

1 EXT. MOUNTAINS OF VIRGINIA - MORNING 1

It is a magic hour sunrise morning in the rolling piedmonts of the Blue Ridge Mountains of Virginia.

Wide open fields of corn, hay, wheat. . .

Horses and cattle grazing in a field . . .

Fog hovering over a pond. . .

2 EXT. KIDD'S HOUSE - MORNING 2

The shot settles on a grand, white clapboard, farmhouse, with large porch and windows with shutters.

3 INT. CHARLIE'S BEDROOM - MORNING 3

CHARLIE KIDD, nineteen years old, good looking, sleeps shirtless, wearing only tighty white underwear. He is lanky with a smooth, youthful face, and a thin patch of hair on his undeveloped chest.

Charlie's bed is a single twin, and his room is sparsely decorated with a dresser, chair, and a picture or two and a rock and roll poster on the wall.

A photograph on the dressers shows him as a young boy with his mother and father. The father's grin is forced, and the mother just seems unhappy.

An alarm clock on a night stand reads 7:03.

C.F. KIDD, Charlie's father enters to awaken him for a day of work. He gives his son a shake. C.F. is in his late fifties, early sixties, stout, with salt and pepper hair and moustache. Years of hard work shows in his face.

C.F.

Charlie.

Charlie's dad pulls up the shade, and the bright morning sun blazes the room.

C.F.

Charlie, get up, son.

CHARLIE

What time is it?

C.F.

Up and at 'em!

CHARLIE  
Just five more, please.

Charlie's Dad WHISTLES REVEILLE.

CHARLIE (CONT'D)  
Alright, I'm up.

His dad leaves the room as Charlie slowly pulls himself out of bed, pulling on his jeans, tee shirt, shoes.

Charlie's hair is sticking up all over the place, kind of a mess.

CHARLIE (CONT'D)  
(to himself in the mirror)  
Good morning sunshine.

4 INT. KIDD'S KITCHEN - MORNING

4

Charlie's dad cooks up a breakfast of eggs, toast, etc.

COUNTRY MUSIC plays from a small radio in the window and BACON AND EGGS sizzle in a large black skillet.

C.F. plates the food, then sits down at the table.

C.F.  
Now son, don't dawdle around up here. When I get out of here, get cracking and get to the store by eight.

CHARLIE  
Alright, whatever.

C.F.  
Stop over at Shakelford's on the way. He should have a couple of bushels of corn for you.

Charlie takes a sip of the black coffee and reacts 'yuck.'

Charlie dumps lots of milk and sugar into his coffee.

The music ends and a CATTLE MARKET REPORT begins on the radio. C.F. reaches over to turn it up a bit.

NEWS BROADCASTER  
(o.s.)  
The price of beef up, veal selling  
at . . .

C.F. sits down at the table with Charlie. The two just eat, not saying much to each other.

C.F.  
Here, you want some juice?

CHARLIE  
No.

C.F. pours it, hands it to Charlie anyway.

CHARLIE  
Thanks.

C.F.  
What do you want to eat tonight?

CHARLIE  
I don't care.

C.F. takes his plates and dishes to the sink.

C.F.  
Alright. Clean up these dishes  
before you come to the store. I'll  
see you in a bit.

CHARLIE  
Okay.

Charlie's dad leaves the house. We hear him START HIS CAR AND DRIVE OFF TO WORK.

Charlie loads his dishes into the sink, but doesn't wash them.

Charlie then leaves the house.

5 EXT. KIDD'S HOUSE - DAY

5

Charlie gets in his truck and turns the key, but the engine BARELY CRANKS, fails to turn over, then completely stops.

CHARLIE  
(to himself)  
Oh shoot.

Charlie opens the door, and gives the truck a little push, and as it starts to roll, he jumps in puts it into gear, and pops the clutch. The engine starts, and he drives off.

6 INT/EXT. CHARLIE'S TRUCK - DAY

6

A continuous interior/exterior series of shots, Charlie driving his truck . . .

A small winding country road

Fields of corn, wheat, and neatly cut/raked hay. . .

Gently flowing river. . .

Open pastures, horses galloping behind whitewashed fences. . .

Small farms with vintage houses and barns. . .

A railroad track . . . Charlie races a train, but the train wins.

As Charlie passes a large, open field, he sees a large black luxury car, and a Cadillac Escalade stopped on the road nearby.

Three men and two women in business casual stand around as one of the gentlemen expresses and gestures with his hands, waving his arms. Another gentleman clumsily opens some plans, shows some other papers.

Charlie slows the truck, "rubbernecks" for a second, then floors the gas.

7 EXT. SHACKELFORD'S FRUIT AND VEGETABLE STAND - DAY

7

Shackelford's Fruit and Vegetable stand sits on a large gravel parking lot at the side of the road. It is a large barn-like structure with an open front. The inside is filled with tables of fruits and vegetables.

Charlie pulls his truck into chats with his best friend, CURTIS SHACKELFORD and his dad. Curtis is about the same age, but a little more muscularly developed, with crew cut style blonde hair, and a little more facial hair than Charlie. Curtis always wears a "Dekalb" baseball cap and a ratty shirt with the sleeves torn off.

Curtis unloads corn, tomatoes, vegetables from the back of his truck with his dad.

CHARLIE

What's up?

MR. SHACKELFORD

Good morning, Charlie.

CURTIS  
Hey, how's it going?

CHARLIE  
You got some corn for my dad?

MR. SHACKELFORD  
Yeah, we've got plenty. Here, take  
some tomatoes and green beans too.

As the three move some produce into the back of Charlie's truck, a black BMW pulls into the gravel lot.

Anna Alliston's Mom and Dad get out of the car, her mother opens the back door.

ANNA'S MOM  
Come on honey, don't be this way.

ANNA'S DAD  
Anna, listen to your mom, and don't  
be difficult.

ANNA reluctantly gets out of the back seat of the car. She is about Charlie's age, cute, dressed in stylish "artsy" city clothes, gets out of the car with her mother and dad.

They browse and buy some vegetables. Anna has short, nicely cut, black hair, and a androgynous, yet cute face and perfect teeth.

Charlie, Curtis, and Anna try to pretend they don't see each other.

Anna's parents make their selection and pay Mr. Shackelford.

They get back in the car and drive off.

CURTIS  
Wow.

CHARLIE  
I gotta split. My dad's waiting for  
me.

CURTIS  
Yeah, I'll catch up with you later.

Charlie jumps in his truck and drives off.

At Kidd's General Store, a large ice box and Coke machine sit near the front entrance, and the sign above reads "C.F. Kidd's General Merchandise." On either side of this sign are two round, rusted Coca Cola signs.

An ice delivery truck sits as the DELIVERY MAN unloads bags of ice, placing them inside the ice box.

Charlie pulls in and parks his truck, then helps with the ice.

ICE DELIVERY MAN  
Hey Charlie.

CHARLIE  
Here, let me help you.

ICE DELIVERY MAN  
Thanks. So, you got plans for the weekend?

CHARLIE  
Not really, mostly work.

Across the road from the store is a large, white Victorian house covered in clapboard. Immaculate green lawn, shrubbery, and gardens surround the house, and a United States flag flies atop of a pole in the front yard.

A matching white clapboard garage with large sliding doors sit adjacent to the house.

The same black BMW from the vegetable stand, and a vintage late sixties Pontiac in mint condition are parked in the jet black, perfectly paved driveway.

Charlie sees Anna, her parents, and Mrs. Alliston, her grandmother walk out of the house towards the black car.

Charlie pauses to watch, but can't make out what they are saying. He watches Anna kiss and hug her parents goodbye.

ICE DELIVERY MAN  
C'mon, home biscuits, pay attention, I got a schedule to keep.

The delivery man glances over, seeing what Charlie sees.

ICE DELIVERY MAN  
Well, now you've got something to do for the rest of the summer.

Anna's parents drive off. Anna and her grandmother watch them drive off, then turn to walk into the house. Grandmother puts her arm around Anna, pulling her head onto her shoulder.

A 1957 Chevrolet pick up truck pulls in and parks in front of the old gasoline pumps. As it crosses a black cable laying across the drive, a DING DING is heard in the store. The pumps are so old, that a "1" has been pasted next to the price per gallon.

FLOYD HENDERSHOT, dressed in 'dickies,' gets out of the truck, turns the silver crank on the pump's side. The pump clicks and whirs as the numbers on the pump reset to zero. He puts the nozzle in his truck and begins to dispense gasoline.

ICE DELIVERY MAN

There ya go, 15 five pound bags, 9  
twenty pound bags.

The delivery man holds out a book of receipts for Charlie to sign.

CHARLIE

Sounds great, thanks a million!

ICE DELIVERY MAN

Yup, have a great weekend!

The ice man tears off a receipt, handing it to Charlie.

As the ice truck leaves, it crosses the black cable, and the bell rings DING DING in the store.

FLOYD

What do ya' say there, Charlie?

CHARLIE

Good morning Mr. H. How are ya?

FLOYD

Better than I deserve, I suppose.

Mr. Hendershot finishes pumping the gas, hangs up the nozzle and helps Charlie unload some produce from his truck.

FLOYD

Here, let me give you a hand with  
that.

CHARLIE

Thanks.

FLOYD  
That's some fine looking corn, huh?

The two walk into the store.

9 INT. KIDD'S GENERAL STORE - DAY

9

The store is filled with canned goods, snacks, drinks, and miscellaneous knickknacks . . . pocket knives, watches, various 'stuff.'

ZELDA HENDERSHOT, an attractive woman in her fifties with slivers of silver in her hair, bags items and takes money from customers. As she rings them up on an old mechanical cash register, the machine makes a ding and the cash drawer pops open.

Charlie's father, wearing "half" reading glasses on a rope, stands behind the counter tying a fishing fly.

SHERIFF MONEYMAKER, late fifties, dressed in khaki uniform leans against a drink box sipping coffee from a paper cup. His is cranky and old with a glass eye. A gun belt hangs loosely around his waist.

Charlie and Floyd enter the store.

FLOYD  
Sheriff Moneymaker, the man  
himself.

SHERIFF MONEYMAKER  
Hey Floyd.

ZELDA  
Hello, sunshine.

Charlie dumps the grounds and makes a new pot.

FLOYD  
Five bucks in gas.

ZELDA  
Big spender.

Charlie laughs at Zelda Hendershot's comments.

COTTON DALZELLE, a local farmer in his eighties enters the store. He is a lanky, African-American man wearing thick glasses, blue jean overalls, and a straw hat. His face shows his many years of hard work and farming.

FLOYD  
 Hey, there Mr. Dalzelle. How are  
 ya?

COTTON  
 Just fine, how is everyone this  
 morning? Hey Sheriff.

Not seeing that the coffee isn't finished brewing, Cotton  
 reaches for the coffee pot, nearly burning himself.

CHARLIE  
 Cotton, wait.

Hot coffee spills onto the burner, making a STEAMING HISS.

COTTON  
 Oh darnit. Sorry about that.

CHARLIE  
 Don't worry about it.

Charlie straightens out the coffee machine.

SHERIFF MONEYMAKER  
 Mr. Dalzelle.

CHARLIE  
 Sheriff, what's going on out in the  
 world?

SHERIFF MONEYMAKER  
 Traffic jam, down near the Fart-  
 Mart. There talking about putting a  
 traffic light in down there.

Cotton puts a lid on his coffee and steps up to pay.

FLOYD  
 Cotton, how much hay did you get up  
 in the last cutting?

COTTON  
 Not hardly half as much as last  
 year. Too dry, we needed the rain  
 back in April. Give me one of 'em  
 lottery tickets, the scratch kind,  
 and a Red Man.

C.F.  
 Cotton, can you cut my hay this  
 weekend?

COTTON

Yeah, we'll get it up Sunday, after church.

Zelda Hendershot tears off a lottery ticket and hands it to Cotton as C.F. Tosses a package of chewing tobacco on to the counter.

ZELDA

Now you now your wife never liked you working on Sundays, and I don't blame her one bit. And gambling?

Charlie cleans up the coffee area, then begins stocking shelves. He picks up a price marker to CLICK-CLICK-SNAP stamp merchandise and stock the shelves.

C.F.

You still got that Allis-Chalmers tractor?

Cotton leans in just a few inches from the lottery ticket as he meticulously scratches the ticket with a quarter on the counter.

COTTON

That thing will never die, but its hard to get parts. You know, I bought that thing in 1953.

Cotton looks closely at the ticket, but can't read it.

COTTON

Charlie, did I win anything? I can't see this thing.

Charlie takes the ticket from Mr. Dalzelle and looks at it, then hands it back.

CHARLIE

Sorry, you're not a millionaire today.

Mr. Dalzelle tears the ticket in half, putting it in his pocket.

COTTON

Oh well, what would I do with a million dollars anyhow? How much do I owe ya Miz Hendershot?

ZELDA

Four seventy-seven, Mr. Dalzelle.

COTTON  
 Four dollar and seventy seven cents  
 . . . there ya go.

Cotton walks out of the store, holds the door open for a YUPPIE WOMAN. Dressed in a black business suit, she walks in as if she owns the place.

COTTON (CONT'D)  
 (removes his hat, holding  
 the door)  
 Good morning, pretty lady.

YUPPIE WOMAN  
 Hello, hayseed. Excuse me, I'm in  
 need of some directions.

ZELDA  
 What can I do for you?

The yuppie woman becomes annoyed.

YUPPIE WOMAN  
 I'm looking for this fairly new  
 development. Grand Cove Estates. My  
 husband and I are thinking of  
 moving out here.

CHARLIE  
 Oh, that's that new place. Continue  
 on, the road bears right, just past  
 that new Starbucks.

A loud CRASH is heard outside. They all look out and see that Cotton has backed his truck into the side of her BMW.

ZELDA  
 What in the . . .

YUPPIE WOMAN  
 Oh my god, I can't believe this.

She runs out of the store.

10 EXT. KIDD'S GENERAL STORE - DAY

10

She's furious to see that Cotton's truck has put a huge dent in the side of the car.

She runs out screaming.

YUPPIE WOMAN  
 You foolish old man!

The sheriff, C.F., Charlie run out.

SHERIFF MONEYSMAKER  
Now calm down!

YUPPIE WOMAN  
Are you blind, do you know what  
this cost?

SHERIFF MONEYSMAKER  
Ma'am, I'll handle this. It was an  
accident.

C.F.  
Cotton, what happened?

COTTON  
I didn't see the car sheriff,  
honest.

YUPPIE WOMAN  
You blind old fool, how could you  
miss this big thing?

COTTON  
Ma'am, I'm so sorry. I'll pay for  
your car.

YUPPIE WOMAN  
This is an eighty five thousand  
dollar car. My husband will be  
furious.

SHERIFF MONEYSMAKER  
Alright, that's enough. Exchange  
insurance info, and take care of  
it, alright.

The yuppie woman gets her information out of the car. Cotton  
takes out his wallet, hands his license to the sheriff.

SHERIFF MONEYSMAKER  
Cotton, your license has been  
expired for two years.

COTTON  
Damn, I'm sorry sheriff, I didn't  
know.

YUPPIE WOMAN  
I want this man arrested.

COTTON

Nobody's getting arrested today  
ma'am.

YUPPIE WOMAN

Fine. Just drop it. I'll have my  
insurance take care of this.

The woman jumps in and drives off.

SHERIFF MONEYMAKER

Goddamn bitch.

COTTON

What am I going to do?

SHERIFF MONEYMAKER

Come on Cotton, I'll drive you  
home. I don't want you on the road  
until you get a new license.

C.F.

Cotton, we'll get your truck home  
to you later.

COTTON

Thanks.

Still shook up and upset, Cotton gets into the sheriff's car  
and they drive off.

Before walking back in, Charlie sees Anna across the street  
watching.

11 INT. KIDD'S GENERAL STORE - DAY

11

Anna, from across the street, enters the store to buy some  
groceries. As she enters, everyone pauses, watching her walk  
through the store. Charlie's price marker becomes jammed as  
he nervously fiddles with the mechanism. He tries not to even  
glance at Anna, but can't help noticing her smooth pale skin,  
teeth, and a small silver ring pierced in her nose.

Anna, reading a list jotted on a small piece of paper,  
clumsily gathers up milk, bread, a few canned items, and some  
laundry detergent in her arms.

Zelda observes Charlie as he restrains his interest in Anna.  
Zelda "sneaks" up on him, grabbing the price marker out of  
his hands, startling Charlie back into the moment.

ZELDA

Come on, stop dawdling around.

She fixes the price marker, hands it back to Charlie, then returns to her spot behind the register.

Anna clumsily takes her groceries to Zelda who rings her up, takes her money, and bags her groceries.

ZELDA  
Eight seventy three.

ANNA  
Charge it to my grandmother's  
account, please. Mrs. Alliston.

ZELDA  
Uh-huh.

Zelda digs through the file of accounts and takes out the Alliston slip.

ANNA  
Oh, Camel filter-less, please.

Zelda gives her a "are you even old enough?" look.

ANNA (CONT'D)  
Their for my grandma.

ZELDA  
Your grandma smokes Kool menthol.

Zelda tosses the cigarettes to the counter. Anna drops them into her bag and exits.

ZELDA  
Have a nice day.

Anna walks out with the brown paper sack in her arms. As she turns from Zelda Hendershot, she shoots back a "smartass-fuck you" look.

Charlie takes empty boxes back to the store room and returns with several cases of drinks in wooden crates. As he makes his way through the store, the bottles CLANK in against the wooden cases.

12 EXT. KIDD'S GENERAL STORE - DAY

12

Charlie finds Anna leaning against the ice machine, smoking a cigarette in front of the store.

CHARLIE  
Those things will kill ya, you  
know?

ANNA

Yeah, it says so right on the box.

Charlie puts the drinks crates on the ground, takes out the key to the Coke machine, turns the lock, opens the door, and begins to stock bottles in the machine.

CHARLIE

(embarrassed by his  
opening line)

Sorry. I'm Charlie.

ANNA

Anna.

CHARLIE

How's it going?

ANNA

Okay.

As they chat, Charlie continues stacking drinks in the rack. The bottles make a CLANK CLANK as he loads them in.

Charlie stops.

CHARLIE

I've never seen you here before.

ANNA

(motioning across the  
street)

I'm staying with my grandmother  
across the road.

CHARLIE

Yeah, I saw you earlier.

ANNA

My parents, they're punishing me.

Now curious, Charlie pauses.

CHARLIE

Punishing you?

Amused, he nervously chuckles, then resumes his work.

ANNA

I got into a little trouble.  
They're making me stay with my  
grandmother all summer.

Charlie continues loading drinks and Anna smokes a cigarette, then puts it out.

Charlie extracts a cold drink, opens it, and offers it to Anna.

CHARLIE

Here. (Beat) Troublemaker.

She looks down at the drink, hesitates, then takes it from him.

ANNA

Thanks.

Charlie removes and empties the change and bottle cap boxes as he chats.

Charlie stacks the wooden drink racks.

Zelda TAPS three times on the window getting Charlie's attention.

Charlie pretends to ignore her.

ANNA

Thanks for the coke.

CHARLIE

Sure.

Charlie closes and locks the drink machine door as Anna throws down her cigarette, rubbing it out with her foot as she walks towards her grandmother's house.

Charlie watches her walk away, then walks back into the store.

13 INT. KIDD'S GENERAL STORE - DAY

13

Zelda lectures Charlie with a "look." Charlie continues to "ignore her."

ZELDA

Uh huh.

DING DING parking lot bell rings. Zelda looks to see who pulls in.

(Her POV looking out)

A beverage delivery truck pulls into the store's parking lot. The driver jumps out, and begins to unload beer onto his dolly, then brings it into the store.

Charlie helps bring the beer into the back room of the store, then rotates the beer in the cooler. The TELEPHONE RINGS, and Mr. Kidd answers.

C.F.

Kidd's Groceries. Yes ma'am. Sure, I'll send him over in a little while. Charlie, Mrs. Alliston has some chores for you.

Charlie helps bring the beer into the back room of the store, then rotates the beer in the cooler.

CHARLIE

(smiles to himself)

I'll go get it out of the way now.

He finishes moving the beer to the back room, then heads out.

As he walks by, Zelda gives him "you stay away from her!" look.

14 EXT. KIDD'S GENERAL STORE - DAY 14

As Charlie nervously walks towards the Alliston house, he fixes his hair.

15 INT/EXT. DRUCILLA ALLISTON GARAGE - DAY 15

Charlie opens the large garage door, looking around at the crowded interior. He sees old tools, machinery, old paint cans, a ladder, a bicycle, and other miscellaneous dusty items accumulated over the years.

He removes some items blocking the lawn mower, pulls it out, checks the gas.

He finds a red gas can, begins to fill the mower's tank.

He struggles the mower, and after a few pulls, it starts.

Charlie walks behind a small gasoline powered lawn mower. It is hot and he is sweaty.

Charlie is in the garden digging up weeds. He is now sweaty and muddy red.

Charlie uses his tee shirt sleeve to wipe sweat from his face.

Anna is sitting on the porch watching. Charlie glances, but pretends not to see her.

Charlie is now hot, sweaty, and muddy red as he puts the tools and machinery away.

16 INT./EXT. ALLISTON HOUSE - DAY 16

Charlie stands at the kitchen door and knocks.

Anna's grandmother comes to the door and lets him in.

MRS. ALLISTON  
Hey Charlie, all finished?

CHARLIE  
Of course.

17 INT. ALLISTON HOUSE - DAY 17

The Alliston house is filled with vintage, dark furniture, drapes, etc. The walls are painted in fifties style colors, and the floors covered in old vinyl, as if no work has been done in 50 years. Though the house is decorated in such a dated style, Anna's grandmother has kept it in immaculate condition.

MRS. ALLISTON  
Come on in, have a drink before you go back to the store.

Mrs. Alliston opens the door of a vintage refrigerator, taking out a large pitcher of lemonade.

She opens the cupboard, takes out some glasses, pours one for Charlie.

MRS. ALLISTON  
There ya go.

CHARLIE  
Thanks.

MRS. ALLISTON  
Anna, come meet Charlie.

Anna comes into the kitchen where Charlie is sitting having a cold drink.

MRS. ALLISTON  
Anna, this is Charlie. He helps me out around here.

CHARLIE

Oh yeah, you came to the store earlier.

ANNA

Hi.

MRS. ALLISTON

Anna's staying with me for the rest of the summer.

CHARLIE

Oh?

MRS. ALLISTON

I was wondering if you would clean up that old bike in the garage for her.

ANNA

Grandma.

CHARLIE

I'll take a look at it.

ANNA

What am I going to do with a dirty old bike?

MRS. ALLISTON

Well, are you just going to sit around here all day for the rest of the summer?

Anna just rolls her eyes.

ANNA

A bicycle. I can't believe this. No car, no television, no nothing.

MRS. ALLISTON

Oh honey, stop pouting. Charlie here will entertain you. Maybe he can introduce you to some of his friends.

CHARLIE

Sure.

ANNA

Oh great.

Anna gives Charlie a fake smile.

CHARLIE

Well, I need to get back to the store.

MRS. ALLISTON

Thanks for coming over Charlie.

Mrs. Alliston gives Charlie a \$20.

CHARLIE

Thanks. Any time.

Charlie walks towards the door.

ANNA

I'll walk to store with you.

CHARLIE

Okay.

ANNA

Grandma, I'll be back in a little bit.

MRS. ALLISTON

Okay.

18 EXT. KIDD'S GENERAL STORE - DAY

18

Anna walks with Charlie back to the store.

As they walk, Anna takes out a cigarette and lights it.

ANNA

So, Friday night in Coalsville, Virginia.

Charlie chuckles.

CHARLIE

Yeah, you're in for a real treat!

ANNA

What do you do for fun?

CHARLIE

Meet me later, and I'll show you around.

ANNA

Yeah, okay.

CHARLIE

The store closes at seven. I'll be ready to leave by then.

19 EXT. KIDD'S GENERAL STORE - EVENING

19

Golden rays of sun illuminate the store as Charlie and his dad exit, locking the door behind.

As Charlie and his dad step out, Charlie glances over and sees Anna watching.

With his new rod and reel in hand, Mr. Kidd walks off to go fishing.

C.F.

See you a little later.

CHARLIE

Yeah.

As he gets out of sight, Anna walks to Charlie who is sitting in his truck with the driver's door still open.

CHARLIE

Well, I see you made it.

ANNA

Yep.

CHARLIE

C'mon. Get in.

Charlie steps out, Anna jumps in and slides across the seat.

Charlie hops in, slams the door shut.

He turns the key, and the engine barely turns over, but then starts. The two drive off.

20 EXT. HAYFIELD - EVENING

20

It is golden hour in Virginia and Charlie and Anna sit on the hood of the truck. Anna smokes a cigarette as Charlie lays back on the hood.

ANNA

I can't believe I'm stuck here all summer. My parents are the worse.

CHARLIE

C'mon, it's not that bad. Look and see what's around you.

ANNA

I've been all over the world.  
Europe, Asia. My parents are always  
sending me off on some trip.

CHARLIE

And so they sent you here for  
punishment? I've never been away  
from this place.

ANNA

That sounds like punishment.

CHARLIE

Well, I did go to Washington on a  
field trip once.

Anna laughs at Charlie.

ANNA

You must be kidding me. You are  
such a hick.

CHARLIE

Well, then you are a stuck-up,  
snotty brat.

Anna dismissively laughs at Charlie.

ANNA

I gotta get home. My grandmother  
will beat my ass if I'm not home by  
eight thirty.

Charlie slides off the truck and they get in.

21

I/E. CHARLIE'S TRUCK - DUSK

21

Charlie tries to start the truck, but the battery has run  
down, and the engine won't turn over.

CHARLIE

Oh, shit!

ANNA

What's wrong?

CHARLIE

The battery's dead again. We'll  
have to roll start it.

ANNA

Huh?

CHARLIE  
Can you drive a stick?

ANNA  
What's a stick?

Charlie shows the gears of his truck and explains how the clutch and break works.

CHARLIE  
Okay, this is first gear. Push the clutch down, and when I say so, let it up, take your foot off the clutch, and give it some gas. The engine will start on its own. Then, push the clutch and break again to stop the truck.

ANNA  
Okay.

22 EXT. CHARLIE'S TRUCK - DAY

22

Charlie gives the truck a good hard push and it begins to roll.

He gets it up to about five miles per hour.

CHARLIE  
Okay, pop the clutch!

Anna pops the clutch, and the engine starts, and she begins to drive the truck around the open field.

She shifts into second gear, and picks up some speed.

Charlie chases after her, trying to get her to stop.

CHARLIE  
Okay, stop, stop, Anna!

Anna laughs as she makes him chase after her.

She circles around and stops next to Charlie.

ANNA  
Hey, mister, need a lift?

CHARLIE  
Smartass.

Charlie realizes she drives well, chuckles at her joke, then jumps in the passenger side of the truck and slides over next to her.

She turns on the headlights, and they drive out of the field.

23 EXT. KIDD'S GENERAL STORE - EVENING 23

Anna pulls the truck into the store parking lot.

CHARLIE

What are doing tomorrow? You want to hang out?

ANNA

Maybe.

CHARLIE

Cool. See ya 'round then.

Anna gets out of the truck and runs to her grandmother's house.

Charlie drives off into the night.

24 EXT. KIDD'S BARN - MORNING 24

Anna rides up on the bicycle from her grandmother's garage.

Anna wears a small backpack.

ANNA

Hello?

Anna calls out, puts down the kick stand, looks around the barn.

The barn doors are open, and music comes from a small radio inside.

ANNA (CONT'D)

Charlie?

Charlie exits the barn.

CHARLIE

Hey. I didn't expect to see you here.

ANNA

I am so bored. And grandma was driving me crazy.

CHARLIE

You've only been there one day.

ANNA

All she wants me to do is sit around and eat. That black lady at the store told me you were working here.

CHARLIE

The bike.

ANNA

I just got it out myself. Your dad helped me pump up the tires at the store.

CHARLIE

Cute. Step into my office.

25

INT. HAYLOFT - AFTERNOON

25

Charlie leads the way up a ladder into the hay loft.

He then turns to help Anna up.

ANNA

Cool.

Anna sneezes.

CHARLIE

It's a little dusty up here.

Charlie throws open a door, revealing a wide shot of a beautiful hay field. In the distance, two tractors cut and rake hay into neat rows.

ANNA

What are you doing up here?

CHARLIE

Nothing. I'm supposed to clean the hay loft before we get more hay.

ANNA

Where do you get it?

CHARLIE

In those fields. My dad's land. Well, my dad's and mine.

ANNA  
Your own that?

CHARLIE  
Yep. And when my dad retires, I'll  
take over the store and the farm.

ANNA  
How exciting.

Anna takes out a cigarette.

CHARLIE  
You can't smoke that in here. Are  
you crazy?

Charlie grabs the cigarette away from Anna.

Anna sneezes.

CHARLIE  
Come on city girl, let's get out of  
here.

26 I/E. CHARLIE'S TRUCK - DAY

26

With Anna behind the wheel and Charlie sitting next to her,  
the two drive on a dusty, dirty country road. A trail of dust  
kicks up behind them.

ANNA  
Where are we going?

An old decrepit mail box on the side of the road. The name on  
the box 'Dalzelle.'

CHARLIE  
Turn here.

ANNA  
Here? Are you sure?

CHARLIE  
Yeah, this is it.

Anna maneuvers the truck into the hidden drive way, into  
Cotton Dalzelle's yard.

27 EXT. COTTON DALZELLE'S FARM - DAY

27

Cotton's house and farm is somewhat run down, with some odds  
and ends of junk laying around the yard . . .

old rusted cars and trucks, farm implements, and a small, unpainted grey barn is in the background, with some cattle, chickens.

A clothes line, and other good old country folk things lay around the yard. Cotton is kind of poor, but makes a living for himself as a local farmer.

Three Blue Tick hounds lay on the porch, and as Charlie's truck pulls into the yard, they begin to HOWL AND BARK.

In front of his house, of course is a quintessential HUGE satellite dish.

ANNA

(disgusted)

Oh my god. This place is like . . .  
so third world.

CHARLIE

Come on.

Charlie gets out of the truck, but Anna hesitates.

The hounds mosey across the yard to greet Charlie. They nuzzle at him as he tries to coax Anna out of the truck.

Charlie walks to the other side of the truck, opens the door.

She pulls the door closed.

ANNA

No way.

CHARLIE

Come on, they won't hurt you.

Cotton comes from behind the barn holding a chicken who's neck he has just wrung.

He is dressed in grubby overalls and his straw hat. As he talks, he spits tobacco.

COTTON

Charlie, what do ya say there?

CHARLIE

Hey Cotton, I brought some gas for  
your tractor.

Charlie unloads two large gas cans from the back of his truck and sets them on the ground near the house.

Anna sees Cotton and becomes repulsed, both by Cotton and the wrung necked chickens.

ANNA

Oh, my god.

CHARLIE

(to Anna)

Stop it! Hey Cotton, what ya got there?

COTTON

I'm gonna make chicken and dumplings for dinner. Who's your friend there?

CHARLIE

This is Anna.

ANNA

Hi.

COTTON

Nice to meet you, young lady.

CHARLIE

Anna is Mrs. Alliston's granddaughter. She's staying here for the summer.

COTTON

Well, you like chicken and dumplings?

ANNA

I like sushi.

COTTON

Sushi?

ANNA

Raw fish.

CHARLIE

Now that sounds really gross.

COTTON

I like fish, but only if it's cooked. Charlie and me done caught a lot of fish in our day, huh?

The dogs all but attack Charlie for attention.

CHARLIE  
You got that right.  
(rubbing the dog behind  
her ears)  
Hey girl.

The dog sniffs up at Anna.

CHARLIE  
C'mon, its okay.

COTTON  
Don't mind the dogs none, they  
won't hurt ya. They're too lazy to  
bite no how! So Charlie, your daddy  
wants us to get some hay tomorrow  
afternoon.

CHARLIE  
Yeah, I know.

ANNA  
Get up hay?

CHARLIE  
Cut it, rake it, bail it, put it in  
the barn. Hard work. Not for city  
girls.

COTTON  
Yeah, she looks a little on the  
skinny side to me.

Charlie and Cotton laughs at Anna. She is a little  
embarrassed.

COTTON  
What brings you this way?

CHARLIE  
I'm taking Anna up for a swim.

Cotton gives a huge, toothless grin.

COTTON  
You goin' up to the quarry?

CHARLIE  
Get your fishing gear and come with  
us.

COTTON

I gotta get this tractor running if we're gettin' up hay tomorrow.

CHARLIE

Listen, Dad says I can take you over to get your license back Monday afternoon. How's that sound?

COTTON

That's swell. Thanks, kid.

Cotton limps towards the house with his chicken. The dogs nip at the chicken, trying to grab it out of his hand.

COTTON

Get the hell outta here, dog. You kids go have fun, and don't take any wooden nickels.

Charlie and Anna get in the truck.

ANNA

A wooden nickel?

CHARLIE

It's an expression that old people use. It means don't let anyone con you.

ANNA

Whatever.

Anna starts up the truck and they drive off.

28

EXT. ABANDONED ROCK QUARRY - DAY

28

Charlie parks his truck near the entrance near a run down rusty chain link fence covered in vines and weeds surrounding the plant. Old rusted buildings and machinery hang around the quarry.

A railroad track runs behind old buildings and machinery where rock was loaded into steam trains.

ANNA

What are we doing here?

CHARLIE

Come on.

Anna hesitates, then gets out of the truck and follows Charlie.

ANNA

That was one stinky old man.

CHARLIE

Give him a break.

Charlie finds a break in the fence. He holds it open for Anna.

ANNA

Has he never heard of a dentist before?

CHARLIE

Are you always this rude and bitchy?

ANNA

Only when I'm stuck in a hell-hole like this.

Charlie squeezes through the break.

As he pulls through, the fence catches him, scraping his shoulder.

CHARLIE

Ouch. Shit, that hurts.

Charlie touches the scrape, which starts to bleed just a little.

ANNA

Aww, poor baby.

CHARLIE

Come on. You could learn a lot from someone like Cotton.

ANNA

Like what?

CHARLIE

How to enjoy life.

ANNA

I know how to enjoy life.

Anna removes a bottle of bourbon from her backpack.

CHARLIE

Where'd you get that?

ANNA  
My grandmother.

CHARLIE  
She gave you that?

ANNA  
I just took it.

CHARLIE  
You stole from your grandmother?

ANNA  
It's no big of a deal.

CHARLIE  
Thou shalt not steal.

ANNA  
Don't start on that stuff.

Charlie chuckles at Anna's reaction.

ANNA  
What is this place?

CHARLIE  
It's a stone quarry. A great  
swimming hole, ice cold water.

ANNA  
Oh great.

CHARLIE  
Where's your sense of adventure?

Charlie takes Anna by the hand, leading her to the swimming hole. The two maneuver past junk and through brush to an open swimming hole.

ANNA  
That 'friend' of yours is so scary  
. . . how can he live that way?

CHARLIE  
It's a way of life. People like  
Cotton are content doing his thing,  
day after day.

They find a comfortable spot.

ANNA  
What about his family?

CHARLIE

He was married, but Mrs. Dalzelle died, way before I was born. They had two sons, one was killed in Vietnam, the other one died of AIDS in Philadelphia.

ANNA

Wow, he must be really lonely.

CHARLIE

He has a daughter living in Germany. She's in the army. I haven't seen her in a long time. When his son died, he didn't really understand what happened.

ANNA

Was he gay?

CHARLIE

No one really knows. No one would talk about it, you know?

Charlie touches the scrape on his shoulder.

CHARLIE (cont'd)

Ouch, this really hurts.

Anna takes out the bottle of whiskey.

ANNA

Here, this will take the pain away.

Anna takes a swig, then passes the bottle to Charlie. Charlie tries to take a swig, but almost vomits, then makes a face of disgust. Amused, Anna laughs at this.

ANNA (cont'd)

It's not that bad.

CHARLIE

I've never had this crap before.

ANNA

Really?

CHARLIE

My dad doesn't drink, and he doesn't allow it.

ANNA  
Well, I'm Episcopalian. I'm  
supposed to drink.

CHARLIE  
You're E-what?

ANNA  
Your dad doesn't drink, huh? He  
sells beer in his store?

CHARLIE  
Well, my mom. . .

Charlie hesitates.

ANNA  
What?

Charlie takes another swig.

ANNA (CONT'D)  
Does he know you drink.

CHARLIE  
This is my first time.

Anna laughs.

ANNA  
So, it's just you and your dad?

Charlie swigs, shaking his head yes.

CHARLIE  
What about you?

ANNA  
I have a little brother. He was  
kind of a surprise.

CHARLIE  
Oh, your parents don't know where  
babies come from? Even I know that.

ANNA  
He's the smart one, the one who  
gets good grades, all of that  
stuff. That little bastard. What  
happened to your mom?

CHARLIE

I think she drank herself to death.  
At least that's what my dad always  
says.

ANNA

Your dad told you that?

CHARLIE

Not exactly. I figured it out on my  
own. My dad never told me.

ANNA

My dad's a shrink. He talks about  
everything, incessantly. He wants  
to investigate and talk about every  
little issue so much, that he  
doesn't even get it. Do you  
remember your mom?

CHARLIE

I remember, she used to work at the  
Foodcorp plant, at night.

ANNA

Oh, TV dinner/pot pie factory? My  
grandma used to work there.

CHARLIE

Yeah, they worked the same shift.  
Drove together and everything. My  
mom made chicken pot pies. One of  
those machines cut her finger off.

ANNA

No way!

CHARLIE

My dad says she was drunk. It kind  
of went into a pot pie. They shut  
everything down to look for it, but  
never found it.

ANNA

You're such a liar.

CHARLIE

No, I swear it's true. I remember  
her finger all bandaged up. It  
scared the crap out of me when they  
took it off and her finger was  
gone.

ANNA

Really?

The two laugh.

CHARLIE

Ask your grandmother. Can you imagine, eating a chicken pot pie and finding a finger?

ANNA

Yumm.

CHARLIE

So, what did you do get into trouble for?

Charlie and Anna begin to become a little drunk.

ANNA

I ran away.

CHARLIE

(laughing)

You ran away? How original.

ANNA

From boarding school.

CHARLIE

Boardring school? Sounds boring.

ANNA

Yes, boardring, school indeed. St. Catherine's. Three times. My parents think they can keep me in some stupid boardring school.

CHARLIE

Sounds . . . sounds . . . (beat)  
really stupid.

ANNA

You got that right.

CHARLIE

Where did you go?

Charlie takes a big swig from the bottle, then looks over, watching Anna intently.

ANNA

Absolutely no place.

As Anna gazes at the mountains, Charlie leans over and kisses her, but then becomes embarrassed and pulls back.

CHARLIE  
Oh shit, I'm sorry.

Anna smiles, then kisses him back.

ANNA  
You ever had a girlfriend?

CHARLIE  
Once, for about two weeks.

ANNA  
You've never been drunk, and never  
kissed a girl before.

CHARLIE  
No, I kissed my girlfriend.

ANNA  
Yeah, right.

Anna jumps up, pulling Charlie up with here, runs and the two leap into the cold water, screaming and yelling.

29

EXT. KIDD'S HOUSE - NIGHT

29

Charlie's father sits on the porch cleaning fish. A single overhead light bulb illuminates him with yellow light.

We hear the SOUNDS OF TREE FROGS AND CRICKETS, AND IN THE DISTANCE, A PASSING TRAIN.

Charlie walks across the yard, up to the porch.

C.F.  
Where have you been?

CHARLIE  
Just hanging out.

Charlie's father holds up an impressive smallmouth bass.

C.F.  
How about some fish for dinner

CHARLIE  
Goddamn, you know I hate fish. How  
many times do I have to tell you  
that? You never listen to me, is  
that the problem?

C.F.  
You smell like booze.

Charlie tries to hide the fact that he's been drinking from his father and pulls away.

Charlie's father grabs him by the shirt.

CHARLIE  
You son of a bitch.

Charlie pulls back from his father and stumbles to the ground. His father stands looking down at him.

C.F.  
Damn, son, I'm sorry.

CHARLIE  
What do you have to be sorry about?

C.F.  
Why are you out getting drunk like this?

CHARLIE  
I want out of here.

C.F.  
What are you talking about?

CHARLIE  
Because of you.

C.F.  
What do you want me to do?

CHARLIE  
Anything you want, I don't want anything to do with it.

C.F.  
I want you to be happy.

Charlie gets up, starts walking way, then stops with his back towards his father.

CHARLIE  
I don't give a shit anymore about this place. I just want out.

C.F.  
It can't be this bad.

CHARLIE

It is this bad.

Charlie pushes past his father into the small farm house.

Charlie's father does stands watching him.

30 EXT. HAYFIELD - DAY 30

It is a bright, sunny cloudless day. The hay has been cut and neatly raked into rows, ready for bailing.

Continuous series of wide, medium, and close up shots . . .

Tractors, side cutters, rakers, bailers . . .

Hay bails 'spit' out of the bailer . . .

Men picking up bails of hay and tossing up to another man stacking on truck . . .

31 I/E. KIDD'S BARN - DAY 31

A truckload of hay is backed up to the hayloft opening of the Kidd's barn.

Two men toss bails up to Charlie and another man who struggles to carry them and neatly stack them in the barn.

As the truck is just about emptied, a large, black SUV pulls into the barnyard driveway.

32 EXT. KIDD'S BARN - DAY 32

Charlie recognizes the SUV as being the one he saw on the road two days before. He comes down and out of the barn as two of the men from the previous scene get out.

LESLIE ASHMORE and his business partner ANDREW MCDONALD exit the car, approaching the workers. The two are dressed in expensive looking suits.

Ashmore is in his late forties, early fifties, with thinning, but long, greasy hair.

McDonald is a little younger, balding, unattractive and somewhat dumpy with thick out of date glasses.

LESLIE ASHMORE

Good afternoon.

CHARLIE

How's it going? Can I help you?

LESLIE ASHMORE  
I'm looking for Mr. Kidd. I  
understand he owns this property.

CHARLIE  
Yeah, he's my dad. He's out bailing  
hay.

ANDREW MCDONALD  
Could you ask him to be in touch  
with us?

CHARLIE  
What about?

LESLIE ASHMORE  
I'm Les Ashmore, this is my  
associate, Andrew Mcdonald.

They reach out to shake Charlie's hand.

CHARLIE  
Charlie Kidd.

McDonald sees how dirty Charlie's hand is after he shakes it.  
He is a little grossed out, but Ashmore couldn't care less.

McDonald takes out a business card, hands it to Charlie.

Charlie glances at the card.

CHARLIE  
Land development?

LESLIE ASHMORE  
We're with New City Builders.

ANDREW MCDONALD  
We build homes, shopping malls, and  
big dreams.

CHARLIE  
We're not really interested in  
that.

LESLIE ASHMORE  
Ask your dad to be in touch? We'd  
appreciate it.

CHARLIE  
Sure, I'd be happy to. I'll let him  
know you stopped by.

Charlie dismissively folds the card in half, shoving into the back pocket of his coveralls.

ANDREW MCDONALD  
Have a nice day.

CHARLIE  
Thanks, you too.

Charlie watches the two get back into the SUV and drive off, then jumps in the back of the truck as they drive back to the field.

33 I/E. CHARLIE'S TRUCK - DAY 33

Charlie and Cotton sit in the parking lot at the Division of Motor Vehicles

Cotton is dressed in his best Sunday suit.

CHARLIE  
Are you ready?

COTTON  
Yeah. Let's get it over with.

The two exit the truck and walk in.

34 INT. DIVISION OF MOTOR VEHICLES - DAY 34

Charlie and Cotton walk into a brightly lighted DMV office. People sit waiting, while others stand in line. Charlie looks around, then finds the form for Cotton to fill out.

The two stand at a desk and fill in the paperwork.

CHARLIE  
Last name, first name, middle initial.

COTTON  
Dalzelle, Cotton.

CHARLIE  
Middle initial?

COTTON  
I ain't got no middle initial.

CHARLIE  
Address.

COTTON  
RFD 1. Short Pump, Virginia.

CHARLIE  
Date of birth.

COTTON  
November thirtieth, nineteenthundred  
and twenty.

CHARLIE  
Sign here.

Charlie hands Cotton the pen.

COTTON  
Where?

CHARLIE  
Right here. On this line.

Cotton's signature is beautiful.

CHARLIE (CONT'D)  
Cotton, you still have great  
handwriting.

COTTON  
Thank-you.

CHARLIE  
Alright, let's get in line.

DMV EMPLOYEE  
Next.

Charlie and Cotton wait in line, then step up to the window.

CHARLIE  
My friend here needs to renew his  
license.

DMV EMPLOYEE  
Do you have one already?

COTTON  
Yeah, here it is.

CHARLIE  
It's already expired.

DMV EMPLOYEE

Okay, let's see what we have here.  
Yeah, it's been expired for a  
couple of years. Mr. Dalzelle,  
because of your age, and your  
license being expired and all,  
you're going to have to take a  
driver's test.

COTTON

That's fine.

DMV EMPLOYEE

Okay, let's start with the eye  
exam. Step up and tell me what you  
can read.

COTTON

What's that?

Charlie shows Cotton how to do it.

CHARLIE

Like this, Cotton.

COTTON

Okay.

Cotton puts his eyes up to the machine.

COTTON

Uh huh, I see letters.

DMV EMPLOYEE

Tell me which one you can read.  
Tell me the number on the line.

COTTON

Okay, number three?

DMV EMPLOYEE

Read it to me.

COTTON

ASDF.

Cotton struggles to read the line.

DMV EMPLOYEE

Okay, try the next one down.

COTTON

ASDF.

DMV EMPLOYEE

Mr. Dalzelle, how long you had them glasses?

COTTON

All of my life.

DMV EMPLOYEE

No, I mean when did you have them updated.

COTTON

Thirty years, I recon.

DMV EMPLOYEE

Well, I can't let you drive, you can't see. You got to go get your eyes checked out first.

COTTON

Is that right?

DMV EMPLOYEE

Yeah.

COTTON

Well, okay. Alright, I suppose.

Charlie and Cotton walk away, the leave the DMV office.

35

I/E. KIDD'S GENERAL STORE - DAY

35

It mid afternoon, and the store is quiet. Zelda leans behind the counter reading a book.

Ashmore and McDonald drive into the store parking lot in their SUV. They drive across the black cable, making the bell in the store DING DING.

Zelda Hendershot looks out to see them exit, and walk across the tiny lot.

McDonald steps on the black cable a few more times, making the bell in the store 'DING DING DING.'

The two are dressed in expensive dark suits, perfectly shined Italian shoes, slicked back hair. McDonald holds a large attache case and several rolled up drawings. Ashmore lets McDonald carry everything. He is obviously the leader of the two.

Zelda Hendershot becomes visibly annoyed.

They look around the parking lot, obviously critiquing the tiny store as they walk across the parking lot. Ashmore cracks a joke, and McDonald laughs, though he obviously doesn't 'get it.'

36

INT. KIDD'S GENERAL STORE - DAY

36

Ashmore and McDonald enter the store.

LESLIE ASHMORE

Good morning.

ZELDA

(looking at her watch)

May I help you?

McDonald browses the tiny store as Ashmore talks with Zelda.

LESLIE ASHMORE

I'm Leslie Ashmore, is Mr. Kidd around?

ZELDA

He's in the back, hold on.

Zelda takes time making her way across the store, then pushes open the door to the back room and calls out to Mr. Kidd. She stands half-way between the two rooms, keeping a suspicious eye on McDonald and Ashmore.

ZELDA

C.F., you've got a couple of visitors.

She turns back to watch Ashmore pick up and inspect almost every tiny item on the shelves. McDonald stands with his arms crossed, aloof, off in his own little world.

C.F. doesn't answer, but a light shines from beneath the bathroom door.

ZELDA

C.F.?

Zelda finally walks over, gives the door a couple of HARD KNOCKS.

ZELDA

C.F., you in there?

From behind the bathroom door, C.F. answers in a muffled voice.

C.F.

Goddamnit to hell, can't I have a moment to myself?

Zelda grins to herself, knowing that C.F. always has his bathroom time with a magazine at the same time every day.

ZELDA

Watch your mouth! You've got a couple of visitors.

C.F.

Goddamnit, what do they want?

ZELDA

Watch your mouth, I don't know what they want.

C.F.

Oh for chrissake, I'll be right out.

Zelda turns and pushes through the door back into the store.

ZELDA

Mr. Kidd is busy in the back office, but he'll be right with you.

C.F. walks out of the back with the Fly Fishing magazine he's been reading in the bathroom.

C.F.

What can I do for you?

LESLIE ASHMORE

I'm Leslie Ashmore, New City Developments. This is my associate, Andrew McDonald.

McDonald extends a hand to Kidd.

C.F.

C.F. Kidd, C.F. Kidd's General Merchandise. Are you two a salesmen?

McDonald chuckles at the question.

ANDREW MCDONALD

You could say that. We're selling dreams, big ones.

Zelda watches and listens from behind the cash register. She rolls her eyes at the comment.

McDonald takes out some illustrations of development ideas. Big, boring, ugly houses on bulldozed, flat landscapes.

LESLIE ASHMORE

Take a look at this Mr. Kidd.

Ashmore hands the drawings and photographs to C.F. How would you like to have a house like this?

C.F.

Not bad looking. Lots of space, huh?

ZELDA

That is one ugly house.

C.F.

You are so nosy.

ANDREW MCDONALD

Twenty two hundred and sixty six square feet of luxury.

ZELDA

Twenty two hundred and sixty six square feet of house work.

C.F.

Zelda!

LESLIE ASHMORE

And a garage for that big dream car you've always wanted.

C.F.

A Cadillac. That's my dream car.

ZELDA

Now I think I've just about heard it all.

C.F.

Zelda, don't you have something else to do?

Zelda walks to the back room in a 'huff.'

C.F.

Well, that's all very pretty, I'm not exactly in the market for all of that. I barely get by running this little store.

LESLIE ASHMORE

That's where we come in. Your land, according to county records . . . about four hundred acres, right?

C.F.

Four hundred and sixty four, to be exact.

ANDREW MCDONALD

Mr. Kidd, may I call you C.F.? Land is a commodity. The land around here is hot. You know Mr. Fatchette?

C.F.

Yeah, he's been a customer here for many years.

ANDREW MCDONALD

His land sold for just over six-thousand dollars per acre. A bidding war. At 143 acres, he's a wealthy man.

LESLIE ASHMORE

Let me do some math for you. Four hundred and sixty four times six thousand That's more that two and three quarter million dollars.

C.F Appears shocked.

C.F.

Well. Now that's real money, isn't it? That's better than buying lottery tickets, huh?

ANDREW MCDONALD

Mr. Kidd, you have in fact won the lottery.

(Ashmore uncomfortably laughs at his own stupid joke.)

No one else is amused by his uptight humor.

LESLIE ASHMORE

Here are some contracts. Do you have a lawyer?

C.F.

Yes, of course.

LESLIE ASHMORE

We'd like to make you an offer. Have him look over these, and give us a call when you are ready.

ANDREW MCDONALD

Look, Mr. Kidd, you can't wait around with this. You should call him right now. These types of deals don't just hang around, and we're making offers to several people.

LESLIE ASHMORE

He's right, don't let the opportunity slip you by. Don't do something you'll regret later.

C.F.

Well, I'll give it some thought.

Ashmore picks up the fishing reel sitting on the counter.

LESLIE ASHMORE

You like to fish? You can do a lot of fishing with two million dollars.

Ashmore and McDonald turn to leave Mr. Kidd contemplating what they've said.

C.F. watches them drive off, daydreaming about the future. Zelda Hendershot breaks his attention.

ZELDA

You're not really going to consider this are you?

C.F.

Are you kidding?

ZELDA

What's Charlie going to say about this?

C.F.

What's he going to say about what?

ZELDA

This a family matter. Remember what  
whats-his-name said, don't do  
something you'll regret.

C.F.

Oh for god sakes, you're such a  
nosey nag.

ZELDA

Don't say I didn't warn you. What  
would Sarah say?

C.F.

She's not even here, I don't want  
to hear it.

ZELDA

C.F., this was her family farm and  
business. Her mother and father  
gave to the both of you, and  
Charlie is your son.

C.F.

What are you talking about? This is  
my farm, my business. My business.  
It's my decision, not Charlie's,  
and not yours.

ZELDA

Yeah, it is your decision. But you  
remember this. The decisions you  
make effect everyone around you.

C.F.

End of conversation.

Zelda completely confronts C.F.

ZELDA

You are being very selfish. C.F.,  
get back over here.

C.F.

Who do you think you are, talking  
to me that way?

ZELDA

I'm your friend, that's who I am. I  
am personally tired of you walking  
away from me, from your son, from  
your problems.

(MORE)

ZELDA (cont'd)  
I'm telling you, this is going to  
be trouble for you.

C.F. stomps out of the store to the back room.

ZELDA (cont'd)  
That's right walk away. You're  
going to regret this, believe me, I  
know what I'm talking about.

Charlie and Cotton stop by the store after coming home from  
the DMV.

ZELDA (cont'd)  
Well, how did it go?

CHARLIE  
Not so well.

ZELDA  
Oh honey, what happened?

COTTON  
I can't see. I failed my eye test.

C.F.  
Well, now it isn't the end of the  
world, Cotton. You can try again  
later. When's the last time you  
went to the eye doctor?

COTTON  
I don't know, 1978.

CHARLIE  
Cotton, that's a long time ago.  
Maybe they can give you new  
glasses, and you can see better.

COTTON  
Yeah, maybe your right.

ZELDA  
Come on, you can see my eye doctor.  
I'll call her right now.

COTTON  
I supposed that would be okay.

Charlie and Anna sit on the couch in Anna's living room.  
Anna's grandmother sits in a vintage overstuffed chair. We  
hear country western coming from a 'tinny' sounding old radio

Like the rest of the Alliston house, the living room is decorated with dark, vintage decor.

CHARLIE

So, Mrs. Alliston, have you checked out the new shopping center?

MRS. ALLISTON

Your dad has everything I need to buy right across the street.

ANNA

Come on, grandma, wouldn't you like to try something new and different?

MRS. ALLISTON

Like what?

ANNA

I don't know.

She walks to an old 'sideboard,' opens a drawer, takes out an old photo album, then sits next to Anna and Charlie.

She opens the book and begins to thumb through it.

MRS. ALLISTON

Look at this. When I was your age, this is what we had. Charlie, your dad had just taken over the store.

We see a variety of photographs as she turns the pages, pointing and talking about each one.

Mrs. Alliston turns a page, and we see an old photograph of Kidd's General Store.

CHARLIE

Hey look, my Dad's store.

This picture was taken in 1947.

ANNA

That's cool. Look at that car.

MRS. ALLISTON

Charlie, that's your dad, and your grandfather.

CHARLIE

My dad always said he hated working at the store.

We see a photograph of Anna's grandfather in a uniform.

MRS. ALLISTON

There's your grandfather. Camp  
Lejune, North Carolina, 1942. We  
had been dating a year when that  
picture was taken.

ANNA

You got married after that picture  
was taken?

MRS. ALLISTON

Well, I wanted to get married right  
away, but he wanted to wait in case  
something happened to him during  
the war. So, we waited until he  
returned. But, you know he was  
different when he returned. He  
seemed so sad.

Anna pokes around in the sideboard. She finds stacks of  
drawings.

ANNA

What are these?

She pulls out a stack

MRS. ALLISTON

That's some of my work when I was  
in art school.

ANNA

What do you mean, art school?

MRS. ALLISTON

I went to art school in Richmond.  
RPI, class of 1945.

The three look through the many drawings of nude models,  
architectural details, etc.

ANNA

Grandma, I didn't know that.

MRS. ALLISTON

I was going to move to New York.  
But the war, your grandfather  
wanted to get married, live here.

Anna finds photographs of a 'wild grandmother' back in the day. Jazz clubs, cigarettes, lots of fun. Women dressed in men's clothes . . . pictures of manly looking women . . .

ANNA

What happened to grandpa?

MRS. ALLISTON

Passed out drunk in the snow, and froze to death.

ANNA

Grandpa drank?

MRS. ALLISTON

I never let him drink in the house. He hung out in the garage, one night, had a few too many. Couldn't make it even across the yard.

Charlie pulls out some old jazz 78's that he finds.

CHARLIE

Hey, check this out.

Grandma takes the records, opens an old record player and puts one on.

They listen to some vintage fifties jazz.

In the distance, FIRE TRUCK SIRENS are heard.

CHARLIE

I think I hear sirens.

MRS. ALLISTON

It's the volunteer fire department.

The three exit the house to the porch.

The three pause. They look out at see a glowing in the sky.

CHARLIE

C'mon, let's go see what's going on.

Charlie and Anna jump in Charlie's truck and speed to Cotton's house.

38 EXT. MR. DALZELLE'S HOUSE - NIGHT

38

The night sky glows orange from the blaze of Cotton's burning house. As they pull in, the volunteer fire department sprays water on the huge flames.

Cotton stands watching as his tiny house goes quickly up in flames.

Charlie, his father, the Hendershots, and Sheriff Moneymaker all show up.

The fire fighters spray down the house, but it is left in smoldering ashes.

The sheriff, and many other neighbors drive in and watch with shock and disappointment.

The fire chief and the sheriff question cotton.

SHERIFF MONEYMAKER

Cotton, what the hell happened?

COTTON

I'm not sure. I went to light the stove, and the house caught on fire.

FIRE CHIEF

Mr. Dalzelle, how exactly did you try to light the stove?

COTTON

I poured some kerosene in, and lit it with a match.

CHARLIE

What kerosene?

COTTON

You brought it over a couple of days ago, in the can on the porch.

CHARLIE

Cotton, that was gasoline. I brought it over for your mower, remember?

Cotton realizes he burned his own house down by accident.

COTTON

I'm just a foolish old man.

ZELDA

Now don't say that, accidents happen.

SHERIFF MONEYMAKER

Mr. Dalzelle, it's not the end of the world. Your insurance will pay you the money, start over again, build a nice new house.

COTTON

I ain't got no insurance.

ZELDA

What about your daughter?

COTTON

Anthea. I can't ask her. It just ain't right. I'm a grown man, and it ain't right.

ZELDA

Come on, she'll understand. She's family.

COTTON

She's in Germany. I can't ask her to come back.

ZELDA

Cotton, you know people aren't going to just leave you out like this, right?

FIRE CHIEF

We've done all we can do here for now.

FLOYD

C'mon Cotton, you can stay with us tonight.

COTTON

Alright. Thanks. I appreciate that.

39

INT. KIDD'S GENERAL STORE - DAY

39

Cotton and Charlie walk in with a box of rescued belongings.

ZELDA

Hey boys, what do you have here?

CHARLIE

We rescued a few items from  
Cotton's place.

ZELDA

Cotton, I got through to your  
daughter in Germany.

COTTON

What did you say to her?

ZELDA

She's your daughter. She'll  
understand.

COTTON

I don't want to be a burden.

ZELDA

Don't be ridiculous. I told her we  
are taking care of you, and she is  
fine. She has a 30 day furlough  
coming up, but she can't be here  
before another ten days or so.

COTTON

Thanks Zelda.

C.F.

Cotton, how long have I known you?  
More than sixty years.

COTTON

Yeah, that's a long time, I guess.

C.F.

You know we're all going to stick  
by you, right?

COTTON

I suppose. I've got nothing, not  
even a dime to my name.

C.F.

You've got a few acres of land.  
That must be worth a little money.

CHARLIE

Yeah, that's worth a few thousand  
dollars.

C.F.

Sell it off, you could buy a mobile home. You can have a little piece of our farm, move in next door.

COTTON

That's quite generous. I don't know what to say.

C.F.

We'll set it up with Junior Shifflet. He's the best auctioneer around, and he'll treat you well.

40 EXT. MR. DALZELLE'S FARM - DAY

40

C.F., Charlie, and Anna go to the auction at Mr. Dalzelle's tiny farm.

It is a bright sunny morning, and a group of people stand around looking at Cotton Dalzelle's farm equipment.

A wagon type platform is set up with a podium where the auctioneer stands with a microphone and a couple of bullhorn speakers on each side.

The auctioneer, a thin man with plaid shirt, jeans, cowboy boots and ten gallon hat picks up the microphone and begins to speak.

JUNIOR

Good morning ladies and gentlemen. We've got several items to sell off this morning. We're going to start with the cattle in the paddock. Three steers two heifer, and one fine bull. Let's start with this steer. 425 pounds, lets start the bidding at thirty-five, can I get thirty-five, please?

A gentleman raises his hand. The auctioneer acknowledges this, and raises his stakes with "auctioneer scat."

JUNIOR (CONT'D)

Thirty five, now give me forty, can I have forty please?

Another farmer raises his hand.

JUNIOR (CONT'D)

I've got forty over here, can I get fifty?

FARMER

Sixty.

JUNIOR

I've got sixty, will you give me seventy?

Another farmer raises his hand.

FARMER TWO

Seventy

JUNIOR

Can I get eighty? Eighty, eighty, eighty?

The auctioneer looks at farmer one, with no response.

JUNIOR (CONT'D)

Eighty cents? I'm at seventy, can I get eighty? Seventy going once . . . seventy going twice, sold at seventy cents.

The winning bidder holds up a card with a number on it.

The auctioneer turns to his assistant, a woman sitting at a small table.

JUNIOR (CONT'D)

Number fifty three, seventy cents.

We see a montage selling the other livestock.

We see a montage selling various implements.

JUNIOR (CONT'D)

Ladies and gentleman, we have this vintage 1953 Allis-Chalmers tractor. I know for a fact, Mr. Dalzelle has taken great care of this machine. Lets get a good price going on this machine. Let's start this bidding at five hundred. Get I get five hundred?

YUPPIE

Fifty dollars.

JUNIOR

I've got fifty dollars, can I get one hundred?

C.F.  
One hundred dollars.

A yuppie looking man purchases the Allis-Chalmers for just two hundred dollars.

JUNIOR  
That's a crime.

C.F. shakes his head in disgust.

JUNIOR (CONT'D)  
Alright, let's get the barn and land sold. There's fifteen prime acres, water on the property, let's get the bidding started at twenty five thousand.

A man casually dressed in a shirt and jacket yells his bid.

MAN IN SUIT  
Twenty five thousand.

LESLIE ASHMORE  
Thirty thousand.

MAN IN SUIT  
Thirty five!

JUNIOR  
I've got thirty five, who'll give me forty?

LESLIE ASHMORE  
Forty five thousand!

MAN IN SUIT  
Fifty thousand

JUNIOR  
I've got fifty, let's got fifty five, will you give me fifty five?

LESLIE ASHMORE  
Sixty thousand

MAN IN SUIT  
Sixty five.

JUNIOR  
We're and sixty five, now seventy?

Ashmore raises his hand.

JUNIOR (CONT'D)  
That's seventy, now seventy-five?

MAN IN SUIT  
Eighty thousand!

LESLIE ASHMORE  
Eighty-five.

JUNIOR  
We've got eighty five thousand . .  
. going once, going twice . . .  
sold!

The crowd disburses and begins to clear out. Cotton looks sad and dejected.

The purchasers pay for their buys and begin removing the equipment. Ashmore and McDonald discuss the terms of bulldozing the barn and property.

After Cotton signs the paper work, he and Charlie chat together.

CHARLIE  
Cotton, you okay?

Cotton doesn't answer. He just walks away, takes a look around.

The auctioneer approaches Cotton, along with a couple of other gentlemen.

JUNIOR  
Mr. Dalzelle, these gentlemen need  
to speak with you about your farm.

COTTON  
It ain't my farm no more.

MR. GOOLSBY  
Mr. Dalzelle, I'm Mr. Goolsby. I  
represent Albemarle County  
Department of Finance.

COTTON  
What can I do for you?

MR. GOOLSBY  
According to our records, you  
haven't paid your property taxes in  
about three years now.

COTTON

Well, I ain't got nothing left now.  
What difference does it make?

MR. GOOLSBY

Mr. Dalzelle, the county and state  
have a lien on this farm.

COTTON

What's that?

C.F.

It means they get some of the money  
that you made today.

JUNIOR

I'm afraid they get more than half  
of it. That leaves you, Mr.  
Dalzelle, with about seventy  
thousand dollars.

COTTON

That's a pretty good amount of  
money.

C.F.

Cotton, I'm afraid at this day and  
time, it's not really going to last  
you all that long.

Ashmore and McDonald call Charlie's dad over from a distance.

LESLIE ASHMORE

Mr. Kidd, could we have a word with  
you?

C.F. makes his way over.

From a distance, Charlie sees his father talking with Ashmore  
and McDonald.

C.F. walks back over to the group.

JUNIOR

Mr. Dalzelle, I'm sorry about all  
of this. It's a tragedy, believe me  
and I'm seeing too much of it.

COTTON

Over one hundred and forty years of  
work. This piece of property  
belonged to my grandparents. Gone  
in less than an hour.

(MORE)

COTTON (cont'd)  
 My mother and father built this  
 house with their own hands.

41 EXT. MOBILE HOME SALES LOT - DAY

41

Charlie, C.F., and Cotton wander around a large mobile home lot looking at various models.

A SALESMAN, dressed in cheap polyester pants and a shirt with a pocket protector and clip board lead them around.

MOBILE HOME SALESMAN  
 This model has all the amenities of  
 home, microwave, gas or electric  
 stove, whatever you prefer.

COTTON  
 Won't I be blown away in a  
 hurricane in this thing.

MOBILE HOME SALESMAN  
 That's an old wife's tale. We  
 secure them to the ground,  
 perfectly safe.

CHARLIE  
 We don't want anything happening to  
 our Cotton!

MOBILE HOME SALESMAN  
 Eighty seven thousand dollars, plus  
 twenty two fifty for setup and  
 delivery.

C.F.  
 How's that sound, Cotton?

COTTON  
 Yeah, I guess I'll take it.

MOBILE HOME SALESMAN  
 C'mon into the office, I'll write  
 it up for ya.

42 INT. MOBILE HOME SALES OFFICE - DAY

42

The mobile home salesman sits behind his desk, Cotton sits in the chair directly across.

MOBILE HOME SALESMAN  
 I've got some paperwork to fill out  
 for you Mr. Dalzelle. We can get  
 the financin' right here in the  
 office, if you wish.

The salesman takes out long, complicated looking forms and contracts and begins the fill them out.

COTTON

I don't need no financing. I got the money.

MOBILE HOME SALESMAN

Great, a cashier's check would be fine.

COTTON

I ain't got no check, I got the cash.

Cotton pulls out a huge wad of cash and starts to count it out.

The mobile home salesman is amazed, and a bit nervous.

MOBILE HOME SALESMAN

I ain't never had no one pay in cash before.

43

EXT. OPEN FIELD IN KIDD'S FARM - DAY

43

(Continuous series of shots)

In the open field, a road has been bulldozed and a gravel road poured in.

Also, a spot with a view of the mountains has been bulldozed and leveled off, and an electric pole and wire is readied for installation.

A tractor trailer pulls a mobile home into a field on C.F. Kidd's farm.

A crowd of neighbors have gathered to help.

Workers lay in some foundation and adjust the footings.

The mechanics level up the mobile home, attaching it to the footings.

Electricians wire up the home.

The neighbors build a small porch to the front.

Other neighbors plant shrubs and trees.

44 INT. COTTON'S MOBILE HOME - EVENING 44

The sun is setting, Cotton moves into his new home, giving a tour.

Everyone leaves him, except Charlie.

CHARLIE

So, what do you think?

COTTON

Well, it's pretty nice. I don't know what I'd do without you and your dad, Charlie. Thank you.

CHARLIE

You're surely welcome.

45 EXT. COTTON'S MOBILE HOME - DAY 45

It is late in the day, and Cotton's new mobile home is finished.

It is nicely landscaped with a small porch attached to the front.

46 INT. KIDD'S GENERAL STORE - DAY 46

It's Mr. Dalzelle's first day on the new job. He is dressed in his new "Fart-Mart" uniform, a cheap, polyester shirt and tie.

Cotton

Good morning all.

CHARLIE

Great, thanks. Your first day at the new job? Are you excited?

Mr. Dalzelle pours a cup of coffee, emptying the pot, then adds powdered milk and sugar.

COTTON

Charlie, I wouldn't be wearing this ridiculous outfit if I didn't need the money.

Cotton pays for his items, then turns to walk away.

SHERIFF MONEYMAKER

Cotton.

He pats at Cotton, reaches in, finding a revolver in Cotton's belt.

SHERIFF MONEYMAKER

Mr. Dalzelle, what are you doing with this thing? How many times do I have to take it away from you?

COTTON

You know I carry that thing every where I go.

SHERIFF MONEYMAKER

You won't need this at the Fart Mart. You can have it back later.

He hands the gun to Zelda Hendershot.

SHERIFF MONEYMAKER

Here, hide this back there, will ya Zelda Hendershot?

Cotton pays Zelda Hendershot, puts the tobacco in his pocket, and turns to walk out, but then pauses, then turns back.

COTTON

How do I look?

Everyone in the store becomes quiet, as they look at Mr. Dalzelle, not knowing what to say.

ZELDA

Oh, Mr. Dalzelle, you look so cute in your new uniform.

Mr. Dalzelle tries to smile as he fiddles with his tie and practices for his new job.

COTTON

Good morning, welcome to Fart-Mart.

CHARLIE

C'mon Mr. Dalzelle. I'll give you a ride to work.

COTTON

Thanks, Charlie.

Mr. Dalzelle just waves as he exits.

CHARLIE

I'll be back in ten minutes.

47 I/E. CHARLIE'S TRUCK - DAY

47

Charlie drives Cotton to work in his truck. They drive through newly finished developments and past huge, ugly shopping centers.

Cotton just watches they pass by new landscapes.

Treeless muddy red landscapes, large, but cheap houses crammed together in cul-de-sacs. Expensive cars and SUV's parked in the driveways.

COTTON

I've plowed these very fields with  
my tractor.

The two approach the new shopping center, and is slowed to a crawl in traffic.

At a stoplight, a police officer attempts to help direct traffic.

Charlie and Cotton inch forward.

COTTON

I'm going to be late on my first  
day.

CHARLIE

Maybe we can take a short cut.

Charlie pulls away from the line they are stuck in and drives to the next road and turns in.

At the stop sign, he makes another turn, then another.

They pass through more cul-de-sacs and more stop signs.

CHARLIE

I think we can get us out of here.

Charlie makes a turn, and they are suddenly stuck in dead end.

Charlie turns the truck around, and they make more turns.

Charlie and Cotton wind up where they began.

COTTON

So much for that.

CHARLIE

Sorry.

COTTON

Oh, don't worry about it. They  
won't fire an old man on the first  
day.

48 EXT. FART MART SHOPPING CENTER - DAY

48

Charlie finally maneuvers his truck through the crowded parking lot to the front door of the store. The lot is full of the same big expensive cars and SUV's that we've seen in the nearby neighborhoods.

Near the entrance of the big, concrete box, a table is set up near the entrance. Draped over the table is a red cloth with the U.S. Marine Corps symbol embroidered on it.

Two men in Marine Corps uniforms attempt to stop and speak with age appropriate customers walking in and out of the store. Charlie locks eyes with one of the men, then looks away.

Lots of overweight people dressed in cheap clothes from the Fart Mart push cars into the store, dragging their kids with them.

A 'security officer' waves Charlie to keep moving as he stops to let Cotton out.

CHARLIE

Alright Mr. Dalzelle, here ya go.

COTTON

Thanks Charlie.

CHARLIE

I can pick you up after work if you  
want.

COTTON

I'll be done at 4:30. Can you get  
away?

CHARLIE

I can get away anytime I want.

Cotton begins to cry, but gets out of the truck before Charlie sees him.

Charlie watches him walk towards the entrance, not turning back to see Charlie.

The security officer WRAPS ON THE HOOD of Charlie's truck with his knuckle.

SECURITY OFFICER  
C'mon buddy, you're holding up  
progress here.

CHARLIE  
(to himself)  
Whatever. Buddy.

Charlie drives away from the mess of the Fart-Mart.

49 EXT. KIDD'S GENERAL STORE - DAY 49

Charlie pulls back into the lot at the store.

He parks his truck and just sits for a few minutes, looking  
over the empty parking lot.

He then jumps out of the truck and walks into the store.

50 INT. KIDD'S GENERAL STORE - DAY 50

Zelda rings up a customer and bags items as Charlie enters.

CHARLIE  
Hey. Where's dad?

ZELDA  
He went out to run some errands.

CHARLIE  
Just like that? He didn't say  
where?

ZELDA  
I have no idea. You gotta bee in  
your bonnet?

CHARLIE  
Driving Cotton to work was a chore.

ZELDA  
Cotton got on your nerve.

CHARLIE  
No way. It took forever to get  
through the traffic. It was a  
complete pain. How long has my dad  
been gone?

ZELDA  
About 45 minutes. He left just  
after you and Cotton took off.

Charlie's father drives back into the store's lot. Ashmore and McDonald's Escalade also pulls in.

CHARLIE  
Those guys again.

ZELDA  
You know them?

CHARLIE  
They stopped by the farm looking  
for dad the other day.

The three shake hands and speak, then C.F. walks into the store as the two drive away.

ZELDA  
Yeah. Bad news.

C.F. walks into the store with some papers and brochures.

He sees Charlie and Zelda chatting and makes a beeline for the back room.

C.F.  
Hey.

The two just watch him walk by.

CHARLIE  
What are they up to?

ZELDA  
You ask your dad. I'm staying out  
of this.

CHARLIE  
Staying out of what?

Zelda tries to ignore the question.

C.F. comes out from the back room, trying not to make eye contact with Charlie and Zelda. He goes straight to tying fishing flies.

CHARLIE (CONT'D)  
So dad, who are those two guys?

C.F.  
Oh, some business guys from around.

CHARLIE  
From around here?

C.F.  
Yeah, they are working here now.

CHARLIE  
What kind of business?

C.F.  
Oh, you know. I can't quite get this right. Charlie, come hold this line for me for a second.

Charlie walks over and helps his dad with the fly he is tying.

C.F. (CONT'D)  
Yeah, that's good.

ZELDA  
So C.F., what kind of business are those to in?

C.F.  
Some kind of land dealings.

CHARLIE  
What do they want with you?

C.F.  
Well, just had some questions for me about the neighborhood . . . business, that kind of questions. Oh shoot, I'm out of cement. Maybe I'll go get some right quick so I can finish this.

C.F. makes a run for the door.

As Charlie watches C.F. drive off, he walks into the back room.

ZELDA  
Where are you going?

Charlie just gives Zelda a look . . . "You know where."

51 INT. BACK ROOM - DAY

51

Charlie pokes around at his dad's desk. He finds the contracts, looks through them.

He finds a handful of brochure . . . Cadillac, new big houses, retirement and fishing in Florida.

52 EXT. FART MART SHOPPING CENTER - DAY 52

C.F. stands looking at the new, big Fart-Mart.

He begins to enter the automatic sliding doors, but sees Cotton at his post near the front entrance.

53 INT. FART MART - DAY 53

C.F. walks in, but as soon as he gets inside the door, the STORE MANAGER approaches Cotton, and begins to admonish him. The manager is young, overweight, late twenties. He wears tight stretch trousers and a white shirt and tie. His hair is thick, but the style is out of date by a few years.

FART MART MANAGER

Listen Cotton, you've got to smile.  
Be a little happier and friendlier  
to people, got it?

Cotton tries to do his job, but seems completely distracted.

COTTON

Sorry, I'm doing my best.

FART MART MANAGER

Look, just pay more attention to  
what you're doing.

COTTON

Yeah, okay.

Before Cotton sees C.F., C.F. hides from Cotton.

C.F. watches Cotton with a fake smile. C.F. sees Cotton's unhappiness from his perspective.

He sneaks in without letting Cotton seeing him.

C.F. walks around the store, looking around with amazement.

Lots of overweight people of all types and classes wander around. It is crowded, and the people seem dirty.

As C.F. passes the toy department, a FOUR YEAR OLD child has a temper tantrum.

The child screams and cries, the MOTHER, obese with tight clothes and a smaller baby in her arms give in to the child.

FOUR YEAR OLD

But you promised!

MOTHER  
 Stop, before I beat your little  
 ass.

She angrily smacks the child in the ass.

The child screams even more.

MOTHER  
 Okay, here! Now shut up.

C.F. shakes his head as he walks away from the scene.

54

INT. SPORTING GOODS DEPARTMENT - DAY

54

C.F. looks through all of the fishing supplies, picking up  
 and playing with several rods and reels.

He finally selects one, and a handful of other supplies for  
 fishing . . . hooks, bate, line, etc.

He makes his way to the check-out.

After waiting in line, he starts to leave the store, but  
 Cotton sees him.

COTTON  
 C.F., I didn't see ya come in. Got  
 some new fishing supplies, I see.

C.F.  
 Yeah, I wanted to come by, check  
 out the new store, see how you were  
 doing. How's the new job?

COTTON  
 It's okay, I suppose. There's a few  
 other things I'd rather be doing.  
 Like fishing.

The two chuckle.

As customers enter the store, Cotton pauses from his  
 conversation with C.F. to greet them.

He hands them a flier and helps them with a shopping cart.

COTTON  
 Welcome to Fart-Mart.

C.F.  
 Well, I won't keep you. You look  
 pretty busy here.

COTTON

Yup, it's been pretty busy today.

Cotton nervously looks over to see if the manager is watching him talking with C.F.

C.F.

Well, maybe I'll see ya a little later this evening.

COTTON

Yup, take care of yourself, ya hear?

C.F. walks out of the store with his bags of new fishing supplies.

He pauses, watches Cotton for a moment, then when he catches Cottons eye, he waves and walks away.

55 INT. KIDD'S GENERAL STORE - DAY

55

C.F. returns with his new fishing gear. He's showing it off to Zelda.

C.F. picks up his rod and reel.

C.F.

Zelda, they got everything over there.

ZELDA

How can you even go in a place like that?

C.F.

I wanted to check on Cotton . . . see how he was doing over there. I think I'll give this a try this evening.

ZELDA

Well?

C.F.

Well what?

ZELDA

How's Cotton?

C.F. stops what he's doing and looks Zelda Hendershot in the eye.

C.F.

He looks so unhappy.

ZELDA

Well, his life has changed.

C.F.

You know, I don't know how I keep this store open as it is. We're barely making enough to keep things going.

ZELDA

I can see it now. . . you, me Cotton, Charlie, all working at that Goddamned Fart-Mart. Can you see it? Can you imagine?

C.F. is shocked at Zelda's cussing.

C.F.

What am I supposed to do?

ZELDA

You're supposed to fight, that's what you are supposed to do.

C.F.

Zelda, in all these years we've been friends, you've never taken the Lord's name in vain.

ZELDA

(looking up to heaven)  
Forgive me.

C.F.

That's okay.

ZELDA

I wasn't asking YOUR forgiveness.

Zelda stomps off to the back room.

56

INT. COTTON DALZELLE'S MOBILE HOME - DAY

56

Charlie drives over to Cotton's trailer. The dogs lay on the tiny porch, but don't really react to Charlie.

CHARLIE

Hey, girl.

Charlie gives one of the dogs a rub on the ears, then calls out to Cotton.

CHARLIE  
Cotton, it's Charlie.

He gives the door a good hard knock, then just lets himself in.

CHARLIE  
Cotton?

Charlie looks around the trailer and finds Cotton in a chair. He gives him a little 'shake.'

CHARLIE  
Cotton!

Charlie picks up the telephone and dials 911.

CHARLIE  
I need an ambulance . . .

57 INT. HOSPITAL ICU - DAY 57

Cotton lays quietly in an intensive care bed on a respirator. A heart monitor BEEPS and we see and hear the RESPIRATOR PUMP up and down. The room is white and sterile, but dark. There are lots of machines, and four other people in beds in the same room. Nurses and other personnel carefully watch the patients. We hear GENERAL HOSPITAL CHATTER, PAGES, etc.

58 INT. HOSPITAL WAITING ROOM - DAY 58

Like the ICU, the waiting room is sterile, but is brightly lighted. Plain and simply colored chairs and couches with side and coffee tables decorate the room. The walls are papered with ugly industrial wallpaper.

REVEREND WOODFOLK, Cotton's pastor, a large, but gentle man sits on a sofa with Cotton's daughter ANTHEA SEABROOK, Charlie, and various family members.

Anthea, an officer is still dressed in her military uniform.

DOCTOR BEDFORD, early sixties, white hair dress in hospital clothing comes in to talk to Cotton's family.

DOCTOR BEDFORD  
(introducing himself)  
I'm Doctor Bedford.

Anthea looks up, shakes his hand as he sits with her.

ANTHEA SEABROOK

I'm Anthea Seabrook, Cotton's daughter. This is my father's pastor, Reverend Woodfolk.

DOCTOR BEDFORD

Nice to meet you. You're father has had a stroke.

REVEREND WOODFOLK

How bad is it?

DOCTOR BEDFORD

It's pretty serious. To be honest, it couldn't be any worse.

ANTHEA SEABROOK

What can you do for him?

DOCTOR BEDFORD

I'm afraid, we just have to wait and see. But I have to be honest, the damage seems pretty serious. I doubt that we'll be able to take him off that respirator.

CHARLIE

When can we see him?

DOCTOR BEDFORD

I'm sorry, only immediate family is allowed in the ICU.

ANTHEA SEABROOK

Doctor Bedford, this is Charlie, my father's best friends. He is as good as family, you can let him in.

DOCTOR BEDFORD

I'll have to check the hospitals policy.

REVEREND WOODFOLK

Look doctor, we're talking about a man's life. I know this young man, he's like a son to Cotton.

Anthea begins to cry, Reverend Woodfolk takes her by the hand and prays.

DOCTOR BEDFORD

We'll give him a couple of days,  
but I think you should think about  
whether or not to remove him from  
the respirator or not.

REVEREND WOODFOLK

That means he'll die, right?

DOCTOR BEDFORD

We would give him some medication,  
it would be painless for him. Do  
you have any idea about what he  
would want?

CHARLIE

He wouldn't want to live like this.

ANTHEA SEABROOK

Charlie's right. He wouldn't.

DOCTOR BEDFORD

Does your father have any kind of  
living will? Would he have  
discussed it with his doctor.

ANTHEA SEABROOK

My father didn't have a doctor.  
I've never know him to ever be sick  
in any way.

DOCTOR BEDFORD

The state has regulations about  
these matters. We'll have to  
consult with the hospital's legal  
department before we can do  
anything.

59

INT. KIDD'S HOUSE - NIGHT

59

Charlie and Anthea sit around the kitchen table as C.F. fries  
some chicken and potatoes.

ANTHEA SEABROOK

C.F., that chicken smells just like  
my momma used to make.

C.F.

Well, it should, it's her recipe.  
Your daddy and I have made many  
pans of chicken together.

ANTHEA SEABROOK  
Remember that time you . . .

CHARLIE  
What are you going to do?

ANTHEA SEABROOK  
We'll have to see. You know he  
wouldn't want to be hooked up to  
some machine.

C.F.  
You think you could make a decision  
like that for him?

ANTHEA SEABROOK  
He's worked so hard all of his  
life, just to have it end like  
this.

C.F.  
Come on, he'll pull through this.

ANTHEA SEABROOK  
My dad's been through a lot in his  
life, but this is different. You  
know how hard he's worked, just to  
get by.

C.F.  
Your in charge now.

ANTHEA SEABROOK  
That's a lot of responsibility.  
Look at me. I'm a Major in the U.S.  
Army. I make decisions that control  
hundreds of people's lives every  
day. And I just don't even know  
what to do about someone that means  
the world to me.

C.F.  
Well, life is never easy for any of  
us, huh?

60 INT. HOSPITAL ICU - DAY

60

Anthea and Charlie stand looking over Cotton. Anthea takes  
her father's hand and holds it.

Cotton awakens, looks around, sees Charlie and Anthea.

Cotton closes his eyes.

61 INT. CHURCH - DAY

61

A small, clapboard country church is packed with folks from around the neighborhood. The interior is brightly lighted and the pews are packed with country folks, all dressed in their Sunday bests, and women with big hats.

We see Charlie, Anna, C.F., Sheriff Money maker, Anna's grandmother,

Zelda Hendershot plays the organ.

The choir sings gospel, and the preacher delivers a eulogy.

REVEREND WOODFOLK

Cotton Dalzelle was a man of God.  
He loved this earth, and working  
the soil. He respected all people,  
was loved, and loved many.

The preacher says a prayer.

REVEREND WOODFOLK

In the name of Jesus, watch over  
our brother, Cotton.

ZELDA

Yes, Lord!

REVEREND WOODFOLK

Amen.

The choir sings an amazing hymn.

62 I/E. CHURCH - DAY

62

People pour out of the church, mingle in the parking lot, and driving off.

ZELDA

(to Charlie)

Oh, Charlie, you look so handsome  
in your Sunday go-to-meeting  
clothes.

CHARLIE

Stop it!

Charlie pulls off his tie and unbuttons the top of his shirt.

Anna chuckles.

ZELDA

What are you kids going to do the rest of the day.

CHARLIE

I promised Anthea I'd help gather up some of Cotton's items for her to take back.

ZELDA

I'm going to the store. Anna, you want a ride home?

ANNA

Yeah, that'd be great.

CHARLIE

I'll catch up with you later.

63

INT. COTTON DALZELLE'S MOBILE HOME - DAY

63

Charlie and Anthea gather up and pack Cotton's belongings.  
(The few items that were saved from the fire)

Charred photographs, books, whatever?

In the items, they find a bottle of bourbon.

CHARLIE

Remember you used to baby-sit me?

ANTHEA SEABROOK

You were such a brat.

CHARLIE

Shut up! You were such a pain.  
Remember you tried to spank me, and  
I put the book in my pajamas.

ANTHEA SEABROOK

Yeah, that hurt my hand like hell!

CHARLIE

Can I ask you a question?

ANTHEA SEABROOK

That is a question.

CHARLIE

Do you regret leaving this place?

Anthea pauses and thinks about Charlie's question.

ANTHEA SEABROOK

We never had very much, and I always wanted more. I promised myself that I'd do better than my mom and dad.

CHARLIE

Better?

ANTHEA SEABROOK

I actually went to an all black school.

CHARLIE

What?

ANTHEA SEABROOK

When I was growing up, schools here were still segregated.

CHARLIE

Your full of crap.

ANTHEA SEABROOK

My father made me promise that I'd rise above that.

CHARLIE

So, you had to leave.

ANTHEA SEABROOK

I didn't have to, but I chose to.

CHARLIE

So, you've made quite a living for yourself.

ANTHEA SEABROOK

I used to send my dad father money. Not a lot. He used to get so mad, and he was too proud. The only regret that I have, was that I didn't get to be with my father more.

CHARLIE

Yeah, I know what you mean.

ANTHEA SEABROOK

Do you and your dad get along?

CHARLIE

I guess.

ANTHEA SEABROOK  
You mean you don't know?

CHARLIE  
Well, I don't really know. We live together, but I have no idea what's on his mind.

ANTHEA SEABROOK  
Are you going to stay around here?

CHARLIE  
I'm taking over the store. I want to make it really great.

ANTHEA SEABROOK  
What does your dad have to say about that?

CHARLIE  
Well, some day, he'll just give it to me.

ANTHEA SEABROOK  
My dad always used to say. Anthea, no matter what you do, always be the best.

CHARLIE  
Yeah, and never take any wooden nickels.

ANTHEA SEABROOK  
Exactly. Come on, let's get out of this place. It's kind of creepy.

Charlie and Anthea take the boxes out and put them in back of his truck.

64 INT. AIRPORT - DAY

64

Charlie and Anthea sit waiting for her flight.

ANTHEA SEABROOK  
Thanks Charlie.

CHARLIE  
For what?

ANTHEA SEABROOK  
Taking care of my dad.

CHARLIE

You're welcome. When are you coming back?

ANTHEA SEABROOK

Well, there isn't much here for me. I have some cousins in Richmond, but I'm pretty much on my own now. Besides, I have a husband Germany. That's where my new family is.

CHARLIE

That sounds pretty weird.

ANTHEA SEABROOK

Yeah, I know. Look, you have my address. You can E-mail me.

CHARLIE

I don't have mail.

ANTHEA SEABROOK

Come on, get with it, mister!

The ANNOUNCEMENT for her flight broadcasts over the loudspeaker system.

ANTHEA SEABROOK

That's my flight.

The two stand up and hug.

CHARLIE

Take care.

ANTHEA SEABROOK

Yeah, you too.

Charlie watches Anthea as she walks to the gate and to the plane. She leaves without turning back.

65 INT. KIDD'S GENERAL STORE - DAY

65

C.F. and Charlie open the store. Charlie is in the back, changing out of his 'Sunday go to meeting clothes' into some jeans.

Charlie hears his father on the phone.

C.F.

Mr. Ashmore, it's C.F. Kidd. Look, I've thought about your offer, and I'd like to talk to you about it.

(MORE)

C.F. (cont'd)

(pause)

Could you come buy the store tomorrow? Ten o'clock sounds great, see you then.

Charlie exits the back room, tying his apron around his waist

CHARLIE

Dad, what was that about?

C.F.

I'm going to talk to Ashmore and McDonald about buying this place.

CHARLIE

What are you talking about?

C.F.

Son, I've had enough of working myself, and getting nowhere.

CHARLIE

What do you mean, nowhere? Take a look at this place! Your grandfather built this place.

C.F.

Yeah, I am taking a look at it. Charlie, I am barely keeping things going as it is.

CHARLIE

You? I work my ass off in here every day, in over on the farm, every day. And so does Zelda.

C.F.

I don't want to hear this. I have to be somewhere.

CHARLIE

Well, thanks very much dad. Thanks a million.

66

EXT. KIDD'S GENERAL STORE - EVENING

66

Anna leans against the side of the store out of sight, holding a paper sack.

ANNA

So, what's up?

CHARLIE

Nothing, not a thing.

As Charlie's dad walks off, Anna takes a bottle of whiskey out of the sack.

CHARLIE  
Where'd you get that?

ANNA  
I stole it from my grandma.

CHARLIE  
Come on.

67 EXT. GRANDMOTHER'S HOUSE - NIGHT

67

The house is dark with the exception of a barely glowing upstairs light.

Charlie walks to the garage and brings out a large, aluminum ladder. It makes a THUMP THUMP as he leans it against the house at the lighted window.

A light in another upstairs room turns on.

Charlie climbs to the window, and TAP TAP TAP on the glass.

The window opens, and Anna leans partway out.

ANNA  
Where did you find this ladder?

CHARLIE  
Come on. It's your grandmothers. I painted this fucking house. Twice.

ANNA  
Hold on, I'll be down in a minute.  
You're crazy.

CHARLIE  
Meet me at the store.

Anna goes back in and Charlie descends the ladder, pulls it away from the house, losing control, and dropping it, making a big crash as it hits the lawn, He picks it up from the ground and walks it back to the garage.

68 EXT. KIDD'S GENERAL STORE - NIGHT

68

Anna finds Charlie leaning against the gas pump smoking a cigarette.

ANNA

What are you doing, trying to blow  
yourself up?

Charlie laughs at Anna as she takes the cigarette out of  
mouth and puts it out on the ground.

CHARLIE

Check this out.

Charlie jumps up and down on the black rubber cable, making  
the bell inside ring, DING-DING.

CHARLIE

I have to get out of here.

Anna wraps herself around Charlie.

CHARLIE

Come with me?

ANNA

(pulling back from  
Charlie)

Charlie.

Charlie picks up a brick and throws it through a window at  
the store.

ANNA

What are you doing?

He reaches in, unlatches and opens the window, and sneaks in.

CHARLIE

Stay here.

ANNA

(with excitement)

Cigarettes. Get some cigarettes.  
Camel.

69 INT. KIDD'S GENERAL STORE - NIGHT

69

The drink cooler's fluorescent lights cast a cool glow in the  
room a Charlie fumbles around. He finds a flashlight and  
makes his way to the back room.

70 INT. BACK ROOM - NIGHT

70

Charlie finds his father's box of cash. He stuffs the cash  
into a small paper sack and walks out.

71 INT. KIDD'S GENERAL STORE - NIGHT 71

As Charlie makes his way back through the store, he grabs some quart sized bottles from the cooler, then some cigarettes and puts them in a bag.

He finds Cotton Dalzelle's pistol behind the counter and puts that in the bag too.

He tucks the bag under his arm and exits through the window.

72 EXT. KIDD'S GENERAL STORE - NIGHT 72

Charlie exits the window, finding Anna nervously waiting.

CHARLIE

Let's get the hell out of here.

ANNA

Where are we going?

CHARLIE

I don't know. You are the expert on running away.

The two get into Charlie's truck. Charlie tries to start the engine, but it won't turn over. The battery is completely dead.

CHARLIE

What about your grandmother's car?  
Do you know where she keeps the  
keys?

ANNA

My grandma?

CHARLIE

Where does she keep the keys to the  
car?

Anna hesitates, but gets out and walks towards her grandmother's house.

73 EXT. GRANDMOTHER'S HOUSE - NIGHT 73

Anna exits the house and finds Charlie sitting against the hood of the car.

She runs to him, dangling the keys in his face. He grabs the keys from her, and she kisses him.

They push the car away from the house into the road before starting it and driving away.

74

I/E. CAR - NIGHT

74

They finally get on the road, and Anna takes out the bottle of whiskey. As he drives, the two pass the bottle back and forth between them.

The tinny A.M. Radio plays music as Charlie drives with Anna snuggled up closely by his side. Green light of the dashboard illuminates their faces as they pass the bottle of whiskey back and forth.

They finish the whiskey and Charlie chucks the bottle out of the car window.

CHARLIE

That takes care of that. Get one of those beers, will ya?

Anna opens the paper sack, removing the contents. She takes out a bottle off beer, then finds the pistol.

ANNA

What are you doing with this?

CHARLIE

C'mon, we're on the lam. We might need it later.

ANNA

Oh, for Christ's sake, that's the stupidest thing I've ever heard.

Charlie pulls the car off onto a rest area on the side of the road. The car's headlights swipe a picnic table and they see a man sitting on the table smoking a cigarette.

ANNA

I'm not sure this is a good idea.

Charlie pulls the car near the guy and they get out.

The man strains to see Charlie.

CHARLIE

Curtis?

CURTIS

Who is that?

CHARLIE  
It's Charlie.

CURTIS  
What are you doing out here? Is  
this your car?

CHARLIE  
No, we stole it.

CURTIS  
We?

ANNA  
Hi.

CURTIS  
So, what's going on, just driving  
around?

ANNA  
We're on the lam.

Charlie and Anna sit on the hood, as Curtis stands in front of them. They pass a bottle of beer around, finishing the rest.

CHARLIE  
All gone.

Charlie throws the bottle off into the night. We hear is smash as it hits the ground.

CHARLIE  
We need some more beer.

CURTIS  
I know a little store, not far from  
here.

CHARLIE  
Holy shit, I think I'm going to . .  
.

Charlie goes off and beings to vomit. Anna and Curtis laugh.

Charlie returns, gets in the back seat of the car and passes out.

CURTIS  
Come on, let's get the hell out of  
here.

Curtis gets behind the wheel.

He discovers the pistol sitting on the seat of the car.

CURTIS  
What the hell is this?

ANNA  
I told you, we're on the lam.

CURTIS  
Are you crazy? Are you trying to  
get into trouble?

ANNA  
That's the idea.

Curtis starts the car and they drive off.

75 EXT. CONVENIENCE STORE - NIGHT

75

They pull into a convenience store. The parking lot is empty,  
and a greenish colored light fills the sky.

Curtis and Anna look in the back seat to see Charlie passed  
out.

CURTIS  
He's out cold.

ANNA  
Lightweight. Come on.

Anna jumps out of the car and leans back on the hood as she  
takes out a cigarette and lights it.

Curtis gets out of the car, slipping the gun into his belt.

He stands in front of Anna, then leans into her and tries to  
kiss her.

Surprised, she pulls back, but then kisses him. As she leans  
into him, kissing him back.

She feels the gun tucked into his belt.

ANNA  
What's this?

Curtis shows her the revolver tucked in his jeans, then turns  
and walks toward the store entrance.

CURTIS

Let's go.

Anna throws down her cigarette and giggles as she runs to catch up with him.

76 I/E. CONVENIENCE STORE - NIGHT

76

Charlie wakes up, looks around, and sees Curtis and Anna walking around inside the store.

They grab beer, chips, etc., taking them to the counter.

Charlie gets out of the car and sits on the hood.

He sees Curtis take out the pistol to rob the attendant.

Curtis grabs the cash, then makes the attendant lay down behind the counter.

He starts shooting up and trashing the store.

Anna laughs at Curtis.

Curtis grabs the beer and snacks, then yanks at Anna.

CURTIS

Get in the car, get in the car!

CHARLIE

(screaming)

What are you doing?

77 EXT. SIDE OF THE ROAD - NIGHT

77

They return to the spot on the side of the road where they were earlier.

The three jump out of the car, Charlie is still hysterical.

CHARLIE

What did you do back there?

CURTIS

Shut the fuck up.

Curtis shoves Charlie, who loses his balance, and falls to the ground. Curtis falls on top of him and punches his face.

Anna pulls Curtis away from Charlie.

ANNA

Stop it.

Curtis walks away from Anna and Charlie.

Anna kneels to Charlie.

ANNA

Charlie, you should just go home.

CHARLIE

What do you mean, I should go home?

ANNA

We're in serious trouble now. It's Curtis and me.

CHARLIE

No. How can you do this to me?

ANNA

You're not involved. Nobody knows, don't get mixed up with us.

Charlie begins to cry.

Curtis gets in the car behind the wheel, and slams the door.

Anna stands and walks away from Charlie. She gets in the car with Curtis, and they drive off, leaving Charlie by himself.

Charlie stands watching as the tail lights disappear into the night.

Charlie lays down on the picnic table and passes out.

CHARLIE

(to himself)

We're on the lam.

As he drifts off the sleep, he hears sirens, and sees flashing emergency lights rolling along the highway in the distance.

78

EXT. SIDE OF THE ROAD - MORNING

78

Charlie awakens on the picnic table and looks around with dried blood on his face and his eye is black.

The rising sun shines through the morning fog. It is quiet and peaceful with the exception of birds and the distant bark of a dog and passing train.

Charlie gets up from the table and begins walking home.

79 EXT. HIGHWAY - DAY

79

As Charlie walks toward home, Sheriff Moneymaker passes by in his car. He stops to pick up Charlie.

SHERIFF MONEYMAKER

Charlie, what the hell are you doing out here? What happened to you?

CHARLIE

Nothing. I don't want to talk about it.

SHERIFF MONEYMAKER

Get in, I'll drive you to the store. Your dad called, said someone broke in last night. Probably the same jackasses that trashed the Quicky Mart last night. Scared the crap out of the poor kid working there.

Charlie just looks away, out of the window as he listens to the sheriff.

80 EXT. KIDD'S GENERAL STORE - DAY

80

Charlie arrives at the store. The parking lot is quiet and deserted. Charlie looks around, and sees that the window that he broke out is covered with cardboard and duct tape. He quietly makes his way in.

He finds Mrs. Hendershot straightening up and cleaning the mess inside the store. He walks in, she looks up.

ZELDA

Somebody did a number on this place last night.

She sees that he's been fighting.

ZELDA

Oh honey, have you been fighting?

She tries to touch Charlie's face, he pulls away.

CHARLIE

Don't it hurts!

ZELDA

Come on, put some ice on it.

She gets something cold from a freezer, puts it on his face.

ZELDA  
Let me guess. That girl?

CHARLIE  
Well yeah, kind of.

ZELDA  
I'm sorry sweetie.

Zelda pulls Charlie close to her, he cries a little bit.

ZELDA  
I knew she was trouble. City girl.

CHARLIE  
Where's dad?

ZELDA  
He's fishing. Didn't want to deal with this today.

CHARLIE  
He never wants to deal with anything, ever.

ZELDA  
Look, your dad tries. He's had it hard, you know. He's just trying to make things good for you, to make you happy.

CHARLIE  
How would he know what would make me happy? He's never ever asked me what I want.

ZELDA  
Well, I know. That's just the way he is. There isn't much you can do about that. I hate to tell you.

CHARLIE  
You sound like a shrink.

Zelda laughs.

ZELDA  
Well, you know I have read a few books. And Oprah always has that Dr. Phil guy on TV

CHARLIE

Doctor Phil, huh?

(beat)

The sheriff gave me a ride home. He told me someone broke in last night.

ZELDA

Yeah, stole the cash out of the back. And some beer, and Cotton's pistol too. I forgot it was back here, until the sheriff reminded me.

CHARLIE

Cotton's gun. I miss Cotton.

ZELDA

Well, we all miss Cotton.

81 EXT. POND - DAY

81

A large pond, peaceful, serene water with a dock extending about fifteen twenty feet into the water.

We hear a few FROGS and other WILDLIFE as C.F. sits on a the pier with his fly rod.

The water's surface is broken with the rhythm of his fly smacking the glassy surface.

Charlie watches his father fishing, then makes his way to where he's sitting.

C.F. looks into Charlie's face, seeing that his nose had been bleeding and his eye is black.

C.F.

What happened to you. Are you alright?

CHARLIE

Yeah, I'm okay.

C.F.

Someone broke into the damned store last night.

CHARLIE

I love that place, dad. I want to take it over. Make it work.

C.F.

Son, the world is changing.  
Progress, and it's about to swallow  
us up.

CHARLIE

What if we renovated the store,  
expanded a little, modernized the  
pumps and tanks. C.F. Kidd and Son.  
I want my chance.

C.F.

I've been working there all of  
these years, and I can't take  
another day of it.

CHARLIE

I'll do it. I want to do it.

C.F.

I already signed the contracts.

C.F. continues fishing, acting as if Charlie isn't even  
there.

C.F. (CONT'D)

You are so much like your mother. A  
restless dreamer, just dreaming  
along.

Charlie leaves his dad, walks away.

82 EXT. KIDD'S GENERAL STORE - DAY

82

Charlie walks back to the store and sees a sheriff's deputy  
car parked in the Alliston's drive way. He sees a deputy  
talking with Mrs. Alliston and Anna in the driveway.

Anna looks over at Charlie, then she and her Grandmother walk  
into their house.

83 EXT. SIDE OF THE ROAD - DAY

83

Charlie and Zelda stand at the side of the road waiting on  
the bus. Charlie carries a knapsack and large duffle bag.

ZELDA

Charlie, are you sure you know what  
your doing?

About to burst into tears, Charlie looks away from Zelda.

ZELDA

Your father is as stubborn as they come. But you know, he loves you.

CHARLIE

I really let him down.

ZELDA

What makes you say that?

CHARLIE

I broke into the store. I'm the one that stole the gun and the beer, and took his money.

ZELDA

Believe it or not, your best friend, Curtis and that girl Anna took the blame. Sheriff Moneymaker told me.

CHARLIE

Wow. I really screwed that up, huh?

ZELDA

Of course. And so did your dad.

CHARLIE

How come he never said anything?

ZELDA

He was too scared to say anything to you.

CHARLIE

Too scared?

ZELDA

Your dad is so afraid of losing you, that he'd rather just let things go.

Charlie turns and sees the bus coming down the road. A few seconds go by, and he turns back to Zelda.

CHARLIE

You know, you've been like a mom to me.

Charlie burst out crying as he grabs Zelda. She wraps her arms around him, holding him close.

ZELDA

Thanks Charlie. You call me if you need anything, you hear?

She wipes the tears out of Charlie's eyes and off of his face with a tissue.

The bus pulls up and stops where they are standing.

Charlie picks up his bags and gets on the bus. Halfway up the stair, he turns back to Zelda.

CHARLIE

Zelda, tell dad, I'm sorry.

The door closes, and the bus drives away.

Zelda watches as the bus drives out of sight. She gets into her car and drives away.

84

INT. FART MART - NIGHT

84

C.F. Kidd waits in a long line at the Fart Mart at Christmas time. The store is noisy, dirty, and packed with shoppers.

He gets closer to the check out person, realizing it is Zelda Hendershot. He attempts to get out of line, but she sees him, smiles, and it is too late for him to escape.

He moves closer, and the two begin to chat.

ZELDA

Merry Christmas.

C.F.

Merry Christmas to you.

ZELDA

How's Charlie? Any word?

C.F.

Well, he's at Camp Lejune. Looks like he's going to Iraq pretty soon.

ZELDA

Oh honey, he'll be fine.

C.F.

How about Annette?

ZELDA

She's got a three week furlough for Christmas. She'll be with us for the holidays.

C.F.

Great!

Mrs. Hendershot finishes ringing up some items for C.F., putting them in a large bag.

He pays with a credit card.

C.F.

Take care.

ZELDA

C.F., stop buy the house. Floyd and I would love to see you. You gonna be around for Christmas?

C.F.

Oh no, I've got plans. I thought I'd see my sister in Richmond for the holidays.

C.F. gathers his items, leaves the store.

ZELDA

Well, take care of yourself.

Before leaving, C.F. stops and turns back.

C.F.

You know, I'll be around for New Year. How about then?

ZELDA

That sounds great. We don't have any plans just yet.

C.F.

I'll call you.

85

EXT. FART MART - EVENING

85

C.F. Carefully makes his way across the busy parking lot, takes a key/remote out of his pocket, and presses a button.

A Cadillac alarm starts to blare loudly, and the lights blink.

C.F. realizes he accidentally set the alarm of his car off, and fumbles with the remote to stop it.

He then finds the right button that opens the trunk. He unloads his large bags into the trunk, then slams it tightly closed.

Some kids nearly scrape his car with a shopping cart, as he becomes annoyed.

86 INT. C.F. KIDD'S CADILLAC - EVENING 86

C.F. flips down the visor and gently removes a photograph of Charlie in a Marine Corps uniform from a slot.

He contemplates the photograph for a few seconds, then is jarred by the HORN of another shopper waiting for his spot.

C.F. replaces the picture, flips the visor back up, and starts the car.

C.F. backs out the parking space as someone else fights to get in before he can leave.

C.F. sits in a long line of cars trying to get out of the lot.

87 EXT. C.F. KIDD'S CADILLAC - EVENING 87

C.F. sits alone in his car looking around as he begins to cry.

The camera pulls back to reveal the lonely car sitting in the line of traffic.

FADE OUT.

THE END