

THE WESTBOROUGH CRUSADERS

"A Blind Man's Camelot"

written by

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EPISODE(S) # 6

Registered WGAw

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1 INT. DEPARTMENT STORE - AFTERNOON

The boys are at the local store looking for a going away present for Mr. Canterbilly. But, sidetracked, the boys wound up in the sporting goods department.

CREW

See, you just push this
end in...and you can...
tell...how...much..strength
...you have..in your...solar
plexis...

ARES

Looks refreshing enough.

CREW

Oh, it is.

ANDY

Whats that called again?

CREW

A bullworker.

ARES

In Pittsburg it's called
a Steelworker.

With a groan, Crew releases the compressed springs, and it pops out of his hand. They begin to leave the sports department.

ARES

Thought up a new series
of jokes last night in
the shower.

CREW

How do they go?

ARES

I don't think you'll
get them. They're intel-
lectual jokes.

ANDY

Go for it.

(CONTINUED)

CONTINUED:

ARES

All right. These are Evelyn Wood jokes. Here goes...to get to the other side. A zebra. Because it's there. A rooster with jock itch.

CREW

I don't get it.

ANDY

Me either.

ARES

You know...the speed reading teacher?

Nothing registers Crew or Andy's face.

ARES (CON'T)

Never mind. How much money do we have?

ANDY

A dollar five.

CREW

We could get him a Timex.

ARES

He already has a watch.

ANDY

You can never be too sure.

ARES

Like they say..."He who owns one watch knows the time; but he who owns two, is never certain."

CREW

Thank you, Father Time.

(CONTINUED)

2 INT. DEPARTMENT STORE ESCALATORS - AFTERNOON

On their way out, the boys wait in line to step onto the escalator. A woman and her small child are in front of them. The mother steps on, but her the child misses the opportunity repeatedly. As the mother continues to go down, the child peers up at Crew with sad, longing eyes.

Being such a nice guy, Crew picks up the urchin, and blindly steps onto the moving stairs. Per usual, Crew tumbles down the cramped escalator with the poor child clinging for life. At the bottom, Crew is lying motionless, and the child is laughing and bouncing up and down on Crew's stomach yelling at her mother to do it again.

3 INT. DR. NIVLOE'S OFFICE - AFTERNOON

With Ares carrying his feet, and Andy the torso, crew is hauled into the office. Crew is moaning something about the pennant game of '62, and the boys barge into the examination room. There is a good looking woman being examined.

With a woman present, human nature takes over, and showmanship and macho pride take over.

ARES

Doc! You gotta patch
up my buddy. Busted
his soldier. Mortar.
Never saw it comin'.

ANDY

Looks real bad.

NIVLOE

If this is anything like
the last time, he can
wait.

GIRL

It's getting cold in here.

NIVLOE

Guys. I have to ask you to
wait outside.

(CONTINUED)

CONTINUED:

ARES

We ain't leaving without our buddy!

NIVLOE

Then take him with you.

ANDY

The front ain't a pretty place to be, Doc. If you ain't got buddies you ain't got nuthin.

ARES

All you guys do is sit back here, and put us back together. Try it out there. You look down the barrel of a beer. It ain't no pretty sight.

NIVLOE

Put down your M-16's and American flags. Miss Reynolds is being "patched up" right now.

As the Three Stooges might've done, Andy and Ares drop Crew, and race to the side of Miss Reynolds.

ARES

'Mam. Lt. Taler. This here's my buddy, Sgt. Pepper.

ANDY

'Mam. How'd you like to go out with us tonight? We got a three day pass.

ARES

Dats right. The movies.

ANDY

You can come [^]if you want.

ARES

Yeah. You can go to the movie, too.

(CONTINUED)

CONTINUED: (2)

GIRL
Sounds like a lot of
fun. But I don't see.

ANDY
We don't speak Spanish
either.

NIVLOE
What Miss Reynolds is
trying to say, is that
she has no eyesight.

Andy and Ares look at each other, and break character.

ARES
Oh.

CREW
I'm sorry.

ARES
I think we're needed at
the front.

The two leave. Dr. Nivloe goes back to his treatment of Miss Reynolds. But wait! What happened to Crew? From some hidden place in the room, Crew sheepishly speaks...

CREW
Boy. Those Yankees are
really something, huh?

4 INT. CANTERBILLY'S HOUSE - AFTERNOON

Canterbilly enters his front door, places his brief case on the table, removes his hat, coat and hangs them up. Next, he moves to a magnificent grandfather clock and winds it. Moving to the kitchen, he puts water on to boil.

Lying down on the couch, he closes his eyes and falls asleep immediatly.

5 INT. ANDY'S CAR - EVENING

Crew, Andy and Ares doting along in Andy's car. Crew has a body cast on, and is drugged into another world.

(CONTINUED)

CONTINUED:

ANDY

So, tell us Crew.
Whats it like to be
Evil Keneval, the Good
Smaritan, and dirt poor
at the same time?

ARES

I heard Nivloe saying
that from services ren-
dered to Crew alone, he
has paid off his daughter's
braces, his morgage, and a
three year subscription to
TV Guide.

ANDY

Seems a little out of it.

ARES

Probably sailing a yacht
off the coast of Dubuque.

ANDY

Dubuque desn't have a
coast.

ANDY

I know, Andy. I know.

6 INT. CANTERBILLY'S HOUSE - EVENING

Most of the students have arrived already and are
milling about. Canterbilly is pouring tea into
tiny porcelain cups. The doorbell rings, and Mr.
Canterbilly answers it.

Andy and Ares are carrying Crew in the same manner
used in Nivloe's office. Canterbilly is intrigued.

ANDY

Sorry we're late.

CANTERBILLY

What has happened to
Mr. Smith?

(CONTINUED)

CONTINUED:

ARES

Fell down an escalator.

CANTERBILLY

I suppose that is better
than falling up one.

ANDY

Give him time. Give him
time.

They put Crew in a velour chair. Crew's head is tilted to one side, and slobber is seen forming a tiny line, and creeping down from the corner of his mouth, across his chin, to his neck and then shirt.

CREW

Where...

ARES

Off the coast of Dubuque.

CREW

Okay.

Crew falls back asleep. Canterbilly is standing in front of the Krugerand staff.

CANTERBILLY

Is everyone here?

KRISTI

Stan and Mike aren't here.

CANTERBILLY

Mr. Harrison is excused.
Mr. Redson? Expected behavior. Well now. How many are attending the Journalism convention at Edding College?

Nobody raises their hand.

CANTERBILLY (CON'T)

At last tally, I had the entire staff attending.

(CONTINUED)

CONTINUED: (2)

SAM

That was before you were leaving. It isn't worth \$15.00 anymore. This girl I know at Southwedge said that since you weren't speaking, some of her class wasn't going.

CANTERBILLY

Mr. Jhul is just as competent as I.

KAREN

He's boring.

CANTERBILLY

Have you given Mr. Jhul a chance? Or are your minds already made?

HENRY

It'll be hard next year.

KENNY

Yeah. Hard times. We had a good time last year.

CANTERBILLY

On a much smaller scale, you are experiencing the real world at Westborough. Anyone can survive the good times. When nothing changes, and good fortune is found beneath every stone, that isn't life. That takes no intelligence or emotional strength. Surviving in life is the ability to take the hard times, and with your own inner strength, turn them into advantages. That is life. Very few can do it successfully. The rest let minor barriers block their way, and later the barriers turn into walls, then prisons.

(MORE)

(CONTINUED)

CONTINUED: (3)

CANTERBILLY (CONTINUING)

To better illustrate my point,
allow me to read a poem that I
ran across after my father died.
Not a very good poet, but it makes
the point none the less.

Canterbilly takes out the poem from his breast
pocket.

CANTERBILLY (CON'T)

*"Here I sit in my wallless
room, filled with remorse,
and barren gloom. For I am
a blind man, and cannot see
the prison bars that shall
never be. Held captive by
concrete but set free by a
dream, the only thing that
dies from within is my memory
of me. Crippled fingers feel
the stab of fear, but not the
mist of my own tear. As the
end crawls near, only my death
allows me to leap clear of the
boundries that were never really
here."*

All is quiet.

CANTERBILLY (CON'T)

It's late. Go home. And...
good luck.

All get up, and slowly leave except for Andy, Ares and
Crew. After a few beats, they pick up Crew and move
to the front door.

(CONTINUED)

CONTINUED: (4)

ARES
Let's get Crew home.

ANDY
Let's go, Crew. We're on
our way home.

Crew begins to respond.

CREW
I thought we were home.

ARES
We were sailing. Remember?

CREW
Off the Manhattan coast.

ANDY
Not New York. Dubuque.
Dubuque Iowa.

CREW
I meant Kansas.

They are now going out the door.

CANTERBILLY
Have a safe trip home.

ANDY
Thanks.

CANTERBILLY
How is Mr. Smith?

ARES
Crew. Say something to
Mr. Canterbilly.

Head swinging, Crew says the only thing he can think of
on such abbreviated notice.

CREW
Boy. Those Yankees are
really something, huh?

Ares and Andy tote Crew out the rest of the way, and
toss him into the back seat.

(CONTINUED)

CONTINUED: (4)

Mr. Canterbilly goes to his gandfather clock, winds it and goes and lies down on the couch. He seems to fall asleep immediatly.

The ticking of the clock fills the scene and the room. But, after Canterbilly drifts off, the clock stops ticking. The entire room is silent and quite lonely.

7 INT. TALER HOUSE - EARLY MORNING

It is before school, Crew and Andy are waiting for Ares to put on his pants.

JULIE

Now, what happened?

CREW

I did it bowling.

ANDY

You fell down.

CREW

What smells so good?
Would be nice to eat
a hot breakfast once.

ANDY

We'll pick up some
donuts and milk on
the way.

Puck comes into the waiting aclove, and is looking hard for something.

PUCK

Hey, Andy. You wanna
throw me those socks
under the table?

Andy gets down on his hands and knees, and looks and looks.

ANDY

I don't see them, Puck.

(CONTINUED)

CONTINUED:

PUCK
Must be in my room
then, thanks.

Puck turns to leave.

CREW
What smells so good?
Like really delicious
food?

PUCK
I just farted. Any more
questions?

JULIE
That wasn't necessary.

Puck opens his mouth to speak, but then closes his
mouth and smiles. He leaves...Ares enters.

ARES
I'm late. Let me
cram some food and
we'll rock.

ANDY
Let's get donuts on
the way. We don't have
a lot of time to wait.

ARES
Fine. Mom, I'm gone.

Without waiting for an answer, they all leave.

8 INT. WESTBOROUGH JOURNALISM ROOM - MORNING

The three boys enter the room, with a sack of donuts,
and three quarts of milk. The new replacement, Mr.
Bryant from South Carolina is sitting behind Canter-
billy's old desk.

ANDY
Good morning.

(CONTINUED)

CONTINUED:

CREW

You must be Mr. Bryant.

BRYANT

Yeah? So what? Don't make assumptions. I could be Mr. Universe for all you know.

CREW

Sorry.

BRYANT

Hell, don't apologize. Too late now anyway. You think that by saying "sorry" everything's back to normal. Guess again, friend. Nothings normal around here.

ANDY

How about a donut?

BRYANT

Are they being served in the cafeteria? How much?

CREW

They're free. We brought them.

BRYANT

First law. No food in this room, ever. Get it out.

ANDY

But...

BRYANT

There's nothing left to say. I said get rid of it.

ARES

What are we supposed to do for breakfast?

(CONTINUED)

CONTINUED: (2)

BRYANT

Get up ten minutes early.
You have 15 seconds to get
that out of my room.

ANDY

If you could only explain...

BRYANT

I don't owe you an explanation.
I've been hired to teach, not
run a diner. I make the deci-
sions, and the rules on how we
play. Go bitch to Mr. Doublewe,
not me. I don't care. You
have three seconds left to get
that crap out of here.

CREW

What if we don't make it?

BRYANT

I'll break your goddam
face.

CREW

You can't do that.

BRYANT

I don't see no cops. But
you sure as hell better call
one, 'cause you time is up.

The three run out of the room.

9

EXT. WESTBOROUGH LAWN - MORNING

Ares, Crew and Andy are sitting underneath a tree by
the main entrance. They are eating their breakfast.

ANDY

What a grump.

ARES

Not a lot of laughs,
thats for sure.

CREW

I don't like him.

(CONTINUED)

CONTINUED:

ANDY
He won't be easy to
work with.

CREW
If we plan to.

Julie comes up from afar.

JULIE
How's it going?

Andy hands Julie a donut.

ANDY
We met Canterbilly's
replacement.

JULIE
Thanks. Whats he like?

ARES
You know what it takes
to be a good, sensitive
teacher, don't you?

JULIE
Not really.

ARES
Neither does he.

JULIE
That bad?

CREW
He had our faces busted,
the cops called and no
food in the room in less
than 30 seconds.

Julie takes a drink of milk, then trots away.

Mike enters, all abuzz with drugs.

(CONTINUED)

MIKE
Hey, dudes. How's
it goin'?

Mike grabs a donut from Andy.

MIKE (CON'T)
You seen Harrison,
today?

ARES
No.

MIKE
Whats the new teach like?
As queer as Canterbilly?

CREW
You two'll get along fine.

MIKE
Great, man. I'll go intro-
duce myself.

ANDY
Drop this carton in the
trash on your way, will
you?

MIKE
No, man. Do it yourself.

ARES
Michael. Take him a donut.

MIKE
Hey, great! I'll share half
of mine.

ANDY
Here. There's half left.

Mike takes the carton of milk from Andy.

MIKE
You guys are real pals,
man.

(CONTINUED)

CONTINUED: (3)

Mike leaves with half a carton of milk, half a donut, and half a mind.

CREW
Excellent.

ANDY
Well done.

ARES
I'm not sure why
I did it, though.

10 INT. WESTBOROUGH JOURNALISM ROOM - MORNING

Mr. Bryant is talking to the troops.

BRYANT
My name is Mr. Bryant.
To break some ice, I got
this joke. There was this
guy, see, and he had some
meat loaf. Well, he fed it
to his family, but see, it
turned out to be dog food.

Mr. Bryant laughs, but no one else does.

BRYANT (CON'T)
Listen. Canterbilly ain't
here. Men, we can't have
bad feelings or anything.
In the past you have mis-
sed 12 deadlines. That
will never happen again.

CHRISTI
It's not our fault, the
printers had a break...

BRYANT
Listen, missy! I don't
want excuses. If all
you're going to do is sit
and blame other people,
then I don't want you
here. We need strong people
on the Kruger.

(CONTINUED)

CONTINUED:

CREW
Krugerand.

BRYANT
What was that?

CREW
The name of the paper
is the Krugerand. Not
the Kruger.

BRYANT
Don't waste my time with
that crap. You know what
I meant. I'm here to make
money. I admit that. I'm
an honest person. I don't
like to mince words, I find
it wastes time.

ANDY
(to Crew)
Not to mention having to
increase his vocabulary.

BRYANT
Hey, there buster! We ain't
getting along so good. Don't
talk when I do. You've got
a helluva lot to learn if you're
going to get along with me.

ANDY
What did I do?

BRYANT
You weren't listening.

ANDY
I was too. "I find it wastes
time." That's what you said,
isn't it?

BRYANT
I found out a long time ago
that I can't talk and listen
at the same time. Nobody can.

(CONTINUED)

CONTINUED: (2)

ARES

Then how can I know what
I just said, if I don't
listen while I'm talking?

BRYANT

All right, cutie pie! Get
out of here. Think you know
everything, just leave.

Ares gets up, and walks out of the room. Crew and
Andy get up and follow him. The rest of the class
begins to rise and exit.

BRYANT (CON'T)

Sit your butts down! If
you leave this room, I fail
every one of you. That
means no credit.

The rest of the class resentfully sits down, but
Crew and Andy are already gone.

BRYANT (CON'T)

Next time you do that...
I'll let you go.

11 EXT. WESTBOROUGH - MORNING

Ares is outside walking quickly. Andy and Crew catch
up to him.

CREW

You resigning? Me and
Andy might.

ARES

I don't care anymore,
Crew. I really don't.

Crew and Andy stop, as Ares continues.

ANDY

Where you going?

Without looking back, Ares answers...

(CONTINUED)

CONTINUED:

ARES
Someplace to think.

12 EXT. STAN'S HOUSE - AFTERNOON

Stan has his suitcase, and starts walking to the
buss stop.

Before he has walked even half a block, Mike pulls
alongside Stan in his car. It is full of people.

MIKE
Harrison. Hold on a
second, man.

Stan stops dead in his tracks. Mike halts the car,
and leaps over to Stan.

STAN
Mike. Hey, man...

MIKE
Where you been hiding?
I been looking all around,
and nobodys seen ya.

STAN
Meetings. I been in
meetings.

MIKE
Oh, yeah. With who?

STAN
Relatives from out of
town.

MIKE
Hey...any babes?

STAN
Two.

MIKE
Introduce me, man.
Lead me to the meat.

(CONTINUED)

CONTINUED:

STAN

No.

MIKE

Whadda you mean no?

STAN

I mean, they left already.

MIKE

Got some booze in the car. Let's go.

STAN

I can't. I have to get going.

MIKE

Oh. Well, get in. We'll drop you off. Get stoned on the way.

STAN

No. I have to take the bus.

MIKE

I can give you a ride, man. Don't waste money on that. Save it for Friday.

STAN

I'm not going Friday.

MIKE

What?

STAN

Mike. I'm checking into the re-hab centre.

MIKE

What. You got relatives in there?

STAN

I'm checking in.

(CONTINUED)

CONTINUED: (2)

MIKE

Why? You drink as much as I do. I ain't no alcoholic. You don't got a problem, man. Let's head to my house, we'll drop some acid if you don't want to get blitzed. You're as normal as anybody here.

STAN

I've got to find out for myself.

MIKE

Whatever. Still. Let us give you a lift.

From within the crowd, one of Mike's drafted friends, hands Mike a large bottle of whiskey.

MIKE (CON'T)

But first...have one for the road.

STAN

I have to go straight.

Jokingly, Mike breaks the seal on the liquor and passes it around.

MIKE

You sure? 86 proof.

STAN

I'm sure.

The bottle has made it's way back to Mike. He takes a swallow, holds it in his mouth, then spits it all at Stan.

Thinking this is fun, they tackle Stan, and Mike begins pouring the brew down Stan's throat. Gagging, but swallowing, Stan gasps for air.

(CONTINUED)

Picking up Stan, they throw him in the car, and laying a patch of burned rubber, Mike speeds off.

13 EXT. POND - AFTERNOON

Ares is angry and alone. He is skipping stones as fast as he can fire them at the water.

14 INT. TALER HOUSE - AFTERNOON

Julie comes through the door, takes off her coat.

JULIE

I'm home. Ares, Puck?

Julie looks, finds a note.

(reacting to
the note)

JULIE (CON'T)
I fixed supper last
night.

Entering her room, Julie finds a boquet of blood red roses. She admires them, smells, opens the attached note.

JULIE (CON'T)

Stan.

15 EXT. RE-HAB CENTRE LAWN - LATE NIGHT

We see clothing strewn about, Stan's empty and open suitcase, the bottle of whiskey minus it's contents, and four beer cans. We SEE Stan. It is dark, and he is passed out underneath a lawn sign that says...

RE-HAB CENTRE

9:00am-5:00pm

No Visitors After Dark

FADE DOWN AND OUT TO
DARK

THE END
episode # six