.

They carry a BANNER: "No more Atticas! No more Vietnams!"

Other inmates not involved with the protest HOOT and HOWL.

Over the loudspeaker,

WARDEN (O.S.)

All inmates return to your cells,
immediately ... or face the
consequences!

Other inmates flee the scene, leaving the protesters alone.

ARMED GUARDS rush the group and beat them, mercilessly.

DISSOLVE TO:

INT. LEAVING SOLITARY -- DAY

As Jed is exiting his cell the GUARD hands him a stack of letters.

JED

Three month's old. Pony Express is
sure slow!

Guard gives him a nasty "smile" and shoves him along.

(CONTINUED)

EXT. SELENE'S LETTER -- LATER

Jed is out in the Yard, leaning against a wall, going through his letters. He eagerly rips one open.

SELENE (V.O.)

Kate and I have left the Underground. After Kent State all the John Wayne in every Resistance male came out of the closet and championed armed resistance. But nothing changed. Not for us women, anyway.

Resistance males, straight males, gay males -- they all oppress women. All so cock obsessed.

WARGASM! We were stupid to fall for that!

Kate and I have moved into the Bread and Roses commune. It's imperative that Sisters create a space which is male-free. We need time.

Jed swats the air with the letter, mangles it by punching the wall with it.

Jed scatters all the letters on the ground, stomps on them.

Then raises his hand, staring at it as if worshipping it.

JED

Condemned to being in love with my fucking hand!

After a moment, he gets down on his knees, scrounges around through the papers on the ground, finds the one he wants.

KATE AND SELENE (V.O.)

We both love you for what you did, for who you've been to each of us.

DISSOLVE TO:

INT. WARDEN'S OFFICE -- DAY

A TITLE appears over black.

ONE YEAR LATER, OCTOBER 1972

(CONTINUED)

Jed is taken out of the same SOLITARY cell, holding his bed-roll. The Warden is holding a manila file. He waves it at Jed as he says,

WARDEN

Two riots! 12 months in solitary!
 Son, you'll never see parole. This
time, keep your nose clean or I'll
 ship you off to Leavenworth!

Jed gives a mysterious smile as he says,

JED

The dragon flies on dove wings.

The Warden, irritated, angrily dismisses Jed, waving to the Guard to haul him away.

DISSOLVE TO:

INT. PRISON TV ROOM -- DAY

Jed is sitting in the TV room. His face is blank as he watches TV and hears commentary about the upcoming Watergate hearings.

TV COMMENTATOR

Leaks alleged to come from John Dean
 implicate Attorney General John
 Mitchell and legal experts agree it
 should result in an indictment of
 President Nixon.

LOUDSPEAKER (V.O.)

Jennings, report to Visiting.
 Jennings, report to Visiting.

DISSOLVE TO:

INT. VISITING ROOM -- CONTINUOUS

JED'S POV

As Jed enters, he sees a woman sitting across the room. Her back is to him. She is casually dressed, with no signs of Hippie or Radical attire.

Once he realizes it is Kate, Jed freezes. He calls with a far-off voice.

JED AND KATE

JED

Kate?

(CONTINUED)

Kate rises, turns, steps forward, smiles and takes his left hand.

She stands there looking at him, admiringly. He is dumbfounded.

She leads him towards a chair. They sit.

KATE

Did you think they could keep me out, forever?

JED

Shit, they even stopped my Mom's visits. What's going on?

KATE

Watergate. It's doing strange things. Lots of guys have been getting early parole. Maybe something good will happen?

Jed hushes her lips.

Kate runs her finger across his prison number.

KATE (CONT'D)

(playfully)

8867-147 ... May I call you, "Mr. 8867-147"?

Jed looks at her queerly. Kate faces him. Their eyes lock.

KATE (CONT'D)

I love you. I love you because I love myself ... We are two parts of the same soul.

Jed is calm and restrained.

KATE (CONT'D)

Once you were gone, I realized how much I was you and you were me. I even had to love Selene to find your love, lingering on her lips.

Jed takes her face, holds it in his hands.

JED

I've been struggling...

(pained)

Fuck, I don't know when I'll get out of here. This fucking dragon's not yet flown on dove wings!

(CONTINUED)

They kiss.

INT. ADMISSION AND ORIENTATION DORM -- CONTINUOUS

Jed is led out of the Visiting Room by a GUARD. They walk to a dorm. SIGN on entry door: "Admissions and Orientation."

JED

What the fuck's this about?
 (nervously, as if feeling
 he's being set up)
 Why A&O? It's for new guys.

GUARD

(snickering laugh)
 Maybe you'll be lucky and get some!

The Guard shoves Jed into the small dorm. It consists of a single row of TWELVE double-bunk beds.

FOUR INMATES are on their bunk beds at the far end of the dorm. They ignore Jed.

Jed throws his roll-up on the first bunk. He is alone at one end of the dorm. He ignores the other inmates.

Jed makes up his bunk and lies down.

INT: FIGHT - LATER IN THE NIGHT

Jed is awoken by the SOUND of guys arguing. He half rises and squints to see what's happening. It isn't Jed's first night disturbed by a fight, so he lies back down and pulls a PILLOW over his head.

The pillow can't keep out the shouting.

THE PREY (V.O.)

You fucking touch my fucking face and
 I'll fucking cut your goddam motherfucking
 face off!

THE HUNTER (V.O.)

C'mon, Sweet Pea, I'm not gonna hurt you.
 You need a man like me—I'll protect you.

Jed lets the pillow fall away.

Jed's eyes reveal the fear he senses in the sudden, OMINOUS SILENCE that abruptly settles on the dorm.

SOUNDS: Heavy human panting. Bunk mattress springs creaking. Metal bunk frame screeches as it claws the floor. Grunts and groans of two wrestlers echo throughout the dorm.

(CONTINUED)

Like Jed, no other inmates move. No one turns on the lights or calls out for it to stop.

Jed's eyes shut and he rolls over pulling the pillow back over his head.

Jed is alarmed and gets up sitting at the edge of his bunk when he hears.

THE HUNTER (CONT'D) (V.O.)
 You fucking shithead, you cut me!"
 (pause)
 The queer little motherfucker's cut me!

No one moves. Jed is still listening and assessing the situation.

THE HUNTER (CONT'D) (V.O.)
 Jesus, Mother of God, I'm bleeding.

This so simply and childishly said that Jed knows there's real trouble.

SOUND: A telltale *crack!*—as an uncushioned skull hits the floor.

Jed jumps up, goes over and flicks the dorm LIGHTS on.

Jed rushes over and kneels by the fallen con; looks at his wound.

JED
 (panic)
 Call the guards! He's bleeding to death!

No one responds.

JED
 (screaming at the other inmates)
Get the fucking hack, assholes! Jump!

Everything whirls electric. Two guys get up and start banging on the dorm door yelling.

TWO YELLERS
 Help! Help!
 Get a medic!
 A guy's dying!

Finally two NIGHT HACKS enter the room. One gets on his walkie-talkie and calls for help.

NIGHT HACK
 Code 23 in A&O. This one's really bad!

(CONTINUED)

What isn't noticed is how The Prey is acting. He's behind a bunk, partially hidden from the others. His eyes show that he's totally freaked out in a state of absolute fear, dread and shock.

Jed soon notices The Prey and goes to check him out.

The Prey sees Jed as just another Hunter. As Jed bends down and reaches out a hand The Prey again slices with a razor's edge.

The Prey's motion is so quick, so reflexive that Jed feels the gush of air from the guy's strike before he realizes that he's been cut.

Blood seeps down Jed's left cheek like a chorus line kicking one leg at a time, one blood-bead at a time. Then it begins to really bleed. Red sprouts from Jed's mid-forehead down his temple and drops to the jawbone below his left ear and trickles to his lips.

Still unaware of what has just happened, Jed licks the blood.

All at once, as Jed tastes his own blood, he is startled and fearful. He reflexively strikes back. In one swooping Herculean moment, he grabs the guy's right arm, lifts him up onto his feet, spins him around, cranks the arm upward towards the back of his head, almost not stopping at the SOUNDS of Pop! Crack! as he busts it, almost yanks it off.

The other cons and the Hacks are stunned by the swiftness of the scene and its brutality.

DORM INMATE

Man! You really fucked him, man!

Jed isn't listening, not hearing anyone or anything. He has The Prey's razor blade in his hand and raises his right arm high, preparing to slit The Prey's throat.

The two hacks rush Jed, jump on him, sparing The Prey's life.

One guard restrains Jed with a choke hold.

The other lands a powerful rib cracking fist to Jed's gut. Jed slumps to the ground, unconscious.

DISSOLVE TO:

INT. PRISON INFIRMARY -- LATER

The Warden and Chaplain Jack are standing next to Jed's bed. Jed has a huge bandage over his left cheek.

(CONTINUED)

WARDEN

I'm through with you! You'll finish
your sentence under Protective
Custody at Leavenworth.

(points to facial
bandage)

You're lucky that you just got
cut-up. Next time,
someone will kill you!

CHAPLAIN JACK

God knows I've tried to save you, my
child.

(holds out bible)

Accept God's plan for you. Repent of
your sins of disobedience!

JED (CONT'D)

(thumps his chest)

There is only one authority ...

(conviction)

In here, the dragon, the dove.

DISSOLVE TO:

INT. HENNEPIN COUNTY JAIL -- DAY - JANUARY 1973

TITLE appears: "In transit to Leavenworth Prison"

Jed is staring at an unlit LIGHT BULB. A cell grate CLANG is
heard.

VOICE (O.S.)

Chow! Chow!

Jed's cell door automatically slides open. As
her stands to go for chow he hears,

JAIL INMATE (O.S.)

Hey, man! Still fucking turkey
leftovers from Christmas?

In the cellblock's COMMON AREA, Jed's in a short line of
inmates. Each takes a TRAY from the cellblock door slot. The
area is QUIET except for sounds of feet SHUFFLING back to
their bunks. While in line, Jed does not at first see John.
As John passes by him with his tray, Jed grabs his sleeve.

John recoils and sprints to his cell, slopping most of his
food on the floor.

Jed gets his own tray and follows.

(CONTINUED)

As Jed enters John's cell, John looks furtively at him like a puppy hiding from an angry master.

JED
Fucking A, man ... It's me, Jed!

John's left hand covers as his right spoons his food. As if Jed was going to steal it. It is a paranoid reflex.

JOHN
Go back to hell!

John drops his spoon and starts to cram food into his mouth.

JED
What are you doing here, man?

JOHN
(waving as if chasing
insects)
Go away! Go away!!

John gets up and scurries to a corner where he faces the wall as if being punished at school. He is MUMBLING. Jed cannot make out what he's saying.

John half-turns towards Jed and makes an awkward SIGN OF THE CROSS.

JOHN (CONT'D)
In the name of my Sweet Jesus, be
gone!

Then he turns back and just as quickly turns full around facing Jed. John kneels.

JOHN (CONT'D)
(beseeching)
I beg your forgiveness ... before
the cock crows ...

John pulls his SHIRT over his head. His bare belly protrudes. He weeps soft, inconsolable sobs. Jed is baffled.

JED
Hey, man, what's the shit?

John pokes his eyes out from the shirt capping his head -- eyes which are wild and full of anxiety, guilt and fear.

JOHN
(nightmare screams)
It is you! No! No! It can't be you!

John crawls over and touches the cuff of Jed's trousers.

(CONTINUED)

JOHN (CONT'D)

Let it be the Cong. The babies who
screech!

(looking up)

NOT YOU, NOT YOU!

Jed touches the top of John's head.

At Jed's touch, John scurries back and crams his face into
the corner. Jed stands his ground. Speaks compassionately.

JED

This is Jed ... your brother.

John gives off a high screech, and giggles incessantly.

JOHN

Brother! ... Brother!

(mimes shooting-up)

Satan! stab me with forgetfulness,
the bitter root of living death.

John reaches into his pocket and takes out nothing but goes
through the motions of snorting a line of coke.

JOHN (CONT'D)

Praise be the White Rabbit!

As John finishes snorting, he giggles excessively, then
screams,

JOHN (CONT'D)

Ride the Horse! Ride the Horse!

Jed is overwhelmed.

JED

John, John ... what have they done?

Jed steps over, kneels and strokes John's hair.

John spits in Jed's face and punches him. Then he hisses and
booms,

JOHN

I BETRAYED YOU!!

(giggles)

Brother, I betrayed you.

John's vehemence buckles Jed. Jed almost misses hearing,

JOHN (CONT'D)

I betrayed myself.

(CONTINUED)

DISSOLVE TO:

EXT. LEAVENWORTH PRISON -- DAY -JULY 1973

TITLE appears: "Leavenworth Prison, Six Months Later."

Jed is led out of his cell. Taken to "DISCHARGE" and proceeds to undress, then dress in civvies, and gets his packet of personal things.

EXT. LEAVENWORTH PRISON GATE -- CONTINUOUS

Jed walks out Leavenworth's exit gate. He gets into an official CAR. He is driven into the local town.

EXT. WAITING FOR THE BUS -- CONTINUOUS

Jed gets out and stands beside a "Greyhound Bus" SIGN. Soon, the BUS comes.

BUS SIGN says, "St. Paul." The bus door HISSES open.

EXT. RIDING THE GREYHOUND BUS -- CONTINUOUS

A young mother recoils at the sight of Jed's SCAR. It is think but runs down the length of his cheek.

As Jed walks to the rear, he hits his head on the ceiling.

The Bus moves out. Jed watches the TELEPHONE POLES and the BILLBOARDS. The streets of the small towns and the billboards convey mainline American values.

Billboards: selling cars, cereal, Hawaii vacations, computers, etc.

On streets are mothers pushing carriages, kids getting on school buses, old men sitting on park benches, etc.

During this drive, Voice Overs carry the message of his trial.

TRIAL VOICE #1 (V.O.)

Professor Cardoza what type of people drop chemicals which render farm lands sterile -- poisoned! -- for twenty-five years or more?

TRIAL VOICE #2 (V.O.)

Colonel Knight, why hasn't this war been declared?

TRIAL VOICE #3 (V.O.)

Your Honor, I do object to this anti-American diatribe!

(CONTINUED)

MONTAGE

Flash of JURORS' FACES as they listen.

Jed sees his MOTHER'S FACE reflected in the bus' window as he hears his father's voice.

FATHER (V.O.)

Dear Sweetheart, I am here in the South Pacific and as I walk by miles and miles of white crosses, I weep for these men, many just boys. But I know that their and my sacrifice has not been in vain. We are fighting so that in twenty to twenty-five years our sons will never have to go to war.

JED

(to himself)

Dad, this is what you truly believed, wasn't it?

Only WHITE KNUCKLES are seen, fierce and powerful, gripping the jury rail.

WIDER SCENE -- They are Jed's. He is arguing to the jury.

JED (O.S.)

In the name of what country, what people? -- am I to kill children?

Until you can breathe life back into a dead man, then you, we, me, I have no right, no authority can compel me ... to KILL!

BACK TO SCENE

The bus radio starts to PLAY John Lennon's "Imagine" but it is interrupted by the BLEEPING of a News Flash --

T.V. COMMENTATOR (V.O.)

"Today, in Vietnam"

As this is heard, the Bus enters a tunnel.

EXT. CARNIVAL SIDESHOW -- NIGHT

A BARKER is feverishly working a crowd. Jed is on stage wearing a ROBE. He whirls around -- he is a woman. He spins -- he is a man.

(CONTINUED)

Jed is being tugged at each arm. On one arm is Bunkmate and her Queens; on the other is Kate, Selene, and Mother. They pull and tug and spin out into falling SNOW.

CRUCIFIX AND DRAGON SPFX

Jed is NAKED and walking down a monastic corridor.

The monastic quiet is pierced by a YELL. He turns and sees the large baroque CRUCIFIX which was above the altar when The Master had celebrated mass.

This crucifix comes alive ... and starts falling apart! Hideous limbs explode and blood spews out. The fiery face of a DRAGON emerges from the cross and hovers in the air.

As the dragon attacks Jed, he stands naked with arms thrust upward to embrace. He is yelling but NO SOUND is heard. His lips reveal that he is shouting "Come! Come!" ... and the dragon slams and disappears into his heart.

Jed is spun around and down. When he stands a DOVE flies forth from his mouth and ascends into the sky.

Light bursts across the screen as the bus exits the tunnel.

DISSOLVE TO:

INT. JED'S APARTMENT - SUMMER NIGHT

Jed is sleeping, slumped in a chair. It is a sweltering Minnesota August day. An almost empty JACK DANIELS drops from his hand. He wakes with a start.

It is a dingy apartment. On the walls hang some faded and besotted anti-war POSTERS.

Jed is wearing shorts with no shirt. A light beard accentuates his scar. Sweat is streaming down his body, glistening his muscular frame.

Several FANS are blowing. BB King's "The Thrill Is Gone" is HEARD. Jed gets up, starts to sing and dance. Sweat flies off his body.

There is a knock. Jed freezes at "The thrill is gone, I say ..." Turns off the music. He stalks the door and pries it open -- Kate!

Kate is plainly dressed but with a LARGE FLOWER in her hair. She sees him and blossoms into a full body smile, lifts her arms as to embrace him.

(CONTINUED)

Jed is breathing hard from dancing. He sighs. He hesitates. Then he draws back the door and she walks in. They do not embrace. Jed is cautious.

JED

How'd ya know? I didn't tell even my family.

KATE

How many six foot five behemoths ride the Greyhound each week?

JED

I don't know if it's time yet. I'm still trying to figure it all out.

Kate stops him, puts her hand gently over his mouth, and then lightly fingers his scar.

She traces it, kisses her finger and retraces the scar.

KATE

It's time.

(pause)

Time to begin. Time together.

Kate leads him to his "bedroom." It is just a MATTRESS on the floor and a dingy table LAMP and a large half-melted CANDLE.

They turn off the lights and light a row of CANDLES. The candles cast shadows and give the room a cave-like feeling. The only SOUNDS are ones of their kissing and embracing.

Jed struggles with conflicting emotions. As he reaches to touch her you can see the tension in his muscles, feel the power, sense the struggle not to grab and maul.

He cups her head in his huge hands. It is as if he is drinking from her lips. Their lips softly dance.

Her clothes magnetically stick to his sweaty torso. He lifts her blouse off in one swoop.

JED'S POV

Jed gently releases Kate's head and completes his own undressing. She lies down. He kneels upright before her. She gracefully parts her legs and raises her arms to receive him.

They couple. Their shadows expose and entwine them. Sounds are of tender love-making unleashing deep passion.

After the moment of climax, they remain tightly embraced.

(CONTINUED)

DISSOLVE TO:

INT. BEDROOM -- EARLY MORNING

TITLE tells date: AUGUST 9, 1974.

A baby CRIES.

Jed and Kate are asleep. He wakes and gets up. He has medium cut hair and a short beard.

A POSTER, "Spaceship Earth," shows a space shot of Earth with the slogan, "One Earth, One Family."

In the b.g. a dresser has family pictures. The baby's CRIB has a CAROUSEL jangling down - moons, stars, etc.

Jed puts on a shirt which reads "Supervisor" on the front and "North Country Green, Environmental Management and Design" on the back.

From the crib, Jed picks up a one year old INFANT, all in pink. He carries her into the kitchen and takes a BABY-BOTTLE out of the refrigerator. He warms the bottle on the stove.

INT. -- CONTINUOUS

With the child in one arm, as Jed walks into the family room, he stops to read an embroidered SAYING: "The dragon flies on dove wings." He snuggles his baby and kisses her.

Jed turns on the TV. Sits down and starts feeding the baby.

INT. -- CONTINUOUS

Kate comes in, fully pregnant. As she kisses her daughter the "Today" show comes on. Jane Pauley says,

PAULEY

Today, August 9, 1974 will be forever remembered by the American people ... for in an historic move, President Richard Milhous Nixon resigned as Commander-in-Chief and President of the United States ...

Jed and Kate look at each other with stunned, unbelieving eyes.

Jed lifts their baby high and says,

JED

I'll be damned ...

(CONTINUED)

As the screen blacks, Jed says -- in a tone mixed with surprise, celebration, relief, hope --

JED (O.S.)

We won!

FADE OUT

The credits roll over the baby's face as Joan Baez SINGS John Lennon's "Imagine."

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky

Imagine all the people
living for today
Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too

Imagine all the people
Living life in Peace
Oh you may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us and the
World will be one.

THE END