George Justin
SEP 8 1972

PAPER MOON

Screenplay by

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Based on the Novel, "Addie Pray" by

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Director-Producer:
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Saticoy Productions
4000 Warner Boulevard
Burbank, California
843-6000

FINAL REVISED DRAFT

September 1, 1972

DUPLICATED BY
PARAMOUNT PRINT SHOP

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PAPER MOON

FADE IN:

1 SMALL TOWN MOVIE SCREEN

Maurice Chevalier and Jeanette MacDonald, in "The Merry Widow", are dancing in a great hall with a thousand other couples.

CAMERA PULLS BACK to ESTABLISH:

2 SMALL TOWN MOVIE THEATRE

A few patrons scattered about. CAMERA MOVES to show the back of a small child, a candy bar in her hand, as she is enraptured by Chevalier and Jeanette. After a few moments, we HEAR the loud whisper of a woman's voice from the rear of the theatre.

VOICE
Addie?... Addie Loggins?...

3 ANGLE ON

a plump, middle-aged woman (MISS OLLIE) moving down the aisle, whispering as she comes forward, trying to focus her eyes in the darkness.

MISS OLLIE
Addie?
(stops at a row of seats)
Addie... that you?
(wrong person)

She continues to search. The movie continues in b.g. Finally she reacts.

4 HER POV - ADDIE'S BACK

The screen in front of us, the dancing continuing. The plump woman moves into FRAME and sits in a seat behind the child and leans towards her.

MISS OLLIE
(whispering)
Addie, come on outside with me, honey.

Addie continues to eat her candy bar, shakes her head, watches the movie.

(CONTINUED)

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4 CONTINUED:

ADDIE LOGGINS is nine years old. She stares with cold, sharp eyes at the screen. Dark, baggy overalls over a checkered flannel shirt. Her face already shows hard times. Tough. Protective. Observant. She is forming a crust and the vulnerable cracks are hardening fast. She could be mistaken for a boy.

MISS OLLIE
I gotta talk to ya, sweetheart.

Addie continues to chew her candy, shakes her head.

MISS OLLIE
You already seen it three times, now you come on outside with me, hear?

(pause)
Honey, I gotta talk to ya 'bout your mama. I got some bad news for ya 'bout your mama.

Addie looks at her.

MISS OLLIE
Your mama's had an accident.

omitted

Addie continues to stare at her. Waiting.

MISS OLLIE
(continuing)
Oh, Addie... your poor mama's dead.

5 LONGER ANGLE

The two of them just sit there looking at one another and then, somehow or other in the midst of the tragic news, they are watching the film.

MISS OLLIE
Don't you wanta cry, child?

Addie shakes her head. Finally Miss Ollie gets up and Addie is up with her and the two of them move up the aisle. Addie looking back to get one last glimpse of the movie. The glorious sweep of the dancers to the Merry Widow Waltz.

DISSOLVE TO:

6 EXT. GRAVEYARD - DAY

A hillside. Addie dressed in her one, shabby dress with a loose hem.

(CONTINUED)

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6 CONTINUED:

She is standing at an open grave, the casket already lowered. She stares into the hole, her eyes as cold as ever. Near her is Miss Ollie and the MINISTER and his WIFE. The latter sings in a flat soprano.

MINISTER'S WIFE
"Adieu, adieu, a long farewell
My face you'll see no more
So plain it is within my view
I shall come home no more."

We HEAR the noise of a car from o.s. It is chugging and couhing and gurgling and backfiring and finally hissing to a stop. The funeral party stops the services to look o.s.

7 THEIR POV - AN OLD FORD

Broken down, a bumper missing, a loose hood, a steaming radiator, has come to a stop on the road at the bottom of the cemetery hill. In it is MOSES (MOZE) PRAY, in his early thirties, hot and sweaty, wearing a straw hat and a suitcoat and suit pants but from different suits. He looks up towards the funeral service.

8 BACK TO MOURNERS

They continue the services.

MINISTER
(from the book)
"I have not sat with evil persons
neither will I go in with
dissemblers."

9 FAVOR MOZE - GETTING OUT OF THE CAR

As he does, we can see the seat with the springs popping through, a box of crackers on the dashboard, a generally deteriorating interior.

He carries a Bible and moves up the hillside towards the services. He picks up some flowers from another grave on the way.

10 FAVOR ADDIE

as she stares at her mother's coffin.

(CONTINUED)

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10 CONTINUED:

MINISTER
"I have harried the congregation of evil doers; and will not sit with the wicked."

11 FAVOR MISS OLLIE AND THE MINISTER'S WIFE

Moze approaches and stands alongside of the grave opposite from Addie.

MINISTER
"Gather not my life with sinners nor my life with bloody men."

12 CLOSE ON ADDIE

looking into the grave.

MINISTER'S VOICE
"In whose hands is mischief and their right hand is full of bribes."

13 FAVOR MOZE

sizing up the situation. Looks at Addie, then at Miss Ollie, next to her, who has been wondering who he is. They speak in whispers.

MOZE
Howdy.

Miss Ollie nods, looks him up and down as the service continues.

MISS OLLIE
Loggins funeral?

MOZE
Yes, ma'am.

The service continues. Moze looks at Addie who glares at him a moment across the open grave. Miss Ollie studies him, studies Addie; then, to Moze:

MISS OLLIE
(whispering)
You ain't related, are ya?

MOZE
Related?

(CONTINUED)

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13 CONTINUED:

MISS OLLIE
We're lookin' for the child's kin. Thought I saw some resemblance.

MOZE
(putting some-thing together)
No kin, eh?

MISS OLLIE
None we know of. 'Cept out in Missouri somewhere... seems ya got the child's jaw.

MOZE
No, ma'am, just a friend, ma'am. Just passin' through town.

MISS OLLIE
A friend. If ever a child needed a friend.

The service continues. Moze figuring things out.

MINISTER
"In the congregation will I bless the Lord. Amen."

ALL
Amen.

Addie looks into the grave a moment more, then the Minister takes her by the shoulder and moves her away. The Minister's Wife and Miss Ollie move with them. Moze left alone. He looks down into the grave.

MOZE
Amen, Essie Mae — I just know your ass is still warm.

He tosses in the flowers as an old man approaches the grave and begins to shovel in the dirt.

Moze looks off at the funeral party and starts after them.

14 NEW SHOT - ADDIE, MINISTER, MINISTER'S WIFE, OLLIE

Moze approaches. Looks at Addie.

MOZE
Bless you, child. Just wanted to pay my respects.
(MORE)

(CONTINUED)

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14 CONTINUED:

MOZE (cont'd)
(looks at his watch)
Well... gotta get goin'. It's a long way to Des Moines. Hallelujah.

He turns and starts off.

MINISTER'S WIFE
Des Moines? You mean in Iowa?

MOZE
That's right, ma'am. I, uh...
(holds up his Bible)
... sell the good book, ma'am. Movin' through the country with the Lord's good news.

MINISTER'S WIFE
Addie, child, don't you have your Aunt Billie Roy Griggs livin' in St. Joseph.
(to Moze)
St. Joseph, Missouri.

MISS OLLIE
It's the child's only known relative.

MOZE
That so?

MINISTER
You're drivin' your chariot east, sir. You could deliver this child to her kin folk.

MOZE
Well, now it ain't exactly a chariot.

MINISTER'S WIFE
I'll write the woman a letter tonight.

MOZE
Well, now, wait on here... I don't know... I have to give this a bit of thought. Could be I might have to make a stop here and there. And I ain't never traveled with a little child before.

(CONTINUED)

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14 CONTINUED: (2)

MISS OLLIE
But you're goin' that way!

MINISTER'S WIFE
The child's got no place to go!

Pause.

MOZE
Well... in the eyes of the Lord,
I 'spect I have no choice, do I?

MINISTER'S WIFE
Hallelujah!

MINISTER
God works in mysterious ways.

15 FAVOR MOZE

MOZE
(a knowing smirk)
Don't he now.

16 INT. FORD - MOVING - DAY

Addie's small suitcase is in the back seat. On her lap is the cigar box, well tied. At her side is her radio. She wears her overalls and an old, black cloche hat from her mother's room.

They ride in silence. Addie moves quickly as the spring on the seat stings her rear. She looks down at it, then straight ahead, as the Ford bucks and spits and rumbles and manages to move on. Without looking:

ADDIE
How come you're takin' me?

MOZE
Huh?

ADDIE
How come you're takin' me?

MOZE
'Cause I'm <u>goin'</u> that way, honey.

He smiles, then looks ahead. And after a moment:

(CONTINUED)

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16 CONTINUED:

MOZE
Although I do wanta make just one stop 'fore we leave town. Got a little business t'take care of.
(pause)

ADDIE
You know my mama real good?

MOZE
Oh, pretty good.

17 EXT. KANSAS FEED & FLOUR CO. - McCRACKEN, KANSAS

The pickup has driven in, next to the office shack. Moze leads Addie with him toward the office.

18 INT. GRAINARY OFFICE - DAY

MR. THOMPSON, a small, fat, balding man in shirtsleeves, is working at a desk. The door opens and Moze looks in.

MOZE
Mr. Thompson?

THOMPSON
(unpleasant)
That's right.

MOZE
Mr. Thompson, I'd like a minute of your time.

THOMPSON
Not buyin' today.

MOZE
Not sellin', Mr. Thompson. Just want you t'meet somebody. Just take a second.

Moze opens the door quickly.

19 EXT. GRAINARY OFFICE

Moze takes Addie's arm. She carries her cigar box.

MOZE
(whisper)
Don't you say a word, 'less I ask you to.

He pulls her inside.

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20 INT. OFFICE

Moze comes in with Addie who stands, confused, in the middle of the room. Mr. Thompson looks at her, then he looks at Moze who stands proudly at the side of Thompson's desk. Finally:

THOMPSON
So what?

MOZE
Tell him your name, honey.

ADDIE
Addie.

MOZE
Addie what, honey?

ADDIE
(not understanding)
Addie Loggins.

Thompson reacts. Moze sees the reaction and quickly moves Addie to the door.

MOZE
Ya done fine. I'll be out in a minute.

He all but pushes her out and closes the door behind her. He turns and looks at Mr. Thompson who is looking at him with cold, narrowed eyes.

MOZE
Ain't she a sweet child?

THOMPSON
No... she ain't a sweet child.

MOZE
Well, maybe she don't seem sweet right now, but that's 'cause she's sad. That is, with her mama bein' dead, what with your brother gettin' drunk and drivin' the way he did inta that tree.

THOMPSON
What're you tryin' t'pull? Get outa here.

21 EXT. OFFICE

Addie near the door. She can hear.

(CONTINUED)

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21 CONTINUED:

THOMPSON'S VOICE
GET OUT OF HERE!

MOZE'S VOICE
I'll get out. But let me tell you where I'm gonna go.

THOMPSON'S VOICE
I don't <u>care</u> where you're gonna go.

MOZE'S VOICE
I'm gonna go to Mr. J. T. Deeds.

22 BACK INTO OFFICE

MOZE
(nervously — he's no pro)
You know who Mr. J. T. Deeds is? He's one of the biggest lawyers in Kansas and he don't favor the man with the money. He favors the man without it. And you know what's gonna happen to you? There's gonna be a lawsuit 'gainst your brother. 'N you know what happens then? You bet you know. All his money, just gonna be tied up in knots, just sittin' there. That means ever'thing. His bankin' money, his house and ever'thing he owns includin' half this plant.
(beat)
'N don't think that pore child ain't entitled. 'Cause she is!

Thompson simply glares at him. Moze grows a little nervous now as he rubs his face and then takes an obviously 'acted' pose of strength.

MOZE
I was figurin', uh...
(looks to the floor)
... couple thousand dollars would be acceptable.

THOMPSON
Couple thou -- I'll give you <u>two</u> hundred.

MOZE
Two hundred dollars?

(CONTINUED)

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22 CONTINUED:

THOMPSON
Two hundred dollars.

Moze hesitates a beat, then looks at his pocket watch. And then back to Thompson. They exchange looks.

MOZE
It's a deal.

23 EXT. JAYHAWK AUTO PARTS STORE

A large, painted sign reads "Garage Work". Tires, hubcaps, etc., hang on the front of the wooden structure. The Ford is there with its hood up. GROVER, a grease-covered mechanic, is putting on a new radiator cap. It has a small, metal pin wheel in it that spins in the wind. It's obvious that some considerable work has been done on the car, including four brand new tires. Addie is standing somberly at the side of the garage, watching all this, holding her cigar box as she does. Grover begins to add up a bill as Moze, quite pleased, kicks the tires and then goes to the new radiator cap. He blows at it. It spins. He's pleased.

24 FAVOR GROVER

as he finishes up the bill.

GROVER
That'll be, uh... sixty-seven dollars and fifty-four cents.

MOZE
You sure these tires are new?

GROVER
Sixty-seven dollars and fifty-four cents.

Moze reaches into his pocket and privately turns to take out a wad of money.

25 FAVOR ADDIE

staring at him.

26 CLOSE ON MOZE

looking to Addie.

MOZE
Now we'll have ya in St. Joseph in no time.

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27 EXT. TRAIN DEPOT - DAY

Moze at the ticket window. The STATION MASTER inside.

MOZE
When's the next train to St. Joseph?

STATION MASTER
(checking schedule)
Uh, St. Joseph... let's see here ... There's the 4:14 -- that'll get ya into St. Joe at nine and fifty-two.

MOZE
I'd like one child's-priced ticket, please.

The Station Master looks out over the counter.

28 HIS POV - ADDIE

at the far end of the depot. Standing quietly with her suitcase, her radio and her cigar box.

29 BACK TO MOZE AND STATION MASTER

The Station Master looks at the complicated strip of tickets, starts clipping and punching holes, etc. Finally:

STATION MASTER
That'll be 'leven dollars and fifty-five.

MOZE
(takes the tickets and hands Station Master a piece of paper)
'N I want to send this here telegram. Right here, t'Mrs. Billie Roy Griggs, Cosmo Road, in St. Joseph.
(reading aloud)
'Train arrivin'... 9:52 tonight. Bringin' love, affection and twenty dollars cash... better make that twenty-five dollars cash." Sign it just Addie Loggins.

(CONTINUED)

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29 CONTINUED:

STATION MASTER
(counting the words)
Ten words. That'll be eighty-five more cents. Let's see, that's eighty-five and eleven and forty-five, if we carry the ought... twelve and thirty.

MOZE
(gets out his change)
Twelve and thirty, huh. Well, uh ... I'll tell ya, make it in the message there love, affection and twenty dollars cash.

The Station Master makes the change and Moze counts out the money.

STATION MASTER
Love, affection and twenty dollars cash.

30 ANGLE ON ADDIE

staring sadly at the railroad tracks. She looks up.

31 HER POV - MOZE

finishing up the transaction. Then he turns and starts towards CAMERA, PULL BACK to show Addie as he approaches her. Stops in front of her.

MOZE
There's your ticket. 'N here's twenty dollars for your Aunt Billie.

Puts it in her pocket. He stands around self-consciously, then he looks at his watch.

MOZE
We got 'til four fifteen...
(beat)
Don't suppose ya can wait here by yourself, can ya?

She doesn't answer.

(CONTINUED)

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31 CONTINUED:

MOZE
Ya hungry?
(pause)
Ya want a Nehi and a Coney Island?

They exchange looks.

32 INT. DINER

Addie and Moze at the counter. The WAITRESS and a few other CUSTOMERS in b.g. Moze is eating heartily. The RADIO PLAYS. Addie just stares at her hot dog and drink. She also looks at their reflections in the mirror behind the counter.

Moze has his eyes on the waitress when she's nearby. Then he looks at Addie.

MOZE
Ain't ya gonna eat it?

ADDIE
I ain't hungry.

MOZE
You worried' bout goin' on the train? You're gonna like the train. Don't worry 'bout it. 'Fore the night's over, you'll be sleepin' in your aunt's house. All your worries will be over. So eat your Coney Island.

ADDIE
She don't even know me.

MOZE
Well, she's gonna know you now!

ADDIE
She ain't gonna want me.

MOZE
What're ya makin' trouble for, she ain't even seen ya, yet!

ADDIE
She never even cared for my mama, 'n she was her sister.

MOZE
Ain't nobody didn't care for your mama. Your mama was a fine woman.

(CONTINUED)

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32 CONTINUED:

ADDIE
Ever'body says she weren't.

MOZE
Well, ever'body don't know your mama, do they?
(pause)

ADDIE
How good you know my mama?

MOZE
Good enough to know you can be real proud of all the happiness she give t'people. Eat your Coney Island.

ADDIE
You meet her in a barroom?

MOZE
Why would you have a question like that?

ADDIE
I hear Miss Ollie talk to the neighbor lady. They was wonderin' if you're my pa.

MOZE
Well, don't the world have a wild imagination.
(looks at watch)
Now eat your Coney Island.

Long pause.

ADDIE
You my pa?

MOZE
'Course I ain't your pa.
(pause)
I'll get ya some relish.

He gets up and reaches for some relish, brings it to her, slaps it on her hot dog.

MOZE
There ya are. Coney Island's no good without relish.

Addie stares at the dog, doesn't eat it. Then she looks at Moze.

(CONTINUED)

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32 CONTINUED: (2)

MOZE
Now look, I know how ya feel, I lost my ma, too. Even lost my pa...
(wondering)
Don't know where my sister is ... look, I wish I could tell ya I'm your pa but it just ain't like that.

ADDIE
Ya met her in a barroom.

MOZE
Just 'cause a man meets a woman in a barroom don't mean he's your pa. Eat your Coney Island.

Long pause as Addie stares at the relish.

ADDIE
Well, then... if you ain't my pa... I want my two hundred dollars.

MOZE
How's that?

ADDIE
I want my two hundred dollars.
(looks at him)
I heard ya through the door talkin' to that man, and it's my money you got and I want it.

MOZE
Now just hold on a second...

ADDIE
I want my money.
(louder)
You took my two hundred dollars.

MOZE
(as some people in b.g. turn)
Quiet down, y'hear?

ADDIE
(louder)
I want my two hundred dollars.

MOZE
Alright, alright... just hold on...
(MORE)

(CONTINUED)

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32 CONTINUED: (3)

MOZE (cont'd)
(smiles at the customers)
Let me explain somethin' t'you...

ADDIE
It ain't as how you was my Pa -- that'd be different...

MOZE
Well, I ain't your pa, so get it out of your head, you understand? I don't care what those neighbor ladies said.

ADDIE
I look like ya.

MOZE
You don't look nothin' like me. You don't look no more like me than you do that Coney Island. Eat the damn thing, will you?

ADDIE
We got the same jaw.

MOZE
Lots uh people got the same jaw.

ADDIE
But it's possible, ain't it?

MOZE
No, it ain't possible.

ADDIE
(louder)
THEN I WANT MY TWO HUNDRED DOLLARS.

MOZE
ALRIGHT... Maybe we got the same jaw. Same jaw don't mean the same blood! I know a woman looks like a bullfrog, but she ain't the damn thing's mother.

ADDIE
But you met my mama in a barroom.

MOZE
For God's sake, you think ever'body gets met in a barroom gets a baby?

(CONTINUED)

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32 CONTINUED: (4)

ADDIE
It's possible.

MOZE
Damn it, child, anything's possible. But possible don't make it true.

ADDIE
Then I want my MONEY!

MOZE
Will you quiet down.

Everybody is looking now. Addie is silent.

MOZE
(softly)
You don't have no appreciation, that's the trouble with you. Maybe I did get some money from that man. Well, you're entitled to that. And I'm entitled to my share for gettin' it, ain't I? I mean it weren't for me where'd you be? Some orphan home, that's where. You think them folks'd spend a penny to send you east? No sir. But who got ya a ticket t'St. Joe? Who got ya a Nehi and a Coney Island? 'N I threw in twenty dollars extra, plus eighty-five cents for the telegram. Without me, you wouldn't have any of that. I didn't have to take you at all, but I took ya, didn't I?
(pause)
Well, I think that's fair 'nuf. 'N we're all better off. You get to St. Joe 'n I got a better car. Fair's fair. Now drink your Nehi and eat your Coney Island.

ADDIE
I want my two hundred dollars.

MOZE
I don't even have two hundred dollars no more, and you <u>know</u> it!

ADDIE
(slowly)
If you don't give me my two hundred dollars, I'm gonna tell a policeman how ya got it --
(MORE)

(CONTINUED)

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32 CONTINUED: (5)

ADDIE (cont'd)
-- and he'll make ya give it to me, 'cause it's mine.

MOZE
(steaming)
But I don't have it.

ADDIE
(slowly)
Then git it.

Moze's fist hits the counter. It all but rocks the restaurant. Everyone turns again. The Waitress moves to Moze and Addie.

WAITRESS
(to Addie, eyes on Moze)
How we doin', Angel Pie? We gonna have a little dessert after we finish up our hot dog?

ADDIE
I dunno.

WAITRESS
What d'ya say, Daddy. Whyn't we get precious here a little dessert if she eats her dog?

Addie turns to Moze. He looks at her.

MOZE
(slowly)
Her name ain't precious.

33 EXT. DEPOT

Moze and the Station Master. Addie in b.g.

MOZE
I want my money back on this here ticket. 'N send this here telegram.
((he writes it out)
Trip delayed... but am comin' real soon.

34 EXT. ROAD - DAY

The old Ford goes by as fast as it can.

retake 10/6

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35
thru OMITTED
41

42 EXT. TOWN STREET - DAY

The Ford drives up in front of a small house. The car stops. Moze takes the little box out of his pocket, slips a gold cap over his front tooth -- as Addie looks on. Then he takes the brown package and gets out.

MOZE
(to Addie)
You just slide down in the seat and be quiet. Folks don't take to children when they do business.

Addie slides down. They look coldly at one another as Moze starts for the front door.

42A CLOSE ON ADDIE

looking up over the window. She looks down at a newspaper where some item is circled. Glances over at Moze.

42B HER POV

Moze approaching the front door. It is close enough for Addie to see and hear what's going on.

Moze knocks. Waits a moment, slicks his hair. Takes a flower from a flower pot for his lapel.

42C ADDIE

looks down at the newspaper.

42D INSERT

The circled item reads: "MORGAN, Rudolph. Age 58. Died suddenly Monday at twelve noon. Services at Masonic Lodge 721 Wednesday. Survived by his beloved wife, PEARL."

42E ADDIE

looks puzzled. Hears door open, looks back at Moze.

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43 HER POV

A woman opens the door. MRS. MORGAN, sixty, her face drawn.

MRS. MORGAN
Yes?

MOZE
Afternoon, ma'am. Here to see Mr. Morgan, please.

MRS. MORGAN
Mr. Morgan?

43A ADDIE

reacts. Looks back down at paper.

MOZE'S VOICE
Yes, ma'am.
(hands her a card)
Name's Pray. Moses Pray. Tell him the Dixie Bible Company, he'll know.

Addie looks back at Moze.

43B HER POV

The woman is talking.

MRS. MORGAN
I'm sorry, but Mr. Morgan's passed on.

MOZE
(looking at a receipt book)
I'm talking about Rudolph Morgan, ma'am.

MRS. MORGAN
Rudolph. Yes. He's passed on.

MOZE
But, ma'am, I was just talkin' to Rudolph not more'n two weeks back.

MRS. MORGAN
We was all talkin' to Rudolph two weeks back.

(CONTINUED)

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43B CONTINUED:

MOZE
Awww, ma'am... now that's just too... well, I just don't know what to say.

MRS. MORGAN
What was it you were seein' him about?

MOZE
Well, you see, ma'am. He ordered this here Bible from me and --

MRS. MORGAN
Bible? Rudolph ordered a Bible?

MOZE
Yes, ma'am. He ordered this here deluxe model with the lady's name on the corner.

43C ADDIE

looks in the back seat.

43D WHAT SHE SEES

A carton of Bibles and a small black press. Her hand comes in and picks up the press.

MRS. MORGAN'S VOICE
Lady's name?

MOZE'S VOICE
I expect some special gift to a family friend, but under the circumstances, I'll give you back Mr. Morgan's dollar deposit and there won't be no obligation. Ma'am, I just don't know how to put in words the sense of sorrow --

43E ADDIE

looks at the press.

MRS. MORGAN'S VOICE
What name is in the corner?

MOZE'S VOICE
Well, ma'am... I'm not sure exactly <u>what</u> name he put in the corner...

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43F THE PRESS

It reads, "LRAE."

43G ADDIE

turns the press upside down, curiously.

43H THE PRESS

We can read it now -- "PEARL."

44 ADDIE

Comprehension dawns.

MOZE'S VOICE
Oh, here it is...

Addie mouths the name "Pearl" as:

MOZE'S VOICE
Pearl.

Addie looks back out the window.

44A HER POV

MRS. MORGAN
I'm Pearl.

MOZE
Well, then... then he must have bought this here good book for you, ma'am.

MRS. MORGAN
(takes the book)
Yes, he bought it for me.

MOZE
Of course you ain't obliged to take it, ma'am.

MRS. MORGAN
Oh, but of course I'll take it. That dear, blessed man.

MOZE
Only thing is, ma'am, I told Rudolph I could sell him a cheaper Bible.
(MORE)

(CONTINUED)

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44A CONTINUED:

MOZE (cont'd)
But no, he naturally wanted the best. The best of course being the deluxe edition with the name printed in the child of the manger golden letters.

44B ADDIE

reacts, looks at the press. Grimaces.

MRS. MORGAN'S VOICE
The deluxe. Oh yes, of course he would.

MOZE'S VOICE
Bringin' up a balance due of uh... nine dollars? Nine dollars.

Addie looks back.

44C HER POV

MRS. MORGAN
Nine dollars?

MOZE
Of course that's nine dollars less the dollar deposit makes it eight dollars. But like I say, ma'am, under the circumstances...

MRS. MORGAN
I'll get my purse.

MOZE
Keep in mind, ma'am. You're not obliged to anythin'.

MRS. MORGAN
Of course I'm obliged. He ordered the deluxe.

MOZE
With the child of the manger golden letters, ma'am.

MRS. MORGAN
(dreamily)
Yes...

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45 ADDIE

looks mildly disgusted.

46 INT. HOTEL ROOM - NIGHT

A tiny room with a single bed and a dresser. Addie is sitting on the bed. Her radio is on a bed table. She is listening to The Jack Benny Progam.

Moze has made some make-shift bed on the floor with cushions and his coat, etc. He is trying to sleep.

MOZE
Ain't you goin' t'sleep?

ADDIE
Don't ya wanta hear Jack Benny?

MOZE
No!

She waits a beat, then turns off the radio. The room is silent. HOLD for a few moments, then Addie turns and looks at Moze.

He is facing away from her. She takes off her dress. Her cloche hat is still tightly on her head. She slowly gets into the bed in her underwear, socks and hat. The light is still on. She reaches for her cigar box, opens it, brings out a half-smoked cigarette. Lights it.

47 SHOT - MOZE

looking up. He waits a moment, then gets up from under his cover and moves quickly to the light switch. He is wearing his pants and undershirt. Before he turns off the light he looks towards Addie. He stares at her a moment with her hat and cigarette.

MOZE
You're too young to smoke. You're gonna set this whole place on fire!

(CONTINUED)

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47 CONTINUED:

She looks at him coldly, as she takes a drag and inhales deeply, defiantly. He turns off the light and gets back to his "bed". The room is dark and silent. Then, finally:

MOZE'S VOICE
I now owe you one hundred three dollars and seventy-two cents!

Long pause.

ADDIE
Seventy-four.

48 EXT. ROAD - DAY

The Ford on the move. The radiator cap spinning.

49 INT. FORD - MOVING

They sit silently. A few moments more and she reacts to o.s.

50 HER POV - A FAMILY - HARD TIMES

New Take 11/8 on foot with their every possession in tow. A mother, father, some children, an older woman. Their things on their backs, the children pulling hand carts.

51 CLOSE ON ADDIE

watching them. She looks straight at the road again. Finally, after a few moments:

ADDIE
Frank D. Roosevelt said we're all feelin' a lot better.

MOZE
He did, did he?

ADDIE
He made me feel real good when he said that. Better'n I felt in a long time.

MOZE
I'll bet ol' Frank sure does wish you was twenty-one.

Long pause.

(CONTINUED)

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51 CONTINUED:

ADDIE
Y'don't like me do ya?

He turns to her. She stares down at her lap. Then he looks straight ahead. A long time passes. Then:

MOZE
NO! I DON'T LIKE YA!

52 SHOT - HAND

knocking on door.

53 ANGLE ON DOOR

A middle-aged WOMAN answers.

MOZE
Afternoon, ma'am. Wonderin' Mr. Cates might be home?

WOMAN
Mr. Cates is dead. He died over a week ago.

MOZE
You mean he passed over, ma'am? I just talked to him not more'n a month back.

WOMAN
What was it you wanted?

MOZE
(opens the package)
The name's Pray. I'm with the Dixie Bible Company 'n I'm deliverin' this Bible Mr. Cates ordered.

WOMAN
Bible?

A MAN approaches the door from inside the house.

MAN
Who is it?

We see a beer-bellied MAN wearing a badge with an empty pistol holder on his belt and a big blackjack sticking out of his hip pocket.

(CONTINUED)

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53 CONTINUED:

WOMAN
Somethin' about Benjamin buyin' a Bible.

MAN
Bahble? What kinda Bahble?

WOMAN
He says he talked to Benjamin over a month back.

MOZE
(getting nervous)
Well, ma'am, I'm not sure the exact date, but --

54 ANGLE ON ADDIE IN THE CAR

looking towards Moze on the porch. She sees the man with the badge. She can see Moze gesturing in b.g. She can sense that he is in a jam as he keeps easing towards the edge of the porch.

Addie knows there is trouble. We can HEAR the voices getting heavy.

55 BACK TO PORCH

MAN
Well, I don't see how! Benjamin didn't go nowhere's near the shop for more'n a month 'fore he died.

In b.g. we can see Addie getting out of the car.

MOZE
Well, uh, maybe I did get the dates a little mixed up.

56 NEW ANGLE - FAVORING MOZE

MAN
What company you say you're from?

MOZE
Dixie Bible Company.
(perspiring)
Out of Biloxi.

(CONTINUED)

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56 CONTINUED:

MAN
Dixie Bible Company. I never heard of no Dixie Bible Company.

ADDIE'S VOICE
Daddy!

Moze turns, looks o.s. PULL BACK to show Addie standing in the path to the house. She has tears in her eyes.

ADDIE
(continuing)
Can't we go now? I want to get to church and pray for Mama.

Moze stares at her, bewildered. Then quickly plays the game.

MOZE
Oh, yeah. Yeah. Sure we can.
(moves to her, puts his arm around her)
Daddy's just fixin' to leave. This here's my little girl. Just the two of us now.

ADDIE
(tearfully)
My Mama's gone to the Lord.

MOZE
So's poor Mr. Cates, honey.
(takes out a dollar for the Man)
Here's the dollar deposit he gave me. Let me know there's anythin' we can do.

He turns and starts quickly down the path with Addie.

MAN
(shouting)
Hold on there. Wait one damn minute.

Moze and Addie stop, turn. The Man moves down after them, stops and stares at the two of them.

MAN
(continuing)
He actually done ordered a bahble, huh?

(CONTINUED)

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56 CONTINUED: (2)

MOZE
He sure did. Here it is, right here in gold.
(opens the box)
For somebody called Marie.

MAN
(takes Bible, indicates the Woman)
That's her. She's Marie.

MOZE
She sure meant a lot to him. He specially made me get the deluxe model.

The Man examines the book some more, then studies Addie and Moze.

MAN
How much to keep this here book?

MOZE
Well... let's see, uh --

ADDIE
(quickly)
It's the twelve dollar one, Daddy.

Moze looks at her, disbelief.

MAN
Twelve dollars?

MOZE
Twelve dollars? Uh, I know, honey, but we gotta have a little goodness in our soul, and considerin' the circumstances --

MAN
Never mind the circumstances. And if it'll make that woman happy, I'll take it.

57 INT. THE FORD - MOVING

Addie and Moze. Silence. Moze is confused. He doesn't know what he feels. He works at it, though. He looks at her, pleased, displeased. Finally:

(CONTINUED)

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57 CONTINUED:

ADDIE
(smiles)
You owe me eighty-five dollars and seventy-four cents.

His smile disappears.

58 INT. HOTEL ROOM - NIGHT

Moze on the bed, some newspapers at his side. A bottle of pop in his hand as he stares at Addie. Addie sits on the floor, her hat still on her head. She is staring at the radio as we listen to Fibber McGee and Molly.

MOLLY'S VOICE
"Are you sure it was a passenger pigeon, McGee?"

McGEE'S VOICE
"Why sure I'm sure. I've seen one every day for weeks. Where's my hammer, where's my tool kit, where's my screwdriver? I've got to make a trap. Oh, I know, I left it here in the hall closet."

MOLLY'S VOICE
"Don't open that closet, McGee."

ADDIE
(a big smile)
He's gonna open the closet! He does it every week.

Moze automatically looks at the radio as we HEAR McGee's closet door open and the long, endless collection of junk inside it falls out. Audience LAUGHTER and APPLAUSE. Moze looks at Addie.

ADDIE
(continuing)
Now he's gonna say how he's gotta clean the closet out.

MOZE
How'd you like to do a little business with me?

Addie looks at him.

McGEE'S VOICE
"Gotta clean that closet out one of these days."

(CONTINUED)

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58 CONTINUED:

ADDIE
You mean 'stead of payin' me back?

MOZE
Now, don't get nervous, I'll pay ya back. I'm just sayin' while we're headin' East, maybe we could do a little business together, that's all.

The radio continues in b.g. Addie looks at him.

MOZE
(continuing)
You're lookin' at me like I'm out to cheat ya or somethin'. I'm just makin' ya a business proposition, take it or leave it. And turn off that radio! You like to drive us all deaf with that radio.

She turns it off. The room very silent. They exchange looks. It would appear to be settled. But nobody smiles or shakes hands. It's all strictly business.

MOZE
(continuing)
But I want ya to remember somethin', you let me decide on the price. Maybe you don't know French, but there's somethin' in the world called "fine-ess."
(getting angrier)
Twelve dollars. I never sold no Bible for twelve dollars. That man was a law officer. You coulda had me put in jail.

ADDIE
We got it, didn't we?

MOZE
I don't care if we got it. Don't you go makin' no decisions. I'll make the decisions. All you have t'do is look like a pretty, little girl.

He stares at her. She is anything but a pretty, little girl. She is sudenly very self-conscious.

(CONTINUED)

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58 CONTINUED: (2)

MOZE
(continuing)
You, uh... ain't got somethin' like a ribbon in that cigar box, do you?

ADDIE
Got my Mama's kimono in my suitcase. Chinamen with umbrellas?

MOZE
That ain't what I had in mind.

59 INT. GENERAL STORE - ADDIE, MOZE, ELDERLY SALESLADY - DAY

The place is crammed with the various and sundry articles of a small town store. Addie is now sporting a large, yellow ribbon in her hair. The cloche hat in her hand. The ribbon incongruous with the rest of her attire. The Saleslady and Moze study her as she looks at them with her cold poker face.

SALESLADY
Y'look real nice with a ribbon.
(to Moze)
First off, I didn't know she was a boy or a girl.

ADDIE
(defensively)
I'm a girl.

SALESLADY
Well, makes all the difference. Ain't she got a sweet, little face ... somehow.

MOZE
(reaching for his wallet)
Seein's how I just got paid today ... we'll take one ribbon each color. How much that gonna set me back?

SALESLADY
That'll be 25¢.
(rings up the cash register)
Bought my grandchildren ribbons just like that last holiday time.

Moze takes out a five dollar bill.

(CONTINUED)

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59 CONTINUED:

MOZE
Grandchildren, huh? I don't believe it. You break a five?

SALESLADY
(taking the bill)
You can believe it all right. Just as old as I look.
(she makes change for the five)
Here ya be, fifty, seventy-five, two, three, four, five dollars.

MOZE
(as he looks in his wallet)
This old wallet's gonna bust its side. You mind givin' me back that five and I'll give you five ones. How many grandchildren ya got altogether?

SALESLADY
(going into the register for the five)
I got two little granddaughters nine year old and ten year old and two grandsons near sixteen and I got a grandson thirty-five years old.

Moze gives the woman five ones as she returns his five dollar bill.

MOZE
Come on now, you're pullin' my leg. Aw heck, why don't I take a ten dollar bill.
(gives her back the five)
That way I'll be sure not to be so fast not to see it break apart. Six children, my, my, my.

The Woman takes the five and puts it in the register with the five ones and takes out a ten. She gives it to Moze. PAN to show Addie in b.g. watching, sensing something about the transaction.

(CONTINUED)

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59 CONTINUED: (2)

SALESLADY
(putting the ribbons in a bag)
I have a daughter fifty-one years old.

MOZE
(puts the ten in his wallet)
Now I ain't tryin' to give you a line but that is right impossible to believe that you have got a fifty-one year old child.

SALESLADY
You can believe it all right.

Moze takes Addie by the shoulder and starts out the door.

MOZE
'Fraid I'd have to see it to believe it. Anyway, much obliged. See ya again.

SALESLADY
Y'all come back.

Moze and Addie are outside and the Woman watches them through the window as they get into the Ford and drive off. After a moment, the Woman moves to the register. She stares at it. Something is bothering her. She pushes "No Sale". Looks at the money inside. She seems puzzled and takes out the five dollar bill, then five ones, then she works hard to figure out if something is wrong.

SALESLADY
(continuing)
Now that just ain't right... somehow.

60 SHOT - HAND KNOCKING ON DOOR - DAY

PULL BACK to show Moze and Addie on a front porch. No answer. Moze knocks again. Then, from inside we hear the VOICE of a very disturbed WOMAN.

VOICE
Who is it?

(CONTINUED)

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60 CONTINUED:

MOZE
(calling through door)
Uh. Name's Pray, Ma'am. Dixie Bible Company.

VOICE
What?

MOZE
Dixie Bible Company, Ma'am. Could I talk to yr for a minute?

VOICE
AH CAIN'T COME OUT NOW, AH'S ON THE TOILET!

Addie and Moze look at each other.

61 SHOT - HAND KNOCKING ON DOOR - DAY

PULL BACK to show Addie and Moze on a front porch which is a little more rundown than usual. A tired-looking woman with a dirty-faced baby in her arms opens the door. She is MRS. STANLEY. There are two other children hanging onto her skirt and still another can be HEARD crying in the b.g.

MRS. STANLEY
Yes?

MOZE
Lookin' for Mr. Stanley, Ma'am.

Three more children suddenly appear from somewhere back in the room.

MRS. STANLEY
Mr. Stanley is dead.

62 FAVOR ADDIE

as she looks into the house and recognizes the distress, but Moze continues. Addie holds the cardboard box.

MOZE
Dead? I'm lookin' for Mr. Warren M. Stanley, Ma'am.

By this time we have ESTABLISHED that this woman is the mother of nine children, all of them in need of baths and probably good meals.

(CONTINUED)

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62 CONTINUED:

MRS. STANLEY
Warren's passed on, sir.

MOZE
Well, that's mighty hard to believe, ma'am. I was jus' talkin' t'Warren not too many weeks back, 'n he ordered this here Bible from me.

MRS. STANLEY
Warren spent money on a Bible?

Another child appears, holding the crying baby in her arms.

MOZE
Yes, ma'am, with the name Elvira down in the corner.

MRS. STANLEY
Why would Warren spend money on a Bible?

A ninth child appears.

MOZE
He jus' took fast to the idea, ma'am, only thing is he left a balance due on it, uh, that is less the dollar deposit, of course, which comes to --

ADDIE
Daddy! This one's all paid for.

MOZE
Huh?

ADDIE
(staring hard at Moze)
Mr. Stanley already paid ya for the whole thing, don't you remember?

Moze stares at her. Addie hands the Bible to the woman. Moze is not happy.

63 SHOT - HAND KNOCKING ON DOOR - DAY

64 EXT. FRONT PORCH - MOZE

We can see Addie in b.g. sitting on the Ford's running board. The door opens revealing MRS. HUFF.

(CONTINUED)

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64 CONTINUED:

MOZE
Afternoon, ma'am -- is Mr. Huff home?

MRS. HUFF
Mr. Huff passed away, young man -- a week ago.

MOZE
Oh, gee, I'm sorry -- I Just talked to him a month ago.

MRS. HUFF
What was it you wanted?

MOZE
The name's Pray -- I'm with the Dixie Bible Company. Mr. Huff ordered this here Bible as a gift for somebody named Edna.

(CONTINUED)

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64 CONTINUED:

MRS. HUFF
(takes the Bible and holds it to her breast)
That's my name.

MOZE
'Course if you don't wanta keep the Bible, ma'am, I'll be glad to give ya back Amos' dollar deposit and --

MRS. HUFF
Of course I want to keep it.

65 NEW ANGLE - SHOWING ADDIE

Take 1114

up on her feet now, slowly wandering up behind Moze. He does not see her as he continues his pitch.

MRS. HUFF
He bought me a Bible.

MOZE
I told Amos I could sell him a cheaper Bible but no, he naturally wanted the best.

Addie notes the expensive necklace around Mrs. Huff's neck and, during this, is looking past Mrs. Huff, into her house. She is seeing some better than average furnishings and considerable religious objects.

MOZE
(continuing)
The best, of course, bein' the deluxe edition with the name printed in the child of the manger gold letters.

MRS. HUFF
The deluxe.

MOZE
Bringin' up a balance of, uh...

ADDIE
(quickly)
Twenty-four dollars.

Moze turns and looks at Addie.

(CONTINUED)

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65 CONTINUED:

MRS. HUFF
Twenty-four dollars. I'll get my purse.
(to Addie)
What's your name, honey?

ADDIE
Addie.

MRS. HUFF
Addie. What a sweet, little name.

ADDIE
(looks at Moze)
Addie Pray, ma'am.

MRS. HUFF
Well, Addie Pray, I'm gonna get you twenty-four dollars and an extra five just for comin' to my door.
(to Moze)
Praise the Lord.

MOZE
(stunned; still staring at Addie)
Praise the Lord.

66 EXT. ROAD - SHOT - RADIATOR CAP - DAY

spinning in the wind. PULL BACK to show the Ford on the move.

66A INT. FORD - MOVING

The radio PLAYING "Sunny Side Up". Addie sober-faced. Moze looking ahead. Suddenly:

ADDIE
(sings)
"Keep your sunny side up, up...
Hide the side that gets blue -- do... "

She looks at him, smiles. He looks at her -- almost smiles. She looks ahead, a little disappointed.

66B EXT. FORD

It passes a destitute family driving slowly up the road in the opposite direction. Their small truck is overloaded and it's clear they're in the deep depths.

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67 INT. FORD - MOVING

Addie turns to look back at the family. Moze keeps his eyes on the road.

ADDIE
Moze?
(she continues to look back at the road)
Let's give 'em some money.

Moze looks at her. Then looks straight ahead again. Continues to drive on.

(CONTINUED)

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67 CONTINUED:

MOZE
No!

ADDIE
(turns to him)
Just a little bit. We got three hundred twelve dollars, nineteen cents.

MOZE
Givin' it away's a whole 'nother business. Bad 'nuf your givin' away Bibles.

ADDIE
But they're poorly.

MOZE
I told ya 'fore, the whole country's poorly.

ADDIE
But Frank D. Roosevelt says we gotta look out for one another.

MOZE
I don't care about Frank D. Roosevelt.

ADDIE
But he says it.

MOZE
That so? Well, you ask ol' Frank D. how he feels 'bout lookin' out for himself. You think ol' FDR don't eat off silver trays? He could eat off tabletops just like the rest of us do, but he don't, does he? And the reason he don't is it wouldn't look right 'cause that'd get him lookin' common. 'Sides, Frank D. Roosevelt ain't runnin' this thing. I'm running this thing, so don't go makin' no rules 'bout what we're gonna give 'way.

ADDIE
(angry)
It's my money, too, y'know. Two hundred dollars belongs t'me, don't forget that.

(CONTINUED)

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67 CONTINUED: (2)

He looks at her. Accepts the challenge.

MOZE
All right. You want it? Take my share out, put it in my pocket 'n I'll drive ya to the train station, how's that?

A beat. Suddenly Addie reaches for her cigar box.

MOZE
(continuing)
Get the map, find out where the nearest depot is.

She angrily reaches in the glove compartment and within a clutter of junk, finds a road map, tattered by now. She opens it, as he continues to rant and rave.

MOZE
(continuing)
Ain't nothin' but trouble with you, anyway. First you wanta make too much, then you wanta give it away.

ADDIE
(looking at map)
Where we now?

MOZE
We just left Plainville. You raise a Bible to eighteen dollars, now it's up to twenty-four dollars. I stay with you I'll spend the rest of my life in jail.

ADDIE
There's a depot in Natoma, you can take me to Natoma.

MOZE
You bet I will. Where's Natoma?

ADDIE
(pointing to map)
Clear over here.

MOZE
(glancing at map)
Cryin' out loud, I ain't gonna go clear over there to get you to no depot.

(CONTINUED)

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67 CONTINUED: (3)

ADDIE
(still angry)
Then keep goin' east, we'll hit one in Sylvan Grove.

MOZE
Where's Sylvan Grove?

ADDIE
Right here.

MOZE
(looks at map)
That'll take us down through Lucas.

ADDIE
(shouting)
Well, ya gotta go through somethin' to get to Sylvan Grove.

MOZE
I ain't complainin'. I was just sayin' ya gotta go through Lucas.

ADDIE
Ya gotta go through Paradise and Waldo and Luray and Lucas if you wanta get to Sylvan Grove.

MOZE
Luray, huh? They're good towns in there, must be a lot of business in there.

ADDIE
Well, it won't matter much, you're near outa Bibles anyway.

MOZE
(loud)
What d'ya mean outa Bibles? Why didn't ya tell me I'm outa Bibles?

ADDIE
Well, you look in the box, too, don't ya?

MOZE
You got an excuse for everything.

ADDIE
'Cause ya blame me for everything!

(CONTINUED)

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67 CONTINUED: (4)

MOZE
Well, if we're runnin' outa Bibles, ya shoulda said we're runnin' outa Bibles.

ADDIE
WELL, WE'RE RUNNIN' OUTA BIBLES!

MOZE
THEN WE GOTTA GET NEW ONES!

ADDIE
THEN LET'S GET NEW ONES!

MOZE
We can pick some up in Great Bend!

ADDIE
(eyes on map)
Great Bend's the other way.

MOZE
So what, we gotta get the Bibles, don't we? We'll have to veer over to Lucas and then veer down to Wilson and then veer off to Lorraine and Bushton...

ADDIE
(reading map)
Then we could veer off to Hoisington.

MOZE
We'll just have to keep veerin', that's all!

They are silent. The conflict has disappeared. Finally he looks at her. Then:

MOZE
(continuing)
I'm gettin' hungry. You gettin' hungry?

He looks back at the road.

ADDIE
Uh-huh.

Silence. She looks at him. Then she slowly puts the cigar box back from where she got it.

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68 EXT. THE ROAD

The Ford drives by and away down the road.

69 INT. HOTEL ROOM - CLOSE ON RADIO - STATIC/COUNTRY MUSIC - NIGHT

PAN to FAVOR Addie, seemingly asleep. From outside the door in the hallway we HEAR a door opening and some giggling and Moze's voice and a door closing and the SOUNDS of Moze and a GIRL moving closer to Addie's door.

MOZE'S VOICE
You silly thing, you, you tell me that...

We HEAR a slap of an ass. Addie opens one eye as she listens.

GIRL'S VOICE
(giggling)
Sometimes ah jus' don' know. Keepin' people with all the ol' doodely-do.

MOZE'S AND GIRL'S VOICES
(singing and laughing)
Doodely-do, doodely-do.

MOZE'S VOICE
(at the door)
You go on now, ah'll see ya another time.

GIRL'S VOICE
Don't send me back. I wanta come in your place.

MOZE'S VOICE
No, no. Ya all go on back. I'll come see ya another time.

He turns the KEY and the door slightly opens. The Girl tries to move in with him.

GIRL'S VOICE
What kinda secrets you keepin' from me? You got diamonds and rubies in there or somethin'?

Moze edges inside the room. To the Girl, pushing her away:

MOZE
Doodely-do, doodely-do.

(CONTINUED)

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69 CONTINUED:

GIRL'S VOICE
Ol' Fido. Night 'night, Ol' Fido.
Woof woof.

MOZE
(as he closes the door)
Woof woof. Woof woof.

Addie watches him as he turns toward her. She closes her eye quickly. Moze moves to Addie, stares at her and turns off her radio. Then he takes off his pants with his shoes still on, making the execution awkward. Then he puts his pants under the mattress to press them for tomorrow.

Now, in his coat and shirt and shoes and underwear, he lies down. While down, he takes off his coat and shirt and throws them on the chair next to him. Then he gets under the covers. Then he pulls his feet from under the covers and unties his shoes and puts his shoes on the floor next to the bed. Then he finally and quickly goes to sleep.

70 CLOSE ON ADDIE

retake 10/28

She opens her eyes. Finally, she sits up on one elbow. She looks at him another moment, then he is snoring. She gets up and lifts her mattress and takes out her well-tied cigar box. She moves into the bathroom with it.

71 INT. BATHROOM

She closes the door and puts the box on the sink. She undoes the knot in the string and unwraps it. Then she opens the box. CAMERA PANS to it and we see the money there. Wads of it. Addie takes out the money and puts it on the sink. Beneath the money is a layer of cardboard. She takes it up and then we see more. A collection she took from her mother's room. A small bottle of toilet water, an assortment of perfumes and cosmetics. A deck of cards. The pack of Camel cigarettes. And a photograph of Addie standing next to her mother on the front lawn of their house. Her mother is loose, hand on hip, cigarette, and smiles broadly. Addie stands stiff and straight and ready for battle.

72 SHOT - ADDIE

picking up the picture. She studies it, then she takes the stance her mother has taken in the photo. Then she puts it back in the box and picks out a long strand of red beads. Other jewelry is there, too.

(CONTINUED)

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72 CONTINUED:

She lowers the beads back, then picks up the toilet water. On the label: "Cape Jasmine". She unscrews the cap. Then she pours a good handful of the toilet water into her palm and puts down the bottle and begins to slap the stuff on her face as if there were no tomorrow.

73 INT. FORD (MOVING SHOT) - CLOSE ON MOZE - DAY

at the wheel. CAMERA PANS SLOWLY to Addie's side of the seat. She sits with her chin high, neck stretched. Moze looks at her, then looks straight on again. Moze sniffs. He turns towards her again. Leans tactfully towards her and sniffs again. She ignores him. HOLD a beat. He looks forward, then simply rolls down his window without ever looking at Addie. She folds her arms angrily.

74 thru 82 OMITTED

83 INT. BARBERSHOP

Tacky, little place. Old BARBER in a one-chair establishment. Lots of Vitalis ads.

Moze being "trimmed". He is just getting the final touches. The Barber snaps the barber cloth off him and looks at Addie who is sitting in the chair watching.

BARBER
(to Addie)
All right, boy! You're next!

84 CLOSE ON ADDIE

Seething.

ADDIE
- I AIN'T A BOY!!!

Moze looks amused, puts a hand on her and leads her out.

MOZE
(to Barber)
She ain't a boy.

85 EXT. BARBERSHOP - DAY

as they exit onto the "main" street of this small town. Addie is angry.

(CONTINUED)

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85 CONTINUED:

Moze, his hair cut neatly, doesn't say anything. Finally, he pats her on the head.

MOZE
(taking it lightly)
Awww, don't let it bother ya.

ADDIE
(pulling away)
It ain't funny.

(CONTINUED)

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85 CONTINUED:

MOZE
Come on now, ain't no reason t'be that sore.

ADDIE
He called me a boy, didn't he?

MOZE
He just got a little mixed up, that's all.

ADDIE
He did not. He looked straight in my eye.

MOZE
Well, I'm lookin' straight in your eye and I tell you...
(wincing)
I think you're beautiful!

ADDIE
You're just sayin' that!

MOZE
Would I make that up? You're as beautiful as your mama. 'N she put all the flowers in the world to shame. Why, they wouldn't even let her come t'Holland for fear she'd droop the tulips.
(beat)
'N you got all the good looks she ever had.

ADDIE
Then how come that man called me "boy"?

MOZE
I don't know! Maybe it's 'cause what ya got on, or somethin'.

ADDIE
What's wrong with what I got on?

MOZE
Nothin' wrong with it. Just that it don't exactly make ya look... feminine.

They are at the car now. Addie is hurt. She looks at herself.

(CONTINUED)

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85 CONTINUED: (2)

MOZE
(continuing)
Maybe wouldn't be a bad idea get you fixed up a little bit. Get you a fancy, little dress or somethin'. New hat, maybe. Now that I think of it, wouldn't exactly hurt business, either.

ADDIE
You really think I'm pretty as my Mama?

MOZE
(his mind at work, his eyes on a department store across the street)
'Course I do. How much money we got in the box?

ADDIE
Four hundred five dollars and sixteen cents.

MOZE
Lemme have a twenty.

ADDIE
What for?

MOZE
Lemme have a twenty!

Addie hesitates. Then she opens the box and takes out a twenty dollar bill. Hands it to him. He takes a pencil from his pocket, proceeds to write something on the edge of the bill.

Then he turns and starts across the street towards the department store.

MOZE
(continuing)
C'mon.

ADDIE
Where we goin'?

(CONTINUED)

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85 CONTINUED: (3)

MOZE
We're gonna buy us some brand new outfits.

He hands her the twenty.

ADDIE
With a twenty?
(she reads it)
"Happy birthday to Addie from Aunt Helen?" I don't have no Aunt Helen.

MOZE
(puts his arm around her)
Awww, honey. Sure ya do.

CAMERA HOLDS as he talks to her as they move towards the department store.

86 INT. SMALL DEPARTMENT STORE - DAY

ANGLE on Moze moving through the aisles along with the heavy Saturday afternoon country town crowd. He eases from one counter to the next, checking the merchandise as he looks over the various clerks.

Finally he spots some dumb old country gal straight off the farm, selling toiletries.

MOZE
Ah'll have a Pepsodent toothpaste, please, and a bag of Sen Sen.

CAMERA PANS to show Addie looking at a pretty dress. She looks at Moze, an aisle away, then saunters over towards the counter as the SALESGIRL gets the toothpaste and Sen Sen.

87 CLOSER SHOT - MOZE

handing the Salesgirl a twenty-dollar bill.

SALESGIRL
(pause)
Thirty-five and twenty-five... uh...

MOZE
Comes to sixty cents.

(CONTINUED)

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87 CONTINUED:

SALESGIRL
Uh-huh.

Favor the twenty-dollar bill as the Salesgirl puts the Sen Sen and toothpaste in a bag and makes change. PULL BACK to show Addie is now in line. There are two CUSTOMERS between her and Moze who gets his change and his bag and moves off. CAMERA HOLDS on Addie. Finally she is up to the Salesgirl.

ADDIE
Could ah have the bottle o' purple toilet water, please.

SALESGIRL
That'll be seventy-five cents.

Addie digs into her pocket and takes out a five dollar bill. She hands it to the Salesgirl, who puts the money in the drawer and gives Addie her four dollars and twenty-five cents change along with the toilet water in a bag. Addie takes the money and just about starts to go when she turns to the Salesgirl.

ADDIE
Lady? You made a mistake.

SALESGIRL
Huh? I give you four dollars and a quarter?

ADDIE
But I give ya a twenty-dollar bill.

SALESGIRL
Uh-uh, you give me a five.

ADDIE
No, ma'am. It was a twenty dollar bill.

SALESGIRL
You give me a five dollar bill and I give you change four dollars and twenty-five cents.

(CONTINUED)

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87 CONTINUED: (2)

ADDIE
(starts to cry)
It was a twenty-dollar bill.

SALESGIRL
(opening drawer)
I got no twenties in with no fives.

Addie cries harder as the MANAGER arrives.

MANAGER
What's the turmoil?

SALESGIRL
This little girl give me a five dollar bill and I give her change --

ADDIE
(sobbing)
I give her a twenty dollar bill. I know I did. It was a birthday present from my Aunt Helen in Birmingham. 'N she wrote "Happy Birthday, Addie" on the end of it, you just look and see.

The Manager is already into the twenties and sees the Birthday Bill.

ADDIE
(continuing)
That's it, right there. That's the twenty dollar bill I give her. That's my twenty dollar bill from my Aunt Helen in Birmingham.

A CUSTOMER
Give the child her twenty dollar bill.

MANAGER
I'm givin' it!

(MORE)

(CONTINUED)

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87 CONTINUED: (3)

MANAGER (cont'd)
(to the Cashier)
Give the child her twenty dollar bill, Miss Brownwell! 'N give the child a candy bar. 'N pay attention t'things, Miss Brownwell.

88 EXT. CARNIVAL GROUNDS - SHOT - COTTON CANDY MACHINE

turning the pink sugar. PULL BACK as the CONCESSIONAIRE hands Addie the cotton candy. Addie is dressed in pink and lace and ribbons and new shoes. She's done up all brand new.

CONCESSIONAIRE
Fifteen cents.

Addie, innocently, opens her purse. Takes out a five.

ADDIE
You have change for this five?

The Concessionaire grabs it and gives her change.

CONCESSIONAIRE
(selling)
COTTON CANDY HERE. GET YOUR COTTON CANDY.

ADDIE
Mister? This purse is sure full. If you give me back the five, I'll give you five ones.

The Concessionaire takes the five ones and gives her back the five.

CONCESSIONAIRE
Cotton Candy! Sweetheart cotton candy!

ADDIE
(looking in her purse)
'Less ya got a ten dollar bill -- I'll give ya the five back -- 'long with the five ones ya have -- would ya give me a ten dollar bill?

(CONTINUED)

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88 CONTINUED:

The Concessionaire quickly takes the five and hands her the ten.

CONCESSIONAIRE
Now don't bother me no more y' understand? STEP UP! COTTON CANDY! GET YOUR COTTON CANDY.

She turns and moves away. CAMERA WITH HER as she walks through the fairgrounds.

89 NEW ANGLE - NEAR HAREM TENT

Addie stops and looks towards the tent.

BARKER
Six unusual little ladies unveiling the secrets of passion found only a few years back in the actual Egyptian tomb of Queen Neferatti, and featuring the luscious Miss Trixie Delight.

Moze moves quickly out of the tent and immediately gets in line to buy another ticket. Addie moves to him.

ADDIE
(excitedly)
Ah had mah photo took, Moze.

MOZE
Ya did, huh? Ain't that fine.
(turns to go)

ADDIE
Moze, will ya come take a photo with me?

MOZE
Cain't right now, sweetheart.

ADDIE
Only take a minute.

MOZE
Not now, ya hear me?

ADDIE
But it's all closin' down here tonight. They won't be here after t'night.

MOZE
Well, ah cain't help that. Now excuse me, y'understand?

(CONTINUED)

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89 CONTINUED:

ADDIE
How many times ya gonna see it?

MOZE
Many times I want, that's how many times.

ADDIE
You seen it half dozen times.

MOZE
Maybe I'll see it half dozen more. Now go on, play bingo or somethin'.

ADDIE
I don't wanta play bingo.

MOZE
Well then, go write 'nother love note t' Saint Roosevelt.

ADDIE
Maybe I will.

MOZE
'N don't stand 'round checkin' on me. Y'don't have t'worry, I ain't about t'leave some pore child stranded in the middle of nowhere. I got scruples, too, y'know! You know what it is? Scruples?

ADDIE
I don't know what it is, but if you got 'em you can sure bet they belong to somebody else.

She moves away.

MOZE
(calling angrily)
And it ain't Frank, it's Franklin.

HOLD on Moze. He watches her go, then turns and looks towards the Harem tent. Then he moves to the entrance, gives up his ticket and enters.

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90 FAVOR ADDIE

finishing her cotton candy. She turns and moves away.

91 ANGLE ON PHOTO CONCESSION - PHOTOGRAPHER

in b.g. is a backdrop and in front of that is a large paper moon (quarter moon) for the subject to sit on. The SONG "It's Only A Paper Moon" is played on a victrola which the Photographer will wind up at least once. Addie moves to the Photographer.

PHOTOGRAPHER
There you are, mah little turtle dee. Wondered where ya got to. Where's your pa?

ADDIE
Is mah picture ready?

PHOTOGRAPHER
(takes envelope from a shoe box)
Hey now, I thought you was gonna sit there in the moon with your Pa?

Addie takes the envelope. Moves away.

ADDIE
(mumbling)
He ain't my pa.

92 NEW SHOT - ADDIE

alone, behind a concession. She opens the envelope and takes out the picture. CAMERA MOVES IN on photo as she looks. It shows Addie sitting alone in the paper moon, legs crossed, looking serious.

93 INT. HOTEL SUITE - NIGHT

Moze enters, looking extremely self-conscious. Addie is on the bed, smoking. Her black cloche hat is on -- Addie looks at him. He's obviously had a few good hours with someone; he clears his throat as he takes off his coat. Then he looks at her. She at him.

MOZE
I don't want ya smokin' in the car tomorrow.

Addie looks at him.

(CONTINUED)

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93 CONTINUED:

MOZE
(continuing)
What?

ADDIE
I didn't say nothin'. I'm just listenin' to you.

MOZE
Well, we're gonna have some extra people drivin' in the car t'morrow and this particular person don't like cigarette smoke.

He continues to undress. Takes off his shoes. Rubs his feet.

ADDIE
What extra person?

MOZE
(uptight)
What?

ADDIE
I said what extra person?

MOZE
It's a lady and her maid.
(looks at her)
I promised her a ride to Topeka.

ADDIE
I didn't know we was goin' t' Topeka.

MOZE
That's 'cause ya don't know everything.

He starts into the bathroom.

ADDIE
What's the lady's name?

MOZE
Her name's Miss Delight
(enters bathroom)
Trixie Delight.

Silence. Addie looks towards the bathroom door. Then suddenly Moze darts out and shouts defensively.

(CONTINUED)

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93 CONTINUED: (2)

MOZE
(continuing)
She's a real lady! 'N she comes from a good family. I'm just givin' her a lift, that's all! That's what you're always talkin' 'bout, ain't it? Helpin' other people out?

He moves back into the bathroom. Addie stares hard at him, takes a deep drag on the cigarette.

94 EXT. THE CARNIVAL AREA - DAY

It is in the process of being dismantled. Trixie is moving across the field towards the Ford. With her is a bitty, little black girl, IMOGENE, about fifteen. She is loaded down with Miss Delight's luggage which amounts to a couple of rundown suitcases. Imogene has a small bag of her own. Trixie, carrying a hat box and in her high heels, can barely stand up on the lumpy field, but there's enough anxiety in her face to indicate that she doesn't want Moze to suddenly change his mind and take off.

95 CLOSER ON FORD

Moze moving towards Trixie to give her a hand. Moze takes the hat box, moves to the passenger door and looks in the window at Addie as Imogene gets in the back seat.

MOZE
(leaning in to Addie)
You better ride in the back seat awhile.

TRIXIE'S VOICE
(in b.g.)
Don't you drop nothin', Imogene. Take care these breakables, understand?

IMOGENE'S VOICE
Yes, Miss Trixie.

Addie and Moze exchange hard, cold looks.

96 EXT. LONG SHOT - THE FORD - MOVING

It is loaded down. Trixie next to Moze, Imogene and Addie literally stuffed in the back.

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97 INT. THE FORD - MOVING - DAY

Moze thinks she's the living end.

TRIXIE
I danced in Tuscaloosa and the mayor was there and he just said the nicest things 'bout me. Newspaper ran a whole big photo of me. I got a scrapbook tellin' stories on me from towns all over.

IMOGENE
Tell him 'bout the time 'at man tried t' crack open your head with a bottle, Miss Trixie.

Trixie gives Imogene a cold look, then carries the ball.

TRIXIE
Why, Imogene, you silly ol' thing. You know that's not true. That ol' country boy wasn't gonna hit me with no bottle. He was just horsin' around.
(elbows Moze)
Ask me nice 'n maybe I'll tell ya 'bout that sometime.

IMOGENE
Tell 'im 'bout the time ya almost got throwed in jail, Miss Trixie.

Trixie turns to her, looks at her and smiles hatefully.

98 EXT. ROADSIDE CAFE - DAY

The Ford drives in. Stops.

99 CLOSER SHOT - CAR

as Trixie gets out.

TRIXIE
Jus' don't understand it, Daddy, but this little baby has to go winky-tinky all the time.

She moves towards the ladies' outhouse.

(CONTINUED)

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99 CONTINUED:

MOZE
(calling to her)
Don't you worry none. We'll just figure on stoppin' here for dinner.

ADDIE
But we just stopped for her t' winky-tink at lunch.

MOZE
(turning to Addie)
That's right! And now we're stoppin' for dinner.

100 ANGLE THROUGH WINDOW OF CAFE - TRIXIE AND MOZE IN A BOOTH

Trixie is talking on a mile a minute, with her mouth full. PULL BACK to show Addie moving out the door with hot dogs and soda pop.

101 ANGLE ON FORD

Imogene sitting on the running board. Addie hands her a hot dog and a pop bottle and they sit on the running board and start to eat. Addie eyes her a few moments. Then:

ADDIE
How old you?

Pause.

IMOGENE
I d'know. Fifteen. Why?

ADDIE
Jus' askin', that's all.
(pause)
Where ya from?

IMOGENE
(shrugs)
Nowheres.

ADDIE
Ya gotta be from somewhere.

IMOGENE
Down by Troy, I guess.

(CONTINUED)

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101 CONTINUED:

ADDIE
How long you work for her?

IMOGENE
(shrugs)
Ain't kept count. Year maybe.
How old you be?

ADDIE
Nine.
(pause)
She really do all that dancin'?

IMOGENE
You wanta call it dancin'. All she do is waggle 'er hips 'n shake 'er ol' behind a little.

ADDIE
How come she leave that job back there?

IMOGENE
Boss man try t'make her put out for 'is friends. She don't believe in puttin' out fer free.

ADDIE
She put out much?

IMOGENE
Jus' like a gum machine. You drop somethin' in, she'll put somethin' out.

ADDIE
How much she charge?

IMOGENE
Most she can get. She allus ask for five dollars. She ain't puttin' out for yer Pa though. She say she gonna wait 'n git most she can outa him 'fore she put out.

ADDIE
He tell her he was my pa?

IMOGENE
Well, not 'xactly. I heared 'im mumble somethin' like he didn't wanta talk 'bout it... ain't he?

(CONTINUED)

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101 CONTINUED: (2)

Addie hesitates.

ADDIE
(defensively)
I'm with 'im, ain't I?
(pause)
How you come to be with her?

IMOGENE
'Cause she promise t'give me fo' dollars ever' week an' she never give me nothin', 'ceptin' a nickel or dime sometimes.

ADDIE
Why don't you quit?

IMOGENE
How I gonna quit? What I do if I quit? Got no money t'git home t'my mama -- an' what if I do git home? They got hard ' times as it is. My mama say, "You go work for this white lady, an' she take good ker o' you." You wanta know what I thinks? Ya know that lil' white speck on top o' chicken doodle? Well, I thinks that's the kind o' white Miss Trixie is. She jest like that lil' white speck on th' top o' ol' chicken shit!

102 EXT. BEAL'S ANIMAL FARM - DAY

Its sign reads:

RARE ANIMALS, TAME AND WILD
FIVE-LEGGED COW - LLAMA

They are all coming out. Trixie and Moze leading the way.

103 FAVOR TRIXIE AND MOZE

TRIXIE
Ah jus' have t'stop for every unusual thing comes along, jus' somethin' unusual in my personality ah guess, then of course I 'spect ever'body has a little, bitty quirk someplace inside them.

(CONTINUED)

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103 CONTINUED:

Imogene and Addie pass by CAMERA.

IMOGENE
We kin poun' up some glass real fine and put it in 'er cawfee.

104 EXT. WHITE CLOUD DRESS COMPANY

Trixie and Moze moving out of the store. She is dressed in a ruffly white dress. Obviously something Moze has bought for her. Addie and Imogene waiting glumly.

TRIXIE
Oh, I just love it, love it, love it, all this white, it is absolutely the proper thing for my particular kind of appearance...
(looks at Addie)
Wouldn't be bad you to have a new dress, too. Right kind o' dress make all the difference in a face, 'specially since you got the right kind o' bone structure. 'Course everything's in the bone structure. Person can figure his whole life on what his bone structure is --

105 WIDER ANGLE

showing a new sporty Cadillac driving past. Trixie's eye is immediately caught by it.

TRIXIE
(to Moze)
Oh my, oh my, Daddy, but wouldn't you look handsome sittin' 'hind the wheel of a thing like that!

(CONTINUED)

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105 CONTINUED:

Addie and Imogene move PAST CAMERA.

IMOGENE
Ah tried pushin' 'er out a window once in Little Rock.

106 EXT. A HILLSIDE - DAY

The end of a picnic. Moze and Trixie moving down the hill towards the Ford. Imogene is behind them, carrying all of the equipment. Addie remains seated at the top of the hill.

107 CLOSE ON FORD

Trixie, in her high heels, getting in. Moze turns and looks back at Addie, sitting on top of the hill.

MOZE
Let's go!

TRIXIE
(giggling in the car)
Hurry up, doctor. This baby's gotta go winky-tinky.
(giggle)

108 WIDER ANGLE

Moze watches Addie a moment, then starts towards her.

MOZE
C'mon, we're ready.

CAMERA MOVES WITH HIM as he walks halfway up the hill.

MOZE
(continuing)
C'mon, now!

ADDIE
I ain't ready.

MOZE
Well, you don't look real busy with anything, so you come on down —

ADDIE
I ain't comin'.

(CONTINUED)

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108 CONTINUED:

MOZE
Now listen here, child!

ADDIE
No. I won't listen here.

MOZE
What the heck you up to, then?

ADDIE
I wanta sit in front. And how come we ain't workin' no more?

MOZE
'Cause we're on vacation, that's why! And Miss Delight and me are sittin' in front 'cause we are two grownups and that's where people grown up do the sittin'. 'N little children don't tell grownups what to do with their lives. You understand that?

ADDIE
Well, she ain't my grownup. And I ain't plannin' no more t'sit in the back. Not for no cow.

MOZE
You keep your voice down. Miss Delight ain't no cow. She's a proper woman. She has a high school diploma, and right now she's gotta go to the bathroom, so you get down to the car.

ADDIE
She always has t'go to the bathroom. She must have a bladder the size of a peanut! Well, I ain't gettin' back in that car. Not 'til she gets out of it.

Addie holds her ground. Moze sees it's futile to talk on. He turns and marches down the hill. We see him get to the car. He leans in to talk to Trixie. Finally she opens her door and gets out. She looks up towards Addie. There is some more talk between them. Reluctantly, Trixie starts up the hillside. She is still in her high heels. Her ankles bend a lot. Imogene is already in the back of the car.

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109 FAVOR ADDIE

watching Trixie trudging through the grass. She stops a safe distance away. She and Addie stare at one another.

TRIXIE
(a high, uncultured voice)
What's up, kiddo?
(pause)
Your Daddy says you're wearin' a sad face. Ain't good t'have a sad face.

She waits a moment more, then begins to move closer.

TRIXIE
(continuing)
How'd ya like a colorin' book. Would ya like that? Y'like Mickey the Mouse?
(stubs her toe)
Son of a bitch.

She hops on her foot. Then limps about for a moment. Looks at Addie as she holds her foot.

TRIXIE
(continuing)
Now, come on down to the car and we'll all be friends. See me smile? Let's see ya smile like your Aunt Trixie. C'mon. C'mon down with Madamazelle.

Addie doesn't move. Trixie takes a deep breath. She moves closer to Addie. Kicks off her shoes. Rubs her feet. Then she looks at Addie.

TRIXIE
(continuing)
Kiddo, I understand how you feel. But ya don't have t' worry. One day you'll be just as pretty as Madamazelle. Maybe prettier. You already got bone structure. I was your age, I didn't have no bone structure. Took me years t'get bone structure, 'n don't think bone structure's not important. Nobody called me madamazelle 'til I was seventeen 'n gettin' a little bone structure. I was your age, I was skinnier than a pole.
(MORE)

(CONTINUED)

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109 CONTINUED:

TRIXIE (cont'd)
Never thought I'd have nothin' up here. You'll have 'em up there, too. Tell y'what. You want me to show you how to use cosmetics? Look, I'll let ya put on my earrings, you'll see how pretty you're gonna be. And I'll show ya how t'make up your eyes and your lips, 'n I'll see to it you get a little bra or somethin', but right now you're gonna pick your little ass up and you're gonna drop it in the back seat and you're gonna cut out the crap, you understand?

She looks once more at Addie, then turns and in her stocking feet starts down the hill. She doesn't move too far, though, before she stops. She stands silently with her back to Addie. Then, in a moment, she turns, stares at Addie who hasn't budged. Finally:

TRIXIE
(continuing; softly)
You're gonna ruin it, ain't ya?

Addie doesn't answer. We HEAR the automobile horn from down the hill. Trixie simply raises her hand in the air, then slowly lowers it. Then she continues:

TRIXIE
Listen, I don't wanta wipe ya out. And I don't want you wipin' me out, y'know? So, I'm gonna level with ya, okay? Y'see, with me it's just a matter o' time. I d'know why, but somehow I jus' don't hold on real long. So if ya wait it out a little... it'll be over. Know what I mean? Even if I want a fella, somehow or other, I manage t'get it screwed up. Maybe I'll get a pair of shoes, nice dress, few laughs... Times are hard. If you fool around on the hill up here, then you don't get nothin', I don't get nothin', he don't get nothin'...
(she smiles at Addie)
So how 'bout it, honey... For just a little while? Let ol' Trixie sit up front.

(CONTINUED)

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109 CONTINUED: (2)

They stare at one another. Finally Addie's hard facade softens. Then we HEAR the horn again.

110 SHOT - MOZE

at the car. Looking up.

MOZE
Hey! C'mon!

111 HIS POV - TRIXIE AND ADDIE

moving down the hillside.

TRIXIE
(her old self again)
We're comin', baby doll. And if you don't find me some ol' gas station soon, this little ol' snowflake's gonna wet her panty-loons.

112 EXT. HOTEL - ANGLE ON ADDIE AND IMOGENE - DAY

waiting with their luggage. PULL BACK to show a yellow Cadillac drive up in front of them. Trixie and Moze in the front seat. Trixie calls out past Moze.

TRIXIE
Yoo hoo. Look what we got! Ain't she the sweetest little thing? And don't he look like a prince 'hind that wheel?

DOLLY into Addie. Her reaction. She quickly opens the cigar box. Sees that all the money is not there. She is angry.

TRIXIE'S VOICE
Come on, Imogene, get ever' thing in here. Got more room than the whole state o' Kansas. And listen to the horn. Blow the horn, Daddy.

(CONTINUED)

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112 CONTINUED:

We HEAR the horn blowing and Moze and Trixie laughing as we HOLD on Addie.

113 EXT. ROAD

The yellow Cadillac drives by.

114 INT. CADILLAC

Plenty of room. Trixie in front. Addie and Imogene in the rear as usual.

MOZE
(his joke — Trixie giggling all through it)
She just sittin' in the trolley car and she reaches in her bag and pulls out this here magazine, and starts readin'. Well she ain't read more'n a couple pages when real slow and careful like, she takes off her shoes and stockin's.

Trixie giggles.

MOZE
(continuing)
She turns the stockin's wrong side out and then just up and puts them on again. Then she puts on her shoes. Now all the passengers are lookin' on wonderin' what's goin' on, see? Well, finally this old fella leans over, see, and he taps her on the shoulder and he says "you pardon my sudden rudeness, ma'am, but why'd you just now go and indulge in this strange procedure?" 'N the girl says, "why, kind sir. I was readin' this here magazine and I found the story such hot stuff that I felt compelled to turn the hose on myself.

They laugh uproariously.

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115 CLOSE SHOT - ADDIE - BACK SEAT

unsmiling, arms folded.

116 INT. THE EXCHANGE HOTEL - LOBBY - DAY

Moze is signing the register. Trixie nearby. Addie and Imogene a few feet off. Addie keeping an eye glued to Trixie at all times. The DESK CLERK has eyes for Trixie. He is kind of a pea-patch Romeo. Tiny, pencil-line mustache, long black hair slicked back, except for a big false wave in front that he always pushes into place with the heel of his hand.

TRIXIE
They wouldn't have a room with a canopy bed, would they?

MOZE
Would ya have a room with a canopy bed?

DESK CLERK
No, but I got one with a fireplace.

TRIXIE
(takes Moze's arm)
I'd like that one, Daddy.

CLERK
(a big smile for his joke, private to Trixie)
It ain't no canopy bed, but it sure opens a whole new <u>can-o'-peas</u>, don't it?

TRIXIE
(giggling)
A whole new can o' peas, ain't that cute?

MOZE
(looking up from the register)
Huh? How's that?

The Clerk hits a bell.

DESK CLERK
(to bellhop)
Give 'em 234, 235 and 236.

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117 SHOT - ADDIE AND IMOGENE

Addie aware of the Desk Clerk's flirtation with Trixie. The Bellhop takes their bags and Moze and Trixie move after him. Addie and Imogene follow. Addie looks back at the Desk Clerk who is watching Trixie's rump.

117A CLOSE ON ADDIE

An idea.

118 INT. ADDIE'S HOTEL ROOM - DAY

Addie lying on the bed, smoking. She stares up at the ceiling. Her eyes move to the transom over her door, then she looks at the wall of the adjoining room. She continues to stare at it a moment, then gets up and sits on the side of the bed. Carefully, she breaks off the burning ash on the cigarette, putting the stub neatly into the cigar box which is under the mattress. She moves to the wall. Puts her ear against it. Then she opens her door and looks out.

119 HER POV

The empty corridor.

119A INT. CORRIDOR

Addie moves to Trixie's door. As do all the other doors, it has a painted transom window above it.

She sees a small table down the corridor. She gets it, brings it to Trixie's door. Stands on it. Just able to reach the transom on her toes, with some effort, she forces the window open... but just slightly. She looks in.

120 HER POV - TRIXIE'S ROOM

Trixie is on her bed, doing her nails. Her face is greased and Imogene is gathering up her messily scattered clothes.

TRIXIE
There's a rip in the seam of that dress. Get it sewed up good, y'hear? And wash these hose.

IMOGENE
Yes, Miss Trixie.

TRIXIE
You got my bath ready?

(CONTINUED)

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120 CONTINUED:

IMOGENE
Yes, Miss Trixie.

TRIXIE
I hope the water's not too hot. You've been makin' that water awful hot lately, Imogene.

IMOGENE
I know ya likes it hot, Miss Trixie.

TRIXIE
Not that hot! Go on, get those things done. Then you come back in an hour and dry me off.

IMOGENE
(at the door with the laundry in her arms)
Yes, Miss Trixie.

PULL BACK TO show Addie, working fast to close the tramsom. nearly falling off the table. Imogene opens the door. She looks up at Addie. Addie looks down and waves her to be quiet. Imogene closes the door as Addie closes the transom.

120A INT. TRIXIE'S ROOM

as we HEAR the transom snap. Trixie looks around, doesn't see anything, then scratches her ass and continues with her nails.

121 INT. CORRIDOR

IMOGENE
What are you doin' up there?

ADDIE
I got us an idea.

Addie gets down. Puts the table back. Starts back to their room.

IMOGENE
(following Addie)
What kind idea?

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122 INT. ADDIE'S ROOM

Addie and Imogene enter, close door.

ADDIE
Imogene, what do you suppose Miss Trixie would do if somebody offered her twenty-five dollars to put out?

IMOGENE
Who-eee! You crazy? For that much money that woman drop her pants down in the middle o' the road.

ADDIE
That's what I figured.

IMOGENE
What you got in mind?

ADDIE
You want to get away from Miss Trixie, don't ya? Well, if you help me, I'll give you enough money to go home.

Pause.

IMOGENE
How much money?

ADDIE
(hesitates, then)
Thirty dollars.

Pause. Imogene looks at Trixie's laundry in her arms, then looks at Addie.

IMOGENE
When d'we start?

ADDIE
Tomorrow morning.

123 INT. TRIXIE'S ROOM - MORNING

Trixie sitting up in bed, blackout shades over her eyes. Imogene is moving to the bed with Trixie's breakfast tray. She puts it on Trixie's lap. Trixie continues to wear the eyeshade.

IMOGENE
Miz Trixie, you know 'at man down at the desk, the one check us in yestuhday?

(CONTINUED)

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123 CONTINUED:

TRIXIE
Yeah, I know 'im. What about 'im?

IMOGENE
Well, he tell me he pay twenty five dollars to have a good time wif you.

TRIXIE
What?
(pulls the eyeshade off)
Why the little two-bit bum. The nerve of that guy.

124 INT. ADDIE'S ROOM

Addie at the door, listening hard. Silence for a moment, then:

TRIXIE'S VOICE
Twenty five dollars, huh? Why, I bet that little John don't make that much in a week. Where would he get twenty five bucks?

IMOGENE'S VOICE
I dunno...

125 INT. TRIXIE'S ROOM

IMOGENE
All I know is what he tole me.

TRIXIE
(stuffing a muffin in her mouth)
Twenty five bucks, huh? Well, I'd sure have to see the money to believe it.

126 INT. ADDIE'S ROOM

Addie reacts with a big smile. Then she turns and moves quickly out of the room. But a moment later she runs back in, puts a lollipop in her mouth and goes back out again.

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127 INT. HOTEL LOBBY - DESK/CIGAR STAND

Addie eases toward it, innocently licking her lollipop. A couple of customers move away and the Clerk is there alone.

ADDIE
I'll have the juicy fruit gum.

CLERK
Here ya are, my little beauty. Want I should chew it for ya?

Addie fakes a laugh and hands him a nickel.

ADDIE
Ya know that blonde lady that comes down here -- Miss Trixie Delight? Well, she thinks you're real cute.

CLERK
Oh yeah? Says you and who else.

ADDIE
No, honest. She says you're better lookin' than Warner Baxter.

CLERK
She did, eh? Well... the lady's sure got good taste, don't she?

ADDIE
I jus' thought you'd like to know.

She starts to walk away.

CLERK
Hey, jus' a minnit.

He reaches on the shelf behind him and gets a half-pound box of chocolate creams, hands them to Addie.

CLERK
Give these here to the lady. Tell her they're with Floyd's compliments.

ADDIE
(acting thrilled)
Oh, she'll like that. Maybe you should write her a note.

(CONTINUED)

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127 CONTINUED:

CLERK
Yeah. What kinda note?

ADDIE
Oh, I don't know. I thought men always wrote ladies notes when they send them presents. Maybe you should ask her for a date. That sure would tickle her.

The Clerk preens his little mustache and grins.

CLERK
Yeah, maybe I oughta.

He reaches beneath the counter, gets a piece of paper and a pencil. He starts to write, then stops.

CLERK
Say, she's not married or anythin', is she?

ADDIE
(laughing)
Of course not. She don't even have a reg-lar boyfriend. That man who come in with her yesterday is my Daddy. He's her manager. She's a dancer.

CLERK
A dancer, eh? Ya know, I figured she was somethin' like that. Where'bouts does she dance?

ADDIE
Oh, lots of big places. She's a star.

CLERK
Now how about that.

The Clerk starts to write the note.

ADDIE
Why don't ya print it? She likes a man who prints.

CLERK
Print it, huh?

He starts to print.

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128 INT. HOTEL - STAIRWAY

Addie running up the stairs with the candy and the note.

129 INT. ADDIE'S HOTEL ROOM

Addie and Imogene. The note is opened. Addie is sitting at the table with a pencil in one hand, reading the note to Imogene.

ADDIE
"Some sweets for the sweet, ha ha. Some girls say I am a pretty smooth dancer myself. How about trying me out sometime."

IMOGENE
You sure this gonna work?

ADDIE
I don't know, but we're sure gonna give it a try.

CAMERA MOVES IN on the note as Addie carefully imitates his printing and at the bottom of the page adds: "P.S. Will be up in fifteen minutes."

130 WIDER ANGLE

Addie studies the note, then puts the candy and the note in a drawer, looks at Imogene, crosses her fingers and leaves the room.

131 INT. HOTEL CORRIDOR

Addie at Trixie's door. She knocks.

TRIXIE'S VOICE
Who is it?

ADDIE
It's me, Addie.

TRIXIE'S VOICE
Oh, what do you want?

ADDIE
I got a message from Moze. He asked me to tell ya he had to run over to Hayneville today. He won't be back until suppertime.

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131 CONTINUED:

TRIXIE'S VOICE
Huh?

ADDIE
I think he had to go get somethin' fixed on the car. He'll be gone all day.

TRIXIE'S VOICE
Oh. Well. Okay.

Addie waits a moment, then moves away from the door, goes to her own door, opens it, looks in, nods to Imogene, then closes the door and moves quickly down the hallway.

132 & 133 OMITTED

134 HOTEL STAIRWAY

Addie running down the steps.

135 INT. HOTEL DINING ROOM

Moze sitting at a table, having his breakfast. Addie walks nonchalantly in, and sits next to him.

ADDIE
Howdy.

MOZE
(sheepishly)
Howdy.

ADDIE
What are you havin'?

MOZE
Waffles.

ADDIE
I already ate. I had waffles, too. They sure are good, ain't they?

MOZE
Yeah, they ain't bad for waffles.

Addie smiles at him. He stares at her a moment.

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136 NEW ANGLE

showing Imogene moving into the dining room. She comes up to the table.

IMOGENE
Mistuh Moze. Miz Trixie don't feel so good. She say to tell you she gonna stay in bed today. She say she see you at suppertime.

MOZE
(looking worried, stands up)
She sick? Sick in bed? Better go up there.
(starts to go)

Addie looks anxious.

IMOGENE
(quickly)
Oh, she ain't real sick. Ain't nothin' to worry about. She's havin' lady's time.

MOZE
(embarrassed)
Oh.
(he mumbles)
Well, tell her I'll see her this evening.

He sits back down. Imogene walks away. Addie and Moze sit quietly at the table. Finally:

ADDIE
Well.
(she gets up)
Just wanted to say good mornin'. Think I'll go upstairs and polish my shoes.

She eases away.

137 HOTEL STAIRWAY

Addie rushing up the steps.

138 EXT. CORRIDOR - ADDIE

listening at Trixie's door.

(CONTINUED)

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138 CONTINUED:

TRIXIE'S VOICE
You can clean up the bathroom now, Imogene. And ask 'em to send up more soap.

IMOGENE'S VOICE
Yes, Miss Trixie.

Addie moves to her room. Enters.

139 INT. ADDIE'S ROOM

Addie moves to her bed, reaches underneath the mattress, pulls out the cigar box. She opens it, takes out twenty-five dollars. Closes the box, puts it back under the mattress, puts the twenty-five dollars in the envelope with the note. Then she goes into the bureau drawer and gets the candy and the note. She goes into the hallway, leaving her door open.

140 INT. CORRIDOR

Addie moves to Trixie's room, puts the candy on the floor by the door. She KNOCKS on the door, then rushes back to her room, closes her door, part way.

141 INT. ADDIE'S ROOM

TRIXIE'S VOICE
Somebody at the door, Imogene.

IMOGENE
Yes, Miss Trixie.

142 INT. CORRIDOR

Trixie's door opens. Imogene looks down, picks up the candy, goes back in. Addie moves out of her room to Trixie's door to listen.

IMOGENE'S VOICE
It's somethin' for you, Miss Trixie.

TRIXIE'S VOICE
Oh? What is it?

IMOGENE'S VOICE
It was outside the door.

(CONTINUED)

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142 CONTINUED:

TRIXIE'S VOICE
What is this?

Long silence. We HEAR paper crackling. Addie listens harder. Then:

TRIXIE'S VOICE
Imogene. Let all that go now. You can run along. I'll call you when I need you.

IMOGENE'S VOICE
Yes, Miss Trixie.

Addie runs down the corridor. Imogene comes out of Trixie's room and ducks into Addie's room.

143 OMITTED

144 HOTEL STAIRWAY

Addie rushing down the steps.

145 INT. HOTEL LOBBY

Addie sashaying up to the Desk Clerk.

CLERK
Why, hello, Cupid.

ADDIE
Miss Trixie wants to see ya. She says it's real important. Room 235.

CLERK
Oh, she does, does she?
(he hesitates)
When?

ADDIE
Right now.

CLERK
Well, I can't get off right now.

ADDIE
She says it's real important.

CLERK
Tell 'er I'll come up later tonight... when the moon is full.

(CONTINUED)

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145 CONTINUED:

ADDIE
But y'cain't come t'night. She won't be there tonight. Matter o'fact, she won't be here at all after t'day.

CLERK
She won't, huh?... Well...

ADDIE
(rolls her eyes)
You won't be sorry.

CLERK
I guess I can go up for a few minutes. What's that room number?

ADDIE
Room 235. She's waitin' for ya.

CLERK
(looking smug)
Okay. You tell her I'm on my way up, sweetheart.

Addie smiles and walks away from the door towards the stairs.

146 NEW ANGLE - STAIRWAY

Addie rushing up the steps.

147 INT. CORRIDOR

Addie rushing down the corridor. She opens the door.

148 INT. ADDIE'S ROOM

Addie runs in. Imogene is there. Addie closes the door.

ADDIE
He's coming, he's coming.

Addie opens the door, just a wee bit. She and Imogene look out.

149 ANGLE PAST ADDIE AND IMOGENE - THE DESK CLERK

Moving surreptitiously down the corridor. He stands in front of her door, KNOCKS.

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150 INT. CORRIDOR - AT TRIXIE'S DOOR

TRIXIE'S VOICE
(dripping with sugar)
Who is it?

CLERK
The Shiek of Araby.

Trixie's door opens. We see she is wearing a negligee. Floyd is taken aback at what she's wearing.

CLERK
Hey, hello there and don't you look pretty.

TRIXIE
(impatiently, moving inside)
Well, come on in, honey.

He comes in and closes the door.

151 OMITTED

152 INT. CORRIDOR

Addie and Imogene move to Trixie's door, listen.

TRIXIE'S VOICE
Say, you're some fast worker, aren't ya? You don't give a girl much time.

CLERK'S VOICE
Oh, I manage to get around.

TRIXIE'S VOICE
Hey. You're not one of these fellas that goes around babbling, are ya, honey?.

CLERK'S VOICE
What d'ya mean?

TRIXIE'S VOICE
Oh, you know, most of the time I don't mind, but it's important to me right now not to get talked about.

CLERK'S VOICE
Hey, now, do I look like that kind of fella?

(CONTINUED)

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152 CONTINUED:

We HEAR some movement.

TRIXIE'S VOICE
Say, you are a wild one, aren't ya?

Addie and Imogene react to their imaginations.

TRIXIE'S VOICE
(continuing)
Hold it. Hold it. Wait a minute. You're gonna tear it. Let me slip it off... Hey there... Well now, ain't you a show dog...

153 & 154 OMITTED

155 CLOSE SHOT - ADDIE AND IMOGENE

Their eyes wide.

ADDIE
(turns to Imogene)
I'm goin'.

156 PULL BACK TO SHOW

Addie starting down the corridor, stopping short, turning and coming back to Imogene.

ADDIE
The key. The key.

IMOGENE
Mr. Moze gonna kill that man.

Imogene reaches in her apron pocket and hands Addie the key to Trixie's room. Then Addie starts away. Imogene gets scared.

IMOGENE
(continuing)
He's gonna kill 'em both, I jus' knows it!

She follows Addie as we HEAR noises from Trixie's room.

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157 HOTEL STAIRWAY

Addie and Imogene rushing down the steps. Addie turns to Imogene before she reaches the bottom.

ADDIE
Wait for me here.

Imogene stays put. Addie continues on.

158 INT. LOBBY

Addie running through towards the dining room.

159 ANGLE IN DINING ROOM

Addie looks in. Moze is not there. Addie looks around nervously.

160 INT. LOBBY

Addie looks around the lobby for Moze. Can't find him.

161 VARIOUS SHOTS - ADDIE SEARCHING FOR MOZE

Finally:

162 HER POV

Moze leaving the hotel.

163 NEW SHOT

Addie rushing across the lobby and stopping Moze.

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164 CLOSE SHOT

Addie and Moze.

MOZE
What's the trouble?

ADDIE
(handing him the key)
Ya better go up to Trixie's room right away.

MOZE
Why? What? Is she sick?

ADDIE
No, she's not sick. Just go on, like I tell ya. Don't knock. Use the key.

Moze quickly moves off to the elevators.

165 FAVOR ADDIE

watching him go.

166 SHOT - HOTEL STAIRWAY

Addie moving to the steps. Imogene sitting on one of them where she was left. Addie sits down next to her. They both look frightened. Finally:

IMOGENE
Yo Daddy gonna kill 'at man, I reckon.

Addie looks at Imogene. The thought makes her nervous. Pause. Then:

IMOGENE
I 'spect he cut 'im pretty bad.

ADDIE
Moze wouldn't do a thing like that.

IMOGENE
Down home, man come home from wuk and heared man inside house in bed wif his wife. He just walk 'round to woodpile and get his double-blade ax. He go inside and chop 'em bofe t' li'l pieces. Folks say he chop 'em up like kindling wood.

(CONTINUED)

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166 CONTINUED:

Addie looks at Imogene, waits a moment, then stands up, growing panicky, runs up the stairs. Imogene comes behind her.

167 ANGLE ON TOP OF STAIRS

Moze moving down the corridor, his face flushed, and his eyes showing great pain. He sees Addie and Imogene. Nobody speaks at first, and then:

MOZE
Get your things, Addie. We're leavin'.

ADDIE
Now?

MOZE
Right this minute.

168 CLOSE SHOT - ADDIE AND IMOGENE

They look at each other and smile victoriously.

169 INT. THE CADILLAC - DRIVING A COUNTRY ROAD

Silence for a few moments. Moze heaves a deep, shuddery sigh.

MOZE
I swan, I don't know why that girl did such a thing to me. Why I would have done most anything for that girl. It just ain't fair.

Long pause.

MOZE
(continuing)
I reckon she'd been carryin' on a long time.

ADDIE
From the start.

MOZE
Ya mean there were other men?

ADDIE
Lots of 'em.

(CONTINUED)

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169 CONTINUED:

MOZE
Why, dadblammit. Why didn't ya tell me?

ADDIE
I jus' knew you wouldn't believe me.

Pause.

MOZE
(sighs again)
I want you to promise me just one thing.

ADDIE
What, Moze?

MOZE
When you grow up, don't be the kind of woman who goes aroun' deceivin' men. Promise me that.

ADDIE
I promise, Moze.

170 EXT. COUNTRY ROAD - LONG SHOT - DAY

The Cadillac moving on.

171 EXT. HOTEL VERANDA - NIGHT

CLOSE on Bee-Bee puzzle game -- get the little Bee-Bees in the little holes. It is being angled about as the balls fall in and out of place. PULL BACK to show Moze sitting on a couch on the hotel veranda, working the game. Addie is next to him reading a Detective magazine. But her attention keeps shifting to something inside -- through the window -- in the lobby. She looks over the top of the magazine. Moze continues with the game.

172 ADDIE'S POV - IN LOBBY (THROUGH WINDOW)

A tall MAN with a cream colored Stetson hat moves in from the rear door. He is counting a giant roll of money. He puts it in his pocket, then brings out a black book and makes a neat, little notation in it.

173 CLOSE ON ADDIE

Interested. Moze continues to play the game.

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174 SHOT - THE MAN IN THE STETSON

A MAN in a dark suit comes over to him. They exchange a few words. The man in the suit moves away. The man in the Stetson writes something in the black book. He puts the book in his pocket.

175 CLOSE - ADDIE AND MOZE

ADDIE
Moze?

MOZE
Huh?

ADDIE
Moze -- pay 'tention.

MOZE
What's the trouble?

ADDIE
I seen something peculiar.

MOZE
What's that?

ADDIE
That man in there.

MOZE
What man?

ADDIE
Sitting in the chair by the steps.

MOZE
What's peculiar about him?

ADDIE
He's got a roll of money could choke us both to death.

MOZE
Oh? Well... I don't feel up to anything right now.
(back to his game)

ADDIE
But that man's got a black book for makin' notes in and all that money, 'n he keeps goin' outside and comin' back in again.

(CONTINUED)

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175 CONTINUED:

MOZE
(looks up)
Bootlegger.

ADDIE
Bootlegger?

MOZE
Ain't no question 'bout it.

ADDIE
(cheerful)
You think we might do some business with him? Maybe we could drop a wallet or somethin'. We ain't done nothin' for two months... ever since Trixie... We only got 217 dollars left.

MOZE
There's better ways to do business with bootleggers.

ADDIE
What ways?

MOZE
Well, I don't know right off -- heaps of ways.

ADDIE
Look, he's goin' out again.

Moze looks.

176 POV - THROUGH WINDOW

The man going out.

176A MOZE AND ADDIE

Moze is watching.

MOZE
Follow 'im.

ADDIE
Should I, Moze?

MOZE
I told ya to, didn't I? Find out where he goes.

Addie gets up. Moves to the side of the building. She looks back at Moze.

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177 HER POV - MOZE

Moves inside and toward the young lady cashier at the cigar counter, starts talking to her.

178 EXT. HOTEL - NIGHT

Addie is alone. She follows the man in the Stetson across the street.

179 HER POV

The man in the Stetson is with the man in the dark suit. They are next to some sort of a bin. The man in the Stetson opens the top of the bin and the other man reaches inside and takes out a few bottles with straw wrappers around them. The man in the Stetson lowers the top of the bin, and the other man walks away from it, keeping against the shadows of the building. The man in the Stetson looks around, then goes around and into a building about the size of a one-car garage. Comes out immediately, heads for the back door.

180 SHOT - ADDIE

Quickly moves back to the front door.

181 EXT. VERANDA - NIGHT

Addie moves to Moze, who is just getting back to the couch. They sit next to each other as the man in the Stetson (JIM HARDIN) is seen entering through the window.

MOZE
What'd you find out?

ADDIE
He's gotta lot o' bottles he keeps in some kind of bin out back.

MOZE
How big's the bin?

ADDIE
I d' know. Big as our car trunk, maybe... What d'ya plan t'do?

MOZE
Find out where he keeps his goods.

(CONTINUED)

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181 CONTINUED:

ADDIE
Well, he went into a little shack too, but he didn't come out with nothing.

MOZE
Uh-huh.
(loud, clear voice)
How 'bout a little walk, honey, before I put you to bed?

ADDIE
Oh, goody.

They both get up and move towards the front door.

182 EXT. FRONT OF LODGE

Addie and Moze move out and walk casually around towards the rear.

MOZE
Our friend's name is Jess Hardin. He's a bootlegger alright. Wholesale's to pretty near all the bootleggers in the county...

183 EXT. BACK OF LODGE NEAR GARAGE

Addie and Moze reach the shadow of the building Hardin had entered. They are moving faster now.

MOZE
(stops and whispers)
Watch the hotel. You see anybody comin', cough real low. I'm goin' inside.

ADDIE
It may be locked.

MOZE
Shucks, folks in the country never lock anything. Don't you know that?

Addie keeps her watch as Moze moves to the garage.

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184 FAVOR MOZE

He pushes the door. It's locked. He looks back at Addie, embarrassed.

184A MOVE WITH MOZE

as he finds a window to the garage. He tries it. It won't open. Pushes harder. Finally, it gives. He raises it. He crawls in.

185 SHOT - ADDIE

waiting nervously. Looks at garage.

186 THE GARAGE - HER POV

A match flares for a moment from the window.

187 ADDIE

looks up at hotel.

188 HOTEL REAR

Hardin appears at door.

189 ADDIE

stiffens, looks back to garage -- nothing. She looks at Hardin.

190 HARDIN

standing half in and half out, talking to someone.

191 ADDIE

looking very nervous. We HEAR the window closing. Moze moves to her.

ADDIE

He's comin'.

Moze looks up and they quickly move away. CAMERA TRAVELS with them.

(CONTINUED)

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191 CONTINUED:

MOZE
The old boy's got enough whiskey in there to float the Chattahoochy ferry. Now all we gotta do is sell ol' Jess Hardin some whiskey.

ADDIE
We don't have no whiskey.

MOZE
We don't need any. What we gonna do is sell ol' Jess some of his own whiskey.

He puts on his gold cap, winks at her. Addie looks confused and admiring.

192 INT. HOTEL - LOBBY

Moze moves in with his newspaper, looks for a seat, sits down just a couple of chairs from where Hardin is. Hardin looks straight ahead, rolling his cigar in his mouth with his fingers. After a moment, Moze gets up and sits down next to Hardin.

MOZE
Yo' name Hardin?

Hardin gives Moze a short, hard look, then turns away.

HARDIN
That's right.

MOZE
Conrad's my name. Jack said I ought to come see ya.

HARDIN
Jack who?

MOZE
Oh, just Jack's good enough, I reckon.

HARDIN
Don't know no Jack.

MOZE
Well, you oughta get acquainted. He's runnin' the biggest wholesale business in the state.

(CONTINUED)

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192 CONTINUED:

Hardin sits silently, ponders that. Finally:

HARDIN
You sellin'?

MOZE
That's right.

HARDIN
Ain't interested in no shinny.

MOZE
Ain't offerin' no shinny. All I handle is bonded goods.

HARDIN
What kind?

MOZE
All kinds. Give you a special price on some three feathers.

HARDIN
How much?

MOZE
Depends. Take twenty cases I'll let you go for 25 dollars per.

HARDIN
Too much.

MOZE
Ain't too much. Can't buy it that cheap where they sell it legal.

HARDIN
Ain't legal heah.

MOZE
All the more reason you're gettin' a bargain.

HARDIN
Give ya jus' twenty.

MOZE
Can't do it. Price is set down in Birmingham.

Pause.

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192 CONTINUED: (2)

HARDIN
How long 'fore delivery?

MOZE
How's early in the mornin'?

HARDIN
Got it in the county?

MOZE
That's right.

Long pause. Hardin gives it serious thought. Studies Moze carefully. He seems satisfied.

HARDIN
Where I pick it up?

193 EXT. GARAGE - NIGHT (CRICKETS)

ANGLE on the open window Addie standing outside. Moze appears at the window. He hands Addie a few bottles of whisky which she puts in a case on the ground. The bottles fill the case.

MOZE
That do it?

ADDIE
Uh huh. Did ya leave some?

MOZE
Plenty. He'll never miss it.

Moze disappears a moment.

ADDIE
Moze?... Moze, we better git.

Moze reappears at the window with two extra bottles. Hands them to Addie, then starts to crawl out the window.

ADDIE
(continuing)
It's all filled up, ah told ya.

MOZE
(out the window)
Them's fer me.

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194 NEW SHOT - REAR OF HOTEL

Addie and Moze carry the case of whisky. PAN to show the Cadillac parked behind the hotel. It is greedily loaded with cases of whisky. The top is down and the cases are stacked high above the sides of the car.

194A ANGLE ON CADILLAC

They move into the front seat and put this final case in the last available space. Moze sits behind the wheel. Puts his own two bottles into the glove compartment.

MOZE
Now watch them cases, they don't spill off.

He STARTS the motor.

ADDIE
Well, y'better go slow...
(looks around anxiously)
'n hurry.

The Cadillac moves away. The cases of whisky sitting precariously in the rear. The Cadillac turns a corner and they nearly topple over.

ADDIE'S VOICE
Easy.

MOZE
(sharp)
Well, I gotta turn corners, don't I?

195 EXT. OLD MILL ROAD - NIGHT

The Cadillac is parked. Addie and Moze are taking the last of the cases out of the car. MOVE with them as they take it back into some bushes. Both are exhausted and out of breath.

195A ANGLE ON WHISKY CASES

Stacked up in the brush. Addie and Moze put the last case down.

He turns and leads the way out of the bushes.

(CONTINUED)

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195A CONTINUED:

ADDIE
Moze, ain't he gonna miss his whiskey?

MOZE
Maybe he will in 'bout a week. By the time he figures it out, we'll be in Missori, an' he can't do nothin' once we're in Missouri.

195B ANGLE ON CADILLAC

Moze and Addie get into the front seat and wait. Addie looks at Moze. She takes the cigar box from the floor and puts it on her lap. They sit quietly. Deep silence. Moze lights a match and looks at his watch. They wait.

Finally Moze reacts.

196 HIS POV - LIGHTS OF A CAR

turning in from the main road. The lights go out and for a long time there is no sound. Finally we HEAR a car door close.

Moze and Addie sit silently. Suddenly Moze gets out of the car, moves quickly to the front fender, puts a blade of grass in his mouth and leans "nonchalantly" against the car.

196A WIDER ANGLE

Showing Jess Hardin as he moves into view. The Stetson firmly upon his head. He moves to Moze. He looks at Addie a moment. Then:

HARDIN
(eyes on Addie)
Where is it?

Moze waits a moment and then casually moves away from the Cadillac towards the bushes. Hardin stares at Addie, then follows Moze.

197 SHOT ADDIE

remaining in the car as the two men move off. She waits in silence for what seems a long time. She turns to look back once.

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197A HER POV - THE BUSHES

No sounds. No activity.

197B BACK TO ADDIE

Waiting. Finally we HEAR Moze and Hardin move through the brush.

197C ANGLE ON MOZE AND HARDIN

Hardin takes out an envelope and hands it to Moze. Moze looks inside, counts the money, closes the envelope.

MOZE
Glad t'run ino ya. Mebbe we'll do it again sometime.

Hardin nods. Moze moves to the Cadillac. Gets in. STARTS the motor. The Cadillac moves off, leaving Hardin standing alone.

198 EXT. ROAD - NIGHT

The Cadillac on the move.

ADDIE
How much ya git?

MOZE
(handing her the envelope)
Nine hundred fifty dollar. All in fifties.
(starts to laugh)
Nine hundred fifty dollar, 'n he bought his own whisky.
(laughs louder)

Addie opens the cigar box, taking the money from the envelope, counting it as she lays it in the "secret" lower section of the cigar box, beneath the cosmetics, etc.

ADDIE
Plus the two hundred seventeen dollars we already got, 'n if we could drop a few wallets and do some twenties now 'n then --

MOZE
(looking through rear window)
Wha t's that?

(CONTINUED)

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198 CONTINUED:

ADDIE
(turns)
Where?

MOZE
'Hind us.

198a

199 ANGLE PAST ADDIE

At the dark road behind them.

ADDIE
I don't see nothin'.

MOZE
Somethin' back there.

ADDIE
Nothin' but pitch black.

MOZE
Thought I seen somethin' flicker.

199a

200 CLOSE ON ADDIE

Looking out back window.

ADDIE
Nothin' there.

She turns and faces forward again.

They drive in silence for a moment, Moze looking in the rear view mirror. Addie turning once to look behind them. Then looking forward. She holds her ciagar box close to her.

MOZE
Be glad t'get outa this town, tell ya that.

He looks through mirror again.

MOZE
(continuing)
There it is again. Somethin' flickered, sure as hell.

Addie turns and looks back again. She climbs into the back seat and looks more carefully.

ADDIE
Nothin' 'hind us, Moze.

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201 HER POV

Something in the darkness flickers, moon light hitting a fender.

202 CLOSE SHOT - ADDIE

She reacts.

ADDIE
Uh-oh.

Moze steps on the gas pedal.

MOZE
I told ya!

Addie looks around behind again.

202a

203 SHOT THROUGH REAR WINDOW

the headlights of a car behind them come on.

204 EXT. CADILLAC - SHOT - ADDIE THROUGH BACK WINDOW

Her little face. Eyes squinting. Frightened. We HEAR a siren. Addie gets down on the seat, out of view.

204a

205 INT. CADILLAC - FAVOR MOZE

He pushes down on the gas, the SIREN closer.

ADDIE
Who could it be?

The Sheriff's car can be seen past Moze as it passes the Cadillac and forces it to the side of the road. Moze slows.

ADDIE
(continuing)
Don't stop. Keep goin'.

MOZE
A cain't keep goin'! The damn car's in front o' me.

He stops.

MOZE
(continuing)
Ever'thing's gonna be all right. Let me do th' talkin'.

205a

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206 EXT. ROADSIDE - NIGHT

The police car angles to a stop in front of the Cadillac. Its lights remain on and two SHERIFF'S DEPUTIES get out. Each wears khaki clothes, a silver badge on his chest and a big pistol low on the hip. One of them stands by the police car; the other, with a flashlight on, moves to Moze. He is DEPUTY HARDIN, Jess Hardin's brother and he looks like him, too. He shines the light into the car. Addie is CUT OF FRAME during this.

DEPUTY HARDIN
Playin' games with us, Mister?

MOZE
(apologetic laugh)
Didn't know who was back there.

DEPUTY HARDIN
Risky thing t'do. Might git yo' tires shot off.
(pause)
Where ya hedin'?

MOZE
Me and my little girl goin' to St. Joe.

DEPUTY HARDIN
Live there?

MOZE
Nearby.

The Deputy puts his foot on the running board, casually shines the flashlight into the back seat of the car.

DEPUTY HARDIN
What's yo' business?

MOZE
Livestock. Mules and horses mostly. Some cattle.

DEPUTY HARDIN
Funny. I heard you was a bootlegger.

MOZE
Not me, friend. Nossir! Must be some mistake.

DEPUTY HARDIN
Mebbe. Mebbe not.

(CONTINUED)

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206 CONTINUED:

The Deputy stands for what seems a long time before he turns and walks toward the back of the Cadillac. He moves to Addie's side, shining his light in the back seat again and at the tires and along the top. Returns to Moze.

DEPUTY HARDIN
(continuing)
Way ah hear it, you jus' had a transaction by the old mill.

MOZE
Where you hear a thing like that?

DEPUTY HARDIN
Oh... friend o' the family.

He smiles at Moze who studies his face a moment. We can see an exceptionally strong resemblance to Jess Hardin.

MOZE
Sorry... fraid ah don't know what you're talkin' 'bout.

DEPUTY HARDIN
(leaning in closer)
Ah'm talkin' 'bout bootleggin'. Ah'm talkin' 'bout nine hundred fifty dollar. Now just where might that be?

MOZE
Ah ain't got no nine hundred fifty dollar. Don't know what you're talkin' 'bout. Ah don't even know where the old mill is.

DEPUTY HARDIN
Well, ah reckon we'll jus' have t' explain a little more thoroughly, won't we?

207 SHOT - ADDIE AND MOZE

Exchanging a look. Moze stares a moment at the cigar box.

208 OMITTED

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209 INT. INTERROGATION ROOM - CLOSE SHOT - THE BEE BEE PUZZLE GAME - NIGHT

as it is being angled about. PULL BACK to show Deputy Hardin playing the game as he sits on the edge of a table in the center of the cold, sinister room. Addie and Moze sit on a bench against the wall. Addie holds onto her cigar box.

Hardin continues with the game. Then:

DEPUTY HARDIN
(re: the game)
Damn. Jus' when ya think ya got it made...
(looks at Moze)
Just ain't made, is it?

He stares at Moze. Then:

DEPUTY HARDIN
(continuing)
You pretty good at this li'l thing?

MOZE
Not too good.

DEPUTY HARDIN
Not too good, huh?
(pause)
Ol' bootlegger sittin' there with his own little game, 'n he ain't even good at his own li'l game. Yessir... that is some good joke.

BEAU enters. He carries the two bottles of whisky from Moze's car.

BEAU
Found 'em in the glove compartment.

He hands them to Hardin who puts the bee-bee game on the table and inspects the bottles.

BEAU
(continuing)
But there ain't no money in the car. Gone all through it, inside 'n out.

HARDIN
(to Moze)
Livestock business, huh?

(CONTINUED)

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209 CONTINUED:

MOZE
That whisky's fer a friend.

Pause.

DEPUTY HARDIN
Hold out yer hands.

MOZE
Huh?

DEPUTY HARDIN
I said, hold out yer hands, you heard me.

Moze holds out his hands. Deputy Hardin puts the whiskey bottles on the table, stands up and leans down to look at Moze's hands. Then he sits back on the table. Moze lowers his hands.

DEPUTY HARDIN
(continuing)
Ah didn't say put 'em down, did I?

Moze keeps them up.

DEPUTY HARDIN
(continuing)
Mighty clean hands. All done up. Cattle, mules, horses, livestock. Them hands don't look they do nothin' much 'cept play little casino now 'n then.

MOZE
I told ya, that whisky's for a friend. I didn't see no harm in buyin' a couple bottles of --

DEPUTY HARDIN
Don't see no harm, huh? Hear that, Beau? Big bootlegger claims he don't know the law. Well, I don't need no couple o' bottles to make a case again you, Mr. Bootlegger. Law says all I need is jes one li'l ol' drop.

Picks up car keys from table, dangles them in the air.

(CONTINUED)

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209. CONTINUED: (2)

DEPUTY HARDIN
(continuing)
'N you kin jus' kiss that pretty ol' car g'bye, too. Law says you transport alcoholic beverages in a vehicle and said vehicle is confiscated to be sold in public auction.

MOZE
Hold on, now. Seems t'me, that's pretty rough jus' cause --

DEPUTY HARDIN
Don't lower your hands. I didn't tell you t'lower your hands. When I tell you t'lower your hands, then you lower your hands, you don't do nothin' 'less I tell you to do it. Understand? Answer me, you understand?

Addie is embarrassed for Moze, turns away. Moze, humiliated, answers:

MOZE
Yes, sir.

Beau moves to Hardin, whispers into his ear.

DEPUTY HARDIN
(angrily)
Ah already had 'im take his clothes off. Ain't nothin' in his clothes but him 'n he ain't worth twenty cents.

Beau whispers again into Hardin's ear. Then Hardin looks at Addie. Finally, embarrassed:

DEPUTY HARDIN
(continuing)
Uh... You got the money in your panties, child?

Addie doesn't answer. Just looks at him, humiliated. Hardin is embarrassed, he moves to the door. Opens it.

DEPUTY HARDIN
(continuing - calling out the door)
Willa!

(CONTINUED)

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209 CONTINUED: (3)

He looks back at Addie. Then an older woman, WILLA, moves to the door.

DEPUTY HARDIN
(continuing)
Want ya t'take this child 'cross the hall, see if she has money on her, maybe in her panties or someplace.
(to Addie)
Come on. Go with the lady.

Addie looks at Moze. He nods. Addie gets up and moves out the door, the cigar box clutched to her chest.

Hardin closes the door. Looks at Moze again. Goes back to the table. He puts down the keys, picks up the bee-bee game.

DEPUTY HARDIN
(continuing)
You don't know what kinda real, bad trouble you're in. You better start thinkin' on it. I got case agin you for possessin' and transportin' whiskey an' I reckon if I try, I can think of a few other things. These here bottles ain't got no liquor stamps. I snap mah fingers, I got the alcoholic tax unit boys up here. You better face it. You're gonna be up in these parts for quite a spell. Workin' on the county roads. Maybe you're lucky, you git off in six moths. You git six more months influencin' a child. Maybe six years for that.
(pause)
Take off yer tie.

Moze takes off his tie.

DEPUTY HARDIN
(continuing)
You got a comb?

MOZE
In mah pocket.

DEPUTY HARDIN
Comb your hair down. I SAID COMB YER HAIR DOWN!

(CONTINUED)

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209 CONTINUED: (4)

Moze takes out his comb and combs down his hair over his eyes.

DEPUTY HARDIN
(continuing)
Oh, that is good. That is real good. Ol' sheep dog, huh, Beau.
(pause)
Now tie yer tie 'round yer head.

Moze hesitates only a moment, then he ties his tie around his head. Like an Indian band.

DEPUTY HARDIN
(continuing)
That ain't tight 'nuf.

Moze pulls it slightly tighter.

DEPUTY HARDIN
(continuing)
Tighter.

Moze pulls it a little tighter. Finally Hardin gets up and moves to Moze and pulls the tie very tight. Then he sits back on the table. Stares at Moze. Starts to laugh.

DEPUTY HARDIN
(continuing)
I sure don't like to send a man to the road gang. Never have. Always felt sorry for them poor devils.

MOZE
Maybe we could work out somethin'.

DEPUTY HARDIN
What's there t'work out? I cain't hardly overlook the fact that you been paid nine hundred fifty dollars and you ain't tellin' me where it is. Now ah can prove you're a bootlegger, so ah don't have t'work nothin' out, do I?

The door opens. Addie and Willa are there.

WILLA
Child ain't hidin' nothin', Sheriff.

(CONTINUED)

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209 CONTINUED: (5)

Deputy Hardin looks at Willa, nods. Willa closes the door and Addie moves to the bench and sits. Hardin stares at her and Moze.

DEPUTY HARDIN
(suddenly very mean)
Now let's cut out this ring 'round the rosy. Where's that money?

Silence. He looks at Addie's cigar box. He moves to it. Takes it. Rips off the string, opens it.

Moze and Addie don't move.

209A ANGLE ON BOX

as Hardin stares at the pictures and the cigarettes and the toilet water and the playing cards, etc. But he doesn't go to the bottom layer. He puts the box on the table.

DEPUTY HARDIN
I'm tellin' ya right now, I'll stay here til the end o' time...
(he POUNDS the table top)
Y' hear me?

He picks up the cigar box again, he angrily turns it over and dumps everything out. Even exposes the bottom section.

209B FAVOR MOZE

Aware he is about to be uncovered.

209C WIDER ANGLE - FAVORING CIGAR BOX ON TABLE

Everything is out now and there is no money, except a dime that spins onto the table.

209D BACK TO MOZE

His surprise. PULL BACK as he looks towards Addie who sits quietly, unflinching. Addie looks at Moze. She puts her finger to her temple and scratches it, calling Moze's attention to her hat.

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209E MOZE'S POV - ADDIE'S HAT

CAMERA MOVES IN towards the hat and suddenly, when we are very close, we see the eye of Ulysses S. Grant staring through an opening in the lace band around the hat. Then we quickly make out the $50 figures, and there is the money, camouflaged within the band around Addie's hat.

209F SHOT - MOZE

As he looks. His wide-eyed reaction. Then PULL BACK as he turns and looks, along with Addie, towards Hardin who stares at them. Then suddenly Hardin smiles. He's figured it out. He turns and picks up the bee-bee game. Looks at it. Puts it on the table and smashes his fist against it, breaking it and examining its guts for the money, but all in vain.

He's on his feet again.

DEPUTY HARDIN
You think I'm foolin' 'round? I ain't foolin' 'round.

He moves to Moze. Tightens the tie around his head. Moze winces. Then he looks at Addie. He waits a beat, then moves to her and whips off her hat and looks inside and then throws it behind him on the table along with everything else.

It slides across the table onto the floor. Beau leans down and picks it up. He looks inside the hat, then puts it back on the table.

DEPUTY HARDIN
(continuing)
Well... maybe you'll come around in time. Git a little thirsty, git a little hungry. Time sure does have a way with criminals, don't it, Beau?

BEAU
Sure do.

Hardin looks at his watch. Then to Beau:

DEPUTY HARDIN
Well, it's gettin' on t'five. Somebody oughta be stirrin' over at th' cafe. Think I'll step over there awhile. I'll be on back 'fore long... Got all day, y'know. Got all the time in the world.

(CONTINUED)

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209F CONTINUED:

He stares at Moze and Addie. Then he moves to Moze, tightens the tie a little more. Then he laughs his crazy laugh and exits.

Now only Beau is left with them. He stands in the corner of the room. Takes out a cigarette and lights it.

209G CAMERA MOVES IN ON ADDIE

She and Moze exchange a look. Then she looks back at the table. Finally, she stands up. Beau watches her. She moves to the table and begins to slowly put her things back into the box. Beau silently agrees to allow it. Finally it's filled and she closes the lid. She moves with the box to the other end of the table and reaches for her hat.

210 CLOSE SHOT - ADDIE

as her hand reaches for her hat. In doing so, a surreptitious move of her hand scoops up the car key at the same time she picks up the hat and as she puts the hat on her head, she puts the car key in her mouth. Then PULL BACK as she turns and goes back to the bench. She gives a little smile to the unsuspecting Beau.

She sits down. Silence. Addie's mouth tightly closed. Finally, she stands up and looks at Moze.

ADDIE
Daddy. I need t' go to the shit house.

Moze's mouth falls open and Beau looks embarrassed. Addie stares at Moze. Then she looks at Beau.

BEAU
Well, uh... thar's uh... place down th' hall.

ADDIE
Daddy, I'm a-scared. I want ya t'come stand by the door.

MOZE
(to Beau)
Alright I go with her?

Beau thinks about it a moment, then he moves to the door and opens it.

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211 INT. POLICE STATION CORRIDOR

Beau steps out, indicates the ladies' room down the hall. Moze and Addie move down the hall. Beau moves across the hall and leans against the wall, watching.

211A CLOSE ON MOZE AND ADDIE

Moze looks at her curiously.

ADDIE
(to Moze)
Run!

She starts to run. Moze takes a moment to get with it, then runs with her down the corridor and towards the stairs.

MOZE
You crazy?

212 ANGLE ON BEAU

Who is only half watching and takes a moment before he realizes what's happening.

BEAU
Hey.

213 ANGLE ON POLICE STATION STAIRWELL

Moze and Addie running down. Their feet making an enormous RACKET on the steps. Moze still has his tie around his head.

MOZE
Where you runnin'?

Addie takes the key out of her mouth. Hands it to Moze, who looks amazed.

214 BACK TO CORRIDOR

Beau making chase.

215 SHOT - ADDIE AND MOZE

running down another corridor towards the exit.

BEAU'S VOICE
Stop them people. Hey, there's bootleggers loose.

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216 EXT. POLICE STATION - DAWN

The door swings open. Moze and Addie run down the steps.

CAMERA WITH THEM as they run to the Cadillac and jump in. Beau moves out of the door.

217 INT. CADILLAC

MOZE
JESUS CHRIST, this is the craziest --

ADDIE
Hurry.

MOZE
I'm hurryin'!

Moze gets the key into the ignition and STARTS the car. Hits the gas, into reverse, the car jerking back, throwing Addie around, the door flying open, she nearly falls out, but Moze reaches and pulls her in, the door is pulled closed.

BEAU'S VOICE
Stop 'em. Bootleggers!

218 EXT. POLICE STATION

The Cadillac racing away. THROUGH WINDSHIELD we see Deputy Hardin seeing what is happening from outside a small cafe. He starts to run toward the Cadillac.

The Cadillac continues on. But Deputy Hardin rushes into the middle of the street and stands there with his arms extended wide. There is no way to go around him.

219 INT. CADILLAC - ANGLE PAST ADDIE AND MOZE THROUGH WINDSHIELD

as the either brave or stupid figure of Deputy Hardin looms up in front of them.

MOZE
I'm gonna hit 'im.

ADDIE
(yelling)
He can jump!

Moze starts to slow down.

ADDIE
(continuing)
Don't slow down!

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220 FAVOR ADDIE'S FOOT

as it moves over Moze's foot on the gas pedal and PUSHES DOWN.

221 EXT. STREET

The Cadillac about to run down the deputy. But just at the last moment Deputy Hardin jumps out of their way. He falls comically onto the street. A humiliating defeat.

The Cadillac moves up the street. Hardin takes out his gun.

222 INT. CADILLAC

Addie looking out the rear window.

MOZE
(angrily)
I coulda killed him. They coulda had me up for murder.

223 ANGLE ON POLICE STATION

as Beau gets into their car to start the chase. Deputy Hardin aims his gun and FIRES.

224 EXT. ROAD

The Cadillac on the move.

224A INT. CADILLAC

Addie looking out the back window.

MOZE
They're shootin' at us.

ADDIE
But they're missin'! Keep goin'!

We begin to HEAR the faint sound of the SIREN in the b.g.

MOZE
We ain't gonna make it.

ADDIE
Yes, we will.

(CONTINUED)

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224A CONTINUED:

MOZE
Not in this yella car we ain't.
Every two bit lawman in Kansas
gonna be lookin' fer this car.
We gotta get t'Missouri.

ADDIE
Faster. They're catchin' up.

225 NEW SHOT - THE CADILLAC

going down a side road, its tires SQUEALING.

PAN BACK to show the Sheriff's car catching up.

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226 INT. CADILLAC

Moze bent over the wheel, looking straight on, the gas pedal jammed against the floor. He takes a curve. Addie falls against him as the SIREN gets closer.

227 SHOT - ADDIE LOOKING OUT THE WINDOW

ADDIE
That sign says "Ellsworth."
You're takin' us back into Kansas.

228 ADDIE AND MOZE

MOZE
Jesus, yer right. The sun's risin' 'hind us.

229 EXT. THE ROAD

The Cadillac runs into a field and turns around.

230 LONG SHOT

as the Cadillac turns around and passes the Sheriff's car hot on its trail. The Sheriff's car has to stop suddenly and loses a little time in turning back.

231 EXT. SIDE ROAD

The Cadillac turns and moves down the road towards the river.

232 EXT. RIVER ROAD

The Cadillac moving along the river into the rising sun. The SIREN still off in the distance.

233 INT. CADILLAC

MOZE
We gotta cross this river.

He looks outside.

234 HIS POV - A FERRY DOCK

The ferry not there.

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235 EXT. RIVER ROAD

The Cadillac stops at the ferry dock. We see a sign reading: "TURN SIGN TO CALL FOR FERRY."

Moze gets out of the car and turns the sign. He looks around. Finds the ferry far on the other side.

236 CLOSE ON MOZE

We HEAR THE SIREN catching up. He looks toward the ferry on the other side. Then he runs back into the car. Races it forward again.

237 NEW SHOT

The Cadillac making a new turn. Its wheels spinning as it moves into a narrow dusty road.

238 LONG SHOT

The Cadillac moving.

239 SHOT - THE SHERIFF'S CAR

Far off in b.g. But catching up again.

240 CLOSE ON MOZE

reacting to something up ahead.

241 HIS POV

on the road, a few hundred yards in front of them: an old tractor, too wide to pass.

MOZE'S VOICE
Holy Moly!

242 INT. CAR - ANGLE PAST ADDIE AND MOZE

at tractor up ahead.

ADDIE
Blow your horn.

MOZE
Won't do no good. He can't pull off the road.

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243 ANGLE ON THE TRACTOR

The driver looks behind, HEARING THE SIREN getting closer.

244 FAVOR ADDIE

looking at tractor ahead, then turning to see the Sheriff catching up.

245 CLOSE ON MOZE

looking up at the side of the road.

MOZE
Hold onto your hat.

Moze pushes down on the gas. Addie looks where Moze is looking.

246 ANGLE PAST HER

showing where the mountain has been cut away to make the road.

ADDIE
You'll never make it.

247 EXT. HIGH SHOT

Showing the Cadillac, using all its power, heading up onto the side of the mountain and careening across the face of the cut at close to a 90° angle, sliding and bouncing and kicking up rocks, then bumping back onto the road, about ten feet in front of the tractor.

248 ANGLE ON THE SHERIFF'S CAR

slowing down and racing its SIREN behind the chugging tractor, unwilling to chance the pass just made by Moze.

249 INT. CADILLAC - MOVING ON

Addie half on the floor.

MOZE
You alright?

(CONTINUED)

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249 CONTINUED:

ADDIE
(catching her breath)
Uh-huh...

MOZE
Well, we threw a hobble on 'em for a while anyway. We've gotta get off this road. Otherwise we'll end up in a town for sure.

250 EXT. ROAD - NEW AREA - DAY

The Cadillac speeding on, passing a small wooden hollow then stopping and backing up and turning into the small road, not much bigger than a trail, half-hidden by undergrowth and drooping tree branches. The Cadillac turns into the narrow trail.

Moze stops, gets out fast, moves back to the road and with his foot does a quick job of smothering over the tire tracks he had made in the shoulder of the main road. He moves back to the car, gets in.

251 INT. CADILLAC

He looks at Addie and they drive through the rough trail.

252 ANGLE THROUGH WINDSHIELD

as the car moves through the undergrowth, branches brushing against the windows and over the hood, etc. They continue on for a few moments.

253 THROUGH WINDSHIELD

A few hundred yards ahead, sitting near the edge of the road is an old, lop-sided dog-trot cabin made out of split rails. Behind the cabin, across a yard strewn with all the junk in creation, is a barn. It is twice the size of the house but even more lopsided. A delapadated Dodge truck is at the side of the barn.

254 EXT. CABIN - THE YELLOW CADILLAC

Drives into the yard and stops near the sagging front porch. They get out.

(CONTINUED

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254 CONTINUED:

MOZE
Place looks deserted. Anybody t'home?

(silence)

255 ANGLE ON DOOR OF CABIN

It squeaks open. An OLD MAN with weak, sleepy eyes and thin hair standing straight up, sticks his head out.

256 WIDER ANGLE - THE OLD MAN

Looking at Moze and Addie and most of all at the yellow Cadillac. The man moves out onto the porch. He is tall and skinny and barefoot. He wears overalls and a pair of stained and dingy grey long johns. He just stands there and stares.

MOZE
Howdy.

The Old Man doesn't answer. Moze makes a silent decision.

MOZE
(continuing)
Law's chasin' us.

The Old Man's expression doesn't change. He rubs one hand slowly over his stomach, squints as though he didn't hear.

MOZE
(continuing; yelling)
Law's after us!! Need t'get rid o' this car... didnt do nothin' much. Just hauled some whiskey.

The Old Man thinks it over, then, hooking his arm around an upright on the porch, lowers himself to the ground and walks over and stands in front of the car. He looks it over good, rubbing his thumb along the grey stubble on his chin.

MOZE
Know anybody might wanta swap?

The Old Man just stares at them suspiciously.

MOZE
How 'bout that truck there?

(CONTINUED)

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256 CONTINUED:

The Old Man scratches some more. Then he turns and starts slowly towards the house. He moves back onto the porch, looks back at Addie and Moze, then goes into the house.

Moze looks at Addie, then moves towards the old truck.

257 CLOSER SHOT - THE TRUCK

Addie and Moze approach it. It is as sorry and patched together a thing as you've ever seen. Moze studies it. A frayed, front tire with ominous bulges on the side.

He looks inside. It is a mess, except for a relatively new and obviously stolen RADIO stuck beneath the dashboard.

ADDIE
Think it runs?

MOZE
We gotta have some way o' travelin', don't we?

ADDIE
Where'll we go?

MOZE
Outa Kansas, 'cross the border to St. Joe, that's where.

258 FAVOR ADDIE

reacting to St. Joe. Then we HEAR a creaking door. Addie and Moze look up at the house.

259 THEIR POV - THE SHACK

The front door opens. The Old Man moves slowly out again. Then behind him, moving out as suspiciously as the Old Man, are three young men. Brothers. CLOVIS, ASA and LEROY. They are just about the worst trash imaginable. Dirty and barefoot, needing shaves, overalls grimy and able to stand in a corner by themselves.

They look as if they smell like a pack of wet hounds that have been lapping whiskey. All of them are big, rangy and capable of spitting over a cowshed. But Leroy is the biggest and the meanest, with eyes that make you uneasy. They move to the edge of the porch and look down at the Cadillac.

(CONTINUED)

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259 CONTINUED:

FULL BACK to show Addie and Moze moving towards the house. The brothers move down the steps and walk around the car. Addie and Moze stops at the edge of the porch. The three brothers turn and look at them. The Old Man is still on the porch. The boys look at the car again.

MOZE
Just lookin' for a swap 'n three days head start 'fore ya take her out on the highway.

Leroy looks at Moze again.

MOZE
(continuing)
It's all legal. Got the papers t'prove it. All I gotta do is fill out a form on the back and you own it.

The boys look at Moze and Addie a few more moments. Then they look at one another, then they look at the car. Finally they move to the steps.

LEROY
Ain't gonna swap.

MOZE
But it's bran' new.

LEROY
Car ain't no good.

MOZE
What's wrong with it?

LEROY
Cain't haul nothin' in it.

MOZE
If that's all that's botherin' ya, you can sell it 'n buy <u>two</u> trucks do your haulin' in. You can pile more stuff in this than ya can in that truck.

LEROY
We ain't gonna swap.

They start up the steps to the house.

MOZE
(suddenly)
Rassle ya fer it.

The boys stop. Turn. Addie looks at Moze.

(CONTINUED)

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259 CONTINUED: (2)

ADDIE
You crazy?

MOZE
If I win, we swap. You win you git t'keep the truck and the car both.

ADDIE
Moze!

MOZE
Quiet down...

The boys look at Moze. Then at one another again. They huddle together, have a little meeting. Then:

LEROY
What kind o' rasslin'?

MOZE
You name it.

LEROY
Cotch as kin.

MOZE
Shoes or barefoot?

LEROY
(growing a big smile)
Makes no nevermind to me.

MOZE
Barefoot.

Clovis and Asa start whooping and pounding each other.

ADDIE
(to Moze)
You're gonna get killed just t'give somethin' 'way.

MOZE
Ain't got no choice.

Moze takes off his shoes and socks. Leroy is pawing the ground with his dirty bare foot. The Old Man puts a plug of chewing tobacco in his mouth and starts working on it. Moze begins rolling up his sleeves. Asa and Clovis are laughing, ready for the fun.

(CONTINUED)

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259 CONTINUED: (3)

MOZE
Let's go!

There is a pause, then Moze takes a step towards Leroy. Leroy spreads his legs and crouches low, the knuckles of one hand dragging the ground. He looks like a big monkey.

CLOVIS
Make him say calf rope, Leroy.

Moze begins circling Leroy. Leroy shifts around slowly so he can keep facing Moze. Suddenly, Leroy falls to the ground, supports himself on one arm and lashes out with his foot, trying to kick Moze in the crotch.

ADDIE
That ain't fair, you stop that.
(to the Old Man)
Make 'im fight fair.

Moze continues to circle Leroy a lot faster. He moves smoothly and gracefully. Leroy blinks his eyes, trying to follow Moze from a crouching position. Then he stands up and holds his arms out wide and moves towards Moze.

MOZE
(maintaining his pace)
Don't step on that fake, Leroy.

Leroy stops and turns his head to one side and looks down for a moment, just long enough for Moze to take a half step forward and give him a hard backhanded clout right across the Adams apple. Leroy's eyes seem about to pop out of his head. He tries to draw a deep breath as he bends double, gagging and choking. Moze takes dead aim with the side of his foot and kicks him as hard as he can under the chin. Leroy flies backwards and hits the ground like a 200-pound sack of wet manure. Clovis and Asa are dumbfounded for the moment. They laugh so hard they can hardly stand up. The Old Man is laughing, too, stamping his foot on the porch.

Clovis and Asa are getting into the car. Yelping happily! Blowing the horn.

Addie is awed, looking at Moze, mouth open.

260 FAVOR MOZE

Like a proud rooster. He looks toward Addie and winks.

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261 SHOT - THE RADIATOR CAP - SPINNING SLOWLY

PULL BACK to show Addie and Moze in the old truck, puttering and sputtering along the highway. It is far worse than Moze's original Ford.

262 INT. TRUCK - ADDIE AND MOZE

Dressed in their old clothes now, stare straight ahead, Addie holding tightly to her cigar box. Moze is perspiring in the heat of the day and the old truck is starting to boil over.

263 EXT. A STEEP GRADE - LONG SHOT

The truck is almost at the top of the grade fighting hard to make the last few feet. Then it chugs to a stop, the steam coming out of the radiator.

Moze and Addie get out of the car, stare at it.

Moze is about to kick the bulging tire, then changes his mind.

264 NEW SHOT - THE HILL

Addie behind the wheel of the truck, Moze is pushing the truck up the last few feet.

265 CLOSE SHOT - ADDIE

In the truck. Steering. A little nervous.

265a

266 SHOT - MOZE

Pushing hard, sweating.

267 NEW SHOT - THE TRUCK

reaching the top of the hill. Addie looking down at a precariously, steep grade ahead of her.

MOZE
(calling)
Now put your foot on the brake.

268 INT. TRUCK - ADDIE

putting her foot on the clutch. The truck continuing over the top of the hill and starting to roll down the grade.

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269 SHOT - MOZE

MOZE
The brake, the brake!

270 SHOT - ADDIE

ADDIE
It don't work!

271 LONG SHOT - THE TRUCK

Rolling down the hill with Moze standing at the top of the hill.

MOZE'S VOICE
The brake, God damn it. The brake.

272 INT. TRUCK

Addie's little head looking over the dashboard, her foot fighting to stop the truck, her arms fighting to keep the truck on the road.

273 LONG SHOT - THE TRUCK

Continuing down the hill. Moze standing at the top of the hill, helplessly.

274 CLOSER ON THE TRUCK

as it rolls on. It goes for a long time and finally, just before it stops, it passes a sign reading:

YOU ARE ENTERING THE STATE OF MISSOURI

274a

275 LONG SHOT

The truck stopped. Moze moving down the hill.

276 EXT. ROAD OUTSKIRTS OF ST. JOSEPH, MO. - DAY

The Dodge truck making slow time towards a sign that reads:

"ST. JOSEPH - 5 MILES"

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277 INT. TRUCK (MOVING)

They sit quietly. Finally, Addie looks at the sign. Then she looks at Moze and then forward.

ADDIE
What'll we do now? Drop some wallets?

MOZE
How much money we got?

ADDIE
One thousand one hundred fifty-two and some change. Forty-two cents, ah think.

They continue to drive on. MOVE IN CLOSE on Moze, working "something" out. He puts a piece of gum in his mouth. Chews hard.

MOZE
Wallet, huh?
(beat)
Nope. Gotta do better than wallets.

278 INT. HOTEL - ADDIE/MOZE - DAY

A flea bag. The radio is on. Moze is finishing dressing in his best suit. Addie is putting on her sweetest dress.

ADDIE
What if that ol' man don't believe ya?

MOZE
He'll believe me, alright. He's in the market for makin' a killin'. Jus' like we are.

ADDIE
Maybe he don't even <u>have</u> a silver mine.

MOZE
Ah checked him out thcrough and he's just what people say he is. Rich and greedy. Where's the money?

Addie goes to the mattress. Takes the box from under it. Takes out the money. He turns, looks at her. An examination.

MOZE
Pull up your socks.

(CONTINUED)

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278 CONTINUED:

Moze counts the money and puts it in an envelope. Puts the envelope on the dresser as he checks his hair.

ADDIE
(adjusting her socks)
We get a silver mine; we could get a house 'n ever'thing, couldn't we?

MOZE
(happy, certain)
Ever'thing! Jus' ever'thing in the world! Ever'body has their big opportunity 'n this one's jus' 'round the corner.
(he sings)
"Just around the corner,
There's a rainbow in the sky..."

Moze looks at himself once more, then he turns to her.

MOZE
(continuing)
Alright now. You got it all straight? Corner of East Waring and Burlington, just show up with tears in your eyes, that's all.

ADDIE
Don't forget the money.

MOZE
(he did)
'Course I won't forget the money.

He picks up the envelope, puts it in his pocket. Looks at his watch, then he goes to the door.

MOZE
(continuing)
See ya in thirty minutes.
(opens door)

ADDIE
Moze? Could we get a piano, too?

MOZE
A piano? We'll have a whole factory.

(CONTINUED)

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278 CONTINUED: (2)

She smiles. Moze exits. Addie looks at herself in the mirror.

ADDIE
(sings)
"Just around the corner
There's a rainbow in the sky..."

279 INT. HOTEL HALLWAY - DAY

Moze jauntily to the stairs and down.

280 INT. FLEA BAG HOTEL LOBBY - DAY

Moze moving through remembers something, takes the gold cap from his pocket, slides it on his tooth.

281 EXT. FLEA BAG HOTEL - DAY

Moze moves out, about to turn down street. Stops. Looks.

282 HIS POV - DEPUTY HARDIN, BEAU AND ANOTHER DEPUTY

They are leaning against a car, staring at Moze.

283 WIDER ANGLE

DEPUTY HARDIN
Guess ya jus' didn't make a good 'nuf swap.

Beat.

MOZE
You cain't arrest me. I'm in Missouri now.

DEPUTY HARDIN
Mebbe ah cain't arrest you in Missouri, but ah sure can make sure you ain't gonna feel real good while yer here.

No one moves for a moment, then Hardin takes a step toward Moze who suddenly turns and starts to run. The deputies take after him.

284 SHOT - STREET - DAY

The chase.

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285 SERIES OF SHOTS

A chase through St. Joseph, the streets and alleyways.

286 INT. HOTEL LOBBY - DAY

Addie all dressed up, moving through the lobby.

287 EXT. FLEA BAG HOTEL - DAY

Addie exits, moves down the street.

288 SHOT - THE CHASE CONTINUING

289 ANGLE UP DEAD END ALLEY

Moze cornered. The deputies move in on him.

290 CLOSE SHOT - MOZE

looking at the oncoming men. A hand chops him suddenly on the neck and a knee comes into his stomach. It is the beginning of an obviously brutal beating. The bottles of whisky break and Moze is down.

291 EXT. STREET - DAY

Addie looks down toward a building. An elderly Southern GENTLEMAN, very well dressed, is standing in front of an office building. Addie looks for Moze. She passes the Old Man, who looks at his watch.

292 SHOT - MOZE

Beaten and bloody, folded in pain in the back of the alley. He tries to bring himself to his feet, but falls. He tries again, manages to stand, looks at the busted whisky, starts to move up the alley.

293 EXT. STREET CORNER - DAY

Addie standing in the shadow. She looks toward the Old Gentleman on the steps. Finally, he looks at his watch, puts it away and leaves.

294 CLOSE ON ADDIE

Frightened, trying to figure what to do.

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295 EXT. BACK STREET - DAY

Moze, leaning against a wall. He waits a moment, then limps towards the end of a building.

296 SHOT - ADDIE - WAITING

MOZE'S VOICE
Ssssss....

Addie looks around.

MOZE'S VOICE
(continuing)
... Addie ...

She turns. ANGLE PAST her showing Moze. He is half on his side and half on his knees, doubled over in pain. Addie moves quickly to him.

ADDIE
Moze!

297 CLOSE SHOT - ADDIE AND MOZE

ADDIE
Mose ...

He falls back so that he is looking up at her, his eyes puffed up and half open. Addie looks close to tears.

ADDIE
(continuing)
Moze, Moze.

MOZE
(unintelligible)
Ah swal... ah swallowed mah gold tooth.

ADDIE
Aw, Moze.

MOZE
They took it all.

ADDIE
Aw, Moze, yer all beat up.

She wipes the blood from his bloody lip with her dress. He stares at her.

MOZE
Ain't nothin' left.

(CONTINUED)

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297 CONTINUED:

ADDIE
Don't worry none. Ah been keepin' ten dollars for emergencies.

MOZE
Ten dollars. What the hell we do with ten dollars?

ADDIE
We could buy some Bibles, do a little widow business. Must be lots o' good towns 'round here, then we could do some twenties, drop some wallets, fore ya know it, we'll be real good again. Ah'll bet no time we could have a whole 'nother car 'n ever'thing.

Silence. Moze simply stares at her. Then her enthusiasm fades.

ADDIE
(continuing)
You're gonna take me now, aren't ya?

He nods.

ADDIE
(continuing)
Aw, Moze.

MOZE
Don't start cryin'. It's where we set out for, ain't it?

298 EXT. AN EMPTY FIELD - DAY - DODGE TRUCK

comes to a slow stop. Addie and Moze sit staring at a house across the road. They display almost no emotion.

ADDIE
(re: the house)
Looks nice.

MOZE
Looks real fine.

Long pause. A MAN moves out of the door. Starts down the steps.

(CONTINUED)

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298 CONTINUED:

MOZE
(continuing)
Must be your Uncle Daniel.

ADDIE
He looks nice, too, don't he?

MOZE
Yep. Real nice.

Pause.

ADDIE
Maybe if Frank D. Roosevelt comes through town, they'll take me down the station and see 'im.

MOZE
Maybe you write ol' Frank, he'll have a place to write ya back now.

ADDIE
Yeah. He might at that.

MOZE
(sharp)
'Course he will. Ain't no question but he will.

Pause.

MOZE
(continuing)
Listen, all this talkin's jus' wastin' time.

He gets out of the truck. Starts to get her things out. As he does, Addie leaves an envelope on the seat, making sure he doesn't see. Addie gets out of the truck.

ADDIE
Where ya gonna go?

MOZE
Don't worry 'bout me. I got some plans. New ideas comin' in ever'day.

(CONTINUED)

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298 CONTINUED: (2)

She has her things in her arms now. The radio, the cigar box, her suitcase. A pair of roller skates around her neck. She looks at him. Then starts away. Stops. Turns.

ADDIE
Y'know... if I knew for sure you wasn't my pa.

MOZE
It's for sure. I ain't yer pa.

ADDIE
Although sometimes I used to figure Mr. Connors coulda been my Pa. Just the way he touched my shoulder. Get me things from the candy counter for free. 'N Mr. Pritchard, he smiled at me once, real nice.
(beat)
'Cept they don't have my chin or nothin'.

Moze gets into the truck. Closes the door.

ADDIE
Ain't ya comin' to the door with me?

MOZE
(starts the truck)
There it is, jus' cross the road. How much closer am I supposed t' bring ya?

ADDIE
They'll wonder how I got here.

MOZE
Jus' tell 'em a family friend brung ya and ya had trouble on the way with the car and finances. Go on now.

She nods. Then she looks at the house and CAMERA MOVES with her as she starts off the field and across the dirt road. She gives Moze a last look over her shoulder.

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299 CLOSE SHOT - HOUSE

Addie approaches. She looks up the steps at the door. Suddenly we HEAR the truck start up and she turns.

300 WIDER ANGLE

to show Moze in the truck as it chugs off up the road, disappearing into the dust.

MOVE IN on Addie. She watches the dust settle. When it does, the road is empty. Then she turns and looks at the door and finally starts up the steps.

301 ANGLE ON DOOR

Addie stands in front of it. She hesitates, then knocks. She waits. Finally the door opens. A WOMAN in her mid-thirties is there. AUNT BILLIE. She is gentle and kind and straight out of a Campbell Soup ad. She looks at Addie.

AUNT BILLIE

Yes?

Addie looks past her into the house. It is perfect. Calico curtains, hooked rug and even a piano.

AUNT BILLIE
(continuing)

Yes?

Addie looks up at her aunt's smiling face.

ADDIE

Ah'm Addie.

(CONTINUED)

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301 CONTINUED:

AUNT BILLIE
Addie!... Addie!
(she embraces her)
Ah been worried sick over ya.
(she pulls back and looks in her eyes)
Addie. Come inside, child.

They move inside and close the door.

302 EXT. ROAD - JUST OUT OF TOWN - DAY

Dodge truck chugging slowly along.

303 INT. TRUCK - MOZE

Sad. He continues driving for a few moments. He sees the envelope tucked into the passenger seat. He pulls over to the side of the road and stops the car. He takes the envelope. We can see it reads "To Moze." He opens the envelope. Inside is the picture of Addie on the paper moon. Written on it is: "To Moze. Love from Addie."

304 INT. AUNT BILLIE'S HOUSE

Addie is sitting on the edge of a chair.

AUNT BILLIE
I've been writin' letters, your Uncle Daniel's been tryin' to call those people down there find out where you been. Why, you're the spittin' image of your mama. Just pretty as a picture. Oh, I don't know why I go on talkin' like this, what you need's some ice cold lemonade. You just sit there and I'll be back in a minute.
(she moves into the kitchen)
Everybody's goin' to be so happy t'see you.

Addie sits alone in the room, unsmiling, looking around at all of its warmth and coziness.

AUNT BILLIE'S VOICE (o.s.)
We're gonna get those clothes off ya and you'll have a nice fresh bath -
(MORE)

(CONTINUED)

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304 CONTINUED:

AUNT BILLIE'S VOICE (o.s. cont'd)
- and you're gonna sleep in your own little bed along with your cousin Edna. Why, I jus' near gave up on you, child.

Addie stands up, looks towards the kitchen.

AUNT BILLIE'S VOICE
(continuing)
You must be starvin' to death. I gonna cut you a big piece o' pie.

With all her gear, Addie moves toward the door. She opens it.

AUNT BILLIE'S VOICE
(continuing)
We got those telegrams then we never heard from you again.

Addie walks out of the house and closes the door.

AUNT BILLIE'S VOICE
(continuing)
We're not goin' to talk 'bout all that now. Tonight we'll all sit down and talk 'bout where you've been and how you got here.

305 EXT. AUNT BILLIE'S HOUSE - LONG SHOT

Addie moves down the steps, out to the road, then starts running up the road.

ADDIE
(calling)
Moze. Moze.

She keeps going. Her skates fall to the road, but she leaves them behind as she runs on, trying to hold onto her other things.

ADDIE
(shrieking)
MOOOOOZE.

She continues to run, away from the house.

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306 INT. DODGE PICK-UP

Moze finishing a cigarette, looking off at the road ahead. The radio is playing "Sunny Side Up." After a few moments, we begin to HEAR Addie's voice from far off.

ADDIE'S VOICE
(barely audible)
Moze... Moze...

Moze doesn't react. He finishes the cigarette and flips it out onto the road. He is about to start the truck.

ADDIE'S VOICE
(a bit closer)
Moooze...

Moze cocks his head and looks up into the rear-view mirror.

307 HIS POV - THROUGH MIRROR

Far in the distance is a small dot running up the dusty road.

ADDIE'S VOICE
(still far off)
Mooooooze.

308 SHOT - MOZE

Looking through the mirror. Suddenly he turns and opens the door and gets out of the truck.

309 EXT. THE ROAD

as Moze turns and looks at the little figure running frantically toward him. He grins brokenly.

CAMERA PULLS BACK as Moze starts to move toward Addie. We can still hear the MUSIC from the radio.

310 LONG SHOT

Addie running towards Moze, calling his name as she does. They come together in the middle of this empty place and embrace.

311 FAVOR ADDIE

looking off.

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312 HER POV

The truck, its brakes having failed, is rolling slowly down the road away from them.

313 BACK TO ADDIE AND MOZE

They watch it a moment, then picking up Addie's things, start to run.

314 LONG SHOT

The Dodge truck rolling freely down the road as Addie and Moze chase after it. As the END TITLES begin, they catch up, get in, and continue on their way.

FADE OUT.

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