

THE UNSEEN

Original Screenplay by

Lisa France

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DVD AVAILABLE AT:  
www.TheUnseenTheMovie.com  
Directed by Lisa France  
  
www.LuisMoroProductions.com

FADE IN:

OVER BLACK:

SAMMY (V.O.)  
One of the most important things  
mama ever said to me was...

INT. SAMMY AND HAROLD'S PLACE -DAY - FLASHBACK

Little Sammy and his mother LORETTA, 30s, sit looking in a mirror.

LORETTA  
Sammy, I don't think God's going to  
judge us on who we love, but  
whether we loved at all. What do  
you think?  
(beat)  
Can I have my perfume back?

Little Sammy picks up an ornate PERFUME BOTTLE with a GLASS DOVE as the top and hands it to his mother. She kisses his head.

LORETTA  
Thank you. What? You want some?

LITTLE SAMMY  
No.

LORETTA  
I don't think so silly.

Loretta leans over and kisses Little Sammy on the head. He smiles.

FADE OUT.

EXT. HARALSON, GEORGIA WOODS - DAY

Slowly, we tilt down out of the sky, into tall pines, down to the earth. We hear the sound of footsteps crunching as they follow a path out of a wooded area.

CUT TO:

SAMMY (V.O.)

Mama never had a problem accepting people for who they were, but Dadday, he judged them and always worried what other people was thinking

EXT. GRASSY FIELD - CONTINUOUS - DAY

Three boys in their early teens, YOUNG ROY, African American YOUNG SAMMY and YOUNG HAROLD both white and brothers, laugh as they hold hands racing across the tall grass.

YOUNG ROY (O.S.)

Come on let's go! I heard your dad taught you how to use a gun.

EXT. GRAIN SIEVE - CONTINUOUS - DAY

The three boys walk along near a tractor.

YOUNG HAROLD

Yeah.

YOUNG ROY

That's cool.

YOUNG HAROLD

Did your father ever teach you?

YOUNG ROY

I wish, he was always making me read and study and stuff...

BULLY 1 (O.S.)

Lookie here, Harold's a nigger lover!

YOUNG HAROLD (O.S.)

Don't call me no nigger lover!

THREE WHITE BOYS run up on Young Roy, Young Sammy and Young Harold.

BULLY 1 (O.S.)

Wait til we tell your daddy you're  
playing with a nigger!

Young Harold grabs his little blind brother, Young Sammy...

YOUNG HAROLD  
Sit down Sammy, right here!

The white boys begin to attack Young Roy.

BULLY 1  
We're going to lynch you nigger!

YOUNG ROY  
Stop it! Stop! No...

YOUNG HAROLD  
What are you doing!? Get off of  
him! Get off!

Young Harold jumps on the white boys and throws them off of  
him.

YOUNG HAROLD  
Get off my friend!

He throws another boy off to the ground.

YOUNG HAROLD  
Come on Roy, help me get Sammy...

YOUNG ROY  
Come on Sammy, let's go.

Young Roy and Young Harold pull Young Sammy off the ground  
and they all begin to run...

YOUNG HAROLD  
Hey Roy, you okay?

YOUNG ROY  
Yeah...

SAMMY (V.O.)  
I always wondered why people can't  
see things the way I do.

EXT. HARALSON WOODS - CONTINUOUS - DAY

Young Roy, Young Harold and Young Sammy sit in their SECRET  
PLACE in the woods.

YOUNG ROY  
You know, you really didn't have to  
do that...

YOUNG HAROLD

I know, but that's what friends are  
for though, right?

(beat)

I mean, you would have done the  
same for me...

YOUNG ROY

Of course.

Young Harold sits up and digs into his pocket.

YOUNG HAROLD

I got something for you. Close  
your eyes.

Young Roy closes his eyes.

YOUNG HAROLD

It's a shilling coin from England.  
My grandfather gave it to me before  
he died.

Young Roy takes the SHILLING COIN.

YOUNG HAROLD

I got one too. Now we both have  
one.

They place their hands side by side and we see the identical  
coins.

YOUNG ROY (O.S.)

I got something for you too...

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YOUNG HAROLD (O.S.)

What is it?

The boys giggle as Young Roy reaches over Young Harold to get  
whatever "it" is? As he gets back up he is very close to  
Young Harold. Are they kissing? Touching each other? They  
breathe heavily and continue to laugh.

We see work boots racing toward the boys...

YOUNG HAROLD (O.S.)

It's soft.

We see the boys now in the distance from the earlier point of  
view in the Haralson woods. Whoever it is begins to start  
fast for the young boys partially obscured by the trees. It  
appears they are touching each other in a sexual way.

SAMMY (V.O.)

It sure is strange how people will  
be looking at exactly same thing  
and see it completely different.

Finally GEORGE DICKERSON, 30s grabs Young Roy from Young  
Harold and throws him to the ground with a hard thud.

GEORGE  
Get off my boy! You like kissing  
my boy. I ought to stomp your  
monkey face right here.

Young Roy and Young Harold are paralyzed with fear.

GEORGE  
Harold, you grab your brother, now!

YOUNG HAROLD  
Come on Sammy.

Young Harold takes Young Sammy's hand, then George snatches  
up Young Sammy into his arms and grabs Young Harold's arm.

GEORGE  
Come here! Give me your hand! I  
want you to come here and look at  
your nigger friend. Look at him!  
That's the last time your going to  
see him.

George yanks Young Harold over to look at Young Roy on the  
ground. As George takes Young Harold away, Young Roy rolls  
over off the ground and gets up looking after his friend.

GEORGE (O.S.)  
Get over here, come on! Come on...  
I think you're a little faggot too!  
You like kissing nigger? Come on!  
Move up ahead...

Young Roy and Young Harold look each other in the eyes  
perhaps for the last time. This has probably happened before  
and we can see the fear in the boys eyes as George drags his  
two sons away from Young Roy.

SAMMY (V.O.)  
Tragedy has a way of showing us  
things a bit more clearly. But  
even then it's often too late.

EXT. SAMMY AND HAROLD'S PLACE -DAY

George pushes Young Harold up the grassy lawn while still  
holding onto Young Sammy.

GEORGE  
I will teach you a lesson, you  
understand that...

George slaps his son in the back of the head...

GEORGE  
Move on up those stairs!

Young Harold moves quickly toward and then up the stairs of  
the old dilapidated house. They enter the house.

GEORGE  
Sammy, get on inside there and turn  
on the radio, move it!

The door slams shut.

We approach the house from a distance. We hearing the  
breathing of someone and footsteps as we approach the house.  
As we near we reveal it is Young Roy.

Young Roy goes up the stairs of the home. He pauses and  
takes a deep breath before he is about to open the door. He  
hears Young Harold as he is about to enter...

GEORGE (O.S.)  
What's wrong with you!? You little  
nigger lover!

YOUNG HAROLD (O.S.)  
We weren't doing nothing.

GEORGE (O.S.)  
Keep your mouth shut!

YOUNG HAROLD (O.S.)  
I hate Roy.

Young Roy hesitates upon hearing these words and then opens  
the door and goes in.

GEORGE (O.S.)  
What were you doing getting all up  
on him? What are you doing running  
around in the woods then for, huh?

INT. SAMMY AND HAROLD'S PLACE -DAY.

As Roy enters it's very quiet, frightening.

YOUNG ROY (O.S.)  
Harold. Harold, are you in there?

Young Roy slowly walks through the creaky house. It is dirty

and nasty. It is scary.

YOUNG ROY (O.S.)  
Mrs. Dickerson? Hello? Is anyone  
here?

As Young Roy continues down the hallway he begins to breath louder and the floorboards creak with each step... He hears something behind a door. He approaches the door and opens it.

GEORGE (O.S.)  
What are you doing here boy?

Roy looks down and sees a SHOTGUN.

SFX: GUN EXPLODES

INT. ROY CLEMENS ATLANTA HOME - DAY

ROY CLEMENS, 37, African American, emotionally and physically unavailable man, is startled awake by the sound of the SHOTGUN. He sits up in his bed, grabs his glasses of the night stand and sits breathing heavily.

SAMMY (V.O.)  
Everyone reacts differently. Some  
people go inside themselves. Don't  
let things touch them like they did  
in the past.

INT. SAMMY AND HAROLD'S PLACE - BEDROOM - DAY

HAROLD DICKERSON, 37, sits in a room drinking. He gets up wobbling.

SAMMY (V.O.)  
And others keep hiding the hurt  
away until the happiness is  
squeezed right out of them.

INT. SAMMY AND HAROLD'S PLACE -DAY

The only light is streaming from behind a dark shade.

Sounds of PAPER folding, being stuffed into an envelope. A pause. The sound of water being poured into a receptacle. The sounds repeat.

SAMMY (V.O.)  
And someone like me, I always find



the light, even through the  
darkness.

HAROLD (O.S.)

Ah Sammy.

Harold bumps into something in the dark.

SAMMY

You okay?

HAROLD

I can't see a god damn thing in  
here!

SAMMY

Hey Harold, can you get some new  
licky things if you go by the store  
today?

There is the sound of light snoring.

HAROLD (V.O.)

Earl. Earl!

EARL

Yeah, yeah...?

HAROLD

Get your god damn ass up. We got  
to go load that beer...

We hear a body rustling and muttering around in bottles...

SAMMY

You know how mama feels about you  
using the Lord's name in  
vain...Morning Earl!

Another sound of a bottle on the ground, body scrambles.

EARL

What time is it?

A very uncomfortable silence combined with the sounds of keys  
and readying to go.

HAROLD

You ready?

EARL

Yeah...

The door opens. Light blasts into the room revealing the  
silhouettes of two men we will come to know as Harold and  
Earl. The door shuts. Door bolts from outside.

HAROLD (O.S.)  
(to Sammy)  
Hey get to starting on that next  
batch...

SAMMY  
Okay.

Harold and Earl leave the dark house. Sammy continues to  
fold papers and put them in envelopes.

EXT. SAMMY AND HAROLD'S PLACE -DAY

Harold and Earl drive away in the truck.

INT. SAMMY AND HAROLD'S PLACE -DAY

We hear Sammy scuffle over to the door and try to open it.  
Nothing. He is trapped inside.

EXT. HARALSON STREETS - DAY

Harold and Earl drive over railroad tracks into town.

INT. SAMMY AND HAROLD'S PLACE -DAY

SAMMY DICKERSON, 30s is in the bathroom getting ready. He  
yawns. He feels around for his toothpaste, tests it and then  
puts the tube up to his mouth and squeezes out some paste.  
He brushes.

He feels for his shaving cream and lathers up. He shaves.  
When finished he neatly folds his towel and puts it on the  
rack. Finally a nice long sip of water out of the faucet.

CUT TO:

INT. ROY CLEMENS ATLANTA HOME - DAY

Roy also takes a drink from his coffee cup at his kitchen  
table. The radio is on giving a weather report.

EXT. ATLANTA - DAY

Move in on the skyline of Atlanta, Georgia. We drive past a

Martin Luther King monument. Looking up buildings tower above us. Traffic begins to get heavy.

INT. ROY'S CAR - DAY

Roy sits in morning traffic.

EXT. ATLANTA SCHOOL - DAY

Roy enters the school where he teaches carrying a briefcase. TWO FEMALE TEACHERS wave "hello." He shyly looks down and doesn't give much of a response.

ROY (O.S.)  
This is the part of Christopher  
Columbus' discovery that people  
don't realize...A lot of...

INT. ATLANTA HIGH SCHOOL - DAY

We see a class of mixed ethnic backgrounds: African American, white, Asian, Indian, high school students. Most of them are BORED stiff. A few of them are having side conversations. No one is paying attention. One MALE STUDENT YAWNS.

ROY (O.S.)  
Interestingly enough Native  
Americans believed that if...Native  
Americans believed that...

Close on a LARGE TEXT BOOK being suddenly hit very hard by Roy. The students are startled and immediately silenced. This might be the first time Roy has ever been outraged. Roy's head is down as if he's slightly shocked by his own outburst.

ROY  
(strangely introverted and  
quiet while rambling)  
Innocent people died so can rest on  
your liberties and yawn.

The MALE STUDENT who was yawning puts his head down in shame.

ROY (CONT'D)  
(compassion)  
I understand - it seems boring -  
and it happened hundreds of years  
ago- I know -summer is here- But  
if you really knew...If you could

see a perspective outside the one  
you currently live in...

Well, it certainly is quiet now. Students raise their eye  
brows in a bit of surprise. The students clearly have not  
seen Roy quietly convicted before.

ROY

(deep inside himself)  
Native Americans believed in sun,  
wind, rain, fire, animal gods and  
spirits - these beliefs were and  
are considered primitive. What if  
our forefathers thought  
differently? What if they changed  
their point of view ever so  
slightly? Seen things from another  
angle? Maybe...Perhaps we would  
have become more interesting,  
deeper people. Or maybe worse?  
Still, the truth remains: sun,  
wind, water, fire and animals  
exist...These we see, yet in many  
ways have no comprehension of...At  
the same time - things don't need  
to be seen to be powerful and to  
have meaning...Christopher  
Columbus, he made a mistake...

The students are taken aback as a STUDENT enters the  
classroom door.

STUDENT

Excuse me, Mr. Clemens there's an  
important phone call for you in the  
office.

Saved by the bell.

EXT. GEORGIA BACK ROADS - DAY

Waterfall swiftly spilling out of a reservoir.

INT. ROY'S CAR - DAY

Roy's POV of the Georgia countryside through the windshield.  
Another shot of a sleepy pond.

EXT. ROY'S CAR

We see Roy drive past the sign "HARALSON." He continues to

drive into town over the railroad tracks.

EXT. ROY'S FAMILY HOME -DAY

Roy drives into his driveway.

INT. ROY'S FAMILY HOME, HALLWAY -DAY

Photographs in the background sit on a mantle top.

MAMA JACK, 50-60, African American, sage and warm arranges flowers. She hears something.

EXT. ROY'S FAMILY HOME -DAY

Roy approaches the front door of his family home, hesitates then opens the door.

INT. ROY'S FAMILY HOME, HALLWAY -DAY

Roy enters and we see family photographs are on the foyer wall.

MAMA JACK (O.S.)

Roy? Roy, is that you?

Mama Jack meets Roy with a tight, loving hug. Roy stands without little response to the embrace.

Roy looks indifferently into space, Mama Jack releases Roy.

MAMA JACK

Oh Roy, I'm so sorry. I'm so sorry.

Roy stands motionless.

ROY

(fact)

Two months back he was fine.

MAMA JACK

I know, I know. But he loved you so much.

Roy continues to stare blankly.

INT. ROY'S FAMILY HOME, BEDROOM -DAY

From inside the bedroom Roy approaches the door. He moves inside the room and sits on the edge of a bed looking at something.

We widen out to see it is the deathbed of ROY'S FATHER, 70s, African American, long, lean and withered, lies lifeless. Roy sits neutral.

ROY  
(indifferent)  
I'm sorry I'm late.

FADE TO BLACK.

EXT. HARALSON -DAY

We see the town cemetery and the three buildings that make up Haralson. The mist still hangs over a beautiful tree lined lake. A long rusted cattle fence comes into focus in the distance.

EXT. HARALSON STREET - DAY

Roy saunters down the sun drenched street toward the GENERAL STORE. It is going to be hot today.

INT. GENERAL STORE - DAY

Roy enters the store.

The store is an "EVERYTHING STORE." It truly carries "everything" from Oreo cookies to drill guns. Shoe laces. Pyrex pans. Hunting gear and milk. Condoms, cigarettes and garden hoses. Even some simple furniture. It is, after all, the only store in town.

VERONICA, 20's, thin, adorable redhead and a real busy body picks up a basket of items and moves to the counter.

VERONICA  
Good morning Mr. Clemens.

ROY  
Good morning.

VERONICA  
I'm real sorry about your daddy. I always thought it was great that he named this store after your mama.

ROY  
Thank you.  
(beat)  
You've certainly turned into a  
beautiful young lady.

Veronica smiles.

VERONICA  
(shyly)  
Thank you.

ROY  
Any bites on the store?

VERONICA  
There was one interested business  
man, but he didn't want the store,  
only the building. But we ain't  
even put the sign up yet, that was  
just on word of mouth.

Roy taps the sign with hope. He moves from Veronica with a  
quiet intensity. She looks after him.

EXT. HARALSON STREET - DAY

MS. LUCILLE's legs move seductively down the street. She  
straightens her skirt as she saunters toward the store.

She looks at herself in a reflection, applies lipstick,  
sprays hair spray and adjusts her cleavage.

INT. GENERAL STORE -DAY

Roy is having trouble pricing. Veronica helps him.

Ms. Lucille enters quietly.

VERONICA  
Snap with the wrist. It's a bit  
like snapping a towel on somebody's  
keister.

Roy attempts to plant a price on a bottle of RUBBING ALCOHOL.  
It lands on his hand holding the ALCOHOL. Veronica scratches  
her head as...

ROY  
Admittedly I've never snapped a  
towel on anyone's keister

Pan up to Ms. Lucille's BOTTOM - very nice keister indeed.

When Ms. Lucille sees Roy she stops dead in her tracks. They have history.

VERONICA

But you're doing a fine job...

MS. LUCILLE

I think you're doing a real fine job.

VERONICA

Good morning Ms. Lucille!

MS. LUCILLE

Veronica.

(beat)

Hey Roy.

ROY

Hey.

Ms. Lucille steps closer to Roy. It makes him uncomfortable.

MS. LUCILLE

Hey listen, I'm real sorry about your daddy--

ROY

(politely)

Thank you.

There is history between them.

MS. LUCILLE

Veronica, I came by to look at those planter pots you said you got on sale?

VERONICA

Oh that's right, but I can't do it now, I've got to finishing my pricing, although I'm sure Mr. Clemens would be happy to show you...Wouldn't you sir?

Veronica looks at Roy. He nervously, but certainly agrees.

ROY

(boyish)

Um okay...sure...fine. I'm not quite sure what's back there...but...um...

Roy focus' on MS. LUCILLE's curvy body as the pair head to the back.



MS. LUCILLE  
Well, why don't we just take a  
look?

Veronica twinkles with successful match making.

INT. BACK ROOM GENERAL STORE - DAY

Before Roy can close the door entirely, Lucille has moved very close to him. He is extremely uncomfortable. She leans over and picks up a PLANTER POT.

MS. LUCILLE  
You been working out Roy? Sure  
looks like you've been working out.

ROY  
This is a new shirt.

MS. LUCILLE  
Well, you ought to get a lot more  
shirts like that then--

ROY  
You're grandma, she still full of  
spark?

MS. LUCILLE  
You still think I'm pretty?

Ms. Lucille squeezes Roy's arm.

MS. LUCILLE  
You been working out? It feels  
like you've been working out...

ROY  
This is a new shirt.

MS. LUCILLE  
(still touching his arm)  
Well you should get more shirts  
like that one...

Roy moves away to get another potter.

ROY  
Your grandmother still full of  
spark?

INT. GENERAL STORE - DAY

EARL

It's hot!

Earl and Harold enter with cases of CLASSIC BREW. They move directly to the back. Harold stacks beer in the cooler. Earl notes the number of cases on pad.

VERONICA

Good morning Harold. Earl. Ms. Kathleen.

KATHLEEN

Hi there cutie petutti

HAROLD

(sweat from brow)  
Morning Veronica...It's going to be a scorcher!

INT. BACK ROOM GENERAL STORE - DAY - CONTINUOUS

MS. LUCILLE

How long you plan on staying in town this time?

She continues to squeeze her body closer to his while she feigns "shopping" for the pots.

ROY

(breathing heavily)  
I'm hoping to get back in time to teach summer school.

MS. LUCILLE

It's been a long time hasn't it?

She leans in very close again to replace the pot. It is painful for Roy, but he can't move. She is irresistible, but Roy is doing fine as he keeps his eyes focused on the ground, but suddenly reaches for a planter pot.

ROY

A large fern would do nicely in here.

MS. LUCILLE

Don't you remember kissing me Roy?

ROY

(re: pot)  
A big reservoir for water and the overflow--And it's--

Ms. Lucille is about to kiss Roy. He drops the pot and it startles both of them.

INT. GENERAL STORE - DAY

Harold reacts to the crash.

HAROLD  
What was that?

Roy is holding Ms. Lucille at bay. She is still very close, but he is not going to allow this...

Ms. Lucille is clearly disappointed.

Back out to the counter area.

VERONICA  
Oh, that's just Roy, you know - Mr. Clemens son?

Harold's eyes grow wide.

VERONICA  
He's showing Ms. Lucille the new planter pots we got in.

Harold looks closely at the door. Earl stands near the crack in the door shaking MOTOR OIL HARD Harold starts to move toward the front counter.

HAROLD  
Is that so?

Earl is shaking quarts of oil. Kathleen is reading the Enquirer.

EARL  
Alright, here we go Kathleen. Four cases at a \$1.69 each.

KATHLEEN  
(quickly, human calculator)  
\$81.12.

Another loud CRASH. Harold takes note, but no one else does.

KATHLEEN  
Oh, lookie here, there's been another sighting!

INT. BACK ROOM GENERAL STORE - DAY - CONTINUOUS

ROY

Lucille I've got customers.

MS. LUCILLE

You know I was thinking maybe I could come around after you close up the store tonight and we could--

ROY

Lucille please! What are you doing! You can have any man you want. I'm-- I'm just--

MS. LUCILLE

Come on Roy, you know there's no good men left in Haralson.

(beat)

You got sense, you've got a life. The rest of these red necks ain't got nothing but a future full of tobacco stained teeth and I'm stuck with them.

Ms. Lucille exits the back room grabbing a couple of planter pots leaving Roy to think.

INT. GENERAL STORE - DAY - CONTINUOUS

HAROLD

(re: Kathleen)

Give me that god damn paper!

Ms. Lucille comes out with a whole pot, Roy behind with broken ones.

MS. LUCILLE

You can just put those broken ones on my account.

A resounding "Bye Ms. Lucille." Hats tip. Exit Ms. Lucille with a blown kiss to the air. She only looks at Roy on the way out.

VERONICA

Bye Ms. Lucille.

Roy and Harold look at each other carefully with recognition.

VERONICA

This is Ms. Kathleen and her cousin Earl

EARL

I heard about your daddy...I'm sorry.

ROY  
Thank you.

They move to shake hands. Earl nods a manly "hello." Then Earl returns to his oil quest.

HAROLD  
(insincerely)  
Yeah, that was a real tragedy--

It's now obvious to Veronica that there is something between them.

ROY  
(trying)  
Hello Harold.

Harold deliberately places a six pack of beer on the counter.

HAROLD  
Now, this here is the only beer we  
sell down here in Haralson these  
days.

ROY  
Why's that?

Veronica looks at Roy then to Harold. There is a 'mafia' feel to this conversation and there is something between them...

VERONICA  
Here's your \$73.50 from last  
month.

Harold moves in closer to Roy. A dangerous and quiet confrontation in the air.

HAROLD  
(re: Veronica)  
Thank you darlin'.

Roy takes it.

HAROLD (CONT'D)  
Well, you sure have inherited  
yourself quite a liability here,  
haven't you? See why you would be  
in such a hurry to sell it.

Harold looks down at his beer.

HAROLD (CONT'D)  
If there's anything I can do to  
help out I surely will.

Veronica looks to change the subject.

VERONICA

(to Harold)

You know Harold, I got you the  
sponge licky things you were asking  
for. They were right here?

As Veronica moves to get the 'licky things,' Harold goes to  
get a beer from the cooler. Eye to eye they share it all:  
Anger, frustration, confusion and more.

VERONICA

Well they were right here? Let me  
go take a quick peek in the back.

Veronica goes to the back of the store. Harold pulls a BEER  
from the six pack on the counter. Harold ponies up to the  
counter so no one can hear him except Roy.

HAROLD

(almost sounds sincere)  
Welcome home Roy. I'm going to  
leave you one of these. Right here.  
It's on the house. Come on now,  
it's the best beer in Georgia.

Harold opens the beer and puts it under Roy's nose.

ROY

It's only 8 a.m.

Kathleen raises her eyebrows.

HAROLD

Suit yourself.

Harold snatches the bag of candy, etc...Kathleen keeps  
reading while walking as Harold rushes out the door.

KATHLEEN (O.S.)

Harold, the Virgin Mary is up in  
Conyers again, can I borrow the  
truck?

Earl has finally chosen his motor oil.

KATHLEEN

Nice to meet you Roy.

ROY

My pleasure Ms. Kathleen.

EARL

You think this here is good greasy  
oil? I'm looking for the most  
greasy of all oils. I've got it  
down to these two?

Earl holds up the choices. Roy is in awe of Earl's stupidity. He points to the bottle in Earl's right hand.

EARL

I got the green and the yellow one.  
This one's 10W 30 and this one's  
10W 30. This one? Or this one?

Roy looks at Earl as if he might be the dumbest man on earth. Earl chooses.

EARL

Ha! That's the one I think too!

HAROLD (O.S.)

Let's go Earl!

EARL

I'm coming, I've got to get my  
Penzoil! And get me this dinosaur  
thingy and I'll get this and a just  
put it on Harold's account.  
Alright, bye

Earl runs outside to the truck.

EARL (O.C.)

Got my oil. 10W 30 right here man!  
This is the good stuff right here.

INT. GENERAL STORE -DAY

Roy settles back to the counter. Veronica returns with the "licky thingys."

VERONICA

Hey Harold sorry about that, I  
finally found them--Dang it! Well  
he went and left the sponge licker  
thingys.

ROY

He'll come back for them.

VERONICA

You know what, you need to take  
them over there, would you?

ROY

No. I--

Veronica is already putting them in a little bag.

VERONICA

You know where the house is...?

Just this side of the tracks...

Roy begins to get nervous.

VERONICA

(coy)  
I need to go clean up that mess  
y'all made in the back--

Veronica winks at Roy. Busted.

ROY

Actually, I should clean...

VERONICA

No, no, no-- you'll do no such  
thing. Scoot.

Roy reluctantly heads out.

INT. SAMMY AND HAROLD'S PLACE -DAY

Shots of "beer making" in dim lighting. Liquid being poured.  
Yeast being mixed. Barley going in. We hear SAMMY, 30s,  
white, frail, singing.

We see only Sammy's thin silhouette as he moves to the window  
and sits in the heat of the sun. He sings loudly. He is a  
horrible singer. We hear the sound of water splashing. Is  
Sammy in a pool?

SAMMY

She's like ninety nine pounds of  
dynamite and my girl she sure looks  
nice.

Close on Sammy's hands as he holds a beautiful GLASS PERFUME  
BOTTLE with a small amount of perfume on the bottom. He  
sniffs the bottle top. The scent touches his memory. He  
moves out of the water.

EXT. SAMMY AND HAROLD'S PLACE - DAY

Roy walks with the lickies toward Harold's house. He's lost  
in thought. As he nears his eyes grow wide. From Roy's point  
of view we slowly reveal the front yard. He pauses just as he  
did as a young boy when he heard "99 Pounds of Dynamite."

INT. SAMMY AND HAROLD'S PLACE -DAY

Sammy is scared as he hears someone at the door.



ROY (O.S.)  
Hello? Anyone home?

Sammy stops his movement.

SAMMY  
Harold? Harold are you there?

ROY (O.S.)  
Harold? Are you in there? You left  
your licky things at the store.

EXT. SAMMY AND HAROLD'S PLACE -DAY

Roy grows nervous. He begins to walk around and look in the  
windows. Roy is now at one of the open windows.

ROY  
Anyone home? I got your licky  
things from the store.

He starts to walk away and then goes back to the window.

ROY  
It's in a blue ba--  
Roy suddenly meets face to face with Sammy. Roy screams  
first then Sammy.

ROY  
You scared the hell out of me!

SAMMY  
You scared me! Who's that?

ROY  
It's Roy.

SAMMY  
(recognition?)  
Roy Clemens?

Sammy reaches out to touch Roy.

ROY  
Yes, Roy Clemens.

SAMMY  
How did you get up here?

ROY  
Up where?

SAMMY  
You got a ladder?

ROY

No.

Roy looks down. He is clearly on the ground.

SAMMY

Can you help me out?

Just as Roy is about to answer Sammy, Harold startles Roy...

HAROLD (O.S.)

Get in that window!

Roy turns to see Harold. Roy jumps back away from the window. Harold goes to Roy and gets close to him.

HAROLD

(breathy and quietly)

What are you doing?

Sammy slinks from the window. Roy cowers and looks to the window to refer to Sammy, but Sammy is gone. Roy is lost. Harold stares him down.

ROY

You a-- You left your licky things  
at the store so I --

Harold snatches the lickers from Roy's hand and throws them at Sammy who is sitting in the window. Harold goes back to Roy.

HAROLD

You know better than to come around  
here.

ROY

(struggling)

Veronica said I should bring back--

HAROLD

Said you should what?

ROY

I know I shouldn't come--by--

HAROLD

(stopping Roy)

Hey.

Roy and Harold look into each other's faces with pained eyes.

HAROLD

Just-- get out of here.

Roy does as he's told and walks. It's heart breaking. Sammy

slinks back inside the window.

INT. SAMMY AND HAROLD'S PLACE - DAY

Sammy snatches up the lickers and stealthily moves to his table. Harold bursts into the house angry.

HAROLD

What are you doing Sammy! What have I told you about that window?

SAMMY

I was careful.

HAROLD

You wanna fall again?

SAMMY

No.  
I can't afford to pay for another broken clavicle! Get on the ground!

Harold shoves Sammy to the floor.

HAROLD

What about all these envelopes?  
You haven't stuffed a single one!

SAMMY

I'm sorry. I was working hard on the beer labels.

HAROLD

And why are you so wet? What have I told you about that pool?

SAMMY

It was just so hot today.

Harold paces in anger. He is trying to gain control of himself. He goes to Sammy again as if he might hit him. Then he stops.

SAMMY

Did you have a good day?

HAROLD

Sammy?

SAMMY

Uh huh?

HAROLD

Get up.

SAMMY

Okay.

HAROLD

Sit down.

Sammy picks up a little green stuffed animal. It sings.

STUFFED ANIMAL

Ring around the rosey, a pocket  
full of posey. Ashes, ash--

Harold grabs the stuffed animal and throws it out the window.

STUFFED ANIMAL (O.S.)

Bye bye.

SAMMY

I was thinking.

Sammy reaches out for his brother and touches him.

HAROLD

What were you thinking?

SAMMY

Well, it's been a long time--maybe  
you and me can go see mama?

Harold gets angry again and grabs Sammy by the neck.

HAROLD

Sammy?!

SAMMY

Uh huh?

HAROLD

I will say when we do what.

SAMMY

I know.

HAROLD

Okay?

SAMMY

Uh huh. Sorry.

(beat)

You think Roy could have some  
dinner with us some night?

HAROLD

Roy's not going to have dinner with  
us Sammy.

SAMMY

Okay.  
(beat)  
I'll start stuffing these envelopes  
right now.

Sammy starts to move toward the papers and envelopes.

HAROLD  
Wait a second. Just wait a second.

SAMMY  
Sorry I made a mess.

HAROLD  
You have no idea what you're doing.

Harold continues to clean up the mess he made.

HAROLD  
Now. Give me your hand.

Sammy gives Harold his hand as Harold guides it over to the  
papers.

HAROLD  
Alright. Here's the first page.  
Here's the second page. Here's the  
envelopes.

SAMMY  
Where's my lickys?

HAROLD  
Here's your lickys. Here's your  
stickers--

Harold is exhausted from the ordeal and pauses.

INT. GENERAL STORE - DAY - CONTINUOUS

Veronica enters the store.

VERONICA  
Some how we've already run clean  
out of pork rinds.

Roy is standing frozen not paying much attention to Veronica.

VERONICA  
I know I ordered 4 more boxes like  
normal. Want me to show you how to  
order--

Veronica looks up and sees Roy standing looking down.

VERONICA

Dang Mr. C-- look like you've seen  
a ghost, are you alright?

(beat)

Want me to get you some water or  
one of them dramamine pills?

ROY

Anyone come to see the store?

VERONICA

No. No sir.

ROY

Just be sure to let me know if  
anyone comes around.

VERONICA

Yes sir.

Roy exits and leaves Veronica wondering what's wrong.

EXT. RAILROAD TRACKS - DAY - LATER

Harold walks across the tracks with a six pack of brew.

EXT. DEER COOLER - DAY - CONTINUOUS

Harold approaches the deer cooler with his beer. Jasper,  
Bear and Earl sit talking.

EARL

You got one flying right there by  
your head--

HAROLD

Here you go Jasper.

Harold hands Jasper the beer.

JASPER

That's what I'm talking about.

Jasper pulls out some money.

JASPER

Six bucks do ya?

Harold grabs the money.

HAROLD

Yep.

JASPER  
Boys. Bear, let's go.

EARL  
See ya Jasper.  
(beat)  
It's hot out!

Suddenly Kathleen drives up in Harold's truck. She gets out of the truck and is not happy.

HAROLD  
What's the matter baby, didn't see  
no gooey green men?

Kathleen hits Harold with her magazine.

KATHLEEN  
Shut your hole.

Earl opens up some oil.

HAROLD  
Hey, come here now.

Harold pulls Kathleen onto his lap and covers her eyes.

HAROLD  
You know I got you something  
special up at the store.

He pulls out one of her favorite magazines.

HAROLD  
You seen this one yet?

KATHLEEN  
Oh sugar pie! Why are you so good  
to me?

They kiss. Meanwhile Earl picks up Kathleen's old magazine.

EARL  
(reading out loud)  
Elvis Presley was born a triplet.

KATHLEEN  
Hey, how did I miss that!?

She snags the magazine from Earl.

KATHLEEN  
Oh, well that explains a whole lot  
don't it.

EARL  
Sure does.

EXT. GENERAL STORE - DAY - CONTINUOUS

Roy leans against one of the store posts drinking coffee.

Ms. Lucille approaches from behind him and taps him on the shoulder.

MS. LUCILLE  
Hey good looking.

ROY  
You scared me half to death.

MS. LUCILLE  
I'm sorry about earlier.

A couple of NOSEY LADIES watch them talk.

ROY  
I just don't know why you stay  
here.

MS. LUCILLE  
What? And miss glares like those?  
Heavens no.

ROY  
Well, you know -- we could-- I mean  
I could --

MS. LUCILLE  
You could pick me up at 8 and take  
me for a little walk.  
(beat)  
Okay? I need to tire myself out.

ROY  
You're awfully brave.

MS. LUCILLE  
Well, I just do what I want.

They share a smile. Roy notes the white women again and goes back inside the store.

INT. SAMMY AND HAROLD'S PLACE -DAY

Sammy is inside folding laundry.

EXT. SAMMY AND HAROLD'S PLACE -DAY



Harold, Kathleen and Earl drive up in Harold's truck.

INT. SAMMY AND HAROLD'S PLACE -DAY

Sammy hears the truck and starts to put away things quickly.

EXT. SAMMY AND HAROLD'S PLACE -DAY

Harold and Earl carry in beer with Kathleen.

INT. SAMMY AND HAROLD'S PLACE -DAY

Harold enters first with a box of beer.

HAROLD

Well, look at this god damn mess.  
What a surprise.

SAMMY

I'm cleaning.

Kathleen approaches Sammy.

KATHLEEN

Hey Sammy.

SAMMY

Hey Kathleen.

Sammy hugs her and begins to paw her.

EARL (O.S.)

Want a beer?

HAROLD (O.S.)

Yep.

Kathleen notices Sammy's odd shirt.

KATHLEEN

That's a nice shirt you got on.

SAMMY

Feel it. It's soft.

(beat)

I like your shirt too.

Sammy feels Kathleen's breasts, okay shirt?

SAMMY

It feels good.

HAROLD  
You sure do like Kathleen don't  
you.

Sammy detects something wrong.

SAMMY  
(quietly)  
Kathleen?

KATHLEEN  
Yeah baby?

SAMMY  
Is there something wrong with my  
shirt?

KATHLEEN  
No sweet cakes there's nothing  
wrong with it.

Earl and Harold laugh at Sammy.

EARL  
We got to get Sammy a lady friend.

SAMMY  
I hope she's nice and sweet like  
Kathleen is to me.

KATHLEEN  
So what's going on with Roy. You  
two were acting a might bit  
peculiar up at the store.

Harold doesn't say anything.

SAMMY  
Hey we all used to be best friends!  
Harold and Roy, those two was like  
two ticks on a dog!

HAROLD  
Didn't I tell you to clean this  
mess up!

SAMMY  
I'm doing it now.

HAROLD  
Now you ain't going out on the  
porch tonight.

KATHLEEN  
Well I'll be, you all stayed in

touch?

HAROLD

Why don't you just forget about Roy Clemens.

The room has gotten uncomfortable.

SAMMY

I think I'm getting hungry.

HAROLD

Why don't you have you some potatoes.

SAMMY

Okay.

EARL

Here, I'll open up the "potatoes" for you.

Earl and Harold are laughing at something again.

EARL

And don't forget your "butter."

Just at that moment we see Sammy put MAPLE SYRUP down on the table.

SAMMY

I got it right here.

KATHLEEN

I don't know why you do that!

SAMMY

Why I do what?

KATHLEEN

Don't worry about it baby.

HAROLD

Who's talking to you Sammy?

SAMMY

No one.

Just at that moment Earl puts the CAN OPENER in the wrong door. Harold is a short fuse.

HAROLD

Dammit Earl! This can opener goes in this drawer right here!

Kathleen notices Harold's anger.

EARL  
Sorry. I forgot.

Kathleen puts a napkin on Sammy's shirt. Earl sits down across from Sammy.

SAMMY  
Hey Earl?

EARL  
Yeah?

SAMMY  
You want some of my potatoes?  
They're good.

Sammy holds up a bite. We can clearly see that they are BAKED BEANS with MAPLE SYRUP and NOT POTATOES.

EARL  
Um - no. You have them.

SAMMY  
Okay.

EARL  
Harold, what are you eating?

HAROLD  
(to Kathleen)  
Don't you ever feed this boy at your house?

EARL  
No she don't.

HAROLD  
Well, I got me some of this venison.

SAMMY  
Eww! Venison is so nasty.

KATHLEEN  
Well, maybe you ain't had it prepared right.

HAROLD  
Well, let's fire up the grill and see what we can do about that.  
(beat)  
Did you finish up those beer labels yet?

SAMMY  
Yep. I did it this morning. Can I come outside too?

HAROLD  
Nope. You can stay in here and  
finish cleaning.  
(beat)  
Let's go Earl.

Harold and Earl file out the door. Kathleen watches in  
dismay.

EXT. SAMMY AND HAROLD'S PLACE -DAY - CONTINUOUS

Earl and Harold are preparing the grill.

HAROLD  
I'm going to find out who took that  
gourd off the porch. I ain't seen  
a Martin around here in weeks.  
Mosquitos are eating me alive!

EARL  
It wasn't me.

Kathleen exits the house.

KATHLEEN  
You're awful to Sammy, you know  
that!

HAROLD  
Ain't no harm done, just having a  
little amusement.

EARL  
I know I'm amused.

KATHLEEN  
You all are mean, just plain mean.

Sammy listens by the window.

EARL  
It's funny.

HAROLD  
What's it matter what the food's  
called? If he didn't like it, I  
guarantee you Sammy would not eat  
it.

EARL  
Harold's got a point.

HAROLD  
Thank you Earl.

KATHLEEN  
Stop it! Stop it!

Kathleen hits Earl with her magazine.

EARL  
It's funny.

KATHLEEN  
Stop it!

EARL  
I'm sorry.

KATHLEEN  
He thinks venison is hot lemon!

HAROLD  
Well ain't it?

Both Earl and Harold start laughing.

KATHLEEN  
I think people treat their dogs  
better. I swear!

Kathleen starts to walk away.

HAROLD  
Now are you going to leave just  
like that?

Harold goes after Kathleen.

HAROLD  
I'm sorry baby. I'm sorry.

Harold grabs her. She pulls her arm away.

KATHLEEN  
Don't "baby" me!

HAROLD  
Come on now. What about your  
newspaper?

KATHLEEN  
Let Sammy come out! He's a human  
being he deserves to come outside!

HAROLD  
Sammy ain't coming out.

Sammy still listens by the window as we see Kathleen and  
Harold talking. Kathleen doesn't like Harold's answer and  
walks away.

HAROLD

It's for his own good.

KATHLEEN

He's not a child. There ain't nothing wrong with him except for the fact that he can't see. You got people around here thinking he's crazy! Treating him like a freak! Acting like he's Charlie Manson or something.

(beat)

It ain't fair. And what about your mama? He talks about seeing her all the time and you don't take him to see her! What is wrong with you Harold!

Harold snaps.

HAROLD

You forget about my mama! Alright! She ain't none of your damn business.

KATHLEEN

Yeah? Well, then you ain't none of my damn business then.

Kathleen starts to take off. Harold grabs her again.

HAROLD

Kathleen! What do you want me to do?

KATHLEEN

Why don't you just take him-- Take him to some blind schools. They got schools for people that are blind. You can get him some help--I don't see why you don't?

Earl walks up.

EARL

There's that one blind school down up in Griffin--

HAROLD

Earl! Would you please shut it!

EARL

Okay.

Earl leaves.

HAROLD

Listen to me baby, I ain't got the money to get him no special schooling.

(beat)

Why don't you take all your money out of the bank and help Helen Keller in there.

Kathleen doesn't respond.

HAROLD

You don't know what it's like. You've got no idea.

KATHLEEN

I think you're wrong.

Kathleen walks away and leaves Harold standing there.

HAROLD

6 am tomorrow! Don't be late!

KATHLEEN

Fine!

EXT. GENERAL STORE - ESTABLISHING - DAY

A truck passes by.

INT. GENERAL STORE - DAY - CONTINUOUS

Roy and Veronica are finishing up the day.

VERONICA

Sir, I know this ain't none of my business, but why are you and Harold at odds? You know Haralson has more rumors than blades of grass and people talk and they say you and Harold-- well, they say all kinds of crazy things.

ROY

Gossip is the sour fruit of boredom.

VERONICA

Yes sir.

ROY

Veronica please don't call me sir.



VERONICA

I'm sorry si--I mean Roy.

(beat)

I really don't mean to pry. It's just I like you. And I don't like to hear people say mean things about nice people.

ROY

Thank you.

(beat)

Shall we?

They exit the store.

EXT. HARALSON OLD BUILDING - DAY - LATER

A train goes by while Kathleen sits in a broken window chewing on a golden piece of straw.

KATHLEEN

I don't know why you indulge him.

Earl rolls up from out of frame on his skateboard.

EARL

You're the one sleeping with him, not me.

KATHLEEN

Do you think that's nice?

EARL

I don't know. I know I ain't doing it.

A miscommunication is growing.

KATHLEEN

So you'll stop?

EARL

I ain't never done it in the first place.

KATHLEEN

What are you talking about? You do it every day.

EARL

What are you talking about woman?

(looking at Kathleen with amazement)

I ain't never slept with Harold and I never going to and I ain't never

did.

KATHLEEN

You're acting completely insane!  
I'm not talking about the sleeping  
arrangements between you and Harold  
or mine. I'm simply saying that I  
don't agree with the way you egg  
Harold on with regards to Sammy.

EARL

Oh, well why didn't you say so in  
the first place?!

KATHLEEN

Do you like Sammy?

EARL

Course I do.

KATHLEEN

Don't you think it's hurtful that  
Harold don't take Sammy to see his  
mama?

EARL

Yeah, I guess.

KATHLEEN

I mean, after all, if there's  
anyone who should understand what  
it's like to miss their mama...

EARL

Well I just ain't had the best  
viscosity lately...

KATHLEEN

Huh?

EARL

Flow-ability. Sometimes when motor  
oil gets too thin it don't work too  
good at high temperatures.  
Sometimes when Harold gets hot I  
don't work to good.

Kathleen thinks on this.

EARL

You love him?

KATHLEEN

I do. Why?

EARL

I don't know. Sometimes I guess, I

wonder...I mean you're so pretty  
and smart. You can do anything!  
What happened to going down up to  
Peachtree City with your sister?  
She said she can get you a teaching  
job up there...You're so good with  
numbers and all.

KATHLEEN

Thank you Earl...

EARL

You're like a female calculator.

KATHLEEN

What about you, what would you do?

EARL

Easy. I'd go down up and get me a  
job at Valvoline or Penzoil, one of  
them big oil companies. I've been  
studying up on polymeres, dexron,  
techron and all that stuff.  
Or maybe I'd start oil at one of  
them auto part stores. Work my way  
up the lubricant food chain so to  
say.

KATHLEEN

I think you would do very well.

EARL

You might be right.

(beat)

I'm hungry. Hot lemon?

Earl gets back up to his skate board.

EARL

Come give me a ride on the board  
here.

KATHLEEN

I'll race you to the railroad  
tracks.

FADE TO BLACK.

EXT. HARALSON SKYLINE - DAY

It's early morning. We see a series of shots. A still pond.  
Sky line. Fence coming into view. Railroad tracks.

INT/EXT. SAMMY AND HAROLD'S PLACE -DAY

Sammy sits by the window looking out at Harold, Kathleen and Earl. Harold and gang pack up the truck with beer.

HAROLD  
(from outside to inside)  
Samuel!

SAMMY  
Hey you all. Don't forget to bring  
me back some potato chips.

HAROLD  
I left your labels and your  
envelopes and your mailers stacked  
up on the table in there. I left  
you some snacks up in the cabinet.

SAMMY  
(big happy tone)  
Bye Kathleen. Bye Earl.

KATHLEEN  
Bye Sammy.

HAROLD  
Don't forget to brush your teeth.

SAMMY  
(with a somber tone)  
Bye Harold.

Harold pulls away in the truck.

EXT. MAMA JACKS - DAY

Roy sits outside at a table. It's very hot.

Harold drives by and shoots Roy a look. Roy stands up and  
meets Harold's eyes. It's extremely uncomfortable and  
confronting.

Mama Jack comes out of the store and startles Roy.

MAMA JACK  
Hi Roy, you want some coffee?

ROY  
No thank you.

Roy sits back down and looks after Harold as he drives away.

INT. SAMMY AND HAROLD'S PLACE -DAY

Sammy is getting dressed. He can "see" what he wants to wear by how it feels. Jump cuts get him dressed.

He begins to stuff envelopes and fasten them shut. It's a very hot day. He moves to the window to feel the air. He sticks his head out the window and then leans over out the window and reaches for the ground.

EXT. MAMA JACKS - DAY

ROY

Not much has changed around here in twenty years.

MAMA JACK

Not even you.

ROY

You've been talking to Lucille.

MAMA JACK

I don't have to talk to anybody. You've got to learn there's some things you cannot change. The only thing that you can change is you.

INT/EXT. SAMMY AND HAROLD'S PLACE -DAY

Sammy has failed at touching the ground. He comes back inside the window. He gets an idea. He stretches down to the ground with a cutting board. No luck.

EXT. MAMA JACKS - DAY

Roy and Mama Jack still sitting on the porch. Roy is bald.

MAMA JACK

You need a haircut.

ROY

Is that so?

MAMA JACK

Listen, she's expecting you over there right now.

ROY

You certainly are sure of yourself.

INT/EXT. SAMMY AND HAROLD'S PLACE -DAY

Sammy continues to attempt to get out the window. Fails, but comes back as if he'll try again.

EXT. MAMA JACKS - DAY

Roy readies to go.

ROY  
I can't believe I let you talk me  
into this.

MAMA JACK  
Don't let 'em take too much off of  
the edges.

She laughs at her own joke as Roy walks away toward Sammy and Harold's house. He has an auditory memory.

YOUNG ROY (V.O.)  
I heard your dad taught you how to  
use a gun...That's cool.

YOUNG HAROLD (V.O.)  
What are you doing? Get off my  
friend. Hey Roy, you okay?

YOUNG ROY (V.O.)  
Yeah.

Roy continues to walk along.

INT/EXT. SAMMY AND HAROLD'S PLACE -DAY

Sammy is very close to the ground, but he doesn't know it. Roy sees Sammy and starts to run over to him hanging out of the window.

ROY  
Hey Sammy, wait a minute. What are  
you doing?

SAMMY  
Roy?

ROY  
Yeah, let me help you back in.  
Hold on.

Roy starts to shove Sammy back in the window. Sammy resists.

SAMMY

No! No, I'm coming out. I'm coming out!

(beat)

Am I far from the ground?

ROY

No.

Sammy let's himself go and drops out of frame. Roy is left standing there. Sammy pops back up and starts to reach for Roy.

SAMMY

Roy, you there?

ROY

Yes.

SAMMY

Oh, it's nice out. I like it out here.

Sammy starts to walk away from the house. Roy is concerned since Sammy is blind.

SAMMY

I'm going to go for a walk. Oh it's nice. It's beautiful!

Sammy spreads his arms and stumbles around. Roy starts to follow him.

ROY

Sammy, we need to get you back inside...

Sammy falls down.

ROY

We need to get you back inside.

(beat as Sammy keeps walking)

What happens if Harold comes back and sees that you've been out.

SAMMY

Well he ain't coming back for a couple of days.

Sammy puts his hands to his eyes.

SAMMY

Sure is bright. Blazes it's bright on my eyes.

ROY

Hold on.

Roy takes off his sunglasses.

ROY

Put your hands down.

Roy puts his sunglasses on Sammy. Sammy reaches up and feels his face.

SAMMY

What's that?

ROY

Those are sunglasses.

SAMMY

They strange.

ROY

Well, they help you out that's all.

Sammy still touching his face considers the glasses.

SAMMY

Alright. Harold, Kathleen and them got sunglasses?

ROY

Yes, they've got sunglasses.

Sammy continues to walk way.

ROY

Sammy where are you going?

Sammy falls down again, out of frame.

EXT. HAROLD'S TRUCK - DAY

Harold's truck, filled with beer, pulls away from TWO REDNECKS.

HAROLD (O.S.)

Four cases?

INT. HAROLD'S TRUCK - DAY

Earl, Kathleen and Harold all ride along in Harold's pick up. Kathleen is clearly still upset from the night before as she files her nails and paints her toe nails throughout trip.



HAROLD  
(re: Kathleen)  
That's a job well done my dear.

KATHLEEN  
Thank you.

Harold tries to kiss Kathleen, she pulls away.

EARL  
Where do I mark it? What do I  
write down?

HAROLD  
Well I don't know. Seems like our  
calculator's broken this morning!

EARL  
What's it, like, fifty bucks?

HAROLD  
It's four cases.

EARL  
Four?

HAROLD  
Twenty four bottles in a case.

EARL  
Twenty four?

HAROLD  
Same price! Thirty five cents a  
bottle. You know, multiplication  
is just fast adding Earl--

Harold is clearly getting annoyed with Kathleen.

KATHLEEN  
Thirty three sixty.

Earl gets it. He starts to mark his chart.

EARL  
Oh! Thirty three sixty! I got it  
right there. Man, my pen ain't  
working...

EXT. SAMMY AND HAROLD'S PLACE -DAY

Sammy and Roy walk out of the front yard across the street.

SAMMY  
How did your daddy die?

ROY  
Lung cancer. Smoked like a forest  
fire.

Roy watches out for Sammy.

ROY  
He comes the street.

He looks both ways for them.

SAMMY  
I'm sorry about that. You got a  
dog?

ROY  
No.

SAMMY  
See if you would have had a  
Labrador or an Alsatian, you would  
have known about your daddy's  
cancer. They can sniff it out.

ROY  
Is that right?

INT. HAROLD'S TRUCK - DAY

EARL  
I wonder when Roy's daddy kicked  
the bucket? I wonder if he had one  
of them open casket funerals.  
Cause that would be cool like if he  
was in a car wreck or something  
cause then at the open casket they  
would have has blood and guts  
hanging out...intestines spilling  
out all over the place. That would  
be cool.  
(beat)  
Well? When did he die?

HAROLD  
I don't know. And I don't care.

Kathleen and Earl both look at Harold with a concerned look.

EXT. HARALSON STREETS - DAY

Sammy continues to walk with Roy.

ROY

Look, I need to get you back to the house.

SAMMY

I'm hungry though!

ROY

Look, we'll get you back to the house and then I'll get you some food, alright?

SAMMY

But, I could sit right here. And I could stay in the sun. And you could bring it back to me?

ROY

Look, Sammy it's not safe.

SAMMY

Alright. I best come with you then.

ROY

No, we are going back to the house!

Roy turns and walks back to the house. Sammy continues in the opposite direction. Roy gets frustrated. He shakes his head, turns back around and runs up to Sammy.

ROY

Come on.

INT. HAROLD'S TRUCK - DAY

Kathleen continues to paint her toenails.

KATHLEEN

Has Sammy always been blind?

HAROLD

Ah, yeah. Born that way.

KATHLEEN

Can't believe your aunt took off soon as you turned eighteen.

HAROLD

What's it matter? It is what it is.

KATHLEEN

Okay. Just curious. You don't have to bite my head off.

EARL  
(to Harold)  
Want a pickle?

HAROLD  
Yeah.

Harold takes the pickle and eats it.

HAROLD  
It's just Kathleen, I'm fairly sure  
you wouldn't want me prying into  
your past.

KATHLEEN  
I don't know why you make being  
interested in someone's life a  
crime. I find it attractive when  
you ask me questions.

EARL  
Want a bite of my burger?

Kathleen laughs and smirks at Earl's "question."

HAROLD  
Fine. Why don't you tell me about  
your daddy out in Nevada with his  
wife and kids.

KATHLEEN  
Well, he lives in Nevada with his  
wife and kids. And he left when I  
was a baby.

HAROLD  
(in jest)  
You know, I feel so much closer to  
you now.

KATHLEEN  
Yeah? Because I feel closer to you  
when we talk like this?

HAROLD  
No.

KATHLEEN  
You know Harold the hard ass thing  
doesn't excite me. As a matter of  
fact, it's turn off to my heart  
which is directly correlated to how  
much sex I want to have; for future  
reference!

Harold raises his eyebrows with disappointment. He thinks  
about what Kathleen says. Not much chance of sex happening

any time soon. He picks his hat off the dashboard and forcefully puts it on his head.

EXT. HARALSON STREETS - DAY

Roy and Sammy continue walking down the street.

SAMMY

What have you been doing with yourself?

ROY

I've been working in the city.

SAMMY

My mama is up in Atlanta you know? Screaming broke her talking muscles. She's been real sick ever since.

(beat)

I think she had a stroke. You know bat spit can cure a stroke. Kathleen told me that too. She's real smart.

ROY

Harold doesn't take you up to see your mama?

They stop walking for a minute.

SAMMY

No. He says it's too far.

(Sammy gets pensive)

Hey, maybe you could take me up there?!

ROY

I think you ought to get Harold to take you up.

SAMMY

Harold don't even take me out on the porch. I don't reckon he's going to take me all the way up to Atlanta.

ROY

Sammy.

(beat)

I can't be responsible.

SAMMY

Why not?

ROY  
I'm sorry.

Roy pushes his eyeglasses up and puts his head down a little bit disappointed in himself. Sammy drops his head a little too.

ROY  
Come on.

The start walking again.

ROY  
Hey, we're coming up here on Grandmama Earl's place. Remember, we used to have you sitting right up here under this tree. We used to park you right under there. We would run up to her back door and chase her dog.

Sammy is laughing.

SAMMY  
Yeah, I remember.

ROY  
Then we'd come back, grab you and run off. Me and Harolc had the greatest times with Grandma Earl.

SAMMY  
I'm so glad you're back Roy.

ROY  
Well, thank you. Thank you kindly.  
(beat)  
Now I'm taking you to Mama Jacks!  
That's the best place you can eat in the whole state. Nothing in the city is as good as Mama Jack's cooking.

As Roy and Sammy approach Mama Jacks we see a LAZY DOG sitting on the porch.

INT. MAMA JACKS - DAY

Mama Jack sings a gospel song as she puts butter on the table. Sammy and Roy enter her restaurant.

ROY  
Hey there Mama Jack.

MAMA JACK

Hey there son.

ROY

This here is Harold's brother  
Sammy.

Mama Jack is looking at Sammy with a bit of confusion. We see clearly his clothes do not match. She is wondering what's happened to his hair. She completely looks him over, but tries not to let him notice her discomfort.

MAMA JACK

Well hello Sammy.

SAMMY

Howdy ma'am. How are you doing?  
It smells good in here.

MAMA JACK

I haven't seen you in a long time.

SAMMY

You got mashed potatoes?

Because Mama Jack is talking too loud, Sammy is putting a finger in one of his ears.

MAMA JACK

We ain't got mashed potatoes today.  
That's Tuesdays and Thursdays. But  
I'll tell you what, have a seat  
right here...We've got macaroni and  
cheese and I want you to help  
yourself.

SAMMY

You're talking awful loud ma'am.  
Are you deaf?

Mama Jack tries to pull back. She notices her mistakes. Roy smirks at her.

MAMA JACK

Wait a minute.

A woman gives Mama Jack a plate of food to give to Sammy.

ROY

(to Mama Jack)

Now you've got to show him where  
everything is.

MAMA JACK

All right, I will. Okay Sammy.  
It's good to see you after all  
these years.

She again gives him a bewildered once over with her eyes.

MAMA JACK

Look how you look.

She then refocuses on the food, takes his hand and begins to move around the place with his hand and show him where everything is.

MAMA JACK

Now, right here is your chicken.  
Here are your baked beans. And  
over here...

(avoiding a nearby  
customer)

Excuse me Mary...Right here you've  
got some collard greens. We'll  
bring out the pot licker. You've  
got a biscuit there and macaroni  
and cheese.

Sammy is thrilled. He claps as he is very excited.

MAMA JACK

I want you to eat all you see here  
on this table...Anything you see...

She catches herself realizing he can't "see."

SAMMY

I can't see ma'am, but I'll eat it  
all.

Mama Jack is completely disoriented. Roy moves over to her.

ROY

Sammy, we're just going to step  
right out here for a minute.

MAMA JACK

Yeah we are going to step right out  
there for a minute.

Mama Jack and Roy go outside. Sammy begins to dig in.

SAMMY

Yum. This is good!  
(to woman on his right)  
Are you having what I'm having?

EXT. MAMA JACKS - DAY

MAMA JACK

What in the world are you doing  
with him?!



ROY  
Well, I went to get my hair cut and  
he was hanging out the window.

MAMA JACK  
My goodness.

ROY  
I tried to put him back in the  
house, but he wouldn't go.

INT. MAMA JACKS - DAY

Sammy continues to eat. He is very happy.

SAMMY  
Yum! This is real good.

EXT. MAMA JACKS - DAY

ROY  
Look, he wants me to take him to  
Atlanta to see his mama.

MAMA JACK  
I think you should!

ROY  
Huh?

Just then Ms. Lucille approaches. She's a little upset with  
Roy as he never came and picked her up for her "walk."

ROY  
Ms. Lucille.

MS. LUCILLE  
Roy. Didn't expect to see you here  
today.  
(respectfully)  
Mama Jack. You got my corn bread?

MAMA JACK  
Not today. Tuesdays and Thursdays.

INT. MAMA JACKS - DAY

Ms. Lucille continues into the establishment and sits next to  
Sammy. She addresses a local named Darlynn and another,  
Hank.

MS. LUCILLE

You promised me last week? Hey Darlynn. Hey Hank. When are you coming by the beauty parlor. I told you I want to trim that beard of yours. I'm tired of looking at it like that.

EXT. MAMA JACKS - DAY

Mama Jack and Roy continue to speak.

MAMA JACK

I think she's real nice...I think you ought to...

ROY

I ought to nothing.

INT. MAMA JACKS - DAY

Ms. Lucille reaches across Sammy to get a plate for her food. Sammy smells her.

SAMMY

Yum. You smell pretty. I'm Sammy. What's your name?

MS. LUCILLE

(realizing who Sammy is)  
Oh my God.

EXT. MAMA JACKS - DAY

ROY

You should take Sammy.

MAMA JACK

Who's going to mind the restaurant if I take him?

ROY

I'll mind the restaurant for you. You take him.

MAMA JACK

Please!

INT. MAMA JACKS - DAY

MS. LUCILLE  
Sammy, how did you get here?

SAMMY  
Oh, my friend Roy brought me here.  
You know Roy? He's real nice.  
Roy?

EXT. MAMA JACKS - DAY

MAMA JACK  
All I know is I'm not taking him  
anywhere looking like that.

INT. MAMA JACKS - DAY

Sammy is playing with his wild hair. He thinks about his  
hair.

MS. LUCILLE  
How about if you come by a little  
later this afternoon and I'll take  
care of you?

EXT. MAMA JACKS - DAY

Roy reacts to Ms. Lucille.

MS. LUCILLE (O.S.)  
Roy?

EXT. COUNTRY ROAD - DAY

Harold's truck drives along a rural road. It's a beautiful  
day.

KATHLEEN (O.S.)  
We should go...

INT. HAROLD'S TRUCK

KATHLEEN  
...vacation somewhere. Like over  
to Athens. Something romantic  
without...

Kathleen tilts her head and gestures to Earl.

KATHLEEN  
(whispering)  
...Earl.

We see Earl with his face pressed up against the passenger side window. He is drooling and snoring.

Harold laughs.

HAROLD  
Well, does this mean I'm forgiven  
for last night?

Kathleen nods "yes."

HAROLD  
Well, in that case, we can do  
something a little romantic right  
here in this truck. You know,  
something sort of sexy and nasty?

KATHLEEN  
You are so simple!

HAROLD  
Oh come on Kathleen! Cut me some  
slack. There's only so much  
discussion a man can take!

EXT. MS. LUCILLE'S BEAUTY STORE - DAY

MS. LUCILLE (O.S.)  
There you are. I think you are  
just about done.

INT. MS. LUCILLE'S BEAUTY STORE - DAY

SAMMY  
How do I look?

ROY  
Ms. Lucille has outdone herself.  
You look like a right handsome  
young man.

MS. LUCILLE  
You know Roy. Maybe you should  
think about taking Sammy here down  
to the Target? Get him a pair of  
Lee jeans, huh? What do you think?

Sammy smiles. Roy has no response. A little stuck.

MS. LUCILLE

You got to get out of this chair.  
I have to take care of Bea. Got to  
get those foils out of her head or  
she's going to end up looking like  
Don King if I don't take care of  
her.

Sammy starts to get out of the chair. As he does he  
innocently puts his hands on Ms. Lucille's chest.

MS. LUCILLE

Watch your step.

SAMMY

Thanks for making me look so nice.

MS. LUCILLE

Well, you're welcome. Alright, you  
all have a nice trip.

SAMMY

Roy, are we going on a trip?

ROY

I don't know. I'm not quite sure  
yet.

Ms. Lucille walks over to help out BEA as Roy and Sammy  
leave. They wave good bye.

EXT. MAMA JACKS - DAY

Sammy sits in the car. Roy stands talking to Mama Jack.

ROY

Why am I doing this again?

MAMA JACK

Does there really have to be a  
reason?

Sammy sits in the car with his seat belt on.

MAMA JACK

Last thing I heard they had Loretta  
up at that Capitol Hospital.

Roy listens.

MAMA JACK

Drive carefully.

Roy just stands there for a second, but he gets the message.

ROY

Yes ma'am.

Roy gets in the car and looks over at Sammy. He sighs considering the challenging journey ahead.

EXT. ROY'S CAR - DAY

Through the window we see Roy fasten his seat belt and pull away with Sammy.

Roy and Sammy drive down the road.

INT. ROY'S CAR - DAY

Sammy and Roy eat hotdogs.

ROY

Here's a nice napkin for that fine shirt, okay?

Sammy takes the napkin.

SAMMY

Yeah, I don't want to mess it up.

CUT TO:

SAMMY

Here's your hotdog.

ROY (O.S.)

Okay. I got it.

Sammy can't see Roy, so the hotdog is not exactly landing in Roy's hands. Roy kindly finds a way to retrieve the hotdog.

ROY

Thank you Sammy.

Sammy eats his hotdog. Roy looks over and sees that Sammy is very happy. It makes him happy.

Sammy sings. It's bad.

SAMMY

(bad singing)  
Darling it's been a long time since  
I've seen you darling...Just try  
it, turn up the volume and sing

along with me. It will be fun.  
You're going to like it.

Roy's expression is priceless. He cannot imagine singing  
along to the song playing along.

SAMMY  
(still singing)  
Ooooo that girl she sure looks  
bright.

ROY  
Sammy? Sammy? Sammy!

Sammy stops singing.

ROY  
It's not your fault, but your  
singing, it grates my ears.

Roy gives in and is singing along.

CUT TO:

EXT. ROY'S CAR - DAY

Roy and Sammy have stopped to get gasoline for the car.  
Sammy starts to walk toward the street. Roy runs out and  
saves him from walking into the street.

INT. ROY'S CAR - DAY

Roy and Sammy can see Atlanta ahead of them through the  
windshield. Sammy sticks his head out the window and let's  
the air hit his face.

SAMMY  
I like the wind, it feels nice.

EXT. STORE - DAY

Sammy and Roy enter a store. Sammy is wearing his mismatched  
clothing.

A minute goes by. Roy and Sammy exit the store. Sammy is  
now in new, matching clothes. He is also eating a snack.

INT. ROY'S CAR - DAY

Something is wrong with the car.

SAMMY  
What's wrong?

EXT. ROY'S CAR - DAY - DAY

SAMMY  
Are we here? That was quick.

ROY  
The car is broken down.

Sammy grabs his nose.

SAMMY  
Pew.  
(beat)  
What are we going to do?

ROY  
Wait for somebody to pick us up.  
Meanwhile it's a nice view of the  
city.

SAMMY  
I always thought the city was  
further away. Harold told me it  
was too far to come visit.  
(beat)  
Hey, maybe he's seen mama?

ROY  
Harold and I used to talk about  
coming here all the time.

SAMMY  
I know. He told me, "Me and Roy,  
we going to get out of Haralson.  
We're going to get ourselves a  
place up in the city." And I'd  
say, "Can I come too?" And he'd  
say, "Sure you can."

Sammy smiles thinking about the good times.

SAMMY  
You remember my daddy? He used to  
get real mad whenever Harold would  
talk about you.

ROY  
I know.

SAMMY



Mama was happy Harold had a friend.  
She had such a calming voice. It  
worked all the time.  
(sad beat)  
Well, most of the time.

They both sit and remember what difficult times they endured.

SAMMY  
What's the city like?

ROY  
Well, there's a lot of big huge  
buildings.

SAMMY  
Wow, how big?

ROY  
If you were to stack two hundred of  
me one on top of the other, that  
would be about the size of one of  
them buildings.

Sammy thinks about that. He reaches over and tries to get a  
measure of Roy's height by putting his hand squarely on top  
of Roy's head. Roy is uncomfortable with this, but allows  
it. Sammy discovers something.

SAMMY  
Roy? You ain't got no hair!

EXT. HAROLD'S TRUCK - DAY

Harold and crew head down the open road.

HAROLD (O.S.)  
Hey Earl.

EARL (O.S.)  
Yeah?

INT. HAROLD'S TRUCK - DAY

HAROLD  
Where was the last place you lived  
before the the last place you lived  
before you moved down here?

EARL  
Dalton. Yeah, it's awesome man!  
Patrick Swayze's name in Roadhouse  
and the carpet manufacturing

capitol of the world.

HAROLD

Oh no way, really?

EARL

Well I think it is...You know, I think so...Maybe it's not, but it sure seems like it to me man. They got carpets everywhere.

(beat)

Why? Why did you ask?

HAROLD

Oh, I don't know. Just human curiosity. I hear that some people find that attractive.

Kathleen sees that Harold is paying attention.

EARL

Well I don't care.

Kathleen kisses Harold in appreciation.

EXT. ATLANTA - STREET

Sammy and Roy stand at a pay phone. Roy hangs up the receiver.

SAMMY

What did they say about my mama?

ROY

Hospital said she was transferred. They wouldn't give any information over the phone.

SAMMY

Why not?

ROY

I don't, bureaucracy.

SAMMY

Oh no, mama's got bureaucracy! Poor mama. She going to be okay?

ROY

She'll be fine.

Roy puts his arm out for Sammy.

ROY

Here.

Sammy takes hold and they walk away from the phone.

EXT. SMALL TOWN STREET - DAY

Harold's truck drives through town.

KATHLEEN

I'm sorry baby, I've got to pee.  
Can you pull over.

Kathleen leans in and kisses Harold, a lot.

EXT. TRUCK STOP - DAY

HAROLD (O.S.)

You think Earl's got to pee?

KATHLEEN (O.S.)

I don't know.

HAROLD (O.S.)

Well he ain't invited.

The truck pulls into the parking lot. Earl is sleeping.

HAROLD

I'm going to have to warn you baby,  
the little girl's room is broken.  
So you're going to have to come in  
the men's with me.

KATHLEEN

Okay.

They start to get out of the truck while Earl continues to sleep and snore. They shut the door quietly to the truck and walk to the bathroom. They flirt and Harold picks Kathleen up. She drops her shoe, but he picks it up.

INT. TRUCK STOP BATHROOM - DAY

Kathleen slams Harold up against a stall and starts kissing him.

INT. TOW TRUCK - DAY

Roy, Sammy and JACK, 50s, truck driver ride along with Roy's car in tow.

SAMMY  
I ain't had sex before. I think  
about it a lot.

Jack looks with astonishment at Sammy. Roy also is shocked  
at this opening statement.

SAMMY  
I think about it with Kathleen.  
She's so nice. She smells like  
roses and pancakes. I remember the  
first time I heard her and Harold  
doing it. They was noisy.

INT. TRUCK STOP BATHROOM - DAY

Harold and Kathleen are being "noisy" while having sex.

INT. TOW TRUCK - DAY

Roy has a disgusted look on his face. Embarrassed.

SAMMY  
I jumped on top of Harold and I  
started hitting him cause I thought  
he was hurting Kathleen.

INT. TRUCK STOP BATHROOM - DAY

Harold and Kathleen are having violent sex. From the sounds  
of things, it seems like Harold is "hurting" Kathleen.  
Harold covers her mouth to stop her screams. It's hot.

INT. TOW TRUCK - DAY

SAMMY  
She was screaming and moaning.

INT. TRUCK STOP BATHROOM - DAY

Kathleen is screaming and moaning as Harold pumps her.

KATHLEEN  
I'm there! I'm there!

INT. TOW TRUCK - DAY

SAMMY  
Sounded like murder to me.

INT. TRUCK STOP BATHROOM - DAY

Kathleen lets out a blood curdling scream. Like "murder."

INT. TOW TRUCK - DAY

SAMMY  
Didn't I feel like a right fool  
when he told me they was making  
love...

INT. TRUCK STOP BATHROOM - DAY

Harold and Kathleen finish. Everything has simmered down as  
they finish. It's "loving."

INT. TOW TRUCK - DAY

SAMMY  
But I had missed the beginning  
because I was asleep. I don't miss  
the beginning no more

INT. TRUCK STOP BATHROOM - DAY

Harold and Kathleen kiss.

KATHLEEN  
I love you too. Harold, I love  
you.

INT. TOW TRUCK - DAY

Roy is mortified with this story according to his facial  
expressions. It can't possibly get worse.

SAMMY  
Ms. Lucille's got big boobs!

Roy leans over to Jack.

ROY

Sorry.

SAMMY

Oh, no need to be sorry. She rubbed 'em up against me when I was getting my hair cut, and they was big and soft. They was like balloons filled with Jello.

Roy's face is pained and on the edge of anger. This is not happening!

SAMMY

(to Roy)

You ever touch them?

ROY

You're asking some mighty personal questions.

SAMMY

Well she kisses you don't she?

ROY

Some things are private.

SAMMY

I told you I ain't had sex and that's private. Come on, you can tell me something private.

ROY

I have to go to the bathroom.

SAMMY

I can see how you might think that's private, but I was thinking more like...Does Ms. Lucille have big boobs!?

Jack the driver has become uncomfortable, but not in a bad way, just a sexually aroused way.

JACK

Look fellas, I got to stop right down here and take care of a little business, you all don't mind do you?

ROY

Of course not.

EXT. BODY TAP EXCLUSIVE NUDE EMPORIUM - DAY

Jack looks out at the building from the window. And pulls the truck into the parking lot. They are at a strip club.

INT. TOW TRUCK - DAY

Jack gets out of the truck to "take care of business."

SAMMY

I was thinking. You and Harold  
should be best friends again like  
before.

This clearly makes Roy a little uncomfortable, so he doesn't say anything. Sammy detects his discomfort.

SAMMY

Oh, I got to pee now.

Roy helps Sammy out of the truck.

EXT. HAROLD'S TRUCK - DAY

Harold and Kathleen approach the truck. Earl is still sleeping and snoring. Kathleen and Harold are sweaty from their quick sex. They share a smoke. Harold opens the truck door quietly. The two of them are giggling as they look at Earl. Kathleen slides into the middle of the bench seat.

KATHLEEN

Incoming.

Harold gets in and slams the door to the truck.

HAROLD

Hey Earl!

Earl wakes up grumbling.

HAROLD

How you feeling?

EARL

I'm all right. I'm sleeping. I'm  
good. Where we at man?

HAROLD

You got to piss?

EARL

No.

HAROLD  
You sure.

EARL  
Yeah.

HAROLD  
All right man.

EARL  
Where are we at?

HAROLD  
We're leaving.

EXT. BODY TAP EXCLUSIVE NUDE EMPORIUM - DAY

Jack, Roy and Sammy exit the strip club.

ROY  
I don't understand why you put your  
old clothes back on?

Jack helps Sammy down the stairs.

JACK  
Easy now. Watch your step.  
(beat)  
I like that shirt. That's a bad ass  
shirt.

SAMMY  
See, Jack likes my shirt.  
(re: new clothes)  
These clothes here, they're itchy.

Sammy drops the other clothes on the ground.

SAMMY  
I like my clothes, they're soft.  
Feel my shirt Jack.

Jack feels the shirt while Roy is picking up the new clothes  
that Sammy dropped.

JACK  
Yeah, yeah...That's nice.

ROY  
Sammy, there are certain standards  
for dressing. The actual term is  
"dress code."

SAMMY  
Well I'm not wearing a dress.



ROY

See, you know, if you're going to go out in public you should change back because you look pretty funny.

SAMMY

I like my clothes. I don't care what people think. It's silly.

ROY

What?

SAMMY

I'm not changing.

ROY

Look, for years Harold's been mocking you by dressing you in these mismatched clothes. I don't even know why you listen to him.

SAMMY

Harold don't pick out my clothes. I do.

ROY

Well he's supposed to be taking care of you. And he's letting you dress in these mismatched things-- It's wrong! I don't know why you keep defending him. He's never done right by you!

SAMMY

I wear what makes me feel good. It don't hurt nobody. Why do you care what I'm wearing?

Sammy moves close to Roy and touches him in a compassionate way.

ROY

Look, you want a girlfriend right?

SAMMY

Yeah.

ROY

No girl will be caught dead with you looking like that.

SAMMY

Uh huh, I can too get a girl. Jack told me I ought meet a nice girl right here.

Roy rolls his eyes in disbelief as he looks over to Jack and then the front of the strip club.

ROY

Oh yeah. Jack said you're going to meet a nice girl right in here!

Roy is getting more upset. He grabs Sammy by the arm violently.

ROY

Well, come on Sammy! Let's go inside and find you a pretty girl who will love you for what you wear! Who will love you for just who you are!

Roy is really dragging Sammy hard now. He has really lost his cool.

ROY

Let's go in here and find you that kind of girl!

Sammy is getting visibly upset.

SAMMY

Roy, stop it! You're hurting me are you insane!?

ROY

You look ridiculous! This is an embarrassment to be seen with you!

Sammy is very upset and hurt. He looks as if he is about to cry.

ROY

That's why Harold's had you locked up for all these years! You're an embarrassment!

SAMMY

Well some people might be embarrassed to be seen with you because you're black, but I don't care none! Why can't you just let me be! I ain't trying to peel the black off your skin. You are still black ain't you?

Roy is left to think with himself as Sammy looks for Jack with his hands and tries to get away. Roy has shame in his eyes.

SAMMY (O.S.)

Jack? Jack?

JACK (O.S.)  
Jack's here. Come on now.

SAMMY (O.S.)  
I like my shirt.

Roy continues to stand alone and think about what has just happened. Finally he walks over to the truck and gets in with Sammy and Jack.

EXT. COUNTRY ROAD - DAY

Harold's truck races down the road past a pasture of beautiful yellow flowers.

INT. HAROLD'S TRUCK - DAY

Harold, Kathleen and Earl are all visibly upset. Kathleen is crying. She is crying.

KATHLEEN  
What? Well, you act like it's all  
my fault!

Earl turns his head with a bulldog look on his face. He is disgusted with Kathleen.

KATHLEEN  
I shouldn't have been--

INT. WAREHOUSE - DAY

Kathleen is carrying a case of beer down a rickety ramp.

KATHLEEN (V.O.)  
-- carrying this damn beer in the  
first place!

Kathleen's high heel gets stuck in the ramp. She scrambles and makes a squeal trying to regain balance. In her attempt she drops the beer. It falls on a CAT! We hear the cat scream as it is breaks on the cat's body.

INT. HAROLD'S TRUCK - DAY

EARL  
You dropped a whole case of beer on  
her tiny little head!

INT. WAREHOUSE - DAY

We see a shot of the beer hitting the floor with just the cat's tail sticking out from under the case of beer.

INT. HAROLD'S TRUCK - DAY

Earl is gesturing sizes as he describes the incident. He indicates that the cat's head is small with his hands and that the case was very big as he stretches out his hands.

EARL

Her head's like that big and the  
case is like that big! You squashed  
her brains out!

Kathleen is crying her eyes out. She can't stop.

EARL

Why did you do that?!

INT. WAREHOUSE - DAY

Harold, Kathleen and Harold stand over the dead cat and broken beer.

EARL

You're a cat killer.

Harold is angry. HE walks to the truck and throws his clipboard in the truck.

KATHLEEN (V.O.)

Never-- I would never hurt anyone--

INT. HAROLD'S TRUCK - DAY

KATHLEEN (CONT'D)

-- or anything on purpose. I would  
never do anything--

EARL (O.S.)

You did though. Kathleen I'm  
sorry.

Earl pulls Kathleen toward him and hugs her. Harold notices Earl's hands on Kathleen. He doesn't like the look of it. Kathleen continues to weep.

EARL  
It's okay cousin.

HAROLD  
Hey!

Harold smacks Earl's hand that's on Kathleen's shoulder.  
Earl jerks with a little surprise. Harold is signaling for  
Earl to get his hands off of Kathleen.

HAROLD  
Your hand!

EARL  
Oh.

HAROLD  
She's your cousin man.

EARL  
It's just a friendly cousin hug.

HAROLD  
Well, I guess we'll just have to  
call it a day.

KATHLEEN  
I'm sorry.

INT. TOW TRUCK - DAY

Roy and Sammy ride silently with Jack. It's very tense in  
the truck.

Sammy leans over and turns on the radio. The music makes him  
happy and cracks a little smile.

Roy leans over and turns off the radio. It's now even more  
uncomfortable than it was.

SAMMY  
I know you can't peel your skin  
off. I'm real sorry I was mean to  
you. I know you was trying to help  
me.

ROY  
Yeah, well, I shouldn't have made  
an issue about your clothes. I'm  
sorry too.

Jack looks on as the two of them make up.

Roy, as a peace making gesture, reaches over and turns the

radio back on. Sammy has a huge grin from ear to ear.

EXT. COVERED BRIDGE - DAY

The camera pans up off of a lovely flowing river to one of the last remaining covered bridges in Georgia.

Harold and crew drive through the bridge.

INT. HAROLD'S TRUCK - DAY

Earl is sleeping again. Kathleen and Harold sit quietly driving back.

INT. TOW TRUCK - DAY

Roy, Sammy and Jack also drive quietly back to Haralson.

Tension builds as both trucks are heading back to Haralson and neither are expected.

EXT. HARALSON STREETS - DAY

The tow truck drives into town. They drive over railroad tracks.

EXT. MAMA JACKS - DAY

Mama Jack and Veronica sit outside on the porch. Roy, Sammy and Jack drive up. Everyone says "hello." Mama Jack looks at the car attached to the tow truck.

MAMA JACK  
What happened?

ROY  
Well, my car, it broke down.

MAMA JACK  
So you didn't have any luck finding Loretta.

ROY  
No, they moved her.

MAMA JACK  
I'm so sorry about that.

ROY

Well look, I'm going to take the car to the garage and get Sammy back home and then I'll see you all later.

MAMA JACK

All right son.

They waive good bye and pull away from the store.

EXT. HARALSON STREETS - DAY

Harold's truck speeds down the road coming into town.

EXT. AUTO GARAGE - DAY

Jack pulls Roy's broken down car into the auto mechanics. Sammy and Roy get out of the tow truck.

Roy looks over at Jack as he starts to let the car down off the tow truck.

CUT TO:

EXT. MAMA JACKS

Harold exits his truck and approaches Mama Jack. Mama Jack and Veronica are clearly concerned that Harold and crew have already returned. They are acting a little strange.

HAROLD

Hey ladies.

VERONICA

Harold. You all are back early.

HAROLD

Yeah, Kathleen decided to kill a cat.

(beat)

Where's your boss?

VERONICA

Um, Roy? Well I think he went up to the township for a minute.

Veronica and Mama Jack look suspicious. Harold is taking note of how odd they are behaving. Mama Jack jumps up.

MAMA JACK  
I'll tell you what, come on! Come  
on with me. I'm going to fix you  
the best plate of pinto beans!

HAROLD  
No thank you Mama Jack.

MAMA JACK  
I got some short ribs and beef?

HAROLD  
No ma'am. I'm full. Thank you. I  
just need some smokes.

Veronica's eyes are wide with concern. She is trying to stall  
things.

HAROLD  
(to Veronica)  
Well move woman, I ain't got all  
damn day.

VERONICA  
Oh right.

Veronica jumps up. Harold makes eye contact with Mama Jack  
as if he knows something is up. Mama Jack looks worried.  
She looks down the street.

CUT TO:

EXT. SAMMY AND HAROLD'S PLACE -DAY

Sammy and Roy are walking up the grassy lawn to Sammy's  
window.

INT. GENERAL STORE - DAY

Veronica gives Harold a pack of smokes. Harold turns to  
leave. Kathleen runs into the store.

KATHLEEN  
Don't forget the marsh mellows!

Veronica pulls out a bag of marsh mellows.

VERONICA  
It's my last bag. Half price.

Harold takes the bag and looks at Veronica.

VERONICA



Have fun you all.

HAROLD  
Put it on my account.

VERONICA  
You need to need to make a payment  
on that Harold.

Harold hands the bag of marsh mellowes to Kathleen and looks  
back at Veronica after her comment.

EXT. SAMMY AND HAROLD'S PLACE -DAY

Roy leads Sammy around the house.

ROY  
I'm sorry we didn't find your mama.

SAMMY  
Just seemed like we were so close.  
(beat)  
When Harold comes home I'm going to  
tell him, 'You need to take me to  
see her.' I don't understand why  
he won't.

Roy understands. He stands quietly looking at the house  
which represents all of the reasons things are the way they  
are in their lives.

ROY  
Well --

SAMMY  
I guess I better get back in the  
window huh?

Roy hears something. He reacts and the camera quickly moves  
around him and Sammy. Sammy also reacts.

SAMMY  
Is that Harold's truck?

Harold is racing toward Sammy and Roy in his truck. Right  
onto the lawn very fast.

KATHLEEN (O.S.)  
Slow down cowboy!

Harold abruptly stops the truck. He jumps out and starts to  
race toward Roy and Sammy.

KATHLEEN  
Harold?!

SAMMY

Where's my window Roy?

Sammy is scared and frantically searching for what he should do.

HAROLD

(to Roy and Sammy)  
What do you think you're doing?

ROY

Hey, relax --

HAROLD

I thought I told you to get out of here!

(beat)

Sammy, what are you doing out here?

SAMMY

I just wanted to go see Mama.

Harold hauls back and slaps Sammy hard. Roy tries to stop him. He jumps over.

ROY

Harold! Stop!

HAROLD

I think it's a little bit too late for you to be coming around trying to save the day.

ROY

You just need to calm down.

Harold punches Roy on that remark. Then he moves to go after Sammy. Kathleen and Earl have raced to Sammy's rescue, but it's not stopping Harold.

Harold reaches down and tries to pick Sammy up.

EARL

Get off of him!

KATHLEEN

Stop it Harold! You're hurting him! Stop!

EARL

Get off of him Harold!

HAROLD

Get up Sammy! Now! Let's go.

Earl grabs Harold and pulls him off of Sammy.

EARL  
Back up. Get off!

Sammy crawls away on the ground. He scrambles and grunts.

HAROLD (O.S.)  
Earl!

Harold tries to rush Sammy again.

HAROLD  
You stay off me Earl!

EARL  
Settle down. Back up man!

KATHLEEN  
Stop it! Stop!

HAROLD  
Get in the house Sammy! Let's go!

SAMMY  
Roy took me to see Mama! You never  
take me to see her!

Roy is trying to get up. He is doubled over in pain as he  
stands up. Harold walks over to him.

HAROLD  
Oh really? Yeah? Well, Roy did  
you fill our little blind bat in on  
why our Mama and Daddy ain't around  
here no more, huh?

Roy doesn't respond. Harold pulls back and punches Roy in  
stomach. Roy falls back down to the ground.

Kathleen is holding Sammy as she watches.

HAROLD  
(standing over Roy)  
You work that out yet?! Huh?

Roy is in pain. Harold looks at the ground where Roy is  
lying in pain. He looks up and goes to Sammy.

HAROLD  
Now Sammy come with me.

Kathleen pushes Harold back to defend Sammy.

KATHLEEN  
Now that is enough Harold! That is  
enough!

SAMMY

I'm not going in that house ever again!

HAROLD

Well take him! Go!

Kathleen takes Sammy and they begin to move off.

KATHLEEN

Come on Sammy. Come baby, let's go.

Harold stands and watches them walk off. He is clearly upset.

EARL (O.S.)

You're crazy Harold. You're crazy man.

A TRAIN races past on the tracks as Kathleen, Sammy, Earl and Roy leave the front yard.

EXT. GENERAL STORE - DAY

Ms. Lucille, Veronica and Mama Jack are all sitting on the porch. It's hot! Veronica is arranging flowers in a vase. Ms. Lucille is drinking a beer and looks up to see the battered bunch: Kathleen, Sammy, Roy, and Earl.

MS. LUCILLE

Good Lord! What happened to you?  
What happened?

VERONICA (O.S.)

I'm going to get some ice.

ROY

Harold.

MS. LUCILLE

Harold?

ROY

He came home early.

MS. LUCILLE

Sit down right here. What the hell did he do to you? Let me see.  
Veronica, bring me some ice.

Veronica brings out some ice.

VERONICA

Here.

MS. LUCILLE  
Good Lord, who does that stupid  
bully think that he is?!

Ms. Lucille puts the ice on Roy's lip.

MS. LUCILLE  
Just hold it there tight. You hold  
onto that lip. I'm going to tell  
him what's what.

Roy puts up quickly out of his chair.

ROY  
No, no. Stay nearby for awhile.

Ms. Lucille stops and reconsiders.

ROY  
Please?

MS. LUCILLE  
All right.  
(beat)  
Sit down. Let me look at that.

KATHLEEN  
Yeah, well I'm going to clean up a  
a little bit then go check on the  
'stupid bully...'

Kathleen attends to her face. Cleans it up and puts on a  
little make up. Ms. Lucille keeps pressure on Roy's lip.

MS. LUCILLE  
Sorry Kathleen. You're the best  
thing that ever happened to Harold.

KATHLEEN  
You are right. He probably ain't  
no good for me.

MS. LUCILLE  
Yeah, well you better take care of  
yourself.

KATHLEEN  
Sammy, you can stay with us tonight  
if you want. We'll put Earl on the  
lazy boy and you can take the  
couch.

SAMMY  
Roy, can't I stay with you.

Roy looks at Ms. Lucille for an answer.

MS. LUCILLE  
Roy, I think it would be a fine  
idea.

SAMMY  
Please?

ROY  
All right Sammy.

KATHLEEN  
Well, if you change your mind you  
can bring him on over to our place.

ROY  
Thank you. You all are very nice.

Roy has walked over to Sammy. He's giving him his arm to  
take hold of.

ROY  
Roy's got you.

Roy leads Sammy off the porch.

MS. LUCILLE  
Darling, you going to be okay?

Roy nods.

KATHLEEN  
Roy!?

Roy stops.

KATHLEEN  
What happened between you and  
Harold?

No answer. Kathleen expresses defeat in her eyes.

MS. LUCILLE  
I'm going to come over and check on  
you.

Ms. Lucille, Kathleen and Earl stand and watch as Roy and  
Sammy walk off. They all want to know what happened between  
them.

FADE TO BLACK.

EXT. HARALSON - NIGHT

Crickets chirp loudly as a full moon illuminates the sky.

EXT. ROY'S HOME - NIGHT

Ms. Lucille waits outside. Roy exits his house and walks up to join Ms. Lucille.

ROY  
Thanks for staying so long.

MS. LUCILLE  
I can stay longer if you like?

ROY  
Sammy's still a little shook up --

MS. LUCILLE  
You're a good man Roy Clemens.

ROY  
Look, let me go tell him I'm going to walk you home.

MS. LUCILLE  
No, it's all right. It's okay.  
(beat)  
It's a pretty night.

They pause and look into each other's eyes.

ROY  
I'm sorry because I've been so distant. And I said a lot of things that I didn't mean. I'm sorry.

MS. LUCILLE  
Can I ask you something?

ROY  
(with pause)  
Okay.

There is a lot of discomfort on Ms. Lucille's face.

MS. LUCILLE  
This is harder than I thought.  
(long pause)  
Do you swing for the other team?

At first the question does not register with Roy.

MS. LUCILLE  
Oh come on Roy, people have been talking around here. You know how they do. And you are not the same person that left here.

Roy just listens with confusion on his face. Is he gay? He is not denying it, yet he is shaking his head slightly.

MS. LUCILLE

I was just thinking, you know, that you went up to the city and all and you just found out that you don't...I mean it's okay...I just...thought maybe you weren't attracted...

ROY

I'm attracted to you. That's always been the case. And no, I do not like ABBA, or show tunes or men. Although, I am a might partial to West Side Story.

Roy has moved close to Ms. Lucille now. He kisses her. It's a tender and loving embrace. Ms. Lucille puts her arms around his neck and strokes his face.

MS. LUCILLE

You know my grandmother is a constant reminder of me missing out in life.

(beat)

I guess I've just been afraid of dying without love, you know?

Roy does know. He shares a knowing look with her. Ms. Lucille starts to leave the porch, then turns around.

MS. LUCILLE

I'm sorry I've put all my lack of patience on you.

(beat)

I've got time. I've got plenty of time.

Ms. Lucille walks off. She waves good bye.

ROY

Good bye.

Roy enters his home.

EXT. GENERAL STORE - NIGHT

Harold is drunk. He wobbles up to the front of Roy's store.

HAROLD

Roy!



He bangs on the door.

HAROLD

Roy, you in there? I got something  
for you.

Harold has backed up. He stands looking at the store. From inside the store we see Harold drinking. He leans up against one of the store pillars.

Suddenly he takes his beer bottle and throws it through the glass door. He smokes. He looks around to see if anyone heard him or is approaching.

Harold walks up to the broken glass. He tosses his lit cigarette into the door. The sound of a train horn blows. Harold punches out the rest of the broken glass.

He is holding another beer, perhaps meant for Roy? He walks back to the pillar and places the other beer bottle he is holding on the ground. Hits the "FOR SALE" sign off the pillar. He walks away.

INT. ROY CLEMENS ATLANTA HOME - NIGHT

Roy and Sammy sit in the living room.

SAMMY

Harold sure is strong. He gave us  
a whooping!

Roy has brought in some POTATO CHIPS for Sammy to eat and a drink. Sammy shovels several chips into his mouth.

SAMMY

I love marsh mellows. These are  
great!

ROY

I'm sorry, I don't have marsh  
mellows, only these --

Roy cuts himself off as he realizes something. He discovers that Sammy thinks the potato chips he is eating are marsh mellows.

ROY

Describe potato chips.

SAMMY

They're kind of soft and squishy.  
And the outside is like dry and a  
little powdery, but I like the  
inside the best! It's all sweet  
and creamy.

Sammy is getting excited thinking about is version of "potato chips."

ROY

Sammy, what you're describing,  
those are marsh mellows. Your  
brother has been telling you the  
wrong name for foods, probably for  
a long time.

Sammy thinks about it a second.

SAMMY

That's kind of funny.

Sammy laughs thinking about it. Roy can't believe Sammy's  
sweetness and tolerance of Harold.

SAMMY

I hope Harold's okay. All up at  
the house by himself.

(beat)

Thanks for the P.J.'s

Roy stands up to get something.

ROY

Let's get you to sleep, all right.

SAMMY

Roy, why do you think Harold's so  
mad at you?

Roy returns with blankets and a pillow.

ROY

I reckon he thinks I'm responsible  
for some things.

SAMMY

Maybe if you would just tell him  
that you was sorry, and then he  
would say he's sorry too. And  
everything would be okay.

ROY

What if I didn't do anything to say  
I'm sorry for?

SAMMY

Saying sorry don't cost nothing.

ROY

I wish it were that simple.

SAMMY

I say it all the time.

ROY  
Do you mean it?

SAMMY  
Of course I mean it. That's a  
silly question.  
(beat)  
I know you would never really do  
anything to hurt Harold, did you?

ROY  
No, no, of course not, but it sure  
feels like I did. It's just been  
real hard growing up around here.

Roy hears the sounds of footsteps on the ground as he begins  
to reflect on the past.

EXT. HARALSON WOODS - DAY - FLASHBACK

We move through the woods. The sound of feet crunching the  
earth. GEORGE, moves through the forest with purpose. He  
sees something. He sees YOUNG HAROLD and YOUNG ROY. He  
moves up on them quickly.

GEORGE  
God damn nigger! You like kissing  
my son?!

YOUNG ROY  
No sir.

GEORGE  
You like it!

YOUNG ROY  
No.

GEORGE  
I'll be back for you my little  
friend.

George continues to point down at Young Roy on the ground.

GEORGE (O.S.)  
I want you to come over here and  
look at your little nigger friend.

Young Harold watches and listens to his father.

CUT TO:

INT. GEORGE'S BACK ROOM - NIGHT - PRESENT

Harold sits on the bed. We have not seen this room since the start of the film. It's as if time has stopped in the room. There is a confederate flag on the wall. The furniture is the same. Nothing has changed. Even the voices in Harold's head are the same.

GEORGE (V.O.)

It's the last time you're going to see him.

YOUNG HAROLD (V.O.)

We weren't doing nothing.

GEORGE (V.O.)

What are you doing running the woods for then, huh?!

(beat)

Get in that room!

Harold looks up at the door.

CUT TO:

INT. GEORGE'S BACK ROOM - DAY - FLASHBACK

George pushes Young Harold into the room.

INT. GEORGE'S BACK ROOM - NIGHT - PRESENT

Harold is deep in thought as he remembers a day in this room with his father.

GEORGE (V.O.)

Keep your mouth shut.

INT. GEORGE'S BACK ROOM - DAY - FLASHBACK

YOUNG HAROLD

We weren't doing nothing Pa.

GEORGE

You weren't doing nothing? I want you to keep your mouth shut! Do you understand me?!

George throws Young Harold down on the bed.

INT. GEORGE'S BACK ROOM - NIGHT - PRESENT

Harold walks over to the bed and swipes a box of pictures and memorabilia onto the floor. We see a close up PHOTO of GEORGE with YOUNG HAROLD. Young Harold does not look happy.

GEORGE (V.O.)  
You understand me! What is wrong  
with you boy!?

Harold rips the confederate flag off the wall.

HAROLD  
I ain't got nothing wrong with me!  
I ain't got nothing wrong --with me  
I ain't got nothing! You hear!

He sits down on an end table and bottles fall to the floor. He's in another world. He reaches over to the bed and grabs an AXE HANDLE.

INT. GEORGE'S BACK ROOM - DAY - FLASHBACK

George begins to unbuckle his belt.

GEORGE  
I'm going to make you hate Roy.

INT. GEORGE'S BACK ROOM - NIGHT - PRESENT

Harold begins to smash the photo of him and his father. He smashes it until it's unrecognizable. He breathes heavily and is losing his mind a little bit. He is sweating and angry as he continues to crush the glass frame and photo.

He is in emotional pain. He winces in the trauma of remembering his past. He tosses the axe handle to the floor and pulls out a cigarette. He lights the cigarette. He gets up off the table, gets his hat, beers and seems to be about to walk out the door, but he sees something on the floor.

He attempts to reach down and get it, but stumbles to the floor to get it. He picks up a COIN. The same COIN he gave to Roy when they were young. He examines it while he remembers.

YOUNG HAROLD (V.O.)  
I got something for you. It's a  
shilling coin from England. Now we  
both have one.

As Harold remembers the pain seeps into his pores. He holds

out his cigarette on the floor and drops it. He closes his eyes as if he has completely given up.

His hand loosens and we see the SHILLING COIN closely.

EXT. ROY CLEMENS ATLANTA HOME - NIGHT

Roy exits his home. He smells something strange. He goes to his store. He sees that it's broken. He sees the beer Harold left. He gets angry and starts to race toward Harold's house.

INT. SAMMY AND HAROLD'S PLACE -NIGHT

On the floor we see a beer bottle and a bunch of the broken things from Harold's angry outburst go up flames.

Throughout the house there is smoke and things going up in flames.

EXT. SAMMY AND HAROLD'S PLACE - NIGHT

Roy approaches the front door of the house in flames.

ROY  
Harold?!

He slowly enters.

INT. SAMMY AND HAROLD'S PLACE -DAY - FLASHBACK

Young Roy enters the house. The door creaks up. He looks around. It is creepy and uncomfortable.

YOUNG ROY  
Harold, are you in there?

INT. SAMMY AND HAROLD'S PLACE - NIGHT -PRESENT

The house is starting to catch fire in every area. We see books, papers and other household items aflame.

Smoke is filling the hallways as Roy walks down them. He covers his face and nose to keep the smoke out of his lungs. Their are flames all around him as he looks for Harold in the fire. Sparks and embers are flying up in the air.

Roy has an auditory memory of the last time he was in this part of the house.

YOUNG HAROLD (V.O.)  
I hate Roy!

GEORGE (V.O.)  
Why were you running around in the wood with him?!

YOUNG HAROLD (V.O.)  
We didn't do nothing.

Roy stands listening to the memory. He is frozen.

CUT TO:

INT. SAMMY AND HAROLD'S PLACE -DAY - FLASHBACK

Young Roy walks to the back of the house. He can hear the faint sounds of Young Harold and George's voice. He continues to walk to the sounds he hears. It is frightening.

YOUNG HAROLD (O.S.)  
We didn't do nothing daddy! Pa, we weren't doing nothing!

We see George through the door windows of the back room from the hallway where Roy is walking. George hits Young Harold.

GEORGE  
Quiet!

YOUNG HAROLD (O.S.)  
Mommy!

Young Harold is crying and wimpering.

Young Roy continues down the hallway toward the sounds of George's anger.

GEORGE (O.S.)  
So what were you doing running around the woods for then? Huh? Nigger lover!

YOUNG HAROLD (O.S.)  
Help! Please! Somebody!

GEORGE  
You embarrassing me and you ain't going to embarrass me no more! You understand me?

From the hallway we see George leaning over his son from

behind pushing his head and face down.

YOUNG HAROLD (O.S.)  
Please! Stop! Don't Pa!

Roy continues down the hallway toward the devastating things he is hearing. He is scared, but brave as he moves slowly closer to the door where his friend is being hurt.

GEORGE (O.S.)  
You little faggot, huh?! You  
little faggot! Nigger lover, you  
understand that!

YOUNG HAROLD (O.S.)  
Mommy! Stop it! Don't!

Young Harold is crying. It is simply torture for Young Roy. We now see George clearly through the windows of the door. He is raping his son.

YOUNG HAROLD (O.S.)  
No! Please don't Pa!

Roy opens the door. He sees George abusing Young Harold. We see Young Harold crying. Harold looks up and sees Young Roy. They make eye contact. It is tragic. They are both equally mortified.

GEORGE (O.S.)  
I want you to keep your mouth shut,  
do you understand me? Do you  
understand me?

Young Harold is frozen. So is Young Roy. George pushes Young Harold harder against the bed. For the first time, Young Harold looks back at his father.

GEORGE (O.S.)  
It's for your own good.

George now sees Roy standing in the doorway. He reacts violently.

GEORGE  
What are you doing here boy?

Young Roy is focused on his friend. He doesn't even hear George or react.

GEORGE (O.S.)  
I told you not to come back here.

Everyone is now looking at each other in confusion and pain.

LORETTA (O.S.)  
George?



Loretta, Sammy and Harold's mother comes in the back door and sees her husband fastening his belt and pants up. Harold is still on the bed face down. Time has stopped.

LORETTA  
What's going on here?

Sammy also walks to the doorway.

GEORGE  
He was--He was misbehaving.

LORETTA  
Roy, take Sammy out back.

Loretta enters the room. She sees her son and is simply devastated.

GEORGE  
He had to understand!

Young Harold moves from the bed toward his mother.

LORETTA  
Come on. Come on. Pull your britches up son.

GEORGE (O.S.)  
I had to teach him a lesson.

LORETTA  
What is wrong with you?

GEORGE  
I had to show him.

Loretta shakes her head. Her eyes are welling up with tears. Young Harold, Young Roy and Young Sammy are all still standing in the doorway watching the interaction between them.

GEORGE  
I had to show him!

LORETTA  
Oh my god - You are an animal!

George finally realizes what he's done.

GEORGE  
(whispering and crying)  
I know. I know. I'm sorry.

LORETTA  
No! No.

George is talking to himself. He is a wreck. He spots something. He reaches for a SHOTGUN.

GEORGE  
Please! You do it!

George thrusts the gun up into Loretta's face. He wants her to kill him.

SAMMY  
Mommy?

GEORGE  
Do it!!!

Loretta can't bring herself to take the gun. She turns her head away.

With a sudden movement, George takes the gun to his own head and shoots himself through the throat and head.

CUT TO:

INT. SAMMY AND HAROLD'S PLACE -NIGHT - PRESENT

Roy stands remembering the suicide of George. The flames are growing around him. It's hot and smoke filled. He continues to search for Harold.

ROY  
Harold?

Finally he finds Harold on the floor. He throws a blanket over Harold's burnt body. He picks him up.

EXT. SAMMY AND HAROLD'S PLACE -NIGHT

Ms. Lucille, Kathleen and Sammy all come up on the burning house.

SAMMY  
What's wrong?

KATHLEEN  
I went over to check on Sammy. Roy wasn't there. And I saw the fire. And I just came to get everyone.

SAMMY  
Harold? What's burning? Where's Harold?

KATHLEEN

Sammy, your house is on fire.

SAMMY

Where's Harold!? I've got to get  
Harold! I've got to get him!

The house continues to burn badly now. Everything is going  
up in flames.

INT. SAMMY AND HAROLD'S PLACE -NIGHT

A large chest of drawers is in flames. Beer bottles burst  
from the heat.

EXT. SAMMY AND HAROLD'S PLACE - NIGHT

Earl has joined the group. Sammy clings to Kathleen.

SAMMY

Where's Harold!? Where is Harold.

Sammy weakens as he stands next to Kathleen.

INT. SAMMY AND HAROLD'S PLACE - NIGHT

A wall is completely in flames. A basket of papers is on  
fire. An old rack of 45 records catches fire. Everything is  
on fire.

EXT. SAMMY AND HAROLD'S PLACE -NIGHT

Roy carries Harold's lifeless body out the back door of the  
house.

He carries Harold toward the front. Everyone rushes to his  
aide. They carefully put Harold on the ground.

EARL (O.S.)

Go easy!

SAMMY (O.S.)

Harold?

Harold's face is burned. His eyes are open, but he is in  
shock. He is shaking and writhing in pain. Kathleen is  
stunned as she looks at Harold's burned flesh.

MS. LUCILLE (O.S.)

I'm going to get some water! I'll

be right back.

EARL (O.S.)  
Watch his head!

Kathleen reaches over and tries to hold Harold as he moves around. No one knows what to do. It's absolutely terrifying.

ROY  
Give me something to put under his head.

Kathleen removes her top shirt and gives it to Roy.

Harold is looking up at Sammy. He is trying to say something, but it is indecipherable.

Roy can't take the pain of watching Harold. Everyone is paralyzed with fear. Roy stands up from the group to get some space and take a breath. He looks up at the burning house.

YOUNG ROY stands in the front door way of the burning house. He looks at Roy. He turns and enters the burning house. He is gone. The past burns before Roy's eyes. He drops his head and realizes he must now deal with the present.

SAMMY  
(to Harld)  
I'm sorry I made you mad. I never should have left you. It's all my fault.

Harold is in severe pain as he listens to Sammy. He is freezing cold and shaking. He cannot control his movements.

SAMMY  
I love you Harold. You're my best friend.

HAROLD  
I love you too Sammy. I'm sorry--I didn't take you to see mama. You see her again, you tell her--

SAMMY  
You're going to tell Harold. We're going to go see her together.

ROY  
Earl, go back and see what happened to the ambulance.

EARL (O.S.)  
All right, I'm going.

SAMMY (O.S.)  
I don't want to go.

ROY  
I got him. I got him. Take him  
with you.

Harold is fading. His eyes are closing.

SAMMY (O.S.)  
I don't want to go.

ROY  
Look here. Wake up man. Come on.  
Come on. Look at me. Look at me!  
Focus! Yes.

Harold snaps into consciousness. His eyes are wide and he convulses while looking at Roy. Roy holds Harold and tries to minimize the movement.

ROY  
I'm right here. Right here.

HAROLD  
You should have left me in there.  
You should have Roy. Why did you do  
it?

ROY  
You would have done the same. You  
would have done the same, right?

We hear echoes of their childhood conversation. Harold knows Roy is right. He connects with Roy.

HAROLD  
How did you go back in there? How  
did you go back in there after you  
saw what you saw?

ROY  
I don't know what got me back here.  
I just know that we shouldn't have  
had to deal with that.

HAROLD  
No, we shouldn't.

ROY  
I kept thinking it was my fault  
that if I hadn't come back that--

HAROLD  
If you hadn't come back he would  
have never stopped.

Harold tries to get up. He has something in his hand.

HAROLD

Here. Give me your hand.

Roy gives him his hand.

HAROLD

Open it.

Harold drops the shilling coin into Roy's hand.

ROY

We're both supposed to have these.

HAROLD

Take it.

ROY

Okay. I got it. Stay with me.  
Stay with me!

The ambulance is pulling up on the grass. Fire trucks are pulling in. Kathleen runs up to the back of the ambulance and opens the doors while it's still moving. The EMT is stunned by her. She grabs the EMT's hand and pulls her out.

ROY

Me and you right? Me and you.  
Come on!

Harold's trying to speak, but he cannot. Kathleen races over to the Harold with the EMT.

EMT

Let's get him on the board, and  
then get him the stretcher.

EARL

They're putting you on the  
stretcher. You guys know what  
you're doing? Watch his head man!  
Watch it!

Veronica and Ms. Lucille watch in horror as the hoist Harold up onto the stretcher. Harold tries to lunge forward on the stretcher.

HAROLD

Roy!

ROY

I'm right here. Hey look, I'm  
right here. I'm right here. Here I  
am.

HAROLD

Roy! Take Sammy to see Mama. She  
ain't right in the head --

ROY  
All right, I'll take him. I'll  
take him.

EMT  
I need to put this oxygen on him.  
If he's going to make it we're  
going to have to take him now.

Sammy is crying as the stretcher is lifted up and Harold  
turns and makes eye contact with Roy. In slow motion they  
share one last moment.

The house is burning down and everything inside it going  
away. As the last pieces fall to the ground, we see the  
horrific pain and past fade to black.

EXT. MENTAL HOSPITAL- DAY

We fade up onto a dead sunflower. The side of the building.  
Roy's car sits in the parking lot.

NURSE (V.O.)  
Loretta you have some guests.

INT. MENTAL HOSPITAL - DAY

The NURSE, 30s, guides Sammy and Roy into the room where  
Loretta sits. She is sallow and speechless as Sammy sits  
before her with Roy standing.

SAMMY  
Mama? Mama, it's me, Sammy -- and  
Roy. My friend Roy is here. He  
took me to see you.

ROY  
I'm going to step out, okay?

SAMMY  
Okay.

Roy steps outside.

SAMMY  
I'm sorry it took us so long to get  
here. We missed you so much. I got  
so much to tell you. I brought you  
this.

Sammy pulls out his mother's PERFUME BOTTLE from early on.  
The little dove is the top. He hands it to her.

SAMMY

Remember? After you left us,  
sometimes Harold gets upset. He's  
so angry. He drinks and smokes.  
Well, the other night he had a  
terrible accident. Home all burnt  
down. It's all gone. I asked if  
you could come home to see Harold.  
They said you could. We need you  
so bad. I love you Mama. We need  
you.

EXT. HARALSON CHURCH - DAY

We hear Mama Jack singing Amazing Grace. A funeral for  
Harold is underway. Kathleen, Earl, Ms. Lucille, Roy,  
Jasper, Veronica and Bear are all present.

SAMMY (V.O.)

I wonder. Would we live our lives  
differently if we started at the  
end.

Roy bows his head and closes his eyes and Mama Jack sings  
"but now I can see" and we can hear Young Harold's voice.

YOUNG HAROLD (V.O.)

Close your eyes. I got something  
for you.

INT. HARALSON WOODS - DAY - FLASHBACK

We see close up on Young Roy and Young Harold's hands as the  
show their shilling coins.

YOUNG ROY

I've got something for you too.

YOUNG HAROLD

What is it?

YOUNG ROY

It's a rabbit's foot. Don't you  
recognize it?

Young Roy takes the rabbit's foot and touches Harold's face  
with it. It's soft and tickles. Young Harold smiles. He  
takes the soft rabbit's foot and touches it to Roy's face.

YOUNG HAROLD



It's soft.

They trade back and forth tickling each other with the foot.  
Then they start to tickle each other and laugh. We see that  
their play was completely innocent.

EXT. HARALSON CHURCH - DAY - PRESENT

Roy opens his eyes. He looks at Ms. Lucille thoughtfully.  
She gives him a look of hope and love.

SAMMY (V.O.)  
We lived through the darkness.  
Fortunately the spring of life came  
around and gave us another chance --

Roy and Ms. Lucille clasp hands. A future is created.

SAMMY (V.O.)  
--to rediscover who we always were.  
And we wouldn't be judged for who  
we loved, but whether we loved at  
all.

As Roy closes his eyes peacefully in prayer. The camera  
pulls up off the funeral and floats up into the sky.

FADE OUT.

THE END