

# "STAND BY ME"

( THE BODY )

Screenplay

by

RAYNOLD GIDEON & BRUCE A. EVANS

Based on a short story

by

STEPHEN KING

Draft: Revised

Date: April 30, 1985

REVISED - 6/19/85

Executive

Producer: Andy Scheinman

Producers: Raynold Gideon  
Bruce Evans

FADE IN:

BLACK SCREEN. The title "THE BODY" DISSOLVES UP IN WHITE LETTERS.

FADE OUT TITLE.

FADE IN:

1 EXT. COUNTRY ROAD - LATE AFTERNOON 1

A hard autumn RAIN POUNDS a Land Rover <sup>LATE</sup> parked on the shoulder. THROUGH the water-streaked WINDOWS, we see a blurred image of GORDON LACHANCE, 37, slumped down in the seat staring straight ahead. <sup>RAIN</sup>

2 INT. LAND ROVER - LATE AFTERNOON 2

Lying on the dash is a crumpled copy of The Oregonian folded open to a story whose headline reads "Local Attorney Fatally Stabbed in Restaurant." Outside, a yellow school bus drops off a young boy.

Gordon watches as the bus drives off and the young boy, 12, yanks his jacket up over his head and runs up the hill toward his house. THROUGH THE WINDSHIELD we MOVE IN ON Gordon's face.

NARRATOR (V.O.)

(the adult voice of  
Gordon Lachance)

In all of our lives there's a fall  
from innocence. A time after  
which we are never the same.

FADE OUT.

FADE IN:

3 EXT. CASTLE ROCK (A BLUE-COLLAR MILL TOWN) - MORNING 3

It's 7:30 and already hot. "BIRDDOG" by The Everly Brothers BLEEDS IN ON THE SOUNDTRACK. The twelve-year-old GORDON LACHANCE, dark hair, sweet face, walks down a street of the town reading a 'detective' magazine.

NARRATOR (V.O.)

I was twelve going on thirteen  
when I first saw a dead human  
being.

(CONTINUED)

3

CONTINUED:

3

Gordie crosses up another street.

NARRATOR (V.O.)

(continuing)

It happened in 1960, a long time ago... although sometimes it doesn't seem that long to me.

Gordie enters a vacant lot where a treehouse made of scavenged planks swelters in the lower branches of an ancient ~~elm~~ OAK.

4

INT. TREEHOUSE - MORNING

4

CHRIS CHAMBERS (12), good looking, dirty blond, all American, with a fading black eye, sits across a ratty card table from Gordie. Between them, TEDDY DUCHAMP (12), coke-bottle glasses and hair much longer than either of them, draws a card from a stack and discards one in his hand.

CHRIS

How do you know a Frenchman's been in your back yard?

TEDDY

Hey, I'm French, okay?

CHRIS

Your garbage cans are empty and your dog is pregnant.

TEDDY

Didn't I just say I was French?

CHRIS

I knock.

Gordie draws and gets nothing helpful. Teddy draws.

CHRIS

(continuing; laying down diamonds)

Twenty-nine.

TEDDY

(thinking he's lost)

Twenty-two.

GORDIE

(slams his cards on the table)

Piss up a rope.

(CONTINUED)

TEDDY

(bugles)

Gordie's out. Ole' Gordie just bit the bag and stepped out the door. Eee-eee-eee...

His laugh sounds like a rusty nail being hauled out of a rotten board. Teddy scratches the back of his head and we get a glimpse of a flesh-colored hearing aid stuck into an ear that looks like a lump of warm wax.

NARRATOR (V.O.)

(as Teddy deals)

Teddy was the craziest guy we hung around with. His favorite sport was what he called "truck dodging." He'd run out in front of the big rigs on 196 and let them miss him by bare inches.

Gordie leaves the table and picks up a "Master Detective" to read. Chris draws and discards.

TEDDY

I knock.

CHRIS

You four-eyed pile of shit!

TEDDY

(gravely)

The pile of shit has a thousand eyes.

Gordie and Chris look at each other and crack up.

TEDDY

(continuing; looks at them quizzically)

What?... What's so funny?... Come on, I got thirty. What have you got?

CHRIS

(laughing)

Sixteen.

TEDDY

Go ahead. Keep laughing. You're down to your ride, pal. Come on. Let's go.

Still grinning, Chris starts to shuffle.

(CONTINUED)

4 CONTINUED: (2)

4

NARRATOR (V.O.)

Chris was the leader of our gang,  
and my best friend. He came from  
a bad family and everybody thought  
he would turn out bad... including  
Chris.

We hear SOMEONE COMING FAST UP THE LADDER nailed to the  
side of the elm. Chris stops dealing. A FIST RAPS on  
the underside of the trapdoor.

GORDIE

That's not the secret knock.

A sequence of knocks is tried.

KID'S VOICE

I forgot the secret knock.

BOYS

It's Vern.

Chris throws open the trapdoor and VERN TESSIO, another twelve-year-old,  
raises himself into the clubhouse. He's out of breath.

VERN

(panting)

Wow, man! Wait'll you hear this.

Chris and Teddy continue to play cards.

GORDIE

Hear what?

VERN

(breathing heavily)

Lemme get my breath. I ran all  
the way from my house.

TEDDY

(breaking into song)

I ran all the way home...

CHRIS &amp; GORDIE

(singing)

Do wah..do wah...

TEDDY

...just to say I'm soh-ree...

CHRIS &amp; GORDIE

Soh-ree...soh-ree...

TEDDY

What can I say...

CHRIS & GORDIE

Do wah...do wah...

5.

4

TEDDY

I ran all the way...

4

CHRIS/TEDDY/GORDIE

Yay...yay...yay...

VERN

(trying to override  
them)

Come on, you guys... Listen to  
me... This is boss. Come on...

Teddy, Chris, and Gordie continue to sing.

VERN

(continuing)

Okay. Okay. Forget it. I don't  
have to tell you nuthin'...

CHRIS

Alright, Vern, what is it?

VERN

Okay, great. You won't believe  
this. Sincerely. I...

TEDDY, CHRIS & GORDIE

(interrupting, singing  
again)

I ran all the way home...

VERN

Screw you guys.

CHRIS

No, no, no. What is it?

VERN

Can you guys camp out tonight? I  
mean if you tell your folks we're  
gonna tent out in my back field?

CHRIS

(begins to deal again)

Yeah, I guess so. But my dad's on  
a mean streak.

(taps his black eye)

Drinkin', you know.

VERN

You got to, man. Sincerely. You  
won't believe this. Can you,  
Gordie?

GORDIE

Yeah, probably.

(CONTINUED)

TEDDY

So what are you pissing and  
moaning about, Vern-O?

CHRIS

I knock.

TEDDY

What?!! You liar! You ain't got  
no pat hand! You didn't deal  
yourself no pat hand!!

CHRIS

(smirks)

Make your draw, shitheap.

Teddy reaches for the top card on the pile of bikes.  
Chris reaches for his smoke on the ledge behind him.  
Gordie bends over to pick up his detective magazine.

VERN

You guys want to go see a dead  
body?

Everybody stops and looks at Vern.

VERN

(continuing)

I was under the porch digging, you  
know.

NARRATOR (V.O.)

We all understood what Vern meant  
right away.

DISSOLVE TO:

5 EXT. TESSIO HOUSE - EARLIER THAT MORNING

*EST.*

5

The front porch runs the length of the house --  
probably forty feet long and seven feet wide. As the  
Narrator talks, we MOVE TOWARD a small door in the  
lattice-work skirt that fences the underside of the  
porch.

NARRATOR (V.O.)

When Vern was eight he buried a  
quart jar of pennies under his  
~~porch~~ porch. He drew a treasure map so  
he could find them again. A week  
later his mom cleaned out his room  
and threw away his map.

OUR VIEW ARRIVES at the small doorway and we...

CUT TO:

The ground looks like a prairie dog city with its little holes and mounds of earth. Halfway toward the other end the twelve-year-old Vern is digging obsessively with a short handle hoe.

NARRATOR (V.O.)

Vern had been trying to find those pennies for four years. Four years, man. You didn't know whether to laugh or cry.

The SCREEN DOOR SLAMS open above him and Vern freezes in midstroke. TWO PAIRS OF FOOTSTEPS cross the porch. Carefully Vern moves his eyeballs to look through a crack in the boards. It's his brother BILLY and his juvenile delinquent friend, CHARLIE HOGAN -- both sixteen.

CHARLIE

(in a trembling,  
cry-baby voice)

Jesus Christ, Billy, we gotta do something.

BILLY

Why? Who says?

INTERCUT under porch and exterior porch.

CHARLIE

But we saw him.

BILLY

So? It's nuthin' to us. The kid's dead so it's nuthin' to him, neither. Who gives a shit if they ever find him? I don't. And the girls didn't see him.

CHARLIE

But it was that kid they been talking about on the radio.

Vern's head snaps around and he tries to get a look at them through the lattice work.

CHARLIE

(continuing)

Brocker, Brower, Flowers, whatever his name is. Train must have hit him.

BILLY

So?

(CONTINUED)



NARRATOR (V.O.)

We had all followed the Ray Brower story closely because he was a kid our age. Three days before he'd gone out to pick blueberries and nobody'd seen him since.

Billy lights a cigarette and flicks the match into the gravel driveway. Vern doesn't want to miss any of this and begins to creep a little closer to the steps.

CHARLIE

I think we should tell the cops.

BILLY

You don't go squawking to the cops after you boosted a car. They'd want to know how we got way the hell out on the Back Harlow Road. They know we ain't got no car. It's better if we just keep our mouths shut. Then they can't touch us.

CHARLIE

We could make a nonnamus call.

BILLY

They trace those calls, stupid. I seen it on Highway Patrol and Dragnet.

CHARLIE

Yeah, right. I wish we'd never boosted that goddamned Dodge. If Ace'd been with us, we could have told the cops we was in his car.

BILLY

(tosses cigarette butt away)

Well, he wasn't.

CHARLIE

We gonna tell him?

BILLY

We ain't gonna tell nobody. Nobody never. You dig me?

CHARLIE

Christ Jesus, I wish we never boosted that goddamned Dodge.

(CONTINUED)

BILLY

Aw, shut up and come on.

Two pairs of legs clad in tight, wash-faded jeans, two pairs of feet in black engineer boots with side buckles, come down the steps and keep going.

INT. TREEHOUSE - MORNING

The boys' positions around Vern have changed. They're all sitting facing him now.

TEDDY

I know the Back Harlow Road. It comes to a dead end by the Royal River. The train tracks are right there. Me and my dad used to fish for cossies out there.

CHRIS

If they'd known you were under there, they would have killed you.

Everybody nods in agreement. Then the idea begins to take hold.

GORDIE

(musing)

Could he have gotten all the way from Chamerlain to Harlow? That's twenty or thirty miles.

CHRIS

I think so. He musta started walking on the train tracks and followed them the whole way.

TEDDY

Yeah. And after dark a train must have come along and...

(drives his right  
fist into his  
left palm)

... el smacko.

CHRIS

Yeah. I bet you anything if we find him we'll get our pictures in the paper.

VERN

(shocked)

Huh?!

(CONTINUED)

TEDDY

Yeah! We could even be on TV.

CHRIS

Sure. If we can find the body and report it, we'll be on the news.

TEDDY

We'll be heroes.

VERN

I dunno. Billy will know where I found out.

GORDIE

He won't care. Because it'll be us guys that find that kid, not Billy and Charlie Hogan in a boosted car. They'll probably pin a medal on you.

VERN

Yeah? You think so?!

TEDDY/CHRIS

Sure.

VERN

But what will we tell our folks?

GORDIE

Just what you said. We all tell our folks we're tenting in your back yard, and you tell your folks you're sleeping over at Teddy's. And that the next morning we're all going over to hang out at the drag races. We're rock solid 'til dinner tomorrow night.

VERN

But if we find that kid's body over in South Harlow, they'll know we didn't go to the drag races. We'll get hided.

TEDDY

No, we won't. Everybody'll be so jazzed about what we found.

CHRIS

Yeah.

(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

CHRIS (CONT'D)

(thinks about it)

My dad'll hide me, anyway. Hell,  
it's worth a hiding. Let's do  
it. What do you say, Gordie?

GORDIE

Sure.

CHRIS

Vern?

VERN

I don't know.

TEDDY/CHRIS

Vern... Vern-O... Come on, it'll  
be great.

VERN

Yeah, okay.

TEDDY

(shoots his fist  
in the air)

Too cool!

8 EXT. LACHANCE HOUSE - DAY

8

We PUSH IN on an upstairs window and see Gordie moving  
back and forth in the room.

NARRATOR (V.O.)

Our plans were set and we all went  
about the business of preparing  
for the trip.

CUT TO:

9 INT. GORDIE'S ROOM - MIDDAY

9

With a hot dog wrapped in Wonder Bread stuck in his  
mouth, Gordie is getting ready for his trip. He pulls  
two blankets out of a drawer and throws them on the  
bed. With his hands free he tries to take another bite  
off the hot dog only to have it squirt out onto the  
floor.

Casually, he picks it up, blows the lint off, and  
sticks it back in his mouth. He straightens a sheaf of  
handwritten pages, the title of which is "The Secret of  
the Living Dead" by Gordon Lachance.

(CONTINUED)

He hears FOOTSTEPS coming down the hall and hides the pages under a stack of comic books.

Gordie's FATHER, a tall, stooped man with a tired face and gray hair, walking aimlessly down the hall, glances into Gordie's room. There's an awkward pause.

GORDIE

(offering what's left  
of the hotdog)

You want some, dad?

FATHER

No...

The Father continues down the hall. After a beat, Gordie collects all the loose change and a watch off the top of the dresser and puts them in his pocket.

CUT TO:

There's an Army recruiting poster above his bed. Child-like crayon drawings of battle scenes decorate another wall. There's a faded 8X10 of his father as a young man in combat gear propped up on the dresser. Cheap plastic models of planes, tanks and ships litter the room. Teddy takes a set of dog tags off his father's picture and pulls them over his head. Humming the Marine hymn Teddy puts on a cut-down battle blouse and tucks it into a pair of fatigue pants.

TEDDY

(looking at himself)  
in the mirror)

Too cool.

He turns around and searches the floor for a helmet liner. When he finds it he scoops it up and returns to the mirror to put it on. He picks up a web belt with a canteen hooked onto it and buckles it around his waist.

TEDDY

(continuing)

Ahh... Too cool!

He increases the volume of the Marine hymn as he goes to the closet and drags out a full-length greatcoat. He comes back to the mirror and struggles into it.

(CONTINUED)

10 CONTINUED:

10

TEDDY

(continuing)

Too cool...

(after a pause;  
feeling the  
weight of the  
jacket)

Too hot.

He starts to take it off.

CUT TO:

11 INT. CHRIS' ROOM - MIDDAY

11

While his FATHER, unshaven, 40's, snores bare-assed on a filthy bed surrounded by empty wine bottles, Chris is very carefully pulling Winstons out of a pack on the dresser.

CUT TO:

12 INT. KITCHEN - VERN'S HOUSE - MIDDAY

12

Vern is sitting alone at the kitchen table shoveling Favioli's into his mouth. Anxious to leave, he gets up from the table.

VERN

'Bye, Ma, see you tomorrow.

MOTHER (O.S.)

Vern! You're not going anywhere until you finish everything on that plate.

VERN

I finished, Ma.

MOTHER (O.S.)

Did you finish your lima beans?

Vern hasn't and is momentarily stumped. He sees the open kitchen window. He picks up the plate and, with a flick of the wrist, launches the beans into the great outdoors.

VERN

(setting down the now-  
empty plate)

g

Yeah.

MOTHER (O.S.)

Okay, have a good time.

13 EXT. GORDIE'S HOUSE - MIDDAY

13

Gordie's father is watering the sunburned remains of a garden. His MOTHER, a haggard, gray-haired woman, is hanging laundry on a line. Gordie sticks his head out of the second-story window above them.

GORDIE

Mom, do you know where my canteen is?

His mother, lost in herself, continues with the laundry.

GORDIE

(continuing)

Mom...

Still no response.

FATHER

(after a look at his wife)

It's in Denny's room.

GORDIE

(a pause)

Oh...

For a moment longer, he watches his parents go through their separate rituals.

NARRATOR (V.O.)

In April my older brother Dennis had been killed in a jeep accident during basic training. Four months has passed and my parents still hadn't been able to put the pieces back together again.

14 INT. DENNY'S ROOM - MIDDAY

14

Gordie is standing in the doorway. There are Ivy League college pennants on the walls, trophies on a shelf, and senior pictures of Denny and the girls he dated stuck into the mirror. Trues and Sports Illustrateds are stacked neatly on the desk. The bed is freshly made and there's a letterman's jacket hanging off the back of a chair. It feels eerie and Gordie is both wistful and uneasy as he crosses to the closet. There's a slight hesitation before he opens the door. He takes the canteen off the shelf, turns to leave the room, and stops. He looks at the canteen.

(CONTINUED)

14 CONTINUED:

14

DENNY (V.O.)  
You're gonna be my good luck  
charm, Gordie.

CUT TO:

15 FLASHBACK: INT. DENNY'S ROOM - DAY

15

It's now lived in. Gordie is ten. DENNY is seventeen.  
They're sitting on the bed together. Denny is going  
through a tackle box.

DENNY  
We're not gonna leave one trout in  
that pond, are we, buddy?

GORDIE  
No way, Den...

FATHER (V.O.)  
You found it.

CUT BACK TO:

16 PRESENT

16

With a start, Gordie looks up. His father is standing  
in the doorway watching him.

GORDIE  
Huh?!

FATHER  
You found it.

GORDIE  
Oh... yeah.

His father waits by the door until Gordie leaves the  
room, then closes the door.

17 INT. HALLWAY - MIDDAY

17

Gordie walks along the corridor toward his room. Just  
as he is about to enter it:

FATHER  
Why can't you have friends like  
Denny's?

(CONTINUED)



17 CONTINUED:

17

GORDIE

(stops)

Oh, Dad, they're okay.

FATHER

Sure they are. A thief and two  
feebbs.

GORDIE

Chris isn't a thief.

FATHER

He stole the milk money at school.  
He's a thief in my  
book. \*

His father turns and starts down the stairs. After a  
last look at his Father, Gordie enters his room.

CUT TO:

18 EXT. CASTLE ROCK STREET - MIDDAY

18

Gordie, the canteen slapping against his hip and the  
bedroll slung across his back, is walking along. Roy  
Orbison's "ONLY THE LONELY" BUILDS ON THE SOUNDTRACK.

NARRATOR (V.O.)

Finally, we were all ready to go  
see the body of a dead kid named  
Ray Brower.

A dark car swerves to the curb and drops off Chris.  
Chris has an old Boy Scout pack in one hand. A blanket  
sticks out of the pack.

CHRIS

Thanks, mister.

The car pulls away.

CHRIS

(continuing)

Hey, Gordo...

GORDIE

(a little distant)

Hey, man...

CHRIS

(trots over to  
Gordie)

You wanna see something?

(CONTINUED)

GORDIE  
(unenthusiastic)  
Sure. What?

CHRIS  
You okay?

GORDIE  
(coming out of it)  
Yeah. Sure.

CHRIS  
Come on down here.

He drags Gordie down the alley between the Blue Point Diner and the Castle Rock Drugstore.

GORDIE  
What is it?

19 EXT. ALLEY - MIDDAY

19

Chris stops in front of the garbage cans behind the Blue Point Diner.

GORDIE  
Phew! Chris! Come on, gimme a break! I'm gonna throw u...

Words break off in Gordie's mouth and his eyes grow wide when he sees Chris pull a huge pistol with dark wood grips out of his pack.

CHRIS  
You wanna be the Lone Ranger or the Cisco Kid?

GORDIE  
Walking, talking Jesus! Where'd you get that?!

CHRIS  
Hawked it out of my dad's bureau.

Gordie takes it and turns it over in his hand.

CHRIS  
(continuing)  
It's a forty-five.

GORDIE  
(lying)  
Yeah, I can see that. You got shells for it?

(CONTINUED)

CHRIS

Nine of them -- all that was left  
in the box. My dad'll think he  
used 'em himself, shooting at cans  
while he was drunk.

GORDIE

Is it loaded?

CHRIS

No! Chrissake, what do you think  
I am?

GORDIE

(hefts the gun in  
his hand)

Wow.

He looks around, then takes aim at one of the trash  
cans and pulls the trigger:

KA-BLAM!

A huge hole appears in the corrugated metal. Both boys  
are stunned.

GORDIE & CHRIS

(scream)

Jesus!!!

Chris laughs wildly in amusement or hysterical terror  
-- we can't tell which.

CHRIS

You did it, you did it! Gordie  
did it.

(shouts)

Gordon Lachance is shooting up  
Castle Rock!

Gordie grabs Chris by the shirt and begins to pull him  
back up the alley.

GORDIE

Shut up! Let's get out of here!

The back door to the Blue Point jerks open and a buxom  
old WAITRESS in a white uniform charges out.

WAITRESS

(yells at the  
boys' backs)

Who did that? Who's letting off  
cherry bombs back here?

(CONTINUED)

Chris and Gordie run like hell up the alley -- past the drugstore, past the Emporium Galorium. Gordie tosses the .45 to Chris. Chris is killing himself laughing, but catches it and somehow manages to stuff it back in his knapsack. They vault over a fence and find themselves back on the street. They slow down so they won't look suspicious.

CHRIS

Man, you shoulda seen your face.  
Oh man, that was so neat. That  
was really fine.

19-A  
Pool Hall

GORDIE

You knew it was loaded, didn't  
you? You wet. I'm gonna be in  
trouble. That Tupper babe saw me.

CHRIS

Shit, she thought it was  
firecrackers. Besides, old  
Thunderjugs can't see past the end  
of her nose, you know that.

GORDIE

Well, I don't care. That was a  
mean trick, Chris. Really.

CHRIS

Come on, Gordie. I didn't know it  
was loaded, honest to God.

GORDIE

You really didn't load it?

CHRIS

No way.

GORDIE

You swear it on your mother's name  
even if she goes to hell for you  
telling a lie?

CHRIS

I swear.

He crosses himself and spits, then starts to laugh  
again. Even Gordie has to chuckle.

CHRIS

(continuing)

God, you shoulda seen your face.

(CONTINUED)

19 CONTINUED: (2)

19

They turn and continue on down the street. ACE MERRILL, a good-looking mean seventeen, and EYEBALL CHAMBERS, sixteen (he has one brown eye and one blue eye), come out of a pool hall as they pass. Ace snatches the New York Yankees cap off Gordie's head.

EYEBALL

Hey, girls! Where you going?

GORDIE

Hey, come on. My brother gave me that.

ACE

Yeah. And now you're giving it to me.

CHRIS

You're a real asshole, you know that.

ACE

Oooh! your little brother's not very polite, Eyeball.

Ace grabs Chris and twists his arm behind his back.

EYEBALL

Now, Christopher, I know you didn't mean to insult my friend.

ACE

I'm sure he didn't and I'm gonna give him the opportunity of taking it back. What do you say, kid?

CHRIS

Let go!

ACE

You take it back? You take it back? You take it back?

GORDIE

Hey, come on! Let him go! You're hurting him!

CHRIS

Yeah, yeah. I take it back.

ACE

There. I feel a lot better.

Ace pushes Chris into Gordie, knocking them both to the ground.

EYEBALL

See you later, girls.

(CONTINUED)

19 CONTINUED: (3)

19

Ace tips the stolen hat. Chris begins to pick up his stuff. Gordie just stares at Ace and Eyeball as they walk off.

CHRIS

Come on, man. Forget them.

\*

Gordie shakes off his anger, picks up his knapsack, and he and Chris walk off. After a beat, Chris sidekicks Gordie in the ass. A few more steps and Gordie sidekicks Chris...

20 EXT. RAILROAD TRACKS - NOON

20

The steel ribbons are heliographing in the sun. The heat is savage and we can hear the BOYS STRUGGLING UP the cindery embankment.

VERN (O.S.)

What do we need a pistol for, anyway?

CHRIS (O.S.)

It's spooky sleeping out at night in the woods. Besides, we might see a bear... or a garbage can.

The boys laugh as they COME INTO VIEW.

VERN

(pulls a comb out  
of his pocket)

I brought a comb.

CHRIS

What do we need a comb for?

VERN

If we get on TV, we wanna look good, don't we?

TEDDY

(clapping Vern on  
the back)

Hot shit!

GORDIE

That's a lot of thinking, Vern-O!

Their congratulations fade as they join Chris, who is staring silently down the tracks.

(CONTINUED)

Somehow they catch his mood. With their shirts tied around their waists and sweating like pigs, they all stand there for a moment looking into their future. Finally, Teddy, after a glance at Castle Rock behind them:

TEDDY

How far do you think it's gonna be?

CHRIS

We'll walk across the trestle into Harlow. Harlow's big. We're gonna be walking at least twenty miles. That sound right to you, Gordie?

GORDIE

Yeah. It might even be thirty.

VERN

Gee, maybe we should just hitchhike.

TEDDY

No way. That sucks.

VERN

All we have to do is go up to Route 7 to the Shiloh church, then down the Back Harlow Road. We'll be there by sundown.

TEDDY

That's pussy.

VERN

Hey, it's a long ways.

TEDDY

Did your mother ever have any kids that lived?

VERN

What do you mean?

CHRIS

Even if it's thirty, we ought to be there by tomorrow afternoon, if no one goes pussy.

They all look at each other.

VERN

No pussies here.

(CONTINUED)

20 CONTINUED: (2)

20

TEDDY  
(to Vern)  
Miaoww...

Teddy fakes a jab at Vern. Vern flinches.

TEDDY  
(continuing)  
Two for flinching.

He punches Vern twice in the arm.

CHRIS  
(through their  
laughter)  
Come on, you guys.

And with Chris slightly in the lead, they start off.

DISSOLVE TO:

21

EXT. RAILROAD TRACKS - DAY *Long Shot Day 1* *Train Dodge.*

21

The boys are walking two on either side of the rails throwing rocks and singing the theme from "Palladin."

BOYS  
(singing)  
Have gun will travel reads the  
card of a man. A knight without  
armor in a savage land. His fast  
gun for hire heeds the calling  
wind. A soldier of fortune is the  
man called Palladin.

Chris takes a swig from Vern's canteen and hands it back. Gordie drinks deeply from his own, Teddy continues to sing.

GORDIE  
We're gonna have to fill up at the  
junkyard. My dad says it's  
a safe well.

VERN  
Not if Chopper's there.

TEDDY  
(singing)  
Palladin, Palladin, where do you  
roam?

(CONTINUED)



GORDIE

(to Vern)

If Chopper's there, we'll send you in.

VERN

Very funny...

TEDDY

(singing)

Palladin, Palladin, far far from home.

VERN

Hey, I'm kinda hungry. Who's got the food?

TEDDY

Oh shit! Did anybody bring anything?

CHRIS

Not me. Gordie?

Gordie shakes his head disgustedly. All three look at Vern. Vern shakes his head "no."

TEDDY

Oh, this is great! What are we supposed to do? Eat our feet?

CHRIS

You didn't bring anything either?

TEDDY

Well, shit, this wasn't my idea. It was Vern's idea. Why didn't he bring something?

VERN

What am I supposed to do? Think of everything? I brought the comb.

GORDIE

Wait, wait... Let's see how much money we got.

He unties his shirt and spreads it out on the cinders. The boys dig deep in their pockets. Chris is the first to drop his money on the shirt.

(CONTINUED)

21 CONTINUED: (2)

21

GORDIE

(continuing)

A dollar two from Chris... I got  
sixty-eight cents.

Teddy drops his.

GORDIE

(continuing)

Sixty cents from Teddy.

Vern drops his.

GORDIE

(continuing)

Seven cents, Vern?

VERN

Hey, I haven't found my pennies  
yet.

After a look at Vern, Gordie counts it all together.

GORDIE

Two thirty-seven. Not bad.  
Guidaciolu's at the end of that  
little road that goes to the junkyard.  
We can get some stuff there.

TEDDY &amp; VERN

Yeah... great, great.

CHRIS

(looking back, casual)

Train coming.

VERN

Geronimo!!

He leaps halfway down the embankment in one crazy,  
clownish stride. We can hear the TRAIN COMING. Gordie  
puts his hand on one of the rails to feel it. It's  
THRUMMING crazily.

He gathers up the money. He is stuffing it in his  
pockets when he sees that Teddy is standing in the  
center of the tracks watching the train, which we can  
now see is rushing toward them.

Teddy's glasses glitter in the sun. His long hair  
flops untidily over his brow in sweat-soaked stringers  
and he is grinning. The train is getting closer.

GORDIE

Come on, Teddy.

(CONTINUED)

21 CONTINUED: (3)

21

TEDDY

No, huh-uh, I'm gonna dodge it.

He looks at Gordie, his magnified eyes frantic with excitement.

TEDDY

(continuing)

A train dodge, dig it? What's trucks after a train dodge?

He turns back to face the train.

GORDIE

You're crazy, man! You want to get killed?!

TEDDY

Just like the beach at Normandie!!

The train is speeding down on Teddy. Out of the corner of his eye, Gordie sees Chris spring forward. Chris grabs Teddy and drags him fighting and protesting to pull Chris down with him and, hitting and clawing at each other, they roll all the way to the bottom. Teddy comes up swinging. Chris slaps away his punches with his open hands.

TEDDY

(continuing)

You son of a bitch! Don't throw your weight around on me! I'll kill you, you dipshit!

CHRIS

Hey, look, I'm just trying to save your life. You wanna kill yourself? That what you want?!

TEDDY

You don't tell me what to do.

GORDIE

Come on, come on. Come on you guys. Out it. Vern grabs Teddy and Gordie steps in front of Chris. The TRAIN ROARS BY above them. The THUNDER OF DIESEL EXHAUST and the great heavy CLACKING OF BOXCAR WHEELS DROWNS OUT THE BOYS' VOICES. The train is a short one, but by the time it passes, Chris and Teddy have calmed down.

TEDDY

(continuing)

I don't need a babysitter.

CHRIS

You do, too.

(CONTINUED)

21 CONTINUED: (4)

21

GORDIE

Hey, come on, you guys.

CHRIS

(holds out his  
hand palm up)

Peace... Skin it.

Teddy's glasses are askew and his hearing aid cord dangles against his chest.

TEDDY

I coulda dodged it.

CHRIS

You can dodge it on the way back.  
Skin it, man.

Teddy slaps Chris's hand real hard and Chris slaps  
Teddy's real hard.

CUT TO:

22 TIGHT SHOT OF A MAILBOX

22

A baseball bat swings into it and knocks it off its  
post.

23 EXT. COUNTRY ROAD - DAY

23

While Jerry Lee Lewis' "Great Balls Of Fire" BLASTS  
AWAY ON THE SOUNDTRACK, a black '52 Ford with gangster  
white-walls, spinner hubcaps, and high-rise chrome  
bumpers is barreling along with its right wheels off in  
the dirt. Ace leans out the right front window with a  
baseball bat.

NARRATOR (V.O.)

About this time Charlie and Billy  
were playing mailbox baseball with  
Ace and Eyeball.

Ace takes a vicious swing at a farmer's mailbox and  
lofts it into a potato field.

ACE

Home run!!

24 INT. '52 FORD - DAY

24

Ace and Eyeball are in the front seat. Billy and  
Charlie are in the back. They're all drinking beer.

(CONTINUED)

24 CONTINUED:

24

ACE  
 (handing him  
 the bat)  
 You're up, Billy Boy.

BILLY  
 Naw, you guys win.

ACE  
 It's only six to three. You can  
 catch up.

CHARLIE  
 You know, Ace...

Billy stops Charlie with an elbow to the ribs.

ACE  
 What's the matter with you two?  
 You've been acting weird all day.  
 What is it?

BILLY  
 Nothing. It's nothing.

ACE  
 Come on, I want to finish this  
 game.

25 EXT. '52 FORD - DAY

25

Reluctantly, Billy leans out and cocks his bat. A  
 mailbox looms up. Billy swings. TWANG! The mailbox  
 is left damaged and dangling off its post.

ACE (O.S.)  
 Foooul baaall...

CUT TO:

26 CLOSE ON A SIGN

26

CASTLE ROCK JUNKYARD  
 HOURS 3-7 P.M.

TRESPASSING STRICTLY  
 FORBIDDEN

Standing outside the cyclone fence, the four boys  
 survey the piles of wrecked cars.

(CONTINUED)

GORDIE

Hey, Vern, looks like your mom's  
been out driving again.

VERN

Oh, that's so funny I forgot to  
laugh.

TEDDY

(leaping onto  
the fence)  
Paratroops over the side.

Vern, Chris and Gordie follow.

NARRATOR (V.O.)

(as the boys scale  
the fence)

Trespassing strictly forbidden was  
enforced by Milo Pressman, the  
junkman, and his dog, Chopper, the  
most-feared and least-seen dog in  
Castle Rock. Legend had it that  
Milo had trained Chopper not just  
to sic but to sic specific parts  
of the human anatomy.

Vern and Teddy drop to the ground inside the junkyard  
and together they run the distance to the pump -- the  
kind from which you have to call the water with elbow  
grease -- which stands in a bulldozed area not far from  
a tar-paper shack and a stunted ash. Chris and Gordie  
drop into the junkyard.

NARRATOR (V.O.)

(continuing)

Thus, a kid who had illegally  
scaled the junkyard fence might  
hear the dread cry: Chopper!  
Sic! Balls! And that kid would  
be a soprano for the rest of his  
life ... But right now, neither  
the dread Chopper nor Milo was  
anywhere in sight.

Walking across the flattened ground, Gordie and Chris  
watch Teddy working the pump handle frantically. Sud-  
denly, he is rewarded with a flood of clear water and  
he and Vern stick their heads under the trough, Teddy  
still pumping away a mile a minute.

GORDIE

Teddy's crazy.

(CONTINUED)

26 CONTINUED: (2)

26

CHRIS

Oh yeah. He won't live to be  
twenty, I bet.

\*

GORDIE

(new thought)

You remember that time you saved  
him in the tree?

FLASH CUT:

27 FLASHBACK

27

CRACK! Teddy topples from the top of a tall pine,  
crashing and smashing through the branches toward the  
ground thirty feet below. As he falls by Chris, Chris'  
hand stabs out and catches a fistful of his hair.  
Teddy screams but he is saved.

CUT BACK TO:

28 PRESENT

28

CHRIS

I dream about that sometimes.  
Except in the dream I always miss  
him. I just get a couple of hairs  
and down he  
goes. Weird, huh?

\*

GORDIE

Weird.

He and Chris look at each other.

GORDIE

(continuing)

Yeah, but you didn't miss him.  
Chris Chambers never misses,  
right?

CHRIS

Not even when the ladies leave the  
seat down.

(CONTINUED)

28 CONTINUED:

28

He winks at Gordie, forms an O with his thumb and forefinger, and spits a neat white bullet through it. They grin at each other.

CHRIS  
(continuing)  
Race you.

GORDIE  
Naw, I don't feel like... Go.

And Gordie's off and running.

CHRIS  
(takes off after  
him)  
You're a dead man, Lachance.

Gordie is sprinting as hard as he can. Chris, running easily, is gaining.

CHRIS  
(continuing; clearly  
in control of the  
race, stays just  
behind Gordie)  
Looks like Lachance has got him  
this time. He's got Chambers  
beat. But wait a minute. What's  
this? Chambers is making his  
move. Lachance is fading and  
it's...  
(he puts on a burst  
of speed and passes  
the well)  
... Chambers at the tape. And the  
crowd goes wild.

Chris cheers, then bends over panting, his hands on his knees. From the same position Gordie looks across and they smile at each other.

DISSOLVE TO:

29 A RUSTED TIN CAN

29

A pebble arcs into it.

30 EXT. DUMP - DAY

30

The boys are sitting in the shade of the ash tree, languidly pitching pebbles into the can.

(CONTINUED)



30 CONTINUED:

30

Their faces are clean and their hair and shirts are wet and, for the first time since we've met them, they're quiet -- just watching the life of the junkyard around them. "Let It Be Me" by the Everly Brothers plays on Vern's portable radio.

TEDDY

(breaking their  
silence)

You guys been watching the Mickey  
Mouse Club lately?

BOYS

Yeah... yeah...

TEDDY

I think Annette's tits are getting  
bigger.

CHRIS

You think so?

GORDIE

Yeah, he's right. I noticed  
lately that the "A" and the "E"...  
(he illustrates)  
... are starting to bend around  
the sides.

VERN

Yeah.

Annette's tits are great.

BOYS

Yeah... yeah...

There's a long pause.

VERN

This is really a good time.

CHRIS

The most.

Gordie takes a swig of water.

TEDDY

A blast.

\*

Gordie squirts a stream of water at the can.

\*

(CONTINUED)

NARRATOR (V.O.)

Vern didn't just mean being off-limits inside the junkyard, or fudging our folks, or going on a hike up the railroad tracks into Harlow...

Chris takes a drink from the canteen and squirts at the can. Vern tries it from his own canteen.

NARRATOR (V.O.)

(continuing)

... he meant those things, but it seems to me now that there was more, and that we all knew it. Everything was there and around us. We knew exactly who we were and exactly where we were going. It was grand.

Teddy drinks and, looking straight ahead, squirts the water out of the side of his mouth into Vern's ear.

VERN

Hey, come on. Cut it out, willya?  
(wiping his ear)  
What time is it, Gordie?

GORDIE

(pulls the wristwatch  
out of his pocket)  
Quarter after one.

VERN

We better go get the food.  
Junkyard opens at three.  
Chopper'll be here.

CHRIS

Sic balls.

TEDDY

You go. You can pick us up on the way back.

VERN

I'm not going alone. We should  
all go.

TEDDY

I'm staying right here.

GORDIE

Me too.

VERN

Well, I'm not going.

(CONTINUED)

30

CONTINUED: (3)

CHRIS

Girls, calm down. We'll flip  
for it.

\* 30

GORDIE

Okay. Odd man goes?

TEDDY

That's you, Gordie. Odd as a cod.

GORDIE

(he gives them  
each a coin)

Flip or eat lead.

Four coins spin up into the sun. Four hands snatch  
them from the air. Four flat smacks on four grimy  
wrists. Four coins are uncovered.

VERN

Four tails! Oh Jesus, that's a  
goocher.

CHRIS

Come on, Vern. That doesn't mean  
anything. Go again.

VERN

No, man. A goocher, that's really  
bad. You remember when Clint  
Bracken and those guys got wiped  
out on Weed Hill in Durham? Billy  
told me they was flippin' for  
beers and they came up a goocher  
just before they got into the  
car. And bang! They all get  
totalled. I don't like this.  
Sincerely.

TEDDY

Nobody believes that crap about  
moons and goochers. It's baby  
stuff, Vern. Come on.

Teddy flips. Chris and Gordie follow.

(CONTINUED)

TEDDY

(continuing; the coin covered on his wrist)  
You gonna flip or what?

Reluctantly, Vern Flips. The boys uncover. Vern, Chris and Teddy still have tails. Gordie is showing Thomas Jefferson on a nickel.

TEDDY

You lose, Gordie. Old Gordie just  
screwed the pooch. \*

GORDIE

Does the word 'retarded' mean anything  
to you? \*

TEDDY

Eeee-eeee-eee, Gordie. Go get the  
provisions, you morphadite.

GORDIE

Don't call me any of your mother's  
pet names.

TEDDY

Eeee-eeee-eeee, what a wet end you  
are, Lachance.

GORDIE

Ah, shut up.

TEDDY/VERN/CHRIS

(chant)

I don't shut up, I grow up. And  
when I look at you I throw up.

GORDIE

(backing away)

Then your mother goes around the  
corner and licks it up.

Teddy, Vern and Chris groan. Gordie gives them the  
finger, then turns and runs off toward the entrance to  
the junkyard.

NARRATOR (V.O.)

I never had any friends later on  
like the ones I had when I was  
twelve. Jesus, does anyone?

32 INT. FLORIDA MARKET - DAY

32

It's a small country store. The owner, GEORGE QUIDACIOLU is slowly piling hamburger meat onto his scale and trying to keep an eye on Gordie, who is shopping for the rest of the boy's provisions.

QUIDACIOLU

Hey, ain't you Denny Lachance's brother?

He takes a swig from a bottle of S'OK cream soda.

GORDIE

Yes, sir.

QUIDACIOLU

Sad thing what happened to him. The Bible says "In the midst of life, we are in death." Did you know that? Yuh. I lost a brother in Korea.

Gordie lays his purchases on the counter.

QUIDACIOLU

(continuing)

You look just like Denny. People ever tell you that?

GORDIE

(glumly)

Yes, sir, sometimes.

Quidaciolu puts another spatula of meat on the scale, then has a thought and looks out the screen door like he's having a vision.

QUIDACIOLU

I remember the year he was All-Conference. Halfback, he played. Yuh. Could he run? Father God and Sonny Jesus!

CUT TO:

33 FLASHBACK: INT. KITCHEN - LACHANCE HOUSE - DAY

33

DENNY, 18, all-American, good looking, and Gordie, 11, are having dinner with their parents.

FATHER

Could be some scouts at the game tomorrow.

(CONTINUED)

33 CONTINUED:

33

DENNY  
I don't know, Pop.

GORDIE  
(timid)  
Dad, could you pass the potatoes?

FATHER  
That's what I hear, son.

MOTHER  
Are you gonna see Jane after the game? She's a lovely girl.

GORDIE  
Dad, Can I have the potatoes?

FATHER  
Dorothy, don't talk to the boy about girls...

GORDIE  
Could I have the potatoes, please?

As the father ignores Gordie and continues, his mother reaches across the table for the potatoes.

FATHER  
He shouldn't be thinking about girls. This is the biggest game of his life. Now, Dennis, when you're out there tomorrow...

DENNY  
(handing the potatoes to Gordie)  
Pop, did you read the story Gordie wrote? Gordie wrote a story. It was real good.

MOTHER  
What did you write, sweetheart?

FATHER  
(after a look at Denny, slaps the table; angry at the mother)  
You see? That's what I'm talking about. Football takes concentration. You start in with the girls and now his mind's all over the place...

DENNY  
(turns to Gordie and slips in)  
I really liked it.

(CONTINUED)

33 CONTINUED: (2)

33

Gordie beams. Denny grabs him and squeezes him in a playful headlock.

QUIDACIOLU (V.O.)  
You play football?

CUT BACK TO:

34 PRESENT

34

GORDIE  
What?

QUIDACIOLU  
Do you play football?

GORDIE  
No.

QUIDACIOLU  
What do you do?

GORDIE  
I don't know...

Quidaciolu tops the mound of hamburger meat on the scale with another scoop.

\*

QUIDACIOLU  
Well, your brother sure could play football.

\*

(pause - then he removes the meat)  
Here you go, kid. Buck and a half of hamburg.

\*

\*

35 EXT. JUNKYARD ENTRANCE - DAY

35

Gordie is at the top of the fence. He monkeys down the other side.

36 EXT. JUNKYARD - DAY

36

Gordie, now carrying the bag of groceries in one hand, rounds a mound of scrap metal and pauses in midstride. Chris, Vern and Teddy are not where he left them. He frowns and glances around the junkyard. A few steps later, he can see the backs of Teddy and Vern's shirts and a piece of Chris behind the tree. A CAR TRUNK SLAMS closed to the right of Gordie. He whips a look in that direction. MILO PRESSMAN, fat, forty, wearing a trucking cap, comes around the edge of his tar-paper shack.

VERN (O.S.)

Run, Gordie!! Run!!

Gordie's head swivels back to his friends, who have scrambled out of the grass and are sprinting toward the fence.

MILO

Hey! Hey, you kid! What you doing there??! Come over here!!

Gordie breaks into a run, his sneakers kicking up hard little clods of dirt. Vern, Teddy and Chris get to the top of the fence and drop to the other side.

MILO

(continuing)

You come back here! Come back here or I'll sic my dawg on you, goddamnit!

Gordie runs even faster, his arms pumping, the BOTTLES in the brown paper bag CLANGING together. Teddy's high-pitched LAUGH eee-eee-eeee floats over it all.

VERN

Go, Gordie! Go!

MILO

(yells)

Chopper! Sic 'im! Sic 'im, boy!

NARRATOR (V.O.)

That's what he said. But what I heard was: "Chopper, sic balls"!

(CONTINUED)



With a bloodcurdling scream, Gordie doubles his speed. We can hear CHOPPER GROWLING and tearing up the earth behind him.

On the run, Gordie throws the bag of groceries over the fence and leaps, landing halfway up its chain-link side. He claws his way to the top and, without looking, simply jumps.

On the other side he almost lands on Teddy, who is doubled over and laughing like crazy. At the same instance, Chopper hits the chain-link fence behind him and lets out a HOWL of mangled pain and disappointment.

Gordie turns around, holding one skinned knee, to get a look at the famous Chopper. What he sees is not some huge hellhound but a perfectly common, medium-sized black-and-white mongrel dog who is YAPPING and jumping fruitlessly at the fence.

GORDIE

That's Chopper?!! That's Chopper?!!

NARRATOR (V.O.)

Chopper was my first lesson in the vast difference between myth and reality.

TEDDY

(starts to strut up  
and down in front  
of the fence)

Kiss my ass, Chopper! Kiss my  
ass! Bite shit!

Teddy bumps his fanny against the chain-link fence and Chopper does his level best to take Teddy up on his invitation. He does nothing but rack out his nose, which is bleeding already. Chris and Vern are lying weakly on the embankment, laughing so hard that they can do little more than wheeze.

MILO

(waddling toward them)

Here, here! You boys stop  
teasing that dog. You hear me?  
Stop it right now!

TEDDY

(turning around)

Come on, Choppie! Sic me!  
(MORE)

(CONTINUED)

TEDDY (CONT'D)

(he cups his hands  
over his crotch and  
thrusts his hips  
forward)

Come on! Sic balls!

Chopper goes nuts. He runs around in a big circle, YELPING AND BARKING and foaming, while he gets up speed; then launches himself straight at the security fence. He is going about thirty miles an hour when he hits it. The whole FENCE makes a low MUSICAL SOUND like a zither note -- YIMMMMMMMM.

Chopper gives a strangled YELP, both eyes come up blank, and he does a totally amazing reverse snap-roll, landing on his back with a solid THUMP. He lays there for a moment, then struggles to his feet, his tongue hanging crookedly from the left side of his mouth. Milo goes berserk.

MILO

I know you!! You're Teddy  
Duchamp!! Sonny, I'll beat your  
ass, teasing my dawg like that!!

TEDDY

(raves back)

Like to see you try! Let's see  
you climb over this fence and get  
me, fat ass!

MILO

Don't you call me that! You  
little tin-weasel peckerwood  
loony's son!

Teddy stops jumping up and down. His face goes pale.  
Vern and Chris stop laughing.

TEDDY

(hoarsely)

What did you call me?

MILO

(smiles)

Your dad's a loony. Loony up in  
the nuthouse in Togus, that's  
what. He held your ear to the  
stove and burned it off.

TEDDY

My father stormed the beach at  
Normandie!!

(CONTINUED)

MILO

He's crazier than a shithouse rat. No wonder you're actin' the way you are, with a loony for a f...

TEDDY

You call my dad a loony again,  
I'll kill you, I'll kill you!!!

Chopper is walking in a large, dazed figure-eight behind Milo. Teddy and Milo are nose-to-nose with the wire fence between them.

MILO

Loony, loony. Loony!!

TEDDY

I'm gonna rip your head off and  
shit down your neck!!!

Teddy throws himself at the fence and starts up.

MILO

You come on and try it, you slimy little bastard.

Chris and Vern grab Teddy by the loose part of his jeans and pull him off the fence. They both stagger back and fall over, Teddy on top.

TEDDY

Lemme up! Lemme up! Nobody ranks out my old man. Lemme up,  
goddamn it! Lemme up!

CHRIS

That's just what he wants! He wants to get you over there and beat the piss out of you and then take you to the cops.

TEDDY

Huh?

MILO

Never mind your smart mouth, kid. Let 'im fight his own battles.

GORDIE

Sure. You only outweigh him by five hundred pounds.

(CONTINUED)

36 CONTINUED: (4)

36

MILO

(ominously)

I know you, too. Your name's  
Lachance.

(points to Vern  
and Chris)

I know all you guys.

All your fathers are going  
to get calls from me, except for  
the loony up to Togus.

He stands there, his fists clenched, glaring at the  
boys, trying to intimidate them.

CHRIS

(dragging Teddy away)

Come on. Let's get away from this  
asshole before I puke.

TEDDY

(tears beginning to  
flow)

He ranked my old man.

CHRIS

Teddy, c'mon.

The boys start back into the woods towards the tracks.

MILO

Come back here! Come back here!  
You foulmouthed little whore  
master! I'm calling the cops!

GORDIE

You do that. You do that. We'll  
tell them how you sicced your dog  
on us.

MILO

(in their direction)

Come back here... I said come back  
here, goddamnit... Come back here.

He stands there, a big man in a baseball cap with his  
dog sitting drunkenly beside him. He looks like the  
biggest third grader in the world, locked inside the  
playground by mistake, yelling for someone to come and  
let him out.

37 EXT. ROAD OUTSIDE OF JUNKYARD - DAY

37

With the dump in the b.g., the boys  
walk along in gloomy silence.

VERN

We showed him. Thought we were a  
bunch of pussies.

GORDIE & CHRIS

Yeah...

TEDDY

(still crying)

He ranked my old man.

Teddy swipes the back of his hand across his nose. The  
other three boys look at him out of the corner of their  
eyes.

NARRATOR (V.O.)

I wondered how Teddy could care so  
much for his dad who'd practically  
killed him and I couldn't give a  
shit about my own dad who hadn't  
laid a hand on me since I was  
three and that was for eating  
bleach under the sink.

TEDDY

He ranked my old man.

CHRIS

What do you care what a fat old  
pile of shit like him said about  
your father? Huh?

GORDIE

He still stormed the beach at  
Normandie, right?

TEDDY

Yeah, yeah. Forget it.

VERN

You think that pile of shit was at  
Normandie?

TEDDY

Forget it, man.

VERN

He don't know nothin' about your  
old man. He's just dogshit.

CHRIS

Yeah. And whatever's between you  
and your old man, he can't change  
that.

(CONTINUED)

37 CONTINUED:

37

TEDDY

(screams)

Forget it, alright! Just forget  
it!!

He's so angry he shakes his glasses off his nose.

\*

Teddy straightens his glasses and the boys walk on in  
silence. Vern tries to lighten the mood by starting  
the "Have Gun Will Travel" theme.

VERN

(softly)

Have gun will travel reads the  
card of a man... A knight without  
armor...

Nobody joins and he trails off.

TEDDY

(after another awkward  
silence)

Hey, I'm sorry if I'm spoiling  
everybody's good time.

GORDIE

I'm not sure it should be a good  
time.

CHRIS

You saying you want to go back,  
man?

GORDIE

No, huh-huh! But going to see a  
dead kid -- maybe it shouldn't be  
a party.

VERN

Yeah, if he's really bad, like all  
cut up and blood and shit all over  
him, I could have nightmares and  
stuff...

CHRIS

Come on...

VERN

You know like guts and eyeballs  
and ready to jump and grab...

(CONTINUED)

37 CONTINUED: (2)

37

CHRIS

Alright, alright...

VERN

Well, I can't help it.

Silently, the four boys press on.

NARRATOR (V.O.)

It was only a quarter to three but it felt much later. It was too hot and too much had happened. We weren't even close to the Royal River yet. We were going to have to pick them up and lay them down if we were going to make some real miles before dark.

The boys look small and frail in the distance and the sun is so bright off the rails that you see them as white lines when you close your eyes.

CUT TO:

38 CLOSE ON A BARE SHOULDER

38

A razor blade ENTERS FRAME and begins to scrape the letter "R" into the skin. In front of the "R" the letters "COB" have already been etched and blood still seeps through the blue ink that has been applied to the raw flesh. \*

39 EXT. YARD - BACK OF ACE MERRILL'S HOUSE - DAY

39

Ace, with a fresh tattoo on his shoulder that reads "COBRAS" is the one wielding the razor blade against Eyeball's shoulder. \*

The RADIO IS ON. The Hollywood Argyles are singing "Alley Oop." Billy and Eyeball are lolling around the junk-filled yard catching some rays. They all have their shirts off, they all have bloody tattoos that read COBRAS and they're all drunk out of their minds on beer. \*

BILLY

I've been seeing her for over a month and all she'll let me do is feel her tits.

(CONTINUED)

39 CONTINUED:

39

ACE

She's a Catholic. They're all like that. You want to get laid, you gotta get yourself a Protestant... or a Jew's good.

The song ends.

ANNOUNCER (V.O.)

That was Alley Oop by the Hollywood Argyles. An update on the search for the missing twelve-year-old Ray Brower. The police have expanded their efforts to include Motton, Durham and the outlying areas.

EYEBALL

(as a commercial comes on)

Why don't they give up? The kid's gone. They'll never find him.

CHARLIE

Not where they're looking.

BILLY

(scared, staggers to his feet)

Eyeball's right, Charlie. They ain't never gonna find him.

VINCE

I'll tell you how they're gonna find him. Ten years from now some hunter'll go in the woods to take a leak and wind up pissin' on his bones.

MOKE

Yeah, right.

CHARLIE

I'll bet you a thousand dollars they find him before that.

EYEBALL

I'll bet you two thousand dollars they don't.

CHARLIE

(loud and triumphant)

Well, asshole, me and...

BILLY

Hey, what's the big deal? Who cares whether they find him or not?

ACE

Will you guys shut the fuck up?  
(MORE)

(CONTINUED)



39 CONTINUED: (2)

39

ACE (CONT'D)

If either of you assholes had two thousand dollars, I'd kill you both.

Ace downs another beer and lets out a huge belch.

CHARLIE

(through clenched teeth, to no one in particular)

They're gonna find him.

ANNOUNCER (V.O.)

Hey, we're back with the bossman, Bob Cormier. From the racks and stacks, it's the best on wax...

40 EXT. RAILROAD TRACKS - DAY

Lollipop.

40

Teddy and Vern are walking side by side on the cinders. Chris and Gordie are quite a ways behind them.

ANNOUNCER (V.O.)

... it's the Chordettes with "Lollipop." It's boss!!!

As the SONG COMES IN, Teddy starts to do a shuffle step like a back-up singer. Vern picks it up.

CHORDETTES (V.O.)

(on the radio)

Lollipop, lollipop, oh lolly, lolly, lolly;

Lollipop, lollipop, oh lolly, lolly, lolly;

Lollipop, lollipop, oh lolly, lolly, LOLLIPOP!

On the final "pop," both Vern and Teddy "pop" their cheeks with a finger and we GO TO:

41 CHRIS AND GORDIE

41

CHRIS

I got some Winstons. Hawked 'em off my old man's dresser. One apiece. For after supper.

GORDIE

(preoccupied)

Yeah, that's cool.

(CONTINUED)

41 CONTINUED:

41

CHRIS

That's when a cigarette tastes  
best. After supper.

GORDIE

Right.

They walk on. We can hear the SONGS CONTINUE on Vern's  
RADIO up ahead.

GORDIE

(continuing)

You think I'm weird?

CHRIS

Definitely.

GORDIE

No, no. Seriously. Am I like...  
you know... weird?

CHRIS

Yeah, but so what? Everybody's  
weird.

Pause. Chris kicks at a rock.

CHRIS

(continuing)

You ready for school?

Gordie shrugs.

CHRIS

(continuing)

Junior high. And you know what,  
Gordie? By next June we'll all be  
split up.

GORDIE

What are you talking about? Why  
would that happen?

CHRIS

'Cause it's not gonna be like  
grammar school, that's why.  
You'll be in the college  
courses. Me and Teddy and Vern,  
we'll all be in the shop courses  
with the rest of the retards,  
making ashtrays and birdhouses.  
You'll meet a lot of new guys.  
Smart guys.

(CONTINUED)

41 CONTINUED: (2)

41

GORDIE

Meet a lot of pussies is what you mean.

CHRIS

(grabs Gordie's arm)

No, man. Don't say that. Don't even think that.

GORDIE

(pulling away)

I'm not going in with a lot of pussies. Forget it.

CHRIS

If you don't, then you're an asshole.

GORDIE

What's asshole about wanting to be with your friends?

CHRIS

It's asshole if your friends can drag you down. You hang with us, you'll just be another wiseguy with shit for brains.

CUT BACK TO:

42 TEDDY AND VERN

42

VERN

You think Mighty Mouse could beat up Superman?

TEDDY

What are you cracked?

VERN

Why not? I saw yesterday he was carrying five elephants in one hand.

TEDDY

Boy, you don't know anything. Mighty Mouse is a cartoon. Superman is a real guy. No way a cartoon could beat up a real guy.

VERN

(thinks)

Yeah... maybe you're right. Would be a good fight, though.

CUT BACK TO:

CHRIS

You could be a real writer  
someday, Gordie.

GORDIE

Fuck writing. I'm not going to be  
a writer. I don't want to be a  
writer. It's stupid. It's a  
stupid waste of time.

CHRIS

That's your father talking.

GORDIE

Bullshit.

CHRIS

Bulltrue. I know what your father  
thinks about you. He doesn't give  
a shit about you. Denny was the  
one he cared about. And don't try  
to tell me different.

Gordie is stunned. He looks angrily at Chris, then  
turns away and lengthens his stride.

NARRATOR (V.O.)

I couldn't tell him different.  
It's scary to find that someone  
else, even your best friend, knows  
exactly how things are with you.

The sun, lower now, comes at them through the  
overlacing trees in broken, dusty shafts, turning  
everything to gold.

CHRIS

You're just a kid, Gordie.

GORDIE

Gee, thanks, Dad.

CHRIS

I wish to hell I was your  
father! You wouldn't go around  
talking about takin' those stupid  
shop courses if I was! It's like  
God gave you something, all those  
stories you can make up, and He  
said: This is what we got for  
you, kid.

(MORE)

(CONTINUED)

43 CONTINUED:

43

CHRIS (CONT'D)

Try not to lose it. But kids lose everything unless somebody looks out for them and if your folks are too fucked up to do it, then maybe I ought to.

A strained silence settles on the boys and they can't look at each other. The tracks stretch ahead to Vern and Teddy, who are waiting for them.

44 EXT. TRACKS

44

VERN

(as Chris and  
Gordie approach)

Come on, you guys. Let's get movin'.

TEDDY

Yeah, by the time we get there, the kid won't even be dead anymore.

Chris and Gordie jog up. The boys throw their arms over each other's shoulder and, four abreast, start off down the tracks.

DISSOLVE TO:

45 EXT. RAILROAD TRESTLE - DAY

45

The rails run across a ridiculously narrow platform of four-by-sixes supported by long, frail-looking wooden posts and crisscrossing beams. It's eighty feet above the water and 150 yards long. There is no more than eighteen inches between the track and the edge of the trestle. And there is no railing. The thought of crossing it on foot is terrifying. And that's just what is going through the boys' minds as they look at it from the solid ground at one end.

VERN

Say, any of you guys know when the next train's due?

They all shrug.

GORDIE

We could go down to the Route 136 Bridge...

(CONTINUED)

TEDDY

What?! Are you crazy? That's five miles down the river. You walk five miles down the river, then you gotta walk five miles back. That could take till dark. We go across here, we can get to the same place in ten minutes.

VERN

But if a train comes, there's nowheres to go.

TEDDY

Hell, there isn't.

He swings over the edge and holds onto one of the 4X6's.

TEDDY

(continuing)

See how easy it is?

CHRIS

You telling me you're gonna hang like that out over the water if it's a two-hundred-car freight?

TEDDY

You chicken?

CHRIS

No, just askin' what you'd do.

TEDDY

Look, you guys go around if you want to. I'm crossing here. And while you guys are dragging your candyasses halfway across the state and back, I'll be waiting for you on the other side, relaxing with my thoughts.

CHRIS

You use your left hand or your right hand for that?

TEDDY

You wish.

GORDIE

One train already went by.

(MORE)

(CONTINUED)

GORDIE (CONT'D)

And there probably isn't any more than one, two trains a day that go through Harlow.

TEDDY

There. See?

An edgy silence falls over the boys as they think about it. Then, Chris looks at Gordie with a crooked smile.

CHRIS

What do you think, Gordo?

GORDIE

Danger is my middle name.

TEDDY

Too cool!!

CHRIS

You wet-end Lachance. Come on.

They file out onto the trestle single file: Teddy first, then Chris, then Vern. Gordie lets them go, then kneels down and takes one of the steel rails firmly in his hand. It's silent. He steps onto the trestle. He watches his feet as he goes and between the ties he can see the embankment drop away beneath him and the rushing RIVER come INTO VIEW.

Teddy, who's further out, starts humming "circus" music as he "tightrope" walks on one of the rails, eighteen inches from a fifty-foot drop.

CHRIS

(continuing)

Goddamnit, man, get back in the middle.

With a pleased cackle, Teddy steps down off the rail -- only to begin walking backwards down the middle of the tracks.

TEDDY

I could do this in my sleep.

Suddenly, Teddy's right foot slips. Stunned shock registers on the others boys' faces as they watch him teeter on one foot, then fall into the abyss between two ties. Chris lunges forward. Desperately, Teddy twists himself in mid-air and at the last instant manages to get both arms over the tie in front of him. His feet kick wildly, looking for some support.

(CONTINUED)

45

CONTINUED: (3)

45

There's nothing below him but a fifty-foot drop to the rocks of the river. As Teddy struggles, Chris quickly steps around behind him, stretches out on the ties, reaches down, grabs the back of Teddy's pants, and pulls him up.

TEDDY

(continuing; rising  
to his feet, with  
Chris)

I wasn't gonna fall.

CHRIS

Just stop screwing around, okay?!!

They look at each other. Teddy looks away first. Then Chris steps aside and lets Teddy go ahead. He watches him for a moment. Subdued, Teddy is walking more carefully now. Chris follows him. With a small moan in his throat, Vern bends over, puts his hand on the ties, and half-walks, half-crawls forward. Cautiously, Gordie brings up the rear.

And with the crossties passing under them, the boys, each in his own way, work their way across the trestle. Gordie and Vern drop back because they're slower.

From time to time they look up to see Chris and Teddy surging further and further ahead. Sweat runs in rivulets off the boys' bodies and their breathing comes strained and harsh. Chris and Teddy pass the midway point...

Vern's hands come INTO VIEW. Beneath the ties we can see the river rushing fifty feet below them. As the rest of the him comes INTO VIEW, we see that his crabbing motion down the tracks is working the comb out of his shirt pocket. He throws his right hand up to stop it; this only succeeds in knocking it completely out of his pocket. It hits one of the ties. Vern stretches for it, but it trickles off his fingers and falls, falls, falls into the river below.

VERN

I lost the comb

GORDIE

Forget it, Vern.



Up ahead, Chris stops and turns around to check on Gordie and Vern. They seem to be fine and he continues on his way.

Vern and Gordie pass the midway point. There's no turning back now. Slowly, we become aware of the NOISES around them -- the hot HUM OF A LOCUST, the sigh of the WIND, the RACKET OF A BLUEJAY, the TUMBLE OF THE WATER below, get bright and clear.

(CONTINUED)

45 CONTINUED: (4)

45

Gordie lifts a hand to wipe the sweat off his face. That motion throws him off-balance. He teeters toward the edge, then stumbles three ties forward before he can catch himself. Breathing hard, he stops. Sucking deep breaths of air, he composes himself. He tries a step, then another and another, then stops again. His head comes up. His eyes widen.

NARRATOR (V.O.)

I've written books about people who can read minds and precognit the future. But the closest I ever came to that feeling myself was that day on the trestle.

As the Narrator talks, we realize that a NEW NOISE has entered our consciousness. it's a DISTANT, LOW RUMBLE. Gordie's head swivels, as if testing the wind, then he forces himself to bend and make a fist around the rail on his left. It vibrates and THRUMS in his hand. His mouth opens but no sound comes out.

In SUPER SLOW MOTION, Gordie tries to rise. It seems to take him forever, straining and straining upward. Finally, he breaks into a BARE FRAME.

GORDIE

(screams)

Train!!!

The other boys' heads snap around, checking Gordie to see if it's a joke. That question is answered immediately by the engine of a freight that hurtles INTO VIEW around a corner on the Castle Rock side of the trestle.

VERN

Aww, shit!!

Chris and Teddy take off. Behind Vern, Gordie breaks into a clumsy, shambling run. Vern increases the speed of his monkey walk. But it's not fast enough. He looks over his shoulder. The train is getting closer to the trestle.

VERN

(continuing)

Awwww, shit!!!

He straightens up and begins his own shuffling run.

GORDIE

Go, Vern! Go!

(CONTINUED)

45 CONTINUED: (5)

45

Vern is holding his own when his left foot almost slips into the yaw beneath him. He flails his arms, stumbles again, and falls full length on the tracks.

GORDIE

(screams)

Vern!!!

Vern curls himself into a ball and begins to shake in terror.

GORDIE

(continuing)

Come on, Vern!! Let's go!!

Vern just looks at him. Gordie checks on the train; it's getting bigger.

GORDIE

(continuing)

Goddamnit, let's go!!!

He pulls Vern up and pushes him forward.

GORDIE

(continuing)

Goddamnit, let's go!!!

VERN

I can't!!! I'll fall!!!

Gordie pushes him forward. Instinctively, Vern swings out a foot, it finds a tie, his other follows, it finds a tie, again and again until he's running.

GORDIE

(thumping Vern on  
the back)Run, you pussy. Run!

VERN

Awwwww, shit!!!

Gordie looks ahead to check on how far he has to go and sees Chris and Teddy step off the ties onto the embankment.

GORDIE

Go faster, Vern!! Faaaster!!

VERN

I can't!!!

(CONTINUED)

45 CONTINUED: (6)

45

Hanging onto their bedrolls, Vern and Gordie run. Their muscles clench and loosen, clench and loosen. The SOUND OF THE TRAIN GETS LOUDER.

VERN

Awwwww, shit!!!

GORDIE

Run faster, you asshole.

Vern almost misses a crosstie, lunges forward, his arms out. Gordie whacks him on the back to keep him going.

GORDIE

Faster!! Faster!!

VERN

I can't!!!

But he does. The SOUND OF THE TRAIN IS VERY LOUD now. The boys look back. It's coming onto the trestle.

VERN

(continuing)

Oh Gawd, Gordie, oh Gawd, Gordie,  
oh Gawd, Awwwww, sheeeeeeeeyit!!!

The freight's ELECTRIC HORN spans the air into a hundred pieces with ONE, LONG, LOUD BLAST --  
WHHHHHHHHONNNNNNK!

GORDIE

Go, Vern!!! Go!!!

The trestle begins to shake under their feet --  
WHHHHHHHHHHONNNNNNK! WHHHHHHHHHHONNNNNNK! Gordie looks over his shoulder. He and Vern are about to die.

With a superhuman effort, Gordie grabs Vern and throws both of them off the tracks toward the embankment. METAL SQUALLING AGAINST METAL, the freight strobes by. Vern and Gordie land in the dust and cinders and bury their faces in the hot earth. The train passes, its SOUND FADES. Gordie rolls over and looks at the sky. He and Vern are still shaking. After a moment, Chris' face appears in their view.

CHRIS

Hey, either you guys in the mood  
for a Coke?

CUT TO:

46 CLOSE ON A HAND

46

putting a hamburger ball on the end of a forked stick. As the stick is extended over a CRACKLING FIRE, we WIDEN TO:

47 EXT. CAMPSITE - TWILIGHT

47

To see that all four boys are holding hamburger balls on the end of forked sticks out over the fire. Vern's is hanging precariously over the fire.

TEDDY

Man, that was the all-time train dodge. Too cool! Vern, you was so scared you looked like that fat guy, what's his name, Abbott Costello, when he saw the mummy.

VERN

I wasn't that scared.

CHRIS &amp; TEDDY

Vern... Vern...

VERN

No, really, I wasn't. Sincerely.

GORDIE

Then you won't mind if we examine the seat of your Jockeys for hershey squirts, willya?

VERN

Go screw.

Teddy pulls his hamburger in, slips it on a bun, and pulls out the stick.

CHRIS

Better turn yours over, Vern.

VERN

This is the way I like to do it.

PLOP! Vern's hamburger ball falls into the fire. The other guys start to laugh.

VERN

(continuing;  
poking in the  
fire for it)

Oh, man, oh no, man. You got any more, Gordie?

(CONTINUED)

47 CONTINUED:

47

GORDIE

Sorry, Vern-O.

Teddy's cackle rises above the other laughter.

VERN

This is not funny... What am I  
supposed to eat?

TEDDY

Whyn't you cook your dick?

CHRIS

Be a small meal.

Vern manages to spear an ash-covered nugget of meat out  
of the fire.

VERN

Screw you guys. I got it.

48 SAME - LATER

48

The fire is now embers. Gordie, Chris, Vern, and Teddy  
are arranged around it on their bedrolls, smoking. Not  
inhaling, just puffing.

VERN

Nothin' like a smoke after a meal.

TEDDY

Yeah... I cherish these moments.

Chris, Gordie and Vern look at him.

TEDDY

(continuing)

What?! What did I say?

CHRIS

Hey, Gordie, tell us that new  
story.

GORDIE

(shy)

What story?

VERN

It ain't one of your horror  
stories, is it, Gordie?

Teddy fakes a jab at Vern. Vern flinches.

(CONTINUED)

TEDDY

Two for flinching.

VERN

(while Teddy punches  
him)

I don't want to hear no horror  
stories. I'm not up for that,  
man.

CHRIS

No, it ain't horror. It's really  
funny.

GORDIE

I didn't even write it down yet.

TEDDY

Is it about Sergeant Steel and his  
battlin' Dogfaces?

CHRIS

No, it ain't a war story, you  
psycho. I said funny. It's about  
this pie-eatin' contest. Come on,  
Gordie. Hammer that mother to us.

GORDIE

Eh... well, it's not really  
finished.

CHRIS

Tell it, anyway.

GORDIE

Okay... Well, the main guy of the  
story is this fat kid nobody likes  
named Davie Hogan...

VERN

Like Charlie Hogan's brother, if  
he had one.

CHRIS

Good, Vern. Go on, Gordie.

GORDIE

This kid, he's our age, but he's  
fat. He's real fat. He weighs  
like one-eighty but it's not his  
fault, it's his glands....

VERN

My cousin's like that! Sincerely!  
(MORE)

(CONTINUED)

48 CONTINUED: (2)

48

VERN (CONT'D)

She weighs close to three hundred pounds! Supposed to be hyboid gland or somethin' like that. I dunno about her hyboid gland, but what a blimp, no shit, she looks like a Thanksgiving turkey, and this one time...

CHRIS

Will you shut up, Vern?

VERN

Yeah, right! Go on, Gordie. It's a swell story.

GORDIE

Well, all the kids, instead of callin' him Davie, they called him Lard Ass. Lard Ass Hogan. Even his brother and sister call him Lard Ass. At school they put a sticker on his back that said "wide load" and ranked him out and beat him up whenever they got the chance. Then one day he got this idea. The greatest revenge idea a kid ever had.

During the fade, we hear the voice of MAYOR GRUNDY through his tapping on a crackly PA system.

MAYOR (V.O.)

Is this working? Is this working?...

The next contestant in the Tri-County pie eat is Principal John Wiggins...

During the applause and boos we:

FADE IN:

49 EXT. OUTDOOR FAIR - DAY

49

While the MAYOR introduces the next contestant, PRINCIPAL WIGGINS, his hands tied behind his back and wearing a large bib over his shirt front, crosses the stage and sits on a stool behind a long trestle table stacked high with pies. Another contestant, CALVIN SPIER, a beer-bellied man, is already in place. A banner which reads "THE GREAT TRI-COUNTY PIE-EAT" hangs over the platform.

MAYOR

And now our celebrity guest from KLAM in Portland, the bossman, Bob Cormier!

(CONTINUED)



He gets a bigger HAND and some SQUEALS from the teenage contingent in the audience. BOB, his hands tied behind his back, steps up to the microphone.

BOB

Thank you, Mayor Grundy...

(DJ voice)

From the racks and the stacks,  
it's the best on wax. Another  
double golden oldie twin spin  
sound sandwich from KLAM in  
Portland... it's...

BOB & CROWD

Boss!!!

During the APPLAUSE, the Mayor bibs him and we meet DAVID HOGAN, coming onto the stairs from the back of the stage. He slips in, next to the last contestant, BILL TRAVIS, who's six foot five. Davie is a very fat kid.

MAYOR

And now a new participant in  
our Pie-Eat, but  
one we expect great things from in  
the future... young master David  
Hogan.

In the audience, the DONNELLY TWINS, identical, male,  
cry out in unison.

TWINS

Go-get-'em-Lard-Ass!!! Chow-down-  
wide-load!!!

Squeezing by Bill Travis on the stairs, Lard Ass (Davie) shoots them an angry look over a smile and fails to see Bill's foot slide out to trip him. Lard Ass hits it and sprawls forward onto the stage. The audience shrieks with laughter. Lard Ass looks at them, memorizing their faces and smiles. Bill Travis extends his hand to help Lard Ass up.

BILL

Oh, you okay, young man?

Lard Ass accepts his hand.

BILL

(continuing; whispers  
as he pulls him up)  
I hear you got a big appetite,  
Lard Ass. Don't even think about  
winning this.

(CONTINUED)

49 CONTINUED: (2)

49

Bill settles Lard Ass on his feet and the AUDIENCE  
CHEERS.

VOICE

(from the crowd)

Hey, Lard Ass, how was your trip?

MAYOR

Don't pay any attention to those  
fools, Lard Ass... I mean,  
Davie...

Lard Ass' STOMACH RUMBLES. The Mayor gives it a quick  
glance. Lard Ass smiles knowingly at him. A rehearsed  
chorus of BENEVOLENT ORDER OF ANTELOPES (middle-aged  
men in antler hats and bowling shirts) accompanies  
Lard Ass' every step as he crosses to the table.

CHORUS OF ANTELOPES

Boom-ba-ba-boom-ba-ba-boom...

MAYOR

(interrupting the  
laughter)

And now the man you've all been  
waiting for. Four-time defending  
champeen, our very own Bill  
Travis.

The audience goes crazy.

MAYOR

(continuing)

I got a ten on you myself, Billy-  
Boy.

Bill winks back.

Suddenly, the sound stops. We are on the stage. The  
five men: Travis, Lard Ass, Cormier, Wiggins and Spier  
all have pies in front of them. Their eyes are on  
Mayor Grundy.

MAYOR

(continuing)

Are you ready?

THE 5 PIE EATERS

Yes.

MAYOR

Are you set?

(CONTINUED)

## THE 5 PIE EATERS

Yes.

## CHORUS OF KIDS

Scarf up those fucking pies, Lard Ass.

Flustered, the Mayor manages to blush, smile, and look furious all at the same time. Finally, he raises a pudgy hand and then drops it.

## MAYOR

Go!!!

Five heads drop into five pie plates.

Partisans in the crowd begin to cheer on their favorites.

Lard Ass' jaws machine gun up the top crust. A huge SUCKING SOUND issues from between his lips.

Still eating, Bill Travis looks at him in amazement.

Lard Ass raises his blueberry-stained face out of the pie.

## LARD ASS

Done.

There's startled APPLAUSE from the audience.

Lard Ass dives into his second pie.

Bill Travis redoubles his efforts to catch him.

Blueberries fly from Lard Ass' pie dish. There are blueberries in his hair, blueberries on his bib, blueberries standing out on his forehead.

## LARD ASS

(continuing)

Done.

Bill Travis hasn't even consumed the crust on his second pie.

## MAYOR

(after a glance  
at Bill)

Better slow down, boy. You got to pace yourself if you want to hold out.

(CONTINUED)

49 CONTINUED: (4)

49

Ignoring him, Lard Ass tears into his third pie with lunatic speed. In record time he's finished.

LARD ASS

Done.

Another pie is put in front of him. In the audience, a FAT LADY holding a Pekingese begins to cheer him on lustily.

FAT LADY

Go, Lard Ass! Go! Go, Lard Ass!  
Go!

The crowd picks it up.

CROWD

Lard Ass! Lard Ass! Lard Ass!

GORDIE (V.O.)

What they didn't know was that Lard Ass really wasn't interested in winning. What he wanted was revenge. And right before he was introduced he'd gotten ready for it.

DISSOLVE TO:

50 EXT. REAR OF PLATFORM - EARLIER

50

Lard Ass is standing there out of sight of the crowd. IN SLOW MOTION he takes a bottle of yellow liquid labeled Castor Oil out of a jacket pocket and glug, glug, glug, empties it down his throat.

In the background, we hear BOSSMAN BOB CORMIER BEING INTRODUCED. Lard Ass urps with the dry heaves a couple of times. He struggles his stomach under control, then tilts his head back and cracks a raw egg into his open mouth. In one convulsive motion he swallows it.

CUT BACK TO:

51 SCENE

51

LARD ASS

Done.

The empty pie pan is taken away and a fresh pie is put in front of Lard Ass. He drops his face into it.

(CONTINUED)

51 CONTINUED:

51

GORDIE (V.O.)

Racing through his fourth pie,  
Lard Ass began to deliberately  
imagine he wasn't eating pies at  
all; he was eating cowflops. He  
was eating great big gobs of  
greasy grimy gopher guts.

LARD ASS

Done.

Without taking his head out of his pie, Bill Travis  
looks at Lard Ass. A fifth pie is put in front of  
him. Lard Ass' chin breaks the crust.

GORDIE (V.O.)

Slowly, a sound started to build  
in Lard Ass' stomach, a strange  
and scary sound, a sound like a  
log truck coming at you at about a  
hundred miles an hour.

The SOUND IS SO LOUD the crowd can hear it. As they  
quiet down to listen to it, ALL OTHER SOUNDS FADE.  
Lifting his face out of his unfinished pie, Lard Ass  
grins at Bill Travis and urps a warning through blue  
teeth.

GORDIE (V.O.)

(continuing)

Suddenly, Lard Ass opened his  
mouth and before he knew it...

A glob of vomit shoots out of Lard Ass' mouth and hits  
Bill Travis full in the face.

GORDIE (V.O.)

(continuing)

Bill Travis found himself with a  
face full of used blueberries.

As one, all the women in the audience jump up and  
scream at the top of their lungs.

GORDIE (V.O.)

(continuing)

The women in the audience started  
to scream. Bossman Bob Cormier  
took one look at Bill Travis and  
barfed on Principal Wiggins.

He does.

(CONTINUED)

51 CONTINUED: (2)

51

GORDIE (V.O.)

(continuing)

Principal Wiggins took one look at  
what used to be a white shirt and  
barfed on Mayor Grundy's Hush  
Puppies.

With a sick expression, the Mayor turns to his wife to  
complain...

GORDIE (V.O.)

(continuing)

Mayor Grundy took one look at his  
Hush Puppies and barfed all over  
his wife's tits.

People in the crowd begin to wrinkle their noses in  
disgust.

GORDIE (V.O.)

(continuing)

Then the smell hit the crowd and  
Lard Ass' plan swung into full  
gear.

A beautiful Young Girl turns to her Boyfriend for com-  
fort and throws up on his neck.

GORDIE (V.O.)

(continuing)

Girlfriends barfed on boyfriends.

Two little Kids sitting on either side of their mother  
throw up in her lap.

GORDIE (V.O.)

(continuing)

Kids barfed on their parents.

The Fat Lady who started the Lard Ass chant buries her  
Pekingese in vomit.

GORDIE (V.O.)

(continuing)

A fat lady barfed in her purse. A midget barfed on a dog.  
The Donnelly Twins barfed on each  
other.

The Donnelly Twins spray vomit on each other, step back  
in shock, then lean forward and do it again.

GORDIE (V.O.)

(continuing)

The Women's Auxiliary barfed on  
the Antelopes.

(CONTINUED)

51 CONTINUED: (3)

51

In unison, twelve Women in taffeta dresses bend over and throw up on the antlered heads of the men in front of them.

GORDIE (V.O.)  
(continuing)  
It was a complete and total  
barforama.

In a WIDE SHOT, everybody is throwing up on everybody.

CUT BACK TO:

52 PRESENT

52

Chris, Teddy and Vern are laughing hysterically.

TEDDY  
Too cool! Too cool!

VERN  
Oh God, what a gross out! What a  
total gross out!

CHRIS  
The best. Just the best.

Their laughter dwindles to chuckles and Vern and Teddy look at Gordie.

TEDDY  
Then what happened?

GORDIE  
I don't know.

TEDDY  
What do you mean, you don't know?

GORDIE  
I told you I didn't have an  
ending.

TEDDY  
Bullshit. What happened to Lard  
Ass?

GORDIE  
I don't know.

TEDDY  
How can you not know?

(CONTINUED)

CHRIS

You have to use your imagination.

VERN

No we don't. He's the one who made up the story. He's supposed to use his imagination. What happened?

GORDIE

Eh... I don't know. Maybe Lard Ass went home and had a couple of cheeseburgers.

Vern and Teddy think about that.

TEDDY

Geez, that ending sucks.

GORDIE

Well, that's why I didn't want to tell the story.

TEDDY

You could have made it so Lard Ass shot his father and ran away and joined the Texas Rangers. How about that?

Gordie and Chris exchange a glance.

GORDIE

I don't know.

TEDDY

Well, something good like that.

GORDIE

I guess so. Sorry you didn't like this story better.

TEDDY

Nah, it was good. Right up to the end, it was good. All that barfing was really good.

VERN

Yeah, that was cool, really gross. But Teddy's right about the ending. It was a gyp.

GORDIE

(sighs)

Well...

(CONTINUED)



CHRIS

Let's see if we can get some sounds.

Chris turns on the radio.

BASEBALL ANNOUNCER (V.O.)

Count's three and two now...Whitey Ford  
shakes off the sign...

TEDDY

Oh great! Yankee game!

VERN

Turn it up, Chris, turn it up...

Gordie watches quietly as the boys turn their attention to the game.

DISSOLVE TO:

53 LONG SHOT OF THE CAMPSITE

53

The ANNOUNCER'S VOICE BLENDS INTO THE FLEETWOODS SING-  
ING "COME SOFTLY TO ME." The boys are just vague sil-  
houettes against the glowing embers of their dying  
fire. We can hear the MURMUR of their conversation.

CHRIS

If Mantle didn't have bad knees  
he'd be way better than Mays...

TEDDY

Elliot Ness is too cool. Did you see  
that show where Frank Nitti?...

VERN

Bazooka's much better than Double Bubble.

GORDIE

I knew the \$64,000 question was fixed.  
There's no way you could...

CHRIS

You shoulda seen this Corvette, man. It  
was so cherry. Candy apple red. Skirts  
and spinners...

NARRATOR (V.O.)

(over it all)

We talked into the night, the kind  
of talk that seemed important  
until you discover girls... Not  
one of us mentioned Ray Brower,  
but we were all thinking about  
him.

71A

54 EXT. CAMPSITE - NIGHT

54

The four boys are asleep around what used to be the campfire. A LONG and HOLLOW SCREAM OF AGONY rises out of the woods toward the sliver of moon. The four boys rise as one out of their sleep and out of their bed-rolls and look at each other in wide-eyed terror.

VERN

Oh, God!!!

(CONTINUED)

54 CONTINUED:

54

TEDDY

(whispers)

It's that Brower kid. His ghost's  
out walkin' in the woods.

VERN

(screams)

Oh God! I promise I won't hawk no  
more dirty books. I promise I  
won't say no bad swears. I  
promise...

CHRIS

(rummaging in  
his pack)

Shut up, Vern.

ANOTHER SCREAM comes from the woods. CLOSER this time.  
It sounds kinda like a woman dying of extreme fear.

GORDIE

What is it, Chris?

CHRIS

(pulls the gun  
out of his pack)

Maybe it's a wildcat... Sounds  
like a woman screaming, doesn't it?

TEDDY

(starts to get up)

It's his ghost.

VERN

Arrg! Don't say that!

CHRIS

Sit down, Teddy.

TEDDY

I'm gonna go look for it. I wanna  
see the ghost.

VERN

Don't say that!!

TEDDY

I just wanna see if...

The WILD SOBBING CRY RISES into the night again.  
Gordie and Chris freeze, their hands stuck to a frozen  
Teddy.

(CONTINUED)

54 CONTINUED: (2)

54

TEDDY  
(continuing; whispers)  
Jesus H. Baldheaded Christ!!

The boys are afraid to breathe. The woods seem to close in on them.

VERN  
Maybe we should stand guard.

GORDIE  
I think it's a good idea.

TEDDY  
Give me the gun. I'll take the first watch.

DISSOLVE TO:

55 EXT. CAMPSITE - NIGHT

55

Teddy is sitting cross-legged by the husk of the campfire with his "campaign" hat pulled low on his forehead and the .45 pointed skyward in his right hand. Chris, Gordie, and Vern are on their bedrolls trying to get to sleep.

TEDDY  
2300 hours. Corporal Teddy Duchamp stands watch. No sign of the enemy. The fort is secure.

CHRIS  
Just shut up and keep your eyes peeled.

Pause. Teddy, pretending his fist is a bugle, BLOWS TAPS.

BOYS  
Shut up! Geez, Teddy, I'm trying to sleep...

TEDDY  
(after a long pause; to himself)  
The dogfaces rested easy in the knowledge Corporal Teddy Duchamp was protecting all that was dear to them.

DISSOLVE TO:

56 SAME - LATER

56

A nervous Vern is standing guard. He whirls and points the .45 at every FOREST SOUND. The other boys are restlessly asleep. He points the gun toward somebody's snore. \*

DISSOLVE TO:

57 SAME - LATER

57

Chris is sitting watch braced against a tree. His arms are folded over his knees with the .45 in his right hand. The other boys are still asleep. We MOVE IN ON Gordie's face.

DISSOLVE TO:

58 DREAM - EXT. CEMETERY - DAY

58

A coffin drops THROUGH FRAME to reveal Gordie (12) in a dark suit watching it being lowered into the ground. His face is expressionless and his eyes are dry. But behind him tears stream down his parents' faces and they can barely contain their sobs. The coffin starts to disappear into the hole. Gordie's father drops a hand on Gordie's shoulder. Gordie looks at him.

FATHER

(staring straight  
ahead)

It should have been you, Gordie.  
It should have been you.

CUT BACK TO:

59 EXT. CAMPSITE - NIGHT

59

Gordie moans and thrashes in his bedroll. A hand reaches in and shakes him awake. Gordie opens his eyes and finds Chris staring down at him.

CHRIS

(whispers)

Are you okay?

GORDIE

Huh?

CHRIS

You were dreaming.

GORDIE

Oh...

(he sits up)

(CONTINUED)

GORDIE  
I didn't cry at Denny's funeral.  
(pause)  
I miss him, Chris. I miss him.

75.

CHRIS  
I know...  
(a beat)  
Go back to sleep.

Chris stands up and walks back to his "guardpost" by the fire. Gordie raises up on one elbow and watches him go. After a beat he gets up, crosses over, and sits down next to Chris. After a long pause:

GORDIE  
Maybe you could go into the college courses with me.

CHRIS  
That'll be the day.

GORDIE  
Why not? You're smart enough.

CHRIS  
They won't let me.

GORDIE  
What do you mean?

CHRIS  
(after thinking about it)  
It's the way people think of my family in this town. It's the way they think of me. I'm just one of those low-life Chambers' kids.

GORDIE  
That's not true.

CHRIS  
It is. Nobody even asked me if I took the milk money that time. I just got a three-day vacation.

GORDIE  
Did you take it?

(CONTINUED)

CHRIS

Yeah. Yeah, I took it. You knew I took it.

(points to Vern  
and Teddy)

Teddy knew. Everybody knew. Even Vern knew, I think.

Gordie opens his mouth and closes it.

NARRATOR (V.O.)

He was right. No matter what I might have said to my parents, I had known.

CHRIS

But maybe I was sorry and tried to give it back.

GORDIE

You tried to give it back?!

CHRIS

Maybe. Just maybe. And maybe I took it to old lady Simons and told her, and maybe the money was all there, but I got a three-day vacation anyway, because the money never showed up. And maybe the next week old lady Simons had this brand-new skirt on when she came to school.

GORDIE

Yeah, it was sorta brown with dots all over it.

CHRIS

So just say that I stole the milk money, but then old lady Simons stole it from me. Just suppose I told that story. Me, Chris Chambers. Kid brother of Eyeball Chambers. You think anybody would have believed it?

GORDIE

No way. Jesus Christ!

CHRIS

And do you think that bitch would have dared try something like that if it had been one of those dootchbags from up on The View that had taken the money?

(CONTINUED)

GORDIE

No.

CHRIS

But with me... well, maybe she had her eye on that skirt for a long time. Anyway, she saw her chance and she took it. I was the stupid one for even trying to give that money back. But I never thought ... I never thought that a teacher ... oh, who gives a fuck anyway? I just wish I could go someplace where nobody knows me.

Chris swipes an arm angrily across his eyes and we realize he is crying. Gordie pats him consolingly on the back.

CHRIS

(continuing)

I guess I'm just a pussy, huh?

GORDIE

No way, man.

DISSOLVE TO:

The gun gleams dully on one of the tracks. Gordie is seated next to it reading his Vampire comic while behind him the morning is pushing the night out of the sky. He is in no hurry to awaken the other boys sleeping around the dead fire below him.

A SLIGHT NOISE to his right causes him to look in that direction and he finds himself staring into the dark, dusty, black eyes of a young deer. She looks serenely at him, her head slightly lowered in curiosity. What she sees is a mesmerized kid with his hair in a sleep-scarecrow of whirls and many-tined cowlicks, wearing jeans with cuffs and a brown khaki shirt with the elbows mended and the collar turned up.

They look at each other for a long time, then with an insouciant flip of her white bobtail, she turns and walks off to the other side of the tracks. Gordie's eyes follow her. She finds some grass and begins to crop. Not daring to breathe, Gordie continues to watch her. Then the rail starts to THRUM under the gun and he's suddenly afraid for her.

(CONTINUED)



60 CONTINUED:

60

The doe's head comes up, cocked back toward Castle Rock. Her nose works the air, coaxing it a little. Then she is gone in three gangling leaps, vanishing into the woods without a sound.

61 EXT. RAILROAD TRACKS - DAWN

61

As the FREIGHT CLATTERS by, we LOOK under it from the other side of the track at Chris, Vern and Teddy waking up and shaking out the night willies.

NARRATOR (V.O.)

The freight woke up the other guys and it was on the tip of my tongue to tell them about the deer, but I ended up not doing it. That was one thing I kept to myself. I've never spoken or written of it until just now, today. But for me it was the best part of the trip, the cleanest part.

62 EXT. RAILROAD TRACKS - MORNING

62

The boys are walking along eating a breakfast of blackberries out of the basket each has created out of his shirt.

VERN

Geez, Gordie, you shoulda bought some breakfast stuff like Twinkies and Snoballs and root beer.

GORDIE

Sorry, Vern, I guess a more experienced shopper coulda gotten a lot more for your seven cents.

CHRIS

Just pretend these blackberries are sausages and eggs and pancakes and whatever else you want.

TEDDY

What if I pretend you're stupid?

63 SAME - LATER

63

The sun is beating down relentlessly.

(CONTINUED)

63 CONTINUED:

63

Under it the four boys, grimy and sweaty, are chugging along with grim determination.

DISSOLVE TO:

64 SAME - LATER

64

The four boys are making good time by walking on top of the rails. The only way they can do this and keep their balance is to pair up and each boy holds one end of a stick that is extended over the railroad bed between them. Gordie and Vern are in front. Chris and Teddy behind.

NARRATOR (V.O.)

With our stomachs rumbling we pressed on toward the Royal. An obsession with Ray Brower was growing and kept us walking faster than we had any business doing in that heat. For me the idea of seeing that kid's dead body was starting to become very real. For some reason I was beginning to feel that I had to see it.

DISSOLVE TO:

65 EXT. SLIGHT PROMONTORY - DAY

65

We're LOOKING OVER a meadow, the forest beyond, and beyond that we can see a good-size river flowing silver in the afternoon sun. Thunderheads are beginning to build on the horizon. The boys step INTO VIEW. Chris stops and indicates the river.

CHRIS

Gentlemen... the Royal.

Gordie looks at the tracks which head off to the left and make a long, languid loop before they come back to run parallel to the river.

GORDIE

The tracks go way out of the way.

\*

The boys think about this a second, then:

(CONTINUED)

65 CONTINUED:

65

CHRIS

All we have to do is cut across  
that field and we'll be there in  
an hour.

VERN

I think we should stick to the  
tracks.

TEDDY

No way. Let's go.

CHRIS

Gordie?

GORDIE

(staring straight  
ahead)

Yeah.

TEDDY

(leaping over the  
side)

Take no prisoners!!

He forms his hand into a bugle and plays the "Cavalry  
Charge" as he runs down the embankment into the meadow.  
Gordie and Chris follow him.

VERN

(still on the  
tracks)

It's a lot safer if we... You  
don't know what's in those woods.  
(he looks around;  
softer)

We could get lost...

(shouts)

Hey, you guys! Wait up for me!

66 EXT. MEADOW - DAY

66

Spread out on a carpet of grass, the boys run toward  
the woods.

INT. POOL HALL - DAY

Ace and Charlie are at one of the tables. "Get A Job" by the SILHOUETTES  
is coming from the jukebox.

(CONTINUED)

67 CONTINUED:

67

CHARLIE

Hey, Ace, I got something important I want to tell you, but you gotta swear on your mother's good name that you'll never tell anybody.

ACE

(cool)

You got it, pal.

68 EXT. BOOM ROAD BRIDGE - DAY

68

Billy is fishing next to Eyeball.

BILLY

Eyeball, you know that Brower kid, I could tell something about him but you gotta swear on your mother's good name that you won't tell anybody.

NARRATOR (V.O.)

Billy and Charlie had managed to keep their enormous secret for just about thirty-six hours. A personal record for both of them.

69 EXT. YARD - BACK OF ACE MERRILL'S HOUSE - DAY

69

Billy Tessio, Charlie Hogan, JACK MUDGETT, NORMAN "MOKE" BRACOWICZ, VINCE DESJARDINS, Eyeball Chambers, and Ace Merrill are gathered around Ace's '52 Ford and Vince's pink '54 Studebaker.

NARRATOR (V.O.)

By noon Ace and Eyeball had told their secrets to everybody in the gang. I guess for those guys protecting their mother's good name wasn't a top priority.

ACE

(from the fender  
of his car)

Look, all we gotta do is take a lot of fishing gear up there with us and when the cops ask us what we were doing there, we just say "Hey, Officer, we was just planning to take a few pickerel out of the Royal and... heh, heh, heh, "Look what we found..."

(CONTINUED)

69 CONTINUED:

69

VINCE

We're gonna be famous! We're  
gonna be on every radio and TV  
show in the country!

CHARLIE

Ace, maybe me and Billy shouldn't  
go.

ACE

(casual authority)

I think it would be a good idea if  
you did.

CHARLIE

Yeah, you're probably right on  
this one.

EXT. WOODS - BIRCH SWAMP- DAY

Chris, Teddy, Vern and Gordie are sloshing along in ankle-deep mud.

VERN

I hate this shortcut.

TEDDY (mimics)

I hate this shortcut.

Vern fakes a jab at Teddy. Teddy flinches.

VERN

You flinched.

Teddy gives Vern two jabs in the arm.

VERN

Hey! You flinched!

TEDDY

Yeah. Two for flinching.

Vern looks puzzled as Teddy walks away.

71 EXT. WOODS - BIRCH SWAMP - DAY

71

The boys step out of the undergrowth to find themselves  
at the edge of a thirty-foot-wide, slow-moving body of  
water that is the center of this swamp. Lily ponds and  
green scum float on its surface.

VERN

Oh great. How are we supposed to  
get across this?

TEDDY

We'll use you as a raft.

As they talk, Chris walks out into the water and tests  
the depth with a stick.

(CONTINUED)

71 CONTINUED:

71

CHRIS

It's not that deep. We can walk  
across.

Gordie, Teddy, and Vern join Chris. Two steps later --  
PLOP!!

They step into a hole that drops them into the water up  
to their necks. They scramble to get their packs and  
bedrolls above their heads.

VERN

(with his backpack  
dripping on him)  
I told you we shoulda stuck to the  
tracks.

TEDDY

Did you invent the word pussy?

VERN

I suppose this is fun for you.

TEDDY

No, but this is...

He jumps on Vern's shoulders and pushes him under.

VERN

(comes up sputter-  
ing and blowing)  
Goddamn it, Teddy, get away from  
me.

Teddy dunks him again.

VERN

(continuing)  
Quit it, will ya! That's not  
funny! I mean it!

Teddy does it again.

VERN

(continuing)  
Stop it, Teddy!

GORDIE

Come on, Teddy. Leave him alone.  
Act your age.

TEDDY

This is my age. I'm in the prime  
of my youth and I'll only be young  
once.

(CONTINUED)

71 CONTINUED: (2)

71

CHRIS

Yeah, but you're gonna be stupid  
for the rest of your life.

VERN

Ohhhh... Rank out! Rank out!

TEDDY

That's it, Chambers. You just  
signed your own death warrant.

He starts for Chris. Chris, who's worked his way  
closer to the other bank, tosses his pack up on dry  
land and turns to face Teddy's attack.

TEDDY

(continuing)

Nobody ranks out Teddy Duchamp and  
lives to tell about it.

He leaps at Chris, who pivots and with one arm deflects  
Teddy and pushes him under the water. Vern hits Chris  
from behind, pushes him down, and takes off for the  
bank. Chris grabs his legs and pulls him back. Teddy  
jumps on Chris.

TEDDY

(continuing)

You die, Chambers.

Vern throws a handful of moss at Chris, which hits  
Teddy in the face. Chris throws Teddy off his shoul-  
ders and splashes Vern. Teddy jumps back on Chris.  
The three of them horse around until they realize that  
Gordie is not among them. He has reached the shallow  
water and is edging toward dry land.

CHRIS

Where do you think you're going,  
Lachance?

He leads Teddy and Vern toward Gordie.

GORDIE

(starting to run in  
knee-deep water)

Hey come on, you guys.

Chris gains on him and with a diving tackle sends both  
of them sliding across a mud flat.

TEDDY

Pile on! Pile on!

Teddy and Vern throw themselves on Chris and Gordie and  
the four of them roll around in the mud.

(CONTINUED)

71 CONTINUED: (3)

71

GORDIE

Get off me, man. I don't want to  
do this.

VERN

Sleeper hold. Sleeper hold.

GORDIE

Cut it out! I'm serious!

VERN

No one gets out of the sleeper  
hold.

GORDIE

Hey, Vern, there's something on  
your neck!!

VERN

I'm not falling for that one,  
Lachance.

CHRIS

No, man! There's really  
something!!

TEDDY

It's a leech!!...

He raises himself out of the water. There are leeches  
on his arms and chest.

TEDDY

(continuing; screams)

Leeches!!!

The four boys scramble out of the water, stripping off  
all their clothes.

VERN

OhGodOhGodOhGodOhGod!!!!

In a SERIES OF CUTS, they frantically rip at the  
leeches that have bitten into their bodies.

CHRIS

Gordie, there's some on your  
back...

GORDIE

Get them off!! Get them off!!

Chris brushes them off.

(CONTINUED)



71 CONTINUED: (4)

71

CHRIS

Are there any on mine?!

There are more -- three or four running down his back like buttons. Gordie pulls them off and brushes more off his own legs. The leeches have all been removed and the boys are beginning to relax when Gordie checks inside his shorts. From his expression we know that there is a leech on his genitals.

GORDIE

(whimpering)

Chris, Chris! Oh shit, man! Oh  
shit!!

Gordie reaches down and when his hand comes back INTO VIEW it is holding the granddaddy of all leeches. Its body has swelled to four times its normal size and it is so full of blood it is purplish red. It bursts between his fingers and Gordie's own blood splatters across his palm and down his shirt. Vern runs up and begins to twirl in front of him like an insane dancer on a carnival stage.

VERN

They off, Gordie? They off me?  
They off me? They off? Huh?  
Huh? They off me, Gordie?

Gordie's eyes roll up in his head and he faints.

DISSOLVE THROUGH BLACK TO:

72 GORDIE'S POV

72

of Chris, Vern, and Teddy's faces floating over him. Their words come in gentle OSCILLATIONS.

BOYS

... not dead... loss of blood...  
the sun...

Everything WHITES OUT. CHRIS' VOICE brings us back.

CHRIS

Can you hear me, Gordie? Are you  
there, man?

GORDIE (O.S.)

Yeah...

Hi's VIEW JIGGLES as he tries to rise.

73 EXT. WOODS - BIRCH SWAMP - DAY

73

The boys help Gordie into a sitting position, then rock back and watch concerned as he blinks and shakes his head to clear the cobwebs.

VERN

I can't believe you fainted, man.

TEDDY

He made a bad mistake and looked at your face.

CHRIS

Shut up, Teddy.  
(he leans in close)  
You okay, Gordie?

GORDIE

Yeah. Sure.

DISSOLVE TO:

74 SAME - LATER

74

Gordie is leaning up against a tree -- staring off in space. He is fully dressed. Chris and Teddy are finishing wringing the muddy water out of a blanket. They have their pants on, as does Vern, who is flapping his shirt in the air to dry it.

CHRIS

(softly)  
Maybe we should take Gordie back.

TEDDY

(soft)  
Great, Chambers. Now you're turning pussy, too.

CHRIS

(flipping Teddy his  
end of the blanket)  
What's your problem, Duchamp? He  
had a leech hanging from his  
balls. He fainted.

TEDDY

(his voice rising)  
What are you? His mother?

CHRIS

Eat shit!

(CONTINUED)

TEDDY

You eat shit!

VERN

I think Chris' right. Let's go back.

TEDDY

Oh, what a surprise! The king of the pussies wants to go back, too.

VERN

Stop calling me that!!

TEDDY

What?.... Pussy?

Gordie looks at his friends with a distant stare.

TEDDY

Pussy?!

VERN

Stop it!

TEDDY

Pussy!!

VERN

Stop it!!

TEDDY

Pussy!!!

VERN

Stop it!!!

TEDDY

Pussy!!! Pussy!!!  
Pussy!!!

VERN

Stop it!!! Stop it!!!  
Stop it!!!

VERN

(leaps at Teddy  
and swings)

You four-eyed psycho!!!!

\*

His fist catches Teddy on the neck and knocks him down.  
Vern jumps on him and starts punching him.

VERN

(continuing)

You flinched, Teddy! Two for  
flinching!! Two for flinching!!

TEDDY

(punching back)

Get off me!! I'll kill you, you  
retard!!

\*

VERN

You flinched, Teddy!! You  
flinched!!

(CONTINUED)

74 CONTINUED: (2)

74

CHRIS  
(trying to pull  
them apart)  
Hey, come on!! Break it up!!  
Break it up, you guys!!

GORDIE  
(getting up)  
Stop it! Stop it! Stop it!!!

Chris, Teddy, and Vern turn and look at Gordie.

GORDIE  
(simply)  
I'm not going back.

He calmly picks up this things and heads off through the woods, alone. There's a beat, then without looking at each other, the other boys gather their things and follow.

NARRATOR (V.O.)  
At the time I didn't know why I  
needed to see that body so badly.  
Even if no one had followed me, I  
would have gone on alone.

75 EXT. ROUTE 7 - DAY

75

Ace's Ford and Vince's pink Studebaker are bombing along the highway. Ace pulls into the oncoming lane.

76 INT. ACE'S FORD - DAY

76

Ace is behind the wheel. Charlie and Billy are on the seat beside him. The back seat is covered with fishing equipment.

VINCE  
(shouts across the  
space between the  
cars)  
No way, Ace. No way.

From the seat next to Vince, Moke and Eyeball are yelling obscenities and flipping the bird to their buddies in the Ford. Jack Mudgett is doing the same thing from the back seat.

77 EXT. ROUTE 7 - DAY

77

The Ford goes ahead, the Studebaker goes ahead, the Ford catches up.

An oncoming<sup>truck</sup> appears around a turn. Its HORN SOUNDS. Ace pushes his car ahead, but Vince won't give him a break. The oncoming CAR SOUNDS ITS HORN AGAIN.

78 INT. STUDEBAKER - DAY

78

VINCE

I got 'im.

His buddies laugh and slap the dashboard.

79 EXT. ROUTE 7 - DAY

79

Ace's Ford speeds toward the oncoming car.

80 INT. FORD - DAY

80

Billy and Charlie are shitting bricks.

CHARLIE

Jesus Christ, Ace! Fall back!!  
Come on, Ace!! Fall back!!

BILLY

Sweet Mother of Mary!!! We're  
gonna die, Ace!!!

But Ace ignores them. He takes a sip of beer and his grin gets bigger as he stares down the oncoming car. It's getting awfully close. Billy and Charlie cringe back in their seats.

81 INT. STUDEBAKER - DAY

81

Vince and his buddies are sure they are about to see a car wreck and have gone stone silent.

82 INT. FORD - DAY

82

The oncoming<sup>truck</sup> fills the windshield. It's HORN IS CONTINUOUS NOW. Ace doesn't even flinch. Suddenly, the oncoming<sup>truck</sup> veers off.

83 EXT. ROUTE 7 - DAY

83

As Ace's Ford skims by it, the oncoming truck flies off the road, jumps over a ditch, and plows into a cornfield. Ace's Ford pulls in ahead of the Studebaker.

84 INT. FORD - DAY

84

ACE

I won.

85 EXT. SKY - AFTERNOON

85

A jagged fork of lightning licks down from the underside of one of the clouds.

86 EXT. RAILROAD TRACKS - AFTERNOON

86

A long, shaking BLAST OF THUNDER rolls over Gordie, Chris, Vern, and Teddy as they come out of the woods and start up the embankment that supports the tracks. Heading down the track, Gordie is still in the lead.

VERN

When do you think it's gonna start coming down?

No one responds.

CHRIS

(to Gordie)

Coming through the woods, I bet we saved over an hour.

GORDIE

(not really listening; points ahead)

Is that the Back Harlow Road, Teddy?

TEDDY

Yeah.

The sun sails behind another cloud bank and this time it doesn't come out. The river turns from gold to purple and the day becomes gloomy.

CHRIS

The Brower kid should be around here someplace. Teddy and Vern, take the left side.

87 EXT. SKY - AFTERNOON

87

Another bolt of lightning shoots out of the clouds.

88 EXT. RAILROAD TRACKS - AFTERNOON

88

The light flashes on the boys, now walking in pairs again, each two scanning a side of the railroad embankment.

TEDDY

(subdued)

This is gonna be a  
pisser like you wouldn't believe!

Another lightning bolt flashes in the sky. The following CLAP OF THUNDER comes immediately. Our ears are still ringing from it when Vern begins to screech triumphantly.

VERN

There! There he is! Right  
there! I see him!

Gordie, Chris, and Teddy run up beside him and look. At the bottom of a washout is a marshy, mucky tangle of undergrowth, and sticking out of a wild cocksprig of blackberry brambles is a single pale white hand. Lightning flickers and strokes. THUNDER RIPS in behind each stroke. The breeze becomes a wind.

NARRATOR (V.O.)

None of us could breathe.  
Somewhere, attached to that hand,  
was the rest of Ray Brower.

CHRIS

Sheeeeeee...

It ends with a sigh.

Vern licks his lips in a compulsive sort of way, as if tasting something so weird that it excites and revolts him at the same time.

Teddy just stands and looks. The WIND WHIPS his hair, first away from his ears and then back over them.

(CONTINUED)

Chris jumps over the side of the washout. Gordie follows. Vern and Teddy come close behind. But Chris and Gordie are the first to reach the body of Ray Brower. He is partly obscured by the bushes.

His hair is a dark reddish color. There is blood in it, but not a great deal. He has on a dark green T-shirt and blue jeans. His feet are bare.

But a few feet behind him, caught in tall blackberry brambles, is one filthy low-topped Ked. Its mate is ten feet away. Chris looks at them in amazement.

CHRIS

God...

NARRATOR (V.O.)

The train had knocked Ray Brower out of his Keds just like it had knocked the life out of his body. The kid wasn't sick, the kid wasn't sleeping. The kid was dead.

Chris squats down next to the body and pushes the brush aside.

Ray Brower's eyes are open, but terrifyingly out of sync -- one is rolled back so far that we can see only a tiny arc of iris; the other stares straight up into the storm.

There is a dried froth of blood above his mouth and on his chin and the right side of his face is lacerated and darkly bruised. Still, he doesn't look bad. Teddy and Vern move in closer behind Chris and Gordie. The boys' eyes widen as a beetle comes out of Ray Brower's mouth, treks across his fuzzless cheek, steps onto a nettle, and is gone. We BEGIN TO MOVE IN on Gordie's face.

TEDDY (O.S.)

D'joo see that? I bet he's fulla bugs. I bet his brains're...

CHRIS (O.S.)

Shut up, Teddy.

CUT TO:



6/11/85

94.

89      FLASHBACK:    INT. KITCHEN - LACHANCE HOUSE - DAY

89

DENNY  
(handing the  
potatoes to  
Gordie)

Pop, did you read the story Gordie  
wrote? Gordie wrote a story. It  
was real good.

FATHER  
(after a look at  
Denny, slaps the  
table; angry at  
the Mother)

You see? That's what I'm talking  
about. Football takes  
concentration. You start in with  
the girls and now his mind's all  
over the place...

DENNY  
(turns to Gordie  
and slips in)  
I really liked it.

Gordie beams. Denny grabs him and squeezes him in a  
playful headlock.

CUT BACK TO:

90      PRESENT

90

Gordie stares at the body.

CHRIS  
(backing away from  
the body)  
We'll build him a stretcher, poles  
and shirts... just like the Scouts  
do, okay?

Their eyes still on the body, Vern and Teddy move with  
him.

TEDDY  
Okay.

Gordie stands motionless.

CHRIS  
Gordie?!...

GORDIE  
It shoulda been me. It shoulda  
been me.

(CONTINUED)

TEDDY

What's with Gordie?

VERN

I seen something like this on  
Twilight Zone once.

CHRIS

Shut up. \*

VERN

(softly to himself)  
Sincerely.

Chris crosses to Gordie and sits down next to him.

GORDIE

Why did he have to die? Why did  
Denny have to die? Why Chris? Why?

CHRIS

I don't know.

GORDIE

It shoulda been me. It shoulda been  
me.

CHRIS

Don't say that.

GORDIE

I'm no good, Chris. He said it. My  
dad said it, I'm no good. I'm no good.

(CONTINUED)

90

CONTINUED: (2)

90

The dam bursts. Gordie's sobs rack his body like punches. Chris puts his arm around him and holds him.

Chris

He doesn't know you, man.

GORDIE

I'm no good.

CHRIS

He doesn't know you, man.

Slowly, Gordie starts to calm down.

CHRIS

You're gonna be a great writer  
someday, Gordie.

A long pause; Gordie's sobs diminish to sniffings.

CHRIS

(continuing)

Maybe you'll even write about us  
guys if you ever get hard up for  
material.

Gordie's crying has stopped; a slight chuckle as he  
wipes his eyes.

GORDIE

Have to be pretty hard up.

ACE (O.S.)

Well, what the fuck do you know  
about this?

The boys all jump like they've been goosed and Vern  
cries out. Chris and Gordie get to their feet. Ace  
and Eyeball are standing on the far side of the boggy  
patch, where the woods take up again.

Their d.a.

haircuts have been plastered back against their skulls.

EYEBALL

Sumbitch! My little brother!!

ACE

You wasn't planning on takin' that  
body away from us, was you?

\*

CHRIS

(trembling voice, as  
he steps forward)

You get away, man. We found him.  
We got dibs.

ACE

Oh... I guess we better start  
running, Eyeball. They got dibs.

(CONTINUED)

CHRIS

We earned him. You guys came in a car. That's not fair. He's ours.

EYEBALL

(mocking)

That's not fair. He's ours.  
Well, not anymore.

TEDDY

There's four of us, Eyeball. You just make your move.

ACE

Oh, we will, don't worry.

The trees shake behind him and Eyeball, and Charlie, Billy, Jack, Moke, and Vince step out.

CHARLIE

Vern!!! You little sonofawhore!  
You was under the porch.

\*

VERN

No, I swear... It wasn't me.

BILLY

You little keyhole-peeping bung wipe! I'm gonna beat the living shit out of you!

Billy starts forward. Vern turns and runs back over the tracks. He doesn't see Ace stop Billy -- by simply touching him on the shoulder.

ACE

Now listen, you guys. You got two choices. Either you go quietly and we take the body, or you stay and we beat the crap out of you, and we take out the body.

CHARLIE

Besides, me and Billy found him first.

TEDDY

You was chicken! Vern told us about you.

(sniveling parody  
of Charlie)

I wish we never boosted that car!

(MORE)

(CONTINUED)

90 CONTINUED: (4)

90

TEDDY (CONT'D)

Oh, Billee, I think I just  
turned my Fruit of the Looms into  
a fudge factory! Oh, Billee...!

CHARLIE

That's it!

Get ready to reach down  
your throat the next time  
you need to pick your nose.

\*

He starts toward Teddy. Ace stops him.

ACE

Hold it!! Okay, Chambers, you  
little faggot. This is your last  
chance. What do you say, kid?

CHRIS

Why don't you go home and fuck  
your mother some more.

ACE

(his smile freezes)  
You're dead.

Ace takes out a switchblade and hits the chrome. Six  
inches of steel flick out.

The full force of the storm  
arrives and the rain comes down in sheets.

CHARLIE

The four-eyes is mine.

The older boys start to advance. Teddy drops into a  
fighting crouch, his eyes measure the distance between  
himself and the older boys. They continue to advance.  
Teddy swallows. There's no fence here like there was  
with Milo.

TEDDY

(starting to crack)  
Come on, Chris. Let's split!

(CONTINUED)

90 CONTINUED: (5)

90

CHRIS  
(steely)  
They're not taking him.

The older boys are getting closer. Teddy's eyes flick between Ace and Charlie.

TEDDY  
They got knives, man.

CHRIS  
They're not taking him.

Ace's gang keeps advancing through the mud and the rain.

TEDDY  
(starting to move  
backward)  
This is crazy, man. Come on.

And he turns and runs back over the tracks. Ace smiles and the gang continues to advance on Chris, who stands his ground, alone.

CHRIS  
You're gonna have to kill me, Ace.

ACE  
No problem.

Just as Ace cocks his wrist for a thrust:

KA-BLAM! The older boys freeze in their tracks. Ace, who's been staring at Chris, jerks around and looks at Gordie, who's holding the pistol pointed at the sky. Gordie steps in to stand shoulder to shoulder with Chris.

GORDIE  
You're not taking him. Nobody's taking him.

Ace sizes up Gordie.

ACE  
Now listen. You better put that down before you take your foot off with it. You ain't got the sack to shoot a woodchuck.

He starts to edge forward.

(CONTINUED)

GORDIE

Ace, if you don't stand still I'm going to shoot you. I swear to God.

ACE

Come on, Lachance. What do you say you just gimme that gun and get out of here while you still can. You must have at least some of your brother's sense.

GORDIE

(slowly points the gun at Ace's head)

Suck my fat one, you cheap dime-store hood.

ACE

(looking around at his gang)

What are you gonna do? Shoot us all?

GORDIE

(soft)

No, Ace. Just you.

And Ace stops. There's a long pause as the two of them look at each other. It goes back and forth. Finally, Ace nods and takes a half step back. He looks at Gordie and Chris.

ACE

We'll get you for this.

CHRIS

Maybe you will. Maybe you won't.

ACE

Oh, we will.

The rain subsides.

GORDIE

Fine. You guys get into your cars and bomb on back to Castle Rock.

ACE

(backing up)

We're not gonna forget this, if that's what you're thinking. This is big time, baby.

(CONTINUED)

90 CONTINUED: (7)

90

CHRIS

Good. You just go and do your  
getting another day.

The big kids disappear into the screen of trees between  
the bog and the road. Chris and Gordie stand perfectly  
still, listening. Finally, they hear TWO CARS START UP  
AND DRIVE OFF. Chris looks at Gordie and smiles.

CHRIS

(continuing)

Suck my fat one... whoever told  
you you had a fat one, Lachance?

GORDIE

Biggest one in four counties.

Chris and Gordie turn to look at the body as Vern and  
Teddy drift back INTO THE SCENE. There's an awkward  
silence.

VERN

Are we gonna take him out?

GORDIE

No.

TEDDY

But we came all this way. We  
could be heroes.

GORDIE

Not this way, Teddy.  
(gets his bedroll)  
Chris, give me a hand.

91 SAME - LATER

91

In a LONG SHOT we see that the sky has ripped open to  
allow the sunlight to shaft through and that the small  
figures of Chris and Gordie are laying a blanket over  
the body while Vern and Teddy look on.

NARRATOR (V.O.)

Ray Brower's body was found. But  
neither our gang nor their gang  
got the credit. In the end, we decided  
that an anonymous phone call was the right  
thing to do.

92 EXT. STREAM - DUSK

*Dusk.*  
*Boys - Willowood*

The boys pick their way from rock to rock across the water.

DISSOLVE TO:



EXT. WHITE CLOVER FIELD - NIGHT

The boys, in single file, are silhouetted against the carpet of flowers.

NARRATOR (V.O.)

We walked through the night and  
made it back to Castle Rock a  
little past five o'clock on Sunday  
morning, the day before Labor Day.

DISSOLVE TO:

93 EXT. CASTLE ROCK - DAWN

The sun is seeping over the horizon.

NARRATOR (V.O.)

We'd been only gone two days, but  
somehow the town seemed different.

94 EXT. CASTLE ROCK - DAWN :

94

Except for the boys, the streets are empty and awesomely quiet. They stop at a corner and after a beat:

VERN

Well, guys see you in school.

CHRIS & GORDIE

Yeah... see ya...

TEDDY

See you in junior high.

VERN

Yeah...

They wave to Vern over their shoulders as he walks away from them. In waving back, he stumbles ever so slightly on the curb. Embarrassed, he pretends it didn't happen and, without looking at them again, continues on his way. An awkward silence settles on Chris, Gordie, and Teddy.

TEDDY

(uncomfortable)

I better get home before my mom  
puts me on the ten most-wanted  
list.

He takes a few steps away, then turns back.

TEDDY

(continuing)

Hey, man. No hard feelings, okay?

(CONTINUED)

94 CONTINUED:

94

CHRIS

No way.

TEDDY

See ya.

And he continues down the street. After several steps we hear:

TEDDY

(continuing; singing)

Have gun will travel reads the  
card of a man...

A knight without armor in a savage  
land...

His fast gun for hire heeds the  
calling wind...

A soldier of fortune is the man  
called Palladin.

Chris and Gordie watch Teddy go, then turn and walk off in the opposite direction.

NARRATOR (V.O.)

As time went on we saw less and less of Teddy and Vern, until eventually they became just two more faces in the halls. It happens sometimes. Friends can come in and out of your life like busboys in a restaurant.

95 EXT. STREET - CASTLE ROCK - DAWN

95

Chris and Gordie walk by the pool hall.

NARRATOR (V.O.)

I heard that Vern got married out of high school, had four kids, and now is the forklift operator at the Arsenault Lumber Yard.

96 EXT. STREET - CASTLE ROCK - DAWN

96

They walk by the Blue Point Diner.

NARRATOR (V.O.)

Teddy tried several times to get into the Army, but his eyes and his ear kept him out. Last I heard he'd spent some time in jail and was now doing odd jobs around Castle Rock.

Gordie and Chris stop in front of the vacant lot and look up at their treehouse.

CHRIS

I'm never gonna get out of this town, am I, Gordie?

GORDIE

(earnest)

You can do anything you want, man.

CHRIS

(changing the subject)

Gimme some skin.

GORDIE

(softly)

Hey, Chris...

CHRIS

(trying to avoid the moment)

Skin.

Gordie slaps his palm.

GORDIE

I'll see you.

CHRIS

Not if I see you first.

Chris walks off. Gordie watches him go.

NARRATOR (V.O.)

Chris did get out. He enrolled in the college courses with me, and although it was difficult for him, he stuck with it and graduated 19th in our class. He went on to college and eventually became a lawyer. Last week he entered a Chicken Delight to get a three-piece snack bucket. Just ahead of him two men got into an argument. One of them pulled a knife. Chris, who had always made the best peace, tried to break it up. He was stabbed in the throat. He died almost instantly.

Chris turns to Gordie. With a smile, Gordie waves.

(CONTINUED)

97 CONTINUED:

97

Chris waves back. In the middle of it, he fades and disappears. Gordie lowers his arm and heads for home. OVER A CLOSEUP of his face as he walks TOWARD US, the Narrator's WORDS APPEAR IN THE GREEN PRINT OF A WORD PROCESSOR.

NARRATOR (V.O.)

Although I hadn't seen him in more than ten years, I know I'll miss him forever.

BOY (O.S.)

Come on, Dad, practice starts at four.

98 INT. HOUSE - GORDON LACHANCE'S OFFICE - DAY

98

GORDON (37) looks up from the word processor at his twelve-year-old SON and his twelve-year-old FRIEND standing in the doorway. Both boys have towels over their shoulders and swimming goggles hanging around their necks.

GORDON

You ready?

SON

Yeah! We've been ready for an hour.

GORDON

I'll be right there.

The boys leave.

FRIEND (O.S.)

He said that a half hour ago.

SON (O.S.)

My dad's weird. He gets like that when he's writing one of his books.

Gordon stares at the screen for a moment, then gets up and goes to the coat rack next to the closet. He plucks off a jacket and, wandering over to the window, puts it on.

Outside, his Son, his Friend, and two other twelve-year-old boys are having a towel fight on the lawn next to the station wagon.

(CONTINUED)

98 CONTINUED:

98

FRIEND

(to his buddy)  
You're a dead man, Lachance.

SON

Shut up.

FRIEND

I don't shut up, I grow up and  
when I look at you I throw up.

Watching them, Gordon

smiles, then goes back to the word processor and,  
still standing, types:

NARRATOR (V.O.)

I never had any friends later on  
like the ones I had when I was  
twelve. Jesus, does anyone?

He looks at what he's written for a second. He's sat-  
isfied. He takes out the disc and turns off the  
machine. As he leaves the room, the SCREEN GOES BLACK.

FADE OUT.

THE END