Kill Your Darlings

by
John Krokidas and Austin Bunn

Based on a True Story

D/F Management
8607 Washington Blvd
Culver City CA 90232
310-558-3333
EXT. HUDSON RIVER - NIGHT

SUPER: NEW YORK, NEW YORK. AUGUST 14th, 1944.

Underwater. Shafts of light cut through the river.

Slowly, DAVID KAMMERER, 33, bearded, handsome, rises into view. He is clothed -- open white shirt, khakis.

Face down. Dead.

ALLEN (V.O.)
Some things, once you’ve loved them, become yours forever.

The body breaks to the surface. Then FLIPS, David's face turning to the sky. The scene is playing in REVERSE MOTION.

ALLEN (V.O.)
And if you try to let them go...

The body floats back to LUCIEN CARR, 20, unclothed, waist deep in the water. Drops of sweat, blood, down his back.

ALLEN (V.O.)
...they only circle back and return to you.

As David’s body LIFTS into the young man's arms, we see David's feet and hands are TIED together with shoelaces.

The shoelaces suddenly untie.

ALLEN (V.O.)
They become part of who you are.

A STAIN of red blood on David’s chest shrinks, vanishes.

ALLEN (V.O.)
Or they destroy you.

David's eyes OPEN.

CUT TO:

INT. THE TOMBS (JAIL) - DAY

A dank prison. Lit only through the bars. Like a film noir.

Behind the bars, Lucien Carr, the young man from the opening, looks up from a MANUSCRIPT. He throws it to the ground.
LUCIEN
You show this to anyone and I’ll be in here for the rest of my life!

On our side of the bars, a young ALLEN GINSBERG, 19, worn, and intense, looks back at Lucien defiantly.

ALLEN
Then tell the truth, Lu.

LUCIEN
The truth?! You wanted him gone too.

ALLEN
Not like that.

Allen grabs the pages from the ground and starts for the exit.

LUCIEN
Please.

Lucien reaches through the bars, grabs Allen by the lapels.

LUCIEN
(desperate)
You'll kill me with that.

ALLEN
I’m sorry.

LUCIEN
For what?

Allen calls out towards the exit.

ALLEN
Guard! He's getting violent!

Allen breaks Lucien’s hold. Leaves. Two PRISON GUARDS rush in. Lucien starts to shake. Starts screaming.

LUCIEN
(pleading, screaming)
Allen! No! DON’T...

CUT TO BLACK.

A 1940's swing tune crackles on the sound-track.

INSERT OPENING TITLES: "KILL YOUR DARLINGS".

As the credits end, we FADE TO...
EXT. PATERSON, NEW JERSEY - EVENING

SUPER: SUMMER 1943.  ONE YEAR EARLIER.

Dusk sets in on this drab, working-class town. Lights in row-houses turn on.

Suddenly, a FEMALE SCREAM echoes through the night.

INT. GINSBERG HOME - EVENING

Dutiful Allen Ginsberg (17, fresh-faced, horn-rimmed glasses) looks up startled from his broom, a TO-DO list of chores in his hand.

    LOUIS (O.S.)
    Allen?!

Allen turns to his father, LOUIS, (40's, working-class poet) who is sorting anxiously through the mail.

    ALLEN
    I got it, Pa.

Allen starts to the stove, then stops. Looks back to the mail.

    ALLEN
    Did anything come for me?

Louis shakes his head.

    LOUIS
    No.

Allen nods, masks his disappointment.

INT. GINSBERG HALLWAY - NIGHT


    ALLEN
    Mom?!

INT. MASTER BEDROOM, GINSBERG HOME - NIGHT

Allen nudges open the door.

His mother NAOMI (40's, Jewish, intelligent beauty, deep personality disorder) hides in the corner, in a bathrobe.

Allen sees: her hand bloody, a window pane smashed.
ALLEN
Oh God.

Allen sets his tray down, goes to her. He wraps her hand with the dish towel.

NAOMI
You've got to get me out of here. They nailed the windows shut.

ALLEN
Who, Ma? Tell me.

She points up to the ceiling.

NAOMI
(whispers)
You know who! They're listening.

Naomi begins hunting the walls with her fingers. She is deeply, shatteringly paranoid.

ALLEN
I locked the windows. Because you're not right. You can't just go out and wander. People get scared.

She faces him, her bathrobe open. Scars cross her belly.

NAOMI
I'm not scary!

Allen winces.

ALLEN
Ma. The neighbors can see. Do you want to go another home?

NAOMI
(fervent whisper)
Would you quiet down?! I told you! They can hear you.

Allen thinks, turns around and heads to her bureau. He removes a RECORD and sets it on the PHONOGRAPH. The stylus comes down. A BRAHMS WALTZ plays.

ALLEN
Can they still hear me?

NAOMI
What did I just tell you? They...
He turns it up all the way. Allen mimes deafness. Finally, she understands: their sounds are drowned out by the music.

    ALLEN
    Come here.

Allen pulls her to her feet. They waltz with the music.

    NAOMI
    (whispers)
    Allen. Don't ever leave me.

She holds on tighter. Allen looks trapped over her shoulder.

EXT. GINSBERG HOME - NIGHT

On the fire-escape, Allen leans through the bars of the railing. Far off, the lights of New York City glimmer.

We hear the faint sound of jazz playing in the distance. Allen closes his eyes.

    ALLEN (V.O.)
    God, if you exist, then you know my parents are Communists and if they find out I'm talking to you, there's really gonna be a hell.

Unbeknownst to Allen, Louis watches his son in prayer from the threshold.

    ALLEN (V.O.)
    I know I can't stay here forever. So I make this solemn vow. If I get into school, I promise to do something to help the world, something extraordinary...

    LOUIS (O.S.)
    (interrupting)
    If you go, she'll never make it.

Embarrassed, Allen turns around to see his father behind him. Louis joins his son, smoking. Allen waves the smoke away.

    ALLEN
    Don't worry. Everyone else has heard about school by now. I'm not going anywhere.

    LOUIS
    (reciting his poem)
    "Love that is hoarded, molds at last."
He puts his arm around his son.

LOUIS
"Until we know some day, the only thing we have..."

ALLEN
"...is what we give away."

Silence. Louis shakes his head.

LOUIS
"What we hand away." Consonance. 
Have, hand.

ALLEN
Give, is. Assonance.

LOUIS
I wrote the damn poem, Allen. 
Write your own.

Louis hands Allen a LETTER. The hardest thing he’s done. 
Allen spies the “Columbia University” SEAL on the front.

ALLEN
(eyeing the postmark) 
This came last week.

Allen RIPS open the letter. Scans down...he’s been accepted.

ALLEN
Oh my God.

LOUIS
It’ll take all the money we have.

Silence. Allen looks at his father.

ALLEN
I won’t do it.

LOUIS
Go.

EXT. COLUMBIA UNIVERSITY COLLEGE WALK - DAY

Allen stops in the quad, heavy DUFFEL BAG on his shoulder. 
In awe of the classical facades.

A line of V-12 Navy officers march past. WORLD WAR II is on.
INT. DORM ROOM - DAY

Allen DRAGS his bag through the door.

It’s a spare room with two beds. He’s got a roommate. On one wall are exercise posters, a giant MAP of New York City.

Allen studies the map, his finger tracing the IRT south to Greenwich Village.

CADET (O.S.)
You don’t wanna go down there.

A CADET, in a buzz-cut and sweaty shirt, leans over him.

CADET
Land of the fairies. Head there and you never come back.
(extendng a firm hand)

ALLEN
Allen Ginsberg. Nice to...

The Cadet peels off his clothing. Totally naked. Allen is instantly aroused.

CADET
The angel cakes at Barnard are within spittin’ distance.

ALLEN's P.O.V.: Quick, flustered shots of the cadet's BODY.

CADET
Social this Friday. You and I are gonna be slicing up that cake and...

The cadet looks up, thinks he catches Allen looking at him. Allen quickly looks down at a pamphlet on campus tours.

ALLEN
Licking the...frosting.

The cadet wraps himself with a towel.

CADET
I love college.

CUT TO:

INT. BUTLER LIBRARY, MAIN HALL - DAY
The Gothic beauty of a university library. A pompous TOUR GUIDE shows off glass VITRINES containing old documents.

A SECURITY GUARD stands nearby.

TOUR GUIDE
Butler Library is a church, and these are the sacraments. Original folios of some of the most important books in history.

Allen looks down in wonderment at the Gutenberg Bible, Beowulf...the classic tomes of literature. A flash of RED catches Allen's eye in the reflection of the glass.

LUCIEN (O.S.)
Let's hear a bit, shall we?

Allen turns to see Lucien Carr (from opening), now 19, a red kerchief round his neck, a vision of male beauty.

Lucien claps the guide on the shoulder, turns to the crowd.

LUCIEN
(theatrical throat clear)
"On a Sunday afternoon, when the shudders are down and the proletariat possesses the street in a kind of dumb torpor..."

The crowd is captivated -- Allen is entranced.

LUCIEN (CONT'D)
"...there are certain thoroughfares which remind one of nothing less than a big cancerous cock laid open longitudinally."

Parents looks around in shock. A female student is instantly aroused. The PERMISSIONS LIBRARIAN comes rushing over.

PERMISSIONS LIBRARIAN
What is this nonsense?

LUCIEN
Henry Miller.

ALLEN
(under his breath)
Tropic of Cancer.

PERMISSIONS LIBRARIAN
Mr. Miller's works are not permitted in this library.
LUCIEN
I know. That's why I committed it
to memory before I came.

PERMISSIONS LIBRARIAN
(confused)
I'm sure that's not allowed either.

LUCIEN
What? Speaking the words of his
text? Or only speaking them in the
order in which he wrote them?
Would it make a difference if I
said them in reverse order?
(reciting aloud)
"Longitudinally open laid cock..."

Allen laughs. Lucien sees him in the crowd. He winks. Meanwhile...

PERMISSIONS LIBRARIAN
Security!

The "Security Guard" rushes over. He is really WILLIAM S.
BURROUGHS aka "Bill", (29, tall, gaunt, a Dashiell Hammett
wannabe), in a rented suit. He holds up a BADGE.

BILL
Already here, Ma'am. Another
pervert on the premises?

LUCIEN
Let me go! I'm innocent!

BILL
Cork it!

Bill takes out a roll of masking tape. He tapes Lucien's
mouth shut.

BILL
To the clinker. Let's go.

Bill tugs on Lucien's cuffs, but they suddenly break. Cheap
plastic.

Then the TOUR GUIDE appears with a genuine SECURITY GUARD.
Lucien peels the tape off his mouth.

LUCIEN
Gigs up, Bill.
BILL
So it would appear.

LUCIEN
Plan B?

BILL
Commences now.

Lucien and Bill RUN out the library as quickly as possible. The security guard chases after them. The guide tries to calm the agitated group.

TOUR GUIDE
Excuse the interruption. That was highly unusual. Campus is actually quite...

But Allen doesn't hear, he gazes fondly out the window at Lucien running across campus.

INT. COLUMBIA HALLWAY - DAY

First Day of class. Everyone looking for their classrooms.

As Allen looks for his room, again, a flash of RED in the crowd.

Allen moves closer. It's Lucien.

Allen impulsively follows him through the crowd. But as the bell rings, students disappear into open doorways.

Allen loses him.

PROFESSOR STEEVES (V.O.)
The Victorian sonnet has the balance of the three tenets.

INT. LECTURE HALL - AFTERNOON

As dusty PROFESSOR STEEVES begins his lecture, Allen peeks around. Rows of prep-school, expensive clothing. Allen in tattered hand-me-downs.

PROFESSOR STEEVES
(on the board)
Rhyme, meter, conceit. Without this balance, a poem becomes slack, sloppy. An untucked shirt.

Allen raises his hand.
ALLEN
Then how do you explain Whitman?

Silence. Steeves is not used to interruptions.

PROFESSOR STEEVES
Excuse me?

ALLEN
He abandoned rhyme and meter for a free style to represent America as a spiritual liberator.

PROFESSOR STEEVES
What's your name?

ALLEN
Allen Ginsberg.

PROFESSOR STEEVES
"Ginsberg." Sounds familiar. Your father, perhaps, is Louis Ginsberg?

Allen nods.

PROFESSOR STEEVES
I've come across his bagatelle in the Times. He writes rhyming, metered verse. Why do you think he chose that form?

ALLEN
Because it's easier.

The class titters.

PROFESSOR STEEVES
Easier? Architecture is not "easy". Would you rather this building be built by engineers or by Whitman and his boys at play?

Allen realizes he's not going to win. Holds it in.

PROFESSOR STEEVES
The popularity of these dandies and their free verse will be quite temporary. This university, this world work because of tradition. And form.

Professor Steeves writes on the blackboard.
PROFESSOR STEEVES

There can be no creation until imitation.

All the students WRITE THIS DOWN. Allen reluctantly opens his notebook.

From a higher row, Lucien watches…and grins.

INT. BARNARD SOCIAL – NIGHT

SUPER: DECEMBER 1943.

Couples waltz, the Cadet making out with a thunderous COED.

Standing awkwardly against a wall, Allen scans the crowd. Couples pawing each other in the dark. A BARNARD GIRL walks up to Allen.

BARNARD GIRL

Hi...

ALLEN

(flustered)

Hi, I don't usually...I mean...what's your...

Allen looks up. She’s already talking to the next guy. Pained, Allen eyes the exit.

CUT TO:

INT. ALLEN’S DORM ROOM – LATER THAT NIGHT

Alone, copying from a tome of sonnets on his desk, Allen stares out the window at the first snowfall.

A record starts up down the hall. Clarinet, strings. Allen’s ears prick up.

It’s the same BRAHMS from his mother’s bedroom.

INT. DORM HALLWAY – CONTINUOUS

Allen walks down the darkened hallway, following the music. He reaches a door with a lit transom. He KNOCKS.

The door creaks open.

INT. LUCIEN CARR’S DORM ROOM – CONTINUOUS

A mattress lies on the floor, with a phonograph. Candles light the room. A crammed bookshelf. The rest of the dorm furniture sits in a teetering pile.
In the open window sits Lucien, smoking, reading the *Times*. Allen walks inside.

**ALLEN**

*Brahms Waltz, Opus 39, Number 15?*

Lucien looks down, surprised he knows. He flicks his cigarette out the window, JUMPS down.

**LUCIEN**

Finally. An oasis in this wasteland.

Nervous, Allen tries to make conversation.

**ALLEN**

So...how come you're not at the social?

**LUCIEN**

Only the most anti-social have to go to an event actually called one. Libation?

Lucien searches through a cabinet, grabbing a wine bottle corked with a sock. Allen looks on, nervously.

**ALLEN**

You can't have that in here.

**LUCIEN**

And I was afraid I'd have to define “libation.” How does a horrible bottle of Chianti sound?

Lucien inverts two small glasses and pours, hands Allen his glass. Allen, the model of sobriety, stares at it, nervous.

**ALLEN**

(nervous, lies)
I've never drunk...**red** wine before.

**LUCIEN**

Excellent. I love first times. I want my whole life to be composed of them. Life is only interesting if life is *wide*.

(holding up his glass)
Cheers. To Walt, you dirty bastard.

Allen pretends to sip, watches Lucien toss his wine back in one gulp.
ALLEN
You were there in class?

Lucien suddenly spits his wine out the window.

LUCIEN
Yep, that's vinegar.
(to Allen)
And I have no idea how I'll wade through Steeves' Trail of Tears.
How's your Yeats?

He tosses Allen a BOOK. Dog-eared, underlined, and crumbling: W.B. Yeats, A Vision.

ALLEN
Never heard of it.

LUCIEN
It's completely brilliant and impossible. He says life is round: we're stuck on this wheel, living, dying...

Allen opens the book, looks through the old pages.

ALLEN
Never heard of it.

LUCIEN
An endless circle. Until. Someone breaks it. You came in here, you rupture the pattern. Bang: the world...

ALLEN
How did you...?

LUCIEN
Consonance. Reiteration of themes.

Allen winks. Lucien smiles, circles in close to Allen.

LUCIEN
Are you a writer?
(even closer)
I've got a job for a writer.

ALLEN
(looks down)
No. I'm not.
Lucien puts his arm around Allen.

   LUCIEN
   Well, you’re not anything yet.

This boy so close, the rush of contact makes Allen awkward. Suddenly, from outside.

       HALL MONITOR (O.S.)
       Ginsberg?  Where are you?!

Lucien stops, looks at the door.

       LUCIEN
       (to Allen)
       Isn't that you?

       HALL MONITOR (O.S.)
       GINSBERG?!

Allen WHIPS around.

       ALLEN
       WHAT?!

The door swings open. The Hall Monitor peeks through.

       HALL MONITOR
       Phone call.

       CUT TO:

INT. DORM HALLWAY - CONTINUOUS

Allen on the hallway phone receiver.

       NAOMI (O.S.)
       (with spooky urgency)
       He’s trying to kill me again.

       ALLEN
       Mom.  Dad's not trying to kill you.
       Put him on.

       NAOMI (O.S.)
       No, Allen.  I need you here.

The Hall Monitor passes Allen.

       HALL MONITOR
       Lights OUT!  Everybody in!

LUCIEN slips out of his door behind them. Allen spots him.
NAOMI (O.S.)
Allen. If you don’t come home, there’s no telling what he might do.

Holding a jacket, Lucien smiles at Allen, motions down the stairs.

ALLEN
(whispers, to Lucien)
Curfew. I can't. You can't!

Lucien shrugs, zips up his jacket.

LUCIEN
Ordinary men follow rules. Extraordinary men break them.

NAOMI (O.S.)
Allen?! Who are you talking to?!

Lucien waves goodbye, heads down the staircase.

ALLEN
(hurried, to Naomi)
No one, Ma. Listen, I’ll come as soon as I can.

NAOMI (O.S.)
You need to promise.

Lucien leaps down the rail and disappears.

ALLEN
Yes. I promise love you bye.

Allen hangs up and RACES after Lucien.

EXT. COURTYARD - NIGHT

Without a coat, Allen runs into the seminary’s courtyard. A GUARD sits in a gate booth.

Allen sees: Lucien duck under the booth and out onto the sidewalk.

Allen SNEAKS up to the guardhouse, ready to DUCK...

The Hall Monitor SLAMS open the dormitory door.

HALL MONITOR
Hey you! Get over here NOW!
ALLEN
Shit.

Allen turns around, about to speak up when...a DRUNK CADET saunters into the courtyard from the city.

HALL MONITOR
You need to be in your room five minutes ago if you don’t want to be expelled!

As the Monitor pulls the cadet inside, the guard laughs.

Safe, Allen quickly DUCKS beneath the guard's view...and is OFF.

EXT. BROADWAY - NIGHT

Allen sees: Lucien at the first step to the IRT, heading to the train. He races after him.

INT. IRT ELEVATED LINE STATION - NIGHT

Lucien jumps the turnstile as the train approaches.

Allen gets to the turnstile. But he’s too straight to jump it. He frantically searches his pockets for a token.

ALLEN
Come on, come on...

The subway doors DING, OPEN. Lucien gets on.

Allen finds a token. SLIDES it in. Pushes through. He gets to the IRT door...as it closes.

Except, the doors JAM. Lucien’s foot is lodged between them.


Lucien REMOVES his jacket, hands it to Allen. Allen takes his hand.

LUCIEN
Welcome...

EXT. MORTON STREET, GREENWICH VILLAGE - NIGHT

LUCIEN (O.S.)
...to the edge of the world.

Allen takes in the scene as the boys walk:
Downtown Bohemia. The world Allen imagined from his balcony in Paterson. JAZZ and smoke blasts from an open door. A BLACK MAN and WHITE WOMAN make out inside.

TWO FEMALE BUMS posing like models for a PHOTOGRAPHER.

ALLEN
“Land of the fairies”.

LUCIEN
They got to you, didn’t they?

Lucien CLAPS the air at an invisible insect, examines palm.

LUCIEN
They’re everywhere. Greenwich Village is the land of the fairies and the drunks and...

An older, elegant WOMAN, sex incarnate, walks past, sharing a cigarette with a boy half her age.

LUCIEN
...hussies with the most theatrical breasts you will ever see.

Allen and Lucien reach an apartment door at 48 Morton.

LUCIEN
Ready to meet them?

Lucien gives the door a KICK right in the center. It swings open.

INT. 48 MORTON STREET LIVING ROOM - NIGHT

A crowded SALON rages. BOHEMIANS sit on upturned tree trunks, flirting and arguing. Empty wine bottles everywhere.

Allen takes in his first hip apartment: books as furniture, candles pooling, smoking everywhere. Lucien laughs.

LUCIEN
“Allen in Wonderland.”

Lucien suddenly grabs a DRUNK YOUNG WOMAN from the crowd and KISSES her passionately. Then lets go of her, turns back to Allen and keeps walking.

ALLEN
Do you know her?!
LUCIEN
No, and I don’t plan on it. She
tasted like imported sophistication
and domestic cigarettes.

INT. APARTMENT KITCHEN - NIGHT

A makeshift bar on the counter. Party-goers rummaging
through empty bottles noisily looking for any remaining
liquor.

LUCIEN
Make some friends. Be right back.

Allen nods. As Lucien walks off, Allen tries to make himself
inconspicuous. Sits down. On something metal...

BILL (O.S.)
(muffled)
Hrffrff hrffrrfffrfrffrrf.

Allen looks down to see Bill, Lucien's library sidekick, on
the floor: a tube in his mouth. He takes out the tube.

BILL
You're...pinching...

Allen stands up. His foot is on a snaking black tube which
runs to a canister that reads: "ETHER".

ALLEN
Sorry. Are you all right?

BILL
(long exhale)
Artifacts in the visual field, some
light-headedness.
(hand out)
Motor hyperactivity.

ALLEN
What is that?

BILL
Nitrous oxide, for narcoanalysis.
Know thyself. And beshit thyself.

Bill turns off the gas. Offers a joint to Allen.

ALLEN
Oh no, I don't do...the cannabis.

Lucien approaches, a paper in hand.
LUCIEN

Bill Allen, Allen Bill, reefer
Lucien, Lucien reefer.

Lucien takes the joint. Bill eyes Allen with disdain.

BILL

Allen here doesn't do...the cannabis.

LUCIEN

Of course not. He’s wanted by the law. Injured four men in a brawl last night.

ALLEN

(shakes his head)

Five.

Lucien smiles. Throws back.

LUCIEN

Armed.

ALLEN

Hairy.

LUCIEN

One-legged.

ALLEN

Priests. It was brutal.

Lucien smiles. Allen's quick on his feet. He grabs Allen's hand, slaps a bottle in it, and leads him onward. Allen notices the TERM PAPER in Lucien's hand.

ALLEN

What’s that for?

LUCIEN

(hiding it behind him)

Bunk for school. Now, come on! I want you to meet our host...

INT. LIVING ROOM - NIGHT

DAVID KAMMERER, the man we saw dead at the film's opening, stands in the middle of the room.

The smoky voice of a female JAZZ SINGER, at a club across the street, wafts in through an open window. Lucien and Allen sitting on its sill.
Allen watches David. He’s sharp, the center of the circle. David runs his fingers on the rim of his glass. An eerie hum.

DAVID
What there is, darlings and demoiselles, is a circle. Life is round. Patterns, routines, a wheel of self-abuse -- Margaret, don't even deny it. Until. The littlest goddamn wrench, the finger of God really, the very disruption we live for, comes along and...

David taps the edge of his glass. It cracks. The impressed crowd claps. Allen turns to Lucien. Whispers.

ALLEN
Sounds just like you.

LUCIEN
Because it was me. First.

David sees the boys talking. Stares at Allen. Notices he’s with Lucien. David's not happy. He approaches Allen.

DAVID
Take this young stalwart.

LUCIEN
David. Play nice.

Ignoring Lucien, David drags Allen to the center of the room.

DAVID
You are...

ALLEN
Allen.

DAVID
...who comes uninvited to my apartment. None of us even notice him. Look at him. Why would we bother?

In his tucked shirt and creased pants, Allen realizes the entire party is examining him.

DAVID
So the pattern of our evening, our lives, holds. 

(MORE)
DAVID (cont'd)
But under the right circumstances, with the right encouragement...even he might change the world.

The crowd quiets. Allen, in the spotlight, sees Lucien on the sill, expectant.

Behind him, the heart-broken voice of the jazz singer sweeps into the silence. The drunk young girl from earlier stumbles into the room.

DRUNK YOUNG GIRL
David. You're out of booze.

ALLEN
Then how about we start with a change of venue?

Lucien, catching on.

LUCIEN
Excellent idea.

He opens the window wide, hops up, and climbs through towards the jazz club. Other party-goers watch amused, start to follow Lucien through the window.

David's party hijacked by Allen.

David and Allen are the last to leave. As Allen approaches the window, David takes a step aside.

DAVID
After you.

As Allen climbs through the window, David's smile quickly fades.

The jazz singer's voice leads us to....

INT. TAVERN - LATE NIGHT
An underground bar where the party has relocated.

Allen comes out of the rest-room, sees a BUSINESSMAN with a watch. Taps him on his coat.

ALLEN
Excuse me. Do you have the time? I need to catch a ferry.

BUSINESSMAN
Funny. I've been looking to do the same thing.
The man smiles lasciviously. He has a watch. He gets up and walks into the bathroom. He's **cruising** Allen.

Allen nervously walks back to Lucien, Bill, and David at a table.

**ALLEN**

Guys, I should go soon...

**DAVID**

Green Lantern Sidekick Club? Oh that's rich.

Allen quickly turns around to see Bill and David examining a dorky ID from Allen's **WALLET**.

**ALLEN**

How did you get that?!

David points to Bill.

**DAVID**

You're lucky. When I met Bill in '34, he was trying to steal my car.

Bill holds up Allen's wallet. Allen snatches it back from him. Motions to David and Lucien.

**ALLEN**

How about you two?

**LUCIEN**

David? He's my best pupil.

David looks at Lucien, tenderly. Lucien finishes his whiskey.

**DAVID**

I used to be his Scoutmaster.

Lucien tries to sneak David's drink.

**DAVID**

Now, I'm his guardian angel.

David takes his whiskey back from Lucien. Lucien groans and heads drunkenly to the bar. David moves closer to Allen.

**DAVID**

And you just met Lucien in the lunch line and now he's all that you can see.
(slightly intimidated)
Why don't you like me?

DAVID
You're just a slim volume in a series I've read one too many times.
(beat)
He'll be done with you in a week.

Lucien returns and slams a new glass down.

LUCIEN
Some ear job at the bar just called me "boy."

DAVID
Who?

LUCIEN
The chimp in the vest.
(big swallow)
So I stole his drink.

Allen scans the crowd: the famous poet OGDEN NASH looking around for a glass.

ALLEN
(excited)
That's Ogden Nash!

BILL
"A girl who is bespectacled. She may not get her nectacled. But safety pins and bassinets--"

DAVID
"Await the girl who fassinets."

Lucien slams his glass down. With historic intensity.

LUCIEN
That's what he's selling?!

ALLEN
He's the best selling poet in America.

LUCIEN
I'll kill him.
(taking out a switchblade)
Aim for the throat.

LUCIEN
No. We're not going to kill him. Even better. We're going make sure nobody remembers him.

Lucien turns to Allen. Ignites his charm.

LUCIEN
How many men did it take to start the Renaissance? Two. The Romantics?

ALLEN
Shelley, Byron...

LUCIEN
Three. The Dadaists in the Cabaret Voltaire: a single coffee shop kicks in the 20th century. (beat)
Just like here.

Lucien stands up, drunk, the passion building.

LUCIEN
We're sending millions of men to fight the Fascists, but the Fascists are already here! (beat, whispers)
They've locked the world up. Meter and rhyme and your father Allen and Columbia, they're guards in the giant prison. But this world, all around us - the girls at the party, the bop on that stage - the world is tired of war. It wants to come out and play. I want new words and rhythms and I want the American Now. And we've got to do it first.

Lucien looks directly at Ogden Nash.

LUCIEN
And we premiere it at his next reading. (beat)
First, we need a name. Where did "Dada" come from?
BILL
Tristan Tsara jabbed a knife into a dictionary.

LUCIEN
Shit. So that’s been done...

ALLEN
What about your Yeats? What about the "New Vision."

Lucien looks at Allen as if he is the most brilliant person in the world.

LUCIEN
Ginsy, you’re a genius! You’re hired!

DAVID
A literary revolution without writing a word. Neat trick, Lu. And just what is this New Vision?

LUCIEN
I don't know yet. But I know where to find it.

Lucien slings his arm over Allen's shoulders -- excluding David. Allen uncurtains a smile of victory.

Suddenly, the jazz singer stops singing. Silence.

POLICEMEN escort the BUSINESSMAN and another GENTLEMAN out of the bathroom. They are wearing real HANDCUFFS.

A QUEER STING.

Allen sees, looks down terrified. David notes this, knows now who Allen is for sure. Stands up.

DAVID
While you schoolboys plot the destruction of civilization, I have my shift tomorrow morning...make that this morning.

David stands up, grabs his coat. Lucien nudges Allen.

LUCIEN
Hey janitor! Don't forget your broom.
DAVID
(a blistered pause, to both)
Evening.

As David leaves, Bill sets down a bottle of a demonically green liquor: ABSINTHE. Pours three glasses.

BILL
A toast to the revolution.

Allen eyes his glass curiously. His first drink. He picks it up, about to knock it back just as...Lucien snatches it away from him.

LUCIEN
No, Ginsky. His drink.

Lucien points to Ogden Nash. Daring Allen.

LUCIEN
Break the wheel.

ALLEN
Fine.

Allen gets up. Walks nervously to Ogden Nash's table...and grabs his drink.

OGDEN NASH
What are you doing, boy?

Allen looks back at Lucien -- the bar is magically EMPTY. Except for Lucien at the table. Lucien cheers him on.

Lucien is all he can see.

Allen closes his eyes.

He THROWS the drink back.

EXT. LANE TAVERN - DAWN

Trashed, Lucien and Allen CRASH through the doors of the bar. Collapse beside each other in a snow bank. Lucien grabs Allen's hand and holds it up high.

LUCIEN
"In the dawn, armed with a burning patience, we shall enter the splendid Cities!"
ALLEN
(drunk, props himself up)
Dawn?

Allen looks into the morning sky. The sun is rising. His eyes SHOOT OPEN.

ALLEN
Shit. My mother.

EXT. MANHATTAN FERRY LAUNCH – DAWN

Allen RUSHES to a Jersey-bound ferry. Lucien follows.

LUCIEN
First rule: it's never my fault.

ALLEN
They are going to be so angry.

LUCIEN
Don't go then.

ALLEN
You don't understand. I have to.

Allen stands on the edge of the ferry, Lucien on the loading platform. Lucien tries to board the ferry.

ALLEN
No. I don't want you to come.

Allen pushes Lucien back.

LUCIEN
Fine. Go home and look dutiful. Go back to that monstrous "To-Do List" your parents have for you. Because you and I both know you can do a thousand things with your life and not really do anything at all.

Allen is tongue-tied. The FERRY begins to separate them, by inches. Allen backs away.

ALLEN
It's more complicated than that.

Lucien steps onto the ferry.

LUCIEN
Great. I love complicated.
EXT. GINSBERG HOME - MORNING

Naomi, curbside with two clumsy suitcases. In a fur coat raised over her face, she looks like the madwoman she is.

Allen motions for Lucien to stay back, approaches her softly. She looks at him with heart-breaking disappointment.

NAOMI
You never came.

ALLEN
I know. I’m sorry. Look Ma, it’s freezing. Let’s go inside.

NAOMI
I’m not well. I’m going to Lakewood.

A LIVERY CAR pulls up to the curb.

ALLEN
The rest home?! You can’t leave!

NAOMI
You did.

The DRIVER opens the back door for her. Naomi climbs inside. Allen picks up the suitcases.

ALLEN
Ma! Come back. Now.

Naomi looks at her son through the door. He holds out his hand. She sniffs the air. Then gets out.

NAOMI
That’s bad air in there. Poison air.

Allen walks his mother back inside. Lucien tries to help, Allen shrugs him off.

ALLEN
I told you not to come.

Allen storms past Lucien, leaving him outside.

INT. GINSBERG KITCHEN - AFTERNOON

The kitchen in complete disarray. A despondent Louis glares at a hung-over Allen.
LOUIS
She waited all night for you.

Allen's silent. He's failed his family for the first time.

LOUIS
Columbia called. You missed your curfew. You're a scholarship student, you've got one shot at this. One. If you can't do school, then you're going to follow your brother and do the service.

Naomi ENTERS, at the door frame, naked.

NAOMI
Don't poison him.

LOUIS
Christ Naomi, dress yourself.

Allen: staring at the fridge. The middle distance.

NAOMI
(enraged)
You, you did nothing for me, scribbling away while I screamed! You WANT him to fail!

LOUIS
No! I want YOU back! Do you hear me?! I want the woman I married to come back to me!

He reaches towards her. She pulls away.

NAOMI
Don't touch me! Allen, stop him!

LOUIS
Talk to her, Allen! Do something!

In the noise, we CLOSE IN on Allen's face.

We see what he sees: the TO-DO LIST on the fridge.

EXT. GINSBERG HOME - CONTINUOUS

Allen escapes to the back staircase, where Lucien sits and smokes. He sits beside him. The city in the distance.

LUCIEN (O.S.)
I'm sorry. I didn't know...
Allen notices: Lucien looks like he’s been crying.

LUCIEN
At least you have her. My father left when I was three.

Allen takes Lucien’s cigarette. Smokes his first one.

ALLEN
What does Yeats say? You have to die first to be reborn?

Allen hands him back the smoke. Lucien looks him in the eye.

LUCIEN
What do you suggest?

CUT TO:

INT. LUCIEN CARR’S DORM ROOM - NIGHT

Candlelight flickers on Allen's face.

ALLEN
I have dedicated myself to making other people happy.

We PULL BACK to see a NOOSE around Allen's neck.

ALLEN
It's time I find happiness the only way I see possible.

LUCIEN (O.S.)
Oh please. Die already.

We PULL BACK to see Lucien beside, also with a noose around his neck. Both of them on chairs.

LUCIEN
Where's the verve? The brio?

From atop the chair, Lucien kicks his record player with his foot. Classical music screeches to a start over his words.

LUCIEN
If it be that I am merely indulging my self-consciousness in justifying myself, or if...

ALLEN
That's a run-on.
LUCIEN

Don't edit me.

Lucien punches Allen. Allen TRIPS off the chair, the noose TIGHTENS as he struggles to climb back up on it.

Allen pulls at the noose. His feet kicking.

LUCIEN

Oh fuck! Allen!

Lucien jumps off the chair. Pulls at Allen's rope. Unties it. Allen falls to the ground, silent.

LUCIEN

Allen? Allen! TALK! Goddamnit!

Allen suddenly opens his eyes. Smiles.

ALLEN

Are we reborn yet?

He was faking it. Allen laughs as his noose releases. Lucien jumps him. MUSIC starts as these two in nooses wrestle on the floor, takes us to...

INT. BALLROOM - NIGHT

SUPER: SPRING, 1944.

SOCIETY COUPLES dance to a swing band.

In tattered tuxes, Allen, Lucien and Bill swing from one rich woman to the next. Bill holds up a WATCH he just stole from his dance partner. A lesson in grift.

ALLEN (V.O.)

Our New Vision proclaims the death of morality.

As they pass each other, Lucien and Allen hold up WATCHES that they just GRIFTED. Bill nods, proud.

INT. HARLEM NIGHTCLUB (FUN MAKERS SOCIAL CLUB) - NIGHT

Dirty be-bop JAZZ in this basement. The black crowd whistles and claps.

ALLEN (V.O.)

And the birth of creativity...

Our three white boys walk in. The BLACK DOORMAN stops them. No way.
Allen hands the doorman the WATCHES. He looks them over, pockets them, lets them in.

ALLEN (V.O.)
The uninhibited and uncensored expression of the self.

A trumpet player (MILES DAVIS) unleashes a melody. A drummer takes a wild solo. Enraptured, Allen taps his fingers to these new rhythms.

INT. ALLEN'S DORM ROOM - DAY

MATCH CUT: Allen's fingers typing on his typewriter in these same rhythms.

Beside him, a copy of The New Yorker advertising Ogden Nash's new book arriving in the Fall.

ALLEN (V.O.)
We believe in the derangement of the senses.

INT. BURROUGHS' APARTMENT - NIGHT

Bill dumps opens a briefcase. Marijuana, guns, pills, vials of liquids, and prescription bottles all fall out.

Lucien examines a bottle, eyebrows raised.

ALLEN (V.O.)
Normality is the doom of the ordinary.

Allen nabs a pill from Lucien's palm. Swallows.

INT. CLASSROOM - DAY

Professor Steeves drones in front of the class. STUDENTS copying his words on the page like machines.

PAN BACK TO: Allen nodding off in the back of class. He watches as the words from the board slowly FLY into the air, rearranging themselves in new orders. He copies them down.

ALLEN (V.O.)
Only extraordinary men propel society forward.

EXT. ELEVATOR, OFFICE BUILDING - NIGHT

Elevator doors open in an after-hours office. Bill, Allen and Lucien sneak into the elevator.
ALLEN (V.O.)
They have a duty to break laws, to
cwchar reality.

EXT. OBSERVATORY DECK, EMPIRE STATE BUILDING - NIGHT

The elevator door opens...to Manhattan, spread out like a
table set with stars. The deck is empty, sublime.

ALLEN
Wow.

Bill, Allen and Lucien STEP UP on the guardrail. The wind is
ferocious. The lights below SURGE into waves of Technicolor.

BILL
Now Allen, don't hold your breath.
It's essential that you...

Allen LEAPS OVER the guardrail.

EXT. FREEFALL - CONTINUOUS

The hiss of the wind is strong, steady.

Allen looks around, beatific. Bill and Lucien reach him,
reclining into the winds.

ALLEN
(exuberant)
Is it like this every time?

BILL
Don't know. I've never done this
before.

ALLEN
(now suddenly terrified)
Are you kidding? We're gonna die!

BILL
Just relax and breathe...

The sidewalk CLOSES in...Allen covers his face and...

EXT. 42ND STREET - CONTINUOUS

SLAM! Allen's in the middle of a new insanity: 42nd Street.

Times Square - marquees, sailors and prostitutes - takes on a
strange grace. Spotlights create HALOS of light off the faces
in the crowd.
A young GIRL kisses a young SAILOR with a duffel bag. A second SAILOR lingers behind the first. Allen sees the girl's hesitation.

LUCIEN
Watch this.
(he whispers in her ear)
Go.

The girl’s HALO radiates. Fiercely, She CLIMBS over the first sailor to the second SAILOR and embraces him mightily.

LUCIEN
This is how we change people.

Beneath a marquee, Bill hands letters up the ladder to an older, smoking marquee guy. The marquee reads: “I’M DYING.”

LUCIEN
With words. We give them permission to feel.

Allen watches the pedestrians' hardened faces transform into exaggerated expressions of sadness, of joy, ecstasy, pain.

ALLEN
To go to places they’ve never been.

Allen walks up to a NIGHTCLUB DANCER, just off her shift. Her face overcome with loneliness, sadness.

Allen suddenly takes her arm and leads her into a dance. She beams, and then pirouettes into the air.

LUCIEN
This is why we found each other.

Moved, Allen turns to Lucien. A nimbus radiates from his head. Allen's sight begins to flicker.

ALLEN
We're going to make it all new.

Lucien pulls out his Boy Scout knife. Grabs Allen's hand.

Lucien PRICKS Allen's palm with the knife. Allen winces.

Lucien slices his own palm open, then presses their two bloody hands together, a ceremony.

Allen's eyes roll back.

DAVID
What the hell is all this?
David appears in his janitor uniform. The Technicolor quickly FADES.

SMASH CUT TO:

INT. 48 MORTON APARTMENT - NIGHT

Allen inhaling from the gas tank. He has been adrift in a nitrous-oxide hallucination. Bill turns it off.

BILL
Exploring the avenues of Allen’s mind.

David sees Allen and Lucien's hands pressed up against each other.

DAVID
Dimly-lit, I am sure.

LUCIEN
Take it easy.

Allen struggles to his feet, moaning.

DAVID
I've been working all night. I'm exhausted.

LUCIEN
Christ, we'll leave.

David looks at Lucien, then at Allen jealously.

DAVID
(to Lucien)
I need to speak to you for a moment. Alone.

INT. BATHROOM, 48 MORTON APARTMENT - NIGHT

Allen splashes water on his face in the sink.

In the bathroom mirror, he can see David and Lucien talking and can just make out their whispering.

LUCIEN (O.S.)
It only has to be five pages.

Allen can see Lucien and David through the door. Lucien peruses a TERM PAPER on the table.
LUCIEN
You make me too smart, they’re gonna suspect something’s up.

DAVID
And get you sent back to Ile Saint Louis? That would just be the end of you.

LUCIEN
Fuck you.

The door creaks open. Allen quickly darts behind it. Eyes Lucien putting the paper in his pocket.

DAVID
You know just how much you owe me.

Lucien folds, lets David sweep him up in an embrace.

David sees Allen behind the door.

David slowly shuts it.

Turns to Lucien.

DAVID
End it with Allen.

A pale over Lucien's face.

PROFESSOR STEEVES (V.O.)
Kill your darlings, children.

CUT TO:

INT. LECTURE HALL - DAY

Professor Steeves paces through the class.

PROFESSOR STEEVES
Your adolescent crushes and juvenile metaphysics. None of them belong on the page. It is the first principle of good creative work. A work of fiction that will be delivered to me at the end of the semester as your final.

He sees Allen brooding, writing in his journal.

PROFESSOR STEEVES
Oh look. Whitman Jr. graced us with his presence today.
Steeves walks to Allen's desk. Looks at Allen's journal.

PROFESSOR STEEVES
"The New Vision."

ALLEN
It's not for public...

Steeves grabs Allen's journal. Reads it aloud.

PROFESSOR STEEVES
"Extraordinary men propel society forward. They have a duty to break laws...to widen reality."
(to Allen)
Instead of spending your time plotting the destruction of the establishment, why don't you create a body of competent literature first?

Steeves throws the journal back down on Allen's desk.

ALLEN
There's more life in those five pages than in the dozens of bad sonnets we've had to endure.

Steeves cocks his eye, stares down Allen.

PROFESSOR STEEVES
You want life? You want the world on fire? Come on. Get up.

Allen stands, reluctantly.

PROFESSOR STEEVES
(to the rest of the class)
Boys? Where's the recruitment office?

MALE STUDENT
McCloud Hall.

PROFESSOR STEEVES
Well. The war awaits. What will it be?

Allen sits. A deep shaming.

PROFESSOR STEEVES
(barely concealed smile)
Don't get lost on the way to your life.
INT. LUCIEN'S DORM ROOM - NIGHT

Allen paces impatiently as Lucien knocks off a second bottle of wine, reading from Allen's journal.

LUCIEN
"The rose that scents the summer air/ grows from my beloved's hair...?"
(beat)
This is terrible.

ALLEN
Keep going. That's my sonnet for Steeves.

Lucien flips through the journal, closes it, disappointed.

LUCIEN
We have the map, we need the country. We have the manifesto. We need the work.
(suddenly cold)
I was wrong. Maybe you're not up for this after all.

Shocked, Allen grabs his journal.

ALLEN
If you don't like what I'm doing, I don't have to be here right now.

LUCIEN
OK. Bye. Great. Have fun.

ALLEN
What is wrong with you?

No response.

ALLEN
Fine. Show me your fucking map.

Allen reaches for the pages that Lucien's been working on, but Lucien tries to cover them up.

LUCIEN
Stop!

ALLEN
No. Come on. I can't wait to see it.
Allen wrestles the pages away from Lucien's grasp. They're covered in doodles. There's nothing there.

   ALLEN (CONT’D)
   Oh wait, you don't have anything cause you're a fraud. Cause David's not here to write it for you!

Silence. Lucien stands up, drunk. Furious.

   LUCIEN
   It's complicated.

   ALLEN
   I love complicated!

Lucien tries to leave the room. Allen blocks him. Lucien stumbles over to his bed. Allen probes.

   ALLEN
   What does he want from you?

   LUCIEN
   David only likes me when I’m helpless. You don't know him.
   (beat)
   Wherever I go, there he is.

   ALLEN
   So tell him to leave you alone.

   LUCIEN
   I've tried. He's a professor working as a janitor so he can be near his precious Lu-Lu!
   (beat)
   A goddamn fruit who won't let me go.

   ALLEN
   A fruit?

   LUCIEN
   A queer.

Lucien looks up at Allen. Confronted with the word, Allen looks down nervous.

   LUCIEN
   And he won’t get over me.

   ALLEN
   Well then let’s get rid of him.
Allen sits down beside Lucien. Lucien softens, lies down, head in Allen's lap. Passing out from the liquor.

LUCIEN
Right now, I just need you to write something.
(beat)
Something beautiful.

Lucien closes his eyes and passes out against Allen. Allen shakes nervously, finding himself suddenly holding Lucien's body for the first time.

We follow Allen's P.O.V. as he plays with Lucien's hair. Slowly slides his finger down Lucien's face to his lips.


CUT BACK TO:

Lucien's head passed out in Allen's lap. Allen still petrified. We were just in Allen's imagination.

Brahms Waltz in A-Flat begins to play.

CUT TO:

INT. ALLEN'S DORM ROOM - DAY

Allen dumping out his bag. Two PILLS he got from Bill. One red, one white.

ALLEN
"The poet becomes a seer through the complete derangement of the senses."

He takes one of the pills. Sits down to write.

CUT TO:

INT. ALLEN'S DORM ROOM - AFTERNOON

Allen at his typewriter, jubilant, tapping his foot with the music, typing furiously at the keys.

CUT TO:
INT. CLASSROOM - DAY

PROFESSOR STEEVES teaching, looking down. Allen's seat is empty. Steeves sighs and marks it in his book.

CUT TO:

INT. ALLEN'S DORM ROOM - SUNSET

Allen's head bobbing up and down, starting to crash.

He forces himself awake and looks over at his bag. Takes the second pill.

CUT TO:

INT. ALLEN'S DORM ROOM - NIGHT

Allen climbing on his bed and jumping for the words that have left the page and are now flying to the ceiling.

The cadet walks in to Allen leaping in the air.

CADET
What the hell are you doing?!

ALLEN
Writing!

The cadet climbs into bed, pulls the cover over his head.

CADET
Freak.

CUT TO:

EXT. COLUMBIA QUAD - DAWN

The sun rising over the campus.

CUT TO:

INT. UNIVERSITY HALLWAY - DAY

Students walk past Allen's door. We hear typing roaring like a thunderstorm inside. Suddenly, the door SWINGS open.

Allen, hair on end, storms out of the room.

ALLEN
I GOT IT! LUCIEN!

Other students stare at Allen strangely. Sweating, he races down the hall to Lucien's room.
Turns the corner. Pages in his hand. Arrives at Lucien's door. Hears typing inside.

ALLEN
OK, I got something. It's a little rough. No, it's very rough, but there are...

He swings open the door...

INT. LUCIEN CARR'S DORM ROOM - DAY

... to see David typing at Lucien's desk. The music stops. David sees the pages in Allen's hand.

DAVID

Allen hides them behind his back.

ALLEN
Where is he?

DAVID
He's out. With someone...

Allen stops, stammers.

ALLEN
With...whom?

DAVID

Beat on Allen as his face falls.

DAVID
Jealous?

Allen stares him down.

ALLEN
I could call security. You shouldn't be here.

DAVID
Oh really? Odd since I'm the only thing keeping him here.

ALLEN
Not anymore.
David laughs, collects his jacket, goes to leave.

DAVID
Piece of advice. You don’t know Lu. Nobody does. As soon you think you do, he’ll find someone else.
(beat)
Or maybe he already has.

HOLD on Allen's reaction.

CUT TO:

EXT. COLUMBIA UNIVERSITY QUAD - DAY

As Lucien comes out of class, Allen is waiting for him. Smoking nervously. A cloud of anxious gloom.

Lucien spots him, puts on his game face.

LUCIEN
Allen! Where have you been?

ALLEN
Where have I been? You haven't been home in two days.

LUCIEN
You sound like David.
(beat)
Don't sound like David.

Lucien walks across the quad. Allen following behind.

LUCIEN
I've been crazed, working for us. I found us a real writer. Already written a million words before Columbia, they say.

Allen calls out.

ALLEN
You mean...Jack?

Lucien stops.

ALLEN
Why didn't you tell me?

LUCIEN
I’m supposed to do newsreels?
Lucien sees the worn piece of paper in Allen's hand.

LUCIEN
What's that?

Upset, Allen pockets the poem he wrote for Lucien.

ALLEN
Nothing.

LUCIEN
Look, you'll see exactly what I see once you meet him.

EXT. BAKER'S FIELD, 215TH STREET - DAY

On the football field, handsome JACK KEROUAC, in a Columbia uniform, INTERCEPTS a long bomb and tears up the sideline.

In the stands with Lucien, Allen sits, sullen.

Below, COACH LITTLE drinks from a thermos. A truck of a man.

COACH LITTLE
This is a practice for the starters, Kerouac! We don't need benchers turning into heroes! OK?

Jack slows, frustrated.

JACK
OK.

Whistle. Back to formation. The ball snaps back...Jack intercepts it, PUNTS it.

At Little's THERMOS. It EXPLODES all over him. Lucien stands up and applauds from the stands. He nudges Allen.

LUCIEN
What do you think?

ALLEN
(sullen)
Let me read his book first.

INT. 118TH STREET APARTMENT - DAY

Amidst the mess of Jack's apartment, Allen sits, stuck with a massive handwritten manuscript in his lap: *The Sea Is My Brother*. Lucien creeps up behind Allen.

LUCIEN
Brilliant, no?
ALLEN
It's missing some periods and commas.

Jack walks up with two beers in hand, offers one to Allen.

JACK
Want one, Al?

Jack burps. Allen shakes his head.

ALLEN
Discretion is the better part of valor.

JACK
What the hell does that mean?!

Lucien grabs the second beer.

LUCIEN
It means I'll take it.  
(whispers, to Allen)
Don't be mean, Al.

ALLEN
Anything you say, Lou.

Jack sets up an old phonograph. His CAT curls up beside him.

JACK
All a you! Quiet!

Allen flinches. Jack drops the stylus. The scratchy record starts, the VOICE OF SAMMY begins, as Jack sidles up close to the speaker and pets his cat.

VOICE OF SAMMY
Jack, how are you chum?

JACK
(wistfully)
Sammy...you made it.

VOICE OF SAMMY
We've just been through 20 days of German attack, shelled every three hours, night and day. Like your own personal thunder...

Lucien looks up at Jack.

LUCIEN
Who's that?
Jack pulls the stylus off.

JACK
(to Edie, yelling)
Where the hell’s our food?

Jack sits at the table. Lucien and Allen not sure what to do, come over and join. EDIE, Jack’s wealthy, vivacious girlfriend (early 20’s), walks in wearing a pair of blue-collar overalls.

EDIE
I didn't know we were having guests.

She smacks down a plate: it’s GLOP.

JACK
What’s this?

EDIE
I was aiming for stew.

JACK
You missed.

Jack DROPS his fork, grabs his jacket.

JACK
Come on, guys.

Lucien stands and follows Jack. Motions for Allen to come.

EDIE
Where are you going?

JACK
Out.

EDIE
Out? I cooked all day for you.

JACK
What do you want me to do? Eat shoe leather? I’m hungry and what you do in the kitchen is unholy.

EDIE
Unholy. That’s funny Jack. You talk like a Catholic. But you fuck me and won’t marry me. How does that work?
Allen and Lucien watch entranced.

JACK
Shut your mouth, Edie.

EDIE
I thought you liked it WIDE OPEN...

Jack exits and SLAMS the door shut. Edie races into the bedroom and SLAMS her own door.

Lucien and Allen, now alone, stare at each other. Edie THROWS open her door.

EDIE
Scram!

And SLAMS her door again. Allen and Lucien run out the exit.

EXT. HUDSON RIVER, 115TH STREET - EVENING

Sunset along the Hudson. Jack and Lucien laugh, sharing a joint. Allen trails alone, behind, the third wheel.

JACK
(over his shoulder)
So you thought my novel was shit?

ALLEN
(pretending not to care)
Not exactly. It’s...

Lucien throws his arm around Jack. Turns to Allen.

LUCIEN
It's all true. Jack served in the Merchant Marines.

ALLEN
(sarcastic, mumbled)
Shipping out again soon?

JACK
$470 ducks for a year with the icebergs.
(beat)
The sea's my escape. Every time I fight with Edie, I just want to skip out and sail.

Lucien stops, looks out to the waterfront. Gets an idea.

LUCIEN
Well, you two did just fight...
We follow Lucien’s gaze to...the NY BOAT YARD.

JACK
Carr, you're crazy.

Lucien RUNS for it. Jack racing beside. Allen, left by himself. He begrudgingly follows behind.

As he leaves, we realize...there is someone else watching them from the shadows.

EXT. NY BOAT YARD - NIGHT

Lucien SNEAKS onto the dock. Jack and Allen follow.

ALLEN
Lu? Why are you doing this?!

LUCIEN
You scared?

ALLEN
(defensive)
No.

Lucien UNROPES a dory as a DOCK GUARD spies them.

DOCK GUARD
Who’s there?!

JACK
Shit. Quick! Get in!

They either GO or GET caught. Jack and Lucien jump in the boat. Allen sees the guard coming.

ALLEN
Oh my God.

Allen jumps in the boat.

LUCIEN
Someone row!

Jack and Allen both reach for the two wooden oars in the boat at the same time. Allen glares at him.

ALLEN
Don't worry. I got it.

JACK
Fine. It's all yours.
Allen GRABS the two wooden oars in the boat. But starts to paddle like a gondolier. Jack shakes his head.

JACK
Give me those!

Allen KNOCKS Jack in the jaw with the handle.

JACK
Jesus!

Allen swings the oar around, TRIPPING Lucien. Lucien’s BOY SCOUT KNIFE skitters onto the floor.

LUCIEN
Fuck! Allen!

The guard REACHES the edge of the dock.

DOCK GUARD
Stop right now!

Jack rows...but the painter line catches. They're still tied to the dock.

ALLEN
What do we do?!

The dock guard BEGINS to pull them back in.

LUCIEN
(pissed)
Allen! Cut the line!

Embarrassed, Allen picks up Lucien’s KNIFE. REACHES and cuts the line.

Jack rows powerfully....and they are free.

EXT. HUDSON RIVER - NIGHT

The boat coasts down Manhattan. A fog around them. The boys LIE on their backs, Allen drapes his hand in the water.

JACK
(disbelief)
A movement? Sounds phony. Old-fashioned. Like you're trying to be Rimbaud. Why try to be someone else when you can be yourself?

ALLEN
Lu, I don't think he gets what we're trying to do.
(continuing)
This whole town's full of finks on
the 30th floor, writing pure
chintz, pretending they know about
life. Writers gotta be in the
beds. In the trenches. And all
the broken places. Where are your
trenches, Al?

ALLEN
Allen.

JACK
Right.

Allen looks around, water on all sides, trapped. He looks to
Lucien for help.

LUCIEN
First thought best thought.

ALLEN
Fuck you. What the hell does that
even mean?

JACK
That's good. That's one. What
else?

ALLEN
Fuck your one million words.

JACK
Even better.

ALLEN
And fuck you for coming to our
party without my invitation.

Jack glares at Allen, daring him to continue.

ALLEN
And for looking at me like that!
You don't know me.

JACK
You're right. Who is you?

Lucien loves this, raises an eyebrow to Allen. Furious,
Allen pulls out the paper from his pocket. The poem he wrote
for Lucien.
ALLEN  
(reading)  
"Thou who are afraid to have me...lest thou lose me."

He stands, catches his balance in the boat.

ALLEN  
"Great anodyne, thyself compound of pain. Thou comforter discomfited..."

Allen folds the paper up, pockets it. Recites it.

ALLEN  
"Give. Share. Lose. Know everything co-mingledness."

Allen looks up, directly at Lucien.

ALLEN  
"Lest we both die isolate and unbloomed."

Silence.

LUCIEN  
You wrote that?

Allen looks up, slightly hurt at Lucien.

ALLEN  
You asked me to. Remember?

Jack applauds. Cries. Shakes his head.

JACK  
Beautiful, kid.

Something lights up in Lucien. He looks at gawky, emotional Allen. Brave, swaggering Jack. It's all coming together. Puts one arm around them both.

LUCIEN  
Forget Columbia. Forget Ogden Nash. Here's the plan. We join the Merchant Marines. Jump ship and get to Paris just in time for the liberation.

ALLEN  
If we win.
LUCIEN

When we win.

Lucien stands. On the surface of the fog behind him, newsreel style FOOTAGE plays. We see Jack, Allen, and Lucien in Paris in the middle of a massive celebration.

LUCIEN

The biggest party this world has ever seen. Imagine the Marquis de Sade plus ticker tape plus thousands of beautiful French war widows looking for consolation. The whole world will be watching the parade, and we'll be there first.

(beat)

It'll be the perfect day.

Suddenly, the footage turns into a field of WHITE LIGHT. The intensity creates HALOS of light off the three boys' faces.

COAST GUARD OFFICER (O.S.)

Don't MOVE!

The boys look up. A FLOOD-LAMP casts across the dory: the COAST GUARD. A megaphone squawks to life.

COAST GUARD OFFICER (O.S.)

Put your hands in the air.

All three of them stand up, hands in the air. Shit. Jack looks over the edge of the boat.

JACK

Go.

He DIVES into the water. Lucien and Allen look at each other then both dive in the water too.

EXT. HUDSON RIVER (UNDERWATER) - NIGHT

We see in SLOW MOTION...Allen, Jack and Lucien fully-dressed in the water. A crazy, joyful moment.

The BEAM of a spotlight cuts across them. Shit. Allen DIVES further.

As Allen swims, the camera SINKS: the keel of a boat, their kicking feet, the light slicing deeper...something ominous rising from beneath them.

It's a COAST GUARD OFFICER IN THE WATER.
Allen turns around. Another officer.

The three look around them. They are SURROUNDED.

INT. HALLWAY, OUTSIDE COLUMBIA DEAN’S OFFICE – DAY

Allen sits nervously on a bench. The door to the Dean’s Office creaks OPEN with the breeze.

DEAN (O.S.)
You’ve managed to matriculate and drop out of Tulane, Bowdoin, University of Chicago...

This is too good for Allen not to eavesdrop. He peeks inside.

INT. COLUMBIA DEAN’S OFFICE – DAY

Lucien in a leather-backed chair. The DEAN (50’s, balding) overlooks Lucien’s record. Lucien’s mother, MARION CARR, a fallen transplanted matriarch, smokes with dispassion.

DEAN
And now, Columbia. Your attendance record here is abominable. The hall monitor has found your room empty on numerous occasions after curfew. Your papers, when you bother to turn them in, exceed the assigned page limit. Can you explain to me why you’re at Columbia University, Mr. Carr?

LUCIEN
Same reason you’re here.

DEAN
What’s that?

LUCIEN
Loose Barnard girls.

MARION CARR
(to the Dean)
I’m sorry we’ve wasted your time.

DEAN
Mr. Carr. We are not monsters here. I am aware of your difficulties. About what happened in Chicago.

A pale flashes over Lucien’s face.
LUCIEN
What? Who told you?!

From the door, Allen looks on curiously. What are they talking about? Marion stands up, hand on Lu's shoulder.

MARION CARR
We should get you back to St. Louis. Where you can be taken care of. Without distraction.

Lucien looks furiously at both of them.

LUCIEN
Who said anybody could know anything?!

Shaking, he throws his mother's hand off of him. An instability in Lucien we have not seen before.

The Dean looks at Marion, moves to close the door.

LOUIS (O.S.)
Allen?

INT. HALLWAY, OUTSIDE COLUMBIA DEAN'S OFFICE - DAY

Allen jerks away from eavesdropping as the door shuts. His father, Louis, is at the top of the hallway stairs with an unfamiliar WOMAN.

ALLEN
Who’s this?

The woman, ELAINE, waves nervously.

LOUIS
This is Elaine.

ELAINE
Nice to meet...

Allen gives her a FRIGID LOOK.

ALLEN
Where's Mom?

LOUIS
Your mother moved out a month ago.

ALLEN
(shocked)

What?!
LOUIS
She's staying with her sister in New York.

ALLEN
Why didn't any one tell me?

LOUIS
You didn't want to get involved anymore.

Allen, stung.

LOUIS
What's this about the Coast Guard and some stolen boat?  
(beat, no response)  
Who put you up to this?!

LUCIEN STORMS out of the Dean's office. He LEAPS the balustrade and disappears. Allen stares his father down.

ALLEN
No one.  I stole the boat. And it was tremendous.

INT. ALLEN'S DORM ROOM - NIGHT

Allen at his desk, lost. A stack of books, untouched. He looks down at a letter from Columbia.

"ACADEMIC PROBATION" stamped on top. The cadet looks over Allen's shoulder.

CADET
Jesus! What'd you do?!

ALLEN
Long story.

CADET
Something bad enough to get the fruitcake up the hall kicked to the corner.

ALLEN
What?

INT. LUCIEN'S ROOM - NIGHT

Allen at Lucien's door. It's open. And empty. Cleared of all Lucien's stuff.

He goes to the window, where he met Lucien so many weeks ago.
Through the window: he sees Lucien in the courtyard, staring up at the trees, a SUITCASE in his hand.

EXT. SEMINARY COURTYARD – NIGHT

Allen runs out of the dorm. Lucien looks strangely ravaged, drunk, his chaotic suitcase beside him.

LUCIEN
That belfry, I never noticed it before. And all these terrible benches, I never sat in a single one while I was here.

ALLEN
Where are you going?

LUCIEN
Mother’s coming in a taxi. To drown me.

ALLEN
You were just going to leave?

Swept with sadness, Lucien’s eyes well with tears. Lucien EXTENDS his hand to shake Allen’s.

LUCIEN
You know me now. I’m only good at beginnings.
(beat)
Best of luck.

Allen refuses to shake his hand.

LUCIEN
Fine then.

Allen storms away, then back. This explodes out of him.

ALLEN
My father shows up yesterday with some new woman. And I have to sit listening to the Dean with her in the room, nodding her head, acting like she knows who I am.
(beat)
And in the middle of all the Allen’s-a screw-up monologue, all of a sudden, I don’t care. I’ve never not cared. So, I convince them it all was my idea. To steal the boat.
LUCIEN
Why?

ALLEN
Because I don’t want to be the person they think I am.

Allen GRABS Lucien’s suitcase. Sits beside him.

ALLEN
You can’t leave. You started something. And I have no idea what I’m supposed to do next.
(beat)
I need you, Lu.

Lucien leans his head against Allen. Allen comforts him. Not unlike he did with his mother.

ALLEN
We can't let Columbia push us around like this.

At the thought of payback, Lucien awakens.

LUCIEN
No, we can’t.

Lucien stands up, grabs his suitcase. Heads back to the dorm. Allen looks to the entrance.

ALLEN
But what about your mother?

LUCIEN
Yes. Right.

Lucien leaves Allen, walks up to the guard.

LUCIEN
(quietly)
When someone arrives for me, just tell them I've made other plans. Got it?

The guard nods. Lucien grabs Allen and the two head back upstairs.

Behind, we see a taxi arriving at the seminary’s entrance. From out of it steps David.
Holding a suitcase, he enters the courtyard, checks his watch, then stops. Looks up. Sees a light on in Lucien's room: Allen and Lucien inside. The guard walks up to David.

GUARD
Can I help you?

Upstairs, Allen suddenly turns, sees David in the courtyard.

DAVID
(to the guard)
Any help I need is beyond your ability tonight.

As Allen stares out of the window confused, David rushes back to the waiting taxi.

Disappearing just as quickly as he came.

FADE TO BLACK.

FADE UP ON:

A GUN. It points DIRECTLY at the camera.

We PULL BACK to see BARBARA STANWYCK holding it. We are watching an old film noir.

INT. CINEMA - NIGHT

Lucien, Allen, and Bill watch "Double Indemnity", entranced.

LUCIEN (V.O.)
Can you see it?

On screen, Barbara SHOOTS the gun. An EXPLOSION.

CUT TO:

EXT. ROOFTOP - DUSK

SUPER: SUMMER, 1944.

Allen, Jack and Bill on top of Jack's apartment building.

The three future great writers together for the first time.

Lucien steps along behind them. Directs his attention over the roof to the cupola of Butler Library.

LUCIEN
Butler Library. Our Bastille.

(MORE)
Columbia has over two hundred books holed up there, under lock and key.

CUT TO:

INT. PERMISSIONS ROOM, BUTLER LIBRARY - DUSK

A Permissions Librarian lowers a heavy grate over a shelf of "illicit" books.

LUCIEN (O.S.)
Lady Chatterly’s Lover. Ulysses. The Kama Sutra.

The library locks the shelf with a heavy RING of keys.

CUT TO:

EXT. ROOFTOP - DUSK

Lucien stops behind Jack.

LUCIEN
Voices of the outcasts.

Walks down the line to Bill.

LUCIEN
Seers.

Ending on Allen.

LUCIEN
Visionaries. Caged up.

CUT TO:

INT. CINEMA - NIGHT

Projected on screen is a film noir: "Criss Cross". Burt Lancaster with a group of criminals, planning a heist.

Bill taking notes.

LUCIEN (V.O.)
In what history will remember...

CUT TO:

INT. BUTLER LIBRARY, MAIN HALL - DAY

From a remote stack, all four spy on the "Permissions" desk.
LUCIEN (V.O.)
...as the first act of the New Vision...

A LIBRARIAN tucks her RING OF KEYS into a drawer.

CUT BACK TO:

EXT. ROOFTOP - DUSK

LUCIEN
We’re going to release them.

Jack looks up at Lucien, incredulous.

JACK
Ah hell, Carr. Why you dragging me into this? This isn't a rebellion, this is your payback.

LUCIEN
To announce their arrival, the Cubists stole the Mona Lisa from the walls of the Louvre...

ALLEN
Actually, it wasn't them.

LUCIEN
(curts)
But it should have been.

Jack shakes his head. Looks down.

JACK
If we get caught...
(beat)
...Memère would never forgive me.

ALLEN
The football star is scared of his mother?

Jack gets enraged, reaches for Allen. Allen backs up.

ALLEN
Hey. I'm already on probation. If we get caught, I'm the one who'll be expelled.

Bill walks in between them.
BILL
Did you two come here to write
about history or make it?


LUCIEN
Excellent. Any questions?

INT. BUTLER LIBRARY, MAIN HALL – DAY

From their position in the stacks, the four look at a female librarian seated at the Permissions Desk.

BILL
You ready?

Jack tucks in his shirt, SLICKS his hair down.

JACK
No telling Edie, got it?

Jack BOUNDS up to the desk, chats with the librarian. She FLIRTS back radiantly. Bill looks at his watch.

BILL
25 seconds. Masterful.

But then, GWENDOLYN, an eager Barnard freshman, suddenly joins the other librarian. The first librarian hands the KEYS to Gwendolyn.

BILL
Oh no. Shift’s over.

Jack looks back, shrugs as he walks off with the first librarian. Lucien puts his head in his hands. Allen sits up.

ALLEN
I'll go.

Lucien and Bill look at Allen, surprised.

CUT TO:

INT. PERMISSIONS DESK – DAY

ALLEN (O.S.)
Uh...hi.

Gwendolyn looks up. Allen smiles nervously. Sweating.
ALLEN
I wondered if you could...help me.

GWENDOLYN
Sure. What are you looking for?

ALLEN
Right. I'm looking for...

GWENDOLYN
A book?

ALLEN
Yes. Right.

GWENDOLYN
What's the title?

ALLEN
How To...Fit. Pipes.

GWENDOLYN
That's the name of the book? Come with me.

He hadn't thought this far. He turns back to Lucien who nods to him, pushing him to continue.

GWENDOLYN
She smiles flirtatiously.

He places a sign on the desk: “HELPING A READER. BACK IN 5 MINUTES.” They head down to the STACKS together.

Lucien sneaks up to the DOOR of the Permissions Office. But it’s locked. Shit.

He turns and opens the desk DRAWER. No keys. He ruffles through the papers.

LUCIEN
Where the hell are the keys?!

CUT TO:

INT. BUTLER STACKS - DAY

CLOSE UP: THE KEYS...on Gwendolyn's key ring as she searches the stacks.

GWENDOLYN
What was the call number?

ALLEN
70...7...b...dot...45...5.
GWENDOLYN

In the psychology section?

She scales the shelves. THROUGH A GAP IN THE STACKS: Allen sees Lucien, pointing to the KEYS on her ring. Allen nods.

ALLEN

So...working here must be a drag.

Gwendolyn gives Allen a great view of her ass. He is mortified. She jumps down, BOOK in hand.

GWENDOLYN

Are you joking? It's the only way I get to talk to boys. They're so strict at Barnard.

ALLEN

Like how strict?

GWENDOLYN

Like they'd never let me do this.

Gwendolyn plants a KISS on Allen’s lips. His first kiss. He purses his lips as she ravages him, his eyes darting open, looking desperately for Lucien.

Lucien emerges from behind the stacks. Allen motions for him to step in. But Lucien just smirks, GRABS the keys from the shelf, and waves goodbye.

INT. READING DESK, BUTLER LIBRARY - DAY

Lucien RACES the keys over to Bill.

Bill PLACES the keys into a clay molding and PRESSES hard, making an impression of each.

INT. BUTLER STACKS - DAY

Gwendolyn looks around, LIFTS her sweater for Allen. No bra. But amazing breasts.

GWENDOLYN

You can touch them. It's not like I'm a virgin. I've done it with three guys already.

Allen looks around nervously.
ALLEN
I think we should get back.

GWENDOLYN
You're a virgin, huh?

She runs her hand down the front of his PANTS.

ALLEN
No.

GWENDOLYN
Liar. If you've done it before, you'll last over thirty seconds. That's what my roommate told me. Start counting.

She opens up his fly, then lowers herself down.

ALLEN
Gwendolyn. Stop.

Too late. There is no stopping her. Allen sighs.

ALLEN
1...2...

As Allen reluctantly gets his first blow-job, he sees Lucien put the keys back down on the shelf. Allen glares, furious.

ALLEN
3...4...

But Lucien just flashes his beautiful grin, continues to watch.

ALLEN
5...6...

Over Gwendolyn's head, Allen watches Lucien staring at him, refusing to look down. Allen starts to get aroused, moan softly. He grabs Gwendolyn's head.

ALLEN
7...8...9...

Allen and Lucien holding eye contact, Allen thrusts into her mouth, shudders, suddenly comes. Gwendolyn drops her sweater, fixes her hair.

GWENDOLYN
I knew it. But I'm getting pretty good, aren't I?
She grabs the KEYS that are suddenly back on the shelf.

Allen looks up to share the post-coital moment with Lucien. But he is gone.

EXT. BUTLER LIBRARY - THAT NIGHT

Two POLICEMEN walk by on the beat. After they pass, a manhole cover pops up.

Bill sticks his head out, dressed in a maintenance worker uniform. Jack climbs up behind him.

JACK
   Where the hell are they?

Bill WHISTLES into the dark. Allen EMERGES from the shadows.

   BILL
   Where's Blondie?

   ALLEN
   I don't know. I thought he'd be coming with you.

Suddenly, the sound of footsteps, someone arriving.

   BILL
   That him?

   JACK
   Let's not bet on it.

Jack and Bill quickly hide down the manhole as the sound of footsteps get closer. Allen's about to disappear down the hole when he spots Lucien approaching.

   ALLEN
   (under his breath)
   Where'd you go?!

   LUCIEN
   I'm here now.

Lucien fingers his neck: his signature red-kerchief is missing.

   LUCIEN
   Come on. Let's do this.

As they head down the manhole, there is movement in the SHADOWS down the street.

Walking into the warm light of the street lamp is David.
David walks deliberately, slowly over to the policemen that passed by moments before.

    DAVID
    Officer. There's someone in the library. Isn't it after hours?

The policemen FLASH their lights at the library.

INT. STEAM TUNNELS, BELOW BUTLER LIBRARY – NIGHT

Billows of steam BLAST through the narrow passage. The boys walk through the steam, come to a HEAVY DOOR.

Bill turns the locks and the door OPENS into...

INT. MAIN HALL, BUTLER LIBRARY – NIGHT

The ghostly library. Gothic. Silent. Flashlights slice through the dark as the boys enter.

    BILL
    This door is our only way out.

Bill grabs an empty umbrella STAND to hold the door open. He sets it down in the jam. Closes the door.

    BILL
    If this door locks, we...

BAM! The stand SLIDES out. The door LOCKS behind them. Everyone looks at each other in terror. Jack slams up against the door, but it's no use.

    JACK
    This is stupid. We should go.

Lucien grabs Jack by the shoulder. Intense. As if possessed.

    LUCIEN
    No. We'll figure it out.

Lucien leads them into the dark. Allen looking at Lucien, concerned, following cautiously behind.

INT. PERMISSIONS DESK, BUTLER LIBRARY – NIGHT

Bill procures his MOLDED KEY and slips it into the lock. He slowly turns it. The sealed Permissions room OPENS.

INT. PERMISSIONS OFFICE, BUTLER LIBRARY – CONTINUOUS

Shelves of caged books -- like prisoners in their cells.

They shine their lights on the books which glow, emanating a golden halo. Lucien pulls out a copy of *Tropic of Cancer*.

**LUCIEN**

I knew they had it.  
(to Jack, Allen)  
Carry as much as you can.

**INT. MAIN HALL, BUTLER LIBRARY - CONTINUOUS**

Allen rushes up to Bill who is unscrewing the glass from the majestic VITRINES. They replace the books in the glass cases. Suddenly, Allen hears voices, approaching feet.

**ALLEN**

Someone's coming.

Flashlights SHINE on them. The two policemen enter the hall.

**BILL**

Go!

Allen, Jack, Bill, and Lucien SCATTER amongst the stacks.

**POLICEMAN 1**

OK guys, come out NOW!

**INT. LIBRARY HALL - CONTINUOUS**

**ALLEN AND JACK'S P.O.V.:** A HIGH WINDOW in the wall.

Their only potential escape route, Allen and Jack rush underneath it. Bill following behind. They hear the police walking towards them.

**JACK**

Don't move.

Jack grabs Bill's SCREWDRIVER. As the cops get closer, Jack FLICKS the tool to the other side of the room. It clatters noisily, a distraction.

Jack runs to the window. Cups his hands. Turns to Bill.

**JACK**

(whispered)

Go.

Bill JUMPS off of Jack's hands, launches through the window. The window BANGS as he exits.
POLICEMAN 2 (O.S.)
What was that?!

JACK
(whispered)
Quick. You got more to lose.

Allen desperately searching the library. Lucien is nowhere to be seen.

ALLEN
No. You go.

A flashlight FINDS Jack and Allen. Allen cups his hands, motioning for Jack to jump.

Jack nods graciously and races up the aisle. LAUNCHES himself off of Allen’s hands OUT the window. Alone, Allen RUNS.

EXT. BUTLER LIBRARY - CONTINUOUS

Jack CRASHES to the ground next to Bill. They both look up to see another POLICEMAN standing in front of them.

POLICEMAN 3
Don't move.

They're caught.

INT. MAIN HALL, BUTLER LIBRARY - CONTINUOUS

Lucien hides underneath the librarian's desk. A FLASHLIGHT searches right past him.

POLICEMAN 1 (O.S.)
(into walkie-talkie)
Yes, a break-in at Butler.

The cop pulls out his billy club. Allen, in the stacks, spots Lucien crouching. Races over and backs against the desk, beside him.

ALLEN
What do we do now?

LUCIEN
(truly scared)
I don't know!

Allen sees: a console of switches in the desk.
EXT. BUTLER LIBRARY - CONTINUOUS

Bill STANDS, dusts himself off and pretends to ARREST Jack.

POLICEMAN 3
What are you doing?

Bill shows a fake “Investigator” badge in his wallet.

BILL
I’ll take care of this from here.

POLICEMAN 3
(not buying it)
“Investigator”?

BILL
It’s Federal.

INT. MAIN HALL, BUTLER LIBRARY - CONTINUOUS

The lights in a side room turn on.

The police officers rush into the room.

POLICEMAN 1
In there -- we gotcha!

As soon as they make it to the threshold, the lights inside go off.

POLICEMAN 2
What the hell?

INT. BEHIND MAIN DESK, BUTLER LIBRARY - CONTINUOUS

Allen works the light switches.

ALLEN
(whispered to Lucien)
Close your eyes!

INT. MAIN HALL, BUTLER LIBRARY - CONTINUOUS

Suddenly, ALL the hall lights come up -- a blinding amount of Light. The cops squint and cover their eyes.

POLICEMAN 1
It's Coney Island in here...

Then, just as quickly, all the lights go OFF. The room plummets into darkness. The police stumble.
In the dark, the sound of Lucien and Allen racing through the space.

They valiantly RAM against the main library doors.

The doors BURST from the force. But they are locked with a padlock from the outside.

The police hear the noise, turn.

EXT. BUTLER LIBRARY – CONTINUOUS

Outside, the banging of the doors DISTRACTS the cop from Jack and Bill.

Bill grabs the cop’s night stick. The policeman and Jack both turn to Bill, shocked at what he just did.

Bill takes the stick and SMACKS the back of the cop’s head, sending him to the ground.

JACK
Where’d that come from?!

BILL
"The Maltese Falcon". Now let’s go.

INT. BUTLER LIBRARY, MAIN HALL – CONTINUOUS

The cops, eyes adjusting, approach Allen and Lucien. They are cornered.

POLICEMAN 1
Enough now. It’s all over.

A rage building inside Lucien.

LUCIEN
(to Allen)
They can’t do this to us!

Lucien races violently towards the cops.

ALLEN
Stop, Lu!

Allen pulls him back. The cops hold out their guns and move forward. Allen steps in front of Lucien as they approach.

A SOUND: the padlock unlocking. Suddenly: the door OPENS. It’s Bill and Jack.
JACK
Come on!

Shocked, Allen grabs Lucien, pushes him outside. Slams the door behind them.

EXT. BUTLER LIBRARY – CONTINUOUS

Jack runs the chain back through the door. Bill LOCKS it. The door BULGES as the two cops bang into it.

A huge sigh of relief as they realize they are safe. Allen turns to Lucien.

ALLEN
You OK?

As if nothing just happened, Lucien wipes his hands ostentatiously and breaks out in a grin.

LUCIEN
Drink anyone?

INT. BUTLER LIBRARY, MAIN HALL – THE NEXT DAY

The TOUR GUIDE shows off the vitrines to a crowd.

TOUR GUIDE
Butler Library is a church, and these are the sacraments.

He pauses. The CROWD mumbles in shock. The guide looks through to see the Kama Sutra opened up to a salacious page.

TOUR GUIDE
Oh. My. God.

Students, librarians all crowd around, gaping. Flashbulbs go off: journalists already there.

And signed in the dust of the glass: "The New Vision."

INT. WEST END BAR – CONTINUOUS

Four shot glasses. Four hands.

LUCIEN
(slurring)
To...literacy.
Allen, Bill, Jack and Lucien throw back their drinks in the wood-paneled college hang-out.

The Mills Brothers “You Always Hurt The One You Love” plays on the jukebox.

Allen’s eyes fall on the wall above them, Columbia’s “Hall of Fame”: newspaper headlines, yearbook photos...

ALLEN
Jack, that’s you, isn’t it?

It’s a framed photo of Jack in a football play, mid-catch.

JACK
Game against Princeton, last year.

Lucien STEPS up onto the table. All bluster.

LUCIEN
Look at all of them.

And we do: FLASHES of the portraits, ribbon-cuttings, team-photos...life in a thousand fake smiles and stagings.

LUCIEN
The same poses and uniforms. Just "souvenir history." Remind ‘em that they actually were, because otherwise they’d never know.

(beat)
I don’t ever want to end up on this wall.

Lucien tries to step down, nearly falls. Allen STEADIES him. Suddenly, David enters the bar.

ALLEN
What's he doing here?

They quiet down. David sees them, walks briskly over to their table. Turns to Lucien.

DAVID
Since you didn't show up today...

David holds up a term paper. "On the Decline of the West."

DAVID
...I took it upon myself to find you.

ALLEN
Maybe he didn't want to see you.
DAVID
I think Lucien can speak for himself.

Lucien raises his arm.

LUCIEN
Then...let's all have another round.

Lucien stands up to get a drink. David grabs his arm.

DAVID
You've had enough. There's been plenty of time to celebrate.

Pause. Allen, Jack and Bill glance at each other. Then back to David.

ALLEN
Celebrating what?

DAVID
Your library hijink made the paper. I'm sure you're all very proud.

ALLEN
How do you know it was us?

DAVID
(beat, to Lucien)
Now who did tell me?

Lucien looks up from his drink. Allen, Jack and Bill look at Lucien, shocked.

LUCIEN
(to David)
I haven't seen you for days.

DAVID
That's ridiculous.
(to the group)
Did he use that "Bastille" line cause I gave it to him.

LUCIEN
Liar!

ALLEN
(to David)
No one else but us knew we where there. You told the cops, didn't you?!
David does not respond.

JACK
You little fink!

LUCIEN
(confused, to David)
You ratted me out?

ALLEN
Not you. He was aiming for me. Get me kicked out of school and then run me out of your life. Right, David?

Jack suddenly jolts up.

JACK
Bastard!

Bill pushes Jack back down.

BILL
Not here.

Lucien gives David a fatal look.

LUCIEN
You betrayed me.

DAVID
Stop this, Lu. You’re losing control again. You know what’s next. I know what’s next.

David reaches into pat Lucien on the hand. Lucien recoils.

LUCIEN
Don’t touch me!

David jolts back. Allen glares at David.

ALLEN
(to Lucien)
Cut him off.

Beat. Lucien waves goodbye to David.

LUCIEN
Best of luck, Janitor.

DAVID
Excuse me?
LUCIEN
We are over.

David doesn't believe him. In shock. Points to Allen.

DAVID
So he wins.

LUCIEN
Leave.

David looks at all of their angry faces. He deploys his last salvo.

DAVID
You left this at my place.

David throws down Lucien’s red kerchief.

DAVID
The tears have dried, it seems.

BILL
Enough, Dave.

LUCIEN
Fuck OFF!

Lucien LUNGEs at David. Bill intervenes, pushing them apart. Allen grabs Lucien.

BILL
Dave, let's go. Come on.

DAVID
(to Lucien)
You'd be DEAD if it weren't for me!

Bill walks David out of the bar. Lucien throws himself down to his seat.

Lucien ribs Allen in the side. RIPS David's paper into pieces.

He laughs. Together, they throw them up into the air like confetti, fading into...

EXT. RIVERSIDE PARK - LATER NIGHT

Summer rain. Jack inside a barrel. Trashed, Lucien pushes the barrel down a grassy slope.

The barrel CRASHES into bushes. At the top of the slope, Lucien and Allen cheer.
LUCIEN
Jack?  Jack?
(no response)
He broke his fucking neck.  The
warrior poet has passed on.

Jack staggers from the shrub.  Throws his hands in the air.

ALLEN
No, he lives!

Then he falls on his face, pukes.

LUCIEN
Excellent!  Judges award a...

Turns to Allen.  Allen holds up nine fingers.

LUCIEN
Come on Ginsy, your turn.

Drunk, Allen tries to stand up.  But then falls back down.
Lucien laughs, sits next to him.  Puts his arm around Allen.

LUCIEN
You were extraordinary in the
library.  This is just the start,
you know.

Lucien's thigh brushes up against Allen's.  It's all Allen
can feel.

ALLEN
You were the brave one tonight.
He's gone now.

LUCIEN
Your fault, Ginsy.  All your fault.

Lucien's thigh presses up against his again.

Allen stares at Lucien, at war with his impulses.  He's in
the full glare of Lucien’s warmth.

Lucien rests his head on Allen's shoulder.  Allen looks
around.  The park is empty.

ALLEN
First thought, best thought.

He grazes his hand against Lucien’s inner thigh.  Lucien
looks down at Allen's hand curiously, then back at Allen.
The decisive moment. Allen grabs hold of Lucien's thigh, leans over.

He kisses him.

Their lips touch. Kiss. Then again. Building in passion. Allen slides his hand up Lucien's thigh, pulling him closer...

Jack RETURNS up the slope and collapses.

    JACK
    I think I puked on the inside too.

Lucien opens his eyes. Tenses, pulls back.

    ALLEN
    Lu...

Shoves Allen away, stands, and turns his back to Allen.

Lucien takes a breath, and as if nothing just happened, turns to Jack with his usual devilish smile.

    LUCIEN
    Come on. Let's go, Jack.

    JACK
    Where?

    LUCIEN
    Mephisto awaits.

    JACK
    Is Allen coming?

    LUCIEN
    No.
      (beat)
    Allen's got work to do.

Lucien turns back around to Allen.

    LUCIEN
    Ten pages on Spengler's *Decline of the West*.
      (beat)
    Due tomorrow.

    ALLEN
    Excuse me?
LUCIEN
I'd be lost without you, Ginsy.
(to Jack)
Come on, Lion.

The two of them start walking away.

ALLEN
Lucien! Wait!

Lucien does not stop, turn around. Allen is left alone and confused.

EXT. BROADWAY - NIGHT
Bill, smoking a joint, tends to a devastated David.

BILL
Carr doesn't care about people. He burns them up.

DAVID
He's making me crazy.

Bill holds up his hand. David notices his short, scarred PINKY finger on his left hand.

BILL
Look at this.
(beat)
The love of my life let me go. I didn't think I'd survive. So I bought a pair of gardening shears. And I imagined that the tip of my littlest finger was the part of him that was inside me. The part I couldn't live without. And I removed it.
(beat)
Say goodbye to him. You need to remove Carr from your life. He is the damage.

Across the street, a bustle. Lucien and Jack stumble out of the park and head uptown.

Bill tries to hold David back. But David turns around.

DAVID
I just need to finish with him. I need to say goodbye.
EXT. BUTLER LIBRARY - NIGHT

Pained, Allen walks back to the same library he just robbed. This time with books in his hand. Just a student once again.

INT. 118TH STREET APARTMENT - LATE NIGHT

Lucien and Jack stumble into the apartment. The lights flick on and Edie meets them. She’s pissed. Jack knows it.

EDIE
You’re smashed.

Lucien realizing the tension, stumbles off to Jack's room.

JACK
We were out being stupid, adventuring.

Jack reaches for her.

JACK
Come on, forgive me.

She kicks his Merchant Marine DUFFEL BAG.

EDIE
All your stuff is in your bag. I’ll be at Joan’s.

JACK
Stay. I'm sorry.

Jack BLOCKS her exit.

EDIE
You just say that, but it’s one of your million words. For a whole year, you’ve been promising to marry me.

(beat)
You won’t change. You don’t change. So I have to.

Jack lets Edie by. She’s gone. Jack is crushed.

INT. BUTLER LIBRARY - NIGHT

He starts to cry.

EXT. FIRE ESCAPE, 118TH STREET - LATER

David jumps from the sidewalk and climbs the fire-escape outside Edie’s apartment building.

He makes his way upwards.

INT. EDIE AND JACK’S BEDROOM - LATE NIGHT

Lucien and Jack crashed out together on the bed.

Then: A SHADOW crosses over Lucien from outside.

Lucien opens his eyes and sees: David, on the fire-escape. The two make eye contact.

DAVID
(whispered)
Lu, I'm sorry.

Lucien climbs out the bed. Walks to the window.

DAVID
(whispered)
I just want to say...

LUCIEN
(whispers)
Another word and I call the police.

Lucien CLOSES the window. Locks it.

Goes back to bed. David does not leave.

Lucien TURNS away from David, toward a snoring Jack. Puts his arm around Jack, caresses him so David can see. Torturing David.

David recoils. A purring noise from below.

Jack’s CAT curls around his leg on the fire-escape. The cat jumps back in through the open LIVING ROOM window.

David’s eyes follow it.

INT. LIVING ROOM, 118TH STREET APARTMENT - NIGHT

A SLAMMING noise as a window shuts.

The sound of noise down the fire-escape.
JACK (O.S.)
What the hell?!

The bedroom door OPENS. Jack rushes in, carrying a bat. Lucien follows. The LIGHTS COME ON.

The CAT twists in a noose from the overhead light.

Jack races to the cat, untangles the noose.

JACK
Oh my Christ.

He frees the cat. Cradles it in his arms. It's alive.

JACK
Who the fuck would do this?!

LUCIEN
David.

JACK
He was here? I’ll kill the sonofabitch.

LUCIEN
We'll never find him. Let him go.

LUCIEN’s P.O.V.: Jack's Merchant Marine duffel bag.

LUCIEN
I have another idea.

INT. DORM HALLWAY - THE NEXT DAY

Allen turning the corner to Lucien's room, paper in hand. Knocks timidly.

ALLEN
Lu?
(no response)
You there?

LUCIEN (O.S.)
It's open.

INT. LUCIEN CARR DORM ROOM - DAWN

Allen walks in with a folder. Hands Lucien the folder and the line he's practiced all night.

ALLEN
Your paper. And my apology.
He sees Lucien PACKING his stuff into a duffel bag.

ALLEN
Where are you going?

LUCIEN
Sailing out. To Paris.

ALLEN
Now?
(no answer)
Lu, stop.

Lucien considers his BOY-SCOUT KNIFE. He slips it into his back-pocket.

LUCIEN
(ignoring)
We’ve got to make a ship, probably as merchant seamen. Jack knows the tricks.

Silence. Lucien continues his packing. Allen breaks.

ALLEN
Fuck you.
(vicious)
You got what you wanted, didn’t you? You used me. You got me, a whole team of people working to make your vision come true. All because you couldn't do it yourself.

Lucien turns around. Cold. Deadened.

LUCIEN
No, Allen. You got what you wanted. You were ordinary, just like every other Freshman. I made your life extraordinary. You’ll just have to be yourself now, all by yourself. Now leave me alone.

ALLEN
You don't really mean that.
Beat.

LUCIEN

Leave, Allen.

Allen WHIPS the folder at Lucien. Tries to hold himself together, walks out the door.

Alone, Lucien lets down his guard, starts to shake as he zips up his bag.

EXT. COLUMBIA UNIVERSITY COLLEGE WALK - LATER

Allen, despondent, walks across campus.

DAVID (O.S.)

Allen, have you seen him?


ALLEN

Get away from me. He doesn't want to see you.

DAVID

I have to tell him something. You have no reason to help me.

(beat)

Except.

ALLEN

Except?

DAVID

I know who you are, Allen. We've both known it all along.

Silence. David moves closer.

DAVID

We can't choose who we love.

(beat)

You saw me that night. When he called me to rescue him. We're his listeners, the one he needs, but never wants. It hurts knowing that, doesn't it, Allen?

(beat, pointed)

I bet sometimes you want to hurt him too.

Allen burns, does not respond.
DAVID
But really, you just want him to know how you feel. And that is all I am asking from you. Tell me where he is. Please. I just want to tell him goodbye.

Allen, on the blade of a choice.

ALLEN
He's shipping out tonight.

INT. MERCHANT MARINE, BILLETING OFFICE - EVENING

Jack and Lucien at the front of a giant line. The place is teeming with men. Lucien nips at a flask.

LUCIEN
Christ. We’ll never get on.

Jack barrels his way to a billeting DESK and OFFICER.

JACK
Two seamen, reporting for duty.

OFFICER
Lemme see your discharges.

Jack hands over paperwork.

OFFICER
(pointing to Lucien)
And his?

LUCIEN
Lost them. In the drink.

OFFICER
What's your name?

LUCIEN
Arthur Rimbaud.

Jack rolls his eyes. The officer looks at the paperwork. Hands them back.

BILLETING OFFICER
All right, have a wait over there.

He points to another enormous, snaking LINE.

LUCIEN
Oh Christ.
David is there in the next line. He is cleaned-up and positive. As if last night never took place. Jack is about to pounce, but Lucien stops him.

    LUCIEN
    Let me handle this.

Lucien rushes up to David.

    LUCIEN
    What are you doing here?!

    DAVID
    Listen, I spoke to a guy upstairs.
    (beat)
    I got two passes for the sail.
    We can leave.

    LUCIEN
    The reason I’m leaving is you.

It doesn't register. David holds out the passes.

    DAVID
    (desperate, almost mad)
    You take them. You and Jack. I’ll catch up.

Lucien considers this. Then: a fateful decision.

    LUCIEN
    Come with me. We’re taking a walk.

They pass Jack. Stone-faced.

    LUCIEN
    I’ll be back.

EXT. 42ND STREET - EVENING


Sailors, businessmen, prostitutes all pass in a mad rush.

In the crowd, Allen sees a young man, blonde, the streetlight casting a golden halo around his head.

    ALLEN
    Lu!
Allen pushes through the crowd, reaches him, turns him around...the young man is a SAILOR, a thread-bare version of Lucien. The halo fades quickly.

CUT TO:

EXT. HUDSON RIVER, AT 116TH - NIGHT

The real Lucien. Walking. David following, to the water’s edge.

David's arms gesticulating wildly. They are arguing.

Lucien slips his hand into his back pocket.

DRINKS heavily from his flask. Fingers his pocket knife.

CUT TO:

INT. 118TH STREET APARTMENT - SAME

Jack unlocking his door. Edie sits on the floor of the living room. Her eyes are blotchy, red from crying.

Jack drops his duffel bag. Sits with her.

JACK
I’m sorry.

Edie embraces him.

EDIE
This came today.

Slides Jack a package. A new record from SAMMY.

CLOSE-UP: A stylus touches a record groove.

CUT TO:

EXT. 42ND STREET - NIGHT

The sailor's with a pale-faced GIRL. He makes eye contact with Allen. Cruising.

SAMMY (V.O.)
It’s Sammy here, Jack. On a hospital ship.

The sailor whispers something to the girl. The GIRL approaches Allen.

GIRL
Coming?
EXT. HUDSON RIVER, AT 116TH - NIGHT

Lucien FINISHES his flask and tosses it into the water.

SAMMY (V.O.)
Get this, 91st day, I catch shrapnel so bad nobody can recognize me anymore.

Something David says causes Lucien to turn, start storming away.

David THROWS his arm around Lucien.

INT. CRAPPY HOTEL, 42ND STREET - NIGHT

Allen’s heart in his throat. He sits on the edge of a bed beside the sailor who is getting undressed.

SAMMY (V.O.)
There’s no medicine for what I’ve got.

The boy undoes his belt. Allen leans in to kiss him. The boy stops him.

Wraps his hand around Allen’s head, FORCES it down.

In a chair beside, the girl DROPS her celebrity magazine to watch...

CUT TO:

EXT. HUDSON RIVER, AT 116TH - NIGHT

Lucien PUNCHES David once in the belly, doubling him over.

SAMMY (V.O.) (CONT’D)
Can’t feel my hands.

Lucien reaches into his pocket. OPENS his Swiss Army Knife.

SAMMY (V.O.) (CONT’D)
Or my face.

David looks down at it. Then up at Lucien.

SAMMY (V.O.) (CONT’D)
I think I’m going to die here.

CUT TO:
INT. CRAPPY HOTEL, 42ND STREET - SAME

In the shadows from the neon lights, the sailor throws a naked Allen down on the bed. But Allen suddenly grabs his arm. Pulls him down beside him.

    SAMMY (V.O.)
    So they gave me this machine. For some final words.

The sailor looks up. Allen pushes his head down to the bed. Climbs on top of him. The sailor gives in, winces.

Allen starts to THRUST, violently.

CUT TO:

EXT. HUDSON RIVER, AT 116TH - SAME

Lucien thrusts, STABS David in the heart. David falls to his knees.

    SAMMY (V.O.)
    Wake, melancholy Mother, wake and weep! Quench within....

Blood pumps from the gash as Lucien frees the knife.

David, clutching his shirt, his chest...

CUT TO:

INT. 118TH STREET APARTMENT - SAME

Jack COLLAPSED next to the record player amplifier, crying.

    SAMMY (V.O.)
    Their burning bed thy fiery tears...

EXT. HUDSON RIVER, AT 116TH - SAME

Lucien, naked, CARRIES a dying David into the Hudson.

    SAMMY (V.O.)
    And let thy loud heart keep...

CUT TO:

INT. 118TH STREET APARTMENT - SAME

The record runs out, the stylus scratches.
EDIE
What's he saying?

JACK
It's Shelley. An elegy for Keats.

EDIE
What's that mean?

JACK
It means he's dead.

FADE TO BLACK.

INT. GROUP SHOWERS, SEMINARY - THE MORNING AFTER

FADE UP ON: Allen standing alone in the shower.

Other students walk into the showers on either side of him. He's completely blank, eyes only on the tile.

Commotion outside.

INT. DORM HALLWAY - DAY

Allen steps out to see a POLICEMAN walk out of Lucien's door. Then DETECTIVES and other COPS.

As the policeman passes, Allen stops him.

ALLEN
What happened?

POLICEMAN
Mind your own business.

CUT TO:

INT. DORM HALLWAY - SECONDS LATER

Allen, now dressed, on the hallway phone. Nervous.

ALLEN
Edie? Is Jack there?

EDIE (O.S.)
(distraught)
You don't know, do you?

ALLEN
Know what?
EDIE (O.S.)
The police took him down to the
Tombs as an accessory. Bill too.

ALLEN
(confused)
What happened?

EDIE (O.S.)
Last night, your pretty boy killed
David.

SMASH CUT TO:

SUPER: AUGUST 17, 1944.

A war photograph of landing craft, on French Coastline.
Below it: Lucien’s face and the headline:
“COLUMBIA STUDENT KILLS FRIEND, SINKS BODY IN HUDSON RIVER”

SMASH CUT TO:

INT. JAIL - DAY
Jack, in handcuffs and sleepless, on the phone.
A massive crowd of PHOTOGRAPHERS and JOURNALISTS stand at the
jail entrance, clamoring for Jack to look their way.

JACK
(fingers in ears)
Dad. It’s five thousand dollars
for bail. I know it’s a lot...

JOURNALIST
Tell us about the Columbia Murder
kid!

A flash bulb FIRES.

JACK
Dad? Can you hear me?! Is that
Memère crying?

JACK’S FATHER (O.S.)
No Kerouac was ever wrapped up in a
murder! You can go to hell.

His father hangs up. Jack looks down, wounded.
JOURNALIST
Was it an attack?
SECOND JOURNALIST
Were they lovers?

Jack WHIPS around.

JACK
Would you all just SHUT UP?!

Jack tries to race towards them, but a GUARD holds him back. Flash bulbs FIRE.

SMASH CUT TO:

EXT. THE TOMBS – DAY

The infamous New York City Jail. A massive stone complex with a giant columned portico.

Allen climbs up the stairs in disbelief, engulfed by the magnitude of it all.

INT. LUCIEN’S JAIL CELL – DAY

A Guard escorts Allen to see Lucien. Allen sees Lucien in prison clothing. Behind bars.

ALLEN
Oh my God.

Beside Lucien on his cot, a bouquet of flowers.

LUCIEN
My mother brought them. Les fleurs du mal. What did you bring me?

Allen can’t believe Lucien’s tone, his levity.

ALLEN
How could you?!

Lucien looks Allen fiercely in the eye.

LUCIEN
You weren’t there. He wanted to hurt me, I had no choice.

ALLEN
(shaking his head)
You could have run...called the police...
LISTEN to me.

We begin to see Lucien’s vision of the murder.

FLASHCUT:

EXT. RIVERSIDE PARK - NIGHT

David and Lucien at the water’s edge. David walks behind Lucien. Lucien throws his flask in the water.

LUCIEN (V.O.)
He showed up at the Marine Hall.

FLASHCUT:

David grabs Lucien roughly from behind.

LUCIEN (V.O.)
When I tried to confront him, he exploded.

His hand over Lucien’s mouth as David roughly undoes Lucien’s belt, his pants.

In its violence, this should recall Allen’s sex with the boy.

INT. THE TOMBS - DAY

Lucien stands up in his cell, moves closer to the bars.

LUCIEN
I had to defend myself.

FLASHCUT:

EXT. RIVERSIDE PARK - NIGHT

Lucien forces David off of him. Punches him in the belly, doubling him over. Reaches into his pocket, pulls out his scout knife.

LUCIEN (V.O.)
I had my knife.

He jabs violently into David’s chest.

FLASHCUT:

LUCIEN (V.O.)
I wasn’t thinking. He wouldn't stop. I wanted him to go away. I wanted him to disappear.
Lucien, naked and carrying David’s body, wanders into the river. He releases David’s body into the current.

The body floats away. We occupy David’s P.O.V. as we sink.

CUT BACK TO:

INT. THE TOMBS – DAY

Allen shakes his head, still in disbelief.

ALLEN
Jack and Bill were there too?

LUCIEN
No. I went to them after. Bill first.

FLASHCUT:

INT. BILL’S APARTMENT – LATE NIGHT

Bill and Lucien in the tiny bathroom. They flush David’s Lucky Strike cigarettes down the toilet.

LUCIEN (V.O.)
He told me to get a lawyer.

BACK TO SCENE:

INT. CELL – CONTINUOUS

LUCIEN
Then Jack helped me get rid of the evidence.

FLASHCUT:

EXT. MORNSIDE PARK – DAWN

Jack PISSES against a tree while Lucien DIGS a hole. Lucien drops David’s glasses into the hole.

LUCIEN (V.O.)
His glasses. The knife.

FLASHCUT:

EXT. HARLEM STREET – DAWN

Lucien drops the KNIFE down a subway GRATE. Jack looks at the morning crowd.
A black woman watches suspiciously.

BACK TO SCENE:

Allen looks down, uncomfortable.

ALLEN
But you didn't come to me.

Lucien softens his voice.

LUCIEN
We're going to avoid a trial. The D.A. asked me for my deposition. In writing. I need you, Allen. It's the only chance I have to get out. We're going to say it was an "honor slaying".

ALLEN
That he deserved to die because he was a queer.

Silence.

LUCIEN
Homosexuality is a crime, Allen.

ALLEN
And you want me to write it?

LUCIEN
You know I can't.

Allen thinks, shakes his head.

ALLEN
This is your life. This isn't a term paper.

LUCIEN
If I get murder, I could be in here for years. (beat) You know what a monster he could be. You more than Jack, Bill...anyone. I just need you to write it all down.

Allen doesn't respond. Lucien's eyes turn cold.
LUCIEN
You're in this too.
(beat)
You sent him to me.

A wave of guilt over Allen's face. Lucien moves in closer.

LUCIEN
I'm sorry if I hurt you. But no matter what, we're...friends. Right? Please, Allen. Help me.

Allen looks down. A beat as he considers.

ALLEN
And if I did, where would I even start?

LUCIEN
Talk to my mother.

CUT TO:

INT. PARK AVENUE APARTMENT - DAY

A photo album. Marion, Lucien's mother hands it to Allen. Together, they sit on an elegant couch. Marion smoking a slim cigarette.

MARION CARR
David Kammerer followed my son everywhere, uninvited I might add. When Lucien went to Bowdoin, David appeared, out of thin air. I sent Lu to the University of Chicago, and surprise, David turned up again.

Allen opens the photo album: scalloped, childhood PHOTOS of Lucien.

MARION CARR
Last year, Lucien wanted to go to Mexico and suddenly David had tickets. I was terrified. Any mother would be. I thought I'd never see my son again. So I brought him to New York and followed him myself this time. To make sure nothing would happen.

(beat)
A lot of good that did.
Allen sees a photo of Lucien from his childhood: the golden boy.

MARION CARR
Look how he used to be.

Allen turns the page. Sees photos of David (21) and Lucien (14) camping.

ALLEN
This is when they met.

MARION CARR
Yes. David was his troop leader. Can’t imagine how they let that happen.

(beat)
But you see my ex-husband passed away when Lucien was 12. And this was at a time when Lucien needed... an authority figure.

At the opposite end of the hall, a door to a study creaks open. Marion’s eyes dart to the door. Nervous, she puts out her cigarette, stands to shut it.

MARION CARR
The world is a much better place without David, believe me.

Allen watches curiously as she closes the door, walks back towards Allen.

MARION CARR
Thank God Lucien has you in his life. You know what he calls you? His guardian angel.

Allen looks up. Remembering the reference.

MARION CARR
He came by very distraught the day after the... attack. I told him he’d need his friends more than ever...

Allen stops her.

ALLEN
He came here? He didn’t mention that.
MARION CARR
He probably didn't want you to know
I pressured him to confess.
Wouldn't seem very heroic if you
discovered his mother told him what
to do.

The phone RINGS elsewhere in the apartment.

MARION CARR
Excuse me. It’s probably the
lawyer.

Marion leaves to answer the phone in another room. As Allen hears her talking, the study door creaks open again.

Allen eyes the open door.

INT. STUDY, THE APARTMENT - CONTINUOUS


A shelf of scrapbooks has one opening. Allen slips the scrapbook into place and notices tiny black flecks.

ASH.

Allen follows the ashes to the waste-paper basket.

In the trash, he pulls out badly burned pieces of PAPER.

Medical paperwork. Amongst them, Allen finds a faded “ADMIT” form.

Cook County Hospital, Chicago. March 1943.

Allen’s eyes SAIL down the page:

Carr, Lucien. Suicide Attempt. Gas Inhalation.

Admitting Person (Next of Kin): D. Kammerer.

    ALLEN
    (in shock)
    He wasn't lying.

    MARION CARR (O.S.)
    Allen?

Allen looks up to see Marion in the doorway. The paperwork still in his hands.
ALLEN
David saved his life.

MARION CARR
If you push someone in the river, you can't exactly then save them from drowning, now can you?

She takes the paper from him.

MARION CARR
He ruined my son. Please help me keep what's left of him.

INT. LIBRARY - DAY

Allen's finger traces down the index of a legal textbook. He scrolls down the H's, traces his finger down the page to "Honor Slaying."

ALLEN (V.O.)
(taking notes)
"A lethal attack committed when the accused is defending himself against a known homosexual."
(beat)
A known homosexual.

He looks up to see OTHER students stealing glances at him. He ignores, continues.

ALLEN (V.O.)
"If the accused is heterosexual, the charge of murder is reduced to first-degree manslaughter."

Allen senses someone passing. He looks up. It's Gwendolyn. She looks at him ashamed, as if he were the murderer.

ALLEN (V.O.)
"However, if both victim and perpetrator are homosexual, the charge of murder in the first degree will stand."

Allen shuts the book. Looks up. Everyone in the library is staring at him.

Allen defiantly stares them down, picks up the book. Walks up to Gwendolyn at the library counter and SLAMS the book down with a thud.

SMASH CUT TO:
INT. ALLEN'S DORM ROOM - NIGHT

Allen pulls open his door to see the Cadet and a group of other Navy officers sprawled out over his room, smoking and drinking.

They stop talking as Allen walks inside. The Cadet approaches Allen, ominously.

CADET
We’re shipping out tomorrow.

Allen kicks one officer out of his desk chair.

ALLEN
Good luck.

CADET
(teasing)
You’re going to miss me?

The other officers laugh. Allen collects his papers silently.

CADET
We’re going to head down to 42nd Street to a girlie bar. I think you should join us.

Allen tries to leave but an OFFICER blocks the door out.

ALLEN
Excuse me.

CADET
Or is that not what queers are into?

Silence. Allen realizes he is cornered. Thinks quickly.

ALLEN
You would know.

The cadet looks at him confused.

ALLEN
(to the officers)
Take a look at his bunk then tell me what you think.

The officers look at the wall next to the cadet's bunk. Beside the map of New York, exercise posters, male physique pictorials. They look back at the Cadet, concerned.
The Cadet intercepts Allen heading to the door. GRABS him and holds him against the wall.

CADET
What did you just say?

Allen smiles at the Cadet, like he's about to kiss him.

Then Allen PUNCHES him in the gut.

The Cadet pulls back, shocked. Allen breaks free from his grasp, races out.

CADET
(calling out)
Fly away, fairy. But you can't run forever.

EXT. BROADWAY - DAY

Allen runs, fast. Through the maze of people.

He stops at a corner. Catches his breath. Confused. Hears the rumble of the IRT behind him.

CUT TO:

EXT. 48 MORTON APARTMENT - DAY

Allen in front of David’s old apartment.

He tries the door. It's locked.

He circles round. Considering. Then KICKS the door in its center like Lucien did the first time they came. The door creaks open.

Allen slips inside.

INT. 48 MORTON APARTMENT - DAY

Allen finds the BEDSIDE LIGHT and turns it on.

The apartment is dark, eerie. The apartment of someone who just left the world.

Allen looks around. Does not know what he's looking for.

Allen digs through everything, looking for evidence. Something.

Tears up the apartment, finds nothing.
ALLEN

What am I doing?!

Allen slinks down to the floor. Looks at the bookcase.

Scans the books. Finds a copy of Yeats’s *A Vision*. The same book Lucien gave to him the night they first met.

It is well-worn, notated. Underlined.

"Break the wheel." The same phrase Lucien used earlier.

As Allen opens it, POSTCARDS, PHOTOS fall free.

Allen scans through the postcards. One from Maine. On it, one word.

LUCIEN (V.O.)

Come.

Allen holds up the photos.

One, a portrait of David, young, handsome on a beach. The signature red KERCHIEF around David's neck.

At the bottom, it reads “Mexico”.

DAVID (V.O.)

I feel lucky.

CUT TO:

EXT. BEACH, MEXICO - DAY

Lucien’s P.O.V. as if through the viewfinder of the camera. David in the sun. He looks peaceful, beautiful.

LUCIEN

For what?

DAVID

For this.

LUCIEN

And what is this?

BACK TO SCENE

Allen examines the final photo. Lucien, holding the camera, as he embraces David. On the bottom, Lucien's writing.

ALLEN

(reading it aloud)

A perfect day.
Suddenly, the sound of the front door opening. The ROOM LIGHTS come on. Allen pockets the photos.

Bill and his wealthy father, MR. BURROUGHS, walk inside the apartment. Bill behaves formally, stiffly, around him.

ALLEN
You’re free?

BILL
Father posted bail for me this morning. Father, this is Allen. A friend of mine. And David’s.

MR. BURROUGHS
How did you get in?

ALLEN
(beat)
I had a key.

MR. BURROUGHS
Well, I’m sorry to say that Bill will be leaving for St. Louis this evening to be with his family. (beat) And I’ll have to ask you not to remove anything. The Kammerers have asked me to collect their son’s effects.

ALLEN
I was just about to leave.

As Mr. Burroughs walks into the bedroom with an empty suitcase, Allen whispers to Bill.

ALLEN
Lu loved him, didn't he?

Bill pauses, considers how to answer the question.

BILL
A good crime story is less about the answer to the mystery than the detective's reason for solving it.

Bill cocks his ever-knowing eye.

BILL
Can't wait to hear the ending.

MR. BURROUGHS
William! Come on!
Bill’s father walks in, drags tough-guy Bill into David's bedroom by his ear.

BILL
Dad. Stop it!

As they leave him, Allen looks back down to the photo of Lucien and David embracing.

The Brahms melody from the beginning of the film begins to play.

INSERT: Newspaper photo of Lucien.


INT. JAIL - NIGHT

Lucien, alone, curled in a ball on his prison cot as the overhead lights shut off.

CUT TO:

INT. PSYCHOTHERAPY OFFICE - DAY

Allen closes a music box, the song ending. He is sitting in a reception hall of a therapist’s office.

NAOMI (O.S.)
I keep it. To remind me.

Allen looks up to see Naomi returning from a back room to the reception DESK. She walks up to Allen. They embrace.

ALLEN
I'm sorry it took me so long...

NAOMI
Shhhh.

ALLEN
No one's listening, Ma.

NAOMI
I'm talking about you. I'm glad you're here.

Allen looks closely at his mother. The fear is still there, but recessed deep in her eyes. She is fighting it, the best she can.
NAOMI
Is everything OK?

Allen shakes his head no. We see Allen, a nineteen-year-old kid, out of his league. Needing his mother.

ALLEN
I'm in...over my head.

Allen looks down to the paper in his lap. Lucien's photo on the front page. Naomi follows his gaze. Understands everything.

NAOMI
He came to the house. I remember..

ALLEN
He asked me for something, something important. And I don’t know if it’s right.

DR. LURIA (O.S.)
(interrupting)
Naomi?

DR. LURIA, a PSYCHOTHERAPIST, enters from the rear office. Allen looks at him curiously.

NAOMI
(suddenly nervous)
Honey. I...want you to meet Dr. Luria.

Allen and Dr. Luria SHAKE hands awkwardly.

DR. LURIA
Sweetheart? Will you type this prescription for me?

Leon Luria KISSES Naomi. Allen's face falls. He didn't know. As Dr. Luria RETURNS to his office.

ALLEN
I thought you were staying with your sister.

NAOMI
There are things you are too young to understand.

ALLEN
Don't patronize me.
NAOMI
Listen to your mother!
(beat)
Your father couldn't let me go.

ALLEN
So you left him?

NAOMI
No. Your father was having an affair. He left me.

Allen is confused. The pressure building up in her head, Naomi breathes, tries to quiet down the voices.

NAOMI
(whispered)
Sometimes, to save yourself, you have to...hurt someone you love.
(beat)
The most important thing he...you ever did, was fail me.

Allen looks closer at Lucien's photo.

CUT TO:

EXT. RIVERSIDE PARK - NIGHT
The flask HITS the surface of the water.
Lucien sits at the Riverside. David standing beside him.

LUCIEN
(very drunk)
Come Dave, sit.

DAVID
Do you remember wanting to die?
What did it feel like?

LUCIEN
I said sit.

Lucien PUNCHES the back of Dave’s knee. Dave falls into a sit.

CUT TO:

INT. ALLEN’S DORM - NIGHT
Allen, at his typewriter. Smoking. Surrounded by Yeats, David and Lucien’s photographs, all the remnants of Lucien encircling him. Allen types.
ALLEN (V.O.)
He loved you.

Allen stops. Starts again.

ALLEN (V.O.)
And the truth is once, you loved him back.

CUT TO:

EXT. RIVERSIDE PARK - CONTINUOUS

David and Lucien sitting, arguing. Lucien looks out to the water.

ALLEN (V.O.)
But this secret ate away at you, terrified you. So in Chicago, you tried to kill yourself.

Lucien gets up, starts to leave.

ALLEN (V.O.)
But he rescued you. Because he needed you as much as you needed him.

David puts his hand on Lucien’s shoulder. Lucien pushes him.

LUCIEN
I swear if you don't get yourself out of my life, I'll destroy you.

DAVID
You're mad.

LUCIEN
(drunk, growing angrier)
No! You're the mad one. And you made me mad. I was just a kid, David, and you dragged me in your perverted, fucking mess.

DAVID
Because I love you.

Lucien punches David in the stomach, he doubles over.

LUCIEN
Well stop then!

Lucien reaches into his pocket. Opens his pocket knife. David looks down to the knife, then back up at Lucien.
DAVID
You don’t mean that, darling.

LUCIEN
I do. Leave, David.

Silence. David opens up his shirt. Bares himself.

DAVID
Now I know what it’s like.

LUCIEN
What is like?

DAVID
Wanting to die.

David LEAPS onto Lucien. It’s violent. Lucien, terrified at David’s strength.

Pressed between them: The KNIFE-BLADE against David’s chest.

DAVID
(whispered)
Do it.

Lucien slowly WRAPS his hand around the handle. Lucien HOLDS the knife as David releases himself ONTO the blade.

David, at first, shocked. Then he falls to his knees.

DAVID
Oh God.

Blood pumps from the gash. Lucien frees the knife. David clutching his shirt, his chest.

Then: a deliberation.

Lucien pulls back his arm, STABS David a second time. With malice. Grinds the knife.

DAVID
Oh...

David weeps on the ground, his life pulsing from his chest. Then stops moving.

Methodically: Lucien UNTIES the shoelaces from his shoes. He rolls David on his side, lashes his hands behind his back. Then Lucien ties David’s feet.
He STUFFS David’s pockets with rocks.

Car headlights sweep above them as Lucien UNDRESSES. Naked, Lucien drags David’s body into the water and wades out into the Hudson.

ALLEN (V.O.)
You killed him to kill part of yourself.

As Lucien cradles him, David looks up at Lucien, his last moment of life.

Lucien PUSHES David out into the current.

ALLEN
And he couldn’t live once it was gone.

Allen is now in the scene, watches from the shore.

It's the opening of the movie.

DAVID’S P.O.V.: The city bobs and dips in the periphery, as he sinks into the cold water.

Suddenly: it is Lucien in the water, sinking.

ALLEN (V.O.)
Some things, once you’ve loved them, become yours forever.

And it's Allen, bloody, in the water, watching Lucien go.

INT. ALLEN’S DORM ROOM - LATE NIGHT

Allen pulls out the final paper from the typewriter. He has a stack of them. He reads the first paragraph.

ALLEN (V.O.)
And if you try to let them go, they only circle back and return to you. They become part of who you are...

CUT TO:

INT. LUCIEN’S JAIL CELL, THE TOMBS - DAY

The opening scene. Lucien looks up from Allen’s manuscript, finishing it.

LUCIEN
Or they destroy you.
Lucien throws it to the ground.

**LUCIEN**
You show this to anyone and I’ll be in here for the rest of my life!

Allen looks back at Lucien defiantly.

**ALLEN**
Then tell the truth, Lu.

**LUCIEN**
The truth?! You wanted him gone too.

**ALLEN**
Not like that.

Allen grabs the pages from the ground and starts for the exit.

**LUCIEN**
Please.

Lucien reaches through the bars, grabs Allen by the lapels.

**LUCIEN (CONT’D)**
(desperate)
You'll kill me with that.

**ALLEN**
I’m sorry.

**LUCIEN**
For what?

Allen calls out towards the exit.

**ALLEN**
Guard! He's getting violent!

Allen breaks Lucien’s hold. Leaves. Two PRISON GUARDS rush in. Lucien starts to shake. Starts screaming.

**LUCIEN**
(pleading, screaming)
Allen! No! DON'T...

CUT TO:

**EXT. DISTRICT ATTORNEY’S OFFICE - DAY**

Allen stands outside, the manuscript in hand. He’s frozen.
He is about to ruin Lucien’s life.

Allen walks through the door.

INT. DISTRICT ATTORNEY’S OFFICE – DAY

Allen at the receptionist's desk, manuscript in hand.

SECRETARY
   Have a seat. He’ll be with you in
   a minute.

Allen sits down in the lobby. Sees the lit shadow of the
DISTRICT ATTORNEY behind the smoked glass.

Allen's sweating. Nervous.

He looks down at the first page of his manuscript.

CLOSE-UP: "IF YOU TRY TO LET THEM GO..."

The phone rings.

CLOSE-UP: "THEY WILL DESTROY YOU."

Allen closes his eyes. Puts himself together. The secretary
picks up the receiver.

SECRETARY
   Yes. He's right here.
   (beat, hanging up)
   Mr. Ginsberg. He's ready for you.

She looks at the chair where Allen just was. No one is
there.

SECRETARY
   Mr. Ginsberg?

The sound of the door closing. He's gone.

MALE VOICE (V.O.)
   Mr. Ginsberg? Do you have any idea
   how much disrepute this murder has
   brought to the university?

CUT TO:

INT. COLUMBIA DEAN’S OFFICE – DAY

Allen’s manuscript LANDING on the desk of the DEAN (the voice
we just heard).
Far more than you can imagine in your smutty academic endeavor.

Allen sits in the same chair where Lucien was reprimanded. Professor Steeves sits silently beside the Dean.

PROFESSOR STEEVES
The university cannot accept this as your final.

Allen raises his hand.

PROFESSOR
Yes?

ALLEN
But what did you think of the writing?

DEAN
(not amused)
There are certain rules that you agreed to upon admittance into this university. And you have managed to break and keep breaking them.

PROFESSOR STEEVES
(remembering)
Only ordinary men follow rules. Isn't that right, Mr. Ginsberg?

ALLEN
We're all ordinary.

PROFESSOR STEEVES
What was that?

ALLEN
Imperfect. Beautiful. Isn't that the most extraordinary thought of all?

DEAN
Please.

Allen suddenly gets up out his chair, nods, heads out the door. Steeves holds up the manuscript.

STEEVES
Ginsberg? I think you're forgetting something

But Allen does not turn around. He's already gone.
DEAN
(calls out)
Consider yourself suspended!

The Dean takes Allen's manuscript from Steeves's hand and dumps into the trash.

DEAN
Good riddance.

INT. KITCHEN, GINSBERG HOME - DAY

Quiet house. No Naomi. Allen and Louis at the table. Allen takes a bill. Louis going through the mail.

Allen begins to-compose a poem on the back. His father looks at Allen, sees the poem. Smiles.

Like father, like son.

Over the bar RADIO comes the sound of a ROARING CELEBRATION.

RADIO ANNOUNCER (V.O.)
This is Bill O'Connor reporting from Paris and these are the sounds of liberation.

Allen and Louis stare at each other. The world is about to change. Louis hands Allen a package.

RADIO ANNOUNCER (V.O.)
All across the city, survivors have assembled in the streets in celebration.

Allen opens the package. It is his manuscript. On it, a note: "From the desk of Professor Lewis Steeves."

"Walt Jr.: Keep this. Keep Going. - L.S."

The phone rings. Allen answers.

ALLEN
Hello?

JACK (O.S.)
Allen, it's me.

ALLEN
Jack! Where are you?
JACK (O.S.)
Bumblefuck, New Jersey! How am I supposed to know? Where do you live again?

EXT. GINSBERG HOME, NEW JERSEY - DUSK


ALLEN
How'd you get out?!

JACK
Edie came through.

Edie STICKS her hand out. Shakes the rock on her finger.

EDIE
Damn right. Couldn't let my husband rot in the clink.

Jack smiles too, though his happiness seems forced.

ALLEN
Congratulations. Where you headed?

JACK
Out west.

EDIE
Detroit. Back to my parents.

JACK
Gotta get away for awhile. Where's Bill?

ALLEN
St. Louis. With his dad.

JACK
Looks like you're the only one left, kid. Take care of this place.

ALLEN
OK. Take this with you.

Allen hands him his story.

JACK
What's this?
ALLEN
It's me. In the trenches.
(beat)
Send me something. When you get
where you're going.

On the radio, we hear the end of the newscast.

RADIO ANNOUNCER (V.O.)
in complete awe
This is the end of a long darkness.
France and Europe are finally free.

Jack embraces Allen.

INT. LUCIEN JAIL CELL - DAY
A scared, humble Lucien looks up. Allen approaches the cell, with a newspaper. Lucien is shocked to see him.

ALLEN
I thought you might want to see this.

Allen shows him the headlines. "France Liberated."

LUCIEN
What’s it like out there?

ALLEN
There’s a parade at Rockefeller Center.

LUCIEN
And Paris?

Allen points to the newspaper through the bars.

ALLEN
It's the perfect day.

LUCIEN
Tell me.

As Allen starts to read, the Mills Brothers' "You Always Hurt the One You Love" starts to play, continuing over...

INT. WEST END BAR - DAY
Late summer sun, empty bar. Music on the jukebox.

Patrons celebrating the end of the war, toasting. Allen WALKS past the rows of framed photos and sits in a banquette.
ALLEN (V.O.)
Another lover hits the universe.

As he pulls out his JOURNAL and begins to write what we are hearing, the camera pans up the photos on the WALL.

ALLEN (V.O.)
The circle is broken.

We see a photo of Ogden Nash at his most recent reading.

ALLEN (V.O.)
But with every death, comes re-birth.

CLOSE-UP: The New York Daily News with the headline: “HONOR SLAYING.”

ALLEN (V.O.)
And like all lovers, and sad people...

A photo of Lucien Carr on the front page. He is on the wall.

ALLEN (V.O.)
...I am a poet.

FADE TO BLACK.

END CREDITS. A still photo of Lucien fades up on screen. The following text underneath.

Portraying David Kammerer as a homosexual predator, Lucien Carr pled guilty to first degree manslaughter for his murder. He served only 18 months in a reformatory.

Upon his release, he took a job as an agent at United Press International, where he remained until his death in 2006.

A still photo of Jack.

Jack Kerouac separated from Edie Parker in Detroit, then began travelling cross-country on a trip he would later recall in his novel On the Road.

A still photo of Bill.

William Burroughs co-wrote his first novel with Jack, a novel based on David Kammerer’s murder. The novel remains unpublished and hidden from the public in Columbia University's Butler Library.

A still photo of Allen.
After his expulsion from Columbia University in 1945, Allen Ginsberg became one of America's most awarded poets.

A still photo of Allen and Lucien.

Allen dedicated his first published poem "Howl" to Lucien Carr upon its release in 1956.

In response, Lucien asked that his name be withdrawn from subsequent editions.

FADE OUT.