

LET IT ROLL

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EXT. LAUREL CANYON HOUSE - DAY

SUPER: Laurel Canyon, CA. December 1973.

Each house is decorated with gorgeous, twinkling Christmas lights. Wreaths hang from each door... Except for the house in the MIDDLE. It's barren.

A car with a full trunk is parked in the driveway.

INT. LIVING ROOM - DAY

A YOUNG CAMILLA WISNIEWSKI (3), a curly, ginger-haired little girl, sits on the shag carpet sucking her thumb, next to a cardboard box labeled, "Harry's Stuff," and luggage.

Two figures, UNIDENTIFIED, move across the foreground.

A door opens and closes. Boxes and bags gradually disappear. Young Camilla watches.

A pair of hands pick her up. She bursts into tears. She watches someone leave.

YOUNG CAMILLA
Daddy...!

The door opens and closes again.

Young Camilla's cries grow louder.

YOUNG CAMILLA (CONT'D)
Daddy!

EXT. LAUREL CANYON HOUSE - CONTINUOUS

We can no longer hear her, only see. She hits the glass pane with her two little hands. A larger hand tries pulling her away, but she kicks and screams.

The sound of a car trunk closing only furthers her reaction. She's taken away from the window. Her lips move, "Daddy!"

A car engine starts.

FADE TO BLACK.

Beat.

A cacophony of voices fades in. ONE stands out.

UNKNOWN (V.O.)
I don't know, you just gotta let it
roll, man.

FADE IN:

INT. HOME OFFICE - DAY

TITLE: LET IT ROLL.

A record spins around a turntable. "Ballad of Sir Frankie Crisp (Let It Roll)" by George Harrison plays.

MONTAGE:

Contact sheets with small images of a YOUNG COUPLE, silver prints of a young woman surrounded by young men, and one of them holds an acoustic guitar...

Decaying tickets... "Boulevard: A Night in Aquarius, Aug. 26, 1968. Doors 8 PM," "Strawberry Alarm Clock with Boulevard, Sept. 4, 1969. Doors 9 PM," "The Byrds: Bakersfield College. April 30, 1966. Doors 9 PM."

Beaded bracelets, love letters, chewed pencils, sheet music, a hair ribbon...

Polaroids of a MOTHER, FATHER, and young Camilla flash across the screen...

FADE TO:

INT. HOLLIE'S MUSIC STORE - NIGHT

SUPER: Tacoma, Washington. 1988.

CLOSE-UP

A hand runs over a FAMILIAR FACE on a damaged album cover. Just below it, mushrooms and giant words in melted-looking letters: "BOULEVARD: Meet Me In the Woods." The album is flipped over revealing a song titled, "Camilla" on the track listing.

The walls of the store are coated entirely in band posters and flyers for local gigs, old and new.

CAMILLA WISNIEWSKI (18), a red-haired girl dressed like Molly Ringwald, floats among rows of vinyl records. She wears a nametag and has a WALKMAN clipped to her pants. "Let It Roll" by George Harrison blasts in her headphones. She bops to the beat.

"Sweet Child 'O Mine" by Guns 'N Roses plays on the radio.

A door slams. HOLLIE (53), a tall man in a Canadian tuxedo with a gray ponytail, locks the door. On it is a faded piece of paper that reads, "Hollie's office! I'm working!"

He turns to Camilla and jingles the keys.

HOLLIE
Do not lose these.

Camilla doesn't notice him at first.

HOLLIE (CONT'D)
Camilla...

Camilla removes her headphones.

CAMILLA
Hey, sorry.

HOLLIE
Don't lose these.

CAMILLA
(laughs)
That was one time!

HOLLIE
And it'll stay that way.

Hollie taps his ear, gesturing to Camilla's headphones, and shakes his head.

HOLLIE (CONT'D)
No más...
(beat)
You know better.

CAMILLA
Let me play my own music, then.

HOLLIE
I said no. It's too sleepy.

CAMILLA
George Harrison isn't sleepy.

HOLLIE
No, but my sales are.

CAMILLA
Guns 'N Roses makes me feel like
I'm being lobotomized. I can't work
in these conditions.

She smirks at him.

HOLLIE
You're a piece of work...
(beat)
Play Harrison's new album or
something.

CAMILLA
 (beat)
 It's shit.

HOLLIE
 Suck it up.
 (beat)
 Don't make me get cross with you.

He takes out a box of Marlboro and sticks a cigarette between his lips.

CAMILLA
 Hollie...

Hollie searches for his lighter.

HOLLIE
 Mhm...

CAMILLA
 Did you hear about the apartment?

HOLLIE
 Not yet... Give it time.

CAMILLA
 Yeah... I thought you said you'd know by now, though.

Hollie takes the cigarette out of his mouth.

HOLLIE
 You can't even legally sign a lease for another 24 hours, so quit with the worrying, okay?

CAMILLA
 (beat)
 I'm sorry...

HOLLIE
 Say 'thank you.'

CAMILLA
 Thank you.

Hollie prepares to leave again.

CAMILLA (CONT'D)
 Wait, before you go...

She approaches Hollie with the Boulevard record.

CAMILLA (CONT'D)
 Do we have another one of these?

Hollie looks at the record, then back at her. He furrows his eyebrows.

HOLLIE
I thought I told you to put that
one in the closet.

CAMILLA
I forgot.
(beat)
Can I take it home?

HOLLIE
It's unplayable.

CAMILLA
(beat)
I'll pay you.

HOLLIE
Don't be ridiculous.

CAMILLA
Thank you.

Hollie opens the door to leave and nods towards the hallway.

HOLLIE
And take that box of crap home. I'm
sick of looking at it.
(beat)
Happy Birthday, if I don't see you.

Camilla smiles at him. He leaves. The shopkeeper's bell rings.

Camilla looks at the clock. It's 6 o'clock. She switches off the radio.

She peers out the window. Lights from cop cars illuminate the street. She turns four locks that line the door. She flips the sign to: "Sorry! We're closed."

EXTREME CLOSE-UP

Beneath it, the hours are listed: "Monday - Sunday: 9am - 7pm."

She takes the vinyl out of its sleeve and looks at it closely: Scratches cover the front and back.

She puts the record on a **TURNTABLE**. Music plays. The needle immediately gets stuck and repeats "Camilla" over and over again. She lowers her head and squints to get a closer look at the damage.

She picks up the needle and drops it on a random groove. The record skips a couple times. She moves the needle again. The music remains unintelligible. She sighs in defeat and turns it off.

CUT TO:

INT. STORAGE CLOSET - MOMENTS LATER

The lights turn on.

Camilla looks around at the shelves overflowing with records and other miscellaneous items. Cardboard boxes sit at her feet.

She crouches down next to a box labeled, "For Camilla," and rearranges its contents.

Inside are records, a mixtape labeled: "Hollie's favorites," a "Monterey Pop" VHS tape, and old editions of magazines: "Rolling Stone" and "Creem."

She puts the record in the box and turns off the light.

INT. HOLLIE'S MUSIC STORE - CONTINUOUS

A huge stereo sits behind the checkout counter along with a shelving system.

Camilla reaches for a cassette tape on one of the shelves. She puts it into the cassette player and fast-forwards. "Third Stone From the Sun" by Jimi Hendrix.

She turns off the main lights and turns on a disco light lamp sitting on the counter. The space looks like a rainbow.

MONTAGE:

She sways to the music and picks up a stack of flyers. Each one reads "Nirvana" in big letters. She tapes them to the inside of the windows.

She scribbles words down on a clipboard while sifting through records by genre.

She gathers sketches of Jimi Hendrix hidden in the latest edition of "Creem" magazine and puts them into her backpack decorated with a handmade button that says, "Freedom or Death."

She slings the backpack over her shoulder and punches out on the time clock.

CUT TO:

EXT. BACK DOOR - MOMENTS LATER

The night is quiet.

Camilla struggles to open the door while carrying her box. Her shoe hits pieces of trash and a used syringe. She steps over it.

Car headlights strike her face. A beat-up 1980 Chevette pulls in.

Camilla runs over to it. She slides into the passenger seat.

They drive off.

CUT TO:

INT. JOE'S CAR - NIGHT

The car is parked.

Camilla and JOE (18), a boy with a horrendous mullet and diamond stud earrings, make out while "What Difference Does It Make?" by the Smiths plays softly on the car radio.

Joe unbuttons the top of Camilla's shirt. Camilla pulls away.

CAMILLA

Not right now...

Joe rolls his neck and sighs. Camilla tenses up.

JOE

'Not now...' When?

CAMILLA

It's past my curfew. My mom's awake.

JOE

Adults don't have curfews.

CAMILLA

Yeah, well, I'm not an adult yet.

JOE

You will be in 24 hours.

CAMILLA

Not if she kills me first.

JOE

You're making excuses.

CAMILLA

Excuses for what?

JOE

For her.

CAMILLA

I'm not...

JOE

You are.

CAMILLA

She's definitely worried about me.

JOE

When has she ever cared about you
being out past curfew?

CAMILLA

(beat)

She always worries.

JOE

Yeah, about herself.

(beat)

She's wondering who's gonna take
care of her.

CAMILLA

That's enough, thanks.

JOE

You said that. Not me.

CAMILLA

She's sick, alright?

JOE

Of what?

CAMILLA

She's sick.

Camilla looks over her shoulder at the trunk.

CAMILLA (CONT'D)

If she finds out I'm bringing more
of this shit...

JOE

Just come home with me.

CAMILLA

I can't.

(beat)

It'll be fine. She's asleep by now
anyway.

JOE
 If she brings up your Dad again,
 let her fuck off.

Camilla opens the car door.

CAMILLA (CONT'D)
 I'll see you in the morning.

Joe tugs on her sleeve.

JOE
 One more song?

Camilla sighs and moves close to him. He kisses her on the cheek. She gets out and takes her box.

CAMILLA (CONT'D)
 Bye...

JOE
 What?!

Camilla closes the car door.

EXT. CAMILLA'S STREET - CONTINUOUS

Joe drives off.

Camilla crosses the street towards a small condominium with off-white cladding.

EXT. CAMILLA'S CONDO - CONTINUOUS

She walks up to the front porch and approaches a door with "4444" above the frame. Her hands shake. She reaches into her pocket and takes out the keys. She very slowly unlocks the door. It clicks and she winces. The hinges creak.

INT. LIVING ROOM - CONTINUOUS

The room is dark. One stained glass lantern hangs from the ceiling. It flickers. Trails of smoke travel through the air.

Camilla carefully closes the door. She sets the box down on a coffee table next to another box labeled, "Harry's Stuff." Incense burns next to at least ten empty bottles of beer.

"The Partridge Family" intro plays on TV. "Come On Get Happy" strains the TV speakers. Camilla turns it off and takes away the bottles.

INT. KITCHEN - CONTINUOUS

She turns on the lights and dumps the bottles into the garbage can.

She opens up one of the cabinets. Pill bottles crowd the bottom shelf. A new one sticks out: "Quaalude-300." Camilla picks it up and looks at it. She clenches her jaw and shoves it into her pocket.

She grabs a container of instant coffee (caffeinated) and closes the cabinet.

She switches on the stove and puts a tea kettle on.

CUT TO:

INT. LIVING ROOM - MOMENTS LATER

She walks in and picks up the box on the coffee table. She carries it up the stairs.

INT. HALLWAY - CONTINUOUS

Camilla stops in front of a door covered mostly by a Jim Morrison poster. She kicks it open.

INT. CAMILLA'S BEDROOM - CONTINUOUS

The door swings open. Camilla stands in the door frame and glumly stares into space.

Her room is covered from top to bottom with old and new band posters, memorabilia, and magazine cut-outs.

She drops the box onto her desk.

EXTREME CLOSE-UP

A PHOTO of her mother as a young woman being picked up by Frank Zappa is pinned onto a bulletin board next to a flyer that says, "Nirvana with Lush. March 19. Main St. Tacoma."

Beneath, the calendar on her wall has the following day circled in thick marker and reads, "THE BIG 1-8."

CUT TO:

INT. KITCHEN - MOMENTS LATER

The tea kettle whistles.

Camilla enters in pajamas and a BAGGY MEN'S CABLE KNIT SWEATER. She takes the kettle off the burner and stirs instant coffee into a mug.

CUT TO:

INT. HALLWAY - MOMENTS LATER

Camilla passes a framed photograph.

EXTREME CLOSE-UP

The photo shows her mother younger with a group of girls in feathers and colorful garments.

INT. CAMILLA'S BEDROOM - CONTINUOUS

Camilla walks in sipping coffee. She closes her door and crawls across her bed towards the rotary phone on her nightstand. She dials. It rings. No answer. She dials again.

JOE (V.O.)

What's up? I'm with Beth
right now...

CAMILLA

Never mind.

She hangs up.

She paces back and forth while sipping her coffee.

She sits down at her desk and takes her walkman out of her backpack. She puts the headphones over her ears and inhales deeply, switching on the radio.

Static bleeds into the sound of a young woman's voice.

COLLEGE RADIO HOST (V.O.)

And that was 'Bigmouth Strikes
Again' by the Smiths, off their
album that came out two years ago
now... 'The Queen is Dead.'

She opens the box and takes out the Boulevard record, sliding it under her bed.

COLLEGE RADIO HOST (V.O.) (CONT'D)

I'm your host, 'Beats,' formally
known as Rachel Beattie, and you're
listening to KCMU College Radio
live from the University of
Washington in Seattle.

Camilla takes out an old edition of "Creem" magazine and skims through it. Photos of Robert Plant and Jimmy Page cover the pages.

COLLEGE RADIO HOST (V.O.) (CONT'D)
 Tune in tomorrow, bright and early,
 for 'Al's Deep Cuts' from the late
 60s and 70s. I hope you're all
 having a good night. Here's Joy
 Division's 'Love Will Tear Us Apart
 Again,' one of my favorites.

The song plays. Camilla bops her head.

COLLEGE RADIO HOST (V.O.) (CONT'D)
 This is 'Beats' signing off...

Camilla glances over at the phone and sighs. She gets up and walks to her backpack on the floor. She unpacks.

She opens her wallet and takes out a crinkled PHOTO of a man in the same sweater she wears, grinning, holding a baby with red hair. It's labeled "Harry and Camilla, 1972."

She takes another magazine out of the box. The front page is marked "March 1968." She flips it open to a marked page.

Big, bold letters at the top of the page read, "Psychedelia: A Generation of Spiritual and Artistic Expansion."
 "Boulevard" is highlighted in yellow.

Camilla reads.

The door opens. AMY WISNIEWSKI (39), a lanky woman with long brown hair in a bathrobe opens the door. She stands there squinting at Camilla. Dark circles outline her eyes.

Camilla doesn't notice her.

AMY
 Why's the TV off?

Camilla flinches and throws her headphones down on the desk.

CAMILLA
 (softly)
 Jesus...
 (beat)
 Sorry, I didn't mean to wake you--

AMY
 Why'd you turn the TV off?

Camilla rubs her eyes.

AMY (CONT'D)
 It helps me sleep.

CAMILLA

I'm sorry. I wasn't thinking.

(beat)

You're having trouble sleeping again...

Amy crawls onto Camilla's bed and lies down.

CAMILLA (CONT'D)

Is it that bad dream again?

AMY

I keep falling into the canyon like it's the rabbit hole in 'Alice In Wonderland,' except I never hit the ground. I keep going.

CAMILLA

You've told me before.

AMY

Well... Sorry.

(beat)

I thought you'd find it interesting.

CAMILLA

I do...

(beat)

Is there anyone in the dream with you? Like Dad...

Amy doesn't answer.

CAMILLA (CONT'D)

Do you think you'll need sleeping pills again? I saw some in the cabinet.

Amy ignores her and sits up. She notices Camilla's sweater.

AMY

Where'd you find that thing?

CAMILLA

(beat)

I've always had this.

AMY

Did I give that to you?

CAMILLA

No, Dad left it for me, remember?

Amy shakes her head and looks away.

AMY

No, I don't. You should donate that old thing.

CAMILLA

I like it, though.

AMY

It's all eaten up by moths. It's not nice.

CAMILLA

Ma...

(beat)

Where'd you get the pills?

AMY

It's fine. They said it was fine.

CAMILLA

It's not fine. I'm calling your doctor in the morning--

AMY

Camilla, knock it off.

(beat)

You woke me up.

CAMILLA

I said I was sorry.

Amy sighs and gets up. She sees the magazines on Camilla's desk and approaches them.

AMY (CONT'D)

(annoyed)

What's all this?

CAMILLA

Go to bed, Mama. You're tired.

Amy picks one of the magazines up. On the cover is a faded image of the Byrds with "Laurel Canyon" in big letters.

AMY

Get this fucking shit off your desk. I don't want to see it.

CAMILLA

I was gonna--

AMY

(shouts)

What did I just say?

CAMILLA

What the fuck is your problem?!

AMY

My problem is you not doing what I
just fucking asked!

CAMILLA

Give me a second--

AMY

How much longer are you gonna keep
doing this to me?

CAMILLA

Do what?!

(beat)

It's my shit, why do you care?

AMY

I hate it.

CAMILLA

This isn't your room.

AMY

No, but I pay for it.

Amy rips the Jim Morrison poster down from the outside of the door. A piece of the poster falls off in the process.

CAMILLA

Mom!

AMY

Look up.

Amy gestures to the ceiling.

AMY

Who's paying for that?

(beat)

Because it sure as hell ain't
you...

She leaves.

Camilla grabs the scraps of her poster from the floor and closes the door. She locks it.

Camilla organizes the pieces and bursts into tears.

INT. CAMILLA'S BEDROOM - DAY

The radio turns on.

Camilla rolls over and ducks her head under the sheets. She squirms around before rolling over and turning off the radio. The clock hits 4:00.

She sees her reflection in the lamp and grabs a mirror from her drawer. There's a hickey on her neck.

She gets out of bed and throws on a turtleneck sweater.

She opens the door. A cup of coffee with whipped cream sits on the floor. She picks it up and looks across the hall at the open bedroom door.

CUT TO:

INT. KITCHEN - MOMENTS LATER

Camilla walks in rubbing her eyes.

Amy wears a name tag that says, "Hello! My name is: Amy."

She flips pancakes at the stove. Some of them are burnt. A pot of coffee sits on the table with a box of birthday candles. Amy notices Camilla.

AMY

Good morning.

Camilla doesn't answer. She sits down at the table.

AMY (CONT'D)

Happy birthday, baby.

CAMILLA

I don't wanna be late today.

AMY

I can drive this time.

Camilla looks up at her, deadpan.

CAMILLA

No, you can't.

Amy gives Camilla a plate of pancakes. She sticks birthday candles on top and takes out a lighter. Camilla doesn't look at her.

CAMILLA (CONT'D)

Janice is picking you up today, right?

Amy lights the candles. Camilla almost immediately blows them out. She takes them out to eat the pancakes.

CAMILLA (CONT'D)

Thank you.

Amy forces a fake smile.

CUT TO:

INT. AMY'S CAR - DAY

Camilla sits waiting in the car. Amy walks down the porch steps and gets into the car. They don't speak. The engine starts and music plays.

Camilla sifts through radio stations and stops. "Mother" by John Lennon plays. She turns up the volume. Amy turns it back down.

AMY

I'm so hard on you because you remind me of myself when I was your age.

Camilla doesn't answer. She looks ahead.

AMY (CONT'D)

You know that, right?

CAMILLA

(mumbles)

Yes.

She turns the volume back up. Amy turns off the radio.

AMY

I ran away from home when I was 18.

CAMILLA

Yeah, and you were an adult too.

They stop at a red light and Amy lights a cigarette. Camilla rolls down the window.

AMY

You work yourself too hard.

(beat)

I don't understand why you need this job and I have to go to the school so early.

CAMILLA

I'm waiting on this apartment, Mom. That's why.

AMY

You don't need it, though. You're only 18.

CAMILLA

I want it.

AMY

Why do you hate me so much?

CAMILLA

Holy shit, Mom. I can't keep having this conversation!

AMY

It's this delusion you have...

CAMILLA

Please stop, Mom.

Camilla turns on the radio again. The song ends.

AL (V.O.)

Good morning from KCMU in Seattle. That was off the album 'Plastic Ono Band' by John Lennon. This is 'Deep Cuts' with me, Al.

AMY

You need to stop it--
(beat)
Why's this so loud?

Amy turns down the volume.

AL (V.O.)

Next up, we have a rare find. I got this at a Yard Sale on Saturday.

The song plays and Amy furrows her eyebrows. It's the song from the Boulevard record. The voice sings, "Camilla... Forever in my limp and weakened arms... Camilla..."

Amy swerves the car. Camilla jumps. She stares at the radio in disbelief.

Amy reaches to change the station. Camilla blocks her hand and turns up the volume.

AMY

Turn it off!

CAMILLA

Stop! Wait!

She pulls the car over to the side of the road. She leans in close to the radio until the song ends.

AL (V.O.)

And that was Boulevard's top single, 'Camilla,' off their album 'Meet Me in the Woods,' released in 1967.

CAMILLA
 (under her breath)
 Shut the fuck up...

AL (V.O.)
 The lead guitarist Harry Hunt is performing this week at the Central Saloon, Wednesday at 8 PM, in celebration of the 20th anniversary of 'Meet Me in the Woods.'

Camilla's jaw drops open. Amy immediately turns to her.

AMY
 Don't even think about it.

AL (V.O.)
 See you there, guys.

Camilla turns off the radio.

CAMILLA
 Why are you so against me meeting my own Dad?

AMY
 He's a--

CAMILLA
 'A piece of shit, no-good scumbag, jackass, womanizer, sociopath...'
 (beat)
 Whatever.

AMY
 It's not whatever, Camilla, he'll hurt you.

CAMILLA
 How?

AMY
 He doesn't want you.

CAMILLA
 (beat)
 Holy shit...

AMY
 Please do. Tell me what he says.

CAMILLA
 And then you can say 'I told you so' all you want.

AMY
 I won't be there.

CAMILLA

(beat)

What do you mean?

AMY

I mean don't come crying to me when this doesn't go how you want.

CAMILLA

What makes you think I'd come crying to you?

AMY

You don't have anyone else.

CAMILLA

Jesus Christ... Mom, just because you hate him...

AMY

No, you do too.

(beat)

You don't listen to me.

CAMILLA

(shouts)

You don't listen to me, Mom!

AMY

If I catch you going to that fucking show, so help me God... You can go to that apartment of yours tonight...

They pull up in front of a school building.

Camilla leans over and pushes the door open. Amy looks at her, waiting. Camilla hands her a paper bag and thermos. Amy silently gets out and closes the door.

Camilla clenches her jaw and drives away. She lets out a shout in frustration and hits her seat.

CAMILLA

(under her breath)

Happy Birthday.

EXT. BOAT DOCK - MORNING

Camilla steers the motor of a fishing boat towards the bay. Inaudible shouts from people behind her carrying nets of squirming fish.

"Comin' Back to Me" by Jefferson Airplane plays on the radio.

Camilla helps dump a net of fish into a large container.

A FISHERMAN, tall and old, hands Camilla an envelope. The wind whips through her hair. Camilla smiles at him.

FISHERMAN
Happy birthday.

CAMILLA
Thank you.

CUT TO:

EXT. BOAT DOCK - DAY

Camilla sits at the edge of the dock, staring down at the envelope. Her legs dangle just inches above the water.

Fishing boats dock beside her. Smog and seagulls squawking fill the air.

Camilla slowly tears open the envelope. A CHECK for '\$175.00' is inside, made out to 'Camilla Wisniewski' from 'Joe's Famous Lobster House.' She moves the paper around in the light as if to see it differently.

She folds the envelope in half and slips it into her wallet beside the photo of her and her father. She awkwardly takes out an unopened box of Newports. She tries to light one.

CAMILLA
(whispers)
Fuck... C'mon...

The flame finally ignites the cigarette and Camilla coughs. Fishermen stop what they're doing to pay attention.

CUT TO:

EXT. HIGH SCHOOL - DAY

A mid-century modern-inspired building wraps around the top of a hill.

A city and mountain range can be seen far in the background.

Camilla's car pulls into the parking lot.

INT. CAMILLA'S CAR - CONTINUOUS

Camilla turns off the ignition and falls into her seat.

She takes a deep breath and gathers her things. She takes out the car key and leaves.

EXT. HIGH SCHOOL - CONTINUOUS

Camilla walks across the parking lot and down a grassy hill.

EXT. FOOTBALL FIELD - CONTINUOUS

Camilla walks up to a payphone next to the bleachers.

A couple kids stand slightly hidden under the bleachers smoking joints and blasting Joy Division. They shoot her looks.

Camilla ignores them and puts coins into the machine. She puts the phone to her ear.

CAMILLA

Hi, Dr. Larzelere...

(beat)

Yes, I'm calling for my Mom. Did you by any chance prescribe her Quaaludes?

(beat)

It says in her chart she was addicted about twenty years ago.

Camilla curses under her breath.

CAMILLA (CONT'D)

Great, yes. Thanks for letting me know.

(beat)

Okay, bye.

She takes out a scrap of paper with a number on it and dials.

CAMILLA (CONT'D)

Yo...

(beat)

I'm calling about that song you just played...

(beat)

I was wondering if there's any way I could get my hands on a copy...

Among the kids, BETH (18) a stoner in baggy clothes and dark makeup, grins and shuffles up to Camilla.

CAMILLA (CONT'D)

And like...

(beat)

Yeah, how much are the tickets for that gig?

Beth pokes Camilla's shoulder playfully. Camilla pushes her away and tries to focus.

CAMILLA (CONT'D)

Can I have his number, please?
Or...

(beat)

Can he speak to me on the phone?

Beth wraps her arms around Camilla from behind.

CAMILLA (CONT'D)

Okay, my number is--

Someone turns up the music. Camilla's lips move and nothing comes out. She plugs her ear with her finger. Beth motions for the other kids to turn down the music.

CAMILLA (CONT'D)

(beat)

Thanks.

(beat)

Yeah, you too.

Camilla hangs up the phone and turns to Beth. Beth hugs her. She tenses up and pulls away.

CAMILLA (CONT'D)

You're so fucking annoying.

BETH

(sings)

Happy Birthday to you! Happy
Birthday to you!

CAMILLA

(laughs)

Shut up!

BETH

Happy Birthday dear Camilla...

(beat)

Happy Birthday to you!

CAMILLA

Thank you very much.

Beth hands her a joint. Camilla takes it and inhales deeply.

BETH

Who was that?

CAMILLA

KCMU guy.

(beat)

My dad is performing in Seattle
tomorrow night.

BETH

Oh, shit... Camilla...

She bursts out giggling. Joe runs over and tackles Beth. He showers her with kisses. Camilla stares uncomfortably. Beth notices and pushes Joe away.

BETH (CONT'D)
It's Camilla's birthday.

JOE
I know.

He leans in to give Camilla a kiss on the cheek. Camilla ducks.

CAMILLA
Nuh-uh, one at a time.

Joe laughs out of embarrassment.

JOE
Happy Birthday.

Camilla smiles at him awkwardly.

CAMILLA
My dad is performing at the Central Saloon tomorrow night.

JOE
Whoa. Holy fuck.
(beat)
How did you find out?

BETH
How are the 15 years of no contact going for him, I wonder...

Beth hands Joe the joint. He takes a drag.

CAMILLA
The DJ on KCMU fucking found his music at a Yard Sale.
(beat)
I've been looking for that song everywhere.

BETH
Who's going with you?

CAMILLA
Me.

BETH
Are you mentally retarded?
(beat)
It's Seattle.

CAMILLA

Tacoma sucks just as much.

BETH

I'll go with you.

JOE

Your birthday party's tonight,
don't forget.

Joe walks back under the bleachers with Beth on his arm. She looks back at Camilla and winks. Camilla blushes and walks back up the hill.

CUT TO:

INT. HIGH SCHOOL HALLWAY - MOMENTS LATER

Camilla walks past lines of lockers and students making out, dealing drugs, and talking.

She walks up to her locker.

"DYKE!" is written in big letters in fresh ink down the entire length of the locker. Beneath it, the word has been written over and over, crossed or scratched out, faded from years ago.

Camilla is unphased. She opens the locker and takes out her books. The inside of the locker door is covered in cut-outs of 1960s musicians and Los Angeles, CA.

She slams it shut, angry.

CUT TO:

INT. LOCKER ROOM SHOWER - DAY

Camilla stands directly under the shower head. She lets the water hit her face.

INT. GYM LOCKER ROOM - CONTINUOUS

She gets out of the shower, wrapped in a towel.

The room is empty.

Camilla stands in front of a mirror and rubs the hickey on her neck. She grimaces looking at it.

A BLONDE GIRL walks in behind her. Camilla flinches and immediately looks away.

Camilla opens her locker and takes out her clothes. They get dressed alongside each other. The blonde girl shoots Camilla glares. Camilla doesn't notice.

She walks past Camilla and spits at her feet. Camilla quickly gathers her things and leaves.

CUT TO:

INT. HIGH SCHOOL BAND ROOM - MOMENTS LATER

PULL OUT

The door to the band room swings open. Camilla walks in.

Risers are filled with band students practicing with their instruments.

Camilla walks over to the lockers in the back and takes out a giant Tuba case.

She takes a seat among the crowd of band students.

Joe walks in and sees her. He smiles.

Camilla takes out her tuba and presses it to her lips.

Joe sits on the other side of the room with his trombone.

Camilla's face is bright pink, dripping with sweat, as she and her bandmates play an awful rendition of "All You Need Is Love" by the Beatles.

Joe looks over at Camilla and smiles flirtatiously. Camilla doesn't notice.

The BAND TEACHER stands in front of the classroom and waves her hands to signal the students. They stop playing.

TONY (17), a lanky blonde boy, sits behind Camilla. He shoots spitballs at her neck. Camilla acts like she doesn't notice. Joe stifles a laugh. Tony turns to Joe and leans into his ear. The two whisper something inaudible. They laugh.

Camilla spins around to look at Joe who shakes his head.

BAND TEACHER
Something wrong, boys?

Joe and the boy immediately stop.

JOE
No, ma'am.

BAND TEACHER
That's what I thought.

CUT TO:

INT. HIGH SCHOOL BAND ROOM - DAY

Camilla tucks away her tuba into its case. The classroom is basically empty except for her and Joe.

Joe slowly walks up to her. Camilla acts like she doesn't notice.

JOE

Hey--

Camilla spins around and almost closes the case on her finger. She yelps.

JOE (CONT'D)

Shit, are you okay?

Camilla jumps to her feet.

CAMILLA

You totally just laughed at me.

JOE

What? No...

CAMILLA

Don't deny it.

JOE

Look, man...

CAMILLA

Stop calling me that!

She catches the attention of students packing up.

She storms out the backdoor. Joe follows.

EXT. SCHOOL BACKLOT - CONTINUOUS

Camilla stands on a grassy hill with her arms folded. She stares out at the city skyline. Joe approaches her.

CAMILLA

Do you have a lighter?

JOE

(scoffs)

What?

CAMILLA

Did I stutter?

Joe laughs and digs into his pockets. Camilla pulls out her box of Newports. Joe lights the cigarette for her.

JOE
You don't smoke.

Camilla has a coughing fit.

CAMILLA
(coughs)
I should. It's legal now.

JOE
What are you doing?

Camilla takes the cigarette out of her mouth and looks at it closely. She hands it to Joe. He smokes.

JOE (CONT'D)
What is it?

CAMILLA
(beat)
My mom...

JOE
Is it the Quaaludes shit?

CAMILLA
When has it ever been not 'the
Quaaludes shit,' man?
(beat)
Give me that.

Camilla smokes and doesn't cough.

CAMILLA (CONT'D)
She tore up my Jim Morrison poster.
(beat)
She thinks I hate her.

JOE
You do.

CAMILLA
No, I don't hate her. I never said
that.
(beat)
She just can't deal with me wanting
to go back home.

JOE
So... go back.

CAMILLA
To Laurel Canyon?

Camilla twists the cigarette on the bottom of her shoe and kicks it into the dirt.

CAMILLA (CONT'D)
In another world...

Joe leans in to kiss her.

CAMILLA (CONT'D)
Not here.

She walks away. Joe follows.

CUT TO:

EXT. CAMILLA'S CONDO - NIGHT

Camilla pulls the car into the driveway. She gets out and walks up the porch steps.

INT. LIVING ROOM - CONTINUOUS

The door opens. Camilla looks around.

CAMILLA
Mom?

INT. KITCHEN - CONTINUOUS

Camilla walks in.

She looks around and pokes her head through the doorframe.

CAMILLA
(shouts)
Mom?

CUT TO:

INT. HALLWAY - MOMENTS LATER

She opens a door and pokes her head into the room.

CAMILLA
Ma!

It's silent. She walks up to her bedroom door with the taped-up Jim Morrison poster.

INT. CAMILLA'S BEDROOM - CONTINUOUS

The door is open. Camilla enters.

Amy stands by the phone with her arms crossed. She looks like she's been crying.

Camilla jumps when she sees her.

CAMILLA

Jesus!

AMY

Your friend called.

Camilla sets down her bag.

CAMILLA

Oh, who was it?

AMY

Al from KCMU.

Camilla freezes.

AMY (CONT'D)

He said those tickets are waiting for you.

CAMILLA

(beat)

Fuck you.

She tries to leave but Amy grabs her wrist. Camilla resists.

CAMILLA (CONT'D)

Let go of me!

AMY

Camilla, if you go--

Camilla breaks free.

CAMILLA

Then I won't come back!

(beat)

I'm getting my own fucking apartment anyways. Thank God for you, right?

She storms out of the room and Amy follows.

AMY

Hey!

INT. LIVING ROOM - CONTINUOUS

Amy runs after Camilla down the steps.

AMY
 (scolds)
 Camilla!

Camilla stops in her tracks and turns around to Amy. She shrieks. Amy is startled.

CAMILLA
 I don't want to talk to you.

AMY
 I'm telling you the truth.

CAMILLA
 Then why have I never believed you?
 Make me believe you!

AMY
 Because you never listen.

CAMILLA
 (beat)
 Are you kidding?!

Camilla's voice suddenly trembles.

CAMILLA (CONT'D)
 You don't give me a choice.
 (beat)
 He's my Dad. I have a right. I'm
 owed something.

AMY
 He doesn't owe you shit.

CAMILLA
 What do I owe you, then?

AMY
 This isn't some big puzzle to put
 together, it's my life.

CAMILLA
 What about his?!

AMY
 How many times do I have to tell
 you that this makes me upset...

CAMILLA
 (beat)
 I'm tired of you being upset. I'm
 tired of you being tired.
 (beat)
 You're a fucking addict, Mom! The
 doctors didn't send you shit!

AMY

So is your Dad...

CAMILLA

Fuck! You turn everything into an argument!

AMY

And you make everything about him.

Amy turns her back to Camilla and walks up the stairs. Camilla freezes.

CAMILLA

(whispers)

Oh, fuck...

She runs after her.

CAMILLA (CONT'D)

Mom, I'm sorry.

Amy doesn't turn around. A tear runs down her cheek. She quickly wipes it away.

INT. MEZZANINE - CONTINUOUS

Amy walks into her bedroom and shuts the door.

CAMILLA

Mom...

She presses her ear to the door and sighs.

Her eyes well up with tears. She runs to her room.

INT. CAMILLA'S BEDROOM - CONTINUOUS

Camilla grabs the phone and dials it. It rings.

JOE (V.O.)

Hello?

CAMILLA

Joey, I need you to pick me up.

JOE (V.O.)

(beat)

Beth'll do it.

CAMILLA

Okay, great.

She hangs up and locks her bedroom door.

She grabs her backpack and climbs out the window onto the rooftop. She closes the window.

CUT TO:

EXT. CAMILLA'S CONDO - MOMENTS LATER

Joe's car pulls up in the driveway. Camilla jumps down from the roof and sprints to him. She jumps into the car.

INT. JOE'S CAR - CONTINUOUS

Camilla leans on the open car window. She watches her house fade away in the rearview mirror. She breathes heavily. The wind whips through her red hair.

CUT TO:

EXT. JOE'S HOUSE - NIGHT

A banged-up white house is encircled by cars parked along the road. Lights flash from inside the house.

Joe parks the car.

INT. JOE'S CAR - CONTINUOUS

Camilla sits and stares at the house. Runny mascara outlines her face.

JOE (O.S.)
Where will you go?

CUT TO:

INT. JOE'S LIVING ROOM - MOMENTS LATER

The room is hazy with smoke. Christmas lights are strung across the ceiling. It's packed with dancing drunk teenagers. Rock music booms throughout the house.

Instruments and a microphone are set up in the corner of the room.

Joe sits next to Camilla on the couch with an arm around her and a Heineken in hand. He's buzzed. Camilla spaces out.

CAMILLA
I don't know, just get me out of here.

JOE

Let me get you a beer...

Joe gets up and comes back with a beer. Camilla pops it open and chugs it.

JOE (CONT'D)

(giggles)

Jesus Christ...

He sits down next to her.

JOE

I don't know how long I can keep you here.

CAMILLA

Joe, please. I won't be here awhile.

JOE

How soon do you--

CAMILLA

I'm seeing my Dad tomorrow.

JOE

And he'll help you...

Camilla looks at him, unsure of herself.

CAMILLA

Yeah...

Joe nods and gets up.

Camilla notices a BOY and GIRL violently making out on the armchair across from her. She looks in disgust. They give her a dirty look back. The girl mouths the word, 'poser,' practically hissing at her.

Beth launches herself at Camilla. She holds a drink. Camilla catches it before it can spill.

BETH

(drunkenly)

Happy Birthday!

Camilla acts happy.

CAMILLA

Thank you!

Beth gives her a sloppy kiss on the cheek.

JOE (O.S.)

Beth!

Beth lets go of Camilla and stumbles away.

Joe talks to Beth while tuning his electric guitar. Beth wobbles. Camilla watches uncomfortably and hugs her arms.

Tony walks up to Camilla.

TONY
Happy Birthday.

CAMILLA
Oh, thanks...

She peers over Tony's shoulder at Beth in Joe's embrace. They grin. Camilla clenches her jaw.

TONY
Try the punch.

Camilla raises an eyebrow at him. He busts out laughing and walks over to Joe, patting him on the back. The BANDMEMBERS pick up their instruments. Beth clings to the microphone for support. She taps it.

Camilla grabs another beer and chugs it.

The music stops. People raise their cups and cheer.

BETH
Hi...
(beat)
Happy Birthday, Camilla!

Camilla blushes.

The band plays. Beth jumps up and down. Kids crowd her and do the same. They block Camilla's view. She gets up and pushes her way to the front.

Beth sings a punk rendition of "20th Century Boy" by T. Rex.

She and Camilla stare at each other. Camilla notices a Led Zeppelin poster identical to hers in the corner. Her smile fades for a moment. People bump into her and mosh. She gets knocked over and the crowd swallows her.

She manages to escape and stumbles into the hallway.

INT. HALLWAY - CONTINUOUS

She trips and falls onto a console table. On top of it is a framed photo of BABY JOE AND HIS PARENTS. She stares at it for a moment.

INT. JOE'S KITCHEN - CONTINUOUS

The space is barely lit.

In the center of the kitchen table is a PUNCH BOWL. Camilla pours herself a cup. She stares at it and sniffs before taking a long swig.

The music stops. People cheer and clap.

Camilla walks back out.

INT. HALLWAY - CONTINUOUS

Beth and Joe run past her giggling. They go into a bedroom and slam the door shut.

TONY (O.S.)
We're taking a five!
(beat)
Or a 15... Up to them.

People laugh. Tony walks over and sees Camilla.

TONY
How's the punch?

Camilla chugs the rest of her drink. Tony's jaw drops.

CAMILLA
Great.
(beat)
'Scuse me.

She brushes past Tony.

The bedroom door opens.

Camilla comes face-to-face with Joe. She freezes.

Joe takes her hand and leads her into his bedroom.

INT. JOE'S BEDROOM - CONTINUOUS

The door shuts.

The bedroom walls are plastered with posters of the Smiths and the Beatles. Ashtrays litter the room. Lava lamps project pink and orange light.

Camilla stands awkwardly in the corner. Joe gestures to the bed where Beth sits.

JOE
Sit down.

CAMILLA

What?

JOE

Sit down.
(beat)
Jesus.

Camilla hesitates before she sits. Beth smiles at her and giggles.

Joe puts a mixtape into a cassette player. He lights a joint and sticks his head out the window. "You've Got to Hide Your Love Away" by the Beatles plays. Joe turns off the lights except for the lava lamps.

Camilla immediately gets up.

CAMILLA

I have to pee.

She quickly leaves.

CUT TO:

INT. BATHROOM - MOMENTS LATER

Camilla sits on the toilet and pees.

She flushes and gets up. She washes her hands. As she turns off the water, she looks up at the mirror. Her reflection is missing. This doesn't phase her at first. She looks down and up again. She rubs the mirror with her hand.

CAMILLA

What the fuck...

She steps from side to side to try and see her face from a different angle. Still no reflection.

She lunges for the door.

INT. JOE'S BEDROOM - CONTINUOUS

Camilla barges in.

CAMILLA

I can't see my face.

JOE

(laughs)
You drank it, right?

BETH

C'mere...

Camilla timidly walks up to her. Beth holds her face in her hands and caresses her cheekbones and chin.

BETH (CONT'D)

Can you feel that?

Camilla nods. Her face turns bright pink.

CAMILLA

Is it working?

"Are You Experienced?" by Jimi Hendrix plays.

Beth leans in close. They kiss. Camilla pulls away and realizes Joe is still there.

CAMILLA (CONT'D)

Wait...

Beth kisses her cheek and grins. They make out.

MONTAGE:

Joe interrupts and kisses Beth...

Joe kisses Camilla...

Camilla falls onto the carpet and stares up at the ceiling while Joe and Beth fool around...

Joe shares his joint with Beth...

Camilla lays on the carpet next to Joe. She sits up.

CAMILLA

(mutters)

Pajamas...

Joe gets up and grabs a t-shirt and sweatpants from his drawer. He throws them at Camilla.

CAMILLA (CONT'D)

Where should I...

She looks down at the clothes then around the room. No answer.

She gets dressed in the corner and sees a Beatles poster on the closet door. She squints at it.

CAMILLA (CONT'D)

You can't force what you see, can you?

JOE

No...

He rolls over to see what she's looking at and laughs. Beth groans.

Camilla walks up to the poster.

CAMILLA
That guy looks like my Dad.

JOE
Your dad looks like a Beatle?

CAMILLA
I think that's him.

JOE
That's George Harrison.

Camilla shakes her head.

CAMILLA
No, that's totally my Dad, you're not looking.

Joe scoffs. She points at the poster.

JOE
Didn't know your Dad was a Beatle.

CAMILLA
He's not! But it's him!

She leans in close to the poster. The face seems to be moving its lips. A hand reaches out from the mouth and Camilla takes it. Camilla is pulled through the poster.

She falls down a rabbit hole but sits still. The rabbit hole looks like Laurel Canyon. She never hits the ground. She screams.

DREAM SEQUENCE:

Camilla appears before darkness. Purple light shines through the cracks of a door frame. Music BOOMS and shakes the door. Camilla walks towards it. She pushes it open. It's Joe's bedroom.

Through the crowd of dancing teenagers, she sees who she believes is Harry. He looks young still.

Suddenly, she's small. A child, now, in overalls and pigtails. She doesn't notice this change.

She walks towards Harry. Somehow, she gets further away from him. Noticing this, she panics and breaks out into a run. It's no use

The teenagers disappear. It's just her and Harry. Harry doesn't notice her.

YOUNG CAMILLA

Daddy!

Harry doesn't respond.

YOUNG CAMILLA (CONT'D)

Daddy! Daddy!

Harry walks away to a door on the opposite side of the room.

Camilla continues crying for him, louder and louder. He leaves. She's back to her actual age, collapsed on the floor, sobbing.

YOUNG CAMILLA (CONT'D)

Daddy!

INT. JOE'S BEDROOM - DAY

Camilla wakes next to Beth in Joe's bed. Joe is nowhere to be seen.

Camilla rubs her head and groans. She rolls over and looks at Beth. Beth slowly opens her eyes. They smile at each other.

BETH

I think he liked that.

Camilla's smile falters.

CAMILLA

Oh...

Beth laughs.

Camilla gets up. She curses under her breath. She puts on a pair of pants.

BETH

What is it?

CAMILLA

Fuck...

Camilla leaves.

BETH

Hold up!

Beth gets out of bed and follows her.

INT. JOE'S LIVING ROOM - CONTINUOUS

Trash is thrown all over the place.

Camilla stops when she sees the mess. Beth puts a hand on Camilla's back.

BETH

Are you upset--

She sees Joe and quickly moves away from Camilla.

Joe walks out of the kitchen with two mugs of coffee. He hands one to her and one to Beth. Camilla refuses it.

CAMILLA

What happened last night?

JOE

You don't remember?

CAMILLA

I'm hoping I'm wrong.

BETH

(beat)

How does it feel to be 18?

CAMILLA

Like 17.

BETH

But you have so much more freedom now.

CAMILLA

My mom's gonna fucking disown me.

JOE

(beat)

Why would she do that?

CAMILLA

(frustrated)

Have you listened to anything I've said? Like, ever?

Joe reaches for her shoulder. She pulls away.

CAMILLA (CONT'D)

I'm done with whatever the fuck this is.

Camilla looks at Beth.

JOE
 (laughs)
 What?

CAMILLA
 Find another dyke to drool on,
 Joey.

Camilla storms out of the house. Beth follows.

BETH
 Hey!

EXT. JOE'S HOUSE - CONTINUOUS

Beth tries to grab Camilla's hand.

CAMILLA
 Go home. I can do this myself.

Beth stops in her tracks and watches Camilla walk down the sidewalk.

EXT. BUS STOP - DAY

Camilla sits on a bench with her headphones on.

A bus pulls up.

INT. BUS - CONTINUOUS

Camilla shows the bus driver her ticket and takes a seat.

CUT TO:

EXT. HIGHWAY - NIGHT

The sun sets behind the silhouette of the mountains.

It passes under a sign that reads, "SEATTLE 20 [miles]."

Camilla looks longingly out the window at the SEATTLE SKYLINE as it approaches.

MONTAGE:

They pass by the harbor. Ferries dock and seagulls sing overhead...

Punks sit on the backs of benches smoking pot...

Musicians in rags play outside shops...

The bus stops and Camilla gets off...

CUT TO:

EXT. CENTRAL SALOON - NIGHT

Lights illuminate the old pub. Posters with Harry's name cover the door and windows.

Camilla stares at it for a moment and goes inside.

INT. CENTRAL SALOON - CONTINUOUS

A YOUNG MAN sits at a table with a stack of tickets. Music booms.

CAMILLA

Hi, just one ticket, please.

YOUNG MAN

Five bucks.

Camilla looks at him in disbelief.

CAMILLA

Just five?

The man nods his head. Camilla reaches into her pocket and takes out a five.

YOUNG MAN

Are you under 21?

Camilla doesn't answer. The guy grabs her hand and draws an 'X.'

Camilla walks towards the stage. Tables surround it.

She takes a seat and fidgets with her hands. She looks at the clock and gets up.

CUT TO:

EXT. CENTRAL SALOON - MOMENTS LATER

The door closes.

Her hands shake violently as she tries to take a cigarette out of its box. She puts it to her lips and struggles to light it. She gets it and coughs. She smokes the whole thing and throws it on the ground.

INT. CENTRAL SALOON - CONTINUOUS

She walks in and clutches her stomach. She runs to the bathroom.

INT. WOMEN'S BATHROOM - CONTINUOUS

Camilla throws up into a toilet. She wipes her mouth on the back of her hand and gets up.

She washes her hands and face in the sink.

Instruments tune. She walks back out painfully slowly.

INT. CENTRAL SALOON - CONTINUOUS

A few more people have taken their seats. Camilla freezes when she sees HARRY (43), a tall lanky man with shoulder-length brown hair and a beard, sitting with an acoustic guitar in his lap.

HARRY

Thanks for being here.

People clap. It's a small audience.

Camilla slowly walks back to her seat. She sits down. Red lights move and shine on her face.

Harry plays the song "Camilla." Camilla barely blinks. She stares.

The song ends. People clap, including Camilla.

Harry notices her. He looks at her, confused at first.

HARRY (CONT'D)

This one's not mine...

He earns a few laughs from the crowd.

HARRY (CONT'D)

But it's one of my favorites.

He plays "Let It Roll."

CUT TO:

INT. CENTRAL SALOON - MOMENTS LATER

Harry puts his hands together in thanks. People stand up and applaud. Camilla joins them.

ROADIES enter and take Harry's guitar and equipment away. He walks offstage. Camilla follows him.

He walks to the bar and Camilla stops him.

CAMILLA

'Scuse me?

Harry is taken aback.

HARRY

Hey...

CAMILLA

(beat)

Do you know me?

HARRY

Can't say that I do, no.

(beat)

What's your name?

Camilla appears disappointed.

CAMILLA

Camilla.

Harry's face becomes completely still.

CAMILLA

I'm your daughter.

CUT TO:

INT. CENTRAL SALOON - MOMENTS LATER

Harry and Camilla sit at the bar in silence while the next band plays their set. It's punk music.

Harry waves down a BARTENDER.

HARRY

Hi... Guinness, please.

(beat)

Is that okay?

Camilla opens her mouth to answer, but nothing comes out.

Harry rubs his forearms. Camilla notices a couple scars.

HARRY (CONT'D)

(chuckles)

No blood in these veins, only Guinness.

Camilla is stunned. Harry furrows his eyebrows at her.

HARRY (CONT'D)

Do you need money?

CAMILLA

(beat)

What?

HARRY

Do you need money?

(beat)

Because I can't give you much.

CAMILLA

You think I'm here for your money?

Harry slowly looks up but doesn't make eye contact.

HARRY

I don't understand.

CAMILLA

What don't you understand?

HARRY

What do you want with me?

CAMILLA

What?

(beat)

Um...

HARRY

You're afraid of me, right?

(beat)

Never mind, I don't want to know what kinds of things...

(beat)

She says.

CAMILLA

I'm not. Why would I be here, then?

HARRY

You tell me. To prove something.

CAMILLA

I've got nothing to prove.

HARRY

You're sure?

CAMILLA

(trembles)

I've been trying to find you for years.

HARRY
You remember me?

CAMILLA
Not a lot. That's why I'm here,
though.

HARRY
Does your mother know?

Camilla nods.

HARRY (CONT'D)
No, she doesn't...

The bartender hands them both a Guinness. Harry gives her a nod.

HARRY (CONT'D)
Excuse me? Where's the phone?

The bartender points to the corner.

HARRY (CONT'D)
Great, thank you.

Harry walks over to the phone booth and dials a number.

Camilla hides her face in her hands. She sees him talking on the phone but can't hear what he's saying.

He walks back over.

CAMILLA
Voicemail?

Harry nods.

HARRY
What are you doing here, Camilla?

CAMILLA
(beat)
I wanted to see you.

HARRY
I can't even imagine what your
mother is feeling right now.

CAMILLA
I can't live with her anymore.

HARRY
Why not?

CAMILLA
She's delusional.

Camilla's eyes well up with tears.

HARRY
Have you eaten?

CAMILLA
No...

HARRY
I'll get you something.

He throws some cash on the counter and waves to the bartender.

Camilla gets up and follows him.

EXT. CENTRAL SALOON - NIGHT

Harry and Camilla stand under neon lights eating slices of pizza. Harry holds a slice in one hand and a cigarette in the other.

HARRY
Does she take good care of you?

CAMILLA
Yes, I take great care of her.

HARRY
It got us good.

He sees the button on Camilla's backpack.

HARRY (CONT'D)
Is that a Lester Bangs button?

Camilla looks over her shoulder at her backpack.

CAMILLA
Yeah, it is.

Harry chuckles. He offers his cigarette to Camilla. She shakes her head no.

Harry walks down the sidewalk. Camilla hesitates. Harry looks over his shoulder at her.

HARRY
You comin'?

Camilla follows him.

EXT. SEATTLE NEIGHBORHOOD - CONTINUOUS

A baby blue 1960s Mini Cooper sits along the sidewalk. Camilla gawks at it. They get in the car.

INT. HARRY'S MINI COOPER - CONTINUOUS

It's silent for a moment. Harry turns on the radio. "With or Without You" by U2 plays. The two of them don't speak. Harry then shakes his head and turns down the music.

HARRY

You got your mom help, yeah?

CAMILLA

(mumbles)

Hm?

HARRY

Has she been helped.

(beat)

I know she was dealing with stuff when I left.

CAMILLA

She's gotten some help.

(beat)

I don't want to talk about her.

HARRY

She's your mother.

CAMILLA

So what?

HARRY

Look, Camilla, if you just came here to point fingers--

CAMILLA

I'm not.

HARRY

You didn't have to.

CAMILLA

I'm sorry...

HARRY

She was supposed to come with us on tour...

CAMILLA

Yeah, I know.

She looks out the window.

HARRY
Do you like U2?

Harry turns the volume back up. Camilla nods.

HARRY (CONT'D)
They're good.

EXT. HOTEL - NIGHT

The car pulls into the parking lot.

Harry and Camilla get out. They walk inside.

CUT TO:

INT. HOTEL ROOM - MOMENTS LATER

The lights turn on. A queen-sized bed next to a couch sit in the room.

Harry opens the closet and takes out a blanket and pillow. He sets up the couch for Camilla, tucking the blanket under the cushion and flattening the wrinkles. Camilla watches closely.

HARRY
Get cozy.

Camilla is shocked. She sets down her things and takes off her shoes.

CAMILLA
Can I use your bathroom?

HARRY
(laughs)
Can you?

Camilla laughs nervously.

INT. HOTEL BATHROOM - CONTINUOUS

She turns on the sink faucet and splashes her face with water. As she pats her face dry, she hears the TV turn on. A familiar sound... "The Partridge Family."

INT. HOTEL ROOM - CONTINUOUS

Camilla pokes her head out and sees Harry lounging watching TV. She looks at the screen and sees the single mother lecturing her children about "family values."

Camilla sits down on the couch. She crawls under the blanket and looks over at Harry who laughs at the TV.

Camilla drifts off to sleep.

INT. HOTEL ROOM - DAY

The curtains are opened. Sun blasts in Camilla's face. She groans and rolls over.

A cart with coffee and platters of food sits beside her. She gets up.

Harry pours coffee into a mug and brings it over to Camilla. She hesitates before taking it.

HARRY

Don't tell me you don't drink coffee...

CAMILLA

No, I do.

She cuts into a piece of toast. Harry turns on the radio.

Camilla sees packed bags by the door.

CAMILLA

What time is our flight?

HARRY

Soon.

Camilla rushes her last bites of food. Harry watches and chuckles to himself.

CUT TO:

INT. SEATTLE AIRPORT - DAY

Camilla and Harry walk side-by-side. They look like a picture from a celebrity gossip magazine: Harry wears Ray-Bans.

Camilla shoots him glances constantly. Eventually, Harry turns to her and drops his sunglasses on the tip of his nose. He grins at her.

CAMILLA

Why do you wear sunglasses inside?

HARRY

I think it's fun to pretend.

CAMILLA

Pretend what?

HARRY

That people are looking.

Camilla looks around them at all the strangers going about their own day. Not one of them notices her.

CUT TO:

INT. AIRPLANE - DAY

Camilla sits by the window. Harry is next to her.

She stares at the moving trucks and people in bright green vests. The plane starts to move. Camilla grabs onto Harry's arm without realizing it. She quickly notices and pulls her hand away.

CAMILLA

I'm sorry...

(beat)

I've never been on a plane before.

FLIGHT ATTENDANT (V.O.)

Ladies and gentlemen, welcome onboard American Airlines flight 233 with non-stop service from Seattle to Los Angeles.

Camilla digs through her backpack. She struggles to find something. Harry peers into the bag.

FLIGHT ATTENDANT (V.O.)

We are currently third in line for take-off and are expected to be in the air in approximately seven minutes. We ask that you please fasten your seatbelts at this time and secure all baggage underneath your seat or in the overhead compartments.

Harry taps Camilla's shoulder and points to her seatbelt. She immediately clicks it into place.

FLIGHT ATTENDANT (V.O.)

We also ask that your seats and tray tables are in the upright position for take-off. Thank you for choosing American Airlines and enjoy your flight.

Camilla takes her Walkman out of her backpack. She puts on headphones.

"Going to California" by Led Zeppelin blasts in her ears. Harry taps her again. He gestures to her headphones.

Camilla removes them.

HARRY

What are you listening to?

CAMILLA

Zeppelin.

HARRY

Good taste.

CAMILLA

I know.

Camilla puts her headphones back on and smiles to herself.

MONTAGE:

Camilla watches as the plane flies over the Los Angeles city skyline...

They land and Camilla grabs onto Harry's arm again...

They get off the plane and Camilla stops in front of a window pane to look at the view...

Harry motions for her to follow him...

Harry retrieves his baggage and they walk outside...

They get into a cab...

Camilla leans her head out of the car window to get a good look at the city...

They drive through the canyon...

EXT. LAUREL CANYON HOUSE - DAY

The cab pulls into the driveway.

Camilla's face appears frozen.

Harry gets out of the cab and takes his luggage from the DRIVER. He knocks on Camilla's window. She reluctantly gets out.

Harry waves the driver away. The cab backs out.

Harry notices Camilla's quietness.

HARRY

Let's go inside, yeah?

CAMILLA

Wait...

HARRY

What is it?

Camilla stands in place and stares at the house.

CAMILLA

I wanted to remember something.

HARRY

Did you?

Camilla shakes her head.

HARRY (CONT'D)

I'll be inside.

Camilla takes another moment to look at the house and stares at the windows. She closes her eyes for a moment.

CUT TO:

INT. LIVING ROOM - MOMENTS LATER

It's small. Bookshelves and instruments cram the limited space. There's not a single blank spot on any wall.

Harry points to a door.

HARRY

This is your room.

Camilla peaks her head in the doorway. She sets her things down beside it.

HARRY (CONT'D)

Living room...

He opens the door to his bedroom for a moment.

HARRY (CONT'D)

My room...

He points to the kitchen and another door.

HARRY (CONT'D)

Kitchen, basement...

He opens the basement door.

HARRY (CONT'D)

Go look.

Camilla goes inside.

INT. BASEMENT - CONTINUOUS

She walks down the stairs. Harry turns on the lights.

He points to a giant U2 poster on the wall. Camilla smiles.

CAMILLA

It's great.

HARRY

I wanna show you something.

Camilla follows Harry back upstairs.

INT. LIVING ROOM - CONTINUOUS

Harry points to the shelves overflowing with hundreds of records.

Camilla approaches them. Harry takes a couple out and gives them to her.

HARRY

All signed.

Camilla holds records by The Mamas and the Papas, Joni Mitchell, Frank Zappa, Crosby, Stills & Nash, and even the Doors.

She runs her hand over Jim Morrison's handwriting.

CAMILLA

I can't believe you have this.

HARRY

You like the Doors?

CAMILLA

Yeah...

(beat)

They're my favorite band.

Harry motions for her to join him by the window. He presses his finger to the glass.

Camilla looks out the window at the beautiful view of the canyon.

HARRY

See that big, beige stone house
over there?

Camilla's jaw drops.

CAMILLA

Shut up...

She gets closer to the glass and stares at it.

HARRY
You wanna go see it?

CAMILLA
(beat)
Can we?

CUT TO:

EXT. LOVE STREET - DAY

Camilla follows Harry down the sidewalk. He twirls his car keys around his finger.

HARRY
This is it.

They stop in front of a tall Spanish-style house.

CAMILLA
Wow...

The gate creaks and Harry jumps at the sound.

CAMILLA (CONT'D)
What's wrong?

HARRY
(beat)
Haunted...

Harry takes out a cigarette and lights it. His hand shakes slightly.

Camilla walks up closer to the gate. Harry lets out a yell.

HARRY (CONT'D)
Stay right there.

Camilla stares up at the house and its empty rooms through the windows.

HARRY (CONT'D)
Alright...
(beat)
That's enough. Let's go.

Camilla reluctantly follows. She looks back at the house one last time.

CAMILLA
Do you have any old friends here?

HARRY

Dead ones.

CAMILLA

I'm sorry.

HARRY

You came to a cursed side of this city.

CAMILLA

It's beautiful.

HARRY

(beat)

You'll never know how wrong what you just said is.

They walk in silence to the car.

The doors close.

CUT TO:

INT. GUEST ROOM - DAY

Camilla opens the door.

Harry walks across the room behind her.

A giant closet stands across from her bed.

She walks up to the bed and sees a small framed poster with an image of a goddess, underneath reading: "Vanilla Fudge w/ Fungus Family and Boulevard." She scoffs.

She walks over to the closet and opens it. Boxes of things fall out and onto the floor. She yelps, then realizes the "things" are photographs and memorabilia.

She hears the sound of a door opening. She shoves everything under her bed.

Harry walks in.

CAMILLA

I knocked something over...

HARRY

Dinner's at 7.

He turns to leave.

CAMILLA

Wait...

Camilla shows him the box of film reels.

CAMILLA (CONT'D)
Can we watch these?

Harry lifts the lid.

HARRY
Sure.
(beat)
Keep it away, though. It reeks.

Harry leaves and closes the door behind him.

She pulls a couple photographs out from underneath the bed and puts them back in their boxes. Each one shows a YOUNG AMY and HARRY together. Another is of Harry arm-in-arm with Frank Zappa. Camilla chuckles at it and flips it over.

On the back, it reads: "Me with Mr. Zap."

She sifts through old photos of Harry.

CUT TO:

INT. GUEST ROOM - DAY

The sun sets outside.

Camilla closes a shoebox and puts it on top of a stack. She reaches for one more box and brushes off a layer of dust. She coughs and takes off the top.

Inside are film reels. Each one is labeled. Camilla picks one up. It reads: "Camilla's first birthday, 1971."

There's a knock on the door. Camilla quickly puts the boxes back inside the closet.

She opens the door. It's Harry.

HARRY
Let's go.

CUT TO:

EXT. LAUREL CANYON HOUSE - MOMENTS LATER

Harry gets into the Mini and starts the engine. Camilla follows.

CUT TO:

EXT. HIGHWAY - NIGHT

Traffic piles up big time. Cars honk. They move slowly.

INT. HARRY'S MINI COOPER - CONTINUOUS

They don't talk. Camilla stares out the window at the city lights covering the mountains. The radio plays.

CAMILLA

Is it always this bad?

HARRY

LA's finest.

CAMILLA

(under her breath)

Good God.

(beat)

Where are we going?

HARRY

It's a time capsule.

Camilla looks at him and furrows her eyebrows. She sighs and returns to staring out the window at slow-moving traffic.

EXT. HARD ROCK CAFE - NIGHT

Harry's car pulls up in front of the building. Camilla gawks at the sight of it.

Harry suppresses his mischievous grin as they park the car.

EXT. HARD ROCK CAFE - NIGHT

Harry holds the door open for Camilla. She walks inside and he follows.

INT. HARD ROCK CAFE - CONTINUOUS

Camilla stops in her tracks when she sees all the memorabilia around her. She's overwhelmed. Harry sees her expression and laughs.

CAMILLA

This is unbelievable...

Camilla sees a bright-colored guitar in a glass case. She walks up to it and sees Jimi Hendrix's signature on the guitar. Her eyes widen.

She looks over her shoulder at Harry who speaks briefly with a HOSTESS. He points to Camilla and nods his head.

Camilla admires signed photographs of the Monkees, among tens of hundreds more.

Harry walks up behind her.

HARRY

Let's go get a table.

Camilla jumps and turns around.

CAMILLA

What is this place?

HARRY

A goofy lie. That's what.

Camilla follows Harry and the hostess.

They pass even more memorabilia. Camilla stops to look, then keeps moving.

The hostess gestures to a booth. Harry and Camilla slide in across from each other. The hostess hands them both a menu.

HOSTESS

I'll be right back.

HARRY

Thanks.

Camilla notices a giant Elvis costume right across from them and cackles.

CAMILLA

This is insane.

Harry is focused on his menu. Camilla opens her mouth to speak but sees his attention is elsewhere.

CAMILLA (CONT'D)

I think I'll go look around some more.

Harry doesn't look up from his menu.

CAMILLA (CONT'D)

Harry?

He hums. Camilla hesitates to leave. She walks across the room towards a display wall.

She bends down and looks at every single item in the case. Instruments, clothing, autographs, and photos crowd her view.

She walks back over to Harry and sits.

CAMILLA (CONT'D)
They have Frank Zappa's sunglasses
up there.

HARRY
What do you want to eat?

CAMILLA
Oh, right...

Camilla picks up her menu.

A waitress walks up to them, grinning.

WAITRESS
Hi folks, what can I get started
for you?

HARRY
I'll have Dr. Pepper.

CAMILLA
Can I have that too, please?

HARRY
I'll have the cheeseburger. No
lettuce or tomato.

The waitress nods and scribbles on her notepad.

WAITRESS
And for you, sweetie?

CAMILLA
The tuna melt, please.

WAITRESS
I'll be back with your drinks
shortly.

She takes their menus.

CAMILLA
Thank you.

She turns to look at Harry. He rubs his eyes.

CAMILLA (CONT'D)
Thanks for taking me here.

HARRY
Sure.

He doesn't make eye contact with her. Camilla gulps.

CAMILLA
 It's really great...
 (beat)
 What's your favorite band?

The waitress interrupts with the drinks.

WAITRESS
 Two Dr. Peppers...

CAMILLA
 Thank you.

She turns back to Harry.

CAMILLA
 Dr. Pepper is my mom's favorite
 too--

HARRY
 I know.
 (beat)
 You forget I knew her. How do you
 think you got here, huh?
 (beat)
 I thought you didn't wanna talk
 about her, anyway.

Harry drinks his Dr. Pepper.

CAMILLA
 Well, she sure as hell never talked
 about you.

HARRY
 It's better that way. Then you
 don't get all these mixed-up
 thoughts of me in your head.

Camilla stares at her shoes.

CUT TO:

INT. HARD ROCK CAFE - MOMENTS LATER

Neither of them has eaten much of anything. Camilla plays
 with her french fry, poking it in the dipping sauce over and
 over without actually eating it.

Harry wipes his mouth and throws down his napkin. The
 waitress walks over.

HARRY
 Can we get these to-go, please?

He points to their food.

WAITRESS

Oh, of course.

Harry nods. The waitress leaves.

CAMILLA

I'm not done...

HARRY

Eat it later.

Camilla drops the french fry onto her plate.

CUT TO:

EXT. PARKING LOT - NIGHT

Harry carries the to-go bags and opens the car door. He hands the bags to Camilla. She takes them and sits in the passenger seat.

INT. HARRY'S MINI COOPER - CONTINUOUS

Camilla immediately turns on the radio. She jumps from station to station without stopping.

Harry gets annoyed.

HARRY

Please...

Camilla stops.

RADIO HOST (V.O.)

You're listening to KCRW...

"In Your Eyes" by Peter Gabriel plays. Neither one of them talks.

Harry looks at Camilla. She doesn't acknowledge him and leans her head on the window, watching the cars pass.

CUT TO:

INT. LAUREL CANYON HOUSE - NIGHT

Harry and Camilla walk inside.

Harry goes straight to his room.

HARRY

Good night.

Camilla idles.

CAMILLA

Good night.

Harry's bedroom door closes.

Camilla rolls her eyes.

INT. KITCHEN - CONTINUOUS

She tosses the leftovers into the fridge. She moves the door violently as if to slam it, but doesn't.

She opens cabinets in search of something and finds a mug. She looks in the pantry and takes out a container of instant coffee.

She fills the mug with water and sticks it in the microwave.

She stirs the coffee in the mug and goes back to the fridge, taking out a can of whipped cream.

She shakes it up and sprays it on top of the coffee.

CUT TO:

INT. LIVING ROOM - MOMENTS LATER

Camilla sits curled up in an armchair with her coffee. "The Partridge Family" plays on TV.

Harry plays "Let It Roll" on guitar in his room.

Camilla drifts off to sleep.

DREAM SEQUENCE:

She watches Amy fall into the canyon, screaming for help.

INT. LIVING ROOM - DAY

Camilla wakes up in the armchair. She looks around, confused.

Sounds of singing and water running come from the kitchen.

She gets up and walks in.

INT. KITCHEN - CONTINUOUS

Harry scrubs dishes in the sink while singing "My Back Pages" by the Byrds.

Camilla sits at the kitchen table. Across from her, she sees sheets of paper spread out.

She can make out the word "rehab-" on one of them. Harry drops a plate into the sink and Camilla's attention is directed to him.

HARRY

I put Eggo waffles over there for you.

Camilla sees a plate of stacked waffles drenched in maple syrup.

CAMILLA

Oh, thank you.

She takes the plate and cuts up the waffles.

Harry hands her a mug of coffee. He doesn't look at her.

CAMILLA (CONT'D)

Is everything okay?

Harry doesn't answer.

CAMILLA (CONT'D)

Dad...

Harry shifts uncomfortably for a moment after hearing that word.

HARRY

I'm okay.

Harry grabs his papers from the table and walks away.

CAMILLA

Where are you going?

Harry stops in his tracks. He still doesn't look at her.

HARRY

Paying taxes.

(beat)

I'll see you later.

The front door opens and closes.

Camilla sighs and stares at her waffles.

CUT TO:

INT. GUEST ROOM - MOMENTS LATER

Camilla goes for the closet and opens it. She grabs the box of film reels.

CUT TO:

INT. BASEMENT - MOMENTS LATER

Camilla tip-toes down the stairs while carrying the box. She kicks the door shut with her foot.

She grabs the film projector and sets it up on an old trunk.

She puts the reel on the projector.

The bulb turns on and an image of a young Amy holding a glass of champagne and a cigarette next to a couple friends. Harry kisses her cheek. It cuts to a shot of him playing guitar for her, then one of him playing it for Amy's pregnant stomach.

Camilla watches, resting her chin on her hands like a curious child.

Home videos flash before her eyes of her parents being young and crazy. In one video, they're both drunk and topple over each other. Their friends laugh it off.

CUT TO:

INT. BASEMENT - DAY

Time has passed.

Camilla still sits in the same place. The last reel ends. She goes to turn off the projector.

The lights turn on. Harry stands in the doorway.

CAMILLA

You've been gone awhile.

Harry walks down the stairs and approaches a janky shelf. He takes out a small film canister and hands it to Camilla.

HARRY

Put that one on.

(beat)

That was our first show on tour
after your mom split.

(beat)

And last.

CAMILLA

Last?

Camilla turns on the projector. Footage of Harry and his bandmates light up the wall.

In the film, Harry writes down song lyrics on napkins and strums his guitar while his bandmates share a joint.

HARRY

Our manager canceled the tour after the first show because we got so high we couldn't even play right.

CAMILLA

So you never finished the tour?

Harry shakes his head.

CAMILLA (CONT'D)

You're fucking with me right now...

(beat)

So, you never went on tour?

Harry's expression changes dramatically.

HARRY

Don't fucking yell at me.

CAMILLA

Don't tell me what to do, you're not my Dad.

Harry's face softens.

CAMILLA (CONT'D)

Shit...

Camilla drops her face in her hands.

CAMILLA (CONT'D)

I need you to drive me to the airport tomorrow.

She gets up from her chair and walks to her room. She stops and spins back around.

HARRY

You sound like your mother.

CAMILLA

Good.

HARRY

Your mom gave herself to the wrong people.

CAMILLA

So... You were the wrong person?

HARRY

She knew I was going to leave.

CAMILLA

Then why would she have stayed with you?

HARRY
 (beat)
 I'm not sure...

CAMILLA
 Why would you say something like
 that?

HARRY
 It's the truth.

CAMILLA
 It's delusional.

HARRY
 I'm not defending myself--

CAMILLA
 Yes, you are.

HARRY
 Why did I bring you here again?

CAMILLA
 I don't know, honestly. Why did I
 follow you?

Harry scoffs.

HARRY
 You're a piece of work.

Camilla takes a step back. She stares at him, dumbfounded.

CAMILLA
 I hope one day you can forgive
 yourself. It's one lonely life you
 lead here.

She storms off into her room and closes the door.

INT. GUEST ROOM - CONTINUOUS

She kicks the closet and shouts. Tears threaten to fall. She goes over to the phone on her nightstand and dials a number.

CAMILLA
 Beth, it's me...
 (beat)
 Can you please pick me up?

INT. HARRY'S MINI COOPER - DAY

Camilla hangs her arm out the car window as they drive down the highway. Neither one of them speaks.

CUT TO:

EXT. LAX - MOMENTS LATER

They pull up behind a line of cars. Camilla gets out. She pauses and looks at Harry for a moment, waiting. He doesn't so much as look at her.

CAMILLA

Thanks.

She slams the car door and walks to the entrance. She looks over her shoulder at Harry. He puts the car into gear and drives off.

CUT TO:

INT. AIRPORT GATE - DAY

Camilla sits in the waiting area, bouncing her leg. She takes out her Walkman and puts on her headphones.

INTERCOM (V.O.)

Ladies and gentlemen, we are now
boarding flight 344 to Seattle.
Group A please come to the front.

Camilla checks her boarding pass. A LITTLE KID standing in line holds a Transistor radio to his ear. The song "In Your Eyes" by Peter Gabriel plays. Camilla takes off her headphones and looks at the kid.

CUT TO:

INT. AIRPLANE - MOMENTS LATER

Camilla sits curled up in her seat and hugs her bag to her chest. A flight attendant passes by and gestures for her to move her bag. Camilla puts her bag under the seat.

She watches planes take off in the distance and fly over the mountains.

She bends down and opens the front pocket of her backpack. Inside is a folded piece of paper. She takes it out and unfolds it. Out falls a "Hard Rock Cafe" button. She catches it before it can hit the floor.

EXTREME CLOSE-UP

The letter says: "Camilla, When words go unsaid for fifteen years, a hole (or pit) forms inside us. And it eats up any meaningful excuses or apologies.

In another world, I'd earn back what I promised to you and your mother when she became pregnant: To be a father, not a 'Dad.'

The space forgiveness withholds is not for those who take it. I accept this, as I've taken something from you that can never be returned. If one day you decide to share the time with me that I never shared with you, I'll be here. - Harry."

Camilla cries hysterically. She captures the attention of passengers.

CUT TO:

EXT. SEATTLE AIRPORT - DAY

Beth leans against Joe's car with her arms crossed.

Camilla runs to her. They hug. Camilla shakes from crying. Beth opens the car door for her. They drive off.

INT. JOE'S CAR - CONTINUOUS

It's raining.

Camilla watches with red eyes as EARLY-GRUNGE KIDS crowd outside Hollie's Music store.

An OLDER WOMAN has to weave her way through them.

CUT TO:

EXT. CAMILLA'S CONDO - MOMENTS LATER

Camilla hugs Beth and gets out of the car.

She walks up to the front door and rings the doorbell. No one answers. She rings again. Nothing.

She tries knocking. Still nothing.

CAMILLA

Mom?

She looks over at the garage. There's a car.

With a shaking hand, she tries opening the door. It's locked. She runs for the back.

EXT. GARDEN - CONTINUOUS

The curtains are drawn at the back, too. Camilla tries the door. It opens. Her breathing hitches.

INT. BASEMENT - CONTINUOUS

She slowly and gingerly closes the door. She tip-toes across the floor.

CUT TO:

INT. CAMILLA'S BEDROOM - LATER

The door squeaks open. Camilla looks behind her for her mother's presence.

The room is basically empty except for towers of boxes. A trash bag sticks out. Camilla approaches it. She sees the outlines of books and boxes. She peers inside to find photo albums and shoeboxes inside.

She opens a shoebox and finds a bunch of photos of Amy and Harry together, the band, and some with famous musicians, one is an autographed polaroid picture of Amy posing next to Robert Plant.

She shoves everything back in the trash bag along with her Boulevard record and seals the bag shut.

Pieces of her Jim Morrison poster lay on the floor. She picks them up and looks at what they used to be a part of. She crumples them up and puts them in her pocket.

As she gets up, she turns around to see Amy standing outside her door. She looks almost gaunt.

CAMILLA

Mom...

She moves slightly as if to run into Amy's arms but stops.

CAMILLA (CONT'D)

I'm so sorry.

She bursts into tears. Amy doesn't comfort her. Camilla tries to approach her, but she steps away.

CAMILLA (CONT'D)

Mama, I didn't listen to your stories. I never listened.

AMY

I didn't think you were coming back.

CAMILLA

He let me go...

(beat)

He let us go... And I left you.

AMY

I'm sorry.

Amy cries. Camilla slowly walks up to her and gives her a hug. Amy accepts it. They stay there for a long time.

CUT TO:

INT. LIVING ROOM - NIGHT

Camilla is curled up in Amy's arms on the couch.

Empty bottles of beer litter the coffee table aside a overflowing ashtray.

"The Partridge Family" plays on the TV.

Amy strokes Camilla's hair.

CAMILLA

I should hate him.

AMY

Hm?

CAMILLA

Harry. I should.

AMY

He was always very loveable.

CAMILLA

(beat)

You don't mean that.

AMY

How do you think I fell in love with him?

CAMILLA

Because he had a guitar.

AMY

(laughs)

That makes me sound like a gold digger!

CAMILLA

Were you?

AMY

I was too naive.

CAMILLA

But you hate him.

AMY

(beat)

No, I don't.

Camilla's eyes widen in disbelief.

CAMILLA

Are you kidding?

(beat)

You removed everything that could ever possibly remind you of him.

AMY

You remind me of him.

Camilla pulls away from Amy. The two of them just stare at each other, neither can believe what was just said.

CAMILLA

Why did you tear up my poster?

AMY

I was angry.

CAMILLA

About what?

AMY

(beat)

It felt like a ghost, there, looking right at me.

Camilla takes her hand in hers.

AMY (CONT'D)

There are ghosts everywhere.

(beat)

I could move to Thailand, they'd be the same ghosts.

CAMILLA

I thought it'd be different than it was...

AMY

What? The canyon?

CAMILLA

All I remember is feeling like at any moment, I could fall into it.

(beat)

Like... Even the floor would swallow me, maybe.

AMY

It's good how little you remember.

Camilla lowers her head.

CAMILLA (CONT'D)

Why didn't you think I'd come back here?

AMY

Because I thought you'd like him better.

(beat)

When I got his message on the answering machine, I had a bad feeling.

CAMILLA

But I came back.

AMY

I was wrong.

CAMILLA

Mom, you're all I have, you're seriously everything I have. I've never had him.

(beat)

I wish...

Amy wipes tears from her face.

CAMILLA (CONT'D)

You knew that.

(beat)

You're all I've ever had.

AMY

Bad memories don't justify what I've done.

Amy cries harder. Camilla rubs her back.

CAMILLA

It's okay, Mama.

Amy shakes her head.

The phone rings in another room.

CAMILLA (CONT'D)

Let me get that...

Camilla runs off.

INT. KITCHEN - CONTINUOUS

Camilla picks up the phone.

CAMILLA

Hello?

The other end is silent. Someone's there.

CAMILLA (CONT'D)

Hello?

No response. She hangs up and stares at the phone for a moment. She leaves.

INT. LIVING ROOM - CONTINUOUS

Amy is fast asleep on the couch.

Camilla drapes a blanket over her body and kisses her forehead. She turns on the lamp and looks at the TV. The Partridge Family sings together, smiling and dancing.

Camilla lets out a soft chuckle and goes upstairs.

INT. CAMILLA'S BEDROOM - CONTINUOUS

Camilla crawls into her bed and sobs on her pillow until she falls asleep.

INT. CAMILLA'S CAR - DAY

SUPER: Tacoma, Washington. 1991.

It's pouring rain outside.

Camilla drives. Her hair is longer and she wears a leather jacket. Beth is in the seat next to her. They're silent.

"Release" by Pearl Jam plays on the radio.

They pass houses decorated for Christmas. String lights twinkle in the rain.

EXT. CAMILLA'S CONDO - CONTINUOUS

The place hasn't changed. It's the only one on the block with no Christmas decorations.

The car pulls up along the sidewalk. It's an old Volkswagen Beetle.

Camilla and Beth get out of the car with umbrellas. Beth grabs Camilla's hand for a moment, then lets go.

They walk up the porch steps and knock on the door. Amy opens it and embraces them both.

She welcomes them in and closes the door.

INT. LIVING ROOM - CONTINUOUS

Beth and Camilla take a seat on the couch. "The Partridge Family" plays on TV. Camilla smiles at it.

AMY

Can I get you two anything?

Beth shakes her head. Camilla smiles.

AMY (CONT'D)

Coffee, Camilla?

CAMILLA

Yes, please.

She sighs and rests her head on Beth's shoulder.

BETH

When does he get here?

CAMILLA

Any minute now.

Headlights shine through the window and move across Camilla's face, then the wall. She winces.

The muffled sound of a car engine outside doesn't go away.

Camilla goes to the window and pulls back the curtain. Harry's car is across the street.

AMY

Is it him?

The headlights turn off and Harry gets out of the car. He walks towards the house.

Amy gets up. Camilla goes to the front door. Amy peers through the space between curtains and sees Harry.

EXT. CAMILLA'S CONDO - CONTINUOUS

Camilla opens the front door and runs down the porch steps towards Harry.

CAMILLA

Can I hug you?

Harry opens his arms and Camilla envelopes herself in them. They embrace for a moment, teetering from side to side.

Harry looks up at Amy standing in the doorway.

Camilla follows his gaze.

CAMILLA (CONT'D)

She just made coffee. You want?

HARRY

Oh, sure.

Amy doesn't move. Harry and Camilla approach her.

HARRY

Hi.

Amy steps to the side to let Harry in.

The door closes.

INT. LIVING ROOM - CONTINUOUS

Camilla leads Harry over to the couch. They sit down.

CAMILLA

Dad, this is my friend Beth.

Beth nods and reaches out her hand. Harry shakes it.

HARRY

Pleasure.

Amy returns with cups of coffee for both of them. She turns to walk away.

CAMILLA

Wait, Mom...

(beat)

Come sit.

AMY

I'll be in the kitchen for just a second.

Camilla goes after her.

INT. KITCHEN - CONTINUOUS

Amy rubs her trembling hands together. Camilla notices and grabs them.

CAMILLA

Mom...

(beat)

Do you want him to leave?

Amy shakes her head.

AMY

No, no...

(beat)

It's just been... A long time.

CAMILLA

If at any point--

AMY

No, that's okay.

She takes a deep breath and exits. Camilla follows close behind.

INT. LIVING ROOM - CONTINUOUS

Amy sits down next to Camilla.

AMY

How was your--

HARRY

How are--

They laugh.

AMY

How are you?

HARRY

Wet.

Camilla laughs.

HARRY

It's nice to see you again.

(beat)

Where does the time go?

AMY

Yeah, where did we all go?

Harry doesn't know what to say.

AMY (CONT'D)

Camilla, tell him about school.

CAMILLA

Oh, sure. I'm on KCMU now.

HARRY

No shit!

(beat)

We'll have to get you on KCRW one of these days.

The room goes quiet.

CAMILLA
Smoke break, Dad?

Harry immediately gets up. Beth follows. Amy rolls her eyes.

CAMILLA (CONT'D)
None for Mama, she's quitting.

HARRY
Congratulations.

AMY
Thank you.

Camilla puts on her jacket and opens the front door.

CAMILLA
We'll be right back.

Harry and Beth follow her. The door closes.

EXT. CAMILLA'S CONDO - CONTINUOUS

The three of them stand in a circle. Camilla takes out a box of Newports.

Harry takes out a lighter and lights Camilla's cigarette. She takes a long drag and sighs heavily. Beth takes a drag.

CAMILLA
Fuck...
(beat)
I can't believe she actually spoke
to you.
(beat)
You came back. And so did she.

Beth passes it to Harry.

HARRY
Thanks.
(beat)
Is that enough for forgiveness?

CAMILLA
Beth, can you--

Beth nods and goes inside.

HARRY
That wasn't very nice.

CAMILLA
She doesn't need to hear this.

HARRY

Hear what?

CAMILLA

I never said anything about forgiveness.

(beat)

The void in my soul, or whatever you called it, is never going to be filled. You said so yourself.

Harry takes a long drag.

CAMILLA (CONT'D)

She's never calmed herself down like that before, Dad.

Harry coughs. Camilla pats him on the back. He laughs.

HARRY

Should I go talk to her?

Camilla shakes her head and takes the cigarette back.

HARRY (CONT'D)

You shouldn't smoke.

CAMILLA

Just because I call you "Dad" doesn't mean you get to be one.

HARRY

Father, then.

CAMILLA

Yes, exactly.

Harry tears up. Camilla notices. She can't bring herself to look him in the eyes.

Harry reaches out his hand for the cigarette. He avoids looking at Camilla. She hands it to him.

HARRY

You've taken good care of her.

Camilla rests a hand on his shoulder.

CAMILLA

Thank you for saying that, Dad.

Harry snuffles and wipes his nose.

HARRY

Call me when you want to come down to LA next.

CAMILLA

I will.

HARRY

I don't know if she's ready to see me.

CAMILLA

She'll get there.

HARRY

I think I'm gonna go...
(beat)
I'm sorry.

CAMILLA

It's fine. I'll see you tomorrow night at the saloon.

Harry puts a hand to her face.

CAMILLA (CONT'D)

Thank you for coming here.

Harry peeks inside the window and waves to Beth and Amy.

HARRY

I'll be back.

Harry walks down the porch steps.

CAMILLA

(echoes)
I love you.

Harry stops to look at her. He smiles.

HARRY

I love you too.

Camilla waves goodbye. Harry walks across the street to his car and gets in. Camilla watches him drive off. He honks. Camilla laughs.

A plane soars through the clouds in the distance. Camilla watches it fade from view.

She goes inside and closes the door.

FADE TO BLACK.