

Orange Juice,  
Vodka,  
Zig~Zags

The Screenplay

Cindy Callinsky



My goal in publishing this screenplay is to offer newbie screenplay writers an additional resource that I personally found hard to find.

This is an adaptation of Part One of Rear View Mirror the Autobiography.

When it comes to writing you really should do it only if you absolutely adore it. You don't have to be perfect; you just have to have the heart, determination, and willpower. If you are looking to quit your job and become a famous author, it's a great goal to have. The fact remains that you have to do it because you have a deep love for it. There are many, many fabulous authors out there that have yet to be discovered. As long as you have a true passion for it you will have no regrets. Oh yeah. Please don't quit your day job until you have a huge check in the bank that has already gone through.

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Note - To publish this as a book the pages had to be numbered correctly counting the title, ISBN, content pages, etcetera. Unlike a published book, the first page number of a screenplay starts after the title page/fly page. The first page of this script would actually start at page one where it now is page eight.



ORANGE JUICE, VODKA, ZIG~ZAGS

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EXT. WASHINGTON - TACOMA - RUSTON WAY - DAY

The sun bounces off of the bay along the waterfront strip.

INSERT SIGN, which reads:

"RUSTON WAY"

BACK TO SCENE

A mix of music is heard from parked and moving cars. People are scattered about. Some visit while others walk their pets, skateboard, or fish from docks. Many wear flannel shirts over other shirts.

BEACH

A beautiful couple walks hand in hand. They come together and passionately kiss; the boats in the distance cease movement as if time has stopped.

PARKING STRIP

An older alternative song drifts from a group of parked VWs. A sticker on the back of one of the VWs proclaims, 107.7 THE END.

EXT. CINDY'S HOUSE

An older two-story that sits in the affordable region of Tacoma. The yard is full of perfectly kept gardens.

SHOT THROUGH HOME VIDEO CAMERA

EXT./INT. CINDY'S FRONT YARD - BLAZER - DAY

CINDY ROWINSKY and ROB, both about eighteen and dressed eighties, sit in a parked '70 Blazer. Cindy sits in the driver's seat. She has a small waist and breasts that are too large for her frame. Rob sits in the passenger's seat. He has a distinctive facial mole.

ROB

Cindy, how can you just throw it away after all of these years?

(softly)

I mean, come on. What about our first kiss on the school steps in fifth grade?

CINDY

Rob, it's over. I'm sorry.

EXT. CINDY'S FRONT YARD - DAY

Cindy, no eighties, buffs the polish off a '66 Mustang.

BOYFRIEND TWO approaches.

BOYFRIEND TWO

You spend more time with that damn car than you do me.

CINDY

(callously)

Part of my medicine. If you don't get it, this so ain't gonna work.

EXT. CINDY'S FRONT YARD - DAY

Cindy and GAVIN stand in front of a '74 Beetle. They are dressed winter grunge.

Cindy's hair is wild; Gavin's hair reaches the middle of his back. He has a guitar case slung over his shoulder. There are two large stickers slapped across the back of the guitar case. One states, TACOMA. The other says, CRUEL BEINGS.

Gavin nervously pushes three-dozen red roses at Cindy. Cindy is irate.

GAVIN

Cindy, I love you. Give me another chance.

CINDY

You're kidding me, right?

END SHOT THROUGH HOME VIDEO CAMERA

EXT/INT. CINDY'S HOUSE - GARAGE

The same alternative song (from Ruston Way) escapes from the open doors of a two-car garage. Old speakers, wiring, and tools sprinkle the ground around a M.G. Midget, top down. The Washington state license plate stickers expire JANUARY of 1991. The plate frame says, TOPLESS (top), THE ONLY WAY TO GO (bottom).

Cindy, now about twenty, still consistently dresses Watts -Some Kind of Wonderful- grunge. She leans behind the seat of the Midget.

CINDY

Yep. It's gonna be kick-ass.

CANDIE, nineteen, quietly walks in through the garage door. She has a classic beauty about her and is continually dressed for success. Candie and Cindy's conversations usually take on a Gilmore Girl tone.

CINDY

Man, I can't wai -- damn that wire. Shit!

CANDIE

Are you partaking in conversations with yourself again?

Cindy is frustrated as she stands and flips through instruction sheets that are stapled together.

Candie snatches the instruction sheets and flips through the pages.

CANDIE

This is disturbing.

CINDY

What?

CANDIE

Front mount, back mount ... I  
mount?

CINDY

Let it go, Candie.

CANDIE

Wait. I'm not done yet.  
We've got butt connectors and  
quick slides ... female and  
male?

CINDY

Well, of course.

CANDIE

This terminology is so ...  
Freudian.

Cindy frantically looks around as if she's lost  
something.

CINDY

Where's my leather couch and  
Sinead CD?

CANDIE

Unequivocally comical. Hey,  
party tonight. We're going.

Cindy snatches the instructions back from Candie.

CINDY

I wanna cruise Ruston. I've  
worked on this set --

CANDIE

-- Met an exquisite man.

CINDY

I don't wan --

CANDIE

(threatens)  
-- Orange juice and vodka.

CINDY

Shit.

INT. APARTMENT - NIGHT

The place is small and sparsely decorated. Intoxicated people are scattered about. They range in age from nineteen to around twenty-five. Hair band rock music blares. One group of people dance, others play quarters. A twenty something couple, RAY and BRANDY, argue.

LIVING ROOM

Cindy frowns as she leans against a wall, sips a beer, and scans the room. Her gaze abruptly stops on BILLY COOK.

Billy, nineteen, sits on a stool. He is model handsome, tan, and has long black bangs. Billy always stylishly dresses in black and speaks softly.

Cindy gawks; Billy turns his head towards Cindy.

Caught, Cindy takes off in a run. She trips over her own feet and tumbles forward. She slams into LEE, around twenty-five, who is standing close to Candie in the

KITCHEN

CANDIE

(ornery)

Watch it.

Candie is aggravated as Cindy pulls her away from Lee. Cindy ignores the attitude and leans in close to Candie.

CINDY

Who's the guy on the stool?

Candie shrugs her shoulders.

CINDY

Man, they don't grow 'em like that in Washington.

## LIVING ROOM

Cindy awkwardly approaches Billy and stares at his rectangle shaped gold class ring. It has a fiery blue stone in it.

Billy nervously watches his feet as he fidgets them.

Cindy timidly tugs on her shirt.

CINDY

Where are you from?

BILLY

Cali.

CINDY

You surf and stuff?

BILLY

Love surfing and  
skateboarding.

CINDY

Must be why you're so tan.

BILLY

Mom's Filipino and Hawaiian.  
Dad's Indian and German.

CINDY

Half Polish. Half Heinz 57.  
(throws her  
palms up)  
Pasty.

A soft giggle escapes from Billy; he abruptly cuts it short.

CINDY

(relaxes  
somewhat)

What else ya into?

BILLY

Music.

CINDY

Favorite group?

BILLY

I like too many.

CINDY

Well, what style do you like  
the most?

BILLY

Older alternative. The  
Smiths, New Order, I Love the  
Eagles too.

BRANDY (O.S.)

I did not sleep with him!

RAY (O.S.)

You're a damn liar! I know  
you bumped uglies!

Cindy is disturbed by the interruption. She grabs  
Billy's arm and pulls him off the stool, out of the  
living room, and into the

KITCHEN

CINDY

Depeche Mode, The Cure?

Billy skeptically nods.

CINDY

Wow, me too. I love all  
music, but older alternative  
is my favorite.

They happily gawk at each other as Cindy socks Billy on  
the arm.

CINDY

You gotta check out my  
system. Just got done  
installing it.

EXT. APARTMENT COMPLEX - PARKING LOT

Billy follows Cindy to the M.G., top down. The car  
alarm BEEPS.

BILLY  
(surprised)  
That's your ride?

Cindy ecstatically nods her head.

BILLY  
Cool.

EXT. M.G.

Cindy and Billy sit. An alternative song booms from the system for a few seconds.

BILLY  
(doubtful)  
You installed it?

CINDY  
(rapidly)  
Yep. This is my fourth car.  
I installed stuff in all of  
them. First was a Blazer.  
Then, I got a '66 Mustang, a  
'74 Beetle, now this. The  
Mustang was the hardest.  
Didn't want to cut the dash,  
so --

Suddenly nervous, Cindy stops blabbing. Billy reads her worry and rescues her.

BILLY  
Awesome.

CINDY  
(crazily)  
Ha!

Billy climbs out of the M.G. and waves for Cindy to follow.

EXT. PARKING LOT

Cindy follows Billy around a corner and wickedly grins as she zeros in on his butt.

An alarm BEEPS.

Cindy abruptly stops walking and gawks at a baby blue low-rider Nissan. It has a hot pink full body bra, fancy rims, and a hot pink tonneau cover.

Billy holds the passenger door open, a cockeyed grin on his face.

EXT./INT. NISSAN

The inside is immaculate.

Billy and Cindy sit. Cindy's eyes are huge with fascination. An older alternative group blares for a few seconds.

CINDY

Sounds killer. I'm impressed. Love what you've done with the Nissan too. Usually low-riders are half-ass done.

BILLY

Thanks.

EXT. PARKING LOT

BRANDY

Ray, why you being such an ass?

RAY

I know you guys are knocking boots!

EXT./INT. NISSAN

Cindy and Billy watch Brandy and Ray's interaction. They shake their heads in pity.

INT. APARTMENT - KITCHEN - LATER

Cindy writes a phone number on Billy's hand.

LIVING ROOM - MORNING

People are crashed everywhere. Brandy and Ray sleep on the couch. They are partially wrapped in a sheet. Ray wears no shirt; Brandy's in her bra.

Billy and Cindy, fully clothed, sleep on the floor with their hands interlocked.

Candie gently shakes Cindy and whispers.

CANDIE

You have to work.

Cindy softly looks at Billy and back to Candie.

CINDY

(ornery)

I don't wanna go.

LATER

Billy and Cindy are sprawled out on the floor. They hold hands, faces inches from each other. Sunbeams shoot across them.

CINDY

What ya do, Billy?

BILLY

Engineer.

CINDY

Where?

BILLY

Army.

Cindy abruptly stands; Billy nervously stands as Cindy heatedly pulls her bangs back as she starts to pace.

SHOT THROUGH HOME VIDEO CAMERA

INT. CINDY'S HOUSE - BEDROOM - DAY

Cindy's bedroom is clean. There is a twin bed, nightstand, and a boom box. The room is covered in music and car posters. The largest poster hangs above the twin bed; it's the San Diego Chargers.

Cindy (current version) lies in her bed and sobs; she stares at a photo of a handsome man in an army uniform.

END SHOT THROUGH HOME VIDEO CAMERA

CINDY

(mutters)

Shit. Bangs are so long.

Cindy trudges away; Billy is confused and stands stiff as a statue.

EXT. ROAD - M.G. - LATER

Cindy drives, top down. She and Candie are both livid.

CANDIE

Mom and I helped get you that job. AT&T is difficult to get into. I can't believe you didn't go t --

CINDY

-- Tired of them crazy hours. Can't believe you didn't tell me your exquisite man is military.

CANDIE

Pavlov. Oh, yeah, you're psychologically ill.

CINDY

(mumbles)

So can't believe Billy's military.

CANDIE

(imitating  
Cindy)

So can't believe your parents  
didn't stop at six.

Cindy glares as she whips her head towards Candie.

CINDY

(screams)

We're fucking Catholic.

Candie furiously whips her head towards Cindy. They  
make eye contact and both burst into insane laughter.

INT. CINDY'S LIVING ROOM - DAY

Antiques are sprinkled throughout the room. They are  
mixed with Goodwill style furniture. A high-end stereo  
system sits in an entertainment center next to a large  
television.

Cindy speaks on an older rotary dial telephone that is  
attached to the wall. The rotary phone has a really long  
handset cord.

INT. CANDIE'S LIVING ROOM - SAME

Candie talks on a phone in an immaculately perfect  
living room. Everything's new.

INTERCUT TELEPHONE CONVERSATION

CINDY

Billy say anything 'bout me  
to Lee?

CANDIE

I thought you didn't want to  
associate with anyone in the  
armed forces?

CINDY

Can't get him out of my head.  
(whinny)  
It's been four days. He  
ain't calling.

CANDIE

What did you expect after  
that display of lunacy?

Cindy knowingly nods here head.

CANDIE

Hey, did I tell you that Lee  
and Billy reside in the same  
barracks?

CINDY

I so don't chase guys.

INT. CINDY'S KITCHEN - LATER

Food lies everywhere. Cindy's dad, JOHN, is in his mid fifties. He wears bifocals and an apron. The apron states, PROUD TO BE POLISH.

John throws cutup kielbasa in a hot cast-iron skillet. The meat sizzles from the heat.

CINDY

Daddy?

JOHN

Yeah, Pumpkin?

CINDY

How long were you in the  
navy?

JOHN

Ten years.

CINDY

You an' mom happy then?

JOHN

Yeah, Pumpkin. Our  
unhappiness didn't come until  
much later.

INT. FORT LEWIS - BARRACKS - HALL - LATER

Military men are scattered about. Cindy, Candie, and Lee arrive at the top of a staircase.

CINDY

(to Lee)

Which room's Billy in?

Lee motions down the hall to his left.

LEE

Somewhere down that way.

Candie and Lee head to their right.

Cindy slides up to a MILITARY MAN. She smiles big and twirls her hair around her finger.

CINDY

Hey, met you the other night  
at the party. Remember me?

Military Man bypasses Cindy's face and focuses on her chest. His focus doesn't faze Cindy.

MILITARY MAN

'Course.

CINDY

Neat. What room's Billy in?

MILITARY MAN

(frustrated)

Three-two-five.

CINDY

Thanks.

Cindy boldly turns and bounces down the hall. She comes to an abrupt stop, a sick look on her face. She mumbles something that is inaudible, loudly exhales, and proceeds to trudge down the hall.

She nervously taps on the door and it opens. Billy smiles for a brief moment before he unhappily pulls Cindy inside.

## BILLY'S ROOM

Small, clean, and tidy.

BILLY  
What're you doing here?

With her eyes, Cindy nervously searches for solace. She sees a high-end stereo in a corner and focuses on it.

CINDY  
Candie wanted to see Lee.  
Thought I'd say hi.

BILLY  
You shouldn't come to the  
barracks.

CINDY  
Why?

BILLY  
Girls that hang at the  
barracks are labeled as --

CINDY  
(angry)  
-- You ever seen me here  
before?

BILLY  
Well ... no.

CINDY  
I so wouldn't be here if I  
didn't feel that we had a ...  
(stomps her  
foot)  
shit, a connection.

Cindy furiously turns around and heads for the door. Billy grabs Cindy's arm; Cindy angrily flips back towards Billy.

Billy stands. His head leaned down, dark shiny hair flipped forward. Cindy melts.

BILLY

I thought we had a connection too.

(fidgets his feet)

Your friend's hanging with a married dude.

CINDY

(panicked)

Shit. Gotta go.

Cindy abruptly heads to the door; she turns back to Billy.

CINDY

Call me?

BILLY

Yeah, I'll call you tomorrow.

CINDY

(giggles)

Damn straight you will.

HALL

Cindy rushes to get out of the barracks; Candie sprints to keep up.

CANDIE

What the hell's wrong with you?

CINDY

He's married, Candie.

CANDIE

Billy's married?

Cindy stops and abruptly turns to face Candie; she speaks through clenched teeth.

CINDY

No, Candie. Lee is.

CANDIE

Man, that asshole. Shit, I'm  
so glad that I didn't sleep  
with that ... asshole.

Cindy wraps an arm around Candie's shoulder and  
squeezes? Candie leans in for comfort.

INT. BARRACKS - HALL - DAY

Billy, in his military uniform, stands with the handset  
of a payphone to his face. He nervously fidgets his  
feet.

INT. CINDY'S LIVING ROOM - SAME

Cindy runs to answer the rotary phone that rings.

INTERCUT TELEPHONE CONVERSATION

CINDY

Hello?

BILLY

Cindy?

CINDY

Yeah?

BILLY

(blurts)

You wanna go out?

CINDY

Billy?

BILLY

(through  
giggles)

Yeah, it's me.

CINDY

Ahhh. When?

BILLY

(blurts)

Tonight?

Cindy grins from ear-to-ear as she dances herself in and out of the long phone cord as if she's a ballerina. She stops dancing and finally replies.

CINDY

Sure thing.

EXT./INT. ROAD - NISSAN - NIGHT

Billy drives. Cindy nervously presses herself against the passenger side door.

CINDY

Billy, you're awful quiet.  
Did you not have any fun?

Billy cruelly stares at Cindy; Cindy becomes even more uncomfortable.

The Nissan halts at a stop sign. Billy grabs hold of the wheel, turns it hard to his right, and peels out like he is a racecar driver.

Cindy is thrown across the cab of the Nissan. She manages to grab the oh shit handle before she collides into Billy. She looks at him, eyes full of terror.

Billy furiously giggles. Cindy bursts into laughter as she lies across the cab of the pickup and holds her gut.

THUMP - THUMP - THUMP - THUMP

CINDY

Shit. Flat tire.

Billy miserably brings the Nissan to a stop.

EXT. ROAD - SHOULDER

Cindy and Billy walk. Billy is upset; Cindy hysterically laughs. Billy takes one look at Cindy and breaks out into giggles.

INT. CINDY'S LIVING ROOM - MORNING

Billy and Cindy wear the same clothes as the previous night. They sleep cuddled on the couch.

There is a serene smile on Cindy's face as she wakes to the sound of a clock that softly BEEPS. She rubs her eyes and tenderly watches Billy sleep for a few seconds before she wakes him.

CINDY

Billy, we gotta call a tow-truck and get you to work.

EXT./INT. CINDY'S FRONT YARD - M.G.

Cindy turns the key over, nothing. She tries multiple times before she cackles madly and looks at Billy.

BILLY

How will I get to work? I'll get in so much trouble. No one will believe this.

CINDY

Don't worry. Dad owns a gas station. There's a work truck out back.

EXT./INT. INTERSTATE - OLD FORD PICKUP

Cindy drives south on the interstate. Both Billy and Cindy's bodies jiggle due to the bumpy ride. Cindy is tense.

CINDY

Billy, you feel that?

BILLY

(waves hand)

Probably needs the tires balanced or something.

Cindy exhales loudly.

CINDY

K.

SCREECH

Cindy looks in the rearview mirror.

The back end of the pickup drags the interstate.

A rooster tail of sparks shoot straight up.

A tire on its rim bounces north up the interstate as cars honk and dodge it.

Cindy crazily looks at Billy. As soon as they make eye contact they both burst into insane laughter as Cindy maneuvers the truck to the shoulder.

EXT. INTERSTATE - EXIT SHOULDER

Cindy and Billy walk as they both chaotically laugh. They softly smack each other back and forth; both magnify each received blow as if they are Weeble Wobble's.

CINDY

Man, Jimmy, you are some bad luck.

JIMMY

No way. You are definitely the bad luck.

INT. CINDY'S HOUSE - BATHROOM - NIGHT

It's a small bathroom with a medicine cabinet/mirror over the sink and a full-length mirror on the door. There is makeup scattered everywhere; a can of Aqua Net sits on the sink.

Cindy is dressed in a way that would trigger any male libido. She has totally left the grunge behind.

Full of doubt, Cindy looks at her reflection in the cabinet mirror. She mumbles something that's inaudible. She turns on her confidence as if she has a key for it and turns to look at her reflection in the full-sized mirror.

She stands for a moment before she looks down at her chest. She hikes up her boobs by pulling on her bra straps.

CINDY

One of these days I'll cut  
you guys off; I swear.

LIVING ROOM

Music plays when there's a knock on the door. Cindy anxiously opens it. Billy stands stiff, a brown bag under one arm.

CINDY

Glad you're here.

Billy drops the bag, wraps his arms around Cindy, and squeezes tight. They melt into each other as they passionately kiss.

Cindy pulls back. Both she and Billy wobble slightly as if drunk. Cindy rests her forehead against Billy's.

CINDY

Gotta stop.

BILLY

(croaks)

K.

CINDY

Be right back.

Cindy grabs the paper bag and heads into the

KITCHEN

It is fairly large and has a backdoor.

Cindy looks dreamy as she places the bag on the kitchen table.

## CINDY'S DAYDREAM - TALE OF TWO CINDYS - DAY

Somewhere in the desert. GOOD CINDY is dressed in silver armor, BAD CINDY in black armor. They clumsily duel with swords.

Bad Cindy is on the defense. She slowly retreats.

GOOD CINDY

Hose yourself off. It's too soon.

Good Cindy is now forced back as Bad Cindy comes at her with a vengeance.

BAD CINDY

You know you wanna jump his bones right now. He's hot.

Good Cindy forces Bad Cindy back. Bad Cindy trips over a small cactus, flies through the air, and lands on her back with a thud. Dust rises.

Good Cindy thrushes her sword at Bad Cindy's head.

Bad Cindy turns her head just in time. The sword pierces the ground at a seventy-five degree angle a half inch from Bad Cindy's neck.

A bead of sweat drips from Bad Cindy's neck and lands on the glimmering blade.

Good Cindy hacks, turns her head to her left, and spits. She turns back to Bad Cindy.

GOOD CINDY

Keep the respect present.  
What's that saying about the cow and the milk?

END DAYDREAM

Cindy repeatedly knocks the side of her head with the palm of her hand. She stops beating, shakes her head, and pulls two beers out of the paper bag. She heads to the living room and wickedly smiles.

LIVING ROOM

Cindy and Billy stand, each with a beer in hand.

BILLY  
What movie you get?

CINDY  
*Teenage Mutant Ninja Turtles.*

Billy doubles over from laughter.

BILLY  
No ya didn't. Oh God.  
(shakes a  
finger)  
If it sucks, I'm ghost.

Cindy meanly socks Billy in the arm. Billy giggles as he rubs his recently victimized arm.

BILLY  
Ouch.

CINDY  
Goober.

LATER

Cindy and Billy sit on the couch as music drifts from the stereo.

CINDY  
See, it was good.

BILLY  
(giggles)  
The big skateboarding turtles  
won me over.

CINDY  
Like Washington?

BILLY  
It's okay, but it's not Cali.  
You ever been to Cali?

CINDY

Never been anywhere but  
Canada on a band trip.

(pulls on her  
shirt)

Love my dad very --

Cindy's dad, John, walks in from the kitchen area. He wears a shirt that proclaims, I'M POLISH. DOES THAT EXPLAIN IT?

JOHN

(booms)

Move away from my daughter.

Billy frantically jumps up; John exuberantly laughs.

CINDY

Dad, behave.

John sticks out his hand; Billy nervously shakes it.

BILLY

Nice to meet you, sir.

Cindy's sister, ANGIE, and Angie's boyfriend, FRED, walk in through the front door. They are both nineteen and dressed summer grunge. Fred always wears a bandana around his head.

Angie hugs their dad, John.

ANGIE

Love you, Pops.

JOHN

Love you too, Angie.

Angie starts to scan the room.

ANGIE

(to everyone)

Fred and I have been argu --

Angie's eyes lock on Cindy.

ANGIE.

-- Wow.

(squints)

You look ... um, nice.

Cindy is instantly embarrassed; Angie eases up.

ANGIE

Who sings Love My W --?

BILLY

-- Psychedelic Furs.

Angie and Fred gawk at Billy as Candie walks in the front door.

CANDIE

Wow, full house tonight.

What are we doing?

CINDY

Name that group.

CANDIE

Brilliant. Sanctuary?

BILLY

The Cult.

ANGIE

Crown of Thorns?

CINDY

(to Angie)

Not fair. They're local.

BILLY

Mother Love Bone.

Cindy, Candie, Angie, and Fred are in shock.

JOHN

Magic Man?

Everyone laughs except Billy.

BILLY

Heart.

The room falls silent. Angie shakes a finger at Billy as she looks at Cindy.

ANGIE

Yep. He's a keeper.

JOHN

What do you do, Billy?

BILLY

Army.

JOHN

How you manage that Goddamn hair?

BILLY

(embarrassed)

I grease it back every morning.

The whole room bursts into laughter.

EXT. RUSTON WAY - BEACH - DAY

Cindy and Candie walk. Cindy stops and sadly stares at a beached jellyfish.

CINDY

Nothing lasts.

CANDIE

It doesn't mean that you stay away from the deep.

Candie picks up a stick and proceeds to push the jellyfish back into the bay.

CINDY

Shallow is easier.

CANDIE

And less fulfilling. The ocean is vast. Never experiencing the depth would be an ignominy.

CINDY

Damn, Candie, speak English.

CANDIE

It would be a shame, Cindy.

INT. CINDY'S BEDROOM - LATER

Cindy lies in her bed. Her gaze sadly focuses on a unique ceramic childlike lamp that holds a multi-colored shade.

SHOT THROUGH HOME VIDEO CAMERA

INT. CINDY'S KITCHEN - DAY

Cindy's mom, MARGIE, sits at their kitchen table. Material, paint, and sewing stuff litter it. She paints the ceramic childlike lamp. Already made, the multi-colored shade sits on the table.

INT. CINDY'S BATHROOM - DAY

Margie cries in the tub. She's hysterical as she holds clumps of hair in both hands. Cindy and Angie, '80s style, cradle their mother as she rocks back and forth.

INT. CINDY'S LIVING ROOM - NIGHT

Margie lies on her couch. Her hairless head is partially covered by a wrap. Margie moans; Cindy places drugs under Margie's tongue.

INT. CINDY'S LIVING ROOM - NIGHT

Cindy hysterically sobs as a stretcher rolls through. The body is covered by a sheet and shudders from the unevenness of the old floor.

END SHOT THROUGH HOME VIDEO CAMERA

Cindy stares at the childlike lamp as tears roll down her face. Her mascara leaves black streaks.

EXT./INT. STRAWBERRY HILL - LOOKOUT - NISSAN - NIGHT

Lights sparkle off Tacoma as music plays. The view is breathtaking. Cindy is in the middle of the cab pressed up against Billy. They sit in the parked Nissan.

BILLY

Love Mom very much. She's very strong and independent. She drives a Harley too.

CINDY

(excited)

That's one of my dreams ... I don't wanna crotch rocket; I wanna meaty hog.

Billy giggles furiously; Cindy meanly smacks his leg.

CINDY

I'm serious, Billy.

BILLY

I know. The meaty hog thingy just cracks me up.

CINDY

She sounds so cool, Billy. I hope I get to meet her one day.

BILLY

Me too. She'd really love you.

Cindy melts as she pulls Billy to her and kisses him deeply.

CINDY

What would ya think if we slept together?

Billy is suddenly nervous.

BILLY

Ya know ... we can wait as long as ya want. Think about it. Are you --

CINDY

-- Hell yeah, I'm sure, and  
have so thought about it.

(smacks Billy  
on the leg)

Let's go already.

Billy starts the Nissan and looks over at Cindy.  
Cindy's whole body is tense.

Billy turns the engine off and touches Cindy on the  
knee.

BILLY

Hey, what's wrong?

CINDY

(blurts)

My room's a disaster. A  
pigpen. Real bad shape.

BILLY

I don't care what shape your  
room's in, Goober.

INT. CINDY'S BEDROOM

The room is dark. The door opens, and a light CLICKS  
on. The floor of the bedroom is covered in clothes.

Billy leans over, grabs his gut, and burst into  
uncontrollable giggles which makes Cindy crackup.

CINDY

Wasn't this bad before I met  
ya. I can never decide what  
to wear.

BILLY

You really should hang the  
losers up.

Cindy grabs Billy's hand and jerks him upright.

CINDY

Come on. I'll walk ya.  
Don't wanna kill ya, just  
annihilate ya.

Cindy CLICKS out the light.

LATER

Cindy and Billy cuddle together under a sheet. Billy repeatedly runs his fingers through Cindy's bangs. When they occasionally get stuck in the tangles of Aqua net, Billy jerks his fingers through as he softly giggles.

A tear seeps out of the corner of Cindy's eye. She tries to catch it but it lands on Billy's chest.

CINDY

You ever get scared, Billy?

BILLY

Sometimes.

Billy lovingly grabs Cindy's chin and lifts it to him.

BILLY

Hey, we gotta talk about that poster.

Cindy quizzically looks at Billy.

BILLY

S.D. bites. The Raiders are much better.

Cindy laughs as she socks Billy.

MONTAGE - TIME

-- EXT. CINDY'S FRONT PORCH - NIGHT -- Cindy, in a witches outfit, stirs a pot of dry ice. Billy turns away from Cindy. He is embarrassed when Cindy grabs his butt and squeezes.

-- INT. VIDEO STORE - NIGHT -- Cindy's behind the counter of a Blockbuster style video store. Billy walks in. Cindy removes her nametag, throws it in her purse, and runs to greet Billy. They grab hands and walk out.

-- INT. CINDY'S LIVING ROOM - NIGHT -- Cindy, Cindy's dad, and Billy all happily decorate a Christmas tree.

END MONTAGE

INT. CINDY'S LIVING ROOM - NIGHT

Next to the couch, the Christmas tree glitters.

Cindy peers out the living room window, curtain pulled aside. She excitedly drops the curtain, rushes out of the door, and into the yard.

EXT. CINDY'S FRONT YARD

Cindy throws her arms around Billy. Billy doesn't respond. Cindy is full of worry as she pulls back and looks at Billy.

CINDY  
What's wrong? You sick?

Billy fidgets as he looks down.

BILLY  
Gotta go to Iraq.

Cindy bursts out in tears as she paces in a very small area.

Billy grabs her arm. She stops, turns towards him, and stands like a statue. Mascara streaks run down her face as she wipes her nose with the sleeve of her sweatshirt.

CINDY  
When?

BILLY  
January 3<sup>rd</sup>.

Cindy pulls her arm away and looks down at her moving feet. Her lips move fast but nothing comes out. Her feet stop moving as she looks up in the air.

BILLY  
Cindy.

Billy waits until Cindy snaps back to reality.

BILLY

I have to visit my family for  
a couple weeks before I go.  
I won't be here for  
Christmas.

CINDY

I -- I'm s -- sorry, Billy.  
(gasp)  
I'm so angry but I'm s --  
(sniffle)  
-- so not angry with you.

Billy pulls Cindy to him, wraps his arms around her, and  
leans his forehead on hers.

BILLY

Ya love me?

CINDY

God, Billy, you'll never know  
how much I love you.

Billy backs up, pulls the class ring off his finger, and  
slides in onto the middle finger of Cindy's right hand.

BILLY

Ya wait for me?

CINDY

I'll be yours 'till the end  
of time.

They lean together and kiss.

INT. CINDY'S LIVING ROOM - LATER

Billy's sits on the couch next to the Christmas tree as  
Cindy enters from a hall. The ring dangles from her  
neck. It hangs from a single string of suede.

BILLY

Why'd ya do that?

CINDY

It's a man's ring, Billy. I  
don't wanna lose it.

INT. CINDY'S LIVING ROOM - NIGHT

John reads a newspaper as Cindy nervously takes a seat on the couch next to him. John puts his paper down, wraps his arms around her, and pulls her close.

Cindy melts into her father as she pulls and twists on his shirt.

CINDY

Daddy, I've been miserable since he left for Cali. My heart feels like it's broken into a million pieces, and it's only been two weeks.

There's a car MOTOR. Cindy bolts up and looks out of the window. She runs through the living room, out of the door, and into the yard directly at Billy.

EXT. CINDY'S FRONT YARD

Billy has a buzz cut and wears a bright red sweater. It's the first time he's worn something other than black.

Cindy throws her arms around Billy and almost knocks him over. She deeply kisses him as they teeter.

As she pulls away from his lips, she leans into his ear.

She pulls back and lovingly looks at Billy.

BILLY

I love you too, Cindy.

CINDY

Love the sweater. You look hot in red.

Billy produces a small box from behind his back. It's wrapped in Christmas paper.

CINDY

I don't want anything from you but you.

BILLY

Go ahead. Open it. I think  
you'll like it.

CINDY

Don't gotta ask me twice.

Cindy ecstatically rips the paper off and opens the box.

A long, thick, gold necklace sparkles in the moonlight.

Cindy looks at Billy with longing.

Billy grabs the necklace and maneuvers Cindy's body  
around so her back is to him.

Billy moves her hair out of the way, cuts the suede with  
an army knife, slides the ring off, and then slides it  
onto the new sparkling necklace.

He gently fastens it around Cindy's neck and replaces  
her hair.

The moonlight reflects off a tear that slides down  
Cindy's face. Cindy angrily wipes it away and excitedly  
turns back around.

INT. CINDY'S BEDROOM - NIGHT

Cindy lies in her bed as she watches Billy put his  
clothes on over his boxers. Tears roll down her face.  
Smearred makeup covers cheeks, and her hair is in knots.  
She resembles an insane clown.

The little hand of her clock is pointed at the two.

Billy, now dressed, sadly looks down at Cindy. He  
gently brushes away her hair and touches her face.

Cindy buries her face in her pillow; cries escape.

Billy kisses the top of her head.

BILLY

Walk me out?

CINDY

Can't.

BILLY

I so love you, Cindy.

Billy turns and slowly walks out of the bedroom.

Cindy is still buried in her pillow when the front door CLOSES.

Cindy gets up, throws on her robe, runs out of the bedroom, and down the stairs.

LIVING ROOM

Cindy trips down the last few steps and SLAMS against the front door.

EXT./INT. ROAD - NISSAN

Billy drives; tears roll down his face.

INT. CINDY'S LIVING ROOM

Cindy flings the front door open just in time to see the low-rider turn the corner and disappear.

Cindy slams the door and drops to her knees. She madly beats the floor with both fists while she SCREAMS at the top of her lungs.

INT. CINDY'S BEDROOM - DAY

Daylight seeps through the closed blinds of the now clean room. Classical music wafts from the boom box. Cindy lies asleep in her bed. Billy's red sweater is gripped in her arms.

KAY KAY, thirty-one, gently sits on the edge of the bed and takes in the room.

A violin and clarinet lie next to a music stand that holds solo concerto sheet music.

Next to the instruments, an easel holds a hauntingly dark painting.

Letters from Billy are scattered across the bed.

Kay Kay gently shakes Cindy.

Cindy rubs her eyes and tries to focus. Dried paint covers her arms. She bolts to an upright position.

CINDY

Kay Kay, why ya here?

KAY KAY

Dad's worried.

CINDY

Why does he always call you?

KAY KAY

I'm your big sister, Cindy.

CINDY

I'm fine.

Kay Kay looks back to the instruments.

KAY KAY

You still play?

Cindy nervously takes in her room and forces herself to let go of the sweater.

CINDY

Sometimes more than others.

Kay Kay's focus is back on the painting.

KAY KAY

Good.

(Looks to

Cindy)

Anyways, it's been three weeks. Your twenty-first birthday is in a few days. Let's do something.

Cindy shakes her head.

KAY KAY

There's nothing to do but wait. Waiting like this is gonna turn time into molasses.

For a moment Kay Kay looks like their mom. Cindy closes her eyes and shakes her head. Kay Kay is Kay Kay when she opens them again.

CINDY

You're probably right.

KAY KAY

I know I am. 'Sides, you have to to shower.

(laughs)

You stink.

CINDY

I shower daily, but only so I don't stink up the Billy smell on his sweater.

Kay Kay socks Cindy.

CINDY

Candie said Jonel's in town. Haven't seen her in like ...

(counts on  
fingers)

seven years?

KAY KAY

(smiles)

Give her a ring.

INT. RUSTON WAY - NIGHTCLUB - DAY

There are only a handful of people scattered about. Top forty music blares from the big speakers that surround the empty dance floor.

TABLE

JONEL, twenty-four, and Cindy sit next to a full window that overlooks the bay. A camera sits on the table in front of Cindy.

Cindy is lost in the murky light that bounces off the water.

JONEL

Cindy, I was sorry to hear  
about your mom.

CINDY

It's getting better. This  
was the first year I  
celebrated the holidays.

Cindy stirs her drink as she watches the ice cubes  
dance. She stops stirring and looks at Jonel.

CINDY

I can't believe I'm out on my  
birthday. She died right  
before I turned eighteen.

JONEL

Why this year?

CINDY

I met Billy.

Jonel laughs as she shoves Cindy. Cindy quickly  
rebounds.

JONEL

So sappy, but at least you're  
happy.

Kay Kay approaches the table with three new drinks.

Cindy giggles as she points at Jonel.

CINDY

That rhymed.

CINDY'S DAYDREAM - SLIPPERY WHEN WET

Cindy, in a bikini, sits in a lawn chair as she sips on  
a strawberry daiquiri, a euphoric look on her face.

Billy stands under a sprinkler. He erotically rubs  
water into his legs, arms, and then licks his lips.

Cindy wipes a lot of slimy drool from her chin.

END DAYDREAM

Cindy's giggles have transformed into a deafening laugh. She repeatedly slaps her knee.

CINDY

Man, Billy is so unbelievably hot. I mean, someone get a hose, because his ass is on fire.

Jonel and Kay Kay join in Cindy's hysterical laughter.

Jonel grabs Cindy and Kay Kay's hands and drags them to the dance floor.

DANCE FLOOR

Jonel, Cindy, and Kay Kay laugh as they wildly dance.

INT. DESERT - BILLY'S TENT

A few military men are scattered about. They wear desert camouflage uniforms.

Billy lies on a cot and stares at a photo.

Private NELSON lies on the cot that's next to Billy's.

NELSON

(to Billy)

Sweet thing.

(meanly)

Too bad she's already getting nailed by some other dude.

BILLY

Shut the fuck up, Nelson.

INT. RUSTON WAY - NIGHTCLUB - TABLE - LATER

WAITRESS (O.S.)

Last call!

JONEL

(to Cindy)

Hey, What ever happened to Rob?

Kay Kay doubles over with laughter.

KAY KAY

(to Jonel)

Do you know that I cau --

CINDY

-- Not the right time, Kay Kay.

Jonel doesn't understand what the hell Kay Kay is talking about. She focuses back on Cindy.

JONEL

Shit, I thought you'd marry his ass.

CINDY

Not quite. He joined the navy. Think he's in San Diego.

JONEL

Why'd you guys end it?

Cindy sternly eyes Kay Kay. Kay Kay attempts to contain her laughter.

CINDY

(to Jonel)

Mom died. I got wild for a year, partied non-stop. Shit like that.

Kay Kay bursts out in laughter again. She repeatedly slaps her open palm on the table, tears in her eyes.

KAY KAY

Naked -- I -- I --

CINDY

-- Kay Kay, ya gotta stop.

INT. CINDY'S LIVING ROOM - NIGHT

Shopping bags, candy, and birthday photos scatter the kitchen table. A toolbox lies open.

Cindy wears a shirt that reads, SUPPORT OUR TROOPS on the front and WILLIAM A. COOK down the sleeve. She fills a Valentines basket with the photos from her birthday and the candy. She grabs a cassette tape.

INSERT CASSETTE, which reads:

"Billy, I love you. XXX's,  
OOO's, and more! Cindy"

BACK TO SCENE

She inserts the cassette into its case and gently places it into the basket.

Cindy pulls some string, a blue marker, and a calendar out of a bag. She grabs a hammer and some nails from the toolbox, and she nails the calendar to the wall.

She ties one end of the string around a blue marker and the other end of the string around the calendar nail. The calendar displays JANUARY 1991. Cindy takes the blue marker and neatly Xs out all of the days up through the twenty-eighth.

CINDY

I'll be counting the days.

INT. CINDY'S BEDROOM - NIGHT

Cindy, in her WE SUPPORT OUR TROOPS shirt, sleeps. The neon guts of a phone light up as it rings. The little hand of the clock points to three.

Cindy sits straight up and grabs the phone.

CINDY

Billy, baby. How are you?

Billy drills Cindy.

BILLY (V.O.)

Where were ya last night?

CINDY

Kay Kay, Jonel, and I went out.

BILLY (V.O.)  
Who's Jonel?

CINDY  
A childhood friend.

BILLY (V.O.)  
Figured you'd be home by two.

CINDY  
It was my birthday.

BILLY (V.O.)  
Gotta go.

CLICK

Cindy looks at the dead handset.

CINDY  
What the hell?

INT. SERVICE/GAS STATION - CONVENIENCE SECTION - DAY

There's a door that leads to a bay and another that leads to an office. A grease covered radio sits on a counter tuned to 107.7. Raindrops stick to the huge glass windows.

Cindy, Fred (bandana), and John stand. Fred and John wear gas station uniforms. Cindy wears a green apron.

BAY

A VW bus sits on the lifts. A sticker on the back reads, IF MEN ARE FROM MARS AND WOMEN ARE FROM VENUS - LETS BLOW UP MARS.

CONVENIENCE SECTION

Cindy removes her apron and gives her dad, John, a hug.

JOHN  
Work at the video store  
tonight?

CINDY

Nope.

(to Fred)

Give Angie a hug for me.

Fred nods his head, laughs, and points to the bay.

FRED

Gotta get her bus fixed or  
she won't let me in.

JOHN

You going out with Candie?

CINDY

Nope. She's got a new man  
that's keeping her occupied.

JOHN

(laughs)

Hope he's not married.

CINDY

Dad, you gotta stop giving  
her shit about that. She  
didn't know.

INT. TUCKERS TAVERN - NIGHT

It's a real dive with a couple pool tables and some  
dartboards. Old country music drifts from a jukebox.  
There are only six people in the place, including Cindy.  
No one else appears to be under fifty.

Cindy drinks a bottled beer as she sits on a stool at  
the bar. She talks with a man, LESTER, who sits next to  
her. He is in his early seventies with gray hair. Deep  
lines run through his face.

CINDY

Billy used to come here so I  
thought I'd check it out.

LESTER

I frequent this establishment  
quite often.

Cindy digs a billfold out off her smiley face purse and produces a photo.

Lester squints at the photo, shakes his head, and hands it back.

Cindy looks at the photo, shrugs, and puts it back in her billfold.

The tavern door opens. A tomboyish girl, ANNETTE, boldly stomps in. She always wears jean overalls and big boots. Tonight a big winter coat accompanies her outfit.

ANNETTE

The party can start!

Annette stomps straight up to Lester and gives him a rough hug. Lester returns her hug.

Annette throws her coat on a stool.

ANNETTE

How's my man doing?

LESTER

Magnificent.

Annette meanly glares at Cindy; Cindy holds her breath and tugs on her top.

ANNETTE

(to Lester)

Who the hell is this?

LESTER

My apologies. Annette -  
Cindy - Cindy - Annette.

Annette slaps Cindy on the back as she laughs.

ANNETTE

Good to meet ya.

CINDY

(exhales)

Good to meet you too.

ANNETTE  
(to bartender)  
Charlie, hit me!

The bartender, CHARLIE, closes the beer tap and slides the full glass down the bar. Annette catches it.

Cindy and Lester watch Annette in amazement.

Annette stomps to the jukebox.

ANNETTE  
What's with this shit? Let's  
hear some good ol' southern  
rock.

Cindy grins, turns to Lester, and leans in close.

CINDY  
I'm so gonna like her.

LATER

Pro darts, a dart case, extra tips, and flights scatter a table as southern rock continues to play.

Lester watches from the table as Cindy stands on the line, dart in hand. Annette stands next to Cindy and motions a proper dart throw. Cindy watches.

ANNETTE  
You have to follow through.

CHARLIE (O.S.)  
Last call!

Cindy mimics Annette. The dart completely misses the board, bounces off the wall, and lands next to two other floor darts.

Cindy flops down into a chair next to Lester.

CINDY  
Damn.

Annette collapses into the third chair and takes the last swig of her draft beer. She slams the empty glass down.

ANNETTE

(to Cindy)

You suck.

Lester, Cindy, and Annette all laugh.

LESTER

(to Cindy)

Will you grace us with your  
presence again?

Annette's anxious as Cindy looks at her then back at  
Lester.

CINDY

I work two full time jobs.

Annette's disappointed.

CINDY

I could try to come out on  
Fridays.

Annette smiles, slaps her own leg, and then shakes her  
hand in pain.

ANNETTE

Friday nights it is.

LESTER

Fridays are superior for me.

INT. CINDY'S BATHROOM - DAY

Cindy, in Billy's red sweater, nervously paces. Candie  
is worried.

Something BEEPS.

CINDY

Can't do it.

Candie slowly picks a stick up from the back of the  
toilet tank.

CANDIE

Honey, it's positive.

Cindy's emotions bounce back and forth between excitement and scared shitless. She finally settles on excitement.

She throws her arms around Candie. They tightly squeeze each other.

#### KITCHEN

Cindy and Candie stand in front of the kitchen calendar. The calendar displays FEBRUARY 1991. The blue Xs neatly cover each square through the twenty-sixth.

Cindy draws tiny pink and baby blue hearts on the square of the twenty-seventh.

Cindy shakes her finger in Candie's face.

CINDY

Don't you say a word.

CANDIE

(cackles)

No more vodka for you.

CINDY

I'm serious, Candie.

CANDIE

I'm content with that. I got sick of O.J. that night anyway.

Cindy kicks Candie.

CANDIE

What was that for?

CINDY

Tryin' to move your needle off that damn scratch.

Both girls burst out in childlike laughter.

CINDY  
Seriously, Candie, I wanna  
tell Billy first.  
(mumbles)  
Hopefully in person.

INT. CINDY'S BEDROOM - NIGHT

The neon phone lights up as it rings. The little hand  
on the clock points to two.

Cindy still wears Billy's red sweater as she fumbles the  
phone.

CINDY  
Billy?

BILLY (V.O.)  
I Love you.

Cindy jumps up out of bed as if she weren't asleep.

CINDY  
I Love you too. You coming  
back?

BILLY (V.O.)  
No, why?

CINDY  
Seen on CNN that it's over.  
Some of the troops are coming  
home?

BILLY (V.O.)  
I'm stuck here for another  
four months, maybe more.

CINDY  
What do ya mean, maybe more?

BILLY (V.O.)  
They're talking about a year  
now.

A tear slides down Cindy's face. She madly wipes it,  
forces a smile, and touches her belly.

CINDY

Hey, at least you're okay. I was worried that you were in the barracks that SCUD hit.

BILLY (V.O.)

I'm fine. Mom would've ca...

There's silence as Cindy fidgets with his sweater.

BILLY (V.O.)

Hey, Cindy?

CINDY

Yeah?

BILLY (V.O.)

Thanks for the Valentines stuff. That was really sweet.

CINDY

(giggles)

I bet you got shit over it.

BILLY (V.O.)

Yeah, but it was so worth it. I wish I'd been there.

CINDY

What?

BILLY (V.O.)

Your birthday, Goober.

INT. DESERT - BILLY'S TENT - NIGHT

Nelson is full of anticipation as he sits on his cot. He holds a letter in his hand.

Billy digs through a box full of letters.

Nelson points at the red Sharpie ink that's on the back of the letter. It reads, TS!

NELSON

(to Billy)

See that.

Billy looks.

NELSON  
My girl sent nudes.

BILLY  
(shocked)  
Really?

Nelson ecstatically rips the envelope open. He pulls out the photos and tosses the letter onto his cot.

Horror crosses Nelson's face as he looks at the first photo, flips to the second, and then the third.

Nelson is frozen as he drops the photos.

SLOW MOTION

The photos drift to the ground. One of the three photos lands face up.

END SLOW MOTION

NELSON  
I'll fucking kill them!

Nelson grabs his gun and stomps out of the tent.

EXT. DESERT

Nelson howls as he rapidly fires his gun into the air.

INT. DESERT - BILLY'S TENT

Billy nervously kneels down to pick up the scattered photos. He stares at the one that landed face up. There's a beautiful woman in bed with someone that's not Nelson.

Billy grabs the letter off the cot and stares at it. He proceeds to mumble the letter aloud.

BILLY  
"Ryan is better in this  
department than you ever have  
been or ev --"

Billy angrily rips up the letter and photos.

HEADSHOTS

INT. CINDY'S KITCHEN - DAY

The calendar displays MARCH 1991. The days are crossed out up through the twenty-fifth. A big red squiggly splotch covers the whole square of the twenty-sixth. It's out of place between the perfect blue Xs.

An unkempt Cindy wears a baseball cap backwards. She stares at the calendar and violently sobs.

END HEADSHOTS

INT. CINDY'S LIVING ROOM - DAY

The summer sun bursts through the window.

Cindy and her dad, John, sit on the couch. They wear summer cloths. Cindy melts against her father as she cries.

John gently brushes her hair with his fingers.

CINDY'S BEDROOM - LATER

Summer sun burst through the window as Cindy sleeps in her bed. Black mascara streaks are crusted to her face.

Doctor SKRINER, sixty-five, wears a white doctor's smock with SKRINER across the pocket.

Trying not to wake Cindy, Doctor Skriner and John speak quietly.

JOHN

Thanks for doing this, Doctor  
Skriner.

SKRINER

I'm going to prescribe her an  
antidepressant.

Doctor Skriner scribbles on a pad. The date reads,  
AUGUST 28, 1991.

SKRINER

You make sure that she takes  
it. If she gets even the  
slightest bit worse, call me  
immediately.

JOHN

Okay.

SKRINER

She's been through a lot.  
I'm not surprised.

INT. CINDY'S LIVING ROOM - NIGHT

Baby stuff and Halloween decorations scatter the room.

Cindy's dad, John, rocks baby TUESDAY.

Tuesday, eight-weeks-old, is always dressed in pink with  
a matching head bow.

INT. TUCKERS TAVERN - BAR - DAY

Annette stands behind the bar as she dials a number on a  
phone.

INT. CINDY'S LIVING ROOM - SAME

The same Halloween decorations dot the room.

Cindy sits on the couch as she listens to classic rock  
as the rotary phone rings.

INTERCUT TELEPHONE CONVERSATION

CINDY

Hello?

Annette paces.

ANNETTE

You have to come to Tuckers tomorrow.

CINDY

What the hell's wrong?

ANNETTE

One of the guys can't play in the dart tourney tomorrow. You need you to sub.

CINDY

Don't scare me like that.

ANNETTE

Ya come?

CINDY

I'll try.

EXT. TUCKERS TAVERN - PARKING LOT - DAY

Cindy gets out of Ford work truck and slams the door. Annette runs up to her.

Annette grins and socks Cindy.

ANNETTE

M.G. broke again?

Cindy nods.

ANNETTE

You gotta get a new car.

Cindy motions to the Ford in a game show host way.

CINDY

Why, when I have this beauty?

ANNETTE

How's baby Tuesday?

CINDY

(dreamy and sad)

Getting bigger every minute.

INT. TUCKERS TAVERN - BAR

Halloween decorations are scattered throughout Tuckers.

Annette, Lester, and Cindy sit together on the stools;  
Cindy's in the middle.

Annette anxiously looks around.

ANNETTE

I have to pee.

Annette runs off.

A DRUNKEN MAN sits on Annette's stool and leans up on  
Cindy.

Cindy turns her head to the drunken man. She pushes her  
back towards Lester trying to gain some space between  
her and this man.

CINDY

Yeah?

DRUNEN MAN

You're fine.

CINDY

Huh?

DRUNEN MAN

Too fine to be gay.

Cindy looks at the drunken man seductively. She toys  
with his shirt as she leans in close to him and flips  
him the bird.

Cindy and Lester both hysterically laugh as the now  
upset drunken man sways to his feet and wobbles off.

DART ROOM - LATER

People gather around as they watch Annette and Cindy  
play darts.

Annette steps up to the line and throws.

First dart, bulls-eye.

Second dart, bulls-eye.

Third dart, triple-twenty.

Annette whips around and high-fives Cindy.

A GUY steps to the line.

First dart, ten.

Second dart, twenty.

Third dart, bulls-eye.

Cindy, Annette, and Lester smirk at each other. Cindy removes professional darts from a case that boldly proclaim, CINDY. She checks the flights, tips, and then walks to the dart line with confidence.

Cindy takes her stance and throws.

First dart, bulls-eye.

Second dart, bulls-eye.

Annette jumps up with excitement.

Cindy looks at Annette, Lester, then the dartboard. She wipes the sweat from her palms on her shorts. She takes her stance, exhales, and fires off the last dart.

SLOW MOTION

The crowd moves their bodies with the sailing dart as if they have an impact on the outcome.

The dart slides into the bulls-eye and teeters hard. The crowd still mimics.

When the point registering BEEP is heard,

END SLOW MOTION

everyone jumps and hollers in excitement.

ANNETTE

Told ya we'd beat them!

CINDY

I so wanna play next year.

Annette holds up her palm; Cindy slaps it.

INT. CINDY'S LIVING ROOM - NIGHT

There's baby stuff scattered throughout the living room.

Cindy sits on the couch. She lovingly cradles baby Tuesday in her arms as she feeds her a bottle.

EXT. CINDY'S FRONT YARD - DAY

The M.G. sits on jacks, hood up. Fall leaves scatter the ground among car parts. A Haynes Manual lies open on the engine.

Cindy leans inside the engine compartment and pulls on something with all of her might.

A new Ford pickup pulls up; John gets out. He slams the new Ford's door and runs to Cindy.

JOHN

What the hell you doing?

With attitude, Cindy stands. Her hands leave grease smears as she wipes them down the front of her shirt.

CINDY

I'm changin' my starter.  
What the hell's it look like  
I'm doing?

John points at the jacks.

JOHN

It looks like you're trying  
to kill yourself! Those  
things give and you're dead,  
D-E-A-D, dead!

Cindy throws her greasy hands in the air.

CINDY

Well, I'm tired of everyone bitching when I ask them to help.

JOHN

You have got to get a new car. When I say new, I mean, one that was produced within the last three years, Cindy. No more classics! I mean it!

Cindy stomps to the house as she waves her hands.

CINDY

Whatever!

John looks at her, shakes his head, and goes to work on the Midget.

EXT. ANGIE'S HOUSE - FRONT PORCH - DAY

Beautiful concerto oboe music drifts through the door as Cindy knocks.

The music stops.

Cindy nervously fidgets as she waits.

Angie, dressed earthy, opens the front door to find tears running down Cindy's face.

ANGIE

Oh, God. What's wrong?

CINDY

(through tears)

Fred here?

ANGIE

No, he and Gavin have been working on promo stuff.

(excited)

The album releases tomorrow.

Cindy's in a daze.

SHOT THROUGH HOME VIDEO CAMERA

EXT./INT. - RUSTON WAY - '74 BEETLE - NIGHT

Cindy drives (wild hair). Gavin sits next to her (hair to the middle of his back). They are both dressed grunge. The backseat of the Beetle is weighted down with gig equipment. The sticker on a guitar case reads, CRUEL BEINGS.

CINDY

You guys are so gonna rock  
the house tonight, Gavin.

GAVIN

I know. Can't wait.

Gavin looks lovingly at Cindy.

GAVIN

Got a new song for you.

Cindy smiles, leans over to Gavin, and kisses him.

END SHOT THROUGH HOME VIDEO CAMERA

Angie repeatedly snaps her fingers in front of Cindy's face.

ANGIE

Cindy. Cindy.

CINDY

Sorry.

Cindy trudges inside.

LIVING ROOM

The house is decorated for Halloween. There's a drum set in the corner. Next to the drum set, an oboe lies in an open case.

Cindy flops on the couch as a baby cries in the background, Angie frantically looks around.

ANGIE

Hang on.

Angie runs out of the room as Cindy continues to sob; black mascara drips down her face.

Angie returns with baby Tuesday and gently hands her to Cindy.

ANGIE

(to Tuesday)

Look, Tuesday. It's Auntie  
Cindy.

Cindy's tears stop as she hugs Tuesday tight. Her eyes are full of love and pain.

Angie sits next to Cindy as she takes a motherly tone.

ANGIE

What's going on?

CINDY

Nothing.

Cindy wipes snot on her sleeve.

ANGIE

Come on.

CINDY

Billy hasn't called.

ANGIE

How long?

CINDY

S -- summer.

ANGIE

Maybe he's somewhere he can't  
call.

CINDY

No letters.

ANGIE

That's odd. You have no idea  
why?

CINDY

No.

ANGIE

Did he know 'bout the baby?

SHOT THROUGH A HOME VIDEO CAMERA

INT. CINDY'S KITCHEN - DAY

The calendar displays MARCH 1991. The days are crossed out through the twenty-fifth. A big red squiggly splotch covers the whole square of the twenty-sixth. It's out of place between the perfect blue Xs.

An unkempt Cindy wears a baseball cap backwards. She stares at the calendar and violently sobs.

END SHOT THROUGH A HOME VIDEO CAMERA

ANGIE

Cindy, you okay?

CINDY

I couldn't find the right time before I miscarried. I didn't see the point after that. It would've just hurt him.

ANGIE

You still writing him?

CINDY

(stubbornly)

No.

ANGIE

Well, you know that Gavin is still totally in love with you. That's all Fred and I hear about.

A tiny smile appears on Cindy's face.

CINDY

Sometimes ... I do miss him.

INT. CINDY'S BATHROOM - DAY

Cindy opens the cabinet by pulling on the mirror. She stares at a prescription bottle.

INSERT PRESCRIPTION BOTTLE, which reads:

"CYNTHIA ROWINSKY - PROZAC -  
20 MG ONCE DAILY - DOCTOR  
SKRINER"

BACK TO SCENE

Cindy grabs the bottle and shuts the mirror.

INT. VIDEO STORE - BEHIND COUNTER - NIGHT

Cindy is dressed to kill as she checks customers out.

CINDY

Chad, I'm so gonna do more  
money than you tonight, and  
I'm wearing heals.

Cindy ferociously laughs.

CHAD looks at Cindy and then concentrates back on his scanner and register.

CINDY

(to customers)  
I'm so gonna beat him.

The customers rush to the other side of the counter to pick up their tapes as they give Cindy a thumbs up.

Cindy gives them a thumbs up as she drops their movies on the counter and rushes back to the next customer.

LATER

There's a new employee, BLAKE. He is twenty-five, has short hair, is well built, and has striking features.

Blake extends his hand out towards Cindy.

BLAKE

I'm Blake.

Cindy quickly shakes his hand while looking at the movies on the counter.

CINDY

Cindy.

VIDEO STORE - FLOOR - LATER

There is a clatter. Blake kneels and picks movies up off the floor.

Cindy kneels on the floor across from Blake and helps him pick up the movies.

CINDY

Don't worry. You'll get it.

Blake looks at Cindy and nervously fumbles the movies he has just picked up.

Cindy finally looks at Blake. They make eye contact and Cindy freezes.

CINDY'S DAYDREAM - LIT

A tiny dimly lit room. A small table and chair sit in the middle of an *otherwise empty room* (Ha. Pearl Jam). An unlit candlestick sits on the table.

Blake sits in the chair in front of the table. He focuses on the candlestick; Cindy's head is the wick.

Blake blows ever so softly.

Cindy's head goes up in flames.

END DAYDREAM

Blake pokes Cindy in the arm.

BLAKE

Hello?

Cindy touches the ring, stands abruptly, and brushes herself off with her empty hand.

INT. VIDEO STORE - OFFICE - NIGHT

Cindy sits behind a desk as she counts a till.

Blake enters. He walks behind the desk, right up to Cindy. His face is suddenly inches from hers.

Cindy rolls her chair until the back of it hits and grips the wall. Blake follows her, keeping the distance between them the same.

BLAKE

Go out with me.

Cindy gulps, lifts the ring off her chest, and clears her throat.

BLAKE

(throws his  
arms out)

Had to try.

Blake walks out.

Cindy exhales, her body becomes limber, and the chair releases the wall.

Cindy shakes her head and fans her face with her hand.

INT. VIDEO STORE - DAY

The video store is dead when Cindy walks in. A new girl, BRENDA, works with Blake behind the counter.

Cindy drops some movies in a drop box. She takes off her winter coat and drops it over the counter. The coat lands next to a small Christmas tree.

CINDY

(to Blake)

Everything okay?

Blake takes in Cindy's WE SUPPORT OUR TROOPS shirt and can't hide his disapproval.

BLAKE

Yeah.

CINDY

Anybody call in sick?

BLAKE

Nope.

CINDY

Great, I'll get some more movies and enjoy the day.

Brenda gawks at Cindy's shirt (William A. Cook on the sleeve) and points.

BRENDA

I know him.

Blake and Cindy quizzically look at Brenda.

BRENDA

Billy. My boyfriend's in the same battalion as Billy.

CINDY

(desperately)

Everyone okay?

BRENDA

(confused)

Yeah.

BLAKE

(to Brenda)

He's an ass. Doesn't write or call, but she waits.

CINDY

(to Blake)

How'd you know?

BLAKE

Word gets around.

Brenda sees a customer and takes the opportunity to remove herself.

CINDY

Blake, you're hot. I mean,  
smoking. Hell, there's  
something there.

(flails her  
hands)

Fact is, even if Billy and I  
don't work, I couldn't date  
ya. You're in the air force.

BLAKE

So?

Cindy grabs her coat, slowly puts it on, and heads to  
the exit. Her heads hung low.

CINDY

Military men don't stay.

INT. COFFEE SHOP - TABLE - DAY

Cindy and Candie sit and sip fancy coffee. Gene  
Gregory's music drifts through the speakers.

CANDIE

I'm with Blake. You haven't  
heard from Billy since July.  
Five months, Cindy. Even if  
you don't want to date Blake,  
what about Gavin?

CINDY

It would be like ... okay,  
what if all my life I loved  
vanilla and chocolate ice-  
cream. But, after years of  
loving vanilla and chocolate  
I realize that there is  
chocolate chip mint. I taste  
it and realize that I never  
knew what love was until I  
had chocolate chip mint.

CANDIE

Do you have any sagacity?  
There's no justification for  
not writing or calling.

CINDY

If I go back to vanilla or chocolate I will lose my chance to ever have chocolate chip mint again.

CANDIE

One hundred and fifty days, Cindy.

Cindy looks into her coffee.

CANDIE

Shit, Cindy, why do you solicit my opinion?

CINDY

(mumbles)

Chocolate or vanilla simply won't do now.

INT. CINDY'S LIVING ROOM - DAY

Cindy sleeps on the couch with a black cat. They share a comforter.

There's a continuous knock on the door. Irritated, Cindy wakes.

CINDY

Candie, I'm catching up on my sleep!

A man's giggle wafts through the door.

Cindy jumps up, runs to the door, and flings it open. Disappointment crosses her face as Rob (distinctive facial mole) pushes his way in. Rob now has a buzz cut.

Cindy steps back.

CINDY

Rob, number's been the same since fifth grade. Hello?

Rob flops down on the couch.

ROB  
Let's go do something.

CINDY  
(panicked)  
Hang on.

Cindy takes off towards the kitchen.

#### KITCHEN

The calendar displays DECEMBER 1991. Cindy gawks at it. The days are crossed out up through the twenty-second.

Rob walks in.

ROB  
What ya doing?

CINDY  
We're outta T.P. Had to come  
back to get napkins.

Cindy grabs a few napkins from the kitchen table and heads to the bathroom.

#### BATHROOM

Cindy frantically stares at her reflection in the cabinet mirror as she vigorously washes her hands.

CINDY  
You can do this. No sweat.  
No big deal. Get it together.

Cindy loudly exhales and heads out of the bathroom door.

#### EXT. CINDY'S FRONT YARD

Cindy and Rob jump into a CRX.

#### EXT./INT. ROAD - CRX

Cindy drives as Rob checks out the interior.

ROB

I almost bought one of these.

Cindy looks at the factory radio.

CINDY

Dad made me get it.

MONTAGE - CINDY AND ROB'S DAY TOGETHER

-- EXT. POINT DEFIANCE - NEVER NEVER LAND -- Cindy and Rob look at a large version of Mother Hubbard's shoe.

-- EXT. POINT DEFIANCE -- Cindy and Rob view the Narrows Bridge from a lookout.

-- EXT. MOVIE THEATER PARKING LOT -- Rob and Cindy jump into the CRX.

END MONTAGE

EXT./INT. - ROAD - CRX

Cindy drives; Rob sits next to her. The radio plays.

ROB

San Diego ain't that far.  
We could get a nice place and  
I'm sure some great Chargers  
tickets.

Cindy is lost, a smile on her face. She abruptly crashes back to reality.

CINDY

Shit. I hope I didn't  
mislead you. I loved  
catching up, but I thought it  
was all we were doing.

(smiles softly)

You do know your audience  
though.

ROB

Who is he?

CINDY

Don't mater.

ROB

Love him?

CINDY

Love him? Hell, you don't  
get it. I wanna have this  
man's children.

Cindy lifts the ring from her chest and pushes it in  
Rob's face.

CINDY

If a bullet was headed at  
him, I'd jump in front. If  
one had been headed towards  
me and you ... well, I'd have  
pushed you in front.

ROB

Hope he knows how lucky he  
is.

CINDY

What's that saying? You don't  
kn --

ROB

-- Know what you got 'till  
it's gone.

Cindy changes the channel on the radio.

RADIO DEEJAY (V.O.)

-- obvious from the album  
that the lead singer/guitar  
player is in love with some  
chick. If you own this album  
you know my question.  
Ladies, light up the phones.  
I wanna hear your thoughts.

AD (V.O.)

At the Paramount tonight!  
It's the group you know, the  
group you love! Locals,  
Gavin Dalin and Fred Friedman  
of Cruel Beings!

CINDY

Wow!

ROB

What?

CINDY

That's Angie's Fred.

ROB

Cool. Go?

CINDY

(abruptly)

No.

CLICK

RADIO DEEJAY (V.O.)

Okay, Jane. You're on the  
air.

JANE (V.O.)

Someone should beat the crap  
out of that bi -- chick.  
She's gotta be brainless.

Rob cracks up.

RADIO DEEJAY (V.O.)

Thanks Jane.

CLICK

RADIO DEEJAY (V.O.)

Hey, don't forget about the  
Paramount tonight. It's sold  
out, but you might be able to  
pick up some tickets from  
those nice, um ... people  
that give them away on the  
street. Now, we'll play  
their song and take a few  
more calls after it's over.  
Ladies, listen close.

A slow tune starts wafting from the speakers. Cindy and Rob listen for a moment. They look at each other and nod in approval.

The lyrics start.

SONG (V.O.)

Cindy --

Cindy can't turn the radio off fast enough. She looks as if she is going to be sick.

ROB

Ah, Cindy's Gavin.

(sadly)

Can't believe I forgot about him.

INT. VIDEO STORE - BEHIND COUNTER - NIGHT

Red hearts are sprinkled throughout the store. Blake, Cindy, and Brenda work. They wear hats that are covered in red glitter.

Blake pushes Cindy in the arm. Cindy sways, bounces back, and smiles.

BLAKE

Go out with me.

Cindy laughs, lifts the ring off her chest, and turns away.

Blake sticks a party blower into his mouth and blows it; he watches Cindy walk away.

BLAKE

You'll give in.

FLOOR

An army SOLDIER in uniform walks into the video store.

BEHIND COUNTER

Brenda sees the soldier, throws the movies that are in her hand on the counter, and blissfully runs towards him.

FLOOR

Brenda throws her arms around the soldier. The soldier holds Brenda tight.

BEHIND COUNTER

Cindy and Blake are flabbergasted as they watch Brenda.

Cindy slowly walks up to Brenda.

FLOOR

CINDY

How long's he been back?

Brenda looks at her feet; the soldier is confused.

BRENDA

Sorry, Cindy. Three weeks.

Cindy runs to Blake.

BEHIND COUNTER

CINDY

Can you shut down?

BLAKE

Cindy, you'll get in trouble.

Cindy tugs on her shirt, skirt, and then shirt.

Blake grabs Cindy's arm until she stands still, her face etched in pain. Blake removes the hat from Cindy's head and brushes the hair from her face.

BLAKE

Don't, Cindy.

Cindy's chin quivers as she turns and heads for the door.

EXT. FORT LEWIS - BARRACKS - PARKING LOT - NIGHT

Cindy slams the door of the CRX and marches to the barracks. She inaudibly mumbles the whole way.

INT. BARRACKS - CQ

A STRANGER in uniform sits behind a desk. A phone and an open car magazine sit on the desk.

STRANGER

Who are you here to see?

Cindy is ready to tear someone's head clean off.

CINDY

William Alexander Cook ...  
the Fifth.

The stranger, reacting to Cindy's rage, quickly picks up the receiver of the phone and dials.

STRANGER

Someone is here to see you.

The stranger hangs up the phone. He flips through the car magazine for a moment before he looks up at Cindy.

STRANGER

He'll be down in a mom --

SLOW MOTION

Billy walks down the stairs. As Cindy comes into view, Billy smiles briefly and then appears shocked.

END SLOW MOTION

CINDY'S DAYDREAM - STRANGLEHOLD

Cindy runs at Billy, grabs his neck with both hands, and furiously shakes him.

END DAYDREAM

Billy looks down and fidgets his feet.

BILLY

Hey.

The stranger behind the desk watches Cindy and Billy like a tennis match.

CINDY

Let's go.

BILLY

Where?

CINDY

I don't give a shit. Now please.

Cindy turns and stomps out; Billy follows.

EXT. BARRACKS - PARKING LOT

Cindy is close to a jog when she reaches the CRX. She stands, folds her arms, taps her foot, and waits.

Billy arrives and focuses on the car. He speaks softly as Cindy screams.

BILLY

When ya get this?

CINDY

When you couldn't pick me up from work anymore whenever the M.G. would crap out! You'd know about it if you hadn't stopped calling and writing! Forget the fucking car, Billy! What the hell's going on?

Billy looks down and fidgets.

BILLY

I didn't think this was a good idea when I'm leaving.

INT. VIDEO STORE - BEHIND COUNTER - NIGHT

Cindy wears a short skirt, high heels, and a low-cut shirt. Blake stares at Cindy's bare neckline (no ring).

BLAKE

I take it things didn't go well last night?

CINDY

There was a possibility until I found out he's been on a date since he got back. What the hell's with that?

BLAKE

Moron.

CINDY

Well, I packed all his shit and took it back to base this morning.

Blake nods his head.

CINDY

Everything. Shirt, sweater, letters, cassette tapes, ring, necklace, and photos.

As if a hula dancer, Cindy waves her hand from her head to her knees.

CINDY

I look hot today, right?

With permission, Blake looks Cindy up and down. He eagerly nods.

CINDY

Yeah, I waited until Billy walked down the stairs before I walked out.

Blake snaps his fingers, points, and winks.

BLAKE

Made him watch ya leave. I like it.

CINDY

When are we going out?

INT. SPORTS PUB - TABLE - DAY

Cindy and Blake sit across from each other; both are dressed casual and warm. They eat.

BLAKE

You okay?

Cindy drops her silverware.

CINDY

It doesn't feel right.

BLAKE

You don't get over stuff like this in a day.

CINDY

Blake, you are wonderful and so damn hot.

(shakes her  
head)

I just can't do this. I'm sorry.

INT. ANGIE'S KITCHEN - DAY

Angie dials a number on the phone.

INT. CINDY'S LIVING ROOM - SAME

Cindy sits on the couch when the phone rings.

INTERCUT TELEPHONE CONVERSATION

CINDY

Hello?

ANGIE (V.O.)

Go to the back porch.

CINDY

What?

ANGIE (V.O.)

Just do it!

CINDY

Whatever.

Cindy hangs up the phone and heads to the kitchen.

KITCHEN

Cindy opens the door.

EXT. BACK PORCH

A large musical instrument case sits on the porch. Cindy leans over to view the note that's attached.

INSERT NOTE, which reads,

"Cindy, Happy Valentines. I  
still love you. Gavin Dalin."

BACK TO SCENE

Cindy opens the case to find a saxophone.

GAVIN (O.S.)

Hey, Cindy.

Cindy slowly stands; Gavin comes into view in the

BACK YARD

A '66 Mustang can be seen behind Gavin. It's parked next to the garage.

BACK PORCH

Cindy pulls on her shirt.

BACK YARD

GAVIN

(smiles)

Glad to see I still have that effect on you.

BACK PORCH

CINDY

(grins)

Glad to know my taste in rides finally rubbed off on you.

INT. SERVICE/GAS STATION - CONVENIENCE SECTION - DAY

The murky weather casts rain on the large windows.

Cindy stands behind a counter and stocks cigarettes as Gavin walks in.

Cindy's dad, John, appears from the office. He walks up to Gavin and looks him up and down.

JOHN

So, you think you're hot shit now?

Gavin laughs and extends his hand out to John. They shake hands like long lost war buddies.

GAVIN

Hey, John. How've you been?

John repeatedly whacks Gavin on the back.

JOHN

Good. Love the album.

Cindy's jaw drops; Gavin smiles.

GAVIN

Thanks. We're real proud of it.

JOHN

Well, you should be. I'll  
let you two talk.

John heads to the bay.

GAVIN

Cindy, why don't you give me  
another chance?

CINDY

Still a little messed up.

GAVIN

Who isn't?

Cindy looks down.

GAVIN

Start over? I do still love  
you, Cindy.

Cindy nervously fidgets.

MONTAGE - CINDY AND GAVIN

-- EXT/INT. GAVIN'S HOUSE - NIGHT -- A high end  
Victorian style house in the upper class area of Tacoma.  
Cindy and Gavin jam. Gavin sings and plays his guitar.  
Cindy plays her new sax. They sound fabulous together.

-- EXT. OCEAN SHORES - DAY -- Cindy and Gavin, summer  
clothes, happily run along the beach. The sun beats  
down on them.

-- EXT. RUSTON WAY - DAY -- Cindy and Gavin lean over  
the rails of a dock as they enthusiastically take turns  
licking an ice-cream cone.

END MONTAGE

EXT./INT. ROAD - '66 MUSTANG - DAY

Gavin drives. Cindy sits in the passenger's seat.  
ELLA, five, and ZANE, seven, sit in the backseats. Ella  
brushes the hair of a toy pony. They all wear summer  
attire.

ZANE  
(prodding Ella)  
They come alive at night.

ELLA  
(frightened)  
Don't either.

ZANE  
Yep. One of these nights  
they'll tie you up.

ELLA  
Gavin!

GAVIN  
Knock it off, Zane. Be nice  
to your sister.

Zane leans over and whispers something to his sister.  
Ella whacks Zane in the face with her toy pony.

ZANE  
Gavin!

GAVIN  
Ella, don't hit your brother.

ZANE  
Gavin, what's a strip club?

Cindy and Gavin softly chuckle as Cindy calmly turns  
back towards Zane.

CINDY  
Why do you ask?

ZANE  
Think I should join a club.

CINDY  
That's a great idea, but  
strip clubs are for ...  
divorced men.

ZANE  
(confidently)  
I know that. That's why my  
dad goes.

Cindy and Gavin burst into laughter.

ELLA  
(whinny)  
Gavin, slinky!  
Gavvvviiiiinnnn!

Cindy doesn't get it.

GAVIN  
(to Cindy)  
Ella for Poop.  
(joking)  
Maybe we should've left my  
niece and nephew at home?

ELLA AND ZANE  
(together)  
Hey.

GAVIN AND CINDY  
(together)  
Kidding.

There's a Mustang full of laughter as Cindy leans between the front seats and ruffles Ella and Zane's hair.

EXT. CINDY'S FRONT YARD - DAY

Cindy stands next to Gavin. Gavin grins from ear-to-ear as he holds a set of keys out to Cindy. Cindy is aghast as she gawks at a '69 Mach 1 Mustang with a huge red bow on it.

CINDY  
(shakes her  
head)  
I can't take this.

GAVIN  
Sure you can.

CINDY  
(sternly)  
No, I can't.

GAVIN

I don't get it. You won't live with me. You won't quit your jobs. You won't take the car.

CINDY

Gavin, you gotta give me some time.

Gavin sadly looks at Cindy.

EXT./INT. - ROAD - CRX - DAY

Cindy drives with the windows down; wind blows through her hair. She sadly pulls down a side street, stops the car, and bursts into tears.

FLASHBACK - BILLY MEMORIES

-- EXT. POINT DEFIANCE - OWENS BEACH - DAY -- Billy and Cindy walk along the beach.

-- EXT. POINT DEFIANCE - PARK - DAY -- Billy and Cindy lie on a blanket as they stare at the sky.

-- INT. CINDY'S LIVING ROOM - NIGHT -- Billy giggles as he watches Cindy madly dance around to music.

-- INT. CINDY'S KITCHEN - NIGHT -- Food covers the table, a turkey in the middle. The whole family surrounds the table. Billy and Cindy pass a loving smile.

-- INT. BOWLING ALLEY - NIGHT -- Cindy stands at the line and rolls the ball. Her pants rip in the butt area. Billy (buzz cut) giggles as he runs to Cindy and wraps the bright red Billy sweater around her waist.

END FLASHBACK

Cindy wipes her tears away as she giggles.

EXT. CINDY'S FRONT PORCH - NIGHT

Cindy and Candie both wear shorts. They sit on a cushioned bench. A local band's music escapes from the house as both girls sip drinks.

CANDIE

What in the hell is wrong with you? Gavin is extraordinary.

CINDY

I know. That's what my mind says but my heart screa --

CANDIE

-- For the life of me, I don't

(finger quotations)

get it!

CINDY

I like him. Don't know that I'll ever love him.

(stands)

He's vanilla.

Leaving Candie, Cindy heads to the front door. Candie shakes her head in disgust.

CANDIE

You are -- shit. I don't know what you are but you definitely ain't bright.

EXT. CINDY'S HOUSE - DAY

Sun radiates down as Cindy grabs the mail from the mailbox and fumbles to unlock the front door, purse draping from her arm.

INT. CINDY'S LIVING ROOM

Cindy throws her purse, keys, and mail on the couch. She heads for the stereo, turns on some tunes, and flops down on the couch. She proceeds to flip through mail.

She freezes for a moment as she gawks at a letter.

Cindy wildly jumps up, rips the letter open, and paces as she reads aloud.

CINDY

"August 17th, 1992. Cindy, I hope you are well. I don't know if you want to hear from me or not."

(insane  
cackles)

"I'm taking engineering at the college and staying in campus housing with my sister, Tammie. I'm in Goleta. Give me a call, 805-555-7736. Billy."

Cindy runs to the phone, picks it up, and slams it back down.

CINDY

He did you so wr -- his numbers staring you in the face, moron!

Cindy exhales loudly and picks up the phone, her hand tremors with each turn of the rotary dial.

BILLY (V.O.)

Hello?

CINDY

Billy?

BILLY (V.O.)

Cindy, how are you?

CINDY

Good.

BILLY (V.O.)

Still at the video store?

CINDY

Yeah. Manager now. Still work for Dad too.

BILLY (V.O.)  
(blurts)  
Have a boyfriend?

Cindy paces before she answers.

CINDY  
Yeah. He's really good to  
me.

BILLY (V.O.)  
Oh. I was gonna ask if you  
wanted to come down for a  
visit some weekend.

Cindy repeatedly bangs her head on the wall. She stops  
banging, stands straight, and brushes herself off.

CINDY  
Love to ... but I can't.

INT. VIDEO STORE - OFFICE - DAY

Cindy, dressed in an expensive outfit, sits in front of  
a desk. Cindy's BOSS sits behind the desk.

BOSS  
We gotta let you go.

CINDY'S DAYDREAM - KILL BOSS

Cindy stands, wide stance, in front of the desk. She  
wears a short black leather skirt, tight-ass tank top,  
and long black leather boots. She holds an Uzi in her  
hands.

She cackles as she erratically machine-guns the room.

Cindy's boss lies in a pool of red. He desperately  
waves her to him.

Cindy straddles his body, sits on his stomach, and leans  
her ear to his mouth.

Her boss spits in her face; she head butts him.

END DAYDREAM

Cindy stands up, brushes herself off, and walks out.

EXT./INT. - ROAD - CRX

Hard grunge music blares from the little speakers.

Cindy madly screams the lyrics.

Suddenly, she stops screaming and smiles.

INT. CINDY'S LIVING ROOM

Cindy, still in her expensive outfit, is elated as she speaks on the rotary phone.

CINDY

Sure it's okay?

(nods)

K, call ya when I get there.

Cindy excitedly slams down the phone and rushes off.

EXT./INT. - INTERSTATE - CRX - SUNSET

Cindy wears a concert shirt and jeans. The sun goes down as she cruises south. She sings along to road music. She dances in her seat as she bangs the beat out on her steering wheel.

EXT./INT. INTERSTATE - REST STOP - CRX - DAY

The sun rises.

Cindy wakes (same clothes), rubs her eyes, and cranks the car.

EXT. CALIFORNIA - PISMO BEACH - DAY

Women lay out in bikinis. Tan men run by in California looking shorts, no shirts. Surfers speckle the clear blue water.

Cindy (same clothes) holds her shoes and socks in one hand as she digs her toes into the sand. She gazes at the surfers on the water as a peaceful smile spreads across her face. She lifts her head to soak in the sun.

INT. CALIFORNIA - GOLETA - BILLY'S APARTMENT - LATER

A small campus apartment. The open living, dining, and kitchen area are to one side of the front door. Four small bundles of herbs hang upside-down from the kitchen ceiling.

LIVING ROOM

Billy's high-end stereo sits in a corner; a surfboard is propped against a wall next to it.

Cindy (same clothes) stands in front of the surfboard. She looks at it as if it is her lover. She softly reaches her hand out. She gets a half-inch from it but never touches it.

Cindy tilts her head around a corner and peeks down a hall. The shower runs. She turns and walks to the couch, plops down on it, and closes her eyes.

LATER

Cindy (same clothes) is asleep on the couch when the front door opens. She jerks to an upright position and turns her head towards the front door.

Billy walks in. He wears tattered work clothes. His clothes and long hair are sprinkled with dry cement.

Billy briefly turns his head towards Cindy and forward again. He stops, looks like he's hit a wall, and whips around towards the living room. He gawks at Cindy.

Billy's shock immediately turns to delight.

Cindy jumps off the couch, runs to Billy, and throws her arms around him.

Billy hugs her tight as he burrows his face into her hair.

BILLY

H -- ho --

CINDY

-- Your sister hooked me up.

(Cindy looks  
around)

I must have fallen asleep  
when she was in the shower.  
She had a date with her  
fiancé?

Cindy steps back and happily looks Billy up and down.

Billy looks down at himself.

BILLY

I look horrible.

CINDY

(socks Billy)

You don't. You look like  
you've been working hard.  
Hell, I drove all night,  
haven't showered.

(fans under her  
arm)

Sure I got some stank going  
on 'bout now.

BILLY

Oh, God, you hungry? Want a  
beer?

Billy, worried, heads to the kitchen. Cindy follows on  
Billy's heels.

BILLY

(giggles)

Vodka, maybe?

CINDY

Vodka?

Cindy sticks her finger down her throat as she makes  
barfing noises in between her giggles.

KITCHEN

CINDY

Beer would be great.

Billy removes a beer from the fridge and hands it to Cindy.

Cindy rotates the beer in her hand as she looks at it.

BILLY

Homebrew.

CINDY

Nice.

Cindy removes the lid and takes a deep swig. She swallows and smiles big in approval.

Cindy points at the herbs that hang upside-down.

CINDY

Billy, what's that?

Billy points from bundle to bundle.

BILLY

Sage, Parsley, thyme.

(giggles)

And that's mar-a-ja-wanna.

Cindy spits beer everywhere as she laughs.

BILLY'S BEDROOM

A small TV sits on a dresser, a twin bed sits against a wall, and a small nightstand sits next to the bed. An alarm, and an old, beat up, purple boom box sit on the nightstand.

Billy pulls items from his dresser.

BILLY

I have to shower. You rest.

CINDY

Got dibs when you're done.

BILLY

Cool. Then we'll walk to the  
tavern down the road.

Billy looks at Cindy, stares at her for a moment, grins,  
and walks out.

Cindy focuses on a large brown paper bag that sits on  
the dresser. The shower cuts on; Cindy runs to the  
dresser and looks in the bag.

Cindy pulls out the WE SUPPORT OUR TROOPS shirt, the  
Billy sweater, letter after letter, photos, and the  
class ring on the gold neck chain.

She smiles and gently replaces everything.

Cindy heads to the bed, hits the Play button on the  
cassette player, and throws herself onto the bed.

There are a few seconds of silence before a slow song  
comes on. She frantically sits up, looks around, and  
hits the Stop button.

Cindy's legs bounce as she folds her hands and places  
them in her lap. She looks around and focuses back on  
the boom box.

She tensely reaches over and removes the cassette.

INSERT CASSETTE, which reads:

"Billy, I love you. XXX's,  
OOO's, and more! Cindy"

BACK TO SCENE

Cindy melts into the bed.

INT. TAVERN - NIGHT

Cindy has on a sultry outfit. She bends over a pool  
table ready to make a shot.

Billy, back in black, stands behind Cindy. He tilts his  
head, grins cockeyed, and focuses on Cindy's butt.

Cindy turns to Billy, catching him in the act. She drops her pool stick as she wickedly grins.

CINDY

Come on. We're so outta here.

INT. BILLY'S BEDROOM - LATER

On the table next to the boom box there's a half eaten bag of chips, a pack of Zig~Zags, an ashtray, and a lighter.

Cindy and Billy snuggle in bed. Cindy draws hearts on Billy's bare chest with her finger. She stops drawing.

CINDY

Why'd you just leave like that?

BILLY

Didn't think you cared.

CINDY

What're you talking about?

BILLY

Every time we talked you sounded so happy; the letters I got were so perky. Then, I got photos with all kinds of guys in them.

CINDY

Shit, Billy. I worried every day that you wouldn't make it back. I was miserable, but pissing and moaning about it to you wouldn't have helped. As for my perkiness, you have no idea how I ... hurt.

BILLY

What 'bout this dude? You said that you're happy.

CINDY

No. I said that he's good to me.

(sadly looks  
down)

Billy, you broke my heart  
into a million pieces.

Billy wraps his arms around Cindy and hugs her tight.

INT. BILLY'S LIVING ROOM - DAY

Cindy looks stellar as she sits on the couch listening to music.

Covered in cement, Billy comes in through the front door. He holds a lunch box in one hand and car keys in the other.

Cindy bounces up from the couch and runs to Billy.

Billy, eyes set on Cindy, drops the lunchbox and keys.

INSERT FALLING KEYCHAIN, which reads:

"Seattle"

It clatters as it hits the floor.

BACK TO SCENE

Cindy throws her arms around Billy and kisses him deeply.

She pulls back and grins.

CINDY

Like driving my car?

BILLY

(croaks)

Cool.

Billy clears his throat.

BILLY

Have to replace that factory  
system, though.

EXT. GOLETA - BEACH - DUNES - NIGHT

Billy and Cindy lie on their backs and watch the sunset. Billy turns his head to Cindy. They kiss deeply.

Billy pulls away.

BILLY

(croaks)

We better go.

Cindy eagerly nods her head like a bobble head toy. They get up, grab each other's hands and start to walk.

EXT. CAMPUS HOUSING - ROAD

Still holding Billy's hand, Cindy drinks in the scene and smiles.

A group of college kids party. Music blares. A chair burns in the middle of the road.

Billy squeezes Cindy's hand.

BILLY

That ain't nothing. It's  
much better when they have a  
couch to burn.

CINDY

I see why you love it here,  
Billy.

INT. BILLY'S APARTMENT - KITCHEN - DAY

The sun blazes through a little window that's above the sink.

Billy wears boxers; Cindy wears a long shirt. Billy stands in front of the stove as he stirs and flips scrambled eggs. Cindy is pressed up against his back, arms draped over and down the top of his shoulders.

Billy grabs a chunk of scrambled eggs, turns his head to Cindy, and places the chunk of eggs in her mouth.

The phone in the living room rings.

LIVING ROOM

Billy answers the phone as Cindy stands next to him.

BILLY

Hello?

(smiles)

John, how are you?

(nods head)

Okay.

Billy holds the receiver out to Cindy.

Cindy's voice is hardly audible.

CINDY

Yeah?

JOHN (V.O.)

(loud exhale)

Glad you're okay, Pumpkin.

(sternly)

We were scared to death.

CINDY

Didn't think anyone would  
know I was gone.

JOHN (V.O.)

(sadly)

Gavin called.

CINDY

How'd ya know I was here?

JOHN (V.O.)

Pumpkin, Candie told me 'bout  
the letter.

CINDY

How'd ya get the number?

JOHN (V.O.)

I dug through the old phone  
bills. I found the one from  
when Billy visited home  
before he went to Iraq.

Cindy covers the receiver with her hand.

CINDY

Oh, shit.

JOHN (V.O.)

Cindy, it's okay. Just drive  
safe on your way back.

Cindy is instantly sad.

CINDY

Okay, Daddy. I love you.

JOHN (V.O.)

Love you too, Pumpkin.

Cindy slowly hangs up the receiver; it immediately  
rings. Cindy frantically throws her hand over the  
phone.

CINDY

Billy, he called your Dad.

Cindy moves her hand away. Billy is clueless.

BILLY

Hello?

(sighs)

Yeah, she's here;  
everything's fine.

(nods his head)

Okay, Dad.

Billy heatedly hangs up the phone.

BILLY

You didn't tell anyone you  
were coming down here?

CINDY

Nope. Called your sister  
around five and was gone by  
eight.

BILLY

You should've at least called  
them.

CINDY

Dad's living with Patricia.  
I didn't think anyone would  
know I was gone.

Cindy takes off towards the bedroom as she giggles.

CINDY (O.S.)

Besides, been kinda busy!

Cindy's shirt floats through the air and lands on the  
floor in front of Billy's feet.

Billy excitedly takes off after her.

BILLY'S BEDROOM - LATER

Music escapes from the boom box as Billy and Cindy  
cuddle in bed.

CINDY

Was your dad mad?

BILLY

No, yours?

CINDY

No, just worried. Told me to  
drive s ...

Cindy's sadly turns her head down. A tear trickles out  
of her eye, down her face, and onto Billy's chest.

BILLY

Hey, Goober.

Cindy doesn't respond.

Billy grabs Cindy's quivering chin and pulls it to him.

BILLY

Cindy, just stay.

Cindy frantically gets up and puts her clothes on over  
her bra and underwear.

Billy jumps out of bed and quickly pulls jeans on over  
his boxers.

BILLY

What, Cindy?

Cindy is close to having a panic attack.

CINDY

Are you crazy? I have no job, no place to live, and bills.

Cindy pauses, hopeful.

CINDY

I can visit every other weekend, 'til we have a better plan.

BILLY

(sternly)

Won't work.

(softly)

Why can't you live with me?  
I'm sure you can find a job.

Cindy recklessly picks things up from all over the bedroom and angrily throws them into her suitcase.

CINDY

It's not even your place. I don't wanna put Tammie out.

Billy reaches out to touch Cindy's shoulder. He misses because she is moving around so frantically.

BILLY

Tammie won't care.

Cindy heads to the bathroom, lips moving with no words. She slams the door.

BATHROOM

Cindy's hands shake as she places a card on the sink that reads, TAMMIE. She looks at her pained face in the mirror. She focuses on the tears that cascade down her cheeks.

HALL

Billy stands in front of the bathroom door, head hung.

BILLY

Cindy?

BATHROOM

Cindy looks at the door and back to the mirror. She wipes her tears, flings the door open, and heads to the bedroom. Billy apprehensively follows.

BEDROOM

Cindy grabs the suitcase, hysterically stomps through the apartment, and out of the door; Billy still follows.

EXT. CAMPUS HOUSING - PARKING LOT

Cindy furiously flings her suitcase in the back of the CRX and slams the hatch.

She stomps to the car door, flings it open, gets in, and slams it.

She screeches out.

Billy stands stiff; tears surge down his face.

EXT./INT. CRX

Cindy watches Billy disappear in her rearview mirror; she brutally sobs.

EXT. CAMPUS HOUSING - PARKING LOT

Billy sadly wipes tears from his face and beats his chest with a fist.

He turns and wearily walks back to his apartment, head down.

EXT. TACOMA - TUCKERS TAVERN - CRX - NIGHT

The suitcase is seen through the hatch.

INT. TUCKERS TAVERN

Annette, Lester, and Cindy sit at the bar. Cindy wears the same outfit she left California in. She is extremely intoxicated. Lester wraps an arm around her.

ANNETTE

I'm gonna drive to California  
and kick his ass!

CINDY

He did nothing.

Annette slams down her beer, stands, and heatedly paces. Lester giggles as he watches Annette.

ANNETTE

Bullshit!

CINDY

Annette, he asked me to stay.

ANNETTE

Yeah, after he ignored you  
for what ... a year?

Cindy hiccups.

CINDY

Year and a half.

Annette madly grabs her keys.

ANNETTE

That's it. We're going down  
there. Can't believe he  
screwed up what you and Gavin  
had going.

CINDY

Vanilla don't sound so bad  
now.

ANNETTE

What the fuck are you talking  
about?

Cindy waves her hands, signaling never mind, as she  
stumbles to the bathroom.

BATHROOM

Cindy vomits as Annette holds her hair back. When Cindy  
is done vomiting she turns her head towards Annette.

CINDY

Just let it go.

Defeated, Annette sits on the floor next to Cindy.

ANNETTE

I wish I could make it go  
away.

CINDY

I just needed some time.

Cindy bursts out in tears. She desperately looks at  
Annette.

CINDY

Why couldn't he give me a  
little more fucking time?

Tears fill Annette's eyes and her chin quivers as she  
wraps her arms around Cindy and hugs her tight.

THE END









