

"GRACE"

Written by

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PROLOGUE

TOAD, a 40 year old man, sits in a smoky, dark room. An ATTRACTIVE WOMAN in her mid 30's sits next to him on the sofa.

Piles of money are in front of them, which Toad counts as the woman laughs and cuddles up next to him.

Suddenly, the door swings open. SEVERAL D.E.A. OFFICERS burst into the room.

D.E.A. OFFICER #1
D.E.A., D.E.A!

TWO D.E.A OFFICERS roughly grab Toad by the arms, and push the woman aside. They drag him to the center of the room while other Officers swarm the room.

D.E.A. OFFICER #2
Elroy Johnson, you have the right to remain silent, anything you say can and will be used against you in a court of law, you have the right...

The VOICES OF THE OFFICERS and the CHAOS of the room fades as Toad stands there in a state of complete and total shock while the Officers handcuff him. The scene goes on for several seconds in silence, as the Officers begin to roughly overturn furniture, open draws and weave in and out of other rooms, looking for contraband.

FADE OUT TO:

"FOUR YEARS LATER"

"GRACE"

FADE IN:

MONTAGE:

GOSPEL MUSIC is playing for this montage.

EXT. ROAD - DAY

It's a Sunday morning in the small Texas town of Hondo. A stationwagon speeds into the town City Limits, passing a sign that says:

"Howdy Y'all. Welcome to Hondo!
You're Entering God's Country -
Don't Drive Like Hell"

The sign is shaped like Texas and is red, white and blue.

EXT. GAS STATION - DAY

A young man sits lackadaisically in a chair at the local gas station. He throws a ball to his dog, who retrieves it. The young man never leaves his chair.

EXT. KITCHEN - DAY

The Preacher, mid-50's, sits down to a huge plate of biscuits, eggs, bacon, sausage and gravy. He sets a very thin newspaper in front of him, "THE HONDO PATRIOT".

In large letters, the top story is:

"COUNTY FAIR AUCTION -
Hondo F.F.A. Expected to Take Honors"

Underneath in smaller letters, other stories are:

Police Call Possum Attack "Unusual"
and
How to Beat the Heat - Tips from Sue Ann

EXT. SHEEP PEN - DAY

MINGO, a seventeen year-old Mexican boy, carries a feed bucket out to a very makeshift-looking pen. He feeds his sheep.

EXT. COUNTRY ROAD - DAY

TOAD, a forty-year old man, stands outside a small convenience store in the middle of nowhere. Huge puffy Texas clouds are in the sky, which looks enormous. Eighteen-wheelers whiz by.

He shuffles toward the road, looking to hitch a ride.

CLOSE UP OF A HAND SPRAY-PAINTING A GRANITE WALL:

We see a hand, spray-painting "SATIN RULES" (Sic) in large, red letters on the face of a rock in a vast, granite quarry.

EXT. ROOF - DAY

Grace, twelve, stands on the roof of a three-story, wood-frame house. She peers off into the distance, seemingly quite unconcerned that she stands precariously close to the edge.

The MUSIC fades out.

EXT. YARD - DAY

DOYLE, late thirties, is loading up his pick-up for a fishing trip. He is organizing his tackle. He glances up and sees GRACE standing on the roof of their house.

DOYLE

Grace. (louder) Grace!

Grace, with arms raised, seems to come out of her trance slightly and turns toward him.

DOYLE

Grace, what the hell are you doin' on the roof?

GRACE

I'm gonna jump.

DOYLE

You get down offa that roof right now. Your mama's gonna be back any minute. She finds you up on that roof, you're gonna catch it.

GRACE

I don't wanna go to Church. And I don't want to go to Bible Camp. I'm gonna kill myself.

DOYLE

You can just go ahead and kill yourself at Bible Camp, 'cause then your mother can raise hell with them friends a hers, but I'm not gonna have you jumping off the roof of our damn house. So get on down before I have to come up and get you.

A Black Bird lands on a branch near Grace. The bird COO-COO's loudly.

EXT. COUNTRY ROAD OUTSIDE TOWN - DAY

Timmy rides his dirt bike furiously down a deserted country road. He arrives at the Johnson house.

INT. GRACE'S ROOM - DAY

GRACE is sitting on her bed, sulking. DOYLE pokes his head in her room.

DOYLE

You get all your things packed up for camp?

Grace nods, dejectedly.

DOYLE

Grace, I know you don't wanna go to Bible Camp. But your mama would be real upset if you didn't go. You know how she is about these things.

GRACE

Why do I have to go to some stupid camp? You don't even go to Church.

DOYLE

Well, Grace, that's because I'm an adult.
And, when you're an adult, you can quit
goin' to Church.

GRACE

Dad, have you accepted Jesus Christ as
your personal Savior?

Doyle pauses for a second.

DOYLE

Sure, Grace.

GRACE

Then why don't you go to Church?

DOYLE

Because Jesus and I have an understanding.

GRACE

Mom says you're goin' to hell.

INT. KITCHEN - DAY

KAYLYNN, mid-thirties, has just arrived home and stands in
the kitchen. Kaylynn is pretty attractive, in a small-town
Texas housewife way.

Timmy, her fourteen year-old son, comes in, breathless.

KAYLYNN

Timmy! Why aren't you ready for church?
Sunday School starts in twenty minutes.
Your daddy's gonna drop you off, while I
get these cupcakes ready for the Social.

Kaylynn stands in front of a tray of about 30 CUPCAKES. She
furiously begins squirting Frosting Flowers on each one. A
Cake Decorating Kit, which reads, "How to Create Beautiful
Bakery Quality Decorations at Home" is next to the cupcakes.

KAYLYNN

Lord, just let me finish these cupcakes.

She squirts on more frosting. She is frustrated; frosting
squirts out all sides of the cake decorating tool.

Kaylynn pauses to look at the Pictures of Frosting Flowers from her "Cake Decorating Kit." They look nothing like hers, which are a mess.

Doyle enters the kitchen.

DOYLE

Kaylynn, my daughter just informed me that I'm goin' to hell. Is this the kind of thing you talk about at your bible studies?

Kaylynn keeps studying her frosting book. He looks at the cupcakes.

DOYLE

How's the competition this week?
I wouldn't bet on your cupcakes.

Kaylynn looks up at Doyle. She smiles, in spite of herself.

DOYLE

So my daughter says I'm goin' to hell.
What do you reckon I should think of that?

KAYLYNN

That's between you and the Lord, Doyle.
Besides, I'm surprised you even talked to Charlene. I've barely seen her since she got that new boyfriend.

DOYLE

It wasn't Charlene. And what boyfriend?

KAYLYNN

Honey, did you not notice that Charlene has suddenly disappeared?

DOYLE

A boyfriend?

CHARLENE enters the kitchen. She is sixteen and slightly overweight. She grabs a cupcake and takes a bite.

KAYLYNN

Now, honey, you're gonna have to start watching what you eat,

Kaylynn reaches for the cupcake.

KAYLYNN

Now that you're a big grown-up woman.

Charlene looks crestfallen.

INT. GRACE'S ROOM - DAY

TIMMY is shyly hanging around the door of Grace's room.

TIMMY

You really gonna go to bible camp?

GRACE

Yeah, I guess.

Timmy enters the room. Stacks of Library books are all over Grace's room.

TIMMY

What do they make you do there?

GRACE

Sing Jesus songs, bible stories,
indoctrination.

Timmy looks baffled.

TIMMY

Why do you read so much?

GRACE

I like reading. And there's nothing
else to do around here.

Timmy considers, obviously aware of this.

TIMMY

I wish I could go to bible camp.
I don't wanna stay here.

GRACE

It's only for girls. Besides, you're too
old. You're supposed to start going to
Youth For Christ.

Timmy looks thoughtful for a moment.

TIMMY

You wanna know a secret?

GRACE

What?

TIMMY

Swear you won't tell?

GRACE

You know I won't.

Timmy pauses.

TIMMY

I'm starting a Satanic Cult.

Grace lets this sink in for a moment.

GRACE

Really?

She seems to register some respect for this. They size each other up silently.

GRACE

So who's in it?

TIMMY

Just me. I mean, so far.

GRACE

One person isn't much of a cult.

TIMMY

That's okay. I'm workin' on it.

Timmy pauses for a moment.

TIMMY

You wanna join?

GRACE

That depends. What do I have to do?
Is it like Sunday School? 'Cause if it is,
I'm not joining.

TIMMY

No, nothing like that.

GRACE

What do you know about a Satanic Cult?

TIMMY

Are you gonna join?

GRACE

Maybe.

Timmy pauses thoughtfully.

TIMMY

You can be the Vice-President. You can, uh,
(pause) ask some girls at bible camp to join.

KAYLYNN enters Grace's room, holding up a very ugly plastic bathing cap with plastic yellow flowers on the sides. She glances at Timmy.

KAYLYNN

Timmy, look at you! Your pants are dirty,
and we're leaving right now.

(to Grace)

Honey, this is all I could find, but I think
you'll look real cute in it.

Kaylynn attempts to put the plastic bathing cap on Grace's head, shoving her hair into the ridiculous cap. She steps back to admire her work.

KAYLYNN

Oh, Grace... you just look *precious*.

Timmy and Grace stare blankly at their mother.

EXT. DRIVEWAY - DAY

The three kids are piled into the front of Doyle's pick-up.

Grace sits by the passenger door. None of them look very happy. Doyle is wearing a black Cowboy hat and looks very Texan. He finishes loading up his gear, while KAYLYNN stands by.

KAYLYNN

Do you think it's slightly embarrassing that your whole family is Christian, and you mock me every week?

DOYLE

How am I mocking you, Kaylynn?

Kaylynn looks annoyed.

KAYLYNN

Fishing every Sunday.

DOYLE

Jesus was a fisherman.

He walks away from Kaylynn and walks to the side of the truck where Grace is sitting.

DOYLE

Got everything, Grace? Pack an extra bible?

He jabs her good-naturedly. Grace frowns.

DOYLE

Oh, you'll have fun.

He gives his kids a long look.

DOYLE

Ya'll ready?

He grabs Kaylynn roughly by the arm and pulls her close.

DOYLE

Sweetheart, I'll see you tonight.

He kisses Kaylynn, very affectionately. She smiles. Doyle walks around to the driver's side and gets in the truck.

INT. CHURCH - DAY

The church is filled to capacity, mainly with women. The PREACHER stands at the pulpit.

PREACHER

Let's just say, "Hallelujah" together!

The audience responds with "HALLELUJAHS".

PREACHER

We're gonna start with Prayer Requests this week. Anybody got some requests for the Lord?

Kaylynn, Charlene, Grace and Timmy sit in the 3rd row. A woman raises her hand.

PREACHER

Judy May.

JUDY MAY, a woman in her early 40's stands up. She is very nicely dressed.

JUDY MAY

Well, I wanted to thank the Lord for how he's blessed our family. My son, Cade, is off in Dallas Fort Worth for the State Baseball Tournament. He was one of only five chosen in this county...

She looks around the audience.

JUDY MAY

...As some of you may know.

Timmy starts CLAPPING LOUDLY. Grace giggles, and Kaylynn glares at him, as other parishioners slowly turn their heads.

JUDY MAY

Ahem, thank you. I would like to pray that they Win.

EXT. COUNTRY ROAD - DAY

Doyle drives down a country road. It is very beautiful, and a lake is in the distance. WILLIE NELSON'S "MIDNIGHT RIDER"

is playing for this scene.

Animals frolic in the background, the colors are bright, as opposed to the slight dullness of Church. He pulls off at a bait shop. About 20 men are milling around, chatting happily. There are a couple boats outside as well. One man holds up a string of large, colorful fish.

INT. BAIT SHOP - DAY

The shop is like a wonderland of fishing poles, tackle, a mounted Marlin is on the wall and other outdoorsy things. Doyle buys bait and greets a couple fishermen friends.

MUSIC FADES OUT.

INT. CHURCH - DAY

The PREACHER is sweating slightly and pacing the floor in front of the pulpit.

PREACHER

And the "rock music" of today praises the Father of Lies! Parents, I would ask that you listen sometime to the lyrics of this so-called "music". Now, back when I was young, we listened to music about holdin' hands. Maybe had a drag race or two. It was all in good fun. Today, things are different. Today, it's hard to be a Christian. Couples engaging in pre-marital sex...

Charlene's eyes widen.

PREACHER

Listen' to music that is almost pornographic, the trash of Hollywood! I call it "HELL-ywood"! Can I hear an "Amen"?!

SEVERAL "AMENS" come from the Audience, including from Kaylynn.

PREACHER

How can we stop this bombardment? I have one word for you:

He points at the audience.

PREACHER
"Censorship".

Grace and Timmy look at each other. Timmy gives Grace the 3-pronged Satanic symbol.

INT. CHURCH SOCIAL HALL - DAY

Dozens of sugary desserts line tables. Cookies of all types are laid out on plates. Coffee pots sit off to the side.

EXT. CHURCH - DAY

People are leaving the church. Some are lined up to shake hands with the PREACHER as they exit. They are CHATTING.

WOMAN PARISIONER
Can you believe thanking God for an insurance settlement? I thought that was T-A-C-K-Y.

WOMAN PARISIONER #2
Oh, there'll be a *brand-new pickup* out there in a week. You just watch.

KAYLYNN, CHARLENE and GRACE stand in front of the Preacher.

PREACHER
Kaylynn, Charlene, Grace. So nice to see you. How's Doyle?

Kaylynn shrugs.

KAYLYNN
He's busy.

The Preacher shakes his head.

PREACHER
Charlene, I heard you've got a new *Catholic* boyfriend.

CHARLENE
Uh how'd you know that?

PREACHER
That's why my girls never got pregnant before they got married.

He takes his index finger and taps his right eye, then points at Charlene.

PREACHER

'Cause I pay attention.

EXT. CHURCH PARKING LOT - DAY

People mill around with cookies and coffee. GRACE and TIMMY sit off to one side, talking. There is a Church Bus in the background, that says in large letters on the side, "The Second Coming is Coming Sooner Than You Think !!"

GRACE

So, it's like animals and stuff?

TIMMY

I don't know.

(hesitantly)

I think you can do whatever you want.

GRACE

I don't wanna kill any animals.

TIMMY

Yeah, me neither. (pause)

What about chickens?

Grace considers.

GRACE

I think chickens would be okay. I mean, we eat 'em anyway.

EXT. CHURCH - DAY

KAYLYNN, standing off to one side, reaches out and clutches at CHARLENE as she walks by. Charlene is holding a cupcake.

KAYLYNN

(in a low semi-angry tone)

Catholic, Charlene? I thought you just said he doesn't go to Church?

CHARLENE

He doesn't. His family is Catholic, but, well, he's not really a Catholic.

KAYLYNN

(loud whisper)

There is no such thing as "*Not Really
A Catholic.*"

Kaylynn eyes the Preacher off in the distance, interacting with the crowd. He waves at people, as he looks around. There is the distinct feeling nothing gets by him.

KAYLYNN

Of course he's Catholic and Mexican,
that's like peanut butter and jelly.

CHARLENE

Dad wouldn't care.

KAYLYNN

Oh, you think you know so much. Now quit
eating those cupcakes, you're heavy enough
already.

EXT. CHURCH PARKING LOT - DAY

Several parents and children stand around the Church Bus.
KAYLYNN, GRACE, TIMMY and CHARLENE stand together.

KAYLYNN

Go on, Grace, everybody else is on the
bus already.

GRACE

I don't wanna go.

KAYLYNN

Oh, sugar, I know. You're just scared about
leaving home for a week. It's okay, you can
call me from camp.

GRACE

I'm not gonna miss you.

KAYLYNN

What?

GRACE

I don't believe in the Bible...

Grace looks around. There are still parents by the bus, watching their daughters inside.

GRACE
(louder)
Or even in JESUS.

Kaylynn angrily takes Grace's arm.

KAYLYNN
Yes, you *do* believe in Jesus. Now you get on that bus and *don't embarrass me*.

TIMMY
It'll be alright.

He gives a meaningful nod toward the girls on the bus. Grace gives in and gets on the bus.

EXT. LIVESTOCK PEN - DAY

MINGO, a seventeen year-old Mexican boy, sits on an old, rusted out oil drum near a livestock pen. He wears a "Future Farmers of America" (F.F.A.) jacket with "Mingo" written on the front. HONEYPOT, his sheep, contentedly eats her breakfast from a trough.

In the background, a small wood-frame house can be seen. His mother, ERMA, hangs laundry on the line to dry. Mingo makes COO-ING NOISES to get Honeypot to approach him.

MINGO
Commere, Honeypot. Come on.

Honeypot looks up from her food and slowly walks over to Mingo. He pets her lovingly and scratches her behind her ears.

MINGO
There you go. Oh, you like that.

Erma looks up from her laundry hanging. She has a thick Mexican accent.

ERMA
Mejo, I need you to go to the store for me. Abuelita's coming over later.

Mingo gives Honeypot one final pat and walks over to his mother.

ERMA

And Mingo, take off that jacket. It's almost 80 degrees already.

She sniffs his jacket.

ERMA

You smell like a goat. You want Charlene to smell you like that? You smell worse than Honeypot.

MINGO

Honeypot doesn't smell.

ERMA

You're too attached to that sheep, Mingo. It's not a pet. You wanna pet, we'll get you a little Chihuahua. What time is Charlene coming over?

MINGO

Soon as I go get her.

EXT. HIGHWAY - DAY

JOHN PRINE'S "GREAT RAIN" begins playing. A long overhead shot follows an 18-Wheeler through very beautiful landscape.

Toad, forty, gets out of the cab, carrying a small bag. The road is deserted and surrounded by pastureland, but it is a gorgeous day, with huge puffy clouds in a very Blue Texas Sky.

Toad looks around briefly and starts walking.

EXT. ROAD - DAY

MINGO can be seen driving an old, beat-up Ford pickup. TOAD stands by the side of the road and sticks his thumb up for a ride. Mingo pulls up along side him and picks him up.

INT. MINGO'S PICKUP - DAY

TOAD

Hey, thanks. Hard to get a lift in these parts.

MINGO

My people always pick up strangers.

Toad laughs.

They drive past the sign that says, "*Welcome to Hondo Y'all.
You're in God's Country - Don't Drive Like Hell.*"

Toad notices the sign.

TOAD

I see the Holy Rollers still run this town.

Mingo smiles.

MINGO

They're not bi-lingual yet.

They sit for a second in silence, obviously they like each other.

MINGO

Where do you need to go?

Toad clearly appreciates this.

TOAD

I got some family over on Barker Ferry.
If it's not too much trouble.

Mingo gives Toad an odd glance.

MINGO

Who's your family?

TOAD

Johnson.

Mingo smiles, amused but shy. Toad is alarmed by this.

TOAD

What?

MINGO

That's my girlfriend's house.

Toad laughs, relieved.

TOAD

Yeah...

MINGO
 (hesitantly)
 Charlene.

Toad seems to come out of his thoughts.

 TOAD
 I'm sorry, I didn't get your name.

 MINGO
 "Domingo". But, my friends call me,
 "Mingo".

 TOAD
 Elroy. But, everyone calls me "Toad".

Mingo smiles. They shake hands, even though he's driving.

EXT. JOHNSON HOUSE - DAY

The pickup drives up the road to the house.

INT. PICKUP - DAY

 TOAD
 You're not comin' in?

 MINGO
 Uh, no. I...

Toad seems to get something figured out.

 TOAD
 I'll be sure to tell Charlene.

EXT. YARD - DAY

TOAD walks up to the house. He seems to be taking it in for a moment, as he has not seen the place in a long time.

The large, wood-frame house has a wide porch and a barn off to the side. Toad opens the screen and knocks on the door. He opens the door to the house and takes a brief glance inside.

 TOAD
 Anybody home? Doyle?

He looks out at the deserted driveway, then quietly closes the door to the house and walks across the yard to the barn. He slides open the barn door.

INT. BARN - DAY

The barn is large, dusty and fairly full of farm-type odds and ends. TOAD walks toward a long, covered object in a back corner. He appraises the object reflectively before he lifts the tarp,

Toad lifts up the tarp. Underneath is a beautiful, pristine, hand-made wooden fishing boat. He lets out an audible gasp of satisfaction.

He runs his hands over the hull, which is still unfinished, but perfectly smooth. It is a very beautiful and well-made boat.

TOAD

They didn't take this away.

He continues to gaze at it, when we hear CAR DOORS SLAM and VOICES.

EXT. YARD - DAY

The family has arrived home from Church. Timmy darts out the car and runs. KAYLYNN and CHARLENE are in a heated argument.

CHARLENE

You don't even know him! I don't care if he's Mexican! And I don't care what YOU think!

KAYLYNN

It's your future Charlene! You can throw it away if you want! I didn't know this had gone so far! Talkin' about *getting married!* You marry the bean, you marry the whole burrito!!

TOAD stands by the entrance to the barn. Charlene goes into the house, SLAMMING the door. Kaylynn, who finally notices him, is extremely startled.

TOAD

Kaylynn. Been awhile since you were that age.
(pause) Where's my brother?

Kaylynn stands there for a moment, as if she's in shock.

KAYLYNN

He'll be back.

INT. HOUSE - DAY

KAYLYNN walks into the house first, TOAD follows her. Somehow, he looks slightly menacing, as if the house might be too small for the both of them. The house is older, slightly dark and looks very well lived-in. Toad looks around.

Kaylynn turns and notices him looking around.

KAYLYNN

I know this house was yours and Doyle's before I came along, (pause) and even after. Doyle wouldn't let me change a thing a yours, after you left, his heart was so broken.

She walks into the kitchen.

INT. KITCHEN - DAY

Toad is stretched out at the kitchen table, finally looking a little more relaxed.

KAYLYNN

(slightly nervous)

Would you...like a bite to eat?

TOAD

Nope. I'm good.

They say nothing for a moment, and just kind of look at each other.

KAYLYNN

(clearing her throat)

How long were you in prison, Toad?
Seems like forever.

TOAD

4 years. That's forever in prison.

KAYLYNN

And you're all good now?

TOAD

I'm good.

KAYLYNN

(softly)

I'm glad to hear that. (pause)
It'd be nice if you ate something.
Maybe some jello salad?

Toad shakes his head "no". Kaylynn stands awkwardly.

TOAD

Is it the kind with the little marshmallows?

KAYLYNN

(laughing slightly)

Yeah.

TOAD

I'll have just a tad.

CHARLENE comes into the kitchen. She sees Toad and becomes wildly excited.

CHARLENE

Uncle Toad!

Toad stands up and she runs over and hugs him very hard.

CHARLENE

You came back! How was California?!
Was it great! I wanted to go out there
and see you so bad, but mama said you were
real busy.

Toad glances at Kaylynn, but she is ignoring him, while fixing him a plate of jello salad.

TOAD

It was alright. How are you? Look at
how grown up you are!

CHARLENE

(shyly)

Thanks.

TOAD

How's Timmy?

CHARLENE

Timmy's weird.

KAYLYNN

Don't talk about your brother like that!
Uncle Toad wants to hear good things about
our family. (to Toad) Timmy's turned into
kind of a loner.

Kaylynn turns her head as if she hears a noise.

KAYLYNN

I think Doyle's back.

Toad immediately heads for the door.

EXT. DRIVEWAY - DAY

DOYLE is standing outside of his pickup truck, carrying a couple of Fishing poles and a tackle box. TOAD is halfway between the door of the house and the truck.

Doyle sees Toad, and sort of deliberately puts the poles and Tackle back in the bed of the pickup. He walks over to Toad, as Toad approaches him more slowly.

Doyle grabs his shoulders and hugs him really hard; it is obvious that he starts to cry.

Kaylynn stands with Charlene in the doorway, then puts her arm around Charlene and gently pushes her back in the house, and closes the door.

EXT. CHURCH CAMP - DAY

The Church Camp is set in the Hill Country of Texas. Beautiful trees surround small, semi-permanent A-Frame cabins. Basically, it looks like the setting of an 80's slasher movie.

About 60 girls sit in a semi-circle in an open clearing in the woods. All girls are wearing nametags.

The Camp Leader, MISS KUNTZ, a robust woman of indeterminate age, is the Lord's Drill Sergeant.

MISS KUNTZ

My name is Miss Kuntz and I'm the Camp Counselor here at Vacation Bible School. Before we talk about all the exciting activities the Lord has planned for y'all this week, I'd like to remind you of Vacation Bible School rules. We have the "3 Strikes and You're Out" policy. This is because one bad apple can ruin the whole barrel, and this is supposed to be a week of fun as well as furthering your Christian Education.

Miss Kuntz pauses and observes the girls.

MISS KUNTZ

Disobedience of any kind will not be tolerated. Hopefully someday, you girls will be leaders in your Christian communities at home, but here at VBS, you're followers, not just of Jesus, but of me as well. Have I made myself clear?

The girls all nod solemnly.

MISS KUNTZ

Of course, y'all have met Brother Bob and Sister Jolene who searched your belongings when you got here. I'm happy to report that almost all of you followed the camp guidelines left your radios, music and books at home.

CLOSE-UP OF GRACE:

MISS KUNTZ

For the one person out there who chose to break this rule, and you Know Who You Are, I'm letting you know right now that you're at Strike One status. Christian Camp is a time for reflection, fellowship and fun. And books, other than the Bible, are not part of the fun we have prepared for you. We want your hearts and minds focused on Jesus this week. Also, before I forget, no one is allowed to leave their cabins after lights out. This rule is very important and will be strictly enforced. This is not only for your own safety, but because breakfast is served at oh-seven-hundred sharp.

Grace raises her hand.

MISS KUNTZ

Yes, Grace?

GRACE

When do we have free time?

MISS KUNTZ

If you'll look on the schedule, you'll see that it's free time from fourteen-thirty to sixteen hundred every day. I believe it is notated as "Personal Time with Jesus".

Any more questions?

Most of the girls are flipping through what is obviously the Camp Schedule. No one raises their hand.

Miss Kuntz BLOWS HER WHISTLE loudly.

MISS KUNTZ

Everybody back to your cabins! We'll be convening at Angel's Camp in one-half hour.

EXT. ROAD - DAY

Charlene rides her bike along the road near her house. Mingo's Pick-Up is waiting for her. She hides her bike behind a bush and gets in the pick-up with Mingo.

EXT. BARN - DAY

DOYLE slides back the barn door. TOAD stands next to him.

Doyle gestures for Toad to go in first. Toad steps in and looks around casually.

DOYLE

Not much has changed.

They both pause for a second.

DOYLE

Well, let's go take a look at her.

They walk over to the tarp. Doyle looks at it.

DOYLE
Not too dusty.

Toad starts laughing.

DOYLE
What?

Toad shakes his head. Doyle pulls back the tarp somewhat flamboyantly. Again, we see the boat. They pause, looking at it.

DOYLE
Gotta project for ya.

TOAD
What's that?

DOYLE
Get this boat on the water, get her lookin' real sweet, maybe some Cherry Wood stain, some lettering, get some riggin's in here, getcher motor....Whatta ya say?

Doyle waits expectantly. Finally, Toad laughs.

TOAD
I think you're leaving out one important factor.

DOYLE
What's that?

TOAD
Your wife.

DOYLE
Ah, yeah.

Doyle mockingly seems to think about it for a minute.

DOYLE
Well, Toad, guess I'm just gonna have to Lay down The Law.

At first this seems funny, then Doyle looks a little pensive. Toad notices and laughs.

TOAD

Yeah. You just go tell Kaylynn
"How it's gonna be."

INT. KITCHEN - DAY

KAYLYNN is standing by the window, staring off into the distance.

We hear the FRONT DOOR SLAM and the noisy sounds of two men walking in. Kaylynn is slightly startled by the slamming door.

DOYLE (O.S.)

Honey!

The two of them enter the kitchen. They both seem quite large.

DOYLE

Guess who's gonna be movin' in with us?

Kaylynn pauses for longer than necessary, and looks back and forth at both of them.

KAYLYNN

Toad?

DOYLE

That's right.

Doyle opens the refrigerator and takes out two beers. He opens Toad's and hands it to him. He opens his and takes a sip.

DOYLE

(nodding his head, gesturing)

Come on.

They walk out of the kitchen.

EXT. FRONT STEPS OF THE HOUSE - DAY

DOYLE and TOAD are coming out of the house. Doyle gives Toad a sideways glance.

DOYLE

Like that.

Doyle steps off the front porch steps first, and the brothers walk off into the distance together.

INT. MINGO'S PICKUP TRUCK - DAY

MINGO and CHARLENE are making-out furiously. Finally, they stop, and are a little breathless. Mingo pauses for a moment, looking at Charlene.

MINGO

I have a present for you.

CHARLENE

(shyly)

A present?

Mingo nods.

He reaches in his pocket and takes out a blue & gold F.F.A. Ring. On the sides, it says, "DOMINGO".

MINGO

I want you to wear this.

Charlene is beside herself with happiness.

CHARLENE

Oh, Mingo. It's beautiful!

She looks at the ring.

CHARLENE

It has the F.F.A. logo and look!
Your name and everything...

MINGO

I just got it on Friday.

CHARLENE

Oh, Mingo. You have no idea how much
this means to me.

They kiss.

EXT. BACKYARD - DAY

An array of objects: a saw-horse, an oil-drum, a shop-chair, and a bicycle, all have an empty Lone Star beer bottle set on top.

DOYLE takes a shot with a hunting rifle. TOAD stands nearby, watching.

Doyle hits one, misses three. Doyle shakes his head.

DOYLE
We need some more beer.

TOAD
Gimme that.

Doyle hands him the rifle. Toad hits the last three targets.

TOAD
Now we need more beer.

TIMMY is standing, shyly, in the background.

TIMMY
I can go get some for ya.

Toad and Doyle both turn around.

TOAD
Timmy?

Timmy takes a step forward.

DOYLE
No, son. (pause) We don't use weapons
and alcohol, ahem, together.

TIMMY
(shyly)
When'd you get here?

TOAD
Couple hours ago.

TIMMY
(quietly)
Is it true you were in jail, out in California?

DOYLE
(angrily)
Who told you that?

Timmy looks startled; Toad immediately takes over the situation, glancing at Doyle.

TOAD
That's true.

They all stand in silence for a minute.

DOYLE
Timmy, who told you that?

TIMMY
Someone.

DOYLE
Well, that's all over now. We're a family now.

Timmy smiles.

TIMMY
(shyly)
Uncle Toad, will you teach me to shoot like that?

CLOSE UP OF A STUFFED ANIMAL:

We see an array of stuffed animals, set-atop various objects.

TOAD
Low over your shoulder.

Timmy stands holding a rifle on his right shoulder.

TOAD
(coaching)
The trick is to see with one eye.

Timmy takes a shot, and misses. Toad takes the rifle gently from him, aims at the next stuffed animal and shoots it. He hands him back the rifle.

TIMMY
How'd you learn to shoot like that?

TOAD

I was a sniper.

INT. CAMP COUNSELOR'S QUARTERS - DAY

MISS KUNTZ, BROTHER BOB and SISTER JOLENE stand around a small pile of books. Miss Kuntz picks up the first book and reads the spine and cover.

MISS KUNTZ

"Plato".

She tosses it aside. She picks up the second book. She stares at it strangely.

MISS KUNTZ

"The Tropic of Cancer"

Brother Bob and Sister Jolene look closer.

BROTHER BOB

A medicine book?

SISTER JOLENE

(with a knowing look)

Astrology.

Miss Kuntz tosses it aside in disgust.

CLOSE-UP OF THE TITLE

"NATIVE MASSACRE: How Christianity Destroyed A Culture." There is a picture of several Indian Chiefs on the cover.

We see Miss Kuntz (wider shot), holding the book and turning it over to read the synopsis on the back.

CLOSE-UP OF MISS KUNTZ

There is a deep and penetrating look on her face, with a dawning realization. Miss Kuntz turns the book on its side, and sees the white Library sticker. She fingers it gently.

MISS KUNTZ

These are Library books.

Miss Kuntz hands the book to Sister Jolene with a sense of defeat.

MISS KUNTZ

Make sure Grace gets these back,
before she leaves.

EXT. BACKYARD - DAY

DOYLE is tending coals on a Bar-B-Que. He seems happy as can be. In the background, TOAD and TIMMY are still practicing shooting. Toad is still teaching Timmy some of the finer points of Marksmanship.

Kaylynn walks outside and watches all of this, in silence, from the porch. Timmy takes aim and shoots a stuffed animal. Both Toad and Timmy get excited.

TOAD

Alright!

CLOSE-UP OF KAYLYNN

Kaylynn stares intensely at the scene for a moment. Then she turns back around and goes into the house.

EXT. BACKYARD - DAY

DOYLE gives a final adjustment to the coals, sips his beer and gazes over at Timmy and Toad, contentedly.

DOYLE

Kaylynn!

No response.

DOYLE

Hey honey, these's coal's are about ready!

(to Toad and Timmy)

How about that shootin' lesson, Timmy?

Timmy turns excitedly toward his father.

TIMMY

Uncle Toad is great! When can I get a rifle?

DOYLE

Uh. (pause) Tell you what. You can use that rifle as much as you want, when me or your Uncle's here, with you.

Timmy looks pleased with this.

DOYLE

Now, I'm gonna go check on your mama.

INT. KITCHEN - DAY

DOYLE comes into the kitchen. KAYLYNN is at the kitchen table, praying. There is a package of chicken, unopened, on the counter. Doyle stops abruptly, and looks right and left.

DOYLE

(gently)

Kaylynn?

Kaylynn looks up.

KAYLYNN

Yes?

DOYLE

Where's the salad?

He looks at the unopened chicken package.

DOYLE

Where's the cornbread?

Kaylynn stands up. The couple approaches each other. They don't say anything for a moment.

KAYLYNN

Doyle, I just...

Doyle listens intently.

DOYLE

Yeah?

KAYLYNN

I'm just a little worried, that's all.

Doyle puts his arms around her and looks her deeply in the eyes.

DOYLE

You've got *nothing* to worry about.

He kisses her forehead.

Then, he glances around the kitchen.

DOYLE

(gently)

Now, do you want me to help you with this?

Kaylynn smiles slightly and shakes her head "no".

DOYLE

Alright.

He turns and walks out.

EXT. MINGO'S HOUSE - EARLY EVENING

MINGO and CHARLENE sit on some bales of hay, near HONEYPOT'S pen.

MINGO

See that? (pause) That look?

CLOSE-UP OF HONEYPOT

The sheep has a very gentle, sweet face.

MINGO

That's the look that says, "Feed me, feed me".

Charlene starts giggling.

MINGO

Oh, noooo, Honeypot. You're gonna have to suffer for 2 more hours!

He gets up and jumps the fence, quite deftly with one arm, into the pen. He mockingly scolds her.

MINGO

Now, don't you try that, Honeypot.

Charlene giggles again. Honeypot makes a "BAAH-ING" SOUND. Mingo pets her affectionately.

MINGO

Watch this.

Mingo walks in a figure-8 pattern. Honeypot follows him perfectly.

He stops. She stops. ERMA shouts at him from the house.

ERMA
Mingo! Vena comer!

MINGO
Come on, my mother cooked us dinner.

EXT. MINGO'S HOUSE - EARLY EVENING

The house is pretty run down. It is a small, wood frame house with a clothes line off to the side and a couple junked out cars parked nearby.

INT. MINGO'S HOUSE - EARLY EVENING

MINGO and CHARLENE sit at a floral plastic-covered kitchen table. The house, overall, looks very Mexican. A couple of black-felt Spanish Conquistadors in gold gilded frames are on the walls, as well as a picture of Jesus and a Crucifix.

An eight year-old girl sits in front of an old television, watching VERY LOUD MEXICAN T.V.

ERMA sets a casserole of nice-looking enchiladas on to the table. There are country-style hot plates on the table, to avoid the casserole dish from melting the plastic.

ERMA
(to Charlene)
No menudo for you.

This is obviously some on-going joke. Charlene grimaces. Mingo finds this highly amusing.

EXT. JOHNSON HOUSE, BACKYARD - EARLY EVENING

TOAD, DOYLE and TIMMY are passing around shot-up stuffed animals. They are looking at them, finding the bullet-holes very funny.

DOYLE
Looka this one.

He holds up a mangled Teddy Bear with three bullets holes. They all start laughing.

TOAD

Hope Grace wasn't too attached to him.

Timmy picks up another one. He is obviously very, very happy being around his male relatives. Some of his awkwardness has faded.

TOAD

Are you sure Grace doesn't mind?

TIMMY

They were in the closet. All she does now is read.

DOYLE

Don't shoot her books. The last thing I need is that librarian calling me about damage fees.

Toad finds this utterly amusing.

TOAD

Well, *this is* Texas.

KAYLYNN comes outside, carrying a salad bowl and a huge plate of cornbread. A long, picnic bench has already been set-up nearby. Doyle gets up and walks toward the Bar-B-Que.

DOYLE

Chicken's all done, sugar.

He starts taking it off the grill.

KAYLYNN

Where's Charlene?

Timmy shrugs.

TIMMY

I don't know.

Kaylynn seems to realize something and just doesn't seem to care.

DOYLE

She's not here?

She shakes her head "no".

KAYLYNN

Oh, I don't know. Probably off in town.

TOAD

Dudn't she have a Mexican boyfriend named Mingo, father died in an accident, drives a blue pick-up?

KAYLYNN

Myyyy, how word does travel fast.

EXT. BACKYARD - EVENING

The family is sitting at the dinner/picnic table.

KAYLYNN

Now, I'd like to say Grace.

TIMMY and DOYLE bow their heads; TOAD seems to register something, as he's been away from his family for so long. He bows his head more slowly.

KAYLYNN

Lord, I would like to thank you for this meal, and for our family being together. (pause) I would like to ask for your protection over us and all our friends and neighbors. (pause) And I ask that you bless Toad, while he's here. Amen.

They all look up. Doyle, who is sitting across from Toad, looks at him and smiles.

CUT-AWAY SHOT

Toad reaches for more chicken and takes a huge bite. He seems incredibly happy.

TOAD

This is a really good meal, Kaylynn. Thank you.

Kaylynn smiles.

KAYLYNN

You're welcome, Toad.

DOYLE

Well, in my estimation, it won't be long before women in 5 counties are comin' around here, trying to get with Toad.

Toad shakes his head, as if this isn't true.

DOYLE

Oh, yeah. Once the Church Ladies found out you're back, they'll be here.

TIMMY

Do they know he was in prison?

There is awkward silence. Kaylynn looks at Timmy as if he has said some unutterable thing.

KAYLYNN

Who would have told you something like that? (pause) To one of my children?

Kaylynn gets up and walks away.

The three of them sit in silence for a moment. Doyle kind of stares off in the distance, with his hand on his chin.

DOYLE

Excuse me.

He gets up and goes into the house.

TIMMY

Sorry.

Toad shrugs. Timmy waits a moment, as if he's thinking.

TIMMY

So why were you in prison?

TOAD

You don't know?

TIMMY

No one does.

Toad looks skeptical.

TOAD

Whatta you mean?

TIMMY

(hesitantly)

Oh well, someone said you were a murderer
or else maybe it was some place you robbed.
I thought they just wanted to make you out bad,
or just...

He trails off. Toad thinks for a second.

TOAD

Hmm. I told you I was a sniper?

TIMMY

Yeah.

TOAD

Well, that's different. (pause)
I was in the military. (pause)
Now, *after* the military, I kinda got
involved with this drug called
"Methamphetamine."

Timmy has obviously not heard this.

TOAD

Normally, it's called "speed".
It's easy to make, if you know how.
(pause). So, I was makin' it and
selling it to people.

TIMMY

And you went to prison for that?

The look on Toad's face is indescribable.

TOAD

It was a business. (pause)
The fact is Timmy, no one is safe
with this drug, I learned that myself.

Timmy thinks about this for a second. Toad seems to be lost in
his thoughts.

TIMMY
Uncle Toad?

TOAD
Yeah?

TIMMY
Thanks for tellin' me.

EXT. TEXAS SUNSET - DAY

The Sun is setting in Texas. It is very beautiful with big sky and many colors.

EXT. COUNTRY ROAD - DAY

Mingo's pick-up drives down a long, country road. It stops by an oak tree and bush. Charlene gets out and retrieves her bicycle. Mingo's truck waits until she is up and going, and she gives a backward wave. Mingo's truck makes a U-turn and drives away in a moment, as Charlene rides down the road alone.

INT. KITCHEN - NIGHT

KAYLYNN is washing dishes. CHARLENE comes in the door. Kaylynn notices, obviously. She knows Charlene has been out with Mingo, but says nothing.

KAYLYNN
Have a nice time?

Charlene seems somewhat guilty.

CHARLENE
Yeah.

KAYLYNN
That's good.

She dries her hands on the kitchen towel.

KAYLYNN
There's some chicken, if you want.

Charlene and her mother look at each other for a moment. Kaylynn smiles weakly, and leaves the kitchen.

EXT. ANGEL'S CAMP - NIGHT

All the GIRLS from Bible Camp are sitting in a circle in a large clearing of woods. They are all holding flashlights, illuminated and pointing upwards.

BOB, early 20's and JOLENE, early 20's, are leading the girls in the SONG, "I'm Gonna Let it Shine".

CHORUS OF GIRLS

This little light of mine! I'm gonna let it shine!
This little light of mine! I'm gonna let it shine,
let it shine, let it shine, let it shine!!

GRACE sits holding her flashlight, which is not turned on. She sits near the edge of the group, looking bored and defiant.

CHORUS OF GIRLS

Won't let Satan *whoosh* it out! I'm gonna
let it shine! Won't let Satan *whoosh* it out!
I'm gonna let it shine! Let it shine,
let it shine, let it shine!

On the "*WHOOSH IT OUT*" part of the song, all flashlights briefly turn off, then relight for the "*LET IT SHINE*" part.

MISS KUNTZ sneaks up behind Grace, startling her.

MISS KUNTZ

Psst! Where's your light?

Grace flicks on her flashlight and shines it confrontationally into the face of Miss Kuntz.

INT. THE STAIRS INTO THE ATTIC - NIGHT

KAYLYNN and TOAD walk up the stairs into the attic of the house. It is very dark, with only one flashlight shining through dust.

KAYLYNN

I haven't been up here in ages.

They get to the landing. Toad moves past her and pulls the string on the bare bulb in the center of the room. The room is almost completely empty. There is a Wagon-Wheel Headboard against one wall, some boxes and an old mattress and box-spring leaned up against another wall.

KAYLYNN

Well, it's not much.

Toad looks around. He walks over to the Wagon Wheel headboard.

TOAD

I can't believe my mother saved this.

KAYLYNN

Was that yours?

Toad turns his head toward her and nods.

TOAD

Uh-huh.

He shakes his head because it's so corny and Texan.

TOAD

You know, she cut out every single football clipping that mentioned Doyle. I mean, *every one*.

KAYLYNN

Yeah, she sure loved you two.

Toad huffs.

KAYLYNN

You ever talk to her?

TOAD

(somewhat aggressively)

No.

Kaylynn sighs.

KAYLYNN

(hesitantly)

Did you keep in touch, uh, while you were in California?

Toad doesn't respond. This has obviously hurt his feelings.

KAYLYNN

Well, probably time to make amends.
(pause) Dontcha think?

TOAD

You got some old sheets? I'll just be camping out up here, for the time being.

KAYLYNN

(gently, after a moment)

Toad, you don't need to 'camp out' with your family.

Toad looks as if he is still harboring resentment about his Mother.

KAYLYNN

You know, in the bible it says, about the Prodigal Son, "But we had to celebrate and be glad, because this brother of yours was dead, and is alive again."

Toad gives Kaylynn an inscrutable glance.

TOAD

Luke 15.

Kaylynn's eyes light up.

TOAD

I grew up here, remember?

EXT. ANGEL'S CAMP - NIGHT

BROTHER BOB is preaching to the girls. A campfire glows in the foreground. He walks around it menacingly.

BROTHER BOB

...the Mark of the Beast will either be on your forehead...

He touches his forehead dramatically.

BROTHER BOB

...Or on your right hand.

He says this in such a way as to frighten the girls.

BROTHER BOB

And once you have this mark, you can't go to Heaven. In fact, you'll be doomed to Hell forever. Now, if you look around at the way the world is goin', you can see this Mark is gonna be "electronic". It's gonna be like the Bar Code, and everyone is gonna have to have it. And if you refuse, they'll have you beheaded!

A couple of the girls SCREAM.

INT. ATTIC - NIGHT

TOAD is sitting on the edge of the Wagon Wheel bed. He takes off his cowboy boots, and sets them by the edge of the bed. He pulls the string on the light bulb, darkening the room.

Suddenly he notices that on the upper wall, written in GLOW IN THE DARK PAINT it says:

LONG LIVE SATIN

He stares at it for a moment, looking very perplexed. Finally, he slowly pronounces it perfectly.

TOAD

(musing)

LONG LIVE SATIN. (pause) LONG LIVE SATIN.

CLOSE-UP CAR HOOD:

MUSIC is playing: SMOKEY ROBINSON'S "CRUISIN'".

A black Trans-Am, the kind with the Huge Gold Eagle on the hood, drives into town.

EXT. HONDO - DAY

The new Youth Pastor, DAVY is driving the Trans-Am. Davy is thirty, with long sideburns and longish blond hair. He is good-looking but totally cheesy.

EXT. GAS STATION - DAY

DAVY gets out of the car. The Gas Station Attendant, DWIGHT, sixteen, sits lazily in a chair by the door. Obviously out of

sheer curiosity, Dwight gets up and walks over slowly.

He eyes the "CALIFORNIA" license plate while Davy is pumping gas. Dwight has quite a Texas accent.

DWIGHT
California.

Davy looks up, brightly.

DAVY
Yep. Just getting here. Boy, these gas prices
sure beat the heck out of California.

DWIGHT
Reckon so.

Dwight stands there, eyeing Davy suspiciously. Davy is aware of this.

DWIGHT
Don't get many cars like that 'round here

Davy laughs nervously.

DAVY
Probably not.

DWIGHT
Mostly trucks.

Davy finishes pumping gas. He walks determinedly over to Dwight. He extends his hand in a handshake.

DAVY
My name's Davy.

Davy reads the name tag on Dwight's Gas Station Attendant shirt.

DAVY
And you must be Dwight.

DWIGHT
's what it says.

They shake hands. Dwight SPITS on the ground.

DAVY

I'm gonna be the new Youth Pastor
over at the Hondo Baptist Church.

DWIGHT

The Holy Rollers.

DAVY

Well, it's somewhat fundamentalist.
But I'm mainly going to be involved in
the Youth Ministry, not just at the Church,
but also at the local high school. So,
even if you're not part of the Baptist
congregation, I'll be working closely with you
at the high school level.

Dwight ignores this whole explanation; he is much more interested
in the Trans-Am.

DWIGHT

Got a V-8?

Davy doesn't respond, and looks a little baffled.

DWIGHT

It's real nice.

INT. DAVY'S CAR - DAY

DWIGHT is sitting in the driver's seat. DAVY is in the passenger
seat. Dwight looks around at the buttons, the power windows and
the radio. He ROLLS DOWN his window with the power button. He
ROLLS IT UP slightly, then ROLLS IT DOWN.

DAVY

So, you're what, about a Junior?

DWIGHT

I would be. But, looks like I'm gonna
be a Sophomore again.

Dwight EJECTS the tape and looks at the title.

DWIGHT

You got any metal?

DAVY

Uh, no.

Dwight looks disappointed.

DWIGHT

Mind if I take her for a spin?

Davy doesn't like this, but he is trying to make friends.

DAVY

(considers)

Yeah, you know. Sure, Dwight.

Maybe you can show me around the town.

Dwight is obviously happy about this. He starts the car, HEARS THE ENGINE and looks at Davy, impressed. Dwight TURNS ON THE RADIO and changes the station.

METALLICA'S "MASTER OF PUPPETS" begins playing.

EXT. HONDO - DAY

Dwight and Davy drive around Hondo, MUSIC BLASTING. They drive past the Dairy Queen. The girls working there watch as the car drives by.

They drive around the high-school, which is empty. They go down a small utility road, near the football field. Two high-school aged guys are standing there, holding a football. They stare, in utter amazement. Dwight notices and nods his head at them.

Davy now seems to be enjoying the music and the drive.

Next they are on Main Street. A woman with her two small children sees and HEARS THE CAR. The mother looks afraid, and quickly ushers her children into the nearest store.

EXT. DAIRY QUEEN - DAY

The car pulls into the parking lot, within sight of the GIRLS working. DWIGHT and DAVY get out. Dwight saunters up to the window.

TWO ATTRACTIVE YOUNG GIRLS are on the inside, wearing Dairy Queen uniforms. Dwight casually throws down THE KEYS on the Service

Counter, like he's some kind of stud.

The girls look back and forth at Dwight and Davy.

GIRL
Afternoon Dwight.

DWIGHT
How 'bout you girls see if you can get
back there and fix us up a couple Blizzards.

EXT. BIBLE CAMP - DAY

The girls are sitting at an array of tables set up in an area surrounded by trees. In the distance, there is a large meadow. SISTER JOLENE, BROTHER BOB and MISS KUNTZ are passing out notebooks and pens to all the girls.

The girls sit expectantly, some are opening the notebooks and looking at them.

MISS KUNTZ
Now, these notebooks are gonna be your
diaries while you're here at VBS.

CLOSE-UP OF GRACE:

She looks bored, and gazes toward the Meadow.

MISS KUNTZ
I hope you can record some of the feelings
you might have about Jesus, and how this
time with each other has influenced your life.

EXT. VARIOUS CAMP LOCATIONS - DAY

Girls are all seen with their Diaries, in different locations. A couple girls sit together; one girl is under a tree, one girl sits by a small pond.

EXT. MEADOW - DAY

Grace is laying on her stomach in the meadow, with the Diary open in front of her. She looks at it for a moment. She picks up the pen and holds it for a second, thinking.

She puts the pen down, and rolls over on her back.

EXT. SKY - DAY

There is a Strange Cloud Formation in the sky. It looks like an ANGEL. Then, the Angel seems to develop a Trumpet. Finally, the Angel bends and morphs into the Indian Symbol for "KOKOPELLI".

INT. BARN - DAY

TOAD is in the barn, looking at the boat. He runs his hands over the hull and crouches down to take a closer look. He stands back and appraises it.

EXT. ACE HARDWARE STORE - DAY

Toad walks into the Ace Hardware store. Of course, being so handsome, the ladies all immediately take notice.

INT. HARDWARE AISLE - DAY

Toad walks around casually, and goes down one of the aisles. One of the Ladies seems to recognize him. He picks up a couple heavy brass circles, with bolt openings on each side.

INT. HARDWARE STORE, PAINT DEPARTMENT - DAY

TOAD stands looking at samples of WOOD STAINS. A HIGH-SCHOOL AGED MAN stands at the paint counter, in an "Ace-Hardware Shirt". Toad is completely immersed in looking at the stains, deciding.

HIGH SCHOOL AGED MAN

Can I help you?

TOAD

(distracted but polite)

Oh, no. I'm good, thank you.

The LADY WHO SEEMED TO RECOGNIZE HIM walks by the end of the aisle, then casually but pointedly looks at him, to make sure he is who she thinks he is. She disappears, briefly, then reappears.

Toad is still looking at items, then apparently decides and picks up a couple quarts of stain. He is holding the two quarts in one hand, when the Lady Who Recognized Him appears.

LADY

Elroy?

Toad turns.

LADY

I knew that was you!

Toad clearly doesn't know who this is, but plays it off.

LADY

Sherrie Horner.

Toad still doesn't really know who she is.

SHERRIE

My brother was in your class... David?

TOAD

(politely)

Ah, yeah.

SHERRIE

Did you...just get back in town?

Toad says nothing for a moment, thinking.

TOAD

Yep.

SHERRIE

Looks like you're gonna be doin' some projects. Are you gonna stay awhile?

TOAD

Yeah, probably.

SHERRIE

(pleased)

Well. I guess just say "hi" to your brother for me, you know, from Sherrie Horner, David's sister.

TOAD

I'll do that.

Sherrie walks away, repressing her obvious excitement.

INT. HARDWARE STORE - DAY

Toad walks out of the store, carrying a fairly large bag. A CHORUS OF FEMALE VOICES say goodbye.

ONE WOMAN

Bye!

ANOTHER WOMAN

See ya later!

We see Toad get into Kaylynn's stationwagon. He backs out. They stare.

INT. HARDWARE STORE, BACKROOM - DAY

SHERRIE is on the phone.

SHERRIE

You will never *be-lieve* who I just saw.

INT. BARN - DAY

Toad is in a t-shirt, holding a drill. He drills holes into the front of the boat, and attaches the brass circles.

He grabs a length of rope and throws it up over a beam, near the top of the barn. The rope comes down the other side.

He threads the rope through one of the brass circles at the front of the boat, ties a slip knot, and pulls on the rope hanging over the beam. The boat slowly begins to raise up. He hitches the rope to a metal hook on the wall, in quite a professional "knot" conversant-style.

KAYLYNN comes into the barn, with a glass of Iced Tea. She observes him as his back is turned.

He walks to the other end of the boat, threads the other brass circle with another piece of rope, ties a knot and lifts the boat easily.

He sees Kaylynn, ties the rope to another metal hook on the wall.

KAYLYNN

Looks good.

He walks over and she hands him the Iced Tea. He smiles appreciatively and takes a huge sip, kind of spilling the tea as he drinks it. He wipes it off with the back of his hand.

TOAD

Thanks.

KAYLYNN

Well, I've gotten 4 phone calls since you got back.

Toad looks at her skeptically.

KAYLYNN

Oh, come on Toad. You know what I'm talkin' about.

Toad laughs slightly.

TOAD

What?

KAYLYNN

(pretending voice)

Oh, hi, Kaylynn. I been meanin' to call ya,
(CONT.)

KAYLYNN (CONT.)

but I been so busy with the kids outta school, you know how it is. So... I hear Toad's back in town. (pause)

Now, he never did get married, did he?

Toad shakes his head, smiling.

TOAD

What'd you tell 'em?

KAYLYNN

Oh, I just said, (sweetly)

"He doesn't seem to be married."

INT. BIBLE CAMP CHURCH - NIGHT

All the girls are in the bunker-like Campground Church. The scene is very intimate; the girls sit in chairs placed informally around a small, makeshift Pulpit.

MISS KUNTZ

We're happy to have Sister Ruth come talk to y'all. She's come all the way from Galveston, so let's give her your full attention.

SISTER RUTH, late 60's, is a Mother Theresa-type, saintly African-American woman. She has a craggy voice with Gospel charisma. She stands at the small pulpit. She has a strong Southern accent.

SISTER RUTH

Praise the Lord, Sister Caroline. I sure do thank the Lord that I can be with y'all. Y'all are so precious to Jesus. He loves to see the little children come to Him.

She smiles at the girls.

SISTER RUTH

We have work to do for the Lord, and that's what I'm here to tell y'all about. But before I start, the Lord pressed upon my heart to show you somethin' special.

Sister Ruth picks up a wooden box from a small table next to her. There are about 8 identical boxes next to it.

She opens one of the boxes to reveal a Collection of Butterflies. The girls let out a collective, AUDIBLE EXPRESSION OF AWE. Sister Ruth points a finger at one of the girls.

SISTER RUTH

Common up here, little sister.

The girl gets up and walks to the pulpit. Sister Ruth hands her the butterfly case.

SISTER RUTH

Take a looka that. You can pass these boxes around.

The girl carries the case and begins showing it to the others.

SISTER RUTH

Now before any of y'all ask me if I caught these buttahflies myself, let me just say they was good and dead when I got 'em. I showed these to my family back in Tennessee, and they say, "Ruth, we thought you was doin' the Lord's work, not out chasing 'em buttahflies."

CLOSE-UP OF BUTTERFLIES AND THEN SISTER RUTH:

SISTER RUTH

I tell 'em, "If this ain't the Lord's work, then you show me what is." Now, I don't like to kill no buttahflies myself, but my missionary friend Brother Earl gave me these 'fore he died. He said, "Ruth, you look at these buttahflies and remember me, 'cause what the Lord can do with a tiny bug ain't nothin' to how it's gonna be in Heaven." (pause) And then he died. And you know what, girls, I didn't cry one tear when he did, cause I knew he'd gone to be with The Lord.

CLOSE-UP OF GRACE AND THEN THE BUTTERFLIES

Each Butterfly is beautiful, with its Genus and Species listed and the country of origin: Zaire, Angola, Sulawesi and Costa Rica, among others.

SISTER RUTH (O.S.)

They's miracles *everyday* on this Earth.
Sometimes they're big, but most times,
they small. When you getcher heart right,
you gonna be seein' 'em all the time.

EXT. BACKYARD - EARLY EVENING

DOYLE and TOAD are in the backyard, drinking beer. TIMMY is target practicing in the background. KAYLYNN comes out of the house, holding a plate covered in tin-foil.

KAYLYNN

Honey, I'll be back by 9:00.

DOYLE

Where ya goin'?

Kaylynn gives him an odd look.

KAYLYNN

It's Monday night. I go to Bible Study on Monday night, Doyle.

DOYLE

Ah. I forgot. Did ya leave some dinner?

The SOUND OF A RIFLE SHOT is heard.

KAYLYNN

(sarcastically and exasperated)
Do you think it's possible for you to make your own dinner once a week?

TOAD

Yeah, Doyle.

KAYLYNN

And where's Charlene?

Doyle turns his head and gives the backyard a once-over.

DOYLE

I dunno. Must be upstairs.

The SOUND OF A RIFLE SHOT is heard.

KAYLYNN

She's not upstairs.

Kaylynn pauses reflectively, knowing she's with Mingo.

KAYLYNN

Ah well. Make yourselves some sandwiches then.

Kaylynn get into her car. Timmy walks up to Doyle and Toad.

TIMMY

Dad, I'm outta bullets.

He hands him an empty box.

TOAD

You know what they say, dontcha?

TIMMY

What?

TOAD

Never run outta bullets.

INT. LIVING ROOM - NIGHT

The Bible Study Group is meeting at a private house. There are about 12 women there, sitting in a group in the living room. A plate of cookies and a bowl of punch are on the table.

DAVY, the Youth Pastor, is sitting rather awkwardly among the ladies. Davy has already checked out all the women. KAYLYNN is the most attractive one, and he keeps making eye-contact with her.

HAZEL, early 40's, stands up.

HAZEL

I know it's a little unusual
to have a man come to bible study...

The ladies LAUGH.

HAZEL

But Pastor Riggs wanted us to get to know
the newest addition to our Congregation.
I'm happy to introduce, *from California*,
our new youth minister, Pastor McGuire.

The ladies CLAP politely. Davy stands up.

DAVY

Thank you, Hazel. Because I'm trying to
promote a close and casual relationship
with the youth community, you can all call
me Davy. I've found that kids are a lot
more open with me if I'm informal with them.

Davy catches Kaylynn's eye. Being a Player, he looks down,
and acts shy.

DAVY

I'm sure I'll be meeting some of your
teenagers, though, I'm sure not all of you
are old enough to have kids in High School.

The women, all with children in high-school, laugh at this
compliment. One lady whispers to her neighbor.

LADY

Charming.

DAVY

I'll be coming out to your houses in the
next few days, so I can meet your kids
and get to know them before the next Youth
for Christ meeting.

Davy sits. He is offered a cookie from one of the ladies.
Conversations erupt between various ladies.

ONE LADY

Well, that's gonna be real nice, having a
Youth Pastor.

SECOND LADY

He's young and can probably get through to them. He's sure handsome.

A LADY who is seated a couple feet away from Kaylynn leans over.

LADY

What's this I hear about Toad back in town? Is that true?

EXT. CHAPEL CHURCH - NIGHT

SISTER RUTH is leaving. The girls have all somewhat dispersed, walking in groups. MISS KUNTZ warmly bids farewell to Sister Ruth.

MISS KUNTZ

It was a pleasure. I think the girls were all very inspired.

Sister Ruth laughs.

SISTER RUTH

I got a few tricks up my sleeve.
(pause) Young girls like to see visuals.

Miss Kuntz walks away, and the two part ways. GRACE is hanging back, watching. She sees an opportunity, and walks up to Sister Ruth.

GRACE

Uh, Sister Ruth?

Sister Ruth turns.

SISTER RUTH

Yes?

GRACE

I wanted to tell you thank you for coming.

SISTER RUTH

(obviously flattered)
Well, thank you, little one.

Grace now has her full attention, as most 70 year-olds are never in a hurry.

SISTER RUTH

Did you enjoy the message?

Grace nods.

GRACE

I did. (pause) About the butterflies,
and hearing about your friend.

Sister Ruth patiently listens.

GRACE

But I have a question. I know about
(pause) black people, and history
... how they were ...

SISTER RUTH

Slaves?

Grace smiles but it is more childlike than that.

GRACE

(she repeats)

Slaves. (pause) Yeah ... But why were they
so interested in being like the people who
treated them bad?

Sister Ruth considers.

SISTER RUTH

Let's walk out here, you and me.

They begin walking.

SISTER RUTH

What makes you ask about these people?

GRACE

I read about Indians...(pause) and about
black people.

She gazes up at Sister Ruth. She says this pointedly, like someone not afraid to ask questions. Sister Ruth has a far-away look in her eyes and almost a twisted smile on her face.

SISTER RUTH
I'm gonna tell you something.
Now, I don't even know your name...

GRACE
Grace.

SISTER RUTH
"Grace". Hmm. You know what that means?

GRACE
Forgiveness.

SISTER RUTH
More than 'forgiveness'. It means
forgiveness when it isn't deserved.
That's 'grace'.

She looks at Grace intensely.

SISTER RUTH
Now for your question. There was the
Indian, and there was the Black.
Both a those people were pushed down,
but the Black, they knew when to give in,
and they lived. (pause) The Indian,
they gave in as a last resort.

Grace thinks about this. Sister Ruth notices.

SISTER RUTH
Those are good questions. Maybe you should
pray about 'em and see if you can figure out
God's Almighty Plan.

INT. GRACE'S CABIN - NIGHT

Four bunk-beds are in a small, rustic cabin. The girls all
have their belongings strewn about. It looks very "campy".
EIGHT GIRLS are in the cabin, sitting in various places.

FIRST GIRL
I think I wanna be a Missionary.

SECOND GIRL

I know. Get to go all over and see places....

THIRD GIRL

I think I'd wanna go to China.

GRACE

Whatta you know about China?

THIRD GIRL

I dunno. It's far away, they eat rice.

Grace looks at her kinda strange.

GRACE

They don't just eat rice. They have their own religion. It's called "Buddhism".

The girls say nothing for a moment.

FOURTH GIRL

(knowingly)

That's why they send Missionaries there. So they become Christian.

GRACE

And you think that's so great.

FOURTH GIRL

I do. So they can learn about Jesus, and be saved.

GRACE

You know about the Indians, right?

The girls are silent.

GRACE

You know, the Indians?

SECOND GIRL

What about 'em? (pause) You mean, like Indians. "AH woo woo woo, AH woo woo woo."

She makes an exaggerated impression. The girls giggle.

GRACE

Yeah.

FIFTH GIRL

My grandmother was an Indian.

The girls register some respect for this.

SEVENTH GIRL

Like, a *real Indian*?

FIFTH GIRL

(hesitantly)

Yeah, well, they're Natives....
they don't live like they used to.

SECOND GIRL

So, Grace, what about the Indians?

GRACE

They killed 'em all. Or at least,
most of 'em.

SECOND GIRL

Who did?

GRACE

The Missionaries.

THIRD GIRL

That's not true.

FOURTH GIRL

Yeah, Grace. You're lyin'.

GRACE

No I'm not. Before the Missionaries,
they were all living everywhere,
there were *millions* of 'em... (pause)
And then, some people came and told them
they were wrong, they had to accept Jesus,
and if they didn't, they killed 'em.

The girls are silent.

SIXTH GIRL

You're lyin'.

GRACE

I'm not lyin'. They used to be everywhere,
all over Texas and other places.
Whatta you think happened to 'em?
They had feathers and horses....

EXT. MEADOW RIDGE - DAY

14 Indians with Full-Costume come charging over the crest of a ridge. NATIVE AMERICAN MUSIC, "SUN CIRCLE" from AH*NEE*MAH, ANCIENT VISIONS plays. They stop their horses, and stand in a line.

In various shots, we see some of their faces, beautiful and painted. The horses are outfitted in Indian regalia, and are stunning.

INT. GRACE'S CABIN - NIGHT

GRACE

They used to have long hair, and then the Missionaries came and made 'em cut it off. They had Indian names, and they made 'em change 'em.

SIXTH GIRL

Rose, what was your grandmother's name?

ROSE is silent for a moment.

ROSE

"Maria."

SIXTH GIRL

And did she have an Indian name?

ROSE

(softly)

Yeah. It was "Running Deer Who Hears Well".

The girls register a lot of respect for this. Suddenly, SISTER JOLENE opens the door.

SISTER JOLENE

Alright! Back to your bunks! It's
lights out.

She takes a brief look around the room. The girls stare at
her as if she's some kind of demon.

SISTER JOLENE

Well, go on!

The girls shuffle to their beds.

SISTER JOLENE

Our Prayer Breakfast is at 7:00am sharp.
Make sure you bring your notebooks!

She switches off the light and SLAMS THE DOOR. There is
silence for a moment, in the dark.

GIRL'S VOICE

(Loud Whisper)

Hey! Let's make up Indian names tomorrow.

Grace hears this and looks pleased.

EXT. COUNTRY ROAD - DAY

Doyle's pickup drives down a Texas highway.

EXT. DRIVEWAY ADJACENT TO SMALL HOUSE - DAY

Doyle's pickup pulls up on a small, dirt road. A wood-
frame house sits back from the road. It is very sparse.
The doors of the pick-up open and Doyle and Toad get out.

EXT. WALKWAY TO HOUSE - DAY

Toad is a little more hesitant than DOYLE as they walk up
the pathway to the house. He looks at the surroundings:
Grandmother-ish looking yard, somewhat dry. Tidy and neat,
the house is very simple. However, there is a Large
Satellite Dish off to one side and a Late Model Cadillac
parked in the driveway.

MUSIC is playing: ROY ORBISON'S "ONLY THE LONELY".

Toad and Doyle look at each other. They reach the door, and

RING the doorbell.

After a second, Doyle tries the door. He opens it.

DOYLE

Mama?

INT. HOUSE - DAY

They step inside. The house is full of Crocheted Snowflakes hanging from all conceivable spots. There is also a large, Back-Projection widescreen TV, which is on.

VIOLA, the brothers' mother, is dancing with a full-size Blow-Up doll of Roy Orbison. She is attractive, older and looks a little like Ann Richards.

She sees them, sets down the doll and SHUTS OFF THE MUSIC. She looks at the both of them.

VIOLA

So they let you out.

TOAD says nothing, just sort of nods and looks down.

VIOLA

Doyle.

DOYLE

Don't let us keep you from dancin', mama.
(clearing his throat). Looks like ya caught
a live one.

VIOLA

Oh hush up. Roy here's the best dancin'
partner I got.

Toad takes a long look around while Viola glares at him.

VIOLA

Tax dollars kept ya fed I see.

VIOLA

I know what they do in them jails, Elroy.
I hope you went to Church before you came
to see your Mother.

TOAD

I took care of myself alright in jail.

Viola looks satisfied.

TOAD

You look good, same as usual.

Viola huffs.

VIOLA

None of us are gettin' any younger, Elroy.
Seems like you'd know that.

Toad looks down.

DOYLE

Well, mama. We came out to see ya...
Wanted to see how you're doin'.
Sorry we didn't call, no phone and all.

VIOLA

I don't need a phone. (pause) When'd they
let you out?

TOAD

Guess it's been about a week by now.

VIOLA

And whatever happened to that Mexican
girlfriend a yours?

TOAD

She was my wife.

Viola sighs deeply and shakes her head.

VIOLA

And she's gone, right?

TOAD

Yeah.

VIOLA

Too bad. (pause) How's your babies, Doyle?

DOYLE

They're okay. Not really babies anymore.
(pause) You should come out and see us
sometime.

VIOLA

(a little ashamed now)
Well. I been workin', you know. Got lotsa
orders for the Snowflakes.

Doyle and Toad both take an appraising look around.

TOAD

Looks like you're real busy.

VIOLA

Time on your hands is the Devil's Work,
Elroy. Maybe you coulda picked up a skill
or two yourself, sittin' in jail.

For the first time, I think we have actually seen Toad
angry.

DOYLE

Toad isn't *in jail* anymore, Mama.
We'll leave, if you want.

Viola smiles.

VIOLA

Well, guess you might as well come on
in the kitchen. I got this VFW dance
tonight, and I gotta make a casserole.

INT. KITCHEN - DAY

VIOLA is preparing a Tuna casserole. DOYLE and TOAD sit at
the kitchen table, a lot more comfortable than before.

TOAD

Got some suitors tryin' to cash in on
the Snowflake Empire?

VIOLA

You'd be surprised how many people want
handmade, crocheted snowflakes, Elroy.

DOYLE
How much ya get for 'em?

VIOLA
Oh, a couple dollars each.
Wholesale.

DOYLE
Wholesale?!

Doyle and Toad start laughing.

VIOLA
Yes, wholesale. Why do you think
my dance card at the VFW is full
before I walk in the door?

TOAD
You take Roy there, to the dances?

Toad nods toward the doll, which is visible in the
background.

VIOLA
'Course I don't. You don't think I know
the difference between a Hen and a Rooster?
Roy keeps me in shape, laugh it up all you
want, I got them girls in highschool doin'
double takes.

INT. DAIRY QUEEN - DAY

SHERIFF BUCKNER, mid 60's, walks into the DQ. CASEY, a
high-school girl, works behind the counter.

CASEY
Afternoon, Sheriff.

SHERIFF
(warmly)
Casey. How're you today?

CASEY
Fine, as always. Got any crime to report?
My ma wanted me to ask you for her column.

SHERIFF

Don't your mama get tired of writin' about the same three people every week? Sides that, most the time, she's speculatin'. That "police beat" a hers ain't nothin' but a gossip column.

CASEY

Keeps her busy. So nothin' noteworthy?

SHERIFF

Sorry, sugar. Get me a DQ Deluxe, would ya?

The Sheriff sits down at a table.

His deputy, J.T., late 20's, comes storming into the Dairy Queen.

J.T.

Sheriff!

CASEY

Afternoon, J.T.

J.T., for his urgency, still stops to greet Casey.

J.T.

Casey. How you doin' today?

CASEY

Fine, thanks. You?

J.T.

Can't complain. Excuse me a second, (whispering slightly), *Important Police Business*.

J.T. walks over to the Sheriff's table.

J.T.

Sheriff,

Casey cranes her head across the counter to listen.

J.T.

We gotta 'incident' down at Smith's quarry.

EXT. SMITH'S QUARRY - DAY

Five Patrol Cars are parked by the side of the road. The SHERIFF, J.T. and THREE OFFICERS are standing near Timmy's "SATIN RULES" graffiti. There is also a "666". The Sheriff looks thoughtful.

SHERIFF

Well, this could be real, real big or real, real small. Could be somethin' as big as a cult, could be some kid who can't spell.

He eyes the "SATIN RULES" graffiti.

SHERIFF

But, even though I'm not a Church-goer myself, I am a Christian. And I think this is worth investigatin'. Devil-worshippin', no matter how amateur, will not be tolerated in Hondo.

Two more OFFICERS walk up.

SHERIFF

Find anything?

OFFICER #1

Nah. It don't look like nothing to me. But you never know -could be a body right under our feet.

The other officer looks concerned.

OFFICER #2

They've been findin' cults out in California and you know how them Californians move everywhere.

J.T.

Should we get the dogs?

The Sheriff looks at J.T.

SHERIFF

J.T., we don't have any dogs.

J.T.

They got some over in San Antone.
If we told 'em we had a Satanic Cult to
investigate, they'd get here quicker 'n
Mexicans to a swap-meet.

The Sheriff considers a moment.

SHERIFF

Well, I always said, "Err on the side
a caution." And, it is Satan, after all.
Go ahead. Get the dogs.

The Sheriff straightens up.

SHERIFF

Boys, let's just keep this under our hats
for the time bein'. Them church ladies'd
be in an uproar if they knew about this.

EXT. HONEY POT'S PEN - DAY

MINGO has HONEYPOT on a leash, and is leading her around
the pen. CHARLENE sits on the fence.

CHARLENE

She doesn't need a leash, Mingo.

MINGO

All the animals have to be on a leash
at the Fair. I want her to get used to it.

Charlene pauses thoughtfully.

CHARLENE

What are we gonna do when she's gone.

Mingo is now facing Charlene on the fence, after having
made a large circle with Honeypot. Honeypot has stopped a
few feet behind him.

He stares at her, as if this is something he has been
thinking about as well. Honeypot, who is extremely gentle
and trained, slowly walks up and stands next to Mingo.

EXT. CHURCH CAMP - DAY

It is "Personal Writing Time" at Church camp. All the girls from Grace's cabin are now sitting together.

SISTER JOLENE

Next thing we have on the schedule is "Personal Time with Jesus", which as you know, is time to write in your diaries.

Conspiratorial looks abound among Grace's new friends. All the girls at camp get up noisily to go off to free time. Grace and her friends all walk off toward the Meadow together. MISS KUNTZ takes note of this.

SISTER JOLENE notices Miss Kuntz noticing the girls.

SISTER JOLENE

Looks like Grace has made some friends.

MISS KUNTZ

(shaking her head)

I don't know about that.

EXT. MEADOW - DAY

ROSE is explaining how to choose Indian names.

ROSE

Usually, it's an animal, or maybe nature, like clouds or rain.

GRACE

Like Thunder?

Rose looks at GRACE and smiles.

ROSE

Yeah, like Thunder.

The other girls get more excited, looking at each other.

INT. JOHNSON HOUSE - DAY

There is a vast array of cakes, cookies and cupcakes on the kitchen countertops. KAYLYNN sits in the dining room next to a DOLLED UP WOMAN in her 40's. She's obviously been there for hours.

DOLLED UP WOMAN

(fake sigh)

All this time I thought my marriage was so secure...

KAYLYNN

Sorry to hear that about you and Kenny.
(pause) So, now where's he livin' ?

DOLLED UP WOMAN

Well, he's still at the house, actually.

Kaylynn nods slowly, with some new understanding. DOORBELL rings. The Dolled-up Woman looks up expectantly.

TIMMY comes down the stairs and running by. We hear the sound of A DOOR OPENING. Both Kaylynn and the Dolled-up Woman listen to hear.

WOMAN'S VOICE (O.S.)

Is your mama around?

TIMMY (O.S.)

Uh, she has company right now.

WOMAN (O.S.)

(disappointed)

Oh. Could you just give this little note to her...and your Uncle ... and, uh, well, I'll just come back another time.

DOOR CLOSES. Timmy walks by carrying a plate of cookies, with a large, red envelope on top.

KAYLYNN

(sounding tired)

Well, Penelope, I gotta get my dinner made.

She stands up. Penelope is clearly disappointed. THE DOOR SLAMS LOUDLY and the VOICES OF DOYLE and TOAD are heard emanating from the other room. They are laughing.

DOYLE

(imitating his mother)

Husband? Whatta I need a husband for?
I gotta enough Beaus to last me to
Christmas!

TOAD
(also imitating her)
Not a Spring chicken? Halfa my friends
are married to Turkeys!

Doyle notices the cakes, cookies and cupcakes in the kitchen. He nudges Toad.

DOYLE
Look.

Toad and Doyle both look over at the pastries. Being in high-spirits, they laugh some more.

DOYLE
Honey?!

KAYLYNN (O.S.)
I'm in here, Doyle.

Doyle and Toad both walk around the corner to the dining room.

INT. DINING ROOM - DAY

The "dining room" has a large table, but is also more like a formal sitting room, rarely used. There are two wing-back chairs, with a small table between, where KAYLYNN has been listening to PENELOPE, the dolled-up woman for several hours.

DOYLE and TOAD stand in front of Kaylynn and Penelope. Penelope is still seated.

Toad of course, looks extremely handsome, and it is easy to see why women are bringing gifts. Doyle also is handsome, and the brothers resemble each other, but being married, of course, he hasn't had this attention in years.

Penelope, who is visibly taken by Toad, stands up. He isn't attracted to her, which is obvious, but he is polite. Doyle gives her an interesting look.

DOYLE
Hey, Penelope.

PENELOPE

Kaylynn and I were just catchin' up.

DOYLE

Oh yeah?

PENELOPE

It's good to see you, Toad.
It's been some time now.

Toad shrugs.

TOAD

I guess.

KAYLYNN

Ahem. Well, it was nice seeing you
Penelope. I hope things work out with
you and Kenny.

DOYLE

Kenny? What's wrong with Kenny? I just
saw him this mornin' at the coffee shop.
(pause) Probably see 'im again tomorrow
too.

Doyle turns and walks out. Toad stands there a little
awkwardly.

TOAD

(almost formally)

It was nice to see you.

He turns and walks out in the same direction as Doyle.
Kaylynn and Penelope stand in awkward silence for a moment.

DOYLE (O.S)

(loudly)

Hey Penelope! You wanna take home one a
these cookie plates to your *kids*?

INT. KITCHEN - DAY

Doyle and Toad stand by all the cookies, cakes and
cupcakes. Doyle nods his head in the direction of the
dining room. The brothers exchange knowing glances.
Toad shakes his head.

INT. FRONT ENTRY - DAY

CHARLENE quietly slips in the front door. It is not late, but it is still after dark.

KAYLYNN is sitting in a chair within sight, having been reading a magazine. She has obviously been waiting for Charlene.

KAYLYNN

Charlene.

CHARLENE

I'm sorry I'm late, mama.

KAYLYNN

Let's go up to your room.
I wanna talk to you.

INT. CHARLENE'S ROOM - NIGHT

The room is still slightly childish, but there is a pendant from "Hondo High" is on the wall, as well as a poster for the "F.F.A." (*Future Farmer's of America.*)

CHARLENE and KAYLYNN are sitting on the edge of the bed. Charlene looks like this is the talk she has been dreading.

KAYLYNN

Honey, I know you like Mingo...

She puts her hand on Charlene's thigh.

KAYLYNN

...A whole bunch. But, honey, don't you think this is gettin' a little serious? I mean, *everyday* you're gone. I know you're not off with any of your friends.

CHARLENE

Mingo is my best friend.

Kaylynn thinks about this, as she is already defeated.

KAYLYNN

(hesitantly)

It's ... just that I wanted you to have more than I did. And, from what I see, it looks like you might end up married at 18 like me.

CHARLENE

Aren't you happy with dad?

KAYLYNN

Of course. But, you have to remember, he was 5 years older than me. You and Mingo, well, I just see (sigh), I mean, if this keeps goin' the way I see it, y'all be livin' at his mother's house. (pause) Don't you wanna, maybe, go to college or see the world?

CHARLENE

No, not really. Why didn't you do that? You could've.

KAYLYNN

No, Charlene, actually, I *could not* have.

CHARLENE

You didn't have to get married at 18.

Kaylynn is silent for a moment.

CHARLENE

...You said, Dad asked you to get married as a surprise on your 18th birthday, right?

KAYLYNN

Yeah, but that wasn't the only surprise. (pause) I was pregnant.

Charlene thinks about it for a second.

CHARLENE

I thought you said the first baby takes 7 months, then after that, they all take nine.

KAYLYNN
(laughing slightly)
I didn't really think you'd believe that
all these years.

CHARLENE
(remembering)
No wonder my Health Teacher laughed at me.

They sit in silence briefly. Kaylynn pats Charlene's leg.

KAYLYNN
You just think about what I said,
about your future, 'kay?

Kaylynn stands up to leave.

CHARLENE
Mom....

KAYLYNN
Yeah?

CHARLENE
Did you ever... regret... you know....
things in your life?

Charlene looks down. Kaylynn bends down toward Charlene and
takes her face in her hands.

KAYLYNN
Never. The greatest blessing I have
are my children.

INT. GRACE'S CABIN - NIGHT

THE 8 GIRLS sit close together, on two bunkbeds. They are
engrossed in conversation.

GRACE
Sometimes, they'd make 'em run for
3 miles with water in their mouths,
and when they got back, they had to
spit it all out.

The girls all seem to register respect for this.

SECOND GIRL

What else did they do on a Vision Quest?

ROSE

They talked to their Ancestors, and prayed.

FIRST GIRL

All alone, in the woods?

GRACE

They were *Indians*. They weren't scared of the dark.

They all think about this for a second.

SIXTH GIRL

(hesitantly)

We could do a Vision Quest. I mean, we're here.

The girls look at each other.

SEVENTH GIRL

Yeah, but I don't see "Free Time for Vision Quest" on the VBS schedule.

They laugh.

The DOOR pops open. MISS KUNTZ enters the room.

MISS KUNTZ

Well, you girls sure are havin' a good time.
(pause) Y'all were thick as thieves this afternoon.

The girls sit silently as she appraises them slowly.

MISS KUNTZ

I hope y'all are focusing on *Christian Values*.

She eyes Grace.

MISS KUNTZ

'Cause I don't wanna have any parents callin' me up and wonderin' about our Program here at Vacation Bible School.

She switches off the light and SLAMS THE DOOR.

EXT. CABIN - NIGHT

Miss Kuntz stands by the door of the cabin for a moment, listening. Finally, she looks satisfied and walks away.

INT. CABIN - NIGHT

A flashlight comes on. Then, they all come on, one after another.

SEVENTH GIRL

(whispering loudly)

I have an idea for a Vision Quest.

INT. DAVY'S HOUSE - NIGHT

Davy sits at a small table in a partially furnished apartment. In front of him is a List of women's names.

CLOSE-UP OF THE LIST:

REGINA MILLER
SUEANN MONTO
BETH WHEELER
MARY-ANN JERRET
KAYLYNN JOHNSON
SANDRA DRISCOLL
PATRICE DIMONT
JUDY DREYER
RUTH ANDERSON
PATTY BREWER
MARGARET URIAS
HAZEL PRITCHETT

INT. DAVY'S HOUSE - NIGHT

Davy takes out a small brochure that says, "Hondo Baptist Church". He flips through it. All the parishioners are alphabetical. He seems to find who he's looking for.

CLOSE UP OF THE LIST:

He writes "1221 Barker Ferry Road" next to KAYLYNN JOHNSON'S name.

INT. CABIN - NIGHT

The GIRLS are sitting conspiratorially close together.

EIGHTH GIRL
It should be you, Grace.

FOURTH GIRL
Yeah, you go first.

GRACE is thinking about it, obviously not afraid, but she hasn't committed yet.

GRACE
So, just the Camp Bell by the kitchen.
(pause) And what are you gonna get?

SECOND GIRL
I can get the "Welcome Sign" on the chapel.

FOURTH GIRL
What are we gonna do with this stuff,
afterwards?

THIRD GIRL
We'll just leave it somewhere.

GRACE
I have a better idea.

The girls listen, expectantly.

GRACE
I'll *ring the bell*.

The girls are now seriously in awe.

GRACE
(toward Second Girl)
No taking stuff. (pause) Instead of moving
the "Welcome Sign", you *go* leave something
there that we can check later.

The girls consider.

FIRST GIRL
Like your notebook or your sweatshirt.

The Second Girl nods.

SEVENTH GIRL
Are you really gonna do it?

GRACE
Of course.

ROSE
No flashlight.

Grace flicks hers off and hands it to ROSE in a quick, overhand motion. Rose smiles.

EXT. OUTSIDE CABIN - NIGHT

Grace stands outside the cabin, somewhat stealth-like. She looks around.

EXT. WOODS - NIGHT

In the foreground, we see a couple cabins. In a moment, we see the lithe figure of Grace dart by.

INT. SISTER JOLENE'S CABIN - NIGHT

Sister Jolene is asleep on her bed.

INT. BROTHER BOB'S CABIN - NIGHT

Brother Bob is face down and sprawled out on his bed, asleep.

INT. MISS KUNTZ'S CABIN - NIGHT

Miss Kuntz has been reading, "Tropic of Cancer". It is open on her bed, but she has dozed off, SNORING LIGHTLY.

EXT. NEAR KITCHEN BELL - NIGHT

Grace stands next to the kitchen. There is a semi-large Brass Bell hanging from a beam.

Grace looks around and surveys the surroundings.

She finally reaches up and grabs the striker. She waits a moment, then RINGS THE BELL RAPIDLY 8 TIMES.

She drops the striker and runs.

EXT. WOODS - NIGHT

Grace runs through the woods. She is very fast. She has chosen a path that is behind the cabins -- a couple doors open, but the girls stand at the threshold, not going out. They do not see Grace. The girls look around and at each other, mystified.

EXT. MISS KUNTZ'S CABIN - NIGHT

Miss Kuntz is standing at the doorway of her cabin, looking at the kitchen. After a moment, she begins pulling on her boots, which are sitting outside her door.

P.O.V. GRACE

Grace sees her cabin off in the distance. By now, she is far from the Brass Bell. She seems to be deciding when to go. Suddenly, she hears a noise, like a BRANCH CRACKING, which startles her.

EXT. KITCHEN - NIGHT

Miss Kuntz walks calmly around the bell, and the kitchen. She doesn't seem alarmed, as she coolly observes the area.

EXT. WOODS - NIGHT

Grace, having heard that noise, is now attentive, and more interested in listening further than going back to the cabin. She turns her head one final time in surveillance, when she catches a Flash of Light illuminating a tree for a fraction of a second.

A CRASHING SOUND, LIKE THE CLASH OF SWORDS is heard simultaneous to this, but it's otherworldly, not a recognizable sound.

Grace looks, stunned.

The OUTLINE OF A VERY TALL (15 FT.) HUMAN SHAPE, WEARING WHAT LOOKS TO BE A HEADDRESS is seen glowing against the woods. Grace pauses for one brief second looking at it, then runs.

INT. CABIN - NIGHT

GRACE dashes into the cabin, SLAMMING THE DOOR behind her. The GIRLS are waiting, and begin laughing and talking at once.

SECOND GIRL

We heard you!

FOURTH GIRL

We looked outside, all these lights came on!

ROSE

Do you think anyone saw you?

GRACE

(still shocked)

Uh.

She shakes her head.

ROSE

What's wrong?

Again, Grace shakes her head.

ROSE

Don't worry, we won't tell anyone
it was you.

SECOND GIRL

Yeah, Grace.

THE EIGHTH GIRL, who has been watching the door, turns around frantically.

EIGHTH GIRL

Miss Kuntz is coming!

The girls all quickly disassemble, and get to their bunks.

EXT. OUTSIDE CABIN - NIGHT

Miss Kuntz makes her way, fumbling but deliberately, toward the cabin.

INT. CABIN - NIGHT

MISS KUNTZ dramatically THROWS OPEN THE DOOR.

MISS KUNTZ

Alright!

It is totally dark, except for Miss Kuntz's flashlight. It makes dusty streaks in the air.

MISS KUNTZ

I just wanted to *inform* you that everyone in THIS CABIN is now on "Strike One" status! Except for ONE PERSON, who is now at "*Strike Two*" !

She SLAMS THE DOOR SHUT.

INT: KITCHEN TABLE - DAY

TOAD is sitting at the kitchen table. He has just gotten up, but looks very handsome. He is drinking coffee. KAYLYNN comes into the kitchen, in a bathrobe. Toad looks up.

TOAD

Morning.

KAYLYNN

Mornin' Toad.

She pours herself a cup of coffee and casually walks over and sits down.

KAYLYNN

You know, I was thinkin'.

Toad waits.

KAYLYNN

Would you be adverse to havin' all these ladies over tomorrow night? (pause) You know, I keep gettin' calls,

(CONT.)

KAYLYNN (CONT.)

(distractedly), cookies....I'm afraid one of 'em'll stay past their welcome, like Penelope. And I just (shakes her head) ...I'm not up for it.

Toad finds this amusing, yet a little strange at the same time.

TOAD

Like a "Welcome Committee"?

Kaylynn smiles.

KAYLYNN

Exactly. Let 'em come over, chit-chat and be done with it.

Toad looks down, at the ridiculousness of it, then smiles at Kaylynn.

TOAD

Okay.

KAYLYNN

(relieved)

Good.

EXT. BIBLE CAMP - DAY

It is breakfast at Bible Camp. A buffet is set-up. About 60 GIRLS are seated at tables. They are talking happily. The Brass Bell that Grace rang last night is within view.

All the GIRLS FROM GRACE'S CABIN sit together at one table. They have their Notebooks with them, as all the girls do. The Notebooks are casually set around the table. The girls seem more closely bonded than the other girls at camp and are still clearly amused by the previous evening's events.

MISS KUNTZ walks by, seemingly by accident. She crosses her arms and looks at them with a funny expression on her face, like, "Well don't you all just think you're so cute." She looks at a couple of the girls.

MISS KUNTZ
Kinda feels like we've got ourselves
'The Spirit of Rebellion'.

Then, she theatrically begins to pluck up each Notebook, one by one. The girls demeanor quickly changes, as they look at each other, as if to say, "Oh No."

The other girls notice, and now it is almost silent, with pretty much everyone staring over at the table.

Miss Kuntz walks off toward her cabin, carrying the notebooks.

INT. DAVY'S BATHROOM - DAY

Davy is standing in front his BATHROOM MIRROR, blowing dry his hair and checking himself out.

INT. KITCHEN AT THE JOHNSONS - DAY

KAYLYNN is standing in the kitchen, talking on the phone.

KAYLYNN
Hey SueAnn. Kaylynn.

INT. SUEANN'S HOUSE - DAY

SUEANN is the town gossip; she also authors the "Police Beat" in the local paper.

SUEANN
What's crackin' atcher house, Kaylynn?
Heard you gotcherself a *visitor*.

INT. KITCHEN AT THE JOHNSONS - DAY

KAYLYNN
(laughing)
Yeah, I got more 'n *one* visitor.
That's what I'm callin' you about, actually.
I'm gonna host a little party for Toad
tomorrow night.

INT. SUEANN'S HOUSE - DAY

SUEANN'S eyes light up.

SUEANN

Really?

INT. KITCHEN AT THE JOHNSON'S - DAY

KAYLYNN listens and smiles.

KAYLYNN

Uh-huh. (pause). Do you think you
could maybe, (sighs humorously)
I mean, if you have time, let some of the
ladies know? (pause) Uh-huh. (pause)
7 o'clock. (pause). Talk to ya later.

Kaylynn hangs up the phone.

INT. MISS KUNTZ'S CABIN - DAY

MISS KUNTZ and SISTER JOLENE have the Notebooks spread
across a small table. Miss Kuntz hands her one.

MISS KUNTZ

Grace.

Sister Jolene opens it to the first page and scans the
page. She glances at Miss Kuntz in disbelief before
reading.

SISTER JOLENE

(with some difficulty)
The cult of Jesus, like many other cults,
depends on complete acceptance of doctrines
and for people to think alike.

Sister Jolene closes the book. She actually looks very
angry.

SISTER JOLENE

(outraged)
The Cult of Jesus?!

Miss Kuntz shakes her head.

EXT. SKY - DAY

A hawk flies, somewhat struggling, the weather looks rough.

The CRASH OF THUNDER is heard.

MISS KUNTZ (V.O.)
Somewhere, we have failed.

INT. MISS KUNTZ'S CABIN - DAY

MISS KUNTZ
Now, I am faced with a difficult decision.
I cannot, in good Christian conscience,
let what is obviously a subversive element
stay at our camp.

Sister Jolene flips through a couple pages.

EXT. SKY WITH THUNDERCLOUD - DAY

A hawk flies, about to enter a dark, ominous thundercloud.
In a series of shots, it flies through the cloud with
difficulty, and then out the other side, into bright
Sunlight.

INT. MISS KUNTZ'S CABIN - DAY

SISTER JOLENE reads from Grace's Notebook.

SISTER JOLENE
(mysteriously and slowly)
"Hawk Who Flies Through A Thundercloud".
(pause, then with dread) *Indians*.

She and Miss Kuntz look at each other.

INT. GRACE'S CABIN - DAY

The girls sit in a circle. They say nothing.

EXT. JOHNSON HOUSE - DAY

A black Trans-Am pulls into the driveway. MUSIC is
obviously playing in the car. Davy gets out. He is dressed
slightly disco and a little too hip for Hondo.

EXT. JOHNSON DOORWAY - DAY

KAYLYNN opens the door and sees DAVY. She is surprised, and
slightly taken aback by Davy's appearance, as he is pretty

good-looking. He stands behind the screen door.

KAYLYNN

Davy!

DAVY

I hope you don't mind that I didn't call first. (pause) I'm not really sure how they do things out here in Texas.

He laughs nervously. This breaks the ice a little.

KAYLYNN

(graciously)

Oh.

She laughs slightly.

KAYLYNN

We're not too dangerous. (pause)
Would you like to come in?

DAVY

If you don't mind.

He opens the screen door.

INT. KITCHEN - DAY

KAYLYNN is in the kitchen with DAVY. She seems nervous.

KAYLYNN

Can I get you something to drink?

Davy is looking around, and also looking at Kaylynn.

DAVY

Uh...

KAYLYNN

Coffee? Iced tea?

DAVY

I'll take an iced tea.

Kaylynn gets two glasses. TOAD walks into the kitchen. He is somewhat startled by Davy and everything about Davy. He gives him a slow once over and glances over at Kaylynn.

Davy meanwhile wasn't exactly prepared for this.

KAYLYNN

(surprised)

Oh. (clearing her throat). Davy,
this is my brother-in-law, Elroy.

Toad extends his hand in a very Alpha male kind of way.
Davy shakes his hand.

KAYLYNN

Davy is the new Youth Pastor.

Davy smiles at Toad.

DAVY

I'm out meeting some of the church
members today.

Kaylynn goes back to making the Iced Tea. Toad nods, with a
little bit of a raised eyebrow.

TOAD

And where, exactly, are you from?

DAVY

California.

Toad eyes Davy's clothes.

TOAD

You know, I woulda never guessed that.

Toad turns his head and catches sight of the Trans-Am.

TOAD

Thatcher car?

We see the car again, Gold Eagle Decal and all.

DAVY

Uh, yeah.

TOAD

Not too subtle, is it?

Kaylynn hands Davy a glass of iced tea.

DAVY

Oh, thank you Kaylynn.

KAYLYNN

(a little awkwardly)

Um, Elroy, would like some tea?

Toad gives Kaylynn an odd look at the use of "Elroy" and shakes his head, "no". He gives the situation one final survey and walks out of the kitchen.

Kaylynn and Davy stand there for a moment in silence. We hear the DOOR SLAM LOUDLY as Toad leaves.

DAVY

Elroy, huh? Now, is he the one that recently got out of prison?

KAYLYNN

(startled and then embarrassed)

Uh.

DAVY

Oh, I'm sorry. (pause). That was, I just uh...

KAYLYNN

It's okay. (quieter) Yeah.

THE PHONE RINGS.

KAYLYNN

Excuse me.

Kaylynn answers the phone.

KAYLYNN

Hello? (surprised) Yes. This is Mrs. Johnson. (pause). Uh-huh. (pause).

Kaylynn now looks very upset.

KAYLYNN

Uh-huh. (pause). Well, um, I'm gonna have to call my husband. (pause). No, we'll pick her up.

Kaylynn hangs up the phone. She looks thoughtful for a moment.

DAVY
Is everything okay?

Kaylynn starts crying, but not sobbing.

DAVY
(concerned)
What is it?

KAYLYNN
My daughter. That was the church camp.
They, um, said she was being asked to leave.

Kaylynn starts weirdly laughing through her tears.

KAYLYNN
I'm sure you're gettin' (sniff)
a real good impression of our family.

Davy stands there silently. Kaylynn dabs her eye with a dishcloth and composes herself a little.

KAYLYNN
If you don't mind, I'd like to go tell
my brother-in-law.

DAVY
(kindly)
Sure. (pause) I can come back another
time.

KAYLYNN
I hate to have ya run off, you just got
here.

Kaylynn and Davy look at each other. There is attraction between them, but Kaylynn completely represses it.

KAYLYNN
Well, um (clearing her throat), I need
to see about picking up my daughter.

EXT. FRONT PORCH STEPS - DAY

KAYLYNN and DAVY are coming out of the house.

DAVY

You know, if you need me to,
I could go pick her up. (pause)
I mean, if you can't wait til the evening.

She glances over at the Trans-Am. There seems to be a lot going through her mind when she sees the car. It looks so out-of-place in small town Texas.

KAYLYNN

Let me go talk to um, Elroy and

She shakes her head.

KAYLYNN

I don't know.

DAVY

(gently)
You don't have to be embarrassed about this.
Not to me.

EXT. BARN - DAY

Kaylynn and Davy stand outside the barn.

CLOSE-UP OF TOAD LAYING IN BOAT:

Toad is laying supine in the boat, obscured from view of anyone in the barn. He has his hands behind his head and looks angry.

EXT. BARN - DAY

KAYLYNN is awkward about calling Toad "Elroy", but can't get out of it.

KAYLYNN

(stiffly)
Elroy!

No answer. Kaylynn goes inside the barn. Davy follows her.

CLOSE-UP OF TOAD LAYING IN BOAT:

Toad has heard his name, and figured out the situation. He is completely silent, and we see a little bit of how he might have been as a sniper. He listens intently.

KAYLYNN (O.S.)
Guess he's not here.

DAVY (O.S.)
This is a real Texas barn.

Toad smirks.

There is silence. Toad listens, trying to figure out the scenario.

DAVY (O.S.)
Like I said, Kaylynn, I can drive
you out there.

KAYLYNN (O.S.)
(laughing slightly)
Oh, I'm sure that's the last thing
I wanna do. Pull up at bible camp in
a sports car.

DAVY (O.S.)
(chuckling)
Why not?

Toad is now really getting angry.

KAYLYNN (O.S.)
(slowly)
We're not racy people, Davy.

Toad relaxes slightly, and even somewhat smiles.

INT. BARN - DAY

KAYLYNN and DAVY are facing each other. The boat is in the background, some feet back, suspended about 5 feet off the ground. There is a ladder next to it.

KAYLYNN
It's probably different out in
California.

DAVY

I guess. (pause) Have you ever been out there?

Kaylynn stares off in the distance.

KAYLYNN

No. No, I sure haven't.

DAVY

You've been married for a long time?

Kaylynn looks at him

KAYLYNN

17 years.

CLOSE-UP OF TOAD LAYING IN THE BOAT:

He is totally outraged.

DAVY (O.S.)

I couldn't even imagine.

INT. BARN - DAY

KAYLYNN is now becoming uncomfortable.

KAYLYNN

Well, Davy. (pause). I want to thank you for your kind offer to pick up Grace, but um, I think it's best my husband and I go get her together.

DAVY nods, and looks down. However, we get the feeling he isn't giving up that easy.

TOAD

(loudly)

Hey, Davy!

Davy and Kaylynn both are completely startled. They turn toward the direction of TOAD's voice. He stands up in the boat and walks toward the ladder. He steps onto the top step and hops to the ground, with impressive grace.

TOAD
I'll take ya up on that ride.

INT. DAVY'S CAR - DAY

DAVY is driving. TOAD sits in the passenger seat.

TOAD
Say, you got any pot?

Davy seems rather taken aback.

DAVY
Oh, no. I don't smoke Marijuana.

Toad picks up the Smokey Robinson cassette tape and looks at it. He FLIPS IT around in his hand.

TOAD
Smokey Robinson, eh?

Davy's eyes look over at Toad holding the tape. Toad leans back more comfortably in the seat, stretching out.

TOAD
I'm sure that the church ladies already told you that I was out in prison, *in California*, for makin' speed.

DAVY
(hesitantly)
I think I might've heard something about that.

TOAD
Yeah, I'm sure. Well, anyway, I also sold drugs. And you know what? People who *sell drugs* can sniff out *drug users* quicker 'n you can say Jesus, Mary and Joseph.

EXT. ROADSIDE - DAY

We see Davy's car parked off the main road, hidden from traffic.

INT. DAVY'S CAR - DAY

TOAD takes a long drag off a joint and passes it to DAVY.
Toad exhales a large amount of smoke.

TOAD
Pretty good.

He turns his head toward Davy. Davy is uncomfortable.

TOAD
Yep, California. Well, I can tell ya
one thing for sure, jail is Not Fun.
(pause) But, you learn a lot in jail.
Survival, really.

He looks intently at Davy.

TOAD
I remember this one time, this big black guy
was givin' me trouble. East L.A., a real
fuck-up, but he knew how to fight. (pause)
You know the type.

Davy nods slightly. He seems very ill at ease.

TOAD
Well, anyway. One day, he starts a fight
with me. There was no reason, other than
us just bein' in prison and tensions run
high. So this guy comes up behind me while
we're alone and tries to *strangle me*.

Toad leans forward in the car seat, and slightly closer to
Davy.

TOAD
(intensely)
He had me like *this*.

Toad holds up both his hands in a strangle-position in
front of Davy's face. Davy's eyes get wider.

TOAD
Yeah. (pause). Now, at that time,
no one knew that I'd been in Special Forces.
I happened to have a pencil in my hand, see,
(CONT.)

TOAD (CONT.)

probably cause I was writin' my *brother* a letter. (pause) So, this guy comes at me and before I knew it, I'd stuck the pencil up his nose and into his brain. He was dead before he hit the ground. I told you, it was all about survival, right? Did I tell you that part? Pot makes me forget shit.

Toad pauses and licks his lips menacingly.

TOAD

Anyway, no one ever found out it was me, because it happened so fast and there was no appreciable murder weapon. I mean, I still had my pencil. We'd been alone, so no one ever saw it.

Davy is holding the joint. Toad casually gestures at it with his hand.

TOAD

That joint's out by the way.

Davy hands him the joint. Toad lights it.

DAVY

That's it?

TOAD

(unconcerned)

That's it.

DAVY

That's, uh, that's quite a story.

TOAD

Yeah. (pause) There's a moral to that story.

DAVY

Really?

TOAD

Yeah. The moral is, if you fuck around with my brother's wife, I'll kill you.

INT. GRACE'S CABIN - DAY

The cabin is empty. We see the clutter of all the girl's belongings, and then see one empty bed, stripped of sheets.

INT. CHURCH CHAPEL - DAY

The GIRLS FROM GRACE'S CABIN are sitting together in the chapel in a small semi-circle of chairs. Grace sits with her belongings nearby.

MISS KUNTZ and SISTER JOLENE are standing there solemnly.

MISS KUNTZ

The reason we called you here together is to let you know that Grace is gonna be goin' home.

The girls are looking down, or dejected or over at Grace with sadness.

MISS KUNTZ

I'm gonna hand you back your notebooks, but before I do, I want you to know that Jesus is the *true message* we want you girls to have here at Vacation Bible School.

She looks at Grace.

MISS KUNTZ

And Grace's message was not what we can send y'all home with, understand? (pause).
Now, Sister Jolene?

Sister Jolene opens the first notebook.

SISTER JOLENE

Whatever these names are, I want y'all knowin' that unless GOD CHANGES YOUR NAME, like he did with Abraham or Jacob, that disgracin' your Christian names is A Sin.

She looks at the notebook.

SISTER JOLENE

Now, who here is "Butterfly With Two Perfect Wings"?

SECOND GIRL raises her hand.

SISTER JOLENE

Bethany. Now that's a beautiful name.

She hands her the notebook, but before she does, she RIPS OUT THE PAPER with the name on it, CRUMPLES IT and throws it on the ground.

INT. POLICE STATION - DAY

J.T. sits at a desk at the Police Station. He has several pieces of paper and several Hondo High Yearbooks spread in front of him.

The SHERIFF walks over.

SHERIFF

Whattaya got?

J.T.

I got to thinkin' that most likely it's some kids from Hondo High.

SHERIFF

(sarcastically)

You'd make a mighty fine detective, J.T.

He walks away.

SHERIFF (O.S.)

You call San Antone?

J.T.

Yep, they'll be out here tomorrow morning.

INT. JOHNSON HOUSE - DAY

Doyle, Kaylynn and GRACE walk into the house together. Grace is carrying her duffle bag.

TOAD and Timmy are sitting on the sofa, relaxing and watching a sporting event on T.V. They look up expectantly.

Toad stands up.

TOAD
Well there she is! *Our Number One
Heretic!*

Grace drops her bag and runs over.

GRACE
Uncle Toad!

She hugs him.

TOAD
(proudly)
Kicked outta Bible Camp.

Grace smiles shyly.

TOAD
Gimme five, sister.

Toad and Grace SLAP HANDS.

INT. GRACE'S ROOM - NIGHT

GRACE is in her room, unpacking her bag. TIMMY comes in and looks at her keenly.

TIMMY
Did Mom and Dad ground ya?

GRACE
No.

TIMMY
Really?

GRACE
Dad said I can believe in whatever I want.

Timmy pauses.

TIMMY
Did ya work on the cult? Is that why
they kicked ya out?

Grace considers.

GRACE

Not exactly. Well. (pause). I'm not sure.

TIMMY

Whatta you mean?! You gotta get members!

Grace looks at him.

GRACE

You gotta *do* something before you have
a Cult.

Timmy looks as if he's thinking.

EXT. FRONT PORCH - NIGHT

Timmy and Grace sneak out of the house. Timmy is holding
something in his hands.

EXT. FIELD - NIGHT

TIMMY and GRACE are walking quietly.

GRACE

(whispering loudly)

You think that chicken makes it a cult?

TIMMY

Yeah, they always have chickens.

Grace takes the object from Timmy's hand.

CLOSE-UP OF A PACKAGE OF FROZEN CHICKEN PARTS:

The chicken parts say: "Variety Pack" on the outside. It is
still wrapped, from the grocery store. Grace hands it back
to Timmy, after looking at it for a moment.

EXT. SMITH'S QUARRY - NIGHT

Grace and Timmy emerge into the quarry. There is Yellow
Police Tape that has cordoned off a large area. The tape
says:

"POLICE LINE: DO NOT CROSS"

Grace and Timmy look at each other. They drop the chicken parts and run.

EXT. HONDO - DAY

It is early morning in downtown Hondo. The streets are deserted. 8 PATROL CARS roll into town, a couple with "K-9 UNIT" written on the side.

EXT. QUARRY - DAY

Dogs on leashes are BARKING, while several Police Officers criss-cross the Quarry. The Sheriff and J.T. stand back, watching.

INT. BARN - DAY

TOAD is sanding his boat. GRACE is seen at the barn entrance. She stands shyly for a moment, watching him. Toad turns and sees her.

GRACE

What color are you gonna paint it?

TOAD

Think she's gonna stay natural.

He picks up a piece of wood he's already stained and hands it to Grace.

TOAD

Like this.

Grace looks at the wood and then the boat.

GRACE

That's gonna be pretty.

TOAD

Yeah, but you know what's gonna be even prettier?

GRACE

(interested)

What?

TOAD

The gold lettering for the name.

Grace likes this.

GRACE

Really? What's it gonna say?

TOAD

(considering)

Ah, I was thinkin' about maybe namin'
her "Grace".

Grace looks extremely pleased.

EXT. HONDO - DAY

Kaylynn drives the station wagon into town. As she waits at a stoplight, she notices that the Sheriff and J.T. are talking to Dwight.

INT. GENERAL STORE - DAY

KAYLYNN walks into the general store. The store clerk, INEZ, mid-50's, sits behind the counter, reading the "Hondo Patriot". She is obviously engrossed in her reading.

KAYLYNN

Got the paper out already?

INEZ

(in shocked awe)

It's a *special edition*.

Kaylynn's interest is piqued.

KAYLYNN

Special Edition?

Inez hands her a paper, triumphantly. Kaylynn looks at the headline. It says:

SATANIC CULT IN HONDO

Police Say: "Distinct Possibility It's Local Residents"

KAYLYNN

A Satanic Cult!

She is shocked, and quickly scans the article. Inez eagerly waits for her to finish.

KAYLYNN

I can't believe it. (pause)
It says here there could be bodies!

INEZ

(in disbelief)
Shockin'.

The both are silent for a moment.

INEZ

Hope they find 'em, the culprits,
I mean. (pause) Heard yer havin' a party.

KAYLYNN

Did SueAnn call ya?

Inez shakes her head "no" and points at the paper.

INEZ

Page 3, right under the picture of Toad
and Doyle.

EXT. OUTSIDE JOHNSON HOUSE - EVENING

It is early evening. There are cars lined up as far as the eye can see.

INT. JOHNSON HOUSE - EVENING

TOAD stands in the formal dining room, dressed in a black suit. He's cleaned up for this event.

LADIES are standing nearby, chatting with each other awkwardly, as they all want to talk to Toad. A couple of them are obviously waiting for "An Opportunity" to approach him.

He talks to ONE WOMAN. It's clear from her appearance that she's not really his type, but he has agreed to this party, and is playing along.

ONE WOMAN

(flirting)

Now, it *said* in the article that you were involved in (leans closer and lowers voice) ...*undisclosed* criminal activities.

Toad, who is normally low-key, toys with her and turns on his Full-Charm.

TOAD

(conspiratorially)

I like to keep my affairs intimate.

The woman swoons. Several other ladies are just gaping at him.

EXT. BACKYARD - EVENING

DOYLE opens a beer, and hands it to another man, HAL.

DOYLE

You're about the only one brave enough to tackle this hen coop.

HAL

Ah hell, Velma just wanted to bring over our niece. (pause) Thought cha might need some back-up. I haven't seen Toad in so long, anyway.

He nods his head toward the house.

HAL

'Course, I ain't gonna stand in line to talk ta my friend.

CHARLENE and MINGO are seen coming toward them.

Doyle is surprised. Mingo is dressed *very* nicely. He is wearing a suit and tie, with an "F.F.A." pin on the lapel. Doyle notices that he's dressed up, as any father would, and watches them approach.

CHARLENE

Dad, I want you to meet Mingo.
(as an afterthought). My boyfriend.

Mingo puts out his hand.

MINGO
Domingo Ramirez. It's nice to meet you.

Doyle is impressed.

DOYLE
Domingo, this is my friend, Hal.

Hal puts out his hand. They shake hands.

HAL
See ya gotcherself an 'F.F.A.' pin.

Mingo straightens up proudly.

MINGO
Yes, sir.

HAL
Got any livestock?

Hal nods casually at Doyle.

HAL
Fair's tomorrow.

MINGO
I have a sheep.

DOYLE
How much do you think you can get
per pound?

CHARLENE
(innocently)
How much does Honeypot weigh?
(excited now to her dad)
He knows everything about Honeypot,
he's even figured out her birthday...

Hal and Doyle look at each other.

HAL
"Honeypot"?

DOYLE

Son, lemme give you some advice.
Don't ever name an animal you're selling
for slaughter.

Hal shakes his head and stares off into the distance.

HAL

Gonna be a sad day t'morra.

INT. DINING ROOM - NIGHT

THREE LADIES are standing next to TOAD. He is politely listening.

ONE LADY

'Course, I always did say a
true Gentleman will come back
and settle by his family....

KAYLYNN walks by with a TRAY of what looks to be some sort of dip on crackers.

KAYLYNN

Hor'deurve?

She offers the tray to the ladies. They are all very polite.

SECOND LADY

Nice party, Kaylynn.

Kaylynn nods graciously. She looks at Toad.

KAYLYNN

Enjoyin' yourself?

TOAD

How could I not?

He looks at all three ladies. He turns his head casually, and sees A NICE LOOKING BRUNETTE walk in, with what appears to be a lady family member.

CLOSE UP OF NICE LOOKING BRUNETTE:

She is about 25, and looks slightly Mexican.

INT. DINING ROOM - NIGHT

TOAD'S demeanor has changed ever so slightly. It is clear that this woman reminds him of his wife. We can see that this has somewhat depressed him. LADY TWO has noticed, keen as a buzzard. She looks over at the NICE LOOKING BRUNETTE and then back at Toad.

LADY TWO
Someone catch yer eye?

Two OTHER LADIES casually, yet pointedly, look over at the NICE LOOKING BRUNETTE. Toad clearly doesn't want to let this situation get out of hand.

TOAD
Just reminded me of someone,
that's all.

LADY THREE
Probably a lotta nice looking women
out there in California.

TOAD
(mysteriously)
There sure are.

EXT. JOHNSON DRIVEWAY - NIGHT

Cars are leaving.

INT. TOAD'S ROOM - NIGHT

TOAD is standing in his room, looking around. His suit jacket is hanging on a hanger on the top of a door, off to the side. He seems as though he's a little bewildered, tired and probably been thinking too much.

We hear STEPS, and then a KNOCK at the door.

TOAD
Come in.

It is KAYLYNN.

KAYLYNN
Did ya have a good time?

Toad shrugs, and then sort of changes.

TOAD

No, really, it was nice.

KAYLYNN

(teasing)

Well, I don't know. I think you
mighta made it worse.

Toad is not in a joking mood.

TOAD

Yeah well. No more parties for me.

KAYLYNN

(slightly stunned)

Oh.

She turns to leave, starts to say something, changes her mind and walks out. She closes the door behind her.

MUSIC BEGINS. JOHN PRINE'S "ANGEL FROM MONTGOMERY",
performed by DAVID HOLT. (davidholtmusic.com)

INT. LIVING ROOM - NIGHT

The living room and rest of the house is filled with the reminders of the party: empty glasses, plates and disarray.

INT. TOAD'S ROOM - NIGHT

Toad walks over to his bed, sits down and puts his head in his hands and rubs his temples.

EXT. HONEYPOT'S PEN - NIGHT

Mingo is leaning on the railing of Honeypot's pen, looking at her.

INT. GRACE'S ROOM - NIGHT

Grace is sitting in her room, looking bored. Finally, she reaches over and picks up the VBS SCHEDULE. She looks at it.

INT. KAYLYNN/DOYLE'S ROOM - NIGHT

Kaylynn is in a nightgown; Doyle is still dressed. She is very attractive. He gazes at her while she's not looking and smiles.

EXT. SIDE OF THE HOUSE - NIGHT

Timmy sits outside on a side porch, near where they target-practice. He is looking at the road.
MUSIC FADES OUT

EXT. FAIRGROUNDS - DAY

MONTAGE:

It is early morning, on the first day of the County Fair. Carnies are making last-minute adjustments to rides; food stands are being set-up; Craft Booths (quilting, local art, woodworking) are seen with Vendors; Various Livestock is being brought in by Adults and High School kids.

Mingo and Charlene walk in together. Mingo holds Honeypot on a leash, and wears his F.F.A. JACKET. Honeypot has a large red bow around her neck. Mingo and Charlene seem rather dejected.

INT. INDUSTRIAL BARN - DAY

Various banners from different High Schools are hung high-up in a very large building. We see "HONDO F.F.A." off in one direction. Under the sign are large pens, filled with pigs, steers and sheep. High School students wearing F.F.A. Jackets walk around; some students are with their parents.

MINGO and CHARLENE stand at the sheep pen. There are 4 sheep. One of them has a red bow around its neck. Mingo is very upset, but is trying to put on a show of bravery.

CHARLENE

Want me to get you a drink?

Mingo shakes his head "no".

CHARLENE

(enticingly)

Come on.

EXT. FAIRGROUNDS - DAY

CHARLENE holds a large soda container and two corndogs. JOEY, and two other boys are nearby. Joey sees Charlene and bumps her roughly.

JOEY

Oh, I'm sorry lard ass. I wouldn't want you to drop your corndogs. I know how hungry you fat girls get.

The other two boys laugh. Charlene looks down, embarrassed.

JOEY

How's your beaner boyfriend? You find a taco for him?

The boys laugh again. Charlene pauses for a split second, then throws the drink in Joey's face.

CHARLENE

Fuck you.

TWO MEN working on a booth nearby have witnessed this exchange.

FIRST MAN

I love the Fair.

INT. BATHROOM - DAY

TOAD has just gotten out of the shower. He stands with a towel around his waist. He still seems upset about the previous evening. An array of Kaylynn's Perfume bottles and some other feminine items in the bathroom catch his eye. A small silk flower arrangement is sitting on the back of the toilet; a little plaque above it says, "Bless Our Home".

INT. KITCHEN - DAY

DOYLE walks in. KAYLYNN is making a salad.

DOYLE

Where's Toad?

KAYLYNN

He went off to town.

INT. ACE HARDWARE - DAY

Toad buys Starter fluid, a long rubber hose, Sulfuric acid and a lock. A young man puts them in a paper bag.

INT. PHARMACY - DAY

TOAD is in the Medicine aisle. He picks up four boxes of Diet Pills (EPHEDRA) and walks to the counter.

A young lady is at the register. She begins ringing him up. The PHARMACIST, Kyle, walks up. He seems genuinely interested in seeing Toad.

PHARMACIST

Toad?

Toad seems to recognize the Pharmacist.

PHARMACIST

I heard you were back in town. (pause)
It's *good* to see you.

TOAD

Kyle. It's been a long time.

He notices Toad's purchase.

PHARMACIST

Kaylynn on a diet?

Toad looks as if he's trying to figure this one out.

PHARMACIST

Yeah. (pause) You know, I was thinkin' about you a while back...

Toad raises his eyebrows, like, "Really?"

PHARMACIST

And I thought, "Even in Darkness, there is Light". (pause) That's a quote from Van Gogh. (long pause) Hope them diet pills work out for ya.

He walks away.

INT. BARN - DAY

CLOSE UP OF A SMALL METH LAB:

Toad is way in the back of the barn. A small, white plastic bucket is off to one side; a glass milk bottle with a funnel on top is next to it.

Toad pours a liquid into the funnel, takes the funnel off, puts the hose in the opening, and throws a handful of pills into the bucket. He puts the hose gently down into the white plastic container. HISSING SOUNDS start, and he sits back.

The container of Starter fluid is in the background, as well as discarded Diet pill boxes and a bottle of Sulfuric acid.

EXT. BARN - DAY

Outside the barn, a cloud formation in the shape of a large black Thunderbird has risen, and hangs ominously over the barn. Storm clouds are in the sky.

EXT. NEAR HOUSE - DAY

Grace is walking, carrying her notebook. She notices a black feather on the ground. She stops and picks it up. She looks at it curiously and with some vague recognition, as Black Feathers are a Bad Omen. She hears the sound of THUNDER.

INT. POLICE STATION - DAY

J.T. slams the Hondo Yearbook closed with some sort of "revelation". The Sheriff stands nearby.

INT. BARN - DAY

Toad carefully pours off liquid from the white bucket back into the Starter fluid container with the funnel, closes the lid and tosses it in the trash. He dumps the contents of the white container into a small skillet that sits atop a portable propane campstove.

EXT. BARN - DAY

DOYLE walks up to the barn. He tries to slide it open, as usual. It won't budge. There is a very interesting expression on his face, as he realizes he is locked out of his own barn. He also realizes Toad must be in there.

THUNDER SOUNDS again.

EXT: WOODS

Grace walks into Smith's Quarry. She very covertly surveys what's been going on. The Police Tape looks torn down, as if it's been crossed a few times.

A raindrop lands on her face, and she looks up.

EXT. OUTSIDE BARN - DAY

DOYLE sits on an upturned tree-stump, which sits near the barn. He is watching the barn door.

It begins to rain very hard.

KAYLYNN rushes out of the house and sees Doyle.

KAYLYNN

Doyle!

He turns and looks at her. She is covering her head from the rain.

DOYLE

Get in the house.

KAYLYNN

What are you doin ...

DOYLE

Get in the house I said!

Kaylynn goes into the house.

EXT. WOODS - DAY

Grace runs through the woods, in the pouring rain.

INT. BARN - DAY

Toad sits back comfortably against the back wall of the barn. The skillet and camp stove are nearby, obviously used.

EXT. OUTSIDE BARN - DAY

DOYLE is still sitting outside the barn, exactly where he was before. It has stopped raining, but he is soaking wet. There are puddles of mud everywhere.

TOAD walks out of the barn, obviously high.

He looks around, as if it's all A New Experience. He sees Doyle, as Doyle stands up. They approach each other.

DOYLE
Whattaya up to?

TOAD
(distracted)
Ah, nothin'. Just... uh...

Doyle tackles him.

DOYLE
What the fuck are you doing?

They are now fighting, rolling around in the mud. They stand; Doyle pushes Toad again. Toad shoves back.

CUT TO:

A Cadillac pulls in the driveway. It is their mother, VIOLA.

CUT TO:

Doyle and Toad are again rolling in the mud. Toad pushes Doyle down, and Doyle flips him over.

VIOLA gets out of her car. She is disgusted at seeing them fighting and walks over. Viola looks at them both for a second.

VIOLA

Look at y'all! Rollin' in the mud
like you got no manners! Doyle
get the hell offa yer brother !

They get back on their feet, and stand ready to fight some more. Viola stands somewhat between them.

VIOLA

Come all the way out here to see
my grown-up sons, And what do I get?
A couple a teenagers tryin' to beat the
livin' daylights outta each other!

The two brothers stare at each other in complete and silent animosity. Doyle still looks like he wants to kill Toad.

DOYLE

Tell Mama how you're back on drugs, Toad.

Viola looks at Toad with an expression that is indescribable.

A POLICE CAR pulls up.

They all look completely terrified for a split second.

DOYLE

(whispering)

Nobody move.

They stand frozen until the SHERIFF and J.T. walk up.

The Sheriff gives Doyle and Toad a scrutinizing once-over. They are covered in mud.

SHERIFF

You boys been scrappin'?

They don't answer. The Sheriff lets it go.

SHERIFF

I got some real uncomfortable news
for y'all. (pause) Looks like ...
Timmy's the one behind the Satanic Cult.

Toad, Doyle and Viola burst out laughing, really laughing,

in relief.

VIOLA
Satanic Cult?! (laughing harder)
Is that all?

Sheriff Bucker and J.T. look at them strangely.

J.T.
I don't find *the Devil* very funny, ma'am.

The Sheriff looks over at J.T. a little crossly.

SHERIFF
Y'all mighta been thinkin' we were out
here for Toad.

He looks thoughtful.

SHERIFF
I was real sorry to hear about that
business out in California. (pause)
Hate to hear it when one of our own gets
tangled up in a bad situation.
(to Toad) Glad to have ya back, Toad.

He straightens up a little.

SHERIFF
Now, Doyle, this alleged Satanic Cult
is a pretty small affair. But...

He shakes his head.

SHERIFF
...behavior like this can only lead to
bigger problems. I was thinkin',
sometimes a little Tough Love is what
people need. A night or two in jail,
Timmy'll think twice 'bout gettin' in
trouble again.

The Sheriff waits while Doyle thinks about it. Doyle doesn't like this, but he understands something the Sheriff is saying. Viola stares intensely at Toad, then at the ground. Toad seems to regain some of his composure.

TOAD
 (strongly)
 I disagree. (pause) Jail is no place
 for a 14 year-old.

Doyle is still considering.

DOYLE
 Alright. (pause) I'll go get Timmy.

Toad stands there for a moment, then walks away in disgust. Viola, the Sheriff and J.T. stand there, as the brothers go off in different directions.

SHERIFF
 (gently)
 Good to see ya, Viola.

EXT. OUTSIDE HOUSE - DAY

Doyle, Viola and Kaylynn stand by as J.T. puts Timmy in the back of the Police car. He is handcuffed. Kaylynn is crying.

The Sheriff stands a little further away from them, at a professional distance.

SHERIFF
 Y'all can come by the jail later
 this evenin', if you want.

J.T. and the Sheriff get in the car and leave. Viola shakes her head. Doyle puts his arm around Kaylynn.

INT. INDUSTRIAL BARN - DAY

A sea of young men and woman in "F.F.A." jackets can be seen. The Industrial Barn is bustling with activity. Some F.F.A. members are seen in the background, grooming animals. All the F.F.A. members who have steers are leading them on ropes past Mingo and Charlene.

INT. LARGE ARENA - DAY

Thirty-three steers are being walked around by 28 young men and 5 young women. The steers have numbers on them. The bleachers are filled to capacity.

Charlene and Mingo walk into the arena, on their way to their seats. A girl, 14, walks past them. She is wearing an "F.F.A" jacket and is crying. Her MOTHER and father are with her.

Charlene and Mingo stare at them. The mother reassures her daughter.

MOTHER

It's okay, honey. We can get another one.

She turns angrily toward her husband.

MOTHER

I told you this damned F.F.A. was a bad idea ! Who the hell cares if she knows how to feed a pig!

INT. GRANDSTAND SEATS - DAY

MINGO, Charlene, Erma and Mingo's little sister are sitting in the stands. They are in the first row. The "HONDO F.F.A." banner is above them.

Some of the other F.F.A. members walk by. No one looks particularly happy; many are downright heartbroken-looking. Mingo gestures at the steers in the arena.

MINGO

All the rich kids.

Joey walks out of the arena, carrying an empty halter. His FATHER, a real Texas Rancher-type, walks up to him and SLAPS HIM ROUGHLY on the back.

FATHER

You did real good, son. Highest price per pound so far! Old Roscoe's gonna be Filet Mignon!

Joey puts on a big show of trying to maintain his cool, but his lower lip quivers. Mingo bolts from his seat.

INT. AUCTIONEER'S BOOTH - DAY

MINGO is talking to the AUCTIONEER, a man in his early 50's.

AUCTIONEER

I'm sorry, son, but I would be settin' a dangerous precedent if I let you withdraw from the Auction right now.

AUCTIONEER (CONT.)

Once you registered your livestock, it's property of this auction committee. You know how many kids'd take their animals home if we let 'em? (pause) Every single damn one of 'em. The thing you gotta understand is that your folks paid to raise that animal, and now, it's time to recoup their investment. Understand?

MINGO

Yes, sir.

AUCTIONEER

Now, you get out there and quit actin' like a sissy.

INT. TRUCK - DAY

Erma is driving Mingo's truck. His little sister and Charlene sit in the front seat with her. Charlene sticks her head out of the passenger window, smiling. The wind blows her hair.

She looks out at the pick-up bed. Mingo and Honeypot are in the back. Honeypot is still wearing the red bow. Mingo has his arm around her.

INT. TIMMY'S CELL - NIGHT

TIMMY is laying on the bed. THE PREACHER, Doyle, Kaylynn, Viola and the Sheriff and stand around him. The Preacher bends over Timmy.

PREACHER

In the Name of Jesus, I command these demons to leave!

The Preacher splashes Timmy in the face with Holy Water. Timmy sputters and sits upright.

TIMMY

What's that?!

PREACHER

Holy Water from the Catholics!

He turns toward Doyle, Kaylynn, Viola and the Sheriff.

PREACHER

I picked some up, just in case.

EXT. FAIRGROUNDS - NIGHT

It is the first night of the Fair. There are lots of people out. Toad and Grace are walking through the Mid-way. Rides and Gaming booths are on either side of them.

EXT. GAMING BOOTH - NIGHT

CLOSE UP OF TOAD SHOOTING A GUN:

Toad is shooting targets. He HITS 5 in a row. The Carney gives him a sideways look.

EXT. MIDWAY - NIGHT

Grace and Toad walk through the Mid-Way. Toad holds a couple Stuffed Animals in one hand. He carries them casually, as if they're game he's killed hunting. Grace's arms are full of Stuffed Animals. She looks ridiculous.

Davy is walking toward them, with a young woman. He is smiling and being flirtatious. He doesn't immediately see Toad and Grace.

Toad and Davy make eye-contact. Toad gives him a menacing stare.

Davy takes the woman by the arm and quickly changes direction.

INT. JAIL - DAY

It is the next morning. J.T. plays solitaire at his desk. The SHERIFF walks up behind him, and points at the cards.

SHERIFF

Right there.

J.T. puts down a card.

SHERIFF

I'm goin' to the DQ, want anything?

J.T.

Nah.

The Sheriff opens a door off to the side.

SHERIFF

Timmy! You want a hamburger?

EXT. OUTSIDE POLICE STATION - DAY

The Sheriff has just exited the building and is about to get in his Police car. A car pulls up. A young, Jewish man, Jacob Horowitz, gets out and looks around. He is obviously not from Hondo.

INT. POLICE STATION - DAY

J.T. notices that a car has pulled up. He gets up and goes outside.

EXT. OUTSIDE POLICE STATION - DAY

JACOB HOROWITZ approaches the SHERIFF. J.T. joins them. Jacob has a discernable east-coast accent.

JACOB HOROWITZ

Are you Sheriff Buckner?

SHERIFF

Yes, sir.

The Sheriff notices J.T., who has joined them. J.T. acts like a seasoned New York City cop.

SHERIFF

And this is my deputy, J.T. Can I help you?

JACOB HOROWITZ

My name is Jacob. Jacob Horowitz.
I'm an attorney with the A.C.L.U.

The Sheriff and J.T. look at him blankly. Jacob hands the Sheriff a Business card. The Sheriff looks at the card, obviously registering the situation, flips it over to look at the back and looks back at Jacob. J.T. looks over at the Sheriff, expecting an explanation.

J.T.

What company did you say you were from?

JACOB HOROWITZ

"The American Civil Liberties Union".
(patiently explaining) We're an organization that represents people who've had their Civil liberties violated or challenged.

J.T.

Civil liberties?

JACOB HOROWITZ

We were informed of a rather urgent situation involving a young man who is being incarcerated without due process and additionally, has been denied his right to practice freedom of religion. (pause)
Would you be familiar with this case?

SHERIFF

And how, exactly, is it that you were informed?

JACOB HOROWITZ

The young man's uncle, a Mister Elroy Johnson, was quite concerned.

The Sheriff is silent for a moment.

J.T.

(sounding professional)

We've got things all under control.
They got rid of his demons last night.

JACOB HOROWITZ

Excuse me? Did you just say demons?

J.T.

He'll be fine. We're just gonna hold 'im
til he gets right with God.

SHERIFF

J.T.! (pause) Mr. Horowitz...
what kinda name is that anyway?

JACOB HOROWITZ

It's Jewish. I'm a Jew. (toward J.T.)
Like Jesus.

SHERIFF

(respectfully)

Mr. Horowitz, I understand you're not from
around here. But this young man's had some
troubles in his family, and we were worried
about his well being. (pause) Now, if your
people have a problem with that, then I am
sorry.

JACOB HOROWITZ

It's not 'my people', sir. It's the
Constitution.

INT. HOTEL ROOM - DAY

JACOB HOROWITZ is on the PHONE in a pretty unattractive
hotel room.

JACOB

Yeah, they held an Exorcism. (laughing)
No, they don't have Gay Rights Parades
out here. Apparently, they only have
Witch Hunts. (pause) They let him go.
(pause). Yeah, I made sure.

He hangs up the phone.

INT. BARN - DAY

TOAD is painting "GRACE" on his boat with Gold paint.
TIMMY comes into the barn. He watches Toad for a moment,
not wanting to startle him. Toad carefully paints.
Toad turns and sees Timmy.

TOAD

Hey Timmy.

TIMMY

Looks good.

TOAD

Thanks.

TIMMY

Uncle Toad, thanks for gettin' me
outta jail.

Toad laughs.

TOAD

You're welcome. I had to call in the
Big Guns.

Timmy pauses.

TIMMY

How'd you do it? (pause)
Stay in jail that long?

Toad looks very thoughtful.

TOAD

It wasn't easy. Probably the only thing
that can break a man is prison. (pause)
And even then, people get out and make
mistakes.

TIMMY

(strongly)
Well, I'm never goin' to jail again.

Toad gives him an odd smile.

TOAD

You go tell your daddy that.

INT. LIVING ROOM - DAY

Viola switches on the stereo. MUSIC STARTS, ROY ORBISON'S
"IN DREAMS I WALK WITH YOU"

EXT. BACKYARD - DAY

Doyle and Kaylynn are sitting on the swing. They look very happy. Timmy walks up to them.

INT. LIVING ROOM - DAY

Grace and Viola are dancing to ROY ORBISON'S "In Dreams I Walk With You". Viola is an excellent dancer. Grace is more clumsy. Viola is obviously trying to teach her.

Toad watches from the doorway.

Suddenly, three girls dressed as Indians appear in the doorway behind Toad. It is Rose, Bethany and Second Girl from Vacation Bible School. Grace sees them and runs over. Viola stands there alone. Toad looks at the girls and steps back.

We now see the girls better. They look really cute, with feather headbands and Indian Costumes. Rose pulls out a beautiful Pheasant Feather. She hands it to Grace.

Grace looks down at it and then back at her friends. They all smile. Toad walks over, very suavely to Viola. He begins dancing with her. He is an excellent dancer.

The Indian girls have stepped inside, and are in the entryway. The door is still open.

Timmy comes in, not expecting to see three Indians. He is startled and looks at them all with great interest....then, he notices Bethany more closely. Bethany smiles shyly and looks down.

Toad and Viola continue dancing, as Timmy, Grace and the three Indian girls walk outside together.

MUSIC FADES OUT

FADE OUT

ROLL CREDITS:

The Ghost Riders reappear, with "SUN CIRCLE" by AH*NEE*MAH, ANCIENT VISIONS playing.

The riders are surveying a grassy plain. Buffalo appear. The Riders find the "moment" to act, and then charge. They ride along side the Buffalo.

The Ghost Riders are in Full Costume. They are Shamans. One rider wears a Buffalo head mask; all the others have tribal paint, feathers and war horses.

First, the sky turns BROWN, and the Tee-Pees are replaced by Cowboy/Pioneer towns.

Then, the sky turns BLACK, and the Cowboy/Pioneer towns are replaced by Modern Cities.

Then, the sky turns RED, and the Modern Cities are replaced by Futuristic Cities like "*Star Wars*". Buildings of enormous proportion and unbelievable design are in the background of the GHOST RIDERS, as they race with the Buffalo across the Plains.

The Ghost Riders exit the screen, left. MUSIC ENDS.

FADE TO BLACK

