

JOSIAH

That what she think all right.

THE OPENING BEATS OF ROGER MILLER'S STANDARD, 'KING OF THE ROAD' begin as Thomas opens his door, exits, leaving Josiah with his thoughts.

18A INT. GENTRY'S GENERAL STORE - MORNING

18A

Thomas enters cautiously, not wanting to be spotted. He scans around quickly to find Mrs. Tate at one end of the store, distracted, carrying a small shopping basket.

Thomas makes his way to another aisle and spots Tanner at the other end by the magazines, looking at a COMIC. Thomas stops in his tracks, just watching him.

Thomas looks over at the sound of the entrance bells ringing as Mr. Gentry suddenly walks in from outside and over to the checkout counter, bantering with what appears to be his WIFE.

When Thomas looks back to Tanner he realizes Tanner's now halfway closer towards him, stopped and staring back.

Sc. 1 Start

Thomas startled at first, smiles, holds his finger up to stay quiet. A grocery cart heard rattling nearby--

MRS. TATE (O.C.)

Tanner? Come on honey, don't wander.

Tanner looks back to the comic in hand.

Thomas stares at him, suddenly sad. Melancholy.

Mrs. Tate appears at the end of the aisle, spots Tanner--

MRS. TATE

There you are.

She notices Tanner in the middle of the aisle looking at nothing. Thomas is gone.

Sc. 1 End

Mr. Gentry looks over to the exit once the doorbell ring is heard barely catching Thomas as he hurries out. As the door shuts, it starts THE OPENING BEATS OF ROGER MILLER'S STANDARD, 'KING OF THE ROAD'--

19 EXT. FARMHOUSE - VARIOUS - DUSK

19

A RUSTY WELL WATER PUMP.

AN AXE STUCK IN AN OLD TREE STUMP SPLITS THE HORIZON.

A DOOR CREAKS OPEN.

Gentry peers out of the dining room and notices the front door down the hallway, now wide open, CREAKS slightly.

Gentry watches, curious/concerned. He slowly walks back toward the front and steps out onto the porch.

DISSOLVE TO:

51 INT. FARMHOUSE - FRONT ENTRANCE WAY - DUSK 51

CLOSE ON PAINT BRUSH brushing up and down the front door frame.

Thomas paints it red. He's meticulous, focused.

52 INT. FARMHOUSE - LIVING / SITTING ROOM - DUSK 52

Josiah alone in his chair, deep in contemplation. Josiah's gaze doesn't turn as he acknowledges Thomas, who enters with his sleeves rolled up, uses a RAG to wipe the paint off his hands.

JOSIAH

The light that appear with yer mother, it say there was something else needs doing. Said I had to wait 'til dark to tell ya.

He looks up to Thomas. Thomas stoically--

THOMAS

It's dark now.

JOSIAH

Important it gets done. No man or woman judges.

THOMAS

Only God.

JOSIAH

God wants something done, boy.

Sc. 2 Start EXT. TATE HOUSE - FRONT DOOR - MORNING 53

A nice, typical suburban type house.

MRS. TATE exits from the front door with her son TANNER (BACKPACK on). Tanner stops in his tracks. After Mrs. Tate shuts the door she notices what Tanner sees. She gasps and hurries back inside the house. Tanner staring.

After a few moments she returns with her husband MR. TATE (a black man). The three stay on their front steps and look out to see Mrs. Tate's car parked in the driveway with the words 'NIGGER LOVER' painted all over it with red paint.

The Tate's stare at the car until something catches Mrs. Tate's attention. She slowly looks off to the front lawn, SCREAMS.

Sc. 2 End

Off to the side of the driveway, a DEAD DOG HANGS FROM A TREE.

A STATIC FILLED VERSION of 'ALL MY EXES LIVE IN TEXAS' BEGINS

HARD CUT TO BLACK.

CHAPTER TITLE OVER BLACK:

"ELI & THE GYPSIES"

THE SQUEAKY SOUND OF OLD SPRINGS OF A MATTRESS.

More and more rapid. A woman moans as the song continues.

RADIO ALARM CLOCK ON A DRESSER

FLASHES "7:45". The song plays from the radio, cutting in and out with static. The WOMAN'S MOAN INCREASING IN ECSTASY.

A HAND SLAMS down on top of the alarm clock knocking the clock out of frame. THE SONG ABRUPTLY ENDS.

The clock sat on top of an ATLAS, the ROCKY MOUNTAINS on the cover. Some scattered items, a LIGHTER, A PACK OF SMOKES, A BOTTLE OF WHISKEY, KEYS.

The WOMAN HEARD SCREAMING WITH PLEASURE. After a moment of silence the SONG PLAYS again filled with static. A MAN GROANS HAVING HIS ORGASM, THE MATTRESS SPRINGS GO SILENT BUT THE SONG STILL PLAYS.

54

INT. ELI'S TRAILER - MORNING

54

Dingy, white trash abode. A small, single wide trailer held together with duct tape and fly strips.

ELI GRAHAM (40s), lays on top of a LARGE WOMAN. She's big, not what we'd call a beauty by any means. Across his back, he's scarred, STRAP MARKS crisscross from long ago.

He rolls off the woman, lays in bed on his stomach, looking down off the side of the bed towards the floor. Eli swings his arm down but can't reach the clock, now on the floor, the song still PLAYS from it, the time still FLASHES.