

ESCAPE ARTISTS
and original screenplay
by
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FADE IN

EXT. JASPERVILLE - DOUBLE-WIDE HOME

PITCH BLACK NIGHT SKY FILLED WITH STARS.

PARTING CLOUDS AND A METEOR SOARS BY - FOREST SOUNDS - INSECTS - TREE FROGS

Just outside of a small town in the Appalachian range, up a dirt drive, a beige and white DOUBLE-WIDE MOBILE HOME sits perched on the hillside in a deep hollow.

Steps leading up to a wooden PORCH just outside the kitchen stands HENRY JAMES WILLIAMS, (19) goatee, unsettled, and good looking in rapture listening in awe to the oft-told stories of HAROLD "PAPPY" McARDLE (79), a weathered miner wearing a white tank-top undershirt, and heavily-worn jeans.

He sits in a wooden chair with MARLIN RIFLE hung

He retells an old story to Henry, interrupted every so often with a terrible cough reminding us of his days in the mines.

HENRY

C'mon pap!

PAPPY

Alright, but this the last time goin' tell you the story boy.

HENRY

Okay. Just like hearing it from you.

PAPPY

Well, it was real hot that day.
Jus' like it was on parade day.
Remember?

HENRY

Hell yeah!

PAPPY

I'm sitting right here on this porch
in the buff... Cause just washed my
clothes and the on the fence. Anyway.
You could hear the locust...

LOCUST SOUNDS

EXT. JASPERVILLE - DOUBLE-WIDE HOME - NIGHT

AERIAL TRACK OUT - PERIMETER OF THE HOUSE AND SURROUNDS

We hear Pappy's story fade out.

FLICKERING PORCH LIGHT BELOW OVERHEAD FLOOD LIGHT FILLS A
BACK YARD FILLED WITH SCRAP

INT. ZEPHYR SOUND STUDIOS (NASHVILLE) - RECORDING STUDIO
MUFFLED MUSIC

KATHERINE DIGIANGELO (65) stands in a recording studio with
headphones on watching a SOUTHERN ROCK BAND play on the other
side of a glass window.

Her head nods to the MUFFLED BEAT AND RHYTHM pulsating through
the glass.

Well-dressed, her hands decorated with rings and bracelets.
Her thick silver hair is tied back and hangs well below her
shoulders.

She closes her eyes and listens to the MUSIC FROM HEADPHONES
On the other side of the glass a GUITARIST'S FINGERS on the
frets, BASS GUITARIST'S THUMBS thumping the strings, the
DRUMMER TAPPING THE HI-HAT on a drum set, and a SPINDLY FIDDLE
PLAYER having the time of his life.

Katherine opens her eyes, hunches over the mixing console
and gives direction to QUIN (26), a sound engineer
(inaudible).

Quin pulls one side of her headphones off her ear to listen
to Katherine's instructions.

She nods her head in agreement.

A MELODIC TONE

- KATHERINE'S CELL PHONE Her concentration is interrupted.

She picks up the phone and reads the notification:

"INTERVIEW AT 10:15".

She dismisses it and refocuses on the band behind the glass.

JIM (20's), Katherine's Assistant, enters into the recording
booth, holding a TABLET in one hand, and a ENERGY DRINK in
the other.

Katherine sees Jim. The stress-wrinkles on her forehead
smooth out. She lifts the headphone off one ear and smiles.

KATHERINE

Yes, Jim?

JIM

Sorry to interrupt, but that West Virginia radio station just called. They're going on air with you in 15 minutes. Just wanna make sure you're ready.

Jim hands Katherine the tablet.

KATHERINE

Yes, thanks. Perfect timing! I need a break.

Katherine leans over to Quin.

Taps her on the shoulder and mouths, "I'll be right back".

Quin gives her a thumbs up and mouths back, "Okay".

Katherine takes a deep breath, puts her headphones down, and exits the recording booth with tablet in hand.

EXT. JASPERVILLE - DOUBLE-WIDE HOME

PAPPY

That'd be like you pa yellin' at you till he turns blue.

HENRY

He done turned blue a few times for sure. Bright, dark red, then deep blue. Then real deep red.

PAPPY

(laughing)

But eventually he gots to breathe, right?

HENRY

Oh yeah... He breathed alright just for that split moment while takin' off his belt.

PAPPY

You say what you want about Eddie but your pa only wanted the best for you. You know that boy.

Pappy falls into a coughing fit. He takes a swig from a bottle tucked in the back of his pants.

HENRY

What about the Feds? Remember when they came around?

PAPPY
(confused)
Feds came for your pa? I didn't
know that boy. You never told me
that.

HENRY
Nah, nah, the other story, Pap.
Tell me that one again about you at
the river with... what's her name?

A look of confusion tracks across Pappy's face. Then
reminiscence.

PAPPY
Alright. Okay... last time you'll
hear this one. Those times are long
past. Now, this was before you were
born.

HENRY
I know.

PAPPY
Well, Kate -that was her name.
She was...

INT. JASPERVILLE - DOUBLE-WIDE HOME - LIVING ROOM

Modest, low-brow furnishings. Sitting on a couch facing a
TV is FRANK MORRIS (50) an ex-Marine who still sports a crew
cut and tattoos to prove it. Wears glasses, small beer belly.

BELLE (52) well-dressed, well-kept, bejeweled sits at the
opposite end of the couch.

ON TV A GAME SHOW PLAYS - "JEOPARDY"

Their attention moves from the TV to bits of conversations
sifting in from the outside porch.

PAPPY (V.O.)
...Well, I still got my Marlin right
by me.
(pause)
Now... where's that darn thing?

HENRY (V.O.)
Right here, Pappy. Behind ya.

FRANK
Same old stories again and again.
That man's a broken record.

BELLE
Least we didn't have to hear the
Walmart one again.

Frank and Belle both roll their eyes and laugh.

FRANK
Right? Belle, why you treat him so
well. He's a mean son of bitch.

Belle inattentive files her nails. Without looking up.

BELLE
No he's not. Besides, I got my
reasons.

FRANK
And that boy out there. If he don't
stop sniffin' around here for Jenny-
Ann and keep his interest on football,
I'm goin' have to do something about
it.

BELLE
(laughs)
Do What? He can't help it. Jenny's
a pretty girl.

FRANK
And too young for him. Boy's a Senior.
And second time at that. Not the
sharpest knife in the drawer.

BELLE
Great at football! And the boy sings
good and plays pretty decent guitar.

FRANK
That band of his ain't going anywhere
from where I stand.

EXT. JASPERVILLE - RIVER BANK PARK - DAY

SUPER: "JASPERVILLE, WEST VIRGINIA" 1975"

At a riverside park behind a freshly painted gazebo TEEN
KATHERINE(16) and YOUNG HAROLD "PAPPY" (31), mostly clothed,
lie on the ground in fond embrace.

Young Harold romantically staring at the beautiful young gal
at his side.

Katherine, a guitar at her side, is lost in thought staring
upwards -distant thoughts.

PASSING CLOUDS IN A BLUE SKY

YOUNG HAROLD (O.S.)
I love ya, Kate.
(beat)
You know that?

TEEN KATHERINE
I know.

Katherine turns to Harold and looks him straight in the eyes.

YOUNG HAROLD
I wish there was a way--

TEEN KATHERINE
Jus' stop, Harold. You know there
ain't. We can't do this anymore.

Katherine waits for a response. None given, she stands up, and ties the tails of a red plaid shirt midriff.

YOUNG HAROLD
Sure we can.

Harold stands and zips up pants and tucks in his shirt. He takes Katherine around the waist and kisses her. She pulls away.

TEEN KATHERINE
No. We can't.

At a short distance walking toward them in the background: SARAH (24) with CHILD BELLE (3) and CHILD MARTY (4). They follow the river edge.

She points out rocks to the kids at the river edge. She looks up to see Harold and Katherine just ahead. She grabs the kids hands and race toward Harold and his gal.

HAROLD'S P.O.V.

Sarah charging toward him and Katherine with kids in tow.

INT. ZEPHYR SOUND STUDIOS (NASHVILLE) - LOUNGE AREA

The walls are lined with certificates and photos of Katherine posing with CELEBRITIES, holding trophies, shaking hands with SUITED EXECUTIVES, chumming with GIRLFRIENDS.

Katherine sits on a comfy chair and joins a phone interview with a RADIO STATION HOST from West Virginia.

RADIO STATION HOST (V.O.)
(enthusiastic)
We're here with the incredible record
producer, Katherine Lee DiGiangelo,
who's just been nominated for a
Grammy.
(pause)
Hello, Katherine!

KATHERINE
Hey there!

RADIO STATION HOST (V.O.)
Congratulations! Zephyr talent has
been riding the top ten on BILLBOARD
for seven straight months!
Incredible! Tell us, how does it
feel to be recognized like this at
the Grammys?

KATHERINE
(smiling)
Thank you so much for having me!
(beat)
It's an honor to be nominated. It's
been an incredible journey. I'm
thrilled.

RADIO STATION HOST (V.O.)
The nomination is for two of Bobby
Bellwater hits. Right?

KATHERINE
That's right.

RADIO STATION HOST (V.O.)
Can you share a memory or two from
your time there? Where did you grow
up? What were your pastimes?

Katherine reminisces, her eyes go distant.

KATHERINE
Why sure... It was a small town.
Everyone knew each other. Music was
a big part of my life there. At
home we all sang and played guitar
and banjos. Picnics in the park.
Those days in Jasperville were some
of the best years of my life.

RADIO STATION HOST (V.O.)
Jasperville, where is that, Katherine?

A soft laugh...

KATHERINE
Well, if you head up the State -

BEGIN FLASHBACK

FADE IN FROM BLACK

EXT. JASPERVILLE - RIVERSIDE PARK - DAY

Teen Katherine sits on a bench at the gazebo while KIDS cast lines from cane fishing poles into the turquoise river. She picks up an old fiddle laying at her, picks a staccato followed by a yawning slide of the bow, stopping occasionally to jot notes on a scrap of paper.

YOUNG HAROLD (31) (O.S.)
Sounding good, Katie!

Katherine beams as her handsome lover walks up from the bank and takes a seat.

Young Harold leans in and gives her a peck on the cheek.

END FLASHBACK

FADE OUT

EXT. JASPERVILLE - HIGH SCHOOL FOOTBALL FIELD - DAY

A grassy FOOTBALL FIELD behind a small HIGH SCHOOL, a team runs formation as Frank coaches them on their moves. Goal posts are striped with the WV colors BLUE AND GOLD.

WHISTLE!

FRANK
Okay, boys. Everyone over here!

The team surrounds Coach Frank.

He turns in a circle making EYE-TO-EYE CONTACT with each boy.

FRANK (CONT'D)
Boys, y'all got to focus. This week.
John Marucci will be poppin' in here
sometime over these next couple days!

The team all look at each other astounded knowing the name of the talent scout too well. They focus on Coach in rapt attention.

HENRY
What day?

FRANK
I don't know Henry.

HENRY
It's just that my band and me are
playin' at the fair -

Frank ignores Henry's concern.

FRANK
You all got to look your best. And
don't be chickening out. You all be
here the next two days! No excuses!
Too hot, girl friends, boy friends.

On that note a few snickers. Frank continues...

FRANK (CONT'D)
Crotch rot - I don't care.
Understood?

(pause)
Now if, an only if, Mr. Marucci sees
talent in you will you ever have a
chance to get into his Five Star Pro-
Elite Camp.

Uneasy LAUGHTER rises from the squad.

JERRY (18) stands with arms folded on chest and eyes closed.

Frank brings his palms together hard.

CLAP!

FRANK
Jerry! Wake up! I'm talkin' here!
You more than anyone! When you see
Henry step back and give you that
nod, you know the nod get yourself
ready. He's not flirting with you,
boy! He's goin' throw that pigskin!
You fumble that and Marucci is going
to skip right over you!

SAMMY, 18, with a messy mop and a gap-toothed grin, slaps
Jerry on the rump.

FRANK (CONT'D)
Sammy, same with you!

Frank grabs Sammy's face-mask and peers suspiciously into
the teen's bloodshot eyes.

FRANK (CONT'D)
This ain't no time for shenanigans,
boy! Stay away from that wacky-
tobbacky, ya hear?!

SAMMY
I done told ya, I don't smoke that
stuff, coach. My eyes are red cause
I have a stigmata.

FRANK
You mean astigmatism?

SAMMY
Yeah, same thing.

FRANK
No, it ain't!
(beat)
Now, I need you all to focus! You're
seniors.

Frank looks at Henry and Sammy.

FRANK (CONT'D)
Some of you twice. And you won't
get another chance at an elite camp
like 5 Star once you graduate, if
you do. Make these next two days
your best!

Henry's attention begins to drift.

FRANK (CONT'D)
If Mr. Marucci takes notice of you,
it'll be the greatest day of your
lives!

MARCO (18) swaying side-to-side to some rhythm with his eyes
closed.

EARBUDS in his ears.

FRANK (CONT'D)
Hey! Marco! Wake up! I'm talkin'
here. Take those buds out of your
ears! Y'all got to put all ya other
stuff aside.

Jerry reacts giving Frank a look of "dahh!".

FRANK (CONT'D)
Sammy... Same with you. Now we got
a bit over a week boys to tie down
our game plan.

Frank looks at Henry.

Henry's eyes glaze over and his coach's voice fades as he slips into a daydream...

BEGIN FANTASY SEQUENCE

EXT. NASHVILLE - FEVER MUSIC WORKS CONCERT VENUE -
ESTABLISHING - NIGHT

LARGE PARKING LOT FILLED WITH CARS

CONCERT-GOERS stream into the venue,

FRANK (V.O.)
Henry, you did pretty good. But
what happened to the dodge? Alright.
Enough said. Any questions boys?..
Yeah, Damon, what is it?

DAMON (V.O.)
I got a date.

FRANK (V.O.)
Now what did I just say?

INT. FEVER MUSIC CONCERT VENUE (NASHVILLE) - BACK STAGE

ROAR OF CROWD WAITING AUDIENCE

HENRY JAMES BAND is back stage ready to go on.

Henry holding a GUITAR looks over his band:

Skip on DRUMS.

MARCO not at all clean-cut, on BASS.

JENNY-ANN (16) blond, simple, stereotypical country girl at Henry's side.

RAUCOUS APPLAUSE FROM AUDIENCE AMIDST LOUD HOUSE MUSIC

JENNY-ANN
Luv you, Henry.

ANNOUNCER (V.O.)
Welcome all!

APPLAUSE AND YELLS FROM CROWD

ANNOUNCER (CONT'D)
From West-by-god-Virginia! The Henry
James Band!!!

SWEEP OF STAGE AND AUDIENCE

CROWD ON THEIR FEET - ROARS AND APPLAUSE

FRANK (V.O.)
Henry... Henry!

END FANTASY SEQUENCE

BACK TO SCENE

EXT. JASPERVILLE - HIGH SCHOOL FOOTBALL FIELD - CONTINUOUS

Henry comes out of his fantasy.

FRANK
Henry, I need y'all here tomorrow
8:00 am sharp. You got it? So if
y'all goin' to the fair, don't plan
on stayin' there all night!

Team members moan in complaint.

FRANK (CONT'D)
(beat)
Okay... fine 9:30. No later! Are
we Good?

Team grudgingly walks away, some still grumbling.

FRANK (CONT'D)
Henry come here son. What's on your
mind?

HENRY
Nothin' really.

FRANK
You don't seem like you're here today,
boy.

HENRY
Jus' thinkin' 'bout stuff.

FRANK
Might some that be Jenny-Ann?

Henry is taken off guard.

HENRY
Kind of.

FRANK
What's your plan?

HENRY
Not sure. What do you mean?

FRANK
Figure it out. I don't want to jinks
the game so ain't goin' get on your
case right now.
(beat)
Son, Jenny-Ann's way too young for
you. You understand me, boy?

Henry takes Frank's veiled warning with gravity.

HENRY
- Hey coach. How was I today?

FRANK
Excellent son. Wish I had ten of
you.

HENRY
Hey, you think I might skip tomorrow's
practice. We're playin' tonight at
the fair ya know.

FRANK
Hello? No! Henry. What are you
thinkin'? There's only a short week
left for the game. I'm not sayin'
you can't play at the fair.
What I am sayin' is you can't miss
the last practice. You got it?

HENRY
Yeah, but I figure since I'm on spot
-

FRANK
I didn't say your weren't.

HENRY
Just that the boys and me want to
practice tonight before playin' at
the fair. Well... I'm going be beat.

Frank puts his hands on Henry's shoulders and gives him a
warm shake.

FRANK
Henry, son. You can't let your music
get in the way of what you need to
do. If you wanna be a pro then you
gotta stick with it.

The light fades in Henry's eyes. (Long beat)

FRANK (CONT'D)
You understand what I'm sayin'?

Henry drifts off again...

BEGIN FANTASY SEQUENCE

INT. FEVER MUSIC CONCERT VENUE (NASHVILLE) - CONTINUOUS
CROWD ROARS

The HENRY JAMES BAND plays, "LIVIN' THE DREAM"

FRANK (V.O.)
I know you like to sing and play
guitar... But you're a natural... a
natural athlete, son. The skies the
limit. Whatever is on your mind,
son, don't let it get the way of
what's important, Henry. Pro football
is a dream of thousands - No, millions
of kids your same age... It's a once
in a life time chance.

END FANTASY SEQUENCE

BACK TO SCENE

FRANK (CONT'D)
That's all I'm sayin'.

HENRY
Jenny-Ann and me are goin' be fine.
I got this coach.
(excited)
I see it. I got this!

FRANK
Good!

Henry runs off to catch up with team mates.

HENRY (O.S.)
Hey guys, hold up!

A mix of confusion and worry crosses Frank's face.

INT. JASPERVILLE - DOUBLE-WIDE - LIVING ROOM

Belle takes a MAGAZINE from the coffee table and pages through
it while Frank talks.

A muffled conversation between Henry and Pappy streams in
from outside.

FRANK
You hear them out there? They're
talking about Eddie.

BELLE
I guess we need to talk to Jenny-Ann
so she don't get her hopes too high
on that boy.

FRANK
That's what I've been telling you!
Now Belle, that's a woman thing.
You probably should be the one doing
the talking.

Belle looks up from the magazine annoyed at Frank's comment.

BELLE
(pause)
A woman thing? Well, I done talked
to her. I mean we all love Henry and
all, but still.

FRANK
I'm goin' have a man-to-man with
him. He's bound end up in prison
jus' like his pa.

BELLE
Nah, He's nothing like his pa. He's
an athlete.

FRANK
That means nothing. Apples don't
fall from the tree. - Hey, we doing
that picnic thing again this year!
Every year it falls on last practice
day for the team! How I'm supposed
to coach those boys with our guts
stuffed with barbecued pig!

Belle reaches over and rubs Frank's stomach.

BELLE
Aww, you love it, Frank. And besides
it's Pap's birthday! That's why
it's on the same day every year!

From the porch we hear Pappy and Henry break out in loud
laughter.

FRANK
He's just gotten way too old to
manage.

BELLE
Damn Frank he's family. I don't
want him round here any more than
you but he's got to stay somewhere.

INT. NASHVILLE - ZEPHYR SOUND STUDIOS - CONTINUOUS

Katherine ends the call, places the tablet down, closes her eyes and recalls another scene from her past.

BEGIN RECALL

EXT. JASPERVILLE - RIVERSIDE PARK - DAY

YOUNG HAROLD
I brought you something.

Young Harold pulls a GOLD-PLATED PENDANT ON A CHAIN from his jean pocket and puts it over Katherine's head.

Teen Katherine, enchanted, gives the young miner a long kiss. She gazes longingly up and down the river.

TEEN KATHERINE
I need to get out of here, Harold.

YOUNG HAROLD
(laughs)
Jasperville's pretty much a dead end
for me too. About all I can think
about is gettin' out.

TEEN KATHERINE
Wouldn't that be somethin'? Me and
you splitting town on a lark.
It'd cause a stir, that's for sure.

While Young Harold is overwhelmed with Katherine's enthusiasm, he shakes his head knowing it'll never happen,

TEEN KATHERINE (CONT'D)
Let's go right now! Don't think
about it, Harold. There's a great
big world out there jus' waitin' for
us!

She searches Harold's eyes for a reason for her to stay. But only sees the optimism fade into darkness. She looks out to the river.

FLOATING EFFORTLESSLY DOWNSTREAM IS A YOUNG MAN AND WOMAN IN A KYAK.

Young Harold turns his head and looks out to the river where he sees...

A MAN IN A KAYAK PADDLING FEVERISHLY UPSTREAM STRUGGLING AGAINST A STRONG CURRENT.

END RECALL

INT. NASHVILLE - ZEPHYR SOUND STUDIOS - RECORDING BOOTH

Katherine enters the recording booth and drops into a chair, takes a deep breath, and exhales.

Jim and Quin are reviewing the TRACK MIXES on MONITOR.

The band on the other side of the glass is packing up the last of their instruments.

KATHERINE

(beat)

Guys, I need a break. What say we pick up again next week sometime.

QUIN

Don't need to. I think we got it. You'll like it.

Jim beams a smile.

JIM

It's the shits!

A wide smile comes over Katherine's face. She rises from the chair.

KATHERINE

Love you guys!

(beat)

Hey, I think I'm going bug out of town for a bit. Can y'all hold down the fort?

QUIN

For sure. You go, Kate.

JIM

Yeah, you're looking beat. You need a break.

Katherine smiles, lines on her forehead furled. She exits the recording booth.

KATHERINE (O.S.)

Back in a week.

EXT. JASPERVILLE - DOUBLE-WIDE HOME - BACK WINDOW - NIGHT

Jenny-Ann sneaks out her bedroom window. Stops and surveys her dark surroundings. She pauses to look up to a star-lit sky. She carries on down the driveway, looking back just once.

EXT. JASPERVILLE - HESTER ROAD - FRONT OF OLD WHITE HOUSE - NIGHT

Jenny-Ann walks up a poorly-kept house.

It appears abandoned with a cracked window and once white paint peeling and discolored. No lights outside nor in the windows.

Muffled SOUTHERN ROCK MUSIC. Jenny-Ann smiles and walks around to the back, goes in.

INT. OLD WHITE HOUSE (JASPERVILLE) - BASEMENT

ENTER Jenny-Ann through the door. She picks up roaming PURRING CAT and drops into a bean bag chair laying on the floor.

JENNY-ANN'S P.O.V.

Henry James Band haphazardly practice, Henry shredding guitar. Skip doing drum rolls. Marco thumping on bass

- CAN OF ENERGY DRINK SITS ON AN AMPLIFIER

- OLD CASSETTE-STYLE AUDIO DECK RECORDER BEAMS A RED LIGHT.

BACK TO SCENE

Henry shoots Jenny-Ann a smile. She responds with a shy grin.

Marco lights a BLUNT, takes a drag and passes it to Henry.

HENRY

Nahh, not tonight. Still got stuff to do.

Henry shoots Jenny-Ann another smile. She smiles back.

HENRY (CONT'D)

And got practice in the morning. I'll be too wasted. Save it for the fair.

MARCO

Ahh, c'mon.

SKIP
(to Marco)
Hey, ain't cool man.

JENNY-ANN (O.S.)
Yeah, Marco.

MARCO
Okay baby girl. You want some?

JENNY-ANN
I don't smoke.

SKIP
Hey, listen to this new roll I came
up with.

Skip performs some outstanding stick tricks and drum rolls
filling every inch of dead air with thundering beats.

MARCO
That's cool.

Not to be outdone, Marco runs a set of rifts up and down the
neck of his bass guitar.

HENRY
Ahh, c'mon you guys. It's gettin'
late. Let's lay this track. I gotta
get up early.

Henry reaches over to the audio deck and resets the recording
queue.

JENNY-ANN
Henry, we should go. I can't be out
all night.

Marco switches looks between Henry and Jenny-Ann while
ruffling his eyebrows.

HENRY
Yeah, we'll get going. Just tryin'
to get this last song down. Guys...
guys! Let's lay this last track.

MARCO
(laughing)
Hey, I'm right ready stud. Let's do
it.

Jenny-Ann turns on PHONE CAMERA. She pans the Band as it
practices.

EXT. JASPERVILLE - HESTER ROAD - OLD WHITE HOUSE - LATER
BACK OF HOUSE

Out from The basement Henry and Marco with guitars slung over their shoulders and Skip trailing twirling his drum sticks. Jenny-Ann at Henry's side. They joke and carrying on, round to the front, then stopping at the curbside.

HENRY
See ya guys tomorrow.

SKIP
Yeah, bud!

Skip and Marco walk off down the sidewalk.

JENNY-ANN
When's your pa comin' back?

HENRY
They say any day. - Hey, We're still good?

JENNY-ANN
Well, yeah?

HENRY
Hey, I really gotta go home first.
I forgot somethin'.

JENNY-ANN
Okay. You wanna just meet there in a half hour?

HENRY
Yeah, besides, I need to take a shower. Didn't get time after football.

JENNY-ANN
(smiling)
Yeah, you do. -Okay. See you there?

HENRY
For sure!

Henry kisses Jenny-Ann. She crosses the sidewalk and heads toward a wooded park.

HENRY (CONT'D)
Skip! Marco! ...Wait up!

EXT. A MOUNTAIN HIGHWAY (APPALACHIA) - SUNSET

AERIAL TRACKING - A CLASSIC, BLACK '57 FORD FAIRLANE SNAKES THROUGH DENSE FORESTED HIGHWAY THROUGH VERDANT GREEN HILLS.

FOG HANGS LOW OVER SMALL FARMS AND PASTURE LAND CARVED OUT OF THE LANDSCAPE.

INT. KATHERINE'S CAR - NIGHT

Katherine drives on.

She turns on the RADIO and randomly pushes STATION BUTTONS. Occasionally turns the DIAL for better reception between STATIC.

- LOTS OF STATIC -

RADIO (V.O.)
 "...GOD KNOWS YOUR SINS. THE SAVIOR
 DIED FOR YOUR SINS.
 (STATIC)
 "...BURKE'S BRAKE AND ENGINE HAS THE
 PARTS YA NEED...
 (STATIC)
 "...ACCORDING TO LUKE. YOU CAN BE
 SAVED, BUT NOT...
 (STATIC)
 "... NOW YOU TELL ME FOLKS, IS THAT
 WHERE YOU WANNA HAVE YOU TAX DOLLARS
 SPENT? DO YA? NO, NO YOU DON'T.
 NO ONE WANTS THAT STUFF FROM
 WASHINGTON..." -STATIC -

KATHERINE
 Jeez!

Katherine turns the dial on the Radio, catching the end of a song.

RADIO (V.O.)
 "...AND THAT WAS LOOSE CATTLE IN
 THEIR HIT SONG, 'FILLING SPACES AND
 THIS IS WKBV WITH THE BEST IN COUNTRY
 ROCK! NOW, IF YOU MISSED THE SHOW
 LAST WEEKEND AT MEMORIAL PARK, THEY'RE
 BACK AGAIN ON STAGE THIS WEEKEND AT
 JASPER COUNTY FAIR. THE HENRY JAMES
 BAND YOU MIGHT KNOW THEM FOR "LIVIN'
 THE DREAM"... [MUSIC]

Katherine continues down the highway with music playing. She listens intently, tapping steering wheel, bobbing her head to the beat - trying to stay awake.

EXT. JASPERVILLE - MOONLIGHT MOTEL - ESTABLISHING - NIGHT

Katherine pulls into a parking lot of a small STUCK-IN-THE-PAST 1950'S ROADSIDE MOTEL. Gets out of the car.

SIGN: MOONLIGHT MOTEL

INT. JASPERVILLE - MOONLIGHT MOTEL

Katherine enters through the front door. DOOR CHIME MOTEL MANAGER (50) a sparkling eyes, very short, portly fellow with a comb-over, wearing a well-pressed green plaid shirt wearing a name tag: "NORMAN"

Katherine walks up to the desk.

MOTEL MANAGER

Evening.

KATHERINE

Good evening.

(beat)

I need a room for a few nights.

Manager looks at Katherine suspiciously. Eyes her up and down. He realizes he's staring. Puts himself in check. Looks down at the registry.

MOTEL MANAGER

Hmmm... Let me see what we have...

EXT. JASPERVILLE - MOONLIGHT MOTEL - PARKING LOT - NIGHT

A ROW OF 12 ROOMS WITH NO CARS PRESENT EXCEPT KATHERINE'S '57 FAIRLANE.

CRICKETS CHIRP

INT. MOONLIGHT MOTEL - CONTINUOUS

MOTEL MANAGER

I have a real nice one for you.
Right next to the office. Close by,
Room #1. Little sitting room area
and table. Real tidy with a tub and
shower. Will that suit you?

Katherine takes note of Manager's name tag then jokes.

KATHERINE

This isn't the Bates Motel, is it?

Motel Manager delivers a confused look.

MOTEL MANAGER

No mam. This is the Moonlight Motel.
We don't have a Bates Motel in
Jasperville.

KATHERINE

Well, thank goodness! Now that's a
good thing now, isn't it?

Motel Manager looks curiously at Katherine.

KATHERINE (CONT'D)

That'll be fine.

She signs the registry.

EXT. JASPERVILLE - CENTER OF TOWN - MAIN STREET - MORNING

Katherine drives slowly down Main Street. She pans the
sidewalks as she drives. It's sparsely populated.

KATHERINE'S P.O.V

-EMPTY STOREFRONTS WITH SIGNS IN THE WINDOWS "FOR LEASE",
"VACANCY".

-A TIDY LITTLE THRIFT STORE - SIGN OVERHEAD: "TWICE OWNED".

- STOP AT ONE LONE SIGNAL LIGHT

MAN (40's) dressed in rural fatigues passes by on cross-walk.
He enters HANK'S BARBER SHOP.

TWO KIDS walk a SMALL DOG on sidewalk. It POOPS. Kids
oblivious, tug the dog along and keep walking.

A sign hanging from a small restaurant: "SHELLY'S CAFE".

EXT. JASPERVILLE - SHELLY'S CAFE - MOMENTS LATER

Katherine pulls up to the curb, parks Outside the cafe, She
gets out of her '57 Ford. Opens a screen door. Walks inside.

INT. SHELLY'S CAFE (JASPERVILLE)

Katherine walks in through the front screen door.

DOOR RINGER MELODY: "ROCKY THEME"

KATHERINE'S P.O.V.

EIGHT BOOTHS against the walls. All occupied with PATRONS
-infants to elders and all in between - families

YOUNG MAN (20+) wearing work boots, flannel shirt and jeans sits at the counter. Turns to inspect Katherine.

LARGE ROUND TABLE near the front door a THREE OLD MEN. They all turn to inspect Katherine giving her the once over.

WAITRESS (50), hair pulled back, hanky around her neck, wearing jeans and tennis shoes shuffles off to behind the counter.

WAITRESS' P.O.V.

Tracking Katherine following her eyes:

Katherine studies the faces of the men at the table.

- OLD MAN #1 clutches a COFFEE and studies a local NEWSPAPER opened on the table.

- OLD MAN #2 sits twittering his thumbs. Cranes his head every so often to take in the place.

- OLD MAN #3 rubs his leg with his left hand, strokes his beard with the other watches PASSERSBY out the window.

WAITRESS (O.S.)

Take a seat anywhere, Hun.

BACK TO SCENE

Katherine takes a seat at the counter next to Young Man.

KATHERINE

(to Young Man)

Good morning.

WAITRESS (O.S.)

What can I get you, Hun?

Katherine points to YOUNG MAN (20s) wearing ear buds, doesn't look up from his plate. He wolfs down biscuits and gravy using a knife to shuttle it on to a fork.

KATHERINE

Biscuits and gravy will be fine.

WAITRESS

Toast?

KATHERINE

No biscuits are starchy enough.

WAITRESS

(beat)

You look familiar.

KATHERINE
Do I?

WAITRESS
I keep looking at you and... you
look familiar. What's your name?

KATHERINE
Katherine Lee DiGiangelo

WAITRESS
Dangelo, That your married name?

KATHERINE
(correcting)
DiGiangelo.

WAITRESS
(puzzled)
You ain't from 'round here are you?

KATHERINE
Why do you say that?

WAITRESS
You talk different.

KATHERINE
It's been awhile. I'm from Tennessee
now.

Waitress conveys another confused look, then smiles.

WAITRESS
What do you want to drink, Hun?

Katherine turns to look back at the man at the table sipping
sweet tea.

KATHERINE
Sweet tea.

WAITRESS (O.S.)
Joe! Number 4, no toast. We serve
plenty of biscuits and gravy!
(beat)
Say, you mind if I ask you a question?

KATHERINE
No, I don't mind.

WAITRESS
Did you used to go bowlin' with Janet
Finely. Back in the day I mean.

KATHERINE

(beat)

Shelly? Shelly Finely?

Waitress snaps her fingers.

WAITRESS

I knew I recognized you! You used to bowl with my ma.

Waitress points to a wedding band on her finger.

SHELLY

It's McGregor now. What brings you back here?!

KATHERINE

I'm looking for Harold McArdle.

SHELLY

My mom and you used to bowl every Saturday night. Here wait...

Shelly retrieves a framed picture of a group of women at a bowling alley, sitting on a shelf near the cash register, hands it to Katherine.

SHELLY (CONT'D)

Look!

Katherine sees herself years younger among the women. And instantly recognizes Harold.

KATHERINE

My word!

She dwells on the image.

KATHERINE (CONT'D)

(beat)

- Say, You wouldn't know where about I can find Harold would you?

SHELLY

Pappy? He lives just outside of town. Staying with Frank and Belle these days.

KATHERINE

Where about is that? I asked the manager at the Motel and he couldn't say.

SHELLY
 (laughing)
 Not surprised. Most people 'round
 here don't know what's beyond their
 front gate.

EXT. BALTIMORE - LOWER CLASS SUBURB - JAKE'S HOME - DAY

SUPER: "SUBURB - BALTIMORE, MARYLAND"

The house needs a good paint job and some repairs. A leaf-covered motor home with flat tire parked at the side yard. A broken garage door. An upside down bicycle in a yard scattered with plastic kid toys.

An OLD MOTOR HOME parked alongside the garage with flat tires.

INT. JAKE'S HOME - BALTIMORE - KITCHEN

The Kitchen is a mess.

DISHES piled up in the sink And counters. A box of cereal on a table. Two empty CEREAL BOWLS. A MILK CARTOON,

He goes to refrigerator. Pulls out a beer, goes to the window and looks out.

JOHN'S P.O.V.

- The front yard. Neighbor across the street.

BECCA (V.O.)
 Stop it Billie. Dad!

- Front screen door flies open. Billie with doll in hand runs out of the house with Becca in chase.

- A slightly rusted '98 CHEVY CAVALIER pulls up.

- WEST VIRGINIA LICENSE PLATE. SLOGAN: "WILD AND WONDERFUL"

Out of the car comes AUNT AGNES (mid-70s), a bible-thumping widow and mother to all. Hair pinned up under a hat, she's plainly dressed and never seen without a bible or religious pamphlets in hand.

LILLIE-ANNE (30+) , daughter of Aunt Agnes, large dominant female who likes to be in charge.

BACK TO SCENE

JOHN JAKES
 Shoot!

EXT. JASPERVILLE - BARREL BUSTERS - DAY

BACKGROUND MUSIC: LOOSE CATTLE, "REDNECK BLUE COLLAR"

A window sign advertising latest deals on cigarettes and beer.

Two PICKUP TRUCKS parked outside.

BOY #1 (20) and BOY #2 (19) wearing plaid flannel shirts and work boots, lean up against the bed of one of the trucks, RED HANKY hangs out back pocket of Boy #1. Same type of hanky tied around the neck of Boy #2. They're joking around. One SPITS, the other follows suit.

A YOUNG GIRL (16) on her phone sits shotgun in the other pickup sipping on a can of beer.

Katherine pulls up alongside. The boys are truly impressed with the pristine classic 1957 Ford Fairlane.

BOY #1
(to Katherine)
She sure is a beauty. Yes, he is.
Isn't he?

INTERCUT WITH

INT. BARREL BUSTERS - COUNTER

BOY #3 (21) at the counter buys a case of low-grade beer and cigarettes.

BACK TO SCENE

KATHERINE
Hey.

BOY #1
Hey there. Nice ride!

KATHERINE
Thank you.

BOY #1
You're welcome.

KATHERINE
You boys might know where I can find
the Morris' house?

The two boys look at each other. BOY #2 waggles his eyebrows at the other, and cocks his head toward Katherine. Boy #1 gives him a look as if to say, *'Come on, man. She's old enough to be your granny.'*

BOY #1

No, mam.

DECALS ON BACK WINDOW OF PICKUP #1 "GETTING OLDER IS INEVITABLE - GROWING UP IS OPTIONAL". "VOTE FOR MINORS" "GUNS RULE"

A SUN CRACKED DECAL OF CONFEDERATE FLAG ON PICKUP #2

BOY #3 comes with the pack of beer under his arm, a cigarette in his mouth, trying to light it with his free hand.

BOY #2 (O.S.)

Hey, Bobby.

You know where Hightop road is?

BOY #3

(to the other Boys)

It's up the road there where coach lives. Near Beau's.

Just then, Young Girl hops out from the front seat of the pickup truck with beer in hand. She staggers up to the boys. Snuggles up against Boy #2.

YOUNG GIRL

Hey granny!

Katherine gives the girl a sharp stare.

YOUNG GIRL (CONT'D)

Mam, I mean.

Young Girl nearly loses her balance. She pushes away from her BF and hurls vomit on the ground.

KATHERINE

(beat)

Well, bless your heart.

Boy #2 bends to comfort his girl. She waves him off then breaks down in tears.

BOY #2

You okay, baby girl?

Katherine delivers a sympathetic smile and retreats to her car.

KATHERINE'S P.O.V.

From behind the wheel she sees the two boys help their young female friend back onto the pickup.

EXT. JASPERVILLE - HIDDEN SPOT IN THE WOODS - LATE NIGHT

A secluded place deep in the woods.

Henry tends a crackling fire. He stirs the coals sending sparks soaring high into the air. He retires to sit on a fallen tree laying near the fire pit, picks up his guitar and practices a few tunes.

INTERCUT WITH

Jenny-Ann approaches from a wooded path among the trees.

HENRY

Hey, baby!

JENNY-ANN

Sounding good, Henry!

HENRY

I can't believe you're here.

JENNY-ANN

Tsk, I told you I'd come. I promised.

HENRY

You sure it's okay?

JENNY-ANN

Yeah. I told you I'm good. Last time too, Henry.

HENRY

I can't wait. It's been a second.

Jenny-Ann ushers an apprehensive look.

JENNY-ANN

I know.

(awkward)

Me too.

HENRY

What's the matter?

JENNY-ANN

Pa's talking about gettin' rid of Pap.

HENRY

What do you mean get rid of Pappy?

JENNY-ANN

I dunno. I heard them talkin' It just that -

HENRY

Trust me. Your pap doesn't need
nobody to look out for him.

(pause)

Well, sometimes he does.

JENNY-ANN

Sometimes he wanders off like he's
meaning to go somewhere.

(pause)

But he's okay. I love Pappy.

HENRY

Me too.

JENNY-ANN

And you too, Henry Williams.

Jenny-Ann pecks Henry on the cheek.

HENRY

I brought somethin' just in case.

Henry fishes in all his pockets. He pulls out a condom and
hands it to Jenny-Ann

HENRY (CONT'D)

Here.

JENNY-ANN

What you want me to do with that?

HENRY

(laughs)

It's for me. Not you!

JENNY-ANN

I know that. But why you want to
use it? You say you don't like em.

HENRY

Just to be safe.

JENNY-ANN

I told you we don't need it. I been
counting days.

HENRY

What if you lost count?

JENNY-ANN

Tsk! Trust me it ain't somethin' a
woman losses track of. Besides, I'm
safe. Nothings going to happen.

(MORE)

JENNY-ANN (CONT'D)

(pause)

But we don't have to if you don't want -

HENRY

What do you mean? I thought that's why you came. You went and told me you wanted to but, hey babe. It's cool.

JENNY-ANN

No, it isn't that boy, we still going do it. We just don't need a condom.

HENRY

You sure? Because we can't have no kids.

Jenny-Ann looks away, bites her bottom lip.

HENRY (CONT'D)

You can't get pregnant. We can't have kids. You understand?

JENNY-ANN

We're good. Besides, maybe not now, but some day you'll want a son.

Henry pulls away and stands on the other side of the fire pit. He pokes at the flames with a stick.

JENNY-ANN (CONT'D)

Pa says you're going be pulled out with an elite camp this year. Then on to the Nationals. You're goin' to be big. No quarterback can run or throw like you. You goin' be rich someday.

Henry remains worried. Preoccupied he stares deep into the fire pit.

HENRY

Don't mean I want kids. Besides, its the NCAA not the National League. And it's no big deal any how. - I'm getting' out. There's nothin' for me here in this town.

Jenny-Ann throws a slight hurt look at Henry then joins his side.

JENNY-ANN

Well, I'm here. And what do you mean, getting' out? Where're you going?

Henry stares skyward into the night sky.

SPARKS SWIRL AND SPIN INTO THE AIR RISING WITH THE HEAT

HENRY (O.S.)

Any where I can find to play music.
Anywhere! I'm done with football.
I'm done. Never wanted to play in
the first place. I wanna get out of
this damn town so bad I could bust!

He stirs the coal in the fire. He picks up his guitar and strums a simple melody.

Jenny-Ann remains solemn listening to Henry go on.

Henry plays some light tunes on guitar.

Dejected, Jenny-Ann turns to peer into the dark forest.

Henry places the guitar down and goes up to her, takes her by both hands and looks deep into her eyes.

HENRY (CONT'D)

Babe, you don't get it. The problem with this place is you can't tell if you're good or bad at what you do. People aren't goin' say squat if you suck. They come and watch and listen to music only because we're all family and friends around here.

(beat)

Understand? You think they'd come to a Henry James Band show if we were some group from out of town?

Jenny-Ann contemplates the question.

JENNY-ANN

I suppose not.

HENRY

I look at this way. If I get out, say Nashville, somewhere like that, and people there like me, then I know I'm good.

Henry stares up at the stars through the trees.

JENNY-ANN

(beat)
I'm goin' with you.

Henry turns to Jenny-Ann.

HENRY

(beat)
You will?
(beat)
Shit, yeah! Hell yeah!

Henry picks up guitar and plays a vibrant uplifting set of chords.

HENRY (CONT'D)

This is for you...

As Henry plays, Jenny-Ann pushes up against him.

HENRY (CONT'D)

Now, how can I play when you pushin'
up on me like this?

JENNY-ANN

You can't.

PULLING BACK from Henry and Jenny-Ann we're taken away from the scene into the dark deep forest.

FOREST AND RIVER NIGHT SOUNDS

SPARKS RISE INTO THE AIR FROM THE FIRE SEEN THROUGH THE TREES.

INT. DOUBLE-WIDE HOME - FRANK & BELLE'S BEDROOM - MORNING,

Belle in a jogging outfit sits in front of a MIRROR touches up her makeup and admiring her good looks.

INT. DOUBLE-WIDE HOME - LIVING ROOM - SAME

Frank asleep on the sofa, shirt off. One hand down the front of his sweats, REMOTE CONTROL in the other hand. Football playing on TV.

BELLE (V.O.)

Frank?
(beat)
Frank!

Belle walks in and sees Frank lounging at TV screen. She's annoyed.

BELLE (CONT'D)

Frank!

Franks awakes, drops the remote control. Belle picks it up, turns off the tube.

FRANK
Hey, I'm watching that.

BELLE
Sure you are. What are you doin' Frank?

FRANK
Just practicing.

Frank reaches for a beer can on the side table.

BELLE
Practicing what?

FRANK
Just getting my last hillbilly on.
You know, before your family comes
to visit - Oh wait...

Franks runs his hand back down the front of his seats and deliberately scratches himself.

FRANK (CONT'D)
There we go. I'm already for them
townies!

BELLE
Oh just stop!

FRANK
Hand me the remote.

BELLE
Tell me something, Frank how is it
that you coach football, when on
your off time you lounge around like
a lizard.

FRANK
It's part of the job description.
Simple as that.

BELLE
I just don't know how you coach those
boys?

FRANK
It's called respect, Belle.
(MORE)

FRANK (CONT'D)
 Those boys respect me and I respect
 them. Besides, ain't hard when you
 got a 5 star elite on your team.
 I've got real talent this year,
 especially with Henry. This a dream
 come true for me, Belle! I'm stoked!

CELL PHONE CHIMES

Belle retrieves her phone from dining table.

FRANK (O.S.) (CONT'D)
 Who's that?

BELLE
 It's Marty.

FRANK (O.S.)
 Ask her how bro John's doin'. And
 oh, oh...How them Ravens doing. Oh,
 Oh! And ask her if he's got a job
 yet!

BELLE
 Shut up, Frank!

MARTY (V.O.)
 (indistinguishable
 conversation)

BELLE
 (listening)
 Seventy-nine years old!
 (listening)
 Yea, almost 80.
 (listening)
 Yes, of course, he's still with us.
 Getting' worse by the day is Frank's
 thinking. But we love him.
 (listening)
 What's that?
 (listening)
 Aww, that's kind of you, Marty, but
 he's just fine here.

Frank looks up at Belle. Shakes his head in disbelief.

BELLE (CONT'D)
 (listening)
 No, no, he's no trouble. None at
 all.

EXT. JASPERVILLE - JASPER COUNTY FAIR - EVENING

A typical small town fair with a CARNIVAL:

-SHOOTING GAMES, HOOPS, RING TOSSES, FERRIS WHEEL, ET AL

-4H GIRLS LEAD FARM ANIMALS TO CORRALS.

LIVE MUSIC floats above other FAIR SOUNDS

Katherine stands at a CORN DOG STAND. She orders a CORN DOG and LEMONADE. She looks around and take in the amusement rides and folly surrounding her. With dog and lemonade in hand she wanders through the fairgrounds surveying the attraction and array of town folk.

KATHERINE'S P.O.V.- MEANDERING

-BAND STAND AND BAND PLAYING

-CROWD ENJOYING MUSIC - SOME DANCING

MUSIC GROWS LOUDER

BACK TO SCENE

Katherine finds a spot near the stage. She sees the name of the band on the drum: "HENRY JAMES BAND" and watches Henry and the band sing and play.

Shelly among the Crowd spots Katherine and snakes her way over to her.

SHELLY
Ms. Dangelo! Hey there!

KATHERINE
Shelly. Well, hi!

SHELLY
Aren't they great!

KATHERINE
I'd say they're more than great.

Shelly busies herself looking around to see who's there and who she knows. She catches the eye of a COUPLE in the crowd and waves.

Katherine stands memorized by the music.

ON STAGE:

Henry fingers on the frets, he looks out over a massive crowd. glances to his side.

Skip and Marco play on. They each give Henry a 'yeah, man' nod.

Henry nods back.

MUSIC GROWS LOUDER

CROWD CHEERS GROW

Henry looks back out over the crowd, searching. Spots Jenny-Ann. He raises his guitar and tears into a set of blazing rifts.

In syncopation, the crowd and music comes to a climatic finish.

CHEERS AND APPLAUSE

Henry takes the mic.

HENRY

And now a song for one special person.
And you know who you are!

MUSIC: A LOVE SONG

Katherine catches the exchange going on between Henry and Jenny-Ann and smiles.

Shelly interrupts Katherine's thoughts.

SHELLY

We love them.

KATHERINE

What's that?

SHELLY

(louder)

Henry James Band! We just love them!

Shelly looks through the crowd and spots Pappy with Frank and Belle.

She taps Katherine on the shoulder.

SHELLY (CONT'D)

(pointing)

Hey! Look who's there! There's
Harold McArdle! You were lookin' for
him.
Well, There he is!

Katherine looks and sees Pappy.

KATHERINE'S P.O.V.

Belle talking loudly into Frank's ear.

Frank nodding his head enthusiastically.

Pappy coughing.

BACK TO SCENE

KATHERINE
I'll be right back.

Katherine weaves through the crowd half dancing in stride with lemonade in hand. She issues a broad smile seeing everyone admiring the music. She nears Pappy.

BRUT OF A GUY (40's) making his way to get closer to the stage accidentally bumps into Katherine.

Katherine loses her balance, spills the lemonade.

BRUT OF A GUY
I'm sorry Mam. I'm so sorry.

KATHERINE
It's okay.

BRUT OF A GUY
No. I'm sorry. I'll... I'll get ya another. Jus' wait here. I'll be right back.

Brut of a Guy heads to a LEMONADE VENDOR.

KATHERINE (O.S.)
Hey! No worries.
I was... just about...

Katherine gives up calling out over the music.

Katherine continues in the same direction. Looks up at where she was going and only sees Belle and Frank. - *no Pappy* - She stops, pivots, searches for Pappy. She cuts through the crowd searching.

EXT. JASPERVILLE - HIGH SCHOOL FOOTBALL FIELD - MORNING

JASPERVILLE HIGH FOOTBALL TEAM are on the field running practice.

Coach Frank Morris stands in the center of the field. Whistle lodged in his mouth watches his team practice like a mother hen.

WHISTLE!

FRANK (O.S.)
Everyone over here!

HENRY
Damn! Hey you didn't have to hit me
so hard.

HALFBACK
It's football man!

FRANK (O.S.)
Everyone back in position! One more
time, boys. Jus' play it as I told
you! It ain't hard!

INT. JASPERVILLE - DOUBLE-WIDE HOME - EVENING

Pappy enters the kitchen through screen door. Walks on
through to living room. Stops and see what Belle and Frank
are watching on the TV. Annoyed, he passes on through the
living room into a bedroom.

FRANK'S P.O.V.

MOVIE PLAYING ON TV - "THE SEARCHERS"

JOHN WAYNE'S VOICE (V.O.)
WHAT YOU SAW WAS A BUCK WEARIN' LUCY'S
DRESS. I FOUND LUCY BACK IN THE
CANYON. WRAPPED HER IN MY COAT, BURIED
HER WITH MY OWN HANDS. I THOUGHT IT
BEST TO KEEP IT FROM YA.

Belle see's Pappy closing the bedroom door. She motions to
Frank to turn the VOLUME DOWN on remote.

BELLE
(long beat)
I think Pap's depressed.

FRANK
Can you blame him? Sides, this is
his bed time.

BELLE
Suppose so.

FRANK
(beat)
So now we gotta get all hoity-toity
again and act like city folk?

BELLE
What do you mean?

FRANK
The party.

BELLE
You need to dress up once in awhile,
Frank. What does it take?

FRANK
Effort. -- They're just turncoat
city-folk anyway. They done forgot
where they came from. They only
come out to visit kin when there's a
reason and for John Jakes moonshine
run. Never come out just to say hi,
spend the day.

BELLE
It's his 80th.

FRANK
That's what I'm talking about. It
always has to be a party or something.
They come just to show off. They
all livin' high on the hog in
Baltimore. All fancy stuff. They
come out in that big ol' motor home.
Who they trying to impress?

BELLE
I'm just sayin' clean up your act a
bit, Frank. Get this house lookin'
decent. And take down that darn
lawn sign! The election is done And
over, the other guy won. Your guy
lost, and it's over with.

FRANK
Just what are you sayin'?

ENTER Pappy.

SILENCE fills the room.

Frank and Belle pause their conversation and watch Pappy go
into the kitchen.

The movie continues.

JOHN WAYNE'S VOICE (V.O.)
ALRIGHT, BUT I'M GIVING THE ORDERS
HERE. I'M GIVING THE ORDERS AND YOU'LL
(MORE)

JOHN WAYNE'S VOICE (V.O.) (CONT'D)
FOLLOW 'EM, OR WE'RE SPLITTING UP
RIGHT HERE AND NOW!

BELLE
Not sayin' nothin' about that. Too
embarrassed to cheer. Now, listen.
Marty and John went on and got out
of here and doin' better than we
are.

FRANK
You really think so!

BELLE
You want them to drive all the way
out to visit and see that we still
are the same bunch of rednecks they
left years ago?

FRANK
I don't feel like no redneck. Do
you feel like a redneck, Belle? Do
you? Look around you. Don't you
got everything you want?

BELLE
I'm just sayin' there's more to
(accentuating each syllable)
AP-PA-La-CHIA Than some hillbilly
like you watchin' The Searchers a
million times over... or Moonshiners!
(pause)
That's all I'm talkin' about Frank!

EXT. JASPERVILLE - DOUBLE-WIDE HOME - BACK YARD - NIGHT

-YARD LIGHT floods the back yard.

-GUST OF WIND tracks up a small pile of LEAVES fly to back
of house

-Pappy tinkers near the scrap pile. He has a PIPE WRENCH in
hand and is dismantles a drain from an OLD PORCELAIN SINK.

FRANK (V.O.)
Just go out there and look at that
backyard. All of that junk he's
hoarding. Just rusted junk!

BELLE (V.O.)
Frank! Just stop! I'm done arguing
with you for the night. You got me
all worked up!

Pappy puts down his tool. Looks up at the night sky.

MYRIAD STARS FILL THE NIGHT SKY. A BRIGHT HALF MOON SHINES ABOVE THE HORIZON

PAPPY
(talking to self)
Jupiter?
(pause)
Nope, nope....Mars...Yep, that's
him!

Pappy chuckles and sits down on a rusted LAWN CHAIR and looks back up at the night sky again. A SHOOTING Star flies by.

INT. JASPERVILLE - DOUBLE-WIDE HOME - FRANK & BELLE'S
BEDROOM

Belle get's ready for bed.

Frank enters bedroom and disrobes. Underneath, he wears a WV MOUNTAINEERS T-SHIRT and drawers.

He climbs into bed and reaches over and turns off a LIGHT on a NIGHT STAND.

The room is dimly lit from the moon outside.

Frank, tosses in the rack. Restless, he gets out of bed.

BELLE
Where are you going?

FRANK
Opening the window. It's hot in
here.

Frank at window.

FRANK'S P.O.V.

- NIGHT SKY

- NIGHT SOUNDS OF TREE FROGS AND CRICKETS FLOOD INTO THE
ROOM.

He takes a deep breath and slowly exhales.

BELLE (O.S.)
Come on Frank. (long beat) Coming
back to bed?

BACK TO SCENE

FRANK

Yep.

BELLE

(beat)

What's on your mind?

FRANK

A scout from one of the elite camps is coming to watch the boys practice. Just never happens! Coming here to Jasperville?! You know the chances of that?

(pause)

Zero to none. It's like a dream come true for me, Belle.

BELLE

What do you mean, Hun?

FRANK

Getting these boys on track, giving em something to work toward. An opportunity. For any one of them to be spotted by a scout and be recruited! That's always been my dream.

BELLE

Your the best coach those boys ever had.

FRANK

(proudly)

Yeah, I suppose I am. And I'm glad we never pulled up stakes and moved away from here like the Jakes. Otherwise this opportunity would've never come around.

BELLE

Glad that's off your mind. Now get some sleep. Tomorrow's a big day.

After a short beat, Frank slowly cuddles up to Belle.

FRANK

(sotto)

So we're done talking about the big to-do for Pappy and all that redneck stuff?

BELLE

(beat)

Oh no, we're not done talking about that.

FRANK

Aww, c'mon, Belle. Let it go.

Frank nestles in closer to Belle.

BELLE

Get away. You just stay over there.

The room grows darker and Frank nestles in slowly even closer to Belle.

FADE TO BLACK

BELLE (V.O.) (CONT'D)

I said, no, Frank

EXT. JASPERVILLE - DOUBLE-WIDE HOME - GRAVELED DRIVEWAY - NIGHT

FOREST NIGHT SOUNDS

Katherine drives up a couple hundred feet and stops when she sees a YARD LIGHT shining down in front of the beige and white double-wide perched on the side of the hill.

Katherine stops the car, slowly opens the door to step out. She observes two people up on the porch.

She listens to a muffled conversation.

EXT. JASPERVILLE - DOUBLE-WIDE HOME - FRONT PORCH - SAME

Henry stands at the top of the porch.

One leg stretched on the landing, the other a couple steps down 'cause of his long stride.

Henry listens eagerly to Pappy's story.

PAPPY

...I know what it was now, but I didn't then. We could been havin' an invasion from those body snatchers. You never know. You know what them are?

Pappy pauses and looks up at the stars.

PAPPY (CONT'D)

(beat)

Look at them stars boy. Those stars
been lookin' at us for the millennium.
Who's to say what's up there watchin'
us jus waiting 'til our guards down.

HENRY

Yea... who's to say.

Pappy's gesticulate as he continues his story.

PAPPY

My point is that 'bout oh... maybe
minutes later... A truck comes up
real fast up the hill. Man comes
out with a gun. He says "You shot
down that drone?". I said, "that
what it was? Guess I did then. What
business is it of you?" Then he
tells me, "It's 'gainst the law to
shoot down a drone".
- You know what those things are,
right?

HENRY

Yea, pap.

PAPPY

I said, "you know you're trespassing
and trespassing is crime? That thing
was right over head spying on me.
It was violating my private parts".

HENRY

(surprised)

You were naked.

PAPPY

Well, yea I was! I was doin' wash.
What you expect me to be wearin'?
And that thing was flyin' overhead
lookin' at me.

INTERCUT WITH

EXT. KATHERINE'S CAR - SAME

Katherine still listening, smiles and a faded memory surfaces.
She clasps the gold-plated pendant hanging from her neck.
Holding it tightly her senses washed over with a fond memory.

She looks up and sees Pappy and Henry on the porch. Smiles
and slowly retreats into the car.

SHIFTS CAR INTO NEUTRAL

QUIETLY it coasts backwards down the hill to the end of the graveled drive.

BACK TO SCENE

Pappy and Henry step down off the porch and head to pathway in the forest

EXT. JASPERVILLE - WOODED PATHWAY TO RIVER - NIGHT

FULL MOON CASTS SHADOWS ALONG A PATHWAY.

Henry and Pappy follow the path through the woods.

PAPPY

What's botherin' you boy?

HENRY

Nothin'

PAPPY

Don't you be tellin' me nothin'. I been around. You might be able to tell Frank and Belle that, ...or ya Pa that, but not your Pap.

HENRY

It's this 25 mph town. I gotta get out of here, Pappy. Too slow around here for me. Feels like my feet are in wet concrete and its setting up. If I don't get out soon I'll be stuck here for all my life.

(pause)

Probably die here.

PAPPY

Like me.

HENRY

Why no Pap, That's not what I meant!

PAPPY

I was just like you boy. My feet... hell, near my whole body down in the mines all those years. Couldn't get out then, still can't now.

HENRY

Would you leave here if you could?

PAPPY

Hard to say. Bit late for me. Been here all my life. Don't know no where else to go. Don't get me wrong. Sure I'd like to see how the rest world lives. I jus' know there's more than what's in Jasperville.

(pause)

You know, jus' to see what else there is. Hell, might kick the bucket any day now.

(coughs, laughs)

Maybe should get out while I still got some breath in me!

EXT. JASPERVILLE - RIVER BANK PARK - NIGHT

Pappy and Henry look out over the river and then down toward the town barely lit with few street lights.

CUTAWAY - STREET AFTER STREET IN JASPERVILLE - EMPTY

HENRY (V.O.)

I'm gettin' out before it's to late...
Nashville is what I'm looking at.

BACK TO SCENE

Pappy and Henry walk up to the now WEATHERED gazebo along the river. They sit and chat (muffled).

-- *The river speaks over their lines as water rushes over the rocks.*

PAPPY

It's never too late boy. Got to follow your dreams. Like this river here.

HENRY

Kinda like the wind?

PAPPY

Yeah, you got it. Like the wind. You gotta catch the wind blowin' the direction you wanna go. With the wind at you back, boy, you be surprised where it'll take ya.

HENRY

Suppose you're right.

PAPPY
Every man's right till proven wrong,
boy.
(beat)
Promise me this...
(heavy chest cough)
You ever do decide to get out, ya
take me along with ya.
(beat)
Will ya do that?

HENRY
Sure thing, Pap.

PAPPY
(beat)
Boy, no. I'm serious. I'm dead
serious. You take me with you.

INT. DOUBLE-WIDE HOME - DINING ROOM - MORNING

Frank and Belle are at the table. Frank eating breakfast.

Belle drinks coffee while paging through a FASHION MAGAZINE.

BELLE
What should we get for a present?

FRANK
For who?

BELLE
Pappy. For his 80th birthday, Frank!

FRANK
He don't know if it's his 80th
birthday or his 8th birthday, or
87th. The old man's practically an
infant. - Maybe some candy?

BELLE
(thinking out loud)
Maybe some hardtack. Just cause he
doesn't talk to you don't mean he's
addle-brained. A little respect
Frank. You know, I'm really getting
tired of you gettin' on Pappy's case.
You heard him talkin' with Henry
last night. The man can carry on a
pretty decent conversation if you
ask me.

FRANK
Tall tales are all.
(MORE)

FRANK (CONT'D)
He's getting old, babe. Maybe we
need to set him up at Old Oaks Hills
afterall.

BELLE
That's not going' to happen.

Franks takes a drink of coffee. Another bite of food. He
talks with food in his mouth.

FRANK
(long beat)
I know why you don't want him out of
here.

BELLE
Why?

FRANK
Your pay check only goes so far. You
got all that extra money in your
pocket cause the ol' man's pension.

After a slight pause, Belle resume paging through the magazine
ever so faster as she goes.

BELLE
That's a lie. Besides he don't bring
in that much.

FRANK
Okay, then tell me why.

Belle stops.

BELLE
(beat, defensive)
Well that it ain't. That's for sure.

She returns to paging through the magazine, now miffed. She
abruptly slaps the magazine down on the table.

FRANK
Course not, Belle. You'd have to
cut back on gettin' your nails and
hair done every week, trips to the
beach, and them fancy clothes you
jus' buy and buy and put away in the
closet. Some you never worn.

Jenny-Ann coming from her bedroom wearing sleep wear. She's
in a desolate state.

Takes one look at Frank and then sits on the couch.

JENNY-ANN
(long pause)
What's wrong with Pap?

Belle Glances over to Frank, contemplating the question.

BELLE
Nothing, I don't think.

Jenny joins Frank and Belle at the table, stands behind Belle and leans in.

JENNY-ANN
(beat, sotto)
Hey Ma. Can we talk?

Belle instantly stops. Monetarily alarmed.

BELLE
Sure, Hun... What's up sweetie?

Jenny-Ann remains quiet. She peers over to Frank.

JENNY-ANN
(beat)
In the bedroom... maybe?

Belle gives a long look at Jenny-Ann, and a side look to Frank. She takes Jenny-Ann by the hand and leads her to the bedroom.

BELLE
Come on sweetie

INT. DOUBLE-WIDE HOME - JENNY-ANN'S BEDROOM

An unmade bed. Walls covered in a mix of TEENAGE, TWEEN-AGE, and ADULT POP CULTURE POSTERS, STUFFED CARNIVAL ANIMALS on the shelf. CLOTHES HEAPED on the floor.

Belle with Jenny-Ann enter and close the door behind them.

Dead silence fills the space. After a very long beat...

BELLE
You're pregnant.

SHOCK! Comes over Jenny-Ann's face. - *How does she know?* -

The conversation proceeds matter-of-factly.

JENNY-ANN
How did you know?

Belle cocks her head, smiles at Jenny-Ann.

BELLE
Hun... I'm your mom. Now, what do
you want to do about it?

JENNY-ANN
What do you mean?

BELLE
You goin' keep it?

JENNY-ANN
I dunno.

BELLE
It's your decision, sweetie.
You need to think about it.

JENNY-ANN
That's really all I been doin'.

Jenny-Ann breaks down into tears.

BELLE
(long beat)
Me and Frank support whatever you
decide, hun. You know that... Just
don't wait too long. You need to
decide what you're goin' to do.

Jenny-ann sits in a blank stare and forces a smile.

Belle wraps Jenny-Ann in a strong embrace.

BELLE (CONT'D)
(beat)
You okay, sweetie?

Belle pauses to look deep into Jenny-Ann's eyes, kisses her
on the forehead, stands, reluctantly leaves the room.

HOLD ON

Jenny-Ann stares forward, bewildered, lost.

EXT. JASPERVILLE - DOUBLE-WIDE HOME - BACKYARD - DAY

Pappy sits on an over-turned bucket near a heap of rusted
metal. He's working at disassembling an RUSTY WINDOW AC
UNIT. He pauses to hear raised voices coming from inside.

FRANK (V.O.)
It's Henry's, right?

BELLE (V.O.)
I dunno.

FRANK (V.O.)
She's only 16, Belle! It's too soon
this early on in her life.

BELLE (V.O.)
You think?

FRANK (V.O.)
You know Belle... if we weren't in
West Virginia, he'd be doin' time
like his old man.

BELLE (V.O.)
Age of consent, Frank is 16. You
know that.

FRANK (V.O.)
Just sayin'.

Pappy smiles wisely, shakes his head, slips into a coughing episode.

EXT. JAKE'S HOME - FRONT OF HOUSE - AFTERNOON

MARTY (50's) overweight, rounded face, mousy brown, shoulder length hair, struggles to get out of the car with multiple bags of groceries. She kicks the car door closed behind her.

Out of no where, Becca and Billie run up to meet her.

BECCA
(boldly)
What did you bring me?

MARTY
Here, Billie. You wanna take some
of these bags. - Where's your dad?

BECCA
He's inside. - What did you bring
me?

Marty hands a couple BAGS OF GROCERIES to Billie.

MARTY
(to Becca)
All my love.

Billie struggles to balance them as his one hand, clutches his phone in the other.

INT. JAKE'S HOME - LIVING ROOM

TV is on but muted.

- NEWSPAPERS on the floor
- BEER BOTTLES on coffee table
- KID GAMES on the floor.

John on the sofa half snoozing with a bottle of beer nearby.

Marty enters from outside carrying groceries followed by Billie with Becca.

Groceries placed on a nearby dining room table.

Marty looks around to take in the disaster zone.

MARTY

Well, would you look at this!

John Jakes -startled, wakes up.

MARTY (CONT'D)

And look at you. You're not ready?
You've had all day, John! Get
dressed. Get presentable. Put on
that new shirt Aunt Agnes bought
you.

JOHN JAKES

Presentable for who?

John retreats to bedroom.

Marty takes a bag of groceries into the kitchen and returns looking annoyed.

Moments later John enters from bedroom gripping a gaudy green and orange button-down shirt, slips it on, tries to button the cuffs.

Marty steps in to help.

MARTY

No time to do the dishes?

(hidden laughter)

You know, they're expecting us to be
the new and improved city folks, you
know.

JOHN JAKES

You mean townies. You want us to
stick out or something? What's wrong
with the way we are? I think we ought
to just stay home,

MARTY

Not goin' talk **about** it, John! Not goin' talk **about** it. We need to shine for them. Remember what Belle said when we drove out last year in that big ol' boat. She was blown' away!

BEGIN FLASHBACK

John Jakes piloting a LARGE MOTOR HOME. He pulls up the driveway of Frank and Belle's home.

HORN HONKING

Frank and Belle come out on to the porch and on to the drive. Jenny-Ann follows. They all gawk and admire the Jakes' new toy.

John Jakes gloats – arm out the window, looking down at everyone gathered below the driver-side window.

MARTY (V.O.) (CONT'D)

She said, "Woo-oho, look at the Jakes!"

(laughing)

I was so proud!

JOHN JAKES (V.O.)

It ain't no boat. It's called an RV Super High Road Freedom Coach – SZXL Deluxe!

MARTY (V.O.)

Like I said, the boat. And it's still sittin' outside with flat tire. When you going to get that fixed? Now get yourself lookin' decent You haven't shaved for days at least.

END FLASHBACK

JOHN JAKES (V.O.)

Oh Hell!

(beat)

There's a scrimmage this week! I ain't goin' miss that.

MARTY

Nice try. Ain't goin' work. You're not going be sittin' round here all afternoon sucking beer and watchin' football.

JOHN JAKES
Not talkin' about the Raven's game,
Marty. Jasperville High! Henry's
got a chance this year to break into
the leagues! Franks says there's
supposed to be a scout in town!

Marty taken by surprise is astounded.

MARTY
So you really want to go after all?

JOHN JAKES
Hell yea!

BILLIE
Can I go!?

BECCA
Me too!
(whining)
I want to go!

Marty delivers a doubting to look to John Jakes

MARTY
Really?

John Jakes looks at Marty astonished.

JOHN JAKES
(beat)
Hell yea! You know that, Marty.
Why do I have to keep telling you
things and you never remember? You
never listen to me!

EXT. DOUBLE-WIDE HOME - BACK YARD - SAME

Henry on a the rusty lawn chair tossing nuts and bolts from
a rusty coffee can it into another a few feet off.

Pappy ambles up.

PAPPY
What is it boy?

HENRY
Aww, nothing, Pap.
(pause)
Can I ask you something?

PAPPY
Why sure. But don't have me standing
here while you talk.

Instantly Henry springs to his feet to offer him the chair.

HENRY

Here, Pap. You sit here.

Awkward seconds pass as the two wait for each other to begin what will be a difficult conversation.

PAPPY

Well, what do ya got, son.

HENRY

I'm in trouble, Pap.

PAPPY

(beat)

What kind of trouble. You gone kill somebody?

Realizing the kidding.

HENRY

Awww, no. It's that. Well, you know Jenny right?

PAPPY

Let me guess. She's pregnant.

HENRY

Tsk, no.

PAPPY

Hey, hey. You just let her do what she has to do. You do your thing. She does her thing. You'll both be happy - Oh you mean you two are breakin' up.

HENRY

Hell no. No. She wants to leave this place with me.

PAPPY

Alright, well then?

HENRY

Her and I are going to move to Nashville.

SHOCKER - Pappy's head sways.

PAPPY

Nashville?

HENRY
And I'm quittin' the team.

PAPPY
(laughing)
Oh boy.

HENRY
Coach is going to kill me. But it's
not what I want to do. I don't give
a rat's ass about getting into any
big league. I play guitar cause I
like it. I like it more than
anything.

Unnoticed, we find Belle standing at the edge of the yard
taking it in.

EXT. JASPERVILLE - RIVER BANK PARK - GAZEBO - DAY

Jenny-Ann is laying on the gazebo eyes closed near the bank
of the river. She wears ear buds, listening to tunes, singing
along, humming.

Mosquitoes nip at her calves. She slaps at it.

CELL PHONE BUZZES

She looks at the phone: "MOM" - She doesn't answer it.
Closes her eyes and falls into listening to tunes.

Henry approaches from out of the woods. Guitar slung over
his shoulder. He comes up to Jenny-Ann and kisses her on
her forehead. Startled she sits up, pulls out ear buds.

JENNY-ANN
You scared me, Henry! I was just
thinking about you.

HENRY
You were?

JENNY-ANN
Guess what!?

HENRY
I dunno. What?

JENNY-ANN
Well... Well, I'm not goin' to tell
you just right now. It's a surprise.

HENRY
Alright.

Henry kisses on Jenny-Ann, nibbles on her neck, He growls softly.

HENRY (CONT'D)
Love you.

JENNY-ANN
Love you too!

BUZZ - Jenny-Ann's phone.

JENNY-ANN (CONT'D)
(ignoring the call)
It's ma'.
(pause)
Hey, You're coming to the barbecue tomorrow after church right?

Henry spots a mosquito on Jenny-Ann's head.

HENRY
(pause)
Hold on.

He snatches at it and slaps his hands together.

DEAD MOSQUITO IN THE PALM OF HIS HAND

HENRY (CONT'D)
Got it! I dunno if I'm going. My Pa is getting out.

JENNY-ANN
When?

HENRY
It's supposed to be today, but who knows, maybe a week or two, maybe three.
(deflated)
Seems he's just as happy in as out of jail.

An excitement in Jenny-Ann tries to spill out.

JENNY-ANN
Darn Henry! I just can't hold it in no more! I'm pregnant, Henry!

Henry steps back shocked, angry.

HENRY
(beat)
What did you say? Is that the surprise!? Pregnant?

JENNY-ANN

Yeah.

HENRY

Ahh, that's just fine. Just fine.
Now what are we goin' do?

BUZZ - JENNY-ANN'S PHONE

JENNY-ANN

I'm goin' have it. We're going to
have a baby.

HENRY

No we ain't. And no you ain't.
Jenny! We talked about this!

JENNY-ANN

What am I supposed to do?

HENRY

Get rid of it.

JENNY-ANN

What? I can't do that. And it ain't
an it. It's a baby.

HENRY

Not yet it ain't.

(beat)

It's not mine is it? I mean how do
I know that?

JENNY-ANN

Cause you're my first.

Henry turns away.

JENNY-ANN (CONT'D)

(angrily)

All you guys are just like roosters.
Y'all only want one thing. If you
didn't want a baby with me, why didn't
you use a condom?

Henry turns back enraged!.

HENRY

Cause we didn't need to use a condom.
That's what you said. That you were
good. Besides, why aren't you on
the pill if you're goin' around with
guys?

Jenny-Ann caves with a deepening frown. She breaks down crying.

JENNY-ANN
I don't go around with guys Henry.
It's only been you. Don't you get
that?

Henry realizes he went too far, and hugs Jenny. She quickly pulls away. Nervousness falls in. He paces.

HENRY
Damn, Jenny, I didn't mean that. I
know you don't sleep around. I'm
scared. I can't be a dad. I just
can't. I can barely take care myself,
and you! And Pa's gettin' out of
jail. And you know, I gotta help
Pappy. He's getting older and...
and.. my life right now ain't worth
a bucket of shit.

Henry turns around and stares at the river.

HENRY'S P.O.V.

- KIDS FISHING.
- PERSON ON KYAK STRUGGLING TO PADDLE UPSTREAM.

HENRY (V.O.) (CONT'D)
(beat)
I can't handle it no more. I gotta
get out of this town.

BACK TO SCENE

Jenny-Ann comes up behind Henry and puts her arms around his waist.

JENNY-ANN
We're good. We'll be okay... You'll
see. I just know it. Henry, my mom
had three of us before she married
Frank.

(pause)
You goin' be a dad, Henry. A good
dad.

At a distance.

LILLIE-ANNE (V.O.)
Jenny.
(pause)
Jenny-Ann.

Lillie-Anne wanders in from the wooded path, spots Jenny-Ann and Henry at Gazebo, hesitates a moment, taking in the emotional scene, then picks up her stride.

LILLIE-ANNE (CONT'D)
Here you are. What are y'all doin'
down here? We've got things to get
ready.

Jenny-Ann hastily wipes her eyes dry.

JENNY-ANN
Just listening to music, talking...
When did you get in? How was
Baltimore?

LILLIE-ANNE
This morning.
(pause)
Talking? Talking 'bout what? Your
ma's been calling for you. You don't
have your phone?

JENNY-ANN
Yeah, I got it right here.

Jenny pulls the phone out from her back pocket.

JENNY-ANN (CONT'D)
Hmmm... guess the battery's dead.

LILLIE-ANNE
What good is a phone when the battery
is dead? Me and your ma paid good
money for that iPhone of yours.
Least you could do is keep it charged.
(pause)
And what are you doin' out here by
your lonesome, Henry?

HENRY
Just practicing guitar... Not alone.

LILLIE-ANNE
I see that. Don't you got football
practice? You should be either restin'
or practicin'.

HENRY
I'm rested. It's just another game.

Henry straps his guitar over his head.

LILLIE-ANNE
You're sure good at that, Henry.

Lillie-Anne SLAPS at a mosquito biting her arm.

JENNY-ANN

That's what I been telling him.
He doesn't want to hear it.

LILLIE-ANNE

You sure must make Eddie proud.

Henry clutches the neck of the guitar with a stiffening grip.

HENRY

Why do I have to make him proud of
me? Shouldn't it be the other way
around?

LILLIE-ANNE

What do you mean?

HENRY

I walk round this town and people
just see Eddie's boy. I'm the boy
whose dad's in prison. I'm the bad
seed.

LILLIE-ANNE

Your pa just had some rough breaks.
Besides we all see a quarterback
that's taking us to the championships.

HENRY

My pa's a loser. Whole town knows
that. Don't you know that?
He's a f'n loser.

LILLIE-ANNE

Folks round here don't see you like
that. They see Henry Williams, a
good lookin' young man. A star
football player who's goin' somewhere
in his life.

HENRY

Yeah, I'm goin' somewhere. Jenny-
Ann and me both goin' leave this
lame-ass town.

Jenny-Ann, moves in close to Henry's side.

LILLIE-ANNE

Oh, that right? Jenny, you talked
this over with your ma and pa?

JENNY-ANN

Well, kind of...

LILLIE-ANNE

Kind of not, you mean!

(beat)

-Henry! Don't give up football. If you want to get out of this place. That's your ticket.

HENRY

I'm a man I make my own decisions.

LILLIE-ANNE

Yes you do, but you ain't no man yet. You still a boy. Men don't let people down. They don't just wake up some day and say I ain't playin' no more and take their ball and go home. Little beys do that, not men. Men stick with their commitments.

HENRY

You think I'm just a boy. Ask Jenny if I'm not a man yet!

Jenny-Ann starts after him. Lillie-Anne grabs her by the arm.

LILLIE-ANNE

Hold on, Hun.

(beat)

You pregnant with that boy?

JENNY-ANN

(pause)

No! I am not pregnant! Why do you say that?

LILLIE-ANNE

You sure? I hope not Jenny. You're too young. What are you now just fifteen?

JENNY-ANN

Sixteen! I'm sixteen and old enough to do what I want.

LILLIE-ANNE

Sixteen and pregnant!

JENNY-ANN

(adamantly)

I'm not pregnant! I swear on my life. I swear!

LILLIE-ANNE
I sure hope not child. You're too
young. You got a whole life ahead
of you. Plenty of time for babies
once you get a career.
(with compassion)
Come here, Sweetie. You know I love
you, Hun.

Lillie-Ann gives Jenny-Ann a long hug.

Jenny-Ann's eyes fixed on Henry off in the distance, pulls
away.

JENNY-ANN
Yeah, I do.

Jenny- Ann SLAPS a mosquito on her arm.

LILLIE-ANNE
C'mon, Hun. Let's get out of here
before the mosquitoes eat us up.

JENNY-ANN
I got to talk with Henry first.

LILLIE-ANNE
Go ahead. I'll see you at the church.

Jenny-Ann starts after Henry.

BUZZ BUZZ - Jenny-Ann's phone.

Not unnoticed, Lillie-Anne hears it. Her voice escalates as
Jenny-Ann runs off to Henry.

LILLIE-ANNE (CONT'D)
Right! Battery dead, huh? Hope you
plan to repent to the Lord at church
and stop that lying about things
girl that just won't get you no where.

INT. DOUBLE-WIDE HOME - DINING ROOM

Frank sits at the dining room table and eats breakfast. He
watches the football game on the TV across the room.

Belle calls out from the kitchen.

BELLE (V.O.)
Did Henry tell you?

FRANK
What?

BELLE (V.O.)
Did He tell you he's quitting the
team.

Frank stops eating mid-chew. Goes into a blank stare.
Abruptly turns off TV with the remote.

FRANK
Wait! What! He what?!!!

Belle comes into the room with purse in hand.

FRANK (CONT'D)
No, he isn't!

BELLE
Just sayin'. That's what I overheard.

FRANK
That's BS! Why would the boy quit
the team? We're only a few days
away from the game.
(pause)
And damn it. A major scout is in
town!

BELLE
I dunno.

Belle takes a seat directly across the table from Frank.

BELLE (CONT'D)
I'm worried about Jenny.

FRANK
Damn that boy! - What she's going
do? Is she going have it?

BELLE
She's thinking about it.

FRANK
Are we sure it's Henry's?

BELLE
Dunno if it's his. I suspect. And
would it matter?

FRANK
Well yeah! That's all I need is to
have my quarterback with a baby on
his mind! We're sunk!

BELLE
 That all you think about! Football,
 football! And team wins! You're
 selfish!

EXT. JASPERVILLE - HOLY GRAIL CHRISTIAN CHURCH -
 ESTABLISHING - DAY

OLD STYLE, STEEPLED, WHITE-CLAPBOARD CHURCH

- GOSPEL ORGAN MUSIC FROM INSIDE CHURCH

PARISHIONERS: Groups of INDIVIDUALS, young and old COUPLES,
 and YOUNG FAMILIES walk up sidewalk to church doors.

INT. HOLY GRAIL CHRISTIAN CHURCH

Parishioners, taking seats in the pews.

MISS LORAIN (70+) woven-in gray hair, reading classes at an
 organ leans in to read the sheet music, plays moving gospel
 music.

Miss Loraine looking bored changes up the tempo and introduces
 some Jazz runs into the gospel music.

MUSIC - JAZZY GOSPEL

Off from the altar area, PREACHER (40) female, gregarious,
 well-dressed, an out-there-Evangelical-type, bubbly, and
 central figure to the small group of Parishioners which she
 can whip up with just a word or two.

She stops, folds her hands across her chest, admires her
 flock.

Belle and Frank sit in a row ahead of Marty and John. Aunt
 Agnes, Billie and Becca are sitting together a row behind.

In the back of the church Pappy tries out different seats
 before taking one in a back row behind a couple.

Preacher walks up to the pulpit greeting Parishioners as she
 goes.

PREACHER
 Holy Grail Christian Church welcome
 all f you! Friends and strangers
 (pause)
 Hello Brothers and Sisters! Haven't
 seen many of you here in awhile.
 Guess the Devil's been scratchin' at
 y'all, huh? Come for a little
 healing?

MRS. JENSEN (60), widow, meek and introverted, tightly-hinged in a pew. Dressed in her town-best, she straightens her skirt.

PARISHIONERS all very excited -happy to be there smiling and admiring Preacher. They intently watch Preacher prepare herself at the pulpit. Some grasp each other's hands and hum to the organ music. Feet tapping at the jazzy parts.

Miss Loraine takes note of those picking up on the beats. Encouraged, she comes alive with more up-tempo, less gospel-like, more jazzy music. Continuous to play LOUDER to the point of disturbance.

PREACHER (CONT'D)

Miss Loraine, a little less volume
if you please.

Miss Loraine continues unabated.

PREACHER (CONT'D)

Now don't you all look fine today.
Sunday bests, yes indeed. Say, Mrs.
Jensen, I understand your youngest
is already at the river with the
other children. Is that right!?

Mrs. Jensen, about to answer is distracted by Miss Loraine and the organ music. She smiles insipidly at Preacher and nods head sideways insistently toward Miss Loraine wanting her to do something about the loud, jazzy, music.

PREACHER (CONT'D)

(louder)
Miss Loraine!

Miss Loraine looks up.

Preacher gestures with her hand to turn it down.

She does... momentarily.

PREACHER (CONT'D)

I suspect they are down at the river
with the other children today.

(pause)

Very nice! Today we re-enact that
glorious scene of St. John The Baptist
down at the river. What a glorious
day! Very nice... very, very nice.
The lambs are all waiting at the
river.

PARISHIONERS

Alleluia!

PREACHER
Praise the Lord.

Miss Loraine pipes up the organ over-the-top loud again.

PREACHER (CONT'D)
Miss Loraine... Miss Loraine... I
say, Miss Loraine you can hold off a
bit until we're all done with our
greetings. Please...

Organ music abruptly stops. Miss Loraine slumps on her bench.

MRS. JENSEN (O.S.)
(blurts out loudly)
Alleluia! Praise the Lord.

PREACHER
Yes, mam. Praise the Lord. And
thank you Miss Loraine... Say there!
Nice to see you, Frank and Belle.
-And, hello Sister Agnes!

Billie lies on his back in the pew playing a game on his
phone. Becca bugging him.

AUNT AGNES
Billie, be proper. You too Becca.
This is the Lord's home. We're in
his home today. Behave.

Becca sits up properly in the pew and grooms the hair on a
BARBIE DOLL.

John Jakes reaches over to Billie and slaps him on the side
of his head.

JOHN JAKES
Sit up! Put the phone away!

PREACHER (O.S.)
It's so good to be home! Here in
Jesus' home! Ain't it everybody!?
(to Marty)
Ain't that right Mrs. Jakes?

Marty returns a smile and nods.

Preacher quickly glances at Becca and Billie, disturbed,
then pretends not to see them.

PREACHER (CONT'D)
The Lord is so pleased that you and
John brought the kids with you today.
(MORE)

PREACHER (CONT'D)

(pause)

My, my, my! Where are they today?

MARTY

They're right here, Preacher!

PREACHER

(smiling)

Oh! Well sure enough! Got so caught up in joy I didn't even see them. My Becca, now haven't you grown! Hands in prayer position. Fingers point to heaven remember!

Becca puts down Barbie, her hands together and struggles to line up her fingers.

PREACHER (CONT'D)

Yes, yes! Now, I think it would be best if you two get down to the river with the others children. See if you can't find St. John the Baptist!

JOHN JAKES

Listen to Preacher. Get on your way. And put that phone away!

Marty leans into Belle.

MARTY

Where's Jenny-Ann?

LILLIE-ANNE

(sotto)

Yeah, Belle, where is that girl?

Belle is head down looking at her phone. Waves Lillie-Anne and Marty off.

FRANK

(sotto, to Belle)

She best not be with Eddie's boy.

BELLE

(sotto)

Frank, I thought we agreed to let that rest for the day.

FRANK

(louder)

Alright!

BELLE

Shhh!

PREACHER (O.S.)
 Thank you, all of you, so much for
 coming today. Oh look! Who id I
 see? Brother George.

GEORGE (50's) a smiling, portly fellow rummaging through a sandwich bag. He takes note and stashes it away.

Pappy sees Preacher singling people out. He stands up and moves one row further back, hides behind a YOUNG COUPLE.

PREACHER (CONT'D)
 Miss Lillie, glad to see you. Guess
 you all visiting for Pappy's birthday
 party again this year. And our
 birthday boy? Where is Pappy?

Belle comes to attention when hearing Pappy's name being called out. Looks up from her phone. - *He'S not where he was sitting* - She stands and searches for him among the Parishioners.

Pappy slouches down low in th pew.

Marty stands up and looks for Pappy.

MARTY
 There he is.

JOHN JAKES
 Sit down, Marty.

PREACHER
 Praise the Lord everyone!

PARISHIONERS
 Praise the Lord!

AUNT AGNES
 (out of the blue)
 Praise Allah!

BELLE
 What did she say!?

Miss Loraine starts up again with her up-tempo version of "AMAZING GRACE"

MUSIC VOLUME INCREASES

PREACHER
 Today--

Preacher stops. She looks egregiously at Miss Loraine. Steps over to the organ and flips the switch off.

Returns to pulpit.

Miss Loraine, shell-shocked stops mid-key and stares forward.

PREACHER (CONT'D)
Today's hymn is a special one just
for this occasion.
(pause)
Today's hymn is...

Preacher looks down at notes on pulpit.

FRANK
(sotto)
Jeez! Game starts at one.

EXT. JASPERVILLE - RIVER BANK PARK - DAY

An ANONYMOUS MAN dressed like ST. JOHN THE BAPTIST is knee deep in the river. He coaxes PASSERS-BY to take the dip.

Billie and Becca join a flock of kids along the river laughing and teasing each other at the sight of St. John.

EXT. JASPERVILLE - HOLY GRAIL CHRISTIAN CHURCH YARD -
MOMENTS LATER - DAY

Preacher comes out the front door of the church, Parishioners follow arm-in-arm singing. They proceed across the church yard and toward the river.

EXT. JASPERVILLE - HESTER ROAD - OLD WHITE HOUSE - AFTERNOON

EDDIE (39), jail-cut hair and a very country swagger, steps out of CAB on to a broken sidewalk. He walks up the front steps into the house.

INT. OLD WHITE HOUSE - LIVING ROOM

MUFFLED MUSIC pulsates from the basement below.

The living room is drab, dusty, and sparsely furnished.

EDDIE'S P.O.V

He scans the room. Walks down a short hall. Opens a closed bedroom door and looks inside.

BEDROOM

A mattress lays on the floor. Bed is unmade. Socks and dirty clothes are in a heap on the floor. He closes the door.

INTERCUT WITH

BEGIN FLASHBACK

INT. OLD WHITE HOUSE - BEDROOM (31 YEARS EARLIER)

YOUNG EDDIE (8) in the bed.

DOOR SLAMS OPEN!

ENTER DAD (25) - drunkard wearing a wife-beater t-shirt, stained work pants, days old beard. In his hand a HAND-WRITTEN NOTE. Enraged and screaming.

DAD
Get the hell up, boy!

Young Eddie startled awake and fearful. He sits up in the bed and cowers against the wall. He's shirtless, wearing urine-stained boxers.

Dad throws the note at Young Eddie. He takes off his belt.

DAD (CONT'D)
Stand up!
(beat)
What did I tell ya 'bout another
note from the school, boy?

Young Eddie fearful, stutters to try to speak.

YOUNG EDDIE
I...I... did..didn't do nothin', pa.

DAD
Don't you be talking back at me,
boy! Turn around!
(beat)
I said turn around!

Dad pulls back on his belt.

WHAP! WHAP!

Young Eddie's back shows bruising from times before. Now new red welts shine on top.

BACK TO TODAY

Eddie continues down memory lane - a ghostly hall to another door and opens it.

THE PAST

EDDIE'S P.O.V.

CIGARETTE SMOLDERS IN AN ASHTRAY ON A NIGHT STAND LITTERED WITH BURNT BUTTS, TISSUE AND SODA CANS.

A reflection in a grimy dresser mirror shows Dad hovering behind young Eddie

WOMAN (33), half dressed in night wear passed out on bed.

Little Eddie sobs.

DAD (CONT'D)
(screams)
Ya damn cry baby! Man up, boy!
Man up!

BACK TO SCENE

Eddie continues down the hall to a kitchen.

DAD (V.O.) (CONT'D)
Get back here you little wus!

Eddie now sees *himself* just nine years ago, cooking up a batch of meth, a YOUNG HENRY (10) at a kitchen table with a coloring book watches on.

Eddie shakes his head at the manufactured reality. He turns away then opens the back door.

LOUD GUITAR MUSIC invades the Kitchen.

EXT. OLD WHITE HOUSE - BACKSIDE OF HOUSE - SAME

Eddie steps out the back door of the house and takes steps down to a basement door.

MUSIC: SOLO GUITAR PLAYING

He slowly opens the door and steps inside.

INT. OLD WHITE HOUSE - BASEMENT

Eddie enters basement, sees Henry playing the guitar.

Henry looks up. Stops playing. A long pause as they sum each other up. Eddie approaches Henry.

EDDIE
Why, hey boy.

HENRY
(long pause)
Pa.

EDDIE
Sounds good.

Henry ignores Eddie. He packs up his guitar.

EDDIE (CONT'D)
Where ya goin'?

HENRY
Out of here.

EDDIE
C'mon son. It's been a long time.
Can't you at least look happy to see
me.

HENRY
Yeah, it's been a second.

EDDIE
I'm out.

HENRY
I can see that.

Eddie nears Henry.

EDDIE
Well, come here son!

Henry steps back.

HENRY
I gotta go.

EDDIE
Just wanna talk a bit...

Henry looks Eddie up and down. Eddie moves in closer. Henry avoids him and goes for the door.

EDDIE (CONT'D)
Damn it. Just hold on, son

HENRY
I gotta get to the church for Pap's
party.

Henry EXITS.

Eddie stands alone, empty and speechless. A deep anguish surfaces.

INT. HOLY GRAIL CHRISTIAN CHURCH - MEETING HALL

Parishioners carrying party decorations.

Eddie enters from a side door. He's anxious. Contemplative as he looks for a familiar face among the busy Parishioners.

ENTER Henry through the front doors with guitar slung over his shoulder. He spots Eddie. Encouraged, picks up his pace and approaches him confidently.

HENRY
So you're really out?

EDDIE
Thought you didn't want to talk.
Told ya I was. Early release. Model
prisoner I guess. Why you hadn't
been down to see me?

HENRY
Why should I?

EDDIE
Cause I'm your pa. Don't that mean
nothin'?

Jenny-Ann comes through front doors. Striking a look of intimidation, she approaches Eddie and Henry.

JENNY-ANN
Where is everyone?

EDDIE
St. John's Day at the river. Saw
them all down that way. Big crowd.

JENNY-ANN
Ahh shoot! C'mon Henry, we're already
late. Isn't going to look so good.

HENRY
Especially no good when you and I
show up together and tell 'em we're
out of here.

EDDIE
What do you mean by that?

HENRY
We're leaving Jasperville for good.

EDDIE
You leaving? Where you're goin'?

HENRY
Away from here.

JENNY-ANN
We're goin' to Nashville.

Henry looks at Jenny-Ann. They share a smile.

HENRY
That's the plan.

EDDIE
Got a job down there, hey? Good
place to find work.

HENRY
You go on ahead if you want, Jen.
Best we don't show up together anyhow.
Me and you rolling in together, liable
be fist fight with your step-pa.

JENNY-ANN
He's already pissed you quit the
team.

EDDIE
You quitting football?

HENRY
Go on. I'll see you at the barbecue.

EDDIE
What do you mean you quit?

HENRY
I'm done with it. Done with this
whole damn place!

EDDIE
You just can't give up on somethin'
you love son?

HENRY
What makes you think I love football?

EDDIE
You're doin' practice aren't ya?

HENRY
Because I'm supposed to, not cause I
want to.

EDDIE
Well, like they say, love what you
do or kick off the shoe.

HENRY

Right. Like you kicked off the show when you walked out and gave up on me and ma the way you did?

EDDIE

(beat)

I never gave up on you. Every wakin' hour thinking about you. I swear.

HENRY

Yea, right. And ma? Since when? Since just today? Since just now? What about years ago when you just got up and left ma and me behind? That time count? Or, time even before that when ma had me. You get up and leave for Texas? Then come back years later with someone else? Like all's good?

EDDIE

I didn't exactly walk out. I had to find work.

HENRY

Work? That's not how I heard it. You come back with some woman and shacked up with her top of the mountain. Until they busted you for Meth.

EDDIE

I done did my time, son.

HENRY

Don't call me that. Don't ever call me your son.

EDDIE

But you are. You'll always be. You call me pa. I call you son. That jus' how it is. That ain't goin' change.

Eddie moves in close and tries to embrace Henry.

EDDIE (CONT'D)

Come here boy. I love you.

Henry brutally pushes Eddie off.

HENRY

Get away. What are you doing here anyway. No one respects you.

That hits Eddie hard.

EDDIE

I came to see you. Surprise old Pappy and watch you play.

HENRY

Sure Pappy be real surprised. He's been more like my pa than you ever have.

EDDIE

Least I taught you how to run a football.

Henry starts to walk away. Stops, now incensed, turns.

HENRY

You taught me that? You taught me that? You taught me nothing! Not a damn thing! You left me skill-less! Is that what pa's are supposed to do? What you taught me is how you get drunk and stumble home. You better check your facts old man. Uncle Frank and John taught me what I know about the game. And Pappy, well, he taught me 'bout life and what's important.

EDDIE

But didn't I always tell you follow your dreams son? Didn't I?

HENRY

Yes, you did say that once... or maybe that was some other man called Dad. Well, that's what I'm doing. Being a football star isn't my dream. Maybe it was your dream, Uncle Frank's and Uncle John's dreams. Not mine. I am going follow my dream. Me and Jenny-Ann are going put in together. We got a band!

Henry looks about and takes in the others now gawking at the confrontation.

HENRY (CONT'D)

Nothing here for us. Ain't no jobs in these parts. Doug, Frank, Jeremy. They all left. I hear they're doin' good. Bobby went to Texas on a crew Doug and Frank gone out to California.

(MORE)

HENRY (CONT'D)

I know they ain't comin' back. Their kind ain't welcomed here. They've hooked up with good jobs.

EDDIE

They'll be back. These hills calls everyone back.

HENRY

Maybe for a visit but not to stay. They get back and see it's all just like they left it. This place is dead and backwards.

EDDIE

It ain't all that.

HENRY

No? Only ones happy here are the old folks and probably cause they know they only got a few years left to stick it out. They spend their days going to Walmart just to kill time buying things they don't really need or want. Shoot. I don't even got money to do that. There's just nothing here for me.

EDDIE

Got to be somethin' you feel good about yourself.

HENRY

Not much. Playing guitar. Maybe having Jenny-Ann. Them I can take with me.

EDDIE

Goin' be pretty hard without work.

HENRY

We'll make out. And besides, I'm goin' be a dad and I don't want my boy growing up in Jasperville!

Henry walks toward the door.

EDDIE (O.S.)

Suppose you will... Wait. Hell's bells, boy! That makes me a grandpa!

Henry stops in his tracks and turns to Eddie.

HENRY

(laughs)
Yeah, but my boy's never goin' know
that.

EDDIE

So that's how it's goin' be?

HENRY

Damn straight.

There's a long pause as the two stare down each other. Then
Eddie breaks and approaches Henry.

EDDIE

(beat)
I'm sorry! I'm sorry for being a
shitty pa to you. Sorry I left you
and ma, but I can't change the past.
I was wrong. I was real wrong.
What I did, the way I was, wasn't
right. Things happened between you
ma and me. We lost our love.

HENRY

(beat)
That's a good excuse. I gotta go.

Henry leaves out the front door. Eddie calls after him. His
words fall off in an oblique silence

EXT. JASPERVILLE - HOLY GRAIL CHRISTIAN CHURCH - CHURCH YARD -
LATER

Eddie sits on a bench under a tree outside of the church. He
splits a blade a grass. Looking up he catches a glimpse of
Aunt Agnes and Lillie-Anne enter the church carrying fixins'.
He takes up after them.

INT. HOLY GRAIL CHRISTIAN CHURCH - MEETING HALL

Aunt Agnes and Lillie-Anne among Parishioners blow up
BALLOONS. Spread FOOD PLATTERS out on the table.

Moments later Eddie enters the hall.

AUNT AGNES

Oh my Lillie-Anne. Look there! Do
you see who I see!

LILLIE-ANNE

Oh my God!

Eddie approaches.

AUNT AGNES
When did you get home, son?

EDDIE
Just this morning.

AUNT AGNES
Well, come on. Come on sit down
here. We got a lot to catch up.

LILLIE-ANNE
Ma, we got a party to get ready.

EDDIE
Hello to you too Lillie. Don't I
get a hug Lillie-Anne?

LILLIE-ANNE
Why, of course you do. I'm just
shocked.

Lillie-Anne gives Eddie a passing hug.

Marty comes though the front door and immediately spots Eddie.
From across the hall then rushing up.

MARTY
Eddie, is that you? Oh my word!

EDDIE
It's been awhile.

MARTY
It's been a long while! Your looking
good...

Enter Belle from side door. She carries a warped gift.

BELLE
Has anyone seen Henry and Jenny-Ann?
(beat)
Eddie!

EDDIE
Well hey, Thought I'd check out what's
goin' on here today.

BELLE
Pappy's birthday party for one. How
are you! Have you seen Henry yet?

EDDIE
Jus' a bit ago. He's down at the
river.

BELLE
Probably with Jenny-ann.

MARTY
Find one, find the other.

LILLIE-ANNE
Seems to be the way it is!

Marty walks off to the banquet table, stopping to graze among some sweet treats, and enjoys a few.

Preacher walks in through the front door carrying a small present. She takes in all the decorations. Pleased as punch she smiles at her working bees. Not noticing Eddie.

PREACHER
Looks like Pappy's goin' be pretty surprised at his party today! Never knew he had so many well-wishers.
(then)
- Oh Lord! Who do we have here?
Look at you Eddie! You're all cleaned up! The glory! The glory! The glory!
Come here!

Eddie goes up to the Preacher. They embrace.

AUNT AGNES (O.S.)
Help me out here Lillie-Anne with these decorations, will you?

LILLIE-ANNE (O.S.)
Yeah, yeah... Sure will mam.

Lillie-Anne and Aunt Agnes pin a colorful apron around the table.

Belle approaches Preacher and Eddie.

BELLE
(to Preacher)
Have you see Pappy?

PREACHER
Haven't seen Harold since morning service.

Henry and Jenny-Ann enter the Hall from the side doors.

MARTY
Look Belle...

BELLE
There you two are!

JENNY-ANN

Hi y'all.

Lillie-Anne approaches Jenny-Ann.

LILLIE-ANNE

You okay, Hun? Give me a hug,
sweetie!

(pause)

Hello, Henry.

AUNT AGNES (O.S.)

Come on now Lillie-Anne. There's no
time to be gagging. Pap will be
here soon. We got to get this party
started.

HENRY

Yeah, Pap's goin' be real surprised.

BELLE

Where you kids been?

JENNY-ANN

Down at the river.

BELLE

Pappy with you?

HENRY

Haven't seen him.

A sick and worried look comes over Belle's face.

EXT. JASPERVILLE - RIVER BANK PARK - SAME

Pappy walks up along the river edge. He stops occasionally
to catch his breath. He comes upon the group prepping for
the baptism. Stops a short moment then continues toward the
Gazebo down river,

AT GAZEBO

Pappy looking desperate pans the river, follows it down stream
seeing the activity at baptism site. Looks the opposite
direction and sees a woman strolling toward him. He casts
his eyes up above the river bank where the carved out mountain
side reveals an abandoned **coal mine**.

A long pause as Pappy is caught in a distant memory. Checks
himself then looks back toward the baptism scene. He lapses
into a coughing fit.

Katherine walks up to the Gazebo. She looks inquisitively
at Pappy.

KATHERINE

Harold?

Pappy turns, and looks.

PAPPY

(beat)

Kate!

The two embrace.

PAPPY (CONT'D)

What the hell!

KATHERINE

It's been a long time.

PAPPY

Sure 'nuff! What brings you here?

(laughing)

I know it ain't me.

Katherine smiles.

KATHERINE

Well maybe just a little bit it's
about you... It's been a long time,
Harold.

Katherine takes a deep breath, looking outward takes in the scene.

KATHERINE (CONT'D)

It's this town... These hills.
Wanted to see it. And I wanted to
see you. Not sure if I'll have the
chance to get up this way again.

(pause)

Since I left, hardly had time to
breath.

Katherine contemplates a distant memory.

Harold falls into a coughing fit and sits down. Katherine takes a spot next to him. He turns toward her and casts a smile just as he did years ago.

PAPPY

'Bout the same here. Bet, things
look different, right?

KATHERINE

I was hopin' in some way it would.
But being back here for a just a
(MORE)

KATHERINE (CONT'D)
couple days. I guess I realize why
I left.

PAPPY
Nothing's changed since we seen each
other last. I can guarantee it!

Pappy stomps down another coughing fit. She looks at him
sympathetically.

KATHERINE
Harold, you're not well.

She watches him patiently concerned until the coughing
subsides.

KATHERINE (CONT'D)
Harold.

Pappy waves his hand as if to say 'it's nothin'.

KATHERINE (CONT'D)
I think you need to see a
pulmonologist, Harold.

PAPPY
Now there's a purple cow! We don't
have none of them around here. I've
already been told the worse.

Katherine takes Harold's hand. She studies his face and then,
like an apparition, and just for a second, Harold's face
MORPHS TO REVEAL Young Harold as he was years ago.

Katherine smiles. Harold looks into her eyes.

PAPPY (CONT'D)
You haven't change, Kate. You're
still a beauty.

And just for another second, the face of Katherine MORPHS TO
REVEAL Teen Katherine as she was so many years past.

KATHERINE
Thank you, Harold. I was hoping
you'd still be around. Mining is a
short road.

PAPPY
Wasn't my first choice. But there
wasn't any other. Not much for work
in these parts.
(pause)
Where are you at now, Kate?

KATHERINE
Nashville.

PAPPY
Nashville, Music City!

KATHERINE
That's right.

PAPPY
Retired down there?

KATHERINE
(laughs)
No such thing as retirement. Too
much I wanna do - I'm in the music
business.

PAPPY
Yeah, I can see you doing that. I
remember when me and you sat right
here with your guitar.

Katherine issues a slight blush followed by a smile of
admiration taking in the man she once loved.

KATHERINE
I produce it now, mainly. Promote
bands and such.

Silent moments past as Katherine and Pappy admire each other
without saying a word. They glance out over the river sharing
a serene moment.

Katherine turns to look down the river bank toward the church.

KATHERINE'S P.O.V.

— BAPTISM DUNKINGS getting underway.

KATHERINE (O.S.) (CONT'D)
Still doing baptisms in the river!

PAPPY (O.S.)
Yep. Same date every year.
(beat)
Hey, remember Eddie?

BACK TO SCENE

KATHERINE
Agnes' boy. Yeah... hard to forget
that one. Lord know, Agnes never
had much use for me.

PAPPY

He just got out of prison... and
well, his boy Henry is a musician!
Even got himself a band. Pretty
good sound too.

The name Henry strikes a chord in Katherine.

KATHERINE

Henry who?

PAPPY

Williams. T
(laughing)
He Henry James Band calls themselves
— dropped the Williams cause of his
dad. Local boys is all.

Katherine lights up.

KATHERINE

I just saw them at the Fair! Damn
good! And, on the Radio too when I
drove in. They have a great sound!

PAPPY

I was at the fair last night. Didn't
see ya.

Katherine takes a firm hold of Harold's arm.

KATHERINE

(smiling)
I saw you! Tried to get up to you
but you got away again!

PAPPY

Did ya? Well, what did you think
about the boys?

KATHERINE

They got something worth something
I'd say.

Pappy starts coughing. Katherine patiently watches with
deep concern.

PAPPY

I dunno how it all works.
(pause)
But, I'm just wonderin' Kate...

Pappy stammers, wheezes a bit.

PAPPY (CONT'D)
You think... well maybe there's
away... Now, I dunno know how it
all works...

Katherine takes Pappy's arm. He stops mid-phrase. She smiles
and looks caringly into Harold's eyes.

KATHERINE
(beat)
Tell me what I can do for you, Harold.

INT. HOLY GRAIL CHRISTIAN CHURCH - MEETING HALL

Frank and John Jakes enter through the front doors.

FRANK
There you are! Jenny-Ann. Jenny-
Ann get on over here!

Henry follows Jenny-Ann.

FRANK (CONT'D)
Where you been girl?

HENRY
We were--

FRANK
Henry, I'm not talkin' to you right
now.

BELLE
Let them be, Frank.

JOHN JAKES
(to Henry)
Quitter!

Eddie approaches them.

EDDIE
Leave my boy alone.

JOHN JAKES
Says, who? The dead-beat dad? Get
off it Eddie.

JENNY-ANN
Let him be uncle John.

Marty and Lillie-Anne step into the cluster between John
Jakes and Eddie.

Frank takes John Jake's arm and pulls him away. He resists.

FRANK

Come on John.

LILLIE-ANNE

(to John Jakes)

Just you hold your temper. You leave that boy alone.

AUNT AGNES

You all behave yourselves! We got things to get ready here and I don't need to be breaking up no quarrels.

Billie and Becca excitedly race into the hall.

Becca carries a bouquet of flowers. Billie is trying to play a game on his phone with one hand while juggling a BOXED GIFT in the other.

Aunt Agnes not wanting the kids to see a quarrel, crosses to Becca and Billie.

AUNT AGNES (CONT'D)

Will you kids help me please. I need your help here with these darn balloons! Can't blow them all up by myself.

Becca follows Aunt Agnes to the banquet tables.

JOHN JAKES

Billie, get on over there with Becca and help out Aunt Agnes. - Give me that damn phone!

Billie reluctantly hands phone to John Jakes.

LILLIE-ANNE

Go on now Billie. Be helpful.

INT. HOLY GRAIL CHRISTIAN CHURCH - MEETING HALL - CONTINUOUS

Pappy comes through the front doors. He sees the commotion and moves in closer to hear what all the fuss is about.

JOHN JAKES

(to Henry)

Hope your proud of yourself boy! Thanks to you dropin' out, the team canceled their final practice games till they find your replacement. I come all the way out here just to se ya play.

PAPPY
What's all the fuss about?

Preacher joins the fray.

JOHN JAKES
Boy's done quit the team right before
the season.

PREACHER
Ahh, son. That's not the Henry I
know. I'm disappointed.

PAPPY
Hell, y'all need to let the boy be.
Can't you just do that?
(coughing)
It's so damn simple! Jus' let him
follow his dreams. Folks have an
eye out for Henry.

PREACHER
You're right Harold, Jesus is looking
out for our Henry.

FRANK
(to Belle)
What does Pap mean by that? I had a
scout looking out for him and he
goes AWOL!

BELLE
I dunno.

Pappy looks at each of them one on one.

PAPPY
Can't blame the boy for wanting to
pull up stakes. I'd sure would leave
this town if I could!

Pappy lapses into a coughing fit.

PAPPY (CONT'D)
Oh Hell with y'all.

MARTY
Harold! Now, Harold. Don't be so
upset. We're all here to celebrate
your birthday!

Pappy tries to quiet his cough, turns to leaves out the door

BELLE
Someone should go after him.

MARTY

What y'all goin' do, Henry? And
what about Jenny-Ann, and the baby?

JENNY-ANN

We're goin' away.

FRANK

Hell no! Our daughter ain't going
any where with you. You quit the
team. You probably end up quitting
on her too!

BELLE

Henry

(pause)

How do you think that makes your Pa
feel?

HENRY

Like I care.

EDDIE

I told you I love you, boy... And
I'm sorry.

Jenny-Ann is overcome with emotion and tears up.

JENNY-ANN

Every thing is going to be alright.
Why is everyone so unkind and angry
all the time!

INT. HOLY GRAIL CHRISTIAN CHURCH (JASPERVILLE) - MEETING
HALL - EVENING

FADE IN FROM BLACK

CLOCK ON WALL: 7:00PM.

A spread of food on the table: POTATO SALAD - BAKED BEANS -
BARBECUED RIBS - BREAD - PIES - DRINKS - COOKIES

- BANNER: "HAPPY BIRTHDAY"

- HELIUM BALLOONS NOW FLOATING HALF WAY DOWN FROM CEILING

- OLDER WOMAN swirls a towel to shews flies away.

Everyone is sitting around waiting for the birthday boy to
show.

FRANK

Belle, he should've been back by
now.

BELLE
He must have wandered off. Maybe he
went home.

FRANK
I don't think he'd wander that
distance.

BELLE
(to everyone)
Has anyone seen Pappy?

A few party-goers look up dubiously and shake their heads.

BELLE (CONT'D)
Darn him!

FRANK
Don't worry. He's around. And don't
be bothering the others with family
business. You're bound to get everyone
worked up in a panic.

BELLE
You know, he's liable to wander off.
(pause)
I gotta find Pappy.

Belle exits the hall passing Preacher entering.

PREACHER
Where you off to Belle?

BELLE
Find Pappy.

HENRY
Pap can take care of himself.
Besides, he wants to go too... with
with me and Jenny.

FRANK
Nah, that ain't necessary. Belle
and I are more than happy to take
care of Pap.

JOHN JAKES
Yeah, right!

AUNT AGNES
You are a good young man, Henry James.
Never thought anything less 'bout
you!

FRANK

Suppose we better check down at the river. He loves to sit down there. That's probably where he's at.

Aunt Agnes steps in.

AUNT AGNES

Oh my word, no. Pappy don't belong down there by himself! What if he falls in? He doesn't know how to swim.

JENNY-ANN

I'll go and help mom look for him.

HENRY

Hold up Jen.

Jenny-Ann and Henry pause and look to elders for a go signal.

FRANK

Well, go on now. Round them all up and get them all back here. It's gettin' late.

Jenny-Ann and Henry head to the door. They're abruptly stopped.

ENTER Belle in a panic.

BELLE

Hey! Folks just now seen Pappy at the river bank. Said they seen a woman with him. They both in the water. Somethin' happened!

JOHN JAKES

That ol' coot!

AUNT AGNES

Lord sakes! What you all waiting for?

All head to the door.

EDDIE

Hold up son, I'm right behind you.

PREACHER

Billie and Becca. Best you stay here.

MARTY

Stay with the Preacher, children.

AUNT AGNES

You listen to you ma and the Preacher.
You say some prayers to make sure
Pappy's okay. Ain't that right
preacher?

Becca presses her hands together and fidgets with her fingers
and she tries to point them to heaven.

EXT. JASPERVILLE - HOLY GRAIL CHRISTIAN CHURCH - EVENING
AERIAL SHOT

Parishioners swarm out of church toward the river.

EXT. JASPERVILLE - RIVER BANK PARK - MOMENTS LATER

Parishioners stop at the river edge they catch a sight:

TWO FIGURES STANDING AT WATER'S EDGE DOWNSTREAM

AT GAZEBO

Pappy and Katherine stand in front of the Gazebo at the river
edge. Both wet, talking and laughing. Katherine takes
Pappy's arm.

KATHERINE

You okay?

PAPPY

Jus' wet.

Pappy wipes his face with a wet hanky.

KATHERINE

(beat)

Hey, I want to ask you something,
Harold - You got any idea about Henry?

PAPPY

What do ya mean?

KATHERINE

His plans. After high school. What
does he want to do? You think he
has any plans to get into the
business?

PAPPY

What business?

KATHERINE

(laughing)

Music, Harold! The music business.

PAPPY
Ha! That's a purple cow! None of
that 'round here.

Katherine takes Pappy's arm.

KATHERINE
Not here. Of course not. Nashville.

Pappy's eyes widen.

KATHERINE (CONT'D)
(long pause)
What was it we were talking about?

PAPPY
When?

KATHERINE
What you were wondering about.
Harold! What you asked me.

PAPPY
(pause)
I gave it some thought, but the boy's
gotta make his own way.

KATHERINE
Maybe just a little help from a
friend? Would that be okay?
(with a smile)
Or you think that would spoil the
boy?

Pappy looks at Katherine sees her young jubilant smile. He
takes in a breath then smiles.

PAPPY
That would be okay, Kate. And the
boy's already spoiled.

INT. HOLY GRAIL CHRISTIAN CHURCH (JASPERVILLE) - MEETING
HALL - LATER

CLOCK ON WALL READS "9:30 PM"

Parishioners stream into the Hall through the side door.
All heaving sighs of relief and chortling.

MARTY
Look! Look!

Trailing are Jenny-Ann and Henry with Pappy and Katherine,
both soggy wet.

Belle, Marty, Aunt Agnes gather around them. Becca and Billie run up and join them.

HENRY
All's good! He's fine!

PREACHER
See there children. Jesus heard
your prayers.

AUNT AGNES
My Lord, Harold! Why you're soaked!

She then steps back and throws a jaundiced eye at Katherine.

PAPPY
Fell in.

AUNT AGNES
Both of you?

KATHERINE
I slipped on a rock and Pappy fell
in after me.

Preacher motions to Billie.

PREACHER
Grab some paper towel from over there.

PAPPY
Then I fell in.

Billie hands the roll of paper towels to Pappy. Preacher intercepts and tears off a few sheets to give him.

JOHN JAKES
(to Marty, sotto)
Well, I be damned! Damn!
Look at that ol' coot.

FRANK
I know Belle will be happy.

JOHN JAKES
You can be sure of that!

PREACHER
All the children are gettin' hungry.
Why don't we all eat now that Harold
is back.
(to Katherine)
And who are you?

KATHERINE
I'm Katherine DiGiangelo.

PREACHER
Well, welcome to Holy Grail Christian
Church. Ms. Giangelo.

KATHERINE
It's--

Katherine takes in a quick breath about to correct Preacher's mispronunciation of her name but renders a smile instead.

PREACHER
Well, welcome. You come right in
and enjoy yourself!

Lillie-Anne steps in and takes Pappy by the arm and tries to lead him to the banquet table.

LILLIE-ANNE
C'mon Pap.

Pappy pulls away coughing.

PAPPY
Not right now. We gotta settle a
few things here firstly.

AUNT AGNES
You could have been carried away.

FRANK
You did good, Henry, finding Pap.

HENRY
I didn't really do nothin', coach.

Aunt Agnes pulls Lillie-Anne and Marty aside to a CORNER WALL away from the crowd. Billie and Becca follow them.

Those remaining continue to recount the adventure (inaudible)

Aunt Agnes eyes Katherine even more.

AT CORNER WALL

AUNT AGNES
That's Katherine!

LILLIE-ANNE
You sure?

AUNT AGNES

You two were too young to remember.
She's the woman that drove off sister
Sarah.

MARTY

I've heard Pap talk about a Katie.
(beat)
So that's her.

AUNT AGNES

That's her alright.

LILLIE-ANNE

What she doing back here?

AUNT AGNES

I don't know but it ain't right.

PAPPY (O.S.)

You wanna tell 'em your plans, son?

BACK TO SCENE

Henry stammers at first and then builds up the courage to
speak.

HENRY

Me and Jenny-Ann are movin' to
Nashville.

Looks among the others.

FRANK

Now how you goin' support yourself
and Jenny-Ann. And aren't you having
a kid?

KATHERINE

I'm goin' see to that. He needs a
shot at what he really wants to do.

PAPPY

Frank. You want that boy throwin'
skin cause you like the wins. But
his heart's singin' a different tune.

Pappy throws his head forward toward Frank.

PAPPY (CONT'D)

You keep pullin' his leash, and maybe
I decide my check goes to buyin' his
gasoline to Nashville instead of
proppin' up your double-wide.

AT CORNER WALL

Preacher joins the three women. Billie and Becca listen in on the gossip.

BILLIE
Who's Katie ma?

MARTY
Katherine was a friend of Pappy.

LILLIE-ANNE
What she doin' in these parts?

MARTY
Maybe she's back for the party.

AUNT AGNES
Not in your life. She done broke up
one family. She left and doesn't
belong here.

PREACHER
Not Christian of you Aunt Agnes.
Not at all.

Aunt Agnes is taken back by the reprimand. She enters a long contemplative pause. Straightens her back... thinks again...and again. Fortifies her stance and throws her shoulders back.

AUNT AGNES
(long beat)
Your right, Preacher. That was sinful
thing to say. May the Lord have mercy
on me.

Aunt Agnes steps out from the clutch of women and joins up with the others.

BACK TO SCENE

AUNT AGNES (CONT'D)
Now y'all listen please what I want
to say.
(beat)
When my Benny died he had a pension.
Just like Harold. Now it's mine.
The coal mines weren't generous but
they at least tried to makes sure
some of the men wouldn't die dirt
poor after the mines closed.

JOHN JAKES
Most died dirt poor. And died sick.

LILLIE-ANNE

You have to say that?

AUNT AGNES

Not the point, John. I'm goin' help you Henry James Williams as long as you take care of Jenny-Ann and that baby that's comin'. That is, as long as Jenny-Ann stays in school and gets a career.

(to Jenny-Ann)

There ain't no lounging around waiting on the man to bring home the bacon these days. They just ain't that dependable.

MARTY

You tellin' me.

John Jakes does a double-take at Marty.

JENNY-ANN

Yes, mam... I can do that.

HENRY

And we'll, take care of Pap as long as he wants to stay with us. Is that okay Pap?

PAPPY

Hell yeah, boy.

HENRY

We'll even put off Nashville till after this season, but we're leavin' the day right after!

FRANK

(elated)

Good call, son. Proud of you!

PAPPY

Time to break up the concrete on these feet.

AUNT AGNES

You gotta finish what you started here son. And Jenny-Ann needs to finish school. And you do too! No sense running off half baked.

KATHERINE

This boy's got talent. He needs to do this. And we need him in Nashville.

BELLE
Pap doesn't want to move out. Do
you Pappy?

PAPPY
Hell I don't. Got my pension.

FRANK
Hear that Belle?

Watching from behind the others, Eddie steps forward.

EDDIE
I'm really proud of you, son. I
hope you forgive me.

Henry contemplates Eddie's praise.

HENRY
(a strained beat)
Thanks... Pa.

Henry gives Eddie an embrace.

FRANK
Guess that means you be sticking
around for awhile.

JOHN JAKES
(to Belle, sotto)
Guess you goin' have to tighten up
them purse strings a bit.

BELLE
I don't know what you're talking
about.

PREACHER
The Lord works in mysterious ways!
You reasoned that right son, you go
ahead and finish on a high note.
Make yourself proud first, son. You
go where God tells you. We'll be
proud of you just as you are long as
you proud of yourself.

Pappy tears up and starts coughing.

PAPPY
I wanna say something more..,

AUNT AGNES
Praise be Jesus.

LILLIE-ANNE

Ma!

BECCA

I'm hungry.

BILLIE

Can we eat now?

PAPPY

Hold on.

(pause)

I'd like tell y'all a little story.
When I firs' met Katherine. Well,
it was fate. I knew it. Now, I
ain't saying that...

Showing little interest in Pappy's story, the gathering
withers away slowly to the banquet tables laden with home
cooked food and sweet desserts.

HELIUM BALLOONS HANGING EVEN CLOSER TO THE FLOOR: "HAPPY
BIRTHDAY".

Pappy is left standing alone with Katherine.

HENRY (O.S.)

C'mon, Pap. You got some presents
here!

KATHERINE

Pap - Harold, I need to be getting
back. I've been gone longer than I
should. And, now got some meetings
to arrange. We need to get that boy
heard. Don't you think?

PAPPY

Yeah, I do,

KATHERINE

Everything is going to work out.
Henry's got real talent. He's goin'
be a star! I can promise you that.
You just wait and see.

PAPPY

If anyone can lift that lug, it's
you. I hope I'll see the day.

KATHERINE

You will. You can bet on it.

Katherine kisses Pappy on the cheek, turns and goes to the
door.

She stops, returns and gives him a string lasting hug.
Henry comes up from the banquet tables and joins them.

HENRY
Thank you Miss Angelo.

KATHERINE
It's DiDiangelo, Henry. But you
will call me Kate

HENRY
Then thank you, Kate.

Katherine gives Henry a wink and Pappy a peck on the cheek,
and turns to leave.

HENRY (CONT'D)
Pap, there's more to you and her
than you let on.

PAPPY
It's hard story to tell, son.

MARTY (V.O.)
John, you want to get them kids over
here. Have them wash their hands.

JOHN JAKES (V.O.)
Kids! Get on over here!

Belle walks up to Henry and Pappy.

BELLE
C'mon Pap. Folks are waiting for
you.
(insisting)
Henry, c'mon!

Henry is entranced by Pappy – totally bewildered and amazed
at the old man, and can only shake his head and smile.

PAPPY
C'mon boy. Lets grab us somethin'
before them heifers clear the table.

EXT. JASPERVILLE - HOLY GRAIL CHRISTIAN CHURCH - FRONT OF
CHURCH - NIGHT (MOMENTS LATER)

Katherine steps into her '57 Ford Fairlane. She look back
over her shoulder at the church, the walkway to the river,
and surrounding town buildings.

INT. KATHERINE'S CAR

Katherine glances up to rear view mirror and sees the last lights of Jasperville disappear into the darkness behind her. Headlights light up a road sign ahead: "NASHVILLE 360 MILES"

AERIAL SHOT: HEADLIGHTS on a highway disappears into the hills.

PAN UP: STARRY NIGHT SKY - A METEOR

MUSIC FADES

INT. FEVER MUSIC CONCERT VENUE (NASHVILLE) - ONSTAGE (THREE YEARS LATER)

FADE IN OVER BLACK "THREE YEARS LATER"

LOUD MUSIC AND CLAMORING FANS

HENRY JAMES BAND on stage plays in front of a packed house. Crowd is on their feet swaying and dancing to the music.

INT. FEVER MUSIC CONCERT VENUE - STAGE WINGS

A pregnant Jenny-Ann holding HENRY JR (2-3). Katherine stands at her side.

JENNY-ANN
(loudly to Katherine)
Where's Pap?

Katherine leans in and points beyond the lip of the stage to the throng of screaming fans.

Among them Pappy, on his feet celebrating his boy with the widest smile ever.

INT. FEVER MUSIC CONCERT VENUE - ON STAGE

Henry turns from the crowd, looks off to the wings at Jenny-Ann, Henry Jr. and Katherine.

He raises his guitar at them and shreds just as he did three years earlier at the County Fair. He leaps up, pivots to the crowd and does it again.

AUDIENCE ROARS AND CHEERS

Henry and Pappy's eyes lock in joy.

SUPER: CREDITS ROLL over + FLASHBACK CLIPS from select scenes.

/THE END