

MONSTERS BALL

By

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1 OMTTED 1 *

2 INT. HANK'S BEDROOM - NIGHT 2 *

HANK GROTOWSKI wakes from his dream. Stares at the room
Sweating. Breathing hard. Jumps out of bed and bolts for
the bathroom.

SOUND of Hank throwing up

ON BEDROOM WALL:

MILITARY CARBINE, M-16, mounted above an ITHACA .22.

PHOTOS ON DRESSER:

- HANK (age 10) with his father BUCK (age 30) -

Dressed in hunting garb. Standing over a fallen deer, rifles
in hand.

. - HANK (20's) and BUCK (40's) -

Hank wears a Marine uniform. Buck stands next to him, a
proud father.

- HANK (30's) and BUCK (50's) -

Both wear correction officer uniforms. Severe expressions. -

HANK (30's), BUCK (50's), and Hank's son, SONNY (10) -

All three dressed in hunting garb. They stand over a fallen
deer, rifles in hand. Proud hunters.

- HANK (40's), BUCK (60's), SONNY (20's) -

Three generations in correction officer uniforms. Hank and
Buck are grim. Sonny flashes a sardonic smile.

3 INT. BATHROOM - NIGHT 3

Hank splashes water on his face.

Hank wipes his mouth with a towel.

MIRROR

He stares into his eyes for an answer. Takes a finger and
traces the wrinkles on his tired face.

(CONTINUED)

CONTINUED:

Hank is stocky and muscular. 46 years old. A boyish quality about him

- 4 INT. HALLWAY - NIGHT 4
 Hank staggers out of bathroom, holding his stomach.
 Stops in front of
 DOOR
 . Hank gently turns knob. Locked. Hank moves on. *
- 5' OMITTED 5 *
- 6 INT. HANK'S BEDROOM - NIGHT 6 *
 Hank gets dressed.
- 7 EXT. ESTABLISH HANK'S HOME - NIGHT 7
 Split-level brick house sits on two acres of land. Lawn needs cutting. Garage at end of driveway. Quiet road. Crickets can be heard.
- ' BACK YARD
 A barb-wire fence marks the property's boundary.
 TWO SMALL TOMBSTONES
 Just inside the perimeter. Their faces covered by weeds.
- 8 EXT. HANK'S HOME - NIGHT 8
 Hank walks down from back porch.
 Gets in WHITE CADILLAC parked in driveway.
 Engine starts, Cadillac pulls out onto road.
- 9 EXT. ESTABLISH WAFFLE HOUSE DINER - NIGHT 9
 A down home greasy spoon. Local franchise.
 White Cadillac pulls into lot.
- 10 INT. WAFFLE HOUSE DINER - NIGHT 10
 Hank walks in.

(CONTINUED]

LUCILLE, the waitress, greets him at the entrance.

LUCILLE
Evening, Cowboy.

HANK
Lucille.

Hank walks to his usual booth. Sits down.

WAITRESS (BETTY). A college student. Walks by Hank as she delivers a food order.

BETTY
Evening, Hank.

HANK
Evening.

Lucille brings a bowl of chocolate ice and a cup of coffee. Places them in front of Hank. Sits across from him

HANK (CONT' D)
Thank you.

LUCILLE
How's Sonny?

HANK
Fine.

11 EXT. LOCUST GROVE, MAIN STREET - SAME NIGHT

11

Busy street. Cars honking.

MOTEL

-NEON-SIGN -FLASHES

THUNDERBIRD MOTEL

Cable TV. Vibrating Beds. Rooms by the Hour.

12 INT. MOTEL ROOM - NIGHT

12

A cheap BED. Tattered WALLS. STAINS of all shapes, sizes and color on the CARPET. FORMICA END TABLE has been used as an ashtray.

Opened PINT OF WILD TURKEY and CAN OF COKE on end table. A cigarette burns in the ASHTRAY.

(CONTINUED)

12 CONTINUED:

SONNY GROTOWSKI sits on the bed in his underpants, sipping from a paper cup.

24 years old. Taller than his father. Lean and muscular. Not happy with who he is.

MOMENT

He gets up and goes to the

13 INT. BATHROOM - NIGHT , 13

Sonny looks at himself in the bathroom mirror.

A KNOCK at the DOOR.

Sonny steps out of bathroom and opens door.

A WOMAN

VERA. Early 30' s. Heavy makeup. Tight dress. Haggard-looking pro.

She enters. Sonny closes door.

VERA
How you doing tonight?

SONNY
Doing okay, Vera. How you been?

He hands her cash.

VERA
Fine, thanks.

She drops the money in her purse without counting it.

SONNY
A drink?

VERA
Thank you, Hon.

Grabs pint and kicks back a slug of whiskey.

She pulls off her dress.

Sonny finishes his drink.

She steps out of her panties.

He takes off his underpants.

(CONTINUED)

CONTINUED:

VERA (CONT' D)
I ' m sore, so go easy, Darling.

SONNY
Yes Ma' am

..He takes her from the rear and starts pumping her against the table.

Sonny quickly cums and falls on chair.

MOMENT

Vera gets up and starts dressing.

SONNY (CONT' D)
Thanks, Vera.

VERA
You' re wel come.

He warches her pull on the tight dress.

Vera catches Sonny staring at her.

VERA (CONT' D)
What' s the master, Hon? You look so sad.

SONNY
I ' m fine. Hey, you wanna get: a bite to eat? Talk? *

She rubs his hair and pats his shoulder. *

VERA
(laughing)
You take care, Sonny.

She goes out the door.

Sonny sits up on the bed. Spits on the floor. Lays back. Scares at the ceiling.

14 EXT. HANK'S DRIVEWAY - MORNING

14

Cadillac stops at end of driveway. Hank reaches out and pulls newspaper from mailbox.

(CONTINUED)

14 CONTINUED:

14

Hank tightly rolls up the paper as he walks up front porch.

*

15 INT. BUCK'S ROOM - DAY

15

Hank enters and drops newspaper on table.

Picks up coffee pot. Starts filling a cup. It's cold.

BUCK enters from side porch. Carries a large scrap book.

Buck is 74 years old. Paying the price of emphysema. He steadies himself on a walker which has an oxygen tank strapped to it. A green tube runs to his nose.

He struggles to table.

HANK
(without looking up)
Mornng.

Hank exits with coffee pot and cup.

Buck looks at front page of paper.

FRONT PAGE

LAWRENCE MUSGROVE DIES TONIGHT

*

Buck proceeds to cut out the article and place it in his book.

16 INT. BUCK'S ROOM - DAY

16

*

Hank and Buck at the table drinking coffee and eating sausage and eggs.

Cold silence dominates the room , i

Buck looks out the window and notices

TWO BLACK BOYS walking across the back yard, heading towards the driveway.

BUCK
What the hell those niggers doing out there?

Hank cranes his neck to look out the window.

Goes back to eating.

BUCK (CONT'D)
I said something to you. Hear me?

(CONTINUED)

CONTINUED:

16

Hank takes a sip of coffee.

BUCK (CONT' D)

Damn porch monkeys, be moving in here soon. " Sirring next to me, watching my TV. Was a time when they knew they're place, wasn't none of this mixing going on.

(challenging)

Your mother, she hated 'em niggers too . . . I'm telling ya, she did . . .

Hank gets up.

Pulls a 12-GAUGE SHOTGUN from the hallway.

Grabs box of shells off the closet shelf.

BUCK

Watches Hank. Takes another bite of sausage.

17 EXT. YARD - DAY

17

The BOYS walk close together. Brothers WILLIE, 14, and DARRYL, 11 years old. Good kids.

*

Sonny's Nova turns into the driveway.

w

*

The boys see the car.

*

Hank approaching.

*

The Nova slows to a stop. Sonny leans out the window. The boys step closer smiling. Instantly'all smiles stops. Sonny turns sees Hank approaching.

*

*

*

Buck watches^ from window.

*

HANK

*

(to Sonny)

*

Get them off my property.

*

Shotgun leveled at the kids. The boys are scared.

*

SONNY

*

Put that thing down.

*

WILLIE

*

We came by ro see Sonny.

"

Hank raises Shotgun towards the sky and pulls the trigger.

*

(CONTINUED)

CONTINUED:

The gun lets out a DEAFENING BLAST. The kids turn and sprint away. *

SONNY
You're a real hardass, scaring those boys. *

HANK
I want them off my property. *

Father and son exchange hateful looks. *

Sonny peels off. Buck still watching from window. *

18 OMITTED

18 *

19 INT. BUCK'S DEN - LATER THAT DAY

19 *

Hank in uniform. A pistol at his waist. Picks up his keys from the kitchen counter.

Buck sits watching TV. CONFEDERATE FLAG next to TV. Scrap book on his lap.

HANK
Got everything you need?

BUCK
Yup.

HANK
Watch yourself walking around . . .

BUCK
Yeah, yeah.

Hank leaves.

Buck lets the scrap book fall flat to the floor. With his foot, gently slides it under the recliner.

EXT. HANK'S DRIVEWAY - A FEW MOMENTS LATER

20

Hank comes out the kitchen door and heads to Cadillac. At the foot of the drive he sees

Willie, Darryl, and their father, RYRUS COOPER. A tall man. Even tempered.

Hank gets in Cadillac. Keeps his eyes on Ryrus.

(CONTINUED)

The Caddy heads to the foot of drive. Ryrus approaches Hank's window. Willie and Darryl stand about 15 feet back. Watching their father.

Hank rolls his window down.

RYRUS
See these two boys here?

Ryrus points to Darryl and Willie.

HANK
Keep them off my property.

RYRUS
They my sons. You hear?

GUN

Hank's hand wraps around his revolver.

RYRUS
Ain't no need to be scared of these boys. . They ain't gonna hurt you. You don't need a shot gun to tell 'em to leave. You understand me?

HANK
They were on my land.

RYRUS
They friends of your boy.

MOMENT

RYRUS
Next time you wanna play cowboy, you come to me.

FADE OUT:

THROUGH A VIDEO CAMERA LENS, BLACK & WHITE, TIME-CODE FLASHING:

A MASKED FACE

ELECTRIC CHAIR

ARMS

(CONTINUED)

CONTINUED:

LEGS

TORSO

All strapped down.

VOICE (O. S.)

Now!

The BODY convulses. Pushing forward against the LEATHER STRAPS.

MOMENT

An ARM works- itself free.

VOICES come into play.

VOICES (O. S.)

Shit! Damn! Motherfucker!

VIDEO CAMERA TURNS OFF.

WE SEE THE DEATH TEAM: HANK, SONNY, and:

PHIL HUGGINS, black, big man, about 6-2, 240 Ibs.

HARVEY SHOONMAKER, white, a big guy himself, almost as big as Phil, a lot fatter.

TOMMY ROULAINÉ, tall, lean white man in his early 30 ' s, crew cut.

GEORGIA ANN PAYNES, early 30s, only woman on the team

They surround the ELECTRIC CHAIR and undo the buckles and mask, freeing from the chair's grip: DAPPA SMITH, a wiry black man in his 40s, the last member of the DEATH TEAM

HANK

Dappa?

• DAPPA

I' m okay . . .

All eyes go to the ARM S STRAP.

DAPPA (CONT' D)

It was loose.

HANK

Sonny, you see what you did?

(CONTINUED)

22 CONTINUED: (2)

Sonny goes a bit stiff.

SONNY
It was my mistake. Won't happen next time.

Hank looks at Sonny.

LONG MOMENT

Hank looks at his TEAM

HANK
No mistakes.

Georgia Ann stands in the corner of the room, operating a handheld video camera.

HANK (CONT' D)
(to Georgia Ann)
Camera ready?

Georgia Ann puts camera to eye. RED LIGHT goes on.

GEORGIA ANN
Camera ready. Tape rolling.

THROUGH VIDEO CAMERA LENS, BLACK & WHITE, TIME-CODE FLASHING:

HANK
Let's keep going until we get it right, gentlemen . . .

Hank steals a look to Georgia Ann and Sonny.

HANK (CONT' D)
And ladies.

23 EXT. PRISON - DUSK 23 *

Atmospheric shots around penitentiary. *

24 INT. BAR AND GRILL - DUSK 24

The place is quiet tonight.

BOOTH

Hank, Phil, Harvey, Dappa, Georgia Ann and Tommy sit around the table. PITCHER OF BEER in middle of table. Plates of food and glasses of beer in front of everybody except Tommy who drinks water. They eat and drink as they talk.

(CONTINUED) .

24 CONTINUED:

Hank exhibits an easiness among his team buddies.

GEORGIA ANN
Tommy, you don't eat your wife's
pussy?

TOMMY
That's none of your business.

EVERYBODY
Whooooaaa!

TOMMY
You know, it really offends me to hear
you talking that away, especially being
a woman and all.

HARVEY
Better watch it, Annie, Tommy's gonna
sue you for sexual harassment.

Georgia Ann snuggles up to Tommy.

GEORGIA ANN
We can settle outta court.

Everyone laughs.

TOMMY
(smiles)
Fine, we'll settle this in church.

They laugh harder.

Hank glances at

BAR AREA

BOOTER (barmaid), hands pack of cigarettes to Sonny from
front of bar. She's a pretty girl.

SONNY

Fairly drunk. Leans into her.

SONNY
Booter, how you doing?

BOOTER
Just gimme the two fifty, Sonny.

*

Sonny digs into his pockets when

(CONTINUED)

24 CONTINUED: (2)

HANK

slaps money onto the bar.

BOOTER (CONT' D)

Thanks, Mr. Grotowski.

Hank pulls Sonny to a chair. They sit alone.

HANK

No more mistakes. I want to be absolutely sure that nobody makes a mistake, especially you.

Sonny starts packing his cigarettes.

HANK

When the time comes for us, you, me, the other guys, to do it, we got to do it proper. You got that?

SONNY

(fake smile)

Yes Sir.

HANK

Cause I do not, I repeat, DO NOT want to have to go out there and have to say, "Fuck, well, you know, my son said he understood the process, but, well, he just made a mistake."

Sonny nods.

Hank leans in.

HANK (CONT' D)

In England, they used to give the condemned man a party the night before . . . called it the Monster's Ball . . . we owe it to him. He don't want no preacher or lawyer with him. So it's just gonna be me and you. I don't care what he done, we got to make the last hours easy as possible for him

*

Hank leans back and studies his son's face.

HANK (CONT' D)

I'd appreciate you saying something.

(CONTINUED)

24 CONTINUED: (3)

SONNY
I gotta take a piss.

Sonny gets up. Walks away.

HANK
(calling after Sonny)
You better understand what I ' m telling
you.

25 EXT. POND - DAY 25

DUCKS AND GEESE

Some paddle across the water. Others walk around pond's
edge, picking at grass. In the background

OLD GRAY DODGE DART moves across horizon. Blue exhaust
floats from the back.

26 INT. DODGE DART - DAY 26

BLACK WOMAN' S HANDS

Hold steering wheel. Gold wedding band on left ring finger.

CONSOLE

Temperature gauge needle in red zone.

27 EXT. ROAD - DAY 27

Dart passes sign at side of road:

GEORGIA DIAGNOSTIC AND CLASSIFICATION CENTER

28 EXT. PARKING LOT - DAY 28

Dart pulls in. Parks in space near

GEORGIA DIAGNOSTIC AND CLASSIFICATION CENTER

A white stone building. CORRECTION OFFICER stands at gate.

The black woman, LETICIA MUSGROVE, and her son, TYRELL, get
out and start running toward building.

Leticia is African American, close to 40. Her beautiful face
worn and exhausted. A dignity about her.

Tyrell is an 11 year old boy. Suffers from obesity. Round
face. Expectant eyes. Would do anything for his mother.

(CONTINUED)

28 CONTINUED:

Tyrell can't keep up with Leticia.

LETICIA
Come on! Move it!

28A INT. DEATH ROW ENTRANCE - DAY 28A

Leticia and Tyrell pass security cameras.

29 INT. DEATH ROW VISITING ROOM - DAY 29

- A narrow room. Two long benches.

TYRELL

Feet dangling from the bench.

LAWRENCE

Sits opposite his son. Smoking a cigarette. Lawrence is lean, about 45 years old.

Dark-skinned African-American with salt n pepper hair. An intelligent man.

FOUR CDS

Three white, one black. Very big men. Arms crossed. Keeping close watch.

LETICIA

Stands against the far wall. Fumbles through her purse for a cigarette.

LETICIA'S HANDS

Tremble as she lights up.

LAWRENCE
(to Tyrell)
I've been drawing a lot. You?

TYRELL
Yeah.

LAWRENCE
What you drawing?

TYRELL
Things, stuff I see.

(CONTINUED)

LAWRENCE

Like what?

*

TYRELL

Guys getting killed. TV shows, ya know, people.

LAWRENCE (CONT'D)

That's funny. I've been drawing what I see too^ Ain't a whole lot to see in here, but what there is, I draw.

*

TYRELL

I'm not too good at drawing animals.

LAWRENCE

Go to a zoo, study the monkeys. You can draw a monkey, you can draw anything.

*

Tyrell smiles. Lets out a laugh.

Lawrence smiles. ' ,

*

MOMENT

Lawrence loses control. Gasps for breath. The black CO interrupts.

*

CO

Larry?

*

LAWRENCE

Yeah Boss?

*

CO

You okay?

Lawrence pulls himself together. Laughs it off. Dismisses CO with a wave of his hand.

*

The CO smiles at Tyrell and fades back.

TYRELL

Who's he?

LAWRENCE

Just some guy, a guard. We don't have a lot of time. I wanna give you all my drawings and my clothes . . . won't fit you now, but when you get older, you might want them

*

(CONTINUED)

TYRELL
I ain't gonna see you again after
this?

LAWRENCE
NO.

TYRELL
Why?

LAWRENCE
Cause I'm a bad man.

TYRELL
Who says?

LAWRENCE
I do.

Tyrell shakes his head.

LAWRENCE
But I want you to know something.

TYRELL
What?

LAWRENCE
You ain't me.

TYRELL
Yes I am

LAWRENCE
No! You are not.
(beat)
You are the best of what I am, that's
what you are. But the man you see here
right now, you are not.

Leticia interrupts her husband and son.

LAWRENCE (CONT'D)
Hey, Baby. You look nice today. You
always look nice.

Leticia keeps cool.

LETICIA
(to Tyrell)
You tell your father what you won at
school?

(CONTINUED)

TYRELL

Oh, yeah, right.

Lawrence's face lights up,

*

LAWRENCE

*

What's that?

TYRELL

My drawing is getting used on the school magazine cover. Know what I did?

Leticia makes to hit Tyrell. Holds back.

LETICIA

Tyrell, don't play no guessing games. Just tell him

TYRELL

I made a picture of you. Sitting alone. In jail.

Lawrence is puzzled.

*

LETICIA

The theme was solitude.

LAWRENCE

*

Damn, Boy, put it there.

Puts out his hand.

Tyrell shows him the latest school handshake.

Lawrence laughs.

*

LAWRENCE (CONT' D)

*

Not too bad, Ty. Not too bad.
(beat.) (to Leticia)
The car?

LETICIA

It leaks radiator fluid.

LAWRENCE

*

Take it in right away. Have 'em check the hoses and stuff. You let that car run too hot, you're in trouble.

They look at each other.

LAWRENCE (CONT' D)

*

The house?

(CONTINUED)

LETICIA

I'm losing it. I can't make the payments. Not no more.

LAWRENCE

I'm sorry, Baby.

(beat)

Hey, Ty, let your mother and me talk between ourselves for a minute. Okay?

TYRELL

Okay, Dad.

Tyrell looks around. Sees a window covered with wire mesh. Goes to it and stares out.*

Lawrence takes Leticia's hand. She gently pulls away.*

LAWRENCE

Come on, now.*

LETICIA

Look, I want you to say goodbye to your son. That's why I'm here.*

Lawrence. Resigned.*

LAWRENCE

Okay.*

LETICIA

Been coming here for damn near eleven years. It's like my home" now, and I don't...*

A white CO#1 interrupts.

CO#1

Time.*

LAWRENCE

So soon?*

White CO gives Lawrence a knowing look.*

LAWRENCE (CONT'D)

Well, I gotta get going, baby.*

Tyrell walks up to Lawrence.*

Lawrence pats Tyrell on the shoulder.*

Tyrell grabs his father's leg.*

(CONTINUED)

The COs start to make for Tyrell.

Lawrence puts up a hand. *

LAWRENCE (CONT' D) *

Tyrell, just let me go, and I promise
I'll call you later. Go home and wait
by the phone.

Lawrence puts his hand on Leticia's shoulder. Whispers in
her ear. *

LAWRENCE (CONT' D) *

For every time I hurt you, I'm sorry.

Leticia watches two white COs#1&2 take Lawrence away. Then *

Collapses into a chair. Breaks down.

Remaining white CO#3 takes Leticia's hand and helps her back
up.

CO#3

Come on, Ma'am, let's go.

Leticia stands. Stifles herself.

LETICIA

Tyrell. Come on. Let's go.

Tyrell takes his mother's hand. They turn and leave.

White CO#3 starts to usher her out by the elbow.

Leticia turns and smacks him across the face.

LETICIA (CONT' D)

Don't touch me!

WHITE CO#3

Face goes red. Checks his temper.

LETICIA (CONT' D)

I'm not your prisoner, SIR! We know
the way out.

Black CO puts his hand on Leticia's shoulder.

CO

Easy, Sister.

(CONTINUED)

29 CONTINUED: (6)

LETICIA

Don' t you say nothing to me.

30 INT. DEATH ROW CELL - DAY

30 *

Lawrence cleans out his cell. Meticulously stacks a series of black & white drawings. *

DRAWINGS

Each depicts various aspects of life on death row:

GUARDS, PRISONERS, INDIVIDUALS AND GROUPS, CELLS, CORRIDORS,
THE ELECTRIC CHAIR.

Lawrence places them on top of a piece of cardboard. *

He puts another piece of cardboard on top of the drawings. Carefully tapes the corners.

Lawrence places drawings and the rest of his meager belongings into a large cardboard box.*

LAWRENCE' S HANDS *

Tape the box.

He places a stick-on address label on top which reads:

Letitia Musgrove
34 Dalonaga Road
Locust Grove, GA 33104

LAWRENCE *

Now stands in an empty cell holding all his belongings.

He hands the box to a CORRECTION OFFICER. *

LAWRENCE *

Careful with this, okay? Please?

CORRECTION OFFICER

Don' t worry.

LAWRENCE *

Worry is all I got.

31 INT. SPECIAL ESCORT TEAM LOCKER ROOM - DAY

31 *

THE SPECIAL ESCORT TEAM members are getting into their uniforms. Quiet. .Psyching themselves.

(CONTINUED)

31 CONTINUED. :

Hank grabs Sonny's arm

HANK
(whispering)
I got you here, don't fuck up, not
now.

Sonny yanks free.

SONNY
Get your hands off me.

Hank walks away.

A large BLACK HAND lands on Sonny's shoulder.

Sonny turns to see Phil.

PHIL
Nervous?

SONNY
No.

Phil lets out a knowing grin.

PHIL
Everyone's nervous first time out.
Remember, we're all here for you.

Phil looks around the room.

PHIL (CONT'D)
We're family. We'll help get you
through this.

SONNY
I'll be alright.

Phil gives him a little hug.

SONNY (CONT'D)
I'll be fine.

32 INT. SPECIAL ESCORT TEAM CONFERENCE ROOM - DAY

32 *

All the COs, in uniform, are sitting at a long table.

Hank leads the group.

(CONTINUED)

32 CONTINUED:

HANK
He doesn't have any outstanding appeals. Looks like we're definitely going to be doing it tonight. Dappa, the cap's been fixed?

DAPPA
Fixed and ready to go.

HANK
All right. Everybody feeling okay?

The SPECIAL ESCORT TEAM nods "yes. "

HANK (CONT' D)
Anybody got anything to say?

A HAND goes up.

HANK (CONT' D)
Tommy?

TOMMY
He likes to draw. Calms him down.

HANK
Thanks.

The SPECIAL ESCORT TEAM gets up from their seats and forms a circle, holding hands.

TOMMY
Our Father, who art in Heaven . . .

33 EXT. ESTABLISH LETICIA'S HOUSE - DAY 33 . *

Neighborhood of "shotgun houses." Worn, dilapidated homes. Dirt yards. Unpaved street.

Leticia's Dodge Dart parked in yard.

34 INT. LETICIA'S HOME - DAY 34 *

Used, worn furniture. Tiny, but clean. Leticia and Tyrell sit on beat-up couch, watching TV. She smokes a cigarette.

TELEPHONE between them.

35 INT. LAWRENCE'S CELL - DAY 35 *

Hank and Sonny enter. Sonny carries SHACKLE BELT.

(CONTINUED)

35 CONTINUED:

SONNY
(approaching Lawrence)
I'm going to put these on nice and loose. Everything's going to be OK, right?

*

LAWRENCE
That's right.

*

Sonny shackles Lawrence as Hank watches.

*

LAWRENCE (CONT'D)
My last phone call?

*

HANK
Warden says it's a bad idea.

MOMENT

LAWRENCE
I understand. You think maybe he could call my son, tell him that I tried.

*

HANK
I don't think so.

Lawrence lets his head drop. Stares at floor. :

*

LAWRENCE
Okay.

*

36 INT. LETICIA'S HOME - DAY

36 *

Leticia stubs out cigarette. Gets up from couch. Goes to dining room table.

Picks up purse. Digs through it, picking out coins and placing them on the table.

She scoops up change. Turns to Tyrell.

LETICIA
I'll be right back.

TYRELL

Listens to door open and slam shut.

MOMENT

He jumps up from couch and goes into bedroom.

37 INT. DEATH ROW - CORRIDOR - DAY 37 *

Hank and Sonny escort Lawrence to DEATH CELL. *

Shackle chains rattle against his legs.

38 INT. DEATH CELL - NIGHT 38

A toilet, a shower stall, and a table bolted to the floor in the center of the cell. There is a bench on each long side of the table; they are also bolted to the floor. On the table is a metal ashtray, bolted to the table, and a HOLY BIBLE. This is where Lawrence will spend his last three hours. *

Hank, Sonny and Lawrence enter the death cell. *

Sonny undoes Lawrence's ankles, then his wrists, as Lawrence looks around the cell. *

LAWRENCE *

Where's my paper and pencil?

(agitated)

I'm supposed to have a pencil and paper. That's my right!

Hank puts his hand up. His manner firm and soothing.

HANK

Your paper and pencil are on the way.
They're on the way, I promise.

Sonny tosses the shackles to Hank. Hank hangs the shackles on a hook at the cell's entrance.

Lawrence pulls a pack of cigarettes from his shirt pocket. He pulls one out and places it in his mouth. Sonny immediately whips out a Zippo and lights Lawrence's cigarette. *

LAWRENCE *

Thank you.

SONNY

You're welcome.

39 INT. DEATH CELL - SHORT WHILE LATER - NIGHT 39

LAWRENCE *

Sits at the table drawing.

SONNY

(CONTINUED)

J9 CONTINUED:

39

Sits across from Lawrence. Very still. Posing.

*

(CONTINUED)

HANK

Sits in a chair by the entrance. Arms folded. Alert.

Lawrence sings the 70's tune "Will It Go Round in Circles?",
as he draws. *

DRAWING

Image taking shape.

ASHTRAY

Four butts lie in the tray.

PENCIL

Falls from Lawrence's hand and hits the floor. *

Lawrence wipes his brow and picks up pencil. Takes out
another cigarette. *

Sonny again immediately lights Lawrence's cigarette. Goes
back to pose. *

LAWRENCE

Thank you. *

SONNY

You're welcome.

Lawrence takes a drag from cigarette. Continues to draw. *

40 INT. LETICIA'S HOME - SAME NIGHT

40

Tyrell sits on couch, eating a large candy bar. Telephone on
his lap.

DOOR

The LOCK turns.

Leticia enters, carrying brown bag.

Tyrell quickly hides the candy bar under cushion.

Leticia sits next to Tyrell.

She removes a tall beer from bag and pops it open. Takes a
large^hit.

41 INT. DEATH CELL - SAME NIGHT 41

Dappa enters with LAWRENCE' S LAST MEAL. *

A tray loaded with fried chicken, a bowl of crawfish and a piece of apple pie with vanilla ice cream on top. *

Hank takes tray from Dappa and places it on table.

Lawrence finishes drawing of Sonny. *

Looks at food. Picks up
DRAWING and offers it to Sonny.

Sonny accepts.

DRAWING

A very good sketch of SONNY.

SONNY
I don't look this good in person.
Thank-you.

LAWRENCE *

You're welcome.

Sonny folds the drawing. Puts it in his shirt pocket.

Hank gives Sonny a cold, hard look.

Lawrence slides his pad and pencil away and pulls tray of food toward him *

He picks up a piece of chicken and brings it to his mouth. His hands shake as he tries to take a bite.

Within seconds Lawrence's body trembles violently. *

He drops the chicken and puts the back of his hands to his eyes.

LAWRENCE (CONT' D) *

(weakly)
Oh no, no, no, no, no, no, no . . .

Sonny gives Lawrence's shoulders a soft pat. *

Lawrence looks deep into SONNY' S EYES. *

He leaps up and hugs Sonny.

(CONTINUED)

41 CONTINUED:

41

MOMENT

Hank pulls them apart.

HANK
(ordering Sonny)
Sit down.

Sonny does.

Hank gently sits Lawrence down.

*

Hank takes deep, slow breaths as he pats Lawrence's hands.
Lawrence breathes with Hank, and slowly stops shaking.

*

*

42 INT. DEATH CELL - A SHORT WHILE LATER - NIGHT

42

Lawrence is now drawing Hank.

*

Sonny sits by the entrance. Something's different.

TRAY

Untouched food.

ASHTRAY

Overflows with butts.

HANK
My daddy took me to one of them picture
men at the store, when I was little.
Told me, when the man gave him the
photo, they started to laugh. Said I'd
never keep a woman with the face I got.

LAWRENCE
I've always believed that a portrait
captures a person much better than a
photograph. Takes a human being to
really see a human being.

*

43 INT. DEATH CHAMBER - NIGHT

43

An ELECTRIC CHAIR dominates the small room.

ELECTRIC CHAIR

STRAPS are loose and open.

CAP and MASK hang from the back.

Sits in front of large glass window facing WITNESS ROOM

44 INT. WITNESS ROOM - NIGHT 44

Two rows of WOODEN PEWS, four deep.

45 INT. LETICIA'S HOME - SAME NIGHT 45

Tyrell stares at TV. Leticia stares at him.

TYRELL

Feels his mother's eyes. He puts the phone down and slowly makes for his room,

LETICIA
Wait a minute. Come here.

Tyrell walks back to his mother.

She wipes tiny spot of chocolate off his mouth.

LETICIA (CONT'D)
Look at you! What'd I tell you about eating this shit?

TYRELL
Mamma, I'm sorry.

Tyrell makes back towards the kitchen. *

Leticia grabs him and rips his shirt off.

LETICIA
Look at you. Look at that disgusting fat body.

Tyrell falls back on sofa. *

TYRELL
Please, let me have my shirt.

LETICIA
Where are they?

46 INT. TYRELL'S BEDROOM - NIGHT 46

Tyrell pulls back his blanket to reveal a package of CANDY BARS.

Leticia grabs them off the bed.

LETICIA
This room has no order. A fat little pig lives here.

N
,)

(CONTINUED)

46 CONTINUED:

She pulls Tyrell into

47 INT. LETICIA'S BEDROOM - NIGHT . 47 *

Leticia forces Tyrell onto the scale.

She looks at the reading. Bends his head down with her hand.

LETICIA
Read it out loud to me.

TYRELL
One hundred and sixty three. *

Leticia, with full force, gives Tyrell an uppercut smack on his face and eye.

He falls onto bed and then to the floor. *

He starts bawling.

LETICIA

watches her child cry.

Tyrell sobs louder and louder.

Leticia gently lifts him from the floor.

LETICIA
Let's go wait for Daddy's call.

48 INT. DEATH CELL - A SHORT WHILE LATER - SAME NIGHT " 48

Lawrence sits on chair right pants leg being cut off. *

Harvey shaves Lawrence's right ankle with an electric razor. *

ELECTRIC CLIPPER glides over LAWRENCE'S HEAD. *

LAWRENCE'S HANDS *

sift his HAIR as it slowly falls to the cement floor.

Sonny notices Lawrence's DRAWING OF HANK sitting on the table. *

He picks it up, folds it, places it in his shirt pocket.

Harvey shaves Lawrence's eyebrows. *

Harvey goes over Lawrence's fuzzy scalp with the electric razor, giving it the closest shave possible. *

(CONTINUED)

48 CONTINUED:

< ' .

48

Sonny and Hank strap a large DIAPER over Lawrence's pants.

Lawrence tugs at the diaper.

LAWRENCE

A grown man wearing a diaper.

49 INT. WITNESS ROOM OUTSIDE OF DEATH CHAMBER - NIGHT

49 •

Georgia Ann hands out legal forms to the WITNESSES as they enter the room. Phil draws curtain as the witnesses enter.

50 INT. DEATH CELL - NIGHT

50 *

Warden Velasco enters. Court order in hand.

Lawrence stands,

MOMENT

Warden reads order.

WARDEN

It is ordered and adjudged that the judgment pronounced and set forth in this order, entered herein on June 4, 2001 sentencing the defendant to death in the manner and by the authorities as provided by statute, shall be executed at this time.

Lawrence's knees buckle.

Hank helps Lawrence steady himself.

LAWRENCE

A little tougher than I planned for.

50-A INT. HALLWAY

50-A

Sonny and Hank walk beside Lawrence down the long, dimly lit corridor. They do not touch him.

LAWRENCE'S HANDS

Rub along the pea-green cinder block wall.

(CONTINUED)

•-0-A CONTINUED:

SONNY

Sweat: drips down his forehead.

WARDEN VELASCO, Harvey and Dappa follow . *

Sonny's legs give out. He collapses to the floor and vomits.

Lawrence turns and reaches down to Sonny.

Hank grabs Lawrence by the arm and pulls him away. Warden
 Velasco gently puts a hand on Hank's shoulder. The Warden
 'calmly' looks Lawrence in the eye, expressing a silent apology
 for the disruption. *

Warden motions for Dappa to come and take Sonny's place. *
 Warden leans down, puts a hand on back of Sonny's neck. *

WARDEN

You all right to walk out of here on your
 own? *

Sonny nods "yes". The Warden helps Sonny to his feet. *

Dappa and Hank escort Lawrence to the' death chamber.

Hank looks back as Sonny exits the hallway. *

51 INT. DEATH CHAMBER - NIGHT

51

Phil and Tommy stand at each side of ELECTRIC CHAIR. The curtain drawn.

Dappa and Hank seat Lawrence.

THE STRAPDOWN

Like clockwork, DEATH TEAM straps Lawrence to the chair,
 buckling down his chest, lap, arms, and legs in a matter of
 seconds.

AT. ELECTRODE is connected to Lawrence's exposed right ankle.

WARDEN VELASCO enters

Checks to make sure all straps are tight and in place.

Phil and Tommy draw the curtain. The witnesses have been seated.

The RED TELEPHONE rings. Warden picks .1 up. Checks for any
 last minute stays. None.

(CONTINUED)

CONTINUED:

. .

5i

Velasco re-cradles phone. Reaches up and pulls down microphone connected by a hanging cord. Offers it to Lawrence.

(CONTINUED)

51 CONTINUED:

WARDEN
Lawrence Misgrove, do you have anything
you'd like to say?

*

Lawrence stares at us. Long Pause.

*

LAWRENCE
(softly)
Push the button.

*

Warden removes microphone.

A METAL CAP is placed on his shaved head.

A BLACK LEATHER MASK is placed over Lawrence's face. The
mask is in two parts: the lower part covers the chin and
mouth; the upper part, the eyes and forehead. Only the nose
is exposed.

*

DEATH TEAM exits death chamber. Tommy Roulaine is the last
to leave. He gently taps Lawrence's hand. A farewell
gesture. The Warden stays.

*

EXECUTION BUTTONS

Three red buttons displayed on a console.

52 INT. DEATH CHAMBER - NIGHT

. 5 2

Lawrence is a faceless masked man strapped in the electric
chair.

*

Warden Velasco stands in a corner.

He looks at a clock which reads:

10: 59: 30 PM

LAWRENCE'S ADAMS APPLE

*

Bobs up and down several times.

Warden Velasco gives the order.

FINGERS

Push the red buttons.

53 INT. WITNESS ROOM - NIGHT

53

Through the glass window, the Witnesses watch Lawrence in
complete silence.

*

(CONTINUED)

53 CONTINUED:

SUDDENLY

Lawrence's fists clench. His body convulses. *

A WOMAN lets out a half scream. Immediately quiets herself.

54 INT. LETICIA'S BATHROOM - SAME NIGHT 54

Leticia is brushing her teeth. TV can be heard from the living room

55 INT. SPECIAL ESCORT TEAM LOCKER ROOM BATHROOM - AN HOUR LATER - SAME NIGHT 55

Sonny bends over sink, splashing water on his face.

He looks at his face in the mirror. Traces his wrinkles.

Hank enters.

HANK

You know what you did?

No answer.

HANK (CONT'D)

I said: You know what you did?

No answer.

HANK (CONT'D)

You let him down. You fucked up his last walk. You made it harder for him. You fucked him up.

No answer.

Hank smacks Sonny.

HANK (CONT'D)

You are one sorry sonafabitch!

Smacks Sonny again. -

Sonny stands and faces his father.

HANK (CONT'D)

What? You gonna hit me back?

Sonny slumps over and throws up.

Hank steps back in disgust.

(CONTINUED)

HANK (CONT' D)
Jesus 1 Just like a woman.

Hank hits Sonny.

HANK (CONT' D)
Like your damn mother . . .

Sonny hits back. Fists start flying.

Hank pins Sonny down and starts to hit him hard in the face.

Phil and Tommy enter the BATHROOM

They break up the fight.

Phil pulls Hank off Sonny.

PHIL
He's your son.

HANK
Take your hands off me nigger!

Phil lets go.

PHIL
Hank, this ain't you. Do you hear me?
This ain't you.

HANK
You are wrong. This is me!

TOMMY
Let's just keep the peace. Everybody.

Hank leaves without looking at Phil.

Phil puts his hand out to Sonny.

Sonny refuses Phil's hand and gets up from the floor.

TOMMY {CONT' D}
(to Sonny)
Your mouth is bleeding pretty bad.

Sonny exits.

56 EXT. ESTABLISH WAFFLE HOUSE - NIGHT .

56

Waffle House parking lot is empty.

57 INT. WAFFLE HOUSE - NIGHT 57

Hank sits alone in a booth. Untouched plate of food in front of him. Staring. Thinking.

LUCILLE
More coffee, handsome?

HANK
No.

LUCILLE
You alright, Cowboy?

HANK
Yeah.

She walks away.

HANK

Staring. Thinking.

58 INT. LETICIA'S HOME - EARLY MORNING 58

Tyrell asleep on couch. The phone rests next to his pillow. Door slams. His eyes open.

59 EXT. THE PINK TEA CUP - BREAKFAST TIME 59

Southern soul food restaurant. Black neighborhood. Black people.

"LITTLE DIXIE" CAB

pulls up. Leticia gets out. Reaches in her purse to pay driver. Change falls everywhere. Leticia frantically picks it up.

60 INT. PINK TEA CUP. - BREAKFAST TIME 60

The place is packed.

Leticia hustles through the restaurant's busy entrance.

61 INT. WAITRESS DRESSING ROOM - MORNING 61 *

Leticia is quickly putting on a pink waitress' uniform

A knock on the door.

(CONTINUED)

61 CONTINUED:

LETICIA

Yes?

I

*

BILLY pops his head in.

*

-j
LETICIA (CONT'D)

*

Billy, I'm sorry, I'm moving as fast as I can. I'm moving . . . I am sorry, please just let me get out there . . .

BILLY

Leticia . . .

"" ""

LETICIA

. . . Dam car still giving me trouble . . .

BILLY

Leticia, I'm sorry. Things have been very tough for you, I know, but it ain't just the car. You been late every time this week.

LETICIA

Please! Please!

*

BILLY

Leticia . . . I'm sorry. Go home, rest, take some time off. This ain't where you should be right now anyway.

LETICIA

Billy, I'm losing my home . . . I need the money -

Billy touches her arm

BILLY

Hell, Leticia, I already got a new girl.

He exits.

Leticia slowly takes off the uniform

62 IUT. SONNY'S BEDROOM - MORNING .

62

Sonny sleeps on his bed. Still in uniform

BEDROOM DOOR

Foot bursts through the flimsy wood. Splinters fly as foot pulls away and disappears. Door breaks open and Hank enters.

HANK
Let's move! Now!

Hank kicks the bed.

SONNY'S EYES

Slowly focus on his father.

DRESSER

Cluttered with framed photo, keys, wallet, change, and a large stack of girly magazines .

HANK

Violently sweeps everything off Sonny's dresser.

HANK (CONT'D)
Get out of my house!

SONNY reaches under his pillow and pulls out a .38 revolver.

HANK freezes.

SONNY jumps off the bed.

Levels the .38 at Hank's face.

SONNY
You get out.

HANK backs out the door.

SONNY follows him

63 INT. HALLWAY - MORNING

63

SONNY holds the gun on HANK as he follows him down the stairs.

SONNY kicks his father down the last step.

(CONTINUED)

63 CONTINUED:

SONNY
You lousy piece of shit!

64 INT. DEN - MORNING

64

BUCK asleep on the sofa.

HANK backs into den followed by SONNY.

SONNY shoves HANK to the floor.

SONNY puts the GUN to his father's head.

SONNY
. How you like that? Huh?

• HANK sits still.

BUCK wakes.

SONNY (CONT' D)
Say something.

HANK says nothing.

SONNY kicks his father again.

HANK falls onto his back.

BUCK watches his two boys.

SONNY (CONT' D)
Get the fuck up!
(notices Buck)
Morning Grandpa.

SONNY fires a shot into the ceiling.

SONNY (CONT' D)
Nothing like the sound of a .38. Says
a whole lot.

SONNY sinks into recliner.

SONNY (CONT' D)
You hate me.

HANK gets to his feet. Looks at Buck.

SONNY (CONT' D)
Answer me!

(CONTINUED)

64 . CONTINUED:

SONNY fires a bullet close to HANK'S head.

SONNY (CONT'D)
You hate me. Don't you?

SONNY aims at HANK again.

HANK
Damn straight I hate you.

SONNY'S face relaxes.

HANK (CONT'D)
Always did.

MOMENT - Sunny lets the gun fall to his side.

SONNY
Well, I always loved you.

SONNY puts the gun to his chest and fires a bullet into his heart. The blast pushes him back against the big chair.

The .38 falls to the floor with a thud.

BUCK starts wheezing.

HANK just stands there.

CUT TO:

65 EXT. PUBLIC SCHOOL YARD - DAY

65

BLACK and WHITE KIDS playing. TEACHERS with whistles roam about.

Tyrell leans back against the SCHOOL FENCE. Alone.

He draws the other kids playing.

BOYS approach him One boy, BERNARD, bounces a basketball.

BERNARD
Yo, Tugboat-T, play a little ball with us?

Tyrell doesn't look up.

BERNARD (CONT'D)
Stupid ass motherfucker.

They laugh and walk away.

(CONTINUED)

Tyrell puts his pencil down and listens to all the laughter surrounding him

A LOUD BELL RINGS and the kids head back inside. Whistles blow.

Tyrell doesn't move.

The yard quickly empties.

A TEACHER, MRS. AUBREY, approaches Tyrell.

*

MRS. AUBREY

Mr. Musgrove. Let's go. -

Tyrell doesn't budge.

MRS. AUBREY (CONT' D)

Come on, child, time to go.

SILENCE

MRS. AUBREY (CONT' D)

Tyrell?

TYRELL'S FACE

Not there.

MRS. AUBREY (CONT' D)

Hey, Tyrell? You okay?

She puts her hand on Tyrell's shoulder.

SUDDENLY

Tyrell takes his book and starts ripping up his drawings. He throws his school supplies all over the yard.

66 EXT. SCHOOL YARD STREET - DAY

66

Tyrell's legs move as fast as they can. Mrs. Aubrey is far behind him

*

67 INT. LETICIA'S HOME - A FEW DAYS LATER - EVENING

67

Leticia and Tyrell sit on the bed with a brown box between them. A fan blows in the window.

LETICIA

Let me have those scissors.

(CONTINUED)

67 CONTINUED:

Tyrell hands her the scissors.

She cuts open the box and slowly takes out contents..

Leticia hands roll of drawings to her son.

LETICIA (CONT'D)

Here. ,

Tyrell looks at drawings. *

Tyrell gets off the bed, holding drawings carefully.

LETICIA (CONT'D) *

Where you going?

TYRELL

I wanna put these up.

68 INT. TYRELL'S BEDROOM - EVENING 68

Tyrell tapes his father's drawings on the wall above his bed.

69 INT. LETICIA'S BEDROOM - EVENING 69

Leticia lays on her bed. Naked, surrounded by her husband's clothes. She pulls them close to her body.

70 INT. TYRELL'S BEDROOM -. EVENING 70

Tyrell pulls a candy bar from his drawer.

Kills the light and jumps on his bed.

71 EXT. HANK'S LAND - TWO DAYS LATER - DAY 71

Grass freshly cut. No weeds in sight.

SONNY'S CASKET. Large mound of soil.

Next to the grave:

TWO WEATHERED TOMBSTONES

TOMBSTONE

MARJORIE GROTOWSKI
WIFE OF HENRY BUCKLEY GROTOWSKI
MOTHER OF EUGENE HENRY GROTOWSKI
1933-1959

(CONTINUED)

71 CONTINUED:

TOMBSTONE

ELEANOR GROTOWSKI
BELOVED WIFE OF EUGENE HENRY
GROTOWSKI, SR.
MOTHER OF EUGENE HENRY GROTOWSKI, JR.
1958- 1987

Buck sits in a folding chair.

Wears a dress uniform

*

Two GRAVE DIGGERS.

A MINISTER walks up to Hank.

*

Hank gently pats the casket with his hand.

MINISTER

Hank?

MOMENT - Hank transfixed on the casket.

HANK

(a whisper)

Let's do this quick. Okay? . . .

MINISTER

(holding a bible)

Is there a passage you would like? . . .

HANK

... all I wanna hear is the shovels.

FUNERAL

The casket is lowered into the grave.

MINISTER'S FACE

*

Stone quiet.

*

BUCK gets up. Gently places a hand on Hanks shoulder. Hank looks to his father.

BUCK

He was weak.

HANK

Grabs a shovel and finishes burying his son.

72 INT. SONNY'S BEDROOM - LATER - NIGHT

72

Hank picks up his son's clothes, laying them on the bed.
Picks a fallen picture frame.

Hank carefully removes the broken glass and stands the bare
photo on the dresser.

PHOTO

10-YEAR-OLD SONNY

In basketball uniform Only white kid on the team.

Hank stares at the photo.

Hank folds Sonny's clothes.

Opens dresser drawer.

CIGAR BOX

X

Hank lifts cigar box out of drawer. Pops lid.

. PHOTO OF ELEANOR right on top.

Holding the infant Sonny. Concerned mother.

Hank carefully undoes the string which holds the well kept
photos together.

All pictures of Sonny's mother. Hank looks through them.

Comes to the last one.

ELEANOR GROTOWSKI

As a young girl. He shuts the box and puts it back in
drawer.

Hank places Sonny's neatly folded clothes in drawer.

72A SONNY'S BEDROOM DOOR

72A

*

Hank installs a deadbolt lock on Sonny's door.

DEAD BOLT

Hank slides the bolt into place. Secures it with a pad lock.

\

CUT TO:

- 73 INT. HANK' S BEDROOM - NIGHT 73
 Hank' s eyes pop open. Lays there. Looks at clock.
 1: 20 AM
 He gets up.
- 74 INT. DEN - NIGHT 74
 Buck sleeps on sofa. TV on.
 • Hank scrubs Sonny' s dried blood off the leather recliner.
 Digs the bullet out with a screwdriver.
- 75 INT. KITCHEN - NIGHT 75
 GLASS JAR
 Hank drops the bullet into the JAR.
- 76 EXT. HIGHWAY - NIGHT . 7 6
 Hank drives his Cadillac under the bright southern star' s.
- 77 EXT. WAFFLE HOUSE - NIGHT 77
 The Cadillac pulls into the parking lot.
- 78 INT. WAFFLE HOUSE - NIGHT 78
 i
 The place is quiet.
 Hank sits in a booth, staring, straight ahead.
 WAITRESS (O. S.)
 Evening. Need to see a menu?
 Hank looks up.
 In a waitress uniform – Leticia. A temporary sticker on her
 breast reads, "Hello, my name' s Leticia."
- HANK
 Where' s Lucille?
- LETICIA
 I' m filling in for her tonight.
- HANK
 I' ll have a bowl of chocolate ice
 cream.

(CONTINUED)

LETICIA
(writing)
That it?

HANK
Coffee.

Leticia goes to the kitchen.

Hank gets up. He walks past

TYRELL

Dozing in a booth. A drawing on the table next to an unfinished vanilla and chocolate milkshake and a half-eaten plate of fries.

PAYPHONE AT DINER'S ENTRANCE

Hank pops in quarter. Pushes buttons.

HANK (CONT' D)
Hey Vera, this is Hank . . . too late?
... ~~Okay~~ . . .

He looks at CLOCK on wall.

2: 40 A. M

HANK
. . . . I'll be there then.

Hangs up phone and walks back to booth.

Leticia returns with ice cream and coffee.

Accidentally spills some coffee on Hank.

LETICIA
God! I'm sorry, sir.

She goes to wipe it.

Hank pushes her away.

HANK
Jesus Christ. Get me a wet towel.

79 INT. WAFFLE, HOUSE . - LATER - NIGHT

79

Hank finishes his ice cream. Wipes his mouth on his sleeve.
Looks around the room and sees

(CONTINUED]

LETICIA

Standing at booth, stroking the sleeping Tyrell.
Hank puts down his spoon. Motions for his check.
Leticia comes over.

LETICIA
Anything else?

Hank shakes his head.

They walk over to the cash register.

Leticia over-rings the register.

LETICIA (CONT'D)
Lord.

She lets out a sigh.

HANK
What now?

LETICIA
Listen, I'm sorry, like I said, I'm
new and I just over rang this thing.

HANK
Yeah.

LETICIA
I can't get the drawer open, without
getting the right code. I'll go get the
manager. Just take a minute.

HANK
I ain't got a minute.

LETICIA
Sir...

HANK
What's the damage?

LETICIA
Two dollars, -ninety five cents.

HANK
Here's three bucks. Keep the change.

(CONTINUED)

CONTINUED: (2)

LETICIA

Thanks.

80 EXT. THUNDERBIRD MOTEL - LATER - NIGHT 80

Same motel Sonny frequented.

81 INT. MOTEL ROOM - NIGHT 81

Hank tries to make himself at home in the shabby motel room

As he counts his money, a knock at the door. Hank opens
•it

Vera enters.

HANK
Hey there, Vera.

VERA
Feel like some late night pussy, Cowboy?

HANK
Guess I do.

Hands her money.

Vera drops it in her purse without counting.

They undress.

VERA

On all fours.

Hank takes her from the rear.

VERA
How' s Sonny?

MOMENT

Hank stands up.

HANK
I don't want to do this.

VERA
You sure honey?

HANK
I'm sorry . . .

(CONTINUED)

81 CONTINUED:

81

VERA

No need to be sorry. Some other time.

HANK

Right.

She picks up her things. Gets dressed.

VERA

Adi os.

She heads out the door.

Hank sits on the bed.

82 EXT. ROAD - SHORT WHILE LATER - NIGHT "

82

Cadillac cruises down the empty road.

Hank behind the wheel. All alone.

83 EXT. HANK'S HOME - MORNING

83

*

Cadillac turns into driveway.

Crunches the gravel as it rolls to a stop.

84 INT. DEN - MORNING

84

Buck sleeping on sofa. TV images reflecting on his face.

SOUNDS of Hank entering house.

Hank stands at doorway, looking in.

HANK

Pop?

Buck doesn't move.

85 INT. KITCHEN - MORNING

85

Hank pulls quart of chocolate ice cream from freezer. Grabs spoon.

86 INT. BACK PORCH - MORNING

86

Hank sits on porch, eating ice cream from container.

Watches early morning light break.

86-A EXT. FERRY - DAY

86-A

Hank crossing the river on the ferry to the prison.

86-B INT. CAR - DAY

86-B

Hank driving, follows a truck on a dirt road. Dust ahead of him. The truck turns left, he turns right. He passes a group of prisoners guarded by two guards on horse back.

87 EXT. PRISON PARKING LOT - DAY

87

- HANK

Slumped over the wheel of his Cadillac.

He gets out of the car and leans against the hood.

His eyes take in the razor wire surrounding the prison yard. *

GUARD TOWER

A RIFLE waves up and down.

Hank waves back.

88 INT. PRISON CORRIDOR - DAY

88

Echoes of prisoners. Foul language permeates the air.

Hank walks down a long hallway.

A brown paper bag gripped tightly.

89 OMITTED

89

90 INT. WARDEN'S OFFICE - DAY'

90

Hank enters.

Warden Velasco rises from his desk and shakes Hank's hand.

WARDEN

Hank, please sit down.

Hank does.

Warden Velasco pushes intercom button.

WARDEN (CONT'D)

Donna, hold all my calls. Would you like some coffee or some water?

(CONTINUED)

CONTINUED:

Hank shakes his head no. .

Warden enters bathroom to wash his hands.

WARDEN (CONT' D)

I can't tell you how sorry we all are about Sonny. He was a good man.

HANK

Thank you.

Warden steps out of bathroom

WARDEN

How are you holding up?

HANK

Fine sir.

Hank places his BADGE on the Warden's desk.

HANK (CONT' D)

I'm resigning from the Department, sir. I wanted to tell you personally.

Warden looks at the badge. Looks at Hank.

WARDEN

I always say "A man knows when it's his time."

HANK

Yes Sir.

WARDEN

You're a damn good man, and we're gonna miss you. *

HANK

Thank you sir.

Hank rises from his seat.

WARDEN

You'd like me to wait a few weeks before submitting the paperwork?

HANK

That won't be necessary, Sir. My mind's made up.

Warden gets up. They shake hands. *

(CONTINUED)

WARDEN

God bless you, Hank.

91 EXT. PRISON GATE - MOMENTS LATER - DAY

91

Hank comes out through the gate and walks toward the parking lot.

Puts key in car door.

PHIL (O. S.)

Hey Cowboy !

Hank turns and sees

Phil waving and trotting towards him.

(CONTINUED)

91 CONTINUED:

PHIL (CONT' D)

We are sorry, Hank. We are very, very sorry.

*

HANK

Yeah.

Hank opens car door and gets inside.

. The car window is open.

*

PHIL

We're family. Remember that.

HANK

Right.

PHIL

You taking some time off?

Hank starts the engine.

HANK

NO.

PHIL

You ain't coming back, .1 mean not right away? Take some time.

HANK

I ain't coming back at all.

Phil is stunned.

HANK (CONT' D)

I'm gone.

*

PHIL

You call me.

Hank pulls out of the parking space.

Phil watches the white Cadillac drive off.

92 EXT. HANK'S LAND - DUSK

92

A small contained FIRE on the burnt grass.

Hank throws his UNIFORMS into the blaze.

93 INT. DEN - SHORT WHILE LATER - EVENING

93

Buck dozes in recliner.

Hank enters.

Walks over and kneels beside his father.

Touches Buck's hand.

HANK

Pop?

Buck stirs. Opens his eyes. Gives a weak smile.

BUCK

Hank.

Hank gives Buck a glass of cranberry juice. •

*

Buck places a hand on Hank.

BUCK (CONT' D)

We got each other, son. Remember that.

HANK

Yes sir.

MOMENT

HANK (CONT' D)

I quit the team

Buck removes his hand from Hank.

BUCK

That was a mistake.

HANK

I can't do it.

BUCK

You're reminding me of your mother.

HANK

I guess that's bad, right?

BUCK

Your mother wasn't shit. That woman failed me. I got more pussy after she killed herself, than when she was living as my wife.

(CONTINUED)

93 CONTINUED:

Hank says nothing. Gets up. ,

BUCK (CONT' D)
Point is: She quit me. You're doing
the same.

Hank exits den.

94 EXT. ROAD - A WEEK LATER

94

CARS speed down road.

' Leticia' s Dodge sits on the embankment.

STEAM shoots out from the front of the her car.

She gets out. Walks around and pops the hood.

Gets a face- full.

Runs to the passenger side. Pulls the sleeping Tyrell out.

LETICIA
Come on. Let's go! I can't afford to
be late".

TYRELL
What, Mamma? What's wrong?

LETICIA
Hand me my bag !

Tyrell does .

Leticia grabs the bag and starts walking down the road.

Tyrell slowly walks behind her.

Leticia turns around.

LETICIA (CONT' D)
Hurry up! Try burning some of that
fat!

Tyrell runs a bit too close to the road. A car honks.

She smacks Tyrell.

LETICIA (CONT' D)
You trying to get yourself killed?

- 95 EXT. HANK'S DRIVEWAY - SAME MORNING 95
 Hank puts Buck's OXYGEN TANKS into the Cadillac's trunk.
 Hank hops in the car.
- 96 EXT. ROAD - DAY . 9 6
 Hank's Cadillac cruises.
- 97 INT. CADILLAC - DAY 97
 • Hank concentrates on road. COUNTRY MUSIC plays on the radio.
 Hank kills the radio.
 Cadillac approaches Leticia and Tyrell.
 HANK
 Recognizes Leticia and Tyrell.
- 98 EXT. ROAD - DAY 98
 Cadillac passes Leticia and Tyrell. Keeps going.
- 99 INT. WAFFLE HOUSE - SHORT WHILE LATER - SAME DAY 99
 Hank sits in a booth.
 Eating bacon and eggs. Reading a newspaper. Looks up and
 sees . . .
 Leticia and Tyrell enter.
 Hank goes back to his newspaper.
 CLOSE ON NEWSPAPER
 Under "Business Opportunities,"
 Three ads are circled.
 Hank circles another:
- Full Service Gas Station
- 100 EXT. GAS STATION - LATER - THAT AFTERNOON 100
 Sign reads:

(CONTINUED)

100 CONTINUED:

GUS' GAS
Full Service

Independent gas station at intersection. Six pumps and a repair garage.

Hank and GUS tour the premises.

101 EXT. ANOTHER GAS STATION - SAME AFTERNOON 101

Sign reads:

CLEMENT' S
Full Service
24 HOUR TOWING

Another independent gas station right off highway. Eight pumps and a repair garage. Tow truck parked next to office.

CLEMENT and Hank inspect the tow truck.

102 EXT. ANOTHER GAS STATION - LATER - SAME AFTERNOON 102

Sign reads:

ZEKE' S 24-HOUR FULL SERVICE
Repairs, Towing

Gas station on state highway. Six pumps and a repair garage. Tow truck parked next to office.

103 OMITTED 103

104 EXT. WAFFLE HOUSE - NIGHT - RAINING HARD 104

Parking lot nearly full. Rain coming down.

105 INT. WAFFLE HOUSE - NIGHT 105

. Customers having early supper. Shift is changing.

Tyrell sits on a stool. Drawing. *

Leticia comes out of office.

LETICIA
Tyrell. Let's go.

Tyrell gets up. *

LUCILLE
See you tomorrow morning, Leticia.

(CONTINUED)

105 CONTINUED:

LETICIA

Bye Lucille.

Lucille rubs Tyrell's head.

LUCILLE

See you tomorrow, Tyrell?

TYRELL

Yes, Ma'am.

Lucille goes behind counter.

Leticia and Tyrell go to door. Leticia glances to make sure no one is watching.

She takes a customer's umbrella as she and Tyrell quickly step out of the restaurant.

106 EXT. WAFFLE HOUSE - NIGHT - RAINING 106 *

Leticia and Tyrell run to the end of the parking lot before she opens the umbrella.

They head down the road.

107 EXT. ESTABLISH "ALFORD MEDICAL SUPPLIES" - NIGHT-RAINING 107 *

White Cadillac parked in front.

Hank steps out of the medical supply store carrying oxygen tanks to his car.

108 EXT. ROAD - NIGHT 108 *

Cadillac drives through the pouring rain.

An oncoming car approaches Hank. Swerving. Barely misses Cadillac.

Hank peers through the rapid slapping of the windshield wipers.

109 INT. CADILLAC - NIGHT 109

Hank sees

110 EXT. ROAD - NIGHT - RAINING - 110

Leticia at side of road. Kneeling over Tyrell. She holds his head to her breast. Tyrell's legs kick the air. His body twitches.

111 INT. CADILLAC - NIGHT 111
Hank looks up at
REARVIEW MIRROR
Leticia and Tyrell fade in the distance.
Hank looks away from rearview mirror.

112 EXT. ROAD - NIGHT - RAINING 112
'Cadillac pulls to shoulder.

113 INT. CADILLAC - EVENING 113
HANK
Rolls down the window. Rain hits his face. He pokes his
head out the window and looks back. Thinking.
LETICIA'S SCREAM

114 EXT. ROAD - SECONDS LATER - NIGHT - RAINING HARD 114
Cadillac makes U-turn onto road.
- Cadillac pulls to a stop across from Leticia and Tyrell.
Hanks gets out. Looks left and right before crossing.
A gust of WIND lifts his hat from his head and carries it
away.
Hank goes to grab it, but slips on the wet road.
Trots over to Leticia and Tyrell.
Leticia wails hysterically, holding Tyrell in her arms.
Blood comes from his mouth. His body convulses.

HANK
. What happened?

LETICIA
Held Please sir, help me. Help me
save my baby. Please help me . . . he was
hit by a car . . . he . . .

(CONTINUED)

114 CONTINUED:

She presses her face to Tyrell. Her body shaking.
Hank kneels beside them. Looks closely at Tyrell.

HANK
He's in shock.

Hank gently takes Tyrell from Leticia.

HANK (CONT'D)
We're going to a hospital. Okay?

Leticia gets up. She holds Hank's arm as he carefully carries Tyrell across the road to his Cadillac.

115 OMITTED 115 *
116 OMITTED 116 *
117 INT. EMERGENCY ROOM - NIGHT 117 *

Cadillac pulls up to the EMERGENCY ROOM ENTRANCE. *

INJURED and SICK waiting. NURSE sits behind a glass window, admitting PATIENT.

SECURITY GUARD at entrance..

Hank enters carrying Tyrell. Leticia next to him

LETICIA
(hysterical)
Help! Please! My son! Oh God! Help
him!

GUARD
What's happened to him?

HANK
I think he was hit by a car.
(to Leticia)
Right? He was hit . . .

LETICIA
Yes! He was hit, they didn't stop -

(CONTINUED)

117 CONTINUED:
/

GUARD

We got a kid hit by a car!

ATTENDING PHYSICIAN runs out from the Administrative Office.

She goes straight to Hank. Lifts Tyrell's eyelid.

TWO ATTENDANTS arrive with a GURNEY.

Attending Physician helps Hank lay Tyrell on gurney.

PHYSICIAN

Let's go! Move people!

Hank's shirt covered with blood.

A NURSE comes to Leticia.

NURSE

You're the boy's mother?

LETICIA

.....:

Yes. He was hit ...

The Nurse puts her hand on Leticia's arm

NURSE

Please come with me. I need to get
some information.

*

The Nurse walks Leticia into Administrative Office.

GUARD

He was hit by a car?

HANK

As far as I know. I saw them by the
side of the road.

GUARD

Cause it appears to be a hit and run,
what I'm going to do is this. I've got
to make a police report, try to get some
information ...

HANK

I'll help you if I can, but shit, I
don't even know this woman ...

GUARD

I'd appreciate you staying. Tell the
police what you did, what you saw ...

(CONTINUED)

117 CONTINUED: (2)

117

HANK

• Okay, okay.

118 'INT. HOSPITAL OPERATING ROOM - LATER - NIGHT

118

Tyrell lays on bed. His clothes have been cut from his body.
'A bloody sheet covers his mid section. MINISTER stands
beside him

*

Nurse brings Leticia down the hall.

Leticia screams as she sees Minister.

Minister takes Tyrell's hand.

Another Nurse quickly closes the door, enclosing Tyrell's
bed.

Nurse helps Leticia to a chair.

119 INT. EMERGENCY ROOM WAITING AREA - SHORT WHILE LATER - NIGHT

119

Hank sits with a DETECTIVE. Sips coffee from a paper cup as
the Detective makes notes.

HANK

. . . I wasn't sure, I didn't know what
happened, so I picked him up, figured
just to get him here as quick as
possible.

DETECTIVE'

Just passing by?

HANK

That's right, I was just passing by.
I don't know this lady.

Detective returns Hank's license.

DETECTIVE

Here ya go.

HANK

Thanks.

Detective hands Hank a card.

DETECTIVE

Here's my card. We'll do a follow up, if
we can get anything. We may call you as
well if we need to.

(CONTINUED)

119 CONTINUED:

HANK
Sure.
(beat)
Can I go?

DETECTIVE
Yeah. Thanks.

HANK
How's that kid doing?

DETECTIVE
He died.

MOMENT

HANK
I didn't think he was gonna make it.

120 EXT. EMERGENCY ROOM ENTRANCE - NIGHT 120

Cadillac still parked near the entrance. *

Hank comes out of Emergency Room. Goes to passenger door.
Looks in.

121 INT. CADILLAC BACK SEAT - NIGHT 121

BLOOD all over the white upholstery.
Leticia's HANDBAG on seat. Covered with blood.

122 OMITTED 122

123 INT. NURSES STATION - NIGHT 123

Hank sees The Detective and the Minister help Leticia from
her chair.

The Minister clasps Leticia's hands in farewell.

Hank tries to wipe some of the blood off the handbag. He
walks over. Holds out handbag.

Leticia sees Hank. She sees handbag. She reaches for it,
but starts weeping. She grabs Hank.

LETICIA
He's dead. My baby died.

Leticia holds onto Hank.

(CONTINUED)

123 CONTINUED:

Hank awkwardly pats her shoulder.

HANK

Ma'am. . .

Hank notices people watching.

HANK (CONT' D)

I don't know this woman.

Leticia holds Hank tight.

124 EXT. HOSPITAL - NIGHT 124

Hank and SECURITY GUARD walk Leticia out of the Emergency Entrance, steadying the stricken woman.

125 EXT. HOSPITAL PARKING LOT - NIGHT 125

CADILLAC

Hank opens the passenger door and helps Leticia get in.

126 INT. CADILLAC - NIGHT 126

Hank starts the engine.

HANK

Where do you live?

Leticia, numb, doesn't respond.

HANK (CONT' D)

Just tell me what street you live on.

Still, no response.

Hank reaches over and takes her bag. He pulls out her wallet and removes the

DRIVER'S LICENSE

He checks her address.

127 EXT. LETICIA'S STREET - NIGHT 127

The Cadillac pulls up in front of Leticia's house.

Hank steps out of the car.

Looks around the run-down neighborhood.

An OLDER GENTLEMAN sits alone on a porch.

*

128 EXT. LETICJA'S HOUSE - NIGHT

128 *

A dull yellow light: illuminates her front door.

Hank guides Leticia up the porch. Notices something tacked to her door.

EVICTION NOTICE

30 DAYS TO VACATE OR WILL BE
FORCIBLY PUT OUT BY CITY SHERIFF

129 INT. LETICIA'S HOUSE - NIGHT

129

It's dark inside.

DOOR

Opens and Hank enters. Bumps into a chair.

HANK
Where's the light?

Leticia walks in and hits the light. Sits on couch. Her head falls between her knees.

Hank stands there awkwardly.

HANK (CONT'D)
You should call someone, a friend, a relative.

Leticia looks at him

LETICIA
Please, sit down.

HANK
I should be going.

LETICIA
Well, thank you then.

HANK
You gcnr. a be alright?

LETICIA
Told me to call the Coroner's Office tomorrow.

(CONTINUED)

129 CONTINUED:

HANK
Excuse me?

LETICIA
Tyrell, my son. They took him to the
Coroner.

HANK
Oh.

LETICIA
They're going to do an autopsy. I don't
know why they have to do that. He was
hit by a car.

HANK
Might help them catch whoever did it.

LETICIA
Do you really believe that?

HANK
I believe they'll do their best,
Ma' am

He backs toward the door.

HANK (CONT' D)
Good-bye.

Leticia just sits there.

130 EXT. LETICIA'S HOUSE - NIGHT

130

Hank scans the neighborhood as he walks back to his Cadillac.

An older GENTLEMAN calls

*

GENTLEMAN
She doin' alright?

Hank nods.

*

131 OMITTED

131

*

132 OMITTED 132 *

133 INT. DEN - NIGHT 133 *

Buck is asleep on the couch. A plate with some bread on it is next to him TV still going.

Hank carries OXYGEN TANKS and lays them on carpet. Buck wakes.

BUCK
Just getting back?

HANK
There was an accident on the road.

BUCK
I'm hungry.

134 INT. KITCHEN - SHORT WHILE LATER *• NIGHT . . 134

Buck sits at kitchen table.

Hank at stove, scooping softboiled eggs from the shell into a bowl. TV is on.

A PRETTY WOMAN with a big white smile, dressed in a red body suit, demonstrates an exercise machine.

(CONTINUED)

134 CONTINUED:

BUCK
TV, TV, shit. I just sit and watch
TV. That's all I do!

HANK
Get outside, Pop. Get some air.

BUCK
Raining all day!
(beat)
Damn nigger boys came walking down by
the drive. I thought you told them
bastards to stay off our land.

HANK
I did.

135 EXT. HANK'S DRIVEWAY - NIGHT 135

CLEANING SUPPLIES

On ground next to Cadillac. A BUCKET of soapy water. RAGS.

Headlights on. Interior light is on as well. Country music *
plays from the radio.

136 INT. BACKSEAT OF CADILLAC 136

Hank scrubs blood off white upholstery.

137 OMITTED 137

138 EXT. HOUSE - DAY 138 *

Hank exits house gets into car. *

139 INT. CADILLAC - DAY 139

Hank looks through a dusty windshield. Hits the wiper and
washer button.

140 EXT. DRIVEWAY - DAY 140

Cadillac pulls out.

Willie and Darryl stand at the driveway's entrance.

(CONTINUED)

140 CONTINUED:

Their father, Ryrus, stands about twenty feet behind them
The Caddy comes to a halt. Hank rolls down window. *

WILLIE
Mr. Grotowski?

Hank looks at him

WILLIE (CONT'D)
Just wanna say, sorry, about Sonny.
We liked him a lot.

DARRYL
We feel bad, Sir.

Ryrus puts up a compassionate hand.
Hank looks at all of them. Takes it in.
LONG MOMENT

HANK
Thank you.

141 EXT. ROAD - SHORT WHILE LATER - DAY 141
The Cadillac cruises down the road.

142 INT. CADILLAC - DAY 142
Hank sees

143 EXT. ROAD - DAY 143
Leticia walking to work.

144 EXT. ROAD'S SHOULDER - DAY 144
Hank pulls over. Opens the passenger door. Calls to
Leticia.

HANK
I ' m headed to the Waffle House. Let
me give you a ride?

LETICIA
You sure you don' t mi nd?

(CONTI NUED)

Pink 5/10/01 70.
144 CONTINUED: 144

HANK
I don't mind.

145 INT. CADILLAC - DAY 145

The Caddy cruises to the WAFFLE HOUSE.
Both Leticia and Hank look straight ahead.
Hank hits the radio. A country station.

MOMENT

HANK
Music alright?

Leticia nods.

HANK (CONT'D)
You don't have a car?

LETICIA
Broke down. Saving to get another.

Hank plays with radio dial. Switches to an easy-listening station.

HANK
Getting on okay?

LETICIA
I'm alright.

Leticia lets out a stifled sob. Quickly pulls herself together.

LETICIA (CONT'D)
Excuse me.

Hank says nothing.

146 OMITTED 146 *

147 INT. WAFFLE HOUSE - LATER - DAY 147 *

Hank sips his coffee as he makes a few notes in his newspaper.

Looks at his watch.

Picks up check and heads to register.

(CONTINUED)

147 CONTINUED:

REGISTER

Leticia hands Hank his change.

LETICIA

Bye now.

HANK

Bye. Have a good shift.

LETICIA

Thanks.

Hank heads out the door.

148 EXT. CLEMENT' S - A FEW HOURS LATER - DAY 148

No cars at the GAS PUMPS. A quiet day.

THROUGH CLEMENT' S OFFICE WINDOW

Hank and Clement and two ATTORNEYS dressed in lightweight suits sit around Clement's desk, signing various documents.

Hank hands Clement a check. They stand and shake hands.

149 INT. CLEMENT' S GARAGE - MINUTES LATER - DAY 149

CLEMENT shows Hank the lifts. Various equipment.

150 EXT. CLEMENT' S - DAY 150 *

GAS STATION is closed.

A neon light illuminates Hank. He sits at one of the pumps. A large set of keys jingles in his hand.

Looks around. He owns this.

151 INT. BUCK' S DEN - AN HOUR LATER - NIGHT 151

Buck sits in the recliner watching TV. *

Hank enters. One arm full of groceries. Other hand holds his GAS STATION KEYS.

He jangles them in front of Buck's tired face.

BUCK

What are those for?

Hank plops down on the couch with his father.

(CONTINUED)

HANK
Bought myself a gas station.

BUCK
That right?

HANK
Yes sir. All paid for. We own it . . .

BUCK
Don't go saying we own the damn thing.
I didn't buy it. You did. I wouldn't
have bought no gas station.

HANK
You wouldn't have, huh?

BUCK
No. I would've stuck to what I do
best. Corrections Officer. . . .

HANK
I already made the deal.

Buck picks up remote. Changes channel.

Hank puts keys in his pocket. Gets up, holding groceries.

HANK (CONT' D)
Want me to fix you something?

BUCK
Nope.

152 EXT. HACK'S CADILLAC - LATE NIGHT 152

The Caddy drives down the empty road.

153 INT. THE WAFFLE HOUSE - LATER - NIGHT 153

Hank comes through the door. Finds his usual booth occupied.
A bit thrown, he makes his way to the counter.

Leticia brings a pot of coffee over to him.

LETICIA
Here you go.

She pours.

HANK
How are you?

(CONTINUED)

153 CONTINUED:

153

LETICIA
I'm tired,
(beat)
Something to eat?

Hank thinks for a second.

HANK
Chocolate ice cream

154 INT. WAFFLE HOUSE - A WHILE LATER - NIGHT

154

. Leticia writes Hank's check as he finishes his coffee.

HANK
You're getting off about now, right? '

LETICIA
Um h j r m

HANK
I'll give you a ride home.

LETICIA
I don't know . . .

HANK
It's on the way.

LETICIA
Okay. Thank you.

155 INT. CADILLAC - NIGHT

155

Leticia rests her head against the window.

HANK
Bought a business.

LETICIA
Excuse me?

HANK
I bought a gas station. Last night.

LETICIA
Where?

HANK
Prospect Street.

LETICIA
Clement's?

*

(CONTINUED)

155 CONTINUED:

Hank looks at her.

HANK
Yeah, Clement's.

*

LETICIA
I know Clement. Never liked that man.

*

156 EXT. LETICIA'S STREET - NIGHT

156

Cadillac pulls to the curb..

157 INT. CADILLAC - NIGHT

157

HANK
Bye now.

LETICIA
Thank you.

Leticia opens the door.^ She stops. Turns to Hank.

LETICIA (CONT' D)
Why did you help me?

HANK
Excuse me?

LETICIA
When you took me and my baby to the hospital.

MOMENT

HANK
I don't know.

Leticia turns and starts to get out.

Hank speaks up.

HANK (CONT' D)
My son . . . he died . . . I just wanted to . . .

Hank struggles.

HANK (CONT' D)
. . . my son, he's gone" . . . my son he was a good man . . . my son . . . he was my son . . .

Hank starts to break.

(CONTINUED)

157 CONTINUED:

HANK (CONT' D)
. . . . I wasn't a good father . . . he was a
good boy . . . a good man . . .

Leticia pulls Hank to her.

HANK (CONT' D)
I was no good . . .

He cries. She strokes his head.

MOMENT

LETICIA
Come on.

158 INT. LETICIA'S LIVING ROOM - A FEW MOMENTS LATER

158 *

Leticia sits next to Hank on the couch. Plastic quart bottle of Jack Daniel's sits on coffee table. They sip whiskey from glasses. Big sips.

LETICIA
I love Jack Daniel's . . .

""A

SILENCE

HANK
(nods)
It's a good drink. Something about
the way it's distilled, and blended.

Daylight starts to make its way through the window.

LETICIA
Excuse me.

Leticia gets up and closes the curtains. Sits back down next to Hank.

LETICIA (CONT' D)
I bought them curtains on credit.
I think they're pretty.

Hank nods,

LETICIA (CONT' D)
I wasn't sure if I could afford it, but
the man offered a good deal, so I
figured I'd work with him

(CONTINUED)

She shrugs. Takes bottle and starts to pour herself a drink, then quickly offers Hank first.

HANK

Thank you.

She pours. A lot for her and a lot for him.

LETICIA

My husband loved Jack Daniel's.

MOMENT

Leticia gets up. Legs a bit wobbly.

Exits into bedroom

~ ,.

Hank sips his whiskey.

Leticia returns with stack of papers.

LETICIA (CONT'D)

My husband drew these.

Shows Hank different drawings. Sketches of prison life.

HANK

Knows these drawings.

LETICIA (CONT'D)

Larry was executed in Jackson.

*

LONG MOMENT -

HANK

I'm very sorry . . .

Leticia shows Hank another stack.

LETICIA

These are Tyrell's.

Hank looks over the drawings.

HANK

Had his father's talent.

LETICIA

Yeah, he did. He was a sweet boy. He just loved to eat.

Leticia starts laughing.

(CONTINUED)

LETICIA (CONT' D)

Oh, how my baby just loved to fill his belly full of junk. Couldn't stop.

She takes another sip of whiskey.

LETICIA (CONT' D)

You, me, should go on a talk show. I'd love to do that. We could just talk about our problems, and the audience would help us get better. And when we leave the show, we'd feel good.

Leticia cries.

Hank sets his glass on the coffee table.

Awkward moment.

Puts his hand on 'Leticia' s breast.

Pulls back.

HANK

I'm sorry.

Leticia takes off her blouse. Undoes bra. Her breasts fall.

Hank purs his mouth to her nipple.

Leticia leans back.

Hank stops and leans back. Puts his arm around her.

Leticia 's head falls to his lap.

She undoes his belt.

Hank manages to get her skirt off. Leticia gets on the floor and pulls his pants down.

Hank slides off the couch.

She takes off her panties. Starts to cry.

Hank freezes.

Leticia pulls him to her.

LETICIA

Please please

(CONTINUED)

HANK

I can stop . . . I don't want to hurt you . . .

LETICIA

. . . I know . . .

Hank puts Leticia against the couch. He takes her from the rear and starts pumping her. Leticia turns, eyes meet.

HANK

I'm sorry. . .

*

Leticia changes position. Crawls around and rides him gently.

HANK (CONT' D)

. . . Dear lord . . .

Hank, using his pelvic muscles, lifts her into the air. Leticia maintains her mount.

*

*

~~1-21-01 10:15 AM~~

. . . Harder . . . harder . . .

HANK

Thank you . . . thank you . . . you feel so good . . .

159 INT. LETICIA' S HOME - LATER - MORNING

159

Hank and Leticia are asleep on the carpet. Hank wakes up. He gets up slips into his pants and walks into

160 LETICIA' S BATHROOM

160

Hank flips on the light, shuts the door.

Splashes water on his face.

MIRROR

Hank stares deep into his own eyes.

Notices a photograph of LAWRENCE tacked to bathroom door.

Hank vomits into the toilet.

160-AINT. LIVING ROOM - MORNING

160-A

Leticia sitting on the. sofa.

Hank comes out from bathroom

(CONTINUED)

160- ACONTINUED:

LETICIA
You alright?

HANK
I better be going.

Leticia watches Hank as he slips into his shirt.

*

Walks him to the door.

LETICIA
Bye

HANK
Me being sick like that? Got nothing
to do with you.

They half hug.

161 EXT. HANK'S HOUSE - MORNING 161

Cadillac pulls into driveway.

162 INT. GROTOWSKI KITCHEN - MORNING 162

Hank enters kitchen from porch.

Hank pokes his head in.

No sign of Buck.

HANK
(calling)
Pop?

163 OMITTED 163

164 INT. HALLWAY - MORNING 164

HANK
Pop? Where you at?

BUCK (O. S.)
In the damn bathroom!

Hank rushes down the hall to

165 INT. BATHROOM - MORNING 165

Buck is laying in the tub shivering.

(CONTINUED)

165 CONTINUED:

HANK
Pop? ...

BUCK
Twisted my ankle trying to take a bath.

Hank grabs a towel from the rack and goes to Buck. Wraps the towel around his father and helps him out of the tub.

BUCK (CONT' D)
Can't even take a goddamn bath.

Hank takes a bathrobe off a hook and slips it onto Buck. He picks him up.

HANK
Come on . . .

166 INT. BUCK'S ROOM - MORNING 16.6 *

Hank helps Buck in. Lays him on the bed. *

167 INT. KITCHEN - MORNING 167

Hank opens freezer and pulls out tray of ice.

168 INT. BUCK'S ROOM - MORNING 168 *

He examines Buck's ankle.

HANK
Don't look too swollen. Wiggle your toes.

Toes wiggle.

Hank puts pressure on Buck's ankle.

HANK (CONT' D)
Feel that?

Buck doesn't respond.

HANK (CONT' D)
I said, can you feel that?

BUCK
I'm sinking.

HANK
What are you talking about?

(CONTINUED)

Hank applies ice.

: BUCK
I ain't worth shit.

Hank pats his father's hand.

 HANK
Stop that.

 BUCK
I don't feel like a man, anymore.

Hank sits next to him.

 HANK
Come on, pop. You're a man.

 BUCK
I can't clean myself, can't walk to the
kitchen without falling down. Can't get
to the phone before the damn thing stops
ringing. I can't remember what a woman
even smells like ... your mother ...
. can't see her in my head anymore ...

Buck breaks.

 BUCK (CONT'D)
. . . Oh sweet mother of Jesus. I wish
I were dead . . .

Hank just looks at him.

 HANK
Your ankle, it's okay?

Buck nods.

169 EXT. DRIVEWAY - THAT DAY

169

Nova chugs up a long dirt driveway. Hank at the wheel.

At the end of the driveways is a SMALL WOODEN HOUSE. Next to
the house, a BARN. Hand-painted on the side of the barn, in
large letters:

COOPER'S AUTO REPAIRS

170 INT. BARN - DAY

170

Converted into a mechanic's garage.

(CONTINUED)

Hank enters.

Ryrus' legs stick out from beneath a car.

MAGGIE, his four-year-old daughter, sits by his legs, playing with some tools.

She hits Ryrus' leg.

MAGGIE .
Daddy, there's a man here.

Ryrus slides out. Looks up. Forearms covered with grease, ratchet wrench in hand.

RYRUS
Hey.

HANK
Hey...
(to Maggie)
Hey.

Maggie is shy. Puts her face against her father's leg.

RYRUS
(to Maggie)
It's okay, baby.

Wipes grease from his arms with clean rag. Stands up and lifts Maggie to his shoulder.

HANK
I got an '89 Comanche out there, needs a lube job, new points and plugs. Can you do it? *

RYRUS
How soon you need it?

HANK
Soon as possible.

RYRUS
Tomorrow afternoon?

HANK
I'd appreciate it. Maybe your boys'd want to wash and wax it? I'm selling it.

RYRUS
I'll ask them

171 EXT. RYRUS' S BARN - NEXT DAY - AFTERNOON

171

The bright sun beams down on

WILLIE AND DARRYL

Buffing wax off Nova.

MUSIC plays on a portable BOOM BOX.

HANK

Walking up driveway .

HANK
Afternoon .

WILLIE
Hey .

DARRYL
How you doin' ?

Looks at Nova.

HANK
Just fine.

Walks around car, checking her out.

HANK (CONT' D)
Pretty. Real pretty.

Boys quiet radio. Gather up supplies.

Hank runs finger along hood.

HANK (CONT' D)
Y' all did real good.

Takes out cash. Pays Willie and Darryl.

WILLIE
(surprised at generosity)
Thanks.

DARRYL
Thank you, sir.

Hank shakes their hands.

Ryrus steps out onto porch. Carrying Maggie.

(CONTINUED)

Pink 5/10/01

171 CONTINUED: 84
171

Waves to Hank.

172 EXT. DIRT ROAD - EARLY EVENING 172

Nova cruises down road. Engine purring.

173 INT. NOVA - EARLY EVENING 173

HANK

Listening to Hank Williams. Pleased with the car.
Pleased with himself. Opens

GLOVE COMPARTMENT

Hank pulls out a Girly magazine.

Sets it on passenger seat. Eyes a few pages. Tosses it.

174 EXT. LETICIA'S HOUSE - EARLY EVENING 174

Hank and Leticia admire Nova.

Offers her keys.

LETICIA
(shakes her head)
I can't do that.

HANK
It was my boy's. This is what he'd
want.

LETICIA
I'm not going to say that I don't want
it.

HANK
Good.

175 INT. LETICIA'S BEDROOM - THAT NIGHT 175

Hank laying on his back. Looking at ceiling. Leticia sleeps
next to him

176 OMITTED 176 *

177 OMITTED 177 *

178 EXT. HANK' S HOME - DAY 178

Nova idles at end of driveway.

179 INT. NOVA - DAY 179

Leticia at wheel, Hank in passenger seat.

Hank pops GLOVE BOX.

HANK
Registration, insurance, all in order.

Leticia smiles at Hank.

HANK (CONT' D)
I'd like to come see you tonight.

LETICIA
I'd like that too.

Leticia and Hank kiss.

180 EXT. DRIVEWAY - DAY 180

Hank hops out of Nova. Leticia takes off.

Hank watches Nova disappear. Opens mailbox.

181 EXT. BUSY STREET - LATER THAT DAY - A SIGN READS - 181

MICKEY' S PAWN SHOP

Leticia pulls up.

182 OMITTED 182

183 INT. HANK' S LIVING ROOM - SAME DAY 183

Hank looks at the walls. Folds Buck's blanket. Notices a
crooked picture. The wall behind is faded. *

184 INT. PAWN SHOP - MOMENTS LATER - SAME DAY 184

Leticia enters.

PAWNBROKER comes to counter.

Leticia reaches into her purse and pulls out

WEDDING BAND

She places it on counter.

185 OMITTED 185

186 EXT. STREET - DAY 186
 Leticia exits Pawn shop and crosses street to
 "STETSON HATS" STORE

187 INT. HAT STORE - DAY 187
 POV - through window Leticia crossing.

188 ' OMITTED 188

189 EXT. HANK'S LAND - DAY • . 1 8 9
 Hank works power mower. Finally gets the thing started.
 Cuts grass around TOMBSTONES.

190 INT. NOVA - DAY • 190
 Leticia places HATBOX on the seat next to her.

190A EXT. NOVA - DAY 190A
 Leticia pulls out of her parking spot.

191 INT. DEN - DAY 191
 BUCK
 Watches TV. Laughs. Louder and louder.

192 EXT. HANK'S LAND - DAY 192
 Hank mowing along. Mower conks out.
 Hank bends over and pops fuel cap. Looks inside.
 No gas.

193 EXT. ROAD - SHORT WHILE LATER - DAY 193
 IN HANK'S HAND
 A RED JERRY CAN swings back and forth as he heads to
 Ryrus'.

194. EXT. DRIVEWAY - DAY 194
 Nova pulls along side Hank's Cadillac.

(CONTINUED)

194 CONTINUED:

Leticia gets out. Looks around. Slowly walks to front door,
hatbox in hand.

Rings doorbell.

No answer.

LETICIA
(calling)
Hello? Hank?

Turns door knob. Door opens. .

LETICIA (CONT'D)
Hello? It's Leticia, Hank.

Hears TV. t

195 INT. DEN - DAY 195

Buck listens to the female voice.

196 INT. HALLWAY - DAY 196 *

LETICIA
I'm coming inside, Hank?

Follows the SOUND OF TV. *

197. EXT. RYRUS' GARAGE - DAY ' . 1 9 7

Ryrus chats with Hank as he pumps gas into JERRY CAN.

198 INT. DEN - DAY 198

Leticia enters.

Sees Buck.

LETICIA
Oh, I'm sorry.

BUCK
Who are you?

LETICIA
. . . I'm . .

•BUCK
You just walked in my house?

LETICIA
I'm sorry, sir, I thought . . .

(CONTINUED)

BUCK
Hank? Looking for Hank?

LETICIA
Yes. Is *he* here?

BUCK
Who are you?

LETICIA
My name's Leticia Musgrove - Hank
and me . . . we're friends -

BUCK
Musgrove?

Leticia nods. .

BUCK (CONT' D)
Please, little darling . . . you got a,
cigarette?

LETICIA
Looks to me like you shouldn't be
smoking.

Buck gives her a cute old man smile.

BUCK
C'mon, have you got one?

Leticia smiles back. Reaches into bag. Pulls out a pack
of menthols.

Hands it to Buck.

BUCK (CONT' D)
Match?

She hands him her lighter.

Buck lights up. Deep inhale. Enjoying this a lot.

LETICIA
Is Hank here?

BUCK
Yeah, yeah, be back shortly. I'm
Buck, his father.
(nods at hatbox)
That for Hank?

(CONTINUED]

LETICIA

Yes. . It's a gift.

BUCK

I'll see he gets it.

Leticia slowly places the box on Buck's lap and quickly stands back.

Buck gently opens the lid.

Leticia smiles:

BUCK (CONT' D)

Damn.

*

BUCK

Examines Leticia up and down.

BUCK (CONT' D)

Hank must have done something right to deserve a fine hat like this.

LETICIA

(uneasy)

I guess he did.

Ash falls from Buck's cigarette, lands on 'the HAT'S BRIM

Leticia goes to wipe it away when Buck grinds it into the felt.

He lets out a guttural laugh.

BUCK

In my prime, I had a thing for nigger juice myself.

MOMENT

Leticia's shocked.

She gives the old man a contemptuous smile. She walks over and slaps his face, knocking the cigarette out of his mouth.

Buck lets out a gasp. Terrified.

LETICIA

(CONTINUED)

Her face relaxes. Resigned.

Buck watches her leave. Hears the door slam

He turns the dial on his tank. Takes a breath of oxygen.

198 CONTINUED: (3)

90.
198

He turns the dial on his tank. Takes a breath of oxygen.

199 EXT. DRIVEWAY - DAY

199

Hank carries filled JERRY CAN in both hands. Sees Leticia exiting. Making her way towards Nova.

MOMENT

Hank drops Jerry Can and runs •.

Leticia gets in Nova.

Hank gets to driver's window. Leans inside.

HANK
What happened?

LETICIA
I met your father.

MOMENT

HANK
Whatever he did . . .

LETICIA
It don't really matter a whole lot.

HANK
He' s . . . he' s . . . he' s . . .

LETICIA
I don't really care.

She turns ignition.

FROM PORCH

Buck watches scene unfold.

Hank grabs at Leticia's shirt. Rips it as he pulls her back.

HANK
Hold on . . .

LETICIA
TAKE YOUR HANDS OFF ME!

Hank does just that. .

Leticia slams accelerator.

(CONTINUED)

99 CONTINUED:

Hank doesn't move. Stands -here. Watches her peel off.

200 EXT. PORCH - DAY

200

Hank walks up the steps.

Buck sits outside. Wears Hank's new HAT.

Hank stops.

LONG MOMENT

BUCK

We're family . . . I'm your father.
Remember that. You have taken the
path. Hank? You catching on what
talking about?

wrong
I ' m

-

*
*
*
*
*
*
*

(pause)

What's your problem?

HANK

You are.

201 EXT. HANK'S DRIVEWAY - NEXT MORNING

201

Cadillac's back seat loaded with BOXES. Hank ropes down trunk.

Hank disappears into HOUSE.

Reappears with Buck. Holding him by the arms.

Buck tries to fight the walk to the car.

202 EXT. "GOOD SHEPHERD HEALTH CARE CENTER" - DAY

202

Convalescent home. Modest. building. Affordable.

203 INT. LOBBY - DAY

203

OLD PEOPLE sit everywhere. Vacant eyes. Empty stares.

Buck sits next to Hank.

The Director, MS. GUILLERMC, walks over to them

(CONTINUED)

203 CONTINUED:

MS. GUILLERMO
Hello, Mr. Grotowski?

HANK
Yes.

MS. GUILLERMO
This must be Buck. Right?

HANK
Yes, it is. Pop, this is Ms. Guillermo.

Buck is silent.

MS. GUILLERMO
Listen Buck, I'm going to talk with your
son for a little bit. Okay?
(beat)
Is that alright with you?

Buck doesn't respond.

HANK
He's okay.

MS. GUILLERMO
I'll have Lou and Al take him to his
room and show him around. That alright
with you Buck?

Buck stays quiet.

MS. GUILLERMO (CONT'D)
Come on, Mr. Grotowski.

Ms. Guillermo waves LOU and AL over. TWO LARGE BLACK MEN.

MS. GUILLERMO (CONT'D)
(on her way out)
Lou! Al! Take Buck, there, back to his
room

Hank follows Ms. Guillermo to her office.

Looks back and sees

TWO LARGE BLACK MEN on each side of Buck. They take him
through a door.

204 INT. DIRECTOR'S OFFICE - DAY

204

Clean. Well-lit. Pastel colors.

(CONTINUED)

Ms. Guillermo passes some papers across her desk.

MS. GUILLERMO
We have an two RNS on staff and a
physician on call.

Hank talks as he signs.

HANK
I always took care of him

Hank hands back a signed form Goes to another.

MS. GUILLERMO
Before you go, let him know he'll be
okay, that you'll visit.

HANK
I will. .

He finishes the paperwork.

MS. GUILLERMO
Thank you.

MOMENT

HANK
You will take good care of him, won't
you?

MS. GUILLERMO
Yes.

HANK
Just want him to go out . . . in peace . . .

MS. GUILLERMO
Of course you do.

HANK
. . . He may give you a hard time.

Ms. Guillermo smiles.

MS. GUILLERMO
We can handle it.
(beat)
You must love him very much.

HANK
No, I don't. It's just that, he is my
father.

205 INT. .CORRIDOR - DAY

205

Hank peers into the rooms as he walks.

ROOMS

OLD MEN. OLD WOMEN. Staring into space. TV's playing for no one. People waiting to die. Announcements echo the halls.

ROOM NUMBER 13

' Hank goes inside.

206 INT. BUCK'S ROOM - DAY

206

Brown walls. Checkered floor. Tacky.

Buck sits on a hospital bed. His walker leans against the wall. An ugly drape covers the window. His bag on the floor. The scrap book sticks out of its side pocket.

*

Next to Buck, an ELDERLY BLACK MAN lays in his bed. Dozing.

FATHER AND SON look at each other.

Buck nods toward the Black Man.

BUCK
(softly)
Shit.

HANK
You'll have a television tomorrow.

BUCK
Finally getting rid of me. Huh?

HANK
They'll take care of you. There's a phone down the end of the hall. Call me.

BUCK
This is it.

HANK
I guess so.
(beat)
Yes, it is.

BUCK
Nothing I can do about this. I'm stuck.

(CONTINUED)

206 CONTINUED:

HANK

Me tod.

Hank takes a step and puts out his hand.

Buck stares at his son.

BUCK

Never wanted to go out like this.

HANK

Me neither.

Buck averts his gaze.

Hank doesn't budge.

HANK (CONT' D)

Goodbye, Pop.

Hank turns and walks out the door.

207 EXT. CONVALESCENT HOME - DAY 207

Hank exits the home.

208 INT. HANK'S BEDROOM - NEXT MORNING 208

Hank gets dressed. Looks in the mirror. Listens for the sound of Buck. The sound of the TV. Hears nothing.

208A INT. LIVING ROOM - DAY . 208A

A wide static of the empty room

209 INT. BUCK'S ROOM - DAY 209

Large box sits on the carpet.

Hank puts away the rest of Buck's belongings.

Tapes the BOX shut.

209A DEADBOLT 209A

Slides open.

210 INT. SONNY'S BEDROOM - DAY 210

Hank walks in his son's room with his father's box. Puts the box in Sonny's closet.

*

210A DEADBOLT 210A

Jammed shut. Padlock secure.

211 INT. CADILLAC - NIGHT 211

Hank starts his Caddy. Drives.

212 EXT. WAFFLE HOUSE PARKING LOT - NIGHT 212

Hank walks towards entrance.

*

213 INT. WAFFLE HOUSE - NIGHT . 213

Leticia is at the counter.

Hank walks though the door. Sees Leticia. Walks over to her.

HANK

Leticia . . .

She looks at him

LETICIA

You want your car back?

Hank shakes his head.

HANK

I sent him away.

LETICIA

I ' m busy, I don't have time to talk to you now.

Hank takes a deep breath.

HANK

Okay.

Leticia goes back to work.

*

Hank gets up slowly. Heads to door.

214 INT. WAFFLE HOUSE - NIGHT 214

*

Hank walks to Caddy. Looks through window. Sees Leticia serving a customer.

- 215 EXT. WAFFLE HOUSE - NIGHT 215 *
- Leticia sees Hank staring at her.
- THROUGH WINDOW
- Hank waves to Leticia. Gets in Caddy.
- Leticia keeps working.
- 216 INT. HANK'S LIVING ROOM - A FEW DAYS LATER - MORNING 216
- Drop clothes cover all the furniture. Open cans of paint all over the place. *
- Hank has a roller at the end of a long extension rod. He paints the ceiling.
- ROLLER
- Fresh white paint covers an old yellow.
- LATER
- HANK wipes paint from his face. He removes Flag next to the TV.
- He stares at it a moment before tossing it into the garbage.
- 217 EXT. LETICIA'S STREET - MORNING 217
- A WHITE CHEVY pulls up to the curb.
- CAR DOOR INSIGNIA
- COUNTY DEPUTY - A PLEASURE TO SERVE
- A BLACK MAN gets out of the car. About 50 years old. Long side burns on his face. No uniform. Wears slacks, white shirt, and black tie. DEPUTY JONES.
- He makes his way to
- 218 EXT. LETICIA'S HOUSE - MORNING 218
- Deputy Jones walks up Leticia's porch and loudly knocks on her door. He's done this a million times.
- DEPUTY
- Sheriffs department! Hello?
- Waits a second. No answer.

219 EXT. LETICIA'S STREET - SAME TIME

219

Another WHITE CHEVY pulls up. A group of BLACK YOUTHS get
out. All wear short sleeves. Sweating. Jones' helpers.
Ready to move furniture.

220 EXT. LETICIA'S HOUSE - MORNING 220

Jones knocks again. Tacks a new OFFICIAL NOTICE to her door.

OFFICIAL NOTICE

YOU HAVE BEEN EVICTED BY THE CITY OF LOCUST GROVE.
DO NOT REENTER THESE PREMISES.

Jones quickly takes out a set of channel locks and starts to jimmy the door. Suddenly

Leticia opens the door. Tired from work. Wears a bathrobe. Holds her purse.

LETICIA

Who's banging on my door this early?

DEPUTY JONES

Sheriff's department. Time to go Lady.

Leticia. Desperate.

LETICIA

Sir, please . . . give me a day . . .

Grabs her bag and takes out her meager tip money from work. Offers the bills to Jones.

DEPUTY JONES

I take nothing. You got to make peace with your land lord, then I go away.

Jones waves the Youths over. The Youths brush past Leticia and inside her home.

LETICIA

. . . I'm saving to pay what I owe . . .

DEPUTY JONES

I suggest you get fully dressed Ma'am
I'm here to put you out.

The Youths starts moving furniture out. Placing everything on the curb.

Leticia runs back inside.

221 INT. LETICIA'S LIVING-ROOM - MORNING 221 *

Leticia stands by window and looks out. Sees *

- 222 EXT. CURB - MORNING 222
Leticia's belongings are building up. A few neighbors are gathering around to watch.
- 223 INT. LIVING-ROOM - MORNING 223 *
Leticia starts crying. *
A YOUTH enters the living-room and picks up a little table. *
Leticia just watches. It's happening too fast.
- 224 EXT. LETICIA'S STREET - SHORT WHILE LATER - DAY 224
Leticia's stuff is all in one heap. She sits on one of her chairs. Holds a box in her- hands. *
CADILLAC
turns the corner. Cruises up the street. Hank looks out at her.
- HANK
Please stay with me.
- Leticia almost laughs.
- 225 EXT. HANK'S DRIVE WAY - LATER - DAY 225
A small U-HAUL truck pulls along side the parked Cadillac.
A second later, the Nova pulls in next to truck.
- 226 EXT. U-HAUL TRUCK - DRIVER'S SIDE - DAY 226
Hank slides out. Walks over to
- 227 EXT. NOVA - PASSENGER SIDE - DAY 227
Hank takes Leticia's hand and helps her out.
Leticia is tired.
- HANK
Come on.
- 228 INT. HANK'S BEDROOM - DAY 228
Hank and Leticia enter the room *

(CONTINUED)

HANK
Just rest. I'll take care of your
stuff.

*
*
*

(beat)
I want you to stay here.

Leticia just looks at him

HANK (CONT' D)
I'm gonna move your stuff in. I painted
the walls and ceiling. See?

*

Hank points around the room. Showing her his work.

HANK (CONT' D)
A new home.

MOMENT

HANK (CONT' D)
Just relax.

LETICIA
Okay.

229 EXT. HANK'S DRIVE WAY - DAY

229

Hank slides up rear door of the U-Haul truck.

Talking to Willie and Darryl.

WILLIE
What you want us to do now?

The boys break into grins.

HANK
Pay you each fifty bucks to help unload
this truck.

WILLIE
Where's it going?

Hank looks at the boys.

HANK
Into my house.

(CONTINUED)

DARRYL
That old man in there?

HANK
No. He ain't.

WILLIE
He's gone?

Hank nods. Takes out keys to the truck's gate.

230 EXT. CLEMENT'S - EARLY EVENING

230 *

Hank is on a tall ladder. Paints over the sign. Changes
CLEMENT'S to LETICIA'S. *

Slides down ladder.

Ryrus walks up to him Clip board in hand.

RYRUS
Who's Leticia?

HANK. Embarrassed.

HANK
My girl friend.

Ryrus nods.

RYRUS
Made this list of everything, that needs
either checking or servicing. Lifts,
and air compressor most importantly.

HANK
Good.

BEAT

HANK (CONT'D)
Think we can do it?

Ryrus smiles.

RYRUS
Yes I do.

They shake hands. Laugh.

231 INT. HANK'S LIVING ROOM - LATER THAT NIGHT 231

Hank has stacked and organized all of Leticia's belongings in a neat little area.

Pulls some of the plastic drop clothes off the furniture and throws them away.

Picks up a small box. Looks inside. Takes box and heads to

232 INT. HALLWAY - NIGHT 232

Hank holds the box while he unlocks the padlock at Sonny's door. He slides the bolt back and hears

Leticia walking up to him. Hank turns.

Leticia sees box. *

LETICIA
That's Tyrell's.

HANK
I figured I'd put it in here. This was my boy's room

233 INT. SONNY'S BEDROOM - NIGHT 233

Hank and Leticia enter.

Hank puts the box in Sonny's closet.

He notices Leticia looking at a photo on Sonny's bureau.

HANK
That's him

LETICIA
Don't look like you.

HANK
Had his mother in him

234 INT. HALLWAY - NIGHT 234

DEAD BOLT

(CONTINUED)

234 CONTINUED:

Slides. No lock.

235 INT. HANK'S KITCHEN - SHORT WHILE LATER - NIGHT 235

Leticia sits down at the kitchen table. Her clothes are wrinkled.

Hank gives her a glass of water off the tap. Sits opposite her.

HANK
This is the kitchen.

Leticia looks around.

LETICIA
Nice.

236 INT. HANK'S BEDROOM - NIGHT 236

Leticia takes off her clothes. It's awkward. *

HANK
I have no problem sleeping on the couch,
you know, maybe you should sleep by
yourself.

Hank opens the window. *

LETICIA
No. I'd feel too strange, being alone,
here, and all.

Naked. She gets in the bed. *

HANK
I want you to be comfortable. *

LETICIA
I want you to feel comfortable too.

Hank gets naked. Kills the light. Joins her in bed. *

HANK
I want to take care of you.

LETICIA
Good, 'cause I need to be taken care of.

HANK
Is it alright, I touch you?

(CONTINUED)

LETICIA
Yes it is.

(CONTINUED)

Hank lets his hands feel her breasts and belly. Lets his face fall between her legs. Awkward. He holds her legs.

Leticia lets herself feel good. She holds his head. Her legs tighten. She moans.

Hank pops his head up. Looks at her.

HANK
Feel that?

LETICIA
Yes, I did.

HANK
Feel good?

Leticia nods.

HANK (CONT' D)
I didn't hurt you, did I?

Leticia shakes her head.

LETICIA
No. You didn't.

Hank happy with himself. •

HANK
I'm going out.

LETICIA
Where.

HANK (CONT' D)
To get some ice cream.

LETICIA
Ice cream?
(beat)
Can you get me some?

*
*
*
*
*
*
*
*
*

(CONTINUED)

HANK
What kind you like? *

LETICIA
Chocolate.

Hank smiles. *

237 EXT. ROAD - NIGHT 237
CADILLAC'S HEADLIGHTS move down the road.

238 INT. CADILLAC - NIGHT 238
Hank listens to Hank Williams' "Praise the Lord,"
His head bobs with the music.

239 INT. 7-11 - NIGHT 239
STORE COOLER - door slides back.
Hank is looking at the different brands of ice cream

240 OMITTED 240 *

241 INT. SONNY'S BEDROOM - NIGHT 241 *
Leticia enters. Goes to closet.
Pulls photos from Tyrell's box;
Looks at picture of Sonny on dresser.
Picks it up. Studies it closely.
Behind PHOTO
FOLDED PAPER ON DRESSER
Looks familiar.
Takes paper and unfolds it.
DRAWING OF HANK

(CONTINUED)

241 CONTINUED:

241

An excellent drawing of Hank.

Signed by LAWRENCE MUSGROVE.

DRAWING OF SONNY

Also signed by LAWRENCE MUSGROVE.

LETICIA' S HANDS

*

Clench the pictures. Crumples them

She panics. Falls to the floor. Pulls herself onto Sonny's bed.

*

*

242 EXT. LETICIA' S - NIGHT

242

CADILLAC idles in front of the-station.

Hank leans on the steering wheel, admiring the sign:

LETICIA' S

He gets out of Cadillac. Leaves it running.

Walks to payphone. Pops in change and punches a number.

HANK

(on phone)

Hello? . . . this is Hank Grotowski calling
for Buck Grotowski . . . oh, I'm sorry,
I'll call in the morning.

243 INT. KITCHEN - NIGHT

243 /

DOOR

Opens. Hank walks in with ice cream

Goes to counter. Grabs bowls from cabinet. Pulls two spoons from counter drawer.

Scoops ice cream into bowls. Turns and sees.

LETICIA

Standing in doorway. Watching him Face tight and measured.

Hank smiles.

(CONTINUED)

243 CONTINUED:

HANK
Got us some chocolate ice cream

Holds up bowls,

HANK (CONT' D)
You alright?

Leticia nods.

HANK (CONT' D)
Let's sit on the porch.

Hank walks toward back door with ice cream; Leticia follows him

244 EXT. BACK PORCH - NIGHT . 244

Hank hands Leticia bowl of ice cream. They sit on steps.

Hank starts eating.

LETICIA

Stares at

245 EXT. YARD - NIGHT 245

SONNY, ELLEN, AND MARJORIE'S TOMBSTONES. •

HANK (O.S.)
I drove by our station on the way home.
I like that sign.

246 EXT. BACK PORCH - NIGHT 246

LETICIA

Watches Hank eat his ice cream.

HANK

Looks like a little boy.

HANK
I think we're gonna do alright.

LETICIA

Puts a spoon of ice cream to her mouth. Looks up.

SKY

(CONTINUED)

246 CONTINUED:

The stars are out.

MUSIC UP

LAVERNE BAKER'S "Tweedly Dee. "

T H E E N D