

FALLS COUNTY

Written by

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FADE IN:

1 FULL SCREEN VOICE RECORDER

1

MIKE (O.S.)  
Alright, I am recording now so  
whenever you want to start, feel  
free to begin.

ROY (O.S.)  
Am I close enough?

MIKE  
For the mic to pick up?

ROY  
Yessir.

MIKE  
Yeah, I think its fine.

ROY  
Okay. Well, I...

MIKE  
(interrupting)  
Wait, I'm sorry. This is Michael  
Lara talking with Roy Dwayne  
Sharon. It is July twenty third  
and we are meeting at his home in  
rural Falls County.  
(clears throat)  
Okay, sorry, Roy. Go ahead.

2 FULL SCREEN ROY'S FACE

2

ROY, late 30's. Bearded. Tired. Worn out. Cigarette  
smoke. The yellow sunlight bent through a miniblind.

ROY  
Well, I don't really know where to  
begin. It's hard to say just where  
it all started.

MIKE (O.S.)  
Just go ahead and kind of just lay  
the facts down.

ROY

Alright. Well, my daughter was about eleven years old and she rode the bus home from school since me and her mom both worked. My wife worked at the water department in town and she got off at five o'clock most days. Tuesdays they stayed late to take payments from people who work til five. So, she got off at six on Tuesdays. That's when this all happened. On a Tuesday.

(a beat)

I generally worked at the shop until I got done. Most days I would just stop at six and go home. On Tuesday's, I would try and leave closer to five so Little Baby wouldn't be home alone more than usual.

MIKE (O.S.)

Oh, could you tell me your daughter's and wife's names?

ROY

Sure. Sarah Jean is my wife. Alison is my daughter's name. I've called her Little Baby since she was a newborn.

MIKE (O.S.)

Alright. Go ahead.

ROY

Anyway, I left a Honda Accord front end job about half way done so I could get on home. I couldn't have left no more than a couple of minutes after five. I knew Mr. Meyer who owned the car wasn't in no hurry for it, so I went ahead and left it for the next day. I got home around five seventeen or so. That's the time that kinda stuck during the trial so I reckon it's as right a time as any. I pulled up to the house and noticed the front door was open. Little Baby rarely left the door open like that since we had the air conditioner running most days. So it being open looked out of place.

(MORE)

ROY (CONT'D)

I went to the front instead of the back like I normally would've done just so I could shut the door. When I got in the door, I noticed her backpack was sitting on the couch, still zipped up. Little Baby always did her homework first thing and never put her bag back together until just before bed so I knew now that something was off. I called her name and got no answer. I went into her room and she wasn't there. Nothing seemed wrong in there. I looked in our room, the spare room, the kitchen, bathrooms, all the while calling her name. No answer. Now, I'm starting to panic a little bit. Called her mom. She didn't know nothing. Of course, she bailed out of work immediately and headed towards the house. Our neighbors are a good quarter mile away at least on each side, so I looked all around the yard and shop first before I lit out for the neighbors. Took off to the Lowe place first since they had a kid about thirteen, Tommy, who Little Baby played with sometimes. They hadn't seen her. They start looking for her too. Went to the other neighbors, the Jennings. Again, no sign of her. They start looking now. Before I know it, someone's called the law. The law starts looking for her. They keep looking and eventually sheriff's deputies take me and my wife back to the house. Sheriff's detectives start asking all these questions. Deputies are checking the house for fingerprints and things. Two TV trucks showed up down the road to report on what was happening. I don't know when they got there. Its now seven AM the next day. No sleep. No food. Drank some tea and Coke. Pissed couple of times. Wife has thrown up couple of times. She hasn't ate or drank nothing. Her parents have come over by this time. My parents are on the way from Dallas now.

He lights another cigarette.

ROY (CONT'D)

Round nine AM they found Little Baby's body. She was about five miles down the road in a little grove of trees attached to a farm. Off and away from the main highways. The farmer who owned it, one of his hands found it. Mexican man named Javier. It broke him up pretty good. She was raped, choked, and had bite marks over her legs, genitals, arms, backside. They found her naked. Her clothes were rolled up in a ball about five yards from her. She choked to death they think from a plastic bag the fucker had put over her head. They found her at nine. We became aware of it at around eleven. They wanted to confirm a few things before they told us. We identified her body around one. Texas Rangers got involved and they did their job. Prints matched a career criminal by name of Brian Lee Post. They found him at an apartment he kept in Temple. He tried to run but city police there had the unit covered so he didn't get nowhere. They took him into custody. Sheriff's detectives let us know what was happening so we knew he'd been taken in. Anyway, my dad had a .357 Smith and Wesson service pistol. He gave it to me when I was about twenty three. Simple gun. Brown wood handle. Nickle finish. I kept it near the bed with some hollow points in it. I left the house with that pistol and went down where they were going to transfer him from the police car to the court house for his initial bond hearing. I just hid round the corner by some trash bins and waited for them to get him out. Just as they were pulling him out, I started to move. I had the hammer already cocked back so all I had to do was point and barely pull the trigger.

(MORE)

ROY (CONT'D)

I come up along his right side, gun already up, and fired a round into his head. I saw his eye's flinch closed and his skull kind of opened up like a melon or something. Some policemen tackled me and I immediately let go of the gun and made my body limp so they'd know I was giving up. I knew I'd killed him and I didn't want any of the policemen to get hurt. They turned me over on my belly and cuffed me. When I looked up, I could see that fucker's blood coming out of his nose and mouth. He was still kind of alive and while I was being cuffed, he died. I watched him die right there while we was both on the ground. About a week later, they buried my daughter while I was held in custody at the Bell County jail.

Roy shrugs.

ROY (CONT'D)

And that's it.

3

INT. FUNERAL HOME - NIGHT

3

CAMERA PANS TO STATIC SHOT THROUGH A DOORWAY. SARAH JEAN, 30's, stands in a black dress next to a closed coffin.

MR. BARNES, funeral director, stands with HIS BACK TO US.

MR. BARNES

I don't presume to know how you feel. I am so sorry you are going through this.

She gives polite nods and smiles as he talks.

MR. BARNES (CONT'D)

I am not going to pretend to know what you are going through, but I am going to help you go through it. That's what I am here for.

He pulls a paper out of his coat pocket and holds it.

MR. BARNES (CONT'D)

We always ask the family, in a case such as this, that someone represent the family who they mutually feel is strong enough, emotionally and mentally that is, to view the body. In this case, you've stated that that person is you.

She nods, ever so slightly.

MR. BARNES (CONT'D)

I have a waiver here for you. It absolves the funeral home from any liability if you were to suffer from any after effects of viewing the body. Its a waiver of indemnity to not hold us liable for...

(clears throat)

Well, I think you understand why we have to ask for this. Especially given the litigious nature of the times in which we live.

He hands her the waiver and she looks it over, just enough to be polite. He hands her a pen. She lays the waiver on the coffin, signs it, then hands him back the pen and paper. Her hand drifts back to the casket and lays there.

MR. BARNES (CONT'D)

A copy of this will be included in the final papers we will provide you with. We'll give you a packet with all the information you are going to need.

He puts the paper and pen back in his jacket.

MR. BARNES (CONT'D)

I'm sure you are feeling a range of emotions. Grief. Anger. Denial. Fear. Each and every one of those feelings is normal. And no one can fault you for feeling any of those feelings. I know if I was in your place, I'd be feeling a great deal of anger. And if anger is what you feel, then I am here to tell ya, you have every right to be angry. Now, I know you don't need my permission, but you have it anyway.

He reaches out and touches her hand.

MR. BARNES (CONT'D)  
Are you ready?

She looks at him. Doesn't nod or anything.

4 CLOSE ON SARAH JEAN

4

As the coffin is opened. She looks down inside and her strong face turns. She tries for a bit to not cry, fighting the hell out of it.

It quickly becomes too much and begins to openly weep. She closes her eyes and holds her face in her hand.

Mr. Barnes puts a hand on her shoulder and offers a tissue. She just stands there sobbing.

She looks up and takes the tissue. Wipes her eyes and tries to maintain composure. She nods. Her voice is not normal.

SARAH JEAN  
Okay. Okay. It's okay.

He reaches over and shuts the coffin. She just stands there crying.

MIKE (O.S.)  
I want to back up for a second here. That alright?

5 INT. LIVING ROOM, SARAH JEAN'S HOUSE - DAY

5

Sarah Jean sits on the sofa across from Mike in a chair. She looks like a different woman. More sophisticated. More put together.

SARAH JEAN  
Sure.

MIKE  
Roy killed Post. You helped him agree to a plea deal. He got five years probation on manslaughter. When you got home, things were difficult between you both.

SARAH JEAN  
Right.



MIKE

Well, what I want to go back to is you. What did you go through?

SARAH JEAN

Like when Alison went missing?

MIKE

Well, feel free to start there. I think we've documented the sheer horror of what that must've been like. I think I'm more interested in the gap between Roy's decision to kill Post and the day he then came home.

SARAH JEAN

Well, there were a million things going on all at once. Here you are trying to grieve for your daughter and deal with that and then you have your husband in jail. Each one by themselves is a nightmare to deal with. I had both of them.

6 MONTAGE OF SHOTS SHOWING EVERYTHING SHE DESCRIBES. MONEY 6  
JARS. CHECKS. PEOPLE CHIPPING IN DOLLARS AND PENNIES.

*CUTAWAYS ARE MULTIMEDIA. OLIVER STONE STYLE.*

SARAH JEAN

The funeral was more than anything we had ever saved for so people began doing fundraisers to help us out. They raised eighteen hundred at the Dairy Queen. Four hundred at the Dollar Store. My mom and dad and his mom and dad paid for anything else not covered. Mostly they just paid for all the little things.

7 MONTAGE OF SHOTS. INTERVIEWS. PRESS CONFERENCES. NEWSPAPER  
REPORTERS. TV REPORTERS.

SARAH JEAN

Then there was the reporters and the media. The preacher at the Baptist church, Brother Samuel, volunteered to be a family spokesman at the big press conferences. I did TV, newspapers.

(MORE)

SARAH JEAN (CONT'D)

I did local news. National news. Fox. CNN. At first, they were asking me to be on all the time. I did as many as I could. Then it slowly dwindled down as time went on.

8 BACK ON MIKE.

8

MIKE

What did they all want to talk about? Were they interested in the story with Alison or was it all about your husband?

SARAH JEAN

Oh, both. Her death was news but I think the vigilante husband angle is what the national media picked up on.

9 SHOTS OF POLITICIANS, BLOGGERS, RADIO PERSONALITIES, MILITIA~~9~~ GROUPS, SECOND AMENDMENT TYPES, GUN CONTROL ACTIVISTS, ETC.

SARAH JEAN

Roy became a hero to some people. They felt he represented this need to seek justice. Politicians used him as a campaign topic. You know, stiffer punishment for criminals. The gun control people felt Roy represented what was wrong with America. That people like Roy were a danger and an example of why we need stiffer gun laws. The capital punishment people got on the bandwagon. No one really hated Roy, I think, but he was definitely loved by people.

10 BACK ON MIKE AND SARAH.

10

MIKE

What else was going on in this bubble you now found yourself in?

SARAH JEAN

Well, Roy was still in jail.

11 MONTAGE OF SHOTS. LAWYERS. JUDGES. COPS. DETECTIVES. 11  
VISITING ROOM WITH ROY. SHOTS OF THE KILLER POST.

SARAH JEAN

We had to get a lawyer. We had to talk to police. They searched the house. They started asking questions. Did he know Post? Did he know the killer? Did I know the killer? Was it personal? Had we ever met him? They searched credit history. Internet search history. Financial history. Every stone they could turn, they turned. Was this a random killing on Post's part or was there a connection between us and him? Was Roy killing him to cover something up? Did Roy cheat on me? Did I cheat on him? We had no money for any of this. We couldn't afford lawyers.

12 MONTAGE OF SHOTS OF SARAH INTERACTING AT WORK, TOWN, ETC. 12  
OVER AND OVER AGAIN COMING UP TO HER.

SARAH JEAN

So you try to go back to work. People all tell you how much they are here for you. And they all mean it and they mean well. But you hear it a hundred times a day. From people you do not even know. Then you hear rumors and gossip that gets back to you.

13 SHOTS OF PEOPLE WHISPERING AND LOOKING AT SARAH. 13

SARAH JEAN

"We knew Post and hired him to kill Alison." "I was having an affair with Post." "We used all of the money raised to pay for our lavish lifestyles."

14 SHOTS OF CHURCH PEOPLE COMING UP TO SARAH OVER AND OVER 14  
AGAIN. FACEBOOK POSTS.

SARAH JEAN

People from the churches are all praying for you. And they tell you this over and over again.

(MORE)

SARAH JEAN (CONT'D)

They go out of their way to tell you they are praying for you. People you never met are suddenly telling other people how special Alison was and how much they are praying for you.

15 SHOTS OF FOOD PILING UP ON THE KITCHEN TABLE, COUNTER. 15

SARAH JEAN

People bring you food. And more food. Casseroles. Fried chicken. Ham. They never stop and think that I am the only one in the house. I don't know what I was supposed to do with all of this food.

16 FULL SHOT OF SARAH JEAN. 16

SARAH JEAN

Meanwhile, you are at home. Alone.

17 SHOTS OF EVERYTHING THAT IS GONE. 17

SARAH JEAN

The car gets repo'd. The credit cards are maxed out and you can't pay them on one salary. They get cut up. You have to pawn things. I pawned his guns he had left. Tools. Rings. Jewelry. You have garage sales. Eventually the house can't be paid for. You default on it. That's gone.

18 BACK TO SARAH AND MIKE. 18

MIKE

You lost the house after Roy got out of jail, correct?

SARAH JEAN

That's right.

MIKE

Was there a coping mechanism at all that you used to help you deal with everything?

SARAH JEAN  
You mean like alcohol or drugs?

MIKE  
Well, that or anything really?

SARAH JEAN  
Well, with nothing else to do with my time and my self, I eventually started working on my mind and body. Jogging. Eating better. Drank lots of water.

MIKE  
You know what I'm gonna ask?

SARAH JEAN  
(smiles)  
Yes.

MIKE  
At some point you met Kyle. Is this that point?

SARAH JEAN  
This would be that point.

19 EXT. PARK - DAY 19

48 Sarah jogs around the track on the edge of the park. Work out clothes on. In a zone. She sees KYLE, 30's, All American type, handsome. He is jogging on the far side of the track.

She sits on a bench, drinking water. Peaceful. Quiet. She is staring at something, thinking. Lost in thought. He catches her glimpse and he makes eye contact. A smile between them.

MIKE (V.O.)  
So you began working out together?

20 INT. LIVING ROOM, SARAH JEAN'S HOUSE - DAY 20

Sarah is very uncomfortable now. Mike senses it.

MIKE  
You okay?

SARAH JEAN  
Yes.

MIKE

You knew we would go here. You still okay with that?

SARAH JEAN

Yes, I'm fine.

MIKE

How long before Roy came home did you know Kyle?

SARAH JEAN

Maybe a couple of months.

MIKE

So you worked out together. Did it become more than that?

SARAH JEAN

We talked.

MIKE

Talking while working out only or in social settings too?

21 EXT. DECK, RESTAURANT - DAY

21

Kyle and Sarah look out over the river as they enjoy dinner. They talk, laugh.

SARAH JEAN (V.O.)

Working out led to talking while working out. Talking there led to talking at restaurants. Talking at my house. Talking at his apartment.

22 BACK TO SARAH AND MIKE

22

MIKE

You maintain that it was all platonic.

SARAH JEAN

We never even kissed.

MIKE

How was that possible?

SARAH JEAN

Excuse me?

MIKE

Well, I assume there was a level of intimacy to the relationship. Not sexually maybe, but you were talking about feelings and things usually reserved for a typically romantic relationship. Am I correct?

SARAH JEAN

The beauty of Kyle's and I's talks was that they weren't about Alison or Roy. They were about movies. They were about art. Or about fitness. Food. It was anything but about grief and misery.

23 BACK TO SARAH AND KYLE AS THEY SALUTE EACH OTHER WITH A GLASS OF WINE.

MIKE (V.O.)

He was everything Roy was not at this point.

SARAH JEAN (V.O.)

He was everything Roy wasn't at any point.

24 INT. LIVING ROOM, ORIGINAL HOUSE - DAY

24

Roy and Sarah sit on the couch. She just stands up.

SARAH JEAN

I'm gonna get out of these heels and I'm gonna lay down for a while.

She leaves the room.

MIKE (V.O.)

Eventually Roy came home.

Roy gets up and walks down the hall. WE FOLLOW HIM as he makes his way down the hallway and into the master bedroom.

MIKE (V.O.)

And you had been seeing Kyle for a while.

CAMERA PANS AROUND ROY TO REVEAL SARAH getting undressed. She stops when she sees him.

25 BACK TO MIKE AND SARAH

25

SARAH JEAN

I was no longer in love with Roy. I knew it the second I saw him to pick him up from jail. I cared about him. I used to love him. But sometimes you go through things with each other so hard, so destructive, so damaging that all of that doesn't matter anymore. Romantic love is a decision to be together. I'd changed my choice. It was over.

MIKE

How long did it take to actually end?

SARAH JEAN

The divorce was final maybe a year later.

MIKE

Meanwhile, you never stopped seeing Kyle. It eventually became a sexual relationship too?

SARAH JEAN

I was determined and hell bent to never stop seeing Kyle. And yes, it did.

MIKE

Which leads us to Katy.

SARAH JEAN

Yup. This leads us to Katy.

26 INT. BATHROOM, SARAH AND ROYS' HOUSE - DAY

26

Sarah stands across from the sink, sick and depressed. No make up. Destroyed.

She slowly reaches over to the sink and picks up a pregnancy test strip. She begins to cry and covers her mouth.



27 FULL SCREEN ROY'S FACE

27

SARAH JEAN (O.S.)

I've been doing a lot of thinking.  
I've thought long and hard about  
it. I've prayed about it. I'm not  
sure at this point that I can say  
anything that will make any of this  
not hurt you. And I never wanted  
to hurt you...

He cuts her off, totally disgusted with her.

ROY

If you think I'm gonna say  
something that will take away any  
guilt you might have over all of  
this, then I think you are giving  
me way, way too much credit.

28 INT. LIVING ROOM, SHARON HOUSE - DAY

28

They sit across the room from each other. Roy on the couch.  
Sarah on the chair.

SARAH JEAN

Its your baby. I am pregnant with  
your baby.

Roy smirks. He lights a cigarette and shakes his head. His  
smirk turns to a laugh. She just sits there, trying to be  
composed and reserved.

ROY

Are you fucking kidding me? You're  
fucking two guys but you are  
certain it is my baby? That's  
what you're telling me here?

SARAH JEAN

I'm trying to not make this  
personal. Don't mock me.

ROY

Oh my God. Oh my fucking God. You  
did NOT just say to not take this  
personal, did you? So this is  
business? Are you on fucking meds?

SARAH JEAN

This is not easy for me.

ROY

Oh and I am having a blast,  
right!?!

ROY (CONT'D)

What do you want me to do?  
Honestly, what am I supposed to do  
here?

SARAH JEAN

I don't know.

ROY

Am I supposed to congratulate you?  
Am I supposed to feel sorry for  
you?

SARAH JEAN

I don't know.

ROY

Am I supposed to feel guilty? Am I  
supposed to think that somehow this  
is my fault?

SARAH JEAN

No.

ROY

Then what?

SARAH JEAN

I don't know. Its all very  
confusing.

ROY

Confusing?

SARAH JEAN

Yes!

ROY

No, it's not. It's pretty simple  
for you, isn't it?

SARAH JEAN

How is it simple?

ROY

All you gotta do is make a choice.

SARAH JEAN

What the hell is that supposed to  
mean?

ROY

It's easy. You just have to decide who you want to be with.

SARAH JEAN

That doesn't solve anything.

ROY

Of course it does.

SARAH JEAN

No, it doesn't.

ROY

Me or him, girl. Its that simple.

SARAH JEAN

It doesn't have to be like that.

ROY

So we all live together? Me and him share you? A great big threesome?

SARAH JEAN

That's not what I am saying.

ROY

That's just it. You aren't saying anything. You're just talking.

SARAH JEAN

I don't know what to do.

Roy gets up.

ROY

You don't know what to do?

SARAH JEAN

Yes. I mean no.

ROY

Do you need some help figuring out what to do?

He moves closer to her.

SARAH JEAN

Don't fucking bully me.

ROY

I'm not bullying you. I'm not even gonna touch you.

He kneels in front of her.

ROY (CONT'D)  
But I'm going to make things very,  
very, very easy for you.

She has her head turned.

ROY (CONT'D)  
Look at me.

She doesn't move.

ROY (CONT'D)  
Have a little pride and a self  
respect and at least look at me.

She slowly turns her head and looks at him.

ROY (CONT'D)  
You are released from me. You're  
free to do whatever you chose to  
do. You can have this house. You  
can have everything but my clothes,  
my tools, and my pictures of Little  
Baby. You can marry or date or  
fuck or do whatever you'd like to  
do. You and I are done. Don't  
talk to me. Don't think about me.  
Don't ask about me. Don't even  
pray for me.

He stands back up. She stays in her seat.

ROY (CONT'D)  
I am not mad at you. I don't hate  
you. But we both died that day  
too. It's time we buried the  
bodies.

He turns to walk away.

SARAH JEAN  
Roy!

He stops but doesn't turn.

SARAH JEAN (CONT'D)  
The baby is yours. You're the  
father.

He just shakes his head and leaves the room.

29 INT. KITCHEN, ROY'S HOUSE - DAY

29

Roy lights a cigarette as Mike opens a bottle of water.

MIKE

So what happened after that initial  
break up?

Roy rubs his face. Sick of the questions. He walks over to the cabinet and takes out a bottle of booze.

ROY

Look. I'll make you a deal.

MIKE

What the hell is that?

ROY

No more questions tonight.  
Instead, you and I will drink this  
bottle and whatever other bottles I  
have around here. Then tomorrow, I  
will answer the most intrusive,  
annoying, nosey, subversive,  
misleading questions you can think  
of.

MIKE

And will you answer them honestly?

ROY

Honestly and forthright.

Mike smiles.

30 MONTAGE OF SHOTS - ROY AND MIKE DRINKING, DOING SHOTS, 30  
LAUGHING, PARTYING. THEY KEEP EMPTYING BOTTLES AND FINDING  
MORE AROUND THE HOUSE.

31 EXT. BACKYARD - NIGHT

31

Roy is laid out on the tailgate of his pick up. Mike staggers out of the house from the backdoor. They are completely shit faced.

MIKE

I couldn't find your bathroom.

ROY

Just piss in the yard.

MIKE

I thought you weren't supposed to do that?

ROY

This ain't Austin, asshole. You're in the country. Piss.

MIKE

Where?

ROY

The world is yours. Now, piassssssssss.

Mike staggers over to the edge of the house and starts pissing.

ROY (CONT'D)

You want some more to drink?

Mike pukes.

ROY (CONT'D)

I'll take that as a yes.

Roy walks over to the cab of his truck and looks inside. He finds a bottle of Crown with a little left in it.

ROY (CONT'D)

Here. It's a Christmas miracle. We can keep drinking.

He stumbles to the back steps and sits down. Mike is a haggared fucking mess. He damn near collapses to sit down near Roy.

ROY (CONT'D)

Here.

Holds bottle up to Mike.

MIKE

I can't.

ROY

It'll settle your stomach.

MIKE

No. No, it won't.

Roy takes a big sip.

ROY

Here.

He shoves it at Mike. Mike starts to take a sip but just can't. He hands it back to Roy.

MIKE

Here. Take it. Call me a pussy.  
I don't care.

ROY

You're a pussy.

MIKE

I don't care.

Roy sips the bottle and stares off at the sky. Mike sits up, wipes the sweat and vomit from his face.

MIKE (CONT'D)

How can you drink like this?

ROY

I've built up a tolerance.

Roy stares contentedly at the stars. He has a measure of peace. Mike sees him.

MIKE

What do you do besides work and  
drink?

ROY

Nothing much.

MIKE

What did you do before everything  
happened?

ROY

I don't know. Typical shit I  
guess. Mow the yard. Barbecues.  
That kind of thing.

Mike sits up. He doesn't buy this.

MIKE

Bullshit.

ROY

What?

MIKE

I'm calling bullshit.

ROY  
(laughs)  
On what?

MIKE  
On all of that. What did you do?

ROY  
What are you talking about?

MIKE  
Everyone does something. You work on cars so you could have said you restored cars.

ROY  
I work on cars because I get paid to do it.

MIKE  
Exactly. What did you do that no one paid you to do?

ROY  
You crazy ass Mexican, what are you talking about?

MIKE  
Dreams. Goals. Ambitions. What drove you? What did you want to do?

ROY  
That's stupid.

MIKE  
Why is it stupid?

ROY  
It's a stupid question.

MIKE  
What's stupid about dreams?

ROY  
Who has time for all of that shit?

Mike looks around at the shitty yard.

MIKE  
You do, apparently. You live alone and all you do is go to work then drink all night.



Roy for the first time is shy, evasive.

ROY

I do stuff, man. Come on. I read books. I go to the library. I stay busy.

Mike stands up on his drunken legs and stands in front of Roy. He leans over, wobbly.

MIKE

You're hiding something.

ROY

That's right. I'm hiding something.

MIKE

I know. And do you know how I know that?

ROY

You're gonna tell me even if I don't ask.

MIKE

I know that because I'm a reporter.

ROY

I knew you were going to say that.

MIKE

And you're gonna tell me.

Mike tries to poke Roy on the shoulder but misses and falls over. Roy just lets him fall.

ROY

Amateurs.

Roy finishes off the bottle and tosses it in the yard. He stands up and starts in the house.

ROY (CONT'D)

Crawl your ass in here. I want to show you something.

He goes inside. Mike looks up at him. He's sooo fucked up.

MIKE

Crawl. Man, fuck you.

He tries to stand then falls over.

32

INT. KITCHEN, ROY'S HOUSE - CONTINUOUS

32

Mike crawls through the door and pulls himself up on his feet. He leans against the counter.

He turns on the sink and wets his hand. Wipes his face with the water. Roy comes in. A guitar in one hand. Something wrapped in an old rag in the other.

He sits down, setting the towel and item on the table. Mike sees the guitar then the towel. He is sweaty. Trying not to die, at least in his own mind.

MIKE

What's that?

ROY

A gee-tar.

MIKE

No.

(points)

That.

Roy looks at the towel. He ignores it and takes up the guitar to play.

ROY

I'm not really a very good player.  
I'm average. Maybe slightly below.  
Definitely below now.

He STRUMS it a little.

MIKE

So what is all of this?

Roy looks at him, STRUMMING.

ROY

You asked about my dreams. Well...

He plays a CHORD.

ROY (CONT'D)

Here it is.

MIKE

You wanted to play guitar?

Roy is at peace now. Calm.

ROY

I wanted to be a musician. You know. Paid to play music. Paid to sing songs. Paid to write songs. A musician.

MIKE

Well...what happened?

ROY

Regret, man. That's what happened.

MIKE

You could play now. Right? Can't you play now?

Roy continually PICKS at the guitar.

ROY

There are so many things I wish I could get back, I don't even know where to begin. When I was in jail, I became a folk hero to some people. I got letters all of the time from people telling me they were thinking about me or praying for me. They said my life's purpose was to do what I had done. That was something I did not want to hear.

MIKE

Why?

ROY

How would you feel if you'd been told you'd achieved life's purpose and it had nothing to do with what you wanted to do and you weren't even forty years old yet?

Roy punctuates the point with a CHORD. Mike shakes his head.

MIKE

You gave up because of that?

ROY

Well, my daughter's murder was the main culprit. But, yeah, I guess you could say that.

Mike doesn't like what he hears.

MIKE

Man, I'm calling bullshit on that too. You honestly think your life's purpose was filled by all of this? Really?

ROY

Who the hell would ever hire a musician famous for killing a man?

MIKE

You killed a murderer!

ROY

Picture the Country Music Awards. Picture Shania Twain introducing me as the next act on stage.

(faux girl voice)

"And now with his number one hit, Roy Sharon, serial killer murderer and parent of a murdered child."

MIKE

Man, you can't just go through life doing nothing. I think that's a cop out.

Roy smirks and looks at him like steel.

ROY

I didn't take a cop out, Mike.

Saying that name grabs Mike's attention. He stares at Roy who is continually staring back. Roy is still at peace and calm but there is something else there too.

ROY (CONT'D)

A cop out means I took an excuse. I ain't making no excuses.

Roy flips the towel open. A pistol. Not the killing weapon. But a pistol.

ROY (CONT'D)

I made a decision.

Mike stares at that pistol. Nervous. A moment passes.

MIKE

That thing loaded?

ROY

Yessir.

MIKE

Why are you showing me a gun, man?

ROY

Because I need you to realize something. I like you. I think you're a good guy. But I also think that you are a reporter in search of a story. And what I am afraid of is that you are not really comprehending something.

Roy sets the guitar aside and picks up the gun. He lets it point to the floor. Mike takes a step back to the kitchen counter.

ROY (CONT'D)

My little girl really did die. Her killer really did exist. My wife and I really did end our marriage. I am a real person. I really, actually did go and shoot a man in the head right in front of a bunch of policemen. I need you to realize that all of this is real. It's not just a story, Mike. These aren't just words for your article. These are our lives.

MIKE

I get that.

ROY

I don't mean to scare you. I just need to know that you understand that this life isn't all about you. Or your readers. The world you are in right now is mine. And despite your opinion or your impression of it, it is still mine.

MIKE

I respect that. Don't think for a second I don't.

Roy nods. He ejects the clip. It's empty. He shows the empty clip to Mike.

ROY

Empty.

MIKE

I thought you said that it was loaded.

ROY  
I did. But those words sure did  
have a way of effecting real life,  
didn't they, Mike?

Roy tosses the gun and clip back on the table and lights a  
smoke.

CLOSE ON MIKE as he absorbs all of this.

33

EXT. HOTEL - DAY

33

Mike lays in bed, looking through all of his notes. Like  
piecing together a puzzle. He picks up his phone. Dials.

MAN'S VOICE  
Hey Mike.

MIKE  
Hey boss. Got a question?

MAN'S VOICE  
How's the food down there?

MIKE  
Horrible. Everything is either  
fried or greasy or both.

MAN'S VOICE  
How is that any different then  
Austin?

MIKE  
Because there we change the grease.

MAN'S VOICE  
What's the question?

MIKE  
I want to pay for a paternity test.

MAN'S VOICE  
You want to what?

34

EXT. ROY'S HOUSE - DAY

34

Roy looks at Mike like he's crazy. He is working on his  
truck.

ROY  
You want to what?

MIKE

My magazine will pay for a paternity test. Prove once and for all whether or not you are Katy's father.

ROY

I am not her father.

MIKE

Sarah says different.

ROY

Sarah also fucked me and another man at the same time.

(snarky as fuck)

We can trust her. Her word is just gold then, huh?

MIKE

She is adamant. She claims you and her were sexually active for weeks before she became sexually active with Kyle.

ROY

You're crossing a line here, bud. I told you I am not that girl's daddy. I ain't even laid eyes on her.

He goes back to working on the truck.

MIKE

You know her. I bet you've even seen her.

ROY

I've seen her pictures. Never met her in person.

MIKE

Why would Sarah give her new daughter fathered by her new man her ex-husband's last name?

ROY

Cause she's crazy.

MIKE

What if its because she is absolutely sure you are the father?

ROY

Well, that's just more proof that she's crazy.

MIKE

She never sued for child support?

ROY

The one sane thing she did.

MIKE

Why didn't she?

ROY

Cause it is not mine.

MIKE

No. She said it is because she didn't want you to struggle. She said that she didn't want you to resent Katy because of money.

ROY

If she really didn't want me to struggle, she'd be paying ME money.

MIKE

Why not take the test? Solve the riddle.

ROY

No.

MIKE

Won't take anything but your time.

ROY

No. It'll take my piss too. Or blood or jizz or however they do it.

Mike walks over to the hood.

MIKE

Listen to me. This is Mike, your friend talking. Not Mike the reporter.

ROY

Mike the reporter. Mike the friend. Dora the Explorer. I don't give a shit who you are. Reporters are always a reporter.



MIKE  
Not this time.

ROY  
Fuck off.

MIKE  
Hey, I'm gonna say my peace on  
this.

ROY  
I was just starting to like you.  
Don't.

MIKE  
You said your life was over. No  
purpose. Maybe you'll play music  
one day professionally. Maybe you  
won't. Maybe you'll find a woman  
and settle down for years. Maybe  
you won't. I can't say.

ROY  
What's your point?

MIKE  
My point is I don't know what will  
happen to you. But I do know this.  
If you have a daughter out there  
that is yours, you deserve to let  
that little girl know who you are.  
She deserves that too.

Roy drops his wrench and gets pissed.

ROY  
Fuck!

He turns his back on the truck.

ROY (CONT'D)  
Fuck.

He kicks at the dirt and swings at the air.

ROY (CONT'D)  
Fuck fuck fuck!

Mike just stands there. He is not backing down.

ROY (CONT'D)  
What's your problem, man? Why are  
you even doing this story?

MIKE  
Because it is interesting.

ROY  
This is MY life.

MIKE  
I know. You showed me a gun.

ROY  
Maybe I don't want to be her dad.

MIKE  
Too bad.

ROY  
Haven't I been through enough shit?

MIKE  
Too bad. You're still alive. Time  
to man up.

ROY  
What am I gonna do? See her every  
other weekend? Take her to ice  
cream every odd Thursday?

MIKE  
More than she is getting from you  
now.

Roy looks at him.

ROY  
You have an answer for everything.

Mike casually shrugs.

MIKE  
I thought it out.

Roy lights a cigarette.

MIKE (CONT'D)  
The answer ain't in that cigarette.

ROY  
(snarky)  
I know that.

Mike smiles and shrugs. Cool customer. Roy turns his back  
to him.

MIKE

Look, I want you to think about this. I want you to really give it some attention while you're busy doing things like smoking or working on trucks that are running just fine.

Roy turns around.

ROY

How do you know the truck is just fine?

Mike shakes his head, walks over to the cab, reaches in and starts it.

MIKE

I'll holla back later, amigo.

ROY

I'm not her father, dammit!

Mike walks off. Roy makes a face at him behind his back.

35 EXT. LAKE - DAY

35

Roy sits on the bed of his truck, picking at his guitar. Lost in thought. Thinking. Smoking. Picking.

36 INT. RESTAURANT - DAY

36

Roy stares at a salt shaker on the table. Lost in thought. WE DON'T SEE ANYONE ELSE IN THERE. THE WORLD IS SMALL RIGHT NOW.

Sarah comes in and sits across from him. Hurried. Like she's been working. He glances up at her.

She looks back at him. No words for a moment. Her voice, words, and attitude are curt, stern.

SARAH JEAN

Well.

ROY

You been talking to Mike?

SARAH JEAN

Yup.

ROY

Well.

SARAH JEAN

Well what? That's what I asked you.

ROY

What did he say?

SARAH JEAN

You know what he said.

ROY

Yeah, but I was curious what he said to you.

SARAH JEAN

Roy, stop being an asshole. You're her father. You've always been her father. You were her father when she was born and you're her father now.

ROY

Yeah, but what did he say.

SARAH JEAN

He said you're the father.

ROY

That's what I thought he said.

SARAH JEAN

So now you know. Now what? Will you see her?

ROY

I don't know.

SARAH JEAN

Then what the hell are we doing here?

ROY

I don't know. I just felt like the right thing to do was to see you.

He stares at her a moment and looks away.

ROY (CONT'D)

I don't know. I don't know what to do.

SARAH JEAN

What don't you know what to do?  
 What do you need? What do you need  
 me to do? Talk to me. Help me  
 figure this out. What does Roy  
 need me to do?

ROY

I don't know how to do all of this.  
 You were strong and you moved on.  
 You worked out and you got  
 stronger. You found a good man.  
 What did I do? I did all I knew to  
 do. I lashed out. I couldn't  
 protect my baby and I did the only  
 thing I knew how to do.

(a beat)

I don't know how to move on. I  
 don't.

SARAH JEAN

No one knows how to move on.  
 There's no rule book. You just  
 work at it. You meet new people.  
 Learn new things.

ROY

I'm stuck. I'm...just...

He gives up and throws his hands up. She starts to leave.

SARAH JEAN

Look, I can't sit here and figure  
 out your problems for you.

She is about to go. He reaches his hand out at the last  
 second.

ROY

I'll see her.

She freezes.

SARAH JEAN

You'll what?

ROY

I'll see her. I'll see Katy.

Sarah slowly sits back down.

SARAH JEAN

You will?

ROY

Yes.

SARAH JEAN

Like see her like...as her dad see her?

ROY

Yes. Like her dad.

SARAH JEAN

Well. I...

ROY

(cuts her off)

Does she know me?

SARAH JEAN

Does she know you? How can you fucking ask me that?

ROY

What?

SARAH JEAN

I've raised that little girl from day one that her daddy was away. I've told her about you and Alison since the beginning. She has pictures...

She cracks. Covers her face in her hands. Roy can only stare, ashamed.

SARAH JEAN (CONT'D)

She has pictures on her mirror of you and Alison. She asks about you all the time.

ROY

She asks about me?

SARAH JEAN

Yes.

ROY

Like what?

SARAH JEAN

She asks about your job, what do you do, what you are like. All of it.

ROY

I don't know what to say. What do you tell her?

SARAH JEAN

What else can I tell a young girl about her daddy?

ROY

I don't know.

SARAH JEAN

I tell her that daddy is a brave man. That her big sister had something bad happen to her and daddy had to go and make it right. And that as soon as he gets done making it right, that he's gonna come home and spend the rest of his life with her. That's what I tell our daughter every single day.

Roy is speechless.

37

EXT. CEMETERY - DAY

37

The cemetery is manicured and beautiful. Roy's truck pulls into the place and comes to a stop on one of the gravel roads. He gets out and looks around. He walks through the rows of headstones and pretty flowers until he reaches a grave.

ROY

Little Baby. There you are.  
(thinks)  
You'd be a woman by now, wouldn't you?

Looks around, collecting his thoughts.

ROY (CONT'D)

Things have been different recently. A reporter is doing a story on all of us. It's about you and me and your momma. Lord only knows what momma is telling that man.

(laughs)

You know you never could tell what would come out of that woman's mouth.

He walks over to a grave and takes a flower off of it. He brings it back and puts it on her grave.

ROY (CONT'D)

They won't miss one flower.  
Thought you might like it. I miss you, baby. I think about you every second of every day. You're on my mind all of the time. I know I don't get over here like I should. Its just a hard thing to do. If you'd lived long enough to have a little one, you'd know what I mean.

He wipes his face, avoiding crying.

ROY (CONT'D)

Just know that I love you and I'm thinking about you. I'm gonna have to finally change some things I think. I can't be who people might've wanted me to be anymore. I can't live like that no more. I've got to start working on some music. I gotta start picking at that old guitar you liked so much some more.

He keeps fighting tears.

ROY (CONT'D)

Its about time I confessed something to you, Little Baby. I done a foolish thing. Your momma and I, well, ain't seen eye to eye in a long time. And part of me still loves that woman and always will. And I've been stubborn.

Tears coming now.

ROY (CONT'D)

You see, me and your momma had another little one after you were born. I've denied it all I can and I don't think I can deny it one day more. Truth is I never wanted to let you go. And for some strange reason, it always felt like, if I started loving Katy, that I'd have to let a part of you go. And to this point I just couldn't do that. And now I'm seeing that I'm wrong.

(MORE)



ROY (CONT'D)

I think I can keep on loving you  
the way I always have and start  
loving Katy too. I think I'm ready  
to do that.

He kneels down at her grave and places his hand on it.

ROY (CONT'D)

The word love don't even work  
anymore to describe what I feel  
about you, Little Baby. And saying  
"I miss you" doesn't do justice to  
how big a hole in me there is  
without you here.

(beat)

Its time I start telling Katy  
stories about all the adventures  
you and I use to have. Start  
taking Katy on some new adventures  
too.

Pats the stone and stands up.

ROY (CONT'D)

Come see me in my dreams. I'll be  
back before long. Love ya, baby.

He backs away and slowly turns to walk back to his truck.

38 INT. ROY'S HOUSE - DAY 38

Roy finishes putting on his sport coat. He dusts it off and  
straightens his tie.

Mike comes in with a lint brush and cleans Roy off. He  
straightens Roy's tie some more.

39 INT. SARAH'S HOUSE - DAY 39

Bedroom. Sarah finishes putting on her earrings in front of  
the mirror. Kyle finishes getting dressed behind her.

He comes over and kisses Sarah on the forehead and leaves the  
room. Sarah gets up. CAMERA FOLLOWS SARAH into Katy's room.  
She takes a dress from the closet and takes it over to the  
bed and lays it out.

40 EXT. ROY'S HOUSE - DAY 40

Roy and Mike come out of the house looking like Easter  
morning. They get into Mike's car and pull away.

- 41 I/E. MIKE'S CAR - DAY 41  
Mike and Roy sit quietly as they drive into the country. Roy watches the fields of corn and cotton as they pass by.
- 42 INT. SARAH'S HOUSE - DAY 42  
Kitchen. Sarah and FAMILY are preparing a huge banquet. Turkey, fixings, pies.  
Sarah interacts with her MOTHER, laughing and carrying on as they carve the turkey.  
Kyle and the COUSINS set up chairs in the living room and all around.
- 43 I/E. MIKE'S CAR - DAY 43  
Roy grips the door handle tight. Nervous. Mike notices.
- 44 INT. SARAH'S HOUSE - DAY 44  
Kitchen. CAMERA FOLLOWS SARAH as she walks from the kitchen to Katy's room.  
NEVER SEEING KATY she leans into the room and motions to her. "Hurry up!"
- 45 I/E. MIKE'S CAR - DAY 45  
Mike's car pulls into the end of the driveway and Roy reaches over and puts his hand on his. Mike stops the car.  
They sit there a moment. Roy breathing heavy. Not sure.  
He looks at Mike who returns a brotherly smile.
- 46 EXT. SARAH'S HOUSE - CONTINUOUS 46  
COUSINS AND FAMILY begin pouring out of the house and looking down the long drive way at the car. They wave and yell back at the house.
- 47 INT. SARAH'S HOUSE - CONTINUOUS 47  
Sarah stands outside of Katy's door and hears them calling from outside. Her heart drops. She closes her eyes and clutches her chest.

- 48 I/E. MIKE'S CAR - CONTINUOUS 48
- Roy is so nervous he's almost shaking. Mike reaches over and hits the door lock.
- CLOSE UP OF DOOR LOCK as it pops up.
- Roy looks at him like a fuse has been lit.
- 49 EXT. SARAH'S HOUSE - DAY 49
- The family all keeps waving and yelling at the house. Kyle comes out of the house and joins the family.
- Sarah comes out and looks at the car. She looks back into the house.
- 50 I/E. MIKE'S CAR - CONTINUOUS 50
- Mike nudges Roy to the door. Roy reluctantly opens the door. He looks back at Mike.
- Mike just smiles and nods towards the house.
- Roy gets out of the car.
- 51 EXT. SARAH'S HOUSE - CONTINUOUS 51
- Roy looks down the long, long driveway up at the house. All seems still. The world seems to freeze.
- KATY, this beautiful little girl, comes out of the house and onto the porch.
- Roy sees her and smiles.
- ROY (MOS)
- Katy.
- He begins walking towards her. Katy sees Roy in the distance and begins rushing towards him.
- KATY (MOS)
- Daddy! Daddy!
- Roy's fast walk gets faster and faster.
- Katy weaves through the family and breaks free to run for her daddy.

Roy's pace isn't quick enough and he is now in full sprint towards her. Katy rushes headlong with complete abandon to her long lost father.

Roy and Katy rush into each other's arms on the drive. He picks her up and spins her around and around.

The family cheers and celebrates. Sarah is crying tears of joy as Kyle joins her at her side.

Mike steps out of the car and watches the beauty of father and daughter united.

Roy and Katy hug each other tightly.

MUSIC STOPS.

Katy looks her father in the eye, swept up in his arms.

KATY (CONT'D)

Welcome home, daddy. I've missed  
you.

FADE TO BLACK.